

# INTERNATIONAL DESIGN COMPETITION: COLLECTIONS FINDING AID

OKLAHOMA CITY NATIONAL MEMORIAL & MUSEUM

DATE RANGES: **1995-2000**  
BULK DATES: **1996-1998**

Finding Aid created by Archives Staff, 2017

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## SUMMARY INFORMATION

*Creator:* Oklahoma National Memorial & Museum

*Extent:* 10 boxes (INSERT BOX PARAMETERS HERE), 3 Binders

*Abstract:* In the aftermath of the bombing of the Alfred P. Murrah Federal Building on April 19, 1995, the Oklahoma City National Memorial Foundation launched an international design competition to create the blueprints for the memorial. Chosen from 624 entries representing all 50 state and 23 countries, the final design was announced in July 1997. The materials preserved include seven (7) linear feet of application forms, entry forms, committee meeting notes and other documentation. In Addition, there are 624 numbered design boards, slides and photos of each entry from Stage I of the competition. There are the 30 finalist boards and five (5) architectural models created for Stage II portion of the competition. Photographs from several other collections have been included in this finding aid due to their historic significance of documenting the process.

*Accession Numbers:* 00100, 00095.4094 and 00032.4093

*Language:* The material is in English.

## ACCESS AND USE

*Acquisition Information:* Created by the Oklahoma City National Memorial Foundation and Staff of the Oklahoma City National Memorial & Museum.

*Access Restrictions:* The record is open to research. No access restrictions are attached.

*Copyright:* 2017

*Cite as:* Design Board, Object ID , International Design Competition Collection (00100), Oklahoma National Memorial & Museum

*Cite as:* Document, 100.6945, folder, box, International Design Competition Collection (00100), Oklahoma National Memorial & Museum

OR

Photograph, 00095.4094. [roll . photo], Ferguson-Watkins Collection, Oklahoma National Memorial & Museum

OR

Photograph, 00032.4093. [roll . photo], OKCNM Photograph Collection, Oklahoma National Memorial & Museum

# HISTORY, CONTENT & SIZE OF COLLECTIONS

Within weeks after the bombing of the Murrah Building, Mayor Ron Norick began to organize a Memorial Task Force to determine if and how a memorial to the victims would be developed. By June 1995, he appointed the 350-member Memorial Task Force including families, survivors, rescue workers and people of varied backgrounds, challenging them to determine whether or not construction of a memorial on the site of the Murrah Building was supported by the people of Oklahoma City. On July 26, 1995, the Task Force met and began writing a Mission Statement. The Mission Statement was adopted on March 26, 1996 and mandated the building of a Memorial. It is important because it established a community process for healing and remembrance for the largest act of domestic terrorism on American soil.

March 8, 1996 a Design Competition Advisory Team was formed. It was composed of three persons, each having special areas of expertise to apply to the memorial process. The team included Paul Morris (McKeever/ Morris, Inc.), Don Stastny (Stastny Brun Architects Inc.) and Helene Fried (Helene Fried Associates). These individuals advised on the issues regarding the organization of the Design Competition and other contingent issues regarding the Memorial.

November 15, 1996 the design competition was launched at a press conference held at the future Memorial site. The entry deadline was March 11, 1997. From around the world, 624 designs were submitted for Stage I of the competition, the largest such competition ever at the time. The public is invited to view and comment on designs at the Oklahoma Hardware Building in Bricktown from March 20-24, 1997. The top five are announced on April 19, 1997 and their entries hang on the fence for 24 hours. Stage II of the competition required three-dimensional models and five additional information boards from the five finalists. These were placed on display in Leadership Square. On July 1, 1997 the winning Memorial design is announced to Hans and Torrey Butzer with Sven Berg to become the Oklahoma City Memorial.

The International Design Competition Collection (100) is composed of seven (7) linear feet of application forms, entry forms, committee meeting notes and other documentation. In Addition, there are 624 numbered design boards, color slides, black and white negatives and black and white photographs of each entry from Stage I of the competition. There are numerous historical photos from the Ferguson-Watkins Collection (95.4094) and OKCNM Photograph Collection (32.4093) that document the meetings, unpacking, exhibition, evaluation, press conferences and announcements related to the design competition. There are 30 finalist boards and five (5) architectural models created for Stage II portion of the competition.

This finding aid focuses on the design boards and their corresponding color slides, black and white negatives and black and white photographs related to the International Design Competition which is responsible for the creation of the Outdoor Symbolic Memorial of the Oklahoma City National Memorial & Museum. Each entry includes the identification number, a description of the design board and location and identification numbers of its associated photographic materials. These collections are preserved in the Archives West Storage at the Oklahoma City National Memorial & Museum.

## 624 DESIGN BOARDS, STAGE I:

The contestants entered 30" x 40" x .25" design boards which were reviewed by a selection committee composed of family members, survivors, community leaders and professional designers and artists. The Selection Committee selected 5 finalists who were then provided with \$15,000 stipends to create a 3-Dimensional model and 3-5 additional informational boards to further describe their designs. These top five finalists then competed in Stage II of the competition with the outcome to be the winning design for the construction of the Oklahoma City National Memorial.

### 1219 DRAWING, ARCHITECTURAL

The blind number 13 on the back corresponds to Rachel O'Neill and Henry Skonieczny, Las Vegas, Nevada.

Design sketches on tan paper are mounted on green poster board glued to black foam core. Paragraphs on each sketch describe concept. Survivor Tablets near the Survivor Tree would recognize those affected and The Field of Support would have columns etched with names of rescuers. Names of those lost would be inscribed on "Ascension", a granite sculpture. The oval shaped park would have a Celebration Forum for community events and a scale model of the vicinity prior to April 19, 1995.

100.01.001.1-.3 Slide, Color

100.03.001.1-.2 Negative, Film

100.04.001 Photo, Black & White

Board Location: Cabinet 2, Bin 6

### 1220 DRAWING, ARCHITECTURAL

The blind number 12 on the back corresponds to Kathleen Provencal Navarre, Florida.

Gray poster board adhered to white foam core frames architectural designs on white paper. Paragraphs at center describe concept. Plaque on lamp post with angel atop at main entrance would have words "For Those Changed Forever." The main memorial park would be encircled with bricks containing names of family and friends. Names of victims would be on steps. At center would be a fountain surrounded by children. A grove of trees near Survivor Tree would be encircled with tile wall imprinted with names of survivors. A children's area would have outdoor theater.

100.01.002.1-.2 Slide, Color

100.03.002.1-.2 Negative, Film

100.04.002 Photo, Black & White

Board Location: Cabinet 2, Bin 6

### 1221 DRAWING, ARCHITECTURAL

The blind number 10 on the back corresponds to Richard L. Jorasch, San Francisco, California.

Color architectural sketches are mounted on white foam core. Paragraphs at top right explain concept. The Island of Beauty and Contemplation would be surrounded by weeping willow trees and have water lily pond and flower beds. The Alfred P. Murrah Federal Building's outline would be red steel framework. A narrow Bridge of Deference would connect land to island. Names of victims would be high wall of bridge.

100.01.003.1-.2 Slide, Color

100.03.003.1-.2 Negative, Film

100.04.003 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1222 DRAWING, ARCHITECTURAL

The blind number 15 on the back corresponds to Nicolas Dings Amsterdam, The Netherlands.

Color architectural sketches on white paper are adhered to white foam core. The memorial would be plaza lower than street and making survival tree elevated. Arcade of natural stone columns would surround fountain. A pink slate wall would have names of victims. A special monument would honor rescuers. The children's playground area would have pool and water fountain globe ball.

100.01.004.1-.2 Slide, Color

100.03.004.1-.2 Negative, Film

100.04.004 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1223 DRAWING, ARCHITECTURAL

The blind number 8 on the back corresponds to Laurie Shepherd Jacobson, Minnesota.

Color architectural sketches on white paper are mounted on pressed wood board. Park like area would have grass, trees, walkways, fountains, two creeks and a duck pond. A sculpture entitled "Journey" surrounded by fountain and ring of granite would honor victims.

100.01.005.1-.2 Slide, Color

100.03.005.1-.2 Negative, Film

100.04.005 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1224 DRAWING, ARCHITECTURAL

The blind number 14 on the back corresponds to Marsha Keller and Julie Fernald Bethany, Oklahoma.

Architectural sketches in color on white paper are adhered to white foam core. Paragraphs at bottom right explain concept and two stapled pages are taped to board. The main section would be chapel area made from concrete shards at the site of the Alfred P. Murrah Federal Building. Also included would be memorial fountains, gardens and crystal light honoring rescue workers.

100.01.006.1-.4 Slide, Color

100.03.006.1-.2 Negative, Film

100.04.006 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1225 DRAWING, ARCHITECTURAL

The blind number 14 on the back corresponds to Jack M. Graves Oklahoma City, Oklahoma.

Architectural sketches on white paper are adhered to white foam core. Paragraphs at bottom right explain concept. Pool with jet fountains is around spiraling memorial walk. Benches and 168 remembrance planters line walkway. The Survivor Tree stays. The remains of the Alfred P. Murrah Federal Building would remain in present condition and be surrounded by plantings. A children's activity area would be beside Journal Record Building.

100.01.007.1-.2 Slide, Color

100.03.007.1-.2 Negative, Film

100.04.007 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1226 DRAWING, ARCHITECTURAL

The blind number 9 on the back corresponds to Carl A. Allison, Oklahoma City, Oklahoma.

Color architectural sketch is adhered to white foam core. Paragraphs at left explain concept. A lighted translucent pyramid with 42 angels on each side appearing to rise to hands reaching down has a domed cover. On the grounds is glass covered walk, projection booth and decorative wall. Fountains would be near flower beds for rescuers and flower beds for victims. The survivor tree would remain.

100.01.008.1-.2 Slide, Color

100.03.008.1-.2 Negative, Film

100.04.008 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1227 DRAWING, ARCHITECTURAL

The blind number 6 on the back corresponds to Clark Mann and Associates, Memphis, Tennessee.

Architectural sketches on white paper are adhered to white foam core and covered in clear laminate. A paragraph at bottom right explains concept. Central would be an assembly plaza stage with walk ways and meditation garden surrounding it. A statue entitled "From Tragedy to Triumph" would have bronze figures of people among broken stone.

100.01.009.1-.2 Slide, Color

100.03.009.1-.2 Negative, Film

100.04.009 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1228 DRAWING, ARCHITECTURAL

The blind number 19 on the back corresponds to John W. Shawver, II, Oklahoma City, Oklahoma.

Architectural sketch is done on white paper mounted to white foam core. Four scanned color photographs are taped to right. A paragraph at bottom right explains concept. A statue of fireman would be opposite children's area. An eternal flame is at location of explosion. Cascading water fall flows into reflecting pool. Marble or granite wall would list those who served, those who died, the story, the children.

100.01.010.1-.2 Slide, Color

100.03.010.1-.2 Negative, Film

100.04.010 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## 1229 DRAWING, ARCHITECTURAL

The blind number 16 on the back corresponds to Jo Saylor, Ponca City, Oklahoma.

Architectural sketch is done on white paper mounted to white foam core. The circular design of memorial would have five sections; Families Garden; Helpers' Garden; Children's Garden; Survivors' Garden; water fountain. At center of circle would be white marble angel statue with names of survivors at left and victims at right on base. The Survivor Tree would remain.

100.01.011.1-.2 Slide, Color

100.03.011.1-.2 Negative, Film

100.04.011 Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1230     DRAWING, ARCHITECTURAL**

The blind number 7 on the back corresponds to Sanjeev Malhortra, Denver, Colorado.

Architectural sketch is done on white paper mounted to black foam core. The primary components are spiritual, abstract and physical. Land would be central to memorial with 168 trees for victims and large boulders for those who survived. The abstract would include series of tubes suspended from 10' above earth. Location of those who died would be represented by textural change of ground.

100.01.012.1-.2     Slide, Color  
100.03.012.1-.2     Negative, Film  
100.04.012            Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1231     DRAWING, ARCHITECTURAL**

The blind number 4 on the back corresponds to Jim Conrad of Lakewood, Colorado.

Color architectural sketch is done on white paper mounted to white foam core. A monument at ground zero would consist of three megaliths representing courage, sacrifice and bravery. A series of 6 foot chimes would join megaliths and represent the unity of the Oklahoma people.

100.01.013.1-.2     Slide, Color  
100.03.013.1-.2     Negative, Film  
100.04.013            Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1232     DRAWING, ARCHITECTURAL**

The blind number 5 corresponds to Clark Mann, Memphis, Tennessee.

Architectural sketches on blue paper are adhered to white foam core. The memorial's title is A Living Memorial. Paragraphs at bottom right explain concept. An eternal flame is near fence which is in front of wall with names of victims. The area also contains amphitheater, stage, trees and bronze tablets with names of survivors.

100.01.014.1-.2     Slide, Color  
100.03.014.1-.2     Negative, Film  
100.04.014            Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1233     DRAWING, ARCHITECTURAL**

The blind number 23 is drawn on the back by G. Milics, Ontario, Canada.

Architectural sketches on white paper are adhered to two pieces of white foam core. Paragraphs at bottom right explain concept. The approximate area of blast is represented by granite surface divided in to nine sections representing floors with names of victims. A granite "Wall of Survivors" would list the survivors. A stainless tell semi-sphere with large cables and stainless steel blade would represent violence.

100.01.015.1-.2     Slide, Color  
100.03.015.1-.2     Negative, Film  
100.04.015            Photo, Black & White

Board Location: Cabinet 2, Bin 6



## **1234     DRAWING, ARCHITECTURAL**

The blind number 20 on the back corresponds to Samuel Ray Moore, Oklahoma City, Oklahoma.

Architectural sketches on white paper are adhered to white foam core. Paragraphs at bottom right explain concept. Columns surrounded by wild flowers are used to create "echo" of what was. A water fountain with a large bowl is at ground zero. Names of survivors are etched on stones on 5th street. There is a section of memory gardens.

100.01.016.1-.2     Slide, Color  
100.03.016.1-.2     Negative, Film  
100.04.016          Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1235     DRAWING, ARCHITECTURAL**

The blind number 21 on the back corresponds to Geri Flynn Pastor and Scot Luft, Plantation, Florida.

Color architectural sketch is done on white paper adhered to white foam core. Paragraph at bottom left gives mission statement. The park like setting has arched entries, park benches and sidewalks. A monument of the head and upper torso of Lady Liberty and American flag with names of victims. A water curtain is behind guard rail made up of Children and Teddy Bears. Evergreen trees and topiaries shaped like teddy bears are part of park.

100.01.017.1-.2     Slide, Color  
100.03.017.1-.2     Negative, Film  
100.04.017          Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1236     DRAWING, ARCHITECTURAL**

The blind number 18 on the back corresponds to Raleigh Baker, Raleigh Baker Associates, Inc., Louisville, Kentucky.

Color architectural sketch is done on gray poster board which is adhered to white foam core. Paragraph at top right explains concept. The concentric design has 168 American flags to represent victims. The names of survivors are inscribed on curved wall behind flags. Seal of State of Oklahoma is at center of plaza.

100.01.018.1-.2     Slide, Color  
100.03.018.1-.2     Negative, Film  
100.04.018          Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1237     DRAWING, ARCHITECTURAL**

The blind number 2 corresponds to Ms. Linda Willis Morris, Granite, Oklahoma.

Architectural sketches on white paper are adhered to white foam core. Paragraphs at bottom right explain concept. The circular designed site would have 168 granite pillars with larger ones for adults and smaller ones for children. Names of victims would be on pillars. Survivors would have names on walls surrounding victim's area. Granite pavers would have names of individuals and groups who helped with rescue and recovery.

100.01.019.1-.2     Slide, Color  
100.03.019.1-.2     Negative, Film  
100.04.019          Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1238     DRAWING, ARCHITECTURAL**

The blind number 3 corresponds to Bob Cornell, Harold Rogers and Randy Thomas, Norman, Oklahoma.

Architectural sketches on white paper are adhered to white foam core. Paragraphs at top center and right explain concept. Memorial plaques with names of victims and survivors are in monument with rocks beside it. There is also a survivor's tree plaza and children's activity center. The Journal Record Building would have a canopy covered entry on the Harvey Avenue side.

100.01.020.1-.2     Slide, Color  
100.03.020.1-.2     Negative, Film  
100.04.020          Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1239     DRAWING, ARCHITECTURAL**

The blind number 27 corresponds to Tom Pershall, Tulsa, Oklahoma.

Architectural sketches on white paper are adhered to white foam core. Paragraphs at bottom left explain concept. The interactive area has steps, bridges and plaza area. Seven earthen pyramids, a reflective pool with bridges and wall on GSA plaza are parts of design.

100.01.021.1-.2     Slide, Color  
100.03.021.1-.2     Negative, Film  
100.04.021          Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1240     DRAWING, ARCHITECTURAL**

Design board had registration number 24 which corresponds to Michael W. Mao, Dallas, Texas.

Design sketches are in color on glossy paper adhered to black foam core. A paragraph at center explains concept. A long path allows visitors opportunities to roam and ponder. Theatrical steps lead visitors down to underground memorial space. Light penetrates from skylight at top of cylinder. The ground level memorial traces footprint and consists of five glass boxes inscribed with names of victims. Lights shoot from underground space and causes glass boxes to glow. A garden on west side of memorial serves as survivor tree. On south side of memorial is sunken outdoor auditorium.

100.01.022.1-.2     Slide, Color  
100.03.022.1-.2     Negative, Film  
100.04.022          Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1241     DRAWING, ARCHITECTURAL**

The blind number 25 corresponds to Berj A. Shakarian, Cleveland, Ohio.

Architectural sketches on white paper are adhered to white foam core. Paragraphs at left explain concept. Flower at center has concrete petals that rise 60 feet in air. Water and light would be at center. On anniversaries light and water would be turned off and petals draped in fabric. Victims' names would be on wall surrounding flower. An amphitheater would be at site of blast outline. Survivor Tree would remain.

100.01.023.1-.2     Slide, Color  
100.03.023.1-.2     Negative, Film  
100.04.023           Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1242     DRAWING, ARCHITECTURAL**

The blind number 22 corresponds to Tullio Inglese and Judith Inglese, Amherst, Massachusetts.

Architectural sketches on white paper are adhered to white foam core. Paragraphs at center explain concept. Circular memorial plaza would be central to design. A glass sanctuary is set within reflecting pool.

100.01.024.1-.2     Slide, Color  
100.03.024.1-.2     Negative, Film  
100.04.024           Photo, Black & White

Board Location: Cabinet 2, Bin 6

## **1243     DRAWING, ARCHITECTURAL**

The blind number 47 corresponds to Jan L. Olinick, Mertztown, Pennsylvania.

Architectural sketches on white paper and color photographs are adhered to white foam core. Paragraphs at top explain concept. Reflecting wall of black granite would have names of victims. Sculpture would be large building blocks made of white flashed marble. Landscaping is xeriscape.

100.01.025.1-.2     Slide, Color  
100.03.025.1-.2     Negative, Film

Board Location: Cabinet 2, Bin 6

## **1244     DRAWING, ARCHITECTURAL**

The blind number 44 corresponds to Nham Ngoc Nguyen, Garden Grove, California.

Architectural sketches on white paper are adhered to white foam core and covered with clear plastic. Paragraphs at top right explain concept. A symbolic sculpture would on raised mound with names of victims on wall underneath. A bridge would be over water and house would be on water.

100.01.026.1-.3     Slide, Color  
100.03.026.1-.2     Negative, Film  
100.04.025           Photo, Black & White

Board Location: Cabinet 2, Bin 6

**1245     DRAWING, ARCHITECTURAL**

The blind number 45 corresponds to W. David Sova, Seattle, Washington.

Architectural sketches are mounted on white or black foam core which is adhered to black poster board on black foam core. The Alfred P. Murrah Federal Building footprint would be outlined with broken columns. The memorial building would be behind columns and have a Victims Hall, Survivor hall, Anteroom and chapel. An eternal flame would be behind broken columns.

100.01.027.1-.2     Slide, Color  
100.03.027.1-.2     Negative, Film  
100.04.026           Photo, Black & White

Board Location: Cabinet 2, Bin 7

**1246     DRAWING, ARCHITECTURAL**

The blind number 42 corresponds to G. Richard Thomas, Stillwater, Oklahoma.

Architectural sketches on black paper are adhered to black foam core. Areas of design are numbered and have printed information near each. Plan would include gardens near survivor tree, cascading fountain pools and reflecting pools, and a lighted monument. The slanted granite sheathed monument would represent a giant hand with 168 fingers to honor victims. An amphitheater would be near end of grassy area near survivor tree.

100.01.028.1-.2     Slide, Color  
100.03.028.1-.2     Negative, Film  
100.04.027           Photo, Black & White

Board Location: Cabinet 2, Bin 7

**1247     DRAWING, ARCHITECTURAL**

The blind number 52 corresponds to Richard Aleksander Raago, Morristown, New York.

Architectural sketches on black paper are adhered to white foam core. Paragraphs in white print are at top left. The site would be comprised of a forum conceived of as the center of civic life in memorial district, a botanical garden with path and the memorial itself in the form of an incomplete circle.

100.01.029.1-.3     Slide, Color  
100.03.029.1-.2     Negative, Film  
100.04.028           Photo, Black & White

Board Location: Cabinet 2, Bin 7

**1248     DRAWING, ARCHITECTURAL**

The blind number 53 corresponds to Kim V. Gribble, Houston, Texas.

Architectural sketches are printed on white paper adhered to white foam core. A drawing o piece of onion skin paper is taped to top center. The Memorial would have heart shaped pavilion with fountains made with glass panes attached to metal supports. A multi-sided monument would honor survivors. Monument for rescuers would have three different pairs of hands. There would be a children's flower garden.

100.01.030.1-.2     Slide, Color  
100.03.030.1-.2     Negative, Film  
100.04.029           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1249     DRAWING, ARCHITECTURAL**

The blind number 50 corresponds to George Sanen, Donald L. Wihlborg, Roupen Donikian, Carl Andry, Hank Schultz, J. Rockne Luna, Shuen Lo, Michael Kuttner, Robert A. Lundy and John Talamo, California.

Architectural sketches are printed on white paper adhered to white foam core. At top left a series of glossy color photographs are taped to foam and give various views of memorial. A paragraph below photographs explains concept. A series of angles columns create symbolic image of structure. A water canal would be around survivor tree and would have small water falls going toward columns.

100.01.031.1-.2     Slide, Color  
100.03.031.1-.2     Negative, Film  
100.04.030           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1250     DRAWING, ARCHITECTURAL**

The blind number 51 corresponds to Stephen A. W. Knapp, Toronto, Ontario, Canada.

Architectural sketches are printed brown paper adhered to white foam core. Paragraphs explaining design are at bottom center. The Memorial would have three zones; the Memorial; the Memorial Garden; The Survivor Garden. The Memorial would have four towers, two urns with eternal flames and a reflecting pool. The Memorial Garden would be bordered by 168 trees. The Survivor Garden would have memorials for survivors, rescue workers, volunteers and family and friends of victims.

100.01.032.1-.2     Slide, Color  
100.03.032.1-.2     Negative, Film  
100.04.031           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1251     DRAWING, ARCHITECTURAL**

The blind number 48 corresponds to Daniel C. Mannix, El Cajon, California, in collaboration with Byron Keener, artist/designer.

Architectural sketches are printed on white glossy paper adhered to white foam core. Classical civic motifs create a memorial park. Names of victims would be etched on marble columns of memorial dome. Center of memorial dome is open to sky. Survivor Tree Monument and Forum Seating create an outdoor room dedicated to survivors. Outer edge of center has landscaping of shrubs and tree.

100.01.033.1-.2     Slide, Color  
100.03.033.1-.2     Negative, Film  
100.04.032           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1252     DRAWING, ARCHITECTURAL**

The blind number 49 corresponds to Denny Haskew, sculptor; Greg Hebert, landscape architect; John W. Kinkade; Ben Aguilar, architectural designer. All are from Denver, Colorado area.

Architectural designs on white paper are mounted on foam core, then mounted on tan poster board mounted on white foam core. A star shaped sculpture has angel on front. Fence sections are adorned with bronze gifts. Columns link heaven and earth. Water sheets the granite walls. Arms of America sculpture is in water reflecting pool.

100.01.034.1-.2     Slide, Color  
100.03.034.1-.2     Negative, Film  
100.04.033           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1253     DRAWING, ARCHITECTURAL**

The blind number 46 corresponds to Billy Group from Guilford, Connecticut. Members were John Terenzi, Walter Pascoe, Mark Legenos, Peter Zaloumis.

Color photographic images of design models are adhered to white foam core and blue print is at right. Paragraphs at center explain concept. Debris was to be used for construction of open sided monument. Parts of design include: Memorial Stone with mission statement; Inner sanctuary; Survivor's niche; Rescuer's niche; waterfall fountains.

100.01.035.1-.2     Slide, Color  
100.03.035.1-.2     Negative, Film  
100.04.034           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1254     DRAWING, ARCHITECTURAL**

The blind number 43 corresponds to James R. Van Liere, Lakewood, Colorado.

Architectural sketches are printed on white paper adhered to white foam core. Paragraphs at top upper right explain concept. A stainless steel tower with black marble base and outer steps and walks of white and gray marble would be at center. An icosahedron of gold plated pipes would rotate at top.

100.01.036.1-.2     Slide, Color  
100.03.036.1-.2     Negative, Film  
100.04.035           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1255     DRAWING, ARCHITECTURAL**

The blind number 40 corresponds to Jane McNichol and Jim Conboy, New York City, New York.

Architectural sketches in green and blue on tan paper are adhered to black poster board which is adhered to white foam core. Paragraphs at bottom center explain concept. The Memorial Park space would open horizontal space to remind people of absence of buildings. A Victim's Wall would have names of victims.

100.01.037.1-.2     Slide, Color  
100.03.037.1-.2     Negative, Film  
100.04.036           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## 1256     **DRAWING, ARCHITECTURAL**

The blind number 64 corresponds to William Lindley from Ridley, Norman, Oklahoma.

Three dimension architectural sketch is mounted on rust colored paper adhered to foam core and surrounded by black paper mounted on black foam core. White lettering on black border describes concept. Brick walkways were to symbolize the response of the citizens of Oklahoma City to tragedy. An open air canopy over a pavilion expresses spontaneity of volunteers. A victims' garden would have 168 flags to represent victims as well as flags from each country of those who came to visit memorial. A glass viewing tower would have eight levels to represent the eight states of rescue teams. There would also be a sculpture garden, a rotunda, fence of well-wishers and children's level water sculpture.

100.01.038.1-.3     Slide, Color  
100.03.038.1-.3     Negative, Film  
100.04.037     Photo, Black & White

Board Location: Cabinet 2, Bin 7

## 1257     **DRAWING, ARCHITECTURAL**

The blind number 41 on back corresponds to Diorah Lee Abdi and Carolyn Jane Fink, Tulsa, Oklahoma.

Architectural design in color on white paper is mounted to painted plywood. Color images of butterflies mounted on foam core are adhered to plywood. Title page at center in black print "Grace in Healing on the Wings of Butterflies." Paragraphs at far right explain design. A roll down tissue at top right is taped shut. Park would contain plants native to Oklahoma that would attract butterflies. Creek Nation symbols would include fire for Holy Ground, Morning Star for children, Rattlesnake jaw for rescuers and butterfly to symbolize everlasting life. Playground would be heart shaped. Cedar, symbolizing everlasting life to Sac and Fox Nation, would be used for four statues. Names of victims would be sandblasted in pieces of granite from Alfred P. Murrah Federal Building.

100.01.039.1-.2     Slide, Color  
100.03.039.1-.2     Negative, Film  
100.04.038     Photo, Black & White

Board Location: Cabinet 2, Bin 7

## 1258     **DRAWING, ARCHITECTURAL**

The blind number 76 corresponds to Alberta Barnas, Midwest City, Oklahoma.

Architectural drawings done in green, brown and orange construction paper are mounted on white paper which is taped to plywood backing and covered with clear Plexiglas cover. Two typed pages are under Plexiglas cover. The memorial would consist of a 90' radius memorial amphitheater, a sunken community center, a Murrah Memorial lookout bell tower, a rescuer's walk, a family garden, a children's play-garden and a bus terminal. A piece of pink paper at top right has estimated cost for project.

100.01.040.1-.2     Slide, Color  
100.03.040.1-.2     Negative, Film  
100.04.039     Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1259     DRAWING, ARCHITECTURAL**

The blind number 58 on back corresponds to Sandy Scott, Herb Schaal, and John Kinkade, Loveland, Colorado.

Architectural designs in color on white paper are mounted to white foam core. Design narrative is at bottom right. Remembrance Plaza has Spring of Hope from center. Two colossal eagle sculpture, "Resolve and Reflection", are atop rubble. The Sacred Ground footprint of the Alfred P. Murrah Building would have nine flags flown at half-mast. Avenue of Help would have banners of participating rescue organizations. Survivor's Memorial would have Survivor Tree, and Children's area would have mosaic of tiles with letters from children. Spiritual Journey Stream would be surrounded by 149 trees. The Serenity Pool would be replenished with 168 rivulets.

100.01.041.1-.2     Slide, Color

100.03.041.1-.2     Negative, Film

100.04.040     Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1260     DRAWING, ARCHITECTURAL**

The blind number 59 on back corresponds to Tony Griffin and Sandro Mancini, Vancouver, British Columbia, Canada.

Architectural designs in color on white paper are mounted on two pieces of foam core which are adhered to one piece of foam core. At center are metal strips to resemble open spiral notebook. Paragraphs mounted on foam core are at top right. A canopy would have lights with various colors to resemble quilt blocks. Children's area would be a sand patch. Hills would be made and have rock retaining walls with names of victims escribed on walls.

100.01.042.1-.2     Slide, Color

100.03.042.1-.2     Negative, Film

100.04.041     Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1261     DRAWING, ARCHITECTURAL**

The blind number 41 on back corresponds to Timothy C. Bicknell, Chicago, Illinois.

Architectural designs are on white foam core. Paragraphs at far right explain concept. Memorial would consist of outdoor rooms and hallways containing seven areas: Learning; Recognition, Hallway of Gratitude; Peace with reflecting pool; Comfort memory garden; Remembrance of red stone with fissure in center; Cherished Children's garden; Spirituality and Hope in Survivor Tree and amphitheater.

100.01.043.1-.2     Slide, Color

100.03.043.1-.2     Negative, Film

100.04.042     Photo, Black & White

Board Location: Cabinet 2, Bin 7



## **1262     DRAWING, ARCHITECTURAL**

The blind number 62 on back corresponds to Frank Nichols, Portland, Maine.

Architectural design in gray and green is mounted on white foam core. Another panel at right on blue paper has white print and describes concept. A Memorial Panel would have words said by President Clinton at memorial service and a history of the site. 24 panels in the garden would have names of victims. Landscaping at center of garden would spell "LIFE." A Memorial Fountain would have words of mission statement at base.

100.01.044.1-.2     Slide, Color  
100.03.044.1-.2     Negative, Film  
100.04.043           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1263     DRAWING, ARCHITECTURAL**

The blind number 65 on back corresponds to Hank Pierce and Bill Netta, Newark, Delaware.

Architectural designs in green, white and blue on white paper adhered to foam core are covered in laminate. White print across bottom explains concept. There would be 168 pillars and 168 garden plots in area where Alfred P. Murrah Building once stood. A reflecting pool would have names of survivors on bottom. 50 planters would be on remainder of grounds. The Survivor Tree would remain. There would a hero's obelisk and redbud trees near reflecting pool.

100.01.045.1-.2     Slide, Color  
100.03.045.1-.2     Negative, Film  
100.04.044           Photo, Black & White

Board Location: Cabinet 2, Bin 7

## **1264     DRAWING, ARCHITECTURAL**

On back is number 60 which corresponds to James Gemmill, Pittsford, New York.

Architectural designs on black paper are adhered to white foam core covered in clear plastic. Paragraphs at left and right sides are in white print and give information on concept. 168 abstract sculptural plant forms of prairie grasses represent lives. Sculptures of bright metal with names of victims would be framed by datum walk to form a pyramid. The design would also include Wall of Appreciation, Fence, Memorial garden, Survivor Tree, Kiva and Perimeter battered walls.

100.01.046.1-.2     Slide, Color  
100.03.046.1-.2     Negative, Film  
100.04.045           Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1265     DRAWING, ARCHITECTURAL**

The blind number 56 on back corresponds to Koichiro Ishihara, Berkeley, California.

Architectural designs on white paper adhered to white foam core has paragraphs at top center explaining concept. The fence would remain and keep its function as a heart of the people's grief. A series of circles with various sizes and locations are metaphors of explosion. Two circles would have bridge over them and names of victims engraved on walls with water running over.

100.01.047.1-.2     Slide, Color  
100.03.047.1-.2     Negative, Film  
100.04.046     Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1266     DRAWING, ARCHITECTURAL**

The blind number 57 on back corresponds to Tuan Nguyen, Santa Ana, California.

Architectural designs in green, white and blue on white paper framed in wood and backed in white card stock. Paragraph at top center gives information on concept. A monument located on Sacred Ground of blast would have eternal torch. The design also includes a reflecting pool, Survivor Tree, Memorial Institute Building, Children's area and park area with walkways, trees and flowers.

100.01.048.1-.2     Slide, Color  
100.03.048.1-.2     Negative, Film  
100.04.047     Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1267     DRAWING, ARCHITECTURAL**

The blind number 54 on back corresponds to Saran Design Group: Stan Saran, Lorne Johnston, Ray Truelove, Dennis Koehler and Rev. Scott Menzies, Marco Island, Florida.

Architectural designs on white paper adhered to white foam core are matted in cream color card stock. At top left are a series of pages with color designs. Paragraphs at center top explain concept. Building in shape of folded flag has blue roof pierced with 168 glass stars. A large eternal flame sits atop building. Sheets of water cascade from bowl. A nine foot round dream catcher would be suspended from ceiling.

100.01.049.1-.2     Slide, Color  
100.03.049.1-.2     Negative, Film  
100.04.048     Photo, Black & White

Board Location: Cabinet 2, Bin 8

## 1268 DRAWING, ARCHITECTURAL

The blind number 38 corresponds to Micah Heimlich and Norihito Toyama, South Carolina.

Architectural designs on white paper adhered to cream color card stock are mounted on white foam core. Paragraphs at left explain concept. A time piece sculpture would be divided by ray of light. A space below ground would have names of victims.

100.01.050.1-.2 Slide, Color  
100.03.050.1-.2 Negative, Film  
100.04.049 Photo, Black & White

Board Location: Cabinet 2, Bin 8

## 1269 DRAWING, ARCHITECTURAL

The blind number 39 corresponds to Oliver Boehm, Somerville, Massachusetts.

Architectural designs on white paper are adhered to foam core. Paragraphs at top and bottom explain concept. Symbolic foundation would have name of victims on granite stones. A steel fence would remain as part of design. Abstract faces would have water cascading from them along walk of tears. A central mound would be surrounded by trees.

100.01.051.1-.2 Slide, Color  
100.03.051.1-.2 Negative, Film  
100.04.050 Photo, Black & White

Board Location: Cabinet 2, Bin 8

## 1270 DRAWING, ARCHITECTURAL

The blind number 36 corresponds to Lane & Associates Architects, Fort Smith, Arkansas: John E. Lane, Jim Boston, Max Johnston, Lynn Lane, Clara McFarland, Argie Nichols, Carle A. Robbins, III.

Architectural designs on white paper are adhered to foam core and covered in clear laminate. Paragraphs at center explain concept. Memorial was to be similar to acropolis. Parts of design include: heart sculpture denoting love; reflecting pool; black granite wall with victims' names; children's rocking horse sculpture; flags at half-mast; bomb location and date; survivors' panels; survivor's tree; friendship hands sculpture; inscribed panels.

100.01.052.1-.4 Slide, Color  
100.03.052.1-.4 Negative, Film  
100.04.051 Photo, Black & White

Board Location: Cabinet 2, Bin 8

## 1271 DRAWING, ARCHITECTURAL

The blind number 71 corresponds to Clouchen Viktor Edwardovich and Strelchiny Natali Viktorovny, Saint Petersburg, Russia.

Architectural designs on white paper are adhered to foam core and covered in clear laminate. Paragraphs at bottom right explain concept. Memorial would consist of rotunda (rotunda) with roof garden, statue of Lady Justice (justice) and sculpture with eagle atop. There would also be children's playground.

100.01.053.1-.2 Slide, Color  
100.03.053.1-.2 Negative, Film  
100.04.052 Photo, Black & White

Board Location: Cabinet 2, Bin 8

## **1272     DRAWING, ARCHITECTURAL**

The blind number 68 corresponds to Lieu Bochum, West Orange, New York.

Architectural designs in color on white paper are adhered to foam core. Paragraphs at center and right explain concept. A tower, The Tree of Life, would be at center and have fragile glass shells connected on powerful trunk. A series of stairs form a path to top of tree. Gardens would include Trees and sculptures garden, of love, flower gardens, grass gardens.

100.01.054.1-.2     Slide, Color  
100.03.054.1-.2     Negative, Film  
100.04.053           Photo, Black & White

Board Location: Cabinet 2, Bin 8

## **1273     DRAWING, ARCHITECTURAL**

The blind number 69 corresponds to Mimi Zeiger, Santa Monica, California.

Architectural designs are on white paper which is adhered to black foam core. Three stanza poem at right explain concept. Memorial would include shroud of bean vines over Journal Record Building, path to wheat field, landscape, names of victims on side of Journal Record Building, and Survivor Tree.

100.01.055.1-.2     Slide, Color  
100.03.055.1-.2     Negative, Film  
100.04.054           Photo, Black & White

Board Location: Cabinet 2, Bin 8

## **1274     DRAWING, ARCHITECTURAL**

The blind number 66 corresponds to Stephen J. Schottler, Falls Church, Virginia.

Architectural designs are on white paper adhered to black foam core. Paragraphs at bottom left explain concept. Survivors Gate carved in to northern end serves as entry, exit and bridge to memorial. Other aspects include a mound, a roofless basilica, Ionic columns in groups of four and cenotaphs with listing of deceased.

100.01.056.1-.2     Slide, Color  
100.03.056.1-.2     Negative, Film  
100.04.055           Photo, Black & White

Board Location: Cabinet 2, Bin 8

## **1275     DRAWING, ARCHITECTURAL**

The blind number 67 corresponds to Jason A. Balinbin, Los Angeles, California.

Architectural designs are on white paper adhered to black foam core. Sections of foam core are adhered to larger black foam core. Paragraphs at center explain concept. Victim's Memorial would be fragmented amphitheater. Columns on edge have glass coverings with names of victims inscribed. Survivors are listed on wall surrounding Survivor Tree. A Children's Garden would have are with names of rescuers.

100.01.057.1-.2     Slide, Color  
100.03.057.1-.2     Negative, Film  
100.04.056           Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1276     DRAWING, ARCHITECTURAL**

The blind number 34 corresponds to William F. Wynne, Long Beach, California.

Architectural designs are on white paper adhered to white foam core. Paragraphs at bottom center explain concept. Paragraphs at left center are in Spanish. A circle of walls comparable in size to walls of original Federal Building would be in park. A series of sculptures would be at center of circle.

100.01.058.1-.2     Slide, Color  
100.03.058.1-.2     Negative, Film  
100.04.057           Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1277     DRAWING, ARCHITECTURAL**

The blind number 35 corresponds to C. Kelly Lohr, Ghurdan, Iowa.

Architectural designs are painted in color on pressed wood. Paragraphs printed on white paper adhered to white foam core are adhered to wood. At entrance would be GRATITUDE, a series of sculptures thanking rescuers. The Garden of Laments would have sculpture for WHY, DESPAIR and SORROW. A path would lead to Memorial sculpture which would list names of victims. Lawns lead to the Survivor Tree and Children's Creative Play Area. Names could be written on plastic disks which could be placed in Serenity Pool. These disks would be removed daily and used again as the water would erase the names. An angel sculpture at edge of pool would have water jets from back.

100.01.059.1-.2     Slide, Color  
100.03.059.1-.2     Negative, Film  
100.04.058           Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1278     DRAWING, ARCHITECTURAL**

The blind number 32 corresponds to Barbu Hanciulesco, Los Angeles, California.

Architectural design on white paper are covered in plastic and adhered to white foam core. A legend is at center top. The symbolic Memorial shrine would include a metal pyramid, metal candle, permanent memorial light, and marble steps with names of those killed. The Memorial center would be attached to Journal Record Building and would include a tower with lantern roof and horizontal atrium. Other components would include Survivor Tree, steps, bridge and chains.

100.01.060.1-.2     Slide, Color  
100.03.060.1-.2     Negative, Film  
100.04.059           Photo, Black & White

Board Location: Cabinet 2, Bin 8

## **1279     DRAWING, ARCHITECTURAL**

The blind number 33 corresponds to C. Daniel Bergfeld, New Canaan, Connecticut.

Architectural design on glossy white paper is adhered to white foam core. Paragraphs in white print on black paper at left explain concept. The design would be a time-journey with visitors traveling labyrinth path beginning at the Survivors' Wall, the Offering Fence and the Chimes. A counterclockwise spiral path for the Anasazi Indian symbol of emergence has intervals representing each day of the rescue effort. Sail sculptures and flags of the rescue groups frame background. Fabric design sails, one for each victim, would represent the essence of victim's life. Other stations include the Bomb Site, Survivor Tree and Reflection Chapel.

100.01.061.1-.2     Slide, Color  
100.03.061.1-.2     Negative, Film  
100.04.060          Photo, Black & White

Board Location: Cabinet 2, Bin 8

## **1280     DRAWING, ARCHITECTURAL**

The blind number 30 corresponds to Nick Newberry and Burke Wyatt, Phoenix, Arizona.

Architectural designs in color on glossy paper are adhered to black foam core. Paragraphs across top and at center explain concept. Outer walls with covered walkway would enclose area. Entrance to Oklahoma City Memorial Center would be on center of south wall of Journal Record Building. Along the walkway would be a gallery of remembrance. A garden quadrangle would have survivor tree at edge and Heartland Fountain. The Memorial quadrangle would be footprint of Alfred B. Murrah Federal Building. The Sunlight Wall would have circular gate, the Chinese symbol for heaven. Spirit windows with single piece of stained glass would be above names of each victim and have glass in favorite color of that person.

100.01.062.1-.2     Slide, Color  
100.03.062.1-.2     Negative, Film  
100.04.061          Photo, Black & White

Board Location: Cabinet 2, Bin 8

## **1281     DRAWING, ARCHITECTURAL**

The blind number 31 corresponds to Norman P. Rajotte and Douglas L. Rajotte, Golden, Colorado.

Architectural designs on white paper are adhered to white foam core. Paragraphs at center explain concept. Walls of outdoor room would be formed by low screen walls and borders of trees and plantings. The Victims' Memorial at center would have 168 pedestals each with an individual's identification and mini profile. A fountain and pool would be at center. The Children's Sculpture Garden would be large sand box with sculpture platforms containing sculptures representing items left on fence. The Survivor Tree would be at center of children's area. A Survivor's Park dedicated to survivors would have teepee like structure and wind chimes.

100.01.063.1-.2     Slide, Color  
100.03.063.1-.2     Negative, Film  
100.04.062          Photo, Black & White

Board Location: Cabinet 2, Bin 8

## 1282     **DRAWING, ARCHITECTURAL**

The blind number 28 corresponds to David J. Bennett, Minneapolis, Minnesota.

Architectural designs on glossy paper are adhered to white foam core. Paragraphs at top right explain concept. Stairs and ramps down to Memorial Floor at site of Federal Building would begin theme of processional, followed by pathways through rescuers' area and survivor's garden. An open structural framework would cover victim's sanctuary. Each victim would be represented by stele made of polished granite. A contemplation area would contain garden and pool with continuous bench around west side and ends.

100.01.064.1-.2     Slide, Color  
100.03.064.1-.2     Negative, Film  
100.04.063           Photo, Black & White

Board Location: Cabinet 2, Bin 8

## 1283     **DRAWING, ARCHITECTURAL**

The blind number 29 corresponds to Design Team, Ava Lawrence, Chung-Hwa Kim, Haeng-Sun Kim and Lawrence Ford, Dallas, Texas.

Architectural designs in color on textured paper are adhered to blue poster board which is adhered to white foam core. Title is at top center and paragraphs explaining concept are at bottom left. A three sided rising pyramid would have textured glass reliefs on surface. Water (tears) would trickle down from eagle atop pyramid. Nine steps would lead to pyramid. White stone encircling the base would have names of victims. Spotlights would be within pyramid. A crystal fountain would have names of survivors in rotating ring. Another quadrant would have Survivor Tree surrounded by ring of life. A fourth quadrant would have clock with shape of state of Oklahoma at center. White columns would mark entrance to entire memorial site.

100.01.065.1-.2     Slide, Color  
100.03.065.1-.2     Negative, Film  
100.04.064           Photo, Black & White

Board Location: Cabinet 2, Bin 8

## 1284     **DRAWING, ARCHITECTURAL**

The blind number 26 corresponds to Michael L. Ablu and Stephanie Ablu, Norman, Oklahoma.

Architectural designs on white paper are adhered to white foam core. Paragraphs at right explain concept. Central element is eternal flame surrounded by pool of falling water at the center of the Murrah Building footprint. Walkways with grass berms between spirals from the flame. Columns mark perimeter of site. Names of victims would be on stone tablets. The Rescuer's Garden would have abstract sculptures and stones native to the states from which the different rescue organizations came. The Survivor Tree would remain.

100.01.066.1-.2     Slide, Color  
100.03.066.1-.2     Negative, Film  
100.04.065           Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1285     DRAWING, ARCHITECTURAL**

The blind number 77 corresponds to Malouf Abraham, Jr., MD, Canadian, Texas.

Architectural designs on white paper are mounted on cream color cardstock which is adhered to white foam core. Paragraphs at right explain concept. Four towers would be in Four Corners of Earth fountain and have water gushing from them. Names of victims would be on six foot pedestal. A sculpture entitled "I Weep for Thee" would be near pedestal. A series of vine covered arbors would surround park.

100.01.067.1-.2     Slide, Color  
100.03.067.1-.2     Negative, Film  
100.04.066           Photo, Black & White

Board Location: Cabinet 2, Bin 8

**1286     DRAWING, ARCHITECTURAL**

The blind number 61 corresponds to Nancy L. Crandall, Brighton, Missouri.

Design sketches on cream color paper and color glossy photographs are mounted on white foam core. Paragraphs at top explain concept. Trees line walkway containing the Victim's Memorial which would have bias-relief markers for each victim and a part of the fence to place memorials on. Bridges cross water to Survivor's Wall on remains of Murrah Building. The Survivor Tree would have pathways around it. Water walls would be on southwest wall of former building.

100.01.068.1-.2     Slide, Color  
100.03.068.1-.2     Negative, Film  
100.04.067           Photo, Black & White

Board Location: Cabinet 2, Bin 9

**1287     DRAWING, ARCHITECTURAL**

The blind number 74 corresponds to Daniel W. Cook, Oklahoma City, Oklahoma.

Design sketches in color on textured paper are mounted on white foam core. Paragraphs at bottom left explain concept. A monument made of Oklahoma granite would have domed roof and angel atop would have inscribed quotations from prayers on walls and names of victims. The fence would remain to hold items left by visitors. Banners with images of ribbons worn at time of incident would hang at formal entrance to site. Names of survivors would be on wall lined with redbud trees. Near the Survivor tree would be a building to honor heroes and contain area for education.

100.01.069.1-.2     Slide, Color  
100.03.069.1-.2     Negative, Film  
100.04.068           Photo, Black & White

Board Location: Cabinet 2, Bin 9



## 1288     DRAWING, ARCHITECTURAL

The blind number 78 corresponds to Jack Striegel, Sacramento, California.

Architectural designs on white paper are adhered to white foam core. Paragraphs at bottom right explain concept. Tree lined walkways would lead to circular island containing flags of United States and Oklahoma. The Memorial Courtyard would have wall for adults and wall for children with spire at end of ear. An upper pool on site of former Murrah Building would flow to smaller pool at center of walls. Flower gardens would be on either side of upper pool. The Survivor Tree would remain.

100.01.070.1-.2	Slide, Color
100.03.070.1-.2	Negative, Film
100.04.069	Photo, Black & White

Board Location: Cabinet 2, Bin 9

## 1289     DRAWING, ARCHITECTURAL

The blind number 79 corresponds to Bill Dalziel, Santa Barbara, California.

Architectural designs in color on white paper are adhered to white foam core. Paragraphs at top right explain concept. The "Tree of Remembrance" sculpture at site of explosion would be symbolic heart of the memorial site and transform itself in to likeness of the Murrah Building. The "blown out" face of sculpture would contain sculptures made by survivors. Falling water from top of sculpture would wash over them. Many trees would be planted around sculpture.

100.01.071.1-.3	Slide, Color
100.03.071.1-.2	Negative, Film
100.04.070	Photo, Black & White

Board Location: Cabinet 2, Bin 9

## 1290     DRAWING, ARCHITECTURAL

The blind number 75 corresponds to Carolyn McMahon and Mark McMahon, Lake Forest, Illinois.

Color design sketches are on white paper adhered to white foam core. Paragraphs at top left explain concept. A wind sculpture near south entrance would have 168 chiming rods, each inscribed with a victim's name. The sculpture would be in a reflecting pool have an eternal flame. A brick wall near Survivor Tree would have names of survivors. A sculpture of a family would be set in rock garden. A walkway below rock garden would have displays of rescuers' stories a children's playground would be at southwest corner.

100.01.072.1-.2	Slide, Color
100.03.072.1-.2	Negative, Film
100.04.071	Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1291     DRAWING, ARCHITECTURAL**

The blind number 72 corresponds to Pablo Nistal and Pablo Savid, Somerville, Massachusetts.

Architectural designs on white paper are adhered to white foam core. Paragraphs are at top left. The outdoor room memorial would be made up of restored GSA plaza, wall of recognition for the dead, a vestibule, a sacred precinct, a podium, a pedestrian street, the Survivor Tree and name of survivors, water fountains/reflecting pools. A glass wall would have names of victims and have 168 luminaries.

100.01.073.1-.5     Slide, Color  
100.03.073.1-.5     Negative, Film  
100.04.072     Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1292     DRAWING, ARCHITECTURAL**

The blind number 73 corresponds to Mark and Karen Bolander, Newton, Illinois.

Architectural designs in color on white paper are adhered to plywood. Paragraphs at center and legend at bottom left explain concept. At center of memorial would be a victims' memorial fountain with names engraved in top of wall. At center of fountain would be spire make of black granite and having engraving of hands done in many sizes and colors. An eternal flame would be in pond. Other part of memorial would include a children's area with angel sculpture, a shelter/prayer center, and survivor's memorial with hands sculpture.

100.01.074.1-.2     Slide, Color  
100.03.074.1-.2     Negative, Film  
100.04.073     Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1293     DRAWING, ARCHITECTURAL**

The blind number 70 corresponds to Andy Jones, Hampton, Connecticut.

Color design sketches on white paper are matted in white and adhered to thick white foam core. Paragraphs at lower right describe parts of memorial. Circular pathways would lead to central spire with feather like sides, clock face on front and feather atop. Feathers would line the footprint foundation of the Murrah Building.

100.01.075.1-.2     Slide, Color  
100.03.075.1-.2     Negative, Film  
100.04.074     Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1294     DRAWING, ARCHITECTURAL**

The blind number 81 corresponds to John Douglas Tucker, Charleston, South Carolina.

Color sketches on white paper are adhered to black card stock which is adhered to white foam core and covered in Plexiglas. Paragraphs at right explain concept. The Memorial Park, a gathering space for downtown, has large circle at center. At center of circle is circle of flowers with bronze disk at center. A reflecting pool is on site of former Alfred P. Murrah Federal Building. Granite stones engraved with names of victims would be in pool. Walls and columns would define the shape of the building, with columns being the height of former structure. Survivor Benches would be along pathways that surround Survivor Tree.

100.01.076.1-.2     Slide, Color  
100.03.076.1-.2     Negative, Film  
100.04.075           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1295     DRAWING, ARCHITECTURAL**

The blind number 80 corresponds to Russell K. Johnson, Santa Monica, California.

Design sketches on white paper are adhered to white foam core. Paragraphs at top right explain concept. A lawn covered Memorial mound with central chamber open to sky would be on site of blast. A glass floored bridge allows access to inner mound with bridge narrowing to allow only one person at a time to enter lower area. A large granite sphere revolving on water is at center of chamber. Other components include the Survivor Tree and a children's wall with hand outlines etched in granite wall.

100.01.077.1-.2     Slide, Color  
100.03.077.1-.2     Negative, Film  
100.04.076           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1296     DRAWING, ARCHITECTURAL**

The blind number 83 corresponds to Ronnie (no last name on card), Sacramento, California.

Design sketches in color and color glossy photographs are adhered to white foam core. Paragraphs at bottom left explain concept. The memorial site park would contain a large oval shaped sculpture containing abstract images of people and having a stand on which names of the deceased would be inscribed. Paths would form spokes from the central green lawn circle. Names of the survivors would be inscribed on stones in path.

100.01.078.1-.3     Slide, Color  
100.03.078.1-.2     Negative, Film  
100.04.077           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1297     DRAWING, ARCHITECTURAL**

The blind number 84 corresponds to Robert J. Cantrell, Whittier, California.

Design sketches in color on white paper covered in clear laminate are adhered to white foam core. Paragraphs at center top explain concept. Entry colonnades provide enclosure. Memorial gardens have 168 flowering trees which bloom in spring. Granite markers list names of deceased. The memorial plaza includes an explosion marker, Tree of Life, Life sculpture, Survivor wall and Message wall. A sun modulator would allow a shaft of light to illuminate the theme sculpture every April 19 at 9:02 AM. The children's area would be shaded and have benches.

100.01.079.1-.2     Slide, Color  
100.03.079.1-.2     Negative, Film  
100.04.078           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1298     DRAWING, ARCHITECTURAL**

The blind number 85 corresponds to L. Lee Montgomery, West Bloomfield, Michigan.

Design sketches on white paper and scanned image of scale model are adhered to black poster board on black foam core. Paragraphs at top left explain concept. Walkways and ramps forms image of olive branch with leaves forming nine spaces. Names of victims would be inscribed on outer walls and names of survivors on inner walls of circular area on site of building footprint. The center of circle would be empty 20" diameter cavity to reflect loss. A children's wishing pond would be within one of leaves of olive branch.

100.01.080.1-.2     Slide, Color  
100.03.080.1-.2     Negative, Film  
100.04.079           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1299     DRAWING, ARCHITECTURAL**

The blind number 80 corresponds to Blunden, Barclay, Robbie Associates Architecture, Inc., Cleveland, Ohio.

Design sketches on yellow paper are adhered to white foam core. Paragraphs at bottom right explain concept. The site would have three major areas: The Garden of Reflection, The Garden of Hope, and The Memorial. A podium at center of circular space on footprint of Murrah Building would have names of deceased inscribed in marble. At each end of footprint would be Survivor's Memorial Pool. The Garden of Hope would have paved area, benches, Survivor tree and flowering trees. The Garden of Reflection would have many trees creating a "room" with tree trunk columns and ceiling made of tree canopies.

100.01.081.1-.2     Slide, Color  
100.03.081.1-.2     Negative, Film  
100.04.080           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1300     DRAWING, ARCHITECTURAL**

The blind number 104 corresponds to Alfred M. Kemper, Upland, California.

Design sketches in color and scanned color images of models are mounted on black foam core. Paragraphs at top right explain concept. Names of victims would be etched in black marble of partial wall. A pool made of material from Murrah Building would cover area of event. A white marble bridge from the area of concrete cubes would reach survivor's tree and have names of survivors inscribed on sides. One white cube would have names of rescuers. Ceramic tiles with illustrations by children would be in children's area.

100.01.082.1-.2     Slide, Color  
100.03.082.1-.2     Negative, Film  
100.04.081           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1301     DRAWING, ARCHITECTURAL**

The blind number 103 corresponds to Shi-Jia Chen, New York City, New York.

Design sketches in blue on white paper are adhered to white foam core. Letters A-O are by sections of design. Letter inside envelope on back and taped to back explain concept. There are three sculptures: "The Monument" goddess; "Our Children" man and woman with child; "Rebuilding of New Life". A curved colonnade would have curved glass wall with symbols of remembrance etched on glass. Entrance to the memorial center would be through Green Room made of blue glass. The outer surfaces of buildings would be of limestone and red brick. The "Undercurrent" fountain system would have many water channels and fountain heads.

100.01.083.1-.2     Slide, Color  
100.03.083.1-.2     Negative, Film  
100.04.082           Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1302     DRAWING, ARCHITECTURAL**

The blind number 100 corresponds to Curtis P. Kemp, Sun Valley, Idaho.

Design sketches in color on white paper are adhered to white foam core and framed in black painted wood frame with clear glass front. Paragraphs at center right explain concept. The park like setting with designs done in square and triangular shapes contains a Memorial Walk, Victims' Sanctuary, Survivors Gallery and Memorial Center. Within the Victims' Sanctuary are four stelae with names of victims engraved. The area would also have a waterfall.

100.01.084.1-.2     Slide, Color  
100.03.084.1-.2     Negative, Film  
100.04.083           Photo, Black & White

Board Location: Cabinet 2, Bin 9

### **1303     DRAWING, ARCHITECTURAL**

The blind number 108 corresponds to Candace Wingo, Taylor Lake Village, Texas.

Design sketches in black on white textured paper are adhered to white foam core. Paragraphs at top left explain concept. Elm trees would form canopy for "room" throughout walks containing benches, ponds and extensive landscaping. Entrance wall would have chain link fence with replicas of archived materials from original fence. Areas would be for children with names of child victims on broken granite pieces. Similar areas would be for victims, survivors and rescuers. A fountain in the shape of dove would have marble monolith with etched cross on all sides and water cascading over it.

100.01.085.1-.2     Slide, Color  
100.03.085.1-.2     Negative, Film  
100.04.084          Photo, Black & White

Board Location: Cabinet 2, Bin 9

### **1304     DRAWING, ARCHITECTURAL**

The blind number 111 corresponds to Roberta A. Thies, Milford, Ohio.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center left explain concept. The memorial would contain a set of sixteen foot curved fountain walls with water cascading down and occupy portion of former Murrah Building. Names of victims would be on sides of walls. At center would be a 30' wide x 2' high seating platform. Adjacent to the large fountain would be a smaller 3' high fountain with names of survivors and rescuers. The fountain walls would be covered in copper.

100.01.086.1-.2     Slide, Color  
100.03.086.1-.2     Negative, Film  
100.04.085          Photo, Black & White

Board Location: Cabinet 2, Bin 9

### **1305     DRAWING, ARCHITECTURAL**

The blind number 106 corresponds to Christina Fitzpatrick, Kent, England.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at bottom right explain concept. The footprint of the Alfred P. Murrah Federal Building would be a shallow lake. A fountain would have 172 sprays, one for each victim plus 4 for each unborn baby. A building adjacent to pond would have of those killed on a memorial stone, names of rescuers on north wall and names of survivors on south wall. Adjacent to building would be children's area with mosaic map of state of Oklahoma and the survivor tree. A colonnade would link building with Journal Record Building.

100.01.087.1-.2     Slide, Color  
100.03.087.1-.2     Negative, Film  
100.04.086          Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1306     DRAWING, ARCHITECTURAL**

The blind number 107 corresponds to Larisa Kotnik, Ljubljana, Slovenia.

Design sketches in color are mounted to white foam core. Paragraphs at top right explain concept. Rigid structures are to offer opportunity for the memorial to change, thus becoming a living being. A central point would be a lake which could be trespassed.

100.01.088.1-.2     Slide, Color  
100.03.088.1-.2     Negative, Film  
100.04.087     Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1307     DRAWING, ARCHITECTURAL**

The blind number 113 corresponds to Giuseppe Pensotti and Roberto Ubaldi, Milan, Italy.

Design sketches are in color on white paper mounted on black poster board which is adhered to white foam core. Paragraphs at bottom right explain concept. Pathways lined with sandstone walls which have glass panels with names of victims escribed lead to underground hill. Inside would be 168 4" skylights and pond at center formed from dripping water. A continuous recording would list names of deceased. Above ground the skylights would be bound by a metal plate with name of victim.

100.01.089.1-.2     Slide, Color  
100.03.089.1-.2     Negative, Film  
100.04.088     Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1308     DRAWING, ARCHITECTURAL**

The blind number 110 corresponds to Gregory Kepinski, New York and Vyacheslav B. Bukhaev, Saint Petersburg, Russia.

Design sketches on white paper and color glossy photographs are mounted on gray poster board. Poster board is adhered to foam core. Paragraphs at center explain concept. A path of 168 steps would lead down to 9' below level of Memorial Plaza. Each step and adjoining wall would be dedicated to victim. Floor of former Murrah Building will be covered in polished stainless steel. Shrubs would fill up remainder of footprint. "Road to The Sky" monument would be constructed of stainless steel and rise to height of 50'. Other components would be the Survivor Tree, children's playgrounds, trees, benches and plazas.

100.01.090.1-.2     Slide, Color  
100.03.090.1-.2     Negative, Film  
100.04.089     Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1309     DRAWING, ARCHITECTURAL**

The blind number 115 corresponds to Kevin Shetz, Takoma Park, Maryland.

Design sketches are on white paper mounted on brown poster board adhered to white foam core. Paragraphs at bottom center explain concept. Footprints of three buildings destroyed are paved with survivor bricks. Columns proportionate to the Alfred P. Murrah Building would form courtyard and entrance to Memorial. The memorial would be a mound with three domes, each having a chamber. The chambers would be for rescuers, survivors and victims. Outside a veil of water would pour over opening. Names of victims would be carved in granite.

100.01.091.1-.2     Slide, Color  
100.03.091.1-.2     Negative, Film  
100.04.090          Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1310     DRAWING, ARCHITECTURAL**

The blind number 112 corresponds to North Dakota State University, Fargo, North Dakota.

Faculty advisor was Dennis Colliton. Team Members: Michael Allmendinger, Jason Condit, Darron Ammann, Brett Bertram, Michele Bigger, Alexis Delzer, Ken Fricke, Kim Gaida, Andrew Harens, Josh Johnson, Donna Luvaas, Pete McEnery, Kevin Pfeiffer, Brad Remme, Michelle Sheline, Bob Slipka, Tim Wold. Design sketches are in color on white paper adhered to white foam core. The area would be considered Sacred Ground with path winding by Survivor Tree. Native grasses would be in area where the Alfred P. Murrah Building once stood. A sculpture constructed from pieces of destroyed buildings would be illuminated at night by 168 light beams. An area for tribute to heroes would have running water. Area near the Survivor Tree would be tribute to survivors. Looking east would be a wall with tribute to victims.

100.01.092.1-.2     Slide, Color  
100.03.092.1-.2     Negative, Film  
100.04.091          Photo, Black & White

Board Location: Cabinet 2, Bin 9

## **1311     DRAWING, ARCHITECTURAL**

The blind number 105 corresponds to Omri Amrany and Julie Rotblatt-Amrany, Lake Forest, Illinois.

Design sketches are on white paper adhered to white foam core. Title is at top center and paragraphs at bottom center explain the concept. The interactive memorial is set in a garden. Interviews with families would help in design of 168 nonfigurative sculptures along pathway. A large bronze sculpture would have base of 6 figures hoisting a gigantic 70' glass rainbow. Water would overflow a granite pillar. A granite wall would have names of deceased and survivors.

100.01.093.1-.3     Slide, Color  
100.03.093.1-.2     Negative, Film  
100.04.092          Photo, Black & White

Board Location: Cabinet 2, Bin 10



## **1312     DRAWING, ARCHITECTURAL**

The blind number 102 corresponds to Randers Group, Incorporated, Muskegon, Michigan. Team members were Michael Bouman, Carolyn Casemier, Lisa Fodrocy, Eric Johnson, Dan Schreiber, Don Spezia, Jim Swart, Don Swifney, Francine Vallier.

Design sketches in color on white paper and color glossy photographs are adhered to black foam core. Paragraphs at right explain concept. Walkways and flowing water join various sections of memorial. The Interpretative Center would be an outdoor area. The Victims Memorial would have sculpture with names of victims on sides. The Peace Memorial would have an eternal flame. A sculpture of hands would be Heroes Monument. A low wall around Survivor Tree would form Survivors' Monument. The Children's Tribute consists of multi-colored slides.

100.01.094.1-.2     Slide, Color

100.03.094.1-.2     Negative, Film

100.04.093     Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1313     DRAWING, ARCHITECTURAL**

The blind number 109 corresponds to Neumann Smith and Associates, Southfield, Michigan. Team members were Ken Newmann, Jim Stock, Scott Bonney, Angelo Kalmantis, Samantha Rizzo, Carl Tessier, Wendy Ward, Dawn Black, Ted Swigon, Ellen Colaianne, Don Fee.

Design sketches are in color on white paper framed in white metal frame and with clear glass front. Paragraphs at lower left explain concept. Sacred ground is bordered by ring of trees. A granite path stretches from area of shimmering gold rods to a curved pool of water. Each rod would have name of victim. The pool's edge would have names of survivors. At center of plaza is a dark crater spanned by a metal bridge.

100.01.095.1-.2     Slide, Color

100.03.095.1-.2     Negative, Film

100.04.094     Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1314     DRAWING, ARCHITECTURAL**

The blind number 101 corresponds to Arnaud Vialla, West Los Angeles, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. The memorial would consist of four interacting elements: 1. the cross path; 2. the steel screen on Journal Record Building; 3. grass ring of events; 4. soothing landscape.

100.01.096.1-.2     Slide, Color

100.03.096.1-.2     Negative, Film

100.04.095     Photo, Black & White

Board Location: Cabinet 2, Bin 10

### **1315     DRAWING, ARCHITECTURAL**

The blind number 98 corresponds to Kent Schuette and Eric Lucas, Purdue University, West Lafayette, Indiana.

Design sketches are in color on white textured paper adhered to black foam core over white foam core. Paragraphs at lower left explain concept. The Victims Memorial on the Alfred P. Murrah Federal Building's footprint has overhead copper structures with openings to allow sun in and view out. Names of victims are etched in angled glass wall. The Survivors path would be lined on side with glass strip and have name of survivors. Names of those individuals and organizations who helped would be on copper strip along pathway in tribute to community and volunteer. A fountain would be near entrance and a third floor mezzanine would be added to Journal Record Building.

100.01.097.1-.2     Slide, Color

100.03.097.1-.2     Negative, Film

100.04.096           Photo, Black & White

Board Location: Cabinet 2, Bin 10

### **1316     DRAWING, ARCHITECTURAL**

The blind number 116 corresponds to Philadelphia College of Textiles and Science, Philadelphia, Pennsylvania.

Team members were Craig Griffen, John Wright and Alex Fisher. Design sketches are in color on textured paper adhered to white foam core. Paragraphs at upper left explain concept. An empty garden "Remembrance" has 168 anonymous markers to convey magnitude of event. The Memorial "Spirituality & Hope" similar to sod house has thin walls and interior framework which holds gift offerings reflected in pool. Other components are the peace garden "Peace", plaza for survivors "Comfort", plaza for volunteers "Recognition", children's garden "Cherished Children" and memorial center "Learning."

100.01.098.1-.2     Slide, Color

100.03.098.1-.2     Negative, Film

100.04.097           Photo, Black & White

Board Location: Cabinet 2, Bin 10

### **1317     DRAWING, ARCHITECTURAL**

The blind number 117 corresponds to William Branham, Nashville, Tennessee.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper right explain concept. A monument set in a reflecting pond would be essentially a stringed instrument made up of 168 strings. A circle pavilion surrounds monument and has metal roof and sloping wings that have names of victims. The Survivors' Wall would have names of each survivor on inlaid five inch glass circle of various hues. There would also be a large sculpture in shape of hand in area. The children's area would be a semi-circle with nineteen tree around border. It would also contain a globe in the ground and a wall with various size openings to allow children to place items they have brought. The memorial entrance would have face of clock with hands stopped at 9:02.

100.01.099.1-.2     Slide, Color

100.03.099.1-.2     Negative, Film

100.04.098           Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1318     DRAWING, ARCHITECTURAL**

The blind number 114 corresponds to Andrzej Jastrzebski, Belgium.

Design sketches are in color on white cardstock adhered to cardboard. Paragraphs at lower right explain concept. Designs of bowed leaves surround a tear shaped pond. A Cherished Children's Path is around the Survivor Tree.

100.01.100.1-.2     Slide, Color  
100.03.100.1-.2     Negative, Film  
100.04.099          Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1319     DRAWING, ARCHITECTURAL**

The blind number 96 corresponds to F. Andy Simpson, Archimedia, San Antonio, Texas.

Design sketches are in color on white paper mounted on black foam core adhered to larger sheet of black foam core. Paragraph at center explains concept. Paths lead to various monuments. Memorial fountain has names of lost engraved on sides and perpetual flame at center. Within fountain is sculpture of birds taking flight. The spirit sculpture has 168 bronze columns atop limestone wall. The design also includes a rescuer and volunteer monument, children's plaza and survivor monument circling the Survivor Tree.

100.01.101.1-.2     Slide, Color  
100.03.101.1-.2     Negative, Film  
100.04.100          Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1320     DRAWING, ARCHITECTURAL**

The blind number 99 corresponds to Randall R. Greene, Dan R. Cable and Greg Graham, Logan, Utah.

Design sketches in color on gray paper and circular color glossy photographs are mounted on black foam core. Paragraphs at bottom right explain concept. Sculptures included are an angel with outstretched arms, a child and a Native American warrior with wild boar. The Victims memorial would have five black granite panels with mission statement and Oklahoma flag symbol on one and names of victims on other four. Other areas include a children's area, a healing garden and a water way. All landscape designs emphasize circle theme.

100.01.102.1-.2     Slide, Color  
100.03.102.1-.2     Negative, Film  
100.04.101          Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1321     DRAWING, ARCHITECTURAL**

The blind number 97 corresponds to Jon Halverson, Grand Forks, North Dakota.

Design sketches are on white paper adhered to white foam core. Paragraph at center explains concept. The footprint of the Alfred P. Murrah Federal Building would be solid granite plaza containing a stele for those who died, a survivor wall and a recognition gateway for those who rescued. Children's area would have fence to continue tradition of placing memorials. Other elements would be survivor tree, flower gardens and pathways.

100.01.103.1-.2     Slide, Color  
100.03.103.1-.2     Negative, Film  
100.04.102           Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1322     DRAWING, ARCHITECTURAL**

The blind number 94 corresponds to Don Gurney and Richard E. Hulbert, British Columbia, Canada.

Design sketches are on white paper adhered to foam core which is mounted on brown card stock over white foam core. The right side of board is three dimensions with wood balls, brass strips and vinyl butterfly. Paragraphs marked with numbered on wood pegs are at center. The sacred site requires visitors to move through series of symbolic layers of access. Components include: Forecourt of Anticipation with children's wishing well; glass walled entry; wall of learning and gallery of recognition in Journal Record Building; children's puppet theatre; bridge of remembrance; grove of peace; garden of hope; unity oval; survivor tree; pool of tears; survivor stairs; memorial showcase with victims' names.

100.01.104.1-.2     Slide, Color  
100.03.104.1-.2     Negative, Film  
100.04.103           Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1323     DRAWING, ARCHITECTURAL**

The blind number 95 corresponds to Owen Coffee, Brian Fitzsimmons, Melissa Greeson and Ryan Williams, Dallas, Texas.

Design sketches are in color on white paper adhered to white foam core. Legend at center lists 21 sections of design. Paragraphs in white print on black at center explains concept. Rebuilt north wall of Alfred P. Murrah Federal Building covered in black granite is centerpiece. A reflecting pool would be on footprint. A wall of concrete around survivor tree lists those who survived. Pathways and lawn connect sections.

100.01.105.1-.2     Slide, Color  
100.03.105.1-.2     Negative, Film  
100.04.104           Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1324     DRAWING, ARCHITECTURAL**

The blind number 89 corresponds to Jeff Pugh and Shuyi Chang, Oklahoma State University, Landscape Architecture Department, Stillwater, Oklahoma. Instructor was Peter Callahan and Dept. Head Dr. Charles Leider.

Design sketches are in color on white paper mounted on blue and black cardstock over black foam core. Paragraphs at top center explain concept. A stone waterfall empties into a deep pool where 149 glass cylinders represent adults killed. There are other still water pools. 19 brushed steel pillars piercing a sphere at top represent the children. Rescuers are represented by concrete slabs from Murrah Building.

100.01.106.1-.2     Slide, Color  
100.03.106.1-.2     Negative, Film  
100.04.105           Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1325     DRAWING, ARCHITECTURAL**

The blind number 86 corresponds to Steve Leider and Sara Beth Crawford, Oklahoma State University Landscape Architecture Department, Stillwater, Oklahoma.

Design sketches on white paper and three dimensional design are mounted on thick black foam core. Paragraphs in white print at center explain concept. The central monument of man, woman and child has eternal flame and water flowing beneath base. Water flows in channels through transition gardens. Water is circulated to top of remaining Murrah Building wall and flows over names of those deceased. Gardens also include a Survivor Garden, Tribute Garden and Children's Garden with 19 fountains.

100.01.107.1-.2     Slide, Color  
100.03.107.1-.2     Negative, Film  
100.04.106           Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1326     DRAWING, ARCHITECTURAL**

The blind number 124 corresponds to Carin Amie Weisman, San Diego State University, San Diego, California.

Design sketches are in color on white paper adhered to black poster board. Paragraphs at top center explain concept. A natural stone 35' tall boulder monument would have backlit etched glass inserts with names of victims carved in stone. The boulder would be set in reflection pool. The glass would have images of rescuers. Cascading waterfalls would flow over monument. Four foot tall walls around water would have names of survivors.

100.01.108.1-.3     Slide, Color  
100.03.108.1-.3     Negative, Film  
100.04.107           Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1327     DRAWING, ARCHITECTURAL**

The blind number 120 corresponds to BWBR Architects, St. Paul, Minnesota. Members of the team are Steve Andersen, Terry Anderson, Chuck Knight, Brad Krump, Dan Noyes, Dan Stine, Richard Stuerman and Tim Vaughn.

Design sketches are on white paper adhered to white foam core. There would be nineteen white marble columns with names of victims engraved. Columns would be located in reflecting pool. Also included are a survivors' plaza, the survivor tree, trees and granite walkways.

100.01.109.1-.2     Slide, Color  
100.03.109.1-.2     Negative, Film  
100.04.108     Photo, Black & White

Board Location: Cabinet 2, Bin 10

## **1328     DRAWING, ARCHITECTURAL**

Design board had blind number 121 which corresponds to Claudia Goecke, Gandesbengen, Germany.

Gray paper glued to white foam core has color sketch at center, two sketches on gray paper outlined in gray border at bottom, paragraph at left outlined in gray paper and sketch outlined in gray paper at right. The main theme for concept was a water surrounded lighthouse which would have 168 stairs and a window for each victim. Around the footprint would be 168 columns. A bridge over a lake would connect to helpers' place which would contain sculpture of giving hands.

100.01.110.1-.2     Slide, Color  
100.03.110.1-.2     Negative, Film  
100.04.109     Photo, Black & White

Board Location: Cabinet 3, Bin 6

## **1329     DRAWING, ARCHITECTURAL**

Design board had blind number 118 which corresponds to Laura Elkins, Natchitoches, Louisiana.

Design sketches in color on white paper mounted on foam core are covered in clear laminate. Paragraphs at center explain concept. The outdoor memorial would have granite "ribbon" paths around outdoor room and a blast fountain. The ribbon path would extend around survivor tree and have shape of hand. One section of ribbon would have names of those who died and place for memorial candles.

100.01.111     Slide, Color  
100.03.111.1-.2     Negative, Film  
100.04.110     Photo, Black & White

Board Location: Cabinet 3, Bin 6

## **1330     DRAWING, ARCHITECTURAL**

Design board had blind number 119 which corresponds to Chancey Bowen Architects, Pennsylvania, Telluride Office Design Team, Telluride, Colorado.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at bottom left explain concept. Grounds would have many oak trees. Black granite columns of varying heights represent moments of life's interruption.

100.01.112.1-.2     Slide, Color  
100.03.112.1-.2     Negative, Film  
100.04.111     Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1331     DRAWING, ARCHITECTURAL**

Design board had blind number 125 which corresponds to Robert Brown Butler, Mahopac, New York.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center left explain concept. The Memorial would be a pyramid cut on the diagonal. The entrance would be in shape of flame. A stele of granite inside chapel would list names of deceased. A second alcove would list names of survivors. A bronze statue of teddy bear holding olive branch is in children's area. A bronze statue of fire engine ladder is tribute to rescuers. A bronze statue of open hand is tribute to volunteers.

100.01.113.1-.2     Slide, Color  
100.03.113.1-.2     Negative, Film  
100.04.112     Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1332     DRAWING, ARCHITECTURAL**

Design board had blind number 122 which corresponds to Partha Ranjan Das, Calcutta, India.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper right explain concept. A large steel and glass column is visible from street. The survivor tree has stone around it with names of deceased inscribed. Other elements are a reflecting pool and benches.

100.01.114.1-.2     Slide, Color  
100.03.114.1-.2     Negative, Film  
100.04.113     Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1333     DRAWING, ARCHITECTURAL**

Design board had blind number 123 which corresponds to Margot Cantwell, Halifax, Nova Scotia, Canada.

Design sketches are in color on cream color paper adhered to black foam core. Paragraphs at upper right explain concept. At center would be crater with eternal flame. Around crater is a sculptural bronze log for each victim. Blast area has black granite paving. A children's area is near Survivor Tree. Bronze logs dedicated to rescuers are at outer area.

100.01.115.1-.4     Slide, Color  
100.03.115.1-.3     Negative, Film  
100.04.114     Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1334     DRAWING, ARCHITECTURAL**

Design board had blind number 87 which corresponds to Glenn Drlizba and Satoko Terakawa, Oklahoma City, Oklahoma.

Design sketches are in color on white paper mounted on black poster board over black foam core. Paragraphs at top center explain concept. The central "sacred space" has mist fountains which give rise to four marble columns and wind chimes. A Survivors Wall has water curtain and names of survivors. The existing fence is moved closer to survivor wall.

100.01.116.1-.2     Slide, Color  
100.03.116.1-.2     Negative, Film  
100.04.115     Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1335     DRAWING, ARCHITECTURAL**

Design board had blind number 92 which corresponds to Elissa Baldwin and Richard Thomas, Washington Depot, Connecticut.

Design sketches are on gray poster board mounted on white foam core. Paragraphs at top right explain concept. A large flower sculpture opens at the site of the former Alfred P. Murrah Federal Building. Rising from center of flower is band of angels to represent the many who offered help. At heart of flower are symbolic hands to protect angels and guard souls.

100.01.117.1-.2	Slide, Color
100.03.117.1-.2	Negative, Film
100.04.116	Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1336     DRAWING, ARCHITECTURAL**

Design board had blind number 93 which corresponds to Randy Thueme and Kimberlee Stryker, San Francisco, California.

Design sketches are in color on white paper mounted to white foam core. Paragraphs at center left explain concept. A park is defined by a dense perimeter of red bud trees. A curved fountain is near site of bomb. A series of sloped walkways lead to memorial garden. Granite walls along pathway have names of survivors. At top level 168 prisms honor the deceased. A stair connects memorial garden to Survivor Tree.

100.01.118.1-.2	Slide, Color
100.03.118.1-.2	Negative, Film
100.04.117	Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1337     DRAWING, ARCHITECTURAL**

Design board had blind number 90 which corresponds to Sara A. Craven, Norman, Oklahoma.

Design sketches are on white paper mounted to black foam core. Paragraphs at center left explain concept. At entrance is Rescuers Flag Plaza with flag for each state of the union. A sculptural reflecting pond has mission statement on back and names of victims on front retaining wall. A wishing well is in children's area. The footprint area would have 168 redbud trees. A chain link fence remains along pathway back to plaza.

100.01.119.1-.2	Slide, Color
100.03.119.1-.2	Negative, Film
100.04.118	Photo, Black & White

Board Location: Cabinet 3, Bin 6



### **1338     DRAWING, ARCHITECTURAL**

Design board had blind number 91 which corresponds to Hilda Patti C. Howell, Oklahoma City, Oklahoma.

Design sketches on white paper and color scanned photographs are mounted on two pieces of foam core, paragraphs at top left explain concept. Public offered opportunity to be part of process by buying monogrammed rocks and planting trees and scrubs. Sections of memorial include: patriotic garden with American's creed and flag; orientation are; enclosed Hall of Memory with "Victory Over Violence" waterfall; response pavilion; prayer room with children's cranes; garden of love; greenhouse; concrete pad. The adult's memorial has sculpture of open Bible with 149 adults killed. Children's memorial has teddy bears and poem.

100.01.120.1-.2     Slide, Color  
100.03.120.1-.2     Negative, Film  
100.04.119          Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1339     DRAWING, ARCHITECTURAL**

Design board had blind number 88 which corresponds to Paul Strickland and Corby Rust, Tulsa, Oklahoma.

Design sketches are in color on off white paper adhered to white foam core. Paragraphs at top right explain concept. The memorial consists of an obelisk with base made of marble from Murrah Building ruins and having names of victims inscribed. The children's area contains a fountain and sand area.

100.01.122.1-.2     Slide, Color  
100.03.122.1-.4     Negative, Film  
100.04.120          Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1340     DRAWING, ARCHITECTURAL**

Design board had blind number 135 which corresponds to Robert Nance and Retha Hardison Nance, Wheatland, Oklahoma.

Design sketches are in color on white paper adhered to white foam core. An index at far left explain parts of design. The Remembrance area includes: Wall of Cherishment with concise biographies; wall over reflecting water with victims' names; families' fountain of cherishment; gated sacred ground; survivors' founts around survivor tree; survivors wall/reflecting pool; memorial ribbon; remembrance fence; time capsule. Parts to emphasize peace are carillons, 163 bells as well as bells near other victim locations and brilliant lighting. Plans include a press pad and an archives storage building on pad.

100.01.123.1-.2     Slide, Color  
100.03.123.1-.4     Negative, Film  
100.04.122          Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1341     DRAWING, ARCHITECTURAL**

Design board had blind number 132 which corresponds to Salauddin Khan, Portland, Oregon.

Design sketches are in color on yellow paper adhered to white foam core. Paragraphs at center explain concept. A circular outdoor room would accommodate civic functions with memorial wall as focus. A celestial wall with 168 slit openings in the rough textured granite would enclose GSA plaza. Polished granite columns would have names of survivors. Others parts of memorial include reflecting pool, columns of community, survivor tree and urban plaza.

100.01.124.1-.2     Slide, Color

100.03.124.1-.4     Negative, Film

100.04.123           Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1342     DRAWING, ARCHITECTURAL**

Design board had blind number 133 which corresponds to Thomas W. Hatten, West Monroe, Louisiana.

Design sketches are in color on white textured paper adhered to white foam core. Paragraphs at left center explain concept. Stone and concrete walls on footprint of Murrah Building define area set aside for sculptures. Another design contest would select artists to provide sculptures. Names of victims would be on walls. A lake of moving water would be near survivor tree and children's area.

100.01.125.1-.2     Slide, Color

100.03.125.1-.2     Negative, Film

100.04.124           Photo, Black & White

Board Location: Cabinet 3, Bin 6

### **1343     DRAWING, ARCHITECTURAL**

Design board had blind number 131 which corresponds to Guillermo Monter and Cheri Dawn Fisher, Santa Monica, California.

Design sketches are in color and brown on cream color paper adhered to white foam core. Paragraphs at top right explain concept. A manmade landscape, the Ancestral Oklahoma Plains, would contain a symbol for each victim. On birthdays and on the eve of April 19th until 9:02 am light would shine from each symbol. A 16 level amphitheater for children would represent the ages of children victims. The children's area would also contain a butterfly garden. A water spring around victims' area would represent survivors. Names of volunteers and rescuers would be on north wall. The survivor tree would be sole natural feature growing out of sacred area.

100.01.126.1-.2     Slide, Color

100.03.126.1-.2     Negative, Film

100.04.125           Photo, Black & White

Board Location: Cabinet 3, Bin 6

## 1344 DRAWING, ARCHITECTURAL

Design board had blind number 126 which corresponds to Joseph N. Biondo and Michael J. Revit, Wilkes-Barre, Pennsylvania.

Design sketches are in black and white on white paper adhered to white foam core. Paragraphs at center left explain concept. Center top has legend. The "Sacred Ground" where the Murrah Building stood becomes a theater. A contorted glass plane covered in grass serves as reminder of violence. Glass spires are inlaid with victims' names and mementos. A Memorial Field is at center.

100.01.127.1-.2 Slide, Color  
100.03.127.1-.2 Negative, Film  
100.04.126 Photo, Black & White

Board Location: Cabinet 3, Bin 6

## 1345 DRAWING, ARCHITECTURAL

Design board had blind number 127 which corresponds to James R. Peterson, Egg Harbor, New York.

Design sketches are in blue and in color on white paper adhered to black card stock mounted on white foam core. Paragraphs at bottom center explain concept. A suitable memorial for the victims is represented by 168 black granite segments in heights from 3' to 15'. Names, birthdays and biographical information are on each pillar. A curving granite bench/wall around survivor tree represents survivors. A fountain with sculpture of hands reaching down to one coming from rubble represents rescuers and volunteers.

100.01.128.1-.3 Slide, Color  
100.03.128.1-.2 Negative, Film  
100.04.127-128 Photo, Black & White

Board Location: Cabinet 3, Bin 6

## 1346 DRAWING, ARCHITECTURAL

Design board had blind number 128 which corresponds to Denise DeBiasio and Tony Santini, Savannah, Georgia.

Design sketches are in color on white paper adhered to cream color linen framed in black wood frame. Paragraphs at top left and bottom center explain concept. Most of the area is left open, without confusion. A bridge connects the GSA Plaza to platform floating above reflecting pool. Survivor's names are embossed on handrail. Glass lanterns (168) are in reflecting pool to represent victims. A polished metal wall contains names of victims. A children's garden contains a smaller pool. In the children's garden alcove are sculptures to honor rescuers.

100.01.129.1-.2 Slide, Color  
100.03.129.1-.2 Negative, Film

Board Location: Cabinet 3, Bin 6

**1347     DRAWING, ARCHITECTURAL**

Design board had blind number 129 which corresponds to Eric Bowen, Nyack, New York.

Design sketches in black on white paper and color photographs are on white paper. The paper has been glued to white foam core with pressed wood backing. Paragraphs at lower center explain concept. The building would be composed of simple architectural designs. The memorial sculpture would be in the middle of the great hall. The sculpture consists of a 50' tall white wall, a 35' tall water duct, two 20' columns and a bronze disk. A 10' x 8' glass wall has mission statement.

100.01.130.1-.2     Slide, Color  
100.03.130.1-.2     Negative, Film  
100.04.129     Photo, Black & White

Board Location: Cabinet 3, Bin 6

**1348     DRAWING, ARCHITECTURAL**

Design board had blind number 141 which corresponds to Howard Yao, Alhambra, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at center right explain concept. Five pyramidal forms occupy the central area. Pathways radiate from the points. Visitors descend to lower are of pyramids where names of victims are inscribed. A low wall around the survivor tree memorializes the survivors.

100.01.131.1-.2     Slide, Color  
100.03.131.1-.2     Negative, Film  
100.04.130     Photo, Black & White

Board Location: Cabinet 3, Bin 6

**1349     DRAWING, ARCHITECTURAL**

Design board had blind number 142 which corresponds to Ian Dunn and Kevin Pollem, San Diego, California.

Design sketches are in color on white paper adhered to black foam core. Paragraphs at left and paragraphs below images at right explain concept. The polished black sides of the memorial containing the names of the deceased surrounds the reflecting pool. A series of porticos direct traffic in area. The remembrance garden contains a series of bell towers and plaques honoring the community's support. Children's area has interactive bell. Survivors' grove lists names of survivors on wood plaques. The wall of affirmation is glass with first line of preamble to the Constitution.

100.01.132.1-.3     Slide, Color  
100.03.132.1-.2     Negative, Film  
100.04.131     Photo, Black & White

Board Location: Cabinet 3, Bin 6

## **1350     DRAWING, ARCHITECTURAL**

Design board had blind number 143 which corresponds to Julius Leonov, Sunnyvale, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at lower right explain concept. A torch clad in dark red glass and having names of victims has inner light. Areas on either side of torch honor victims and have narrow strip of water at center. A curved wall in front of torch has mission statement. A curved memorial plaza has entrances from both Harvey and Robinson. The children's area is near the Survivor Tree. An area near Harvey and 6th would honor rescuers.

100.01.133.1-.2     Slide, Color  
100.03.133.1-.2     Negative, Film  
100.04.132     Photo, Black & White

Board Location: Cabinet 3, Bin 6

## **1351     DRAWING, ARCHITECTURAL**

Design board had blind number 140 which corresponds to Tom Baecher, Bayerisch Gmain, Germany.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center left explain concept. The Bridge of Commemoration links the Memorial Plaza and the Memorial Center. A water sculpture made of black coated steel sheets around a steel frame is at the point of entrance. Names of victims are inscribed on side of bridge. The design also contains a lecture forum and a kindergarten.

100.01.134.1-.6     Slide, Color  
100.03.134.1-.5     Negative, Film  
100.04.133     Photo, Black & White

Board Location: Cabinet 3, Bin 6

## **1352     DRAWING, ARCHITECTURAL**

Design board had blind number 138 which corresponds to Peter Lindsay Schaudt, Chicago, Illinois.

Design sketches are in green and black on white paper adhered to white foam core. Paragraphs at center explain concept. Murrah Building metaphor is a colonnaded trellis bisected by a circular pedestrian ramp. The 9' high trellis is made of precast concrete columns and stainless steel grid top. A memorial circle has circular survivor wall. The names of deceased are engraved on granite remnants mounted on remaining wall adjacent to GSA plaza. A tunnel connects memorial circle and memorial wall. The grounds contain a flower grove and the Survivor Tree.

100.01.135.1-.5     Slide, Color  
100.03.135.1-.4     Negative, Film  
100.04.134     Photo, Black & White

Board Location: Cabinet 3, Bin 7

### **1353     DRAWING, ARCHITECTURAL**

Design board had blind number 139 which corresponds to Hanford Yang, Edison, New Jersey and Vincent Linarello, Monroe, New York.

Design sketches are in green and black on white paper adhered to white foam core. Paragraphs at upper right explain concept. Footprint of Murrah Building is defined by granite walls and has two columns on each side. A circular dish is placed at center of memorial site. A square pool is at center of dish and has granite pillar at center with names of deceased. A wall of water flows over pillar. Atop pillar are 168 bronze poles with bell chimes. Children's area has 19 trees to represent children lost.

100.01.136.1-.2     Slide, Color  
100.03.136.1-.2     Negative, Film  
100.04.135     Photo, Black & White

Board Location: Cabinet 3, Bin 7

### **1354     DRAWING, ARCHITECTURAL**

Design board had blind number 146 which corresponds to Dwight Bond, Gregg Bond, Becky Towe and Marcella Wong, Santa Monica, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper left explain concept. Image of healing hand is main concept for both memorial and memorial plaza design. The 15' tall memorial clad in light revealing alabaster has wound in palm of hand where names of deceased are etched in glass. Memorial is oriented to sun to allow shadow to fall on plaque honoring event. Other components include: Angels Bell of Life, Pool of Remembrance, Survivor Tree, Survivor Wall, Circle of Life Path and Memorial Learning Center.

100.01.137.1-.2     Slide, Color  
100.03.137.1-.2     Negative, Film  
100.04.136     Photo, Black & White

Board Location: Cabinet 3, Bin 7

### **1355     DRAWING, ARCHITECTURAL**

Design board had blind number 147 which corresponds to Dawn DeDeaux, Katherine Rinne and Simon Verity, New Orleans, Louisiana.

Design sketches are in color on cream color paper adhered to white foam core. Paragraphs at top left explain concept. A bubbling spring representing life fills symbolic crater. 168 mended stones each with name of victim are in pools around sacred ground. Smaller stones with children's names are in wading pool in children's area. Mended stone benches surround survivor tree and mended stone plaques for rescuers line walkways. A geyser erupts at 9:02 am and at 9:02 pm. Atop crater wall is a stage.

100.01.138.1-.2     Slide, Color  
100.03.138.1-.2     Negative, Film  
100.04.137     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1356     DRAWING, ARCHITECTURAL**

Design board had blind number 144 which corresponds to Julia Laughlin Badham, Montecito, California.

Design sketches are in green and black on tan paper mounted on white paper adhered to white foam core. Paragraphs at lower right explain concept. Winding paths lead to top of rise where a curtain of bells is placed. There is one bell for each survivor. Entry to memorial is through tall portals. Glass roof covers reflecting pond. A wall of dark gray aluminum has names of victims cut out and has falling water behind.

100.01.139.1-.2     Slide, Color  
100.03.139.1-.2     Negative, Film  
100.04.138           Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1357     DRAWING, ARCHITECTURAL**

Design board had blind number 145 which corresponds to Donna Glassford and Alan LeQuire, Nashville, Tennessee.

Design sketches are in color on white paper, matted in black cardstock and adhered to white foam core. Paragraphs at top center explain concept. A covered pavilion would contain 168 bronze chairs with each having a name of a victim. Next to pavilion is a reflecting pool. The primary entrance is set of stairs from Harvey Ave. Children's area is near Survivor Tree and mosaic wall of Journal Record Building as backdrop.

100.01.140.1-.4     Slide, Color  
100.03.140.1-.4     Negative, Film  
100.04.139           Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1358     DRAWING, ARCHITECTURAL**

Design board had blind number 136 which corresponds to John Montgomery, Alamo, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center left explain concept. A blast fountain is at bombing site and has concentric rippling circles. The Memorial Wall has 168 5' x 7' granite slabs, each with name and epitaph of victim. Water flows over slabs and returns to blast fountain. Children's area contains a children's altar. Names of survivors are etched in floor of Survivor Plaza.

100.01.141.1-.4     Slide, Color  
100.03.141.1-.4     Negative, Film  
100.04.140           Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1359     DRAWING, ARCHITECTURAL**

Design board had blind number 134 which corresponds to Monika Durska, Moore, Oklahoma.

Design sketches are on yellow paper with black border adhered to white foam core. Paragraphs at center explain concept. The entry sidewalk has numbers cut in surface which are the ages of all those who were killed. The Memorial Wall has metal frame reflecting broken shell of building, pavers sitting irregularly atop each other, people entwined in wall and water bursting into hands of groups of people.

100.01.142.1-.2     Slide, Color  
100.03.142.1-.3     Negative, Film  
100.04.141     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1360     DRAWING, ARCHITECTURAL**

Design board had blind number 167 which corresponds to Paul Ligniti, Yonkers, New York.

Design sketches are on white glossy paper adhered to white foam core mounted on black foam core. Paragraphs at lower right explain concept. Tall massive walls at Harvey and Robinson Street sides act as entrance. A pool is on either side of Place of Reflection in front of GSA Plaza. The monument at end of Place of Remembrance has names of victims and mission statement. Beyond the monument is the Place of Gathering with Wall of Rescuers and Wall of Survivors at either side. Gardens and Survivor Tree complete design.

100.01.143.1-.2     Slide, Color  
100.03.143.1-.2     Negative, Film  
100.04.142     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1361     DRAWING, ARCHITECTURAL**

Design board had blind number 164 which corresponds to Michael R. Horace, Lawrenceville, New Jersey.

Design sketches are on white paper covered in clear laminate and adhered to white foam core. Paragraph at center top explain concept. Memorial Rotunda is main focus with name of victims in floor at center void. Court of Remembrance is either side of rotunda. Plans also include an amphitheater and survivor's memorial.

100.01.144.1-.2     Slide, Color  
100.03.144.1-.2     Negative, Film  
100.04.143     Photo, Black & White

Board Location: Cabinet 3, Bin 7



## 1362 DRAWING, ARCHITECTURAL

Design board had blind number 168 which corresponds to Karen Garrett, Houston, Texas.

Design sketches are on yellow paper bordered in brown adhered to white foam core. Paragraphs at bottom left explain concept. Landscaping defines outdoor room. The symbolic memorial has three elements: ramped bridge, a cylinder and a series of terraces. Wall on one side of survivor tree has names of survivors. Cylinder wall is around sacred ground reached by bridge. Plaques have names of victims. The floor is glass over flowing water. Sculptures "Tilted" and "Lifted" are part of design. Children's Memorial is grove of 31 redbud trees and sculpture "Blessed."

100.01.145.1-.2 Slide, Color  
100.03.145.1-.2 Negative, Film  
100.04.144 Photo, Black & White

Board Location: Cabinet 3, Bin 7

## 1363 DRAWING, ARCHITECTURAL

Design board had blind number 169 which corresponds to Rod Armstrong, Tucson, Arizona.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. Names of adult victims carved into granite and children's names in white marble are displayed in arc across the south side of site. Survivors' names are in separate arch and rescuers honored with flags from each state represented. A vertical center piece has reflective pool at base. Trees are seedlings from Survivor Tree.

100.01.146.1-.2 Slide, Color  
100.03.146.1-.2 Negative, Film  
100.04.145 Photo, Black & White

Board Location: Cabinet 3, Bin 7

## 1364 DRAWING, ARCHITECTURAL

Design board had blind number 166 which corresponds to Dilip DaCunha and Anuradha Mathur, Philadelphia, Pennsylvania.

Design received Honorable Mention. Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. The main focus of plan is soil. The Soil Pad is a place children can learn about soil. Gatherings take place at the Grass Plain where names of survivors are found. The Street Garden has a well and soil room held by glass wall inscribed with names of victims. The Wheat Field is place for nurturing.

100.01.147.1-.2 Slide, Color  
100.03.147.1-.2 Negative, Film  
100.04.146 Photo, Black & White

Board Location: Cabinet 3, Bin 7

### **1365     DRAWING, ARCHITECTURAL**

Design board had blind number 164 which corresponds to RTKL Associates, Inc., Washington, DC. Members of team were William Jackson, Bernard Wulff, Neal Hudson, Tetsuya Yamamoto.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at left explain concept. The Survivor Tree, memorial plaza, stage and reflecting pool are with in circular design. The bell wall has 168 bronze bells mounted with a metal framework. The survivor wall is on south wall of former Murrah Building. The rescuer's memorial is a tower with bells at edge of circle. The empty stage symbolizes the void. The plaza and stage area will be used for anniversary remembrances.

100.01.148.1-.2     Slide, Color  
100.03.148.1-.2     Negative, Film  
100.04.147     Photo, Black & White

Board Location: Cabinet 3, Bin 7

### **1366     DRAWING, ARCHITECTURAL**

Design board had blind number 163 which corresponds to Leonid Filitsyan, Brooklyn, New York.

Design sketches are done in three dimensional design adhered to black foam core. Paragraphs at lower left explain concept. Entrance to memorial is through arch of clasped hands representing family and rescuers. The monument is a Bronze Tree with 168 lights burning. On wall behind monument would be names of deceased while on wall of Journal Record Building would be names of those who survived. A monuments near Survivor Tree would have wings with teddy bear in front.

100.01.148.1-.2     Slide, Color  
100.03.148.1-.2     Negative, Film  
100.04.147     Photo, Black & White

Board Location: Cabinet 3, Bin 7

### **1367     DRAWING, ARCHITECTURAL**

Design board had blind number 161 which corresponds to Noland Blass, Little Rock, Arkansas.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at top right explain concept. Memorial design is large glass teepee structure with interior divided into eight bays. Six of the bays would be dedicated to 28 victims each. The six compartments would also refer to six continents and have art work done by artist from each continent. The center would represent blast either by floor coils, sculpture or fountain. The wall at base of berm would memorialize survivors and rescuers.

100.01.149.1-.2     Slide, Color  
100.03.149.1-.2     Negative, Film  
100.04.148     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1368     DRAWING, ARCHITECTURAL**

Design board had blind number 160 which corresponds to Jerry L. Waters, Brooklyn, New York.

Design sketches are in color and mounted on white foam core. Paragraphs and legend at top right explain concept. Parts of design include: stacked Murrah panel memorial wall; inner sanctuary; garden of reconciliation; colonnade honoring community; gathering pyramid at Survivor Tree.

100.01.150.1-.2     Slide, Color  
100.03.150.1-.2     Negative, Film  
100.04.149     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1369     DRAWING, ARCHITECTURAL**

Design board had blind number 158 which corresponds to Ronald E. Schmitt, Urbana, Illinois.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower center explain concept. A landscaped terrace connects GSA plaza and outdoor room of memorial. Tower like open air chapels are lighted at night. There chapel each for children, armed forces, workers and citizens.

100.01.151.1-.2     Slide, Color  
100.03.151.1-.2     Negative, Film  
100.04.150     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1370     DRAWING, ARCHITECTURAL**

Design board had blind number 159 which corresponds to Claudia Cuesta and Bill Baker, British Columbia, Canada.

Design sketches are on white paper adhered to white Masonite. Paragraphs at lower right explain concept. From entrance off Robinson visitors see Survivor Tree. From there across field of native flowers, a pond is visible. In the field of 168 trees are a series of undulating benches.

100.01.152.1-.3     Slide, Color  
100.03.152.1-.2     Negative, Film  
100.04.151     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1371     DRAWING, ARCHITECTURAL**

Design board had blind number 156 which corresponds to Ann Morgan and Lucy Congdon, Littleton, Colorado.

Design sketches are on white paper adhered to black foam core and covered in clear laminate. Paragraphs at left explain concept. Evergreen trees planted by families of victims will form perimeter of green-way. A four faceted stone rising up from reflecting pond is main memorial for those who died. Names are inscribed on east and west sides of stone. Children's memorial and pond has names of children who died. A path in symbol for birth, death and rebirth encompasses the Survivor Tree.

100.01.153.1-.2     Slide, Color  
100.03.153.1-.2     Negative, Film  
100.04.152     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1372     DRAWING, ARCHITECTURAL**

Design board had blind number 176 which corresponds to Katherine McGrath, Coronado, California.

Design sketches are on paper adhered to black foam core. Paragraphs at bottom and right side explain concept. Curving granite walls are within footprint of Murrah Building. Names of victims are listed alphabetically. Images of fence with items will be on wall with survivors names listed above.

100.01.154.1-.2     Slide, Color  
100.03.154.1-.2     Negative, Film  
100.04.153     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1373     DRAWING, ARCHITECTURAL**

Design board had blind number 179 which corresponds to Kerry Nagata and Robert Pashuk, Calgary, Alberta, Canada.

Design sketches on white paper adhered to black foam core are at right side of larger black board. Image of water and piece of glass are at center left. Paragraphs explaining concept are at far right. Design plans include: the domain; the memory garden with 168 beacons; survivors' forest of poles near survivor tree; helping hand pump house with water; the center with water clock; memory screen and memorial center.

100.01.155.1-.2     Slide, Color  
100.03.155.1-.2     Negative, Film  
100.04.154     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1374     DRAWING, ARCHITECTURAL**

Design board had blind number 178 which corresponds to Matthew Daly, Saint Paul, Minnesota.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. The radial form of the design spreads out from Survivor Tree. Victims are remembered by 168 glass columns etched with names on the footprint of the Murrah Federal Building. Columns are lighted. A wall adjacent to survivor tree has names of survivors. There is grove of white flowering crab apple trees representing life and rebirth.

100.01.156.1-.2     Slide, Color  
100.03.156.1-.2     Negative, Film  
100.04.155     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1375     DRAWING, ARCHITECTURAL**

Design board had blind number 165 which corresponds to Harrison C. Wroton, John H. Wroton, Don Godi and Associates, Morrison, Colorado.

Design sketches in color are adhered to black foam core. Paragraphs at upper right explain concept. The garden memorial has outdoor character. The memorial has three elements: genesis circle; memorial wall with victims' names; 35' tall Caring Hands monument.

100.01.157.1-.2     Slide, Color  
100.03.157.1-.2     Negative, Film  
100.04.156     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1376     DRAWING, ARCHITECTURAL**

Design board had blind number 177 which corresponds to Angelina Villalobos, La Mesa, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at right explain concept. A bridge spanning a pond has names carved in to polished granite pillars along both sides of bridge. At water level an inspirational thought glows with flickering light. Benches face pond. An 80' length of link fence is raised on spiral platform.

100.01.158.1-.2     Slide, Color  
100.03.158.1-.2     Negative, Film  
100.04.157     Photo, Black & White

Board Location: Cabinet 3, Bin 7

## **1377     DRAWING, ARCHITECTURAL**

Design board had blind number 174 which corresponds to Wahib Bteddini, Bethel, Connecticut.

Design sketches are on white paper mounted on white foam core. Paragraphs at top center and at top right explain concept. A circular shaped building made of natural stones has names of survivors on walls, roof in shape of United States, and flame on top. The first floor of building has mural on walls and water fountain with lotus at center. The second floor has sculptures and names of victims on walls.

100.01.159.1-.2     Slide, Color  
100.03.159.1-.2     Negative, Film  
100.04.158     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1378     DRAWING, ARCHITECTURAL**

Design board had blind number 183 which corresponds to Donna L. Dobberfuhr, Converse, Texas.

Design sketches are on white paper mounted on white foam core and matted with tan card stock. Paragraphs at upper right explain concept. Paths lead to center circle which contains fountain and are embraced by colonnade and name wall. On perimeter is rescue fountain plaza. The sculpture at center is of intertwined figures. A children's area is included in design.

100.01.160.1-.2     Slide, Color  
100.03.160.1-.2     Negative, Film  
100.04.159     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1379     DRAWING, ARCHITECTURAL**

Design board had blind number 180 which corresponds to Antonio de Garay, Polanco, Mexico.

Design sketches are in color on tan paper and mounted on gray card stock adhered to white foam core. Paragraphs at center explain concept. Two sculptures lead visitor to memorial. The West sculpture represents different cultures as a flag of different textures. The East sculpture represents Oklahoma. Fountain walls flank the sculptures. A black granite wall has names of victims.

100.01.161.1-.2     Slide, Color  
100.03.161.1-.2     Negative, Film  
100.04.160     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1380 DRAWING, ARCHITECTURAL**

Design board had blind number 175 which corresponds to Reginald Tyler, Denver, Colorado.

Design sketches are on white paper adhered to white foam core. Paragraphs at center left explain concept. The major parts of memorial are interconnected to path that connects site from visitor center to survivor tree. The major parts of memorial include: Memory/Child[s Wall; Amphitheater; Survivor Wall; Site Marker; Individual Marker Memorials.

100.01.162.1-.4 Slide, Color  
100.03.162.1-.4 Negative, Film  
100.04.161 Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1381 DRAWING, ARCHITECTURAL**

Design board had blind number 172 which corresponds to J. C. Miller, Richmond, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower center explain concept. Two retaining walls divide site into three level areas. Trees were to be planted over a fifteen year period along memorial walk. A grove of trees would be around Survivor Tree. A symbolic crater would be in approximate area of explosion.

100.01.163.1-.2 Slide, Color  
100.03.163.1-.2 Negative, Film  
100.04.162 Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1382 DRAWING, ARCHITECTURAL**

Design board had blind number 173 which corresponds to Paul Arechiga, Chula Vista, California.

Design sketches are in color on individual sheets of paper adhered to white foam core. Paragraphs at lower left explain concept. A pond surround by 19 trees would be in children's area. A fountain will connect the survivor tree and the memorial site. The memorial site will have a dove, and a prism with crystal flame. There will be pillars along sides.

100.01.164.1-.2 Slide, Color  
100.03.164.1-.2 Negative, Film  
100.04.163 Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1383 DRAWING, ARCHITECTURAL**

Design board had blind number 170 which corresponds to Richard S. Rosen, Silver Spring, Maryland.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper right explain concept. Groves of trees on Harvey and Robinson define precinct of remembrance. The site of the former Murrah Federal Building has concrete pylons with names of victims. A grassy area symbolic of the shadow of the Murrah Federal Building will contain the Survivor Tree and Children's area with gold fish pond.

100.01.165.1-.2 Slide, Color  
100.03.165.1-.2 Negative, Film  
100.04.164 Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1384     DRAWING, ARCHITECTURAL**

Design board had blind number 171 which corresponds to John Michael, Macungie, Pennsylvania.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. Radial paving leads to survivors' wall which is entrance to Memorial Center. The outdoor room contains Survivor Tree, a fountain, cantilever arms and laminated glass. Names of deceased are etched on laminated glass panels. Trees and ground cover surround.

100.01.166.1-.2     Slide, Color  
100.03.166.1-.2     Negative, Film  
100.04.165     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1385     DRAWING, ARCHITECTURAL**

Design board had blind number 157 which corresponds to James C. Spencer, Atlanta, Georgia.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. The memorial is circular with screen wall leading to Survivor Tree and survivor wall. Columns at northwest corner honor helpers. A tunnel leads to chapel below site of Murrah Federal Building. Pavers on 5th street would be site of amphitheater.

100.01.167.1-.2     Slide, Color  
100.03.167.1-.2     Negative, Film  
100.04.166     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1386     DRAWING, ARCHITECTURAL**

Design board had blind number 154 which corresponds to Lee Denny, Rhonda Choate and Stacey Clear, St. Louis, Missouri.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower center explain concept. Large circle is placed in reflecting pool on site of former Murrah Federal Building. Wall behind circle has mission statement. The main pathway is in shape of circle interrupted by Survivor Tree. Other components include a heroes' memorial, press pad and children's activity space.

100.01.168.1-.2     Slide, Color  
100.03.168.1-.2     Negative, Film  
100.04.167     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1387     DRAWING, ARCHITECTURAL**

Design board had blind number 186 which corresponds to Nick Gillock, Chaden Halfhill, Emil Mertz, Venice, California.

Design sketches are in color on black paper adhered to black foam core. Paragraphs at top center explain concept. The Garden Level honors survivors represented by groves of trees. The Memorial Level is at blast center. The Breach connects two levels. Five nodes have spaces for temporary installations of artifacts. A Chime Chamber has a chime for each victim. The Column room located below original level of explosion has column of daylight.

100.01.169.1-.2     Slide, Color  
100.03.169.1-.2     Negative, Film  
100.04.168     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1388     DRAWING, ARCHITECTURAL**

Design board had blind number 187 which corresponds to Frank W. Chang, Brookline, Massachusetts.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at bottom center explain concept. The outdoor Memorial Plaza is in shape of cathedral. The Memorial Chapel located on site of former Murrah Federal Building has names of those who died. The Survivor's Wall is apse of outdoor cathedral. Gates have mission statement. Arched pylons have names of rescuers.

Oversized photo same as this number: 100/1388 Neg. roll 12/7a.

100.01.170.1-.2     Slide, Color  
100.03.170.1-.2     Negative, Film  
100.04.169     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1389     DRAWING, ARCHITECTURAL**

Design board had blind number 184 which corresponds to Jesus Dominquez, La Mesa, California.

Design sketches and color scanned photographs are on white and gray card stock mounted on white foam core. Paragraphs at bottom center explain concept. The main concept for the ideas of remembrance, healing and unity is through the use of water. A curved granite wall with water flowing over it would have names of victims. The ledge in front of water would repeat names. Another circle connecting to first would have 12 vertical granite pillars to represent months and names of survivors would be etched on one smooth surface of each. A third water ring would surround the Survivor Tree.

100.01.171.1-.2     Slide, Color  
100.03.171.1-.2     Negative, Film  
100.04.170     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1390     DRAWING, ARCHITECTURAL**

Design board had blind number 185 which corresponds to Nahim Dagdug and Jose Maria Rosales, Lomas De Chapultepec, Mexico.

Design sketches and color scanned photographs on white paper are on white paper mounted on foam core and covered in clear acrylic. Paragraphs at center explain concept. Memory and fracture are main themes. Walkways represent memory while a landmark metaphor for babel represents fracture. The 180 ft. tower would have names of victims on steps, rise up from large base flanked by waterfalls and have an eternal flame. A curving wall of pillars under polished crystal roof would set of area. A small square area would be around Survivor Tree.

100.01.172.1-.2     Slide, Color  
100.03.172.1-.2     Negative, Film  
100.04.171     Photo, Black & White

Board Location: Cabinet 3, Bin 8



### **1391     DRAWING, ARCHITECTURAL**

Design board had blind number 182 which corresponds to Jean Wu, Houston, Texas.

Design sketches are on gray and white paper adhered to white foam core. At left is list of names and ages of victims. Memorial stones for victims would be in circular design. Tree for the 19 children would be on outer edge of circle. Legend at center is for outdoor and indoor space.

100.01.173.1-.2     Slide, Color  
100.03.173.1-.2     Negative, Film  
100.04.172     Photo, Black & White

Board Location: Cabinet 3, Bin 8

### **1392     DRAWING, ARCHITECTURAL**

Design board had blind number 155 which corresponds to Malcolm Frazier, Montauk, New York.

Design sketches in black and white and in color are on white paper adhered to white foam core. Paragraphs at center left explain concept. The memorial would contain a sunken garden which has 168 glacially rounded stones. A granite pieta would be at center. A pond near grove of trees would be at site of victim's wall. A grove of oak trees would be setting for survivor's wall. A bronze winged angel statue with eternal flame would be above building containing chapels and having platform for viewing of memorial area. The Survivor Tree would remain.

100.01.174.1-.2     Slide, Color  
100.03.174.1-.2     Negative, Film  
100.04.173     Photo, Black & White

Board Location: Cabinet 3, Bin 8

### **1393     DRAWING, ARCHITECTURAL**

Design board had blind number 152 which corresponds to Robert L. Youngs, Toronto, Ontario, Canada.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. The sculpture to resemble an eternal flame would have man, woman and children atop and globes at base. Names of victims would be etched on base. Water would surround base. Poem would be inscribed on a marble tablet and functional sundial at one side would catch shadow from sculpture. A children's memorial is also part of plan.

100.01.175.1-.2     Slide, Color  
100.03.175.1-.2     Negative, Film  
100.04.174     Photo, Black & White

Board Location: Cabinet 3, Bin 8

### **1394     DRAWING, ARCHITECTURAL**

Design board had blind number 149 which corresponds to Miguel A. Angulo, Miami, Florida.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. A granite plaque would have names of victims and have water flowing over it. The open space between the memorial plaque and the Survivor Tree would be used as amphitheater for civic events.

100.01.176.1-.2     Slide, Color  
100.03.176.1-.2     Negative, Film  
100.04.175     Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1395     DRAWING, ARCHITECTURAL**

Design board had blind number 148 which corresponds to Kenneth and Audry Fitzsimmons, Austin, Texas.

Design sketches are on white paper adhered to white foam core. Paragraphs at left explain concept. The overall outdoor room has several smaller rooms. The memorial for those who died has a pool, sculpture from 168 streams flow, wall from Murrah Building granite, canopy of 168 trees, reflecting pool and memorial stone with names of the 168 victims. The survivors' memorial has panels listing names and sculpture over which water flows. Fountains of water are tribute to rescuers. The Survivor Tree would remain.

100.01.177.1-.2     Slide, Color  
100.03.177.1-.2     Negative, Film  
100.04.176           Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1396     DRAWING, ARCHITECTURAL**

Design board had blind number 192 which corresponds to Dimitry Gerrman, Baltimore, Maryland.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. The memorial to the victims is 18' granite block with names engraved and bronze doves on top. Three ponds reflect 168 weeping willows. Sculptures entitled "Childhood" and "Rescuers" are included. Names of survivors are on two marble blocks. Memorial center is round pavilion with two levels. Other components are the Survivor Tree and children's playground.

100.01.178.1-.2     Slide, Color  
100.03.178.1-.2     Negative, Film  
100.04.177           Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1397     DRAWING, ARCHITECTURAL**

Design board had blind number 193 which corresponds to William Carney, Landscript Associates, San Anselmo, California.

Design sketches are white paper adhered to white foam core sections placed on larger piece of foam core. Paragraphs at center top explain concept. The four levels of garden terraces reflect the community strength, the healing of survivors, the remembrance of victims and innocence. The walls defining each terrace are made of same glass as had been in Murrah Building.

100.01.179.1-.2     Slide, Color  
100.03.179.1-.2     Negative, Film  
100.04.178           Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1398     DRAWING, ARCHITECTURAL**

Design board had blind number 190 which corresponds to Wendy Anderson, Minneapolis, Minnesota.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper and lower center explain concept. Water flows over smooth granite in area of Murrah Building footprint. Black granite along pathways would have names of victims and water washing over granite. The arched doorway to the Memorial would have clear walls and water cascading inside.

100.01.180.1-.2	Slide, Color
100.03.180.1-.2	Negative, Film
100.04.179	Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1399     DRAWING, ARCHITECTURAL**

Design board had blind number 191 which corresponds to Karen Domingo-Moran, Astoria, New York.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. Primary part of design is that of crater. Names of victims will be engraved on inner wall. Names of survivors will be on separate level. Water will cascade down a third of the outside shape of memorial. The Survivor Tree will remain.

100.01.181.1-.2	Slide, Color
100.03.181.1-.2	Negative, Film
100.04.180	Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1400     DRAWING, ARCHITECTURAL**

Design board had blind number 188 which corresponds to Dariusz Wiecha, Denver, Colorado.

Design sketches are on brown and tan paper adhered to white foam core with brass grommets at left side. Paragraphs at top explain concept. An inverted granite pyramid with ever burning torch honors the dead. Cracks along foundations of Murrah Building glow at night. A path leads from the visitor center to the Survivor Tree and to the upper deck dedicated to survivors. A spiral path leads to lower deck has tribute to rescuers. Name of deceased are engraved on walls of the void. The path continues to the center of the memorial, the Contemplation Garden and Children's Garden.

100.01.182.1-.2	Slide, Color
100.03.182.1-.2	Negative, Film
100.04.181	Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1401     DRAWING, ARCHITECTURAL**

Design board had blind number 189 which corresponds to John F. Davies, Brooklyn, New York.

Design sketches are black paper adhered to black foam core. Paragraphs at upper left explain concept. The monument is a static representation of the ferocious dynamic of violence.

100.01.183.1-.2	Slide, Color
100.03.183.1-.2	Negative, Film
100.04.182	Photo, Black & White

Board Location: Cabinet 3, Bin 8

## 1402 DRAWING, ARCHITECTURAL

Design board had blind number 151 which corresponds to J. David Peppers, Orlando, Florida.

Design sketches are on white paper adhered to white foam core. Paragraphs at center and lower right explain concept. The void is on footprint of former Murrah Building. A broken piece of granite with water coming from below and fire from above has mother and child on one side and man on other. A bridge goes over River of Determination. The Victim's Wall at the rear of the Void has names of victims. In the Survivor's Plaza are columns with names of survivors. A Grove of Hope is near the Survivor Tree with a Children's Grassy Hillside on one side. A leaning clock tower is always at 9:02.

100.01.184.1-.6	Slide, Color
100.03.184.1-.5	Negative, Film
100.04.183.1-.2	Photo, Black & White

Board Location: Cabinet 3, Bin 8

## 1403 DRAWING, ARCHITECTURAL

Design board had blind number 151 which corresponds to Jared Dellavalle and Andrew Bernheimer, New York City, New York.

Design sketches are on white paper adhered to white foam core. Paragraphs at bottom right explain concept. A field of sunflowers replaces buildings. Within flower garden are 168 fence posts.

100.01.185.1-.4	Slide, Color
100.03.185.1-.2	Negative, Film
100.04.184	Photo, Black & White

Board Location: Cabinet 3, Bin 8

## 1404 DRAWING, ARCHITECTURAL

Design board had blind number 153 which corresponds to Bradshaw, Gill and Associates, Lauderdale By The Sea, Florida. Mary MacDonald was secretary for company.

On poster 102/3081F is listed as Walter Taft Bradshaw, Bradshaw, Gill & Associates as Honorable Mention.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper right explain concept which includes a garden within a garden. The footprint is preserved with the north wall being a memorial surface and remaining footprint planted with evergreen trees. A curved alcove will contain victim's names. The names of survivors will be on footprint wall in "Survivors' Tree" garden. Name of helpers will be on separate wall. The children's garden would allow school, clubs, individuals to plant flowers. A bronze sculpture of a cluster of olive branches will be located in reflecting pool.

100.01.186.1-.3	Slide, Color
100.03.186.1-.2	Negative, Film
100.04.185	Photo, Black & White

Board Location: Cabinet 3, Bin 8

## **1405     DRAWING, ARCHITECTURAL**

Design board had blind number 201 which corresponds to Roberto Juarez, James L. Westcoat, Jr. and Craig Copeland, Rome, Italy.

Design sketches are in color and mounted on white foam core. Paragraphs at left and lower right explain concept. A 15 ft. high glazed ceramic mural along the footprint of the Murrah Building depicts a flower, plant or fruit for each victim. Names of survivors are inscribed along a walk on north side. Walk extends to open field for civic gatherings and the Survivor Tree. Children's garden area connects sacred and civic places.

100.01.187.1-.2     Slide, Color  
100.03.187.1-.2     Negative, Film  
100.04.186     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1406     DRAWING, ARCHITECTURAL**

Design board had blind number 198 which corresponds to Mike Larsen and Paul B. Meyer, Oklahoma City, Oklahoma.

Color designs are on white paper adhered to white foam core. Paragraphs at right below cut out design of sculpture explain concept. A sculpture of a healer or Shaman standing among group of people of all ages and races represents triumph. Inner perimeter of design contains names of deceased. The raised hand of the shaman becomes a sundial. Main areas of grounds are remembrance wall, children's walk, Survivor Tree and cascading water on each side of grand stair.

100.01.188.1-.2     Slide, Color  
100.03.188.1-.2     Negative, Film  
100.04.187     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1407     DRAWING, ARCHITECTURAL**

Design board had blind number 196 which corresponds to Bill Renner and David Branch, Nichols Hills, Oklahoma.

Color designs are in color on tan paper covered in laminate and adhered to blue card stock attached to white foam core. Paragraphs at upper left explain concept. Exact replicas of the east and west walls of the Murrah Building would have open centers. An angel sculpture would be at center of Murrah Building site. A raised walkway would connect sculpture and landscaped park and fountain.

100.01.189.1-.2     Slide, Color  
100.03.189.1-.2     Negative, Film  
100.04.188     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1408     DRAWING, ARCHITECTURAL**

Design board had blind number 197 which corresponds to Melissa and Bill White, Edmond, Oklahoma.

Architectural designs are on white paper adhered to white foam core. Paragraphs at center explain concept. Entrance to memorial is through replica of original entrance to Alfred P. Murrah Federal Building. From there, the visitors go through nine levels of amphitheater. The center podium marks approximate area of bomb site. A granite wall encloses concentric rows of American flags, one for each victim. Names of victims are on red paving bricks on level of amphitheater to correspond to floor on which they had been. Names of survivors are on ground level walkways.

100.01.190.1-.2	Slide, Color
100.03.190.1-.2	Negative, Film
100.04.189	Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1409     DRAWING, ARCHITECTURAL**

Design board had blind number 194 which corresponds to Deborah Copenhaver Fellows, Bigfork, Montana.

Architectural designs on white paper and color scanned photograph are glued to white foam core. Paragraphs at upper right explain concept. A sculpture of three angels holding children will have 168 doves surrounding it. The base of the sculpture will have names of deceased. A mirrored glass structure slanting away from the Journal Record Building will be entrance to memorial center. A field of daisies will be in footprint of Murrah Federal Building.

100.01.191.1-.2	Slide, Color
100.03.191.1-.2	Negative, Film
100.04.190	Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1410     DRAWING, ARCHITECTURAL**

Design board had blind number 195 which corresponds to David Walker, Dallas, Texas.

Architectural designs on white paper matted in tan card stock are adhered to white foam core. Paragraphs at lower center explain concept. Family members of deceased will place mementos in vault built at location of ground zero. The footprint of the Murrah Building will be buried under earthen mound and have 171 Oklahoma Redbud trees planted on it. A spiral ramp with wall containing names of survivors will lead to victims' memorial on top of mound. A cylindrical Memorial Stone above the vault will lists names of victims alphabetically in nine rows denoting levels of building. Water will stream down sides of stone. A granite structure with nine openings on each side will surround stone. Other components are Survivor Tree, amphitheater and bell tower.

100.01.192.1-.2	Slide, Color
100.03.192.1-.2	Negative, Film
100.04.191	Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1411 DRAWING, ARCHITECTURAL

Design board had blind number 205 which corresponds to Sacha M. Rosen, Norman, Oklahoma.

Architectural designs in black and white are on white paper adhered to white foam core. Paragraphs at lower left and lower center explain concept which centers upon the idea of an arc. Two concrete arcs, the Arc of The City and the Arc of the Dead, represent our contract with nature which we have broken. Two other symbols are the light of truth and reflecting pools at boundaries of understanding.

100.01.193.1-.2 Slide, Color  
100.03.193.1-.2 Negative, Film  
100.04.192 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1412 DRAWING, ARCHITECTURAL

Design board had blind number 202 which corresponds to Mary E. Agnew, Indianapolis, Indiana.

Architectural designs are in color on black paper adhered to two sheets of black foam core. Paragraphs at left and center explain concept. The rough limestone wall of the memorial would have granite marker for each victim. Groups of family members, friends and coworkers would be grouped together. A section of the footprint would be exposed red clay and remainder a tranquil garden with nineteen trees for the children. The Fountain of Healing at center of memorial would have concentric circles from it. A prism with 168 smaller prisms at top would be at center of fountain and be lit at night. Names of survivors on red brick paves would encircle the Survivor Tree.

100.01.194.1-.2 Slide, Color  
100.03.194.1-.2 Negative, Film  
100.04.193 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1413 DRAWING, ARCHITECTURAL

Design board had blind number 203 which corresponds to Arni Anderson, Edmond, Oklahoma.

Architectural designs are on five separate gray card stock adhered to black foam core. Paragraphs at upper left explain concept. The Memorial Complex's open space connects the GSA Plaza and the Journal Record Building. Water falls at opposite corners of the complex cascade into canal that encircles three major structures. Parts of the complex include: mural on facade of Journal Record Building; three story monument with ribbon motif, observation deck and chapel; structure with stained glass honoring survivors; structure with stained glass honoring rescue workers; reconstruction of GSA plaza and play area for children.

100.01.195.1-.2 Slide, Color  
100.03.195.1-.2 Negative, Film  
100.04.194 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1414     DRAWING, ARCHITECTURAL**

Design board had blind number 200 which corresponds to Brian K. Radcliff, Bethany, Oklahoma.

Architectural designs are adhered to white foam core. Parts of designs are three dimensional. Paragraphs at bottom right explain concept. An open air pavilion centers above a stained glass and copper globe which houses an eternal flame. At water's edge beneath pavilion are names of deceased. A reflecting pool is at site of former Murrah Building. Other components are walkways, berms, benches and trees.

100.01.196.1-.2     Slide, Color  
100.03.196.1-.2     Negative, Film  
100.04.195     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1415     DRAWING, ARCHITECTURAL**

Design board had blind number 206 which corresponds to Thomas Barczak, Norman, Oklahoma.

Architectural designs are on white paper adhered to white foam core. Poem is at lower left. Gateway monument is triangular shaped. Each family of a victim would have reliquary. Around Survivor Tree would be path of name plates containing names of survivors. A reflecting pool is part of design.

100.01.197.1-.2     Slide, Color  
100.03.197.1-.2     Negative, Film  
100.04.196     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1416     DRAWING, ARCHITECTURAL**

Design board had blind number 283 which corresponds to Samir Alsaraf, Sam Badani, and Ken Yeung, Milwaukee, Wisconsin.

Design sketches are on brown paper adhered to white foam core. Paragraphs at bottom left explain concept. Platform and path around memorial columns form triangle. Atop the columns is marble sphere. Lilly ponds and waterfalls are on each side of the triangle. Names of deceased on inner sides of triangle.

100.01.198.1-.2     Slide, Color  
100.03.198.1-.2     Negative, Film  
100.04.197     Photo, Black & White

Board Location: Cabinet 3, Bin 9



## 1417 DRAWING, ARCHITECTURAL

Design board had blind number 204 which corresponds to Shirley Riggs, Phillip Dye, Leonard McMurray, William Haney, Bert Seabourn, Weatherford, Texas.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. The main entrance, the Memorial Ribbon Arch, has garden plaza to north and wall with mission statement to south. A curved wall washed with water is at Murrah Building site. Recessed lighting in the wall provides 168 stars at night. The pool at base of wall has sculptures of angel, 19 rosebuds, and blooming roses. The wall dividing the two levels of water has names of deceased. The Pool of Compassion has sculpture of hands holding heart. The east side has the Survivor Tree, sculpture of state bird and remaining wall. The west side for rescuers has concrete arbor with metal vines. A sculpture of an eagle guards an eternal flame.

100.01.199.1-.2 Slide, Color  
100.03.199.1-.2 Negative, Film  
100.04.198 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1418 DRAWING, ARCHITECTURAL

Design board had blind number 209 which corresponds to Yangvan Van, Norman, Oklahoma.

Design sketches are on white paper adhered to tan card stock which is on white foam core. Paragraphs at bottom left explain concept. The memorial is seen as an urban stage set at a diagonal to reflect the shocking nature of event. A path divided stage in to two chapters: the loss and the hope. Loss is within sacred ground of Murrah Building footprint. Water flows over wall which contains names of those who were lost. Hope is represented by series of pools and 19 fountains. The Survivor Tree is near a wall which has names of survivors inscribed.

100.01.200.1-.2 Slide, Color  
100.03.200.1-.2 Negative, Film  
100.04.199 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1419 DRAWING, ARCHITECTURAL

Design board had blind number 217 which corresponds to S. L. Jonson, Sculptor, Cambridge, Massachusetts.

Color sketches on white paper are glued to white foam core and glossy color photograph is adhered to top right. At top left paragraphs explain concept. On Alfred P. Murrah Federal Building site the victims' names are inscribed on two granite walls with a third water washed wall. Central sculpture (photo at top right) has angel accepting child from mother. Survivors' names are engraved in bricks of survivor tree plaza. A children's area is at corner of park.

100.01.201.1-.4 Slide, Color  
100.03.201.1-.2 Negative, Film  
100.04.200 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1420 DRAWING, ARCHITECTURAL

Design board had blind number 214 which corresponds to Glenn & Lisa Boerstler, Nazareth, Pennsylvania.

Design sketches are adhered to white foam core. Poem at upper right is by Maya Angelou. Paragraphs and legend at right explain concept. The main parts are Recognition Memorial, amphitheater, Symbolic Memorial and Survivor Area. The Recognition Memorial has an underground bell and names of deceased in individual kiosks. Names of volunteers are etched in paving stones around area and names of survivors are etched in stones around Survivor Tree. A reflecting pool is near Survivor Area.

100.01.202.1-.2 Slide, Color  
100.03.202.1-.3 Negative, Film  
100.04.201 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1421 DRAWING, ARCHITECTURAL

Design board had blind number 215 which corresponds to Otto Riollano, Fernando Abruna, Aureo Andino, Tommie Hernandez, Jose A. Rivera, Bettina Marquez, Santiago Gala, and Jose Rodriquez, San Juan, Puerto Rico.

Design sketches in color are adhered to black foam core. Paragraphs at upper left explain concept. A ramped walk begins and ends at Memorial Center Entrance at Journal Record Building. At end of walk will be cylindrically shaped meditation/viewing space from which visitor will have panoramic view. The Oklahoma Cultural Totem comes through floor of mediation space and rises to height of nine story building. Names of deceased will be engraved in it at mediation space level. The footprint of building will contain 168 trees. The railing of a boardwalk connecting mediation space with Survivor tree will have name of survivors. Names of helpers will be on descending ramp wall.

100.01.203.1-.2 Slide, Color  
100.03.203.1-.2 Negative, Film  
100.04.202 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1422 DRAWING, ARCHITECTURAL

Design board had blind number 212 which corresponds to Vyacheslav B. Bukhaev, Saint Petersburg, Russia and Gregory Kepinski, Claverack, New York.

Design sketches and color scanned images are mounted on blue card stock and adhered to white foam core. Paragraphs at upper right explain concept. The main component is the Symbolic Murrah Building Roof located on 5th street. The roof made of polished stainless steel and rising 63 ft. will be inside a ring of 168 trees. The outline of the building not destroyed by the blast will be planted in grass.

100.01.204.1-.2 Slide, Color  
100.03.204.1-.2 Negative, Film  
100.04.203 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1423 DRAWING, ARCHITECTURAL

Design board had blind number 213 which corresponds to Juan Alejandro Garzon, Boynton Beach, Florida.

Design sketches are on white paper adhered to white foam core. Paragraphs at right explain concept. The sculpture in honor of victims has column taller than Murrah Building, bronze reels and a flag. A mausoleum in front of sculpture has eight parts with names of deceased inscribed and water flowing over names. A translucent wall with names of survivors placed in shape of the Survivor Tree is in front of Memorial Center in Journal Record Building.

100.01.205.1-.2 Slide, Color  
100.03.205.1-.2 Negative, Film  
100.04.204 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1424 DRAWING, ARCHITECTURAL

Design board had blind number 210 which corresponds to Heather Greer, Eric Rigaud, Whitney Sander and Dorothy Kersman, San Francisco, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. The Victim Memorial, a translucent black pyramid, is at center of memorial triangle paved with Murrah granite. Names of deceased on inscribed on each of 168 stones with height of stone corresponding to age of victim. When visitor stands in front of a stone, one of 168 lights within pyramid illuminates. The memorial is also linked to website which at specified times would allow individuals to illuminate a light. A wishing well reflecting pool would be in footprint of Murrah Building. The Survivor Garden would be surrounded by benches which would list names of survivors. The Crane Memorial, a semicircular onyx wall with names of rescuers inscribed on inside and the image of 1,000 cranes etched on outside of wall.

100.01.206.1-.2 Slide, Color  
100.03.206.1-.2 Negative, Film  
100.04.205 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1425 DRAWING, ARCHITECTURAL

Design board had blind number 211 which corresponds to Gaetano Pesce, Olafur Thordarson, Tim Tait, Doug Bergert, Matt Gagnon, Laetitia Wolff, Stephen Perrella, Roger Chen from Pesce Ltd. and Thornton-Tomasetti Engineers, New York City, New York.

Design sketches in color are on white paper adhered to white foam core. Paragraphs at right explain concept. The proposal creates an urban garden containing lightweight vertical structures containing 168 trees. Wooden bridges cross over pool containing gold fish at site of Murrah Building. Memorial markers made of wood post, concrete black and brass plaque with name of deceased have niche for votive candle and flower holder. A birdhouse is near 168 trees. Area at center of design is to be used for various ceremonies.

100.01.207.1-.2 Slide, Color  
100.03.207.1-.2 Negative, Film  
100.04.206 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1426 DRAWING, ARCHITECTURAL

Design board had blind number 208 which corresponds to G. Alan Rader and Stephanie M. Penrod, Yorktown, Indiana.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs at left explain concept. Plan consists of seven components connected by Stream of Tears. Components include: Ground Zero Fountain; Victims' Family Garden; Victims' Memorial containing two nine-story structures marked with victim's names; Rescuers' Garden containing state flags and fountains; Survivors' Garden with trees and pools around Survivor Tree; Water Resources Building and Athenian Restaurant; Murrah Terraced Park.

100.01.208.1-.2 Slide, Color

100.03.208.1-.2 Negative, Film

100.04.207 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1427 DRAWING, ARCHITECTURAL

Blind number on design is 223 which corresponds to Rebekah Williams and Wayne Edgar, Sulphur, Oklahoma.

Architectural designs are on white paper adhered to black foam core. Paragraphs at lower right explain concept. A pavilion contains a replica of the Alfred P. Murrah Building. Names of victims will be on north side of memorial. Pillars of pavilion will have names of survivors. The south side of memorial will have quotes from prayer service and mission statement. Names of rescuers and agencies will be on east side of memorial. Other components are paths, benches and Survivor Tree.

100.01.209.1-.2 Slide, Color

100.03.209.1-.2 Negative, Film

100.04.208 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## 1428 DRAWING, ARCHITECTURAL

Blind number on design is 222 which corresponds to Jeffrey B. Atkins and William Allen, Waterford, Michigan.

Design sketches are on white paper matted in blue card stock and adhered to white foam core. Paragraphs at upper right explain concept. Concept involves broken circle of life. A phoenix monument sundial is at center of circle. Memorial plaques are displayed in sacred ground footprint. Other components are paths, Survivor Tree, streams of water, trees and outdoor amphitheater.

100.01.210.1-.2 Slide, Color

100.03.210.1-.2 Negative, Film

100.04.209 Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1429     DRAWING, ARCHITECTURAL**

Blind number on design is 226 which corresponds to Harold W. Conner and Tammy Bohorquez, Norman, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at center right explain concept. Memorial spiral is created with 169 chimes, each engraved with name of a victim. There is a children's wading fountain and water encircling the spiral. Survivor's spring encircles survivor tree. The Rescuer's Gathering Area has food and outdoor area for eating as well as allowing space to be used for performances and programs. Walls are made of granite from Granite, Oklahoma. The design board includes a mini tape recorder to hear chimes and water.

100.01.211.1-.2     Slide, Color  
100.03.211.1-.2     Negative, Film  
100.04.210     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1430     DRAWING, ARCHITECTURAL**

Blind number on design is 210 which corresponds to Harold A. Hite, Oklahoma City, Oklahoma.

Design sketches and glossy scanned images are adhered to white foam core. Paragraphs at center right explain concept. The Plaza of Victims in the Murrah Building footprint has names of victims "floating" in pool. The Garden of Survivors culminating at the Survivor Tree contains plants from each season. The Terrace of Heroes is at center of pathways and has flags poles for American and state flags. Entrance to memorial in Journal Record Building is on south side.

100.01.212.1-.2     Slide, Color  
100.03.212.1-.2     Negative, Film  
100.04.211     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1431     DRAWING, ARCHITECTURAL**

Blind number on design is 232 which corresponds to Jason Walker and Hank Spiekier, Stillwater, Oklahoma.

Design sketches are on white or black paper and adhered to black foam core. Paragraphs at center explain concept. Hedge maple trees are on footprint. Names of deceased are on original Murrah Building granite and have water cascade in front. A clock frozen at 9:02 is at ground zero. 168 concentric white granite rings represent those killed. Long hand of clock points to Survivor Tree. Four redbud trees represent month of April. Flower gardens are on east end of footprint. Stained glass windows are on south side of Journal Record Building. Children's area contains playground. A sculpture entitled "Clasped Hands" is at center of clock.

100.01.213.1-.2     Slide, Color  
100.03.213.1-.2     Negative, Film  
100.04.212     Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1432     DRAWING, ARCHITECTURAL**

Blind number on design is 233 which corresponds to Yoon Sung Cho, Stillwater, Oklahoma.

Design sketches are on white and black paper adhered to white foam core. Paragraphs at top left and top right explain concept. A waterfall marks the location of explosion and creates four zones which include area of remembrance and three areas to recognize victim, the survivor tree and the survivor. The victims' memorial has names on 12 columns surrounded by 10' walls.

100.01.214.1-.2     Slide, Color  
100.03.214.1-.2     Negative, Film  
100.04.213          Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1433     DRAWING, ARCHITECTURAL**

Blind number on design is 224 which corresponds to Jaime Roberts, Whitman, Massachusetts.

Design sketches are on white paper adhered to black foam core. Paragraphs at center explain concept. The main concept is to create an abstract representation of loss by using abstract geometric form with missing pieces. The victims' wall would have 168 posts and setbacks with names on setbacks. Participatory display walls would form part of the circular memorial plaza. A rescuers' memorial and a survivors' memorial would be at each end of victim's wall. Pathways would be around Survivor Tree.

100.01.215.1-.2     Slide, Color  
100.03.215.1-.2     Negative, Film  
100.04.214          Photo, Black & White

Board Location: Cabinet 3, Bin 9

## **1434     DRAWING, ARCHITECTURAL**

Blind number on design is 225 which corresponds to Joshua Greenhaw, Norman, Oklahoma.

Design sketches are on white paper adhered to gray/white paper and mounted on black foam core. Paragraphs at far right explain concept. The former Murrah Building is a terraced pool with fountains. The victim's memorial has 21 granite panels. Each panel has eight names, each name having a corresponding fountain on terraces. A wall around Survivor Tree forms survivor area. Animal sculptures are in children's area. Wall in entrance area is dedicated to rescuers.

100.01.216.1-.2     Slide, Color  
100.03.216.1-.2     Negative, Film  
100.04.215          Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1435 DRAWING, ARCHITECTURAL

Blind number on design is 222 which corresponds to Smith L. Holt, Dallas, Texas.

Design sketches are on white paper adhered to black foam core. Paragraphs at lower left explain concept. An eight foot black granite cylinder sits 15' inside footprint of former Murrah Building. Cylinder has names of deceased and birthdates. Around it are over 200 stones, with 6' for adults and 4' for children. The stones bear names of survivors and rescuers. Ten boulders "weep" with water being collected in pool which contains single stone with inscription "United States of America." Stones with inscription "I will survive" surrounds Survivor Tree.

100.01.217.1-.2 Slide, Color  
100.03.217.1-.2 Negative, Film  
100.04.216 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1436 DRAWING, ARCHITECTURAL

Blind number on design is 228 which corresponds to James T. Downey, Columbia, Missouri.

Design sketches are on white paper mounted on tan card stock adhered to gray board. Paragraphs at center explain concept. The monument is same proportion and shape as Murrah Building immediately following bombing. Water comes from several places on face of memorial and ends in pool in front of monument. A railing is around monument and pool has names of victims. Bridge crosses pool to island in center of memorial. Names of children lost are on railing around island. Survivors are listed on granite wall behind monument.

100.01.218.1-.2 Slide, Color  
100.03.218.1-.2 Negative, Film  
100.04.217 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1437 DRAWING, ARCHITECTURAL

Blind number on design is 229 which corresponds to John Y. Harada, AIA, Pearl City, Hawaii.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. Columns and trees at entrance to site represent strength of community. Outdoor foyer is gathering place for visitors. Bridge connects to upper level sculpture deck. A curving wall represents survivors. A fence curves through series of trees. Memorial pool has ring around fountain with pieces of ring containing names of victims.

100.01.219.1-.2 Slide, Color  
100.03.219.1-.2 Negative, Film  
100.04.218 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1438 DRAWING, ARCHITECTURAL

Blind number on design is 230 which corresponds to Atila Mutgan, Coral Springs, Florida.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. Circles and radials extend from point of original blast. At the center is water and fountains surrounded by slender sculptural elements.

100.01.220.1-.2 Slide, Color  
100.03.220.1-.2 Negative, Film  
100.04.219 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1439     DRAWING, ARCHITECTURAL**

Blind number on design is 220 which corresponds to Todd B. O'Dell, Hilton Head Island, South Carolina.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. The main theme is that of a park with the center at the location of the blast where a "Tree of Life" will rise. The symbolic tree would have cables from top of a monument for each victim. A sculpture on each cable will symbolize ascending spirit of person. This would be lit at night. Below terraces are ramps that lead to remaining remnant of Murrah building wall. Monuments surrounding Survivors garden will honor rescuers. Park will contain a pond as well as a children's fountain where jets would shoot water in unpredictable regularity.

100.01.221.1-.2     Slide, Color  
100.03.221.1-.2     Negative, Film  
100.04.220          Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1440     DRAWING, ARCHITECTURAL**

Blind number on design is 221 which corresponds to Ginger Henley Council, Oklahoma City, Oklahoma.

Design sketches are on white paper trimmed in dark blue and adhered to white foam core. Paragraphs at lower left and upper center explain concept. GSA Plaza would be entrance and have water fall and fountain with reflecting pond. Steps would lead to Murrah Building level. A sculpture of an eagle would be at center of footprint. Names of deceased would be inscribed on scroll held by eagle. Survivors Garden would be on existing wall on east side of footprint and Gratitude Garden would be on west side of footprint. A 6' walkway would zig zag on area of former 5th Street and have gate at each end. The Survivor Tree would have 3' foot fence and walkway would lead to side entrance of Journal Record Building. Playground area would be on Harvey Street side.

100.01.222.1-.2     Slide, Color  
100.03.222.1-.2     Negative, Film  
100.04.221          Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1441     DRAWING, ARCHITECTURAL**

Blind number on design is 218 which corresponds to Guy L. Rando, Marco Rando, Tony Rando, Gaetano Rando and Meda Ling at Guy L. Rando & Associates, Inc., Reston, Virginia.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. The circular shape is symbolic of outreach to the four corners of the world and coming together in peace and unity. The interior face of the south wall has names of victims. A water fall would flow over that wall and cascade into central basin. The north wall would have mission statement. The northeast garden focuses on Survivor Tree and the northwest garden has children's area with interactive elements. Within the footprint has 19 small trees sheltered by 149 larger trees.

100.01.223.1-.2     Slide, Color  
100.03.223.1-.2     Negative, Film  
100.04.222          Photo, Black & White

Board Location: Cabinet 3, Bin 10



## 1442 DRAWING, ARCHITECTURAL

Blind number on design is 219 which corresponds to Anatole S. Mikhaliyov, Brooklyn, New York.

Design sketches are on white paper adhered to plywood frame. Paragraphs at lower right explain concept. The central monument is similar to memorial flame in memory of victims and is to be placed on site of former Alfred P. Murrah Building.

100.01.224.1-.2 Slide, Color  
100.03.224.1-.2 Negative, Film  
100.04.223 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1443 DRAWING, ARCHITECTURAL

Blind number on design is 216 which corresponds to Kendra Raye Whyte, West Roxbury, Massachusetts.

Design sketches are on white paper taped to white foam core. Paragraphs at center left explain concept. The themes of reflection, meditation, remembrance and replenishment are achieved through the following: the transitional bridge over reflecting pool; water wall with water over 168 ceramic stars; remembrance board with mission statement; Memorial beacon which is same height as Murrah Building.

100.01.225.1-.2 Slide, Color  
100.03.225.1-.2 Negative, Film  
100.04.224 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1444 DRAWING, ARCHITECTURAL

Blind number on design is 242 which corresponds to Meri Whitehead, Mustang, Oklahoma.

Design sketches are on white paper glued to white foam core. It is divided into sections with descriptions. The sections are labeled, Memorial chapel, The Victim's Memorial Fountain, The Survivor's Stage, The Children's Garden, The Rescue Garden, and Arch Entries. In the center is the landscaping design.

100.01.226.1-.2 Slide, Color  
100.03.226.1-.2 Negative, Film  
100.04.225 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1445 DRAWING, ARCHITECTURAL

Blind number on design is 238 which corresponds to Ruth J. Armstrong, Jack D. Crain, William R. Derrevere, Tulsa, Oklahoma.

Design sketches are on white paper adhered to black card stock on white foam core. Paragraphs at upper left explain concept. Ramps descend from GSA plaza on either side of Memorial Wall. The memorial wall, made of red granite and with crack at one side, has names of victims and image of ribbon. A negative column has light beam. At center of memorial plaza is "Circle of Eternity" with inscribed mission statement. Wall behind memorial has names of survivors. Water is around Survivor Tree. The Children's Garden is interactive and has wall with thousand etched cranes. A gong memorializes 9:02 am daily. Visitors can leave thumbprint in clay which is later fired and added to site.

100.01.227.1-.2 Slide, Color  
100.03.227.1-.2 Negative, Film  
100.04.226 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1446 DRAWING, ARCHITECTURAL

Blind number on design is 239 which corresponds to John Mesa, Julie Hollas and David Walker, Oklahoma City, Oklahoma.

Design sketches in color are on white paper adhered to white foam core. Nine paragraphs at lower right explain concept and parts of memorial. Sections of memorial include: April 199, 1995. . WE WILL NEVER FORGET in steel letters; Memorial fence; amphitheater; bridges; water circulating through memorial plaza; reflecting pond bordered by 168 dedicated granite slabs; sculptural fence where visitors can leave memorials; landscaping of footprint to provide parklike setting; tower symbolizing cornerstone of Alfred P. Murrah Federal Building.

100.01.228.1-.2 Slide, Color  
100.03.228.1-.2 Negative, Film  
100.04.227 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1447 DRAWING, ARCHITECTURAL

Blind number on design is 236 which corresponds to Taunya L. Simpson, Moore, Oklahoma.

Design sketches in color on white paper are matted and backed with gray card stock. Legend is at lower left and paragraphs explaining concept are at lower right. A crescent shaped wall, 10' at each side and mounting to 30', has four tunnels, white marble front with red granite insets with names of victims, backside of bricks containing names of survivors. In front of the wall is a fountain of hope rising from a round pool lined on outside with bricks containing names of rescuers. In front of the fountain are four bronze statues: Leap Frog of Hope; Laughter to Hope; Expectation of Hope; Angel of Hope. There would also a children's area, pathways and stage.

100.01.229.1-.2 Slide, Color  
100.03.229.1-.2 Negative, Film  
100.04.228 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1448 DRAWING, ARCHITECTURAL

The blind number 245 on the back corresponds to Mickey Johnson, Los Angeles, California.

Brown paper glued to white foam core has three dimensional images of buildings, sacred circle around survivor tree, paved street of stone with names of victims, public gardens on site of Alfred P. Murrah Federal Building and market place on GSA plaza. Native American culture is basis for design.

100.01.230.1-.2 Slide, Color  
100.03.230.1-.2 Negative, Film  
100.04.229 Photo, Black & White

Board Location: East, Shelf 12

## **1449     DRAWING, ARCHITECTURAL**

Blind number on design is 250 which corresponds to Paula Tooley-Morgan, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. Ramp from GSA plaza leads to Memorial Heart. The Impact Design, the focal point, demonstrates violence breaking hearts. A monument at base of ramps in firefighter pit pool has images of rescuer hands at base, strands of copper or bronze to represent escaping earth's bonds, imbedded balls of light and eternal flame at top. The pit pool fountain under memorial drips over pile of rubble. Survivors are represented by living blooms and markers of Murrah granite carved in shapes of their choosing. The Children's Area has fountain with scattered blocks and replica of play yard of daycare. A chapel is at corner of 6th and Harvey.

100.01.231.1-.2     Slide, Color  
100.03.231.1-.2     Negative, Film  
100.04.230     Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1450     DRAWING, ARCHITECTURAL**

Blind number on design is 243 which corresponds to Chris Cleburn and Scott Lowe, Oklahoma City, Oklahoma.

Design sketches are on glossy paper adhered to white foam core. Paragraphs at upper right explain concept. Statues of elderly man and young child kneeling with water falls nearby are part of outdoor chapel. Statue of Japanese cranes in flight over a stony island have outstretched wings. Paved area and terrace landscaping surround Survivor Tree. Names of victims are on wall near Survivor Tree. Columns of ruin outline footprint of Murrah Building.

100.01.232.1-.2     Slide, Color  
100.03.232.1-.2     Negative, Film  
100.04.231     Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1451     DRAWING, ARCHITECTURAL**

Blind number on design is 241 which corresponds to Crandall & Associates, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. A sunken concave plaza holds a massive leaning granite column with a glass wall. The sloping plaza evokes crater left by bomb. Names of victims will be around edge of column with children's names being lower to ground. Three search lights will be mounted at base and will light randomly at night.

100.01.233.1-.2     Slide, Color  
100.03.233.1-.3     Negative, Film  
100.04.232     Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1452 DRAWING, ARCHITECTURAL

Blind number on design is 237 which corresponds to William R. Niebur, Jr., Omaha, Nebraska.

Design sketches are on white paper adhered to white foam core and mounted on another piece of foam core covered with brown card stock. Paragraphs at lower left explain concept. Fifth Street would be paved with colored concrete and footprint of Murrah Building with ornamental trees. An Awareness Gate composed of walls of various heights and material divides memorial in to area for victims and for survivors. The victims' area has pillars with victims' names and glass enclosed statue of adult and children. The survivors' area has curved brick design with names of survivors. Open sided chapel as well as Rescue complex and Preservation Plaza is near Survivor Tree.

100.01.234.1-.2 Slide, Color  
100.03.234 Negative, Film  
100.04.233 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1453 DRAWING, ARCHITECTURAL

Blind number on design is 234 which corresponds to Albracht, Michael, Stillwater, Oklahoma.

Design sketches are on white paper adhered to white foam core. The designs are computer generated in gray scale with green and maroon. It is divided into three sections. The two sections on the left side are the 3-dimensional sketches. One is called "Surviving" and the other "Remembering" with descriptions under each heading. The third section is an aerial view of the entire memorial area.

100.01.235.1-.4 Slide, Color  
100.03.235.1-.4 Negative, Film  
100.04.234 Photo, Black & White

Board Location: Cabinet 3, Bin 7

## 1454 DRAWING, ARCHITECTURAL

Blind number on design is 235 which corresponds to R. Todd Campbell, New City, New York.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper right explain concept. A diagonally placed wall seemingly pulled apart at center has names of victims. The wall approximates the center of the footprint of Murrah Building. Surrounding it is a grove of 168 trees planted within a 25' grid of walkways.

100.01.236.1-.2 Slide, Color  
100.03.236.1-.2 Negative, Film  
100.04.235 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1455 DRAWING, ARCHITECTURAL

Blind number on design is 265 which corresponds to John Morse, New York City, New York.

Design sketches are on white paper adhered to white foam core. Paragraphs at bottom center explain concept. Gold plated spiral flagpole encircles a sunken plaza made of 168 granite slabs and oak seedling at center. American flag flies at top.

100.01.237.1-.2 Slide, Color  
100.03.237.1-.2 Negative, Film  
100.04.236 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1456     DRAWING, ARCHITECTURAL**

Blind number on design is 262 which corresponds to Allen Yee, Seattle, Washington.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper center explain concept. A bridge pathway allows for individual to experience effects of light on pillars containing names of both victims and survivors. The bridge will be oriented so that on April 19 the sun will align with southeastern wall. Grass mounds are also on site.

100.01.238.1-.2     Slide, Color  
100.03.238.1-.2     Negative, Film  
100.04.237           Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1457     DRAWING, ARCHITECTURAL**

Design board had blind number 263 corresponding to Torin Richard Thurston, Urbana, Illinois.

Architectural designs on white paper are adhered to white foam core. Paragraphs at center explain concept. The Memorial would be comprised of four districts unified by five elements. The elements include: enveloping wall with symbolic gates; 168 trees; water pools; entry, exit and transition zone on 5th Street; geometry of GSA plaza. Districts include: Memorial Field; Public square; Children's grove; Plaza.

100.01.239.1-.2     Slide, Color  
100.03.239.1-.2     Negative, Film  
100.04.238           Photo, Black & White

Board Location: Cabinet 7, Bin 6

## **1458     DRAWING, ARCHITECTURAL**

Blind number on design is 269 which corresponds to Scott M. Pigman, Grants Pass, Oregon.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper center explain concept. The memorial outlining the footprint has nine level changes. The number of vertical steps equals the number of days the rescue and recovery effort lasted. Caps of landscape planters have names of survivors. A granite wall in alcove will have names of victims. Flag poles at top of memorial will have United States flag, Oklahoma flag and specially designed memorial flag.

100.01.240.1-.2     Slide, Color  
100.03.240.1-.2     Negative, Film  
100.04.239           Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1459     DRAWING, ARCHITECTURAL**

Blind number on design is 266 which corresponds to Form and Function in Cooperation with the O. J. Boldt Co., Inc., Chicago, Illinois.

Design sketches are on white paper over black card stock adhered to white foam core. Paragraphs at upper left explain concept. The Remembrance Wall through the Outer Walkway is dedicated to memory of those killed. The Alee Figure, Phoenix Memorial, Perpetual Torches and Guardian Spirits offer serenity. Within an open metal dome is a symbolic cater. The area also had Alpha to Omega and Impact Wall. A wooden Bridge of Recovery, the Life Force/Life Source sculpture and lighting are in plaza center. The Stream of Reflection/Passage of Tears flows into Plaza from east and west.

100.01.241.1-.2     Slide, Color

100.03.241.1-.2     Negative, Film

100.04.240     Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1460     DRAWING, ARCHITECTURAL**

Blind number on design is 267 which corresponds to Alexander Belauitz, Scranton, Pennsylvania.

Design sketches are on white paper adhered to white foam core and covered in clear laminate. Paragraphs at lower right explain concept and poem is at upper left. Area has three zones, each with benches. Black granite reception pavilion faces 6th street. Pathway leads to walled sunken courtyard with names of survivors on walls. A sinking mass monument has names of victims and has cascading water behind it.

100.01.242.1-.2     Slide, Color

100.03.242.1-.2     Negative, Film

100.04.241     Photo, Black & White

Board Location: Cabinet 3, Bin 10

## **1461     DRAWING, ARCHITECTURAL**

Blind number on design is 291 which corresponds to Frederick Villiers-Furze, Hollywood, Florida.

Design sketches are on white paper adhered to white foam core mounted on plywood. Paragraphs at upper left explain concept. A symbolic memorial on footprint of Murrah Building is surrounded by water. In center of area is monolith which has names of deceased. In center of stone is a flame. Stone is covered by cascading water. Walls around water contain names of survivors. An "arm" stretched across the water is dedicated to rescuers and is aligned from center of flame to center of Survivor Tree. Gardens and a place for children are also included.

100.01.243.1-.4     Slide, Color

100.03.243.1-.4     Negative, Film

100.04.242     Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1462 DRAWING, ARCHITECTURAL

Blind number 288 corresponds to Secundino Fernandez, DAT Consultants, LTd., New York City, New York.

Design sketches are in shades of gray and black with paper adhered to white foam core. Paragraphs at center explain concept. The Memorial Stone Garden has 168 granite slabs. The 5' x 7' slabs lie flat in grid like fashion at base of former Murrah Building. The vertical focal point is the Bell Tower and Lantern topped with an eternal flame. The Oklahoma City Sculpture with and "O" and trellised "K" frame entrance to Memorial Center. The sculpture's exterior would have textured hand prints to represent all those who helped.

100.01.244.1-.2 Slide, Color  
100.03.244.1-.2 Negative, Film  
100.04.243 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1463 DRAWING, ARCHITECTURAL

Blind number 289 corresponds to Robert A. Bristow, Jacksonville, Florida.

Design sketches in tan and pink are on tan paper adhered to black foam core. Paragraphs at center bottom explain concept. Nine concrete walls with footprints of nine floors of Murrah Building would contain bronze shoes of victims and stainless steel shoes of survivors placed at probable location where they had been. Floors would be accessible by ramps. Near Survivor tree would be a plinth containing shoes of rescuers and volunteers.

100.01.245.1-.2 Slide, Color  
100.03.245.1-.2 Negative, Film  
100.04.244 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1464 DRAWING, ARCHITECTURAL

Blind number 617 corresponds to Carol Whitney and Ronald W. Anderson Norman, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. Visual queue associated with the size and location of original structures help experience historic setting. All parts are unified by overarching rainbows. The Native American Medicine Wheel centers and unifies all quadrants. Survivor Wall etched with names of survivors is next to entrance and has direct view of Survivor Tree. The contemporary Native American sculpture would be entitled "Song for Healing." Other components are: Helpers' Wall with names of rescuers; Survivor Tree; Children's Corner; Memorial Rainbow and Victims' Wall; Amphitheater.

100.01.246.1-.2 Slide, Color  
100.03.246.1-.2 Negative, Film  
100.04.245 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1465     DRAWING, ARCHITECTURAL**

Design board had registration number 614 which corresponds to Royston, Hanamoto, Alley and Abey, Mill Valley, California, Rick Rice, Marketing Director.

Design sketches are in color on tan paper adhered to white foam core. Paragraph at lower left explains concept. The symbol of a wreath is used throughout. The physical form of the memorial is based on individual leaves intersecting a common ground, the Central Lawn. Each leaf is constructed from topiary hedge with a granite plaque with name of victim. Ramping sidewalks with heavily planted trees on perimeter provide shade and transition.

100.01.247.1-.4     Slide, Color  
100.03.247.1-.4     Negative, Film  
100.04.246.1-.2     Photo, Black & White

Board Location: Cabinet 7, Bin 6

## **1466     DRAWING, ARCHITECTURAL**

Blind number 612 corresponds to Amanda Faye, Norman, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left and lower left explain concept. Entrance is under a canopy of trees. Children's area has garden in shape of wings of bird and separated in to 19 plots. The Wall of Truth to honor victims would be GSA wall and contain names and other information about victims.

100.01.248.1-.2     Slide, Color  
100.03.248.1-.2     Negative, Film  
100.04.247           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1467     DRAWING, ARCHITECTURAL**

Blind number 613 corresponds to Patrick Holley, Stillwater, Oklahoma.

Design sketches are done in gray and black, attached to foam core adhered to black foam core base. Paragraphs at center bottom explain concept. The entrance has a shield wall made of 168 stones set at angles. At end of wall is survivor stone which has names of survivors. At end of path is a monolith with names of victims. Waterfall is beside monolith. Other components of memorial are the Survivor tree and an amphitheater.

100.01.249.1-.2     Slide, Color  
100.03.249.1-.2     Negative, Film  
100.04.248           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1468     DRAWING, ARCHITECTURAL**

Blind number 610 corresponds to John M. Young, Edmond, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. Broken columns represent ravages of time and nature. The remaining wall of the Murrah Building would have cut limestone with names of 168 victims sized to fit entire wall. A quilt design will be in plaza pad.

100.01.250.1-.2     Slide, Color  
100.03.250.1-.2     Negative, Film  
100.04.249           Photo, Black & White

Board Location: Cabinet 4, Bin 6



## **1469     DRAWING, ARCHITECTURAL**

Blind number 608 corresponds to James Loftis and Lena Beth Frasier, Oklahoma City, Oklahoma.

Design sketches are in color on glossy paper adhered to white foam core. Paragraphs at upper right explain concept. The memorial abstractly recreates the Murrah, Athenian and Water Resources Board buildings with one foot high floor-to-floor. Victims are remembered by small stones with names, wall of names and grove of redbud trees around Survivor Tree. The Doors of Life area contains sculptures of 19 children and some adults. A survivors' wall would contain aluminum ribbons to contain visitors' memorials. Other components are an announcements wall, amphitheater and flag plaza.

100.01.251.1-.2     Slide, Color  
100.03.251.1-.2     Negative, Film  
100.04.250          Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1470     DRAWING, ARCHITECTURAL**

Blind number 606 corresponds to Arn Henderson, Norman, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper center explain concept. The central elements are pools of water, a tapering curved wall and an obelisk. The outer basin of water contains nineteen eternal flames. The curved wall has names of those who died and has bronze fence in which artifacts and be left. Each person killed would have bronze medal engraved with name and image of a Forget Me Not. Names of survivors are engraved on walls of ramped surface near Survivor Tree. Names of rescuers are engraved in surface at entrance. A stainless steel trellis with suspended copper Origami cranes defines children's area.

100.01.252.1-.2     Slide, Color  
100.03.252.1-.2     Negative, Film  
100.04.251          Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1471     DRAWING, ARCHITECTURAL**

Blind number 607 corresponds to James E. Potts, Alvin P. Nicek, Billy Poplin, Mark H. Myers, David Johnson and Don Werp from Wildemann Potts Architect, Oklahoma City, Oklahoma.

Design sketches are in color on paper adhered to white foam core. Paragraphs at lower right explain concept. A looped steel ribbon soars to height of former Murrah Building and ends in shallow pool containing 168 fountains. A larger pool contains waterfalls. The pavilion is covered in irregular shaped slabs and roof slopes. Rings of trees come from Survivor Tree.

100.01.253.1-.2     Slide, Color  
100.03.253.1-.2     Negative, Film  
100.04.252          Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1472 DRAWING, ARCHITECTURAL

Blind number 604 corresponds to Robert G. Headrick, Oklahoma City, Oklahoma.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center explain concept. A clock tower at site of former Murrah Building will chime 168 times on 19th of each month. A Symbolic Arch is in front of clock and has map of Oklahoma with large tear drop prism representing Oklahoma City. The sun shining through prism would shower site with rainbow of colors. Beneath arch are nine symbolic floors containing individual memorials made from polished granite slabs and containing information about victim. At each end of arch are fountains and greenery with names of survivors' escribed on walls of fountains. The fountain in the Rescuer's Plaza has one ring comprised of many streams. A ribbon shaped pathway is at center of memorial.

100.01.254.1-.2 Slide, Color  
100.03.254.1-.2 Negative, Film  
100.04.253 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1473 DRAWING, ARCHITECTURAL

Blind number 605 corresponds to David Brian Kulick, Stillwater, Oklahoma.

Design sketches are in color on white paper matted in light blue card stock and mounted on cardboard. Paragraphs at center right explain concept. A total of 168 redbud trees surround memorial. The two leveled memorial is on site of Murrah Building. The lower level has tributes to rescue workers and survivors. Ramp goes to upper level which on the eastern half contains sandbox with a wall containing names of children. The western half has raised bands containing names of adults and has water washing over bands and flowing in to lower basin.

100.01.255.1-.2 Slide, Color  
100.03.255.1-.2 Negative, Film  
100.04.254 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1474 DRAWING, ARCHITECTURAL

Blind number 602 corresponds to Thane Magelky, Norman, Oklahoma.

Design sketches are on white paper adhered to black foam core. Paragraphs at upper right explain concept. The theme of an unused canvas which can open for thoughts and emotions is done through landscape elements. Trees surround barrier. Water also surrounds memorial. Water flows over remaining wall of Murrah Building. Victims' names would be near water. Names of survivors would be around Survivor Tree.

100.01.256.1-.2 Slide, Color  
100.03.256.1-.2 Negative, Film  
100.04.255 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1475     DRAWING, ARCHITECTURAL**

Blind number 286 corresponds to Amy Marie Rockett-Todd, Byron Whitfield Todd and Marishka Bachman, Tulsa, Oklahoma.

Design sketches are on white paper mounted on black paper and adhered to white foam core. Paragraphs at lower right explain concept. Five pillars which are lighted at night contain names of victims at reachable level. Brass inlaid strips radiate from ground zero to pillars. Curved walls and water are near Survivor Tree.

100.01.257.1-.2     Slide, Color  
100.03.257.1-.2     Negative, Film  
100.04.256           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1476     DRAWING, ARCHITECTURAL**

Blind number 603 corresponds to E. V. Elam, Chandler, Oklahoma.

Design sketches are on separate pieces of white paper taped to white butcher paper which is taped to black foam core. Paragraphs at center right side explain concept. The major elements include: Statue of Comfort and Grace; Sacred Garden; Statue of Service; Remembrance Wall. The 30 ft. tall Statue of Comfort and Grace is of woman holding child and has 168 flames around it. Red, white and blue flowers make up Sacred Garden. The four sided Statue of Service also has flag poles. The Remembrance Wall surrounds area and has murals. The plan also includes an amphitheater.

100.01.258.1-.2     Slide, Color  
100.03.258.1-.2     Negative, Film  
100.04.257           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1477     DRAWING, ARCHITECTURAL**

Blind number 292 corresponds to John Reynolds Design, Los Angeles, California.

Design sketches are in color on white paper adhered to thick white foam core. Paragraphs at upper left explain concept. Curved walls surround central pillar which has light at top. Names in groups of 42 will be on each side of pillar. Architectural pavers line walkways from memorial to Survivor Tree and Memorial Center located in Journal Record Building. Reflecting pools are on either side of memorial pillar.

100.01.259.1-.2     Slide, Color  
100.03.259.1-.2     Negative, Film  
100.04.258           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1478 DRAWING, ARCHITECTURAL

Blind number 293 corresponds to Needle Leaf Design, Denver, Colorado and design team Kimberly Steele, Charlene Seckler, Mark Harpe.

Design sketches are on white paper adhered to black foam core. A conceptual model is at upper left. Paragraphs at center explain concept. The foot print memorial is a slowing rising stair which contains names of those killed and has water flowing over names. At base is a reflective pool which has names of those who survived. The Survivor Tree has a mini plaza and large grove of trees extending from plaza. An arcade serves as buffer zone between entryway and interior of memorial. The side adjacent to Journal Record Building provides forum for public art.

100.01.260.1-.2 Slide, Color  
100.03.260.1-.2 Negative, Film  
100.04.259 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1479 DRAWING, ARCHITECTURAL

Blind number 284 corresponds to James F. Bock, Green Mountain Falls, Colorado.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center left explain concept. Nineteen columns of granite with steel frame and light fixture atop comprise Beacons of Hope. Primary axis originates from Survivor Tree where an open park is dedicated to all who helped. A series of water elements in cascading concrete separate Survivor Tree from central Memorial. Areas of stepped seating surround Memorial. Heart of Memorial is constructed of steel and granite and has names of victims. Flower beds create transition between victim and survivor areas. Slabs of granite have names of those who survived. Walkways are along remaining wall of Murrah Building.

100.01.261.1-.2 Slide, Color  
100.03.261.1-.2 Negative, Film  
100.04.260 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## 1480 DRAWING, ARCHITECTURAL

Blind number 285 corresponds to Mary Bianca Tangolics and Richard A. Tangolics, Ocean Grove, New York.

Design sketches are in color on white paper adhered to white foam core, then mounted on black foam core. Paragraphs at upper right explain concept. A reflecting pool replaces 5th street and is spanned by "Rainbow Bridge" made of tinted metal. The Living Gardens reflect life. The Plaza is an intersection of all areas. The Survivor Tree is central to Survivor Area. The Memorial is a massive wall with water cascading down it and having 168 chimes with marker for each person below a chime. Etched glass semicircular wall contains mission statement and names of victims.

100.01.262.1-.2 Slide, Color  
100.03.262.1-.2 Negative, Film  
100.04.261 Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1481     DRAWING, ARCHITECTURAL**

Blind number 282 corresponds to David B. Spear and Liza Hutchinson, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. Memorial sculptures made of monolithic concrete are arranged over space in a chaotic manner. The Survivor Tree is among sculptures. The chain link fence is a vernicle memorial. The Journal Record Building facade is reminder of devastation and the void of the plaza a reminder of loss. Rows of waving flags embrace site.

100.01.263.1-.2     Slide, Color  
100.03.263.1-.2     Negative, Film  
100.04.262           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1482     DRAWING, ARCHITECTURAL**

Blind number 207 corresponds to Sherrie Mae Lambert, Moore, Oklahoma.

Design sketches are on white paper adhered to blue card stock covered foam core. It also contains six spiral bound sketch books. The Murrah Memorial Park Overview booklet has color sketch of memorial with angels atop holding eternal flame. The Plaza booklet has color sketch of murals, walls and fountain. The Pavilion booklet has sketch of covered pavilion which would also contain waterfalls and ponds. The Survivor Monument booklets have sketches of east and west side monuments which have sculpture, flags and quotes. The Children's Garden booklet has sketch of walled garden with fountains and trees.

100.01.264.1-.2     Slide, Color  
100.03.264.1-.2     Negative, Film  
100.04.263           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1483     DRAWING, ARCHITECTURAL**

Blind number 280 corresponds to Donna Smith, Edmond, Oklahoma.

Design sketches are on white paper mounted on green card stock and mounted on black foam core. Clear plastic covers board. Paragraphs are at various places to explain concept. Peace Plaza contains Memorial Sculpture which has faces of humanity encircled by curving wings and star. On each side of the memorial wall are waterfalls and reflection pools. The Survivor Tree on north side of plaza will be surrounded by bronze figures. The Sculpture Garden would contain sculptures meant to be completed by joining of individuals. The wall of the Memorial Complex will have cranes in flight on side.

100.01.265.1-.2     Slide, Color  
100.03.265.1-.2     Negative, Film  
100.04.264           Photo, Black & White

Board Location: Cabinet 4, Bin 6

**1484     DRAWING, ARCHITECTURAL**

Blind number 281 corresponds to Natalie Calinka Moivski and Michelle Kimberly Petrick, Buffalo, New York.

Design sketches are white on black paper adhered to white foam core. Panel at left contains words: LIFE; HOPE; REFLECT; FOREVER; EMBRACE; INNOCENT; FEEL; FRAGILE; INSPIRE; SPIRIT; REMEMBER." Names of victims would be embossed on fabric with shadows of night and day telling story.

100.01.266.1-.2     Slide, Color  
100.03.266.1-.2     Negative, Film  
100.04.265           Photo, Black & White

Board Location: Cabinet 4, Bin 6

**1485     DRAWING, ARCHITECTURAL**

Blind number 278 corresponds to Sandra Wascher and Mark Trembley, San Diego, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper left explain concept. Cosmic light is integrating principle of design with sunlight reflected though prisms. The Reflection Monument has three walls constructed of prisms and has amphitheater seating on opposite side. Inscribed in floor of amphitheater will be names of victims. The backside of amphitheater has names of survivors. The facade of the Memorial Center will have reflective surface. The natural pond will have two walkway bridges. The Children's area will be in northwest corner.

100.01.267.1-.2     Slide, Color  
100.03.267.1-.2     Negative, Film  
100.04.266           Photo, Black & White

Board Location: Cabinet 4, Bin 6

**1486     DRAWING, ARCHITECTURAL**

Blind number 279 corresponds to Mike Schoen, San Diego, California.

Design sketches are on white paper adhered to black foam core. Paragraphs at center top explain concept. Three separate areas would be united by the memorial wall. A reflection pool is in the area where Murrah Building once stood. The area around the Survivor Tree will have plush grass. Trees will cover the remainder of the land.

100.01.268.1-.2     Slide, Color  
100.03.268.1-.2     Negative, Film  
100.04.267           Photo, Black & White

Board Location: Cabinet 4, Bin 6

**1487     DRAWING, ARCHITECTURAL**

Blind number 277 corresponds to R. Scott Gilliland, El Paso, Texas.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. A series of garden spaces radiate from central memorial eternal flame marker. A water stream and water falls have three fabric sails at back representing America's journey. A low stone wall around central memorial area has names of victims. The Rescuer's Garden has glass enclosed chapel. New trees surround Survivor Tree and wall has names of survivors. A rotunda area is designated as gathering area.

100.01.269.1-.2     Slide, Color  
100.03.269.1-.2     Negative, Film  
100.04.268           Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1488     DRAWING, ARCHITECTURAL**

Blind number 276 corresponds to Keeble Rhoda Todd Architects, Adam Dayem, Monterey, California.

Design sketches are in color on white paper adhered to cardboard covered foam core. Paragraphs at center explain concept. The design has four components. The Sacred, serene space is in footprint of Murrah Building. Each victim has name on pole which passes through floating slab and into water below. The Active, energetic space encourages life and contains forms that represent the energy of the bombing. Two planes narrowly miss the Survivor Tree and crash into Journal Record Building. Fifth Street corridor, distorted by the blast, separates the Sacred area from Active area. The site also contains two towers and canopy covered survivor courtyard.

100.01.270.1-.2     Slide, Color  
100.03.270.1-.2     Negative, Film  
100.04.269          Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1489     DRAWING, ARCHITECTURAL**

Blind number 274 corresponds to Robert Zardsinski, Klamath Falls, Oregon.

Design sketches are on white paper adhered to white foam core. Paragraphs at center left explain concept. Water would cascade around the 168 victim light columns down a spillway into a series of rivers that converge at center of memorial's obelisk. A nine floor mosaic grid bisects victim lights columns. There are four victim's angels holding hands on roof. The central obelisk has angel lifting child victim to arch angel.

100.01.271.1-.2     Slide, Color  
100.03.271.1-.2     Negative, Film  
100.04.270          Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1490     DRAWING, ARCHITECTURAL**

Blind number 275 corresponds to Amy L. Scarfone, Seattle, Washington.

Design sketches are on white paper adhered to black foam core. Paragraphs at center right explain concept. A series of room surround circular lawn. The Room That Remembers is given form by the Wall That Collects. The opening at mid site beckons with sound of water and light from sacred space containing individual memorials. The Room that Reflects is space for contemplation and contains reflecting pool and seating. The Room that Survives is defined by Survivor Tree. The Room that Heals is a landscaped room.

100.01.272.1-.2     Slide, Color  
100.03.272.1-.2     Negative, Film  
100.04.271          Photo, Black & White

Board Location: Cabinet 4, Bin 6

## **1491     DRAWING, ARCHITECTURAL**

Blind number 272 corresponds to Jason Griffiths, London, England.

Design received Honorable Mention. Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. Concept is developed from memorial inscription and from act of writing. Families of victims have messages written on inside of glass structure and are reflected to outside visitors. The landscape has outdoor room with ivy and Virginia Creeper walls and floor terraced along natural contours and having 168 individual plots. Also featured are the Memorabilia fences and inner green court around survivor tree.

100.01.273.1-.2     Slide, Color  
100.03.273.1-.2     Negative, Film  
100.04.272           Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1492     DRAWING, ARCHITECTURAL**

Blind number 273 corresponds to Thalassa A. Curtis and J. Howard Williams, New Haven, Connecticut.

Design sketches are in color and in black and white on white paper adhered to white foam core. Paragraphs at left and at center right explain concept. Large field of winter wheat surrounds survivor tree. Memorial walls have names of those who died placed on raised stone tablets and have wooden trellis roof covered in Trumpet vine. Survivor memorial has names carved onto stone walls. Reflecting table of solid stone allows place for gathering.

100.01.274.1-.2     Slide, Color  
100.03.274.1-.2     Negative, Film  
100.04.273           Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1493     DRAWING, ARCHITECTURAL**

Blind number 270 corresponds to David A. Kratzer, Wyncote, Pennsylvania.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper edge explain concept. The Memorial speculates upon silence which followed blast. The cloaked skeleton of scaffolding has interior concrete panels and exterior steel panels which reflect sound. Nineteen metal reverberation plates are for children killed. Entry to Memorial is down set of ramps from Survivor Tree and pass through Survivor Court and to bottom of Memorial, 21 feet below grade.

100.01.275.1-.2     Slide, Color  
100.03.275.1-.2     Negative, Film  
100.04.274           Photo, Black & White

Board Location: Cabinet 4, Bin 7



## **1494     DRAWING, ARCHITECTURAL**

Blind number 271 corresponds to Alex C. Ho, San Francisco, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at lower right explain concept. Main elements of design include: Wall of Remembrance, bearing names of deceased; Wall of Hope, bearing names of survivors; Children's Memorial; Survivor Tree.

100.01.276.1-.2     Slide, Color  
100.03.276.1-.2     Negative, Film  
100.04.275     Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1495     DRAWING, ARCHITECTURAL**

Blind number 268 corresponds to Ani Loyld, William Mincy, Charlotte Worthy, New York City, New York.

Design sketches are in color, matted in white, mounted on white foam core. Paragraphs at lower right explain concept. Eight elements comprise sacred space and support theme of memory and hope. Each of 42 monument chapels contains commemorative stones for four victims. Memorial monument is dedicated to victims, survivors and rescuers. Benches surround lawn and reflecting pool.

100.01.277.1-.2     Slide, Color  
100.03.277.1-.2     Negative, Film  
100.04.276     Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1496     DRAWING, ARCHITECTURAL**

Blind number 264 corresponds to Richard S. Redfoot, New Bern, North Carolina.

Design sketches are in color in white paper adhered to white foam core. Paragraphs at upper left explain concept. The memorial consists of anthropomorphic monuments and be sited at spot where each victim was found. They are tied to site by wall and water channel which outlines post attach Murrah building. The water channel links victims and survivor memorials. Remainder of memorial consists of playground, picnic area, gardens and community amphitheater.

100.01.278.1-.2     Slide, Color  
100.03.278.1-.2     Negative, Film  
100.04.277     Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1497     DRAWING, ARCHITECTURAL**

Blind number 260 corresponds to Jim Watson, Edmond, Oklahoma.

Design sketches are in color on white paper, matted in gray and adhered to white foam core. Memorial Oklahoma honors acts of heroism, unity, caring, compassion, strength and courage. Site contains a spire of honor with names engraved near Survivor Tree. Walkways and a memorial garden are in area. Children are remembered by jungle gym sculptures, lawns, park, exhibits and activities. The site also contains two areas of reflecting ponds and streams.

100.01.279.1-.2     Slide, Color  
100.03.279.1-.2     Negative, Film  
100.04.278     Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1498 DRAWING, ARCHITECTURAL

Blind number 261 corresponds to Alan McLeod, Don Clark, Lee Murray, James Molder, Reno, Nevada.

Design sketches are on transparent paper over newspaper. Other sketches are on pieces of on pieces of foam core adhered to larger piece of foam core. Paragraphs at center explain concept. Tree planted at site of blast to counterbalance Survivor Tree. A greenhouse is in shape of void created by blast. Areas for mediation are transparent cubicle. Bridge leads from greenhouse through "Media Experience" and on to entry to museum in Journal Record Building. The series of spaces allow visitor to form own meaning for occurrence. The role of media in interpreting news and the existence of terrorism are parts of design.

100.01.280.1-.2 Slide, Color  
100.03.280.1-.3 Negative, Film  
100.04.279 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1499 DRAWING, ARCHITECTURAL

Blind number 258 corresponds to Felecia Davis and Lee Washesky, Princeton, New Jersey.

Design sketches are in black and white on white paper adhered to white foam core. Paragraphs at upper left explain concept. Memorial is a shadow cast by shape of remains of Murrah Building's foundation. A light passing through shadow illuminates names of deceased in the reflecting pool. A memorial park is inside area formed by walls which traces Memorial Building foundation. Names of survivors are engraved in walls around Survivor Tree. Footprints of Murrah Building, Athenian Building and Water Resources Board are marked by mounds of earth.

100.01.281.1-.2 Slide, Color  
100.03.281.1-.2 Negative, Film  
100.04.280 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1500 DRAWING, ARCHITECTURAL

Blind number 259 corresponds to Suzanne Disalvo and Zachary Miller, Ridgefield, Connecticut.

Design sketches are on white paper adhered to white foam core. The world's largest single piece glass sphere rest on the site of ground zero of Alfred P. Murrah Federal Building bombing. The names of 168 deceased ring the sphere. The wind forms music as it blows across the open top. The glass sphere would be made on site and surrounded and supported by steel cube. After the sphere is made, the hollows walls of cube would be placed on site. The lighted interior would contain names of survivors and places where they were.

100.01.282.1-.2 Slide, Color  
100.03.282.1-.2 Negative, Film  
100.04.281 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1501     DRAWING, ARCHITECTURAL**

Blind number 257 corresponds to Cody Fussell, Starla Fussell, James Bullard, Tulsa, Oklahoma.

Design sketches are on white paper adhered to black foam core which is adhered to larger piece of foam core. The design integrates cultural tapestry of Oklahoma's heritage with resilience of people. A water feature incorporates the Native American symbol for "Circle of Life." 168 granite markers are placed in paving grid. Artwork sent by children will be used in design. Others parts of design are rescuer and volunteer commemorative area, special event stage area and Survivor Memorial.

100.01.283.1-.2	Slide, Color
100.03.283	Negative, Film
100.04.282	Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1502     DRAWING, ARCHITECTURAL**

Blind number 254 corresponds to Kevin Arms, Shawnee, Oklahoma.

Design sketches are on white paper adhered to three sheets of foam core. Paragraphs at center left explain concept. The Heartland Rainbow Memorial arch concept along with earth Centerpiece represents hearts and hands coming together from across the world. The hands at ends of arch signify God's hands, one receiving his children, the other portraying that children have been received. Pyramids form base for hands and have fountains to individualize each victim.

100.01.284.1-.2	Slide, Color
100.03.284.1-.2	Negative, Film
100.04.283	Photo, Black & White

Board Location: Cabinet 4, Bin 7

## **1503     DRAWING, ARCHITECTURAL**

Blind number 255 corresponds to Ronald H. Frantz, Oklahoma City, Oklahoma.

Design sketches are four sheets of white paper adhered to black foam core. Paragraphs at center explain concept. Victims are represented by abstract forms, shaped by sex, tinted by race, and heightened by age. A sculpted remembrance angel perch created by an artist is atop each form. Commemorative stones for victims, rescuers and dogs are arranged on 19 spines and centered on Survivor Tree. North of 5th street are the Survivor's Garden, Citizen's Amphitheater and State Employee's Reflecting Pool.

100.01.285.1-.2	Slide, Color
100.03.285.1-.2	Negative, Film
100.04.284	Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1504 DRAWING, ARCHITECTURAL

Blind number 252 corresponds to Greg Blevins, Edmond, Oklahoma.

Remembrance Tower, a 9 story tall structure with elevator and observation area. Names of victims are on glass seen by visitors as they ascend tower. Names of survivors and rescuers are on exterior of tower. Reflecting pools are on either side of walkway to Remembrance Tower. A children's park is west of area.

100.01.286.1-.2 Slide, Color  
100.03.286.1-.2 Negative, Film  
100.04.285 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1505 DRAWING, ARCHITECTURAL

Blind number 253 corresponds to Gary Heerwald, Oklahoma City, Oklahoma.

Design sketches are on glossy paper adhered to white foam core. As each victim's name is called at remembrance ceremonies, a fountain jet for that person is switched on. Another 169 unmarked jet represent survivors, family and empathizers. The 337 jets shoot skyward and splash onto cobblestone where water disappears into a subterranean reservoir. A life sized bronze portrait of each victim is included in landscape.

100.01.287.1-.2 Slide, Color  
100.03.287.1-.2 Negative, Film  
100.04.286 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1506 DRAWING, ARCHITECTURAL

Blind number 251 corresponds to James C. Witcher, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to black foam core. Paragraphs at left explain concept. The site of former Murrah Building is to remain as is and be surrounded by meditation piers. Survivor Tree will be surrounded by new seedlings. Three granite clad buttresses at Harvey street entrance represent tribute to police, fire and medical workers. Design also includes a community plaza.

100.01.288.1-.2 Slide, Color  
100.03.288.1-.2 Negative, Film  
100.04.287 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1507 DRAWING, ARCHITECTURAL

Blind number 249 corresponds to Sandep Rahi, Santa Monica, California.

Design sketches are on glossy paper adhered to white foam core. Paragraphs at lower right explain concept. The memorial has four parts framed within a perimeter granite wall. Plaza on west side frames life and death, the Survivor tree and the memorial to those who died. Names of victims are on surface of two bronze beams. On east side, a slate slab containing names of all those born on April 19, 1995 floats in reflecting pool. A wall of granite divides two areas and provides place to leave tributes.

100.01.289.1-.3 Slide, Color  
100.03.289.1-.2 Negative, Film  
100.04.288 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1508 DRAWING, ARCHITECTURAL

Blind number 247 corresponds to Steve McGarraugh and Chris McCray, Bethany, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. The Oklahoma City memorial is a large curving and sloped marble and glass structure rising eighty-five feet from a shallow pool in a recessed area surround by a grass amphitheater. Names of victims are on interior of monument. Frame is clad with metal mesh which provides location to hang mementos. Metal engraved plaques on remaining Murrah Building wall have names of survivors. A pool with fountains is on either side of structure. A monument commemorating rescuers is near Survivor tree. A grove of trees planted by families of victims is on west side of Journal Record Building.

100.01.290.1-.2 Slide, Color  
100.03.290.1-.2 Negative, Film  
100.04.289 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1509 DRAWING, ARCHITECTURAL

Blind number 246 corresponds to Kenna Green, Bethany, Oklahoma.

Design sketches are on sheets of white paper adhered to white foam core. Paragraphs at lower right explain concept. The surviving wall of the Murrah Building is covered in granite with names of deceased etched in granite. At center of wall a gold ribbon and angel pin are engraved. Along rescuer's row are flower planters with brass plates on front listing rescuers. The brick survivor's trail is made with randomly set brick with names of survivors. A children's area is near Survivor Tree. A covered multi use area is west side of Journal Record Building. Benches of various sizes and shapes are throughout area. The entry to the Journal Record Building on south side would be a duplicate of that on north side.

100.01.291.1-.2 Slide, Color  
100.03.291.1-.2 Negative, Film  
100.04.290 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1510 DRAWING, ARCHITECTURAL

Blind number 244 corresponds to Gerarda Kelcy, Sara Kelcy and Aaron Kelcy, Oklahoma City, Oklahoma.

Design sketches are in color on paper over blue card stock adhered to white foam core. Paragraphs at lower left explain concept. The white marble memorial has victims' names on four walls. At center is a symbolic Indian chief surrounded by 15 symbolic figures representing victims. The chief lifts up the Dove of Peace. Surrounding memorial is Fountain of Life supplied by wands of 22 angels, representing the 19 children and three unborn. A large granite wall has names of survivors. The Survivor Tree is surrounded by rows of 67 tribal flags from tribes once inhabiting Indian Territory. Landscaping includes plants originating from all parts of the world. A children's area has playground equipment.

100.01.292.1-.2 Slide, Color  
100.03.292.1-.2 Negative, Film  
100.04.291 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1511 DRAWING, ARCHITECTURAL

Blind number 248 corresponds to Jace Paddleford and Karla Smalley, Norman, Oklahoma.

Design sketches are in color mounted on tan card stock which is adhered to plywood. Clear Plexiglas over front is bolted to wood frame. Paragraphs at upper right explain concept. The Sacred Site is kept off limits by chain link fence. A Memorial Fountain has names of deceased engraved in stones along sides. Survivors are remembered in wall around Survivor Tree. Many trees are used in landscape design.

100.01.293.1-.2 Slide, Color  
100.03.293.1-.2 Negative, Film  
100.04.292 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1512 DRAWING, ARCHITECTURAL

Blind number 297 corresponds to Scott McElrath and Elizabeth Fedesna from DANGEROUS architects, Chelsea, Michigan.

Design sketches are on white paper adhered to white foam core and framed in silver paper covered foam. Paragraphs at upper left explain concept. A large translucent glass sculpture is suspended from four pillars over area vacated by Murrah Building. Biographies of deceased are inscribed on convex underside of glass. Circular reflecting pond is under opening of sculpture. Survivors' biographies are on granite floor tiles. Two walkways are around reflecting pool at site of 5th street. Names of helpers are on walkways. A third 'phantom' walk representing evil is subverted by two colorful walks. A children's arbor is around Survivor Tree.

100.01.294.1-.2 Slide, Color  
100.03.294.1-.2 Negative, Film  
100.04.293 Photo, Black & White

Board Location: Cabinet 4, Bin 7

## 1513 DRAWING, ARCHITECTURAL

Blind number 620 corresponds to William Fussner and Robert Petrie, Toronto, Ontario, Canada.

Design sketches are on white paper adhered to cardboard backing. Narrative is typed on separate piece of paper. Poplars are on perimeter of site creating a room. Curving walls lead visitor to heart of site where children's area is on north and light penetrates survivors' wall and tree. A glass pavilion allows sight to south where a plane of steel rests atop 48 columns. Floor under roof is made from remnants of Murrah Building. 168 panels each 6' x 9' lay in a grid with a name on each.

100.01.295.1-.2 Slide, Color  
100.03.295.1-.2 Negative, Film  
100.04.294 Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1514 DRAWING, ARCHITECTURAL

Blind number 301 corresponds to David R. Oliver and Patricia Oliver, Oklahoma City, Oklahoma.

Design sketches are in color and in color photographic prints adhered to white foam core. Paragraphs at upper left explain concept. Five life-size angels, one for each race, are facing north. A carillon would be on 7 ft. high hill. The memorial enclosed with dense evergreens would also contain a gazebo with copper roof. Symbols for five heroic professions would be on hill below angels.

100.01.296.1-.2      Slide, Color  
100.03.296.1-.2      Negative, Film  
100.04.295            Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1515 DRAWING, ARCHITECTURAL

Blind number 619 corresponds to Chuck and Kelli Dobbs, Wilmington, Delaware.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center right explain concept. The symbol for Productive Effects is a system of concentric waves or rings with central core. A series of concentric rings are superimposed over the Site and define new Memorial District. Rings represent Waves of Productive Effects. Cherry trees symbolize rebirth. The central core is pool with two islands, Survivor Island and Island of Sadness. A series of 10 ft. glass prism pillars contain names of deceased.

100.01.297.1-.2      Slide, Color  
100.03.297.1-.2      Negative, Film  
100.04.296            Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1516 DRAWING, ARCHITECTURAL

Blind number 616 corresponds to Kelly B. Griffith, Bethany, Oklahoma.

Design sketches are on white paper at lower left and five oil on canvas sketches on right. Paragraphs at center explain concept. A spiral of 168 angels, each holding a white stone with name of victim, transcends over single figure amid rubble pile. A silver colored cord rises from figures to resurrected figure ascending above angels. A structure equaling the Murrah Building in height and breadth behind sculpture has catwalks. Victims' names would be on level where they were in building. A mural is on side of Journal Record Building. Reliefs of flying cranes surround mural and are on press pad. Between structure and Journal Record Building are water fountains, bridges and reflecting pool.

100.01.298.1-.2      Slide, Color  
100.03.298.1-.2      Negative, Film  
100.04.297            Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1517 DRAWING, ARCHITECTURAL

Blind number 294 corresponds to Katrina A. Simmons, Albuquerque, New Mexico.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. The main entrances on east and west ends of former Fifth Street. A concrete column supports beam that is a continuation of remaining wall of Murrah Building. A 30 ft. diameter brick fountain is central focus of entrance, with brick being salvaged from Water Resources and Athenian buildings. 168 light bollards, each with plaque for a victim's name, are with footprint of Murrah building. The lights vary in height to represent man, woman and child. A sculpture fountain is at south wall of former Murrah Building. The roof of the Journal Record is re-clad in copper. A covered entrance court is to west of building.

100.01.299.1-.2	Slide, Color
100.03.299.1-.2	Negative, Film
100.04.298	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1518 DRAWING, ARCHITECTURAL

Blind number 295 corresponds to G. Patrick Riley, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to white foam core. Annotations at left and center explain elements. A typed narrative in clear plastic holder is adhered to bottom right. The memorial complex has bronze cast "Wings of Upliftment" sculpture which contains names of those killed. At rear of sculpture is waterfall. A shallow reflecting pool is at center of site. Trees and flower gardens around Survivor Tree. Mosaic tile murals are on side of Journal Record Building. Children's sections has space for art display and outdoor amphitheater.

100.01.300.1-.2	Slide, Color
100.03.300.1-.2	Negative, Film
100.04.299	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1519 DRAWING, ARCHITECTURAL

Design board had blind number 621 which corresponded with Darrell Sage, Chandler Memorial Works, Inc., Chandler, Oklahoma.

Architectural drawing on white paper is glued to pressed board and covered in clear acrylic. Information is written on white paper and covered with tape on left side. Three pieces of granite have been adhered to board with some type of epoxy or putty. The series of paths would have a section with pool and another with 8' diameter rotating granite ball. Names of survivors would be engraved on ball. 168 markers would be made of rose granite.

100.01.301.1-.2	Slide, Color
100.03.301.1-.2	Negative, Film
100.04.300	Photo, Black & White

Board Location: Cabinet 4, Bin 8



## **1520     DRAWING, ARCHITECTURAL**

Blind number 290 corresponds to Steven Bickley, Blacksburg, Virginia.

Design sketches are on copper colored paper mounted on black card stock and adhered to pressed wood. Paragraphs are printed in black near each section to explain concept. The central feature is a Memorial Bell to be rung every 8 1/2 minutes (171 times a day) in remembrance of those who died. Names of deceased are around circumference of bell. The Spirit Fountain has small stream with large basin containing names of rescuers. Small bell shaped cups are on side of fountain for pouring water. Three pediments protect Survivor Tree with names of survivors around lowest circle. The Hallowed Ground would be outlined with recovered granite. Spaces between sections would have elm groves.

100.01.302.1-.2     Slide, Color

100.03.302.1-.2     Negative, Film

100.04.301     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1521     DRAWING, ARCHITECTURAL**

Blind number 298 corresponds to Andrew R. Cruickshank, Chapel Hill, North Carolina.

Partner in submission is Robert Gardner. Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. A grassy lawn is where Murrah Building once stood. A Garden of Light is filled with 168 glass pylons with name of each victim on polished steel plate. The height of name corresponds to height of individual. The northern half of site is Survivor's Plaza containing Survivor Tree, walls with names of survivors, intimate gardens and civic space. At center of memorial is still pool with marble base containing mission statement.

100.01.303.1-.2     Slide, Color

100.03.303.1-.2     Negative, Film

100.04.302     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1522     DRAWING, ARCHITECTURAL**

Blind number 299 corresponds to Michael J. Kros, Bellevue, Nebraska.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper and lower right explain concept. The garden is focused on Survivor Tree with ring around tree having names of survivors. Sculpture representing survivors and rescuers will be near garden area. The actual memorial would list names of deceased. Visitors could light candles to float on water.

100.01.304.1-.2     Slide, Color

100.03.304.1-.2     Negative, Film

100.04.303     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1523     DRAWING, ARCHITECTURAL**

Blind number 296 corresponds to Richard Anderson, Cambridge, Massachusetts.

Design sketches are in water color and in black on white paper mounted on dark green card stock adhered to white foam core. Paragraphs at lower center explain concept. The memorial fence is transformed in to a bridge. The bridge-fence moves so that each year at the anniversary a link is made to the GSA plaza. A windmill stores energy in a spring to move bridge-fence. A small pool of water marks the first day of October and the start of The Trail of Tears.

100.01.305.1-.2     Slide, Color

100.03.305.1-.2     Negative, Film

100.04.304     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1524     DRAWING, ARCHITECTURAL**

Blind number 308 corresponds to Brett Petry, Covington, Louisiana.

Design sketches are on white paper mounted on black card stock, framed in black pressed wood and adhered to white foam core. Paragraphs at right explain concept. Memorial complex consists of garden plaza memorial, monolith monumental memorial and epicenter memorial. The monolith monumental memorial has three monoliths, each in tribute of specific group: victims, survivors and families of victims. The epicenter has human scale monument, water feature and beacon of light.

100.01.306.1-.2     Slide, Color

100.03.306.1-.2     Negative, Film

100.04.305     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1525     DRAWING, ARCHITECTURAL**

Blind number 309 corresponds to W. Geoff Gjertson, Charles Rohm, Hyatt Hood and Denise Holly, Covington, Louisiana.

Design sketches are on white paper, framed in blond wood frame, adhered to white foam core. Paragraphs at center and bottom left explain design. The white memorial spire is divided in to three sections creating sacred inner space. The names of victims are on walls in favorite color of deceased. Granite lines the reflecting pool which surround monument. Blue glass structure is entrance to Journal Record Building. Survivor Tree is center of Children's Area which contains a bell tower.

100.01.307.1-.2     Slide, Color

100.03.307.1-.2     Negative, Film

100.04.306     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1526     DRAWING, ARCHITECTURAL**

Blind number 306 corresponds to Robert Ward, Austin, Texas.

Design sketches are done in water color, matted in dark gray card stock and adhered to white foam core. Paragraphs at center and left explain concept. Intention is to impress upon visitor how many individuals were killed. Frosted Plexiglas lamps, one for each person, are throughout site. Plaques of survivors' names will be on southern wall of Murrah building. The memorial sculpture made of woven stainless steel tubes with lengths corresponding to ages of individual. Sculptures seems to float over reflecting pool whose edges are inscribed with names and ages of victims.

100.01.308.1-.2     Slide, Color

100.03.308.1-.2     Negative, Film

100.04.307     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1527     DRAWING, ARCHITECTURAL**

Blind number 307 corresponds to David L. Kelley, Chicago, Illinois.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. A memorial fountain is at center of circular paved area. Columns are on perimeter of circle and have mission statement around top. Victims' memorial wall has names of deceased. Circular area around Survivor Tree has names of survivors. A smaller area is for meditation. Benches are on perimeter.

100.01.309.1-.2     Slide, Color

100.03.309.1-.2     Negative, Film

100.04.308     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1528     DRAWING, ARCHITECTURAL**

Blind number 304 corresponds to Susan R. Durkee, Guthrie, Oklahoma.

Design sketches are on white paper taped to white foam core. Paragraphs at center explain concept. The width of the memorial is 365 ft. divided into 12 sections. Each victim's date of birth is plotted, then designated by an opening drilled at an upward angle. The increments range from 1920 (age of oldest was 73) to 1995. A groove is etched from birth date opening to inscription area located on front of base pier. Survivors are remembered by four pools which line footprint. Another pavilion with pool is for volunteers.

100.01.310.1-.2     Slide, Color

100.03.310.1-.2     Negative, Film

100.04.309     Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1529     **DRAWING, ARCHITECTURAL**

Blind number 305 corresponds to Robert Meek, Moore, Oklahoma.

Design sketches are color scanned images on glossy paper mounted on black foam core. Eight pieces are mounted over black and white images adhered to white foam core. Paragraphs at center explain concept. A clock tower is four sided steel structure had clock on each side. The footprint of the Murrah Building has 10 ft. concrete walls. Names of deceased are inscribed on wall left of Murrah Building. The Survivor Wall is around Survivor Tree and has names of survivors. A wall at site of Water Resources Board and Athenian Buildings commemorates rescue workers.

100.01.311.1-.2	Slide, Color
100.03.311.1-.2	Negative, Film
100.04.310	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1530     **DRAWING, ARCHITECTURAL**

Blind number 302 corresponds to Allen E. Coles, Oklahoma City, Oklahoma.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper left explain concept. The Ribbon of Remembrance embedded in the plaza surface will be lighted at night and be part of Circle of Love. The victim's section will consist of 168 granite markers. Throughout gardens are areas of comfortable seating.

100.01.312.1-.2	Slide, Color
100.03.312.1-.2	Negative, Film
100.04.311	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1531     **DRAWING, ARCHITECTURAL**

Blind number 303 corresponds to Gene Allen and Paul Strickland, Oklahoma City, Oklahoma.

Design sketches done in water color matted in blue card stock and adhered to white foam core. Paragraphs at upper right explain concept. Oklahoma's Cherokee people see world and creation as perfect circle. A circular masonry tower is center focus. It is broken circle and has rivulets of water down inside walls and over tablets carved with names of deceased. The water forms a reflecting pool in center in a perfect circle. The remainder of memorial is a landscaped park. Children's area has shallow pool and fountain.

100.01.313.1-.2	Slide, Color
100.03.313.1-.2	Negative, Film
100.04.312	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1532 DRAWING, ARCHITECTURAL

Blind number 300 corresponds to Helen Y. Lee and Peter Tao, Saint Louis, Missouri.

Design sketches are in color on white paper matted in black matt board and adhered to white foam core. A three dimension design is inset at center right. Paragraphs at upper right explain concept. Entrance ramp on west end of 5th street funnels into to memorial chamber. The chamber is footprint of Murrah Building covered with slabs. The names pierced into slab allow names to be displayed with light. The survivor tree is surrounded by rings of earth berms. The Living Wall has is ever changing visual display. A grove of trees is near 6th St. and N. Harvey Ave. corner.

100.01.314.1-.2 Slide, Color  
100.03.314.1-.2 Negative, Film  
100.04.313 Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1533 DRAWING, ARCHITECTURAL

Design board had blind number 315 which corresponds to Ms. Loraine Fowlow, Assistant Professor, Architecture Programme, Calgary, Alberta, Canada.

Architectural drawings on white paper and color images are enclosed in clear acrylic panels. The legend at bottom left and paragraphs at center give concept for Garden of Footprints. The memorial was to be made objects and footprints. A series of tall crystals would be main focus.

100.01.315.1-.2 Slide, Color  
100.03.315.1-.2 Negative, Film  
100.04.314 Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1534 DRAWING, ARCHITECTURAL

Blind number 314 corresponds to James Yoch, Timothy Scott and Paul Moore, Norman, Oklahoma.

Design sketches are on white paper matted in dark green mat board and adhered to white foam core. Paragraphs at center left explain concept. From site of tragedy rises circular memorial fountain. Names of victims are on walls of fountain. At top ascending from exploding rubble is statue of Innocence Lost angel. Stone walls around survivor tree have names of survivors.

100.01.316.1-.2 Slide, Color  
100.03.316.1-.2 Negative, Film  
100.04.315 Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1535 DRAWING, ARCHITECTURAL

Blind number 312 corresponds to Ronald and Marie Weltzheimer, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. The 168 fountains are each different and have water ever flowing. The front face will have names of deceased. Fifty flags represent the states that helped after bombing. Children's area would have names of children killed, children who survived and the mothers of unborn children. Signs around survivor trees would list survivors at Journal Record Building, YMCA and Murrah building.

100.01.317.1-.2	Slide, Color
100.03.317.1-.2	Negative, Film
100.04.316	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1536 DRAWING, ARCHITECTURAL

Blind number 313 corresponds to Paul Moore, James Yoch and Timothy Scott, Norman, Oklahoma.

Design sketches are in color on white paper matted in tan card stock and adhered to white foam core. Paragraphs at upper right explain concept. 168 columns are on perimeter of circular Plaza. Two bands of columns form arbor. Another row of columns frame beds of shrubs. At center of plaza is a compass formed by 12 columns. The circles and squares in complex form a mandala. An angel sculpture fountain has water flowing over names of deceased. The east court wall has names of survivors.

100.01.318.1-.2	Slide, Color
100.03.318.1-.2	Negative, Film
100.04.317	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1537 DRAWING, ARCHITECTURAL

Design board had registration number 317 which corresponds to Jeremy Mende, Bruce S. Levin and John Chan, San Francisco, California.

Design sketches are in color on white paper between two pieces of Plexiglas. The design statement at lower right is screen print on Plexiglas. The Victims Memorial is an open room illuminated by a translucent glass wall. Within enclosure, names of victims are on ascending spiral. The footprint is filled with pool of water. An amphitheater honors survivors. The Children's Circle is beneath Survivor Tree. The Rescuer's Overlook at edge of former GSA plaza has grove of trees.

100.01.319.1-.2	Slide, Color
100.03.319.1-.2	Negative, Film
100.04.318	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1538     DRAWING, ARCHITECTURAL**

Blind number 342 corresponds to McDonald's Corporation, Benjamin M. Aguirre, Roland Yates, Richard Metersky, Bobby Halloran, Gary Brem, Kevin Gallart, Oklahoma City, Oklahoma.

Design sketches in color are on white paper adhered to white foam core. Paragraphs at lower right explain concept. A landscaped courtyard wraps around site of memorial. Black granite walls are at the site of Murrah Building and at survivor wall have names of those killed and those who survived. Water is at ground zero and around perimeter of sculpture wall.

100.01.320.1-.2	Slide, Color
100.03.320.1-.2	Negative, Film
100.04.319	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1539     DRAWING, ARCHITECTURAL**

Blind number 310 corresponds to Dallas E. Felder, Houston, Texas.

Design sketches on white paper and in color glossy photographs are on white paper adhered to white foam core. Paragraphs at lower left explain concept. A black granite cube is enclosed in glass cube. Both are placed in reflecting pool at ground zero. Pathways though at forest lead to cube. Inside glass cube are names of deceased etched on glass walls.

100.01.321.1-.2	Slide, Color
100.03.321.1-.2	Negative, Film
100.04.320	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1540     DRAWING, ARCHITECTURAL**

Blind number 311 corresponds to Andrew C. Thomas, Oklahoma City, Oklahoma.

Design sketches are combination of color scanned images and blue on white paper adhered to white foam core. Paragraphs at bottom center explain concept. A double spiral design encompasses a rescuers' plaza, survivors' names aqueduct and memorial. Memorial is a sundial set to strike the names of those killed each year on April 19 at 9:03 am.

100.01.322.1-.2	Slide, Color
100.03.322.1-.2	Negative, Film
100.04.321	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## **1541     DRAWING, ARCHITECTURAL**

Blind number 287 corresponds to Jeff Loinette, Tulsa, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper right explain concept. Visitors used the existing GSA plaza to encircle the colonnade. Around top of colonnade are 168 guardian angel figurines around the world with names of deceased engraved below each angel. A dome shaped cover over colonnade has outline of continents. The center of circle floor has image of seal of State of Oklahoma.

100.01.323.1-.3	Slide, Color
100.03.323.1-.3	Negative, Film
100.04.322	Photo, Black & White

Board Location: Cabinet 4, Bin 8

## 1542 DRAWING, ARCHITECTURAL

Blind number 318 corresponds to Bruce Williams, Anchorage, Alaska.

Design sketches are in three dimensional designs and have water color sketches at left. Paragraphs at left explain concept. Physical features of memorial are bluestem grass, groves of redbud trees, earth paved with brick and granite walls the color of Oklahoma earth. The memorials outer boundaries are rough with center elements more refined. A circular wall has names of deceased grouped with those they died with. Water flows down wall. Another wall has names of survivors. A commemorative water path aligns with the sun at 9:02 am on April 19th.

100.01.324.1-.2 Slide, Color  
100.03.324.1-.2 Negative, Film  
100.04.323 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1543 DRAWING, ARCHITECTURAL

Blind number 319 corresponds to Jorge Antillon, Guatemala City, Guatemala.

Design sketches are in color on blue/gray cardstock adhered to white foam core and backed with cardboard. Paragraphs at left and upper right explain concept. The design has freestanding structure at center. A prayer room with eternal flame is at top of structure and is reached by elevator.

100.01.325.1-.2 Slide, Color  
100.03.325.1-.2 Negative, Film  
100.04.324 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1544 DRAWING, ARCHITECTURAL

Blind number 329 corresponds to Charlton Warnke, Notre Dame, Indiana.

Design sketches are in color on white cardstock adhered to white foam core. Paragraphs at upper left explain concept. The footprint keeps design of shape of crater blown into structure. Names of victims are on granite plates with water flowing over them. A monolith stone has mission statement and is connected through pool of water running from crater. Children's area has trees and natural slide carved in to land, roaming miniature stone buffalo and drinking fountain. A native rock pavement spirals from survivor tree.

100.01.326.1-.3 Slide, Color  
100.03.326.1-.3 Negative, Film  
100.04.325 Photo, Black & White

Board Location: Cabinet 4, Bin 9



**1545     DRAWING, ARCHITECTURAL**

Blind number 326 corresponds to Jafar Mosleh and Hussain Kamal, Tulsa, Oklahoma.

Design sketches are on black paper adhered on white foam core. Paragraphs at center explain concept. A new structure is proposed for center as alternative to Journal Record Building. Another structure would be tower with eternal flame above.

100.01.327.1-.2     Slide, Color  
100.03.327.1-.2     Negative, Film  
100.04.326           Photo, Black & White

Board Location: Cabinet 4, Bin 9

**1546     DRAWING, ARCHITECTURAL**

Blind number 327 corresponds to Charlene Collins, Robert Kastens, Jack Morgan, Denise Sidwell, J. Clare Woodside, Blair Benham, Tom Long and Scott Sidwell, Guthrie, Oklahoma.

Design sketches are in color on green paper adhered to white foam core. Paragraphs at center explain concept. The recessed and secluded memorial wall has reflection pool and 168 lights. The Survivors' Walk has conical markers with names of survivors. The children's garden has overhead origami crane. A fountain is on Volunteer's Walk. Massive globe is at center of volunteer's walk and can be turned.

100.01.328.1-.2     Slide, Color  
100.03.328.1-.2     Negative, Film  
100.04.327           Photo, Black & White

Board Location: Cabinet 4, Bin 9

**1547     DRAWING, ARCHITECTURAL**

Blind number 324 corresponds to Connie Scothorn, Oklahoma City, Oklahoma.

Design sketches are in color on white paper, matted in green card stock and adhered to white foam core. Paragraphs at center explain concept. Central gardens contrast with perimeter landscaping and focus attention on world statuary and pool surrounded by 168 figures. The monument at the Murrah wall portrays family and has name of each victim. Water moves by a stream to pool and world statuary. Names of survivors are on survivor planter at entrance to Memorial Center. A separate section recognizes those who helped and contains statuary of rescue workers.

100.01.329.1-.2     Slide, Color  
100.03.329.1-.2     Negative, Film  
100.04.328           Photo, Black & White

Board Location: Cabinet 4, Bin 9

## **1548     DRAWING, ARCHITECTURAL**

Blind number 325 corresponds to Linda Allen and Cindy Harris, Tulsa, Oklahoma.

Design sketches are in color on white paper adhered to white foam core. A legend at upper right and paragraphs at lower right explain concept. A screen wall embraces fountains, eternal flame and names of deceased. The plaza in front of the wall has 168 stones. The Gardens of Life has four rivers. Other components include a monument tower and arcades.

100.01.330.1-.2     Slide, Color  
100.03.330.1-.2     Negative, Film  
100.04.329           Photo, Black & White

Board Location: Cabinet 4, Bin 9

## **1549     DRAWING, ARCHITECTURAL**

Blind number 322 corresponds to Bill Petersen, Denver, Colorado.

Design sketches are on white paper adhered to white card board. Three sheets of sketches are bolted to board. Paragraphs at far right are on separate paper. A memorial path has translucent panels designed by family members. The panels form curved wall. The children's pavilion has panels for children.

100.01.331.1-.2     Slide, Color  
100.03.331.1-.2     Negative, Film  
100.04.330           Photo, Black & White

Board Location: Cabinet 4, Bin 9

## **1550     DRAWING, ARCHITECTURAL**

Blind number 334 corresponds to Joel Bargmann, Carolyn Hendrie, Brett MacFadden, Dan Chen, Boston, Massachusetts.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. 168 glass walls set at random angles would be linked to the cycle of the sun and on April 19 would cover site in shadow. At night the walls would be lit.

100.01.332.1-.2     Slide, Color  
100.03.332.1-.2     Negative, Film  
100.04.331           Photo, Black & White

Board Location: Cabinet 4, Bin 9

## **1551     DRAWING, ARCHITECTURAL**

Blind number 335 corresponds to Travis Bechtel, Kansas City, Missouri.

Design sketches are dark purple and black paper adhered to black foam core. Paragraphs at upper right explain concept. The footprint of the Murrah Building is bisected by polished granite wall containing sandblasted names of deceased. A reflecting pool separates sacred ground. An inlet within pool has mission statement. A steel wall behind memorial wall has names of survivors. The 25 sq. ft. fountain area pulsates to music and is for children. Adjacent to fountain area are unfinished concrete pavilion honoring all who helped. A landscaped terraced amphitheater is also part of plan.

100.01.333.1-.2     Slide, Color  
100.03.333.1-.2     Negative, Film  
100.04.332           Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1552 DRAWING, ARCHITECTURAL

Blind number 333 corresponds to E. Duke Miller, Jersey City, New Jersey.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. A curved bridge connects footprints of Murrah Building and Athenian Building. On the steel covered bridge are names of those lost. The Memorial Center is on polished black granite plinth. The Survivor Path has names of survivors.

100.01.334.1-.2 Slide, Color  
100.03.334.1-.2 Negative, Film  
100.04.333 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1553 DRAWING, ARCHITECTURAL

Blind number 332 corresponds to Mark Levine and Sudha Jela, Detroit, Michigan.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. In center of forest of trees is circular clearing with a tower. A stream of water flows into pool. Tower has glass portal to allow light and viewing of sky.

100.01.335.1-.2 Slide, Color  
100.03.335.1-.2 Negative, Film  
100.04.334 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1554 DRAWING, ARCHITECTURAL

Blind number 331 corresponds to Thomas E. Miller, Westlake, Ohio.

Design sketches are in color and in black and white on white foam core. Paragraph at lower left explains concept. The basic part is a sphere that marks the singularity of the event, but its fragmented nature alludes to many ways it has affected nation and world. The memorial is on site of former Alfred P. Murrah Federal Building. Volunteers are remembered on outermost circumference, the survivors on center circumference and victims on innermost circumference.

100.01.336.1-.2 Slide, Color  
100.03.336.1-.2 Negative, Film  
100.04.335 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1555 DRAWING, ARCHITECTURAL

Blind number 330 corresponds to Michael J. Ash, Oklahoma City, Oklahoma.

Design sketches are on white paper mounted on white foam core and matted in black card stock. Paragraphs at upper left explain concept. Paragraphs at upper right explain chain link fence and at lower right explain Survivor tree. Design includes a series of 168 gardens within a large garden setting. Within garden area, 168 sections would be set aside for family members. Alongside of each garden there would be a plaque honoring victim. Flowers in colors used for ribbon would be on sides of pathways. In center would be an eternal flame bowl supported by four columns.

100.01.337.1-.2 Slide, Color  
100.03.337.1-.2 Negative, Film  
100.04.336 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1556 DRAWING, ARCHITECTURAL

Blind number 323 corresponds to Prairie Works Designs, Alan L. Parker and R. Ann Zerger, Moundridge, Kansas.

Design sketches are mounted on white foam core and matted in black card stock. Paragraphs at lower left explain concept. Entry to memorial from west is over bridge spanning reflecting pool. The memorial plane shape is determined by shadow and reflections cast by central memorial obelisk. Each linear element will represent an individual. A granite memorial wall screen GSA garage from memorial park. Names of those who died are engraved on south edge. A pylon erected on wall reminds one of the sun's location at time of bombing. Survivors' names are in area near Survivor Tree.

100.01.338.1-.2 Slide, Color  
100.03.338.1-.2 Negative, Film  
100.04.337 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1557 DRAWING, ARCHITECTURAL

Blind number 320 corresponds to Dean Martin, Tulsa, Oklahoma.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at right explain concept. The back wall of Murrah building will remain and provide place for inscriptions of names and a small amphitheater. A steam cascades down terraced wall and wander to small pond with fountain near entrance. Trees will be added to area near Survivor Tree.

100.01.339.1-.2 Slide, Color  
100.03.339.1-.2 Negative, Film  
100.04.338 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1558 DRAWING, ARCHITECTURAL

Blind number 321 corresponds to Chris Herring, Edmond, Oklahoma.

Design sketches are on four pieces of white paper adhered to white foam core. Paragraphs at lower right explain concept. Survivor Tree is on island in middle of small pond. The memorial is on sacred ground of Alfred P. Murrah Federal Building. The memorial represents eight groups of people: victims; survivors; children; Athenian Building; Water Resources Building; Journal Record Building. The site has waterfalls, gardens and glass observatory on top of Journal Record Building.

100.01.340.1-.2 Slide, Color  
100.03.340.1-.2 Negative, Film  
100.04.339 Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1559     DRAWING, ARCHITECTURAL

Blind number 354 corresponds to William E. Crozier, David Oliver, Ken Clarke and Michael Tower of Norman, Oklahoma.

Design sketches are in oil on Masonite. Paper with paragraphs explaining concept is taped to back. A Mobius ring will dominate the Oklahoma City skyline and symbolize the blast. The American flag will fly above ring. A garden will have roses in shape of a heart which overlays a star representing 46th state of the Union. In the five quadrants of star will be statues representing types of individuals whose heroism was outstanding. The crane holding Mobus will have moveable awnings which may be closed to protect gardens. The memorial would contain a museum with pictures of victims which when touched would tell life stories.

100.01.341.1-.2     Slide, Color  
100.03.341.1-.2     Negative, Film  
100.04.340          Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1560     DRAWING, ARCHITECTURAL

Blind number 360 corresponds to Donald G. Longcrier and Karen Hayes-Thumann, Norman, Oklahoma.

Design sketches done in water color on white paper adhered to white card stock attached to white foam core. Paragraphs at lower center explain concept. Rough cut paving stones cover footprint of Alfred P. Murrah Federal Building. A steel bar spanning length of remaining south wall has names of victims. Survivors are identified on adjoining steel surfaces. The design represents a stark simplicity.

100.01.342.1-.2     Slide, Color  
100.03.342.1-.2     Negative, Film  
100.04.341          Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1561     DRAWING, ARCHITECTURAL

Blind number 361 corresponds to Maria Del Carmen T. Carmona Vinas and Mariana Esponda Cascajares, Mexico.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left explain concept. A wall of voices and presence cry out from footprint of Murrah Building. Names of victims arranged by age would be by each chime set in wall. Eternity is represented as segment of circle. Memory and reflection are intensified when going through different spaces that converge at "origin."

100.01.343.1-.2     Slide, Color  
100.03.343.1-.2     Negative, Film  
100.04.342          Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1562 DRAWING, ARCHITECTURAL

Blind number 362 corresponds to B. J. Holloway-Knight, Bud Morris and Joey Ramsey, Norman, Oklahoma.

Design sketches are on pieces of graph paper taped to white paper adhered to white foam core. Paragraphs at lower left explain concept. A double rainbow arch at center of labyrinth is 300' wide and 400' tall with angel sculpture on top. At one leg are sculptures of cherubs and rescue dogs. Beneath rainbow is water fountain with laser lighting. The south wall of Murrah Building would be covered in granite and have names of victims. The north wall would have mission statement and west wall the names of children. The walls bordering site double archway halls. Press pad has interactive information.

100.01.344.1-.2      Slide, Color  
100.03.344.1-.2      Negative, Film  
100.04.343            Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1563 DRAWING, ARCHITECTURAL

Blind number 363 corresponds to Richard L. Semtner, Farooq Karim and Stephen B. Peter, Oklahoma City, Oklahoma.

Design sketches are in color on paper adhered to Masonite which is adhered to larger black Masonite. Paragraphs at center explain concept. 168 sentinels made of cut pipe bells depict those who perished. The sentinels guide visitors along path of ascending wall which reaches height of Murrah Building. A crack in the wall at site of bomb blast has water prism catching sun's rays. Visitors descend wall to near Survivor Tree where names of survivors are on granite. A massive globe is made of salvaged granite.

100.01.345.1-.2      Slide, Color  
100.03.345.1-.2      Negative, Film  
100.04.344            Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1564 DRAWING, ARCHITECTURAL

Blind number 364 corresponds to Haven D. Mankin, Oklahoma City, Oklahoma.

Design sketches are in color on tan paper bordered in marron and adhered to white foam core. Paragraphs about design are on raised pieces of foam core and near each part of design with blue and yellow headed pins with red string attached. Paragraph about concept is at upper right. Four towers mark original corners of Murrah Building. Tops of columns are linked with laser beams. The Memorial Fountain Plaza with 168 synchronized water fountain jets stands on footprint. The plaza evolves in to outdoor amphitheater. A bridge has granite supports from Murrah Building bearing victims' names and handrails bearing names of survivors. The bridge over plaza has omega shaped roof.

100.01.346.1-.2      Slide, Color  
100.03.346.1-.2      Negative, Film  
100.04.345            Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1565     **DRAWING, ARCHITECTURAL**

Blind number 355 corresponds to Shahla Rahimi-Reynolds, Bill Culver, Linda Richardson, Ted Wilson, David Bowman, James Reynolds, Oklahoma City, Oklahoma.

Design sketches are on glossy paper adhered to white foam core. Paragraphs at left explain concept. A polished aluminum monument represents the symbolic ribbons and is lighted with fiber optic lighting at night. Lining the walkways are flower beds with 149 pillars, one for each adult. The pool of tears has raised resting place with an angel and 19 cherub sculptures.

Victims' names are etched on Murrah Granite Memorial Wall. Survivors' names appear on panels in survivors' section. The remainder of Sacred Ground is garden with Heartland Chapel inside. Benches are around Survivor Tree. A mural is on Journal Record Building. Rescuer's Recognition Section has colorful sculptures of rescuers. Inside the pavilion, visitors can electronically experience sights and sounds of disaster. The children's area has safe and sturdy interactive equipment.

100.01.347.1-.2     Slide, Color  
100.03.347.1-.2     Negative, Film  
100.04.346           Photo, Black & White

Board Location: Cabinet 4, Bin 9

## 1566     **DRAWING, ARCHITECTURAL**

Blind number 356 corresponds to Nick Irza and Sam Gresham, Oklahoma City, Oklahoma.

Design sketches are in color on white paper adhered to foam core. Paragraphs at center explain concept. The existing wall of the Murrah Building faced with dry-stacked granite creates a wall symbolic of fence. Names of deceased are inscribed on granite. Red brick walkway has names of survivors. 168 columns are placed throughout memorial, each column having spotlight on top.

100.01.348.1-.2     Slide, Color  
100.03.348.1-.2     Negative, Film  
100.04.347           Photo, Black & White

Board Location: Cabinet 4, Bin 10

## 1567     **DRAWING, ARCHITECTURAL**

Blind number 357 corresponds to Steve Erban, Stillwater, Minnesota.

Design sketches on tan paper covering foam core adhered to another panel of foam core. Paragraphs are on white paper glued to foam core at center right. The Survivor Tree is dominant in field of prairie grass. The radiating landscape on west draws visitor to center of stone memorial. Four carved stone slabs depict the race, culture and age of victims whose names are engraved on sides of slabs. An arch made of stone panels soars above sculpture.

100.01.349.1-.2     Slide, Color  
100.03.349.1-.2     Negative, Film  
100.04.348           Photo, Black & White

Board Location: Cabinet 4, Bin 10

**1568     DRAWING, ARCHITECTURAL**

Blind number 358 corresponds to Richard Wyatt Hight, Tulsa, Oklahoma.

Design sketches are on white paper matted in black card stock and adhered to white foam core. Paragraphs at upper left explain concept. The flag of 50 states stand sentry. A children's playground is near west entrance. A granite bridge spans pool of water. The victims' memorial has water cascading down marble face of upper tier of monument. A mosaic of flowers is on wall of Journal Record Building.

100.01.350.1-.2     Slide, Color  
100.03.350.1-.2     Negative, Film  
100.04.349           Photo, Black & White

Board Location: Cabinet 4, Bin 10

**1569     DRAWING, ARCHITECTURAL**

Blind number 359 corresponds to Randall S. Applegate, Sand Springs, Oklahoma.

Design sketches are in color on white paper matted in gray card stock and adhered to black foam core. Paragraphs at lower center explain concept. The Memorial Center is six story concrete structure with dark marble panels inset to simulate original Murrah Building. The monument is inset in Memorial center. Names of victims are engraved on wall. Gardens near Survivor Tree honor survivors. The west Memorial Gardens honor victims and contain plaques. Four fountains are in reflecting pool. A statue "Reunited - mother and child" represents the children. A total of 19 dogwood trees are for children.

100.01.351.1-.3     Slide, Color  
100.03.351.1-.2     Negative, Film  
100.04.350           Photo, Black & White

Board Location: Cabinet 4, Bin 10

**1570     DRAWING, ARCHITECTURAL**

Blind number 365 corresponds to Brett Patrick, Tyler, Texas.

Design sketches are in color on white paper bordered in black and adhered to white foam core. Paragraphs at upper left explain concept. The central focus is a playground cradled by memorial which is in turn surrounded by trees. The memorial begins at ground level and slopes down in to ground, two walls gradually rise up. To right there is coarse wall of jagged concrete and to left a smooth wall of granite with sheet of water flowing down it. In area where blast penetrated names of victims are etched in glass panels. The Survivor Tree is surrounded by short walls of granite.

100.01.352.1-.2     Slide, Color  
100.03.352.1-.2     Negative, Film  
100.04.351           Photo, Black & White

Board Location: Cabinet 4, Bin 10



## **1571     DRAWING, ARCHITECTURAL**

Blind number 382 corresponds to Julia Yoon and Becky Baggett, Norman, Oklahoma.

Design sketches are in color in cream color textured paper adhered to white foam core. Paragraphs at upper right explain concept. A round offering table replaces offering fence. Sculptures of black granite commemorate rescuers, survivors and victims. Community can use open area at center. Paths lead to areas of varying ground contours and planting. A column has flame.

100.01.353.1-.2     Slide, Color  
100.03.353.1-.2     Negative, Film  
100.04.352           Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1572     DRAWING, ARCHITECTURAL**

Blind number 383 corresponds to John W. Stannard and Andrew D. Parker, II, Largo, Florida.

Design sketches are on white paper adhered to tan Masonite and include a color photograph. Paragraphs at lower center explain concept. 168 spires convey uplifting sense of bond. The landmark is on elevated mound 3 feet above GSA plaza. Moving around spiral, visitors view name of each victim. A carillon has cantilever chimes, with one note per child.

100.01.354.1-.2     Slide, Color  
100.03.354.1-.2     Negative, Film  
100.04.353           Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1573     DRAWING, ARCHITECTURAL**

Blind number 380 corresponds to Anna M. Finigan, Robert J. Finigan and Richard McKown, Norman, Oklahoma.

Design sketches are on white paper adhered to plywood and have scanned color photographs on each side. Plywood is covered in Plexiglas adhered to each corner with metal brackets. Paragraph at upper center explain concept. A remembrance walk created by series of walls recognized 168 victims. Holes in walls tell age of each and provide a place for memory item. Bridge and arbor at center of site pay tribute to those who survived with names inscribed on black granite columns. A statue of angel faces eastward, the direction of birth according to native teachings. On eastern side, unreachable to visitors, are statues of children. Water surrounds survivor tree with a dark pool representing death and a light pool symbolizing life. Streams flow to angel and are reminders of the calmness nature can offer.

100.01.355.1-.2     Slide, Color  
100.03.355.1-.2     Negative, Film  
100.04.354           Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1574     DRAWING, ARCHITECTURAL**

Blind number 381 corresponds to Jason C. Wenzel, Norman, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper center explain concept. A brick wall near the reflection pool is dedicated to rescuers. Water flows down a valley with survivors wall nestled into hillside. Destroyed columns are near victims' wall.

100.01.356.1-.2     Slide, Color  
100.03.356.1-.2     Negative, Film  
100.04.355          Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1575     DRAWING, ARCHITECTURAL**

Blind number 379 corresponds to J. R. Feuerborn, Oklahoma City, Oklahoma.

Design sketches are in color and adhered to tan card stock mounted on white foam core. Paragraphs at upper left explain concept. Names of those killed are engraved on red granite wall facing white marble footprint of Murrah building. A three tiered granite pedestal with a waterfall and reflective pool supports a nine story white marble trilon with eternal flame. A pool and granite with names of survivors surround survivor tree. A meditation garden surrounds marble fountain and reflective with statue, "Ascent of Innocence." Along south wall are plaques representing organizations and agencies that came to Oklahoma City's aid. A children's playground is on west side of Journal Record Building.

100.01.357.1-.2     Slide, Color  
100.03.357.1-.2     Negative, Film  
100.04.356          Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1576     DRAWING, ARCHITECTURAL**

Blind number 378 corresponds to Bill Nelson, Bethany, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left and lower right explain concept. At center is the clock plaza with hands of clock indicating time of bombing. At center of clock is pool. Poolside wall of clock has cherubs for children. The outside wall will have names of those killed. The area outside clock will have patches of emergency workers and agencies of rescuers. On either side of clock are fountains and falls. The ribbon plaza on west side of Journal Record Building will have ribbon sculpture made of various metals. The children's plaza will have bronzed toys similar to ones in the day care center.

100.01.358.1-.2     Slide, Color  
100.03.358.1-.2     Negative, Film  
100.04.357          Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1577     DRAWING, ARCHITECTURAL**

Blind number 376 corresponds to Shih Sung Chia, Norman, Oklahoma.

Design sketches are on tan mat board mounted on black foam core board. The sketches are hand drawn, and the description "A Bell for Each Soul" is in the center left side. The aerial sketches are on the right side, and the perspective sketches are on the left side.

100.01.359            Slide, Color  
100.03.359.1-.2      Negative, Film  
100.04.358            Photo, Black & White

Board Location: Cabinet , Bin

## **1578     DRAWING, ARCHITECTURAL**

Blind number 377 corresponds to Shirley E. Wilson, Edmond, Oklahoma.

Design sketches are on onion skin paper adhered to white card stock mounted on thick foam core. A separate piece of onion skin paper over lays sketch. A certificate of survey and utility statement are on bottom. Symbols of remembrance are doll, dog, cat and bear. The crane is symbol of lifting spirit. A crane at top is designed as weather vane.

100.01.360.1-.2      Slide, Color  
100.03.360.1-.2      Negative, Film  
100.04.359            Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1579     DRAWING, ARCHITECTURAL**

Blind number 374 corresponds to Lance Dickinson, Irving, Texas.

Design sketches are on cream color paper with water mark mounted on white foam core. Paragraphs explaining concept and quote from President Bill Clinton are at upper left. A reflecting pool with bubbler is in shape of crater on foot print. A grove of trees is near back wall. Four towers with names of victims have grass panels surrounding them. The design also includes a children's area, survivors' recognition area, rescuer workers recognition area and memorial center.

100.01.361.1-.2      Slide, Color  
100.03.361.1-.2      Negative, Film  
100.04.360            Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1580     DRAWING, ARCHITECTURAL**

Blind number 375 corresponds to MBK, Architects/Planners Inc., Oklahoma City, Oklahoma.

Design sketches are on tan paper adhered to black foam core. Paragraphs at lower center explain concept. Raised flag pole made of colored foam core with foil and paper ribbon is at left. Flag poles, one for each victim, encircle area. The poles have metallic flags and gold, blue and purple ribbons. Entries will be through obelisks showing time of bombing in abstract. The sculpture, a weeping angel will shed a tear every 168 seconds with tear flowing into pool which has tributaries. The children's area will have maze. A fountain and survivors' wall will be near Survivor Tree.

100.01.362.1-.2      Slide, Color  
100.03.362.1-.2      Negative, Film  
100.04.361            Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1581     DRAWING, ARCHITECTURAL**

Blind number 373 corresponds to Palette to Print, Debbie Edwards, Illustrator, Moore, Oklahoma, and Additions & Homes & Gardens, Depauw, Indiana.

Design sketches are paper adhered to cut out foam core mounted on gray card stock which is adhered to white foam core. Paragraphs at upper left explain concept. The spiral shaped memorial has rough cut stone base and smooth stone upper area. Names are etched in Murrah granite of inner wall. Two reflecting pools form from Memorial water weeping down stone. Glass birds are in upper part of spiral. A global wall has shapes of continents with shape of Oklahoma in relief formed by Murrah granite. An amphitheater is between Wall of Hope and Global Wall. Survivors' Fountains are Murrah granite pillars inscribed with survivors' names and have water flowing over them. An angel is in granite basin in Children's Healing Garden. The Garden of the Heartland has 49 Stewartias trees around Survivor Tree. The Rescuers' Pavilion has tinted glass roof and stained glass clasping hands which are exterior visible at night, interior visible at day.

100.01.363.1-.2     Slide, Color  
100.03.363.1-.2     Negative, Film  
100.04.362           Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1582     DRAWING, ARCHITECTURAL**

Blind number 372 corresponds to Allan Steppe, CNWC architects, Tucson, Arizona.

Design sketches in water color on white textured card stock mounted on white foam core. Paragraphs at upper center explain concept. Memorial shrines stand as sentinels in formation in front of blast site and are inscribed with name of each victim. A garden area honors survivors. A fountain and children's wire Survivor Trees are at center. The Survivor Tree is wrapped in steel etched with names of survivors.

100.01.364.1-.2     Slide, Color  
100.03.364.1-.2     Negative, Film  
100.04.363           Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1583     DRAWING, ARCHITECTURAL**

Blind number 370 corresponds to G. M Henson, Del McClung and W. Gerald Clack, Chelsea, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at center right explain concept. The surviving east wall of the Murrah Building is retained in existing condition. The memorial is an abstraction of a dove with black granite base being engraved with names of victims. Survivors' names are incised on granite wall.

100.01.365.1-.2     Slide, Color  
100.03.365.1-.2     Negative, Film  
100.04.364           Photo, Black & White

Board Location: Cabinet 4, Bin 10

## 1584 DRAWING, ARCHITECTURAL

Blind number 371 corresponds to Jim Franklin and Chad Cooper, Perry, Oklahoma.

Design sketches are on white paper adhered to black foam core. Paragraphs at upper left explain concept. A centrally located multi-colored ribbon sculpture rises from ashes of Alfred P. Murrah building site sheltering a fountain. Names of victims are etched on three surrounding walls with the state flag incorporated. A bronze teddy bear with a gift tag recalling name of each child killed honors children. Each survivor's name is etched on wall encircling Survivor Tree.

100.01.366.1-.2 Slide, Color

100.03.366.1-.2 Negative, Film

100.04.365 Photo, Black & White

Board Location: Cabinet 3, Bin 10

## 1585 DRAWING, ARCHITECTURAL

Blind number 368 corresponds to Marion L. Young, Ashland, Oregon. Other team members: Kerr 3 Design Group, Edmond, Oklahoma; Armeda Alexander, Ashland, Oregon; Robert Ramsey and Christine George, Oklahoma City, Oklahoma.

Design sketches are on paper adhered to foam core and adhered to tan card stock mounted on white foam core. At the center are glossy color photographs mounted on black foam core over tan card stock. Paragraphs at upper right explain concept. At the entrance to Journal Record Building are artworks and rubble in Preparation for graphic material inside. Entrance to main memorial is through the "Spirit of State of Oklahoma", 10 heroic sized bronze statues. In the Remembrance Oval are 168 plaques, each uniquely design by artist working with family members. A beacon light, 200 ft. tall, with 168 colored lights/stained-glass reflectors, are visible day and night. The survivors' wall in GAS plaza would have names of survivors and fences as places to leave memorials. A tree shaped covered play area is for children. A mural on Journal Record Building and a one world room around survivor tree complete design.

100.01.367.1-.2 Slide, Color

100.03.367.1-.2 Negative, Film

100.04.366 Photo, Black & White

Board Location: Cabinet 4, Bin 10

## 1586 DRAWING, ARCHITECTURAL

Blind number 369 corresponds to Sarah Doan Schmitz and Michael E. Schmitz, Tulsa, Oklahoma.

Design sketches are in color on white paper covered in clear laminate and adhered to white foam core. Paragraphs at center left explain concept. The memorial is a series of concentric circular walkways surrounding a central focal point, the "Memorial Prism." Along walk are shaded rows of beveled glass panels, each with name of victim. The prism is eight foot tall and is image of ribbon. Glass block pillars on footprint of Murrah Building will have names of survivors. Water features include a waterfall, a water terrace within Memorial and series of reflecting pools. The Children's Rainbow Garden will feature an arcade of 19 colored arcs in addition to crystals, prism and wind chimes.

100.01.368.1-.4 Slide, Color

100.03.368.1-.2 Negative, Film

100.04.367 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1587     DRAWING, ARCHITECTURAL**

Blind number 366 corresponds to Henry Menke, Perry Butcher, James Mayer, Danka Gakovic, Stanko Gakovic, Delvin Nation, Mike Easley, Elliot Neel, Michael Young, Rogers, Arkansas.

Design sketches are on white paper adhered to white foam core. Paragraphs at left explain concept. The memorial is bounded by a dedicated perimeter walk of brick with canopy of trees. Entry from 5th St. and Robinson St. has shining spire of stainless steel and faceted stained glass which springs from reflection pool and soars 168'. A colonnade walk of 168 columns takes visitors past Victim Memorial Wall. Inside the square is circular walk. The spire's shadow touched circle on April 19 at 9:02 am. Inscriptions will be on walls. A grid of granite with up lights marks hallowed ground.

100.01.369.1-.2     Slide, Color  
100.03.369.1-.2     Negative, Film  
100.04.368           Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1588     DRAWING, ARCHITECTURAL**

Blind number 367 corresponds to Robert C. Croysdale, Dallas, Texas.

Design sketches are on white paper adhered to black foam core. Paragraphs at left explain concept. A landscape of native flowers and trees replace the blacktop and concrete that once blanketed the area. From the Survivor Tree springs a series of interventions which attempt to invoke what certain Native American tribes call a kiva, or ceremonial room. Waterfalls pour over existing wall of Murrah Building. Brick pavers have names of survivors. A bridge spans between broken pathway of GSA Plaza and granite clad Memorial Tower. Inside Tower, the names and biographies of 168 dead glow on metal interior panels.

100.01.370.1-.2     Slide, Color  
100.03.370.1-.2     Negative, Film  
100.04.369           Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1589     DRAWING, ARCHITECTURAL**

Blind number 348 corresponds to Steven D. Tiller and Kelly Curtright, Oklahoma City, Oklahoma.

Design sketches are on glossy paper mounted on white foam core. Paragraphs at upper right explain concept. The Column of Remembrance made of Oklahoma red granite bears names of victims. Crowning column will be eternal flame. Along GSA property is the Wall of Remembrance with designated sections commemorating the victims, survivors rescue workers and organizations. An altar for tokens of remembrance will be at foot of wall. 171 pylons will bisect            pavement of hallowed ground. A peace grove and fountain as well as memorial ring around Survivor Tree compete the design.

100.01.371.1-.2     Slide, Color  
100.03.371.1-.2     Negative, Film  
100.04.370           Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1590 DRAWING, ARCHITECTURAL

Blind number 349 corresponds to Laura Lee Russell, Oklahoma City, Oklahoma.

Design sketches are on white paper with black matting mounted on white foam core. Paragraphs explaining design are at center bottom. The focal point are there bell towers with spheres atop. The curved form of the memorial represents the form of outreaching arms. The sounds of surrounding fountains provide comfort. Panels include a signature of each victim in their native language and include their city of residence. Water runs under observation deck to tribute plaza. The motif of the crane is included in all of the spaces to remind us of the innocence of children.

100.01.372.1-.2 Slide, Color  
100.03.372.1-.3 Negative, Film  
100.04.371 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1591 DRAWING, ARCHITECTURAL

Blind number 346 corresponds to Dennis Wells, Oklahoma City, Oklahoma, and David Demarest, Dallas, Texas.

Design sketches are in color mounted on black foam core. Paragraphs at lower left explain concept. The centerpiece is the world's largest glass monolith precisely sculpted to project the sun's spectrum into rainbow patterns. The rainbow projector is mounted a fractured granite block interspersed with 168 glass prisms. Names of victims are inscribed on base. At night, a nimbus envelops monument in field of light. Spiraling pathways meet at center. The Survivor Wall has name of each survivor and a gallery of angels atop fence keep watch over grounds. An arched prism canopy with 1000 origami cranes provides entrance.

100.01.373.1-.2 Slide, Color  
100.03.373.1-.2 Negative, Film  
100.04.372 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1592 DRAWING, ARCHITECTURAL

Blind number 346 corresponds to the OSU-OKC Architecture Presentations Course including following persons: Professor Kevin L. Burr, Brendon Gay; Roy Hood, Mitchell Hort, Keith Montoya, Ngo Young, Casey Sweeten, Mike Tesh and Ryan Wilson, Oklahoma City, Oklahoma.

Design sketches are on tan paper mounted on black card stock adhered to black foam core. Paragraphs at upper center explain concept. The structure of the ribbon standing at the height of the pre-existing Murrah Federal building is main focus. The base would be fountain with garden at center and five angels representing different races. Several monuments would be along pathways. Existing garage wall of GSA building would become memorial with etched murals. The Children's Memorial in sacred area would have sculptures of 19 playful bears.

100.01.374 Slide, Color  
100.03.374.1-.2 Negative, Film  
100.04.373 Photo, Black & White

Board Location: Cabinet 5, Bin 6



## **1593     DRAWING, ARCHITECTURAL**

Blind number 344 corresponds to Gwen Ingram, Norman, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. The Circle of Souls monument is 155' in. diameter and has three inner rings with statues of people in varying sizes according to which ring they are in. The reflection pool is 3 ft. deep with 155' diameter. The names of the victims would be on cured wall around south side of pool. Survivors names would on cement walkway around reflecting pool. Murals would be on side of Journal Record Building.

100.01.375.1-.2     Slide, Color  
100.03.375.1-.2     Negative, Film  
100.04.374          Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1594     DRAWING, ARCHITECTURAL**

Blind number 345 corresponds to Gora Naik, Edmond, Oklahoma.

Design sketches are in color on gray paper mounted on white foam core. Paragraphs at center explain concept. Where Murrah Building once stood is a plumb bob with dark exterior and shiny steel interior. Names of those killed shine through the black. Four granite ribbons rise in steps leading to bob. The blue ribbon level is wading pool. On wall of GSA Plaza will be slabs of granite with names of survivors. Native evergreens surround site. Water flows length of survivor wall in narrow stream. Painting of American flag is on side of Journal Record Building.

100.01.376.1-.2     Slide, Color  
100.03.376.1-.2     Negative, Film  
100.04.375          Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1595     DRAWING, ARCHITECTURAL**

Blind number 338 corresponds to Medhat Elmesky, Panama City, Florida.

Design sketches are on white paper adhered to white foam core. Paragraphs at right explain concept. Four tunnels symbolizing death are main entrance to complex. Tunnels open to center and memorial global symbol. On base are names of victims. A sphere on top of base would have Scripture "If anyone killed a human being for any reason other than punishment of a murder or other wrong doing it would be as if he had killed all mankind. And if anyone saved a human life, it would be as if he had saved all mankind.' The design also has four other regions of remembrance, each with a pool of water and fountain.

100.01.377.1-.2     Slide, Color  
100.03.377.1-.2     Negative, Film  
100.04.376          Photo, Black & White

Location: Cabinet 5, Bin 6



## 1596 DRAWING, ARCHITECTURAL

Blind number 339 corresponds to Nicholas Buccalo and Kyriaki Philippidou, Brooklyn, New York.

Design sketches are in color on gray paper adhered to black foam core. Paragraphs at upper right explain concept. The sacred ground is to be left empty. Polished black granite panels float in front of Journal Record Building to represent surviving spirit of those who died. A group of 168 concrete columns, each having name of victim, stand as individuals bonded together. The sanctuary has purpose column drenched with flowing water. Trees in complex are from seeds of the Survivor Tree.

100.01.378.1-.2 Slide, Color  
100.03.378.1-.2 Negative, Film  
100.04.377 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1597 DRAWING, ARCHITECTURAL

Blind number 336 corresponds to John Swain, Farmington, Vermont.

Design sketches are on white paper mounted on black card stock which is adhered to white foam core. Paragraphs at right explain concept. The scheme includes the extension of the Murrah Building Plaza north to location of explosion. A marble clad wall interrupts plaza at that point. A reflecting pool extends to 5th street. A grove of 168 trees on a raised island in pond will memorialize crater. At northern edge concentric curbs and ramps are inscribed with names and stories of survivors, news commentary and rescuers. A cylinder form has viewing windows, one at adult height the other at child's height, and has names of victims around inner wall. A steel mesh wall is around Survivor Tree and serves as place to leave memorials.

100.01.379.1-.2 Slide, Color  
100.03.379.1-.2 Negative, Film  
100.04.378 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1598 DRAWING, ARCHITECTURAL

Blind number 337 corresponds to Scott Speer, Bart Thrasher, Todd Hamilton, Jay Cantrell, Steve Quevedo, Bob Gries, Dallas, Texas.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. A conical shaped column open to sky and focusing to subterranean pool of water has names of 168 victims carved on walls. The children's space has three new trees to commemorate three unborn children. Names of survivors are on walls. Offspring trees are from the Survivor Tree. The Survivor Tree marks entrance to GSA visitor center.

100.01.380.1-.2 Slide, Color  
100.03.380.1-.2 Negative, Film  
100.04.379 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1599     DRAWING, ARCHITECTURAL**

Blind number 316 corresponds to Alison Kennedy, Victoria, Australia.

Design sketches are in color mounted on black poster board. Paragraphs at lower center explain concept. Main entrance is tightly enclosed flight of stairs. Stairs open to large open circular space having 171 stainless steel clad columns. Within each column is a Remembrance box and engraved on side of each is name and biography of victim. Each column has concealed lighting at base. A section of circular wall opens to view Survivor Tree. Children's playground is adjacent.

100.01.381.1-.2     Slide, Color  
100.03.381.1-.2     Negative, Film  
100.04.380          Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1600     DRAWING, ARCHITECTURAL**

Blind number 343 corresponds to Nicholas R. Francis, Los Angeles, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at center bottom explain concept. Visitor enter on the ramp and is enclosed by open trellis roof and glass wall on left. Names of victims are on wall on way up ramp. At top a wall of glass is composed of 168 rectangles. At apex it has sheet of water. East-west paths connect Robinson and Harvey Streets. A survivor wall lists names of survivors.

100.01.382.1-.2     Slide, Color  
100.03.382.1-.2     Negative, Film  
100.04.381          Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1601     DRAWING, ARCHITECTURAL**

Blind number 427 corresponds to Elizabeth A. Sadegh, San Diego, California.

Design sketches are in color mounted on tan or blue paper which is adhered to white foam core. Paragraphs at center left explain concept. The concept of design is based on pyramid. The structure of marble with granite foundation would have water flowing from top which would touch names of victims on sides. At base would be a narrow pool transcending to special place recognizing rescuers and survivors. Around structure would be 50 redbud trees. A fountain with playful water effects and trees would be in children's area. The survivor tree would remain.

100.01.383.1-.2     Slide, Color  
100.03.383.1-.2     Negative, Film  
100.04.382          Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1602 DRAWING, ARCHITECTURAL

Blind number 428 corresponds to Romey DeMarco, Guerneville, California.

Design sketches are in color on gray paper counted on white foam core and covered in clear laminate. Paragraphs and key at lower center explain concept. A 33 ft. bronze Spirit Sculpture within the reflecting pool would have curbing with names of victims and recessed flower beds. Rose gardens flank borders. A curved 300' wide six story high information center would be called "Angel Wings" or "Winged Spirit" Memorial.

100.01.384.1-.2 Slide, Color  
100.03.384.1-.2 Negative, Film  
100.04.383 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1603 DRAWING, ARCHITECTURAL

Blind number 429 corresponds to Vic McCallum, Snellville, Georgia.

Design sketches are in color and mounted on foam core cut out and mounted on larger foam core. Paragraphs at lower right explain concept. At center is large statue of angel with uplifted arms. A mosaic wall on GSA wall would have hand prints of survivors. The rescuers area would have arch overlooking a medallion. Each year at 9:02 am on April 19, the arch casts a perfect shadow to center of medallion. Children's area is around Survivor Tree.

100.01.385.1-.2 Slide, Color  
100.03.385.1-.2 Negative, Film  
100.04.384 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1604 DRAWING, ARCHITECTURAL

Blind number 430 corresponds to Stan Teng, San Francisco, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper center explain design. On footprint of Murrah Building are 169 oval markers of cast glass each inscribed with an individual name. 4th Street memorial walk has rows of markers at each side dedicated to those who helped. A tunnel under street leads to Sacred Ground Memorial. Candles light tunnel. A memorial tower provides prominent entry and is lit at night. The site also includes a memorial garden for child victims. A pool of water and survivor's memorial around Survivor Tree.

100.01.386.1-.2 Slide, Color  
100.03.386.1-.2 Negative, Film  
100.04.385 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1605     DRAWING, ARCHITECTURAL**

Blind number 431 corresponds to Matthew C. Priest, San Francisco, California.

Design sketches are in color and include glossy photographs mounted on black card stock adhered to black foam core. Paragraphs at upper center explain concept. The Commendation of the Victims takes the form of a tranquil garden enveloped by shade from Memorial Wall which has names of victims. The Survivor Meadow has Survivor tree and Survivor Wall. Each survivor has personal ceramic testimony plaque. The Memorial plaza around the Memorial Pool has names of those who helped.

100.01.387.1-.4     Slide, Color  
100.03.387.1-.4     Negative, Film  
100.04.386.1-.2     Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1606     DRAWING, ARCHITECTURAL**

Blind number 432 corresponds to Robert Deleon and Donald Teal, Las Vegas, Nevada.

Design sketches are in color on glossy paper adhered to white foam core. Paragraphs at lower right explain concept. The hieroglyphic wall is story of man's belief in life. Fountains have dancing water. A sculpture of hands holding torch comprises light of life monument. The site also has groves of oak trees.

100.01.388.1-.2     Slide, Color  
100.03.388.1-.2     Negative, Film  
100.04.387          Photo, Black & White

Board Location: Cabinet 4, Bin 10

## **1607     DRAWING, ARCHITECTURAL**

Blind number 423 corresponds to Kimmo P. Sahakangas and Blayne Imata, San Pedro, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper right explain concept. The memorial can only be reached by pedestrians and cannot be seen from cars because of landscape berms. Names of those who died are set in granite pavers near reflecting pool. Granite pavers on site of 5th Street will be place for flowers and candle light.

100.01.389.1-.2     Slide, Color  
100.03.389.1-.2     Negative, Film  
100.04.388          Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1608     DRAWING, ARCHITECTURAL**

Design board had blind number 402 corresponding to Sergiu Burca and Rick Gava, Morton Grove, Illinois.

Architectural designs on white paper are adhered to white foam core. Paragraphs at bottom left explain concept. Two glass cubes connected by wall of unity signify purity. One cube houses the Memorial while other the survivor's memorial.

100.01.390.1-.2     Slide, Color  
100.03.390.1-.2     Negative, Film  
100.04.389          Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1609     DRAWING, ARCHITECTURAL

Blind number 403 corresponds to Patrick Gay, Darrin Perkes, Peg Aguilar, Darin Armbruster, Thomas Gay, George Radnovich, Michelle Rosenberger, Dennis Sandin, Albuquerque, New Mexico.

Design sketches are in color on white/gray paper adhered to white foam core. Paragraphs at left explain concept. The memorial will express the need to move forward, forever changed but united in resolve to remember. The survivor tree will be joined by 169 flowering sentries radiating out forming Rings of Life. Ceramic tiles made by children will be in area. A Shadow Recast is flat open ground with granite wall having water flowing over names of survivors. Glass panels illuminate victims' names on sacred ground and have water flowing over them.

100.01.391.1-.2     Slide, Color  
100.03.391.1-.2     Negative, Film  
100.04.390     Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1610     DRAWING, ARCHITECTURAL

Blind number 400 corresponds to Peter Everett Brown, Philadelphia, Pennsylvania.

Design sketches are on white paper adhered to white foam core. Paragraphs at bottom explain concept. Components consist of a path, mound, 168 columns and olive orchard. The mound would be composed of dirt donated to site. The olive orchard radiating from top of mound symbolizes survivors. The columns would be grids of eight by twenty-one. Wind will resonate with wind and glow from light. A stone path spirals through area.

100.01.392.1-.2     Slide, Color  
100.03.392.1-.2     Negative, Film  
100.04.391     Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1611     DRAWING, ARCHITECTURAL

Blind number 401 corresponds to Andre D'Elia, Don Collins, Danna de Groot, John Wall, Toronto, Ontario, Canada.

Design sketches are in color on brown paper adhered to black foam core. Paragraphs at left explain concept. The normalcy of "Before" is layered against the "After" math. The Memory Vessel, a covered entrance, holds names of rescuers. A grove of trees leads to Sacred Space that contains The Mound and The Wall of Names. Survivor name plates are on strappings that bind wall. Water flows randomly over wall and collects in channels in path which leads to the Survivor Tree.

100.01.393.1-.2     Slide, Color  
100.03.393.1-.2     Negative, Film  
100.04.392     Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1612 DRAWING, ARCHITECTURAL

Blind number 406 corresponds to Robert Coburn and William Hoppe, Galt, California.

Design sketches are on textured white paper adhered to white foam core. Paragraphs at center bottom explain concept. The memorial centers on sacred ground of Murrah building and has incomplete spiral rising from quiet pool. A central platform cradled with a spiral has names of deceased and holds tower for the Bell of Remembrance. The bell would ring daily and on anniversaries would toll once for each who died. Children's names are at base of bell tower. Two spiral gardens center on pool of reflection and survivor tree and have names of survivors on outer walls. The Wall of Learning on entrance to Journal Record Building is backdrop for community gathering.

100.01.394.1-.2 Slide, Color  
100.03.394.1-.2 Negative, Film  
100.04.393 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1614 DRAWING, ARCHITECTURAL

Blind number 404 corresponds to Brian J. Phillips, Des Moines, Iowa.

Design sketches are on white paper adhered to clear Plexiglas. Paragraphs at center explain concept. Bombed out walls become a canvas for expression. A crater's sloping walls form an amphitheater. Columns become trees, lights and supports.

100.01.395.1-.2 Slide, Color  
100.03.396.1-.2 Negative, Film  
100.04.395 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## 1615 DRAWING, ARCHITECTURAL

Blind number 405 corresponds to Andrew Metter, Evanston, Illinois.

Design received Honorable Mention. Design sketches are on white paper adhered to white foam core. Paragraphs at right explain concept. The Memorial Garden contains 168 trees in 13 rows with 13 trees in each. One tree is deleted to result in 168 trees. The Survivor Tree is at corner. The Memorial Marker consists of granite wedge veiled in water and having name so f victims carved in granite. A thin layer of water washes over marker. A transparent chapel is located in front of marker and occupies site where major blast damage occurred. Adjacent to museum entrance is amphitheater. An observation terrace and an outdoor museum court garden are also part of design.

100.01.396.1-.2 Slide, Color  
100.03.397.1-.2 Negative, Film  
100.04.396 Photo, Black & White

Board Location: Cabinet 5, Bin 6

## **1616 DRAWING, ARCHITECTURAL**

Blind number 398 corresponds to James A. Gresham, Tucson, Arizona.

Design sketches are in color on glossy paper mounted on white foam core. Paragraphs at lower right explain concept. Each of 168 victims is remembered by a portal in a patterned glass wall internally lighted at night. Adjacent to portal is a small metal urn where family can leave remembrances. Children's area has green lawn, nine fountains and children's walk. Survivors area is entered through a gallery flanked by waterfalls. Survivors are remembered on below grade exhibit of names.

100.01.397.1-.2      Slide, Color  
100.03.398.1-.2      Negative, Film  
100.04.397            Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1617 DRAWING, ARCHITECTURAL**

Blind number 399 corresponds to David Cumby, San Francisco, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper left and right explain concept. Linear mounds delineate spaces where visitor may touch and rest upon the ground. A metal platform covers void where earth has been evacuated and provides flexible walking surface. Thick glass walls bear names of victims. Another strip of glass has names of survivors. Metal mesh screen extend enclosure vertically. Two channels of water are north of mounds. Screens surround Survivor Tree and hold flowers and other person tributes left by visitors.

100.01.398.1-.2      Slide, Color  
100.03.399.1-.2      Negative, Film  
100.04.398            Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1618 DRAWING, ARCHITECTURAL**

Blind number 396 corresponds to Ada Tsang, Torrance, California.

Design sketches are on black paper and include color photographs and three dimensional cut outs. Paragraphs at right explain concept. The sense of touch, Meditation of Memory is achieved by tying yellow ribbon around trees and making footprints along sand path. Footprints would be erased at end of each day. The sense of sight, Transcendence of the Spirit, would be by the shadows of trees cast upon curved wall of names of victims and on water. The sound of water would be the sense of hearing, Purification of the Soul. The fragrance from Lotus trees would symbolize perpetuation, the Meaning of life.

100.01.399.1-.2      Slide, Color  
100.03.400.1-.2      Negative, Film  
100.04.399            Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1619     DRAWING, ARCHITECTURAL**

Blind number 424 corresponds to Keith A. Miller, Abington, Pennsylvania.

Design sketches are on white paper adhered to white foam core. Paragraphs and legend at left explain concept. A platform contains 149 abstract sculpture, each with name of a victim. Below that group are 19 castings representing children. The remaining wall of GSA plaza is covered in black granite. Along face and sides of platform are names of injured. Entrances radiate outward and at axis is 110' high flagpole.

100.01.400.1-.2     Slide, Color  
100.03.401.1-.2     Negative, Film  
100.04.400          Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1620     DRAWING, ARCHITECTURAL**

Blind number 425 corresponds to Kevin Lew, Prairie Village, Kansas.

Design sketches are on gray paper mounted on black card stock adhered to white foam core. Paragraphs at bottom center explain concept. Design uses water, fire and air. At center would be a sacred fire pit and burial well. A ceremony of dedication should involve families of victims and survivors to lay to rest each individual black granite stone in path of healing, The Healing Wheel. A circular pathway is part of surviving mound around the Survivor Tree. Trees of peace are near east and west entrances.

100.01.401.1-.2     Slide, Color  
100.03.402.1-.2     Negative, Film  
100.04.401          Photo, Black & White

Board Location: Cabinet 4, Bin 7

**1621     DRAWING, ARCHITECTURAL**

Blind number 426 corresponds to Neal Shalat, New York City, New York.

Design sketches are paper adhered to white foam core and have metal three dimensional model at center. Paragraphs at center right explain concept. Site is defined by massive Stelae covered in rough red sandstone. Brick paves lead to enclosure mound which can be entered at the Survivor Tree. Benches around tree have names of survivors. Three pillars support dome of mound and keep a 1' separation from ground. The inner walls clad in stone have names of deceased. A stream flows out from mound to Meditation Pool.

100.01.402.1-.2     Slide, Color  
100.03.403.1-.2     Negative, Film  
100.04.402          Photo, Black & White

Board Location: Cabinet 5, Bin 7



**1622     DRAWING, ARCHITECTURAL**

Blind number 413 corresponds to Gail Amornvivat, Washington, D.C.

Entry received Honorable Mention in contest. Design sketches are on tan paper adhered to white foam core. At lower right is three dimensional base with metal strands. Paragraphs at upper right explain concept. The 168 lost will be represented by stainless poles of varying heights. The sound of poles touching will resonate against carved granite wall. Names of survivors will be engraved in the ground.

100.01.403.1-.2     Slide, Color  
100.03.404.1-.2     Negative, Film  
100.04.403           Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1623     DRAWING, ARCHITECTURAL**

Blind number 410 corresponds to Samuel Hudson, Gary Robertson, Daniel Lambert, Samuel Lambert, Lexington, Kentucky.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. Water flows from perimeter of site, survivor tree and children's sanctuary to memorial pool where water falls from outstretched arms. Walls with names of survivors parallel the waters journey. A grove of 168 trees will surround the Survivor Tree. Dogwood trees are in children's area.

100.01.404.1-.2     Slide, Color  
100.03.405.1-.2     Negative, Film  
100.04.404           Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1624     DRAWING, ARCHITECTURAL**

Blind number 411 corresponds to Valery Augustin and Miguel Martinez, Miami, Florida.

Design sketches are in water color on white paper adhered to white foam core. Paragraphs at center explain concept. Memorial begins with a wall where visitors can read and hear accounts of bombing. Names of survivors are etched on granite recovered from Murrah Building. 168 trees stand upon a concrete plinth. Names of victims are carved at base of tree.

100.01.405.1-.2     Slide, Color  
100.03.406.1-.2     Negative, Film  
100.04.405           Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1625     DRAWING, ARCHITECTURAL**

Blind number 409 corresponds to David M. Biagi, Ed Trammell, Kevin Timmerding, Aaron Whelton, Shelbyville, Kentucky.

Design sketches are on white paper and include color photographs adhered to white foam core. Paragraphs at center explain concept. Reflecting pool would have map of constellations. Paths, a field of memory and survivor tree are part of design. A reflective flash, the moment when the sun, a reflective surface and viewer are in alignment would be explained by Memorial.

100.01.406.1-.2     Slide, Color  
100.03.407.1-.2     Negative, Film  
100.04.406           Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1626     DRAWING, ARCHITECTURAL**

Blind number 408 corresponds to Julia Caswell Daitch, Silver Spring, Maryland.

Design sketches are in color mounted on white foam core. Paragraphs at center explain concept. 168 columns varying in height and color to represent diversity will have victim's name, date of birth and quote. Each column will have trickle of water with water meeting in reflecting pool. Monument columns will have corten steel trellis. Memorial is reminiscent of Lincoln Memorial.

100.01.407.1-.3     Slide, Color  
100.03.408.1-.3     Negative, Film  
100.04.407          Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1627     DRAWING, ARCHITECTURAL**

Blind number 414 corresponds to Alan Weinstein, Albertson, New York.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. Visitors would arrive at main gate and pass over bridges into memorial. Entrance to Journal Record building would be granite with glass canopy. Main access to monument starts below grade from museum. A 5' wide cavern ramps up and around the foot print of Murrah building and is cornered by glass pyramidal canopies. A dedication waterfall is for rescuers. A floating bridge leads from children's area to monument enclosure.

100.01.408.1-.2     Slide, Color  
100.03.409.1-.2     Negative, Film  
100.04.408          Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1628     DRAWING, ARCHITECTURAL**

Blind number 415 corresponds to Christopher Tantillo and Brent Fasbinder, Saint Louis, Missouri.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. A sacred path emerges from landscape forming an edge to site. Earth is pulled to one side to form continuous crest. Path continues in spiral with precast concrete panels forming wall. Names of survivors are on wall which is draped in constant flow of water. At center of spiral is glass sphere etched with names of those who died and illuminated from within.

100.01.409.1-.2     Slide, Color  
100.03.410.1-.2     Negative, Film  
100.04.409          Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1629     DRAWING, ARCHITECTURAL**

Blind number 416 corresponds to Jeanine G. Centuori, Russell A. Rock, Kent, Ohio.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at lower right explain concept. Essential part is to gather landscape and render it as a quilt. The Waterwheel block quilt pattern is used. Elements are: The Quilt of Stone walkways, an Interactive Sundial, a sequence of mounds disrupting pattern, fifteen interpretive Pavilions of Expression, the Grove of Fifty trees, the Memorial Naming Wall, the Murrah Building Cascades pool, stone markers in pool and Ring of Survivors.

100.01.410.1-.2     Slide, Color  
100.03.411.1-.2     Negative, Film  
100.04.410          Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1630     DRAWING, ARCHITECTURAL**

Blind number 451 corresponds to Chad Kucker, Ron Peterson, Matthew Rentsch and Richard Wiebe, Brookings, South Dakota.

Design sketches are on white paper adhered to white foam core. Paragraphs at center left explain concept. Memorial is designed as group of gardens. Names of those who died are recorded in garden on footprint of Murrah Building. Thins strands of water radiate from central pool with each name being inscribed under thin layer of water. The garden commemorating the dead can only accessed from behind from a peaceful walk. The memory of those who survived is portrayed by bronze sculptures in human form throughout memorial gardens.

100.01.411.1-.2     Slide, Color  
100.03.412.1-.2     Negative, Film  
100.04.411          Photo, Black & White

Board Location: Cabinet 5, Bin 7

**1631     DRAWING, ARCHITECTURAL**

Blind number 452 corresponds to Jan Naftulin and Albert Camarena, San Francisco, California.

Garden is long flat meadow with a sculpture memorial. The 30 ft. x 40 ft. x 80 ft. sculpture has one piece made of steel with names of survivors and a second piece made of interwoven aluminum tubes with names of victims. Other components are a Water Garden, bridges, a Community Garden, a Children's Garden, Flower Garden, Festival Garden, Survival Tree and walkways.

100.01.412.1-.2     Slide, Color  
100.03.413.1-.2     Negative, Film  
100.04.412          Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1632     DRAWING, ARCHITECTURAL**

Blind number 453 corresponds to Charles Strawter and Michael Tran, University of California, Davis, California.

Design sketches are in color on tan paper adhered to white foam core. Paragraphs at center explain concept. Quote at top "The block of granite which is an obstacle in the pathway of the weak becomes a stepping stone in the pathway of the strong." Visitors will be blinded from terrorism by the parklike setting with mounds and trees. Deeper in the site visitors see memorial piece at site of blast and with irregular edges, water, walls and names of victims on large rocks in water. Throughout the site are survivors' rocks with names of survivors.

100.01.413.1-.2     Slide, Color  
100.03.414.1-.2     Negative, Film  
100.04.413           Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1633     DRAWING, ARCHITECTURAL**

Blind number 412 corresponds to Martin Gelber, Maya Turre and Richard Burd, Woodland Hills, California.

Design sketches are in color on tan paper adhered to white foam core. Paragraphs at upper right explain concept. The Murrah Building footprint on elevated plateau has reflection pool at site of explosion. A glass pane connected to stainless steel space frame on remaining wall of building has names of victims. Vines grow on space frame. The memorial is unified through series of rings emanating from Survivor Tree and having rows of trees on them. At center of ring is wall marked with names of survivors.

100.01.414.1-.2     Slide, Color  
100.03.415.1-.2     Negative, Film  
100.04.414           Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1634     DRAWING, ARCHITECTURAL**

Blind number 417 corresponds to Jason Hewitt and Brian Hickerson, Arlington, Virginia.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. A viewer entering the site is confronted with black parapet sheeted by water. Paths ascend hill on either side. An aqueduct carries water to trees. In center of pool is replica to scale of Murrah Building which has water source on top. An American flag is at half-mast on top of building. A tunnel under aqueduct goes to Survivor Tree. 19 Bradford Pear trees are at top of hill. 168 Bradford Pear trees represent each victim.

100.01.415.1-.2     Slide, Color  
100.03.416.1-.2     Negative, Film  
100.04.415           Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1635     DRAWING, ARCHITECTURAL**

Blind number 387 corresponds to Jan Brenner and Ching Hua Ho, Boston, Massachusetts.

Design sketches are in pencil on tan paper along with color photograph adhered to white foam core. Paragraphs at center left explain concept. The continuous flow of water across names of dead symbolizes flow of spirit back to eternity. The site is divided into Eternal Realm, defined by site boundaries of Murrah Building, and Earthly Realm, containing remainder of site. A granite wall separates two with names of dead being on tilted plane of wall where water crosses it. The Eternal Realm is covered with tall grass.

100.01.416.1-.2     Slide, Color  
100.03.417.1-.2     Negative, Film  
100.04.416     Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1636     DRAWING, ARCHITECTURAL**

Blind number 384 corresponds to Ms. Joyce Keel's 5th grade class, John Ross elementary School, Edmond, Oklahoma, and Thomas Small, Oklahoma City, Oklahoma.

Design sketches are sketched on white paper and colored with crayon. Paragraphs at left explain concept. The main entrance is southwest corner of footprint where visitors enter triangular shaped room with glass wall. One room shows office, another a break area and a third a daycare center. Glass walls reveals a rubble filled crater. A portion of fence is displayed here. Glass panels bordered reflecting pool have names of victims. Granite walls lead to Survivor Tree. Names of survivors are on walls. A symbolic carousel is dedicated to children. A monument separated footprint and other area. Across the walkway is a pool of cascading water with ribbon/globe monument.

100.01.417.1-.2     Slide, Color  
100.03.418.1-.2     Negative, Film  
100.04.417     Photo, Black & White

Board Location: Cabinet 5, Bin 7

## **1637     DRAWING, ARCHITECTURAL**

Blind number 385 corresponds to Charles Jordan, Royal Oak, Michigan.

Design sketches are on pink paper adhered to cardboard over white card stock. Paragraphs at left explain concept. Each of the anthropomorphic precast concrete units making up memorial is unique, yet having a commonality creating a whole. The "dry well" is 50 foot hole in ground with four inch diameter marking center of blast. Sloped black granite base has names of 168 victims. Variety of paths are in Memorial Park. Spirituality and Hope are represented in precast concrete units.

100.01.418.1-.2     Slide, Color  
100.03.419.1-.2     Negative, Film  
100.04.418     Photo, Black & White

Board Location: Cabinet 5, Bin 7

## 1638 DRAWING, ARCHITECTURAL

Blind number 418 corresponds to Glen A. Chin and Douglas Haupala, Peterson, New Jersey.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper right explain concept. The monument of Hope is stone sculpture with hope represented by rolling away of part of stone. Names of deceased are etched on brass plates on circular planter around sculpture. The survivor tree has circular path and roughhewn stone with names of survivors. A bell tower is to chime each day at 9:02 am. To south is a pergola with vines and viewing tower to see all of memorial.

100.01.419.1-.2 Slide, Color  
100.03.420.1-.2 Negative, Film  
100.04.419 Photo, Black & White

Board Location: Cabinet 5, Bin 7

## 1639 DRAWING, ARCHITECTURAL

Blind number 419 corresponds to Saunders Schultz and Theodore J. Wofford, Saint Louis, Missouri. Precision Fountains was consultant.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper center explain concept. A grid of trees radiates out from center. The victims' memorial is 100 ft. diameter pool bordered by 168 granite slabs, each bearing a name. The central fountain sculpture is composed of 168 stainless steel petals, each expressing DNA symbol. When closed, the sculptures rest in tranquil pool. An explosion of water and flame causes water to surge and touch each name stone. As water subsides, the sculpture slowly opens making a symbol of hope.

100.01.420.1-.2 Slide, Color  
100.03.421.1-.2 Negative, Film  
100.04.420 Photo, Black & White

Board Location: Cabinet 5, Bin 7

## 1640 DRAWING, ARCHITECTURAL

Blind number 420 corresponds to Amanda Schachter Levi and Alexander Levi, New York City, New York.

Design sketches are in color and adhered to white foam core. Paragraphs at upper center explain concept. The cave, a life source to survivor tree and light well to underground, represents the Present, Those Who Survived. The Pit represents the future with the trench bridging the memorial symbol and survivor memorial. The pancake is for the Past. The memorial symbol has 172 granite stones hung from grid where each letter of the mission statement bears a name of the dead below it. 168 (dead) + 3 (unborn) + 1 (Alfred P. Murrah Building).

100.01.421.1-.2 Slide, Color  
100.03.422.1-.2 Negative, Film  
100.04.421 Photo, Black & White

Board Location: Cabinet 5, Bin 8

## 1641 DRAWING, ARCHITECTURAL

Blind number 422 corresponds to Michael Wisniewski, Burlington, Vermont.

Design sketches in color are on gray card stock adhered to white foam core. Paragraphs at center explain concept. Granite walls, paving and trees create layers moving from everyday world into sacred space. 168 cast glass prisms refract light in to color spectrum. 168 metal rods create sound. The Houses of names are bronze and contain a suspended piece of granite inscribed with individual information. In Survivor's garden, vine grow up wall and stainless steel rods with bronze nameplates are planted in a row. A small pool marks location of blast. The mound with tunnel has small theater near Survivor Tree and a programmable fountain.

100.01.422.1-.3 Slide, Color  
100.03.423.1-.2 Negative, Film  
100.04.422 Photo, Black & White

Board Location: Cabinet 5, Bin 8

## 1642 DRAWING, ARCHITECTURAL

Blind number 341 corresponds to Denise Ryerkere and David Doherty, Kansas City, Missouri.

Design sketches are on gray paper adhered to black foam core. Paragraphs at upper right explain concept. Metal grates for mementos surround footprint area. Names of deceased are on wall. At center of footprint is reflecting pool with roles of victims visible at bottom. A chapel area is at one end of pool. Wall behind grates has water flowing over it, the Weeping Wall. On 19th of each month, the water will cease and gradually return. A large sundial represents the preciousness of moment. Compassion square is formed by intersection of crosses. Nineteen elms are planted for children. Another area is tribute to rescuers.

100.01.423.1-.2 Slide, Color  
100.03.424.1-.2 Negative, Film  
100.04.423 Photo, Black & White

Board Location: Cabinet 5, Bin 8

## 1643 DRAWING, ARCHITECTURAL

Blind number 340 corresponds to Rebecca Robison, Oklahoma City, Oklahoma.

Design sketches are on glossy green or gray paper adhered to white foam core. Paragraphs at upper right explain concept. A single path leads from fountain of interlocking circles. The Memorial Pavilion, white and shell-like, floats above dark water. A path skirts a Labyrinth Garden and leads between wind chimes. At center of memorial is 30 ft. copper and crystal spiral with names of victims around it. From there a path opens into Children's Butterfly garden with goldfish pool. A planter wall engraved with names of survivors borders walk returning to fountains.

100.01.424.1-.4 Slide, Color  
100.03.425.1-.4 Negative, Film  
100.04.424 Photo, Black & White

Board Location: Cabinet 5, Bin 8

**1644 DRAWING, ARCHITECTURAL**

Blind number 390 corresponds to Terry Hudak, Venice, California.

Design sketches are on glossy black paper adhered to black foam core. Paragraphs at upper left explain concept. The observance wall would have 168 sections with names and statement about each person lost. There would be place for offerings or mementos. The Holy Grounds, a place for silence, would have walk suspended above it. Below walkway is representation of smooth surface with rough protrusions. A prayer garden would be near Survivor Tree with children's park on other side. The design also includes a community gathering space.

100.01.425.1-.2 Slide, Color  
100.03.426.1-.2 Negative, Film  
100.04.425 Photo, Black & White

Board Location: Cabinet 5, Bin 8

**1645 DRAWING, ARCHITECTURAL**

Blind number 391 corresponds to Victor Jay Nahmias, Ben Rosenbloom and Al Roden, Los Angeles, California.

Design sketches are on tan paper mounted on white foam core and taped with black tape on edges. Paragraphs at left explain concept. The plan balances and integrates three major areas: the Monoliths, symbolic representation of bombing; outdoor room with plaza near Survivor Tree; forecourt and gateway to Memorial Center.

100.01.426.1-.2 Slide, Color  
100.03.427.1-.2 Negative, Film  
100.04.426 Photo, Black & White

Board Location: Cabinet 5, Bin 8

**1646 DRAWING, ARCHITECTURAL**

Blind number 388 corresponds to Joshua Kimmel, San Diego, California.

Design sketches are in color on paper adhered to black foam core. Paragraphs at upper right explain concept. Large boulders are used throughout. Names of deceased are reproduced on 4 ft. tall wall of deceased monument which has water flowing over names. A survivors' monument has three sections with names on walls. Water walls separate wall sections. Walkways connect monuments and Survivor Tree.

100.01.427.1-.2 Slide, Color  
100.03.428.1-.2 Negative, Film  
100.04.427 Photo, Black & White

Board Location: Cabinet 5, Bin 8

**1647 DRAWING, ARCHITECTURAL**

Blind number 389 corresponds to Anthi Frangiadis, Wareham, Massachusetts.

Design sketches are on white paper over blue/gold card stock and have image of Journal Record Building. Designs are attached to white foam core. Paragraphs at center explain concept. Survivors' reflection pool has names of survivors under water. To west of pool is amphitheater area. The footprint of Murrah Building is sunken and has catwalks above surface of ground leading through grove of 168 trees.

100.01.428.1-.2 Slide, Color  
100.03.429.1-.2 Negative, Film  
100.04.428 Photo, Black & White

Board Location: Cabinet 5, Bin 8



## **1648     DRAWING, ARCHITECTURAL**

Blind number 467 corresponds to James Y. Cheng, KZF Incorporated, Cincinnati, Ohio.

Design sketches are in color mounted on black card stock which is adhered to white foam core. Paragraphs at lower left explain concept. A glass tower containing names of deceased has an associated amphitheater and a large geometric pool with long walls of sheeting water. A Survivor Wall containing names of survivors grouped by location is adjacent to Survivor Tree. A gateway canopy forms entrance to Memorial and Memorial Center. The geometry of memorial is based on position of sun at 9:02 am on April 19. Other components include bridge to tower, a children's garden and survivor garden.

100.01.429.1-.2     Slide, Color  
100.03.430.1-.2     Negative, Film  
100.04.429          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1649     DRAWING, ARCHITECTURAL**

Blind number 469 corresponds to Robert White, Jonathan Owens, Patty Morgan and David Sobel, Norwich, Vermont.

Design sketches are in color on black card stock adhered to white foam core. Paragraphs at upper left explain concept. Each victim will be signified by a perpetual spring. Enclosures of native stones and trees will create sacred groves around spring. Stream of water will tumble over edge of black stone into bottomless pit at epicenter of blast. Other components are an amphitheater and a survivors' wall.

100.01.430.1-.2     Slide, Color  
100.03.431.1-.2     Negative, Film  
100.04.430          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1650     DRAWING, ARCHITECTURAL**

Blind number 470 corresponds to Peter E. Lawrie and Pennie N. Anderson, Bristol, Virginia.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. The shape of the victims' monument is symbolic of ancient tombs. The monument has stone centerpiece and two glass panels inscribed with victims' names. A reflecting pool is in front of monument. The northern areas have memorial and children's ceremonial gardens. The children's garden with new slippery elm would have playground design by surviving children. The survivors/rescuers wall is composed of five stone panels attached to existing wall. The center has engraved hands and mission statement.

100.01.431.1-.2     Slide, Color  
100.03.432.1-.2     Negative, Film  
100.04.431          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1651     DRAWING, ARCHITECTURAL**

Blind number 471 corresponds to Brian Hanson and Matthew Michael Agee, Houston, Texas.

Design sketches are in black on tan paper adhered to white foam core. Paragraphs at upper center explain concept. One hundred sixty eight spires for one hundred sixty eight dead. Paths lead through columns which are arbitrarily placed to reflect arbitrary nature of terrorism and have names simply assigned alphabetically. Native grasses are set in rippling patterns to offer peace.

100.01.432.1-.2     Slide, Color  
100.03.433.1-.2     Negative, Film  
100.04.432           Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1652     DRAWING, ARCHITECTURAL**

Blind number 436 corresponds to Wade R. Squiers, Atlanta, Georgia.

Design sketches are in black and gray on tan paper adhered to white foam core. A legend is at upper left and paragraphs explaining concept are at lower left. Enter through elevator from parking garage, then descend through surviving wall to remembrance field which has 168 obelisks. From there descend down stone paths with names of survivors to the Wailing Wall. From there a visitor ascends a catwalk to top of tower which supplies water to the Wailing Wall. A path along an aqueduct leads to reflecting pool, Survivor Tree and children's area.

100.01.433.1-.2     Slide, Color  
100.03.434.1-.2     Negative, Film  
100.04.433           Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1653     DRAWING, ARCHITECTURAL**

Blind number 447 corresponds to Kotaro Nakamura, Alice Anda, Victor Chavez, Wei Chao Hsu, Joe Keenan, Shu Fang Kuo, Michael Mahan, Grace Wei, San Diego State University, San Diego, California.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. The memorial is circular with spiraling stairs, back wall and pool of water at center. The Survivor Tree is surrounded by circular pool of water.

100.01.434.1-.2     Slide, Color  
100.03.435.1-.2     Negative, Film  
100.04.434           Photo, Black & White

Board Location: Cabinet 5, Bin 8

## 1654 DRAWING, ARCHITECTURAL

Blind number 448 corresponds to R. Murray Legge and Deborah Eve Lewis, Austin, Texas.

Design sketches are on tan paper adhered to white foam core. Paragraphs at center explain concept. A Sanctuary Memorial, located in the footprint, has four curved walls creating an outdoor room. A channel of water encircles perimeter. A bridge spans from Sanctuary Memorial to memorial complex. The Memorial Park has Memorial Hill which is a vertical garden and a Children's area.

100.01.435.1-.2 Slide, Color  
100.03.436.1-.2 Negative, Film  
100.04.435 Photo, Black & White

Board Location: Cabinet 5, Bin 8

## 1655 DRAWING, ARCHITECTURAL

Blind number 449 corresponds to Ayhan Ozan, Til Globig, Charles Brinton, New York City, New York.

Design sketches are in color on white paper adhered to black foam core. Paragraphs at lower right explain concept. The "Tower of Glass" is both a luminous beacon and the fragmentary remembrance of the Murrah Building. The tower encloses a "Weeping Fountain" of local stone. The stream forming from the sphere's water feeds the Pond of Eternal memory set in footprint of Murrah Building. The pond contains 168 lights abstractly formed like lotus flowers. After embracing the Lotus Flowers, the water cascades under the Bridge of Names which lists each victim. The stream continues to Survival Tree and park areas.

100.01.436.1-.2 Slide, Color  
100.03.437.1-.2 Negative, Film  
100.04.436 Photo, Black & White

Board Location: Cabinet 5, Bin 8

## 1656 DRAWING, ARCHITECTURAL

Blind number 450 corresponds to Hunter McEaddy, David Stack and Andrew Hargett, Charleston, South Carolina.

Design sketches are on white paper adhered to white foam core. Paragraph at center bottom explains concept. Water provides basis for design. The proposed memorial reflects the North Canadian River and evokes image of Oklahoma as a crossroads. The loss of souls is reflected in emptiness of Murrah Building foot print. The memorial wall has names of victims with water flowing over them. The water is to be turned off the 19th of each month so visitors can make rubbings of names. The survivor wall is on remaining wall of Murrah Building and has steps leading to overlook. Other components are the Survivor Tree and the children's island garden.

100.01.437.1-.2 Slide, Color  
100.03.438.1-.2 Negative, Film  
100.04.437 Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1657     DRAWING, ARCHITECTURAL**

Blind number 437 corresponds to Charles Tehauno, Alice Cheng and Kevin Kodama, Berkeley, California.

Design sketches are in color on black card stock adhered to white foam core. Paragraphs at upper right explain concept. Raised on a hill, the memorial represents strength and permanence. A stream of water covering names guides visitor through building. Flags line path to memorial. An annual renewal of trees forms survivor grove.

100.01.438.1-.2     Slide, Color

100.03.439.1-.2     Negative, Film

100.04.438     Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1658     DRAWING, ARCHITECTURAL**

Blind number 443 corresponds to Alfred Kaiser, Bronx, New York.

Design sketches are in color on separate pieces of paper taped to white foam core. Paragraphs at lower center explain concept. Multilevel paths lead along what was 5th Street. The sculpture wall has 168 cuts that drop water to trench at base. A transparent bridge floats to footprint. A wall cut down center allows visitors to either go past hall of survivors or hall of victims. A wall of memory is at entrance to site and has names of victims. Buildings and a sundial are also included.

100.01.439.1-.2     Slide, Color

100.03.440.1-.2     Negative, Film

100.04.439     Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1659     DRAWING, ARCHITECTURAL**

Blind number 444 corresponds to G. Michael Abbate, F. Michael Faha, Michael O'Brien, Paul chapel and Jerry Mayer, Portland, Oregon.

Design sketches are on white paper adhered to white foam core and covered in clear shrink wrap. Paragraphs across lower edge explain concept. Water cascades over sandstone ledge with entrance to memorial by wide path flanked by stream. A quilt pattern is formed by landscaping. The victim's memorial is 90 ft. diameter granite disc which has water gushing from center. The water flows outward through radiating array of 168 narrow rivulets. A stone marker, rising above waterline where each rivulet joins the stream is engraved with name of victim.

100.01.440.1-.2     Slide, Color

100.03.441.1-.2     Negative, Film

100.04.440     Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1660     DRAWING, ARCHITECTURAL**

Blind number 445 corresponds to Linda Lindroth, Craig D. Newick, Shavaun Towers, Jeanne Criscola and August Benzien, New Haven, Connecticut.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. A translucent faceted glass pavilion soars 50 ft. above heads of visitors. Visitors will walk through 20 ft. openings at either end. At west end is pool of water. An alabaster wall will have a narrative sentence about each victim and how each is related to another. A memorial grove is on footprint of Murrah Building. A children's mosaic path will be made of 3" tiles decorated by children with new tiles being added each year. The names and stories of survivors will be on light gray granite wall behind survivor tree. A greenhouse is revealed though a glass wall in the Journal Record Building.

100.01.441.1-.2     Slide, Color

100.03.442.1-.2     Negative, Film

100.04.441     Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1661     DRAWING, ARCHITECTURAL**

Blind number 446 corresponds to Bradley Agee, Nina Boonaker and Kathryn McFadden, Minneapolis, Minnesota.

Design sketches are in color on tan paper mounted on tan card stock adhered to white foam core. A three dimensional model is at lower left. Paragraphs at upper left explain concept. The central memorial space is pressed into raised footprint of Murrah Building and embraces 19 flowering dogwood trees. The curved memorial wall has names of victims. The children's pool is shallow bowl of water. Trees (1498?) are placed randomly on grid. Arcs below memorial wall are dedicated to survivors. The design stresses availability to all with many ramps.

100.01.442.1-.2     Slide, Color

100.03.443.1-.2     Negative, Film

100.04.442     Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1662     DRAWING, ARCHITECTURAL**

Blind number 625 corresponds to Mat Funk and Karen Walker, University of California, Davis, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper left explain concept. From GSA plaza a lawn slopes to fountain. The irregularly shaped fountain has names of victims engraved on walls of interior. Circles of trees emanating from fountain symbolize impact of bombing. Circular landscaping around Survivor Tree represent annual rings of life. A wall at end of labyrinth allows visitors to leave messages or mementos.

100.01.443.1-.2     Slide, Color

100.03.444.1-.2     Negative, Film

100.04.443     Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1663     DRAWING, ARCHITECTURAL**

Blind number 622 corresponds to Norbert Finkel, Switzerland with acknowledgments to Dr. Juneann Murphy and Dr. Kent Buchanan, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at center right explain concept. The Memorial Monument consists of seven triangular clad granite pillars which surround a 5' tall granite cone with eternal flame at its top. Victims' names and ages are inscribed in ascending alphabetical order. Fifth Street with special stone treatment is foreground to Monument. The Survivors Memorial has names inscribed on 8' tall granite panels which surround Survivor Tree. The Memorial Plaza has entrance to information center and fountain dedicated to rescuers and helpers.

100.01.444.1-.2     Slide, Color  
100.03.445.1-.2     Negative, Film  
100.04.444          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1664     DRAWING, ARCHITECTURAL**

Blind number 623 corresponds to Pavil Karlim, Tel Aviv, Israel.

Design sketches are on white paper taped to white foam core. Paragraphs about concept are on separate pieces of paper filed in Design Competition Supplemental Box. The idea was to restore the form of the crater placing it horizontally and turn it to a living flourishing site. A Memorial wall would include names of all victims. Four walls circling Survivor Tree would have names of survivors. Under the created elevation would be a museum. A Restoration room on lower level would have a model exhibiting what happened at time of event, accompanied by light and sound effect. Workshops on lower level would provide chance for visitors to express feelings and donate contribution. An auditorium would be near Journal Record Building.

100.01.445.1-.2     Slide, Color  
100.03.446.1-.2     Negative, Film  
100.04.445          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1665     DRAWING, ARCHITECTURAL**

Blind number 350 corresponds to Anna Sterne, Norman, Oklahoma.

Design sketches are in color mounted on black foam core. Paragraphs at center explain concept. Visitors would enter through victims' tunnel. Along the long cement wall would be small windows to view nature. The tunnel goes down into monument. The large marble cylinder will have names of victims and will be surrounded by water. Rising out of cylinder would be large column which would represent support of hundreds of volunteers. The only exit from monument is survivor tunnel which rises upward to survivor tree. The walls will be lined with names of survivors. The children are represented by 19 columns.

100.01.446.1-.2     Slide, Color  
100.03.447.1-.2     Negative, Film  
100.04.446          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1666     DRAWING, ARCHITECTURAL**

The blind number 351 corresponds to Rosemary Latshaw, Norman, Oklahoma.

Design sketches are in color on white paper and contain color photographs adhered to black foam core. Paragraphs at lower center explain concept. Terraced levels of concentric rings are accessible by ramps and stairs. A central arching sculpture is supported by smaller branches representative of circles of support. On base of sculpture are inscribed names of victims. Names of survivors are engraved on pavers in path surrounding tree. A central platform could be used for live performances.

100.01.447.1-.2     Slide, Color  
100.03.448.1-.2     Negative, Film  
100.04.447          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1667     DRAWING, ARCHITECTURAL**

The blind number 352 corresponds to Bruce Rodgers, Venice, California.

Design sketches are in color on tan or white paper mounted on black foam core which is adhered to black foam core. Paragraphs at lower left explain concept. Four guardian angels border two main entrances. Storybook Circle made of granite books. One for each victim has 3 oval rings, a Center of Peace, and Storybook Stars made of light stems of various heights. Names of survivors are on wall. Around perimeter is wall with mosaics made by children. Survivor Tree is living heart of site. Wildflowers are in Reflection Grove. The Hall of Rescuers has murals of rescuers.

100.01.448.1-.2     Slide, Color  
100.03.449.1-.2     Negative, Film  
100.04.448          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1668     DRAWING, ARCHITECTURAL**

The blind number 353 corresponds to J. Rodney Wyatt and Michael L. Cather, Oklahoma City, Oklahoma.

Design sketches are in color on black paper adhered to black foam core. Paragraphs at upper left explain concept. A single knoll rises as an earthen mound and has pathways leading from four directions. At center is touchstone with names of victims on mirrored surface. Columns are around survivor tree. Children's area has a pool.

100.01.449.1-.2     Slide, Color  
100.03.450.1-.2     Negative, Film  
100.04.449          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## **1669     DRAWING, ARCHITECTURAL**

The blind number 633 corresponds to Tanya Olson-Kase, Minneapolis, Minnesota.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at right and near design parts explain concept. A grove of 168 trees represent those who died. At center of grove near waterfall is circle of names of victims. Children's meadow embraces the grove. A winding wall with benches for resting has names of survivors.

100.01.450.1-.2     Slide, Color  
100.03.451.1-.2     Negative, Film  
100.04.450          Photo, Black & White

Board Location: Cabinet 5, Bin 8

## 1670 DRAWING, ARCHITECTURAL

The blind number 630 Penny Rakoff and Bill McCullam, Cleveland, Ohio.

Design sketches are on white paper mounted to tan card stock adhered to white foam core. Paragraphs at upper left explain concept. A memorial chapel is proposed at blast epicenter with an eternal flame in amphitheater of nine circular terraces. The terraces, corresponding to floor in Murrah Building, will be covered with mosaic of broken tile. Designs for tiles are at lower left. The names of victims will be engraved on tiles and accompanied by small flame. The circular form is carried throughout in paths and circular reflecting pool. Names of survivors would be engraved on stones according to where they were at time of explosion. A waterfall would cascade from GSA Plaza. Trees would be on NW corner and open fence would demarcate the "outdoor room" on Harvey Ave. side.

100.01.451.1-.2 Slide, Color  
100.03.452.1-.2 Negative, Film  
100.04.451 Photo, Black & White

Board Location: Cabinet 5, Bin 9

## 1671 DRAWING, ARCHITECTURAL

The blind number 631 corresponds to Claudia Cuesta, Vancouver, British Columbia, Canada.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower right explain concept. Located where Murrah Building once stood is a pyramid. Each person is invited to enter though a 20 ft. wide bridge. The inner walls are gilded to reflect light and have names of victims etched on them. The top of pyramid is open to expose natural elements. The outside is clad with local red stone. The pyramid is reflected in slow moving water surrounded by stone wall. Entrance to complex is near the Survivor tree which has circular stone benches. A restaurant is attached to Journal Record Building.

100.01.452.1-.2 Slide, Color  
100.03.453.1-.2 Negative, Film  
100.04.452 Photo, Black & White

Board Location: Cabinet 5, Bin 9

## 1672 DRAWING, ARCHITECTURAL

The blind number 628 corresponds to David Ahn, University of California, Davis, California.

Design sketches are in color on glossy paper adhered to white foam core. Paragraphs at lower left explain concept. The main elements are situated counter-clockwise. The remaining wall of Murrah Building has been transformed into water sculpture. The walls, fence, sculptures and survivor tree form connection between, past, present and future.

100.01.453.1-.2 Slide, Color  
100.03.454.1-.2 Negative, Film  
100.04.453 Photo, Black & White

Board Location: Cabinet 5, Bin 9



## **1673     DRAWING, ARCHITECTURAL**

The blind number 629 corresponds to Barrett Wade Olson, University of California, Davis, California.

Design sketches are on tan paper adhered to white foam core. Printed at lower right "Stand at the point of tragedy. Reflect the markers of the lost. Rebuild with their memories." Design illustrates individuals kneeling beside markers set in rows. Rows of trees extend at angles from central edge of lawn and markers.

100.01.454.1-.2     Slide, Color  
100.03.455.1-.2     Negative, Film  
100.04.454          Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1674     DRAWING, ARCHITECTURAL**

The blind number 626 corresponds to Sarah Washburn and Heidi Frank, University of California, Davis, California.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper left explain concept. Paths enter a grove and become meandering paths. The survivor meadow embraces the rescuer grove. It is scattered with pieces of Murrah Building and inscribed names of those who walked away without help. Names of those rescued are inscribed on pieces of granite. A children's area is also in rescuer grove. Children can place messages inside slits in granite rock. From there, one climbs a mound toward Remembrance fountain. Water flows over victims' names. Plants are embedded in Murrah building foundation.

100.01.455.1-.2     Slide, Color  
100.03.456.1-.2     Negative, Film  
100.04.455          Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1675     DRAWING, ARCHITECTURAL**

The blind number 627 corresponds to Jahalel Lee Tuil, Lai S. Tran, Patrick Haughey, University of California, Davis, California.

Design sketches are in color on tan paper adhered to white foam core. Paragraphs at lower center explain concept. Entire site is framed by two rows of trees. A circle is differentiated by black marble and green grass with a vertical separation defined by 6 ft. sloping descent. A reflection pond unites two halves as a glass wall originates in center of pool and ascends toward Survivor Tree. The southern half of circle has 169 white granite pillars on periphery of black half-circle and at base of each appears name, age and location of victim. The northern half honors survivors and is planted with long native grass and features a glass wall, illuminated from within. Water flows over transparent panels. This glass ribbon wall has names of survivors.

100.01.456.1-.2     Slide, Color  
100.03.457.1-.2     Negative, Film  
100.04.456          Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1676     DRAWING, ARCHITECTURAL**

Blind number 624 corresponds to Design by Steele Design, Everett L. Steele, Henderson, Nevada.

White paper with blueprint design is glued to black foam core board. A letter at to right explains the artist's concept for "The Broken Heart" design. Zone One would include the Broken Heart achieved by using design of state of Oklahoma, then exploding it outward. Zone Two would be gardens surrounding covered complex. The "Remembrance Tree" would have circles of various sizes surrounding it. "The Murrah Memorial" is printed below blue print.

100.01.457.1-.2     Slide, Color  
100.03.458.1-.2     Negative, Film  
100.04.457          Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1677     DRAWING, ARCHITECTURAL**

Design board had blind number 433 corresponding to Tim McCoy, McCoy Architects, Minneapolis, Minnesota.

White paper with architectural drawing is glued to white foam core. Typed paragraphs at upper right explain design drawing. A 70 Ft. pylon was to be focus for sight orientation. A trellis wall with greenery represented the ever changing light and nature. Names of victims and survivors were to be inscribed on wall. A children's area with water courses and water falls held inscribed messages of children.

100.01.458.1-.2     Slide, Color  
100.03.459.1-.2     Negative, Film  
100.04.458          Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1678     DRAWING, ARCHITECTURAL**

Design board had blind number 435 which corresponds to James Bottoms, Richard S. Hernaez, Michael LaFaurie, Suzanne R. Crowley, Mindy Rosewblatt, Bill Boyd, Santa Barbara, California.

Color images of the proposed design are glued to black foam core. The title of the design is "Oklahoma City Memorial for a Universal Standard." The main focus of the design was a bronze sculpture of hands holding clear glass which would be a light. Bronze plaques with names of victims would be attached to weeping walls which have water falls. Water courses were in the garden plaza area. The Survivor Tree area was for children.

100.01.459.1-.2     Slide, Color  
100.03.460.1-.2     Negative, Film  
100.04.459          Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1679     DRAWING, ARCHITECTURAL**

Design board had blind number 434 corresponding to Niles Bolton Landscape Group, Atlanta, Georgia.

Color image of design printed on paper is glued to foam core. Paragraphs at center top explain design entitled grove, rift, and rebirth. 168 redbud trees were to be planted in footprint of Murrah Building with marker engraved with a name of victim by each tree. A jagged water way with bridge between victim and survivor's area would represent rift. The Survivor Tree represented rebirth. A large amphitheater would become a part of the larger community. The interactive children's area represented building and rebuilding. Parts of the memorial were to honor children, victims, survivors and volunteers.

100.01.460.1-.2     Slide, Color  
100.03.461.1-.2     Negative, Film  
100.04.460     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1680     DRAWING, ARCHITECTURAL**

Design board had blind number 636, corresponding to Matthew Dakota Fridell, Falcon Heights, Minnesota.

Architectural drawings on white paper glued to white foam core have black foam core framing with cut areas. Black paper with white lettering glued to lower right side gives explanation for design. The entry created expression of exchange using water and stone. Vegetation and landform were used to orientate the memorial within the urban site and to guide the visitor.

100.01.461.1-.2     Slide, Color  
100.03.462.1-.2     Negative, Film  
100.04.461     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1681     DRAWING, ARCHITECTURAL**

Design board had blind number 634, corresponding to Jane Jacobson, New Brighton, Minnesota.

Cream color paper with black print and colored design is glue dot black foam core. Title and paragraphs describing the design are at center top. The memorial site was to reflect the tear which ripped across the fabric of life. Walls that contain the names of victims and words of healing hold back the torn earth. Water runs down the wall and into the tear. The Survivor Tree is surrounded by a half wall which contains the names of survivors. A large variety of trees represent the variety of people affected. An arbor evoking the thought of a loom repairing the strands of life lead from the Memorial Center Building to the Memorial Site.

100.01.462.1-.2     Slide, Color  
100.03.463.1-.2     Negative, Film  
100.04.462     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1682     DRAWING, ARCHITECTURAL**

Design board had blind number 635, corresponding to Mathias Harang, Venice, California.

Paper with street layouts and aerial view of downtown Oklahoma is glued to cardboard. A printed section at center describes the purpose of design. The area would be a parking lot most of the year. A mechanical fountain would arise from underground and will project pictures, sound and smoke. Information would flow out of a reservoir.

100.01.463.1-.2     Slide, Color  
100.03.464.1-.2     Negative, Film  
100.04.463           Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1683     DRAWING, ARCHITECTURAL**

Design board had blind number 632, corresponding to Michael McDonald, Southern California Institute of Architecture, Los Angeles, California.

White paper with blue print and three smaller color CAD generated photos mounted on white foam core are glued to black foam core. Paragraphs at bottom center explain design. The Memorial would be constructed at the remaining south wall of the Alfred P. Murrah Federal Building and constructed from refurbished granite. Names of victims would be etched in sides of granite. Names of survivors would be etched in stone surrounding Survivor Tree.

100.01.464.1-.2     Slide, Color  
100.03.465.1-.2     Negative, Film  
100.04.464           Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1684     DRAWING, ARCHITECTURAL**

Design board had blind number 438, corresponding to Tom Leslie, San Francisco, California.

Paper with black and green design is glued to white foam core. Paragraphs at top left explain design. A garden would be on site and extend across 5th Street to the Journal Record Building.

At the end east end of the building site, the structure would rise to the height of the original building. Names of victims would be etched on glass panels to allow light to filter through and cast shadows. People could climb the site or use an elevator to reach top and overlook the memorial site.

100.01.465.1-.2     Slide, Color  
100.03.466.1-.2     Negative, Film  
100.04.465           Photo, Black & White

Board Location: Cabinet 5, Bin 9

**1685     DRAWING, ARCHITECTURAL**

Design board had blind number 439 corresponding to Michael T. Maher, Milwaukee, Wisconsin.

Paper with color sketches is glued to white foam core. Each section has sentence describing area. Design includes landscaped setting, bridge to center containing Memorial Wall with names of victims, learning center, children's area and survivor tree. An index at center top describes over all area.

100.01.466.1-.2     Slide, Color  
100.03.467.1-.2     Negative, Film  
100.04.466     Photo, Black & White

Board Location: Cabinet 5, Bin 9

**1686     DRAWING, ARCHITECTURAL**

Design board had blind number 440 corresponding to Ms. Diemmi Tran, San Diego, California.

Paper with color sketches is glued to white foam core backed with cardboard. Paragraph at lower left describes design. The memorial would be a community park with a stream from the volunteer's fountain flowing from the Survivor Tree. An arch to resemble rising and setting sun, a wall with curve to represent healing process.

100.01.467.1-.2     Slide, Color  
100.03.468.1-.2     Negative, Film  
100.04.467     Photo, Black & White

Board Location: Cabinet 5, Bin 9

**1687     DRAWING, ARCHITECTURAL**

Design board had blind number 441 corresponding to M. L. Gardner, Atlanta, Georgia.

Paper with color sketches is glued to white foam core and mounted on blue card stock covered foam core. Design consists of center circular plaza, a children's area, and survivor's plaza. At the center is a glass pylon surrounded by water.

100.01.468.1-.2     Slide, Color  
100.03.469.1-.2     Negative, Film  
100.04.468     Photo, Black & White

Board Location: Cabinet 5, Bin 9

**1688     DRAWING, ARCHITECTURAL**

Design board had blind number 442 which corresponds to Ms. Nancy A. Rankin, New York City, New York.

Paper with black and white drawings is mounted on cardboard. Paragraphs at bottom center describe design. Design focuses on emptiness and does not name the victims but has 168 slabs of sand cut glass. A wall made from pieces of salvaged granite surrounds survivor tree and represents survivors. At entrance are stainless steel columns representing rescuers.

100.01.469.1-.2     Slide, Color  
100.03.470.1-.2     Negative, Film  
100.04.469     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1689     DRAWING, ARCHITECTURAL**

Design board had blind number 386 which corresponds to Mr. John Gianacopoulos, Scranton, Pennsylvania.

Paper with blue print drawings is mounted on foam core with cardboard backing. Paragraph at lower right explains concept. A granite wall listing name of victims would list toward Robinson and be supported by a wall of limestone columns to show tension of event. Names of survivors would be on low walls surrounding Survivor Tree. Mission statement would be on stones near GSA plaza.

100.01.470.1-.2     Slide, Color  
100.03.471.1-.2     Negative, Film  
100.04.470     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1690     DRAWING, ARCHITECTURAL**

Design board had blind number 397 which corresponds to Mr. Jack Howard, Jennifer Johnson, Andrew Wagner and Sandy Chan, Avila & Tom Architects, San Francisco, California.

Three dimensional board is created with cardboard, paper mounted on foam core and black lettering on clear Plexiglas. Children's area would have concrete bed with images and handprints from opening ceremonies and a pool filled with sea glass which they could touch and take away. Trees would border site of building. A pool of memories near survivor tree would have names of victims engraved in bottom of pool.

100.01.471.1-.2     Slide, Color  
100.03.472.1-.2     Negative, Film  
100.04.471     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1691     DRAWING, ARCHITECTURAL**

Design board had blind number 394 which corresponds to Mr. Georleon L. Trias, Belvidere, Illinois.

Drawing on white paper is glued to foam core. Paragraphs at bottom left explain design. A raised platform would denote sacred ground. Curved walls surrounding a memorial grove would have names of victims and survivors.

100.01.472.1-.2     Slide, Color  
100.03.473.1-.2     Negative, Film  
100.04.472     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1692     DRAWING, ARCHITECTURAL**

Design board had blind number 395 which corresponds to Mr. Christopher Rose, San Francisco, California.

Drawing on white paper is glued to foam core. Paragraphs at top center explain design. The memorial would be a tablet of time with a shadow cast from obelisk of height and stone of Federal Building. A stone marker would give aspects of each life and be positioned on mound at date of birth. Water in the mound gives date of bombing. Grove of trees near reflecting pond would recognize survivors and rescue workers.

100.01.473.1-.2     Slide, Color  
100.03.474.1-.2     Negative, Film  
100.04.473     Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1693     DRAWING, ARCHITECTURAL**

Design board had blind number 392 which corresponds to Mr. Chris Roach, Roach & Ruiz, Austin, Texas.

This Design received Honorable Mention. Drawing on white paper is glued to foam core. Paragraphs at top center explain design. The Memorial would be founded on two concepts: transformation of city block and reverent experience of visiting site. The empty foot print of building would have spaces surrounding for gathering. Rather than erecting a single object as a memorial, he proposes to make the empty space itself a memorial to provide a place for reflection and honor.

100.01.474.1-.2     Slide, Color  
100.03.475.1-.2     Negative, Film  
100.04.474           Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1694     DRAWING, ARCHITECTURAL**

Design board had blind number 393 which corresponds to J. D. Salocks Architecture, Cambridge, Massachusetts.

Drawing on white paper is glued to foam core. Paragraphs at center describe design concept. Access would be through portals on Harvey and Robinson. A central abstract sculpture of ribbons surrounded by monoliths of stone would have names of victims at base. Arches would represent rescuers. A wall around survivor tree would have names of survivors. A terraced area would provide seating area for events. A reflecting pool would surround center sculpture area.

100.01.475.1-.2     Slide, Color  
100.03.476.1-.2     Negative, Film  
100.04.475           Photo, Black & White

Board Location: Cabinet 5, Bin 9

## **1695     DRAWING, ARCHITECTURAL**

Design board had blind number 503 which corresponds to Andrew Wong and Tom Jin, Cambridge Seven Associates, Inc., Cambridge, Massachusetts.

Three dimensional drawing on white paper is on paper covered foam core. Paragraphs at top left describe design concept. The memorial would be a park with many paths. 168 plantings of various species would represent victims. A cascading pool would represent victims and a separate monument would list survivors.

100.01.476.1-.2     Slide, Color  
100.03.477.1-.2     Negative, Film  
100.04.476           Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1696     DRAWING, ARCHITECTURAL**

Design board had blind number 504 which corresponds to Juhee Lee, Long Island City, New York.

Color etchings and scanned color images glued to foam core. A paragraph at bottom left explains design. The major parts of the design were walls and trees. Nineteen saplings represented children. A void crater with water disappearing in to it symbolizes the irreversible loss of life.

100.01.477.1-.2     Slide, Color  
100.03.478.1-.2     Negative, Film  
100.04.477           Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1697     DRAWING, ARCHITECTURAL**

Design board had blind number 505 which corresponds to Randall Imai & Chip Sloan, William Sloan Associates, Winchester, Massachusetts.

Color image on paper is glued to black paper and white lines and print are on black paper. Paper is glued to black foam core. Four paragraphs across bottom explain design. The memorial is an expression of a moment of time and would be linked with '89er days. The obelisk would be 125 feet tall. A stone marker would list name of those killed.

100.01.478.1-.2     Slide, Color  
100.03.479.1-.2     Negative, Film  
100.04.478          Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1698     DRAWING, ARCHITECTURAL**

Design board had blind number 506 which corresponds to Ms. Cynthia Phifer Kracauer AIA, C/O Swanke Hayden Connell Architects, New York City, New York.

Black sketches drawn on white paper are glued to black foam core. Paragraphs at bottom left explain design. Memorial would be made of 168 cast glass columns which surround a reflecting pool. Names on ceramic from red clay would be in each of 14 columns which would be lighted. A white marble wall near the Survivor Tree would list survivors. Rescue Plaza would be the opening to memorial.

100.01.479.1-.2     Slide, Color  
100.03.480.1-.2     Negative, Film  
100.04.479          Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1699     DRAWING, ARCHITECTURAL**

Design board had blind number 507 which corresponds to Mr. Lejos Heder and Mags Harries, Harries/Heder Collaborative, Inc., Cambridge, Massachusetts.

Color sketches on white paper are glued to black foam core. White lettering are in "Oklahoma City Memorial" "Remembrance, Reflection and Light" and in paragraphs at bottom left to explain design. The reconstructed bombed out sight would house a climate controlled garden of rare plants. The Ambulatory shaped like a shadow would have names of victims etched in glass. The landscape would focus on the Survivor Tree.

100.01.480.1-.2     Slide, Color  
100.03.481.1-.2     Negative, Film  
100.04.480          Photo, Black & White

Board Location: Cabinet 5, Bin 10



## **1700     DRAWING, ARCHITECTURAL**

Design board had blind number 508 which corresponds to team of Pam Searcy, Sui San Mui, Philadelphia, Pennsylvania, and Yi-Shio Lin and Alice Chun, Norman, Oklahoma.

Architectural drawings on white paper are glued to white foam core. Paragraphs at lower right give concept statement with title "Restoring a Sense of Unity Through: Fire Earth Metal Water Wood." A burial mound rimmed by water filling crater left by the bomb makes transition to tree filled street. A bell would be atop a pyramid of earth. The primary building material would be rubble from site.

100.01.481.1-.2     Slide, Color  
100.03.482.1-.2     Negative, Film  
100.04.481           Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1701     DRAWING, ARCHITECTURAL**

Design board had blind number 509 which corresponds to Robert Brown, Frank Demandt and Mark Wynnemer, Miami, Florida.

Architectural drawings and image of eagle sculpture are glued to white foam core. Paragraphs at lower right give concept statement. 168 trees would symbolize life affirmation amidst despair. An eagle sculpture would evoke peace, resurrection and brother hood. Names would be on a remembrance hall wall. The Survivor Tree and fence would be saved.

100.01.482.1-.2     Slide, Color  
100.03.483.1-.2     Negative, Film  
100.04.482           Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1702     DRAWING, ARCHITECTURAL**

Design board had blind number 510 which corresponds to Gran Sultan Associates, New York City, New York. Team Members: Warren Gran, Jackie Ling, Andrew Yip, Brooklyn, New York.

Architectural drawings and color sketches of site are glued to white foam core. Paragraphs at center describe concept. Two granite walls would be on site of Alfred P. Murrah Federal Building. Water would flow over and collect in pool which would have glass platform with 168 names. A wall near the Survivor Tree would contain names of survivors. An eternal flame is at center of platform.

100.01.483.1-.2     Slide, Color  
100.03.484.1-.2     Negative, Film  
100.04.483           Photo, Black & White

Board Location: Cabinet 5, Bin 10

## 1703 DRAWING, ARCHITECTURAL

Design board had blind number 511 which corresponds to Mr. Robert Carpenter, Albuquerque, New Mexico.

Architectural drawings and three dimensional design are glued to white foam core. Paragraphs at center describe concept. Design was to use light, sound and air to engage visitors. The side of the Journal Record Building shows flags from various states and countries with the American flag at center. A grove of trees was planned near Survivor Tree.

100.01.484.1-.2 Slide, Color  
100.03.485.1-.2 Negative, Film  
100.04.484 Photo, Black & White

Board Location: Cabinet 5, Bin 10

## 1704 DRAWING, ARCHITECTURAL

Design board had blind number 472 which corresponds to Mr. John Moses, Oshawa, Ontario, Canada.

Architectural drawings on white paper glued to white foam core. Paragraphs at top right explain concept. Victims are represented by 168 cylinders which produce sound when wind blows over. Trees are planted concentrically around Survivor Tree. A continuous waterfall called Wall of Tears commemorates survivors.

100.01.485.1-.2 Slide, Color  
100.03.486.1-.2 Negative, Film  
100.04.485 Photo, Black & White

Board Location: Cabinet 5, Bin 10

## 1705 DRAWING, ARCHITECTURAL

Design board had blind number 473 which corresponds to Ming Hui Bon Hoa and Stephanie Estrin, Washington, D.C.

Architectural drawings on white paper glued to white foam core. Paragraphs at center explain concept. The memorial park would have three plazas with bridge connecting them. The memorial building would be steel/stone structure with roof reminiscent of lotus flowers.

100.01.486.1-.2 Slide, Color  
100.03.487.1-.2 Negative, Film  
100.04.486 Photo, Black & White

Board Location: Cabinet 5, Bin 10

## 1706 DRAWING, ARCHITECTURAL

Design board had blind number 483 which corresponds to Mr. Mark Patrick Goodwin, Trumbull, Connecticut.

Architectural drawings and color sketches on white paper are mounted on white foam core which is mounted on another layer of black and white foam core. A piece of clear plastic covers part of panel. Paragraphs at center left explain design. The memorial would have a Remembrance and Recognition Zone, Affected Zone and Zone of Hope and Cherished Children. 168 glowing columns would be in forest. Also included would be a garden space and an amphitheater.

100.01.487.1-.2 Slide, Color  
100.03.488.1-.2 Negative, Film  
100.04.487 Photo, Black & White

Board Location: Cabinet 5, Bin 10

## 1707 DRAWING, ARCHITECTURAL

Design board had blind number 484 which corresponds to John Echlin and Patricia Gardner, SERA Architects, Portland, Oregon.

Architectural drawings and color sketches on white paper are mounted on white foam core. Paragraphs at center left explain design. A grove of trees would be where Alfred P. Murrah Federal Building once stood. The Survivor Tree would be surrounded by grass. The memorial would be a slab of granite with water running over the surface where the names of victims are inscribed.

100.01.488.1-.2 Slide, Color  
100.03.489.1-.2 Negative, Film  
100.04.488 Photo, Black & White

Board Location: Cabinet 5, Bin 10

## 1708 DRAWING, ARCHITECTURAL

Design board had blind number 485 which corresponds to Chung Q. B. Nguyen and Chuong Q. B. Nguyen, MC2 Architects, Stafford, Texas.

Architectural drawings on white paper are mounted on white foam core. Paragraphs at bottom center explain concept. The area would be a garden with scarred hole at center. The hole would have a water fountain and glass star sculpture. Names of victims would be on granite headstones. The Survivor Tree would remain and have red granite survivor wall near it.

100.01.489.1-.2 Slide, Color  
100.03.490.1-.2 Negative, Film  
100.04.489 Photo, Black & White

Board Location: Cabinet 5, Bin 10

## 1709 DRAWING, ARCHITECTURAL

Design board had blind number 486 which corresponds to Keith Carlson in collaboration with Richard Lin, Santa Monica, California.

Architectural drawings on white paper are mounted on white foam core. Paragraphs left describe concept. Excavation and cultivation would allow people to view site from subterranean view. Outdoor room in middle would be civic site. The Survivor Tree would have walls around it with names of survivors. Vertical tower would have memorial quilt. Wall with water flowing over it has names of victims engraved.

100.01.490.1-.2 Slide, Color  
100.03.491.1-.2 Negative, Film  
100.04.490 Photo, Black & White

Board Location: Cabinet 5, Bin 10

**1710     DRAWING, ARCHITECTURAL**

Design board had blind number 487 which corresponds to Ivan Zidarov, Seattle, Washington.

Architectural drawings on white paper are mounted on white foam core. Two intersecting walls divide site into four quadrants which are reunited by pond of water. A small ledge would be one each of 168 voids. The Garden of Hope contains the Survivor Tree.

100.01.491.1-.2     Slide, Color  
100.03.492.1-.2     Negative, Film  
100.04.491     Photo, Black & White

Board Location: Cabinet 5, Bin 10

**1711     DRAWING, ARCHITECTURAL**

Design board had blind number 488 which corresponds to Arkady Zaltzman, RA, Project Director, Sidney P. Gilbert & Partners, New York City, New York. Other members of team: Nick Bragin, Marc van Schendel, Robert S. Merts, Hank Pena, Rebecca Lawson, Neil Tucker.

Architectural drawings on white paper are mounted on white foam core. Sculptured passageways would depict facets of victims and survivors' lives. A monument of four leaves with 168 openings would have bell in each opening. An eternal flame would be beneath monument. A wall on south side would have names of victims. Survivor Tree area would have wall with names of survivors.

100.01.492.1-.2     Slide, Color  
100.03.493.1-.2     Negative, Film  
100.04.492     Photo, Black & White

Board Location: Cabinet 5, Bin 10

**1712     DRAWING, ARCHITECTURAL**

Design board had blind number 474 which corresponds to Brenda Scheer, Andrew Weber, Andrew Whiting, Omar Vakaria (faculty and students at University of Cincinnati) Scheer & Scheer Inc., Cincinnati, Ohio.

Architectural drawings, scanned color photographs and glossy photographs are mounted on white foam core. Paragraphs at left describe concept. Observation decks would overlook a water fall. Visitors would descend into memorial site through elevators or ramps. A wall on the footprint of the Alfred P. Murrah Federal Building would have names of victims. A survivor wall near Survivor Tree would honor survivors.

100.01.493.1-.2     Slide, Color  
100.03.494.1-.2     Negative, Film  
100.04.493     Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1713     DRAWING, ARCHITECTURAL**

Design board had blind number 475 which corresponds to Mrs. Barrie Kaufman, Charleston West Virginia.

Color sketches are glued to white foam core. Two arches with mission engraved would mark entrance. There would be children's chapel children's play area, monuments and pools. A granite memorial stone would have names of victims. A Survivor's Garden would have names of survivors and rescuers.

100.01.494.1-.2     Slide, Color  
100.03.495.1-.2     Negative, Film  
100.04.494          Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1714     DRAWING, ARCHITECTURAL**

Design board had blind number 477 which corresponds to Laureen Ferris, LKA Partners, Denver, Colorado.

Color sketch on white paper is glued to black foam core and has aluminum lettering and trees over paper. Design would include Wall of Recognition, fountains, steams, bridges. Trees would be metal sculptures. Stone memorial arcs would near Survivor Tree and make outdoor room.

100.01.495.1-.2     Slide, Color  
100.03.496.1-.2     Negative, Film  
100.04.495          Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1715     DRAWING, ARCHITECTURAL**

Design board had blind number 476 which corresponds to Stephen Lloyd, Chester, Connecticut and Laurie Kress, Zurich, Switzerland.

Colored architectural drawings on white paper are glued to white foam core. Design concept is at bottom right. Spiral design would have laser light coming from area where blast occurred. Grass and trees would surround spiral. Inside the ramp would be granite wall with 168 holes and light coming from each. Survivor tree would be surrounded with wall and orchard.

100.01.496.1-.2     Slide, Color  
100.03.497.1-.2     Negative, Film  
100.04.496          Photo, Black & White

Board Location: Cabinet 5, Bin 10

## **1716     DRAWING, ARCHITECTURAL**

Design board had blind number 478 which corresponds to Gary Bolton, New York City, New York.

Architectural drawings on white paper are glued to white foam core. Plans include a greenhouse, cafe, glass railing, remembrance grove of trees, flower gardens, Survivor Tree and memorial with glass panes which have names of victims etched on each.

100.01.497.01-11     Slide, Color  
100.03.498.1-.2     Negative, Film  
100.04.497          Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1717     DRAWING, ARCHITECTURAL**

Design board had blind number 479 which corresponds to Marie-Paule MacDonald, Toronto, Ontario, Canada.

Colored sketches on white paper are glued to white foam core. Paragraphs for design concept are at center. A ramp of dark blue stone is framed by a grove of trees. Water comes from well at center and rushes over smooth rocks. A suspended bridge is over well. Flower beds and cedar trees are included.

100.01.498.1-.2     Slide, Color  
100.03.499.1-.2     Negative, Film  
100.04.498           Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1718     DRAWING, ARCHITECTURAL**

Design board had blind number 480 which corresponds to William B. Buyers, Denver, Colorado.

Architectural drawings on white paper and brown paper are glued to white foam core. Design concept is at top left. The memorial complex would be organized through use of trees. Each tree would be protected by a railing which would wrap around its trunk and have a basin with name of survivor. A tree trunks with tree's ring indicating its age would represent the age of that individual killed. A steel blade would cut through each tree and have the name of the victim engraved.

100.01.499.1-.2     Slide, Color  
100.03.500.1-.2     Negative, Film  
100.04.499           Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1719     DRAWING, ARCHITECTURAL**

Design board had blind number 481 which corresponds to Mattiyhu Avshalomov, Tel Aviv, Israel.

Architectural drawing on white paper is glued to white foam core. Design concept is at top center. Glass enclosures would hold reminders of victims and reminders of Alfred P. Murrah Federal Building. A concrete structure representing the bombed building would have colored glass panes in grids. There would be walkway to the Survivor Tree, an amphitheater and a water fountain.

100.01.500.1-.2     Slide, Color  
100.03.501.1-.2     Negative, Film  
100.04.500           Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1720     DRAWING, ARCHITECTURAL**

Design board had blind number 482 which corresponds to Ms. Eileen Devereux, Albuquerque, New Mexico.

Architectural drawing on white paper is glued to black poster board attached to white foam core. Design concept is at left. Cycle of plant life would unfold in flower beds. A reflecting pond would be moat around Survivor Tree. Patio would be made from random pieces of Alfred P. Murrah Federal Building granite.

100.01.501.1-.2     Slide, Color  
100.03.502.1-.2     Negative, Film  
100.04.501           Photo, Black & White

Board Location: Cabinet 6, Bin 6

## 1721 DRAWING, ARCHITECTURAL

Design board had blind number 466 which corresponds to Nathan Murray, Chandler, Arizona.

Architectural drawing on white paper is glued to white foam core and separate section is glued to black foam core glued to white. Design concept is at bottom right. Salvaged granite would have names of victims. A healing pool and terraced greens would lead to 168' path to Survivor tree. Children would be symbolized by silhouettes of people holding hands.

100.01.502.1-.2 Slide, Color  
100.03.503.1-.2 Negative, Film  
100.04.502 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## 1722 DRAWING, ARCHITECTURAL

Design board had blind number 468 which corresponds to Juan Azulay, Southern California Institute of Architecture, Los Angeles, California.

Designs are on pressed wood and mounted on plywood with clear Plexiglas over. Series of plateaus make up design. Survivor Tree remains. Metal plates on one plaza have warm air coming from them and names of victims inscribed on them.

100.01.503.1-.2 Slide, Color  
100.03.504.1-.2 Negative, Film  
100.04.503 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## 1723 DRAWING, ARCHITECTURAL

Design board had blind number 491 which corresponds to Daniel Ibrahim and Brian T. Rex, Boulder, Colorado.

Black and white images on paper are glued to white foam core. At center is a three dimensional design. Paragraphs at upper right describe concept. Rubble from Alfred P. Murrah Federal Building would create a series of concentric rings. A screen on the Journal Record Building would list names of survivors. The Survivor Tree would remain. Names of victims would be inscribed in wave pool.

100.01.504.1-2 Slide, Color  
100.03.505.1-.2 Negative, Film  
100.04.504 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## 1724 DRAWING, ARCHITECTURAL

Design board had blind number 454 which corresponds to Lee Deigaard, Wildwood, Georgia.

Architectural designs on white paper are mounted on thick white foam core which has gray tape around edges. Center would be long glass corridor similar to greenhouse. Names of victims would be etched in to glass wall. Eight foot waterfall would go into pool. Survivors would be commemorated by stacked stone wall. Rescue workers would be commemorated by medallions near Survivor Tree.

100.01.505.1-.2 Slide, Color  
100.03.506.1-.2 Negative, Film  
100.04.505 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1725     DRAWING, ARCHITECTURAL**

Design board had blind number 455 which corresponds to Frederic Levrat, Filipe Pereira and Zolaykha Sherzad, ARX New York, New York City, New York.

Architectural designs on white paper are mounted on white foam core. A series of deformed walls covered by metallic panels would have names of victims inscribed. Large plates of marble would have names of survivors.

100.01.506.1-.2     Slide, Color  
100.03.507.1-.2     Negative, Film  
100.04.506          Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1726     DRAWING, ARCHITECTURAL**

Design board had blind number 456 which corresponds to Ms. Rochelle Martin, Farmington Hills, Michigan; Vera Angelica, Northville, Michigan; David Larson, Detroit, Michigan; Gene Humphrey, Royal Oak, Michigan.

Architectural designs on white paper are mounted on black card stock which is attached to white foam core with metal screws. Concept emphasizes relationship of nature to wholeness and connection of time to loss. Reflecting pool on site of Alfred P. Murrah Federal Building has nineteen stones and lights around edge. Raised path crosses to amphitheater. Also included are a memorial bridge and sacred grove protecting Survivor Tree. The names of victims would be on transparent panels.

100.01.507.1-.2     Slide, Color  
100.03.508.1-.2     Negative, Film  
100.04.507          Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1727     DRAWING, ARCHITECTURAL**

Design board had blind number 457 which corresponds to Bob Haozous from Santa Fe, New Mexico, part of Allan Houser Foundation, Oklahoma City, Oklahoma.

Architectural designs on white paper are mounted on white foam core. Paragraphs describing concept are at center bottom. The 74 columns, each 80 ft. tapered, would have steel frame covered in colored stone. The base would be made from granite from Alfred P. Murrah Federal Building.

100.01.508.1-.2     Slide, Color  
100.03.509.1-.2     Negative, Film  
100.04.508          Photo, Black & White

Board Location: Cabinet 6, Bin 6



## **1728     DRAWING, ARCHITECTURAL**

Design board had blind number 489 which corresponds to Richard Posner, Calvin R. Abe, Alexandra Tasker, and Karen Devi Adhikari, Culver City, California.

Architectural designs on yellow paper are mounted on white foam core. Paragraphs describing concept are at top right. Metallic ribbons would be embedded in surrounding streets. An offering fence would remember victims and another offering fence would remember survivors. The Survivor Tree would have paths nearby. The outline of the Alfred P. Murrah Federal Building would be highlighted at night.

100.01.509.1-.2     Slide, Color  
100.03.510.1-.2     Negative, Film  
100.04.509          Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1729     DRAWING, ARCHITECTURAL**

Design board had blind number 490 which corresponds to David Parolek and Karen Parolek, Brooklyn, New York.

Color architectural designs on white paper are mounted on white foam core. Paragraphs describing concept are at bottom right. A dome covered pavilion would be at center with water surrounding it and an eternal flame at center at site of bomb blast. Bridges would connect the three gardens to pavilion. Gardens include one for victims with 168 stones to commemorate them, one for survivors and one for volunteers/community.

100.01.510.1-.2     Slide, Color  
100.03.511.1-.2     Negative, Film  
100.04.510          Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1730     DRAWING, ARCHITECTURAL**

Design board had blind number 458 which corresponds to Su Tamsett, Ridgefield, Connecticut.

Architectural designs on white paper are mounted on white foam core with black cardstock framing designs. Paragraphs describing concept are at top left. A sanctum near the epicenter of the black would have black stone wall radiating from it. An amphitheater would surround sanctum. The exterior of wall would have names of rescuers which would be reflected in pool. Names of survivors would be engraved in stones which visitors would walk over.

100.01.511.1-.2     Slide, Color  
100.03.512.1-.2     Negative, Film  
100.04.511          Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1731     DRAWING, ARCHITECTURAL**

Design board had blind number 459 which corresponds to Alberto Cavallero, Philadelphia, Pennsylvania.

Architectural designs are in black on white paper adhered to white foam core. Paragraphs at upper left explain concept. The memorial is place for reflection, an empty space with no single message. The orientation of the plaza marks yearly cycle of April 19 and its raw, weathering surfaces register the accumulation of time. It is to be place for remembrance and place for action and engagement.

100.01.512.1-.2     Slide, Color  
100.03.513.1-.2     Negative, Film

Board Location: Cabinet 6, Bin 6

## **1732     DRAWING, ARCHITECTURAL**

Design board had blind number 460 which corresponds to Al Desantis, Trent Hart, and David Hughes, The BJSS Group, Olympia, Washington.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper right explain concept. Views and paths are controlled by walls and trees. Ripples in the contemplation pool ripple from focal point of blast. A 30' x 116' wall has victims' names embedded 3' to 5' above ground. Gridded concrete paths cover meadow and have pillars rising from grid intersections. Survivors' names are engraved on pillars. The Survivor Tree remains part of design.

100.01.513.1-.2     Slide, Color  
100.03.514.1-.2     Negative, Film  
100.04.512     Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1733     DRAWING, ARCHITECTURAL**

Design board had blind number 461 which corresponds to David Ruzzo, Chandler, Arizona.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper left explain concept. The symbolic monument is to be made of polished steel with polished and burnished faces. Sections of the outdoor memorial include: area of recognition for rescue workers and volunteers; children's area; area of commemoration for government agencies; area of commemoration for survivors; area of commemoration for victims. Within memorial building are galleries, library, offices and storage space.

100.01.514.1-.2     Slide, Color  
100.03.515.1-.2     Negative, Film  
100.04.513     Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1734     DRAWING, ARCHITECTURAL**

Design board had blind number 462 which corresponds to Chester Kano and Victor Garcia, South Pasadena, California.

Architectural designs are in color on paper adhered to paper with black and white images of street and Journal Record Building and mounted on white foam core. Paragraphs at upper center explain concept. The story pole is physical symbol of an individual meant to facilitate the connection between any visitor and any person who lost their life. The Story Poles are in broad circle forming "Ring of Hope." Other components of design include: Memorial Plaza; Survivor Tree and Dedication Wall; Peace Lawn; Resonance Chamber; Inspiration Pool; Reflection Slab; Sacred Slabs.

100.01.515.1-.2     Slide, Color  
100.03.516.1-.2     Negative, Film  
100.04.514     Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1735     DRAWING, ARCHITECTURAL**

Design board had blind number 463 which corresponds to Adam Weintraub and Mishi Hosono, New York City, New York.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs at center explain concept. The proposed memorial circumscribes the sacred ground of Murrah Building. The Memorial Walk goes from GSA plaza over footprint and descends into lower level of Journal Record Building. The footbridge is

supported by 168 wishing wells. Each well sized by age of victim has name inscribed within water filled bronze basin. The northwest corner of footprint pavilion displays names of survivors on outside and sheltered seating on inside. On northeast corner is "Garden of Recognition." Opposite footprint is a sandbox theater for children. The thirty foot diameter sandbox is sheltered by basket-like structure made of cedar. The Survivor Tree is surrounded by low paving and reflecting pools.

100.01.516.1-.2 Slide, Color

100.03.517.1-.2 Negative, Film

100.04.515 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1736 DRAWING, ARCHITECTURAL**

Design board had blind number 464 which corresponds to Teddy Sassi, S. C. U. D. team, North Miami, Florida.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper center explain concept. The focus of the design is to trigger emotions with the aid of music. The bell tower in a pool represents each victim with tone and bell. The melody will fill area at specified times and events. The rescuer's area is filled with bronze cranes. The Survivor Tree stands alone.

100.01.517.1-.2 Slide, Color

100.03.518.1-.2 Negative, Film

100.04.516 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## **1737 DRAWING, ARCHITECTURAL**

Design board had blind number 465 which corresponds to Michael Abate, Timothy Anderson and Peter O'Shea, Denver, Colorado.

Architectural designs are on tan paper adhered to white foam core. Paragraphs at upper right explain concept. A black granite wall and grove to volunteers embraces survivor tree and forms gathering space. Radial and concentric paths lead to memorial wall and prairie. Black granite walks connect entrance to memorial center and GSA plaza. Site of Murrah Building will be depressed 8" - 12" and reclaimed by native prairie grass. The Memorial Wall inside prairie will have custom frosted glass panel over steel with names of victims sandblasted in glass. The steel wall will have names of survivors acid etched. Former foundation walls and curb lines will be expressed in park and will be marked with name of building or street.

100.01.518.1-.2 Slide, Color

100.03.519.1-.2 Negative, Film

100.04.517 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## 1738 DRAWING, ARCHITECTURAL

Design board had blind number 500 which corresponds to Bob Pressley, Jr., Wilmington, North Carolina.

Architectural designs are on white paper adhered to white foam core and covered in clear Plexiglas attached with metal screws. Paragraphs at upper left explain concept. The survivor path by which one ascends to reach memorial has elements to evoke "remnants" left from detonation. The green space around path appears to be slowly reclaiming the site. The memorial was conceived by overlaying the floorplans of Murrah building. Tiered floor plate lead to figure of mother and child sculpture. Names of victims are on wall behind sculpture. The area around Survivor Tree offers area for contemplation and reflection. Central to theme is green space for recreation.

100.01.519.1-.2 Slide, Color  
100.03.520.1-.2 Negative, Film  
100.04.518 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## 1739 DRAWING, ARCHITECTURAL

Design board had blind number 501 which corresponds to Melanie Corey-Ferrini, Issaquah, Washington.

Architectural designs are in color on paper adhered to thick white foam core. Clear plexiglas adhered with metal screws covers front. Paragraphs are at top upper left and center explain concept. The Area of Remembrance is composed of contrasting geometric planes being askew indicating an open door. The curvilinear Survivor Area placed on Survivor Tree site has two curved planes with survivor names in mosaic pattern. Each survivor will be given a survivor tile upon which to paint a person recollection. An open steel frame lines brick pathways and has renewal of fence to leave personal mementos. Rubble resting on once shaken ground in rip-rap configuration acts as an area for contemplation. New growth of plants and flowing water are in area. The Victim Area on Murrah site consists of linear planes, two of which consist of 168 openings through polished black granite. At each opening a name is etched on perforated copper with mock chain link steel frame. A universal symbol within Victim Area is made of pieces of Murrah granite.

100.01.520.1-.2 Slide, Color  
100.03.521.1-.2 Negative, Film  
100.04.519 Photo, Black & White

Board Location: Cabinet 6, Bin 6

## 1740 DRAWING, ARCHITECTURAL

Design board had blind number 539 which corresponds to Wes Robbins, Los Angeles, California.

Architectural sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. Around perimeter are black and white images of other obelisks. A tower of white marble, a replica of the Washington Monument, would stand 555 ft. tall on 55 ft. square base. It would stand on 168 ft. square bed of gravel. A memorial garden to the survivors is north of tower. Names of survivors would be cut on north face of obelisk with names of deceased on south side. Garden to the deceased would be on south side of tower. Walking on the grass would only be permitted on April 19 in either garden. Two small obelisks with reflecting pools would be near entry to Memorial Center.

100.01.521.1-.2 Slide, Color  
100.03.522.1-.2 Negative, Film  
100.04.520 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1741 DRAWING, ARCHITECTURAL

Design board had blind number 540 which corresponds to Steven A. Ward, Lubbock, Texas.

Architectural sketches are on white paper adhered to white foam core with six individual sketches on tan paper at left. Paragraphs at center explain concept. The footprint of the Murrah Building is focus of design. Sloped lawns would be on either side of victims Memorial which is against the GSA plaza wall. Markers for individual victims with light wells at top would be on either side of sloped wall and to north of memorial. The design also includes a survivor memorial, a children's memorial, covered area dedicated to those who helped, walkways and visitor's rest area.

100.01.522.1-.2 Slide, Color  
100.03.523.1-.2 Negative, Film  
100.04.521 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1742 DRAWING, ARCHITECTURAL

Design board had blind number 541 which corresponds to Charles Chandler, Plano, Texas.

Color sketches and color photographs are mounted on foam core which is mounted on solid black foam core board. Paragraph at top right explains concept. A cast bronze sculpture of eight over life size figures consisting of four adults and four children would be placed near Survivor Tree. Entrance would be through GSA plaza.

100.01.523.1-.2 Slide, Color  
100.03.524.1-.2 Negative, Film  
100.04.522 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1743 DRAWING, ARCHITECTURAL

Design board had blind number 544 which corresponds to Craig Abel, New York City, New York.

This design received honorable mention. Architectural designs are in color on tan paper adhered to black foam core. Paragraphs at left explain concept. Trees are arranged in concentric rings around survivor tree. A survivor is named at base of each tree. One ring of trees is omitted to form walkway to Memorial center. Fifth Street has ring of white marble outlining it with names of those who helped on ring. The footprint is outlined by 168 glass columns creating an "outdoor" room. Each column contains name of victim. The columns lit from below are arranged in increasing height corresponding to age of victim. The granite panels of the former Murrah Building are ground into fine gravel and spread on sacred site.

100.01.524.1-.2 Slide, Color  
100.03.525.1-.2 Negative, Film  
100.04.523 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1744 DRAWING, ARCHITECTURAL

Design board had blind number 545 which corresponds to Tim Curtis, Saint Louis, Missouri, and Stuart Morris, Mount Vernon, Iowa.

Architectural designs are in color on white paper mounted on mauve card stock adhered to white foam core. Paragraphs at bottom right explain concept. The complex is accessed by passing through converging grass and tree covered berms. Information centers are located within berms. 168 trees are in complex. Two spiral pathways intersect. The survivors spiral leads to mourner's tree and offers view of entire complex. Walking counter clockwise down victims spiral, visitors are guided to the reflecting pool and steel tree of memory. A water path accompanies visitors along both spirals. Reaching over this water, visitors may run hands over names etched in railing top. The friends and family pathways has three separate experiences: victim's path; rescuer's path; survivor's path. Footprints of three buildings are remembered by utilizing salvaged materials.

100.01.525.1-.2 Slide, Color  
100.03.526.1-.2 Negative, Film  
100.04.524 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1745 DRAWING, ARCHITECTURAL

Design board had blind number 512 which corresponds to Sonal Gandhi, Boston, Massachusetts.

Architectural designs are on white paper adhered to white foam core. Paragraphs at lower left explain concept. The Circle of Life uses natural slope to allow path of major circulation to be ramp that starts at children's play area near Survivor tree. Chain-link fences become protective walls along path. Path turns in to circular center with protective walls. The central cylindrical element is a light shaft with walls of granite having names of victims etched in. The height at which names are etched would be according to age. Visitors are led to Hall of Remembrance, then onto plaza.

100.01.526.1-.2 Slide, Color  
100.03.527.1-.2 Negative, Film  
100.04.525 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1746 DRAWING, ARCHITECTURAL

Design board had blind number 513 which corresponds to Michael D. Baehr, Highland Park, Illinois.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper right explain concept. The central memorial sculpture is concrete slab resembling Oklahoma leaning under the weight of the dead, i.e. a slab bearing the names of victims. The state does not fall, but is supported by number of steel roads shooting up from map of the United States at base. Clusters of trees and calm water fountains provide many places to stop and think. A pool of water continues the vista of 5th street. A place for children is near Survivor's Tree. Surrounding the sculpture are pillared concrete on three sides and retaining wall on other. Beyond sculpture is survivor wall with messages "As many tears may be shed by those who witness death as those who mourn it."

100.01.527.1-.2 Slide, Color  
100.03.528.1-.2 Negative, Film  
100.04.526 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1747 DRAWING, ARCHITECTURAL

Design board had blind number 538 which corresponds to Joseph Bilello, Evelyn Rosenberg, Glenn Hill, Ben Shacklette, Nena Scott, Matthew Boisseau, Suyoung Kim, Bin Yu, Zhihong, Hu, Texas Tech University, Lubbock, Texas.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper left explain concept. Formal entry has grove of trees and sculpture of firefighter holding child. A 50' boulder hovers above stream of life and in front of Bridge of Survivors. Memorial to dead located on footprint would be made of plaster cast replicas of personal artifacts fused in sheets of copper, brass, stainless steel and aluminum. A niche for messages and mementos would be below shrouds over stones. Another bridge, the bridge of those who helped, would connect to Memorial Tree. An amphitheater would be between tree and stream of life.

100.01.528.1-.2 Slide, Color  
100.03.529.1-.2 Negative, Film  
100.04.527 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1748 DRAWING, ARCHITECTURAL

Design board had blind number 514 which corresponds to Loriann Phillips, Highland Park, Illinois.

Architectural designs are in color on white paper adhered to white foam core covered in clear laminate. Paragraphs at upper center explain concept. Two walls traverse the site: the Diagonal Wall for Those who were Killed, The Spiral Wall for Those Who Survived. Both ascend from East to West. The walls and path in between suggest the Ancestral Ladder. The narrowest point in path marks portal to Memorial Center. Entry to the Memorial Center through the Survivor Wall is across Peace Bridge. The Survivor tree is at center of Peace Bridge which spans Rainwater Basin. The Wall for Those Who Were Killed is on Memorial Hill, the footprint. A lightning rod rises from foot of Memorial Hill.

100.01.529.1-.2 Slide, Color  
100.03.530.1-.2 Negative, Film  
100.04.528 Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1749 DRAWING, ARCHITECTURAL

Design board had blind number 515 which corresponds to Mehrdad Yazdani and Frankfurt Short Bruza, Los Angeles, California, Laure Vaught, Oklahoma City, Oklahoma, and design team: John Frane, Carlos Madrid III, Bung Ko, Craig Booth, Hadrian Predock, James C. Braam, John K. Chan, Maximiliano Frixione.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs at left explain concept. The memorial site has two spaces; an outer space engages in dialogue with city, an inner space offers solitary experience of memory. Two walls create threshold. The outer wall, tracing edge of former building, becomes dialogue of etchings, initiated by survivors and added to by succeeding visitors. The inner space is lowered ground plane of former Murrah building site with removed soil in landscape of outer space. Tall prairie grasses cover soil inside. The name of each victim is inscribed on inner wall.

100.01.530.1-.2 Slide, Color  
100.03.531.1-.2 Negative, Film  
100.04.529 Photo, Black & White

Board Location: Cabinet 6, Bin 7



## **1750     DRAWING, ARCHITECTURAL**

Design board had blind number 516 which corresponds to Andrew Seifer and Jack Barrios, New York City, New York.

Architectural designs are on tan paper matted in darker brown card stock and mounted on white foam core. Paragraphs at upper left explain concept. The symbolic elements of design include: The Eternal Flame, The Surviving Tree, The Water Stream and The Void in the Ground. The Water Stream will connect The Surviving Tree with The Eternal Flame. Names of those killed would be etched on base around eternal flame.

100.01.531.1-.2     Slide, Color  
100.03.532.1-.2     Negative, Film  
100.04.530     Photo, Black & White

Board Location: Cabinet 6, Bin 7

## **1751     DRAWING, ARCHITECTURAL**

Design board had registration number 517 which corresponds to Frederick M. Winkler, William H. Winkler and William C. Winkler, Pittsburgh, Pennsylvania.

Architectural designs contain color photographs and three dimensional design at center. Paragraphs below photographs explain concept. Approach to memorial is along Survivors' Wall of Names marked by the Murrah Building corners. The memorial set within the Circle of Unity is composed of marble and glass, glass and steel, and monolithic glass. The names are etched in innermost faces. The Street of Restoration is lined with cherry trees.

100.01.532.1-.2     Slide, Color  
100.03.533.1-.2     Negative, Film  
100.04.531     Photo, Black & White

Board Location: Cabinet 6, Bin 7

## **1752     DRAWING, ARCHITECTURAL**

Design board had registration number 518 which corresponds to Nathan Swift and Gloria Lee, Culver City, California.

Architectural designs are on white paper adhered to white foam core. Paragraphs at center explain concept. On footprint, one flagpole is placed for each victim and represents unique spirit of each person. The Survivor Tree stands alone. At chosen time each year, the flags would be lowered and taken inside to leave a barren field of poles. In the center of the site is gently sloping hill which becomes place for contemplation. Next to the hill is depression dedicated to those who survived and those who helped. The berm of the depression has names of survivors on one side and named of those who helped on other. The depressions also creates entry court to Memorial center.

100.01.533.1-.2     Slide, Color  
100.03.534.1-.2     Negative, Film  
100.04.532     Photo, Black & White

Board Location: Cabinet 6, Bin 7



## **1753     DRAWING, ARCHITECTURAL**

Design board had registration number 519 which corresponds to Richard Sturgeon, New York City, New York.

Architectural designs are on white paper adhered to white foam core and have three dimensional design at upper left. Paragraphs at upper right explain concept. The memorial is organized about circular form centered on the blast site. The circular design is articulated in built elements as well as paving and plants. The Memorial Fountain, the center piece, is sunken pool of water defined by blast outline. Along south edge is stone and glass wall with victims' names. A water stream runs along ledge and passes through wall at 168 different points with the distance the water falls corresponding to different ages.

100.01.534.1-.2     Slide, Color  
100.03.535.1-.2     Negative, Film  
100.04.533          Photo, Black & White

Board Location: Cabinet 6, Bin 7

## **1754     DRAWING, ARCHITECTURAL**

Design board had registration number 520 which corresponds to Kate Mann and Paul Sheehan, New York City, New York.

Architectural designs are on white paper adhered to white foam core. Paragraphs at center explain concept. A flagpole is placed in a field of grass on the site where each victim lost his life. Together the 168 flags form one large American flag measuring 144' x 224'. Each pole will have bronze plaque at base with victim's name. Names would be randomly assigned to flags. Survivor's names would be engraved in granite pavers laid in concentric rings around Survivor Tree.

100.01.535.1-.2     Slide, Color  
100.03.536.1-.2     Negative, Film  
100.04.534          Photo, Black & White

Board Location: Cabinet 6, Bin 7

## **1755     DRAWING, ARCHITECTURAL**

Design board had registration number 521 which corresponds to Andreas Hablutzel, Daryl Olesinski and Michael Stebbins, Venice, California.

Architectural designs are on white paper adhered to white foam core. Paragraphs at center left explain concept. Around Survivor Tree are paving stones of granite taken from remains of Murrah Building, each inscribed with name of survivor. The Hall of Columns has 168 columns of different heights placed along remaining wall of Murrah Building. Visitors pass through areas of various spatial qualities, from tunnel entry to grand outdoor room of Hall of Columns to soaring Echo Oratory.

100.01.536.1-.2     Slide, Color  
100.03.537.1-.2     Negative, Film  
100.04.535          Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1756     **DRAWING, ARCHITECTURAL**

Design board had registration number 542 which corresponds to Shea-Chun Hsu and Alki Sonitis, Bayside, New York.

Architectural designs are in color on tan and white paper adhered to black foam core. Paragraphs at lower left explain concept. The complex revolves around symbolic tomb. The Survivors' Wall embraces memorial - the tomb of 168 victims. 168 religious symbols will mark each victim and the exact location of their discovery. All visitors proceed downward into the center of tomb and walk around an eternal flame located within a shallow crater. Around perimeter will be biographies of victims. The center of crater is open to sky. Visitors exit from memorial on narrow passageway which takes them to Survival Tree.

100.01.537.1-.2     Slide, Color  
100.03.538.1-.2     Negative, Film  
100.04.536     Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1757     **DRAWING, ARCHITECTURAL**

Design board had registration number 543 which corresponds to Jeffrey M. Frahm, Denver, Colorado.

Architectural designs are on white paper adhered to white foam core. Paragraphs at lower left explain concept. The footprint becomes a platform supporting individual life sized pieces of limestone corresponding to location of victims as they were removed. A single American flag rises from stone slab at epicenter of blast. Names of survivors are in stones surrounding flag. A street grid of Oklahoma City and the memorial platform have outline of United States over them.

100.01.538.1-.2     Slide, Color  
100.03.539.1-.2     Negative, Film  
100.04.537     Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1758     **DRAWING, ARCHITECTURAL**

Design board had registration number 502 which corresponds to Thomas A. Calamari, Damiano Geraci and Desiree Ferenczi, Bronx, New York.

Architectural designs are on white paper adhered to white foam core. 168 3' x 3' x 4'6" high Remembrance Shelters are placed upon three elevated footbridges positioned axially to the project's core. Each shelter holds the relics of the individual victims. At intersection of the walkways is "Curve of Tears" which rises from bomb crater. At that site are 19 more Remembrance shelters for the children. At night Shelters are lit. The Curve is made of scored copper plates with continuous cascade of water. Just west of widest footbridge is Survivor Sanctuary and Monument to the Rescuers.

100.01.539.1-.2     Slide, Color  
100.03.540.1-.2     Negative, Film  
100.04.538     Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1759     **DRAWING, ARCHITECTURAL**

Design board had registration number 494 which corresponds to Mairi Fenstermaker, Philadelphia, Pennsylvania.

Architectural designs are on mauve colored paper adhered to white foam core. Piece of copper is attached to upper right. At far right is paragraph explaining concept. The concept, a circle, is carried through in a crater made of dark granite to create dark and solemn atmosphere. Names of survivors are on granite wall. A copper wave and reflection pool are within memorial. Names of victims are on copper. A stainless steel band around perimeter of crater will recognize rescue workers.

100.01.540.1-.2     Slide, Color  
100.03.541.1-.2     Negative, Film  
100.04.539           Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1760     **DRAWING, ARCHITECTURAL**

Design board had registration number 495 which corresponds to Ernest C. Wong and Wei Wang, Chicago, Illinois.

Architectural designs are on white paper adhered to white foam core. Paragraph at upper right explains concept. The memorial outdoor room has 30' x 168' wall facing the Journal Record Building. The granite wall has water source at top that spills over entire face in clear sheet. The inscription is "04.19.95." The wall is situated in 70' x 90' linear reflecting pool which has 168 split-faced square stones in basin. The Pool of Hope is rectangular pool that surrounds Survivor Tree. The pool is fed by stream stemming from reflecting pool. The majority of the outdoor room is simply vast open area. The stone formation across from Pool of Hope signifies the natural elements of the earth.

100.01.541.1-.2     Slide, Color  
100.03.395.1-.2     Negative, Film  
100.04.394           Photo, Black & White  
100.04.540           Photo, Black & White

Board Location: Cabinet 6, Bin 7

## 1761     **DRAWING, ARCHITECTURAL**

Design board had registration number 496 which corresponds Yuriy B. Mergold and Boris C. Ravvin, Brooklyn, New York.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs at bottom right explain concept and legend is at bottom right. Main entrances are marked by two free-standing Porticoes and Pylons. Exterior sides of stone clad pylons shall bear name of survivors. The footprint is treated as sacred ground with green lawn. The remaining wall shall be clad with salvaged granite blocks and have names of those who were killed. The fence will remain. Two ramps connect site with Alfred P. Murrah Plaza. A "lobby" cantilevered above Sacred Ground brings one to spot where Day Care Center was located. A children's playground is around Survival Tree. Other elements include; falling water fountains, steps and ramps of amphitheater's paving, perimeter trees and low height plantings. The focal point of the memorial is the Sun-dial Obelisk located in the epicenter of the blast. A black granite 'shadow' inlaid in to face of the sun-dial circle forever fixes the day and time of the tragedy.

100.01.542.1-.2     Slide, Color  
100.03.542.1-.2     Negative, Film  
100.04.541           Photo, Black & White

Board Location: Cabinet 6, Bin 7

## **1762     DRAWING, ARCHITECTURAL**

Design board had registration number 497 which corresponds to Sidney H. Howman, Tallahassee, Florida.

Architectural designs are on white paper adhered to white foam core. Paragraphs at lower right explain concept. Three parallel continuous granite slabs cut across the site. The center one is Oklahoma City bombing, others represent other terrorist attacks. The Victims Memorial has shallow stream bed containing 168 randomly scattered pebbles. Water drips into pool in front of names of victims. Under Survivor tree names of survivors are engraved in stone rims of flower planters. Parts of design are connected by promenade and trees where visitors can see names of those who helped.

100.01.543.1-.2     Slide, Color  
100.03.543.1-.2     Negative, Film  
100.04.542          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## **1763     DRAWING, ARCHITECTURAL**

Design board had registration number 498 which corresponds to Wai-Kong Yee and Abel Yee, Flushing, New York.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs at upper right explain concept. Entry begins on leveled path on sloped land. When path turns, it has walls with names of survivors on path side wall. Journey continues to area with floor covered with layer of water, a low wall at waist high in center inscribed with names of victims on top surface. A stair emerges from water toward GSA Plaza.

100.01.544.1-.2     Slide, Color  
100.03.544.1-.2     Negative, Film  
100.04.543          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## **1764     DRAWING, ARCHITECTURAL**

Design board had registration number 499 which corresponds to Beth Blostein and Bart Overly, Columbus, Ohio.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs below images explain concept. Two landscape forces converge at location where Murrah Building once stood. Survivors Garden made of Murrah Building remnants rises over Sixth St. (NOTE: was really Harvey St. on map). The Memorial Bridge has one solid side and one layered glass side and has remembrance niches. The Memorial Wall is layered glass with victims' names etched into outermost layer. A play area is near Survivor Tree.

100.01.545.1-.2     Slide, Color  
100.03.545.1-.2     Negative, Film  
100.04.544          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1765     **DRAWING, ARCHITECTURAL**

Design board had registration number 528 which corresponds to Nicola and Karen Ann Balderi, Kansas City, Missouri.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper right explain concept. The idea of "sacred ground" is foundation of the design. This is done by using trees and walls, the Fifth Street and Memorial Promenades, and the Memorial itself. The memorial contains: The Victims' Commemorative; The Survivors Commemorative; The Bridge of Healing. The three elements are created by berms and terraced planting areas. Names will be inscribed into granite slabs supported by concrete walls. The Mission statement will be carved into granite ring forming perimeter of each commemoration space. A bubbler fountain will be in center of reflecting pool in Victims Commemoration area.

100.01.546.1-.2     Slide, Color  
100.03.546.1-.3     Negative, Film  
100.04.545           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1766     **DRAWING, ARCHITECTURAL**

Design board had registration number 529 which corresponds to Deborah Boyd, Saint Paul, Minnesota.

Architectural designs are on tan paper adhered to white foam core. Paragraphs at upper left explain concept. The Circle of Contemplation is created by a wall, broken where the Murrah footprint moves through. A circular pool is at center. Names of victims are on band that runs on inside of circle. A grove of cottonwood trees mark Murrah footprint. Redbud trees and a curved seating wall embrace the Survivor Horizon.

100.01.547.1-.2     Slide, Color  
100.03.547.1-.2     Negative, Film  
100.04.546           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1767     **DRAWING, ARCHITECTURAL**

Design board had registration number 530 which corresponds to Douglas Olmsted Freeman, Minneapolis, Minnesota.

Architectural designs are on white paper adhered to white foam core. Paragraphs at lower right explain concept. As visitors enter, they are drawn toward sound of water. The circle has wall with horizontal line of names of victims. The granite wall is visually floating on screen of water marking the front line of Murrah footprint. A life size sculpture of a riderless horse is on wall; gathered around horse are pieces of granite with names of survivors. Nested in this circle is the Children's Circle with sculpture of a foal. Completing the Children's memorial and marking south wall of Murrah Building is ceramic mural of drawings by children. Around the circle like two hands are water cascades.

100.01.548.1-.3     Slide, Color  
100.03.548.1-.2     Negative, Film  
100.04.547           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1768     **DRAWING, ARCHITECTURAL**

Design board had registration number 531 which corresponds to James Peoples, Ocala, Florida. This design received Honorable Mention.

Architectural designs are on tan paper adhered to white foam core. Paragraphs at right explain concept. A simple concrete and granite slab with "column" remains on grid lines represents the Murrah Building. A wall on the Plaza side is an anamorphosis, a highly reflective surface into which is reflected an abstract pattern. A butterfly is suggested for design. The south side of the wall is granite. The Memorial Plaza is an exterior space with "floor" of a variety of textures. A reflection pool is at center of plaza.

100.01.549.1-.2     Slide, Color  
100.03.549.1-.2     Negative, Film  
100.04.548           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1769     **DRAWING, ARCHITECTURAL**

Design board had registration number 492 which corresponds Sid A. Imam, Chicago, Illinois.

Architectural designs are on gray paper adhered to white foam core and contain color scanned images. Paragraphs at center explain concept. The site has two areas - fractured elements reflecting destroyed building and linear/ordered pattern reflecting will of survivors. A tower at the north symbolizes a tree. The corridor space would be buffer zone between memorial site and Journal Record Building. A reflecting pool shaped like crater would have granite panel blocks near it with names of victims.

100.01.550.1-.2     Slide, Color  
100.03.550.1-.2     Negative, Film  
100.04.549           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1770     **DRAWING, ARCHITECTURAL**

Design board had registration number 493 which corresponds to Natalie Mussio, Jeff Platt, Mike Krabill, Brenda C. Scheer, University of Cincinnati, Cincinnati, Ohio.

Architectural designs are on white paper adhered to white foam core. Paragraph at center top gives intent. The intent is to create significant impact through use of an arch style suspension bridge. The reflection pool would be viewed from bridge and have names of those killed. The names will be displayed along panels of marble just below surface of water. A number of scattered arch/bridge fragments on site. An arch reaches out of the reflection pool toward survivor tree and an arch climbs above the main bridge.

100.01.551.1-.2     Slide, Color  
100.03.551.1-.2     Negative, Film  
100.04.550           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1771 DRAWING, ARCHITECTURAL

Design board had registration number 551 which corresponds to Moira Bateman, Minneapolis, Minnesota.

Architectural designs are on white paper adhered to white foam core. Paragraphs at center and at upper right explain concept. From the center of the OM (mantra) the brass tympanum vibrates a low hum when drummed by hand. The pool reflects universe. The OM radiates like peace over pool's image of universe. Names of the dead are engraved on tympanum. Seating stones are outside of the pool and stepping stones are in pool.

100.01.552.1-.2 Slide, Color  
100.03.552.1-.2 Negative, Film  
100.04.551 Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1772 DRAWING, ARCHITECTURAL

Design board had registration number 581 which corresponds to Michael J. Gifford, Tulsa, Oklahoma.

Architectural designs are in color on tan paper adhered to black foam core. Paragraphs at bottom left explain concept. The memorial is organized around two foci of event, the site of explosion and the Survivor Tree. The central sculpture stands at site of explosion. Over sculpture is canopy offering shelter for those reading names of deceased on south wall. Water flows from sculpture and splashes in to pool which streams to Survivor Tree. To west of tree area is amphitheater.

100.01.553.1-.2 Slide, Color  
100.03.553.1-.2 Negative, Film  
100.04.552 Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1773 DRAWING, ARCHITECTURAL

Design board had registration number 556 which corresponds to Jassen Callender & David Morris, Jackson, Mississippi.

Architectural designs are on tray paper adhered to white foam core. Paragraphs at center right explain concept. The Memorial arranges a park for civic life with canopy of trees forming spaces. A sunken reflecting pool honors victims. A cascade of water is on north wall of pool. Black granite pavilions have bronze doors and rails. Pierced stone walls filter sunlight into six polished stone observation rooms overlooking pool. A perforated bronze elevator cab travels spine of middle pavilion. The back of the center pavilion has quotes from Ghandi and front has names of victims and the Preamble to United States Constitution.

100.01.554.1-.3 Slide, Color  
100.03.554.1-.3 Negative, Film  
100.04.553 Photo, Black & White

Board Location: Cabinet 6, Bin 8



## 1774     **DRAWING, ARCHITECTURAL**

Design board had registration number 590 which corresponds to Mike Kertok, Norman, Oklahoma.

Architectural designs are on white paper attached to white foam core adhered to black foam core. Paragraphs at upper left explain concept. The major axis aligns with the sun at 9:02 am on April 19, the minor axis with Survivor tree and intersection of the two centered on 5th street. The Memorial Monument has names of deceased carved on panels of stone salvaged from Murrah Building and mounted on west side of monument. The mission statement is on east side and metal ribbon sculptures at north and south sides. The monument has mirror array to project 168 beams of sunlight at 9:02 am on April 19. The Memorial Amphitheater has path, pool of water and water curtain fountain. Carved in stone wall around Survivor Tree are names of survivors. A flagpole with American flag is centerpiece of memorial plaza. The Children's plaza has handprints of children who survived. The wall of GSA Plaza garage as well as chain link fence is left. A low wall is missing piece of circular wall surrounding amphitheater and inscribed "will the circle be unbroken?" A series of flagpoles with flags of every state from which rescuers came is in plaza.

100.01.555.1-.2     Slide, Color  
100.03.555     Negative, Film  
100.04.554     Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1775     **DRAWING, ARCHITECTURAL**

Design board had registration number 589 which corresponds to David Oliver and E. Muenzer, Oklahoma City, Oklahoma.

Architectural designs are on white paper adhered to white foam core. Paragraphs at center left and middle explain concept. Sculpture would include five angels and five heroic professions (doctor, nurse, policeman, fireman and rescuer with his dog). Naturalistic informal gardens give a path to follow. A butterfly garden would be located on east edge. The wheelchair accessible heart shaped trail would be landmark from air. The site would also include a carillon and gazebo.

100.01.556.1-.2     Slide, Color  
100.03.556.1-.2     Negative, Film  
100.04.555     Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1776     **DRAWING, ARCHITECTURAL**

Design board had registration number 588 which corresponds to Julian Thompson, Donna Thompson; Norman, Oklahoma; Richard Dempsey and Mary Dinaburg Dempsey, New York, New York.

Architectural designs are on white paper adhered to white foam core. Paragraphs at right explain concept. Water, The River of Life, leads us through complex. The grove of 168 trees surrounded by partial walls and foundation of the Athenian buildings brings hope for future. A bronzed fence monument with teddy bears and flowers was incorporated in plaza. A six story ribbon helix is symbol of disbelief, pain and hope.

100.01.557.1-.2     Slide, Color  
100.03.557.1-.2     Negative, Film  
100.04.556     Photo, Black & White

Board Location: Cabinet 6, Bin 8



## **1777     DRAWING, ARCHITECTURAL**

Design board had registration number 587 which corresponds to Lisa Chronister Gray, Oklahoma City, Oklahoma.

Architectural designs are on white paper adhered to white foam core. Paragraphs at left explain concept. Victims' names are engraved around a granite circle. Water flows over the circle with reflecting pool at center. Pavers with names of survivors are on Murrah footprint. Walls on which visitors can leave mementos surround victims' circle.

100.01.558.1-.2     Slide, Color  
100.03.558.1-.2     Negative, Film  
100.04.557          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## **1778     DRAWING, ARCHITECTURAL**

Design board had registration number 586 which corresponds to Stan Carroll, Oklahoma City, Oklahoma.

Architectural designs are on tan paper adhered to white foam core. There are 169 adjacent vaults, one for each victim and one for innocence lost. At night brilliant lights emanate from within. A garden free of form honors survivors. The thin line between living and dying is wall that separates temple from garden. Rail at top of wall provides place to leave mementos. Pool of tears is around temple. Stone markers are for rescue and recovery teams.

100.01.559.1-.2     Slide, Color  
100.03.559.1-.2     Negative, Film  
100.04.558          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## **1779     DRAWING, ARCHITECTURAL**

Design board had registration number 584 which corresponds to Jim D. Bruza and Margret H. Bruza, Oklahoma City, Oklahoma.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper right explain concept. Concentric rings originating at point of explosion have names of survivors inscribed in paving materials along rings. At fountain, a wall creates space for reflection. 168 memorial obelisks within a reflecting pool serve as time line. Each obelisk has name of victim. As obelisks pass through event wall, the 22 children are memorialized by white stone. The event wall has ramp which transitions visitors from memorial site to GSA plaza for overlook. The Survivor Tree and wall create access to Journal Record Building. The memorabilia fence is located within concentric ring soft scape and serves as area to place "gifts."

100.01.560.1-.2     Slide, Color  
100.03.560.1-.2     Negative, Film  
100.04.559          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## **1780     DRAWING, ARCHITECTURAL**

Design board had registration number 585 which corresponds to Jacob Braun and Michael S. Hinchey, Jacob Braun Co., Inc., Tulsa, Oklahoma.

Architectural designs are on white paper adhered to white foam core. Paragraphs at top right explain concept. Entry is through portals of violet granite to an oasis. An immense lawn displays precisely placed marble markers in government order to represent all who fallen to terrorism. Reflective walls create infinite count. The promenade around lawn has wall with names of victims, survivors and volunteers. The children's area is water garden with fountain for each child victim.

100.01.561.1-.2     Slide, Color  
100.03.561.1-.2     Negative, Film  
100.04.560          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## **1781     DRAWING, ARCHITECTURAL**

Design board had registration number 527 which corresponds to Michael T. Pinto. Los Angeles, California.

This design received Honorable Mention. Architectural designs are on tan paper adhered to white foam core. Paragraphs at center explain concept. Windmills will be arranged so that shadows will align on April 19. They stand in a field of paving, landscaping and seating. Each windmill are approximate 40' high and has a totem allowing for placement of special objects and flowers. The victims' memorial is a curving wall with glass sheets containing names of victims. The glass panels are lit from below.

100.01.562.1-.3     Slide, Color  
100.03.562.1-.2     Negative, Film  
100.04.561          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## **1782     DRAWING, ARCHITECTURAL**

Design board had registration number 526 which corresponds to Dennis Turner, Malibu, California.

Architectural designs are on white paper mounted on blue card stock adhered to white foam core. Paragraphs at lower right explain concept. A steel framework of the Murrah Building shall be erected symbolizing its senseless destruction. Water cascades over outer edge of wall surrounding reflective pool and disappears into void. Dovelike sculptures arise from void. A waterfall defines perimeter. Every five minutes the water flow will cease and names of dead will appear on walls. The deceased are also remembered by prismatic light display from 168 cut crystal shapes suspended on steel framework above waterfall. A walkway honors survivors. The rescuers and volunteers are honored in plaza leading to Memorial center. Nineteen trees will create special area for children.

100.01.563.1-.3     Slide, Color  
100.03.563.1-.2     Negative, Film  
100.04.562          Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1783     **DRAWING, ARCHITECTURAL**

Design board had registration number 583 which corresponds to David M. French, Hot Springs, Arkansas.

Architectural designs are on white paper adhered to white foam core. Three dimensional design at upper center. Paragraphs at center explain concept. 168 pedestals in reflecting pool support castings that will be developed with input of families of victims. The curve of the pool holds granite slabs with engraved names. 168 oak trees radiate outward with oaks in outer ring, evergreens, then magnolias, then variety of flowering species of trees. The survivors walk has names engraved in pavement. In front of survivor tree is relief map showing where each survivor was when blast occurred. Paths radiate inward to memorial represent lines of support. Walls on three sides of reflecting pool represent violence. Children have special place with maze with stairs and elevator up to rebuilt playground.

100.01.564.1-.2     Slide, Color  
100.03.564.1-.2     Negative, Film  
100.04.563           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1784     **DRAWING, ARCHITECTURAL**

Design board had registration number 525 which corresponds to Shelly Singleton, Terry J. Leonard, Ian Nestler and Sherry Dooley, Jupiter, Florida.

Architectural designs are in color on pastel paper framed in gold metal frame. Mirror is at center and has legend below. Memorial includes portraits in peace, lighted portrait panel. Moving grasses are in plane of serenity. Memorial also includes Survivor tree, bomb blast sculpture, pools of peace, children's park, interactive fountains, raised pedestal with sculpture of child, reflection pool, aqueduct, pathways of promise and amphitheater.

100.01.565.1-.2     Slide, Color  
100.03.565.1-.2     Negative, Film  
100.04.564           Photo, Black & White

Board Location: Cabinet 6, Bin 8

## 1785     **DRAWING, ARCHITECTURAL**

Design board had registration number 537 which corresponds to Mark Schnell, Boulder, Colorado.

Architectural designs are on white paper adhered to black foam core. Individual sketches and paragraphs are on tan paper mounted on green construction paper, then adhered to black foam core. Using water to illuminate both sorrow and renewal, the design acknowledges the complexity of the bombing and its aftermath through universal symbol of water. Visitors scoop a container full of water from one of the wells, then pours the water into a basin. The water flows into channel and down slope, then trickles down wall at end of field and over names of victims. A row of towers hold water and release small amount daily at 9:02 am. Water flows into channel and down sloped filed and into a garden. The survivor tree shades a sunken plaza. Names of survivors are listed on plaza according to where they were located day of bombing.

100.01.566.1-.2     Slide, Color  
100.03.566.1-.2     Negative, Film  
100.04.565           Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1786     DRAWING, ARCHITECTURAL**

Design board had registration number 573 which corresponds to Kyle Page, Denver, Colorado.

Architectural designs are done in pencil on white paper adhered to white foam core. Paragraphs at center left explain concept. A memorial wall creating the before and after with the beginning ending with the names of the deceased on the wall. The boundary, the wall, counts the days and years with the passage of a shadow over the site. The wall also marks the contineence of victims in memories. The line ends at the reflection pool where those who come and the memories are gathered and returned.

100.01.567            Slide, Color  
100.03.567.1-.3      Negative, Film  
100.04.566            Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1787     DRAWING, ARCHITECTURAL**

Design board had registration number 572 which corresponds to Kevin L. Hatchings, Stillwater, Oklahoma.

Architectural designs are in color on white paper and contain glossy color photographs adhered to white foam core. Paragraphs at lower center explain concept. Pool of forgiveness is on footprint of building. Around pool are Memorial to Those Killed, memorial apse, weeping willow trees and benches. A plaza of chain link fence designed concrete is around pool as well as collecting pools from eternal flow of tears over inclined wall of concrete. A Memorial to Hero Killed is at edge of inner plaza. Survivor walls are randomly placed around outer edge of plaza. Walls for support are near Journal Record Building as well as fountain pool near entry and a remembrance bell. Clock designs are at each corner of site with hour hands pointing to Pool of Forgiveness.

100.01.568.1-.2      Slide, Color  
100.03.568.1-.2      Negative, Film  
100.04.567            Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1788     DRAWING, ARCHITECTURAL**

Design board had registration number 571 which corresponds to Deanna D. Huggins and B. Brooks Pittman, Tulsa, Oklahoma.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs at center left explain concept. A reflecting pool in center represents ground zero. Radiating from pool are rings of colored paving. The terrace traces the outline of the Murrah Building after the bombing and has nine steps representing floors. Names of victims are displayed on three obelisks with a shelf below for leaving remembrances. Rising from a waterfall is a sculpture of an origami crane. Metal grating over the water represents the perils faced by rescue workers. Names of rescuers are engraved on wall at either side of waterfall. Planters surround Survivor Tree with seating alternated with granite display of survivor's names. An open grass area is near tree. The channels of radiating pavement lead to entrance of Memorial Center.

100.01.569.1-.2      Slide, Color  
100.03.569.1-.2      Negative, Film  
100.04.568            Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1789     DRAWING, ARCHITECTURAL**

Design board had registration number 550 which corresponds to Eddie Johnson, Des Plaines, Illinois.

Architectural designs are on white paper adhered to black foam core. Paragraphs at bottom right explain concept. The rings of the Survivor Tree extend and intertwine with rings of remembered. A sanctuary is created by a glass canopy that resembles a tree supported by a mirrored shaft. Water flows from shaft. Rings which surround shaft represent those lost with each ring having several planting holes for flowers. Rings of each survivor and victim meet and engulf the plaza and Journal Record Building.

100.01.570.1-.2     Slide, Color  
100.03.570.1-.2     Negative, Film  
100.04.569          Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1790     DRAWING, ARCHITECTURAL**

Design board had registration number 582 which corresponds to John Kim Rulon and Karen Ann Rulon, Midwest City, Oklahoma.

Architectural designs are in color on white paper adhered to white foam core. Paragraphs at upper right explain concept. The victim's memorial is a limestone and glass butterfly house. Inside, the names are dispersed among tropical plants on plaques individually designed with families input and made of cast aluminum with hand painted design. The butterflies will be imported as pupae from tropical butterfly farms. An angel stands before stained glass of the butterfly house and looks across an amphitheater with flagpoles flying remembrance banners. The Survivors Memorial Arcade will have statue with base and stage for ceremonies.

100.01.571.1-.2     Slide, Color  
100.03.571.1-.2     Negative, Film  
100.04.570          Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1791     DRAWING, ARCHITECTURAL**

Design board had registration number 554 which corresponds to Michele Sae and Jason Luk, Los Angeles, California.

Architectural designs are on white paper adhered to white foam core. Paragraphs at bottom left explain concept. A "shroud" cover in shape of constellation serves as shelter. The sublevel plaza slopes into a basin punctuated by survivor tree and epicenter of bombing. Located between is playground. Underneath the constellation/shroud are series of plateaus containing gardens and connected by paths.

100.01.572.1-.2     Slide, Color  
100.03.572.1-.2     Negative, Film  
100.04.571          Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1792     DRAWING, ARCHITECTURAL**

Design board had registration number 547 which corresponds to Charles J. Speake, San Diego, California.

Architectural designs are on white paper and in color scanned designs adhered to white foam core. Paragraphs at lower center explain concept. Square sample of native limestone adhered to foam core at center. The focal point of the memorial are twelve hexagonal Towers of Triumph. Shining from tallest tower is powerful xenon beacon visible at night for a hundred miles. Suspended from tower is Fountain of Million Tears. The 42' bowl of native Oklahoma limestone appears to float in air but is suspended by 168 singing wires down which water trickles to fill bowl, overflowing into waterways. 168 granite boulders with one face finished and engraved are grouped about the formally paved footprint. Also within footprint are seven stele of salvaged granite bearing stories and pictures of the event. Tying site together are the Path of Memories paying tribute to survivors and the Path of Honor acknowledging those who participated in rescue. The Kids Corner features 20" diameter Circle of Love sculpture of stylized adults and children holding hands. Play materials are also in area. Unifying the design is the use of triangular elements and measurements that are multiples of 168.

100.01.573.1-.2     Slide, Color  
100.03.573.1-.2     Negative, Film  
100.04.572           Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1793     DRAWING, ARCHITECTURAL**

Design board had registration number 548 which corresponds to Krzysztof Nowak and Krzysztof Adamski, Astoria, New York.

Architectural designs are in color on white paper adhered to white foam core and framed in metal frame with clear glass front. Paragraphs at upper right explain concept. The central element, the River of Remembrance, has water running through edges, leaving river bed untouched. Columns are firmly affixed to river bed with those on south side of bridge being made of limestone and represent by name the victims. The columns on north side of bridge are made of solid timber piles and honor those who survived. The banks of river are connected by Bridge of Hope. The survivor tree is exposed on a vast ground of surrounding grass. The Memorial Wall has pyramidal staircase and narrow inner walls with place for remembrances. The children's place is located next to flag mast. At end opposite Memorial Wall is Fountain of Life and Annex to museum.

100.01.574.1-.2     Slide, Color  
100.03.574.1-.2     Negative, Film  
100.04.573           Photo, Black & White

Board Location: West, Cabinet 6, Bin 9

## **1794     DRAWING, ARCHITECTURAL**

Design board had registration number 549 which corresponds to Melissa Lynn Ballard, La Mesa, California.

Architectural designs are in color on white paper mounted on black foam core which is adhered to larger piece of black foam core. On footprint on paved area is curved wall. Two other walls are on pathway to Survivor Tree.

100.01.575.1-.2     Slide, Color  
100.03.575.1-.2     Negative, Film  
100.04.574           Photo, Black & White

Board Location: West, Cabinet 6, Bin 9

## 1795 DRAWING, ARCHITECTURAL

Design board had registration number 605 which corresponds to Ray Toraby and Jeff Harley, Tulsa, Oklahoma.

Architectural designs are in color on cream color paper, trimmed in black, adhered to white foam core. Paragraphs at upper right explain concept. A polished black granite monument stands 168' tall with 168 steps leading to eternal flame at top. The memorial is located in middle of circular formation of fountains, trees and landscaped grounds giving subliminal sensation of a sundial. Representing the deceased are 168 fountains and 168 evergreen trees including 19 small trees and 3 smaller trees touching parent tree. Upon each evergreen is an embossed brass plaque dedicated to each person who died. Granite walls with glass black protect setting. The playground and amphitheater offer children and adults a place to learn. A circular granite planter around Survivor Tree will bear names of survivors.

100.01.576.1-.2 Slide, Color  
100.03.576.1-.2 Negative, Film  
100.04.575 Photo, Black & White

Board Location: West, Cabinet 6, Bin 9

## 1796 DRAWING, ARCHITECTURAL

Design board had registration number 596 which corresponds to Doss Witt, Rhonda Cross, Shelley Starns, David Smith, Terry Faggins, Merrillyn Irby, Sherry Whittington, Rodney French, Scott Walker, Drumright, Oklahoma.

Architectural designs are in color and matted in gray mat board adhered to white foam core. At top left is flip book of design. Typed letter on two pages is at bottom left and explains concept. An abstract stainless tell "Eternal Flame" would encompass a natural gas flame emanating from center axis where five crescents merge. A Reflective Pool would be in shape of state of Oklahoma. The Great Seal of the State of Oklahoma would be base for sculpture utilizing the 46th or Oklahoma Star at center.

100.01.577.1-.2 Slide, Color  
100.03.577.1-.2 Negative, Film  
100.04.576 Photo, Black & White

Board Location: West, Cabinet 6, Bin 9

## 1797 DRAWING, ARCHITECTURAL

Design board had registration number 595 which corresponds to Bruce Yancey and Jonathan Bengé, Norman, Oklahoma.

Architectural designs are on white paper taped to white foam core. Paragraphs at upper right explain concept. Gardens with walkways will be symbols of the living. The deceased will be honored by sculpture of angel surrounded by multi-cultural individuals holding hands in a broken circle. The missing person represents missing part of lives. Angel wings will cover individuals. The statue should be placed at ground zero. The remaining parts of garden will honor those changed forever by allowing them a resting place. Pieces of Murrah granite leaning against Journal Record Building would have names of victims. The footprint should be sacred ground with only survivors and families allowed access.

100.01.578.1-.2 Slide, Color  
100.03.578.1-.2 Negative, Film  
100.04.577 Photo, Black & White

Board Location: West, Cabinet 6, Bin 9



## 1798     DRAWING, ARCHITECTURAL

Design board had registration number 594 which corresponds to Bruce Yancey, Norman, Oklahoma.

Architectural designs are on blueprint paper adhered to white foam core. Paragraphs at bottom center explain concept. The Memorial Wall made of Murrah granite would have names of deceased. A wrought iron fence around footprint would have circular curves and arcs to allow family members a place to put wreaths, etc. A fountain with single jet would allow water to flow over the shape of state of Oklahoma and spill onto shape of world globe, then into pool. The survivor wall would be made of white marble. A statue located between fountain and Journal Record Building would be entitled "Involvement" and have figures of individuals representing the continents of the world.

100.01.579.1-.3     Slide, Color  
100.03.579.1-.2     Negative, Film  
100.04.578          Photo, Black & White

Board Location: West, Cabinet 6, Bin 9

## 1799     DRAWING, ARCHITECTURAL

Design board had registration number 593 which corresponds to Bruce Yancey and Alma Deckard, Norman, Oklahoma.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper left explain concept. Gardens would be in area between restored Journal Record Building and footprint of Murrah Building. The footprint of Murrah Building would be water pond with walks around edges and two bridges over pond. The survivors' garden area would have wall with names of survivors. The names of deceased would be on wall near Journal Record Building. A stature of angel would be in garden between Journal Record Building and pond.

100.01.580.1-.2     Slide, Color  
100.03.580.1-.2     Negative, Film  
100.04.579          Photo, Black & White

Board Location: West, Cabinet 6, Bin 9

## 1800     DRAWING, ARCHITECTURAL

Design board had registration number 593 which corresponds to Tim Zajac, Oklahoma City, Oklahoma.

Architectural designs are on blue print paper adhered to white foam core. Paragraphs at center right explain concept. Memorial park will be developed into two areas: urban garden/park and public gathering spaces. Garden on footprint has winding paths. The public gathering space, Memorial Amphitheatre, is developed for ceremonies and community functions. The victims' memorial will have water fall fountain with bridge and curved walls containing names of victims. A clock tower made of granite base and brick shaft will be blank except for marks at 9:02. The brick shaft will have 42 openings on each side for total of 168. On April 19 at 9:02 each opening will be illuminated and stay illuminated until last victim was found. A sculpture of five angels will honor rescuers. A bronze life statue of parent with two children will honor those who survived. A children's area is also included.

100.01.581.1-.2     Slide, Color  
100.03.581.1-.2     Negative, Film  
100.04.580          Photo, Black & White

Board Location: West, Cabinet 6, Bin 9



## 1801     **DRAWING, ARCHITECTURAL**

Design board had registration number 591 which corresponds to Rick McAuliffe, Oklahoma City, Oklahoma.

Architectural designs are on glossy white paper adhered to white foam core. Paragraphs at upper center and lower center explain concept. The memorial would be made of eight pieces of black granite, forming a square, suspended in a pool of water with 21 names inscribed on each piece of granite. A raised sidewalk will circle monument which has two shafts of light from center after dark. Entry to area would be from Robinson St. through glass vestibule. A greenhouse would be near entry. The children's tower would have 18 seedlings from Survivor Tree for lost children. The survivor tree garden would have wall made of salvaged bricks and have survivors' names engraved on them. The Memorial Chapel would have cross in front and inside have 168 memorials with place for biography and picture put in stone. Twenty foot angels would be on east wall. The Oklahoma Spirit Fountain is in Rescue and Recovery Garden.

100.01.582.1-.2     Slide, Color  
100.03.582.1-.2     Negative, Film  
100.04.581           Photo, Black & White

Board Location: West, Cabinet 6, Bin 9

## 1802     **DRAWING, ARCHITECTURAL**

Design board had registration number 568 which corresponds to Ana Hernon and Jason Lee, Brea, California.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper center explain concept. Entry near Journal Record Building to footprint will be along pathways through grove of 168 deciduous trees planted in various stages. Granite walls with glass ceiling will be on footprint. Water will be on top. Center of interior walls will contain names of victims with tears of water washing over names. Murrah granite floor provides foundation.

100.01.583.1-.2     Slide, Color  
100.03.583.1-.2     Negative, Film  
100.04.582           Photo, Black & White

Board Location: Cabinet 6, Bin 9

## 1803     **DRAWING, ARCHITECTURAL**

Design board had registration number 567 which corresponds to Esteban Cervantes, Guadalajara, Mexico.

Architectural designs are on white paper adhered to white foam core. Paragraphs at upper right explain concept. The Memorial Walk ties together the site. The memorial at the end of the walk is large tower with names of those who died at base, ladder to heaven on one side, a sun window at center, bird houses at top. A copper wall with glass curtain front has names of survivors etched in glazing. A water pool with perimeter waterfall is at one side of walk. The Survivor Tree is part of design.

100.01.584.1-.2     Slide, Color  
100.03.584.1-.2     Negative, Film  
100.04.583           Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1804     DRAWING, ARCHITECTURAL**

Design board had registration number 566 which corresponds to Nina and John Murrell-Kisner, Seattle, Washington.

Architectural designs are in color on white paper adhered to white foam core. A paragraph to explain concept is omitted. A pool containing 168 lights is on footprint. A curved pond extends from pool and has trees in special trenches. A glass wall with names of victims crosses between pool and extension. Other trees are planted beyond pool. A wall near Journal Record Building honors survivors.

100.01.585.1-.2	Slide, Color
100.03.585.1-.2	Negative, Film
100.04.584	Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1805     DRAWING, ARCHITECTURAL**

Design board had blind number 601 which corresponds to TAP/The Architectural Partnership, Oklahoma City, Oklahoma, represented by Anthony McDermid.

Color images are mounted on black foam core. A large structured vessel has 168 facets. Interior has natural light and names of survivors. Lights would shine from open top. Names of victims would be on polished granite wall on GSA plaza wall. Trees would around Survivor Tree.

100.01.586.1-.2	Slide, Color
100.03.586.1-.2	Negative, Film
100.04.585	Photo, Black & White

Board Location: Cabinet 6, Bin 9

## **1806     DRAWING, ARCHITECTURAL**

Design board had registration number 600 which corresponds to Brenda Crocker Angell and Joseph Nosak, Tulsa, Oklahoma.

Design sketches on are white paper adhered to white foam core. Paragraphs at lower left explain concept. In the footprint a four foot glass case for each victim will contain biographies and mementos with a bronze bust next to each. Within footprint is small room for photos, a chapel and a hologram depicting the spirit of Oklahoma. A sculpture of teddy bear holding cross is also on footprint as well as area to honor survivors. Gardens and walkways are next to footprint area. A reflection pool is next to Journal Record Building. A larger than life sculpture of George Washington will be in children's area.

100.01.587.1-.2	Slide, Color
100.03.587.1-.2	Negative, Film
100.04.586	Photo, Black & White

Board Location: Cabinet 6, Bin 9

## 1807 DRAWING, ARCHITECTURAL

Design board had registration number 599 which corresponds to James S. Grim, Oklahoma City, Oklahoma.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center explain concept. Redbud trees are used since they bloom at same time of year of bombing. At center of memorial is peaceful fountain crated from simulated rubble. Eighteen white redbuds form natural arches over six entryways. The nineteenth tree is found in "love" garden nearest plaza playground. Each garden has shaped hedge with one word message. Each of 168 redbuds is complemented by resting seat with the name of one who died.

100.01.588.1-.2 Slide, Color  
100.03.588.1-.2 Negative, Film  
100.04.587 Photo, Black & White

Board Location: Cabinet 6, Bin 9

## 1808 DRAWING, ARCHITECTURAL

Design board had registration number 598 which corresponds to Robert F. Reed Associates, Oklahoma City, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper right explain concept. A curved area suggestive of the bomb crater defines the setting for granite stepping stones engraved with names of victims. An eternal flame sits at the center. Behind the Memorial, a path winds through a formal garden. At one point along path, laser lighting projects ethereal onto a water screen backdrop. A gazebo at west end of maze pathway has four mesh wire sides where visitors can leave mementos. The Survivor Plaza contains tree and stelae containing names of survivors. Larger than life bronze statues of firemen, policemen and other workers are along walkways. The site also has fountain with dancing water, topiary and 168 granite pavers with inscriptions.

100.01.589.1-.2 Slide, Color  
100.03.589.1-.2 Negative, Film  
100.04.588 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1809 DRAWING, ARCHITECTURAL

Design board had registration number 569 which corresponds to Laura LaForet Lengyel, Keith W. Turner, Silvia Vojtkova, Jeffrey R. Schwarz, San Francisco, California.

Design sketches are in color on white paper adhered to black foam core. Paragraphs at upper left and lower center explain concept. The Murrah Building site will be treated as a void by creation of concave form above and below ground. The curved stone wall will have 168 lights sweeping up to GSA plaza. The lower edge of wall will have ledge for placement of mementos. The glass wall be sectioned and have pattern. Visitors walk through memorial on curved walkway and bridge. Names of victims will be in sight and reach from bridge. A waterfall will be on footprint in front of wall. At center of walkways will be 14' bronze sculpture of an up reaching female figure on roughly carved circular stone pedestal. A flock of 168 doves in flight symbolize peace. Tiles designed by survivors will be around Survivor Tree. A ramp and berm embrace play area sheltered by translucent fabric canopy in children's garden. Curved walls will support cast stone reliefs depicting world of trees, plants, animals, mountains, and the seas. Bronze reliefs depict rescue workers and dogs, police, doctors, nurses, etc. A promenade leads to Information center entrance which will house interactive displays.

100.01.590.1-.2 Slide, Color  
100.03.590.1-.2 Negative, Film  
100.04.589 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## **1810     DRAWING, ARCHITECTURAL**

Design board had registration number 576 which corresponds to Robert Schaefer, Tulsa, Oklahoma.

Design sketches are on glossy paper adhered to white foam core. Paragraphs at upper left explain concept. The plane of water has unique and varied size pillars representing those who were lost. Names of victims are inscribed at crossroads between plane of water and plane of living material. The plane of living material, circumscribed by a circle, has survivor tree and names of survivors at its base. The plane of structures is symbolic of Oklahoma City. An open structure draped along Journal Record Building's south elevation is tribute to unified efforts of rescuers.

100.01.591.1-.2     Slide, Color  
100.03.591.1-.2     Negative, Film  
100.04.590          Photo, Black & White

Board Location: Cabinet 6, Bin 10

## **1811     DRAWING, ARCHITECTURAL**

Design board had registration number 575 which corresponds to Hal Smith, Mesquite, Texas.

Design sketches are on white paper adhered to black foam core which is mounted on larger piece of foam core. Paragraphs at lower right explain concept. A monument at ground zero would represent the time 9:02, the spiritual by free flight of bird, and the lives of those lost by eternal flame. Three columns of 42 names of deceased on each would be on base of Symbol. The Survivor Wall and Murrah footprint are backdrops to Symbol. Survivor names are on wall which is designed to outline the blast area. A sacred undisturbed grassy footprint area creates background for Symbol. Double skybridge walkways elevate visitors above complex while giving them transition from GSA Plaza to the Memorial Information Center.

100.01.592.1-.3     Slide, Color  
100.03.592.1-.3     Negative, Film  
100.04.591          Photo, Black & White

Board Location: Cabinet 6, Bin 10

## **1812     DRAWING, ARCHITECTURAL**

Design board had registration number 574 which corresponds to Sally Weinand and Brian Nichols, Stillwater, Oklahoma.

Design sketches are on white paper adhered to white foam core. Paragraphs at lower left explain concept. A four sided monument of Broken Stone symbolizes lives shattered. The Broken Stone is located on reflecting pool and glass walkway provides access. Victims' names are carved on inner wall and have water flowing over them. At opposite end located in children's area is monument of Unbroken Stone.

100.01.593.1-.2     Slide, Color  
100.03.593.1-.2     Negative, Film  
100.04.592          Photo, Black & White

Board Location: Cabinet 6, Bin 10

## **1813     DRAWING, ARCHITECTURAL**

Design board had registration number 553 which corresponds to Jodi B. Winokur, New York City, New York.

Design sketches are on cream color paper adhered to black foam core. Sections are three dimensional using cardboard, granite and glass. Paragraphs at lower right explain concept. The sacred ground is sculptured landscape of shattered mirrored glass which traces outline of blast. The peak of hill is paved with mosaic of granite salvaged from Murrah Building. Names of victims are on reflective shards of glass. Gentle swells roll past names of survivors which form a pattern of roots surrounding Survivor Tree. A grove of trees to west of Journal Record Building reinforce rhythmic waves of chaos. A light mist of water rises from fountainheads among mirrored landscape.

100.01.594.1-.2     Slide, Color  
100.03.594.1-.2     Negative, Film  
100.04.593          Photo, Black & White

Board Location: Cabinet 6, Bin 10

## **1814     DRAWING, ARCHITECTURAL**

Design board had registration number 552 which corresponds to Moon Hur, New York City, New York.

Design sketches are on white paper adhered to cardboard. Paragraphs at upper right explain concept. Granite plates from Murrah Building provide path to Memorial from 5th Street. At top of round memorial is opening to sky. A fountain head at inside center has names of victims engraved on rim. Water flows along stream to reservoir at site of former Water Resources Board Building. Parking is on asphalt paving around Survivor Tree.

100.01.595.1-.2     Slide, Color  
100.03.595.1-.2     Negative, Film  
100.04.594          Photo, Black & White

Board Location: Cabinet 6, Bin 10

## **1815     DRAWING, ARCHITECTURAL**

Design board had registration number 580 which corresponds Veida Blick and Fred Olds, Edmond, Oklahoma.

Design sketches are in pastel on paper adhered to Masonite. Paragraphs at center right explain concept. At center of memorial is bronze tree which is 5' in diameter and 60' tall. Names of victims are engraved on oval sections which would represent removed bark. The image of tree was used because Native Americans respect tress and often made treaties under the "witness tree." A portion of bark was removed and message carved in. Paths from tree create a spoke pattern representing wagon wheel to commemorate pioneers of Oklahoma.

100.01.596.1-.2     Slide, Color  
100.03.596.1-.2     Negative, Film  
100.04.595          Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1816 DRAWING, ARCHITECTURAL

Design board had registration number 579 which corresponds to William C. Brooks, Oklahoma City, Oklahoma.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper left explain concept. Broken glass embedded into concrete and precariously placed slabs overhead mark memorial entrance. A limestone ribbon is laid over site. A monument emerges from heart of memorial in a fury. A black granite wall has mission statement and names of victims. A chain link fence flanks names. A top of hill stands symbol of strength, the survivor tree. Between ribbon ends is another wall etched with names of survivors. A reflective pool is surrounded by trees and flowers.

100.01.597.1-.2 Slide, Color

100.03.597.1-.2 Negative, Film

100.04.596 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1817 DRAWING, ARCHITECTURAL

Design board had registration number 577 which corresponds to Hiroki Miyauchi, Tulsa, Oklahoma.

Design sketches are in color on black paper adhered to black foam core. Paragraphs at upper left explain concept. All visitors go to upper level of memorial. After descending to lower level, the visitor will see single flame through water curtain. Water will flow over granite which has victims' names. The lower level wall surrounding flame will have names of survivors.

100.01.598.1-.2 Slide, Color

100.03.598.1-.2 Negative, Film

100.04.597 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1818 DRAWING, ARCHITECTURAL

Design board had registration number 555 which corresponds to Helen B. Jeffery, Baltimore, Maryland.

Design sketches are in color on tan paper adhered to white foam core. Paragraphs at center explain concept. Entry from the west is through gate which has relief carvings of rescuers. Entry from east is beside wall with nineteen cubby-hooks and a sink to evoke children's rituals. Nearby is a slate paved area for children to draw. The walkway from Murrah Site to Memorial center is accompanied by inscrolling names on either side of cleft in earth. The Memorial on footprint is entered by passing through honor guard of 168 fabric draped poles and an ascent of angels or dove totems. The heart of the footprint is replaced with a great lawn. Names of victims are engraved along remaining Murrah wall.

100.01.599.1-.2 Slide, Color

100.03.599.1-.2 Negative, Film

100.04.598 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1819 DRAWING, ARCHITECTURAL

Design board had registration number 570 which corresponds to Aleksandr Skeykhet, Denver, Colorado.

Design sketches are in color on pink paper adhered to white foam core. Paragraphs at lower right explain concept. The road to the "Void-sculpture wall" is paved with irregularly shaped stones. The wall with silhouettes of people cut out follows perimeter of Murrah Building. Inside names, locations of survivors are carved into the "Void-Sculpture Wall" at places corresponding to where they were during the blast. Pieces of construction debris are scattered in grass. The Survivor Tree is framed by Bell tower which stands in solid pool of transparent acrylic in which broken towers are molded. The Tower's pylons are made of building's remains and evolve into polished steel. Seven rods connect to pylons and have 168 bells, each different. Names of victims are carved into Murrah Building's granite. Flower beds surround the Survivor Tree. Also in the park is an amphitheater with grass seats, enclaves with benches and a plaza with a fountain.

100.01.600.1-.2 Slide, Color  
100.03.600.1-.2 Negative, Film  
100.04.599 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1820 DRAWING, ARCHITECTURAL

Design board had registration number 546 which corresponds to John B. Dillio, Philadelphia, Pennsylvania.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. A circle encloses a grassy bowl. At center is a monument made of granite salvaged from Murrah Building and inscribed with names of victims. A granite walk edged with a seat wall encourages visitors to pause and remember. The monument's center, inscribed with date and time of blast, offers spot for leaving remembrances. Curving walkways ramp down and enclose raised flower bed. The granite rim of bowl is inscribed with names of survivors. The footprint is outlined by granite landscape walls and granite strip crossing memorial.

100.01.601.1-.2 Slide, Color  
100.03.601.1-.2 Negative, Film  
100.04.600 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1821 DRAWING, ARCHITECTURAL

Design board had registration number 583 which corresponds to Tim Wikelski, Dallas, Texas.

Design sketches are on white paper adhered to white foam core. Paragraphs at right explain concept. The mass representing power of blast is suspended and represents potential danger. The supports are clad with panels of hand print impressions of volunteers and survivors. The lower plaza has ceiling and floor of polished marble. Light tubes are aligned to allow sunlight to embrace each victim's marker precisely on their birthday. The upper plaza can be reached by ADA stairs. The symbol of a ring or circle can be found in supports of mass, connection to city of Oklahoma City to memorial and walk in front of mass that runs through the Survivor Tree.

100.01.602.1-.2 Slide, Color  
100.03.602.1-.2 Negative, Film  
100.04.601 Photo, Black & White

Board Location: Cabinet 6, Bin 10



## 1822 DRAWING, ARCHITECTURAL

Design board had registration number 534 which corresponds to Adam McGraw, Hunter Gee and Nicholas Dryden, Nashville, Tennessee.

Design sketches are on white paper adhered to white foam core. Paragraphs at upper center explain concept. Tree groves commemorate the survivors. The hardscape of 5th Street is textured mosaic of stone and glass. The joints between paving members form rivulets and cracks which stream down street from central source. From this spot a huge cylinder of smooth stone protrudes through street. Within the stone is stack of granite slabs with names of victims etched on every other one. At either end of street, stairs go under street level with cracks and crags of street above becoming beams of light. At middle of hall, the space widens around base of stone. A slot through the mass forms a light shaft which on April 19 illuminates niche in opposite wall. An amphitheater is around stone.

100.01.603.1-.2 Slide, Color  
100.03.603.1-.2 Negative, Film  
100.04.602 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1823 DRAWING, ARCHITECTURAL

Design board had registration number 535 which corresponds to Kirk Stewart Ralson, Steve Chaitow and Diana Federici, Pittsburgh, Pennsylvania.

Design sketches are on tan paper adhered to black foam core. Paragraphs at left, center and right explain concept. The symbolic memorial has outer walls of poured concrete and inner walls of black granite. The walls form four walls which display in alphabetical order the names of victims. The rooms are: ROOM OF THE PUBLIC SERVANT, ROOM OF THE PUBLIC, ROOM OF THE CHILDREN, ROOM OF THE UNBORN. The survivor's memorial has central panel on floor displaying registration of survivors' names. Also included are an amphitheater and ornamental garden. Water marks site of the Athenian Building. The site of the Water Resources Board Building is marked by a planter constructed from brick salvaged from site. Pools are divided into four levels with drop between each. Canals connect the pools.

100.01.604.1-.2 Slide, Color  
100.03.604.1-.2 Negative, Film  
100.04.603 Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1824 DRAWING, ARCHITECTURAL

Design board had registration number 557 which corresponds to Alan Gordon, New York City, New York.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. A Memorial wall bisects site. At west end, the wall is retaining wall for field of crushed stone. The wall reaches height of 40 ft. and displays names of victims. A ramp system allows visitor to view all of the names. The beams supporting ramps are inscribed with story of tragedy. A greenhouse is attached to south face of wall. In evening, light from greenhouse illuminates the name cut outs in wall. The seedlings and plantings grown in greenhouse provide growth for fields north of the Memorial wall.

100.01.605.1-.3 Slide, Color  
100.03.605.1-.2 Negative, Film  
100.04.604 Photo, Black & White

Board Location: Cabinet 6, Bin 10



## 1825     **DRAWING, ARCHITECTURAL**

Design board had registration number 536 which corresponds to Roy McKinney and Joyce Killebrew, Sedona, Arizona.

Design sketches are in color on paper adhered to foam core and framed in black metal frame. The design includes three dimension relief. Paragraphs at left explain concept. The version of the Murrah Building tower stands full height in lightweight steel forms. The world peace fountain has water flowing from fountain back through plaza to origin in pool in shape of Murrah blast site. A bridge is over pool. Bronze sculptures are randomly placed throughout site. On walls near Murrah fountain are bas relief sculptures - one for the survivors and one for the rescue workers. Rose gardens are on Harvey St. side. At center is grass lawn with survivor wall on each side.

100.01.606.1-.2     Slide, Color  
100.03.606.1-.2     Negative, Film  
100.04.605           Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1826     **DRAWING, ARCHITECTURAL**

Design board had registration number 563 which corresponds to Steven Berry, Phoenix, Arizona.

Design sketches are in color on black paper adhered to black foam core. Paragraphs at upper left explain concept. From Memorial Center entrance at corner of 6th and Harvey a path defined by former Athenian Building and Survivor Wall on lawn west of the Survivor Tree leads to Memorial. The perimeter of the foot print becomes protected by wall of salvaged granite panels. A reflecting pool is on site of bomb blast and is bounded by Memorial Wall bearing names of those lost. Viewed from 5th Street the 168 pierced openings reflect diversity of people.

100.01.607.1-.2     Slide, Color  
100.03.607.1-.2     Negative, Film  
100.04.606           Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1827     **DRAWING, ARCHITECTURAL**

Design board had registration number 558 which corresponds to Devendra Narayan, Albuquerque, New Mexico.

Design sketches are on white paper adhered to card board. Paragraphs at bottom explain concept. A ninety foot equilateral stainless steel wedge rising 40' out of the bomb blast is transformed into a canopy about which a grassy amphitheater expands to meet walls of Journal Record Building. The footprint has been depressed four and half feet and is surrounded by black granite retaining wall. A continuous film of water washes across granite. In a field of groomed sod all the floorplans of the former building are traced in different colored stone pavers. Where floorplans of different levels overlap, pavers run parallel and make image of mosaic in field of grass. The name of each victim is on flat brass plaque set in sod at locations where they were at moment of blast. Names of survivors are etched on south side of wedge. The site of the former Press building will be planted with a fruiting orchard.

100.01.608.1-.2     Slide, Color  
100.03.608.1-.2     Negative, Film  
100.04.607           Photo, Black & White

Board Location: Cabinet 6, Bin 10

## 1828 DRAWING, ARCHITECTURAL

Design board had registration number 559 which corresponds to Patrick Brunner, Indianapolis, Indiana.

Design sketches are on white paper attached to white foam core with metal clips. Paragraphs on paper at top right explain concept. A grove of trees is on footprint. An idealized representation of Murrah Building sits askew on grid. A circular shell sits within grove and has 168 square openings. A fountain located at center is composed of nineteen tiers holding a water jet for each victim. The granite clad wall of memorial has names of deceased. A water channel flows down from fountain which terminates at 6th and Harvey in a fountain marking entrance. A series of water, garden and lawn terraces flank channel. A series of 15' wide x 45' tall pylons are along the walk. An amphitheater is also included.

100.01.609.1-.2 Slide, Color  
100.03.609.1-.2 Negative, Film  
100.04.610 Photo, Black & White

Board Location: Cabinet 7, Bin 6

## 1829 DRAWING, ARCHITECTURAL

Design board had registration number 522 which corresponds to Tony Miller, Charlotte, North Carolina.

Design sketches are in white on black paper with one design inset on white paper. Paragraphs at lower right explain The Rainbow and The Crystal Prism. Newly developed projectors trigger rainbow by day in fine water mist sprayed over pool and project one by night. Crystal prism pillars are constructed of small hexagonal glass rods fused together. Other parts of design include a children's garden, a survivor's walk, the Survivor Tree and garden of tranquility.

100.01.610.1-.2 Slide, Color  
100.03.610.1-.2 Negative, Film  
100.04.609 Photo, Black & White

Board Location: Cabinet 7, Bin 6

## 1830 DRAWING, ARCHITECTURAL

Design board had registration number 523 which corresponds to Kari Jade Kikuta, Chad James Crispin and Kyuk-Jin Steve Oh, Orange, California.

Design sketches are in color on white paper adhered to white foam core. There are no paragraphs of explanation. A grove of trees is near GSA Plaza. A stream of water runs from in front of the Journal record Building to larger pools for rescuers, volunteers and survivors. Boulders are in stream and pools. A memorial is at one end of v-sha.

100.01.611.1-.2 Slide, Color  
100.03.611.1-.4 Negative, Film  
100.04.610 Photo, Black & White

Board Location: Cabinet 7, Bin 6

## 1831 DRAWING, ARCHITECTURAL

Design board had registration number 562 which corresponds to Mark W. Allison, San Antonio, Texas.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at upper left explain concept. The scheme creates a peaceful park. An open sky gathering place is on footprint. A damaged wall remains, as do sidewalk and fence. Tall columns provide illumination. There are 168 seats. The fountain may be turned off and used as stage. A stained glass backdrop provides color. A curved ramp provides access to garage roof. The Survivor Tree is surrounded by flowering trees, ground cover, walkways and a planter wall engraved with names of survivors.

100.01.612.1-.2 Slide, Color  
100.03.612.1-.2 Negative, Film  
100.04.611 Photo, Black & White

Board Location: Cabinet 7, Bin 6

## 1832 DRAWING, ARCHITECTURAL

Design board had registration number 560 which corresponds to Walid El-Hindi, Jason Verrett and Jerry Ohm, Minneapolis, Minnesota.

Design sketches are on white paper mounted on black card stock adhered to black foam core. Paragraphs at upper right explain concept. Trees with base wrapped in metal spiral lead to memorial. Water flows along channel in low wall. Another wall has a place for tribute items to be left by visitors. A waterfall drips into basin. A wall near fountain has names of deceased. A curving wall surrounds the Survivor Tree and has names of survivors.

100.01.613.1-.2 Slide, Color  
100.03.613.1-.2 Negative, Film  
100.04.612 Photo, Black & White

Board Location: Cabinet 7, Bin 6

## 1833 DRAWING, ARCHITECTURAL

Design board had registration number 561 which corresponds to Kristina Alg, Los Angeles, California.

Design sketches are on white paper adhered to black foam core. Paragraphs at center right explain concept. The decomposed granite pathways and grassy knolls are derived from an unfolded paper crane inspired by the Japanese story of Sadako. The footprint becomes a trickling water wall on north side. Each victim is remembered individually with a three-sided bronze totem. The totems are the height of the victim with a curved side for original messages from loved ones. Bands of bronze separating the messages become holders for mementos. The pathway encircling the Survivor Tree is outlined with granite tiles indicating names of survivors. The volunteer recognition area has seals or logos of agencies. On left wall of entrance path is mission statement.

100.01.614.1-.2 Slide, Color  
100.03.614.1-.2 Negative, Film  
100.04.613 Photo, Black & White

Board Location: Cabinet 7, Bin 6

## **1834     DRAWING, ARCHITECTURAL**

Design board had registration number 407 which corresponds to Robert L. McDonald, Charles Klasky, Kelley Bradford, Susan Pratt, Blen Palmer, Vaishali Rajput, Doug Wittaker, Patrick Hagan, JoLynn Mahan, Denver, Colorado.

Design sketches are on black paper matted with black card stock and adhered to black foam core. Sections are three dimensional. Numbered legend is at center. The design contains: The Falls, source of life; the Pool of Childhood; The Paths to Adulthood around the Survivor Tree; The Confluence with floating globe; The Tunnell with sacred water descending; The Memorial Pool; The Rim, three granite spheres; The pool Wall, engraved with children's names; The Memorial Wall made of salvaged granite and containing adult names; The Survivors Canyons, made of salvaged granite with names of survivors; The Outside Wall with names of rescuers; The Gash, void left in life and earth; The Contours, the Oklahoma landscape; The Entry.

100.01.615.1-.2     Slide, Color  
100.03.615.1-.2     Negative, Film  
100.04.614           Photo, Black & White

Board Location: Cabinet 7, Bin 6

## **1835     DRAWING, ARCHITECTURAL**

Design board had registration number 533 which corresponds to Michael B. Baker and Daniel S. Hart, Lubbock, Texas.

Design sketches are in color on white paper adhered to white foam core. Paragraphs at center top explain concept. A numbered legend is at bottom center. A tower crane rises where a fallen column once stood. At 9:02 am on April 19 a shadow of crane will be on ground. Concrete monuments, one for each floor, bear salvaged granite panels etched with names of victims. Along base of tower toward Survivor Tree are names of survivors. The profile of the blast is in black granite; the footprint is shallow pool. A stream flows through second floor of monument.

100.01.616.1-.2     Slide, Color  
100.03.616.1-.2     Negative, Film  
100.04.615           Photo, Black & White

Board Location: Cabinet 7, Bin 6

## **1836     DRAWING, ARCHITECTURAL**

Design board had registration number 532 which corresponds to Carol Ross Barney, Chicago, Illinois.

Design sketches are on white and gray paper adhered to white foam core. Paragraphs at lower left explain concept. 168 pipes of various sizes set on a 25 ft. grid resonate with wind. A pyramidal impression is at site of bomb crater. At ground zero, is spirit hole which has beams of light glowing from it at night. Places where building stood are marked with sacred mounds covered with prairie grass. The Survivor Tree stands in forest of pipes. Seedlings from tree are planted as street trees in the memorial district.

100.01.617.1-.2     Slide, Color  
100.03.617.1-.2     Negative, Film  
100.04.616           Photo, Black & White

Board Location: Cabinet 7, Bin 6

## 1837     DRAWING, ARCHITECTURAL

Design board had registration number 565 which corresponds to Nathan W. Fuchs, Chicago, Illinois.

Design sketches are in color on tan paper adhered to white foam core. Paragraphs at upper right explain concept. The Memorial is seen as a forest growing within urban surroundings. The trees, 168 in all, surround and protect outdoor room. The Memorial Wall, made of granite, has names of deceased as water flowing over it. The Children's Fortress is an ascending labyrinth enclosed with topiary and ending at a lookout. The Heroes Garden and the Survivors Garden have trees, plants and wild flowers. Between gardens is the walkway to Memorial. The Memorial Amphitheater is on the descent. A bridge crosses large reflecting pool with waterfalls at both ends. A small forest of 19 trees near Memorial Wall represent children killed. Below the wall, carved into the stone floor are names of survivors. A trellis is proposed for wall of Journal Record Building.

100.01.618.1-.2     Slide, Color  
100.03.618.1-.2     Negative, Film  
100.04.617           Photo, Black & White

Board Location: Cabinet 7, Bin 6

## 1838     DRAWING, ARCHITECTURAL

Design board had registration number 564 which corresponds to Christopher Hoff, Regina Winters, David Sousa, William Coyne, Curtis Tanner, Patrick Smith, Thomas Tavella, North Haven, Connecticut.

Design sketches are on blue print paper adhered to white foam core. Paragraphs at lower right explain concept. "Patches of Prairie" are 15' x 15' squares planted with prairie grasses and flowers to represent those who died. The stone borders of square could be inscribed the name of victim. Walkways provide access and create a grid. The "Colors of Life" Wall commemorates child victims by displaying their colorful drawings in multi-colored stone. Inlaid in south wall of former Murrah building, 19 murals are suggested. The Survivor Memorial Plaza commemorates the survivors. A wall partially encircles the Survivor Tree and is washed with water flowing into a pool at its base. An 8' perimeter wall of masonry encloses the site.

100.01.619.1-.2     Slide, Color  
100.03.619.1-.2     Negative, Film  
100.04.618           Photo, Black & White

Board Location: Cabinet 7, Bin 6

## STAGE II DESIGN BOARDS—TOP FIVE DESIGNS:

This stage comprised the review and selection of a final design from this group of five. Mandatory requirements included a three dimensional architectural model and a maximum of four 30" x 40" boards illustrating the concept, including plans, sections, elevations perspectives, narratives and diagrams to fully explain the design concept. Each of the five entries were reviewed by an Evaluation Panel, the Families & Survivors Subcommittee, and the Selection Committee. The Selection Committee was made up of family members, survivors, community leaders and professional designers and artists and is responsible for selecting the winning design and record the selection in a written report to the Oklahoma City Memorial Foundation Board.

### **2247     DRAWING, ARCHITECTURAL**

Blind number 421 corresponds to James Rossant and Richard Scherr, New York City, New York.

Design was one of five finalists in the competition.

Design sketches are on white paper adhered to white foam core. Paragraphs at center explain concept. The main component of the memorial is a leaning 60 foot high wall of gray granite symbolizing the horrific event of the explosion and falling of the building as well as symbolizing a wall which rises again. A reflecting pool is at area of Murrah Building which was destroyed by explosion.

100.01.620.1-.6     Slide, Color

100.01.621.1-.5     Slide, Color

Board Location: Cabinet 1, Bin 6

### **3082A-B     DRAWING, ARCHITECTURAL**

The blind number 137 on the back corresponds to Hanno Weber, Kathleen Hess & Michael Maher, Chicago, Illinois. Boards 3082b-3082d were part of second design competition. One of top five winners.

Drawings on white paper taped to white foam core. Paragraphs at upper right explain concept. A ring of 168 evergreens and the Survivor Tree form a circle. Within the circle a peaceful meadow descends to a water table. Water is allowed to trickle into a well located at epicenter of bomb blast. A bosque of hawthorns in planters mediates the precinct to sidewalk edged by other tree.

100.01.622.1-.5     Slide, Color

100.01.623.1-.5     Slide, Color

100.01.624.1-.5     Slide, Color

Board Location: Cabinet 1, Bin 6

### **3083A     DRAWING, ARCHITECTURAL**

Registration number on back 578 corresponds to Brain Branstetter, Dallas, Texas, and J. Kyle Casper, Cambridge, Massachusetts.

Designs are on white paper adhered to white poster board mounted on thick card board. Paragraphs and legend are at center top and bottom. The memorial contains 168 memorials inscribed by family and friends with messages and are sealed containing devotional belongings and personal articles. At noon on each victim's date of birth, sunlight penetrates the structure illuminating a personal memorial.

100.01.625.1-.5     Slide, Color

100.01.626.1-.5     Slide, Color

Board Location: Cabinet 1, Bin 6

**3083B     DRAWING, ARCHITECTURAL**

Registration number on back 578 corresponds to Brain Branstetter, Dallas, Texas, and J. Kyle Casper, Cambridge, Massachusetts.

Board entitled "Onto the Ground" from design competition. See supplemental file 100/3083a-c.

Board Location: Cabinet 1, Bin 6

**3083C     DRAWING, ARCHITECTURAL**

Registration number on back 578 corresponds to Brain Branstetter, Dallas, Texas, and J. Kyle Casper, Cambridge, Massachusetts.

Board entitled "Through the Water" from design competition.

Board Location: Cabinet 1, Bin 6

**3083D     DRAWING, ARCHITECTURAL**

Registration number on back 578 corresponds to Brain Branstetter, Dallas, Texas, and J. Kyle Casper, Cambridge, Massachusetts.

Board entitled "Into the Light" from design competition.

Board Location: Cabinet 1, Bin 6

**3159A-D     DRAWING, ARCHITECTURAL**

Original entry. Registration number on back "34 corresponds to Susan Herrington and Mark Stankard, Ames, Iowa. Boards 3159b-3159d were part of second design competition. One of top five winners.

Design in color on white card stock adhered to white foam core. Paragraphs at center explain concept. The concept begins with passing through the answering Wood onto the Fifth Street Lawn commemorating the rescue effort. Visitors ascend the granite footfalls through the sacred ground to the Echo Wall where names of the victims are etched in glass surface. Gifts and remembrances can be left at base of each name.

100.01.627.1-.5     Slide, Color

100.01.628.1-.5     Slide, Color

Board Location: Cabinet 1, Bin 6

**3220A     DRAWING, ARCHITECTURAL**

James Rossant and Richard Scherr, New York City, New York, proposal for Oklahoma City Memorial. One of five finalists in the design competition. 3220a is a copy (duplicate) of original entry 100/2247.

Designs are on white paper adhered to white foam core. Paragraphs at center explain concept. The main component of the memorial is a leaning 60 foot high wall of gray granite which symbolizes the event. The area of the Murrah Building which was destroyed is recalled in a reflecting pool.

100.01.620.1-.6     Slide, Color

100.01.621.1-.5     Slide, Color

Board Location: Cabinet 1, Bin 6

**3220B     DRAWING, ARCHITECTURAL**

James Rossant and Richard Scherr, New York City, New York, proposal for Oklahoma City Memorial.

One of five finalists in the design competition. See supplemental file 100/3220a-c. Brown colored board of Memorial from design competition. Highlights grounds.

Board Location: Cabinet 1, Bin 6

**3220C     DRAWING, ARCHITECTURAL**

James Rossant and Richard Scherr, New York City, New York, proposal for Oklahoma City Memorial.

One of five finalists in the design competition. See supplemental file 100/3220a-c. Colored board of Memorial from design competition. Slanted edifice.

Board Location: Cabinet 1, Bin 6

**3220D     DRAWING, ARCHITECTURAL**

James Rossant and Richard Scherr, New York City, New York, proposal for Oklahoma City Memorial.

One of five finalists in the design competition. See supplemental file 100/3220a-c. Colored board of Memorial from design competition. Slanted edifice close-up.

Board Location: Cabinet 1, Bin 6

**3815A     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany. One of five finalists in the design competition. This design eventually wins the competition.

Design sketches are on white paper adhered to golden foam core. Paragraphs at upper left explain concept. A gate at 5th Street has entrance to complex beneath inscription "We come here to remember ..." Footprint of Murrah Building is covered with grass has empty chairs to remind us of those who died Terrace beneath survivor tree provide setting for thought. The empty chairs, Survivor Tree, terraces and orchard meet at reflecting pool.

100.01.629.1-.5     Slide, Color

100.01.630.1-.4     Slide, Color

Board Location: Cabinet 1, Bin 6

**3815B     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany.

Architectural design sketches are on white paper adhered to golden foam core. Paragraphs at upper left explain concept. A gate at 5th Street has entrance to complex beneath inscription "We come here to remember." Footprint of Murrah Building is covered with grass has empty chairs to remind us of those who died Terrace beneath Survivor Tree provide setting for thought. The empty chairs, survivor tree and terraces and orchard meet at reflecting pool.

Board Location: Cabinet 1, Bin 6



## **7720A     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany.

Design board illustrating detail of memorial chair design. See supplemental file 100/7720a-f.

100.01.631.01-.11 Slide, Color

100.01.632.01-.13 Slide, Color

100.01.633.01-.11 Slide, Color

Board Location: Cabinet 1, Bin 7

## **7720B     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany.

Design board illustrating detail of memorial design. See supplemental file 100/7720a-f. Gives design for 9:01 and 9:03 gates with mission statements and pool in between gates.

Board Location: Cabinet 1, Bin 7

## **7720C     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany.

Design board illustrating detail of memorial design. See supplemental file 100/7720a-f. Gives landscape design for trees on west side of building, around survivor tree, area around survivor tree and trees around Murrah Building Footprint.

Board Location: Cabinet 1, Bin 7

## **7720D     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany.

Design board illustrating detail of memorial design. Gives information on specific trees to be used in landscape. Trees listed are loblolly pine, eastern redbud, Chinese pistache and Mexican plum.

Board Location: Cabinet 1, Bin 7

## **7720E     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany.

Design board illustrating detail of memorial design. Gives design for section of reflecting pool and terraces.

Board Location: Cabinet 1, Bin 7

## **7720F     DRAWING, ARCHITECTURAL**

Blind number 256 corresponds to Hans and Torrey Butzer, Berlin, Germany.

Design board illustrating detail of memorial design.

Board Location: Cabinet 1, Bin 7

# SIGNS CREATED FOR THE DESIGN COMPETITION EXHIBIT:

## 1839 SIGN

Copy of letter from President Bill Clinton, dated March 7, 1997. He asked all Americans to join him in supporting effort to establish a memorial.

Location: Cabinet 7, Bin 6

## 1840 SIGN

Black print on white foam core.

"In order to be eligible for the Design Competition, each design submitted must comply with the published competition rules and regulations.

Some submitted designs have been disqualified.

The evaluation of determining the compliance of every entry in the exhibition has not been completed.

Therefore, it is possible, not all the designs on exhibit will be submitted for the evaluation panel for viewing."

Location: Cabinet 7, Bin 6

## 1841 SIGN

Black print on white foam core.

"In order to be eligible for the Design Competition, each design submitted must comply with the published competition rules and regulations.

Some submitted designs have been disqualified.

The evaluation of determining the compliance of every entry in the exhibition has not been completed.

Therefore, it is possible, not all the designs on exhibit will be submitted for the evaluation panel for viewing."

Location: Cabinet 7, Bin 6

## 1842 SIGN

White foam core sign has color glossy photographs and copy of "Oklahoma City Memorial: An International Design Competition" and small poster for design competition.

Photographs:

Row 1, L-R, Unidentified photographer; three persons in open area in front of fence; two people in front of fence; Jackie Jones and Beth Tolbert.

Row 2, L-R, Mr. (first name not known) Youngblood; two people looking toward Journal Record Building, lady with nametag Youngblood; woman looking toward Journal Record Building.

Row 3, L-R, people standing in front of Murrah wall; two women from Iowa design team; Maguire Brothers Company building design area; two men with wire fencing.

Row 4, L-R, Maguire Brothers building design area; Maguire Brothers building design area; Jackie Jones and Consultant Don Stastny; Beth Tolbert, two unidentified women, Helene Freed.

Row 5, L-R, UPS delivery person; Beth Tolbert; Patty Hall

Row 6, Jim Tolbert and Crystal Ratcliff.

Location: Cabinet 7, Bin 6

## **1844    SIGN**

White foam core sign with black print.

"MANY THANKS TO  
With the help of many, this exhibition was made possible.  
Oklahoma Hardware 1907 LLC  
Liberty National Bank  
Maquire Brothers Inc.  
Sonitrol of Oklahoma City  
United Brotherhood Electrical Workers 1141  
Allied Fence Company  
Alpha Window & Building Services, Inc.  
Anchor Paint  
Arts Council of Oklahoma City  
Boldt Construction  
Cain's Coffee  
Carpenter's Local union 329  
City of Oklahoma City  
The Downtowner  
EMSCO Electric Supply  
Eureka Water Co.  
Fentriss Sound Co.  
FireMaster  
First National Center  
Great Plains Coca-Cola Bottling Co.  
Fred Jones Ford  
The Journal Record  
Laidlaw Waste systems  
Macklanburg-Duncan  
Miller's Floor Store  
Miller Norris  
Motor City Electric  
OKC Electric  
Oklahoma County Chapter American Red Cross  
Oklahoma Press Association  
Price Edwards & Company  
Print Imaging Group  
Quinn & Associates  
Red Earth, Inc.  
Schmitt Janitorial  
Shawver & Sons electric  
Southwestern Bell & Southwestern Bell Cellular Systems  
Stow's Office Furniture & Equipment  
Sweet Productions  
Triangle A&E  
Voicetel  
Members of the Design Solicitation Committee  
Members of the Communications Committee  
And the extraordinary efforts of many more volunteers!"

Location: Cabinet 7, Bin 6

## **2032B SIGN**

White paper on foam core, black print "This is a computer simulation of the five concepts. We invite you to view and study the models and exhibit boards to fully understand the designs. Please view the video as an opportunity to 'walk—through' each design."

Location: Cabinet 2, Bin 1

## **2302A SIGN**

White paper on foam core, black print "Oklahoma City Memorial Competition Briefing."

Location: Cabinet 2, Bin 1

## **2302B SIGN**

White paper on foam core, black print "This a computer simulation of the five concepts. We invite you to view and study the models and exhibit models and exhibit boards to fully understand the designs. Please view the video as an opportunity to 'walk-through' each design."

Location: Cabinet 2, Bin 1

## **2302C SIGN**

White paper on foam core, black print "Please no: Touching, Photographs or Video Taping, Food or Drinks, Smoking."

Location: Cabinet 2, Bin 1

## **2302D SIGN**

White paper on foam core, black print "Team 1, DESIGN CRAFTSMEN."

Location: Cabinet 2, Bin 1

## **2302E SIGN**

White paper on foam core, black print "Team 1, Ralph Applebaum Associates."

Location: Cabinet 2, Bin 1

# VIDEO: 100.02.001

July 1, 1997 Announcement of International Design Competition winner

## 4046A-F VIDEOTAPE

5 Finalists designs in 3D Auto-CAD, DESIGN CONCEPTS, October 14, 1997

12 min

Computer generated walk-through of the five Design Competition finalists. Shows the designs at eye level. Begins at 0:00:09. No audio.

Sponsored by The Oklahoma City Memorial Foundation

Produced by The Division of Architecture, The University of Oklahoma

Principal Investigator Joel K. Dietrich, AIA

Student Animators Brian Hines, Jace Paddleford, Jacob Tindall

Modeled with AutoCAD, Form-Z, 3D-Studio

Rendered by 55 Networked, Pentium Computers

Tape Production by Sony BetaCAM SP, Wavefront Video Composer

DUBBED 10/14/97

Concept A:

Hanno Weber and Kathleen Hess of Hanno Webber & Associates, Chicago, Illinois.

Concept B:

Richard Scherr and James Rossant of New York City, New York.

Concept C:

J. Kyle Casper and Brian Branstetter of Dallas, Texas.

Concept D:

Susan Herrington and Mark Stankard of Aimes, Iowa.

Concept E:

Hans-Ekkchard Butzer, Torrey Butzer and Sven Berg of Locus Bold Design, Berlin, Germany.

OCNM owns the copyright. The videos were produced for use in the second stage of the competition. Models of the different entries were made from these computer walkthroughs. The videos were played on monitors located beside the models during the public display before the final selection.

Ends at 0:13:29.

VHS

Location: Cold Storage, Shelf 18, Box 7

# DOCUMENTS 100.6945

These documents contain information preserved by the Oklahoma City National Memorial Foundation staff during the International Design Competition process and provides an overview of the entire competition. Container lists reflect the folder order within boxes.

## 100.6945.01 DOCUMENTS

Box 1 Subject, alpha

Folder 01	Article, Oklahoman, June 15, 2000
Folder 03	Announcement Invitation, Memorial Design, 1997
Folder 04	Application Requests, A-B
Folder 05	Application Requests, C-D
Folder 06	Application Requests, E-G
Folder 07	Application Requests, H-K
Folder 08	Application Requests, L-M
Folder 09	Application Requests, N-P
Folder 10	International Design Evaluation Committee, Meetings, March 24-26, 1997

## 100.6945.02 DOCUMENTS

Box 2 Subject, alpha: B-Competitors

Folder 01	Design Competition, Application Requests, Q-S
Folder 02	Design Competition, Application Requests, T-V
Folder 03	Design Competition, Application Requests, W-Z
Folder 04	Blind Numbers for Registered Participants
Folder 05	Booklet, Design Competition Booklet
Folder 06	Brochure, Design Competition Brochure
Folder 07	Butzer Design Copies
Folder 08	Butzer Design Information
Folder 09	Butzer Resumes
Folder 10	Butzer Support Materials Info
Folder 11	Stage II: Comment Cards
Folder 12	Finalist--Promo Material--Branstetter and Casper
Folder 13	Briefing Packet for 5 Finalists
Folder 14	City Vue
Folder 15	Comments made on Design
Folder 16	Companies & Organizations Wishing to be Considered Or Donate for Memorial
Folder 17	Lists of Design Competition Competitors
Folder 18	Article, Design Competition
Folder 19	Announcement, Competition Winner Announcement

## 100.6945.03 DOCUMENTS

Box 3 Subject, alpha: Consultants - H

Folder 01	Family and Survivor Notes on Future Memorial
Folder 02	Final Report of Family and Survivor Subcommittee
Folder 03	Correspondence with Participants
Folder 04	Disqualified Entries, Stage I

Folder 05	Honorable Mention
Folder 06	Donors, Memorial Design Donors
Folder 07	Contribution, Woodmen
Folder 08	Finalist--Support Material--Hanno Weber
Folder 09	Finalist--Support Material--Herrington and Stankard
Folder 10	Murrah Federal Building Memorial Design Competition Draft 10-9-1996
Folder 11	Evaluation Panel: Stage I
Folder 12	Design Competition Evaluation Panel
Folder 13	Design Solicitation
Folder 14	Design Competition Finalists
Folder 15	Leadership Square Exhibit of 5 models
Folder 16	Design Exhibit - Stage I Exhibit, Bricktown
Folder 17	Cost Review of 5 Finalists
Folder 18	Design/Construction Committee/Hans & Torrey Butzer Report
Folder 19	Competition Consultants
Folder 20	Design Consultants
Folder 21	Consultant Team, Stastny & Fried

## **100.6945.04 DOCUMENTS**

Box 4 Design submissions & related documents Subject, alpha: I-P

Folder 01	Memorial Ideas Input Subcommittee
Folder 02	Final Report of the Memorial Ideas Input Subcommittee
Folder 03	Abraham, Malouf, Design Submission Form
Folder 04	Griffey III, E. Bud, Design Submission Form
Folder 05	Hakola, John, Design Submission Form
Folder 06	Hewitt, Jason Vance, Design Submission Form
Folder 07	Howell, Hilda, Design Submission Form
Folder 08	Keener, Wanene, Design Submission Form
Folder 09	Lefebure, Paul, Design Submission Form
Folder 10	McCoy, Carolyn D., Design Submission Form
Folder 11	Meyers, Dr. Robin R., Design Submission Form
Folder 12	Morris, Stastney, & Fried, OKC Map
Folder 13	Parrish, Donna K., Design Submission Form
Folder 14	Reaves, Ray OKC Engineer, Letter
Folder 15	Wolpman, Beth, Letter and Design Submission
Folder 16	OKMF Memorial Mission Statement
Folder 17	Letters to Persons Waiting to Contribute Memorial Designs by Rowland Denman
Folder 18	Letters Regarding Design Competition
Folder 19	News Release, Memorial Design
Folder 20	Final Design Photographs Invoice
Folder 21	Presentation of Design to Family & Survivor Committee/Board of Directors
Folder 22	Press Briefing
Folder 23	Design Competition Press Packet
Folder 24	Press Releases

**100.6945.05 DOCUMENTS**

Box 5 Subject, alpha: Q-U

Folder 01	Design Solicitation & Printed Materials
Folder 02	Design Competition, Questions Submitted
Folder 03	Registered Participants, Addresses and Phone Numbers
Folder 04	Design Competition Q & A
Folder 05	Releases for Competition Booklet
Folder 06	Request for Design Information
Folder 07	Scherr and Rossant Design Information - Finalist
Folder 08	Remarks by Calvin Moser at Family and Survivor Meeting
Folder 09	Remarks by Kathleen Treanor at Announcement of Design Winner
Folder 10	Schedule and Methodology
Folder 11	Design Competition, Selection Committee
Folder 12	Design Competition, Selection Committee Agenda
Folder 13	Design Selection Committee Process
Folder 14	Design Competition, Selection Committee Report
Folder 15	Sherr, Rossant Support Material
Folder 16	Design Competition Timeline & Process

**100.6945.06 DOCUMENTS**

Box 6 Subject, alpha: V-Z

Folder 01	Visitor Logs, Stage II: Tallies
Folder 02	Telephone Inquiries, Memorial Ideas
Folder 03	Toby Thompson
Folder 04	Visitor Log, Stage I, March 18 - March 20, 1997
Folder 05	Visitor Log, Stage I, March 21, 1997
Folder 06	Visitor Log, Stage I, March 22, 1997
Folder 07	Visitor Log, Stage I, March 23, 1997
Folder 08	Visitor Log, Stage I, March 24, 1997
Folder 09	Visitor Log, Stage II, July 1-2, 1997
Folder 10	Visitor Log, Stage II, July 3-4, 1997
Folder 11	Visitor Log, Stage II, July 5-7, 1997
Folder 12	Visitor Log, Stage II, July 8-9, 1997
Folder 13	Visitor Log, Stage II, July 11-12, 1997
Folder 14	Visitor Log, Stage II, July 14-16, 1997
Folder 15	Visitor Log, Stage II, July 17-18, 1997
Folder 16	Visitor Log, Stage II, July 19-22, 1997
Folder 17	Visitor Log, Stage II, July 23-26, 1997
Folder 18	Visitor Log, Stage II, July 28-31, 1997
Folder 19	Design Competition Site Visits & Briefing
Folder 20	Volunteer Information, Exhibit
Folder 21	Competition Winner Announcement July 1, 1997
Folder 22	Winners' Schedule
Folder 23	Webber-Hess-Maher Design
Folder 24	Women in Chicago Architecture-Kathleen Hess, Hanno, Weber Associates
Folder 25	Design Solicitation Process & Consultant Spreirgen, January, 1996



**100.6945.07 DOCUMENTS**

Box 7 Subject, alpha: 5 finalists & State Submissions  
Folder 001-125 Alabama - Louisiana, Entry letters

**100.6945.08 DOCUMENTS**

Box 8 Subject, alpha: State Submission  
Folders 001-110 Entry Letters by State-City; Maryland – Oklahoma, Norman

**100.6945.09 DOCUMENTS**

Box 9 Subject, alpha: State Submissions & Unsolicited Ideas  
Folders 01-83 Entry Letters by State-City; Oklahoma, Norman -Wyoming; Foreign Countries (Australia, Bahamas, Canada, France, India, Italy, Puerto Rico, Switzerland)

**100.6945.10 DOCUMENTS**

Box 10 Subject, alpha: Original Submissions, by Last Name  
Folder 01 Original entries, A-B  
Folder 02 Original entries, C-D  
Folder 03 Original entries, E-F  
Folder 04 Original entries, G-H  
Folder 05 Original entries, I-K  
Folder 06 Original entries, L-M  
Folder 07 Original entries, N-R

**100.6945.11 DOCUMENTS**

Box 11 Subject, alpha: Supplements to submissions  
Supplemental files for submitted entries, sorted by object ID number

**100.6945.12 DOCUMENTS**

Box 12 Subject: Unorganized folders related to competition  
Folder 01 Design Competition Guidelines  
Folder 02 Design Competition-Subcommittee Material  
Folder 03 Design Competition-Info on Finalists  
Folder 04 Design Competition-Paul Spreiregen  
Folder 05 Design Competition-Selection Committee Report Stage I 1997  
Folder 06 Design Competition Evaluation Panel Stage I  
Folder 07 Design Competition-Selecting Project Advisors  
Folder 08 Design Competition Project Advisors  
Folder 09 Design Competition Evaluation Panel or Selection Team Application Form  
Folder 10 Design Team Visit, April 2-5, 1998  
Folder 11 Design Competition-Proposal Regulations  
Folder 12 Design Competition-Estimated Costs  
Folder 13 Design Competition-Exhibition of Finalists Brochure July,1997  
Folder 14 Design Advisory Team  
Folder 15 Design Competition-Advertisements in Magazines  
Folder 16 Design Competition-International-Paolini

Folder 17	Design Competition-Evaluation Panel
Folder 18	Design Competition Finalists
Folder 19	Design Timeline
Folder 20	Letter to Those Not Selected
Folder 21	Stankard & Harrington - St. Louis
Folder 22	Design Consultant Team
Folder 23	Design Competition-Recommendations Report
Folder 24	Evaluation Panel
Folder 25	Competition Advisors Correspondence
Folder 26	Design Competition
Folder 27	Design Competition
Folder 28	Basis of Agreement with Design Competition Team September 17, 1996

## 100.6945.13 DOCUMENTS

### Box 13

Folder 01	Design Competition Advisory Team, 1996
Folder 02	Design Competition Advisory Team, 1996
Folder 03	Design Competition Guidelines Draft, 1996
Folder 04	Design Competition Briefing & Question and Answers, 1996
Folder 06	Design Competition Process & Timeline, 1996-1997
Folder 07	Design Competition, Letter from Sally Ferrell, June 22, 1997
Folder 08	Design Competition, Press Kit, 1997
Folder 09	Lists of articles & architects for design competition from 1996

# 00032.4093 OKCNM—PHOTOGRAPH COLLECTION

Photographs taken by the Memorial staff beginning in 1996 and continuing to 2002. This collection includes meetings, events, construction and every aspect of the memorial process and development. Print photographs numbered by roll (00032.).

The rolls listed below document various aspects of the International Design Competition.

## **00032. 4093.027 PRINT, PHOTOGRAPH**

Images00 – 24 Fence & Board Meeting/Trust

## **00032.4093.030 PRINT, PHOTOGRAPH**

Images 09 – 24 (some missing) OKC Council considering 5th Street Closing & photos of Fence

## **00032.4093.032 PRINT, PHOTOGRAPH**

Images 12 – 24 (some missing) Images of the Fence & OKC Planning Commission meeting regarding closing 5th Street Closing

## **00032.4093.034 PRINT, PHOTOGRAPH**

Images 00 – 16 Images of the Fence & Family and Survivors Meeting at McAlpine Center

## **00032.4093.036 PRINT, PHOTOGRAPH**

Images 00 – 33 Congressional delegation, Istook, Watts, Lt. Governor Mary Fallin, others, signing documents for OKC National Memorial on October 28, 1996

## **00032.4093.038 PRINT, PHOTOGRAPH**

Images 04 – 25 Design Competition Consultants meeting at St. Lukes United Methodist Church on July 18, 1996 & photos of the Fence

## **00032.4093.039 PRINT, PHOTOGRAPH**

Images 00 – 35 Design Competition Consultants meeting at St. Lukes United Methodist Church on July 18, 1996 & photos of the Fence

## **00032.4093.042 PRINT, PHOTOGRAPH**

Images 04-22

04 – 09	Restoration of St. Paul's Chapel on Robinson St.
10 – 11	Cherokee Ballard, Channel 5 KOCO-TV, at Fence
14 – 22	Design Competition Exhibit in Murrah Parking Garage

**00032.4093.043 PRINT, PHOTOGRAPH**

Images 01- 23 (some missing)

- 01 – 07 Design competition Preparation in Murrah Parking Garage
- 10 – 11 Nighthawk Hockey Team meet Families & survivors
- 12 – 23 Announcement of the opening of the Design Competition at Murrah Building Site

**00032.4093.048 PRINT, PHOTOGRAPH**

Images 00- 24

- 00 Jackie Jones touring with design competitors and media near Journal Record Building.
- 01 Media following Group in alley South of Journal Record Building.
- 02 Flower boxes on steps on south side of Journal Record Building
- 03 TV Reporter broadcasting about Design Competition.
- 04 Julie Rhoades, KTOK radio, broadcasting about Design Competition.
- 05 Fence
- 06 Fence
- 07 Bud Welch and Bob Johnson in Offices of Memorial Foundation.
- 08 Helene Fried at desk in Offices of Memorial Foundation.
- 09 Karen Luke, Beth Tolbert, Kari Ferguson(seated), Sydney Dobson and Bob Johnson in office of Memorial Foundation.
- 10 Fence
- 11 Fence
- 12 Fence
- 13 Fence
- 14 Fence
- 15 Memorial Foundation Offices. l-r Pricilla Salyer, Helene Fried, unknown, John Cole, Cheryl Vaught, Richard Williams.
- 16 Memorial Foundation Offices. l-r Jimmy Goodman, John Cole, Kari Ferguson.
- 17 Missing
- 19 Fence around the Murrah Plaza area.
- 20 Fence around the Murrah Plaza area.
- 21 Fence around the Murrah Plaza area.
- 22 Fence around the Murrah Plaza area.
- 23 Fence around the Murrah Plaza area.
- 24 Fence around the Murrah Plaza area.

**00032.4093.050 PRINT, PHOTOGRAPH**

Images 00 - 24

- 00 Jackie Jones touring with design competitors and media near Journal Record Building.
- 01 Media following Group in alley South of Journal Record Building.
- 02 Flower boxes on steps on south side of Journal Record Building.
- 03 TV Reporter broadcasting about Design Competition.
- 04 Julie Rhoades, KTOK radio, broadcasting about Design Competition.
- 05 Fence
- 06 Fence
- 07 Bud Welch and Bob Johnson in Offices of Memorial Foundation.
- 08 Helene Fried at desk in Offices of Memorial Foundation
- 09 Karen Luke, Beth Tolbert, Kari Ferguson(seated), Sydney Dobson and Bob Johnson in office of Memorial Foundation.
- 10 Fence
- 11 Fence
- 12 Fence
- 13 Fence
- 14 Fence
- 15 Memorial Foundation Offices. l-r Pricilla Salyer, Helene Fried, unknown, John Cole, Cheryl Vaught, Richard Williams
- 16 Memorial Foundation Offices. l-r Jimmy Goodman, John Cole, Kari Ferguson
- 17 Missing
- 19 Fence around the Murrah Plaza area.
- 20 Fence around the Murrah Plaza area.
- 21 Fence around the Murrah Plaza area.
- 22 Fence around the Murrah Plaza area.
- 23 Fence around the Murrah Plaza area.
- 24 Fence around the Murrah Plaza area.

**00032.4093.071 PRINT, PHOTOGRAPH**

Images 00 - 24

- 00 - 03 Social Security Office, Shephard Mall, room dedicated to Victims
- 04 - 24a Design Competition display area being assembled in the Oklahoma Warehouse Building in Bricktown

**00032.4093.074 PRINT, PHOTOGRAPH**

Images 00 - 24

- 00 - 18 Fence. Foreign Students leaving Flags. Larry Jones, Feed the Children, being interviewed
- 19 missing
- 20 - 24 Design Competition exhibition

**00032.4093.075 PRINT, PHOTOGRAPH**

Images 00 - 24

- 00 - 02a EMSA Headquarters. Showing their memorial area.
- 03 - 23 Fence and Visitors to Design Competition Exhibit in Bricktown

## **00032.4093.099 PRINT, PHOTOGRAPH**

Images 00 - 27

03 - 04 Leadership Square office setting up for 5 Finalist of Design Competition.  
05 - 27 Survivors and Families interviewed after McVeigh Death Penalty verdict.

## **00032.4093.101 PRINT, PHOTOGRAPH**

Images 00 - 36

00a - 11a Luncheon and Meeting in Leadership Square announcing Design Competition winner. June 30, 1997  
12a - 26a Fence. July 1, 1997  
27a - 30a OKC Fire Dept. Ladder Trucks hanging American Flag on Journal Record Building. July 1, 1997  
31a - 36a Media Trucks, Sheriff's Mounted Patrol, podium

## **00032.4093.102 PRINT, PHOTOGRAPH**

Images 00a - 23a

00a - 23a Ceremony announcing winner of Design Competition

## **00032.4093.105 PRINT, PHOTOGRAPH**

Images 00a - 09a

00a - 09a Announcement of Design Competition Winner. Photo taken in OKC City Council Chambers

## **00032.4093.168 PRINT, PHOTOGRAPH**

Images 02 - 35

02 - 35 Congressional Hearing at Washington, D.C., July 9, 1997

## **00032.4093.186 PRINT, PHOTOGRAPH**

Images 00 - 28

01 - 28 Ground Breaking of the Outdoor Symbolic Memorial October 25, 1998

## **00032.4093.187 PRINT, PHOTOGRAPH**

Images 00 - 28

01 - 28 Ground Breaking of the Outdoor Symbolic Memorial October 25, 1998

## **00032.4093.188 PRINT, PHOTOGRAPH**

Images 00 - 28

01 - 28 Ground Breaking of the Outdoor Symbolic Memorial October 25, 1998

## **00032.4093.188 PRINT, PHOTOGRAPH**

Images 00 - 28

01 - 28 Fence Moving

**00032.4093.193    PRINT, PHOTOGRAPH**

Images 00 – 27

01 – 27                      Ground Breaking of the Outdoor Symbolic Memorial October 25, 1998

**00032.4093.194A    PRINT, PHOTOGRAPH**

Images 02a – 24a

02a – 24a                      Ground Breaking of the Outdoor Symbolic Memorial October 25, 1998

**00032.4093.194B    PRINT, PHOTOGRAPH**

Images 25b – 28b

25b – 28b                      Ground Breaking of the Outdoor Symbolic Memorial October 25, 1998

**00032.4093.195    PRINT, PHOTOGRAPH**

Images 00 – 24

01 – 24                      Fence and preparation for fence moving October 22, 1998

**00032.4093.195    PRINT, PHOTOGRAPH**

Images 00 – 24

00 – 24                      Ground Breaking. Families and Survivors on site October 25, 1998

**00032.4093.204    PRINT, PHOTOGRAPH**

Images 00 – 30

01 – 28                      Fence Moving October 26, 1998

# 95.4094 OKCNM—EXECUTIVE DIRECTOR PHOTOGRAPH COLLECTION

Kari Ferguson Watkins was originally the Communications Director for the Memorial and later became Executive Director for the Oklahoma City National Memorial & Museum in 1999. These are photographs taken during the development and operation of the Memorial. The collection began in 1997 and continues to present. Only those images related to the International Design Competition are recorded in this finding aid.

## 00095.4094.002 PRINT, PHOTOGRAPHIC

Image 01 – 25

Viewing Design Competition, June, 1997

- 01 Exterior of building used in Bricktown for competition exhibit, Beth Tolbert standing in window, looking north, June 1997, by Kari Ferguson
- 02 Bricktown warehouse used by competition exhibit, signs were being stalled, June, 1997, looking NE, by Kari Ferguson Watkins
- 03 Exterior of Bricktown warehouse used for competition exhibit, June, 1997, looking NE, by Kari Ferguson Watkins
- 04 Installing signs for competition exhibit, June 1997, looking NE, by Kari Ferguson Watkins
- 05 One of the nearby warehouses in Bricktown burned during the exhibit. It caused some alarm for burning or smoke damage to the exhibit. This is the OCFD putting out the fire. Looking SW, June 1997, by Kari Ferguson Watkins
- 06 Viewers at the exhibit in Bricktown, June 1997, by Kari Ferguson Watkins
- 07 Viewing design competition exhibit in Bricktown, June 1997, by Kari Ferguson Watkins
- 08 Viewing the exhibit in Bricktown, June 1997, by Kari Ferguson Watkins
- 09 Viewing the exhibit in Bricktown, June 1997, by Kari Ferguson Watkins
- 10 Interview for Good Morning America (ABC), Bob Johnson (left), Phillip Thompson (right), June 1997, by Kari Ferguson Watkins
- 11 Missing
- 12 Interviewing Karen Luke in exhibit in Bricktown, June 1997, by Kari Ferguson Watkins
- 13 Interviewing Bob Johnson in exhibit in Bricktown, June 1997, by Kari Ferguson Watkins
- 14 The Welch's touring exhibit in Bricktown, media cameras tailed them, parents of Julie Welch. Looking SSW, June 1997, Photo by Kari Ferguson Watkins
- 15 Karen Luke and Bob Johnson at the entrance to the design competition in Bricktown. Looking south, June 1997, by Kari Ferguson Watkins
- 16 Design competition exhibit, June 1997, by Kari Ferguson Watkins
- 17 Karen Luke and Bob Johnson at the entrance to the design competition in Bricktown. June 1997, by Kari Ferguson Watkins
- 18 Bob Johnson (left) being interviewed during design competition exhibit. June 1997, by Kari Ferguson Watkins
- 19 Karen Luke (right) being interviewed during design competition exhibit, June 1997, by Kari Ferguson Watkins
- 20 Media personnel transmitting stories from design competition in Bricktown, June 1997, looking SE, by Kari Ferguson Watkins
- 21 Signing in at design competition in Bricktown, June 1997, by Kari Ferguson Watkins
- 22 Signing in at design competition in Bricktown, June 1997, by Kari Ferguson Watkins
- 23 Design competition exhibit in Bricktown, June 1997, Kari Ferguson Watkins
- 24 People waiting to get into design competition exhibit in Bricktown, looking NE, June 1997, by Kari Ferguson Watkins



- 25 People waiting to get into design competition exhibit in Bricktown, looking east, June 1997,  
by Kari Ferguson Watkins

### 00095.4094.003 PRINT, PHOTOGRAPHIC

Image 01 – 25

Five Finalists Design Models received, June 1997, Exhibit in Leadership Square

- 01 Receiving Susan Herrington and Mark Stankard design model at 420 N. Robinson.  
Leadership Square
- 02 Beth Tolbert helping unload Herrington and Stankard design
- 03 Unloading Herrington and Stankard design at Leadership Square
- 04 Unloading Herrington and Stankard design at Leadership Square
- 05 Unloading Herrington and Stankard design at Leadership Square
- 06 Opening the crate of the Herrington and Stankard model
- 07 Opening the crate of the Herrington and Stankard model
- 08 Opening the crate of the Herrington and Stankard model
- 09 Opening the crate of the Herrington and Stankard model
- 10 Opening the crate of the Herrington and Stankard model.
- 11 Security Guard and Fed Ex agent delivering designs in Leadership Sq.
- 12 FedEx Agent delivering design to Beth Tolbert
- 13 Inspecting Design in crate (L-R) Susan Herrington, Beth Tolbert, Bob Johnson, Jackie Jones,  
Mark Stankard
- 14 Inspecting Design in crate (L-R) Susan Herrington, Beth Tolbert, Bob Johnson, Jackie Jones.
- 15 Looking at Design. Unidentified, Betty Price (red jacket) and Mark Stankard (plaid jacket)
- 16 Betty Price looking at design in crate
- 17 Unidentified men setting up Branstetter and Casper design
- 18 Butzer Design being set up. Hans and Torrey Butzer looking on
- 19 Butzer Design being set up. Hans and Torrey Butzer looking on
- 20 Jane Thomas opening one of the model crates
- 21 Opening model of design by Rossant & Scherr. Jane Thomas and Betty Price (Director of  
Oklahoma State Arts Council)
- 22 Model of the design by James Rossant and Richard Scherr (NYC)
- 23 Model of the design by James Rossant and Richard Scherr (NYC)
- 24 Model of the design by James Rossant and Richard Scherr (NYC)
- 25 Setting up exhibit of 5 finalists in Leadership Square. Jackie Jones, Helene Fried and  
unidentified woman

### 00095.4094.010 PRINT, PHOTOGRAPHIC

Image 01 – 18

- 01 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 02 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 03 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 04 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 05 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 06 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 07 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 08 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 09 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
- 10 Judges Meeting International Design Competition, Five Finalists Design Models, June 1997

11	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
12	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
13	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
14	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
15	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
16	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
17	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997
18	Judges Meeting International Design Competition, Five Finalists Design Models, June 1997

## 00095.4094.011 PRINT, PHOTOGRAPHIC

Image 00a – 36a

00a	Media Tour of the Five Finalists design models, June 1997
01a	Missing
02a	Missing
03a	Staging Designs at Leadership Square. Helene Fried, Unknown, Mayor Ron Norick.
04a	Missing
05a	Dr. Paul Heath
06a	(L-R) Dr. Paul Heath, Mayor Ron Norick, Calvin Moser.
07a	(L-R) Unidentified, Dr. Paul Heath, Mayor Ron Norick.
08a	Missing
09a	Individuals studying the models
10a	Jack Money (Daily Oklahoman) standing. Photographer in foreground in white shirt is J. Pat Carter, AP Photographer. (Identified 08-19-2014 by Jo Wolf)
11a	Individuals studying the models
12a	Individuals studying the models
13a	Individuals studying the models
14a	Individuals studying the models
15a	Missing
16a	Individuals studying the models
17a	(L-R) Jackie Jones, Joanne Lang Riley, Cheryl Vaught.
18a	Polly Nichols being interviewed by unidentified TV Reporter.
19a	Polly Nichols being interviewed by unidentified TV Reporter.
20a	Dave Lopez making notes about designs from information posted on walls.
21a	Missing
22a	John Cole judging designs in Stage II Exhibit.
23a	Missing
24a	Individuals studying the models
25a	Individuals studying the models
26a	Missing
27a	Missing
28a	Missing
29a	Media filming model
30a	Media filming model
31a	(L-R) Unidentified Woman in white jacket, First Lady Cathy Keating and Helene Fried
32a	Missing
33a	Missing
34a	Helene Fried discussing designs with First Lady Cathy Keating
35a	Helene Fried discussing designs with First Lady Cathy Keating
36a	TV cameras photographing Helene Fried and Cathy Keating at one of the models.

**00095.4094.015A     PRINT, PHOTOGRAPHIC**

Image 01a – 28a

01a – 28a                      Media Tour of Five Finalists Design Competition Models, June 1997

**00095.4094.015B     PRINT, PHOTOGRAPHIC**

Image 29a – 36a

29a – 36a                      Media Tour of Five Finalists Design Models, June 1997

**00095.4094.016     PRINT, PHOTOGRAPHIC**

Image 01 – 31

- 01                      Design Selection Committee, Judging Stage II Design Competition - selecting winner of Outdoor Symbolic Memorial design, Leadership Square, June 1997 Calvin Moser (center)
- 02                      Missing
- 03                      Missing
- 04                      Missing
- 05                      Missing
- 06                      Missing
- 07                      Missing
- 08                      Missing
- 09                      Missing
- 10                      Missing
- 11                      Helen Fried
- 12                      Cheryl Scroggins, Lars Lerup
- 13                      Design Selection Committee, Judging Stage II Design Competition - selecting winner of Outdoor Symbolic Memorial design, Leadership Square, June 1997
- 14                      Design Selection Committee, Judging Stage II Design Competition - selecting winner of Outdoor Symbolic Memorial design, Leadership Square, June 1997
- 15                      Design Selection Committee, Judging Stage II Design Competition - selecting winner of Outdoor Symbolic Memorial design, Leadership Square, June 1997
- 16                      Missing
- 17                      (L-R) Cheryl Scroggins, Beth Tolbert, unknown, Jackie Jones
- 18                      (L-R) Bob Johnson, Cheryl Scroggins, Beth Tolbert, unknown, Jackie Jones
- 19                      Missing
- 20                      (L-R) Douglas Hollis, Bud Welch
- 21                      Missing
- 22                      (L-R) Ken Thompson, Cheryl Scroggins, Lars Lerup
- 23                      (L-R) Ken Thompson, Cheryl Scroggins
- 24                      (L-R) Helene Fried, Paul Heath, Ken Thompson
- 25                      Missing
- 26                      (L-R) Jack Cole, Luke Corbett
- 27                      Missing
- 28                      (L-R) Jackie Jones, Phillip Thompson, Cheryl Scroggins, unknown
- 29                      (L-R) Calvin Moser, Douglas Hollis, Bud Welch
- 30                      (L-R) Calvin Moser, Douglas Hollis, Bud Welch
- 31                      Stack of documents used by committee members  
Dated between June 21-30, 1997

**00095.4094.017 PRINT, PHOTOGRAPHIC**

Image 01 – 36

01 – 36

Judges Meeting International Design Competition, Five Finalists Design Models, June 1997

**00095.4094.019A PRINT, PHOTOGRAPHIC**

Image 01 – 24

- 01 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, (L-R) Tom McDaniel (back) Bob Johnson, Senator Don Nichols, Zach Taylor
- 02 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, (L-R) Karen Luke & Tom McDaniel (backs), Bob Johnson, Senator Nichols, Zach Taylor
- 03 Missing
- 04 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, (L-R) Bob Johnson, Senator Nichols, Tom McDaniel
- 05 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, touring with Senator Don Nichols
- 06 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, (L-R) Tom McDaniel, Bob Johnson, Senator Don Nichols
- 07 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, touring with Senator Don Nichols
- 08 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, (L-R) Karen Luke, Senator Don Nichols
- 09 Missing
- 10 Oklahoma Warehouse, Bricktown, Mar 1997, Stage I design competition exhibit, by G Jill Evans, (L-R) Tom McDaniel, Karen Luke, Senator Don Nichols
- 11 Model of Damaged Murrah Building in back of Station Wagon. Bob Johnson and unidentified man
- 12 Model of Damaged Murrah Building in back of Station Wagon. Bob Johnson
- 13 Model of Damaged Murrah Building in back of Station Wagon. Bob Johnson and unidentified man
- 14 Bob Johnson being interviewed. Regency Tower in background
- 15 Missing
- 16 Bob Johnson being interviewed. Murrah site in the background
- 17 Bob Johnson being interviewed. Murrah site in the background
- 18 Public viewing fence and Memorial Designs on the Fence at the Murrah Building site
- 19 Public viewing fence and Memorial Designs on the Fence at the Murrah Building site
- 20 Public viewing fence and Memorial Designs on the Fence at the Murrah Building site
- 21 TV Camera Crews and satellite trucks setting up at NW 5th and Robinson St. YWCA in background
- 22 Public viewing fence and Memorial Designs on the Fence at the Murrah Building site
- 23 Public viewing fence and Memorial Designs on the Fence at the Murrah Building site
- 24 Public viewing fence and Memorial Designs on the Fence at the Murrah Building site

**00095.4094.020 PRINT, PHOTOGRAPHIC**

Image 01 – 23

- 01 GSA Plaza, Mar 26, 1997, Judges studying design boards for Stage I design competition, looking west
- 02 GSA Plaza, Mar 26, 1997, Judges studying design boards for Stage I design competition, looking west
- 03 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking west
- 05 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking west
- 06 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east
- 08 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east
- 09 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east
- 10 GSA Plaza, Mar 26, 1997, Kari Ferguson Watkins holding design boards for judges, Stage I, looking NE
- 11 GSA Plaza, Mar 26, 1997, Kari Ferguson Watkins holding design boards for judges, Stage I, looking NE
- 12 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east
- 13 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east
- 14 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east
- 16 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east, Bob Johnson in foreground
- 17 GSA Plaza, Mar 26, 1997, Judges for Stage I design competition, looking east, Bob Johnson in foreground
- 18 GSA Plaza, Mar 26, 1997, one of the judges for Stage I design competition standing in the children's area, looking east
- 20 GSA Plaza, Mar 26, 1997, one of the judges for Stage I design competition standing in the children's area, by G Jill Evans, looking east
- 21 GSA Plaza, Mar 26, 1997, one of the judges for Stage I design competition standing in the children's area, looking east
- 22 GSA Plaza, Mar 26, 1997, Kari Ferguson Watkins holding design boards, looking NW
- 23 GSA Plaza, Mar 26, 1997, one of the design competition judges using camera, looking NW

**00095.4094.020A PRINT, PHOTOGRAPHIC**

Image 00a – 25a

- 00a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 01a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 02a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 03a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 04a Missing
- 05a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 06a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 07a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 08a Missing
- 09a Missing
- 10a Missing
- 11a Missing
- 12a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 13a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans, Sven Berg by window, Torrey Butzer in bottom left of photo

- 14a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans, Sven Berg & Torrey Butzer looking out window
- 15a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 16a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 17a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 18a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 21a Journal Record Building, April 1997, Finalists in design competition touring building, by G Jill Evans
- 22a Missing
- 23a View from window of Journal Record Building
- 24a Missing
- 25a View from window of Journal Record Building

## **00095.4094.020B PRINT, PHOTOGRAPHIC**

Image 26a – E

- 26a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans
- 27a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans
- 28a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans
- 29a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans
- 31a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans
- 32a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans
- 33a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans, Helene Fried on right
- 34a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans
- 36a Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans, note markings on wall in building designating date building was checked by rescuers
- E Journal Record Building, April 1997, Finalists in design competition tour building, by G Jill Evans

## **00095.4094.021A PRINT, PHOTOGRAPHIC**

Image 01 – 28

- 01 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 02 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 03 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 04 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 05 Missing
- 06 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 07 Missing
- 08 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 09 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 10 Missing
- 11 Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, Sydney Dobson, by G Jill Evans



- 12           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, Sydney Dobson, by G Jill Evans
- 13           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, Richard Williams, by G Jill Evans
- 14           Missing
- 15           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 16           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 17           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, Helene Fried being interviewed, by G Jill Evans
- 18           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, Helene Fried being interviewed, by G Jill Evans
- 19           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 20           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 21           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, Michelle Pride Wells, by G Jill Evans
- 22           Missing
- 23           Missing
- 24           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 25           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 26           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 27           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 28           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans

## **00095.4094.021B     PRINT, PHOTOGRAPHIC**

Image 29 – 32

- 29           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 30           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 31           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans
- 32           Bricktown, Oklahoma Hardware, first day of judging stage I, design competition, Mar 9, 1997, by G Jill Evans

## **00095.4094.022     PRINT, PHOTOGRAPHIC**

Image 01a – 06a

- 01a – 06a     International Design Competition Five Finalists, April 19, 1997, Leadership Square

**00095.4094.022A PRINT, PHOTOGRAPHIC**

Image 01 – 24

- 01 Missing
- 02 Bricktown, Oklahoma Hardware, Mar 1997, Stage I design competition, by G Jill Evans, (L-R) Bud Welch, Tom McDaniel, Luke Corbett
- 03 Bricktown, Oklahoma Hardware, Mar 1997, Stage I design competition, by G Jill Evans, (L-R) Bud Welch, Tom McDaniel, Luke Corbett
- 04 Bricktown, Oklahoma Hardware, Mar 1997, Stage I design competition
- 05 Missing
- 06 Bricktown, Oklahoma Hardware, Mar 1997, Stage I design competition
- 07 Bricktown, Oklahoma Hardware, Mar 1997, Stage I design competition, by G Jill Evans
- 08 Bricktown, Oklahoma Hardware, Mar 1997, Stage I design competition, by G Jill Evans
- 09 Missing
- 10 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 11 Missing
- 12 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 13 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans, Toby Thompson (center)
- 14 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans, Toby Thompson (center)
- 15 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 16 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 17 Missing
- 18 Missing
- 19 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 20 Missing
- 21 Missing
- 22 Bricktown, Oklahoma Hardware, Mar 1997, Stage I design competition, (L-R) Polly Nichols, unknown, Rowland Denman
- 23 Missing
- 24 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans, (L-R) Polly Nichols, unknown, Rowland Denman

**00095.4094.022B PRINT, PHOTOGRAPHIC**

Image 26 – E

- 25 Missing
- 26 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 27 Missing
- 29 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 30 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 31 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 32 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 33 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- 34 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans, Richard Haag
- 35 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans, Quick-to-see Smith
- 36 Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans
- E Reception for judges, Stage I design competition, Mar 1997, by G Jill Evans



**00095.4094.023      PRINT, PHOTOGRAPHIC**

Image 10 – 24

- 10                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work
- 11                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work
- 12                      Missing
- 13                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by K. Ferguson, judges at work
- 14                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work
- 15                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work
- 16                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work
- 17                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work
- 18                      Highline Warehouse, archives storage, Mar 1997, Jane Thomas & Harry Smith, CBS News, by Kari Ferguson
- 19                      Missing
- 20                      Bricktown, Oklahoma Hardware, Mar 1997, media covering Stage I design exhibit, by Kari Ferguson Watkins, Harry Smith, CBS News, sitting on floor.
- 21                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work
- 22                      Bricktown, Oklahoma Hardware, Stage I design competition, Mar 1997, by Kari Ferguson Watkins, judges at work

**00095.4094.023A      PRINT, PHOTOGRAPHIC**

Image 01 – 36

- 01                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 02                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 03                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 04                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 05                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Kathleen Hess, Hanno Weber, Michael Maher, Tom Toperzer
- 06                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Kathleen Hess, Hanno Weber, Michael Maher, Tom Toperzer
- 07                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Jackie Jones, Kathleen Hess, Hanno Weber, Michael Maher, Beth Tolbert
- 08                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Jackie Jones, Kathleen Hess, Hanno Weber, Michael Maher, Beth Tolbert
- 09                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Brian Branstetter being interviewed
- 10                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, media interviewing Scherr and Rossant
- 11                      Missing
- 12                      Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Torrey Butzer & Richard Williams

- 13 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Torrey Butzer & Richard Williams
- 14 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Sven Berg in tan suit, Hans Butzer in dark suit
- 15 Missing
- 16 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Mr. & Mrs. Jimmy Goodman, Sydney Dobson
- 17 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Torrey Butzer being interviewed
- 18 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Michael Maher, Kathleen Hess, Hanno Weber
- 19 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Hanno Weber team being interviewed
- 20 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 21 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 22 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 23 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans
- 24 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Jackie Jones, Bud Welch, Mrs. Welch, Don Stastny
- 25 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Jackie Jones, Bud Welch, Mrs. Welch, Don Stastny
- 26 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, media interviewing Torrey Butzer
- 27 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) J Kyle Casper, Brian Branstetter
- 28 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Kyle Casper, Brian Branstetter
- 29 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) J Kyle Casper, Brian Branstetter
- 30 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Butzers & Berg with design.
- 31 Missing
- 32 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Butzers & Berg with design
- 33 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, Butzers & Berg with design
- 34 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Michael Maher, Kathleen Hess, Hanno Weber
- 35 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Michael Maher, Kathleen Hess, Hanno Weber
- 36 Leadership Square, April 19, 1997, exhibit of five finalists' designs, by G Jill Evans, (L-R) Michael Maher, Kathleen Hess, Hanno Weber

**00095.4094.024      PRINT, PHOTOGRAPHIC**

Image 02 – 35

- 02 Leadership Square, Orientation for five finalists, April 1997, by G Jill Evans, (L-R) Hanno Weber, Kathleen Hess, Michael Maher, Karen Luke, Helene Fried
- 03 Leadership Square, Orientation for five finalists, April 1997, by G Jill Evans, (L-R) Susan Herrington, Mark Stankard, Jackie Jones
- 04 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Karen Luke, Hanno Weber, Kathleen Hess
- 05 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Karen Luke, Hanno Weber, Kathleen Hess
- 07 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Don Stastny and Sydney Dobson
- 08 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans
- 09 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans
- 12 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Don Stastny
- 13 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Rossant, Scherr
- 14 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Rossant, Scherr
- 15 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Helene Fried
- 17 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Mark Stankard, Susan Herrington
- 18 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Brian Branstetter
- 19 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Kari Ferguson speaking
- 20 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Sven Berg
- 21 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Jackie Jones
- 22 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Bob Johnson speaking
- 23 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Karen Luke speaking
- 24 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Richard Williams, Jackie Jones, Torrey Butzer, Hans Butzer, Sven Berg, Richard Scherr, James Rossant
- 25 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Richard Williams, Jackie Jones, Torrey Butzer, Hans Butzer, Sven Berg, Richard Scherr, James Rossant
- 27 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Hans Butzer (Someone has drawn on the photo and outline of Hans Butzer in Sharpie pen. Note on back "8x10, cropped-enlarged on foam core. Jo Wolf 09-20-2016)
- 28 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Michael Maher, Kathleen Hess, Hanno Weber
- 29 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Brian Branstetter
- 30 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Mark Stankard
- 31 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Beth Tolbert, Richard Williams, Jackie Jones, Torrey Butzer
- 32 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, Richard Scherr, James Rossant
- 33 Torrey Butzer. Someone has drawn a "box" around her in "sharpie" pen. Note on back 8x10. See note on back of image 27, assume for same purpose. (Jo Wolf 09-20-2016)
- 34 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) J. Kyle Casper, Brian Branstetter
- 35 Leadership Square, orientation for five finalists, April 1997, by G Jill Evans, (L-R) Richard Williams, Jackie Jones, Torrey Butzer, Hans Butzer

**00095.4094.024A      PRINT, PHOTOGRAPHIC**

Image 01 – 24

- 01                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking NW, Casper and Branstetter
- 02                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking NE, Casper and Branstetter
- 03                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking NE, Branstetter and Casper
- 04                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking NE, Branstetter and Casper
- 05                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking south, Hess, Weber and Maher
- 06                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking south, Hess, Weber and Maher
- 07                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking SE, Rossant and Scherr
- 08                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking SE, Rossant and Scherr
- 09                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking east, Scherr and Rossant
- 10                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking east, Scherr and Rossant
- 11                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking east, Scherr and Rossant
- 12                      GSA Plaza, April 1997, finalists visiting future memorial site, by G Jill Evans, looking ESE, Hess
- 13                      Media in 5th Street to cover announcement of finalists, April 1997, by G Jill Evans, looking ENE
- 14                      Media in 5th Street to cover announcement of finalists, April 1997, by G Jill Evans, looking SE
- 16                      Media parked on lot where Kirkpatrick Hotel had been, just north of YMCA, April 1997, by G Jill. Evans, St. Paul's Episcopal in background, looking north on Robinson
- 18                      Media parked on lot where Kirkpatrick Hotel had been, just north of YMCA, April 1997, by G Jill. Evans, looking NE from Murrah site across Robinson. Planters installed by AmeriCorps.
- 20                      Setting up for 2nd Anniversary and announcement of finalists in design competition, April 1997, by G Jill Evans. Looking SSE, could be Sam Lopez and Kari Ferguson Watkins
- 21                      Murrah site, on dais for 2nd Anniversary, April 1997, by G Jill Evans, looking SE, Karen Luke, unknown
- 24                      Media outside Oklahoma Hardware, Bricktown, covering Stage I design competition, April 1997, by G Jill Evans

**00095.4094.025      PRINT, PHOTOGRAPHIC**

Image 01 – 36

- 01 – 36                      Media Tour of Five Finalists Design Competition Models, June 1997

**00095.4094.026      PRINT, PHOTOGRAPHIC**

Image 01a – 36a

- 01a – 36a                      Judges Meeting for Five Finalists International Design Competition, 1997

## 00095.4094.027 PRINT, PHOTOGRAPHIC

Image 01a – 36a

01a – 36a Design Selection Committee selects winner, June 1997

## 00095.4094.028 PRINT, PHOTOGRAPHIC

Image 01a – 36a

01a – 06a Second Anniversary, April 19, 1997, Five Design Finalist - Media Day

07a – 36a International Design Competition Five Finalists, Stage II Finalists display Design Boards, April 19, 1997

## 00095.4094.029 PRINT, PHOTOGRAPHIC

Image 02 - 28

- 02 Receiving applications for Design Competition, 1996, (L-R) Joanne Riley, unknown, Sydney Dobson
- 03 Receiving applications for Design Competition, 1996, (L-R) Joanne Riley, unknown, Sydney Dobson
- 04 Joanne Riley opening applications for Design Competition, 1996
- 05 Karen Luke being interviewed about Design Competition, 1996
- 06 Karen Luke being interviewed by KOCO Channel 5 about Design Competition, 1996
- 07 School group planning to submit design came to Memorial office to pay entry fee and tour site, January 1997
- 08 School group planning to submit design came to Memorial office to pay entry fee and tour site, January 1997
- 09 School group planning to submit design came to Memorial office to pay entry fee and tour site, January 1997
- 11 School group planning to submit design came to Memorial office to pay entry fee and tour site, here they are touring the site, January 1997
- 12 School group planning to submit design came to Memorial office to pay entry fee and tour site, Richard Williams is touring the site with them, January 1997
- 13 Students on the Murrah footprint, school group planning to submit design, January 1997
- 14 Students on the Murrah footprint, school group planning to submit design, January 1997
- 15 Students on the Murrah footprint, school group planning to submit design, January 1997
- 16 Students, school group planning to submit design. On the Plaza, January 1997
- 17 Mailman delivering Design Competition applications to the Memorial office, winter 1996-7
- 18 Jane Thomas doing cartwheel in GSA Garage
- 20 Fed Ex
- 21 Neighborhood meeting, in Robinson Memorial office, 1997
- 22 Neighborhood meeting, in Robinson Memorial office, Bob Johnson standing, 1997
- 24 Delivering design board for Design Competition, 1997
- 27 Oklahoma Warehouse, 1997
- 28 Oklahoma Warehouse, 1997

**00095.4094.030 PRINT, PHOTOGRAPHIC**

Image 01 - 36a

- 01 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 02 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 03 Missing
- 04 Missing
- 05 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 06 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 07 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 08 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 09 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 10 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 11 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 12 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 13 Oklahoma Warehouse, Stage 1 Design Competition, table where selection panel worked,
- 14 Design Competition display in Oklahoma Warehouse, 03/20-24/1997, by G. Jill Evans
- 15 Oklahoma Warehouse, Stage 1 Design Competition, table where selection panel worked,
- 16 Selection panel table with Stage I designs in background, by G. Jill Evans
- 17 Selection panel table with Stage I designs in background, by G. Jill Evans
- 18 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 19 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 20 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 21 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 22 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 23 Entrance into exhibit of Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997,  
by G. Jill Evans
- 24 Entrance into exhibit of Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997,  
by G. Jill Evans
- 25 Entrance into exhibit of Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997,  
by G. Jill Evans
- 26 Entrance into exhibit of Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997,  
by G. Jill Evans
- 27 Entrance into exhibit of Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997,  
by G. Jill Evans
- 28 Letter from President Clinton on display at Stage I design exhibit, Mar & Apr 1997, by G. Jill Evans
- 29 Letter from President Clinton on display at Stage I design exhibit, Mar & Apr 1997, by G. Jill Evans
- 30 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 31 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 32 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 33 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 34 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 35 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 36 Stage I designs on display in Oklahoma Warehouse, Mar & Apr 1997, by G. Jill Evans
- 36a Don Stastny viewing designs



**00095.4094.031      PRINT, PHOTOGRAPHIC**

Image 01A – 36A

0A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
01A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
02A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
03A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
04A	Missing
05A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
06A	Missing
07A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
08A	Missing
09A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
10A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
11A	Missing
12A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
13A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
14A	Missing
15A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
16A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
17A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
18A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
19A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
20A	Missing
21A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
22A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
23A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
24A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
25A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
26A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1,

	Five Finalists, April 19, 1997
27A	Announcement of International Design Competition, Five Finalists, Boards on Fence, April 19, 1997
28A	Second Anniversary Ceremony, Announcement of International Design Competition, Stage 1, Five Finalists, April 19, 1997
29A	Karen Luke, JoAnn Pierce, Sydney Dobson
30A	Karen Luke, JoAnn Pierce, Sydney Dobson
31A	Karen Luke, JoAnn Pierce, Sydney Dobson
32A	David Higginbottom (wife Adele killed in bombing) and Polly Nichols
33A	David Higginbottom (wife Adele killed in bombing) and Polly Nichols
34A	David Higginbottom (wife Adele killed in bombing) and Polly Nichols
35A	David Higginbottom (wife Adele killed in bombing) and Polly Nichols
36A	David Higginbottom (wife Adele killed in bombing) and Polly Nichols

## 00095.4094.032B PRINT, PHOTOGRAPHIC

Image 01 – 24

01	Memorial Site, along Robinson Ave, five finalists touring future Memorial Site, April 18, 1997, by G. Jill Evans, (L-R) Richard Scherr, Hanno Weber, Brian Branstetter
02	Memorial Site, along Robinson Ave, five finalists touring future Memorial Site, April 18, 1997, by G. Jill Evans
03	Memorial Site, along Robinson Ave, five finalists touring future Memorial Site, April 18, 1997, by G. Jill Evans
04	Memorial Site, Kathleen Hess studying site near fence, April 18, 1997, by G. Jill Evans
05	Memorial Site, Kathleen Hess studying site near fence, April 18, 1997, by G. Jill Evans
06	Memorial Site, along Robinson Ave, by GSA Plaza, April 18, 1997, by G. Jill Evans, (L-R) Richard Williams, Brian Branstetter, J. Kyle Casper, Richard Scherr
07	Memorial Site, along Robinson Ave, by GSA Plaza, April 18, 1997, by G. Jill Evans
08	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, (L-R) Sven Berg, Richard Williams, Torrey Butzer, Hans Butzer (behind), Helene Fried
09	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, (L-R) Brian Branstetter, James Rossant, Richard Scherr, Sven Berg, Richard Williams
10	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, (L-R) Hanno Weber, Brian Branstetter, Michael Maher, James Rossant, Richard Scherr (behind), Torrey Butzer (back)
11	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, (L-R) James Rossant, Brian Branstetter, J. Kyle Casper, Richard Williams
12	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, Richard Williams (speaking)
13	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, (L-R) Sven Berg, Richard Williams, Hans Butzer, Torrey Butzer, Helene Fried, J. Kyle Casper, Brian Branstetter
14	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, Richard Williams (speaking)
15	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans
16	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, Richard Williams (speaking)
17	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, (L-R) Kathleen Hess, Hanno Weber, Beth Tolbert
18	GSA Plaza, finalists studying site, April 18, 1997, by G. Jill Evans, Richard Williams (in center)
19	Hans Butzer on Plaza overlooking site, April 18, 1997, by G. Jill Evans
20	Missing
21	Missing
22	Missing
23	Richard Scherr, April 18, 1997, by G. Jill Evans
24	Missing



**00095.4094.034      PRINT, PHOTOGRAPHIC**

Image 01 – 34

- 01                      2nd Anniversary, Murrah Site, under Survivor Tree, table for Family Members, Survivors and Rescue Workers, 04/19/1997, looking NW, by G. Jill Evans, (l-r behind table) Mark Bays, Jim Lang, Joanne Riley-Lang
- 02                      2nd Anniversary, Murrah Site, under Survivor Tree, table for Family Members, Survivors and Rescue Workers, 04/19/1997, looking NW, by G. Jill Evans, Mark Bays
- 03                      2nd Anniversary, Murrah Site, under Survivor Tree, table for Family Members, Survivors and Rescue Workers, 04/19/1997, looking NW, by G. Jill Evans, Mark Bays
- 04                      2nd Anniversary, Murrah Site, under Survivor Tree, table for Family Members, Survivors and Rescue Workers, 04/19/1997, looking NE, by G. Jill Evans, Mark Bays
- 05                      2nd Anniversary, Murrah Site, under Survivor Tree, table for Family Members, Survivors and Rescue Workers, 04/19/1997, looking NW, by G. Jill Evans, Mark Bays
- 06                      2nd Anniversary, Murrah Site, looking SSW, 04/19/1997, by G. Jill Evans
- 07                      2nd Anniversary, Murrah Site, looking SSW, 04/19/1997, by G. Jill Evans
- 08                      2nd Anniversary, Murrah Site, under Survivor Tree, table for Family Members, Survivors and Rescue Workers, 04/19/1997, looking N, by G. Jill Evans, (L-R) Mark Bays, unknown, Jim Lang, Joanne Riley-Lang
- 09                      2nd Anniversary, Murrah Site, under Survivor Tree, table for Family Members, Survivors and Rescue Workers, 04/19/1997, looking N, by G. Jill Evans, (L-R) Mark Bays, unknown, Jim Lang, Joanne Riley-Lang
- 10                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, (L-R) Jerry Bowers, unknown, Jerry's daughter-in-law
- 11                      2nd Anniversary, Murrah Site, looking NW, by G. Jill Evans, Jerry Bowers in center
- 12                      2nd Anniversary, Murrah Site, Richard Williams speaking with members of Color Guard, 04/19/1997, by G. Jill Evans
- 13                      2nd Anniversary, Murrah Site, gathering at site, Phillip Thompson in gold tie, looking SW, by G. Jill Evans
- 14                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, Zachery Chavez family
- 15                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, Blake Kennedy's family
- 16                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, this may be Mark Bolte's mom
- 18                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, unknown family member with rose
- 19                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, unknown boy with rose in hand
- 20                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, unknown boy with rose in hand
- 21                      2nd Anniversary, Murrah Site, gathering at site, looking WSW, 04/19/1997, by G. Jill Evans
- 22                      2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, unknown family members
- 23                      Finalists in Design Competition touring site, in front Rossant (l) and Will Jones (r), walking north on Robinson by GSA Plaza, 04/19/1997, by G. Jill Evans
- 25                      Finalists in Design Competition touring site, walking north on Robinson by GSA Plaza, 04/19/1997, by G. Jill Evans
- 27                      Finalists in Design Competition touring site. On Robinson by GSA Plaza, 04/19/1997, by G. Jill Evans
- 28                      Finalists in Design Competition touring site. On Robinson by GSA Plaza, 04/19/1997, by G. Jill Evans, (L-R) J Kyle Casper, Brian Branstetter, Beth Tolbert
- 31                      2nd Anniversary gathering at Murrah Site, in center Jackie Jones (purple jacket) and Tom Toperzer (red tie), looking NE, YMCA in background, by G. Jill Evans, 04/19/1997
- 32                      2nd Anniversary gathering at Murrah Site, Tom Toperzer (red tie), Kari Ferguson (far right), looking south, Journal Record Building in background, 04/19/1997, by G. Jill Evans

- 33 2nd Anniversary gathering at Murrah Site, right foreground, J. Kyle Casper speaking with  
Torrey Butzer looking NE, 04/19/1997, by G. Jill Evans
- 34 2nd Anniversary, Murrah Site, gathering at site, by G. Jill Evans, Susan Herrington center front

## **00095.4094.035 PRINT, PHOTOGRAPHIC**

Image 01 - 36

0A Pre-Ceremony, Second Anniversary Ceremony, Announcement of International Design  
Competition, Five Finalists, April 19, 1997

1A

2A MISSING

3A

4A

5A

6A

7A MISSING

8A

9A

10A

11A

12A

13A Second Anniversary Ceremony, Announcement of International Design Competition, Five  
Finalists, April 19, 1997

14A

15A

16A

17A

18A

19A

20A

21A

22A

23A

24A

25A

26A

27A

28A

29A

30A

31A

32A

33A MISSING

34A

35A

36A

**00095.4094.036A/B PRINT, PHOTOGRAPHIC**

Image 01 – 36

- 0A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, Mark Stankard, Susan Herrington
- 01A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) J. Kyle Casper, Brian Branstetter
- 02a Missing
- 03A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, Russel Klaus, works for City of Oklahoma City overseeing the grant funds used for redevelopment of the bombed site
- 04A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Sydney Dobson, Russell Klaus
- 05A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Russell Klaus, Bob Johnson, Don Stastny, Helene Friede
- 06A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Hanno Weber, Russell Klaus, Bob Johnson, Don Stastny, Helene Friede
- 07A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Russell Klaus, Don Stastny, Helene Friede
- 08A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, Russell Klaus speaking
- 09A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Richard Williams, Russell Klaus (speaking), Torrey Butzer, Hans Butzer, Sven Berg, Richard Scherr
- 10A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, Michael Maher in forefront
- 11A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Mark Stankard, Susan Herrington
- 12A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (-r) Mark Stankard, Susan Herrington
- 13A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Torrey Butzer, Hans Butzer, Sven Berg, Richard Scherr, James Rossant
- 14A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Karen Luke, Russell Klaus
- 15A Design Competition Finalists meeting in Leadership Square, 04/20/1997, by G. Jill Evans, (L-R) Michael Maher, Kathleen Hess, Hanno Weber
- 17A Design Competition Finalists headed to the Murrah site from Leadership Square, walking north on Robinson along Federal Courthouse, 04/20/1997, by G. Jill Evans
- 18A Design Competition Finalists headed to the Murrah site from Leadership Square, walking north on Robinson along Federal Courthouse, 04/20/1997, by G. Jill Evans
- 19A Design Competition Finalists studying the memorial site, 04/20/1997, corner of 4th and Robinson, looking NE at 1st United Methodist Church, by G. Jill Evans
- 20a Design Competition Finalists studying the memorial site, 04/20/1997, corner of 4th and Robinson, looking ENE at 1st United Methodist Church, by G. Jill Evan  
(Cannot find 21b thru 37b images at this time. refer to negatives. 09-21-2016)
- 21b Design Competition Finalists studying the memorial site, 04/20/1997, along Robinson by GSA Plaza looking south, by G. Jill Evans
- 22b Design Competition Finalists studying the memorial site, 04/20/1997, along Robinson by GSA Plaza looking south, by G. Jill Evans
- 23b Missing
- 24b Design competition finalists in GSA garage, 04/20/1997, by G. Jill Evans

25b	Design competition finalists in GSA garage, 04/20/1997, by G. Jill Evans
26b	Design competition finalists in GSA garage, 04/20/1997, by G. Jill Evans
27b	Design competition finalists in GSA garage, 04/20/1997, by G. Jill Evans
28b	Design competition finalists in GSA garage, 04/20/1997, by G. Jill Evans
29b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
30b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
31b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
32b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
33b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
34b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
35b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
36b	Design competition finalists in GSA garage exhibit, 04/20/1997, by G. Jill Evans
0E	Design competition finalists in GSA garage, 04/20/1997, by G. Jill Evans

## **00095.4094.037      PRINT, PHOTOGRAPHIC**

Image 00A – 36A

00A	MISSING
01A	Second Anniversary Ceremony, Announcement of Five Finalists in International Design Competition, Stage 1, April 19, 1997
02A	
03A	
04A	
05A	MISSING
06A	
07A	
08A	
09A	
10A	
11A	
12A	
14A	
15A	
16A	
17A	
18A	
19A	
20A	MISSING
21A	MISSING
22A	
23A	
24A	
25A	
26A	MISSING
27A	
28A	
29A	MISSING
30A	
31A	MISSING
32A	

33A  
34A  
35A  
36A

## 00095.4094.039 PRINT, PHOTOGRAPHIC

Image 00A – 36A

- 01 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans. Helene Fried being interviewed
- 02 Missing
- 03 Richard Williams
- 04 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans. Robert Campbell studying designs
- 05 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Robert Campbell studying designs
- 06 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Robert Campbell studying designs
- 07 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Jaune Quick-to-See Smith studying designs
- 08 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Jaune Quick-to-See Smith studying designs
- 09 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Jaune Quick-to-See Smith studying designs
- 10 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Adele Naude Santos studying designs
- 11 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Adele Naude Santos studying designs
- 12 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Adele Naude Santos studying designs
- 13 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Media covering work of judges
- 14 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans Media covering work of judges
- 15 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans Media
- 16 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Media covering work of judges
- 17 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, (L-R) Yvonne Maloan, Helene Fried
- 18 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Media filming Richard Haag studying design boards
- 19 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Richard Haag studying the designs
- 20 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Robert Campbell studying the designs
- 21 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Robert Campbell studying the designs
- 22 Missing
- 23 Missing

- 24 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Toby Thompson studying the designs
- 25 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Richard Williams studying the designs
- 26 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Richard Williams studying the designs
- 27 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Michaela Pride-Wells studying designs
- 28 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Michaela Pride-Wells studying designs
- 29 Missing
- 30 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Michaela Pride-Wells studying designs
- 31 Missing
- 32 Missing
- 33 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Helene Fried being interviewed by media
- 34 Design Competition Exhibit, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans

## **00095.4094.040      PRINT, PHOTOGRAPHIC**

### Image 01 – 32

- 01 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, Bill Moggridge
- 02 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, Bill Moggridge
- 03 Missing
- 04 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) (facing) Adele Naude Santos, Joanne Pierce
- 05 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, Adele Naude Santos
- 06 Missing
- 07 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, Michaela Pride-Wells
- 08 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, Toby Thompson
- 09 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, Richard Williams
- 10 Missing
- 11 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, Adele Naude Santos
- 12 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Richard Williams, unknown
- 13 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Robert Campbell, Bud Welch, Tom Toperzer
- 14 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Robert Campbell, Bud Welch, Tom Toperzer
- 15 Missing
- 16 Missing
- 17 Missing



- 18 Missing
- 19 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Roland Denman, Joanne Pierce, Adele Naude Santos
- 20 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Roland Denman, Joanne Pierce, Adele Naude Santos
- 21 Missing
- 22 Missing
- 23 Missing
- 24 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Robert Campbell, Bud Welch, Tom Toperzer
- 25 Missing
- 26 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Michael Pride-Wells, Richard Haag
- 27 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Polly Nichols, Sydney Dobson
- 28 Missing
- 29 Missing
- 30 Missing
- 31 Missing
- 32 Design Evaluation Committee at dinner at Toby Thompson's home, 03/26/1997, by G. Jill Evans, (L-R) Jaune Quick-to-See Smith (facing)

## **00095.4094.041      PRINT, PHOTOGRAPHIC**

Image 01 – 37, Black & White Images

- 01 Design Selection Team, June 1997, Don Stastny, by G. Jill Evans
- 02 Design Selection Team, June 1997, Don Stastny, by G. Jill Evans
- 03 Design Selection Team, June 1997, Tom Hall, by G. Jill Evans
- 04 Design Selection Team, June 1997, Tom Hall, by G. Jill Evans
- 05 Design Selection Team, June 1997, by G. Jill Evans, Lars Lerup, Don Stastny
- 06 Design Selection Team, June 1997, by G. Jill Evans, Lars Lerup, Don Stastny
- 07 Design Selection Team, June 1997, by G. Jill Evans, David Lopez
- 08 Design Selection Team, June 1997, by G. Jill Evans, Mayor Ron Norick
- 09 Design Selection Team, June 1997, by G. Jill Evans, Mayor Ron Norick
- 10 Design Selection Team, June 1997, by G. Jill Evans, Luke Corbett
- 11 Design Selection Team, June 1997, by G. Jill Evans, Laurie Beckelman
- 12 Design Selection Team, June 1997, by G. Jill Evans, Bud Welch
- 13 Design Selection Team, June 1997, by G. Jill Evans, Kimberly Ritchie
- 14 Design Selection Team, June 1997, by G. Jill Evans, Douglas Hollis, Jeanine Gist, David Lopez
- 15 Design Selection Team, June 1997, by G. Jill Evans, Douglas Hollis, Jeanine Gist
- 16 Design Selection Team, June 1997, by G. Jill Evans, John Cole
- 17 Design Selection Team, June 1997, by G. Jill Evans, Luke Corbett
- 18 Design Selection Team, June 1997, by G. Jill Evans, Bud Welch
- 19 Design Selection Team, June 1997, by G. Jill Evans, Ignacio Bunster-Ossa
- 20 Design Selection Team, June 1997, by G. Jill Evans, Ignacio Bunster-Ossa
- 21 Design Selection Team, June 1997, by G. Jill Evans, (L-R) Karen Luke, Kari Ferguson, Beth Tolbert
- 22 Design Selection Team, June 1997, by G. Jill Evans, Ignacio Bunster-Ossa
- 23 Design Selection Team, June 1997, by G. Jill Evans, Calvin Moser
- 24 Design Selection Team, June 1997, by G. Jill Evans, Don Stastny

25	Design Selection Team, June 1997, by G. Jill Evans, (L-R) David Lopez, Tom Hall, Helene Fried
26	Design Selection Team, June 1997, by G. Jill Evans, Helene Fried
27	Design Selection Team, June 1997, by G. Jill Evans, Helene Fried
28	Design Selection Team, June 1997, by G. Jill Evans, Calvin Moser
29	Design Selection Team, June 1997, by G. Jill Evans, Jill's art shot of glasses and writing on notepad
30	Design Selection Team, June 1997, by G. Jill Evans, Phillip Thompson
31	Design Selection Team, June 1997, by G. Jill Evans, Phillip Thompson
32	Design Selection Team, June 1997, by G. Jill Evans, Douglas Hollis
33	Design Selection Team, June 1997, by G. Jill Evans, Paul Heath
34	Design Selection Team, June 1997, by G. Jill Evans, Paul Heath
35	Design Selection Team, June 1997, by G. Jill Evans, Douglas Hollis
36	Design Selection Team, June 1997, by G. Jill Evans, Cheryl Scroggins
37	Design Selection Team, June 1997, by G. Jill Evans, Cheryl Scroggins

## 00095.4094.042 PRINT, PHOTOGRAPHIC

### Image 01 – 28

01	Missing
02	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans
03	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Helene Fried
04	Missing
05	Missing
06	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans
07	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Don Stastny discussing process and timeline with Evaluation Team
08	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Don Stastny discussing process and timeline with Evaluation Team
09	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Don Stastny discussing process and timeline with Evaluation Team
10	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Don Stastny discussing process and timeline with Evaluation Team
11	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans
12	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans
13	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, Don Stastny discussing process and timeline with Evaluation Team
14	Jackie Jones, Beth Tolbert
15	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, (L-R) Don Stastny, Jackie Jones, Beth Tolbert, identifying designers
16	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, (L-R) Don Stastny, Jackie Jones, Beth Tolbert, identifying designers
17	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, (L-R) Don Stastny, Jackie Jones, Beth Tolbert, identifying designers
18	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, (L-R) Don Stastny, Jackie Jones, Beth Tolbert, identifying designers
19	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, (L-R) Beth Tolbert, Jackie Jones, identifying designers
20	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans, (L-R) Jackie Jones, Beth Tolbert, identifying designers
21	Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,



- 22 (L-R) Don Stastny, Jackie Jones, Beth Tolbert, identifying designers  
Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,  
(L-R) Don Stastny, Jackie Jones, Beth Tolbert, identifying designers
- 23 Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,  
(L-R) Jackie Jones, Beth Tolbert, identifying designers
- 24 Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,  
(L-R) Jackie Jones, Beth Tolbert, identifying designers
- 25 Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,  
(L-R) Don Stastny, Jackie Jones, Beth Tolbert, identifying designers
- 26 Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,  
(L-R) Jackie Jones, Beth Tolbert, identifying designers
- 27 Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,  
(L-R) Jackie Jones, Beth Tolbert, identifying designers
- 28 Design Evaluation Team, Stage I, Oklahoma Warehouse, Bricktown, Mar 1997, by G. Jill Evans,  
(L-R) Jackie Jones, Beth Tolbert, identifying designers

## 00095.4094.043 PRINT, PHOTOGRAPHIC

### Image 01 – 16

- 01 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, by G. Jill Evans
- 02 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs, (standing) Don Stastny, Helene Fried
- 03 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 04 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 05 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 06 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 07 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 08 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 09 Missing
- 10 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 11 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 12 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs
- 13 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Studying designs, (L-R) Polly Nichols, Richard Williams, Sydney Dobson (standing), Robert Campbell, Cheryl Vaught (standing), Robert Haag
- 14 Missing
- 15 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Michaele Pride-Wells
- 16 Design Competition Evaluation Panel, Mar 1997, Bricktown, Oklahoma Warehouse, Michaele Pride-Wells

**00095.4094.044 PRINT, PHOTOGRAPHIC**

Image 01 – 35

01	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997,
02	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Michaela Pride-Wells
03	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Michaela Pride-Wells
04	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Polly Nichols
05	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Polly Nichols
06	Missing
07	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Richard Williams
08	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Richard Williams
09	Missing
10	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Toby Thompson
11	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Toby Thompson
12	Missing
13	Missing
14	Missing
15	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Jaune Quick-to-See Smith
16	Missing
17	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Adele Naude Santos
18	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Adele Naude Santos
19	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Art image of clipboard and note taking
20	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Richard Haag
21	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Robert Haag
22	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Robert Haag
23	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Robert Haag
22	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Robert Haag
23	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Robert Haag
24	Kari Watkins and Helene Fried
25	Missing
26	Missing
27	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Helene Fried
28	Kari Watkins, Sydney Dodson, unknown Photographers
29	Kari Watkins, Sydney Dodson, unknown Photographers
30	Missing
31	Kari Watkins, Sydney Dodson, unknown Photographers
32	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Michaela Pride-Wells
33	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Michaela Pride-Wells
34	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Michaela Pride-Wells
35	Design Competition Evaluation, Stage I, Bricktown, Oklahoma Warehouse, Mar 1997, Michaela Pride-Wells

**00095.4094.045      PRINT, PHOTOGRAPHIC**

Image 01 – 35

01	Missing
02	Missing
03	Missing
04	Missing
05	Missing
06	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
07	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
08	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
09	Missing
10	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
11	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
12	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
13	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
14	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
15	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
16	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
17	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
18	Missing
19	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, (L-R) Polly Nichols, Robert Campbell (standing), Richard Williams, Sydney Dobson
20	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
21	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, (L-R) Juane Quick-to-See Smith, Beth Tolbert (standing), Adele Naude Santos, JoAnne Pierce
22	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, Robert Campbell
23	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, Robert Campbell
25	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, Toby Thompson
26	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, (L-R) Adele Naude Santos, JoAnne Pierce, Toby Thompson
27	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, Evans discussing designs, Toby Thompson pointing to design
28	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, Toby Thompson studying design
29	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, (L-R) Polly Nichols, Sydney Dobson, Richard Williams, Robert Campbell
30	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, (L-R) Polly Nichols, Sydney Dobson, Richard Williams, Robert Campbell
31	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs
32	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, discussing designs
33	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs, (L-R) Robert Campbell, Richard Haag, Bill Moggridge, Kari Ferguson, Jaune Quick-to-See Smith
34	Design Competition Evaluation Panel, Mar 1997Oklahoma Warehouse, Bricktown, discussing designs

**00095.4094.046      PRINT, PHOTOGRAPHIC**

Image 01 – 22

- 01                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Jimmy Goodman, Phillip Thompson, Sydney Dobson (back), March 26, 1996
- 02                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Cheryl Vaught, Phillip Thompson, Richard Williams, March 26, 1996
- 03                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) John Cole, Priscilla Salyers, Kathleen Treanor, unknown, Cheryl Vaught, March 26, 1996
- 04                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) John Cole, Priscilla Salyer, March 26, 1996
- 05                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) unknown, unknown, Tim O'Connor, Sydney Dobson, Bob Johnson, March 26, 1996
- 06                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Phillip Thompson, Richard Williams, Kathleen Treanor, March 26, 1996
- 07                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, Bob Johnson, March 26, 1996
- 08                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, Kathleen Treanor, March 26, 1996
- 09                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Cheryl Vaught, Bob Johnson, March 26, 1996
- 10                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, Cheryl Vaught, March 26, 1996
- 12                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, Kim Jones-Shelton, March 26, 1996
- 13                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, Phillip Thompson, March 26, 1996
- 14                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, Jimmy Goodman, March 26, 1996
- 15                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, Bob Johnson with baby, March 26, 1996
- 16                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, John Kennedy, March 26, 1996
- 17                    420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, John Cole, March 26, 1996

- 18 420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Tim O'Connor, Bob Johnson, March 26, 1996
- 19 420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Richard Williams, Bob Johnson, March 26, 1996
- 20 420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Sydney Dobson, Bob Johnson, March 26, 1996
- 21 420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Polly Nichols, Bob Johnson, March 26, 1996
- 22 420 N. Robinson, Memorial Office, Reception when bound Mission Statements were given to Task Force Members, Spring 1996, by Kari Ferguson, (L-R) Bob Johnson, Yvonne Maloan, March 26, 1996

## **00095.4094.047      PRINT, PHOTOGRAPHIC**

### Image 07 – 27

- 07 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking NNW
- 08 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking NE, Richard Williams in brown coat
- 09 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking ENE, damaged YMCA in background
- 10 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking NE, Survivor in background
- 11 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking south at GSA Plaza
- 12 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking east
- 13 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking SE
- 14 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking north, damaged buildings are Water Resources and Athenian
- 15 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking west, Kari Ferguson (Watkins)
- 16 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking west
- 17 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking north, damaged buildings are (L-R) Water Resources, Athenian, Journal Record
- 18 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking north, damaged buildings are (L-R) Water Resources, Athenian, Journal Record
- 20 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking east
- 21 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown. On GSA Plaza overlooking footprint
- 22 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking north across the footprint at the fence and the damaged buildings



- 23 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking WNW
- 24 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking north across the footprint at the fence and the damaged buildings
- 25 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown. On GSA Plaza
- 26 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown
- 27 Murrah Site, Jan 1997, design applicants studying future Memorial site, photographer unknown, looking NE

## 00095.4094.048A PRINT, PHOTOGRAPHIC

Image 01 – 25

International Design Competition Judges/Evaluation Committee members touring Design Competition Building in Hardware Building exhibit, March 24, 1997

- 01 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 02 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 03 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 04 Missing
- 05 See Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 06 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 07 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly

- Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 08 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 09 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 10 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 11 Missing
- 12 Missing
- 13 Missing
- 14 Missing
- 15 Missing
- 16 Missing
- 17 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 18 Missing
- 19 See Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 20 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 21 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried,

- 22 JoAnn Pearce  
Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 23 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 24 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 25 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Yvonne Maloan; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce

## 00095.4094.048B PRINT, PHOTOGRAPHIC

Image 26 – 33

International Design Competition Judges/Evaluation Committee members judging Design Competition in Hardware Building exhibit, March 25-26, 1997

- 26 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan; Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke; On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 27 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 28 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 29 Missing



- 30 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 31 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 32 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce
- 33 Members of the evaluation panel that selected the five finalists in the design competition and Memorial Foundation Members, (L-R) Cheryl Vaught, Kari Watkins, Richard Williams, Toby Thompson, Bob Johnson, Bill Moggridge, Robert Campbell, Jaune Quick-To-See Smith, Richard Haag, Jackie Jones, Yvonne Maloan. Seated (L-R) Sydney Dobson, Adele Santos, Polly Nichols, Michaela Pride-Wells, Karen Luke. On floor (L-R) Don Stastny, Beth Tolbert, Helene Fried, JoAnn Pearce

## 00095.4094.049A PRINT, PHOTOGRAPHIC

Image 08 – 35, Black & White Images

- 08 Branstetter, Casper design board, by G. Jill Evans
- 10 Butzer design board, by G. Jill Evans
- 11 Butzer design board, by G. Jill Evans
- 12 Butzer design board, by G. Jill Evans
- 13 Butzer design board, by G. Jill Evans
- 14 Weber, Hess, Maher design board, by G. Jill Evans
- 15 Weber, Hess, Maher design board, by G. Jill Evans
- 16 Weber, Hess, Maher design board, by G. Jill Evans
- 17 Rossant, Scherr design board, by G. Jill Evans
- 18 Branstetter, Casper design board, by G. Jill Evans
- 19 Branstetter, Casper design board, by G. Jill Evans
- 20 Butzer design board, by G. Jill Evans
- 21 Butzer design board, by G. Jill Evans
- 25 Herrington, Stankard design board, by G. Jill Evans
- 26 Herrington, Stankard design board, by G. Jill Evans
- 28 Herrington, Stankard design board, by G. Jill Evans
- 29 Weber, Hess, Maher design board, by G. Jill Evans
- 30 Weber, Hess, Maher design board, by G. Jill Evans
- 31 Butzer design board, by G. Jill Evans
- 32 Branstetter, Casper design board, by G. Jill Evans
- 33 Branstetter, Casper design board, by G. Jill Evans
- 34 Rossant, Scherr design board, by G. Jill Evans
- 35 Rossant, Scherr design board, by G. Jill Evans

**00095.4094.049B PRINT, PHOTOGRAPHIC**

Image 08 – 35, Black &amp; White Images

- 01 Rossant, Scherr design board, by G. Jill Evans
- 02 Rossant, Scherr design board, by G. Jill Evans
- 03 Rossant, Scherr design board, by G. Jill Evans
- 04 Rossant, Scherr design board, by G. Jill Evans
- 05 Branstetter, Casper design board, by G. Jill Evans
- 06 Branstetter, Casper design board, by G. Jill Evans
- 07 Butzer design board, by G. Jill Evans
- 08 Butzer design board, by G. Jill Evans
- 09 Butzer design board, by G. Jill Evans
- 10 Weber, Hess, Maher design board, by G. Jill Evans
- 11 Weber, Hess, Maher design board, by G. Jill Evans
- 12 Herrington, Stankard design board, by G. Jill Evans
- 13 Herrington, Stankard design board, by G. Jill Evans
- 14 Herrington, Stankard design board, by G. Jill Evans
- 15 Herrington, Stankard design board, by G. Jill Evans
- 16 Herrington, Stankard design board, by G. Jill Evans
- 17 Weber, Hess, Maher design board, by G. Jill Evans
- 18 Weber, Hess, Maher design board, by G. Jill Evans

**00095.4094.049C PRINT, PHOTOGRAPHIC**

Image 14 – 24, Black &amp; White Images

- 14 Rossant, Scherr design board, by G. Jill Evans
- 15 Rossant, Scherr design board, by G. Jill Evans
- 16 Rossant, Scherr design board, by G. Jill Evans
- 17 Weber, Hess, Maher design board, by G. Jill Evans
- 18 Herrington, Stankard design board, by G. Jill Evans
- 19 Herrington, Stankard design board, by G. Jill Evans
- 20 Herrington, Stankard design board, by G. Jill Evans
- 21 Herrington, Stankard design board, by G. Jill Evans
- 22 Weber, Hess, Maher design board, by G. Jill Evans
- 23 Weber, Hess, Maher design board, by G. Jill Evans
- 24 Herrington, Stankard design board, by G. Jill Evans

**00095.4094.050 PRINT, PHOTOGRAPHIC**

Image 01 – 16

- 01 Federal Express delivering design boards to 420 N. Robinson, Mar 1997, by Kari Ferguson
- 02 Federal Express delivering design boards to 420 N. Robinson, Mar 1997, by Kari Ferguson
- 03 Design boards being delivered to Memorial office, 420 N. Robinson, Mar 1997, by Kari Ferguson
- 05 Memorial office, 420 N. Robinson, Mar 1997, by Kari Ferguson, TV camera man, Phyllis Stough, Peg Malloy
- 06 Beth Tolbert in Memorial office, 420 N. Robinson, Mar 1997, by Kari Ferguson
- 07 Peg Malloy & Beth Tolbert in Memorial office, 420 N. Robinson, May 1997, by Kari Ferguson
- 10 Bricktown, Oklahoma Hardware, Mar 1997, by Kari Ferguson, JoAnne Pierce
- 11 Bricktown, Oklahoma Hardware, Mar 1997, by Kari Ferguson, Sydney Dobson & JoAnne Pierce
- 12 Federal Express delivering design boards to Oklahoma Warehouse, Mar 1997, by Kari Ferguson

- 13 Federal Express delivering design boards to Oklahoma Warehouse, Mar 1997, by Kari Ferguson
- 14 Federal Express delivering design boards to Oklahoma Warehouse, Mar 1997, by Kari Ferguson
- 15 Missing
- 16 Kari Ferguson unloading design boards at Oklahoma Warehouse, Bricktown, May 1997, photographer unknown

## **00095.4094.051 PRINT, PHOTOGRAPHIC**

Image 01 – 24

- A Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 01 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 02 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 03 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 04 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans, this area became the entrance for the exhibit
- 05 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 06 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 07 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 08 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 09 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 10 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 11 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 12 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 13 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans, Kari Ferguson
- 14 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 15 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 16 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 17 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 18 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 19 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 20 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 21 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 22 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 23 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans
- 24 Oklahoma Warehouse, Bricktown, before preparations for design exhibit, Feb 1997, by G. Jill Evans

## **00095.4094.052A PRINT, PHOTOGRAPHIC**

Image 00 – 34

- 00 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 01 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 02 Media preparing to interview Bud Welch, Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans
- 03 Media preparing to interview Bud Welch, Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans
- 04 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards

- 05 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 06 Missing
- 07 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards and media videoing design boards
- 08 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 09 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design board
- 10 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, green tags designated hosts and hostesses, (L-R) unknown, Sam Lopez
- 11 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 12 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards and media videoing design boards
- 13 Missing
- 14 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 17 Missing
- 18 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public signing in to view design boards
- 19 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards, Betty Price in black suit
- 20 Missing
- 21 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards, Charlie Rountree
- 22 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards, Betty Price in black suit with gold & black scarf
- 23 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards, Betty Price in black suit with gold & black scarf, Sandy Cole in back right
- 24 Oklahoma Ware house, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public entering to view designs, Charlie Rountree greeting
- 25 Oklahoma Ware house, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public entering to view designs, Charlie Rountree greeting
- 26 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, Bud Welch being interviewed
- 27 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 28 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, Jane Thomas repairing design boards
- 29 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, Jane Thomas repairing design boards
- 30 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, Jane Thomas repairing design boards
- 31 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, (L-R) Sam Lopez, Penny Williams, unknown
- 32 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, (L-R) Sam Lopez, Penny Williams, unknown

- 33 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 34 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 35 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards

## **00095.4094.053A PRINT, PHOTOGRAPHIC**

Image 01 – 35

- 01 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards
- 02 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards
- 03 Joanne Riley & Nancy Ingram minding Information Desk at Design Competition exhibit, Stage I, Mar 1997Oklahoma Warehouse, by G. Jill Evans
- 04 Joanne Riley & Nancy Ingram minding Information Desk at Design Competition exhibit, Stage I, Mar 1997Oklahoma Warehouse, by G. Jill Evans
- 05 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans public viewing design boards
- 06 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans public viewing design boards
- 07 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans public viewing design boards
- 08 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans public viewing design boards
- 09 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans public viewing design boards
- 10 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans public viewing design boards
- 11 Oklahoma Warehouse, Bricktown
- 12 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards
- 13 Missing
- 14 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, (L-R) Janet Beck, Kay Ice(?), Jackie Jones, Beth Tolbert
- 15 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards
- 16 Missing
- 17 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards, Deb Ferrell-Lynn and husband (white shirt)
- 18 Missing
- 19 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards, (L-R) Jim Tolbert, Tom Toperzer, Sunni Mercer
- 20 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards, (L-R) Sunni Mercer (back) Jim Tolbert, Tom Toperzer
- 21 Missing
- 22 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards, (L-R) Jim Tolbert, Tom Toperzer, Sunni Mercer
- 23 Missing



- 24 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans, public viewing design boards, (L-R) Jim Tolbert, Tom Toperzer, Sunni Mercer
- 25 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 26 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 27 Dr. Brian Espe at Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 28 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 29 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 30 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 31 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 32 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 33 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 34 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans
- 35 Oklahoma Warehouse, Bricktown, Mar 1997, Design Competition exhibit Stage I, by G. Jill Evans

## **00095.4094.053B PRINT, PHOTOGRAPHIC**

Image 25 – 35

- 25 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, (L-R) Jim Tolbert, Tom Toperzer, Sunni Mercer
- 26 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, (L-R) Jim Tolbert, Tom Toperzer, Sunni Mercer
- 27 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, (L-R) unknown, Dr. Espe
- 28 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 29 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 30 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 31 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 32 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards, (L-R) Sunni Mercer, Tom Toperzer, unknown, Peg Malloy
- 33 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards, (L-R) Sunni Mercer, Tom Toperzer
- 34 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards
- 35 Oklahoma Warehouse, Design Competition exhibit, Stage I, Mar 1997, by G. Jill Evans, public viewing design boards

**00095.4094.054A PRINT, PHOTOGRAPHIC**

Image 00A – 21A

(All photographs by G. Jill Evans)

0A	Oklahoma Hardware, Bricktown, Competition, Stage I, Exhibit, spring 1997, photo by G. Jill Evans, (L-R) Laird and Rogene Hughes
01A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (facing) Bruce Bockus, photo by G. Jill Evans
03A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Kay Goebel in white coat
04A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Kay Goebel in white coat
05A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Paul Murrah looking at designs
06A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (L) Bob Johnson with (R) Paul Murrah
07A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (L) Bob Johnson with (R) Paul Murrah
08A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Betty Price in center
09A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Betty Price in center
10A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Betty Price in black leather coat
11A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Bruce Bockus
12a	Missing
13A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (L) Linda Lambert, (R) Kay Goebel
14A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
15A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
16A	Minding the sign-in and information desk in Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, Spring 1997, (L-R) Nancy Ingram, Patti Hall
17A	Minding the sign-in and information desk in Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, Spring 1997, (L-R) Nancy Ingram, Patti Hall
18A	Minding the sign-in and information desk in Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, Spring 1997, (L-R) Nancy Ingram, Patti Hall
19A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Beth Shortt
20A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Beth Shortt
21A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997

**00095.4094.054B PRINT, PHOTOGRAPHIC**

Image 22 – 21A

(All photographs by G. Jill Evans)

22	Missing
23	Missing
24	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
25	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (L-R) Florence Rogers, Patti Hall
26	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997

27	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
28	Missing
29	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
30	Oklahoma Hardware, Bricktown, Competition Exhibit
31	Missing
32	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
33	Missing
34	Missing
35	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Bob Johnson
36	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Bob Johnson

## **00095.4094.055      PRINT, PHOTOGRAPHIC**

Image 01A – 24A

(All photographs by G. Jill Evans)

01A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Governor Frank Keating in gray suit
02A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (L-R) Unknown, Bob Johnson, Governor Keating, Kari Watkins, Karen Luke
03A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (L-R) Unknown, Governor Keating, Bob Johnson, Kari Watkins, Karen Luke, Unknown
05A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Governor Keating touring
06A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, Governor Keating touring
07A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, (L-R) Governor Keating, Bob Johnson, Karen Luke, Kari Watkins
10A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
11A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
13	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
14A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
15A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
17A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
18A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
19A	Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997
20A	Media and parking outside of Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, looking SE
21A	Media and parking outside of Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, looking SE
22A	Media and parking outside of Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, looking SE
23A	Media and parking outside of Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, looking SE
24A	Media and parking outside of Oklahoma Hardware, Bricktown, Competition Exhibit, Stage I, spring 1997, looking SE

## **00095.4094.056A      PRINT, PHOTOGRAPHIC**

Image 01 – 32

(All photographs by G. Jill Evans)

01	Judging Stage I Design Competition, Oklahoma Hardware, Bricktown, Spring 1997
02	Judging Stage I Design Competition, Oklahoma Hardware, Bricktown, Spring 1997



- 03 Judging Stage I Design Competition, Oklahoma Hardware, Bricktown, Spring 1997
- 04 Design Competition, Stage I, judges and advisors walking west on Sheridan in Bricktown
- 05 Design competition, Stage I, judges and advisors walking west on Sheridan in Bricktown, Looking NE
- 06 Design competition, Stage I, judges and advisors walking west on Sheridan in Bricktown, Looking NE
- 07 Design competition, Stage I, judges and advisors walking west on Sheridan in Bricktown, Looking NE
- 08 Design competition, Stage I, judges and advisors walking west on Sheridan in Bricktown, Looking NE, (L-R) Toby Thompson, Bob Johnson, Richard Williams
- 09 Richard Williams, walking west on Sheridan in Bricktown, Looking NE
- 10 (L-R) Robert Campbell, Jackie Jones, Polly Nichols, walking west on Sheridan in Bricktown, Looking NE
- 11 (L-R) Robert Campbell, Jackie Jones, Polly Nichols, walking west on Sheridan in Bricktown, Looking NE
- 12 (L-R) Robert Campbell, Jackie Jones, Polly Nichols, walking west on Sheridan in Bricktown, Looking NE
- 13 Kari Watkins sitting on bench by SE corner of GSA Plaza with design boards from Design Competition, Stage I, spring 1997
- 14 (L-R) Richard Williams, Beth Tolbert, Kari Watkins. On SE corner of GSA Plaza with design boards from Design Competition, Stage I, spring 1997
- 15 One of the judges with Jackie Jones on GSA Plaza
- 16 Missing
- 17 Toby Thompson (L) and Bob Johnson (R) walking west on 4th Street along south side of GSA Plaza
- 18 Don Stastny at Memorial Fence
- 19 Don Stastny at Memorial Fence
- 20 Adele Nauti' Santos walking south along fence. Don Stastny at far right by fence. Spring 1997
- 21 (L-R) Bill Moggridge, Helene Fried (behind) Sidney Dobson, Jaune Quick-To-See Smith, Richard Haag, unknown on NW corner of Memorial Fence, Spring 1997, looking north at Water Resources Board Building
- 22 (L-R) Bill Moggridge, Jaune Quick-To-See Smith, Helene Fried, Richard Haag at NW corner of Memorial Fence, Spring 1997, looking north at Water Resources Board
- 23 Missing
- 24 Sidney Dobson (tan suit) at NW corner of Memorial Fence, spring 1997, looking NE at Water Resources Board, Athenian and Journal Record Building
- 25 Crystal Radcliff (red jacket) and Sydney Dobson (tan suit) at NW corner of Memorial Fence, spring 1997, looking NE at Water Resources Board, Athenian and Journal Record Building, Spring 1997
- 26 (L-R) Sydney Dobson, Crystal Radcliff, Michaele Pride-Wells, walking south on Harvey, Water Resources Board in background, spring 1997, looking north
- 27 (L-R) Sydney Dobson, Crystal Radcliff, Michaele Pride-Wells, walking south on Harvey, Water Resources Board, Athenian and Journal Record Building in background, Spring 1997, looking north
- 28 Competition selection committee, Stage I, On GSA Plaza, looking NE at YMCA
- 29 Competition selection committee, Stage I, On GSA Plaza, looking NE at YMCA, spring 1997
- 30 Competition selection committee, Stage I, On GSA Plaza, looking NE at YMCA, spring 1997
- 31 Competition selection committee, Stage I, On GSA Plaza, looking East at First United Methodist Church, spring 1997
- 32 Competition selection committee, Stage I, On GSA Plaza, looking east, spring 1997

**00095.4094.056B PRINT, PHOTOGRAPHIC**

Image 33 – 0E

(All photographs by G. Jill Evans)

- 33 Competition Selection committee, Stage I, looking at potential finalists design boards on GSA Plaza, looking NE at YMCA, spring 1997
- 34 Competition Selection committee, Stage I, looking at potential finalists design boards on GSA Plaza, looking NE at YMCA, spring 1997
- 35 Competition Selection committee, Stage I, looking at potential finalists design boards on GSA Plaza, looking NE at YMCA, spring 1997
- 36 Competition Selection committee, Stage I, looking at potential finalists design boards on GSA Plaza, looking NE at YMCA, spring 1997
- 0E Competition Selection committee, Stage I, looking at potential finalists design boards on GSA Plaza, looking east at America's Kids' playground area, note fence still partially in place, spring 1997

**00095.4094.057A PRINT, PHOTOGRAPHIC**

Image 01 – 21

(All photographs by G. Jill Evans)

- 01 (L-R) Jaune Quick-To-See Smith, Adele Naude' Santos, Beth Tolbert, during design selection, Stage I, Oklahoma Hardware, Bricktown, Spring 1997
- 01 (L-R) Jaune Quick-To-See Smith, Bob Johnson, Adele Naude' Santos, Beth Tolbert, during design selection, Stage I, Oklahoma Hardware, Bricktown, Spring 1997
- 02 (L-R) Robert Campbell, Bill Moggridge, Richard Haag, during design selection, Stage I, Oklahoma Hardware, Bricktown, Spring 1997
- 03 (L-R) Toby Thompson, Michael Pride-Wells, during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 04 (L-R) Toby Thompson, Michael Pride-Wells, during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 05 (L-R) Bill Moggridge, Richard Haag, during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 06 (L-R) Richard Haag, Bob Johnson, Jaune Quick-To-See Smith, Beth Tolbert, during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 07 Jaune Quick-To-See Smith during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 08 Toby Thompson during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 09 Michael Pride-Wells during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 10 Missing
- 11 Discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 12 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 13 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 14 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 15 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 16 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997

- 17 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 18 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 19 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 20 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 21 Looking at design boards during discussions during design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997

## **00095.4094.057B PRINT, PHOTOGRAPHIC**

Image 22 – 33

(All photographs by G. Jill Evans)

- 22 Don Stastny looking at design boards during discussions for design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 23 Don Stastny looking at design boards during discussions for design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 24 (L-R) Polly Nichols, Richard Williams, JoAnn Pearce, during discussions on design selection, Stage I, Oklahoma Hardware, Bricktown, Spring 1997
- 25 Missing
- 26 (L-R) Don Stastny, Polly Nichols, Helene Fried, during discussions on design selection, Stage I, Oklahoma Hardware, Bricktown, Spring 1997
- 27 Notes taken during discussions on design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 28 Notes and glasses during discussion on design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 29 Notes and glasses during discussion on design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 30 Notes and glasses during discussion on design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 31 (L-R) Sydney Dobson, Kari Watkins, Cheryl Vaught, JoAnn Pearce, Richard Williams, during discussion on design selection, Stage I
- 32 Discussions on design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997
- 33 Discussions on design selection, Stage I, Oklahoma Hardware, Bricktown, spring 1997

## **00095.4094.058 PRINT, PHOTOGRAPHIC**

Image 02A – 13A

(All photographs by G. Jill Evans)

- 02A Gamma Phi Betas who worked on the design competition, (L-R) Natalie Bonney, Kari Watkins, Cheryl Vaught, (seated) Jane Thomas, spring 1997
- 07A Gamma Phi Betas who worked on the design competition, (L-R) Natalie Bonney, Kari Watkins, Cheryl Vaught, (seated) Jane Thomas, spring 1997
- 09A Gamma Phi Betas who worked on the design competition, (L-R) Natalie Bonney, Kari Watkins, Cheryl Vaught, (seated) Jane Thomas, spring 1997
- 13A Gamma Phi Betas who worked on the design competition, (L-R) Natalie Bonney, Kari Watkins, Cheryl Vaught, (seated) Jane Thomas, spring 1997

## 00095.4094.59 PRINT, PHOTOGRAPHIC

Image 0A – 24A

(Photographs by Kari Watkins)

- 0A First Memorial office and signage at 424 N. Robinson. Looking east. 1997
- 01 First Memorial office and signage at 424 N. Robinson. Looking east. 1997
- 02 First Memorial office and signage at 424 N. Robinson. Looking east. 1997
- 03 First Memorial office and signage at 424 N. Robinson. Looking east. 1997
- 04 First Memorial office and signage at 424 N. Robinson. Looking east. 1997
- 05 Joanne (Lange) Riley receiving design boards for Design Competition, Stage I, in Memorial Office in Bank of Oklahoma 1997
- 07 Oklahoma Hardware in Bricktown before exhibit, 1997
- 09 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 10 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 11 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 14 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 16 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 18 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 20 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 21 Karen Luke sweeping street on north side of Oklahoma Hardware
- 22 Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I
- 24 Workers who set up exhibit space for Design Competition, Stage I, with Jackie Jones (L) and Beth Tolbert (R)
- 24A Setting up Oklahoma Hardware for exhibit, Design Competition, Stage I

## 00095.4094.60A PRINT, PHOTOGRAPHIC

Image 01 – 21

(Photographs by G. Jill Evans)

- 01 Interviewing Helene Fried in Memorial Office in Bank of Oklahoma 1997
- 02 Interviewing Helene Fried in Memorial Office 1997
- 03 Interviewing Helene Fried in Memorial Office, 1997
- 04 Helene Fried on telephone in Memorial Office, 1997
- 05 Kari Watkins in Memorial Office, 1997
- 06 Oklahoma Hardware ready to hang design boards in Design Competition, Stage I
- 07 Oklahoma Hardware ready to hang design boards in Design Competition, Stage I
- 08 Oklahoma Hardware ready to hang design boards in Design Competition, Stage I
- 10 Helene Fried (L) and Jackie Jones (R) in Oklahoma Hardware
- 11 Helene Fried (L) and Jackie Jones (R) in Oklahoma Hardware
- 12 Getting Oklahoma Hardware ready to hang design boards for Design Competition, Stage I
- 14 Getting Oklahoma Hardware ready to hang design boards for Design Competition, Stage I
- 18 Helene Fried (L) and Jackie Jones (R)
- 19 Helene Fried (L) and Jackie Jones (R)
- 21 Jackie Jones, 1997

**00095.4094.60B      PRINT, PHOTOGRAPHIC**

Image 25 – 27

(Photographs by G. Jill Evans)

- 25                      Jackie Jones (L) and Helene Fried in doorway at Oklahoma Hardware, Bricktown, 1997
- 26                      Helene Fried (L) and Jackie Jones in Oklahoma Hardware in preparation for the Design Competition, Stage I, exhibit, spring 1997
- 27                      Helene Fried (L) and Jackie Jones in Oklahoma Hardware in preparation for the Design Competition, Stage I, Exhibit March 17 - April 19, 1997

**00095.4094.61      PRINT, PHOTOGRAPHIC**

Image 01A – 23A

(Photographs by G. Jill Evans)

- 01A                    Preparing Oklahoma Hardware for the Design Competition, Stage I, exhibit, spring 1997
- 02A                    Preparing Oklahoma Hardware for the Design Competition, Stage I, exhibit, spring 1997
- 03A                    Preparing Oklahoma Hardware for the Design Competition, Stage I, exhibit, spring 1997
- 04A                    Preparing Oklahoma Hardware for the Design Competition, Stage I, exhibit, spring 1997
- 05A thru 23A        Preparing Oklahoma Hardware for the Design Competition, Stage I, exhibit, spring 1997

**00095.4094.63      PRINT, PHOTOGRAPHIC**

Image 01 – 36B, Black &amp; White Image

(Photographs by G. Jill Evans)

- 01                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 02                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 04                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 05                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 07                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 08                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 10                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 12                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 20                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 22                      420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, Spring 1997
- 25-36                420 N Robinson, Opening entries in design competition, Stage I, (L-R) Jackie Jones, Beth Tolbert, spring 1997

**00095.4094.64 PRINT, PHOTOGRAPHIC**

Image 01 – 34, Black &amp; White Image

(Photographs by G. Jill Evans)

- 01 Finalists in design competition revisiting footprint, 1997, Mark Stankard
- 02 Finalists in design competition revisiting footprint, 1997, Mark Stankard
- 03 Finalists in design competition revisiting footprint, 1997, (L-R) Sven Berg, Torrey Butzer, Mark Stankard
- 04 Finalists in design competition revisiting footprint, 1997, (center) Unknown (with Hanno Weber)
- 05 Finalists in design competition revisiting footprint, 1997, (center) Sven Berg
- 06 Finalists in design competition revisiting footprint, 1997, (L-R) Kathy Wyche, Kathleen Hess (with Hanno Webber), Susan Herrington
- 07 Finalists in design competition viewing site from Journal Record Building, 1997, Hans Butzer
- 08 Finalists in design competition viewing site from Journal Record Building, 1997, Hanno Weber
- 09 Finalists in design competition viewing site from Journal Record Building, 1997, Hanno Weber
- 10 Finalists in design competition viewing site from Journal Record Building, 1997, James Rossant
- 11 Finalists in design competition viewing site from Journal Record Building, J. Kyle Casper, James Rossant
- 12 Finalists in design competition viewing site from Journal Record Building, Sven Berg
- 13 Finalists in design competition viewing site from Journal Record Building, Sven Berg
- 14 Finalists in design competition viewing site from Journal Record Building, Sven Berg
- 15 Finalists in design competition viewing site from GSA Plaza, (L-R) Richard Williams, Torrey Butzer
- 16 Finalists in design competition viewing site from GSA Plaza, Richard Scherr
- 17 Finalists in design competition viewing site from GSA Plaza, James Rossant
- 18 Finalists in design competition viewing site from GSA Plaza, (L-R) Hanno Weber, Unknown (with Hanno Weber), Richard Scherr
- 19 Finalists in design competition viewing site from GSA Plaza, (L-R) Hanno Weber, Unknown (with Hanno Weber)
- 20 Finalists in design competition viewing site from GSA Plaza, (L-R) Kathy Wyche, Kathleen Hess (with Hanno Weber), Hanno Weber
- 21 Finalists in design competition viewing site from GSA Plaza, J. Kyle Casper and Brian Branstetter
- 22 1997, J. Kyle Casper and Brian Branstetter
- 23 On GSA Plaza with design competition finalists, 1997, Beth Tolbert
- 24 On GSA Plaza with design competition finalists, 1997, Beth Tolbert
- 25 On GSA Plaza with design competition finalists, 1997, looking north, Helene Fried
- 26 On GSA Plaza, 1997, Torrey Butzer
- 27 On GSA Plaza, 1997, Hans Butzer
- 28 On GSA Plaza, 1997, Kathleen Hess and Hanno Weber
- 29 Viewing site from GSA Plaza, 1997, Kathleen Hess and Hanno Weber
- 30 Viewing site from GSA Plaza, 1997, Hans Butzer
- 31 Viewing site from GSA Plaza, 1997, Hans Butzer
- 32 Viewing site from GSA Plaza, 1997, (L-R) Unknown, Hanno Weber
- 33 Viewing site from GSA Plaza, 1997, (L-R) unknown, Hanno Weber
- 34 Viewing site from GSA Plaza, 1997, Hanno Weber team, (L-R) Kathleen Hess, Unknown, Hanno Weber



**00095.4094.65 PRINT, PHOTOGRAPHIC**

Image 01 – 34, Black & White Image

(Photographs by G. Jill Evans)

- 01 Briefing for design competition finalists, Leadership Square, 1997, (L-R) Russell Klaus, Don Stastny, Helene Fried
- 02 Briefing for design competition finalists, Leadership Square, 1997
- 03 Briefing for design competition finalists, Leadership Square, 1997, Russell Klaus speaking, Helene Fried holding map
- 04 Briefing for design competition finalists, Leadership Square, 1997
- 05 Briefing for design competition finalists, Don Stastny (standing)
- 06 Design competition finalists being briefed, Leadership Square, 1997
- 07 Design competition finalists being briefed, Leadership Square, 1997, Russell Klaus speaking
- 08 Design competition finalists being briefed, Leadership Square, 1997, Russell Klaus speaking
- 09 Russell Klaus briefing design competition finalists, Leadership Square, 1996
- 10 Briefing for design competition finalists, Leadership Square, 1997, Mark Stankard (L), Susan Herrington
- 11 Briefing for design competition finalists, Leadership Square, 1997, Mark Stankard (L), Susan Herrington
- 12 Design competition finalists walking north on Robinson, between Kerr-McGee and 4th, west side, 1997
- 13 Design competition finalists walking north on Robinson, between Kerr-McGee and 4th, west side, 1997
- 14 Design competition finalists walking north on Robinson, between Kerr-McGee and 4th, west side, 1997
- 15 Member of Dallas Team touring site as design competition finalists, 1997
- 16 Member of Dallas Team touring site as design competition finalists, 1997
- 17 Richard Williams hosting design competition finalists at Memorial site, 1997
- 18 Design competition finalists revisiting site, (center) member of Hanno Weber team
- 19 Design competition finalists visiting footprint, 1997
- 20 Hans Butzer on footprint as competition finalist, 1997
- 21 Hans Butzer photographing on footprint as competition finalist, 1997
- 22 Don Stastny standing on Murrah footprint, 1997
- 23 Murrah footprint, Member of Dallas team visiting site as design competition finalist, 1997
- 24 Helene Fried standing on Murrah footprint, 1997
- 25 Kathleen Hess studying Memorial site as design competition finalist, 1997
- 26 Sven Berg studying Memorial site as design competition finalist, 1997
- 27 Sven Berg studying Memorial site as design competition finalist, 1997
- 28 Design competition finalists studying Memorial site, 1997
- 29 Design competition finalists studying Memorial site, 1997
- 30 Hanno Weber studying Memorial site, 1997
- 31 Hanno Weber and Kathleen Hess photographing on future Memorial site, 1997
- 32 Hanno Weber and Kathleen Hess photographing on future Memorial site, 1997
- 33 Hanno Weber and Kathleen Hess studying future Memorial site, 1997
- 34 Hanno Weber and Kathleen Hess studying future Memorial site, 1997
- 35 Hanno Weber and Kathleen Hess studying future Memorial site, 1997
- 36 Design competition finalists studying Memorial site, 1997

**00095.4094.66 PRINT, PHOTOGRAPHIC**

Image 01a – 36a, Black &amp; White Image

(Photographs by G. Jill Evans)

01a – 26a Second Anniversary, April 19, 1997

**00095.4094.67 PRINT, PHOTOGRAPHIC**

Image 01A – 36A, Black &amp; White Image

(Photographs by G. Jill Evans)

- 01A Briefing competition finalists, Spring 1997, (L-R) Helene Fried, Michael Mahon, Beth Tolbert, Kathleen Hess, Hanno Weber
- 02A Briefing competition finalists, spring 1997
- 03A Briefing competition finalists, spring 1997, Leadership Square
- 04A Briefing competition finalists, spring 1997, Leadership Square
- 05A Briefing competition finalists, spring 1997, Leadership Square
- 06A Briefing competition finalists, spring 1997, Leadership Square, forefront (L-R) James Rossant, Richard Scherr
- 07A Briefing competition finalists, J. Kyle Casper
- 08A Briefing competition finalists, spring 1997, Leadership Square, (L-R) Susan Herrington, J. Kyle Casper
- 09A JoAnn Pearce at briefing for competition finalists, spring 1997, Leadership Square
- 10A Helene Fried briefing competition finalists, spring 1997, Leadership Square
- 11A Helene Fried briefing competition finalists, spring 1997, Leadership Square
- 12A Briefing competition finalists, spring 1997, Leadership Square, (L-R) Mark Stankard, Susan Herrington
- 13A Briefing competition finalists, spring 1997, Leadership Square, (L-R) Mark Stankard, Susan Herrington
- 14A Kari Watkins (L) and Sydney Dobson during briefing for competition finalists, spring 1997, Leadership Square
- 15A Brian Branstetter at briefing for competition finalists, spring 1997, Leadership Square
- 16A Kari (Ferguson) Watkins briefing competition finalists, spring 1997, Leadership Square
- 17A Kari (Ferguson) Watkins briefing competition finalists, spring 1997, Leadership Square
- 18A Briefing for competition finalists, spring 1997, Leadership Square, (L-R) foreground: James Rossant, Richard Scherr, Sven Berg, Hans Butzer
- 19A Bob Johnson briefing competition finalists, spring 1997, Leadership Square
- 20A Karen Luke briefing competition finalists, spring 1997, Leadership Square
- 21A Briefing for competition finalists, spring 1997, Leadership Square, (L-R) Michael Mahon, Kathleen Hess, Hanno Weber, Karen Luke (standing)
- 22A Briefing for competition finalists, Spring 1997, Leadership Square, (L-R) Richard Williams, Sydney Dobson (in back), Jackie Jones, Torrey Butzer, Hans Butzer, Sven Berg (behind Hans), Richard Scherr, James Rossant
- 23A Briefing for competition finalists, Spring 1997, Leadership Square, (L-R) Torrey Butzer, Hans Butzer, Sven Berg (behind Hans), Richard Scherr, James Rossant
- 24A Briefing for competition finalists, Spring 1997, Leadership Square, (L-R) Hans Butzer, Richard Scherr, James Rossant, JoAnn Pearce, Mark Stankard
- 25A Richard Scherr (L) and James Rossant at briefing for competition finalists, spring 1997, Leadership Square
- 26A (L-R) Michael Mahon, Kathleen Hess, Hanno Weber at briefing for competition finalists, spring 1997, Leadership Square



- 27A (L-R) Michael Mahon, Kathleen Hess, Hanno Weber at briefing for competition finalists, spring 1997, Leadership Square
- 28A Mark Stankard and Susan Herrington at briefing for competition finalists, spring 1997, Leadership Square
- 29A Susan Herrington at briefing for competition finalists, spring 1997, Leadership Square
- 30A Brian Branstetter at briefing for competition finalists, spring 1997, Leadership Square
- 31A J. Kyle Casper at briefing for competition finalists, spring 1997, Leadership Square
- 32A Kathleen Hess at briefing for competition finalists, spring 1997, Leadership Square
- 33A Michael Mahon at briefing for competition finalists, spring 1997, Leadership Square
- 34A Michael Mahon at briefing for competition finalists, spring 1997, Leadership Square
- 35A Hanno Weber (L) and Karen Luke at briefing for competition finalists, spring 1997, Leadership Square

## **00095.4094.68 PRINT, PHOTOGRAPHIC**

Image 01 – 23, Black & White Image  
(Photographs by G. Jill Evans)

- 01 Leadership Square lobby, presentation of finalist designs, spring 1997, (L-R) Richard Scherr, James Rossant
- 02 Leadership Square lobby, presentation of finalist designs, spring 1997, (L-R) Richard Scherr, James Rossant
- 03 Leadership Square lobby, presentation of finalist designs, spring 1997, (L-R) Richard Scherr, James Rossant
- 04 Leadership Square lobby, presentation of finalist designs, spring 1997, Brian Branstetter
- 05 Leadership Square lobby, presentation of finalist designs, spring 1997, Brian Branstetter
- 06 Leadership Square lobby, presentation of finalist designs, spring 1997, Brian Branstetter
- 07 Leadership Square lobby, presentation of finalist designs, spring 1997, Brian Branstetter
- 08 Viewing finalist designs, Leadership Square lobby, spring 1997
- 09 Viewing finalist designs, Leadership Square lobby, spring 1997
- 10 Viewing finalist designs, Leadership Square lobby, spring 1997
- 14 Leadership Square Lobby, presentation of finalist designs, spring 1997, Torrey Butzer
- 15 Leadership Square lobby, presentation of finalist designs, spring 1997, Torrey Butzer
- 16 Leadership Square lobby, presentation of finalist designs, spring 1997, Torrey Butzer
- 17 Leadership Square lobby, presentation of finalist designs, spring 1997, (L-R) Kathleen Hess, Hanno Weber
- 18 Leadership Square lobby, presentation of finalist designs, spring 1997, (L-R) Kathleen Hess, Hanno Weber
- 19 Leadership Square lobby, presentation of finalist designs, spring 1997, Hanno Weber team
- 20 Leadership Square lobby, presentation of finalist designs, spring 1997, Hanno Weber team
- 21 Leadership Square lobby, presentation of finalist designs, spring 1997, (standing L-R) George Hosendorf, Bob Johnson
- 22 Leadership Square lobby, presentation of finalist designs, spring 1997
- 23 Leadership Square lobby, presentation of finalist designs, spring 1997

## **00095.4094.68 PRINT, PHOTOGRAPHIC**

Image 01a – 35a, Black & White Image  
(Photographs by G. Jill Evans)

- 01a – 35a Second Anniversary, April 19, 1997, Announcement of Five Finalists International Design Competition

**00095.4094.70 PRINT, PHOTOGRAPHIC**

Image 0A – 35A, Black &amp; White Image

(Photographs by G. Jill Evans)

- 0A Sven Berg on GSA Plaza
- 02A Rehearsal for 2nd anniversary program, April 18, 1997, (L-R) Cherokee Ballard, Richard Williams, Phillip Thompson, Looking SE
- 03A April 18, 1997, Murrah Site, 2nd Anniversary program rehearsal, Karen Luke on Left, unknown on right
- 04A April 18, 1997, 5th Street, Murrah Site, looking east at street barricades
- 05A April 18, 1997, Murrah Site, 2nd Anniversary rehearsal, looking north at Survivor Tree, in picture: Janet Beck, Judy Walker, Beverly Rankin, Kathy Wyche
- 06A April 18, 1997, Murrah site, Anniversary rehearsal, in picture: Janet Beck, Judy Walker, Beverly Rankin, Kathy Wyche, looking north at Survivor Tree and Journal Record Building
- 07A April 18, 1997, Bob Johnson (back) speaking to Sydney Dobson, George Hosendorf in background, Athenian and Water Resources Board in background, looking SE in 5th Street
- 08A April 18, 1997, rehearsal for 2nd Anniversary, (L-R) unknown, Kari Watkins (back), Kelly Ogle, Jack Bowen, Cherokee Ballard, Linda Cavanaugh, Bob Johnson, Karen Luke, Phillip Thompson, looking SE
- 09A April 18, 1997, rehearsal for 2nd Anniversary, (L-R) Kathleen Treanor, Kelly Ogle, Jack Bowen, Cherokee Ballard, Linda Cavanaugh, Bob Johnson, Karen Luke, Phillip Thompson, looking SE
- 10A April 18, 1997, rehearsal for 2nd Anniversary, (L-R) Kathleen Treanor, Kelly Ogle, Jack Bowen, Cherokee Ballard, Linda Cavanaugh, Bob Johnson, Karen Luke, Phillip Thompson, looking SE
- 11A Media setting up to cover 2nd Anniversary, 5th Street, looking north toward Journal Record Building
- 12A 5th Street at Murrah Site, Sydney Dobson
- 13A Color Guard rehearsing on GSA Plaza for 2nd Anniversary, looking SE
- 14A Color Guard rehearsing on GSA Plaza for 2nd Anniversary, looking SE
- 15A On Murrah footprint, base for President's wreath being set
- 16A (L-R) Mark Bays, Jane Thomas, Sydney Dobson, rehearsal for 2nd Anniversary
- 17A (L-R) Mark Bays, Jane Thomas, Sydney Dobson, rehearsal for 2nd Anniversary
- 18A Rehearsal for 2nd Anniversary, April 18, 1997, Phillip Thompson at podium, looking south
- 19A April 18, 1997, (L-R) Beverly Rankin, Janet Beck, Cheryl Vaught, Judy Walker, Priscilla Salyer, 5th Street, looking north at Journal Record Building
- 20A April 18, 1997, (L-R) Beverly Rankin, Janet Beck, Cheryl Vaught, Judy Walker, Priscilla Salyer, 5th Street, looking north at Journal Record Building
- 21A April 18, 1997, rehearsal for 2nd Anniversary, Linda Cavanaugh at podium, looking SE
- 22A April 18, 1997, rehearsal for 2nd Anniversary, Linda Cavanaugh at podium, looking SE
- 23A Set up for 2nd Anniversary, 5th Street, April 18, 1997, looking SW
- 24A Set up for 2nd Anniversary, 5th Street, April 18, 1997, looking SW
- 25A April 18, 1997, rehearsal for 2nd Anniversary, Karen Luke at podium
- 26A April 18, 1997, rehearsal for 2nd Anniversary, Kari Watkins (back)
- 27A April 19, 1997, 2nd Anniversary, Richard Williams with unknown OCFD
- 28A April 19, 1997, 2nd Anniversary, Phillip Thompson at site
- 29A April 19, 1997, 2nd Anniversary, Phillip Thompson at site
- 30A April 19, 1997, 2nd Anniversary
- 31A April 19, 1997, 2nd Anniversary
- 32A April 19, 1997, 2nd Anniversary

**00095.4094.71 PRINT, PHOTOGRAPHIC**

Image 0A – 30A, Black &amp; White Image

(Photographs by G. Jill Evans)

0A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
01A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
02A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
03A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
04A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
05A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
06A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
07A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
08A	March 1997, Phyllis Stough receiving design boards in Design Competition, Stage I, at the Memorial Office
09A	March 1997, Phyllis Stough receiving design boards in Design Competition, Stage I, at the Memorial Office
10A	March 1997, Phyllis Stough receiving design boards in Design Competition, Stage I, at the Memorial Office
11A	March 1997, Phyllis Stough receiving design boards in Design Competition, Stage I, at the Memorial Office
12A	March 1997, Phyllis Stough receiving design boards in Design Competition, Stage I, at the Memorial Office
13A	March 1997, Phyllis Stough receiving design boards in Design Competition, Stage I, at the Memorial Office
14A	March 1997, Phyllis Stough (far left) receiving design boards in Design Competition, Stage I, at the Memorial Office
15A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
16A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
17A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
18A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
19A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
20A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
21A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
22A	March 1997, Phyllis Stough (far left) receiving design boards in Design Competition, Stage I, at the Memorial Office
23A	March 1997, Phyllis Stough (far left) receiving design boards in Design Competition, Stage I, at the Memorial Office
24A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
25A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
26A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
27A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
28A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
29A	Design Competition, Stage I, March 1997, design arriving at Memorial Office
30A	Design Competition, Stage I, March 1997, design arriving at Memorial Office

**00095.4094.72 PRINT, PHOTOGRAPHIC**

Image 01 – 36, Black &amp; White Image

(Photographs by G. Jill Evans)

- 01 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
- 02 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, (L-R)  
Richard Haag, Jaune Quick-to-See Smith
- 03 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, (L-R)  
Richard Williams, Robert Campbell, Bill Moggridge, Jaune Quick-to-See Smith
- 04 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Jaune  
Quick-to-See Smith
- 05 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Jaune  
Quick-to-See Smith
- 06 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Jaune  
Quick-to-See Smith
- 07 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition,  
Richard Haag, Jaune Quick-to-See Smith, Bob Johnson (behind)
- 08 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Polly  
Nichols, Richard Williams
- 09 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Polly  
Nichols, Richard Williams
- 10 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Polly  
Nichols, Richard Williams
- 11 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition,  
Yvonne Maloan
- 12 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition,  
Yvonne Maloan
- 13 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Toby  
Thompson
- 14 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Toby  
Thompson
- 15 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
- 16 Missing
- 17 Missing
- 18 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Helene Fried
- 19 Missing
- 20A Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition
- 21 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition
- 22 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition
- 23 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Don  
Stastny (standing)
- 24 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Don  
Stastny (standing)
- 25 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Don  
Stastny (standing)
- 26 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition,  
notebook with glasses
- 27 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition,  
notebook with glasses

- 28 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Adele Naude Santos
- 29 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Adele Naude Santos
- 30 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Richard Haag
- 31 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bill Moggridge, Richard Haag
- 32 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, notebook and glasses
- 33 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
- 34 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
- 35 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, notebook and glasses
- 36 Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson

## 00095.4094.73 PRINT, PHOTOGRAPHIC

Image 01 – 35, Black & White Image

(Photographs by G. Jill Evans)

- 01 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastney
- 02 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastney
- 03 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, (L-R) Cheryl Vaught speaking to Toby Thompson, Michaela Pride-Wells, Yvonne Maloan
- 04 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastney, discussing process with evaluation panel
- 05 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastney, discussing process with evaluation panel
- 06 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastney
- 07 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, (L-R) Bill Moggridge, Richard Haag, Jaune Quick-to-See Smith
- 08 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, (L-R) Bill Moggridge, Richard Haag, Jaune Quick-to-See Smith
- 09 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, (L-R) Jaune Quick-to-See Smith, Adele Naude Santos, Toby Thompson, Michaela Pride-Wells
- 10 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, (L-R) Jaune Quick-to-See Smith, Adele Naude Santos, Toby Thompson, Michaela Pride-Wells
- 11 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, (L-R) Jaune Quick-to-See Smith, Adele Naude Santos, Toby Thompson, Michaela Pride-Wells
- 12 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 13 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 14 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 15 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, (front L-R) Richard Williams, Robert Campbell, Bill Moggridge, Richard Haag, (behind L-R)



- Sydney Dobson, Kari Watkins, Cheryl Vaught (standing), JoAnn Pearce
- 16 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 17 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 18 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 19 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 20 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 21 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, panel showing process for Design development
- 22 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, panel showing process for design development
- 23 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 24 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 25 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 26 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 27 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 28 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 29 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 30 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition
- 31 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastny explaining design development process
- 32 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastny explaining design development process
- 33 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastny explaining design development process
- 34 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastny explaining design development process
- 35 B&W, Oklahoma Warehouse, Bricktown, March 1997, Judging Stage I Design Competition, Don Stastny explaining design development process

## **00095.4094.73A     PRINT, PHOTOGRAPHIC**

Image 01A – 35A, Black & White Image

(Photographs by G. Jill Evans)

- 01A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
- 02A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, (L-R) Richard Haag, Jaune Quick-to-See Smith
- 03A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, (L-R) Richard Williams, Robert Campbell, Bill Moggridge, Jaune Quick-to-See Smith
- 04A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Jaune Quick-to-See Smith
- 05A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Jaune Quick-to-See Smith
- 06A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Jaune Quick-to-See Smith
- 07A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Richard Haag, Jaune Quick-to-See Smith, Bob Johnson (behind)
- 08A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Polly Nichols, Richard Williams
- 09A B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition,

	Polly Nichols, Richard Williams
10A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Polly Nichols, Richard Williams
11A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Yvonne Maloan
12A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Yvonne Maloan
13A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Toby Thompson
14A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Toby Thompson
15A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
18A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Helene Fried
20A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition
21A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition
22A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition
23A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Don Stastny (standing)
24A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Don Stastny (standing)
25A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Don Stastny (standing)
26A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, notebook with glasses
27A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, notebook with glasses
28A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Adele Naude Santos
29A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Adele Naude Santos
30A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Richard Haag
31A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bill Moggridge, Richard Haag
32A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, notebook and glasses
33A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
34A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson
35A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, notebook and glasses
35A	B&W, Oklahoma Warehouse, Bricktown, March 26, 1997, Judging Stage I Design Competition, Bob Johnson



**00095.4094.74 PRINT, PHOTOGRAPHIC**

Image 01 – 22, Black & White Image

(Photographs by G. Jill Evans)

- |    |  |
|----|--|
| 01 | Missing  |
| 02 | Missing  |
| 03 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking east, March 1997   |
| 04 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking east, March 1997   |
| 05 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NE, March 1997   |
| 06 | Missing  |
| 07 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NW, March 1997   |
| 08 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NE, March 1997   |
| 09 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NE, March 1997   |
| 10 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking east, March 1997   |
| 11 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking east, March 1997   |
| 12 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking north, March 1997, JoAnn Pearce (facing)                               |
| 13 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NW, March 1997, Richard Williams talking with Jaune Quick-to-See Smith |
| 14 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NW, March 1997   |
| 15 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NW, March 1997, Helene Fried (standing)                                |
| 16 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NW, March 1997   |
| 17 | B&W, Richard Haag standing in fenced area on Plaza that was the Children's Playground for America's Kids, looking ENE, March 1997  |
| 18 | B&W, Richard Haag standing in fenced area on Plaza that was the Children's Playground for America's Kids, looking ENE, March 1997  |
| 19 | B&W, looking at fenced area on Plaza that was the Children's Playground for America's Kids, looking east, March 1997   |
| 20 | B&W, Beth Tolbert and Toby Thompson on GSA Plaza, March 1997, looking SW   |
| 21 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NW, March 1997   |
| 22 | B&W, GSA Plaza, Design Competition, Stage I, evaluation panel studying possible selections on site, looking NW, March 1997   |

**00095.4094.75 PRINT, PHOTOGRAPHIC**

Image 01 – 33, Black &amp; White Image

(Photographs by G. Jill Evans)

- 01 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Jaune Quick-to-See Smith, Adele Naude Santos, Toby Thompson, Michaela Pride-Wells
- 02 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Don Stastny
- 03 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Polly Nichols
- 04 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Polly Nichols
- 05 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) JoAnn Pearce (in back), Robert Campbell, Bill Moggridge
- 06 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) JoAnn Pearce (in back), Robert Campbell, Bill Moggridge
- 07 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Richard Haag, Jaune Quick-to-See Smith, Adele Naude Santos
- 08 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Jackie Jones (in back), Richard Haag, Jaune Quick-to-See Smith, Adele Naude Santos
- 09 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Jackie Jones (in back), Richard Haag, Jaune Quick-to-See Smith, Adele Naude Santos
- 10 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Michaela Pride-Wells
- 11 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Michaela Pride-Wells
- 12 Missing
- 13 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Polly Nichols, Richard Williams, Robert Campbell
- 14 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Polly Nichols
- 15 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Richard Williams, Robert Campbell, Bill Moggridge, Richard Haag
- 16 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Richard Williams, Robert Campbell, Bill Moggridge
- 17 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Helene Fried
- 18 Missing
- 19 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Jaune Quick-to-See Smith, Adele Naude Santos, Beth Tolbert
- 20 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Adele Naude Santos

- 21 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Bill Moggridge, Richard Haag
- 22 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Bill Moggridge, Richard Haag
- 23 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Bill Moggridge (leaning back), Richard Haag
- 24 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Bill Moggridge, Richard Haag
- 25 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Bill Moggridge, Richard Haag
- 26 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Richard Haag (pointing)
- 27 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Michael Pride-Wells
- 28 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Richard Williams, Robert Campbell
- 29 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Robert Campbell
- 30 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Polly Nichols, Richard Williams, Robert Campbell
- 31 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, (L-R) Robert Campbell, Bill Moggridge
- 32 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Michael Pride-Wells
- 33 B&W, Bricktown, Oklahoma Warehouse, Evaluation panel judging design boards in Design Competition, Stage I, March 1997, Michael Pride-Wells

## **00095.4094.76 PRINT, PHOTOGRAPHIC**

Image 01A – 36A, Black & White Image

(Photographs by G. Jill Evans)

01A – 36A Announcement of winning design, July 1, 1997

## **00095.4094.77 PRINT, PHOTOGRAPHIC**

Image 01a – 24a

(Photographs by G. Jill Evans)

01a – 24a Congressional Field Hearing, Federal Courthouse, Oklahoma City, OK July 3, 1997

## **00095.4094.78 PRINT, PHOTOGRAPHIC**

Image 01 – 36

(Photographs by G. Jill Evans)

01 – 36 Federal Courthouse, Congressional Field Hearing, July 3, 1997

## **00095.4094.79 PRINT, PHOTOGRAPHIC**

Image 01a – 22a

(Photographs by G. Jill Evans)

01a – 22a Murrah site visit on day of Field Hearing, July 3, 1997

## 00095.4094.80 PRINT, PHOTOGRAPHIC

Image 01 – 24

(Photographs by G. Jill Evans)

01 – 24 Congressional Field Hearing, Murrah Site Visit, July 3, 1997

## 00095.4094.82 PRINT, PHOTOGRAPHIC

Image 01 – 06

(Photographs by G. Jill Evans)

01 (L-R) Senator Don Nickles, Bob Johnson, Congressman Frank Lucas, Governor Frank Keating.

02 Congressional Field Hearing, Murrah Site Visit, July 3, 1997

03 Congressional Field Hearing, Murrah Site Visit, July 3, 1997

04 Congressional Field Hearing, Murrah Site Visit, July 3, 1997

05 Congressional Field Hearing, Murrah Site Visit, July 3, 1997

06 Congressional Field Hearing, Murrah Site Visit, July 3, 1997

## 00095.4094.83 PRINT, PHOTOGRAPHIC

Image 01 – 22

(Photographs by G. Jill Evans)

Congressional Field Hearing, Federal Courthouse, July 3, 1997

01 Missing

02 (L-R) Don Ferrell, Polly Nichols, Richard Williams

03 Missing

04 (L-R) Don Ferrell, Polly Nichols, Richard Williams

05 (L-R) Don Ferrell, Polly Nichols, Richard Williams

06 (L-R) Don Ferrell, Polly Nichols, Richard Williams

07 (L-R) Don Ferrell, Polly Nichols, Richard Williams

08 Missing

09 Polly Nichols

10 (L-R) Don Ferrell, Polly Nichols, Richard Williams

11 (L-R) Don Ferrell, Polly Nichols, Richard Williams

12 (L-R) Don Ferrell, Polly Nichols, Richard Williams

13 (L-R) Don Ferrell, Polly Nichols, Richard Williams

14 Missing

15 Don Ferrell

16 (L-R) Don Ferrell, Polly Nichols, Richard Williams

17 (L-R) Don Ferrell, Polly Nichols, Richard Williams

18 Polly Nichols

19 Richard Williams

20 Don Ferrell, Polly Nichols

21 Polly Nichols

22 Don Ferrell

## 00095.4094.84A PRINT, PHOTOGRAPHIC

Image 01 – 24

(Photographs by G. Jill Evans)

01 – 24 Reception following announcement of winning design, Leadership Square, July 1, 1997

## **00095.4094.84B PRINT, PHOTOGRAPHIC**

Image 25 – 32

(Photographs by G. Jill Evans)

25 thru 32 Reception following announcement of design winner, Leadership Square, July 1, 1997

## **00095.4094.85 PRINT, PHOTOGRAPHIC**

Image 00 – 36, Black & White Image

(Photographs by G. Jill Evans)

00 – 36 Congressional Field Hearing, Federal Courthouse, July 3, 1997

## **00095.4094.86 PRINT, PHOTOGRAPHIC**

Image 00 – 34, Black & White Image

(Photographs by G. Jill Evans)

00 – 34 Congressional Field Hearing, Federal Courthouse, July 3, 1997

## **00095.4094.87 PRINT, PHOTOGRAPHIC**

Image 00 – 34, Black & White Image

(Photographs by G. Jill Evans)

01 – 34 Congressional Field Hearing, Federal Courthouse, July 3, 1997

## **00095.4094.88 PRINT, PHOTOGRAPHIC**

Image 00A – 23A

(Photographs by G. Jill Evans)

- 00A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 01A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 02A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 03A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 04A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 05A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 06A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit, doors on north side
- 07A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 08A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design competition, Phase I, north façade, looking south, this was the entrance to the exhibit
- 09A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design competition, Phase I, north façade, looking south, this was the entrance to the exhibit
- 10A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design competition, Phase I, north façade, looking south, this was the entrance to the exhibit
- 11A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design competition, Phase I, north

- façade, looking south, this was the entrance to the exhibit, Chelino's was the building on the immediate west
- 12A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design competition, Phase I, north façade, looking south, this was the entrance to the exhibit
- 13A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design competition, Phase I, north façade, looking south, this was the entrance to the exhibit
- 14A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design competition, Phase I, north façade, looking south, this was the entrance to the exhibit
- 15A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit, looking north at doors used to enter exhibit
- 16A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 17A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 18A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 19A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 20A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 21A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 22A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit
- 23A Spring 1997, Bricktown, Oklahoma Hardware, preparing for Design Competition, Phase I, public exhibit

## **00095.4094.89A PRINT, PHOTOGRAPHIC**

Image 00A – 31A

(Photographs by G. Jill Evans)

- 00A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Helene Fried, Suzanne Cunningham, Jackie Jones, Beth Tolbert
- 04A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 05A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 06A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Joanne Riley
- 07A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 09A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation. (L-R) Beth Tolbert, Helene Fried, Jackie Jones
- 10A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Suzanne Cunningham, Helene Fried
- 11A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, Jackie Jones
- 12A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) unknown, Carol Cochran, Jim Tolbert
- 14A Spring 1997, Bricktown, Oklahoma Hardware, installing runners on the chain link fencing to



- hang the design boards on
- 15A Spring 1997, Bricktown, Oklahoma Hardware, installing runners on the chain link fencing to hang the design boards on
- 16A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Crystal Radcliff
- 17A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Crystal Radcliff
- 18A Spring 1997, Bricktown, Oklahoma Hardware, installing chain link fencing to hang the design boards on
- 19A Spring 1997, Bricktown, Oklahoma Hardware, installing chain link fencing to hang the design boards on
- 20A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 21A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Jackie Jones, JoAnn Pearce
- 23A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, Helene Fried
- 24A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 25A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Jackie Jones, JoAnn Pearce, Joanne Riley
- 26A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 27A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 28A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Jackie Jones, JoAnn Pearce
- 29A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Jackie Jones
- 30A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Jackie Jones
- 31A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, Helene Fried, Don Stastny, Crystal Radcliff, Jackie Jones (looking back)

## **00095.4094.89B     PRINT, PHOTOGRAPHIC**

Image 32A – 36A

(Photographs by G. Jill Evans)

- 32A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation Sydney Dobson, John Kennedy
- 33A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 34A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Crystal Radcliff
- 36A Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Crystal Radcliff



**00095.4094.90A     PRINT, PHOTOGRAPHIC**

Image 01A – 23A

(Photographs by G. Jill Evans)

- 01A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Bob Johnson, Jackie Jones
- 02A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 03A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 04A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 05A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Bob Johnson
- 06A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, unknown, Carol Cochran (L)
- 08A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 09A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 11A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, unknown
- 12A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 13A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Patti Hall, Joanne Riley, Jackie Jones.
- 14A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 15A            Spring 1997, Bricktown, Oklahoma Hardware, installing the chain link fencing to hang design boards on
- 16A            Spring 1997, Bricktown, Oklahoma Hardware, installing the chain link fencing to hang design boards on
- 17A            Spring 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, Crystal Radcliff, Jim Tolbert
- 18A            Spring 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, Jane Thomas (squatting), Carol Cochran
- 19A            Spring 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, (L-R) Jane Thomas, Crystal Radcliff, Jim Tolbert, Carol Cochran
- 20A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Joanne Riley, Patti Hall
- 21A            Spring 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, (L-R) Jane Thomas, Carol Cochran
- 22A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Crystal Radcliff
- 23A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Crystal Radcliff

**00095.4094.90B      PRINT, PHOTOGRAPHIC**

Image 24A – 32A

(Photographs by G. Jill Evans)

- 24A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Jim Tolbert, Crystal Radcliff
- 26A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 27A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 28A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 29A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 30A            Spring 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation
- 31A            Spring 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, (L-R) Carol Cochran, Jane Thomas
- 32A            Spring 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, (L-R) Carol Cochran

**00095.4094.91A      PRINT, PHOTOGRAPHIC**

Image 01 – 24

(Photographs by G. Jill Evans)

- 01            March 12, 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, (L-R) unknown, Marian DeVore, Crystal Radcliff
- 02            March 12, 1997, Bricktown, Oklahoma Hardware, installing the Designs in Phase I, for public display and evaluation, (L-R) unknown, Crystal Radcliff, (behind) Bob Johnson, Jim Tolbert
- 05            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, JoAnn Pearce, Suzanne Cunningham, Helene Fried
- 06            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, JoAnn Pearce, Suzanne Cunningham, Helene Fried
- 07            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, Suzanne Cunningham, Helene Fried
- 08            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, JoAnn Pearce, Helene Fried
- 09            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Beth Tolbert, JoAnn Pearce, Helene Fried
- 10            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Suzanne Cunningham, Helene Fried, Susie Nelson
- 11            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Jackie Jones, Don Stastny
- 14            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, sorting paperwork
- 15            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, sorting paperwork
- 16            March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, sorting paperwork

- 17 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Joanne Riley
- 18 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Joanne Riley
- 20 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Jackie Jones
- 22 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Jackie Jones
- 24 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Beth Tolbert

## **00095.4094.91A      PRINT, PHOTOGRAPHIC**

Image 25 – 36

(Photographs by G. Jill Evans)

- 25 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Suzanne Cunningham, Don Stastny
- 26 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Suzanne Cunningham, Don Stastny, Beth Tolbert (forefront)
- 27 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Suzanne Cunningham, Don Stastny
- 28 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, (L-R) Susie Nelson, Suzanne Cunningham, Don Stastny
- 29 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Patti Hall working on paperwork
- 30 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Patti Hall working on paperwork
- 31 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Patti Hall working on paperwork
- 32 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, Patti Hall working on paperwork
- 34 March 12, 1997, Bricktown, Oklahoma Hardware, workman standing outside north doors, looking north
- 35 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation, unknown
- 36 March 12, 1997, Bricktown, Oklahoma Hardware, unpacking the Designs in Phase I, for public display and evaluation

## **00095.4094.92      PRINT, PHOTOGRAPHIC**

Image 00A – 33A

(Photographs by G. Jill Evans)

- 00A Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, in 4th Street, looking north
- 01A Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
- 02A Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
- 03A Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson

04A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, in 4th Street, looking north
05A	Spring 1997, Kari Watkins receiving Design boards for Design Competition, Phase I, arriving at Memorial office at 424 N. Robinson, looking ENE
06A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
07A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
08A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
09A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, in 4th Street, looking NE
10A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, in 4th Street, looking NE
11A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
12A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
13A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
14A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
15A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
16A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
17A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, media filming arrival
18A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, Beth Tolbert
19A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
20A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson
21A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, (L-R) Kari Watkins, Beth Tolbert, Peg Malloy, (back to camera) Helene Fried
22A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, (L-R) Kari Watkins, Beth Tolbert, Peg Malloy
24A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, Peg Malloy
25A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, Beth Tolbert
27A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, paperwork
28A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, Beth Tolbert working on paperwork
29A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, Peg Malloy working on paperwork
30A	Spring 1997, Design boards for Design Competition, Phase I, arriving at Memorial office at 420 N. Robinson, Peg Malloy working on paperwork

- 31A Spring 1997, Design boards for Design Competition, Phase I, participant delivering entry to Memorial office at 420 N. Robinson
- 32A Spring 1997, Design boards for Design Competition, Phase I, participant delivering entry to Memorial office at 420 N. Robinson
- 33A Spring 1997, Kari Ferguson Watkins in Memorial office at 420 N. Robinson

### **00095.4094.94A PRINT, PHOTOGRAPHIC**

Image 01 – 24

(Photographs by G. Jill Evans)

- 01 thru 24 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.

### **00095.4094.94B PRINT, PHOTOGRAPHIC**

Image 25 – 35

(Photographs by G. Jill Evans)

- 25 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.
- 26 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.
- 27 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.
- 28 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.
- 29 Charlie Stephenson, Marian Stephenson, Karen Luke
- 30 (L-R) Karen Luke, Governor Frank Keating, unknown, Bob Johnson
- 31 (L-R) Governor Frank Keating, Bob Johnson, Karen Luke
- 32 (L-R) Governor Frank Keating, Bob Johnson, Karen Luke
- 33 (L-R) Governor Frank Keating, Bob Johnson, Mayor Ron Norick
- 34 (L-R) Governor Frank Keating, Bob Johnson, Mayor Ron Norick
- 35 (L-R) Governor Frank Keating, Bob Johnson, Mayor Ron Norick

### **00095.4094.95A PRINT, PHOTOGRAPHIC**

Image 01 – 24

(Photographs by G. Jill Evans)

- 01 Missing
- 02 Missing
- 03 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 04 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 05 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 06 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 07 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997

- 08 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 09 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 10 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 11 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 12 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.
- 13 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 14 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 15 Missing
- 16 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 17 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 18 Ted Wilson, Chaplin, OKC Fire Dept. and Bob Johnson. International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 19 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 20 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 21 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 22 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 23 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 24 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997

## **00095.4094.95B PRINT, PHOTOGRAPHIC**

Image 25 – 36

(Photographs by G. Jill Evans)

International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.

- 25 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997.
- 26 Public viewing of International Design Competition
- 27 Missing
- 28 International Design Competition Exhibit at the Oklahoma Hardware Building, open to the public March 1997
- 29 Public viewing of International Design Competition
- 30 Beth Tolbert (left) Kitty Champlin (right)
- 31 Missing
- 32 Beth Tolbert (left) Kitty Champlin (right)
- 33 Missing



- 34 Public viewing of International Design Competition
- 35 Public viewing of International Design Competition
- 36 Missing

## **00095.4094.96 PRINT, PHOTOGRAPHIC**

Image 01 – 32

(Photographs by G. Jill Evans)

- 01 – 32 International Design Competition Exhibit Stage I in March 1997, at the Oklahoma Hardware Building. Public views design exhibits

## **00095.4094.98A PRINT, PHOTOGRAPHIC**

Image 01 – 20

(Photographs by G. Jill Evans)

- 01 Corner 5th St. and Hudson looking northeast. Parking garages for SW Bell.
- 02 Missing
- 03 Missing
- 04 Missing
- 05 Missing
- 06 Missing
- 07 Corner 5th and Hudson looking SE
- 08 Corner 5th and Hudson looking SE. Fence and sign about Memorial in background
- 09 Corner 5th and Hudson looking SE. Fence and sign about Memorial in background
- 10 Missing
- 11 Missing
- 12 Missing
- 13 Missing
- 14 5th Street. Fence. First Methodist Church in background
- 15 Missing
- 16 5th Street. Looking south. Murrah Building Plaza and American Flag
- 17 Missing
- 18 Missing
- 19 Missing
- 20 Taken from parking lot of Journal Record Building. Survivor Tree in foreground. YMCA in background

## **00095.4094.98B PRINT, PHOTOGRAPHIC**

Image 26 – 32

(Photographs by G. Jill Evans)

- 26 Journal Record Parking lot, Journal Record Building, Survivor Tree, YMCA Building.
- 27 Survivor Tree in parking lot with YMCA in background.
- 28 Journal Record Parking lot, Journal Record Building, Survivor Tree, YMCA Building. Team 5 message.
- 29 Missing
- 30 Missing
- 31 Missing
- 32 Survivor Tree with Journal Record Building and Team 5 message in background



**00095.4094.99A PRINT, PHOTOGRAPHIC**

Image 01 – 24

(Photographs by G. Jill Evans)

01 – 24 Five design competition finalists examine the Murrah footprint and Journal Record Building in April 1997

**00095.4094.99B PRINT, PHOTOGRAPHIC**

Image 25 – 36

(Photographs by G. Jill Evans)

25 – 36 The five design competition finalists (design teams) examine the Murrah footprint and Journal Record Building in April 1997

**00095.4094.100 PRINT, PHOTOGRAPHIC**

Image 25 – 30

(Photographs by G. Jill Evans)

25 Group around table in meeting. Joanne Riley, Bud Welch, Tom Kight, Lori Doggett, Marsha Kight. Several unidentified.

26 Seated at table. White shirt-Richard Williams, Red Shirt-Dot Hill, striped shirt- Tom Hail. Remainder at table unidentified.

27 Seated at table (L-R), Unknown, Laura and Steve Kennedy, Unknown, Unknown, Randy Ledger

28 Seated in center--print blouse- Beverly Rankin, black blouse-Janet Beck, blue blouse-Priscilla Sayers

29 Facing camera --Florence Rogers and Karen Luke

30 Center facing-Cheryl Scroggins, Kathleen Treanor

**00095.4094.109A PRINT, PHOTOGRAPHIC**

Image 17 – 44

(Photographs by G. Jill Evans)

17 Vice President Al Gore and Clint Seidl standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998

18 Missing

17 Missing

20 Vice President Al Gore at podium speaking, Memorial Site Ground Breaking Ceremony October 25, 1998

21 Vice President Al Gore at podium speaking, Memorial Site Ground Breaking Ceremony October 25, 1998

22 Vice President Al Gore at podium speaking, Memorial Site Ground Breaking Ceremony October 25, 1998

23 Missing

24 Vice President Al Gore standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998

35 Vice President Al Gore standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998

36 Missing

37 Vice President Al Gore and Clint Seidl standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998

- 38 Missing
- 39 Vice President Al Gore and Arlene Blanchard standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 40 Vice President Al Gore and Arlene Blanchard standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 41 Vice President Al Gore and Arlene Blanchard standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 42 Vice President Al Gore and Arlene Blanchard standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 43 Vice President Al Gore and Arlene Blanchard standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 44a Vice President Al Gore and Arlene Blanchard standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998

### **00095.4094.109B PRINT, PHOTOGRAPHIC**

Image 01a – 08a

(Photographs by G. Jill Evans)

- 01a Vice President Al Gore and Gary Marrs standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 02a Vice President Al Gore and Bob Johnson standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 03a Vice President Al Gore and Karen Luke standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 04a Missing
- 05a Vice President Al Gore and Attorney General Janet Reno standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 06a Vice President Al Gore and Attorney General Janet Reno standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 07a Vice President Al Gore and Attorney General Janet Reno standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998
- 08a Vice President Al Gore and Attorney General Janet Reno standing on Murrah footprint breaking ground, Memorial Site Ground Breaking Ceremony October 25, 1998

### **00095.4094.110A PRINT, PHOTOGRAPHIC**

Image 01a – 08a

(Photographs by G. Jill Evans)

- 01 Senator Don Nickles at Vice Presidential podium. Arlene Blanchard, Vice President Gore, Clint Siedl, Memorial Site Ground Breaking Ceremony October 25, 1998
- 02 Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998
- 03 Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998
- 04 Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998
- 05 Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998
- 06 Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998

07	Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998
08	Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998
09	Robert G. Stanton at Vice Presidential podium, Memorial Site Ground Breaking Ceremony October 25, 1998
10	Attorney General Janet Reno, Memorial Site Ground Breaking Ceremony October 25, 1998
11 – 31	Missing
32	Bob Johnson, Memorial Site Ground Breaking Ceremony October 25, 1998
33 – 44	Senator Don Nickles, Memorial Site Ground Breaking Ceremony October 25, 1998

## **00095.4094.110B      PRINT, PHOTOGRAPHIC**

Image 01a – 08a

(Photographs by G. Jill Evans)

12 – 17	Attorney General Janet Reno at Podium, Memorial Site Ground Breaking Ceremony October 25, 1998
18	Missing
19	Seated on stage l to r - Vice President Al Gore, Clint Seidl, Gary Marrs, Attorney General Janet Reno, Memorial Site Ground Breaking Ceremony October 25, 1998

## **00095.4094.112      IMAGE 31A – 44A**

(Photographs by G. Jill Evans)

31a	Vice President Al Gore with Governor and Cathy Keating on the Murrah footprint to breaking ground, looking east
32a	Vice President Al Gore with Governor and Cathy Keating on the Murrah footprint to breaking ground, looking east
33a	Vice President Al Gore with Robert G. Stanton on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking
34a	Vice President Al Gore with Robert G. Stanton on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
35a	Vice President Al Gore with Dana Humphreys on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
36a	Vice President Al Gore with Dana Humphreys on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
37a	Vice President Al Gore with Dana Humphreys on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
38a	Vice President Al Gore with Mayor Kirk Humphreys on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
39a	Vice President Al Gore with Mayor Kirk Humphreys on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
40a	Vice President Al Gore with Mayor Kirk Humphreys on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
41a	Vice President Al Gore with Mayor Kirk Humphreys on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
42a	Vice President Al Gore with Sven Berg on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
43a	Vice President Al Gore with Torrey Butzer on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998
44a	Vice President Al Gore with Hans Butzer on the Murrah footprint to breaking ground, looking east, Memorial Site Ground Breaking Ceremony October 25, 1998

**00095.4094.119A     PRINT, PHOTOGRAPHIC**

Image 01 – 23

(Photographs by G. Jill Evans)

- 01            Moving fence section. Unidentified group of men and women in foreground walking northerly across grass area where Water Resources Board Building or Athenian Building stood. Left background is First Methodist Church, Private Fence Moving Ceremony, October 26, 1998
- 02            Moving fence section. Unidentified group of men and women in foreground walking northerly across grass area where Water Resources Board Building or Athenian Building stood. Background is First Methodist Church, YMCA and Survivor Tree. TV Cameramen and photographers are in area, Private Fence Moving Ceremony, October 26, 1998
- 03            Moving fence section. Unidentified group of men and women in foreground walking northerly across grass area where Water Resources Board Building or Athenian Building stood. Background is First Methodist Church, YMCA and Survivor Tree. TV Cameramen and photographers are in area, Private Fence Moving Ceremony, October 26, 1998
- 04            Moving fence section. Unidentified group of men and women in foreground walking northerly across grass area where Water Resources Board Building or Athenian Building stood. Background is First Methodist Church, YMCA, Journal Record Building and Survivor Tree. TV Cameramen and photographers are in area, Private Fence Moving Ceremony, October 26, 1998
- 05            Moving fence section. Unidentified group of men and women in foreground walking northerly across grass area where Water Resources Board Building or Athenian Building stood. Background is First Methodist Church, YMCA, Journal Record Building and Survivor Tree. TV Cameramen and photographers are in area, Private Fence Moving Ceremony, October 26, 1998
- 06            Moving fence section. Unidentified group of men and women in foreground walking northerly across grass area where Water Resources Board Building or Athenian Building stood. Background is First Methodist Church, YMCA, Journal Record Building and Survivor Tree. TV Cameramen and photographers are in area, Private Fence Moving Ceremony, October 26, 1998
- 07            Fence Moving looking west. Section of fence in foreground, Regency Tower and setting sun in background, Private Fence Moving Ceremony, October 26, 1998
- 08            Fence Moving looking west. Section of fence in foreground, Regency Tower and setting sun in background, Private Fence Moving Ceremony, October 26, 1998
- 09            5th Street in foreground with last section of fence still standing. Unidentified onlookers and Families near fence. First Methodist Church in background, Private Fence Moving Ceremony, October 26, 1998
- 10            Fence in foreground, Calvin Moser (blue shirt) and Tom Kight (dark shirt) holding onto fence, Private Fence Moving Ceremony, October 26, 1998
- 11            Fence in foreground, Calvin Moser (blue shirt) and Tom Kight (dark shirt) holding onto fence, Private Fence Moving Ceremony, October 26, 1998
- 12            Unidentified Families, etc. holding fence section preparing to move it, Private Fence Moving Ceremony, October 26, 1998
- 13            Bud Welch (tan jacket) is in middle of photo holding fence, Private Fence Moving Ceremony, October 26, 1998
- 14            Last fence section be carried west on 5th street. Regency Tower and St. Joseph Catholic Church in background. Cameramen in background, Private Fence Moving Ceremony, October 26, 1998
- 15            Last fence section be carried west on 5th street. Regency Tower and St. Joseph Catholic Church in background. Cameramen in background, Private Fence Moving Ceremony, October 26, 1998

- 16 Last fence section be carried west on 5th street. Regency Tower and St. Joseph Catholic Church in background. Cameramen in background, Private Fence Moving Ceremony, October 26, 1998
- 17 Murrah Building Site after fence has been moved. Looking south, GSA Garage wall and American Flag on pole in far background, Private Fence Moving Ceremony, October 26, 1998
- 18 Missing
- 19 Murrah Building Site after fence has been moved. Looking south, GSA Garage wall and American Flag on pole in far background, Private Fence Moving Ceremony, October 26, 1998
- 20 Missing
- 21 Murrah Building Site after fence has been moved. Unidentified man leaning against fence pole. Looking south, GSA Garage wall and American Flag on pole in far background, Private Fence Moving Ceremony, October 26, 1998
- 22 Murrah Building Site after fence has been moved. Unidentified man leaning against fence pole. Looking south, GSA Garage wall and American Flag on pole in far background, Private Fence Moving Ceremony, October 26, 1998
- 23 Murrah Building Site after fence has been moved. Unidentified man leaning against fence pole. Looking south, GSA Garage wall and American Flag on pole in far background, Private Fence Moving Ceremony, October 26, 1998

## **00095.4094.119B PRINT, PHOTOGRAPHIC**

Image 25 - 34

(Photographs by G. Jill Evans)

- 25 Murrah Building Site after fence has been moved. Looking south, GSA Garage wall and American Flag on pole in far background, Private Fence Moving Ceremony, October 26, 1998
- 26 Murrah Building Site after fence has been moved. Looking south, GSA Garage wall and American Flag on pole in far background, Private Fence Moving Ceremony, October 26, 1998
- 27 Moving Fence east. Journal Record Building, Memorial Parking Garage and Post Office are in background. Unidentified men and women except Doris Jones (dark shirt), fence with items attached are in foreground, Private Fence Moving Ceremony, October 26, 1998
- 28 Jane Thomas in foreground. Fence posts are all remaining from fence move. YMCA and Methodist Church in background, Private Fence Moving Ceremony, October 26, 1998
- 29 Jane Thomas in foreground. Fence posts are all remaining from fence move. YMCA and Methodist Church in background, Private Fence Moving Ceremony, October 26, 1998
- 30 Getting ready for candlelight service. Richard Williams, Betty Lewis (Charlotte Thomas' Mother), Lynn Anderson (black jacket), Private Fence Moving Ceremony, October 26, 1998
- 31 Two unidentified women at Murrah Building site, preparing for candlelight service, Private Fence Moving Ceremony, October 26, 1998
- 32 (L-R) Pat McCrary (National Park Service) and wife, Polly Nichols, Thu Nguyen (Father of Chris Nguyen - Survivor). Journal Record Building in background, Private Fence Moving Ceremony, October 26, 1998
- 33 (L-R) Pat McCrary (National Park Service) and wife, Polly Nichols, Thu Nguyen (Father of Chris Nguyen - Survivor). Journal Record Building in background, Private Fence Moving Ceremony, October 26, 1998
- 34 (L-R) Pat McCrary (National Park Service) and wife, Polly Nichols, Thu Nguyen (Father of Chris Nguyen - Survivor). Journal Record Building in background, Private Fence Moving Ceremony, October 26, 1998

**00095.4094.121A PRINT, PHOTOGRAPHIC**

Image 01a – 24a

(Photographs by G. Jill Evans)

- 01a Missing
- 02a thru 08a Foreground - One unidentified women, Lavern McCloud and Nekia McCloud. Rebecca Denny, Brandon Denny, Chaplin Ted Wilson, Richard Williams behind Chaplin holding section of fence. They are on Hudson Street. St. Joseph Catholic Church in background. Group of unidentified photographers
- 09a Unidentified Group moving fence
- 10a Missing
- 11a Missing
- 12a Missing
- 13a Missing
- 14a Unidentified Group moving fence
- 15a Unidentified Group moving fence
- 16a (L-R) Dan McKinney (red shirt), Amy Petty (blue shirt), others unidentified holding fence being moved
- 17a (L-R) Dan McKinney (red shirt), Amy Petty (blue shirt), others unidentified holding fence being moved
- 18a (L-R) Dan McKinney (red shirt), Amy Petty (blue shirt), others unidentified holding fence being moved
- 19a (L-R) Dan McKinney (red shirt), Amy Petty (blue shirt), others unidentified holding fence being moved
- 20a Unidentified Group moving fence
- 21a Unidentified Group moving fence on 6th and Harvey
- 22a Unidentified Group moving fence on 6th and Harvey
- 23a Unidentified Group moving fence on 6th and Harvey
- 24a Unidentified Group moving fence on 6th and Harvey

**00095.4094.121B PRINT, PHOTOGRAPHIC**

Image 00e – 36a

- 00e – 28a Group of Families, Survivors, Rescuers moving fence section into place on 6th and Harvey. Group of unidentified Cameramen and photographers. Journal Record Building in background. Private Fence Moving Ceremony, October 26, 1998
- 29a – 30a Missing
- 31a Group of Families, Survivors, Rescuers moving fence section into place on 6th and Harvey. Group of unidentified Cameramen and photographers. Journal Record Building in background. Private Fence Moving Ceremony, October 26, 1998
- 32a Missing
- 33a – 34a Group of Families, Survivors, Rescuers moving fence section into place on 6th and Harvey. Group of unidentified Cameramen and photographers. Journal Record Building in background. Private Fence Moving Ceremony, October 26, 1998
- 35a – 36a Group of Families, Survivors, Rescuers moving fence section into place on 6th and Harvey. Group of unidentified Cameramen and photographers. Journal Record Building in background. Private Fence Moving Ceremony, October 26, 1998



**00095.4094.122 PRINT, PHOTOGRAPHIC**

Image 04a – 23a

- 04a – 05a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. Looking southeast. Individuals that can be identified in this image: Bob Johnson, Don Ferrell. Private Fence Moving Ceremony, October 26, 1998
- 06a – 09a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. Looking East. Journal Record Building in background. Private Fence Moving Ceremony, October 26, 1998
- 10a – 13a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. Individual identified, Dr. Paul Heath (gray shirt w/white stripe). Private Fence Moving Ceremony, October 26, 1998
- 14a – 16a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. Looking south. St. Joseph Catholic Church in background. Individuals that can be identified: Tom Kight (navy sweater/white pants), Marsha Kight (yellow suit), Caroline Morton (white suit). Private Fence Moving Ceremony, October 26, 1998. Tom and Marsha hugging two uniformed law officers.
- 17a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. Regency Tower in background. Betty Robbins (Blue Shirt), Vickie Hamm (gray vest). Private Fence Moving Ceremony, October 26, 1998
- 18a Missing
- 19a – 23a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. Private Fence Moving Ceremony, October 26, 1998

**00095.4094.122A PRINT, PHOTOGRAPHIC**

Image 25a – 36a

- 25a – 27a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. Looking southeast. Individuals that can be identified in this image: Hans Butzer, Sven Berg, Torrey Butzer (Memorial Designers). Private Fence Moving Ceremony, October 26, 1998
- 28a – 31a Missing
- 33a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. St. Joseph Catholic Church in background. Individuals in foreground, Chaplin Ted Wilson, Rebecca Denny, Brandon Denny, Christopher Nyguen (child in light blue shirt). Private Fence Moving Ceremony, October 26, 1998
- 34a – 35a Missing
- 36a Group of Families, Survivors, Rescuers moving fence section into place on Harvey. St. Joseph Catholic Church in background. Individuals in foreground, Chaplin Ted Wilson, Rebecca Denny, Brandon Denny, Christopher Nyguen (child in light blue shirt). Private Fence Moving Ceremony, October 26, 1998

**00095.4094.124A PRINT, PHOTOGRAPHIC**

Image 01a – 24a

- 01a Karen Luke and Kari Watkins on stage. Memorial Site Ground Breaking Ceremony October 25, 1998
- 02a Kari Watkins and unidentified man in white shirt. Memorial Site Ground Breaking Ceremony October 25, 1998
- 03a Karen Luke and Kari Watkins on stage. Memorial Site Ground Breaking Ceremony October 25, 1998
- 04a On podium pre-ceremony. Karen Luke, Kari Watkins, Unidentified woman. Floral arrangements in foreground and podium. Memorial Site Ground Breaking Ceremony October 25, 1998



05a	On podium pre-ceremony. Karen Luke, Kari Watkins, Unidentified woman. Floral arrangements in foreground and podium. Memorial Site Ground Breaking Ceremony October 25, 1998
06a	Missing
07a	Missing
08a	(L-R) Sydney Dodson, Karen Luke, unidentified woman. Memorial Site Ground Breaking Ceremony October 25, 1998
09a	Missing
10a	Missing
11a	Missing
12a	Shawntel Smith at microphone. Memorial Site Ground Breaking Ceremony October 25, 1998
13a	Unidentified American Sign Language Interpreter near podium and microphones. Memorial Site Ground Breaking Ceremony October 25, 1998
14a	Unidentified American Sign Language Interpreter near podium and microphones. Memorial Site Ground Breaking Ceremony October 25, 1998
15a	Missing
16a	(L-R) On stage are Governor Frank Keating, Cathy Keating, Senator Don Nikles, Robert G. Stanton (National Park Service), Arlene Blanchard. Memorial Site Ground Breaking Ceremony October 25, 1998
17a	Sign language interpreter, Bob Johnson at wood podium. Podium with Vice Presidential Seal in foreground. Memorial Site Ground Breaking Ceremony October 25, 1998
18a	Missing
19a	Sign language interpreter, Bob Johnson at wood podium. Podium with Vice Presidential Seal in foreground. Arlene Blanchard, Clint Seidl, Gary Marrs (OKC Chief of Police.). Memorial Site Ground Breaking Ceremony October 25, 1998
20a	Bob Johnson at wood podium. Podium with Vice Presidential Seal in foreground. Arlene Blanchard, Clint Seidl, Gary Marrs (OKC Chief of Police.). Memorial Site Ground Breaking Ceremony October 25, 1998
21a	Missing
22a	Bob Johnson at wood podium. Podium with Vice Presidential Seal in foreground. Arlene Blanchard, Clint Seidl, Gary Marrs (OKC Chief of Police.). Memorial Site Ground Breaking Ceremony October 25, 1998
23a	Reverend Nick Harris, First United Methodist Church, at Vice-Presidential podium. Memorial Site Ground Breaking Ceremony October 25, 1998
24a	Mayor Kirk Humphreys at Vice-Presidential podium. Memorial Site Ground Breaking Ceremony October 25, 1998

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Image 25a – 36a

- 25a Mayor Kirk Humphries at Vice-Presidential Podium. Floral arrangement in foreground. Memorial Site Ground Breaking Ceremony October 25, 1998
- 26a Governor Frank Keating at Vice-Presidential Podium. Floral arrangement in foreground. Memorial Site Ground Breaking Ceremony October 25, 1998
- 27a Governor Frank Keating at Vice-Presidential Podium. Floral arrangement in foreground. Memorial Site Ground Breaking Ceremony October 25, 1998
- 28a Governor Frank Keating at Vice-Presidential Podium. Floral arrangement in foreground. Seated in background l-r Senator Don Nickles, Robert G. Stanton, Ron Norick, Arlene Blanchard, Vice Pres. Al Gore. Memorial Site Ground Breaking Ceremony October 25, 1998
- 29a Governor Frank Keating at Vice-Presidential Podium. Floral arrangement in foreground. Seated in background l-r Senator Don Nickles, Robert G. Stanton, Ron Norick, Arlene Blanchard, Vice Pres. Al Gore. Memorial Site Ground Breaking Ceremony October 25, 1998
- 30a Missing
- 31a Senator Don Nickles. Memorial Site Ground Breaking Ceremony October 25, 1998
- 32a Senator Don Nickles. Memorial Site Ground Breaking Ceremony October 25, 1998
- 33a Senator Don Nickles. Memorial Site Ground Breaking Ceremony October 25, 1998
- 34a Robert G. Stanton at Vice Presidential Podium. Memorial Site Ground Breaking Ceremony October 25, 1998
- 35a Robert G. Stanton at Vice Presidential Podium. Memorial Site Ground Breaking Ceremony October 25, 1998
- 36a (L-R) Bob Johnson at wood podium. Robert G. Stanton at Vice Presidential podium. Dignitaries on stage in background. Boarded up YMCA in background. Memorial Site Ground Breaking Ceremony October 25, 1998

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Image 01 – 24a

- 01 Vice President Gore talking w/Staff and Security. YMCA Building in background. 01 - Vice President Gore talking w/Staff and Security. YMCA Building in background. Memorial Site Ground Breaking Ceremony October 25, 1998
- 02 Missing
- 03 Missing
- 04 Foreground, Attorney General Janet Reno, Vice President Gore, Secret Service detail in background walking toward site. Heartland Chapel and Methodist Church in background. 01 - Vice President Gore talking w/ Staff and Security. YMCA Building in background. Memorial Site Ground Breaking Ceremony October 25, 1998
- 05 (L-R) Sven Berg, Torrey Butzer meeting Vice President Gore in VIP Tent. Memorial Site Ground Breaking Ceremony October 25, 1998
- 06 Missing
- 07 (L-R) Hans Butzer, Sven Berg, Vice President Gore. YMCA Building in background. Memorial Site Ground Breaking Ceremony October 25, 1998
- 08 (L-R) Hans Butzer, Sven Berg, Vice President Gore. YMCA Building in background. Memorial Site Ground Breaking Ceremony October 25, 1998
- 09 Missing
- 10 Missing
- 11 Chief Gary Marrs, Ex-Mayor Ron Norick, Vice President Gore. Memorial Site Ground Breaking Ceremony October 25, 1998

- 12 Missing
- 13 Foreground - Vice President, Senator Don Nickles. Background - Ron Norick, Attorney General Janet Reno, Hans Butzer, Sven Berg. Memorial Site Ground Breaking Ceremony October 25, 1998
- 14 (L-R) Attorney General Janet Reno, Hans Butzer, Vice President Gore, Senator Don Nickles, Governor Keating. Memorial Site Ground Breaking Ceremony October 25, 1998
- 15 Missing.
- 16 Father Louis J. Lamb, Vice President, Senator Nickles. Memorial Site Ground Breaking Ceremony October 25, 1998
- 17 Missing
- 18 Missing
- 19 Missing
- 20 Missing
- 21 (L-R) Clint Seidl meeting Vice President. Background - Cathy Keating, Kirk Humphreys. Memorial Site Ground Breaking Ceremony October 25, 1998
- 22 Missing
- 23 Missing
- 24 Arlene Blanchard meeting Vice President. Background Gary Marrs, Robert Stanton, Kirk Humphreys and Clint Seidel. Memorial Site Ground Breaking Ceremony October 25, 1998

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Image 25 – 36

- 25 Arlene Blanchard and Vice President Gore in VIP tent. Memorial Site Ground Breaking Ceremony October 25, 1998
- 26 Arlene Blanchard and Vice President Gore in VIP tent. Memorial Site Ground Breaking Ceremony October 25, 1998
- 27 Chief Gary Marrs, Cathy Keating, Vice President Gore. Memorial Site Ground Breaking Ceremony October 25, 1998
- 28 Missing
- 29 Missing
- 30 (L-R) Unidentified woman, Governor Frank Keating, Attorney General Janet Reno, Senator Don Nickles. Memorial Site Ground Breaking Ceremony October 25, 1998
- 31 Missing
- 32 Mayor Kirk Humphries, Robert G. Stanton, Director, National Park Service Ranger, Vice President Gore, Father Louis Lamb. Memorial Site Ground Breaking Ceremony October 25, 1998
- 33 Unidentified Woman, Vice President Gore, Kirk Humphreys in VIP Tent showing model of Symbolic Memorial Site. Memorial Site Ground Breaking Ceremony October 25, 1998
- 34 Unidentified Woman, Vice President Gore, Kirk Humphreys in VIP Tent showing model of Symbolic Memorial Site. Memorial Site Ground Breaking Ceremony October 25, 1998
- 35 Missing
- 36 Shawntel Smith (Miss America 1966), meeting Vice President Gore in VIP Tent. Secret Service in background. Memorial Site Ground Breaking Ceremony October 25, 1998