

in the artist's studio. Just as the design of the wall for the Vietnam Veterans Memorial was chosen for its intrinsic quality, not for the reputation of its architect, just so the Project has chosen a design for its sensitive symbolism.

Thank you all very much. With your help, we can assure that the history of American military women in Vietnam is recorded with dignity and accuracy. Thank you.

CHAIRMAN BROWN: Thank you.

MS. BOULAY: As I said, Mr. Chairman, not all of our volunteers who wanted to be here this morning are here with us, but there is one person who I owe a great debt to, who drove this statue last night all of the way down here from Philadelphia so that it could be here for you, and he turned around and left so that he could be at work this morning. That is typical of the dedication and the passion of the people I work with, and I am really pleased to be able to be part of those people.

I would now like to introduce to you the person who designed this work, Roger Brodin.

MR. BRODIN: Good morning, Mr. Chairman.

Several years prior to my involvement with this Vietnam Women's Memorial Project, I had considered creating

a sculpture to honor women veterans. This was in the early '70s, when the national sentiment was not yet ready for a memorial for any Vietnam veterans. I put the idea away. In 1983 I met a woman who served in Vietnam and over a period of several days listened as she spoke for hours about her experiences. The idea for a sculpture to honor women veterans returned to me then with great force and I felt a powerful urge to act upon it.

I went on to meet many other women who had served in Vietnam and I listened to their stories. The result is this statue which I intend to represent more than 10,000 women who served in Vietnam.

I made several visits to the Vietnam Memorial and my feeling is that the statue ought to be placed in a position similar to the statue of the three men sculptured by Mr. Frederick Hart, only at the opposite end of the wall. As to the exact placement of the statue, I believe that I am in agreement with Mr. Elliott Rhodenside. I understand Mr. Rhodenside will be presenting to you the precise detailing of where he is recommending that a statue of a woman be placed at the Memorial.

In more general terms, let me say that the woman

of the statue standing at the opposite end of the wall from the statue of the three men would look both toward the wall and beyond that. As she looks toward the wall, her gaze takes in the names of the men, takes in the names of the fallen whom she cared for, whom she worked with, and with whom she was wounded and with whom she died. As her gaze proceeds beyond the wall, she looks past Vietnam to her youth and perhaps to the American public which today seems to be showing a great interest in learning about her sacrifices and understanding her contribution.

With regard to the statue's physical dimensions and artistic styles, she would be comparable with the statue of the three men. The scale of the woman would be the same scale of that of the men. The men are eight feet tall and she would be seven feet, four inches tall. The relationship between the dimension of the two statues would be as if in real life. The men were six feet tall and she was five foot six.

In terms of artistic style, my style is realistic, and I believe I can say fairly my style is similar to that of Mr. Hart. Mr. Hart's style emphasises proper anatomical

proportions and detail of fluid motion of fabrics and precise detail of equipment. My style is basically similar. My style differs from Mr. Hart's only in that because I model with wax instead of clay the surface of the statue of the woman would be of a slightly different texture than that of the man. The goal of both our processes, however, is the same. The goal is to use a realistic human figure to relay a message. Toward that end I sculpted this statue using a model wearing the uniform actually worn by a woman in Vietnam.

The woman who posed for me, by the way, was 21 years old, similar in age to many of the women who served in Vietnam.

In order to further assure the comparability of the two statues, I will create a base for the woman which repeats the base created by Mr. Hart. In other words, she will be standing on the same type of bronze base the men are standing on.

I have listened to women who served in Vietnam and have sought to transfer their feelings and their emotions into bronze. My hope is after seeing the statue and seeing those emotions the public wants to listen and understand the women who served in Vietnam.

I believe you can see that my intent has not been

to create an idealized and certainly not a glorified representation of the women who served in Vietnam. You may find it interesting to know, according to my observations, at least, that she seems to be readily recognizable by those who served in Vietnam. In fact, on several occasions I had women come up to me and say, "Can you tell me her name; I believe I served with her". Of course this kind of response is immensely gratifying for the artist, but I guess the comment that has pleased me the most as an artist was made by a woman who came up to me and said, "She looks how I felt".

As you can see, the expression on her face is weary and her stance suggests only momentary rest from her duties. In that moment of exhaustion and emotional pain and searching of understanding, she is looking somewhere. In Vietnam, perhaps she was looking into her heart.

If it appears at the Vietnam Veterans Memorial in Washington, I believe the observer will see her gaze and follow her eyes to the object of her concentration, the wall of the Vietnam Veterans Memorial and the names on the wall, names which are not only the names of men.

To conclude, my hope and my belief is that the woman in the statue will readily become an accepted logical

and appreciated part of the Vietnam Veterans Memorial, just as the women were readily a part of our effort in Vietnam. I believe that the statue of the woman will not compete with the statue of the three men, nor will she compete with the wall and its honored names; rather, she will complete the memorial.

Thank you.

CHAIRMAN BROWN: Thank you very much.

MS. BOULAY: We are here, of course, to answer any questions at any time.

The next person who would like to present a statement is a person who has been very, very helpful from the very beginning, my friend, Steve Young.

MR. YOUNG: Good morning, Mr. Chairman, Members of the Commission.

My name is Stephen Bonser Young. I am a Professor of Law and former Dean of Hamline University Law School in St. Paul, Minnesota, and I am Vice Chairman of the Vietnam Women's Memorial Project.

My forefather, Winston Young, joined the soldiers of Bennington, New Hampshire, in 1775 to risk his life to oppose the British Army in North America and fought for several

years for independence of the colonies. His son, Jason Young, also my father, married a woman whose father fought at Bunker Hill. On my mother's side I descend from the Morris family, out of which came Louis Morris, who signed the Declaration of Independence, Gouverneur Morris, who drafted the preamble to the Constitution. Other relatives on both sides fought in the Civil War, World War I and World War II, and I felt as I grew up that our family had some acquaintance with American patriotism. So in that tradition, I volunteered for service in Vietnam.

Interestingly enough, I grew up in Washington, D. C., moved to Minnesota, and I just noticed in your history this morning that Cass Gilbert, a New York architect, came to Washington not only to design our Supreme Court Building, but also to be, I think, one of the first members of this Commission. But I was also struck in Washington by the symbolism of the monuments and the City, from the temporary buildings, which were finally torn down, I think, in the mid-60s, to the statues here.

I spent many of my boyhood days in The Lindens, which some of you may know, which was the mansion Robert Hooper build in Cambridge, Mass.

When L'Enfant came to Washington, he had a sense for the style and presence that is necessary in our nation's capital and to make in this city an inclusive statement of what America means, a sense of history and a sense of the future combined.

I, too, stood on that snowy January day up on the Hill when John Kennedy took the oath of office and called on us not only to serve our country, but also to pick up the torch of freedom. Sadly the Vietnam War was a principal legacy of the new frontier, and my generation split badly over whether freedom causes required our sacrifices in Southeast Asia. Many of my contemporaries refused to serve; many demonstrated to stop the war, but many others served with quiet distinction, but only to shoulder the stigma of defeat and the ache of frustration as reward for their sacrifices.

There was something different about the Vietnam War, which must be reflected and already has been reflected with your support for the Vietnam Memorial to that war. The Vietnam War controversy and tragic end shook our country's commitment to sacrifices, and in some sense subverted American patriotism. New definitions of individual aspirations are now needed in its wake. Thus it is fitting that the Vietnam



Memorial break with tradition to list by name the individuals who gave to their country the last full measure of devotion. But we must go further than listing the names of those who died in Vietnam. It is fitting we say something more than what it means to be an American patriot today. We must not circumscribe the circumference of patriotism by excluding anyone on who our nation's well-being rests today -- today black, white, brown, and yellow tones cover our population -- without becoming grounds for discrimination.

Men and women, more than ever before, share the burdens of raising families, development economically, and financing public compensation. A new definition of patriotism must include women as among those who sacrificed to keep the nation strong and true to its ideals. If called up, they, too, must be ready to sacrifice life, liberty, and treasures that our purposes may prevail. A memorial which makes this simple point about patriotism I think is needed, and with such a unique memorial as part of its legacy, the Vietnam War would contribute to the new pride in being American.

Thank you very much.

CHAIRMAN BROWN: Thank you.

MS. BOULAY: Mr. Chairman, Jack Wheeler, who is

Chairman of the Vietnam Veterans Memorial Fund, as you know, was going to speak next. He has informed me that he has been called away on family emergency and has asked that Ms. Sandy Fornshill read his statement.

MS. FORNSHILL: Mr. Chairman, members of the Commission, my name is Sandy Fornshill. I am a former campaign director of the Vietnam Memorial Fund.

Jack regrets he cannot be with us this morning. He has asked me to read his statement for him.

It is a fact the greatest force of the 20th Century has been the movement of society to recognize equally the rights of women which are naturally theirs. The Vietnam Veterans Memorial Fund acknowledged this in 1986 when it agreed with the propriety of completing the Vietnam Memorial with a statue of a woman. We approved it in principle, knowing that The Fine Arts Commission is the agency to approve any actual statue that is submitted.

Ten thousand American women went to Vietnam. To say there were comparatively few women who served there is to miss the point. It is not a question of statistics; it is a question of contribution. Not one of those was drafted. Their contributions reflect their cultural characteristics.

They brought to Vietnam, half a globe away from home, a group of American traditions, groundings, and values. The women who went to Vietnam were strong professional women dedicated to our country and to humanity. They were the first American women assigned to live and work under the continual combat conditions of guerilla warfare.

The design of a woman veteran which the Vietnam Women's Memorial Project has selected for the Vietnam Veterans Memorial reflects these qualities. Her face does not reflect happiness or joy, but it does reveal the soul of a woman who has known the daily horrors of war, who has listened to young men maimed and dying. Her soul is wounded, but her posture shows the dignity of women who are committed to carrying on with life.

The Vietnam Veterans Memorial Fund is looking forward to completing the Memorial with this work of art. We feel the addition of a woman would also enhance the healing process we began in 1982.

Thank you very much, Mr. Chairman.

CHAIRMAN BROWN: Thank you.

MS. BOULAY: The last member of the Project who would like to speak is Elliot Rhodeside, our landscape