Exhibit A

CORNERSTONE

Proposal for Site 3 • Rockville Town Center Project

William Cochran • March 30, 2006

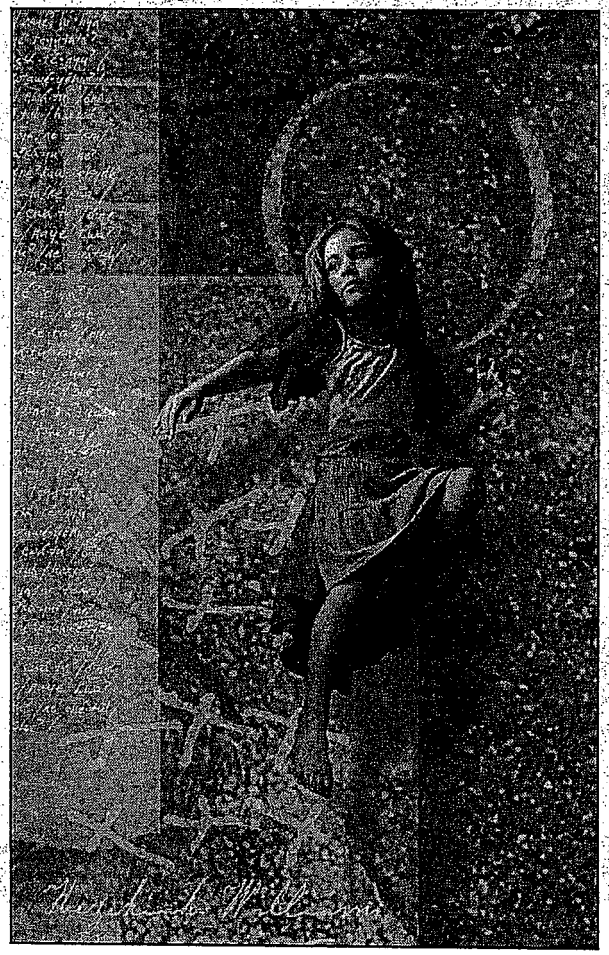
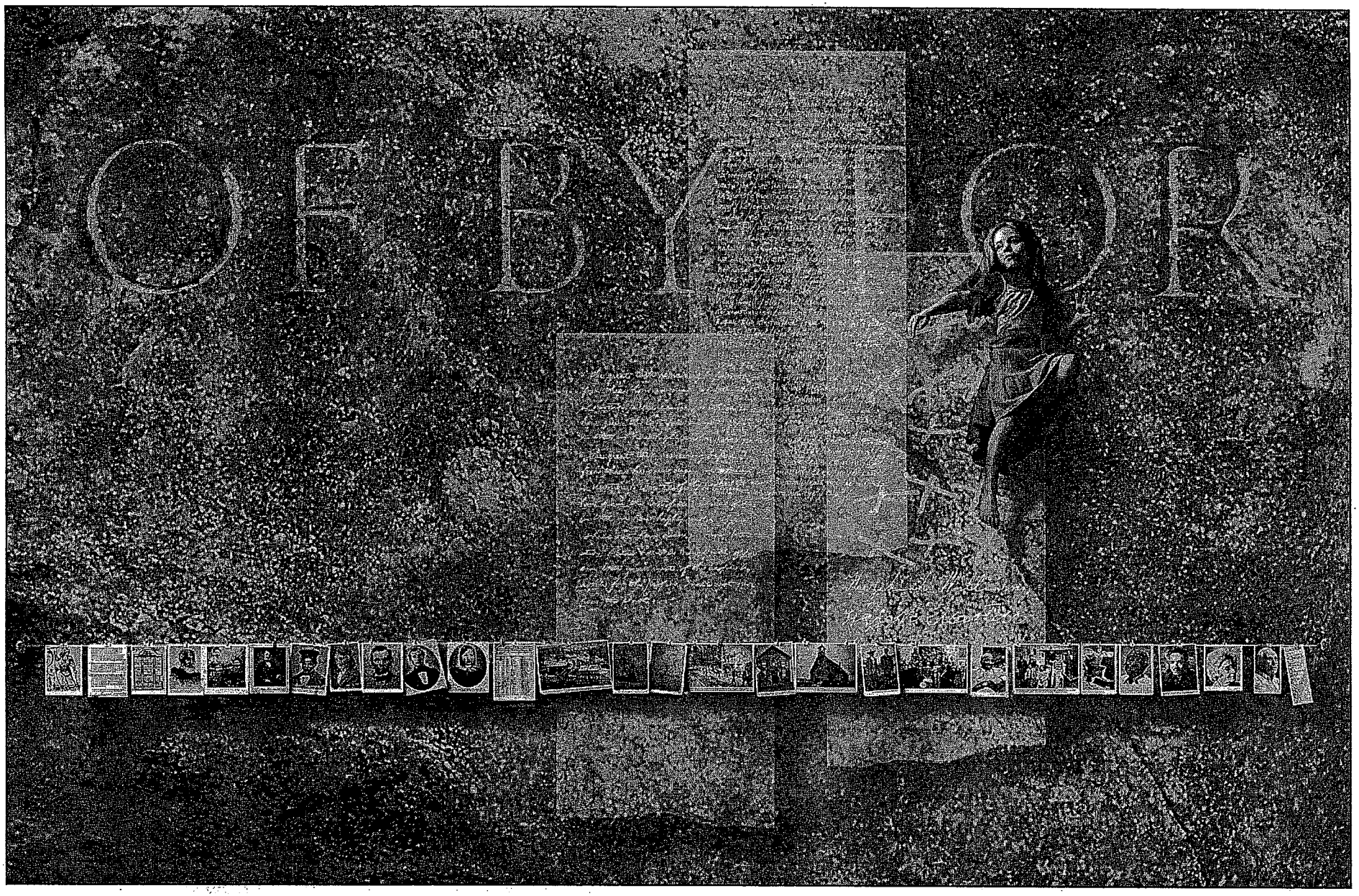


Exhibit A-2



On the corner of North Washington and Beall, a tall, curving wall reveals a massive stone that is different in material and scale and age from the architecture of the Town Center. This artwork, titled Cornerstone, is based on a close-up image of the original 1804 city boundary stone. Artifacts from various periods are displayed in a mythical, almost dream-like way. They hint at centuries of history on this spot. Time has erased all direct evidence of the extraordinary events that took place here. The diversity of the city is the legacy that remains.

Cornerstone

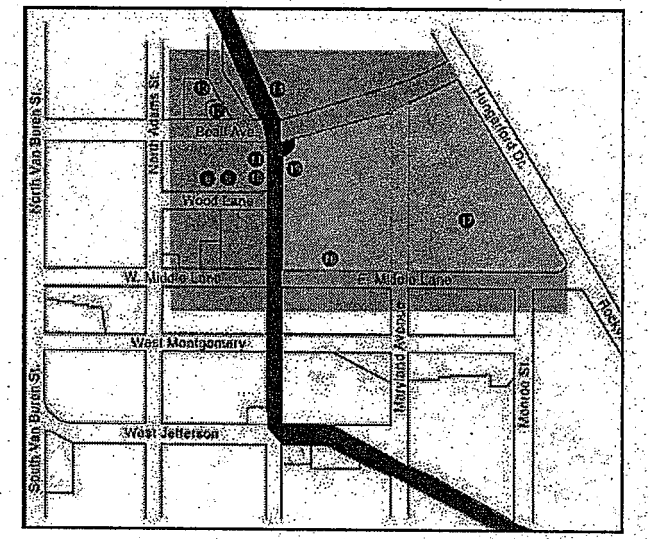
Diversity is the cornerstone of this city's identity. That diversity was dearly purchased over many years.

Cornerstone is the title of an artwork that celebrates the people and institutions that built Rockville as a diverse community. The site is the corner of North Washington and Beall streets as well as the corner of the Town Center Project. No other site is so closely associated with the sacrifices of people in every era to build an open, inclusive city.

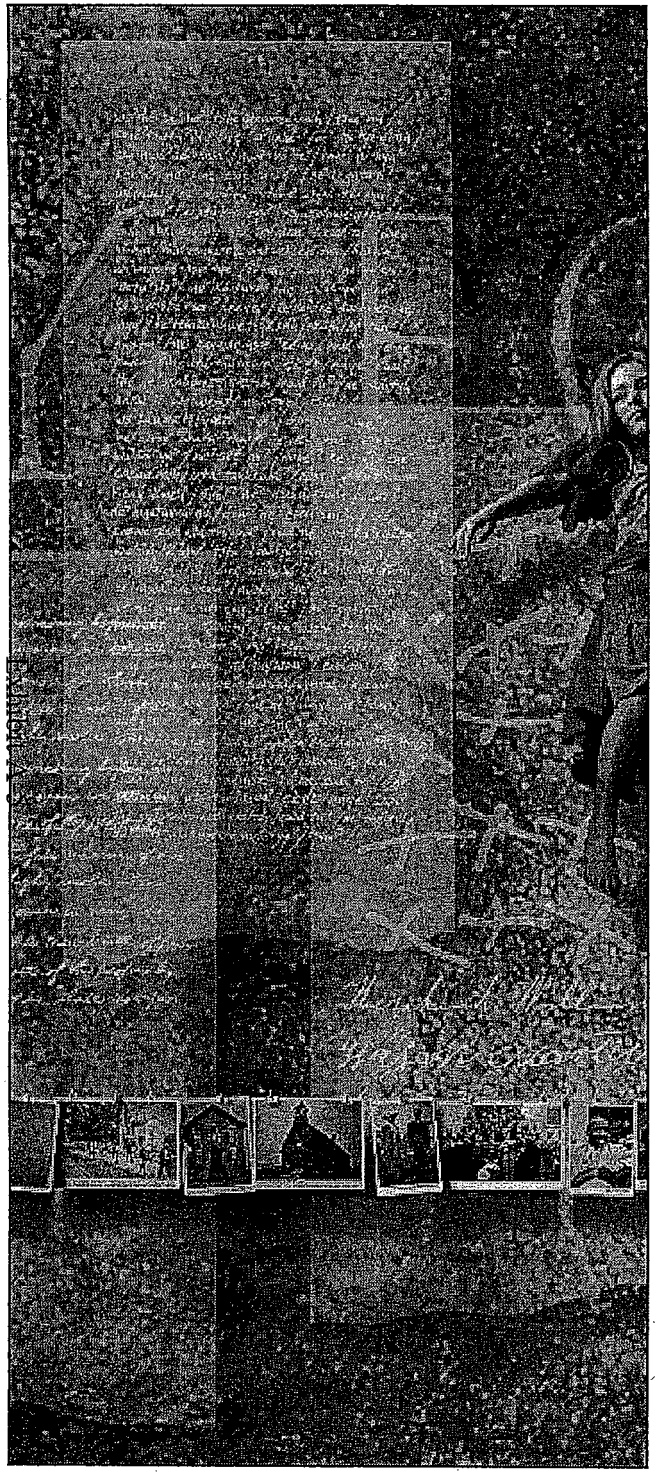
The project site witnessed thousands of years of Native American traffic and trade on the old Seneca Trail, now Washington Street. Then, for decades, rolling hogsheads of tobacco and wagon traffic from the granaries of the Monocacy to the ports of Georgetown and Alexandria traveled by. General Braddock and his army passed here during the French and Indian War. George Washington, John Adams, Andrew Jackson, General Lafayette, Roger Brooke Taney, Francis Scott Key, Merriwether Lewis and many others followed as the new nation was taking shape. Later, President Madison and the Home Guard retreated to Rockville on this road while the British burned Washington in the War of 1812.

Well-known abolitionists and slaves whose stories would inspire generations passed this way, as did the armies of both the North and South during the Civil War. The intense street fighting of the war gave way, eventually, to the twentieth century and modernization.

One era in particular saw a development that left little physical evidence of itself, but forever changed the identity of Rockville into a place where everyone was welcome. For two hundred years, from before the Civil War until the middle of the twentieth century, this site was the center of African American life in Rockville. Freedmen and women and free blacks built churches, schools and other community institutions, winning acceptance, fighting for civil rights, and contributing more than anyone else to building the cornerstone of a diverse community.



The lighter pink area is the Town Center project. The darker pink is the old African American community called The Lane. The red dots are major African American history sites. The red band is the famous road that in different historical periods was called the Old Seneca Trail, the Rolling Road, Braddock's Road, The Great Road, and Georgetown Pike. The site for this artwork is shown in blue.



The Great Law of Peace

Montgomery County formed in 1776, but this road has been traveled for more than 10,000 years.

Rockville was built on the old Seneca Trail, used by the Iroquois Confederacy (Mohawk, Seneca, Onondaga, Cayuga and Oneida), centered in upstate New York for centuries. Early colonists were unable to distinguish among them and called them all Seneca.

The proper name for these people is the **Haudenosaunee.** They united under a formal constitutional alliance called the Gayanashagowa or the Great Law of Peace, perhaps as early as 1090 A.D. The unity of these people gave them strength. Beginning in 1677, Maryland and four other English colonies formed a 100-year confederation with the Haudenosaunee called the Covenant Chain.

A fragment from the Great Law in Onondaga (a phonemic transcription of an oral tradition) appears in this artwork. An English translation can be found below in the row of archival photographs depicted in the mural. The fragment of an Indian language is included as a historical tribute for three reasons:

1. Rockville grew here because of this ancient highway, developed and travelled by Native Americans for thousands of years.

2. The Great Law of Peace is the first known example of diverse people overcoming conflict and cultural differences to successfully develop a unified society. Their system is said to have influenced the formation of the United States (for example, it is listed as an influence on the Constitution on the web site of the Law Library of Congress).

3. Rockville was settled during a long period of peace that resulted from the Covenant Chain alliance between Maryland, other English colonies and the Haudenosaunee (Iroquois).

This is the English translation of a phonemic transcription of a small fragment of an oral tradition that could be as old as a thousand years.

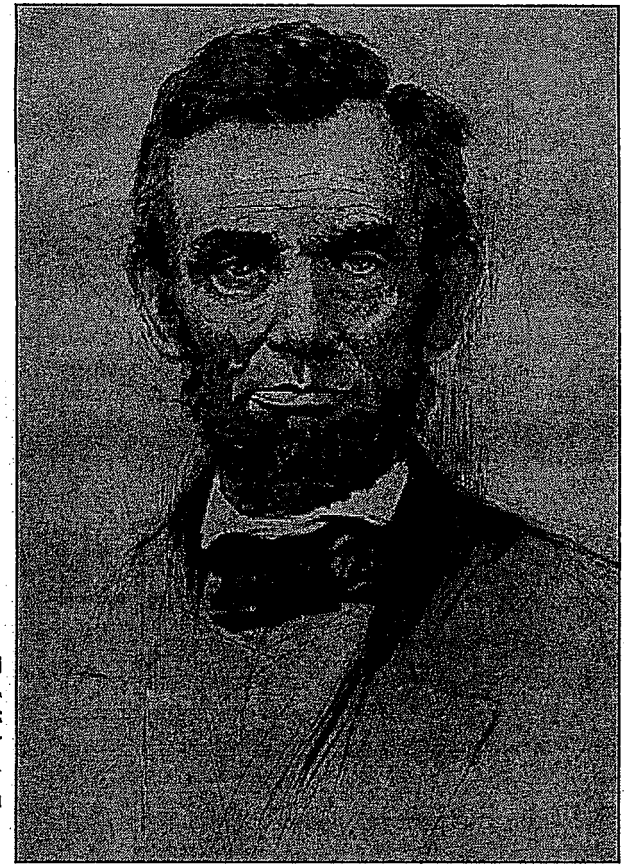
Thereupon Tekanawita stood up in the center of the gathering place, and said, "First I will answer what I mean when I say, 'It is arriving, the Good Message.' This means it will stop, the slaughter of your own people who live here on earth, then everywhere peace will come about by day and by night, and it will come that as one travels about, everyone will be related. Then, indeed, they will not be in danger in the future.

Second, when I say, 'Now it is arriving, the Power,' this means that the different nations, all of them, will become just a single one, and the Great Law will come into being, so that now, all will be related to each other, and there will come to be just a single family, and this family will continue on in the days ahead.

Now, my third saying, 'Now it is arriving, the Peace,' this means that everyone will become related, men, women and children, and when all are relatives, every nation, there will be peace. . . There will be truthfulness, and they will uphold hope and charity, so that peace will unite all of the people, indeed, it will be as though they have but one mind/thought, they have one head, they have one life.

— Phonemic transcription of Onondaga Oral Tradition
— Gawyehnehshehgowa — Great Law of Peace

Exhibit A-6



Lincoln in Rockville

Rockville's strategic location in a key border state made it a crossroads of cross-racial efforts to destroy slavery and build a more inclusive America.

Rockville was nearly half black before the Civil War. It was the scene of considerable activity by abolitionists and the Underground Railroad. Many events involving Rockville residents had national consequences — the mass slave escape on *The Pearl*, the jailing in Rockville of famed abolitionist William Chaplin, the life of Josiah Henson and his descriptions of local conditions that informed the century's epoch-making best seller, Harriet Beecher Stowe's *Uncle Tom's Cabin.*

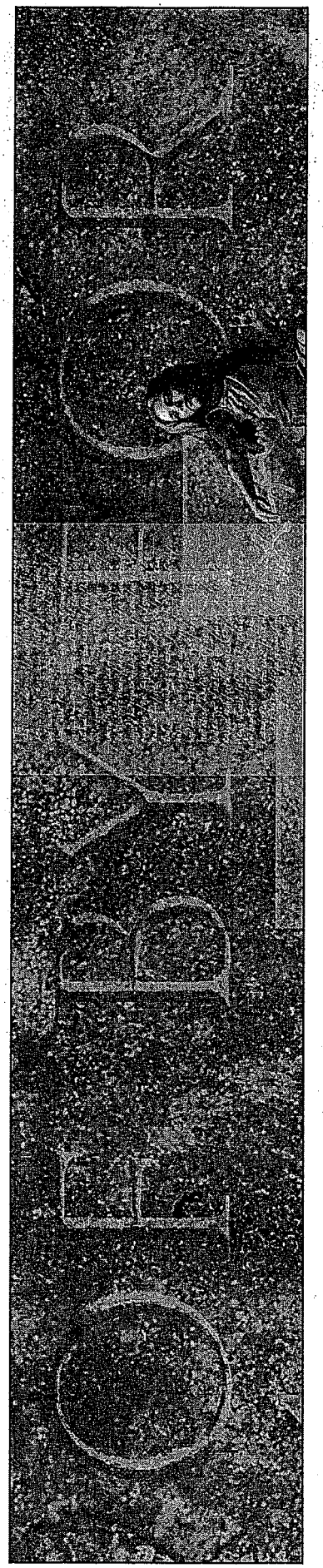
On August 29, 1948, a coolly brilliant young congressman from Illinois launched his first foray into national presidential politics in Rockville when he took part in a debate at the Whig Convention and spoke the same evening at the Courthouse for candidate Zachary Taylor. Newspapers noted his powerful oratory.

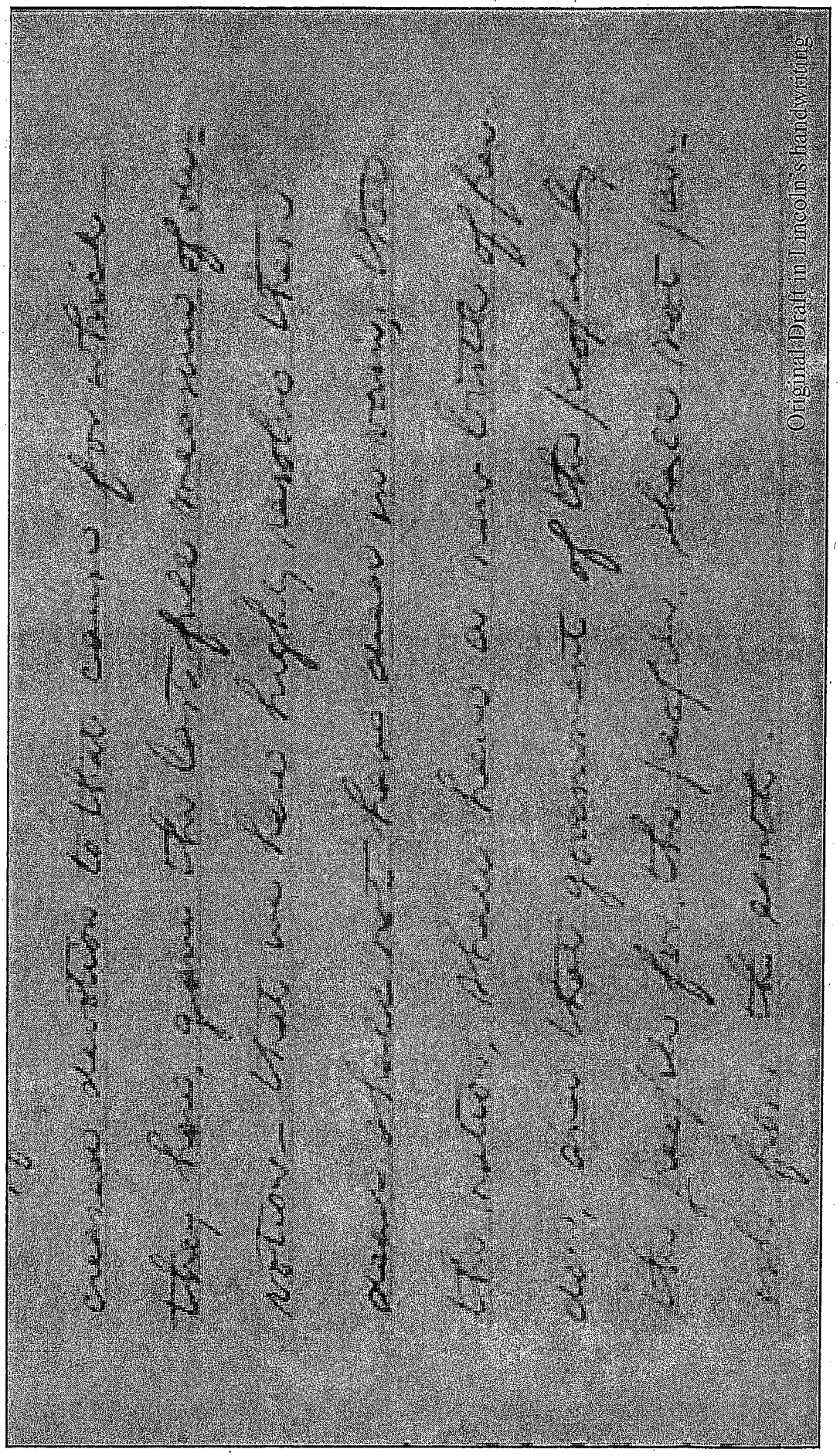
As the Civil War exploded twelve years later, that same man, President Abraham Lincoln, ordered his forces to occupy Rockville and disarm the local militia. He arrived in person in 1861 to speak with Gen. McClellan and Gen. Nathaniel P. Banks at the camp of 19th New York Regiment at the edge of town.

Both literally and figuratively, Rockville lay squarely on the road to Antietam and Gettysburg, and many other key Civil War sites. The city served as a hospital center after Antietam and was the scene of intense skirmishes that raged through Rockville's downtown area. Following the battle of Antietam, it is believed that Lincoln passed through Rockville a third time on his return to Washington.

Perhaps no one has had a more significant impact on this city than Lincoln - an impact far our of proportion to his visits here. When the war ended after four years and one million casualties, 240 years of slavery in America came to a close, the nation indeed saw "a new birth of freedom," and the Union was preserved.

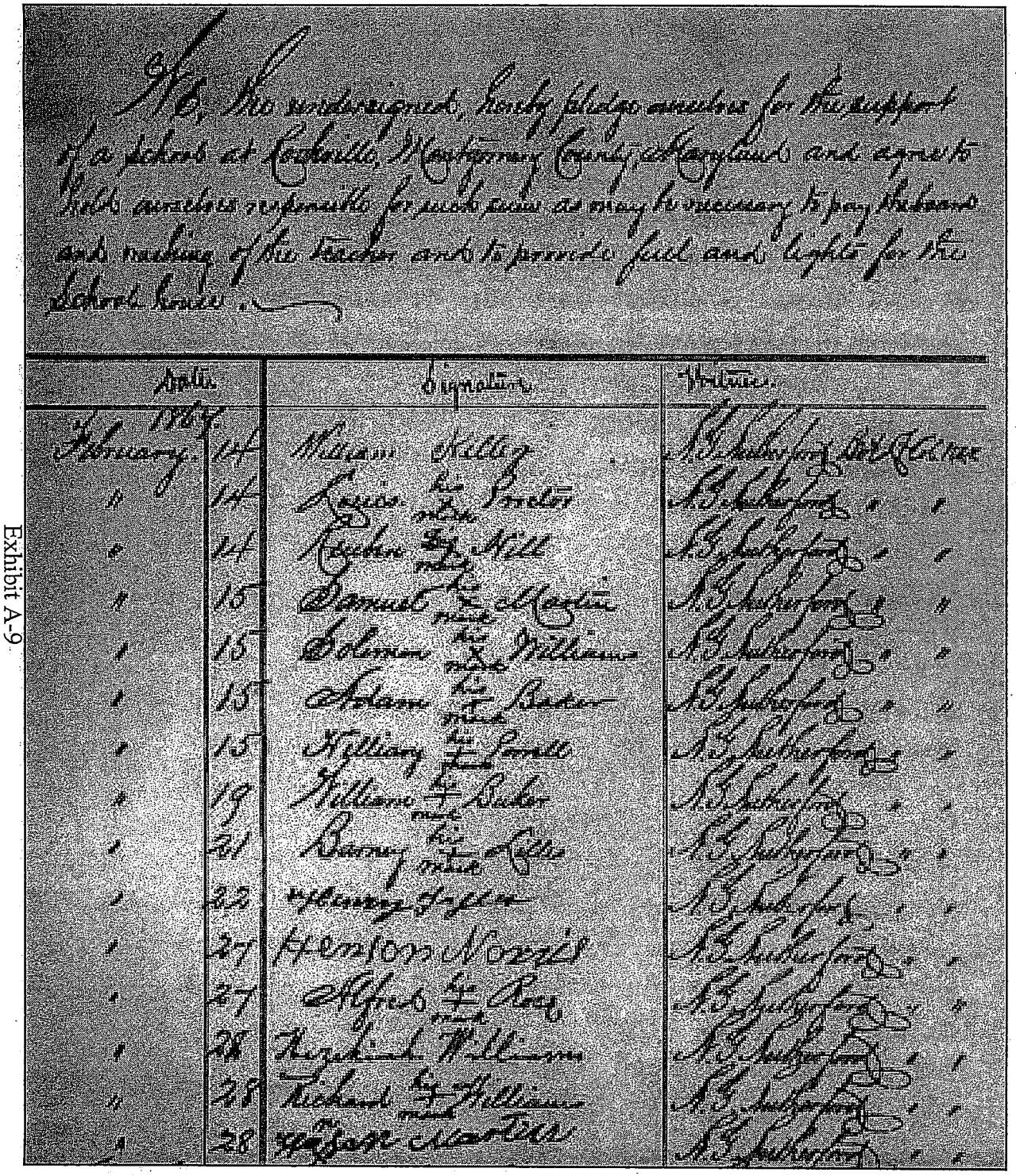
Scholars say that Lincoln transformed the American understanding of democracy with the ten ringing lines of his prose poem called the Gettysburg Address, considered to be one of history's great political statements.





Original Draft in Lincoln's handwriting

Exhibit A-8



We, the undersigned, hereby pledge ourselves for the support of a school at Rockville, Montgomery County, Maryland and agree to hold ourselves responsible for such sum as may be necessary to pay the board and washing of the teacher and to provide fuel and lights for the school house.

Date		Signature	Witness
1867			
February	14	William Kelley	N. G. Sutherford Bd. R. Col. [illegible]
"	14	Louis his mark Proctor	N. G. Sutherford " "
"	14	Reuben his mark Hill	N. G. Sutherford " "
"	15	Samuel his mark Martin	N. G. Sutherford " "
"	15	Solomon his mark Williams	N. G. Sutherford " "
"	15	Adam his mark Baker	N. G. Sutherford " "
"	15	Hilliary his mark Powell	N. G. Sutherford " "
"	19	William his mark Baker	N. G. Sutherford " "
"	21	Barney his mark Lillie	N. G. Sutherford " "
"	22	Henry Tyler	N. G. Sutherford " "
"	27	Henson Norris	N. G. Sutherford " "
"	27	Alfred his mark Ross	N. G. Sutherford " "
"	28	Hezekiah Williams	N. G. Sutherford " "
"	28	Richard his mark Williams	N. G. Sutherford " "
"	28	Hanson Martin	N. G. Sutherford " "

1867: Building a Better Future for Rockville

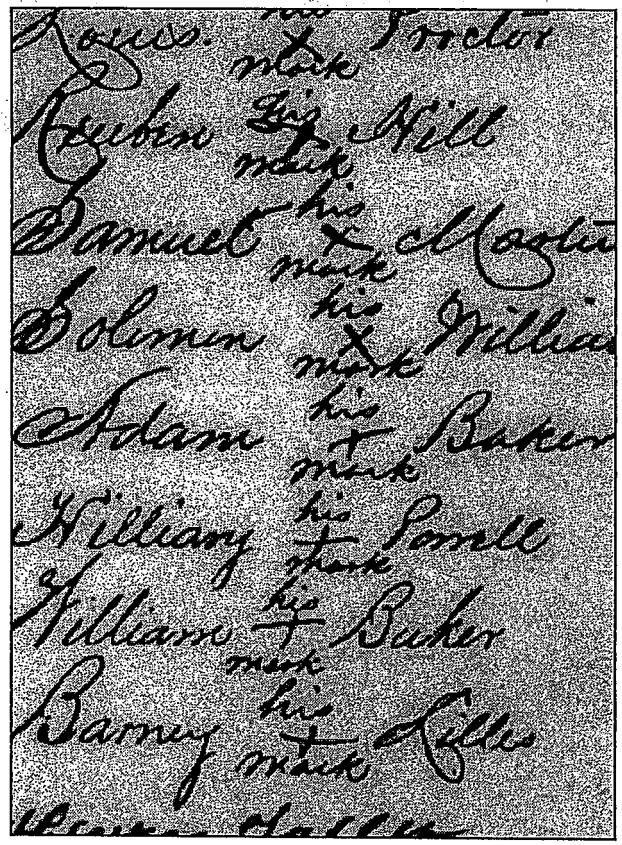
In the face of widespread hostility and oppression after the Civil War, blacks made powerful contributions to Rockville as a more inclusive community.

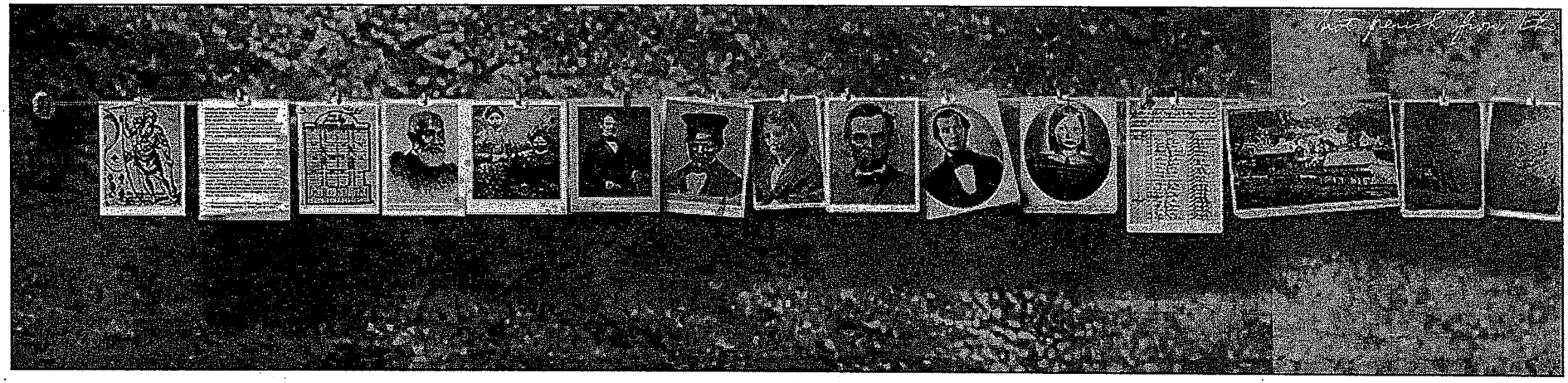
Surely one of the most important and moving documents in Rockville's history is the 1867 pledge signed by twenty Rockville freedmen, many of them illiterate, guaranteeing the costs of a school for their children. Education had been forcibly denied blacks for many years as a way to keep them powerless and uphold the myth that they were inferior. This document was signed immediately after the war, in the face of bitter opposition.

Freedmen and women also built churches, social and benevolent organizations, founded Rockville's Memorial Day parade, fought fires on behalf of the larger community, and built a neighborhood known as The Lane in the area along North Washington Street that is now the Town Center project area. The black self-determination that helped bring down slavery now undercut the myth of inferiority and laid the foundation for equality and social justice.

*"**March 17th, 1866** - The Asst. Comr. D. C. reports the opposition to educating the colored people in Maryland is widespread and bitter. Teachers have been stoned and blackened, indignation meetings held and resolutions passed to drive them out. School houses have been burned. Colored churches too have been destroyed to prevent schools being held in them."*

— Records of the Assistant Commissioner for the District of Columbia Bureau of Refugees, Freedmen and Abandoned Lands, 1865-1869 National Archives Microfilm Publication M1055 Roll 21



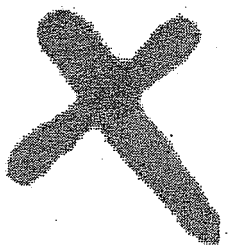


A series of historic photos and documents is clipped lightly to a stretched copper wire that runs around the curving wall through eyelets drilled into the stone. The wire is anchored in the stone at either end by railroad spikes. All of this is a painted *trompe l'oeil* illusion.

The fragility of the historic photographs, seemingly exposed to the weather and to passersby, is a metaphor for both the fragility of history when memory is short, and the vulnerability of the individual when democracy is unrefined.

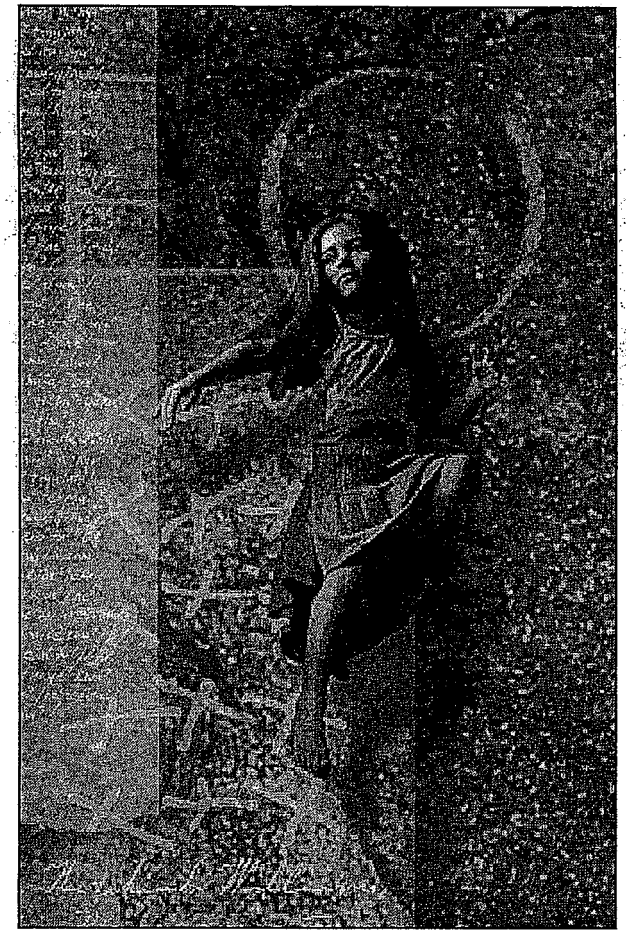
Within the photos and their captions are clues to understand the extraordinary history of this site, so critically important to the development of Rockville as an inclusive community. The individuals and institutions depicted in the photos and textiles all have connections to

this site or have contributed in significant ways to the inclusiveness of the city and the refinement of democracy in America from prehistory through to the present day. The final document is a list of astonishingly diverse ancestral groups reported by present day Rockville residents.



Antiracism is one of America's great gifts to the world. Its relevance extends far beyond race relations. Antiracism led to "a new birth of freedom" after the Civil War, and not only for African Americans. Twice, once in each century, the movement for black rights triggered the movement for women's rights. Twice it reinvigorated our democratic spirit, which had been atrophying. Throughout the world . . . movements of oppressed peoples continue to use tactics [of our] abolitionist and civil rights movements."

— James M. Lowen, sociologist and historian



Liberty as a Young Girl

North Washington Street and this project site played fundamental roles in the birth of diversity (meaning liberty and equal opportunity for all) in Montgomery County and the region.

America was exceedingly diverse right from the beginning. While we prize diversity today, it has only become a widely accepted, well-understood goal for our society in recent years, following three centuries of struggle and sacrifice. This site's extraordinary history shows that inclusive democracy must never be taken for granted in America. Like all youngsters, it requires ongoing attention, understanding, and care.

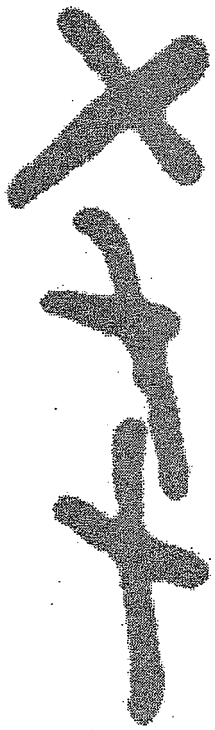
Liberty was often symbolized by a woman in the first two centuries of American history. In Cornerstone, Liberty is depicted as a very young child of multiple ancestral backgrounds.

The model used for this artist's concept piece will be replaced in the final design by a Rockville resident, a child who reflects Rockville's diverse past. The image will be painted anamorphically so that the figure appears to be absolutely real to passersby. This arresting illusion will also carry well from a distance.

MAJOR ANCESTRY GROUPS REPORTED BY ROCKVILLE RESIDENTS INCLUDE:

GERMAN - 11%
IRISH - 10%
BLACK OR AFRICAN AMERICAN - 9%
ENGLISH - 8%
CHINESE, EXCEPT TAIWANESE - 6%
OTHER HISPANIC OR LATINO - 4%
RUSSIAN - 4%
ITALIAN - 4%
CENTRAL AMERICAN - 3%
POLISH - 3%
SOUTH AMERICAN: - 2%
ASIAN INDIAN - 2%
SALVADORAN - 2%
KOREAN - 2%
SCOTTISH - 2%
FRENCH (EXCEPT BASQUE) - 2%
IRANIAN - 2%
SCOTCH-IRISH - 2%
EUROPEAN - 2%
FILIPINO - 1%
JAPANESE - 1%
SUBSAHARAN AFRICAN - 1%
WEST INDIAN - 1%
MEXICAN - 1%
BRITISH - 1%
EASTERN EUROPEAN - 1%
ARAB - 1%
ISRAELI - 1%
VIETNAMESE - 1%
SWEDISH - 1%
PERUVIAN - 1%
NORWEGIAN - 1%
WELSH - 1%
GREEK - 1%
UKRAINIAN - 1%
DUTCH - 1%
JAMAICAN - 1%
HUNGARIAN - 1%
FRENCH CANADIAN - 1%
AUSTRIAN - 1%

source: epodunk.com



Technical Details:

This mural is designed to emphasize the height and width of the cove, enhancing the viewer's experience and emphasizing the power and mystery of the hidden history suggested by the artifacts. Dramatic *trompe l'oeil* effects give the mural impact from a distance, drawing viewers closer, where there is much to discover at close range. The row of historic photos that rings the cove are placed near eye level for ease of viewing. Clues implanted therein explain the rest of the artwork.

This mural will be created in the studio on permanent, acrylic-impregnated synthetic canvas using archival quality Giclee pigment-based printing, overpainted with permanent, lightfast acrylic paint. The artist's fade-proof palette for exterior *trompe l'oeil* painting eliminates the potential for environmental degradation.

The painting will be applied to an acrylic coated masonry surface using permanent acrylic adhesive. The artwork will receive two isolation coats of acrylic medium and two overcoats of clear, removable MSA varnish that contains UV inhibitors that block 99.9% of ultraviolet rays.

The completed artwork surface is very tough and can be safely handled and touched every day for decades. Every ten years or so, as needed, the varnish clear coat can easily be removed using mineral spirits, removing any accumulations of dirt and exposing a pristine paint surface for revarnishing.

About the Artist

About Artist William Cochran

William Cochran has been developing site specific, visionary public art projects of technical virtuosity and symbolic beauty for twenty years. These projects often engage the community in new ways. His innovative, permanent public artworks are carefully woven into their social and architectural environments, yet retain a strong sense of the human hand. They are timeless, layered and multifaceted, encouraging repeat visits.

Public Art Review has called him "one of America's leading muralists." A new art history textbook identifies him as a prominent figure in contemporary public art in North America in its Timeline of Artists and Art (*Responding to Art*, Robert Bersson, McGraw-Hill, 2003, p. A11).

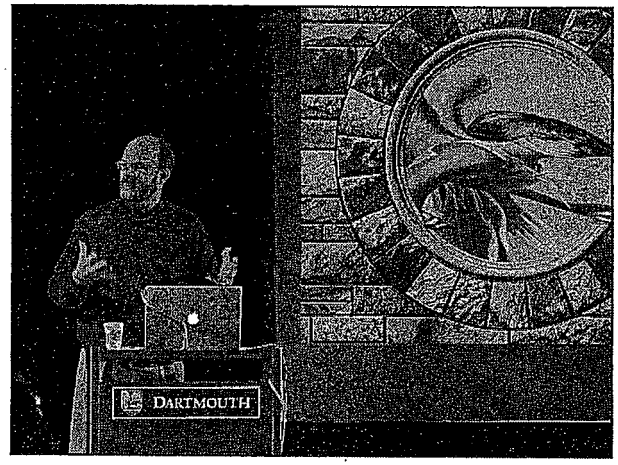
He has won national design competitions and worked under grants from the Maryland State Arts Council and the National Endowment of the Arts. He won the Award for Excellence from the National Glass Association, the Project of the Year Award from the American Public Works Association, and the Core Values Award from the International Association of Public Participation.

He works in both traditional and contemporary techniques, collaborating with Derix Glass Studios in Taunustein, Germany, on the fabrication of the architectural art glass elements in his work. He was the first American to be invited to Augsburg, Germany, for in-depth training in the legendary 120-year-old mural technique of Purkristalat, which creates murals that last for many decades and are impervious to everything from fire to acid rain. He is one of a handful of living artists adept at the difficult, mind-bending Renaissance perspective technique of anamorphic projection, which creates astonishing illusions of depth when viewed at an angle.

His acclaimed Community Bridge mural project transformed a plain concrete bridge in Frederick, Maryland, into a powerful catalyst for revitalization and renewal. The project appears in educational materials for all grade levels nationwide.

He is in demand as a speaker at universities and museums and has keynoted national and international educational and art conferences, including the first National Conference of Dialogue and Deliberation in Alexandria, Virginia, in 2002. Conference director Sandy Heierbacher said, "Cochran's presentation about the awe-inspiring Community Bridge project had everyone spellbound. The moving, extraordinary story of the bridge helped us to see the possibilities for our work in a new light."

(Below) *The image visible behind the artist on the slide screen is* Archangel, *a painted image from* Community Bridge. *This is an anamorphic projection, meaning that it appears correct only when viewed from the side* (opposite). *Cochran is an expert practitioner of this rare technique of artist's perspective.*



William Cochran is the leader in the use of murals for public engagement and economic and community development. His technical and artistic talents are unsurpassed and developed beyond any contemporary artist.

– Jack Becker, Publisher, Public Art Review

The incredible depth of William Cochran's public art initiatives is matched by the stunning imagery and flawless technique with which they are executed.

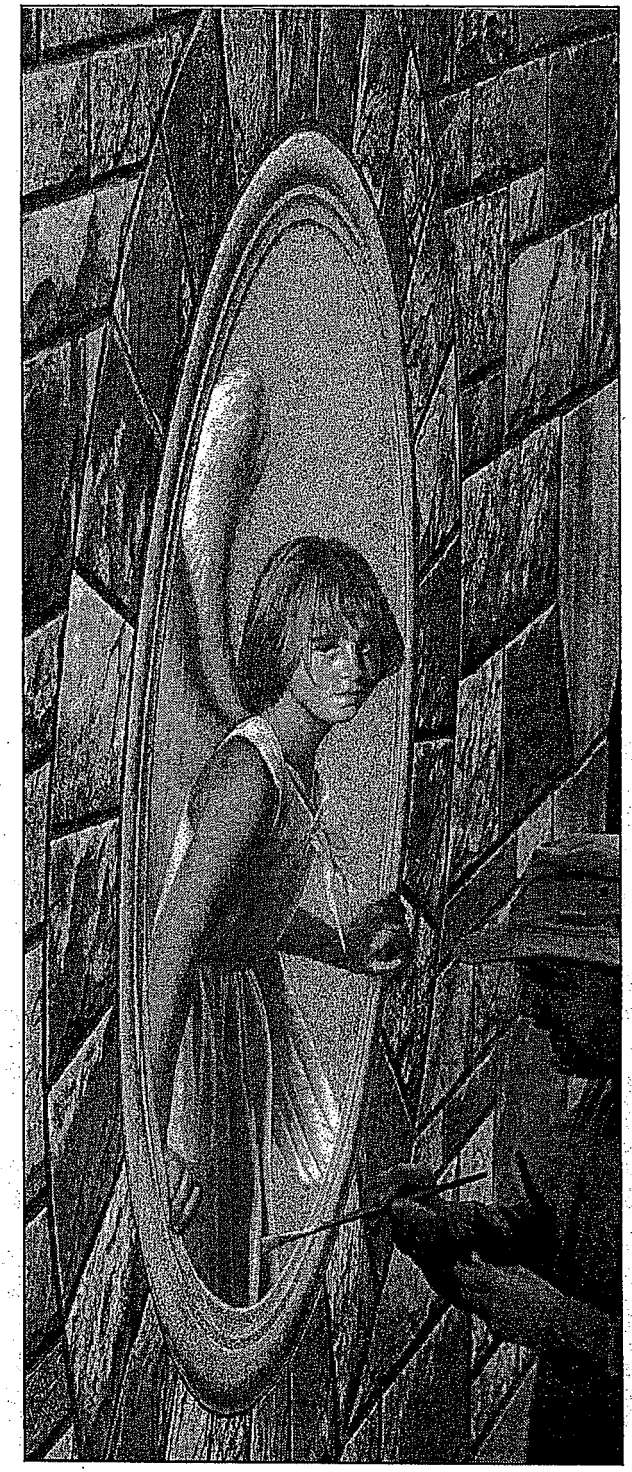
– Jerene Weitman, Director of Public Programs, Heckscher Museum of Art

The masterful artwork of William Cochran and his associates provides an appreciative, strength based process that has led to remarkable results for communities . . . his work provides a vital link to the coevolutionary search for the best in people, their communities, and the world around them.

– Deborah S. Eibner, Dartmouth College

A clear demonstration of public art at its best: the highest quality of art and a community completely engaged.

– Cindy Kelly, public art administrator



Anamorphic paintings are exceedingly rare in art history. Archangel *from* Community Bridge *struck me so profoundly that I would have to consider this as ranking in the top two examples of anamorphic perspective in art history, with Hans Holbein's sixteenth century painting* The Ambassadors *being the other.*

– Michael J. Ruiz, Ph.D., Chair, Department of Physics, University of North Carolina

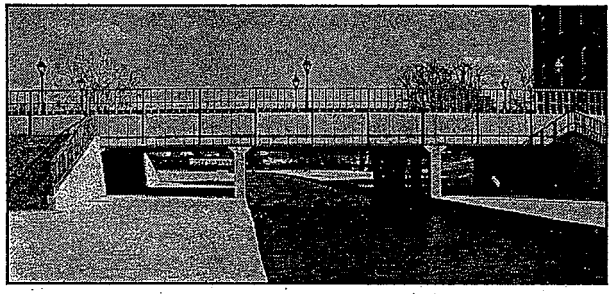
Trompe l'oeil, *or "fool the eye" paintings entrance us . . . We marvel at William Cochran's magical, almost godlike power to transform a blank concrete surface into a full bodied angel who looks at us and emerges into our world.*

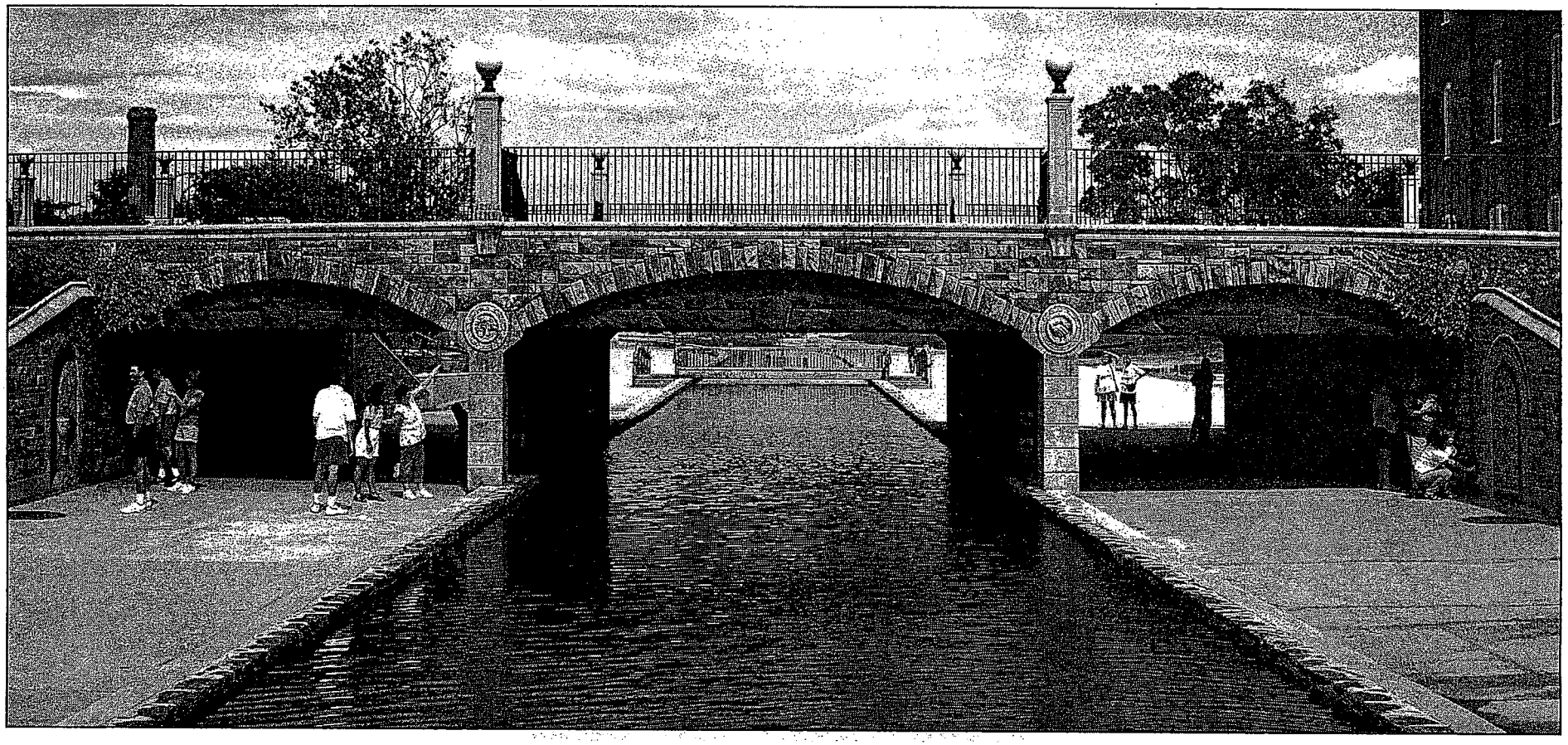
– Robert Bersson, *Responding to Art*, college textbook published by McGraw Hill, 2004

Community Bridge represents everything that is valuable in a public art project. It is brilliantly conceived and artfully produced . . . . one of the most outstanding public art projects of recent years.

– Jeffrey York, Director of Public Art,

Community Bridge, Frederick, Maryland

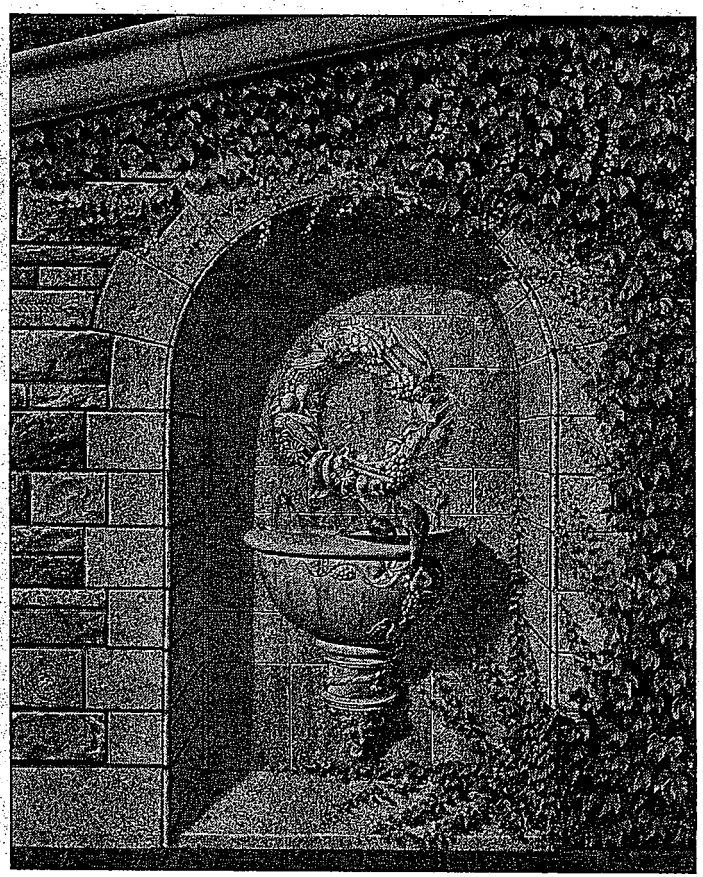




The *Community Bridge* mural project transformed six walls of a plain concrete traffic bridge in a declining, high crime area into the stunning painted illusion of an old stone bridge, using permanent silicate paints applied by hand. Ideas from of thousands of people shaped the meaning of *Community Bridge,* demonstrating the visionary capacity of everyday people of all backgrounds and ages who have no special training in creativity or the arts. Eventually the bridge drew ideas from across the United States and 30 countries on five continents, attracting tens of thousands of visitors and spurring the development of Carroll Creek Park.

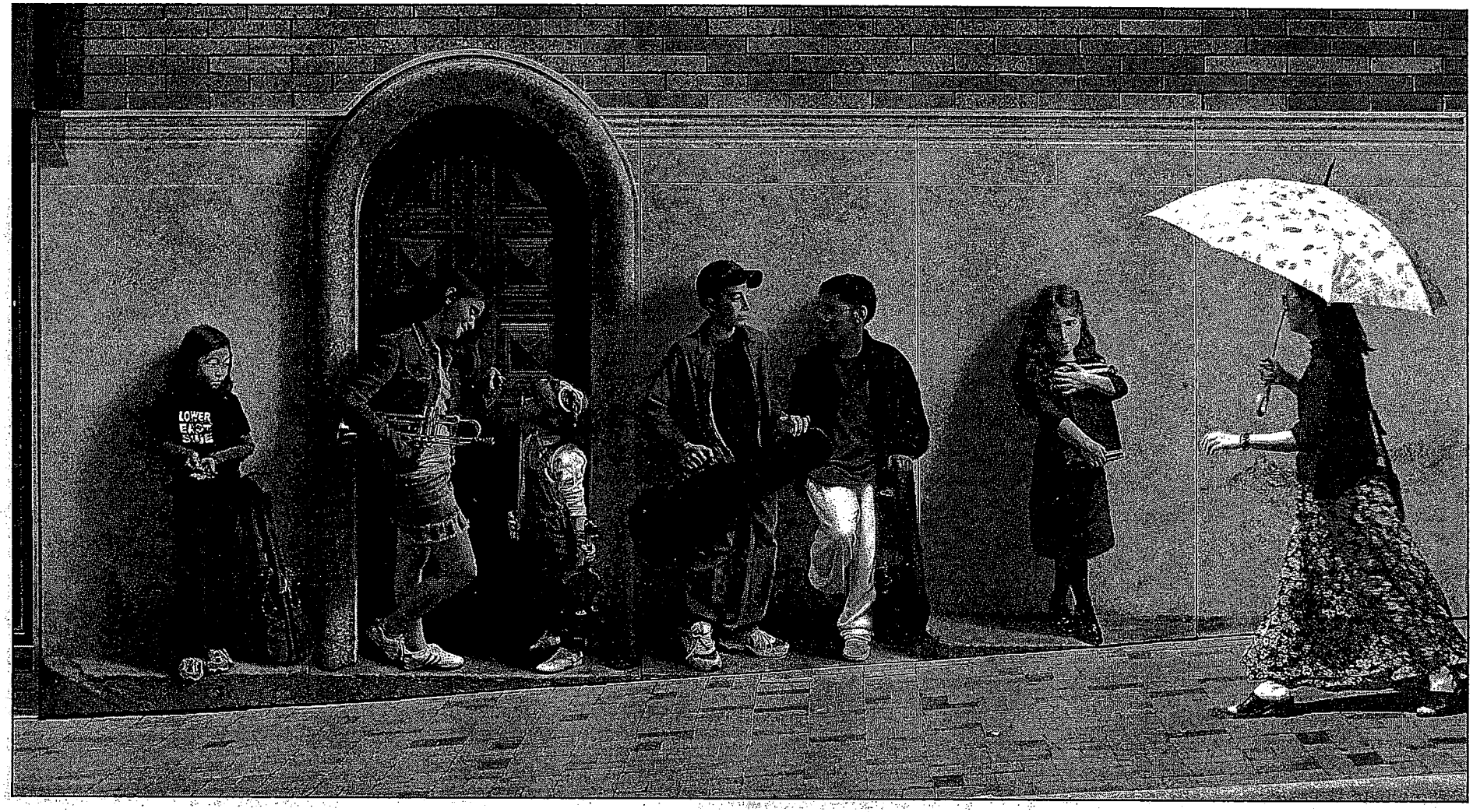
Today the bridge is a catalyst for economic, social and cultural transformation in Frederick, Maryland, helping to spark $50 million in development projects around it. It has won several major awards, and its story has been widely published, inspiring similar projects in many cities and countries.

Below: Four major focal points and many smaller images depict images relevant to Frederick and its history.



A Handful of Keys, Great Neck, New York

This mural was commissioned by Great Neck, New York for an exterior wall of the Great Neck Center for the Visual and Performing Arts. It is located in a historic downtown at a busy intersection. The mural depicts local children of many backgrounds. It was hand -painted on cement panels in the studio and installed onsite. Permanent materials and a vandal-resistant clear-coating yield a lifespan of many decades. Ground level and human scale, the mural invites interaction.



LOWER
EAST
SIDE

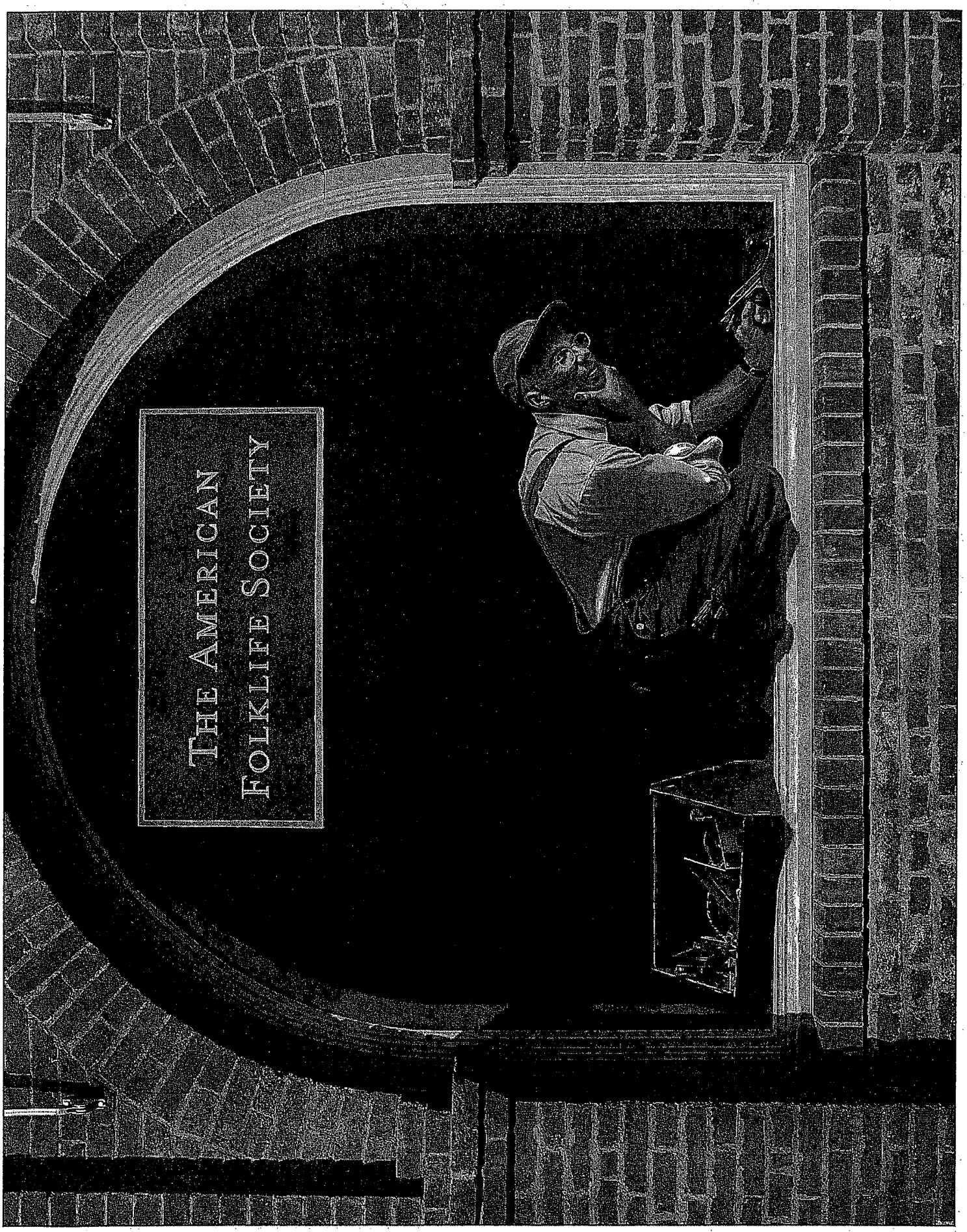


Exhibit A-22

Budget

Artist fees:

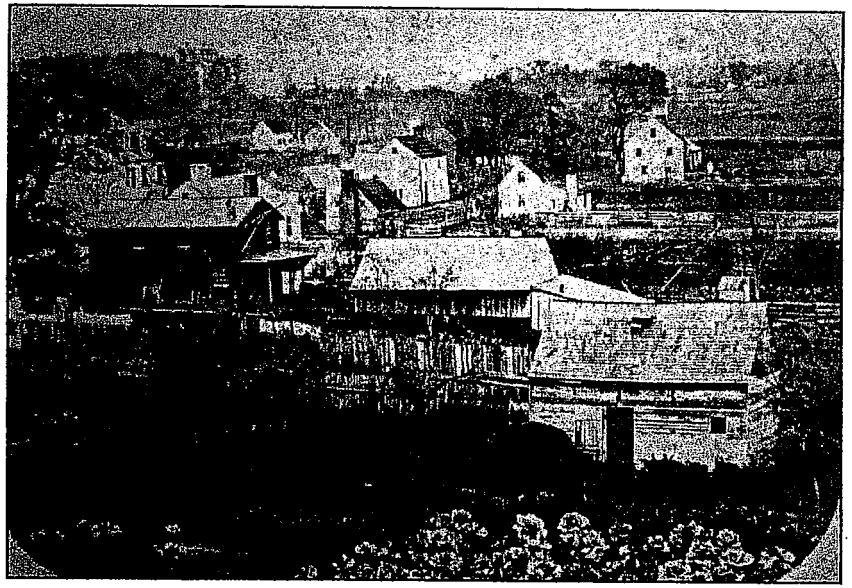
Coordination	20 hours
Historic research	40 hours
Securing image permissions	8 hours
Build image at 1:1 scale	32 hours
Canvas and site prep	15 hours
Oversee printing	15 hours
Painting	180 hours
Oversee installation	16 hours
Varnishing	12 hours
Total: 338 hours @ $85	$28,730.00

Miscellaneous Costs:

Books and research materials	$ 280
Synthetic canvas	$ 120
High res scanning of historic photos	$ 750
Giclee printing	$ 4,800
Paint and supplies	$ 600
Scaffolding	$ 120
Site preparation	$ 900
Installation	$ 1,080
Total	$8,650

Grand Total	$37,380
Less in-kind donation to the project	$12,380
Total Project Cost	**$25,000**

Artist carries comprehensive general liability insurance, in the amount of two million dollars ($2,000,000.00).



The Rockville Town Center site in an earlier era. The artist expresses his deep gratitude to Eileen S. McGuckian and Peerless Rockville for their generous assistance and image permissions.

William Cochran
Studio William Cochran
7192 Meadowbrooke Drive
Frederick, MD 21702

301.696.2839
www.WilliamCochran.com
wmcochran@adelphia.net