

Request for Qualifications
(RFQ)
OPEN COMPETITION FOR THREE SCULPTURES
FOR THE ADAMS GREEN PARK PROJECT
Quincy, Massachusetts



In accordance with **M.G.L. Chapter 30B**, The City of Quincy acting on behalf of the Planning Department, is soliciting qualifications for **the design, fabrication, and installation of three monumental sculptures** representing John Adams, Abigail Adams and John Hancock in the Adams Green Park. The goal is to expand the public understanding and appreciation of these historic figures as part of the urban revitalization of the park presently being designed by the landscape architecture firm of Halvorson Design Partnership for Quincy, Massachusetts. The sculptures will be placed prominently near the United First Parish Church, the Old City Hall and the Hancock Cemetery. As part of the design team, lead by Halvorson Design Partnership, the selected artist(s) will work with the City **to complete the 100% designs, construction and installation of these sculptures** for this new signature public park at the heart of Quincy Center.

Deadline: Tuesday, July 16, 2013 at 11:00 am.

Request for Qualifications submittals will be received at the office of the Purchasing Department; City Hall, 1305 Hancock Street; Quincy, MA 02169, until **Tuesday, July 16, 2013 at 11:00 a.m.** **Late responses will be rejected.**

Copies of the Request for Qualifications will be available on **Tuesday, June 11, 2013** and may be obtained from the Purchasing Department; City Hall, 1305 Hancock Street; Quincy, MA 02169, or by calling (617) 376-1060, between 9 AM and 4 PM, Monday through Friday. The RFQ will also be available at the Purchasing Department website:

<http://www.quincyma.gov/Government/PPD/PurchasingBidPage.cfm>

The City of Quincy shall determine the selected artist/artists through a standard panel-based artist selection process. The City of Quincy reserves the right to withdraw the Request for Qualifications; to reject any and all submittals; and to accept any submittals deemed to be in the best interest of the City of Quincy.

Bids shall be in accordance with any and all M.G.L. **Chapter 30B, Chapter 149 as amended, and Chapter 30, Sections 39A, 39B and 39F-R, if applicable.** All Federal, State and City of Quincy regulations in relation to Equal Employment Opportunity, OSHA, Employment of Quincy Residents and subject to the minimum wage rates set under the Massachusetts Prevailing Wage Law Chapter 149, §26. The City reserves the right to waive any informality in or to reject any or all bids when such an action is deemed in the best interests of the City.

The City of Quincy reserves the sole right to amend this RFQ by formal Addendum.

Proposal Procedures

This Request for Qualifications (RFQ) sets forth the procedures and requirements to be employed by the City of Quincy, Department of Planning and Community Development in the selection of a sculptor or sculptors to provide professional services for **the design, fabrication and installation of three sculptures to be located in a new signature public park in Quincy Center.**

Activities will commence upon selection of an artist or artists and issuance of a notice to proceed by the Planning Director. The project establishes two contract phases as follows:

Phase I: Working as part of the landscape design team, initial concept design through final design and approval to proceed.

Phase II: Fabrication and installation of the sculptures.

Budget

The overall project budget range established by the City of Quincy for the project is **\$750,000 - \$900,000** for the completion of the project as described. The budget for EACH of the three sculptures is therefore approximately \$250,000-\$300,000. The budget must cover all aspects of the project including the artist fees, fabrication costs, insurance, installation and all other related expenses. Disbursement of funds will be allocated as follows:

- **Phase I: Fees for 100% design for PER artist PER Sculpture: \$ 10,000**
- **Phase II: Construction and installation costs PER sculpture: \$ 240,000 - \$290,000**

Funding Source(s)

Funding sources shall be provided by The City of Quincy along with additional grant funding from the Commonwealth of Massachusetts.

Proposal Requirements

Artists interested in submitting their qualifications for review for the Adams Green Public Art Project must provide ten (10) copies of the proposal in a sealed envelope and marked SCULPTURES FOR THE ADAMS GREEN PARK PROJECT to the Purchasing Department, City Hall, 1305 Hancock Street, Quincy, MA 02169, for review by the selection committee. The submittals must include the following:

For the Initial Application, please put the following items on a CD to be included with your submittal:

- A professional résumé with current contact information
- A short statement, reflecting your understanding of the goals and criteria as outlined in this RFQ and how you would approach the project and the collaboration with the Landscape Architects for Adams Green
- Describe why the project is of interest to you. (250 maximum)
- Ten (10) labeled digital images of relevant past work
- A corresponding, numbered, annotated image list with title, media, dimensions, location, brief description and date of the work, project budget, and project partners, if applicable.
- A client reference list, with names, addresses, and telephone numbers, especially for clients for whom the consultant has performed similar services in the past. Provide references from a minimum of three clients.
- Any other information deemed relevant to the project.

For the Selected Artist(s) Only:

- Proof of insurance must be provided in response to the Request for Qualifications. The selected artist/artists will be required to provide the following certificates of insurance, with the City of Quincy named as Additional Insured, endorsed to waive the insurer's rights of subrogation against the City and containing language that the insurance shall not be canceled, materially changed or non-renewed without at least thirty (30) days advance written notice to the City for the following types of coverage:
- Worker's Compensation for the payment of compensation and the furnishing of other benefits under Chapter 152 of the General Laws of Massachusetts (The Worker's Compensation Act) to all employees of the contractor who are subject to the provisions of Chapter 152 of the General Laws of Massachusetts.
- Commercial General Liability Insurance coverage which may be provided through primary and excess or umbrella liability policies for limits of one million (\$1,000,000.00) general aggregate, and \$250,000 per occurrence.
- Certificate of Non-Collusion
- Signature Authorization
- Tax Compliance Certificate

Project Background

The City of Quincy has undertaken a significant effort to redevelop its downtown over the past several years and has used a comprehensive community-based planning process to develop **Guidelines** for this revitalization. One of the goals of the City's overall redevelopment strategy is the creation and enhancement of public spaces throughout the new downtown redevelopment area, with an emphasis on the promotion of lively, walkable streets.

“Adams Green” represents the heart of the new Quincy Center, recreating a park in the location of the original town green and reinvigorating the historic center of the City. The park will be used by the public for a multitude of events from ceremonial historic re-enactments to country craft fairs. This new space is an important component of downtown revitalization for Quincy, and as a significant final piece in what is already a nationally recognized historic site.

Elements incorporated into the design of the park may include, but not be limited to, a National Parks Service information center, a ceremonial gathering space and approach to the church entrance, vehicular, handicap and safety access throughout the park and to the contiguous historic Church of the Presidents and Old City Hall. Also included are park amenities such as furnishings, lighting, plantings, decorative pavements, fencing, **public artworks and sculpture**, bike access and storage and limited handicap and/or temporary parking spaces.

The project area consists of 37,000 square feet of existing roadway that will be converted into a new park to form a continuous connection between the historic Quincy City Hall, Hancock Cemetery and the United First Parish Church. Of unique historic importance, the crypt of the Church is an unusual and nationally significant location. It is the final resting place for two Presidents, John Adams and John Quincy Adams, and their wives Abigail Adams and Louisa Catherine Adams. In addition, the park will link to the Quincy MBTA Rail/Bus Station on the north of the site, to the Hancock Cemetery on the west, the downtown shopping district to the south and to other surrounding nearby historic features.

The Adams Green transformation will be realized through the implementation of two projects. The first project is a roadway, streetscape and infrastructure project referred to as Adams Green MassDOT. The second project is the Design of Adams Green. The status of the first project is that the Construction Documents have been completed with Howard Stein Hudson Associates, Inc., the Civil and Traffic Engineers and Prime Consultant under contract with the City of Quincy. This project will be issued for Construction in the near future. The second project is currently in the Design Phase with Halvorson Design Partnership, Inc., the Landscape Architect and Prime Consultant under contract with the City of Quincy.

The three new sculptural pieces will be located along the promenade between the historic Quincy City Hall, Hancock Cemetery and the United First Parish Church. Exact placement and execution remains open and will be determined through a collaborative design process with the Landscape Architect team.

Context

The project site is situated between United First Parish Church, Old City Hall and Hancock Cemetery and is adjacent to the MBTA's Quincy Center Rail/Bus station. It is also adjacent to the Presidents Place Office Building, present location of the Adams National Park Visitor Center.

- Land use to the **north** of the project site includes professional office, retail and other commercial uses along Hancock Street. Three residential high rise complexes, a mix of multi-family and single-family housing stock, and The "Old House", site of the Adams Presidential home, can all be found approximately 2,500 feet to the north.
- To the **east**, on Coddington Street are Quincy College, Quincy High School, the Thomas Crane Public Library, the YMCA, and a 200-unit residential building behind President's Place.
- To the **south** are varied commercial uses along Hancock Street: Stop & Shop/Giant Supermarket Company headquarters is located here in a ten-story office building and the historic 8-story Granite Trust building.
- To the **west**, the MBTA subway/Commuter rail lines run below grade next to the six-lane Burgin Parkway behind City Hall.

Project goals and criteria:

One of the main goals of the project is to seamlessly integrate monumental figurative sculpture in the Adams Green Park project and to celebrate and memorialize the contributions of John Adams, John Hancock and Abigail Adams through works reflecting the highest traditional craftsmanship coupled with the sensitivity for current design standards. Specifically, the artist(s) and the sculptural elements themselves must deliver the following:

- The highest design standards throughout the design phase
- The highest technical proficiency in the modeling of figurative sculptural work on a monumental scale imbued with life and psychological depth
- The ability to convey in three-dimensional sculptural form the historic significance of John Adams, John Hancock and Abigail Adams
- Sensitivity for the placement of the figure(s) within a landscape setting as part of a larger design statement
- The ability to work collaboratively as part of a design team within highly complex landscape projects
- A track record demonstrating the ability to manage complex budgets and timelines successfully

Based on these assumptions, the selected artist(s) will be required to perform the following tasks for public participation and preparation of 100% design and construction plans for Phase One.

Scope Outline for Contract Phases

The selected artist(s) will be expected to complete the project scope in **two phases**:

First Phase Contract: Initial Design through Completion of Final Design in Preparation for Fabrication

Upon selection, the artist(s) will sign a First Phase Contract, including a following Scope of Services.

During the First Phase, the artist(s) will work collaboratively with the Landscape Architect under contract with the City for the design of Adams Green, and the City of Quincy to: develop an initial project design concept which integrates the sculpture and the site; participate in discussions, work sessions and meetings to refine the designs of the sculpture(s) and integrate them into the site; with efforts leading to final design and approval. A timeline will be established at the outset covering the period from initial concept design to final design and approval in preparation for fabrication.

The parties may agree to expand the Scope of Services to be provided by the Consultant upon completion of the Scope as herein outlined. Any additions or extensions of the contract will be the subject of future negotiations.

This encompasses the project timeline from **September 2013 through December 2013**.

During this phase, the City will ask the selected artist(s) to accomplish the following scope of services:

- Work collaboratively with the Landscape Architect to develop an integrated sculpture and the site design for approval by the Landscape Architect and the City.
- The scope of work anticipates the following tasks and submittals.
 - Development to 25%: During this effort the artist in collaboration with the Landscape Architect, will develop graphics for two to three alternative designs for the portrayal of the individuals and their personalities in relation to the site context for review and selection of a singular approved design direction by the City of Quincy.
 - Development to 50%: During this effort the artist in collaboration with the Landscape Architect, will develop a refined design and graphics (based on the singular approved design direction at the end of 25%) in relation to the site context for review approval by the City of Quincy.
 - Development to 75%: During this effort the artist in collaboration with the Landscape Architect, will develop a final design graphics and three dimensional maquette (based on the singular approved design direction at the end of 50%) in relation to the site context around the sculpture to convey and allow the viewer to

understand the integration of the sculpture with the site for review and final approval by the City of Quincy. The maquette will be fabricated at a minimum scale of ¼ of the actual size in a medium proposed by the Artist and approve by the committee.

- Final development and approval to 100%, including modifications to the final design graphics and maquette based on input from the City of Quincy, development of final budget, fabrication and installation timeline
- The selected artist(s) shall be an active collaborator in developing a fully integrated sculpture and site design. To that end, the selected artist(s) will participate in three (3) design meetings in Quincy/Boston, and three (3) teleconference design meetings with HDP and the City. The purpose of these meetings will be to advance the integration of sculpture and site, as well as sculpture-to-sculpture relationships. Additionally, design meetings will address technical necessities including foundation details and feature lighting.

At the option of the City of Quincy, the contract may be expanded to a Second Phase, as outlined below.

Second Phase Contract: Fabrication and Installation

Upon approval of the final design in Phase I, the artist(s) will sign a Second Phase Contract, possibly including an updated Scope of Services. During the Second Phase, the artist will work on the fabrication of the sculpture(s) and attend to matters related to the timely delivery of the finished work. The artist, in collaboration with the Halvorson Design Partnership, will oversee the installation on site of the finished sculptures.

As in the First Phase, the parties may agree to expand the Scope of Services to be provided by the Consultant upon completion of the Scope as herein outlined. Any additions or extensions of the contract will be the subject of future negotiations.

This encompasses the project timeline from **January 2014 through March 2015**.

During this phase the City will ask the selected artist(s) to provide the following scope:

- Commence fabrication and work through completion of the sculpture. This includes modeling, mold fabrication, casting, and/or any other required method for the production of the three-dimensional piece.
- Engineering of the sculpture (s). HDP and its subs will be responsible for engineering of the reinforced poured in place concrete foundation as well as the ground attachment anchor bolts based on load information (weight provided by the artist (s) and a common understanding of construction techniques and materials compatibility. The artist shall provide a rigid template to the contractor to establish the precise location of the ground attachment anchor bolts in the field. The artist (s) shall make a site visit at the time of the construction of the foundation and

placement of ground attachment anchor bolts to confirm satisfaction with the sculpture (s) orientation and precise placement.

- Arrange for regular site visits and reviews by members of the Design Team and the Design Committee to monitor progress and provide feedback on the quality of the work
- Provide samples of material finish and patina for review and approval by the City of Quincy
- Arrange for packing and transportation as needed for delivery of the finished sculpture to the installation site
- In collaboration with the Landscape Architect and City of Quincy, oversee the installation of the sculpture(s)
- A site visit after the sculpture installation but before final acceptance or park opening to provide finish touch up and or final surface finish coats.
- Final review and approval of the installation and finish by the City of Quincy.
- In addition, the artist(s) will:
 - Provide sculpture, attachment and installation information to the Landscape Architect, the City’s Clerk of Works and the contractor for Adams Green to ensure a smooth and well-coordinated installation in sequence with the park project schedule and completion date.
 - Attend up to three construction meetings as requested by the City for each sculpture
 - Adhere to fabrication timeline
 - Adhere to installation timeline and coordinate packing and transportation of sculpture to the site for installation

Proposed Schedule

| | |
|--|---------------------------------------|
| RFQ submittals For Services due | July 16, 2013 |
| Phase I Design | September 2013 – December 2013 |
| Phase II Fabrication | January 2014 – September 2014 |
| Installation | September 2014 – March 2015 |

Qualifications of the artist(s) working directly on this project

The artist(s) must meet the following minimum criteria:

- A proven track record as a professional artist in major collaborative public art projects
- Provide examples of completed work of similar scope, size and significance in an historic urban public setting

Proposals that fail to include the above information will be rejected as unresponsive, and will not be afforded a complete review by the evaluation team.

Materials to be provided to the selected artist(s)

For the artist(s)' information, RFQ support materials are provided as attachments by Halvorson Design Partnership and other resources.

Selection Criteria

A selection panel will be established by the City of Quincy to review the submittals and select a shortlist.

Four or five shortlisted artists will be asked to prepare a graphic presentation of their proposal for individual sculpture(s) to the selection panel. Each shortlisted artist will receive a presentation development fee of \$3,500.00 per sculpture due following their presentation and interview. This fee is all-inclusive, covering the artist(s)'s presentation expenses and any other related costs, such as travel.

The selection panel will make their final decision based on the evaluation criteria identified below, as well as the **comparative evaluation criteria** ratings.

- Professional qualifications including training, educational background, awards, and depth of experience with similar projects
- Strength and credibility of client references.
- Desirability of approach to project, and interest in understanding of the community's historic and cultural resource protection needs.
- Excellent communication skills.

Once the artist(s) are chosen by the selection panel, additional information will be provided as needed.

Comparative Evaluation Criteria (Selection Criteria)

NB – These are standard criteria established in the selection of contractors for City of Quincy projects. For this project, the Artist Selection Panel will apply these criteria accordingly.

Comparative Evaluation Criteria will be applied uniformly to all proposals. In accordance with the provisions of **M.G.L. Chapter 30B**, each criterion shall be rated as follows:

- **“Highly Advantageous”** (3 points - response excels on the specific criterion)
- **“Advantageous”** (2 points - response meets evaluation standard for the criterion)
- **“Not Advantageous”** (1 point - response does not fully meet the evaluation criterion or leaves a question or issue not fully addressed)
- **“Unacceptable”** (0 points - response does not address the elements of this criterion)

The purpose of this document is to clarify the ranking system used for all proposals pursuant to the Request for Qualifications (RFQ) and **said M.G.L. Chapter 30B**. Copies of firm/applicant rankings will be kept on file.

1: Overall Experience

Depth of experience with similar projects, and prior experience with public or private, fixed-term and fixed-fee contracts.

| Points | Rating | Description |
|---------------|----------------------------|---|
| 0 | Unacceptable | The proposal indicates no evidence of “areas of expertise” in consulting necessary to complete this project. |
| 1 | Not Advantageous | The proposal indicates evidence of one “area of expertise” in consulting necessary to complete this project. |
| 2 | Advantageous | The proposal indicates evidence of more than one “area of expertise” in consulting necessary to complete this project. |
| 3 | Highly Advantageous | The proposal indicates evidence that the firm/applicant has substantial in-house “areas of expertise” in consulting necessary to complete this project or that the firm/applicant has made prior arrangements for Sub consultants in areas for which in-house services are unavailable. |

2: Qualifications

Professional qualifications of the competitor (training/educational background appropriate to the project described herein) and all project personnel, including professional experience above and beyond the minimum qualifications outlined in **“Qualifications of the artist(s) working directly on this project”**.

| Points | Rating | Description |
|---------------|----------------------------|---|
| 0 | Unacceptable | The proposal fails to indicate a well-established firm/applicant, with proximity or availability of staff to complete work. The proposal provides no evidence that the firm/applicant is large enough and diverse enough to expedite all work within the City’s schedule. |
| 1 | Not Advantageous | The proposal fails to provide either evidence of a well-established firm/applicant, with proximity or availability of staff to complete work. The proposal provides insufficient evidence that the firm/applicant is either large enough or diverse enough to expedite all work within the City’s schedule. |
| 2 | Advantageous | The proposal provides a history of the firm/applicant, with proximity or availability of staff to complete work. The proposal provides adequate evidence that the firm/applicant is large enough and/or diverse enough to expedite all work within the City’s schedule. |
| 3 | Highly Advantageous | The proposal provides a detailed history of the firm/applicant indicating a well-established firm/applicant, with proximity and availability of staff to complete work. The proposal provides evidence that the firm/applicant is both large enough and diverse enough to expedite all work within the City’s schedule. |

3: Understanding Scope of Work

Desirability of approach to project, and demonstrated understanding of the community’s plan for Adams Green and its historic and cultural needs.

| Points | Rating | Description |
|---------------|----------------------------|---|
| 0 | Unacceptable | The proposal indicates inadequate review or understanding of the required Scope of Work. |
| 1 | Not Advantageous | The proposal indicates incomplete review or a vague understanding of the required Scope of Work. |
| 2 | Advantageous | The proposal indicates sufficient review and understanding of the required Scope of Work, and documents the firm/applicant’s proposed approach. |
| 3 | Highly Advantageous | The proposal indicates a thorough review and full understanding of the required Scope of Work, and proposes a clear and comprehensive approach. |

4: Quality of Past Work

Prior successful experience with municipalities providing consulting services for similar cities and towns. Quality of past consulting services as evidenced by sample submissions, lists of awards won for similar work and by references. Strength and credibility of client references is important.

| Points | Rating | Description |
|---------------|----------------------------|--|
| 0 | Unacceptable | None of the sample submissions submitted by the firm/applicant are clear and complete and/or have relevance to the services being solicited under the RFQ. |
| 1 | Not Advantageous | One or two of the sample submissions submitted by the firm/applicant are unclear, incomplete, or have little relevance to the services being solicited under the RFQ. |
| 2 | Advantageous | All of the sample submissions submitted by the firm/applicant are written clearly and fully cover the relevant subject matter, having clear relevance to the services being solicited under the RFQ. |
| 3 | Highly Advantageous | All sample submissions are written clearly, fully cover the relevant subject matter, and also excel with respect to quality, graphics, formats, and/or writing style. |

5: Communication and Presentation

Excellence of communication and graphic skills.

| Points | Rating | Description |
|---------------|----------------------------|---|
| 0 | Unacceptable | The written and graphic response submitted by the firm/applicant is both unclear and incomplete. |
| 1 | Not Advantageous | The written and graphic response submitted by the firm/applicant is either unclear or incomplete. |
| 2 | Advantageous | The written and graphic response submitted by the firm/applicant is clear and complete, and fully covers the relevant subject matter. |
| 3 | Highly Advantageous | The written and graphic response submitted by the firm/applicant is clear and complete, fully covers the relevant subject matter, and excels with respect to graphics, formats, and/or writing style. |

6: Familiarity with the history of the area

Understanding of Colonial and American Revolutionary era history, in particular the accomplishments of John Adams, Abigail Adams and John Hancock, and of their importance to Quincy.

| Points | Rating | Description |
|---------------|----------------------------|--|
| 0 | Unacceptable | The applicant has provided no evidence of familiarity with the understanding of American history as it relates to this project. |
| 1 | Not Advantageous | The applicant has indicated a vague familiarity with the understanding of American history as it relates to this project. |
| 2 | Advantageous | The applicant has provided adequate evidence of familiarity with the understanding of American history as it relates to this project. |
| 3 | Highly Advantageous | The applicant has provided excellent evidence of familiarity with the understanding of American history as it relates to this project. |

The initial review of the submittals will allow the artist selection panel to create a shortlist of 4 – 5 artists.

Shortlisted finalists will be allocated \$3,500 following their interviews prior to final choice(s) by the artists selection panel.

Submissions

Proposals should be addressed to:

Purchasing Department; City Hall; 1305 Hancock Street; Quincy, MA 02169

The final date for submission of proposals is **Tuesday, July 16, 2013 at 11am.** Late Proposals Will Be Rejected.

NOTE: All questions regarding this RFQ should be directed to **Kathryn Hobin**, Purchasing Agent through fax: 617-376-1074 and email: khobin@quincyma.gov and cc: to kimtrillcott@quincyma.gov Questions will be accepted until **July 8, 2013** at 4:00 p.m.

FEE PROPOSAL FORM

The undersigned hereby submits a price proposal to perform the services outlined in the Request for Qualifications for the:

**OPEN COMPETITION FOR THREE SCULPTURES
IN ADAMS GREEN PARK PROJECT
Quincy Massachusetts.**

The **ARTIST** hereby pledges to deliver the complete scope of services required for the rates and charges shown below:

Cost to complete the project:

Phase I: Fees for 100% design for PER artist PER sculpture: \$ 10,000

Phase II: Construction and installation costs PER sculpture: \$ 240,000 - \$290,000

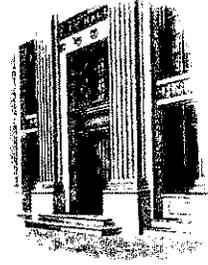
APPLICANT'S INFORMATION

Name: _____ Contact Name: _____
Street Address: _____ Signature: _____
City/State/Zip: _____ Title: _____
Telephone: _____ Fax: _____ Date: _____
E-Mail Address: _____

(Signature)



City of Quincy
City Hall
1305 Hancock Street
Quincy, Massachusetts 02169
Purchasing Department



THOMAS P. KOCH
Mayor

Kathryn R. Hobin
Purchasing Agent
Phone: (617) 376-1060
Fax: (617) 376-1074

Certificate of Non-Collusion

The undersigned certifies under penalties of perjury that this bid or proposal has been made and submitted in good faith and without collusion or fraud with any other person. As used in this certification, the work "person" shall mean any natural person, business, partnership, corporation, union committee, club or other organization, entity or group of individuals.

Name: _____

Address: _____

City, Town & Zip: _____

Email #: _____

Name of Business: _____



CITY OF QUINCY
Purchasing Department
1305 Hancock Street, Quincy, MA 02169

Phone: (617) 376-1060

Fax: (617) 376-1074

SIGNATURE AUTHORIZATION

At a duly authorized meeting of the Board of Directors of the

(NAME OF CORPORATION)

held on _____, at which all the Directors were present or waived notice, it was
(DATE)

VOTED, that:

(NAME)

(TITLE)

of this company, be and he/she hereby is authorized to execute Contracts and Bonds in the name and behalf of said Company, and affix its Corporate Seal thereto, and such execution of any Contract or obligation in this Company's name on its behalf by such _____ under seal of the Company, shall be valid
(TITLE)

and binding upon this Company. It was further voted that the City of Quincy may rely on such authorization of future Contracts until notified to the contrary.

A true copy,

ATTEST:

(CLERK'S SIGNATURE)

PLACE OF BUSINESS: _____

DATE OF THIS CONTRACT: _____

I hereby certify that I am the Clerk of the:

_____ that _____ is the
(COMPANY)

(NAME)

duly elected _____ of said Company, and that the above VOTE has not been
(TITLE)

amended or rescinded and remains in full force and effect as of the date of this Contract.

CORPORATE SEAL



CITY OF QUINCY
Purchasing Department
1305 Hancock Street, Quincy, MA 02169

Phone: 376-1060

Fax: 376-1074

TAX COMPLIANCE CERTIFICATE

MASS. GENERAL LAWS, CH. 62C, S: 49A(b)

I hereby certify that I have complied with all laws of the Commonwealth of Massachusetts relating to taxes, reporting of employees and contractors, and withholding of child support.

Signed under the pains and penalties of perjury.

(1) Individual Contractor

(Contractor's Name and Signature)

Social Security Number

(2) Corporation, Association
or Partnership

(Contractor's Name)

Federal Tax ID Number, or
Social Security Number

By:

(Authorized Signature)

Note to Contractor: Please sign at (1) or (2), whichever applies.

CHAPTER 62C. ADMINISTRATIVE PROVISIONS RELATIVE TO STATE TAXATION

Chapter 62C: Section 49A Certification of compliance with tax laws as prerequisite to obtaining license or governmental contract

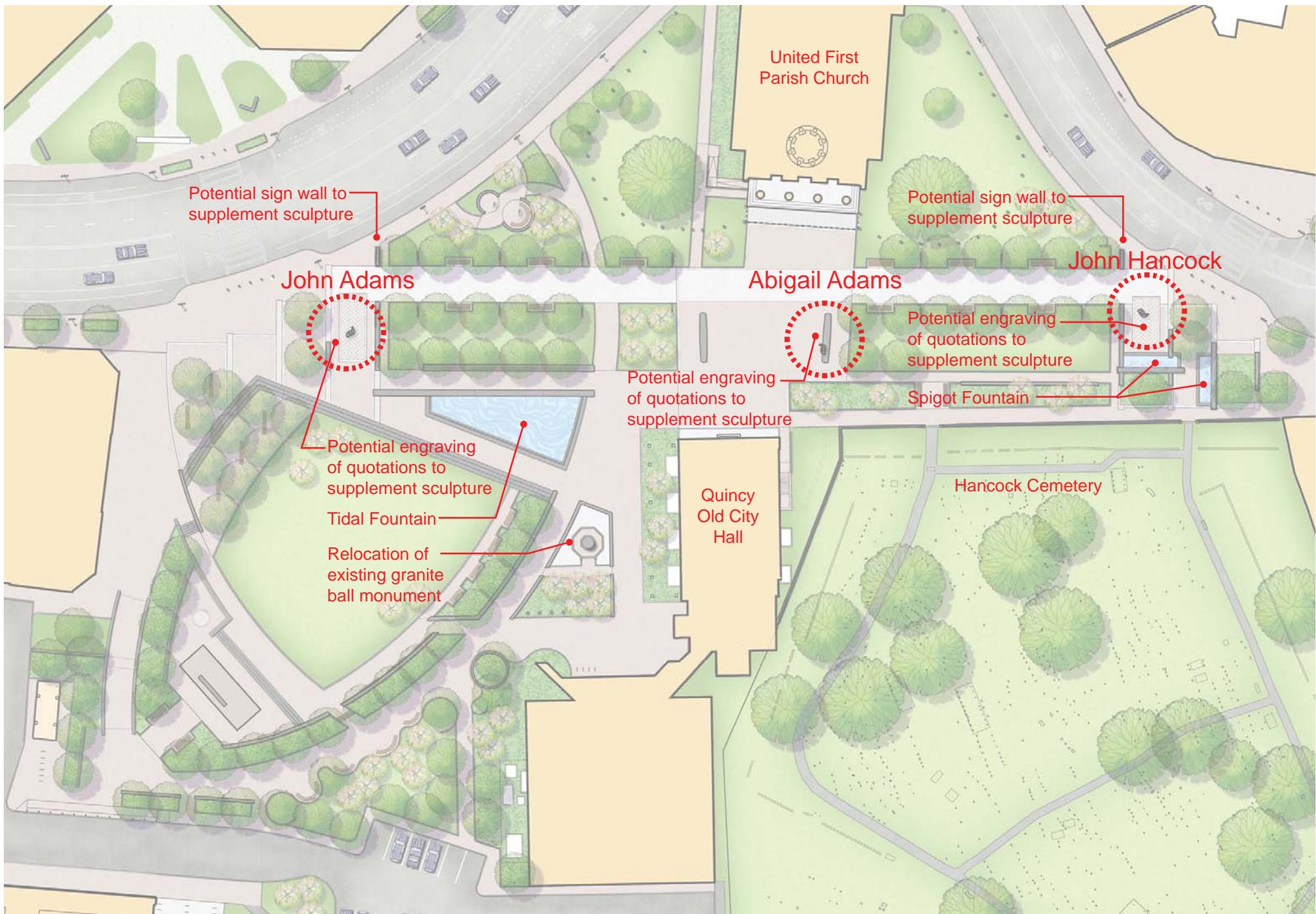
Section 49A. (a) Any person applying to any department, board, commission, division, authority, district or other agency of the commonwealth or any subdivision of the commonwealth, including a city, town or district, for a right or license to conduct a profession, trade or business, or for the renewal of such right or license, shall certify upon such application, under penalties of perjury, that he has complied with all laws of the commonwealth relating to taxes, reporting of employees and contractors, and withholding and remitting child support. Such right or license shall not be issued or renewed unless such certification is made.

(b) No contract or other agreement for the purposes of providing goods, services or real estate space to any of the foregoing agencies shall be entered into, renewed or extended with any person unless such person certifies in writing, under penalties of perjury, that he had complied with all laws of the commonwealth relating to taxes, reporting of employees and contractors, and withholding and remitting child support.

(c) Any such agency, which has been notified by the commissioner pursuant to section forty-seven A that a person who holds a license or certificate of authority issued by such agency or who has agreed to furnish goods, services or real estate space to such agency has neglected or refused to file any returns or to pay any tax required under this chapter and that such person has not filed in good faith a pending application for abatement of such tax or a pending petition before the appellate tax board contesting such tax or has been penalized pursuant to section 9 of chapter 62E for failure to comply with the provisions under said chapter 62E relating to reporting of employees and contractors, or has been penalized pursuant to paragraph (3) of subsection (f) of section 12 of chapter 119A for failure to comply with the provisions under said chapter 119A relating to withholding and remitting child support, shall refuse to reissue, renew or extend such license, certificate of authority, contract or agreement until the agency receives a certificate issued by the commissioner that the person is in good standing with respect to any and all returns due and taxes payable to the commissioner as of the date of issuance of said certificate, including all returns and taxes referenced in the initial notification or, if the licensee has been penalized for failure to comply with the provisions relating to reporting of employees and contractors under chapter 62E or withholding and remitting child support under chapter 119A, a certificate issued by the commissioner that the licensee is in compliance with said provisions.

(d) Any person who owns or leases a motor vehicle or trailer that is required to be registered in the commonwealth under chapter 90 and improperly registers the motor vehicle or trailer in another state or misrepresents the place of garaging of the motor vehicle or trailer in another city or town, shall be considered in violation of laws of the commonwealth relating to taxes under chapter 60A, chapter 64H or chapter 64I. The right, license or contract provided for in subsections (a) and (b) shall not be issued or renewed until the person or business entity has paid all taxes due at the time of application for such right, license or contract.

(e) Any person who, for the purpose of evading payment of a tax pursuant to chapters 59 to 64J, inclusive, willfully makes and subscribes any return, form, statement or other document pursuant to subsection (a), (b) or (d) that contains or is verified by a written declaration that is made under the penalties of perjury, and that contains information that he does not believe to be true and correct as to every matter material to his compliance with all laws of the commonwealth relating to taxes, shall be subject to section 73.



Adams Green | Sculpture Locations

May 24, 2013



The City of Quincy
Hon. Thomas P. Koch, Mayor



Department of Planning
+ Community Development

HALVORSON DESIGN
PARTNERSHIP
LANDSCAPE ARCHITECTURE



Adams Green | Sculpture Locations

May 24, 2013

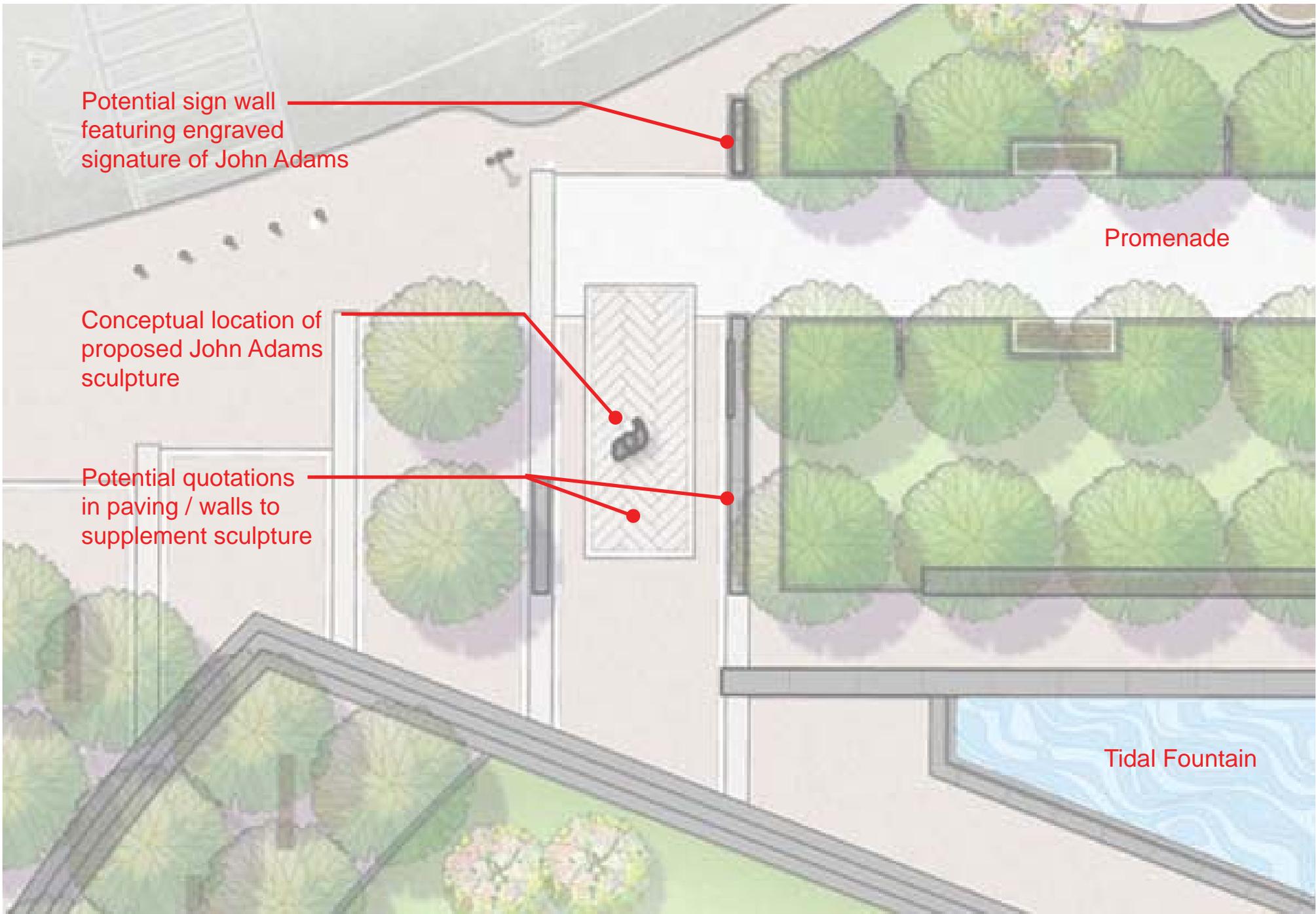


The City of Quincy
Hon. Thomas P. Koch, Mayor



Department of Planning
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HALVORSON DESIGN
PARTNERSHIP
LANDSCAPE ARCHITECTURE



Potential sign wall
featuring engraved
signature of John Adams

Promenade

Conceptual location of
proposed John Adams
sculpture

Potential quotations
in paving / walls to
supplement sculpture

Tidal Fountain

Adams Green | John Adams Sculpture

May 24, 2013



The City of Quincy
Hon. Thomas P. Koch, Mayor



Department of Planning
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HALVORSON DESIGN
PARTNERSHIP
LANDSCAPE ARCHITECTURE



Adams Green | John Adams Sculpture

May 24, 2013



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LANDSCAPE ARCHITECTURE



Adams Green | John Adams Sculpture

May 24, 2013

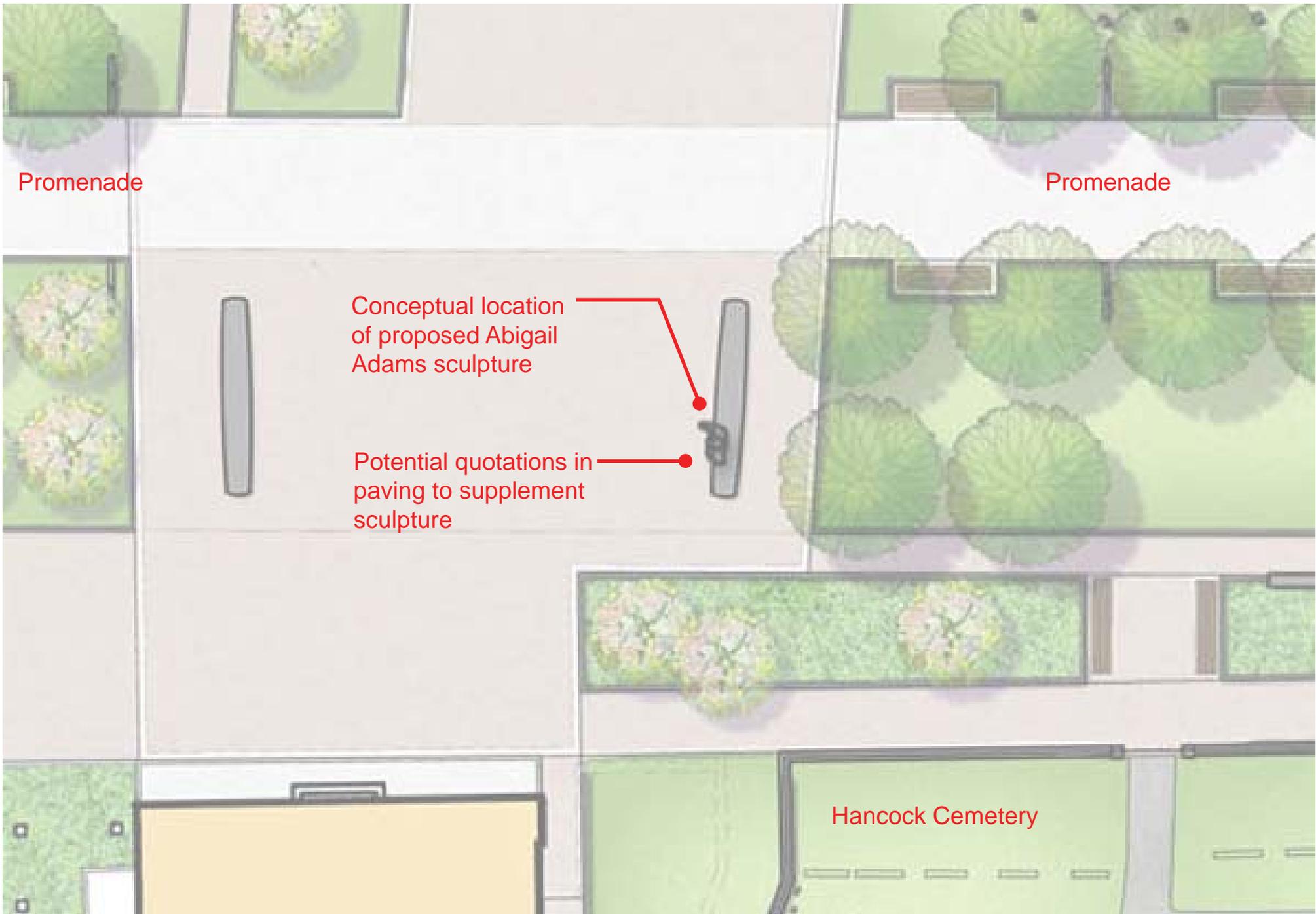


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Adams Green | Abigail Adams Sculpture

May 24, 2013



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LANDSCAPE ARCHITECTURE



Adams Green | Abigail Adams Sculpture

May 24, 2013

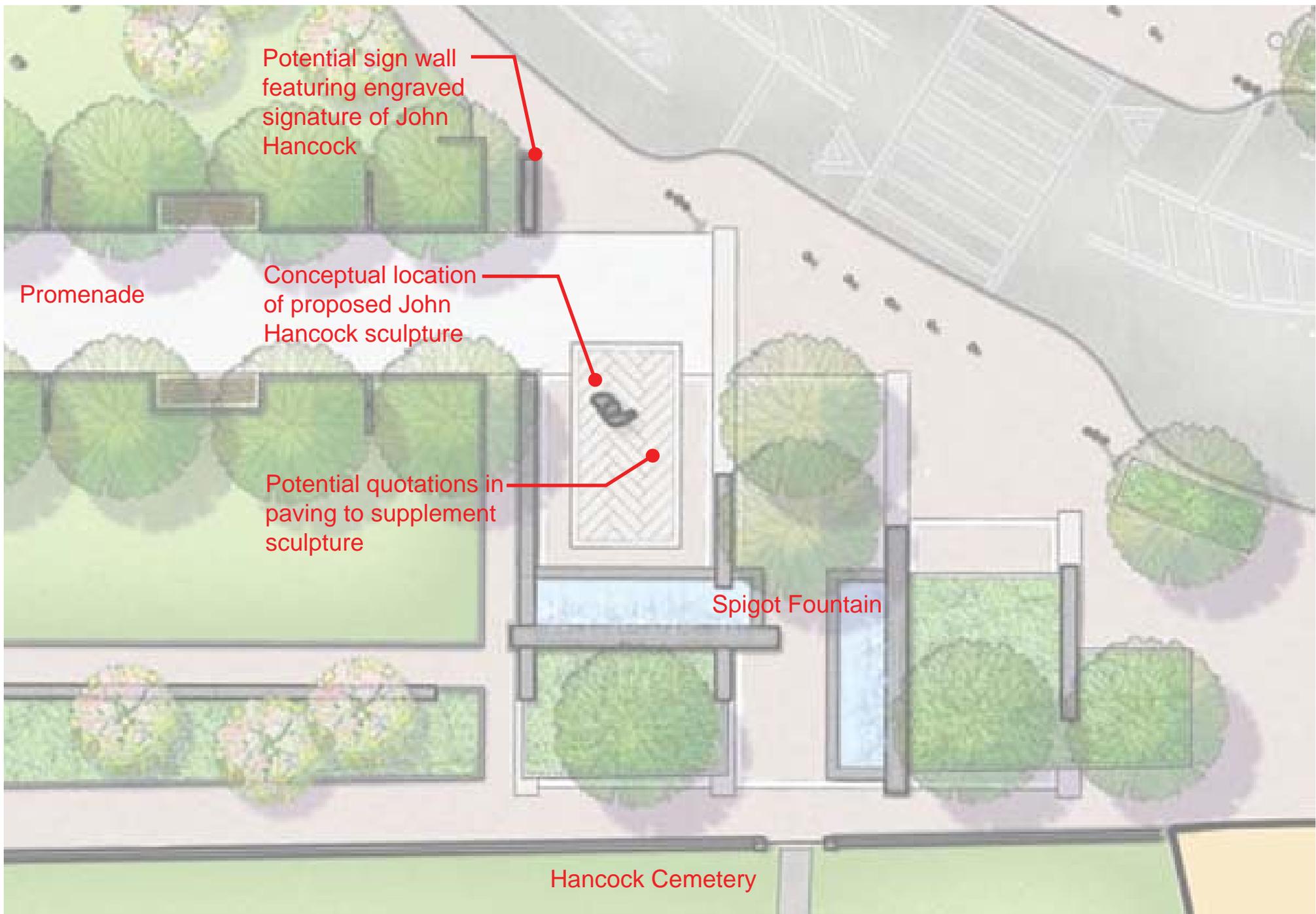


The City of Quincy
Hon. Thomas P. Koch, Mayor



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PARTNERSHIP
LANDSCAPE ARCHITECTURE



Potential sign wall featuring engraved signature of John Hancock

Promenade

Conceptual location of proposed John Hancock sculpture

Potential quotations in paving to supplement sculpture

Spigot Fountain

Hancock Cemetery

Adams Green | John Hancock Sculpture

May 24, 2013



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Adams Green | John Hancock Sculpture

May 24, 2013



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Adams Green | John Hancock Sculpture

May 24, 2013



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Supplemental Information Provided for Open Competition for three Sculptures in Adams Green Park Project; Quincy, Massachusetts

The following information on John Adams, Abigail Adams, and John Hancock has been researched by Mr. Edward Fitzgerald, Executive Director of the Quincy Historical Society. It is not intended to limit artist interpretation, but instead act as starting point for an understanding of the individuals and their significance. The artist (s) should conduct their own research as needed to develop a basis upon which their sculptures can be conceived and executed.

STATUE #1: JOHN ADAMS

BACKGROUND NOTES FOR A JOHN ADAMS STATUE

John Adams stands apart from the other great Founders—the other major figures of the American Revolution, Washington, Franklin, and Jefferson—in that no definite set of characteristics or principles became associated with him in the public mind; nor did any clear image of what he looked like form in the public imagination.

In the early National period and throughout the 19th century, a patriotic mythmaking in writing, pictures, and sculpture fixed the images: Washington, noble-minded, full of classical patriotic virtue, courageous, tall and commanding in appearance; Franklin, wise, witty, clever and practical, with the long hair, glasses and slight pot belly; Jefferson, the visionary of democracy and equality, tall and lean with a noble brow and penetrating eyes. Adams received none of this. Near the end of his life, he saw the process and complained—or joked—about it, saying no monuments would ever be erected to him.

The reasons why no strong image of Adams emerged are various. As Joseph Ellis points out, Adams' political philosophy for the early nation came to what seemed to be a dead end, and he also made enemies among the first generation of historians of the Revolution, who in turn downplayed his role. A lot has to do with Adams' own character, which was both vain and self-critical. And then there is the unique and complicated history of the Adams family, who over-edited his papers and kept portraits of Adams from public view for decades. As a result, even though Adams sat for numerous portraits and busts during his life and even though there were in the late 1700s and early 1800s many engravings made from these, these mass-produced images disappeared from the scene over the decades. According to historian Andrew Oliver, by the 1850s, most Americans probably had no idea what John Adams looked like.

Even as Adams in the late 20th and early 21st centuries has begun a belated rise to iconic status, there is still no standard sense of how he should be portrayed, for an artist to play towards or to play against.

KEY EVENTS IN ADAMS' LIFE

Adams was born in 1735 in Braintree, now Quincy, Massachusetts. Family was middle class, respectable yeomen farmers who were slowly improving their situation, but not even close to

wealthy. His father, John Sr., whose older brother had been able to go to college, was determined that John would have a college education.

Adams attends Harvard. He becomes disenchanted with the family's ambition that he enter the clergy. After graduation, while working as a schoolmaster in Worcester, he begins reading for the law with a local lawyer. He returns to Braintree and is admitted to the bar in Boston. He courts and in 1764 marries Abigail Smith of Weymouth.

There is some scholarly dispute over how early Adams becomes an adherent of the Patriot cause. He would later say it was as early as 1761. Some historians say he came to the cause much more gradually. However, in the Stamp Act crisis of 1765, he writes the Instructions for the Town of Braintree, which strongly supports the American cause, and also publishes his first strong defense of American rights in the Boston press.

In 1770 Adams, with Josiah Quincy, successfully defends the British soldiers charged with murder in the Boston Massacre. This is often seen as emblematic either of Adams' distrust of the mob, of unbridled populism or of his profound respect for the rule of law.

In 1774, as British troops occupy Boston, Adams is chosen one of the Massachusetts representatives in the first Continental Congress.

From 1775, after Lexington and Concord, onward he serves in the Continental Congress. He is a real workhorse—taking on more responsibilities and performing them more conscientiously than most other members. He is primarily responsible for Washington being put in command of the Continental Army.

Throughout the first months of 1776, he urges and tries to move Congress to declare independence. Named to the committee to prepare a declaration, he tags Jefferson to be the primary author. On July 1, with the vote on independence scheduled for the next day, he responds to a speech by John Dickinson of Pennsylvania, intended to scare delegates from voting yes, with a calm, clear but forceful defense of the cause of independence.

From 1777 to 1783 Adams serves on diplomatic missions in Europe: first with Franklin and others as our representatives in France. Later, on his own initiative, he obtains recognition by and a loan from the Netherlands. Finally he serves with Franklin and John Jay on the commission that negotiates peace and recognition of American independence with Britain.

In 1779-80, during a return home during these diplomatic efforts, he is the primary author of the draft of the Constitution for the State of Massachusetts. This Constitution is still in effect—although it's been so amended and changed that the claim is kind of a technicality—and is thus the oldest continuous constitution in the world. More substantively, Adams' constitution is often seen by scholars as having served as a model for the later U.S. Constitution.

Adams' diplomatic service remains a subject of dispute. The French seemed to find him either comic or irritating. Franklin seems to have thought that he was a bull in the china shop and was only making Franklin's job harder. And Franklin was probably open to French requests that he somehow get Adams out of the way. On the other hand, there are a number of historians who think Adams hung tough when Franklin was willing to give away too much. John Ferling and others think that Adams pressured the French into putting some real heft in their naval and military aid to America, resulting in the Yorktown victory. Historians also think Adams, with help from Jay, squeezed important concessions from the English in the peace treaty negotiations.

From 1784 to 1787, Adams serves as our first ambassador (technically “minister”) to Great Britain. He does fine. But Adams has now been away from America for 10 years. He is not here for the very early years of nationhood and he is not here for the Constitutional Convention or the debate on the Constitution.

In 1789 he becomes the first Vice President of the U.S. Washington has been unanimously elected President and is unanimously re-elected. As disputes and factions within the government begin to lead towards the formation of parties, Adams, like Washington, decries the formation of political parties, but also like Washington, he aligns himself with the emerging Federalist party, rather than with the emerging Democrat-Republicans led by Jefferson.

In 1796 Adams wins a competitive election and becomes the second President in 1797. As runner-up Jefferson becomes Vice President. In an effort to maintain continuity and quell the rising partisanship, Adams retains Washington’s cabinet intact. This is a serious mistake: Adams is not in control of the Federalist Party, many of whom are adherents of the very ambitious Alexander Hamilton. Adams is thus plagued with a number of disloyal cabinet members and stubbornly refuses to recognize and deal with the situation until it almost too late. Tensions with Jefferson and the Democrat – Republicans rise to the point where Jefferson stops participating in the administration. As the political climate worsens, Adams signs the Alien and Sedition Acts, notorious as the first American laws aimed at stifling dissent and labeling dissent disloyalty. Meanwhile the Hamilton faction of Adams’ party is pushing hard for war with Revolutionary France. Recognizing what a disaster this would be, Adams belatedly cleans out the cabinet and takes the diplomatic steps necessary to prevent war. But in so doing, he sacrifices any remaining chance at re-election. In 1800 he loses to Jefferson in America’s first really nasty presidential campaign. A deeply bitter Adams refuses to attend Jefferson’s inauguration and early that morning leaves Washington on his own, with no ceremony. He returns to Quincy and remains there for the rest of his life.

In his final years Adams reconciles with Jefferson and they have a remarkable correspondence that becomes a classic of American political and philosophical thought. This is what Joseph Ellis’ calls Adams’

“Passionate Sage” phase. I also think Adams has something of a back-to-his-roots experience in Quincy, both in terms of his family history and of his philosophy and ideals. There is more than enough family tragedy—the death of son Charles during the last months of Adams’ presidency, the death of daughter Nabby from cancer, Abigail’s death in 1818. There is also the rising career of John Quincy Adams as ambassador, Secretary of State, and President.

Adams and Jefferson die within hours of each other on July 4, 1826.

HOW ADAMS HAS BEEN CHARACTERIZED

As indicated at the outset there are complicated reasons why Adams’ reputation went into eclipse for so long.

In an ironic situation, the prevailing popular image of Adams for a long time was as a proto-Boston Brahmin, aristocratic and snobbish. This image could be found in some popular fiction as late as the 1970s.

For the most part, however, there was no clear popular conception about Adams. In 1961, a historian wrote, "Famous without being truly known even in his own lifetime, Adams became during the nineteenth and early twentieth centuries a half-forgotten man of American history. Then with suddenness the spotlight veered, and in the past twelve years Adams has had more study devoted to him, more books written about him, than in the 125 years previous to 1950." This trend has only accelerated in the ensuing half-century.

The process actually began in 1933 with Gilbert Chinard's *Honest John Adams*. Chinard sets the basic characterization of Adams that carries through all the way to David McCullough. Chinard calls Adams "the most realistic statesman of his generation in America." And that realism is now seen as a virtue: a recognition that countries cannot stand outside of history, a recognition that people are capable of evil and selfishness, and hence distrust of "the mob," or of extreme faith in democracy. He is thus a healthy antidote not just to Jefferson but to other trends in the American character. Nor has Adams been irrelevant to American history: "For 150 years, the political philosophies of Adams and Jefferson have ruled alternately the destinies of America."

Chinard locates the origins of his political philosophy in his New England background, as well as in his extensive reading. Adams is Puritan and middle-class, a man who climbs to success on his ability, and thereby an American-style success. He is distrustful of luxury, always conscious of the presence of human evil, schooled by the Puritan Bible as well as Enlightenment philosophers.

Chinard takes this to the level of personality and also recognizes the contradictions within that personality: "At all times he was himself and intensely honest. A son of New England, where reticence, reserve, and self-control are held essential virtues, he was irrepressible and unguarded in his speech and writings. . . A self-made aristocrat, he led a simple life, never gathered a fortune, and never thought of building a palace for his old days. . . . An irascible man, subject to uncontrollable fits of temper, he was a devoted and faithful husband, a friend and a guide for his children, and a loving grandfather. . . He loved his country passionately and jealously, with a love of the farmer for mother earth, for the soil tilled by his forebears in which he will be buried."

Over the years, other writers have emphasized one or other parts of this basic characterization. In the middle years of the century one trend emphasized, not just his irascibility but his vanity and sensitivity to slights, along with his accompanying Puritan guilt over both vanity and ambition. And his ambition—along with the consequent guilt—came to be seen as more central to his character. During the same years, there was also a rediscovery of the relationship between John and Abigail as the great love story of the Revolution.

In the '70s and '80s, there was some vogue for psychoanalytic views of a neurotic John Adams: highly strung between that ambition and that guilt, secretly troubled for having broken with his father's ambition he be a minister, driven to defy authority, and to see himself mistreated by enemies, given to psychosomatic illness. Nixon, anyone?

Joseph Ellis' *Passionate Sage* in 1990 marked the emergence of the "fully rehabilitated" John Adams.

By focusing on his last years, Ellis was able to move consideration and appraisal away from what Adams had done to the qualities of his character and thought. In the process he made a strong case for his sage status, his integrity and his often-overlooked sense of humor. A corollary of all this was also to shift the standards of judgment. Adams was now being judged primarily as an individual, on the basis of individual character and integrity. He was to be admired because he was ethically consistent between his public and his private life, in distinct contrast to the arguable hypocrisy of Jefferson in public pronouncement versus private life.

David McCullough rounded out the process combining the new admiration for Adams' personal character with the revised assessment of his political significance that had been begun by Chinard.

McCullough's characterization goes about as far as any writer will be able to go in making Adams' admirable. Some would argue that he may have gone a little too far. Adams' distrust of democracy is handled gingerly and the great American historian Pauline Mayer in reviewing the book criticized McCullough for ironing out all the contradictions, crinkles, and prickles that for many people made Adams so interesting.

DEPICTION OF ADAMS

So this is the portrayal of Adams that is common today. The realist, who is suspicious of extreme optimism and aware of the reality of evil. A man who is a tireless, determined worker. Because of this he accomplished great things for the country, but not flashy things. In a sense, he's the ultimate pluggger. He is honest, aware of his faults—maybe too aware; irascible but likable; very much the New England Puritan.

One problem of course is how such a man gets turned into a statue without looking like some ad for the Chamber of Commerce.

He has to be, as Chinard says, a figure of the earth, not "earthy" necessarily but the Olympianism of Washington or Jefferson just doesn't fit. He probably has to suggest New England simplicity in some way.

The charge is to make a heroic statue. His Presidency was unsuccessful. The "Passionate Sage" phase of his later life could be a subject. But the most consistently heroic part of his biography is the period from 30 to 50, from 1765 to 1783, when he is engaged in the activities of the Revolution.

This is also the period when he writes and does things that go beyond the idea of him as a “political realist.” His Braintree Instructions on the Stamp Act are too radical and are toned down by the town. In the same crisis he writes in the Boston press that the problem is not that the protestors are too bold, but that they’re too timid. In ’76 he makes his reply to Dickinson and successfully defends independence. And the following night, after independence has been voted, he writes rhapsodically about it to Abigail and declares “through all the gloom, I can see the rays of ravishing light and glory.”

And as a diplomat, he arguably forces the two greatest powers in the world to come to his terms.

The July 1, 1776 reply to Dickinson is loaded with dramatic possibilities. Curiously, none of the dramatizations have really fully exploited it. Whether it somehow could make a subject for a statue is another question. And with typical Adams bad luck, there is no exact transcript. All accounts derive from a description Adams wrote some 25 years later: Dickinson said that declaring independence would be setting sail on the ocean in a “skiff made of paper.” He finished; there was silence. No one replied. After a moment, Adams stood up—wishing that someone else would have—and began to speak extemporaneously. The speech was convincing, many in the hall thought it eloquent. In the description of historian John Ferling: “Unlike Dickinson’s remarks resonating with fear of the unknown, Adams’s muted address rang with palpable contempt for the present while exulting in the possibilities of the future.”

WHAT DID JOHN ADAMS LOOK LIKE?

According to McCullough, Adams stood about 5’7” or 5’8”.

Andrew Oliver’s 1963 *Portraits of John and Abigail Adams*, a volume in Mass. Historical Society’s authoritative Adams Papers series, presents a comprehensive historical survey of all the portraits of Adams done from life.

Oliver makes the point that there were a number of rather bad 18th and 19th century engravings from some of the most famous portraits. The result is a number of popular misconceptions about Adams’ appearance.

There is a 1764 crayon portrait of John, which Bernard Bailyn describes as “bland.” Then there is nothing during the 1770s. Adams does have a number of portraits done in the 1780s into the ’90s. And these might be a good source for how to depict him.

Oliver in particular points to 4 in particular.

The 1783 Copley portrait done in England is life-size; so it gives a sense of Adams’ dimensions. And although Adams is depicted in the finery of an ambassador, Oliver thinks the depiction of the man himself is very revealing: “the master statesman and diplomat, the successful negotiator” in “the fullness of health and vigor.”

The 1783 portrait by Benjamin West is “entirely consistent with other contemporary paintings, but is itself one of the great portraits of Adams.”

Two versions of Adams by John Trumbull were taken from life. One is for Trumbull’s picture of the signing of the Declaration. The 1788 original small version of the painting shows a “penetrating and convincing” portrait of Adams: “Chubby and rotund, serious in expression, but not worried, confidently occupying a prominent position.” A 1794 portrait of Adams by Trumbull is “remarkably like the Adams of the *Declaration*. The firm yet chubby face, the seriousness of Adams expression are quite like . . . It is this very consistency that renders Trumbull’s representations so authoritative, so worthy of reliance in our search for the likeness of Adams.”

According to Oliver, these four portraits when compared with one another would give us our best sense of what Adams looked like in the prime of his life.

STATUE #2: ABIGAIL ADAMS

BACKGROUND NOTES FOR A STATUE OF ABIGAIL ADAMS

In the past 113 years, Abigail Adams’ fame and reputation have grown and the qualities people have undergone an evolution and occasionally created controversy

In 1900 a full-length biography of Abigail Adams had yet to be written, although several editions of her letters had been published. Today, there are at least 200 books currently in print in the United States in which Abigail is either the primary or a significant subject.

Biographies of Abigail Adams in the first half of the twentieth century relied greatly on Charles Francis Adams’ 19th-century edition of her letters and on the view of her contained in his prefatory Memoir.

Both Laura E. Richards’ *Abigail Adams and her Times* (1915) and Dorothea Bobbe’s *Abigail Adams, The Second First Lady* (1929) presented a vision of Abigail as the epitome of New England womanhood and the ideals of the revolution and as the helpmate and support of a great man. Both books also had difficulty keeping their focus on Abigail. She disappears for long stretches of text and, presumably unintentionally, is frequently depicted as merely reacting to historical events or John’s actions.

In 1947 Janet Whitney’s *Abigail Adams*, the most ambitious biography of her to that time, managed to keep its focus on Abigail and the book jacket’s advertising copy hinted at the beginnings of a new approach: “America’s first emancipated woman. . .” However, many

readers today would argue that the portrait is still that of helpmate and support. Whitney also takes a novelistic approach, inventing dialogue and descriptive detail and situations.

Scholarship was greatly stimulated by Massachusetts Historical Society's decision in 1954 to begin publishing the Adams Family Papers and to issue all the manuscript material on microfilm.

Popular works from the '60s and '70s presented John and Abigail as the great love story of the Revolution, with emphasis on their romantic attraction for one another and on their matching of wits and intellects. Irving Stone's 1967 *Those Who Love, A Biographical Novel of Abigail and John Adams* was one of a series of best-selling novels he wrote about famous people. The 1969 Broadway musical *1776* and its 1972 movie adaptation depict John and Abigail as lovers agonizing under their forced separation. The romantic side of John and Abigail's life also played a large part in the early episodes of the Public Broadcasting System's 13 part dramatic series, *The Adams Chronicles* (1975). Also in 1975, as part of the nation's Bicentennial celebration, the editors of the Adams Papers issued *The Book of Abigail and John*, in which John and Abigail's letters to one another were arranged chronologically to tell the story of their lives.

By the 1970s, a number of magazine and journal articles and books surveying historical and political movements depicted Abigail as an early feminist or at least as a forerunner of the feminist movement. The passage from her letters where she urges John and the Continental Congress to "remember the ladies" became a popular quote and was often interpreted as a demand for the equality of women.

A distinct, if sometimes related approach, concentrated on Abigail's views on the political issues of her times and considered her interaction with and possible influence on John. Two biographies from 1980 and 1981, Charles Akers' *Abigail Adams, an American Woman* and Lynne Withey's *Dearest Friend: A Life of Abigail Adams* gives extended space to her political thoughts and sentiments and depict her as a staunch advocate of the Patriot cause and subsequently a staunch defender of her husband's policies.

During these same years, a dissenting view of Abigail Adams appeared in two books by Paul Nagel, *Descent from Glory, Four Generations of the Adams Family* (1983) and *Adams Women* (1987). Concentrating on personal lives and family relationships, Nagel sees Abigail as often domineering, vicariously ambitious, and moralistic. He sees her effect on her children as largely destructive.

By the late 1980s writings about Abigail and portrayals of her had become so numerous, that historian Edith Gelles could refer to an "Abigail industry." (This brief discussion is indebted to Gelles' survey of Abigail Adams scholarship.) At that point, writers on Abigail Adams had to begin to try to deal with all the various strands of thought.

Phyllis Levin's *Abigail Adams* (1987) is an attempt at a big, synthesizing biography and allows Abigail to speak for herself through her letters. John Ferling's 1991 biography of John Adams

tries to depict Abigail as a complex woman and to portray the marriage of John and Abigail as equally complex and ultimately positive. Ferling suggests that the long separations did take a toll on the relationship itself, but that paradoxically they may have helped the marriage in the long run.

David McCullough's enormously popular book, *John Adams*, takes a more traditional, although updated, greatly nuanced picture of Abigail as a wise and strong woman.

Edith Gelles in *Portia: The World of Abigail Adams* (1992) and her subsequent books *Abigail Adams: A Writing Life* (2002) and *Abigail and John: Portrait of a Marriage* (2009) has taken the most original approach of recent years. Gelles dismisses characterizations of Abigail as an early woman's equality advocate as simplistic and unhistorical. She also argues that most discussions of Abigail, even "feminist" ones, have continued to treat her as an adjunct to John and to judge by essentially masculine standards of endeavor and success. Gelles attempts to view Abigail and her sphere of work and relationships as the center of the story and also to place these in a true 18th-century context. As one result, Gelles views Abigail Adams' letters not as ephemera but as a body of work.

Most recently, Woody Holton in his biography has amplified the picture of Abigail and argues that she was more practical and had better business sense than John. Now instead of just the plucky woman running the farm and caring for the kids while John is starting a country, we have a very savvy and competent manager who saved the family's finances and actually brought them prosperity. Holton also argues that John recognized and appreciated Abigail's talent in this regard and did not assert the era's prerogatives of the husband over the wife's property

ABIGAIL IN POPULAR CULTURE

It may be worth considering that Abigail has now become far more of a pop culture icon than has John. Something about John still remains difficult to grab onto. Right or wrong, everyone thinks they know what Abigail was like.

A CENTURY OF WRITING ABOUT ABIGAIL ADAMS: SOME SAMPLE PASSAGES

"In closing the record of a life such as this, one longs for some perfect tribute which may fitly sum it up. I find this tribute, in the words of Josiah Quincy: 'Clear and shedding blessings to the last, her sun sank below the horizon, beaming with the same mild strength and pure radiance which distinguished its meridian.'"

Laura E. Richards
Abigail Adams and Her Times (1915)

"So Abigail as a girl breathed in the air of liberty and was conscious of the fast-moving current of her times. She also read Shakespeare, Moliere, and 'the poets,' Locke, and the *Spectator*, learned to cook and sew—both plain and fancy—and was taught the importance of grace and softness to a woman's manner. Grandmother Quincy was as keen as any Southern lady to

cultivate the gentle exterior, the controlled movement, the voice without edge. By the time John Adams noticed Abigail Smith she was so worthy of his notice that his hesitation, his caution, could be caused only by the fear that she was too good to be true.”

Janet Whitney
Abigail Adams, 1947

“Probably Abigail would have been astonished to find herself transformed into something of a celebrity one hundred fifty years after her death. She knew that members of her family would go down in history, but she hardly believed that she herself would be one of them. Yet surely she would have approved of the reasons for her fame: the interest of a later age in the history of family and domestic life, as well as the history of politics; and, above all, its interest in the emancipation of women and in the discovery of women in the past who spoke out on behalf of their sex.”

Lynne Withey
Dearest Friend: A Life of Abigail Adams,
1981

“Abigail’s record is her letters and one must look for an approach to the letters that will separate her character from John and his career. We may begin by viewing Abigail as a writer who composed in the genre most appropriate for women to write for publication. She was moved by the same compulsion that inspires writers If biographers analyze her letters as literature with a focus on content and style, Abigail’s character and world emerge. . . . A more accurate assessment of Abigail Adams would acknowledge the preeminence of her domestic role and private concerns as formative experiences. Domesticity and intelligence are not polar opposites: to be wife and mother is not mindless activity. As the best new women’s biographies show, the politics of family relationships contain power struggles as complex and subtle as those of national office seeking; the rituals of marriage, childbirth and child rearing are a valid as historical turning points as are declarations and constitutions. . . .Abigail Adams experienced the domestic and public spheres as continuity; by acknowledging the interaction of these spheres, we begin to understand her complexity.”

Edith Gelles
Portia: The World of Abigail Adams, 1992

DEPICTING ABIGAIL

A few elements of the Abigail story are unavoidable: the long periods of separation and her great competence during this time; her strong support for the Patriot cause; her belief that women be treated fairly.

The feminist question is tricky, because—if you look closely at everything she said, she does not appear to have been a supporter of a modern idea of full political equality. A related problem is that in the effort to emphasize her strength of character, people sometimes overlook the fact that, like John, she had a sense of humor and she if often being funny.

I personally find Gelles' views very persuasive. Given her real achievement in writing and given the difficulty of capturing in sculpture some of her other qualities and accomplishments, Abigail the writer may be a good theme.

WHAT DID ABIGAIL ADAMS LOOK LIKE

Here I think we're in luck. Where depictions of John often seem to be all over the map, there is a real continuity and consistency in the portraits of Abigail from Blyth, to Mather Brown, to Gilbert Stuart.

An interesting comment is made by the great historian Bernard Bailyn about the Blyth portraits, which were done when John and Abigail were newlyweds. He finds John's face to be "unimpressive" suggesting a character that is "unformed." He goes on: "Abigail's face is extraordinary, not so much for its beauty ... which is clearly enough there, as for the maturity and power of personality it expresses. . . . It is about as confident, controlled, and commanding a face as a woman can have and still remain feminine." (Allowance must be made for 1960s male chauvinism.) Those same qualities of character are present in the Mather Brown portrait of Abigail in middle age and the Gilbert Stuart of the older Abigail.

STATUE #3: JOHN HANCOCK

BACKGROUND NOTES FOR A STATUE OF JOHN HANCOCK

Far less has been written about John Hancock than about John or Abigail Adams and there are far fewer original depictions of Hancock. Only four full biographies of Hancock have been written and of these only two, William Fowler's *Baron of Beacon Hill* (1980) and Harlow Unger's *John Hancock: Merchant King and American Patriot* (2000) are serious modern studies. Paradoxically, this lack of attention has produced visual referents that are far more fixed and far better known than those for John and Abigail Adams. One of course is the famous signature. The other is Copley's painting of Hancock, showing him with a pleasantly handsome, resolute face, a fine suit, seated, pen in hand, but on the table before him --not the Declaration--but a merchant's book of register.

Paradox or at least contrast, if not contradiction, is the starting point for characterizations of Hancock.

The wealthiest man in the colony becomes a revolutionary. A man naturally given to moderation and compromise signs the most famous in-your-face document in history. A rich kid who's actually quite awkward because he doesn't know how to relate to people becomes a favorite of the working class and the most popular politician in the Commonwealth.

MAJOR EVENTS OF HANCOCK'S LIFE / FORMATIVE EVENTS OF HIS YOUTH

Hancock comes from two generations of Massachusetts Puritan ministers. His grandfather, the first John Hancock, was the long-time minister at Lexington, was extremely strong-willed, and became something close to a benevolent dictator. Hancock's father, the second Rev. John Hancock was minister here in Braintree, now Quincy, and by all evidence was a far more moderate and gentle person.

Thomas Hancock, our John's uncle, rebelled against his overbearing minister father and went into business. Our John Hancock is born here in 1737.

Thomas became Boston's wealthiest merchant. (Merchant—exporting, importing, and selling was really the only way to make serious money in the northern colonies). However, Thomas and his wife Lydia remained childless. When Rev. John Hancock Jr died at a relatively young age in 1744, Thomas offered to support his widow and her three children, on the condition that she allowed him to take the older boy, John, into his home. John became like a son to Thomas and it became clear rather quickly that he would be Thomas' heir.

John attended Boston Latin and then Harvard. He was always going to enter his uncle's business. Unlike John Adams, who never left New England until he was nearly 40, Hancock after graduation was given a year in England by his uncle. This was to learn the English end of the business and make himself known to the firm's English trading partners. But it also involved plenty of high living.

Once back in Boston, he entered the business as an employee and quickly a partner. Upon Thomas' death, John became owner of the business and, until the onset of the series of political crises with British authority; he seems to have run the business skillfully and successfully. Remaining a bachelor until he was 40, he lived with his Aunt Lydia in the family mansion on Beacon Hill. He loved ostentation and luxury: wine, fine clothes, fancy carriages. At the same time he was publicly generous—apparently both as a calculation and as a genuine impulse, and thereby began his long-lasting popularity with ordinary people.

Revolutionary/political career

The historically significant parts of Hancock's life fall into three main periods: his emergence as a leader in Massachusetts' confrontations with British authority in the years leading to the Revolution; his role as President of the Continental Congress during the decision for Independence; and his role as first governor of the state of Massachusetts and subsequent long service in that office.

In all three periods, Hancock's leadership depended on the same set of apparently paradoxical qualities. He lacked any deeply thought out political philosophy, but instead seemed to rely on a more gut instinct of what he thought was right. He was both vain and ambitious. In practice these character traits yielded an odd combination of political abilities. Because he wasn't a deep thinker, he could be flexible and thus could play the honest broker in positions of

leadership. At the same time his reliance on emotion and his vanity made it possible for him to take strong stands, particularly when an issue was popular, even at financial cost to himself. He would take these stands with the same flair that he showed in his fashion sense. And all this reinforced his standing as a popular leader. Finally, if he had unfortunate events in other aspects of his life, he nearly always was politically lucky.

Phase One: Leader of the Massachusetts Protests.

This is the most complicated and in many ways the most interesting part of Hancock's career.

Hancock emerged on the political scene as one of the leading spokesmen against the Stamp Act. How he landed in this role is a bit of an open question. His position as possibly the richest man in the colony automatically made his voice a leading one. And he undoubtedly was courted to become politically active by Sam Adams, who recognized a funding source when he saw one. There has always been one strain of opinion that sees Hancock in these years as merely Sam Adams' puppet and "milch cow". But this view is increasingly discounted. Hancock probably took a stand against the Stamp Act out of a combination of enlightened self-protection—the Act was so unpopular that not to oppose it would be dangerous—and a genuine sense of outrage.

After the repeal of the Stamp Act, Hancock remained politically active—being elected Boston selectman and also being elected to the Massachusetts legislature. When Parliament passed the Townshend Acts in the late 1760s, acts which among other things tried to crack down on colonial customs evasion, two ships owned by Hancock, the *Lydia* and the *Liberty* became targets of royal customs officials. Hancock and Adams successfully positioned Hancock as a "hero and martyr" in both these incidents and thereby greatly enhanced Hancock's status and popularity.

Increasingly, in his political offices, Hancock became the public face and public voice of confrontation with the royal governors Bernard and Hutchinson. The essence of the public Hancock now began to become clear. In the words of biographer William Fowler, "Hancock loved being the public man. Despite the demands it made on him, and his oft-repeated threats to withdraw, he was like a moth ever drawn to the flame. As he grew more famous, he was likely to do things with the dramatic flair that became his life style and reputation." The demands on him were quite real, he was spending directly to help fund the patriot cause and the political positions he took also hurt the trade on which his business depended.

Fowler also draws a contrast between Hancock and Governor Hutchinson, another Massachusetts native with inherited wealth that goes to the heart of Hancock's political success. Hutchinson was an ideologue, wedded to tradition and fearful of the mob. "Hancock, on the other hand, was a patron of the mob and was aware of their desires and needs. The future belonged to him because he held the key to success in this rapidly changing political situation—flexibility, or, as his enemies were wont to say, less kindly, vacillation."

Hancock's confrontations with the royal governors escalated through the Boston Massacre and the Tea Party to the Coercive Acts and reached the point where he and Sam Adams were the two people the Crown definitely wanted to arrest and hang. As the Coercive Acts took hold and outright war seemed increasingly likely, it was Hancock who proposed the idea of a Continental Congress.

President of the continental congress

Hancock was not a delegate to the first Continental Congress in 1774; instead he remained in leadership position in Massachusetts. He became a member of the second Congress that convened in 1775, after Lexington and Concord. He was chosen president of the Congress after Virginia's Peyton Randolph, who held the position, was called home. Once in the presidency, Hancock, it's generally thought, handled the job skillfully. He's credited with managing a distrustful group of near strangers with a varying set of agendas. His contribution to independence lies in managing the process successfully: from the resolution to selection of the drafting committee to the actual vote. His signature on the Declaration of course remains the one thing about him that all Americans know. While scholars regard his saying he wrote large so King George could see without spectacles as apocryphal, biographer Harlow Unger points out that for a solid month after he signed the Declaration, his signature remained the only one on what, from the English point of view, was a treasonous document.

Hancock returned to Boston in 1777 and began working on a plan to become governor. He also always fancied himself a soldier and had indeed been miffed in '75 when John Adams nominated Washington to lead the Continental Army. In 1778 as general of the Massachusetts militia he led troops as part of a grand strategy to drive the English out of Newport, Rhode Island. The campaign was a failure, mostly because the strategy failed. The French fleet chose not to confront the British fleet that had interposed itself at the mouth of Narragansett Bay. But Hancock also proved a quite ineffective field commander. And this was a rare political low point. However, the French fleet put in to Boston shortly thereafter. There were bruised feelings on both sides. Hancock wined, dined, and flattered the French admiral and officers and both his biographers credit him with helping preserve the important alliance with France.

Governor of Massachusetts

When Massachusetts ratified a state constitution in 1780, Hancock was elected the first governor of the state. He held the office, except for two years in the mid '80s, until his death in 1793. Biographer Fowler criticizes Hancock's governorship for lack of leadership, but then concedes: "He had no need to lead. His popularity was so overwhelming that in many ways he was above politics. He was the 'centre of union'." And as a man whose success lay entirely in his popular public persona, he was in Fowler's estimation, "the first modern politician."

As governor Hancock maintained both his generosity and his concern for ordinary people. He did away with imprisonment for debt and he commuted the sentences of nearly everyone involved in Shays Rebellion. (It's worth noting that while he remained wealthy, the war years

and early national years had steadily depleted his resources and ruined his mercantile business.)

Hancock's last great contribution came in 1787 when the new Federal Constitution was submitted to the states for ratification. He was chosen to chair the Massachusetts ratification convention. The new Constitution was controversial, with many people thinking it was an overreaching grab for power. It was far from certain that Massachusetts would vote to ratify. And if Massachusetts did not ratify, there was a good chance that other states might follow suit. Hancock had doubts about the Constitution, but determined that it was better if it were ratified. While acutely suffering from the chronic illness that would kill him a few years later, Hancock addressed the convention and urged that it ratify the Constitution and also address its deficiencies by recommending that it be amended with a Bill of Rights.

In a surprise move, Sam Adams—from whom Hancock had been estranged for many years—rose and supported Hancock's proposal. Massachusetts ratified the Constitution.

John Hancock and Quincy

Whereas John Adams' family had lived in this community since the 1640s, John Hancock's roots here are in much shallower ground. His father just happened to get the ministry here, and with his father's death, Hancock left here permanently when he was 7 years old.

Hancock did marry Dorothy Quincy and, according to Fowler, he may have first met her at her father's home, what is now called the Quincy homestead. But Edmund Quincy was improvident and had to sell that home in the 1760s. So despite many local tales of John and Dorothy courting at the house or even living there as a married couple, they could not have spent any time as a couple there. Nor is it clear how much of a romance that relationship was. (Incidentally, the home's popular name as the "Dorothy Q House", although now often assumed to refer to Dorothy Quincy Hancock, actually refers to an earlier Dorothy Quincy, who was commemorated in a poem by her descendant Oliver Wendell Holmes. Go figure.)

Hancock does not appear to have had a particularly close friendship with John Adams. There doesn't seem to be overt hostility, but there is an element of distance and strain. Adams makes several negative comments about Hancock over the years, including one particularly nasty posthumous dig when Dorothy marries again.

Despite all these limitations, Quincy can legitimately claim Hancock as a native son. And there is one final connection. Hancock was still governor in 1792 when the North Precinct—and the true heart and center—of the original town of Braintree successfully petitioned the state legislature to be set off as a separate town. Hancock signed the incorporation of the town. There was also a lively debate whether the new town should be named "Hancock" or "Quincy." According to Prof. James Cameron in his study of the town formation, "Hancock" was the popular choice of the ordinary people and "Quincy" was imposed by the Adams's via in-law Richard Cranch. So honoring Hancock now redresses an old slight.

THE INNER JOHN HANCOCK

Where tons of John Adams' writing survives and gives us insight into his mind and character, little of Hancock's writing survives—there may not have been much to begin with. Much of what does exist, according to Fowler, is business correspondence that offers only an occasional glimmer of character.

And in my opinion, his political speeches that survive have a huff-and-puff quality that yields little and is not very quotable.

So the inner John Hancock remains something of a mystery. But that may be okay, because unlike Adams, for Hancock it's the public persona that's important.

WHAT DID JOHN HANCOCK LOOK LIKE?

There appear to be only four likenesses of Hancock done during his lifetime.

One is the famous Copley portrait, mentioned above, that is in the Museum Fine Arts. Another is a later Copley portrait that may have been done from life or derived from the earlier portrait. The depictions in the two portraits are consistent with one another. Hancock appears to be tall and slim and graceful and to have a pleasantly handsome face with sharp eyes and a strong chin. He appears resolute if not particularly deep.

The other two portraits are English, done in 1775, with one clearly derived from the other. They are far less skillful; seem to have a hint of caricature. One suspects they may have been intended to be unflattering. In any event, the man in them is quite different from Copley's—not quite unrecognizable as the same person, but close. The forehead is no longer strong, but sloping, the eyes are wider and vacant, the mouth more voluptuous and the chin weak. In short, he looks self-indulgent, stupid, or both. Interestingly, these portraits bear a resemblance to a portrait of Hancock's long-time adversary, Governor Hutchinson.

Obviously, we want to stick with the Copley likeness. It's the one everyone knows, anyway.