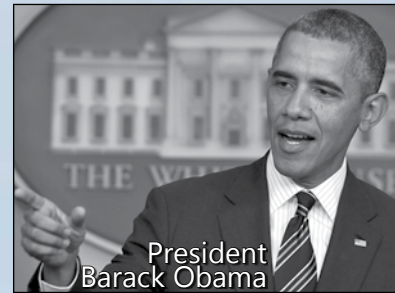


CELEBRATING AND HONORING OUR NATION'S AFRICAN AMERICAN HISTORY



Dr. Martin Luther King, Jr.



President Barack Obama



Kenny Fowler and Chris Dodds



Kevin Laddbush and Charles Williams



From left, Anthony Roach, Joshua Pompey, Gerard Umerley, and Eric Cox



Kneeling, from left, Daniel Stamp, Chris Ritchie, Creig Hamilton, Jason Murvin, Mo Dourrachad, and Ibrahim Kamara. Standing, from left, Subforeman Victor Flores, Subforeman Timmy Burke, David Lyevean, Dan Straub, Brandon Proctor, Isiah Brown, Solomon Thomas, Mark Wynn, Ali Lindsey, Chris Dodd, and Rey Arbutiski

Local 26 Members Working for Mona Electric Make the National Museum of African American History and Culture a Beautiful Addition to Washington, DC

Up until three years ago, the National Mall in Washington, DC, was complete; only one plot of land remained undeveloped. The museums of the Smithsonian Institution lined both sides of the Mall, providing insight and documentation into all parts of American life, U.S. history, and even science. Visitors could learn about everything from the age of the dinosaurs to the United States' voyage into space to the history of Native Americans.

However, a very important part of our nation's history was missing from this most treasured place. That is, until now.



Pat Gardiner



**Anthony Bigesby and Business Manager
Chuck Graham**



Michael O'Conner



From left, Jason Orem, Alex Boyle, Josh Ingold, Thaddeus Lawson, and Vinnie Newman



**Kneeling, from left, Subforeman Juan Quantanilla,
Sam Cushion, and Project Executive Mike Bianco.
Standing, from left, Adrian Corpening, Belayneu Seifu, Rick Lee,
Geoffrey Moore, Doug Harvey, Senior Superintendent Jerry Watson,
General Foreman Chuck Rhoades, Superintendent Steve Robey,
Business Manager Chuck Graham, and General Foreman Jeff Watson**



Maya Angelou

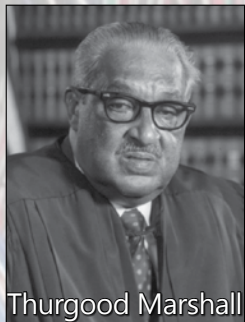




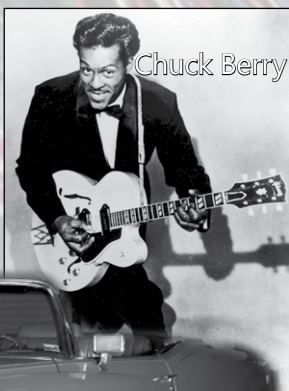
Craig Millett, Paul Gale, and Joshua Ennis



Subforeman Bill Bruce and Business Manager Chuck Graham



Thurgood Marshall



Chuck Berry



Jonathan Thomas

Since 2012, Local 26 members with Mona Electric have been working to bring that missing piece of our nation's history alive on the National Mall. Today, the National Museum of African American History and Culture (NMAAHC) has taken its rightful place on the last parcel of land on the Mall. It's almost as if that land was sitting in wait for this long-awaited museum, and Local 26 and Mona Electric are honored to be part of the team making this museum a reality.

The museum has actually been 100 years in the making. Back in 1915, African-American veterans of the Union Army formed a committee to build a memorial acknowledging the achievements of African Americans. Finally, in 1929, their efforts were noticed by then President Herbert Hoover. He appointed a commission to investigate construction of a National Memorial Building to highlight the accomplishments of African American citizens. Sadly, Congress voted against funding the project and, for the next 40 years, various proposals resurfaced but none gained enough support to make the efforts come to fruition.

However, in 1981 Congress did approve the creation of a National Afro-American Museum in Ohio. And, it was at this point

that momentum picked up once again on the creation of a comprehensive museum on the grounds of the Smithsonian. U.S. Representative John Lewis (D-GA) and former U.S. Representative Mickey Leland (D-TX), now deceased, are largely credited for putting this museum back in front of Congress. After decades of studies, scholar-led commissions, and Congressional objections due to cost, legislation, led by Congressman Lewis and ultimately U.S. Representative J.C. Watts (R-OK), finally passed. In November 2003, both houses of Congress voted in favor of the National Museum of African American History and Culture Act.

Throughout the century-long efforts to build the museum, a number of sites around Washington, DC, were considered for the museum, including near the 14th Street Bridge and in Benjamin Banneker Park at the end of L'Enfant Plaza. But now that the museum has been built, it's obvious that its five-acre home on the National Mall is exactly where it should be. Not only is the museum itself beautiful in design, the view from its upper levels are unmatched anywhere in the city.

The 350,000 square-foot building sits in between the National Museum of American History and 15th Street, which



Business Manager Chuck Graham and Ray Ritchie



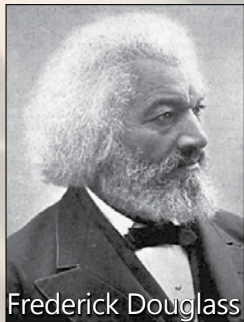
Sojourner Truth



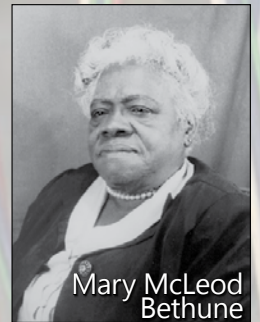
Eddie Ayelar and Michael Carabai



Subforeman Mark Spurrier, Joe Jackson, and Katha Nanthana



Frederick Douglass



Mary McLeod Bethune



Mary Church Terrell



Kneeling, Peter Reynolds and Mudasiru Olaegbe. Standing, from left, Jonys Lobo, Todd Slaseman, Chris Mayo, Subforeman Mike Vanduzer, and Mike Hostetter





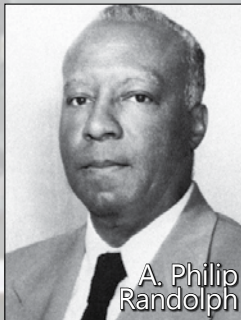
Subforemen Richard Yuracka and Bill Reed



Rosa Parks



Edward Blomquist and Gary Thomas



A. Philip Randolph



Pullman Company Train Car

actually puts it next to the Washington Monument, with unobstructed views of the White House and World War II Memorial as well. In fact, it is so close to the Monument, it feels as if you might be able to touch it from the upper level balcony of the museum. The façade of the building is unlike any others on the Mall, encased in a curtain wall of detailed iron work that beautifully compliments the theme of the museum. Interestingly, the museum is more below grade than above, with only about 40% of the building visible above ground. Visitors are deceived into thinking the museum is much smaller than it actually is, until they make their way into the lower levels of the building where massive exhibits will eventually make their home.

Among those exhibits will be an actual Pullman Company train car, over 80 feet in length. Pullman, the first train car company to make sleeping cars, was a major employer of African Americans in the mid to late 19th century and early 20th century. And, its union, the Brotherhood of Sleeping Car Porters started by A. Philip Randolph, grew to be one of the most powerful African American political organizations of the 20th century. A restored guard tower 20-feet high, in its entirety,

from the infamous Louisiana State Penitentiary known as Angola, will also be housed in the museum as the prison is infamous for its horrific treatment of African Americans post-slavery. Although the museum will have many heartbreaking exhibits of the struggles of African Americans, there will also be countless artifacts and exhibits that celebrate the successes and accomplishments of African Americans, such as a cherry-red Cadillac owned by rock-and-roll legend Chuck Berry, boxing headgear worn by Cassius Clay (Muhammed Ali), and a collection of costumes designed by Tony-award winning director and costume designer Geoffrey Holder.

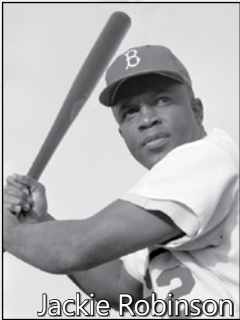
Given the importance of this project, and the sheer size of it, the leadership team includes eight senior level superintendents and managers reporting to Mona CEO and President Dave McKay and 13 subforeman. The senior leadership team includes Senior Superintendent Jerry Watson, General Foremen Jeff Watson and Chuck Rhoades, Chief Operating Officer John Campbell, Contract Group Operations Manager Paul Campbell, Project Executive Mike Bianco, Project Manager Jason Johnson, Project Quality Control Manager David Maricle, and BIM



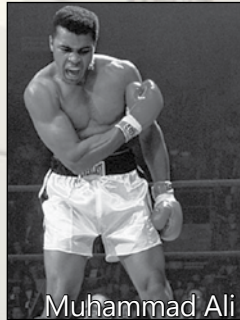
Subforeman David Maricle and Senior Superintendent Jerry Watson



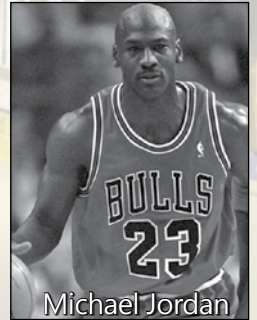
Subforeman Kenny Blinkhorn and Business Manager Chuck Graham



Jackie Robinson



Muhammad Ali



Michael Jordan



Emmanuel Scott, Business Manager Chuck Graham, and Matthew Wesley



Russell Sullivan, Subforeman Bill Bruce, and Mike Fortier



Gabby Douglas



From left, Superintendent Steve Robey, Business Manager Chuck Graham, General Foreman Jeff Watson, Subforeman Bill Bruce, President and CEO of Mona Electric David McKay, Project Executive Mike Bianco, Senior Superintendent Jerry Watson, and General Foreman Chuck Rhoades





Tyler Griffith



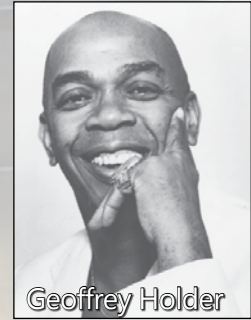
Justin Lee



Ben Riddle and Dylan Rupard



Oprah Winfrey



Geoffrey Holder

Manager Jim Winpiger. The 13 subforemen on the job are Billy Bruce, Bill Reed, Mike Vanduzer, Steve Delaney, Richard Yuracka, Mark Spurrier, Doug Abramczyk, Timmy Burke, Kenny Blinkhorn, Juan Quintanilla, Randy Donahue, Richard Pfistner, and Victor Flores.

Over 100 Local 26 members have been plying their skills on the job since early 2012. Completion of the building itself is projected to be April 2016, followed by almost a year of exhibit work, which Mona will be a part of. To date, the Mona team has logged over 150,000 manhours, and most impressive and important is the fact that those hours have been with an exemplary safety record. By project's end, the job will likely have logged over 200,000 manhours.

The cost of the base building is estimated at around \$400 million but, when factoring in the exhibits, the cost will likely near \$500 million. A significant portion of the funding has come from private donors, including Oprah Winfrey, for whom the museum's 350-seat theatre is expected to be named. The GM Foundation also made a sizable donation to the museum.

Local 26 members have installed all of the branch work; fire alarm systems; lighting; and telecom, security and audio/visual conduit and/or cable trays. They have

installed two 4000-A 480V switchgears; three 350kW natural gas generators, cable for the emergency distribution system and life safety components; over 10,000 light fixtures; electrical work for a full commercial kitchen, serving area and cafeteria area; a computerized lighting dimming and control system with motorized window shades; a VESDA fire alarm system; and a complete security system covering the entire museum.

Construction of the museum has presented several challenges, all of which were expertly overcome, to the Local 26 members on site. Perhaps the most notable challenge was working around the installation of the large exhibits, such as the train car and guard tower. These exhibits were put into place and then the building was constructed around them. Not only did this require the Local 26 crew to work in unconventional areas, there was a lot of scaffolding work and prefabrication work as well as safety appraisal/risk mitigation strategies that had to be put in place—not to mention the extra care the team took so as to not damage any of the priceless artifacts. The installation of the state-of-the-art lighting and projection equipment in the theater was also challenging because it was exclusively scaffolding work.

To make the project run as safely as



Tuskegee Airmen and Plane

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