

originally constructed by the Federal Bureau of Mines in the forties and fifties to facilitate the extraction of lead and zinc ore for the World War II and Korean War efforts. The Bureau of Reclamation acquired the tunnel in 1959, hoping to use it as a source of water for the Frying Pan, Arkansas, project. Although the tunnel was never used for that project, water that flows out of the tunnel is considered part of the natural flow of the Arkansas River.

With the passage and subsequent signing into law of H.R. 429 during the 102nd Congress in 1992, the Bureau of Reclamation constructed and continues to operate a water treatment plant at the mouth of the tunnel. Groundwater levels at the tunnel have fluctuated in recent years. In addition, a collapse inside the tunnel has increased the tunnel's mine pool significantly, leading to new seeps and springs in the area. Estimates suggest that at one time, up to 1 billion gallons of water may have built up within the mine pool.

In November 2007, the EPA sent a letter to the Bureau of Reclamation expressing concerns over a catastrophic blowout, and in February 2008 the Lake County Commissioners declared a state of emergency.

Emergency measures are currently being undertaken by the Environmental Protection Agency and the Bureau of Reclamation to relieve water pressure in the vicinity. Their success has been notable to date. However, many of the problems reported at this site are not new. Legislation addressing this matter and authorizing the Secretary of the Interior to rehabilitate its tunnel dates back to at least 1976.

In response to the request for action from the local community, I have again worked together in a bipartisan manner with Senator MARK UDALL from Colorado and reintroduced H.R. 3123. This bill would direct the Bureau of Reclamation to relieve water pressure behind certain blockages in the tunnel, permanently manage the mine pool behind any blockage to prevent releases of contaminated water, and manage the tunnel in such a way to prevent failure of the structure.

I look forward to seeing this situation remedied so that concerns about human safety and environmental integrity may be appropriately and responsibly addressed. I remind Members that only minor technical changes have been made since the bill was originally passed by the House of Representatives in the previous Congress.

I urge my colleagues to support this legislation.

I yield back the balance of my time.

Mr. GRIJALVA. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Arizona (Mr. GRIJALVA) that the House suspend the rules and pass the bill, H.R. 3123, as amended

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds being in the affirmative, the ayes have it.

Mr. GRIJALVA. Mr. Speaker, on that I demand the yeas and nays.

The yeas and nays were ordered.

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX and the Chair's prior announcement, further proceedings on this motion will be postponed.

HONORING RESTORATION AND RENOVATION OF BISHOP MUSEUM'S HISTORIC HAWAIIAN HALL

Mr. GRIJALVA. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 541) recognizing and honoring the restoration and renovation of the Bishop Museum's historic Hawaiian Hall, the Nation's premier showcase for Hawaiian culture and history, on the occasion of the Museum's 120th anniversary.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

H. RES. 541

Whereas the Bishop Museum was founded in 1889 in Honolulu, Hawai'i, by Charles Reed Bishop in memory of his beloved wife, Princess Bernice Pauahi Bishop, the great granddaughter of Kamehameha I, to house the personal legacies and bequests of the royal Kamehameha and Kalākaua families;

Whereas the mission of the Bishop Museum since its inception is to study, preserve, and tell the stories of the cultures and natural history of Hawai'i and the Pacific Ocean;

Whereas the Bishop Museum's collections include some 24,000,000 objects, collectively the largest Hawai'i and Pacific area collection in the world, including over 1,200,000 cultural objects representing Native Hawaiian, Pacific Islands, and Hawai'i immigrant life, more than 125,000 historical publications including many in the Hawaiian language, 1,000,000 historical photographs, films, works of art, audio recordings, and manuscripts, and over 22,000,000 plant and animal specimens;

Whereas a primary goal of the Bishop Museum is to serve and represent the interests of Native Hawaiians by advancing Native Hawaiian culture and education, protecting the collections and increasing access to such collections, and strengthening the Museum's connections with the schools of Hawai'i;

Whereas the national significance of the Bishop Museum's cultural collection lies in the Native Hawaiian collection, which collectively represents the largest public resource in the world documenting a unique way of life and a source of knowledge and inspiration for numerous visitors, researchers, students, Native Hawaiian craftsmen, teachers, community, and spiritual leaders over the years, especially since the Hawaiian cultural revival, which has been steadily growing and gaining in popularity in recent years;

Whereas over 300,000 people visit the Bishop Museum each year to learn about Hawaiian culture and experience Hawaiian Hall;

Whereas the primary reason for visiting the Bishop Museum, given by an average of 400,000 visitors each year, is their desire to see Hawaiian Hall and to learn about Hawaiian culture;

Whereas Hawaiian Hall is the Nation's only showcase of its size, proportions, design, and historic context that is devoted to the magnificent legacy of Hawai'i's kings and queens, and the legacies of its Native Hawaiian people of all walks of life and ages;

Whereas Hawaiian Hall, one of three interconnected structures known as the Hawaiian Hall Complex and constructed between 1889 and 1903, is considered a masterpiece of late Victorian museum design with its Kamehameha blue stone exterior quarried on site and extensive use of Native koa wood, and is one of the few examples of Romanesque Richardsonian-style museum buildings to have survived basically unchanged;

Whereas Hawaiian Hall, designed by noted Hawai'i architects C.B. Ripley and C.W. Dickey in 1898, was placed on the National Register of Historic Places in 1982 based on its unique combination of architectural, cultural, scientific, educational, and historical significance;

Whereas the restoration and renovation of Hawaiian Hall and its exhibits, conducted by noted Hawai'i architect Glenn Mason and noted national and international museum exhibit designer Ralph Appelbaum, is integral to the Bishop Museum's ability to fulfill its mission and achieve its primary goal of serving and representing the interests of Native Hawaiians;

Whereas the restoration and renovation of Hawaiian Hall, commenced in 2005, included the building of a new gathering place in an enclosed, glass walled atrium, improved access through the installation of an elevator in the new atrium to all three floors of the Hall and other buildings in the Hawaiian Hall Complex, improved collection preservation through the installation of new, state of the art environmental controls, lighting, security, and fire suppression systems, and restored original woodwork and metalwork;

Whereas the restoration and renovation of the Hawaiian Hall's exhibits brings multiple voices and a Native Hawaiian perspective to bear on the Bishop Museum's treasures by conveying the essential values, beliefs, complexity, and achievements of Hawaiian culture through exquisite and fragile artifacts in a setting that emphasizes their mana (power and essence) and the place in which such artifacts were created;

Whereas the new exhibit incorporates contemporary Native Hawaiian artwork illustrating traditional stories, legends, and practices, and contemporary Native Hawaiian voices interpreting the practices and traditions through multiple video presentations;

Whereas the new exhibit features over 2,000 objects and images from the Bishop Museum's collections on the open floor, mezzanines, and the center space conceptually organized to represent three traditional realms or wao of the Hawaiian world—Kai Akea, the expansive sea from which gods and people came, Wao Kānaka, the realm of people, and Wao Lani, the realm of gods and the ali'i, or chiefs, who descended from them;

Whereas the new exhibit's ending display celebrates the strength, glory, and achievements of Native Hawaiians with a large 40-panel mural titled Ho'ohuli, To Cause An Overturning, A Change, made by students of Native Hawaiian charter schools in collaboration with Native Hawaiian artists and other students, and interpreted by Native Hawaiian artists and teachers in a video presentation; and

Whereas the people of the United States wish to convey their sincerest appreciation to the Bishop Museum for its service and devotion: Now, therefore, be it

Resolved, That the House of Representatives—

(1) recognizes the reopening of historic Hawaiian Hall on the 120th anniversary of the

founding of the Bishop Museum in Honolulu, Hawaii; and

(2) honors and praises the Bishop Museum, on the occasion of its reopening and 120th anniversary, for its work to ensure the preservation, study, education, and appreciation of Native Hawaiian culture and history.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Arizona (Mr. GRIJALVA) and the gentleman from Colorado (Mr. LAMBORN) each will control 20 minutes.

The Chair recognizes the gentleman from Arizona.

GENERAL LEAVE

Mr. GRIJALVA. Mr. Speaker, I ask unanimous consent that all Members have 5 legislative days to revise and extend their remarks and include extraneous material on the resolution under consideration.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Arizona?

There was no objection.

Mr. GRIJALVA. Mr. Speaker, the Bishop Museum was founded in 1889 in Honolulu, Hawaii, and for 120 years has served as the Nation's preeminent resource documenting, preserving and educating others on Native Hawaiian culture. The museum's collection of 24 million objects is the largest Hawaiian and Pacific Island collection in the world. Over 2,000 of these objects and images are on display in the newly renovated Hawaiian Hall.

H. Res. 541, introduced by our distinguished colleague from Hawaii, Representative NEIL ABERCROMBIE, would express the appreciation of the House of Representatives to the Bishop Museum for 120 years of service to the people of Hawaii and the United States. We commend Representative ABERCROMBIE for his tireless efforts on behalf of his constituents and the preservation of Hawaiian history and culture.

We support passage of House Resolution 541 and urge its adoption in the House today.

Mr. Speaker, I reserve the balance of my time.

Mr. LAMBORN. Mr. Speaker, I yield myself such time as I may consume.

Mr. Speaker, the resolution has been explained well by the majority. We have no objection.

Mr. FALEOMAVAEGA. Mr. Speaker, I rise today in strong support of H. Res. 541, recognizing and honoring the restoration and renovation of the Bishop Museum's Historic Hawaiian Hall, the Nation's premier showcase for Hawaiian culture and history, on the occasion of the Museum's 120th anniversary.

I thank the gentleman from the State of Hawaii, my good friend, Mr. ABERCROMBIE, for his leadership on this important issue. I also want to thank Chairman RAHALL of the Natural Resources Committee for bringing this resolution for House floor consideration.

Mr. Speaker, H. Res. 541 conveys our sincerest appreciation to the Bishop Museum for its service and devotion. Founded in 1889 by Charles Reed Bishop in memory of his beloved wife, Princess Bernice Pauahi Bishop, the great granddaughter of Kamehameha I, the Bishop Museum is essential to study, pre-

serve and tell the stories of the cultures and natural history of Hawaii and the Pacific Ocean.

Collectively, the Museum houses the largest Hawaii and Pacific area collection in the world, including 1,200,000 cultural objects representing Native Hawaiian, Pacific Islands, and Hawaii immigrant life, more than 125,000 historical publications including many in the Hawaiian language, 1,000,000 historical photographs, films, works of art, audio recordings, and manuscripts and over 22,000,000 plant and animal specimens. This cultural collection creates a significantly important public resource for academic studies and for public information.

Not only that, the Bishop Museum is also very significant because of the fact that it houses the Hawaiian Hall, the Nation's only showcase of its size, proportions, design, and historical context that is devoted to the magnificent legacy of Hawaii's kings and queens, and the legacies of its Native Hawaiian people of all walks of life and ages. Over the years lead paint and termite damage rendered the building unable to meet modern standards and requirements for any museum until in 2005, the restoration and renovation of the Hawaiian Hall commenced. Multiple parties came together to collaborate in this effort. The museum was redefined conceptually as well as given physical reconstruction. The end product stands as testament to the efforts of all those involved.

The new exhibit incorporates Native Hawaiian artwork depicting traditional stories, legends, and practices, and contemporary Native Hawaiian voices interpreting the practices and traditions through multiple video presentations. In addition, the new exhibit is conceptually organized to represent three traditional realms or wao of the Hawaiian world including: Kai Akea—the expansive sea from which gods and people came; Wao Kanaka—the realm of people; and Wao Lani—the realm of gods and the alii or chiefs, who descended from them. The new exhibit even includes a large 40-panel mural which celebrates the strength, glory, and achievements of Native Hawaiians.

Mr. Speaker, the Bishop Museum is very important to the Native Hawaiians, especially in their efforts to revive their culture and their Hawaiian traditions. I congratulate the Bishop Museum on its 120th anniversary and for its service and devotion, and I urge my colleagues to vote in support of H. Res. 541.

Ms. HIRONO. Mr. Speaker, I rise today in support of H. Res. 541, recognizing and honoring the restoration and renovation of the Bishop Museum's historic Hawaiian Hall, the Nation's premier showcase for Hawaiian culture and history, on the occasion of the Museum's 120th anniversary.

Founded more than a century ago, in the memory of Princess Bernice Pauahi Bishop by her husband, Charles Reed Bishop, Bishop Museum has contributed to the world's understanding of the natural and cultural history of the Pacific and Hawaii. It has collected and preserved nearly 25 million scientific animal and plant specimens and 2.4 million cultural objects that together help tell the full story of Hawaii and the Pacific.

I attended the celebration of the Bishop Museum's 120th anniversary in Honolulu during our August district work period. The magnificent historic Hawaiian Hall has been beautifully restored and now serves as a more fit-

ting setting for the irreplaceable and precious cultural and historical artifacts it showcases. Listed on the National Register of Historic Places, Bishop Museum's Hawaiian Hall has traditionally housed Hawaii's most sacred and beloved artifacts. With its volcanic stone exterior and extensive use of native koa wood, Hawaiian Hall is considered a masterwork of late Victorian museum design.

With this important renovation, hundreds of thousand visitors and local residents will enter the world of Hawaii. They will hear the oral tradition of oli and mo'olelo. They will experience Hawaii's deep connection between its natural and cultural worlds. Bishop Museum has served as an essential repository and education institution for over a century.

I urge my colleagues to join me voting for H. Res. 451 and encourage you to visit the restored Hawaiian Hall when you next visit Hawaii.

Mr. LAMBORN. I yield back the balance of my time.

Mr. GRIJALVA. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Arizona (Mr. GRIJALVA) that the House suspend the rules and agree to the resolution, H. Res. 541.

The question was taken; and (two-thirds being in the affirmative) the rules were suspended and the resolution was agreed to.

A motion to reconsider was laid on the table.

RECOGNIZING THE SIGNIFICANCE OF HISTORIC VIRGINIA KEY BEACH PARK OF MIAMI, FLORIDA

Mr. GRIJALVA. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 361) recognizing the historical significance of Historic Virginia Key Beach Park of Miami, Florida, as amended.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

H. RES. 361

Whereas in the early 1900s, Historic Virginia Key Beach Park of Miami, Florida, was frequented by African-American and Caribbean settlers arriving by ferry from mainland South Florida;

Whereas in the summer of 1945, on the beach at Baker's Haulover County Park, a group of black men led by then attorney Lawson E. Thomas staged a protest against the unjust segregation laws that prohibited black people from using the public beaches in South Florida;

Whereas in response to the protest, county officials designated Virginia Key Beach Park as the "Colored Beach", a segregated beach site for the African-American community which opened on August 1, 1945;

Whereas, even after civil rights laws opened all the public beaches in South Florida to people of all races and ethnicities, Virginia Key Beach Park remained a popular destination for many in the African-American community for several decades;

Whereas in 1979, the site was transferred from the county to the City of Miami with the stipulation that the beach be kept open