

# friends OF SAINT-GAUDENS

CORNISH | NEW HAMPSHIRE | SPRING / SUMMER 2016

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## DEAR FRIENDS,

Celebrations continue into 2016 with the 100th anniversary of the National Park Service, which will be celebrated in a variety of ways, most notably with the June 26 unveiling and dedication of a new cast of Saint-Gaudens' iconic sculpture, *Abraham Lincoln: The Man*, popularly known as the *Standing Lincoln*.

In the fall, both the Memorial and the park will honor author David McCullough for his contributions to public understanding about Saint-Gaudens and other park-related American history. In keeping with the new collaborative relationship between the Saint-Gaudens and Marsh-Billings-Rockefeller parks, we welcome a new Chief of Interpretation and Education who will oversee public programming at both locations. And, we are very excited about the variety of exhibitions, concerts and other special events that the Memorial and the park will be sponsoring throughout this season. We thank you for your ongoing support of this important place and the work that it does.

Sincerely,

Byron Bell  
President  
of the Board of Trustees  
Saint-Gaudens Memorial

Rick Kendall  
Superintendent  
Saint-Gaudens NHS  
Marsh-Billings-Rockefeller NHP



Wax casts of the William Petsco plaster bust of Lincoln on the left and the newly cast head on the right.

## "ABRAHAM LINCOLN: THE MAN" MAKING A NEW MONUMENT

Henry J. Duffy, Curator Saint-Gaudens NHS

We often walk past bronze statues in city parks, perhaps giving a quick look at who is depicted. Seldom may anyone think about the work that goes into creating a monument. The heroic-scaled sculpture of *Abraham Lincoln: The Man*, usually called "Standing Lincoln", dedicated in Chicago in 1887, has become an iconic sculpted image of the 16th President. The return of this work to Cornish — the place where Augustus Saint-Gaudens first made the sculpture, is a story of six years duration.

The impetus for the work begins actually much earlier, in 1964, when the new President Lyndon B. Johnson commissioned a new cast of Saint-Gaudens' "Standing Lincoln" in Chicago to reinvigorate the good relations between the United States and Mexico. The gift of this heroic statue occurred in 1966, and the

plaster casts of the monument made by sculptor William Petsco, were returned to Cornish, New Hampshire where they remained in storage until 2009 when the decision was made to restore and reuse the casts to celebrate the fiftieth anniversary of the park in 2015.

("Abraham Lincoln: The Man..." cont. on page 2)

The restoration of these plaster casts began with a complete conservation assessment survey by Robert Shure of Skylight Studios. Working with the NPS' Northeast Regional Office Collections Conservation Branch in Lowell, MA a project was developed, and funding sought. By 2014 funding was made available from the National Park Service, the New Hampshire State Council on the Arts, and the Paul and Klara Porzelt Foundation.

An exciting opportunity to highlight the capabilities of the National Park Service allowed the restoration work to be undertaken by its HPTC, the Historic Preservation Training Center in Frederick, Maryland, with work to be completed at the Gettysburg National Military Park Monument Shop. Brian Griffin heads the team of technicians and student interns who undertook the process of sorting



Mold being built up around a plaster chair leg.

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**Work began with a general cleaning of all the parts, and separation into the 21 constituent parts of the monument – torso, head and shoulders, arms, legs, and parts of the base and chair.**

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through the plaster parts, determining which could receive cosmetic care and which were in need of more serious conservation. The Supervisory Exhibit Specialist was Moss Rudley and the Environmental Stewards Intern was William Morris.

Work began in April, 2015 when the twenty-one plaster parts were carefully crated and shipped to Gettysburg, PA. After an initial assessment, work began with a general cleaning of all the parts, and separation into the constituent parts of the monument – torso, head and shoulders, arms, legs, and parts of the base and chair. All parts were cleaned, and prepared for restoration work. Cleaning and conservation occurred systematically, dividing the parts into like groups. Chair parts were done separately from the torso and legs.

As the cleaning commenced, it became apparent that some parts were damaged from exposure to moisture and rough handling in the past. Critically, the base of the statue was off-kilter. This necessitated that Brian Griffin travel to Chicago to duplicate the detail of the bronze so that the completed sculpture will stand correctly and not lean. While there he also noticed that, whether from inattention or design, the back portion of the base is



Plaster torso of *Lincoln* being prepared for mold-making.

curved in the original and straight in the Petsco cast. The decision about which to pursue for the new cast is typical of the kind of discussions that often occur in art history studies. One tries to determine the intent of the artist and why a later person might make a change to it. One of the President's feet was also worn away in the plaster and needed to be replicated as well.

Back in Gettysburg, the chair was being readied for mold-making. Each plaster part – chair back, seat, and four legs – was set up on a wooden support called an armature, so that the rubber mold material could be painted on to it. A release material, in this case two layers of paste wax, is put on the plaster first so that the hardened rubber can be removed from

the plaster safely. A hole in the bottom of each chair leg allowed the liquid bronze to fill the mold completely when cast.

Work also began on the restoration of the torso. These are the two largest sections of the sculpture. One section has the head and shoulders, and the other has the torso and two arms. These plasters were heavily damaged and required burlap strips to be attached with plaster on the inside to strengthen the structure. Wooden braces were also added for further support. In addition to surface restoration of the large plaster torso, the interior of this section was reinforced with additional wood bracing and another layer of plaster and burlap.

The mold-making involves setting the plaster part vertically on a board. Two layers of paste wax are applied to serve as the release agent. Then the rubber material is painted over the plaster part. This is done thin layer by layer, and cannot be delayed so long that the material fully cures. Successive layers can be placed until the rubber is about ¼" thick or more. Other sections are added at this time to prepare the mold for bronze



Newly created plaster base for the sculpture.



Brian Griffin of the Gettysburg National Military Park Monument Shop measures the William Petso plaster bust of Lincoln.

pouring. The channels needed to carry the bronze throughout the mold are added as well. When this is complete a plaster "mother mold" is formed around the rubber to give strength and support. The molds are then cleaned and stored for shipment to the bronze foundry.

Work continued on the torso and the legs. Tall as a man and made of fragile plaster, each leg was cleaned, conserved and additional support added to make it stand up for the mold-making process.

The park curator Henry Duffy noted the similarity of the plaster head and shoulders to a completed bronze bust of Lincoln on exhibit at the park. The large bust was made after the artist's death

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**By duplicating the bronze bust in a rubber mold it would ensure that the head and face could be seamlessly joined, preserving the clarity of the original portrait of the President.**

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from original molds in his studio. Careful measurements of both the plaster and bronze busts determined that they were from the same mold. By duplicating the bronze bust in a rubber mold it would ensure that the head and face of the new monument could be seamlessly joined in the foundry, preserving the clarity of the original portrait of the President.



Ceramic investment molds at Bollinger Atelier. The sections of the statue are encased in heat-resistant ceramic in preparation for bronze pouring. The cylindrical tubes are the channels for the liquid bronze to pour through.

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Sections of the new bronze sculpture at Bollinger Atelier. The final finish has not yet been applied.

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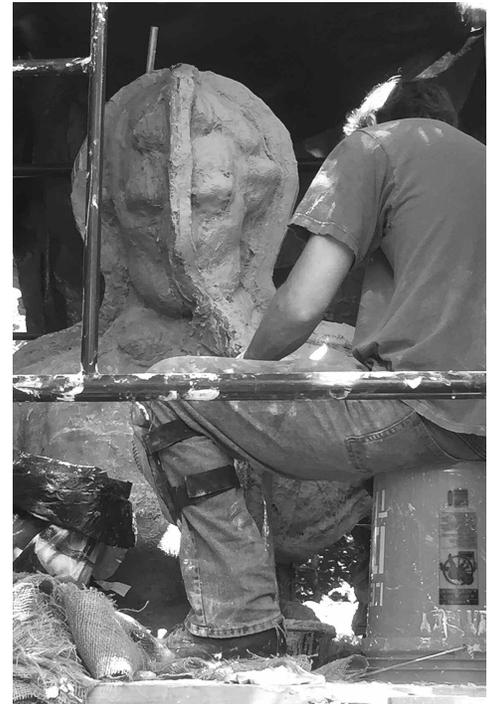
**During a one week period in July, mold maker Keith McIntyre carefully painted seven layers of liquid rubber on the bronze bust, after first coating the sculpture in a layer of wax.**

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During a one week period in July, mold maker Keith McIntyre carefully painted seven layers of liquid rubber on the bronze bust, after first coating the sculpture in a layer of wax. He then fitted seam pieces onto the rubber mold where the two sides would be pulled apart. Several layers of plaster on top of the rubber gives rigidity and strength to the mold. After that dried the mold was split apart at the seams and sent in two halves to Gettysburg where it can be attached to the larger statue.

In order to create molds for the torso and legs, both were set up in their proper positions. The fragile plaster legs, now supported with epoxy and burlap on the inside, were placed within wooden structures underneath the torso, also supported by wooden pieces. The plaster legs could not support the weight of the plaster torso on their own, so are held in place while the molds are made. By doing this in relation to each other, the completed bronze will fit smoothly together.

Final details of the molds involve carefully fitting all the parts together to be certain that there is a smooth, seamless fit before the bronze pour. When all the molds were cleaned and prepared they were sent to the bronze foundry for the next leg of their journey.



Keith MacIntyre of Campbell Plaster & Iron creates a mold of a bronze bust of Lincoln at the park.

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**Back in Pennsylvania the final bronzes were assembled, and the patina applied using powders or chemicals fused to the metal with extreme heat providing the final surface finish on the sculpture.**

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Bollinger Atelier in Arizona was chosen to cast the sculpture. The molds prepared in Gettysburg were shipped in the late summer of 2014 to the southwest where they were used to create wax casts. From these investment molds made of ceramic were created with gates and sprues (a system of attached tubes or channels) which were used to pour the liquid bronze into the investment molds.

In early Spring the sculpture will be shipped back to the park in two large sections: Lincoln and the chair. These will be assembled on the granite base, ready for dedication June 26, 2016.

This work was begun in the early fall and proceeded into November. By late winter the bronzes were back in Pennsylvania where they were assembled, and the patina applied using powders or chemicals fused to the metal with extreme heat. This provides the final surface finish on the sculpture.

In early Spring the sculpture will be shipped back to the park in two large sections: Lincoln and the chair. These will be assembled on the granite base, ready for dedication June 26, 2016. The granite base at the park was brought to the park in the late winter from Swenson Granite Works in Concord, New Hampshire — who generously donated the 4,500 pound block of stone. Details on the block were supported by the Paul and Klara Porzelt Foundation and Campbell Plaster & Iron, Rutland, Vermont.

If Augustus Saint-Gaudens were to return to the park, he would be greeted by a piece central to his experience here in New Hampshire, and one of the works that resonated the most with him personally. Fifty years of the park, and one hundred years of the National Park Service are well celebrated with the return of *Abraham Lincoln: The Man* to the Saint-Gaudens National Historic Site.

SAVE THE DATE! SUNDAY, JUNE 26, 2016

**ABRAHAM LINCOLN: THE MAN  
(STANDING LINCOLN)**

THE SAINT-GAUDENS MEMORIAL  
AND  
THE SAINT-GAUDENS NATIONAL  
HISTORIC SITE  
CORDIALLY INVITE YOU TO THE  
UNVEILING OF A NEW BRONZE CAST  
OF AUGUSTUS SAINT-GAUDENS'S

***Abraham Lincoln: The Man***

SUNDAY, JUNE 26, 2016

2:00 pm

SAINT-GAUDENS NATIONAL  
HISTORIC SITE, CORNISH, NH

The ceremony begins at 1 p.m.  
with music by the

*12th NH Regiment Serenade Band*  
The unveiling follows at 2 p.m.

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REMARKS BY

**Harold Holzer**

Jonathan F. Fanton Director, Roosevelt House  
Public Policy Institute at Hunter College,  
and author, co-author or editor of 52 books  
on Lincoln and the Civil War era

AND

**Thayer Tolles**

Marica F. Vilcek Curator of American Paintings and  
Sculpture at The Metropolitan Museum of Art

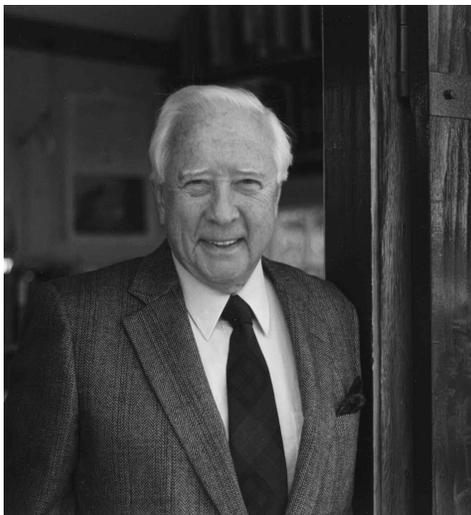
Refreshments to follow on the lawn.

Please plan to arrive early.

Overflow parking will be at Blow-Me-Down Farm  
with shuttle service available.



DAVID MCCULLOUGH  
TO BE HONORED  
WITH THE  
SAINT-GAUDENS  
MEDAL



David McCullough

**The Trustees of the Memorial will present Mr. McCullough with the Saint-Gaudens Medal at a ceremony tentatively scheduled to take place on the Boston Common behind the Shaw Memorial on the afternoon of October 4, 2016.**

David McCullough is the author of ten books on topics of American history, a number of which focus on people and events connected with America's national parks. One in particular, *The Greater Journey: Americans in Paris* tells the story of Augustus Saint-Gaudens and many other artists, writers, doctors, and politicians whose lives and achievements were enriched by sojourns in Paris. Mr. McCullough has received two Pulitzer

Prizes (for *Truman* and *John Adams*); two National Book Awards (for *The Path Between the Seas* and *Mornings on Horseback*); and the Presidential Medal of Freedom, the nation's highest civilian award. In addition, Mr. McCullough is a lecturer, a frequent narrator of television programs and documentaries, and was the host of PBS's *American Experience* for eleven years. In the course of his research for *The Greater Journey*, Mr. McCullough came to know the Saint-Gaudens National Historic Site and its staff and collections well.

The Saint-Gaudens Medal is intended to honor individuals and/or institutions who, through their talents and beneficence, have made a distinguished contribution to the arts in America in the high tradition of Augustus Saint-Gaudens. The Medal itself was designed by artist, sculptor and former Memorial Trustee Robert W. White, grandson of Saint-Gaudens's collaborator and friend, Stanford White. The Medal has been awarded nine times (seven times in its present form), most recently in 2014 to James B. Atkinson.



The Saint-Gaudens Medal was created by Robert W. White in 1988.

2016

National Park Service™  
CENTENNIAL

THE NATIONAL  
PARK SERVICE IS  
100 YEARS OLD!

**Parks around the country are celebrating the anniversary with special events and activities.**

In addition to the *Lincoln* unveiling and some special parks-related concert music, the Saint-Gaudens National Historic Site, Marsh-Billings-Rockefeller National Historical Park and Springfield Armory National Historic Site will join for a special Centennial exhibition this season. Members of the New England Sculptors Association (NESAs) will exhibit their work on the grounds of the the three parks from June to August. Come see how regional artists interpret the Centennial theme of "Find Your Park". Contact one of the three parks for information.

There will be more information about the centennial in the Fall issue.

FIND YOUR  
PARK

FINDYOURPARK.COM

## NEW! SGM WEB SITE

The Memorial's web site, hacked last year, has been re-designed and rebuilt.

Please visit [sgnhs.org](http://sgnhs.org) for information about the Memorial and Saint-Gaudens; to see upcoming concerts, exhibitions and events as well as archived material; to explore the park's database of Saint-Gaudens works; and to see how you can become involved, and become a Friend.

Some of the archived material is still being added. If you have any feedback, please let us know!



## STEPHANIE KYRIAZIS NAMED CHIEF OF INTERPRETATION AND EDUCATION OF MARSH-BILLINGS-ROCKEFELLER NHP AND SAINTGAUDENS NHS



**Stephanie Kyriazis has been named Chief of Interpretation and Education for the two park collaborative of Marsh-**

**Billings-Rockefeller National Historical Park in Woodstock, Vermont, and Saint-Gaudens National Historic Site in Cornish, New Hampshire. Ms. Kyriazis started in this new role last December.**

"We are very pleased to welcome Stephanie as part of the leadership team of the two parks and a member of the NPS Stewardship Institute, which is based at Marsh-Billings-Rockefeller

National Historical Park," remarked Christina Marts, deputy superintendent of Marsh-Billings-Rockefeller NHP and Saint Gaudens NHS. "Stephanie brings a wealth of experience and energy in building innovative interpretation and education programs, and working with broad sets of partners to achieve shared goals."

Kyriazis formerly served as chief of interpretation, education and cultural resources at Brown v. Board of Education National Historic Site in Topeka, Kansas. For the last two years, she has focused on growing and strengthening the site's youth engagement and community outreach efforts, leveraging the talents of a diverse and dedicated staff.

Kyriazis' career spans ten years and seven parks. She came to the agency as

a geoscientist-in-parks at Bryce Canyon National Park, where she fell in love with the NPS mission. While in graduate school, she worked for three years in environmental education at Santa Monica Mountains National Recreation Area, and three years as the Education Specialist at Death Valley National Park. Prior to her last position, Kyriazis worked at Acadia National Park, where she contributed to the park's citizen science working group.

"Marsh-Billings-Rockefeller National Historic Park and Saint-Gaudens National Historic Site offer such a diverse array of relevant stories, recreational experiences, and educational opportunities. I look forward to working with the staff at the two parks, the Stewardship Institute, partners and community members to explore new ways to nurture public engagement with these unique places." said Kyriazis.



**Become a friend**  
OF  
SAINT-GAUDENS

All members receive a twice-yearly newsletter and announcements of exhibits, lectures, concerts & other programs.

- Individual \$ 50
- Family \$ 75
- Supporter \$ 100
- Sponsor \$ 250
- Bronze Patron \$ 500
- Gilded Benefactor \$ 1,000

I would like a FREE annual park pass to the Saint-Gaudens Site. (\$25 value. This part of your membership fee is not tax deductible.)

CHECK  VISA  MASTERCARD

CARD # \_\_\_\_\_

EXP DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

NAME \_\_\_\_\_

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I do not wish to join at this time but would like to make a contribution.

Please send me more information

**Gifts are tax-deductible**

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Mail membership forms and checks to:

**Saint-Gaudens Memorial  
34 South Highland Avenue  
Ossining, NY 10562**

914-944-1608 www.sgnhs.org

**PARK COLLABORATION**

**For several years, Superintendents and staff of the Saint-Gaudens National Historic Site and the Marsh-Billings-Rockefeller National Historical Park have been working together, sharing ideas and undertaking select activities together.**

Last year the park service took the step of deepening that collaboration by appointing shared administrative and educational staff for these parks and for the Stewardship Institute. While each park will retain its unique identity, the new structure will allow for more economies of scale, more cross-fertilization of ideas, and more effective management. Here are brief descriptions of the collaborating units:

**Marsh-Billings-Rockefeller National Historical Park** was home to pioneer 19th century conservationists George Perkins Marsh and Frederick Billings and 20th century conservationists Mary and Laurance S. Rockefeller. The park was established to explore the history and evolution of conservation and demonstrate contemporary stewardship practices. The park is also home to the Stewardship Institute. [www.nps.gov/mabi](http://www.nps.gov/mabi)

**Saint-Gaudens National Historic Site** preserves the home, collections, gardens and studio of Augustus Saint-Gaudens

(1848-1907), one of America's greatest sculptors. The park holds the largest museum collection of Saint-Gaudens artwork in the world, interprets Saint-Gaudens public monuments in large cities around the United States, and interprets the Cornish Colony of artists which formed around Saint-Gaudens in New Hampshire. [www.nps.gov/saga](http://www.nps.gov/saga)

**The Stewardship Institute** works to advance innovation in collaborative conservation for the stewardship of the National Park System and other public lands. The Institute has a wide range of programs that identify and share best practices, reflect on lessons learned, exchange leadership experience, and maintain a dialogue on the best thinking and practice in the evolving field of conservation. The Institute focuses their work on Collaboration and Engagement, Research and Evaluation, Leadership for Change, and Education. [www.nps.gov/orgs/1412/index.htm](http://www.nps.gov/orgs/1412/index.htm)



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**@ Saint-Gaudens National Historic Site**

The Saint-Gaudens Memorial is a private, non-profit corporation chartered to advise and support the National Historic Site and sponsor programs and activities that promote public awareness of Augustus Saint-Gaudens, his work and sculpture in general.

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Saint-Gaudens National Historic Site  
The site is administered by the U.S. Department of the Interior, National Park Service  
139 Saint-Gaudens Road, Cornish, NH 03745  
603-675-2175 phone | 603-675-2701 fax | [www.nps.gov/saga](http://www.nps.gov/saga)