

friends OF SAINT-GAUDENS

CORNISH | NEW HAMPSHIRE | SPRING / SUMMER 2015

IN THIS ISSUE

"Abraham Lincoln the Man" 1887–2015 | 1

The Casting & Unveiling of the *Lincoln* | 6

The *Standing Lincoln*—50th Anniversary | 7

2015 Concerts, Exhibitions & Events | 8

DEAR FRIENDS,

This year, the park marks its 50th anniversary as the Saint-Gaudens National Historic Site, a National Park for the Arts.

In addition to regular and ongoing programs, the park will offer several special anniversary events. These include *Looking for Saint-Gaudens*, a special exhibition of photographs of the park taken for the occasion by Fellow Shellburne Thurber; *When I Was Here...Remembering Our Artists-in-Residence*, a retrospective exhibition of the park's long-standing and well-loved Sculptor-in-Residence Program; and finally the dedication and unveiling of a new bronze cast of Saint-Gaudens' *Standing Lincoln*, on Saturday, September 26th.

This issue, and the following issue in the fall of this year, will focus on President Lincoln, Saint-Gaudens' commission to create a statue in his honor – formally known as *Abraham Lincoln: The Man*, and on the project to bring a representation of this iconic work to the park where it was first conceived and the original work created. Articles by the park Curator, Dr. Henry Duffy, are supplemented with information about the current casting project, the statue and the 50th anniversary, and the unveiling event.

We certainly hope that you will be able to share in this celebration with us!

Sincerely,

Byron Bell
President
Saint-Gaudens Memorial

Rick Kendall
Superintendent
Saint-Gaudens NHS

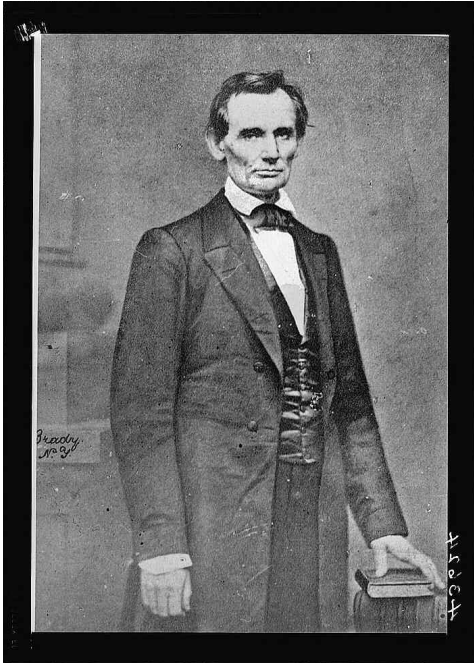
"ABRAHAM LINCOLN: THE MAN" 1887-2015

Henry J. Duffy, Museum Curator, Saint-Gaudens National Historic Site



Abraham Lincoln: The Man. The monumental bronze statue created by Saint-Gaudens for the City of Chicago, dedicated in 1887.

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

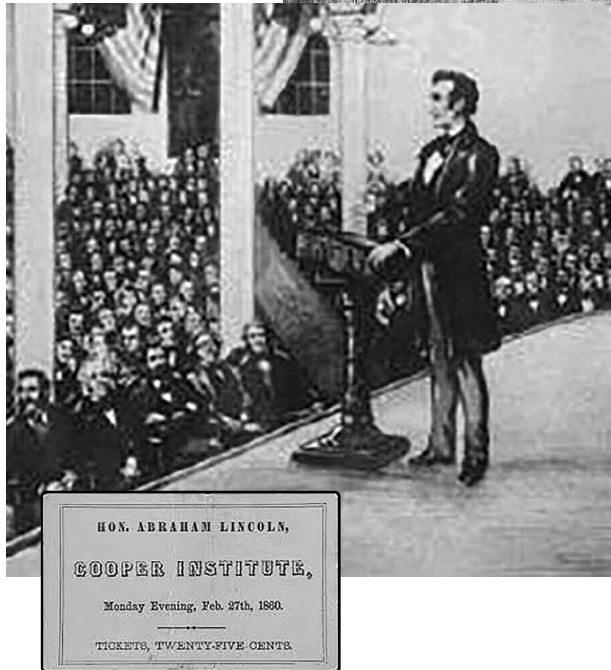


President Lincoln at Cooper Union, c. 1860.

“ABRAHAM LINCOLN: THE MAN” 1887-2015

In 1860 Augustus Saint-Gaudens was serving his apprenticeship as a cameo cutter in a building on Broadway in New York City. On the major north-south street in the bustling city he witnessed events large and small, from the constant movement of carts and people to important city and national celebrations. In February, 1860 he was among the crowd that saw Abraham Lincoln, who was not yet nominated for the Presidency, as he emerged from his speech at Cooper Union.

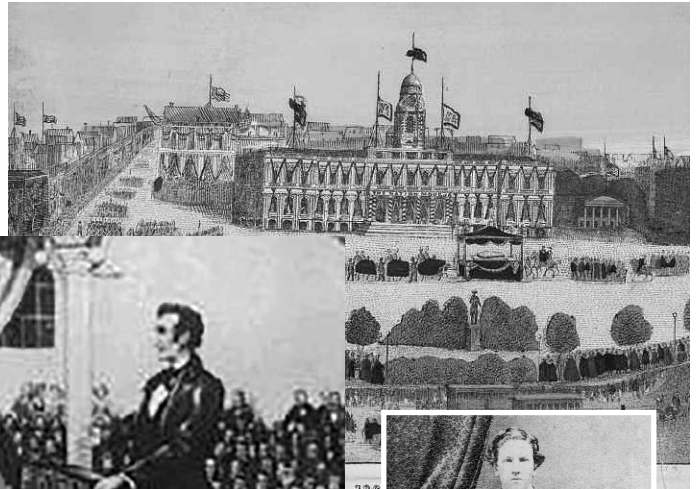
Saint-Gaudens was struck by the height and ungainly gravity and dignity of the man who was to be America's 16th President. No one would have known at the time, but it was a historic moment: Lincoln began that speech unknown to many people, but by the end of it was considered a serious candidate. If the



Abraham Lincoln photos and illustrations from his speech at Cooper Union in 1860, his funeral procession in Union Square, New York City in 1865, and Augustus Saint-Gaudens in New York about age 19, c. 1867.

young apprentice conceived any admiration for the tall dignified looking man who emerged buoyed by the energy of the excited crowd, it was turned to hero-worship by the end of the Civil War when the President's sudden violent death electrified the city around him. Saint-Gaudens describes in his *Reminiscences* the moment when he entered his family kitchen one morning to see his parents weeping at the news of the President's assassination. It was a moment unreal and tragic in a nation weary from the

Civil War, which had taken so many hopes and opportunities; so many young lives lost. The newspapers announced soon after that the President's body would travel by special train up what is now the Northeast Corridor from Washington to Albany and then around New York State and across to its final resting spot in Illinois. On arrival in New York, the young boy joined the mass of humanity who witnessed the progress of Lincoln's body in procession to the City Hall. In his *Reminiscences* Saint-Gaudens

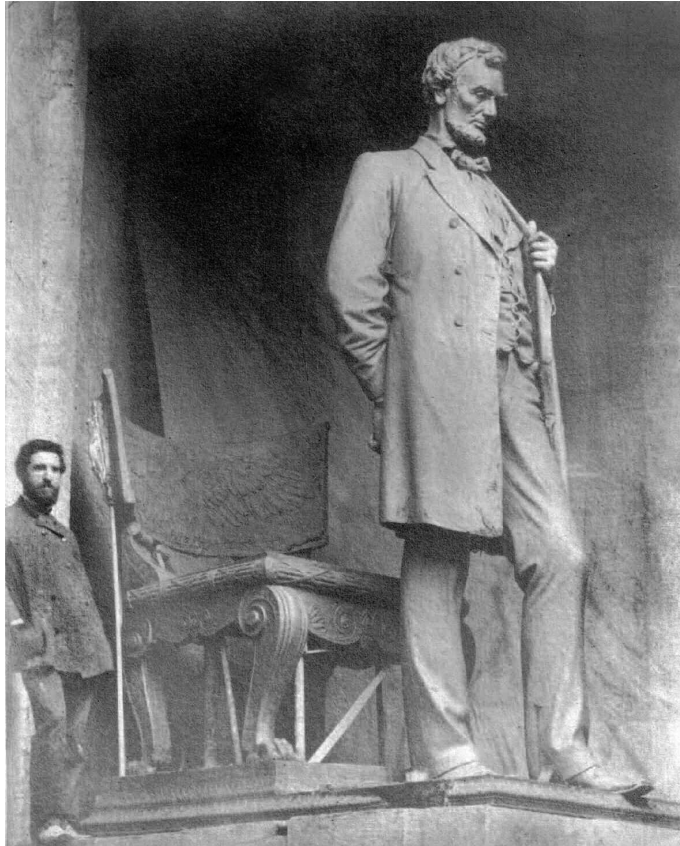


The memory of witnessing history, and the impression made by seeing the President, inspired what would become the country's most iconic memorial image of President Lincoln.

described the scene of what he called the funeral, [in his words] "...which I viewed from the roof of the Old Wallack's Theater on Broome Street[:] the mass of people, and the general air of sadness deepened the profound solemnity of my impression, as I noticed every one uncover while the funeral car went by."

He entered the crowd waiting outside the City Hall for a chance to see the President's body. So moved was he by the sight of Lincoln lying in State that he went to the end of the line and waited hours further to see him again. The memory of witnessing history, and the impression made by seeing the President, inspired what would become the country's most iconic memorial image of President Lincoln, the monumental bronze statue created by Saint-Gaudens for the City of Chicago, dedicated in 1887. The story of that sculpture and its history after 1887 will be the subject of two articles in this and the next Newsletter.

The making of the so-called *Standing Lincoln*, formally *Abraham Lincoln: The Man*, took several years after Saint-Gaudens received the commission in 1884. At first there was to be a competition, which he refused to enter. With joy, he accepted the offer when it was made straight-out by the committee formed in



Augustus Saint-Gaudens stands next to the full-scale clay version of his homage to Abraham Lincoln, c. 1885-86. (SGNHS Archival Photo)

Chicago to enact the will of Eli Bates, a merchant who died leaving a sum of \$40,000 for the creation of a statue of Lincoln as well as a fountain. The commission for the fountain came in 1883; the commission for the statue of Lincoln in the following year. The fountain, known as the Bates Fountain, was set in front of the Conservatory by the Lincoln Park Zoo, in Lincoln Park, Chicago. It was a commission Saint-Gaudens designed but then handed to his young protégé Frederick MacMonnies to complete. The lyrical composition of dancing cherubs (called "little fellers" by Saint-Gaudens) and storks was completed by 1887.

The *Lincoln* itself took more of Saint-Gaudens' time, because he wanted it to be just right. He drew outline drawings for it, something he did not always do,

and then created several clay maquettes or models showing the President standing in various poses, holding a hat, or a document, or even sitting. (The bronze monument *Abraham Lincoln: the Head of State*, also by Saint-Gaudens, was commissioned in 1897 by the bequest of John Crerar but not dedicated in Grant Park, Chicago until 1926).

The design of the *Standing Lincoln* was foremost in the sculptor's thoughts after he signed the contract. He trav-

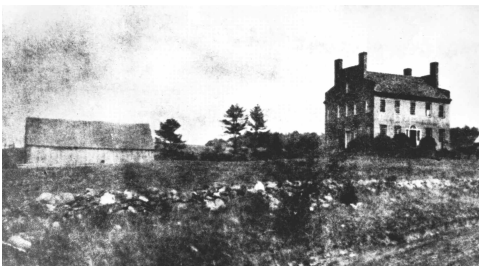
eled to Chicago to see the site chosen in Lincoln Park. He wrote letters to his wife back East, and she praised his design, excited by what she could see would be a striking portrait.

In 1885 the Saint-Gaudens family had another exciting event to look forward to — the birth of their son Homer who was expected the following year. With that in mind his wife urged the sculptor to take up the offer made to them by their attorney and friend Charles Beaman to come up to Cornish, New Hampshire for the summer. Beaman promised "many Lincoln-shaped men" to use as models if Saint-Gaudens came. They took the train up to Cornish from New York in early April, 1885. Being from the city they were unprepared for "mud season", and the impossible roads and dull grey

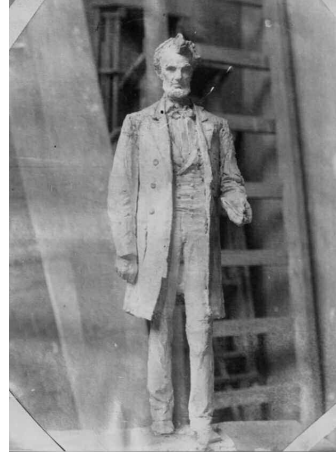
(*"Abraham Lincoln: The Man..."* cont. on page 4)

look of the landscape, combined with the brick hulk of the house they were to live in, made it an unprepossessing visit. (The house was a former eighteenth century inn called Huggins' Folly and Saint-Gaudens swore he could see spirits in the windows.) But Mrs. Saint-Gaudens could see the possibility, and they came later that year.

Saint-Gaudens worked in an old barn behind the house, and found that his wife and lawyer knew something he didn't — it was quiet in the country, and he could concentrate free of interruptions. Work on the *Lincoln* moved quickly and by the end of the summer the design was largely complete. Several other pieces were done that first year as well — including the bas relief portrait of the children of Jacob Schiff, the memorial to Henry Bellows, and the beginning of the seated monument of Abraham Lincoln



(Above) The barn, where Saint-Gaudens worked (left) and Huggins Folly (now Aspet, right) c. 1885. (Below) A contemporary view of the Little Studio and Aspet.



Clay maquette sketches of the *Standing Lincoln*.

— and so the couple returned again, soon adopting the home with the sweeping views of the Vermont hills and the towering silhouette of Mt. Ascutney in the distance. Saint-Gaudens also discovered relaxation, something he was often not good at. He stretched a hammock on the pergola he created in front

The composition for the *Lincoln* was worked out in small size, working in clay which has a malleable slow-drying character ideal for quick sketches.

of the old barn, and built a fountain set with a bronze copy of a Roman Pan figure outside.

The sculpture was created in the same way Saint-Gaudens did all of his work — following the classical training he received in Paris and Rome. The composition for the *Lincoln* was worked out in small size, working in clay which has a malleable slow-drying character ideal for quick sketches. When the final form was decided, the model would be cast in plaster, still in small size. From there Saint-Gaudens

created a full-size clay model, using an armature or structure internal to the clay so that the weight of the material would not crush down on itself. When this was completed, plaster molds would be devised and made to be taken to the Henry-Bonnard Foundry for

casting. Then, as now, the casting was done in parts, with the finished sections assembled and welded together, using a technique called brazing. The surface was cleaned and odd bits from the casting filed off and smoothed. Finally the patina was added, using powders adhered to the surface with extreme heat. This is the surface the viewer sees. The patina covers the joints of the brazing and gives depth and color to the final bronze sculpture. The artist consults with the foundry on what color patina will be best for the individual sculpture, colors range from green to brown to charcoal grey to blue.

At the same time the base was being planned. Saint-Gaudens enlisted the help of his good friend the architect Stanford White to design the exedra base we see in Chicago today: the curving plaza with its encircling bench encloses the sculpture and sets it off against the green of the park behind. The President's name and quotations from the President's key speeches are cut into the bench and on two bronze globes designed by White and Saint-Gaudens and placed at the two far ends of the bench. The letters



Abraham Lincoln: The Man (commonly called the *Standing Lincoln*) in Chicago, 1887.

themselves form part of the design, enlivening the length of the stone bench. The words reflect what the figure of Lincoln is doing: standing up from his chair to address an unseen audience.

The enduring popularity of President Lincoln, and the compelling nature of the portrait (called the most life-like by the President's son Robert Todd Lincoln) has given the sculpture an afterlife that continues to the modern day. Soon after her husband's death, Augusta H. Saint-Gaudens began to cast bronze copies in reduced size. These smaller versions are still in public and private collections

today. For the retrospective exhibit of her husband's work that traveled around the country, Augusta had a full-scale plaster version made which later came to the Studio of the Caryatids in Cornish. The piece remained there until a studio fire in 1944 destroyed the building and most of its contents.

Several full-scale bronze monuments of the *Standing Lincoln* have been made. In 1920 Robert Todd Lincoln and Secretary of State Elihu Root (who had known Augustus Saint-Gaudens) commissioned a new cast for Parliament Square in London. This was given as a

The enduring popularity of President Lincoln, and the compelling nature of the portrait has given the sculpture an afterlife that continues to the modern day.



Bates Fountain. The lyrical composition of dancing cherubs (called "little fellers" by Saint-Gaudens) and storks was completed by 1887.

delayed gift to England by the Carnegie Endowment for International Peace. In 1966 the sculpture was duplicated for the Parque Lincoln in Mexico City, presented by President and Mrs. Lyndon Baines Johnson. Forest Lawn Memorial Park in Hollywood Hills, California has a bronze *Lincoln*, made in 1969. The figure itself, without the Chair of State behind it, forms the centerpiece of the Cobb Memorial, Cambridge Commons, Cambridge, Massachusetts.

The monument to be placed at Cornish in 2015 joins these examples, to grace the park and return the dignity and compelling spirit of the portrait to the place from which it came.

THE STANDING LINCOLN PROJECT

It has long been a hope of many connected with the park, that it would one day include a cast of *Abraham Lincoln: The Man*, one of Saint-Gaudens' best known and most loved works.



Full-scale clay version of the *Standing Lincoln*, c. 1885-86. (SGNHS Archival Photo)

As one of only a handful of pieces Saint-Gaudens made entirely in Cornish, the monument is especially important to the park and the State. Indeed, Saint-Gaudens came to Cornish in 1885 specifically to work on this piece with the promise that the area held, "many Lincoln-shaped men" the artist could use as models. In this year, marking the 50th anniversary of the creation of the park, a full-scale bronze monument will be created and set in place here at the park where the work was conceived.

Those familiar with the park will know that there is a bust from this statue located behind the Picture Gallery, which can be viewed from the gallery windows.

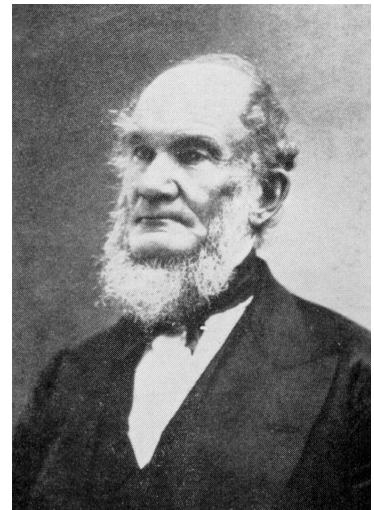
Support for the project is being provided by the National Park Service, the New Hampshire State Council on the Arts, Swenson Granite and the Paul and Klara Porzelt Foundation.

The first step will be for sculpture conservators to begin work conserving the existing plaster cast, which is now part of the park's collection, and which was used in the 1960's to create a cast of Lincoln as a gift from the United States to the people of Mexico.

The plaster cast will then travel to a foundry where a mold will be made and bronze sections created using the lost-wax process. After assembly the bronze surface will be finished and patinated (or colored) to achieve the surface texture and color desired by the artist.

Casts of the *Lincoln* in different locations have required different bases that work with the particular setting. In Cornish, *Lincoln* will sit on a Concord Gray granite base. Particulars regarding its exact shape, proportions and detailing are being worked out.

Also under discussion is a location for the Lincoln that will ensure that it has a setting appropriate to its scale and importance, and that it can be seen and appreciated to its best advantage. Probably in mid-summer, work to prepare the landscape for the installation of the base will begin and plans are for the statue to be installed on the base in September in advance of the unveiling on the 26th.



Langdon Morse, from Windsor, VT, a "Lincoln-shaped man" who served as Saint-Gaudens model for the *Standing Lincoln*.

THE STANDING LINCOLN—A FITTING ADDITION FOR THE 50TH ANNIVERSARY OF THE SGNHS

The summer of 2015 marks the fiftieth anniversary of the Saint-Gaudens National Historic Site, and it is fitting that on this occasion the park will add to its collection a cast of the *Standing Lincoln*.

The Saint-Gaudens Memorial (founded after Saint-Gaudens' death by family and friends) gave the property and collections to the federal government in 1964. Legislation was signed by President Lyndon B. Johnson in that same year, and the park officially opened in 1965. The impetus for the signing and creation of the National Historic Site by President Johnson came partly from Saint-Gaudens' *Standing Lincoln* in Chicago. That work

The impetus for the signing and creation of the National Historic Site by President Johnson came partly from Saint-Gaudens' *Standing Lincoln* in Chicago.

had been chosen for duplication as a gift to the people of Mexico by the American government. Lincoln was settled on as a universal emblem of peace and unification, and after unsuccessful attempts to choose a contemporary artist for the sculpture, the suggestion was made to duplicate the most iconic image of Lincoln, that of the *Standing Lincoln* in Chicago. Sculptor Felix de Weldon was put in charge of the reproduction. His fame as creator of the *Iwo Jima* Monument in Washington and his membership in the U.S. Art Commission made him a natural choice. The mold for the new bronze was taken by a protégé of de Weldon, William Petsco, Jr. in October, 1965 and sent to Mexico for completion.

Mrs. Lady Bird Johnson was scheduled to head the American delegation attending the dedication in April, 1966 in Mexico City, but at the last moment she was joined by her husband. The ceremony was meant as a healing of tensions between the two countries, important in the global positioning of America and the Soviet Union in the post-war era.

The President signed the legislation for the new park in part because of his awareness that it was here at the park that the *Lincoln* sculpture was made.

Henry J. Duffy, Museum Curator Saint-Gaudens National Historic Site

SATURDAY, SEPTEMBER 26TH!
UNVEILING OF THE *LINCOLN*



Dedication of the *Standing Lincoln*, October 22nd, 1887. (SGNHS Archival Photo)

Plans are underway for the celebration marking the unveiling of *Abraham Lincoln: The Man* at the Saint-Gaudens National Historic Site on Saturday, September 26, 2015.

The unveiling will coincide with the park's annual **Sculptural Visions** event and will be held at 2:00 under a tent on the lawn. The keynote speaker will be Lincoln scholar Harold Holzer, who was recently announced as the 2015 winner of the Gilder Lehrman Lincoln Prize for his book, *Lincoln and the Power of the Press*. Trustee Thayer Tolles, the Marica F. Vilcek Curator of Paintings and Sculpture at the Metropolitan Museum of Art, will be speaking about the sculpture. The program will also include period music by the 12th NH Regiment Serenade Band and the formal unveiling. More details will be available as plans progress.

Sculptural Visions

SATURDAY, SEPTEMBER 26, 2015

**Artists' Demonstrations, Bronze Casting, Fire Organ Performances,
Hands-on Sculpting Activities, Workshops & Music**

11:00am – 4:00pm

Dedication of the newly cast *Standing Lincoln*

2:00pm

This is a designated fee-free day, when there is no admission to the park.



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2015 SUMMER CONCERTS

Concerts are on Sundays @ 2pm. For details on concerts and exhibits visit www.sgnhs.org

- JUNE 28 **On the River—Music of Love and Longing;** Junko Watanabe, soprano, Judith Serkin, cello and Victor Rosenbaum, piano. *Sponsored by Jack and Dorothy Byrne Foundation*
- JULY 5 **Dixieland Jazz—Celebrating the Spirit of America;** Riverboat Stompers
Cornish Colony Family Picnic Day: 10:30 – 12:30 activities, park discovery quest, tableaux vivant, poetry, music; 12:30, *The Knave of Hearts*, a delightful comedy by Louise Saunders with Maxfield Parrish tableaux; 2:00-4:00, concert. *Sponsored by James Tasker Covered Bridges Fund, NH Charitable Foundation and the Family and Friends of Robert Meyers*
- JULY 12 **There's a Place for Us—a Sampler of Saint-Gaudens' Operatic Favorites;** Opera North Young Artists. *Sponsored by Mascoma Savings Bank*
- JULY 19 **Enchanted Isle—Irish Songs, Hornpipes and Jigs;** Sarah Blair, fiddle, Dominique Dodge, Celtic harp, Jeremiah McLane, accordion, Owen Marshall, bouzouki/guitar
A Musical Tribute to Larry Nowlan
- JULY 26 **The Virtuoso Sax;** Asylum Quartet; Gershwin, Glazunov and Copland with world premiere by Tony Schemmer. *Sponsored by Saint-Gaudens Memorial Music Fund Contributors*
- AUGUST 2 **Masterworks for Eight Hands;** The Fischers and Jennings; violin, cello and piano
Bea Robinson and Chuck Bradway Concert
- AUGUST 9 **Fireworks for Strings—Handel, Beethoven, Ravel;** Eric Silberger, violin, Kensho Watanabe, viola and Daniel Lechuk, cello. *10th Annual Rosamond Edmondson Concert*
- AUGUST 16 **Fanfare—Classical and Pop Sparklers for Brass;** Redline Brass Quintet with world premiere by Tony Schemmer. *Sponsored by The Woodlands at Harvest Hill, Alice Peck Day Hospital*
- AUGUST 23 **Afternoon Romance—Mendelssohn and Dvorak;** Trio Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry Kramer, piano. *Sponsored by a Friend of Music at Saint-Gaudens*
- AUGUST 30 **Grade A "Fancy"—Sweet A Cappella Jazz;** Maple Jam. *Sponsored by Vermont Public Radio*

2015 EXHIBITIONS & EVENTS

- | | | |
|--|--|---|
| <p>MAY 23 - JULY 2 David Shaw <i>Hang-ups and X's</i> Reception Saturday, May 23 4:30 – 6:00 pm Artist's Talk at 5 pm</p> | <p>JULY 11 - AUGUST 22 Park Anniversary Fellow Shellburne Thurber <i>Looking for Saint-Gaudens</i> Reception Saturday, July 12 4:00 pm – 6:00 pm Artist's Talk at 4:15 pm</p> | <p>SEPT 5 - OCT 31 Sculptor-in-Residence <i>Retrospective, 1969 – 2014</i> When I Was Here...Remembering Our Artists-in-Residence Reception Saturday, September 5 4:30 – 6:00 pm Curator's Talk at 5 pm</p> |
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SEPTEMBER 5 — **STAR PARTY** 8:00pm – 10:00 pm (rain/cloud date 9/6)
SEPTEMBER 26 — **SCULPTURAL VISIONS** 11:00 am – 4:00 pm (rain/cloud date 9/27)
Information on Sculpture Workshops can be found at www.nps.gov/saga



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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.

Saint-Gaudens National Historic Site
The site is administered by the U.S. Department of the Interior, National Park Service
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