

HUGO REID

Preston L. Prescott (1937)

Arcadia, California

Medium: cast stone

Size: approx. H. 6 ft, Diam. 5 ft; Base: approx. H. 6 ft, Diam. 6.5 ft

About the sculpture

Scottish immigrant Hugo Reid settled in southern California in 1832. He married Victoria, a Native American, and adopted her children Felipe and Maria. Reid is best remembered for his 22 letters to a newspaper that described local Native Americans, their beliefs and traditions, and treatment by missionaries and settlers. Within America's collection of outdoor sculpture, there are about 1,400 sculptures that include Native Americans.

About the artist

This cast stone statue was Preston L. Prescott's (1898-?) only public sculpture. He chose to feature Reid's family side rather than his public side.

Primary resource

"A great number of young men being hunters, they of course had their peculiar superstitions. During a hunt they never tasted of food; nor on their return did they partake of what they themselves killed, from an idea that whoever eat of his own game hurt his hunting abilities. Before going on a hunting expedition they stung themselves all over with nettles, more particularly the eyes, the lids of which were opening to introduce the leaves. This was done to make them watchful, vigilant and clear sighted....To make them hardy and endure pain without wincing...they would lie down on the hill of the large red ant, having handfuls of them placed in the region of the stomach and about the eyes. Lastly...they swallowed them in large quantities, alive!"

Source: The Indians of Los Angeles County: Hugo Reid's letters of 1852. Edited and annotated by Robert E. Heizer. Letter Number 9.

MARTIN LUTHER KING CIVIL RIGHTS MEMORIAL

Lisa Reinertson (1989)

Kalamazoo, Michigan

Medium: bronze; Base: granite

Size: approx. 6.5 x 3 x 4 ft; Base: unknown

About the sculpture

Dr. Martin Luther King, Jr., (1929-1968) was a minister, civil rights champion, and humanitarian. Husband and father of four children, he founded the Civil Rights Movement, working to ensure that all people in America can enjoy choices and chances to succeed. This full-size statue shows Dr. King striding forward wearing a minister's robe. Covering the robe are images sculpted in shallow relief showing images from the Civil Rights Movement: Rosa Parks seated in a bus; King in a jail cell contemplating Gandhi; police with fire hoses for crowd control; and a lynching. King's family nestles on his arm and shoulder.

Within America's collection of outdoor sculpture, there are about 330 sculptures that include African Americans.

About the artist

This sculpture was Lisa Reinertson's (1955-) first major commission. Selected by national competition, Reinertson believed Dr. King would not want to be portrayed as a lone hero on a pedestal, but as a leader of a multitude of people who engaged in the great nonviolent Civil Rights Movement for equality and justice in America. The artist, whose father marched with Dr. King, wanted to capture the spirit of the man and to inspire and educate people about the historic and ongoing issues of racial and social justice.

Consider this

Artists interpret the same subject in different ways. Both these sculptures show "family" in obvious and subtle ways. Do you have a preference? Why? List other similarities between these two men, who lived a century apart. From reading Reid's letter excerpt and examining King's story told in his robes, what significant contributions did each make? Locate a primary resource for Dr. King. What insights do first-person accounts add to our understanding of these men?

MARY MCLEOD BETHUNE MEMORIAL

Robert Berks (1974)

Washington, D.C.

Medium: bronze; Base: aggregate concrete with bronze plaques

Size: approx. 10 x 15.5 x 9 ft; Base: approx. 5.4 x 25 x 20 ft

About the sculpture

Mary McLeod Bethune (?-1955), born to former slaves, devoted her life to ensuring the right to education without discrimination for African-Americans. Bethune would not rest while there was “a single Negro boy or girl without a chance to prove his worth.” As a young teacher in Chicago, she worked with prisoners. In 1904, she opened a school for African-American girls to learn reading and writing and home economics skills. Her school operates today, serving both boys and girls. In 1936, she advised President Franklin Roosevelt. She founded the National Council of Negro Women. In 1985, Bethune was recognized as one of the most influential African-American women in the country. Within America’s collection of outdoor sculpture, there are about 330 sculptures that include African Americans.

About the artist

Born in Boston, Robert Berks (1922-) specializes in portraits, including President John F. Kennedy, scientist Albert Einstein, and comedian Bob Hope. Berks believed an artist’s work should fit into the era in which it was created.

About the inset

Each summer, this statue is washed and waxed to protect it from a harsh environment—much like your regular visits to the dentist followed by daily brushing.

Primary resource

I leave you love. I leave you hope. I leave you the challenge of developing confidence in one another. I leave you a thirst for education. I leave you a respect for the use of power. I leave you faith. I leave you racial dignity. I leave you a desire to live harmoniously with your fellow men. I leave you, finally, a responsibility to our young people.

Source: Mrs. Bethune’s “Last Will and Testament” to African-American youth and inscription on sculpture base.

Consider this

What is Mrs. Bethune’s legacy? What words would you choose for an inscription on a statue honoring you? Think about what kind of legacy you would like to leave to your community.

MARGARET GAFFNEY HAUGHERY

Alexander Doyle (1884)
New Orleans, Louisiana
Medium: Carrara marble; Base: granite
Size: approx. H. 5 ft; Base: approx. H. 7 ft

About the sculpture

Among the first statues erected in the United States to honor a woman is this one to Margaret Haughery (1813-1882). This remarkable woman was a penniless Irish immigrant who lost her husband and child to a yellow fever epidemic. Upon her death 50 years later, she was a successful entrepreneur and philanthropist. Her purchase of cows to provide milk for children resulted in a highly successful dairy business. Her takeover of a bankrupt bakery became the popular and financially sound Margaret's Bakery. She was well known for her charity. Her focus was orphanages and homes for the elderly, without regard for race, religion or class. At her death, all stores, city offices, and businesses were closed for the day. Her estate of \$30,000 sustained three orphanages for over 600 children.

About the artist

Alexander Doyle (1857-1922), born in Steubenville, Ohio, studied sculpture in Italy, where the world's finest marble is quarried. He returned to the United States in 1878 and was commissioned for the statue of Margaret Haughery in New Orleans. Doyle is also remembered for his two statues of well-known nineteenth-century statesmen from Missouri, Francis P. Blair and Thomas H. Benton, now in the U.S. Capitol's Statuary Hall.

Consider these

What rights do women today have that were not available to nineteenth-century women? How would a sculpture to today's mothers differ or resemble these Madonnas?

Identify a woman who has given more to your community than she has received. Publicize her accomplishments by designing a sculpture in her honor. Where do you recommend it be located?

MADONNA OF THE TRAIL

Auguste Leimbach (1929)
Wheeling, West Virginia; others in Bethesda, Maryland; Washington, Pennsylvania; Springfield, Ohio; Richmond, Indiana; Vandalia, Illinois; Lexington, Missouri; Council Grove, Kansas; Lamar, Colorado; Albuquerque, New Mexico; Springerville, Arizona; and Upland, California
Medium: Algonite stone
Dimensions: approx. 8 x 3.5 x 3 ft

About the sculpture

Women participated in every aspect of exploration and settlement of the United States. Only recently, however, have they received credit for their roles. In the 1920s, the Daughters of the American Revolution (DAR) recognized this omission. The DAR commissioned one copy of this statue for each of the dozen states through which pioneers passed on the National Old Trails Road. That is not one road, but a combination of Indian trails, colonial pikes, military roads of the Revolutionary period, post roads, and stagecoach and covered wagon trails. All 12 of the Madonna statues are identical except for the inscriptions, unique to each one's site.

In Lamar, Colorado, for example, the inscriptions mention the "Big Timbers," a grove of large cottonwood trees that ran 20 miles eastward and westward along the Arkansas River and was three-fourths of a mile wide.

About the artist

Born in a small German village, Auguste Leimbach (1882-1965) decided to relocate to St. Louis to become an architectural sculptor. A stone manufacturer in St. Louis encouraged him to submit a design proposal to the Daughters of the American Revolution for its Madonna of the Trail project. He won! This seems to be Leimbach's primary sculptural work.

Primary resource

In commemoration of 'Big Timbers' extending eastward and westward along Arkansas River, approximately twenty miles, and of Bent's New Fort, later Fort Wise, 1852-1866. A place of historical lore, noted for Indian lodges; shelter from storm and heat; food supply for beast; bivouac for expeditions; scene of many councils.

Source: Inscription on sculpture's base, Lamar, Colorado.

STRAUS MEMORIAL

Augustus Lukeman (1915)

New York, New York

Medium: bronze; Fountain and exedra: granite

Size: approx. 3 x 7 x 2 ft; Fountain and exedra: approx. 4 x 15 x 3 ft

About the sculpture

Ida and Isador Straus were first-class passengers on the *Titanic*. They'd been married 41 years and raised six children. Straus and his brothers created Macy's department store.

Ida Straus chose not to board a lifeboat, repeatedly refusing to leave her husband. Last accounts described the couple embraced on deck. The Straus' funeral drew approximately 6,000 mourners at Carnegie Hall. This small, serene memorial near the family home was paid for by the city, friends, and the artist.

About the artist

Henry Augustus Lukeman (1872-1938) studied with Launt Thompson and the renowned Daniel Chester French in New York. He also studied at the École des Beaux-Arts in Paris. A prolific artist, Lukeman's artworks can be found from San Diego to Montreal, from New Hampshire to Georgia.

Consider this

In the aftermath of the tragedy, some used the Straus story as a way to show that women belonged next to their husbands and not in the workplace or in the voting booths. Suffragists used Mrs. Straus' example of heroism and independence to show that women could decide for themselves.

Editorial cartoonists had their own opinions of lessons learned. What is the message in this editorial cartoon?



TITANIC MEMORIAL

Gertrude Vanderbilt Whitney (1930)

Washington, D.C.

Medium: granite; Base: red Westerly granite; Platform: granite;

Foundation: reinforced concrete

Size: approx. 12 x 8 x 2 ft; Base: approx. 5.5 x 4 x 4 ft;

Platform: approx. W. 50 ft, D. 13 ft

About the sculpture

The sinking of the *Titanic*, April 14, 1912, resulted in 1,517 deaths; 10 percent were women and children, and 90 percent were men. This sculpture was authorized by Congress and sponsored by the Women's Titanic Memorial Association.

About the artist

Gertrude Vanderbilt Whitney (1875-1942) was the eldest daughter of the wealthy couple Alice and Cornelius Vanderbilt. Following her marriage to Henry Payne Whitney, she entered the Art Student's League and went to Paris to study under Rodin. During World War I, Whitney gave most of her time to relief work. After the war, Whitney continued to sculpt and grew to be a major patron of American arts. She founded the Whitney Museum in New York City. The artist lost her own brother when the *Lusitania* sank in 1915.

Primary resource

To the brave men who perished in the wreck of the *Titanic*, April 15, 1912. They gave their lives that women and children might be saved. Erected by the women of America.

To the young and old, the rich and the poor, the ignorant and the learned, all who gave their lives nobly to save women and children.

Source: *Inscription on base of sculpture.*

"When the *Titanic* went to the bottom Father Thomas B. Byles stood on the deck with Catholics, Protestants and Jews kneeling around him. Father Byles was saying the rosary and praying for the repose of the souls of those about to perish. To many he administered the last rites of the Church. In the early stage of the disaster he heard a few confessions. . . . I first saw Father Byles in the steerage. There were many Catholics there, and he eased their minds by praying for them, hearing confessions and giving them his blessing. I later saw him on the upper deck reading from his priest's book of hours. Survivors, especially a young English lad, told me later that he pocketed the book, gathered the men about him and, while they knelt, offered up prayer for their salvation."

Source: *New York Telegram, April 22, 1912.*

DUKE PAOA KAHANAMOKU

Jan G. Fisher (1990)

Honolulu, Hawaii

Medium: bronze; Base: fiberglass reinforced concrete

Size: approx. 14 ft high; Base: approx. 2.5 ft

About the sculpture

Called the “father of surfing,” Duke Kahanamoku won Hawai‘i’s first Olympic gold medal in 1912, breaking records for 100-yard freestyle. He retired in 1932 with five gold medals. In 1908, Duke and his friends organized one of the first amateur surfing clubs, Hui Nalu (Club of the Waves). They discussed the condition of the surf and formulated some of the rules in use today.

Duke also pioneered tandem surfing (one surfer sitting on the shoulders of another) in 1919. He was the first to wind-surf (to use a sail attached to a surfboard) and the first to wake-surf (on the wake behind a motorboat). In 1966, Kahanamoku was the first inductee into the Surfing Hall of Fame.

About the artist

Jan G. Fisher (1938-) joined the art department faculty at Brigham Young University in 1970. He went on to design the curriculum for Brigham Young’s ceramics and sculpture program. Fisher has lived in Pago Pago, American Samoa, Mexico, France, Italy, and Spain. The Polynesian people have always fascinated Fisher, and a number of his works have focused on the people of the Pacific Islands.

ATHLETICS

Sargent Johnson (1942)

San Francisco, California

Medium: concrete

Size: approx. H. 15 ft, W. 180 ft

About the sculpture

This relief was commissioned by the Northern California Arts Project under the Works Progress Administration (WPA) for the end zone of the football field at George Washington High School in San Francisco.

Created by President Franklin Roosevelt to relieve the economic hardship of the Great Depression, the WPA employed more than 8.5 million people on 1.4 million public projects before it was disbanded in 1943. The WPA’s Federal Art Project targeted out-of-work visual artists for employment to bring art into the daily lives of all Americans.

About the artist

Sargent Johnson (1887-1967) studied at The School of The Museum of Fine Arts, Boston, and at the California School of Fine Arts, San Francisco. He learned lithography while working in the Bay area WPA/FAP program. Originally, the commission for this frieze was given to artist Beniamino Bufano, but he was too busy to take on the project, so it was reassigned to Sargent Johnson, an African-American artist. Johnson designed and modeled the relief, and supervised 45 workers in its execution. Best known as a sculptor and ceramist, he was employed as a senior sculptor and later as a unit supervisor in WPA, the only African-American to achieve this position.

Consider this

Arts and athletics are both forms of entertainment important to our personal growth. Sports exercise our body and encourage teamwork. The arts exercise the “creative muscles” of our mind and develop independent thinking. Do you exercise your mind and body regularly? How do these sculptures promote both forms of exercise? Think about the history of the sculptures as well as the subjects, use of materials, and the artists’ experiences.

KING Kamehameha I

Thomas Ridgeway Gould (1880)

Kapa'au, Hawai'i

Medium: brass with paint

Size: H. 8 ft, W. 7 ft

About the sculpture

Kamehameha I (1753-1819) is considered the greatest native son of Hawai'i. Under his reign, the warring islands were unified. The flag design he ordered for his kingdom is today's symbol for the State of Hawai'i. To honor this hero, Hawaiians commissioned a sculpture for Honolulu. The sculpture was modeled in Florence, Italy, cast in Paris, France, and shipped from Bremen, Germany, in 1880. During shipment, the original sculpture sank in a shipwreck off the Falkland Islands, in South America. The insurance money paid for a copy to be made. That one arrived safely in Honolulu and is there today. Later, the original sculpture was found and shipped to Kapa'au, Hawai'i, the birthplace of King Kamehameha I. Today the Honolulu copy is black with a gilt cape and helmet, as Mr. Gould intended. Over time, Kapa'au residents painted their statue bright colors to humanize him. During conservation, local citizens voted to continue to paint the Kapa'au figure brown and the cloak and helmet the royal colors of red and yellow. Kamehameha's actual cloak and helmet were covered in yellow feathers.

About the artist

Thomas Ridgeway Gould (1818-1881) originally worked in the dry goods business in Boston. Gould became interested in sculpture and, in 1851, began studying and modeling on his own. Following the failure of his dry goods business, Gould became a professional sculptor. In 1868 he moved to Italy, where he opened a studio in Florence. Gould remained in Florence for the rest of his life, except for occasional visits to the United States.

About the inset

Copies of the statue at Kapa'au are outdoors in Honolulu and inside Statuary Hall, U.S. Capitol. Both show the black and gold choices of the artist.

Primary resource

"In 1996, I launched what I assumed to be a standard condition assessment of the bronze sculpture *King Kamehameha I*, on the Island of Hawai'i. All was going to plan until I walked across the street to purchase a souvenir postcard. The shopkeeper implored me not to strip the King of his brilliant paint. She told me that local people paint Kamehameha in life-like colors so they can relate

to him as a human being. She described annual celebrations on the statewide Kamehameha Day.

Here was a situation in which a community had physically altered a work of art. Was painting the sculpture a sacrilege like adding a mustache to the Mona Lisa? Or was it a local custom that should take priority over the artist's original expression? Who was I, an outsider, to recommend that layers of paint and history be stripped away?

Ballots came in from a community-wide vote. The result was 71 percent in favor of continuing the painted tradition.

After further meetings with community leaders and kupuna to choose the paint colors for skin, cloak, and helmet, we stripped off the paint in March 2001. With the help of local citizens, we treated the surface with a corrosion inhibitor and repainted it with an industrial paint system. All preservation was performed in place so everyone could watch us work and feel a part of the process. Maintenance training was held for community members. A festive rededication celebration was held on Kamehameha Day, June 11, 2001.

While our preservation example may not be appropriate for all conservation work, I hope our new approach will lead others to consider new ways of learning from the sculptures and monuments we have inherited."

Source: Glenn Wharton, "A Conservator's Perspective," SOS! Update, Fall 2001.

Note: Final data reports advised the conservator and citizens that *King Kamehameha I* was brass, not bronze! Science, history, and art worked together.

Consider this

Which way would you vote? Should the artist's original plan be followed—black surface with gold features? Or should the locals' preferences for painting their King brown, yellow, and red be followed? Explain your choice.

BUCKING BRONCO

Alexander Phimister Proctor (1920)

Denver, Colorado

Size: approx. 9 x 5 ft, including base

Medium: bronze; Base: Colorado granite or sandstone

vaquero

Luis Jiménez (1982)

Houston, Texas

Medium: fiberglass, painted; Base: concrete

Size: approx. 12 x 6 x 6 ft; Base: approx. 12 x 5 x 6 ft

About the sculptures

Both these sculptures depict a cowboy wearing a sombrero, chaps, boots, and spurs. Both are sitting on horses that are trying to buck off their riders. In each sculpture, the horse's head is bent down toward the ground as its legs kick up into the air. As the riders try to keep their balance on the horses, they raise their hands above their heads to steady themselves.

About the artists

Alexander Phimister Proctor (1862-1950) was an avid outdoorsman and big game hunter. He killed his first bear when he was 16 and killed his last when he was 85. Proctor worked as a cowboy, staked homesteads and mining claims, and served as a deputy in a mining region of Colorado. He sought out formal art training. Proctor's artworks are found in public spaces nationwide.

Luis Jiménez (1940-) is the son of Mexican immigrants. He was first introduced to welding steel and working with fiberglass and neon while working in his father's electric and neon sign shop. Jimenez earned his B.S. degree at the University of Texas in 1964. He first studied architecture before turning to sculpture and drawing. Today Jiménez's pieces are in the Metropolitan Museum and the Museum of Modern Art in New York City and the National Gallery in Washington, D.C.

Consider this

As ranches and herds were being built up in the West, the European-American pioneers employed *vaqueros*, or working cowboys. Many of the early *vaqueros* were Mexican; some were Anglo- or African-American. In the generation after the Civil War, cattle ranchers needed help to work their ranches. Sometimes they invited their male relatives to join them from Europe and elsewhere in the United States. Study the two cowboy sculptures and then read "About the artists" again. Any insights as to why and how these two depictions are different?

PONY EXPRESS RIDER

Richard Bergen (1985)

Marysville, Kansas

Medium: bronze

Size: approx. H. 10 ft, W. 4.3 ft; Base: approx. 1.3 x 6 x 13 ft

About the sculpture

Jack Kectley was the first Pony Express rider to make the journey from Marysville, Kansas, to Sacramento, California. Here he's shown dressed in hip-length jacket, cowboy boots, western hat, and scarf atop a horse in full gallop. The sculpture was dedicated on the 125th anniversary of the Pony Express.

About the artist

Richard Bergen (1925-) earned sculpture degrees at Kansas State University and Wichita State University, Kansas. Bergen's early work in ceramics had a strong influence on his later bronze sculptures. He is best known for *Ad Astra*, the sculpture of a Native American on the Kansas State Capitol dome in Topeka.

Consider this

Another word for "horse" is "equine." When a sculpture includes a rider on a horse, it's called an equestrian statue. One persistent horse story that is not true concerns horses, hooves, and riders. Equestrian mythology tells us we can learn how the rider died if we count the number of hooves off the ground. The position of a horse's hooves depends solely on the design of the sculptor.

Search the Art Inventories at AmericanArt.si.edu to find two more equestrian statues. Bonus points if you can locate America's two *double* equestrian statues!

MUSTANGS OF LAS COLINAS

Robert Glen (1984)

Irving, Texas

Medium: bronze

Size: Approx. 9 x 20 x 75 ft

About the sculpture

Nine larger-than-life mustangs running through a stream cut through the plaza that houses the sculpture. The herd of mustangs ranges from a fierce stallion to a small, frightened colt. The sculpture symbolizes the free-spirited people of Texas and serves as a reminder that the mustangs once roamed the former open plains.

About the artist

Born in Kenya, Robert Glen (1940-) developed a love of wildlife at an early age. In 1956, Glen came to the United States to apprentice at a taxidermy studio for three years. In 1970, he began work as a sculptor, focusing primarily on the wildlife of East Africa, local tribes, and their domestic animals.

Consider this

What is your state's mammal? Bird? Insect? What animals roamed your state before 1900?

HAMILTON WHITE MEMORIAL

Gail Corbett Sherman (1905)

Syracuse, New York

Medium: bronze; Base: pink granite

Size: Central bust: approx. 2.5 x 2.4 x 1.5 ft; Male figure: approx. 5.5 x 3.75 x 2.8 ft; Female figure and child: approx. 5.5 x 2.8 x 2.6 ft; Granite base: approx. 9.3 x 8.5 x 4 ft

About the sculpture

Hamilton S. White, a Syracuse, New York, firefighter, gave that city its first fire engine. He died of a heart attack after fighting a fire. Donations from schoolchildren helped pay for this sculpture. Notice that the child holds a toy fire truck. The selection of Miss Sherman in June 1900 was controversial because of her apparent inexperience, but favored because she was a local.

About the artist

After studying and teaching drawing and modeling at Syracuse University, Gail Corbett Sherman (1871-1952) studied at the École des Beaux-Arts, Paris, and worked with the renowned artist Augustus Saint-Gaudens.

Gear 23

Steve Feren (1992)

Milwaukee, Wisconsin

Medium: stainless steel, brass, and glass or ceramic mosaic

Size: approx. 8 x 9.3 x 3.6 ft; Base: approx. 0.3 x 16 x 9 ft

About the sculpture

Glassmaker Steve Feren chose shiny metal and colorful mosaics for his firefighters tribute in front of Engine House #4, Milwaukee, Wisconsin. Firefighter coats, helmets, boots, and trousers are stowed, ready for an alarm. Two coiled hoses rest nearby.

About the artist

Steve Feren (1951-) is a professor of sculpture and head of the glass department at the University of Wisconsin–Madison. He has been creating public sculpture since 1980. Feren is best known for his work with glass, although he works with a number of different media.

Consider this

Firefighter uniforms and equipment have changed a lot since 1648, when four men were appointed as fire wardens for New York City. At first all firefighters were male volunteers. A “bucket brigade” passed water from man to man. Today men and women work as firefighters, both paid and unpaid. Snazzy red or yellow pumper trucks provide water. Turnout coats, oxygen tanks, and heat sensor goggles replace an axe, long hook, and lantern.

What is the emphasis for each sculpture? What events might have prompted these memorials? Discuss your preferences between these two.

MARY JEMISON

Henry K. Bush-Brown (1910)

Castile, New York

Medium: bronze; Pedestal: white marble with bluestone plinth

Size: approx. 6.1 x 3.08 x 2 ft; Pedestal: approx. 6 x 2.5 x 2.5 ft.

About the sculpture

In many native cultures, capturing people rather than land was the prime goal of war. Captives could be adopted, executed, or ransomed. Indians captured by Europeans became soldiers, guides, interpreters, or slaves.

At age 12, Mary Jemison (1746-1833) was taken from her Pennsylvania farm by French soldiers and Shawnees. Sold to the Senecas, she spent nearly 75 years with the tribe, and had two husbands and several children. She owned the largest cattle herd and was among the largest landowners near today's Geneseo, New York. Mary, known as "Two Falling Voices," dictated her story in 1824.

About the artist

Henry Kirke Bush-Brown (1857-1935) was born in Ogdensburg, New York. When he was eight, he was adopted by his mother's sister, whose husband was the sculptor Henry Kirke Brown. That's why he had a compound name. Bush-Brown was fascinated by his uncle's work and spent many hours in his studio. He went on to study sculpture with his uncle in the United States and also in Italy and was known for his depictions of American themes.

Primary resource

"Sunday was a day often selected to visit the old white woman, and with friends who had gained her confidence she would throw off the reserve which seemed natural to her, and would talk freely about her life. She tried once to go back and live among white people, but what could she do with her half-breed children?...I saw her again while she was being taken...to the Buffalo Reservation...a little old woman with thin, white hair cut short at the neck and a face that looked like a baked sweet apple in color and wrinkles.... We were sorry for her, because she had to live with the Indians, but the situation was too complicated for us...."

Source: H. A. Dudley, Warsaw, New York, April 6, 1873.

Consider this

At an early age, each of these women lived in another culture. What similar and separate challenges did each face? How well would you have fared? Read the primary resources. Are they objective, or do they contain cultural bias?

SAKAKAWEA

Leonard Crunelle (1910)

Bismarck, North Dakota

Medium: bronze

Size: approx. 12 x 2.8 x 3.6 ft

About the sculpture

Sakakawea (or Sakagawea, among other spellings), a Shoshone Native American woman, was probably born in Idaho about 1787. Captured by the Hidatsa tribe, she was sold into slavery and then to a French-Canadian trapper named Toussaint Charbonneau. She became his wife and gave birth to their son in February 1805. Explorers Meriwether Lewis and William Clark spent the winter of 1804 and 1805 with the Mandan Indians. They hired Charbonneau as an interpreter and guide for the rest of their trip west. Sakakawea and her young son accompanied the expedition.

About the artist

French-born Leonard Crunelle (1872-1944) emigrated to Indiana at age 10 with his family. He studied art with the renowned Lorado Taft at the Art Institute of Chicago. His works were displayed at the World's Fair expositions at Atlanta and St. Louis. To capture the likeness of Sakakawea, Crunelle used her granddaughter Mink Woman (also known as Hannah) as the model. Mandan chief Spotted Weasel and James Holding Eagle inspected the statue in Crunelle's Chicago studio, noting ways to make it more accurate.

Primary resource

April 9, 1805: Expedition journal notes indicate Sakakawea gathered native wild beans and artichokes for the exploring party.

May 14, 1805: Expedition journal notes report that Sakakawea rescued packets of paper, instruments, books, and medicine that were being washed out of one of the boats during a violent storm.

October 13, 1805: Clark wrote, "The wife of Shabono [Charbonneau] our interpreter we find reconciles all the Indians as to our friendly intentions a woman with a party of men is a token of peace."

August 20, 1806: Upon the expedition's return, Clark wrote to Charbonneau: "...your woman who accompanied you that long dangerous and fatiguing route to the Pacific Ocean and back deserved a greater reward for her attention and services on that route than we had in our power to give her...."

Source: Lewis and Clark Expedition journals.

JOHN GREENLEAF WHITTIER

Rudolph Evans (1928)

Bronx, New York

Medium: bronze

Size: slightly larger than life

About the sculpture

At age 15, John Greenleaf Whittier (1807-1892), a Massachusetts farmer's son, read the works of poet Robert Burns and decided to become a poet. Whittier's first poem was printed when he was 19; his first book was published when he was 24. "Snowbound" is his best-known poem. A devout Quaker, Whittier was an active abolitionist. His bust is one of 97 portraits honoring historically significant Americans in the Hall of Fame at Bronx Community College, New York.

About the artist

Rudolph Evans (1878-1960) studied at the Corcoran Art Gallery in Washington, D.C., and the École des Beaux-Arts, Paris. Perhaps his best-known sculpture is *Thomas Jefferson* in the Jefferson Memorial, Washington, D.C. While he was working on this sculpture, the United States entered World War II. Construction continued as planned, and the memorial was opened to the public in 1942. However, due to wartime metal shortages, Evans was forced to create a plaster model and paint it a bronze color for the opening of the memorial. Installation of the final bronze sculpture was delayed until 1947.

Primary resource

"I longed for education.... Luckily, the young man who worked for us on the farm in summer, eked out his small income by making ladies' shoes and slippers in the winter; and I learned enough of him to earn a sum sufficient to carry me through a term of six months in the Haverhill Academy. The next winter I...kept a district school in the adjoining town of Amesbury, thereby enabling me to have another academy term. The next winter I spent in Boston, writing for a paper....

As a member of the Society of Friends, I had been educated to regard Slavery as a great and dangerous evil.... In 1837 I was in New York, in conjunction with...the American Anti-Slavery Society. The next year I took charge of the "Pennsylvania Freeman," an organ of the Anti-Slavery Society. My office was sacked and burned by a mob soon after, but I continued my paper until my health failed.... I early saw the necessity of separate political action on the part of Abolitionists...."

Source: Excerpts from a letter dated 5th Mo., 1882, by John Greenleaf Whittier.

FRANK FOOLS CROW

Jay T. Warren (1992)

Sturgis, South Dakota

Medium: silicon bronze

Size: approx. 1.6 x 1.1 x 0.9 ft; Base: approx. 4.25 x 1.5 x 1.6 ft

About the sculpture

This bronze bust honors a respected Oglala Lakota Medicine Man, a Sioux holy man, born between 1890-92, who served as Ceremonial Chief of the Teton Sioux from 1925 until his death on November 27, 1989. Oglala translates as "they scatter their own" or "dust scatterers."

He was active in trying to bring the spiritual message of the Lakota to other peoples. Frank Fools Crow said, "Survival of the world depends on our sharing what we have, and working together. If we don't the whole world will die. First the planet, and next the people." He helped Lakota men become reacquainted with their Native American roots, in particular veterans of the Vietnam War.

Within America's collection of outdoor sculpture, there are about 1,400 sculptures that include Native Americans.

About the artist

Jay T. Warren (1958-) studied figure sculpture at the Johnson Atelier in New Jersey. In 1992, Warren received the Young Sculptors Award from the National Sculpture Society.

Consider this

These two sculptures are busts, showing only the head and shoulders of the subjects. What, if anything, identifies these sculptures as portraits of Whittier and Crow? What object, color, or insignia, for example, would your bust include to clearly identify the sculpture as you? Your name does not count!

KLAWOCK TOTEM POLES

Unknown (1930s)

Klawock, Alaska

Medium: Western red cedar

Size: varies from 15 to 36 ft

About the sculpture

Alaskan pole carving tradition dates from the 1860s. There are a total of 21 totem poles standing in the Klawock Totem Pole Park, signifying the culture and heritage of the Tlingit people, who lived on the land many years before white settlers arrived. Each pole tells a different story. Some of the stories include great deeds of individual clan members, the histories of families in the clan, and stories of chiefs who led their clans into battle. The totem poles also serve as teaching instruments and memorials for loved ones. The poles are the only recorded history of the Tlingit people.

In the late 1930s, 21 carved totem poles were moved from a deserted village to the Tlingit village of Klawock, Alaska. This was the work of the Civilian Conservation Corps (CCC), part of the federal Works Progress Administration. A harsh climate, use of wood, fungal decay, insect damage, and human abuse shorten the life span of these poles.

Choice of material for outdoor monuments is very important. Had these monuments been carved of stone instead of wood, recarving and repairing would have been unnecessary for a long time. If the culture that created them had been continued, carvers would have replaced the deteriorating ones with new ones. The Klawock Totem Poles had neither advantage.

The cedar rots over time. Among the Klawocks, a carved totem pole was erected with great ceremony and at tremendous expense. Once a chief raised a memorial totem pole, his obligation was complete. He was not expected to repair the pole and gained nothing by repairing a pole; he lost no prestige by letting a pole rot.

Totem carving practically ceased at the turn of the nineteenth century. Museums and private owners own some; others returned to the earth. Without action to save the remaining monuments, there would be no totem poles left standing in their original places. The cultural practices have changed; preservation is taking place and new carvers are being trained.

Source: www.alaskool.org.

About the artists

Originally Klawock men carved the totem poles. In the 1930s, men from the Civilian Conservation Corps recarved some and relocated these poles to this Totem

Park. Today, as part of the preservation process, students learn to carve in the Klawock City Schools Culture Program. One young woman really took to the work. Her carving extended beyond school every summer for several years. This student likes carving best when the project she is working on “comes to shape.” She plans to continue carving and someday pass on her skills to her children. She carves paddles, canoes, and masks in her free time. Now she helps with work on the totem poles being restored and re-carved in Klawock. The restoration and re-carving of 20 poles is planned over the next several years.

Consider this

Attitudes about dying and afterlife are significant to most people. Choose three different religions or cultures. Compare and contrast their beliefs and practices.

PROGRESS OF CIVILIZATION

Thomas Crawford (1863)

Washington, D.C.

Medium: Massachusetts marble

Size: L. 60 ft; Pediment: L. 80 ft, H. 12 ft

About the sculpture

The sunrise hints at a bright future. The central figure represents America, accompanied by an eagle. A pioneer-woodsman stands to the right. Beyond him is a Native American family. To the left of America, you'll see a soldier, a merchant, two boys, and a mechanic of European descent. In the corner, sheaves of corn contrast with the Indian grave in the opposite corner.

About the artist

Thomas Crawford (1813-1857) was a major American Neo-classical sculptor. In 1832 he became a carver for one of New York's leading marble shops, where he cut mantelpieces and busts. His free time was spent drawing from the cast collection at the National Academy of Design. In 1835, Crawford settled permanently in Rome, where he made portrait busts of visiting Americans, including one of the wealthy Charles Sumner. Sumner's bust drew praise and further commissions that enabled Crawford to pursue larger works. In 1849, Crawford won a competition for an equestrian statue of George Washington, which he completed in Rome and shipped to America. Crawford sculpted a number of pieces for U.S. government in his lifetime. The artist died in London following surgery to remove a tumor behind his eye.

Primary resource

"The central figure of the composition represents America standing upon a rock against which the waves of the ocean are beating. The left hand is held out towards the pioneers for whom she asks the protection of the Almighty.

The Indian race and its extinction is explained by the group of the Indian chief and his family. Connecting this group with the backwoodsman are a few stumps of trees in which is seen retreating a rattlesnake. The son of the chief appears next returning from the hunt with a [col]lection of game slung upon a spear over his shoulder. His [lo]oks are directed to the pioneer whose advance he regards with surprise. In the statue of the Indian chief I have endeavoured to concentrate all the despair and profound grief resulting from the conviction of the white man's triumph.

The wife and infant of the chief complete this group of figures, while the grave, being emblematic of the extinction of the Indian race, terminates and fills up [this] portion of the tympanum...."

Source: Letter from Thomas Crawford to Montgomery Meigs.

Consider this

Stand proud. Look defeated. Now compare the postures of the pioneer and Native American shown in the detail. One is thriving; the other is prone and dying. What piece of America's story was artist Thomas Crawford telling us in his pediment on the U.S. Capitol?

STATUE OF FREEDOM

Thomas Crawford (1858)

Washington, D.C.

Medium: bronze

Size: H. 19.5 ft

About the sculpture

This colossal 19½-foot-high figure of a woman atop a 7-foot-wide globe tops the U.S. Capitol. Freedom wears flowing draperies and carries a wreath, shield, and a sheathed sword. Her helmet with an eagle's head and feathers replaced plans for a Liberty cap. Her belt buckle is inscribed "U.S.A." Around the globe is the national slogan: *E Pluribus Unum*.

About the artist

Thomas Crawford (1813-1857) was a major American Neo-classical sculptor. In 1832 he became a carver for one of New York's leading marble shops, where he cut mantelpieces and busts. His free time was spent drawing from the cast collection at the National Academy of Design. In 1835, Crawford settled permanently in Rome, where he made portrait busts of visiting Americans, including one of the wealthy Charles Sumner. Sumner's bust drew praise and further commissions that enabled Crawford to pursue larger works. In 1849, Crawford won a competition for an equestrian statue of George Washington. Crawford sculpted a number of pieces for U.S. government in his lifetime. The artist died in London following surgery to remove a tumor behind his eye.

About the insets

In May 1993, nearly 150 years after her installation, the statue of *Freedom* was lifted from its pedestal by helicopter and lowered to the ground (lower left). Conservation professionals removed corrosion and made repairs to the bronze. Tiny pits had occurred in the bronze, caused by acid deposits that ate away the metal. Approximately 700 bronze plugs were inserted in those pits (lower right). Larger damaged areas were repaired with bronze plates. The surface was chemically treated to have a bronze-green color. *Freedom* then received protective coatings, including wax, to repel acid deposits. In October, *Freedom* enjoyed a second helicopter ride "home."

Primary resource

"Mr. [Jefferson] Davis says that he does not like the cap of Liberty introduced into the composition. That American Liberty is original and not the liberty of the freed slave—that the cap so universally adopted and especially in France during its spasmodic struggles for freedom is derived from the Roman custom of liberating slaves thence called freedmen and allowed to wear this cap."

Source: Meigs to Crawford, April 24, 1854, Meigs Letterbook.

Consider this

Do you know the meaning of *E Pluribus Unum*? It is Latin for "One Out of Many." Why does this motto represent our country? Why is Latin used rather than English, Spanish, or any other language?

*Bonus question: Who was Jefferson Davis?

STATUE OF LIBERTY ENLIGHTENING THE WORLD

Fredric Auguste Bartholdi (1886)

New York, New York

Medium: hammered copper sheets attached to an iron framework

Size: H. 151 ft; Base: 154 ft

About the sculpture

The *Statue of Liberty Enlightening the World* reached New York City harbor on June 19, 1885. The monument was given to the United States as a gift of friendship from the people of France. It was meant to commemorate the centennial of the Declaration of Independence. The Statue of Liberty has come to symbolize freedom, independence, and democracy to people worldwide.

The statue was made and assembled in France, disassembled into 350 pieces, and packed into 214 crates for a four-month trip to the U.S. On October 28, 1886, President Grover Cleveland dedicated the Statue of Liberty. The statue was renovated for its 100th anniversary on July 4th, 1986. Regular maintenance will keep it healthy.

About the artists

Fredric Auguste Bartholdi (1834-1904), a French sculptor, is best known in the U.S. for the creation of the Statue of Liberty, located on Liberty Island in New York City harbor. His main interest was monumental sculpture, particularly large-scale pieces of heroic accomplishments, personalities, and events. (Frenchman Gustave Eiffel designed the inside metal support, called an armature. American Richard Morris Hunt was the architect for the pedestal.)

About the inset

Originally the statue was to be presented on the 100th anniversary of American independence in 1876. At that time, however, only the right arm with the torch was completed. In 1884 the whole statue was installed in Paris to be officially handed over to the American ambassador on July 4th.

Primary resource

In 1871, Bartholdi first sailed into New York City harbor and spotted Bedloe's Island. "At the view of the harbor...the definite plan was first clear in my eyes. Here...my statue must rise; here when people get their first view of the New World."

Source: *Bartholdi, Remarks about his arrival in New York City*.

Consider this

A picture of a statue, absolutely alone, without context, can confuse the viewer as to the statue's size. If there's a car, adult, or tree—something whose height the viewer can estimate—then the statue's height can be estimated as well. Find the points of reference in the photo of the Statue of Liberty. What are they? Approximately how tall are they? Estimate how tall the Statue of Liberty is. How close is your estimate to the height given above? Turn to Sculpture Card 16. Approximately how tall are these statues?

STATUE OF LIBERTY (REPLICA)

Manufactured by Friedley-Voshardt Co. (1950s)
Fremont, Nebraska
Medium: copper
Size: approx. H. 8 ft 4 in.; Base: approx. 8 x 3 x 3 ft

About the sculptures

These are two of more than 100 replicas of Bartholdi's *Statue of Liberty Enlightening the World* that were placed in 26 states in the 1950s to celebrate the 40th anniversary of the Boy Scouts of America. As part of a campaign to "strengthen the arm of liberty," replicas were purchased through the Kansas City Boy Scouts office. Twenty-three Kansas towns have these statues. Bases vary, and not all statues are of the same metal.

About the artist

Jack P. Whitaker (dates unknown) devised the idea of replica Statues of Liberty as a promotion of the Boy Scouts of America's 40th anniversary after attending a dedication in Spirit Lake, Iowa, of a chicken wire and concrete Statue of Liberty. Whitaker was president of the Kansas City, Missouri, Whitaker Cable Corporation, a volunteer Scout, and the Scout Commissioner for the Kansas City Area Council. The two-year campaign (1949-1951) was designed to illustrate the Boy Scouts' commitment to being good citizens and emphasize the importance of America's heritage of freedom.

Consider this

Sculptures are not necessarily unique; more than one copy is frequently made. This is easier with metal sculptures. With these replicas of the Statue of Liberty, at least 113 were made, an unusually high number of copies. Check out sos! Sculpture Card 3. *Margaret Haugbery* is a unique statue. *The Madonna of the Trail* is from a series of 12 statues. Any thoughts on why an artist might choose to make more than one copy? Or why a commissioning group might choose to place copies of the same sculpture in many places?

STATUE OF LIBERTY (REPLICA)

Manufactured by Friedley-Voshardt Co. (1950s)
Seattle, Washington
Medium: copper
Size: approx. H. 8 ft 4 in.; Base: approx. 8 x 3 x 3 ft

Using the chart below, answer the following questions:

1. Which state has the most Liberty replicas?
2. Which state(s) has the most Liberty replicas in need of treatment?
3. Which state has the highest percentage of Liberties in need of treatment?
4. Explain how questions 2 and 3 differ.
5. Which state has maintained the most Liberties?
6. Which state has maintained the highest percentage of its Liberties?
7. Explain how questions 5 and 6 differ.

Statue of Liberty Replica Data

States	Number	Need preservation	Maintained (good care)	Undetermined condition
Iowa	12	10	2	0
Kansas	24	15	8	1
Missouri	16	14	2	0
Oklahoma	9	6	0	3
Texas	8	4	4	0
Total	69	49	16	4

LINCOLN MEMORIAL

Daniel Chester French (1922)
Washington, D.C.
Medium: Georgia marble
Size: H. 19 ft

About the sculpture

Of the nearly 400 memorials honoring American presidents, which one first comes to your mind? For many, it is the *Lincoln Memorial*, designed and built to pay tribute to our sixteenth president, Abraham Lincoln. For the sculpture, Daniel Chester French used plaster casts of Lincoln's face and hands to accurately portray his features. The casts were made five years before the president's death. The statue was carved in New York City and brought in pieces to Washington, D.C., by train. A pulley system was used to re-assemble the 28 blocks of white Georgian marble to create the sculpture we know today.

About the artist

American sculptor Daniel Chester French (1850-1930) was born in Exeter, New Hampshire, and raised in Cambridge and Concord, Massachusetts. His neighbors were Ralph Waldo Emerson and Louisa May Alcott and her family. French studied in Boston and New York. In 1875, he completed his first commission, *The Minute Man*, a project that brought overnight success. By the turn of the century, French was America's preeminent monumental sculptor. Visit www.chesterwood.org to learn more about French's home and studio in western Massachusetts.

About the inset

Built to resemble a Greek temple, the building has 36 columns to represent the Union at the time of Lincoln's death. The names of the 48 states in the Union in 1922 when the Memorial was completed are carved at the top; on the outside, Hawaii and Alaska are honored on plaques. On the inside north wall, Lincoln's Second Inaugural Address is inscribed. His Gettysburg Address is on the south wall.

Primary resources

"Many people say they are unable to associate Lincoln with a Greek temple, as they believe the Memorial to be, but to me nothing else would have been suitable, for the Greeks alone were able to express in their buildings and monuments and statues the highest attributes and the greatest beauty known to men. The Memorial tells you, as you approach it, just what manner of man you are come to pay homage to, his simplicity, his grandeur, and his power."

Daniel Chester French

"At the beginning of last April, Mr. French set up on the Memorial a plaster of the statue ten feet high, and we found it was too small; and after experimenting with enlarged photos of the statue, of varying sizes, it was determined that the statue should be nineteen feet high, and that it would be best to have it cut in marble. Several artists have been consulted about this proposed change, and they, including the Fine Arts Commission, approve it.

The unusually large scale of the interior of the Lincoln Memorial, becoming apparent as the building approaches completion, conclusively shows that a larger statue is necessary, than the one first planned."

Henry Bacon, March 17, 1920

"What I wanted to convey was the mental and physical strength of the great war President and his confidence in his ability to carry the thing through to a successful finish. If any of this 'gets over,' I think it is probably as much due to the whole pose of the figure and particularly to the action of the hands and to the expression of the face."

Daniel Chester French, May 13, 1922

In addition to letters, diaries, and journals, photographs are primary resources that can tell us much through careful examination. On the reverse, the photograph on the left is an example.

Consider these

Complete this chart through examination of the lefthand photograph.

People Present	Objects Seen	Activities Underway

Based on your observation chart, describe what is happening in the picture.

Imagine this important American artist's personal library. List five books by name or type that French might have had in his library. Remember who were his neighbors. Remember when he lived and what events were being discussed.

The sculptor chose to decorate the arms of Lincoln's chair with "fasces." What are they? What political group in Germany took its name from this word?

SOLDIER'S Memorial Fountain

J.W. Fiske Iron Works (1890)
Oak Bluffs, Massachusetts
Medium: zinc; Base: cast iron
Size: H: 6 ft; Base: H: 8 ft

About the sculpture

This monument is the gift of Charles Strahan, a former lieutenant in the Confederate army who relocated to Oak Bluffs after the Civil War. Strahan hoped that his gift would heal divisions caused by the Civil War.

About the artist

J.W. Fiske Iron Works began making architectural metals in 1858. The firm produced many different types of metal work, including weathervanes. It was founded by Joseph Winn Fiske of Massachusetts and located in New York City for over a century. In the 1950s the company moved to Paterson, New Jersey. During World War II many of the firm's metal forms were donated to the war effort. The company closed in 1982.

About the inset

This photograph from the original dedication shows Mr. Strahan's young daughter unveiling the new *Soldier's Memorial Fountain*.

Primary resource

"Aug. 1. Monday. It was raining this morning and we thought we would not have any shelling today so I nursed Sister while Mama would do a little work, but before night we had to run to the cellar....

Aug. 3. Wednesday. This was my birthday. I was ten years old, But I did not have a cake times were too hard so I celebrated with ironing. I hope by my next birthday we will have peace in our land so that I can have a nice dinner.

Aug. 25. Thurs. Mama woke me up irly this morning and told me there were no shells falling and told me I must run over and see what had become of Aunt Healy. We had not herd from her in so long. I stayed til after dinner. We had such a nice dinner and so many nice grapes but best of all we had no shells all day....

Sept. 2. Fri. We all woke up this morning without sleeping much last night. The Confederates had four engines and a long train of box cars filled with amunition and set it on fire last night which caused a grate explosion which kept us all wake.... About twelve o'clock there were a few federals came in. They were all frightened. We were afraid they were going to treat us badly. It was not long till the Infantry

CONFEDERATE Memorial

Sir Moses Jacob Ezekiel (1914)
Arlington, Virginia
Medium: bronze
Size: Monument: approx. 32 x 17 x 15.5 ft; Base: approx. 3 ft x 27 ft 8 in. x 27 ft 8 in.

About the sculpture

A circular bronze frieze shows 32 near-life-size figures of Southern civilians bidding farewell to Confederate soldiers leaving for the war. Their return is depicted in the center part of the frieze. Atop the monument, facing south, a heroic-sized woman, symbolic of Peace and crowned with a wreath of olive leaves, holds a laurel wreath, a plow stock, and a pruning hook. The artist's theme was the biblical passage that "...they shall beat their swords into plough shares and their spears into pruning hooks."

About the artist

Moses Ezekiel (1844-1917) was a Jewish Confederate veteran. After the war, he could achieve his dream to be a sculptor, because by then most American rabbis interpreted the Second Commandment to allow the painting or sculpting of images. Upon his death, as he requested, Ezekiel was buried at the base of his memorial. General Robert E. Lee spoke at his service.

About the inset

President Woodrow Wilson addressed some 3,000 Confederate and Union veterans at the memorial's dedication.

came in. They were orderely and behaved very well. I think I shall like the Yankees very well."

Source: Diary of Carrie Berry, a 10-year-old resident of Atlanta, Georgia, August 1, 1864 - January 4, 1865, Atlanta History Center.

Consider this

The U.S. Civil War (1861-1865) was a conflict between the U.S. federal government and 11 Southern states that fought to secede from the Union. Also called the War Between the States, it arose out of disputes over slavery, trade and tariffs, and states' rights. The death counts were staggering—about 600,000 deaths out of a total of 2.4 million soldiers. More than 1,000 public sculptures consider the conflict. All are sober, thoughtful. Some honor both sides of the war. The war affected the home front, too. Write two diary entries from the point of view of a 16-year-old Union soldier.

BALTO

Frederick George Richard Roth (1925)

New York, New York

Medium: bronze

Size: 4.08 x 1.8 x 1.5 ft; Base: approx. 1.5 x 6.5 x 3 ft

About the sculpture

The Iditarod Trail Sled Dog Race is an annual competition in March in which mushers (dogsled drivers) race teams of up to 16 dogs between Anchorage and Nome, Alaska, a distance of 1,150 miles. The Iditarod dates from the winter of 1925 when an epidemic of diphtheria struck Nome. A serum was delivered from Anchorage to Nenana, Alaska, by train. Mushers relayed the serum to Nome. The legendary lead dog of the final team was Balto, commemorated in a nearly life-size statue in New York City's Central Park. Balto attended the unveiling ceremony.

About the artist

Frederick George Richard Roth (1872-1944) was born in the Empire State*. He studied in Germany, at the Academy of fine Arts in Vienna and the Royal Academy in Berlin. In his artistic career, Roth exhibited at three international expositions: Buffalo (1901), St. Louis (1904), and San Francisco (1915). These were the forerunners of our world's fairs today. Roth worked for three years as head sculptor of the Department of Parks in New York City and was president of the National Sculpture Society.

*Bonus question: Which is the Empire State? What is its capital?

Answers: New York, Albany.

Consider this

In the United States, more people have cats than dogs as pets. However, among America's outdoor sculptures, dogs far outnumber cats. To check this out yourself, visit the Art Inventories at AmericanArt.si.edu, the Web site for the Smithsonian American Art Museum. Conduct a search with the Subject Keyword "dog" and the Object Type Keyword "outdoor." Present the data from the adjacent table in a pie chart and bar graph. Which is easiest to understand?

State	Dog	Cat	Pig	Horse	Armadillo
Alaska	4	1		1	
Florida	13	2	1	13	2
Michigan	11	2	2	21	
Nebraska	1	1	1	2	
Rhode Island	2	1	1	5	
Texas	13	3	2	44	2
Wyoming	4			10	

THE WAR DOG

Robert Caterson (1923)

Hartsdale, New York

Medium: bronze; Base: Vermont granite

Size: approx. 2.25 x 3.75 x 1.6 ft; Base: approx. 4.9 x 5.6 x 3.6 ft

About the sculpture

Dogs play an important role in search and rescue efforts in both war and peace. Seven thousand military dogs served in World War I. Public contributions and pennies from schoolchildren paid for this statue to honor them all. Here a German shepherd wearing a Red Cross blanket stands alert. A canteen and helmet are at his feet.

About the artist

Robert Caterson (dates unknown), an architect as well as a sculptor, was involved with the construction of New York's Grand Central Station. Caterson also has work at Woodlawn Cemetery in the Bronx, New York.

RAOUL WALLENBERG

Franco Assetto (1988)

Los Angeles, California

Medium: stainless steel and bronze; Base: concrete and stone

Size: approx. 18 x 9 x 9 ft; Base: approx. H. 38 in.

About the sculpture

In spring 1944 there were an estimated 700,000 Hungarian Jews. When Adolf Hitler's plans to exterminate European Jews became known, Jewish citizens of Budapest begged for help from the embassies of neutral countries, including Sweden. Raoul Wallenberg (1912-?) belonged to an influential Swedish family. He arrived in Budapest in July 1944. By then, about 230,000 Jews remained.

Wallenberg designed a Swedish protective pass to randomly distribute to Jews. He established about 30 "Swedish houses." These buildings offered Jews refuge on "Swedish territory." Inspired by Wallenberg's work, other neutral legations in Budapest issued protective passes and opened their own "protective houses" for Jewish refugees. In total, 120,000 Jews survived the Nazi extermination in Hungary.

Whether Raoul Wallenberg is alive or not is uncertain. The Russians claim that he died in Russian captivity on July 17, 1947. A number of testimonies contradict that. Efforts to create this abstract portrait monument were initiated by John Brooks, who, with his wife, was rescued by Wallenberg.

Source: www.us-israel.org/jsource/biography/wallenberg.html.

About the artist

The career of Torinese artist Franco Assetto (1911-1993) evolved from surrealism to pop art. His "water sculptures" combine form, color, movement, and sound.

Consider this

Why do some artists choose to represent people in an abstract, non-representative way? Read the artists' statements from Richard Beyer, *sost Sculpture Card 21*; Robert Morris, *Card 24*; and Daniel Chester French, *Card 17* (second statement). It is often helpful for the viewer to have an idea of the artist's choices. Draft an artist's statement for Mr. Assetto about *Raoul Wallenberg*.

PEOPLE WAITING FOR THE INTERURBAN

Richard Beyer (1978)

Seattle, Washington

Medium: aluminum

Size: approx. 7 x 7.4 x 3 ft; Pergola: approx. 10 x 20 x 8 ft

About the sculpture

In the late 1800s and early 1900s, interurban—between city—trolley lines spread very rapidly, competing against steam railroad passenger trains between cities. The electric interurban trolleys were clean and very economical to operate. The service was more frequent. Interurban trolleys could make more frequent stops, including in rural areas. In many parts of America, before automobiles and trucks, the interurbans were the only way to travel and move products to market. With an increase of cars, trucks, and buses, downtowns became congested. The interurban trolleys often got caught in traffic—that made them unpopular.

Fremont is a community within Seattle. To commemorate its 100th anniversary, this sculpture was commissioned. The framework resembles the old Seattle Interurban trolley station that was once located on the site. The figures are made of aluminum sand cast from chainsawed wood models. Residents often dress the figures and attach balloons to them.

About the artist

Richard Beyer's (1925-) sculptures depict people involved in everyday activities, from storytelling and watching TV to kissing and playing. He also creates sculptures distinct to specific regions and Pacific Northwest history. Beyer works in brick, wood, and metal, specifically aluminum. His studio, the Beyer Foundry, is in Pateros, Washington.

Primary resource

“Fremont grew as a working-man's town in the vicinity of this rail head, and because of it there were the schools, the library, the churches, the hotel, the business creating the activity and life of the community. With the supersession of the railroad by the automobile, Fremont began a long decline. These people wait for this to turn around. They are hopeful that through their patience and effort the community values they remember can be re-created, and the excesses of ‘progress’ are coming to an end as the city matures.”

Source: Richard Beyer, 1979.

MOVING OVER

Buster Simpson (1994)

Miami, Florida

Medium: mixed media and polished terrazzo

Size: 2.25 x 3 x 3 ft

About the sculpture

Three stations on Miami's rapid transit system feature these benches. Simpson designed each to recall street curbs, places where people waiting for transit sit when there are no other options. The artist included debris from Hurricane Andrew.

About the artist

Buster Simpson (1942-) has been a working artist for more than 30 years. In that time he has worked almost exclusively with public art. He often uses humor and visual metaphors. In these benches, the roots of the durable native mangrove trees, represented by the lines and forms of the hurricane's debris, symbolize Miami's regrowth. The mangrove held fast during the hurricane. Simpson works out of Seattle, Washington.

Consider this

These two sculptures are to be used, not merely looked at. They are *functional*. Both artists investigated the history of the areas as they thought about their artworks. Identify a space in your school or neighborhood that could use a place to sit. How would you begin to learn about the history, geology, and ecology of the area? How would that information influence your decisions about what to create for the space?

SWANN MEMORIAL FOUNTAIN

Alexander Stirling Calder (1924)

Philadelphia, Pennsylvania

Medium: bronze; Base: granite

Size: approx. H. 11 ft; Base: approx. H. 5.2 ft; Pool: approx. Diam. 124 ft

About the sculpture

Three allegorical Native American figures represent the three major rivers of Philadelphia—the Delaware, Schuylkill, and Wissahickon. The two female figures hold swans and the male figure holds a fish. Jets of water spray from the head of each figure and from the center of the figure group. Bronze frogs and turtles face the center and spray water toward the river figures.

About the artist

The love of and talent for making sculpture were handed down from generation to generation in the Calder family. Alexander Stirling Calder (1870-1945) was the son of Alexander Milne Calder (1846-1923), a well-known sculptor in Philadelphia, as well as the father of the world-renowned twentieth-century sculptor Alexander Calder (1898-1976). In Philadelphia, sculptures from each Calder are placed in a single line of sight.

La Grande VITESSE

Alexander Calder (1969)

Grand Rapids, Michigan

Medium: painted steel

Size: 43 x 55 x 25 ft

About the sculpture

The sculpture *La Grande Vitesse*, French for “the great swiftness” or “the Grand Rapids,” stirred up controversy when installed. This sculpture was not well liked by the citizens when it arrived. It was not a recognizable shape. It was huge. Today images of *La Grande Vitesse* appear on the mayor’s stationery, on street signs, and even on city trash trucks. It is the city logo.

About the artist

Alexander Calder, called “Sandy” (1898-1976), was born into a family of creative thinkers. His grandfather and father were well-known sculptors; his mother was a painter. He was not only an artist, but also an engineer. Calder is today known as the father of an American invention—the mobile. He also is credited with the invention of the stabile. In addition to making sculpture, Calder also created jewelry, rugs, tapestries, book illustrations, wallpaper, silverware, plates, stage sets, water fountains, fabric design, and decorations for airplanes and racing cars. When Calder died, President Gerald R. Ford said, “Art has lost a genius and the United States has lost a great American who has contributed much to the civilization of the twentieth century.”

Consider this

Consider the symbolism of *La Grande Vitesse*. Why is it appropriate for the city of Grand Rapids? What images are typically used to symbolize or represent America? See SOS: Sculpture Cards 1 (Martin Luther King, Jr.) and 14. What is your school mascot? What symbol would best represent you?

THE AWAKENING

J. Seward Johnson (1980)

Washington, D.C.

Medium: cast aluminum

Size: L. approx. 70 feet; arm H. Approx. 17 feet

About the sculpture

A giant rises—or sinks. His mouth is open in a scream—or a yawn. The sculpture was cast in five parts over two years. Is the artist's title helpful in figuring out the actions?

About the artist

An heir to the Johnson & Johnson fortune, J. Seward Johnson (1933-) began his artistic career as a painter. In 1968 he gave up painting to focus on sculpture. More than 200 of Johnson's cast bronze figures have been featured in private collections around the world and in prominent public settings such as Rockefeller Center and the World Trade Center. *The Awakening* is Johnson's largest sculpture—thus far!

Consider this

What happened to this figure five minutes after this photo was taken? Write three paragraphs about that prospect. Identify the style of writing you choose.

JOHNSON PIT # 30

Robert Morris (1979)
Seattle, Washington
Medium: earth, grass, and cedar logs
Size: L. 1800 ft, W. 600 ft

About the sculpture

Johnson Pit #30 is near Seattle, Washington. Robert Morris' earthwork was constructed in a gravel pit as part of an agreement to sponsor the reclamation of eight severely stressed sites. The 4.5-acre site features a circular gravel pit with a "ghost forest" of 15 tree stumps. There are stairs leading down into the work and a perimeter trail with a bench.

About the artist

Robert Morris (1931-) was born in Kansas City. He studied engineering at Kansas City University and took classes at the city's Art Institute. In 1952 he emerged as one of the most prominent theorists of Minimal art. Morris also experimented with performance art and environments and art.

Primary resource

"Artists participating in art as land reclamation make moral as well as aesthetic choices. There are more choices available than either a cooperative or critical stance. But it would be a misguided assumption to suppose that artists hired to work in industrially blasted landscapes would necessarily and inevitably choose to convert such sites into idyllic and reassuring places, thereby socially redeeming those who wasted the landscape in the first place."

Source: Robert Morris, 1979.

Consider this

Identify a neglected natural space. How would you transform that space into a sculptural landscape? How would you want your new space to be used?

CARHENGE

Jim Reinders (1987)

Alliance, Nebraska

Medium: 29 cars and other vehicles, including a 1962 Cadillac, a Dodge Aspen, a Studebaker, a pickup truck, and an ambulance, each filled with concrete and painted gray
Size: approx. H. 4 ft, diameter 60 ft

About the sculpture

The cars are arranged on end in a circular fashion to resemble the dimensions and orientation of the ancient monument Stonehenge in Salisbury Plain, England. The sculpture corresponds approximately in size to each of the large stones that compose Stonehenge. The sculpture is the site of an annual Carhenge Summer Festival held during the summer solstice.

About the artist

Jim Reinders (dates unknown), a geologist by profession, became interested in Stonehenge during his residence in England. Back in the United States, he decided to replicate the ancient formation as a memorial to his deceased father. The cars were placed in formation during a family reunion and dedicated on the summer solstice, 1987.

Primary resource

“Carhenge violated land-use codes and was slated for removal (heh heh) until a booster group, Friends of Carhenge, came to its rescue.”

Source: Jim Reinders.

Consider this

Public art is no stranger to controversy. Strolling in a park, you might unexpectedly come across a sculpture. Riding on a bike path, you might be surprised by public art. Some people like the surprise nature of public art; others do not. What about content? Is public sculpture a form of freedom of expression? Does that depend on how it is paid for? Why do we have public art? Who should help to decide what is put up?

CRUISING SAN MATEO I

Barbara Grygutis (1991)

Albuquerque, New Mexico

Medium: ceramic tile on metal

Size: Approx. 20 x 18 x 5.4 ft

About the sculpture

A 1954 Chevy is perched atop a turquoise ceramic tile archway. The car is covered with dark blue tile. An opening in the archway and the car makes the sky visible from below. Even the concrete walkway is inlaid with blue ceramic tile set in a diamond pattern. Located on San Mateo Boulevard in Albuquerque, New Mexico, this artwork is nicknamed “Chevy on a Stick.”

About the artist

Barbara Grygutis (1946-) is nationally recognized for her large-scale, site-specific sculptures in communities throughout the U.S. Trained in ceramics and sculpture, Grygutis’ works range from hand-made tile to native stone and earth. Color is a major component of her work, especially vibrant tones of cobalt blue, copper green, and mauve.

Grygutis has said, “Living in the Southwest continues to have a major impact on my work....The landscape of this region is humbling, awesome, and exciting.”

Primary resource

“At first I had reservation about...“Chevy on a Stick” but after driving by it every day it has grown on me. I appreciate the humor in the work and let’s face it, the automobile is a sacred icon in our culture whether we wish to admit it or not.” Resident 1

“An extremely controversial statue has recently been erected in our neighborhood.... At issue is the appropriateness of the car as public art, purchased with taxpayer money and placed in a residential neighborhood. Public art should inspire us and cause us to aspire to more than we think we can be. The “Chevy on a Stick” does not. This piece is not an image of a care, it is not the artist’s conception of a car—it is a CAR.... There is little difference between this art and the tow truck on the sign post advertising a wrecking yard....” Resident 2

Source: Neighborhood residents, Parkland Hill Neighborhood Association Newsletter (Fall 1991).

Caesar Rodney

James Edward Kelly (1923)

Wilmington, Delaware

Medium: bronze

Size: 14.1 x 14.8 x 6 ft; Pedestal: 14.4 x 14.8 x 6.25 ft

About the sculpture

Caesar Rodney was a delegate to the Continental Congress from Delaware. On July 1, 1776, despite suffering from asthma and cancer, Rodney rode the 80-mile trip to Philadelphia on horseback. The trip normally took 30 hours; Rodney had half a day. He arrived at Independence Hall just in time to cast the deciding vote in favor of independence. In 1998, Delaware citizens voted to have Caesar Rodney's image on the U.S. Mint's state quarters program. (Does that mean Rodney's riding a "quarter horse"?)

About the artist

James Edward Kelly (1855- 1933) studied at the National Academy of Design and the Art Students' League. In 1878, he was commissioned to paint a series of portraits of Civil War generals, including Grant, Sherman, Sheridan, Hooker, and Hancock. While working on the portraits, Kelly sculpted the statuette "Sheridan's Ride." He changed his focus to sculpture.

Consider this

Identify other signers of the Declaration of Independence. Write a pair of paragraphs about a pair of signers. To illustrate each brief biography, check to see if the Art Inventories (AmericanArt.si.edu) have sculptures, indoors or outdoors, of your pair. Where else might you find descriptions or illustrations of them? Try to illustrate your two biographies.

Sybil Ludington's Ride

Anna Hyatt Huntington (1961)

Carmel, New York

Medium: bronze

Size: H. 6 ft, W. 3 ft, L. 5 ft

About the sculpture

Sybil Ludington was a 16-year-old Putnam County girl who on the night of April 26, 1777, rode through the dark countryside to alert those living in the outlying farms that the British were burning Danbury, Connecticut. She rode to warn residents and to call out Colonel Ludington's regiment.

About the artist

Anna Hyatt Huntington (1876-1973) was born in Cambridge, Massachusetts. Her father taught paleontology at Harvard, and it was from him that Huntington developed her love of animals. Huntington's earliest works were of domestic animals. She spent a lot of her time at the Bronx Zoo in New York City sketching the animals. Huntington studied in France and Italy. Over her lifetime, Huntington was very prolific, producing hundreds of models that were cast in bronze and aluminum.

Primary resource

Sybil Ludington, Revolutionary War heroine, April 26, 1777, called out the volunteer militia by riding through the night, alone on horseback at the age of 16, alerting the countryside to the burning of Danbury, Conn. by the British. Placed by Enoch Crosby Chapter D.A.R. Presented by Anna Hyatt Huntington, 1961.

Source: Inscription on base of statue.

Consider this

Artist Huntington created 474 sculptures in her lifetime; more than one-third were outdoor sculptures. What are significant differences between being an indoor sculpture versus an outdoor sculpture? Hint: Imagine yourself or your pet placed indoors or outdoors—for a long time.

Read the primary resource again. Girls, write Sybil's diary entry for April 27, 1777. Boys, write a diary entry as Sybil's younger brother for the same date.

PUCK FOUNTAIN

Brenda Putnam (1932)
Washington, D.C.
Medium: marble
Size: H. 3.8 ft, W. 2.9 ft

About the sculpture

The sculpture was commissioned for the opening of the Folger Shakespeare Library in 1932. Around 1993, the sculpture was severely vandalized; the broken arm and hand were kept indoors. In 2001, the marble Puck was conserved, the original missing arm replaced, and the entire sculpture moved indoors. A cast aluminum replica replaced the sculpture at the outdoor fountain site.

About the artist

Brenda Putnam (1890-1975) was born in the Gopher State* and began to study art at 15. Her first sculptures consisted of fountains, sundials, children, cherubs, and garden ornaments. After study in Florence, Italy, she returned to New York, continued sculpting, and was awarded the Waterus Gold Medal at the National Academy of Design. Putnam was awarded many commissions in her career, including a memorial to the women of Virginia in Lynchburg, Virginia, and the bas reliefs over the Visitors Gallery in the chamber of the U.S. House of Representatives.

* Bonus question: For which state is this the nickname?

Consider this

Puck is familiar worldwide. His personality ranges from goblin and devil to an imp. He can change his shape and mislead travelers. He can also help around the house, like brownies. The tenth moon of Uranus, discovered in 1985, was named Puck.

Puck is an observant character who closes a well-known play* with this line: "Lord, what fools these mortals be!" (The same words on this sculpture's inscription.) How might these six words apply to Puck's experience as an outdoor sculpture in an urban environment?

*Bonus question: Which play? Who is the playwright?

Answer: Minnesota.
Answer: *A Midsummer Night's Dream* by William Shakespeare.

SEWICKLEY ANGEL

Unknown (unknown)
Pennsylvania cemetery
Medium: marble
Size: unknown

About the sculpture

Most sculptures have interesting stories to tell about the subject or reason for creation. In this sculpture's case, it is useful because it shows so well what can happen when a marble statue is left outdoors without regular care. Today artists know that marble should be used on indoor sculptures. Our acid environment is too harsh; the marble is too soft to survive it.

About the artist

The artist is not known.

Consider this

Make up a story about this sculpture. Use conversation, adjectives, and your imagination. Why was it created? Who made it? It stands in a cemetery. What events has it witnessed? What happened to it over its lifetime?

OUR MOTHER OF SORROWS

William Lightner (1941)
Cedar Rapids, Iowa
Medium: concrete, semiprecious stones, rocks, shells, gold mosaic,
ceramic tile, glass
Size: 4 structures; the largest is 16 x 22 x 4 ft

About the sculpture

In farmyards, backyards, and churchyards, Americans express themselves by creating sculptural environments with materials at hand. Sometimes called "visionary art," untrained artists use found materials to create what's important to them. Begun in 1929, the grotto included two arches, a bridge, lagoon, and pillar when work stopped 12 years later. Shells, rocks, glass, tiles, and semiprecious stones were used to decorate the concrete structures.

About the artist

William Lightner (1885-1968) owned a construction company that built schools, churches, and banks in eastern Iowa. When not working to earn money, his life's work was the *Our Mother of Sorrows* grotto.

Consider this

Pollution is the leading threat to outdoor monuments today. Acid rain is air pollution (primarily from cars and factories) mixed with water. It becomes active when it is wet and slowly eats away at metal and stone. Over time it can eat holes in metal sculptures and dissolve stone sculptures. In some cases, inscriptions become illegible, as when a page is torn from a book. What has been lost from *Our Mother of Sorrows*? If this sculpture is not cared for, how will it look by the time you finish high school?

THEODORE ROOSEVELT MEMORIAL

Trygve Hammer (1928)
Tenafly, New Jersey
Medium: Indiana limestone
Size: 14 x 20 ft

About the sculpture

Among the most important landmarks in this community, the Memorial shows the 26TH president against a backdrop of the Yosemite Valley with many animals, including two life-size bears. Quotations from Roosevelt are inscribed in the walls.

About the artist

Trygve Hammer (1878-1947) was born in Oslo, Norway. He immigrated from Oslo in 1904 and became a naturalized citizen in 1913. Hammer studied with Stirling Calder and Solon Borglum and was a nationally known figure sculptor, best known for his animal depictions. In 1917 Hammer opened a studio in Palisades Park, New Jersey. While Hammer is primarily known as a sculptor, he also painted murals for the Norse Grill in the Waldorf-Astoria Hotel in New York.

Primary resource

“The two limestone bear sculptures...are in sound condition, although they have suffered some damage. The bear to the north...has lost its snout. Both bears have damage to their ears....There is a hairline crack that travels across the head....The bears have a large amount of incised graffiti and light biological growth. The south bear is heavily damaged by fire....[I]t is likely that [the bears] were also sandblasted in the past.”

Source: Conservator's condition assessment report, Theodore Roosevelt Memorial.

Consider this

Why did the artist choose to include animals and the Yosemite Valley in this memorial? Damage here is due to three causes: poor choice of materials by the artist; ill-advised use of sandblasting in which a harder material erodes a softer material; and vandals who started fires and scratched the surfaces. The estimated cost to repair the damage is \$26,000. If you had \$25,000 to give to one or both of these sculptures for preservation, what would you do and why?

PULASKI MEMORIAL

Hans Schuler (1942)
Baltimore, Maryland
Medium: bronze, granite, limestone, brick
Size: 20 x 21.5 x 5.25 ft

About the sculpture

Wanted as a criminal by the Russian government, Polish Count Casimir Pulaski met Benjamin Franklin in Paris in the late 18TH century. Franklin recommended him to George Washington. Pulaski joined the American forces in 1777. He so distinguished himself that Washington made him a brigadier general and asked him to organize the Continental Army cavalry. Pulaski became known as the “Father of the American Cavalry.” Pulaski recruited his men in Baltimore. He died of wounds in 1779. Suggested in 1929, this monument was not erected until 1951, due to money and World War II.

About the artist

Known as the “monument maker,” Hans Schuler (1874-1951) graduated from Maryland Institute's Rinehart School of Sculpture in Baltimore, Maryland. He then went to Paris to study art at the Julian Academy. While at the Academy he studied with sculptors Verlet and Rodin. In 1901 Schuler won the Gold Medal in Paris for excellence in statuary. Schuler created numerous civic and private sculptures, taught sculpture, and was the director of the Maryland Art Institute from 1925 to 1951.

Consider this

The estimated cost of preservation is \$51,000. If you had \$25,000 to give to one or both of these sculptures for preservation, what would you do and why?

JOAN OF ARC

Emmanuel Fremiet (1924)

Portland, Oregon

Medium: bronze; Flag: copper; Base: granite.

Size: approx. 12 x 5.5 x 9 ft; Base: approx. 8 x 3 x 9 ft

About the sculpture

America has six bronze sculptures like this, not all gilded. Anna Hyatt Huntington is the artist for all. A physician commissioned this copy as a monument to the American dough-boys of World War I. For a time, Huntington lived and worked in Gloucester, Massachusetts. In 1921, a philanthropist bought a copy as a memorial for the 57 Gloucester men who died in World War I. Because her original sculpture's cast was broken, Huntington had to create a new one for the Gloucester sculpture. She modeled the horse after "Frank," who pulled Gloucester's fire truck until the early 1920s. Both sculptures were preserved for the new century and are being maintained to extend their lives.

About the artist

Anna Hyatt Huntington (1876-1973) was born in Cambridge, Massachusetts. Her father taught paleontology at Harvard, and it was from him that Huntington developed her love of animals. Huntington's earliest works were of domestic animals—dogs and horses. She spent a lot of her time at the Bronx Zoo in New York City sketching the animals there. Huntington went to France and Italy to study art. While there, she received many awards for her sculpture, including the Purple Rosette of the French Government. Over her lifetime, Huntington produced hundreds of models that were cast in bronze and aluminum.

About the righthand photo

Research revealed that the Portland sculpture had been gilded originally. The city raised the additional funds to re-gild her.

Consider this

Research the history of Joan of Arc. Why would a town select a statue of her to honor those who died in World War I?

VANISHING RACE

Djey el Djey (1936)
Los Angeles, California
Medium: concrete
Size: figure: 6 ft; base: 7 ft

About the sculpture

Commissioned by the Works Progress Administration (WPA), *Vanishing Race* was a gift to boys and girls who attended and to those who would attend Thomas Starr King Middle School in the future. The Native American chief's dignity is felt even though his blanket conceals all but his face, hands, and feet. The artist's signature is at the lower base on the left side.

About the artist

Djey el Djey (1911-) was born in New York City, half East Indian on his father's side. In 1934, Djey (a pseudonym) collaborated with five other artists on the *Astronomers Monument* at Griffith Observatory, where he sculpted a statue of Nicolas Copernicus. Both sculptures were part of the Works Progress Administration, created under President Franklin D. Roosevelt. It gave jobs to the unemployed during America's Depression and encouraged self-reliance and self-respect. Artists and authors participated.

Primary resource

"The statue is extremely damaged and visually disturbing in all of its aspects. It is very dirty overall from atmospheric contaminants, surrounding soil and dust, and bird guano. The statue is covered with multiple thick layers of paint in a variety of colors. The paint is in extremely poor condition. Throughout the surface, the paint layers are cracked, broken, peeling, torn, abraded, carved, graffitied.... Missing are the entire nose, more than 50% of the proper left foot, the big toe of the proper right foot, all of the fingers of the proper left hand, and it looks as though the eyes may be missing. There are losses of concrete on every aspect of the statue; there are pits, dents, gouges, abrasions. Some of the raised decorative elements of the headband may be missing....Weeds are growing.... Total estimated costs: \$19,600.00."

Source: Conservator's condition assessment report, Vanishing Race.

Consider this

Does your school have an artwork on the campus? If yes, how well is it cared for? The students at Thomas Starr King Middle School, Los Angeles, wrote poems about their sculpture before and after its conservation. Write your own poem about the condition of your school's artwork or about an image on sos! Sculpture Card 14, 30, 32, or 33.

THE INDIAN HUNTER

John Quincy Adams Ward (1914)

Urbana, Ohio

Medium: bronze

Size: H. 6 ft, W. 3.5 ft, D. 4.5 ft; pedestal: H. 5.5 ft

About the sculpture

You can find one copy of this Ohio sculpture in South Carolina and three in New York State. This one marks the gravesite of the artist, John Quincy Adams Ward. Originally modeled in Ward's studio, it was revised and enlarged after Ward visited Dakota Indians. This early statue by Ward was popular for its energy and life.

About the artist

John Quincy Adams Ward (1830-1910) was a leader among American sculptors. Born to a founding family of the village of Urbana, Ohio, Ward discovered his interest and talent for working in clay, not farming or medicine as his parents preferred. At 19, Ward moved to New York City and worked for seven years with Henry Kirke Brown. He began work during pioneer times and lived through the introduction of airplanes and automobiles. Ward never studied abroad; all his training, experimentation, and thinking about sculpture happened in the United States. He helped develop American sculpture.

Consider this

Conservators have answers to hold back the corrosion of metal sculptures and keep them from turning unhealthy green. For some metal sculpture, a regular wax coating prevents deterioration just as waxing a car keeps it in good shape. Find two new pennies. Apply paste wax on one penny only, both sides. Place 2-3 drops of sos! Acid Rain* (a nontoxic antiquing solution in the Pollution Solutions Activity Box) on each penny. Let coins sit for 30 minutes. Write your hypothesis. What will happen to each coin, waxed and unwaxed? Remove solution and/or wax with a paper towel. Note the visible results. Does the experiment support your hypothesis? The unprotected penny (without the wax) should appear worn and unhealthy when compared to the protected penny (with the wax). When metal outdoor sculpture is protected with a clear coating, often wax, the sculpture will be better protected from acid rain and pollution. See sos! Sculpture Card 33.

*Vinegar may be substituted for the sos! Acid Rain. Let coins sit for 3 hours or until liquid evaporates completely.

GEORGE MCCULLOCH memorial

Leonard Crunelle (1917)

Muncie, Indiana

Medium: cast bronze; Base: polished pink granite.

Size: approx. 8 x 3 x 3 ft; Granite base: approx. 6 x 6.6 x 6.6 ft

About the sculpture

George Foulke McCulloch was a financier, businessman, newspaper owner, politician, and philanthropist, considered “Muncie’s first citizen.” He was one of the organizers of the company that provided electric trolley service to Muncie. He founded the *Muncie Star* newspaper in 1899 and later organized Indiana’s league of newspapers. Plans for this memorial were started the same year McCulloch died. It stands in a park he made possible.

About the artist

French-born Leonard Crunelle (1872-1944) emigrated to Indiana at age 10 with his family. He studied art with the renowned Lorado Taft at the Art Institute of Chicago. His works were displayed at the World’s Fair expositions at Atlanta and St. Louis.

Primary resource

By the people of Delaware county to perpetuate the memory of George Foulke McCulloch, 1855-1915, true as a man, devoted as a friend, public spirited and self-sacrificing as a citizen.

Source: Inscription on base of statue.

Consider this

In 2000, the George McCulloch sculpture, age 83, received a “facelift.” Conservators removed the green corrosion to uncover the rich brown color of bronze. Imagine if you were left outdoors for 83 years without protection from the hot sun, cold winters, and acid rain. Sculptures, like people, require maintenance. Now that the people of Muncie can know the true George, they plan to wash and wax their sculpture annually to prolong his new look.

Are there monuments in your community that need to be cared for? Contact the sculpture’s owner and learn about its history. Explain what you have learned about sculptures and the need to care for them. Suggest the owner contact Save Outdoor Sculpture! (888-sos-SCULPT).

ROCK OF AGES quarry

BATTERSON'S STONECUTTING SHOP

About stone sculpture

American monument-making boomed after 1865. Americans wanted to commemorate the Civil War. At first, carving was the best source of statues. Marble was the most popular material. Hand tools were used to cut the stone. In 1836, Achille Collas invented a three-dimensional pointing machine. With this, sculptors could enlarge or reduce figures more easily. This was used until computer software appeared!

About the picture (left)

James G. Batterson (1823-1901) grew up in the town of Washington, Connecticut, an area with many marble quarries. There were several stonecutting shops in the state. Even before the Civil War, the James G. Batterson firm in Hartford, Connecticut, was producing large-scale cemetery monuments. Picture catalogues showed stone soldiers available by mail from Batterson's Stonecutting shop. Many towns honored their Civil War soldiers and sailors with "mail order" sculptures.

About the picture (right)

In 1880, the largest granite quarry in the country began operation in Barre, Vermont. Rock of Ages quarry is still operating. When pneumatic hammers were invented in the 1890s, stone carving became faster, easier, and more precise.

Consider this

Which states are the best sources for stone used for carving and building? What kinds of stone comes from which states? Read *Rushmore* to learn more about shaping stone. Watch the videotape *Rock of Ages* to learn how granite is quarried and sculpted.

WAX STAGE

Sculpture models can be made from plaster, clay, wood, metal, cardboard, and a broad range of other materials. At the foundry, first a rubber mold is made of the artist's original model. This mold is used to create a wax reproduction of the artist's work. That reproduction is identical to the model, except that it is hollow, like a chocolate bunny. The inside of the rubber mold is filled. The wax acts like a tunnel, sandwiched between the inside filler and the outside rubber mold. Molten bronze is poured into this channel.

The molten bronze melts the wax. Once the mold cools, the inner material is chipped away and the rubber mold is removed. The bronze sculpture remains. The foundry crew begins to clean the casting and finish the surface of the bronze sculpture by grinding, sanding, and polishing.

FOUNDRY STAGE

A foundry is a facility where molten metal is poured or "founded" into a hollow mold, made of sand, wax, or ceramics, and held together with a binder material such as clay or epoxy. The metal then cools to form a useful metal casting such as a burner grate, transmission gear, boat rudder, valve, or even a computer part. Castings are made of iron, steel, brass, copper, aluminum, and zinc. An art foundry specializes in casting and completing a sculpture based on an artist's model or design. An art foundry 1) makes molds for sculptures; 2) enlarges an artist's model to a bigger size; 3) pours the molten material; 4) assembles the sculpture, as it is usually cast in pieces; and 5) finishes the surface of the sculpture as the artist decides, including texture, color, and sheen.

KIDS AND SCULPTURE

A) GIRL WITH SQUIRREL

Silvia Shaw Judson (1936, installed)
Brookgreen Gardens, South Carolina
Medium: bronze

Size: approx 104.2 x 63.6 x 45.7 cm

At Brookgreen Gardens in Murrells Inlet, South Carolina, both the girl and the squirrel are being waxed by Brookgreen summer campers to protect it from outdoor elements such as acid rain and guano. Before acidic materials contact the bronze surface, they must first break the barrier of wax. Washing and waxing annually will prolong the life of this sculpture for many years.

C) PILOT DOGS (1 OF 2)

Janes Kirtland & Co. (unknown)
Houston, Texas
Medium: bronze

Size: 4.125 x 4.5 x 1.5 ft

Under supervision, two boys wash one of the two *Pilot Dogs* with soap, water, and very soft brushes. Washing the sculpture regularly will prevent the build up of debris and remove the residue left by acid rain.

B) SOLDIERS MONUMENT

Artist: unknown (1880)
Wheeling, West Virginia
Medium: limestone

Size: approx. 5.5 x 2.5 x 1.25 ft; Base: approx. 16 x 17.8 x 13.8 ft

A 12-year-old Civil War re-enactor has taken responsibility for the conservation of this Civil War memorial in his local park. He won an SOS! Assessment Award in 2002 to pay for a conservation professional to determine how to preserve the monument for future generations. His next step is to increase community support and raise money to complete the conservation work.

D) DOUBLE SPIRAL ARCH

Linda Howard (1987)
Sarasota, Florida
Medium: brushed aluminum on painted metal posts;
Pool: cement

Size: approx 6 x 15.25 x 7 x 7.2 ft; Pool: approx. 2.5 x 41 x 13.6 ft

Boy Scouts measure the border of the pool as part of a nationwide survey of outdoor sculptures conducted by Save Outdoor Sculpture! during the 1990s. The first step in preserving your community's outdoor sculpture is locating the sculpture and learning its current condition. SOS! volunteers uncovered more than 32,000 outdoor sculptures and monuments and found that half were in need of preservation. Conduct a mini-survey of sculpture in your community. When you are finished, search the online Art Inventories (AmericanArt.si.edu) to see if these sculptures are on the national database.

PH GRADIENT

The pH Gradient illustrates the scale (0-14) of acidic and basic solutions. Solutions measured at 0 are most acidic, with 14 being the most basic. 7 is neutral, the level of distilled water. Looking at the chart, why would someone with heartburn or indigestion take a Tums® (or another antacid)? Using pH paper, test the acidic and basic content of such household items as lemon juice, coffee, milk, baking soda solution (add water), and an antacid (Alka-Seltzer® in water). Do they match the pH level stated on the chart?

What is acid rain? Chemicals such as sulfur dioxide and nitrogen dioxide, created by factories and exhaust from cars and trucks, pollute our air. When these airborne particles combine with moisture in the clouds, acid rain (or snow, sleet, and fog) is produced.

Acid rain intensifies the deterioration of outdoor metal and stone sculptures (See activities 1 & 2 under Pollution and Solutions, page 9). For examples of how sculptures have weathered years of the acid precipitation, check SOS! Sculpture Cards 14, 30, 32, and 33.

Check the acid content of rain in your hometown. First, measure the pH of distilled water. Then measure the pH of captured rainwater. Compare the two pH strips. Are the outdoor sculptures in your community safe from acid rain?

COINS

A) GOLDEN DOLLAR

Sacagawea and Infant Son (2000)

Glenna Goodacre

Medium: manganese-brass

Sacagawea, a Native American who accompanied Meriwether Lewis and William Clark on their westward expedition (1803–6), is one of only two real women illustrated on circulating U.S. coins as of 2002. The dollar coin with Susan B. Anthony was produced 1979–1981. Queen Isabella of Spain and Eunice Kennedy Shriver decorated commemorative coins in 1893 and 1995, respectively. For a 3-D perspective of Sacagawea, see *sos!*: Sculpture Card 10.

B) CENT

Abraham Lincoln (1909)

Victor D. Brenner

Medium: copper plated zinc

What is the only U.S. coin with the image of the same person on both sides? If you said the penny, you are correct. The penny, bearing the portrait of Abraham Lincoln, was issued in honor of our 16th president's tooth birthday. Use a magnifying glass to see the statue of Lincoln on the “tails” side. Check out *sos!*: Card 17 for a larger image.

C) DIME

Franklin D. Roosevelt (1946)

John R. Sinnock

Medium: cupro-nickel

On January 30, 1946, the birthday of Franklin D. Roosevelt, the Treasury Department issued the dime sporting his profile. This memorial was the result of overwhelming public support upon the four-term president's death less than a year earlier. Lincoln, Jefferson, and Washington had to wait more than 100 years before they were honored with the penny, nickel, and quarter, respectively.

D) NICKEL

Thomas Jefferson (1938)

Felix Schlag

Medium: cupro-nickel

A competition that included nearly 400 artists was conducted to design the nickel. Felix Schlag's Thomas Jefferson and Monticello was heads and tails above the rest!

E) QUARTER

George Washington (1932)

John Flannagan

Medium: cupro-nickel

The 200th anniversary of George Washington's birth spurred the U.S. government in 1932 to memorialize the Virginia delegate to the Continental Congress, Commander in Chief of the Continental Army, and the first president of the United States.

Consider this

Coins are like miniature metal relief sculptures. Like larger sculptures, coins embody the ideals and values of the communities they represent. Sculptures and coins both tell stories about heroes and events that have defined and shaped our nation—in short, what we choose to remember. Coins contribute to our understanding of national identity—what it means to be American. The process of creating coins is similar to the process of commissioning sculpture. First, people have to agree on a symbol to represent a large group. Then, a design competition is held. A panel of professionals reviews all the entries and selects the winning design.

Did you know that President Theodore Roosevelt made designing American coins his “pet baby”? He commissioned his personal friend, sculptor Augustus Saint-Gaudens, to create the design for the \$20 dollar gold coin of an eagle. Looking at other *sos!*: Sculpture Cards, which artist would you choose to design a U.S. coin? Why?