

Lincoln Memorial Dedication

By FREDERIC J. HASKIN

WASHINGTON, D. C., May 26.—300 pounds when work on them was commenced. They are hung 30 feet above the floor of the Memorial. The finishing of these paintings required twice as long as the business of cutting the marble blocks into a finished statue. For three long years Guerin worked in his New York studio before the result was satisfactory to him. The titles of the two pictures are "Emancipation" and "Re-union." Four human figures appear in the paintings, which from a mechanical standpoint are made to endure for centuries without cracking or having the paint crumble. Mr. Guerin mixed his pigments with keroseene and white wax in order to guard against deterioration.

Beyond all questions, the Lincoln Memorial is the most beautiful work in marble ever undertaken on this side of the world. It will take rank with the Library of Congress, the Washington Monument, the White House, and the Capitol as a point of interest for visitors to Washington in the future.

Immediately upon entering the main portal the heroic statue of Lincoln is seen. The figure is seated but because of its enormous proportions it is 22 feet high. It is the work of Daniel Chester French, noted American sculptor. Had Mr. French elected to portray Lincoln standing, the figure would have towered 38 feet in the air.

The marble for the statue was brought from Georgia, and in the rough weighed no less than 427 tons. Twenty-eight great blocks of this fine grade of stone were used, and in the completed statue weight 175 tons. The sections of the statue were cut in the marble in the yards of the six Piccirilli brothers in New York City. A score of marble cutters were kept busy for 18 months completing the work, which was then transported to Washington in sections.

The model made by Mr. French was only five feet high. From this perfect piece of sculpture, the marble cutting art made possible the enormously enlarged marble replica. Some Remarkable Paintings

The great seated figure is, of course, the main point of interest in the Memorial. Next to it rank the paintings by Jules Guerin, of St. Louis, one of America's foremost painters. Mr. Guerin for some years past has made his home in New York, and the paintings for the memorial were done in his studio there.

In keeping with the heroic proportions of the Lincoln statue, it is interesting to note that the canvas alone for each of the paintings, which are 60 feet long and 12 feet high, weighed

Taft, then president of the Lincoln Memorial Commission, turned the first spadeful of earth on the site. The very foundation of the Memorial is of interest from a scientific point of view. Instead of the ordinary excavation, 122 steel cylinders were driven down through the earth until each one reached and rested on bedrock. These cylinders were driven down by blocks of concrete weighing 30 tons, much as wooden piles are driven into the ground. The cylinders then were filled with concrete. A year was occupied with this part of the work. This time was sufficient to complete not only the underground part of the foundation, but 45 feet of it, which rises above the surrounding ground level. For this Colorado-Yale marble obtained \$8,000 feet above sea level was used. By filling in with earth, the group was brought up to the top of the foundation level, placing the structure at the top of a gently sloping artificial hill.

The Lincoln Memorial is already popular as one of the Capital's outstanding beauty spots. On sunny afternoons the roads which offer changing views of it are thronged with sight-seers. From the city it appears

as a great Greek temple with the ground. This tribute to the Great Washington, and in future the two Potomac, the Virginia hills, and glimp-Emancipator is a fitting companion to the nearby Monument to pilgrims.

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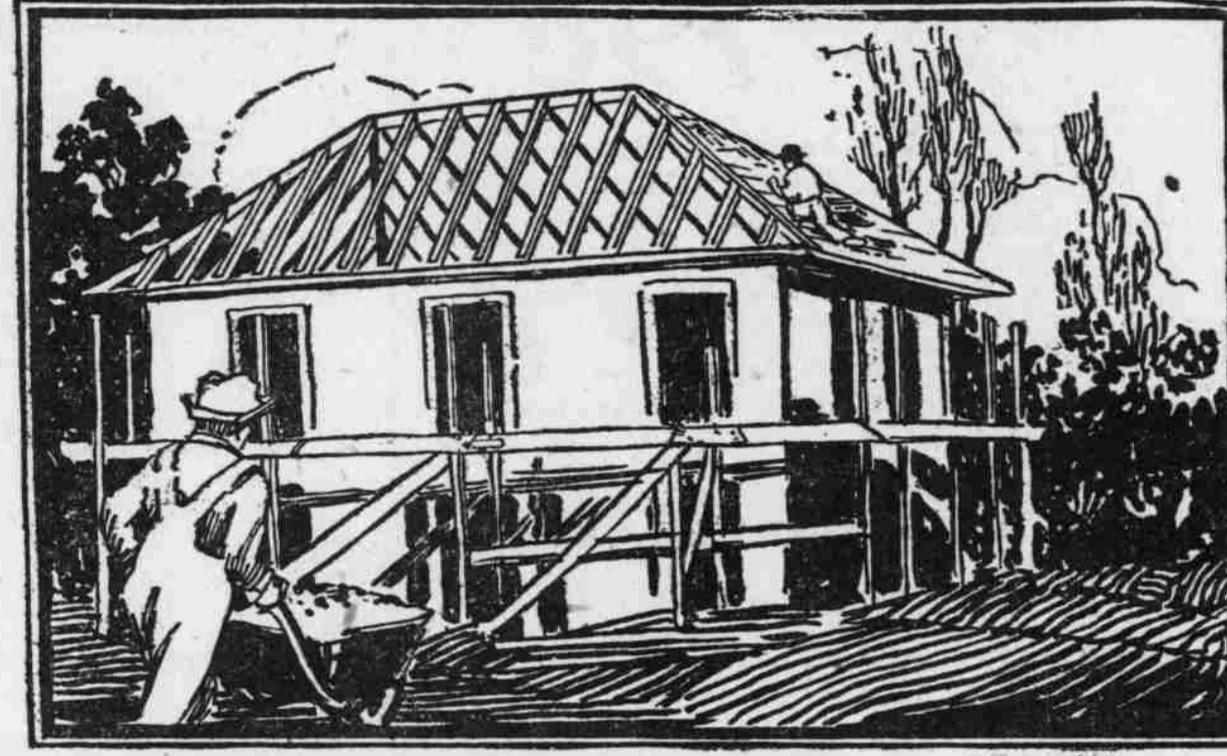


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