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THE ELIZABETH CADY STANTON AND SUSAN B. ANTHONY WOMAN SUFFRAGE MOVEMENT MONUMENT
The Mall, Central Park
New York City

Prepared for:
The Selection Committee for the Suffrage Movement Monument

June 6, 2018

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ARTIST INFORMATION

From left to right: *Home*, Patriot Plaza, Sarasota, FL; *Anna Bissell*, Grand Rapids, MI; Fort Point, Boston; *Bill Russell Legacy Project,* City Hall Plaza Boston; *Stanley Ketchel,* Grand Rapids, MI

I am a Boston-based public artist and sculptor who has completed commissions in bronze and stone across the U.S. My background is in traditional figurative sculpture which I combine with interactive strategies to create public art that I hope is as much an encounter as it is a physical representation. I have an established track record of delivering work on time and on budget.

It is an honor to submit this proposal. I seek out projects that involve the inclusion of under-represented groups in public art to work towards broadening the landscape of the commemorated. I believe that public art should provide all children with the inspiration to aspire, and that to change access to opportunities, perceptions must change. When children see imposing figures on pedestals, they know the figures are understood to be people who have done something worthwhile for which we celebrate them. All children should be able to envision their future selves in those sculptures. And if our landscape of public art is meant to speak to who we are, how we got here and who we aspire to be, then it must reflect the many different faces human achievement wears.

I approach portrait sculpture as three-dimensional storytelling. Surfaces are places where activity and engagement happen as much as they are reflections of what lies beneath.

As a sculptor, my goal with any portrait for a public space is to enliven its relationship with the viewer by imparting the portrait with a sense of presence to imaginatively transports the viewer into the world of the sculpture.

We don't always recognize people equally for their great works in our public art landscape. Only once have I had the chance to sculpt a woman for her achievements: Anna Bissell, the first American female CEO. My sculpture captures the moment when Mrs. Bissell steps into the role of President of the Bissell Company; she rises to the challenge on an inclined base.

My second opportunity to sculpt a woman for a public space was one I made for myself and produced with other women and girls. The artwork features a sculpture of Bill Russell, the great Celtics champion, human rights activist and national mentorship leader, with sculptures of a teenaged girl and a boy. I made the sculptures of children in collaboration with local teens through a mentorship process. The sculptures represent the potential in each child to succeed based on his or her own merits.

Two Alternative Concepts of a Partnership and a Movement Proposed

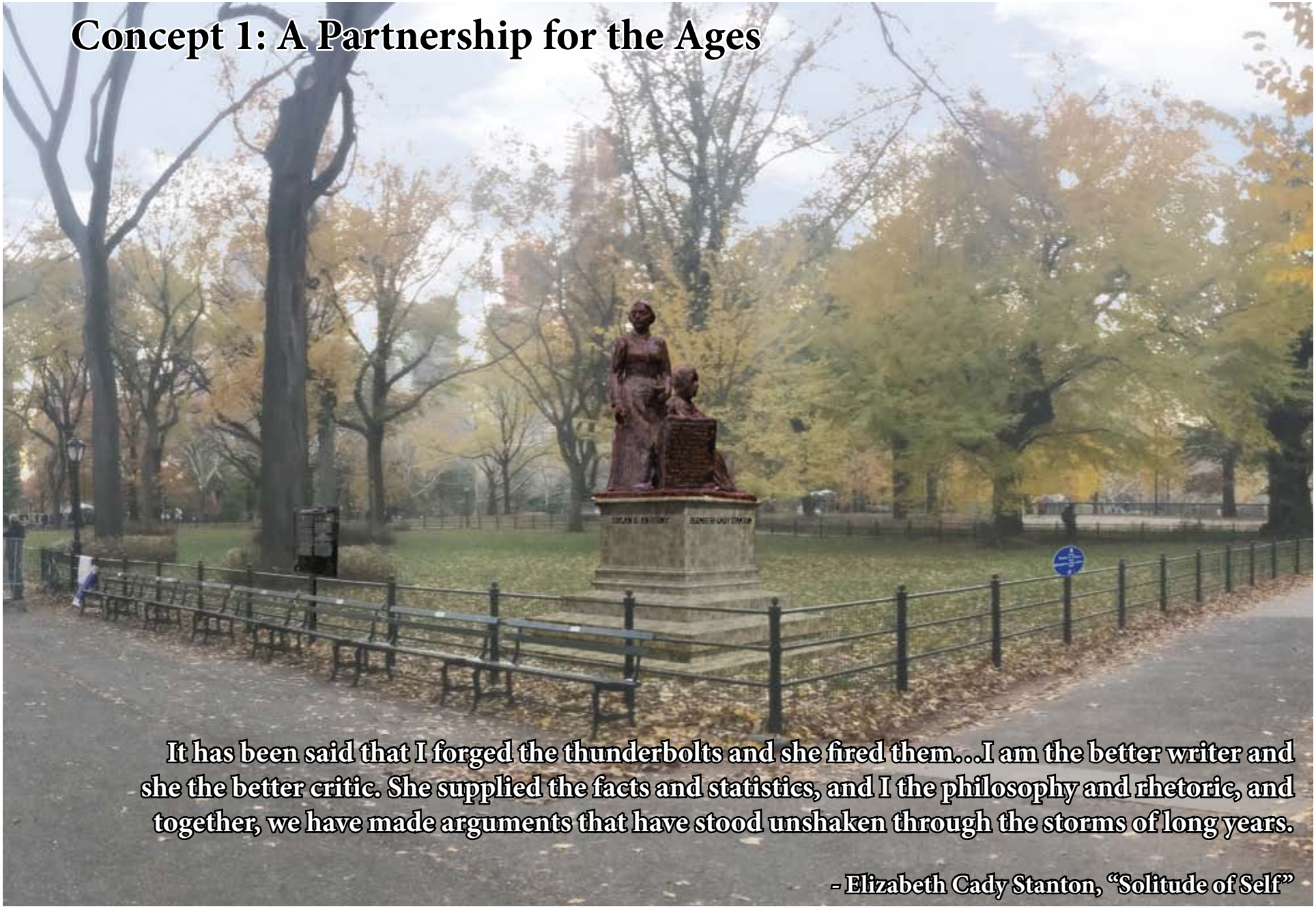
I present two alternative concepts for the Elizabeth Cady Stanton and Susan B. Anthony Woman Suffrage Movement Monument. Each concept addresses the objectives set out in the Request for Qualifications but they embody two separate visions to honor two women in a movement that began before them and continues to this day.

Each concept highlights the theme of Stanton's and Anthony's partnership as one of two equal but very different individuals; the theme of the ongoing challenge that is as relevant today as it was then and which, in the spirit of the women's work, activates the space with the cause; and the theme of having a voice: what having a voice meant in their time and what it means to us today in terms of social change.

I propose two alternatives in the spirit of Stanton's and Anthony's relationship in the hope that the two approaches, pitted one against the other, have strengthened each other. Each of the alternatives is traditional yet contemporary in its own way in terms of how the sculpture reaches out to the public. The second concept I propose is perhaps less traditional than the first but both recognize and honor the revered setting on Literary Walk.

All designs are preliminary and open to change and development.

Concept 1: A Partnership for the Ages



It has been said that I forged the thunderbolts and she fired them…I am the better writer and she the better critic. She supplied the facts and statistics, and I the philosophy and rhetoric, and together, we have made arguments that have stood unshaken through the storms of long years.

- Elizabeth Cady Stanton, "Solitude of Self"

The success of the partnership between Elizabeth Cady Stanton and Susan B. Anthony in the cause for women's suffrage was in some measure based on Anthony's ability to use her voice to transform Stanton's words into action in others. They are equals; their powerful and lengthy partnership extends to all who fight for equality to this day.

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Atop a stone base dimensionally similar to the other bases of nearby sculptures is a bronze sculpture of Stanton and Anthony, shown nearly as they were in at least two photos of them. The scene likely shows the women posing with intention, cognizant of the historical record the photo would become. Thus, they are telling their own story of how they viewed their partnership, consciously authoring the scene just as they authored the history of the Suffragettes. The moment's translation into sculpture pays homage to the many ways the two women fought to have a Voice for themselves and others.

In the sculpture Anthony, standing next to Stanton, is imposing and active, reflecting her role in the partnership as the 'firer of Stanton's thunderbolts'. She faces the main thoroughfare, Literary Walk. Stanton, the 'forger of the thunderbolts' with her pen, is seated to Anthony's left in a more reflective pose, facing the pathway that crosses the Walk. The sculpture addresses the corner with each of the two prominent façades reserved for one individual so that the viewer is able to simultaneously see each figure both separately and together. The two women have been looking at their writing together and have just turned their gaze to look directly towards the viewer. Between them is a desk with its back to the intersection of the pathways. The desk refers to writing as central to their work, their relationship, the history of the Suffrage Movement and its success. Doubling as monument, the back of the desk is engraved with the names of some of the other figures of the Movement and next to those names is the 19th Amendment:

The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex. Congress shall have power to enforce this article by appropriate legislation.

- Amendment XIX to the Constitution of the United States of America, ratified on August 18, 1920

The sculpture is approximately 8-1/2' high. The figures are overlifesize but as they are standing, their overall scale is smaller than the seated statue of Fitz-Greene Halleck across Literary Walk which, if standing, likely would be around 10' tall. The sculpture sits atop a stone base which I will design in consultation with an architect who has the appropriate expertise in traditional forms. The sculpture and base together are approximately 15' high. The base is aesthetically and dimensionally similar to nearby sculptures on Literary Walk, though a little shorter with a height of approximately 6 - 8'. As in the bases of the statues of Halleck, Robert Burns and Sir Walter Scott, the horizontal surfaces pitch down from the center to minimize debris collection and help with drainage. Also, as in the other works, Stanton's and Anthony's names are carved into the façades of the base.
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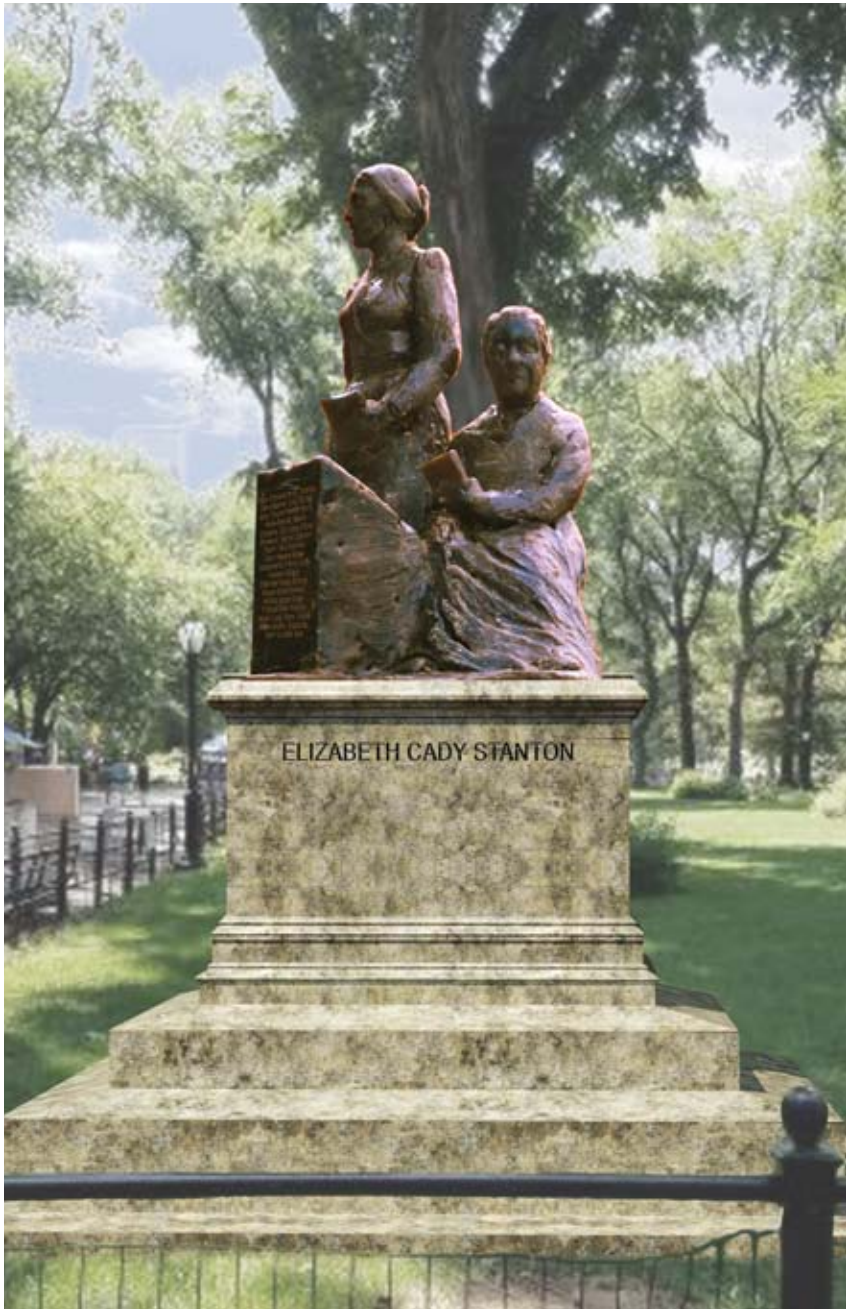
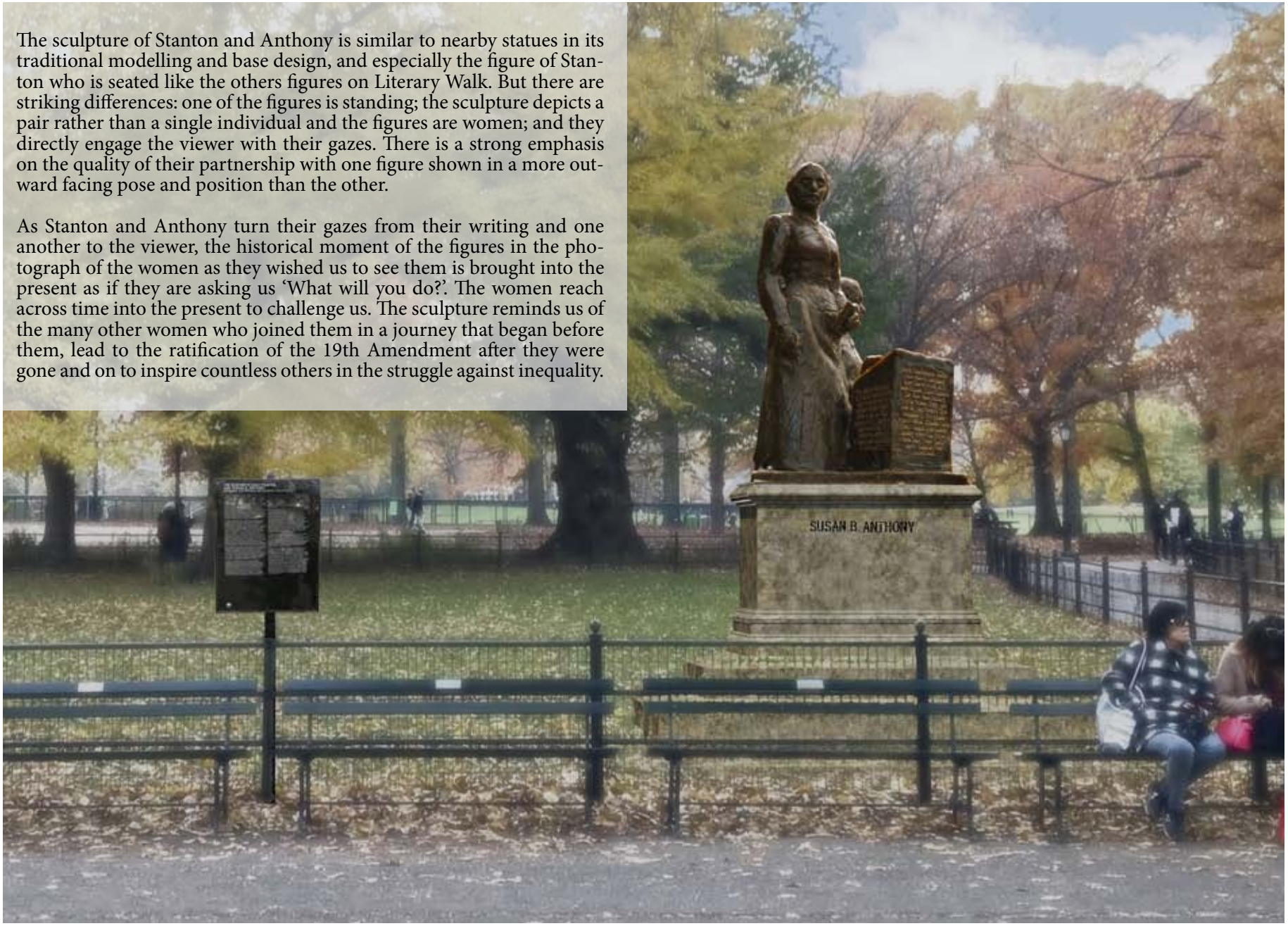
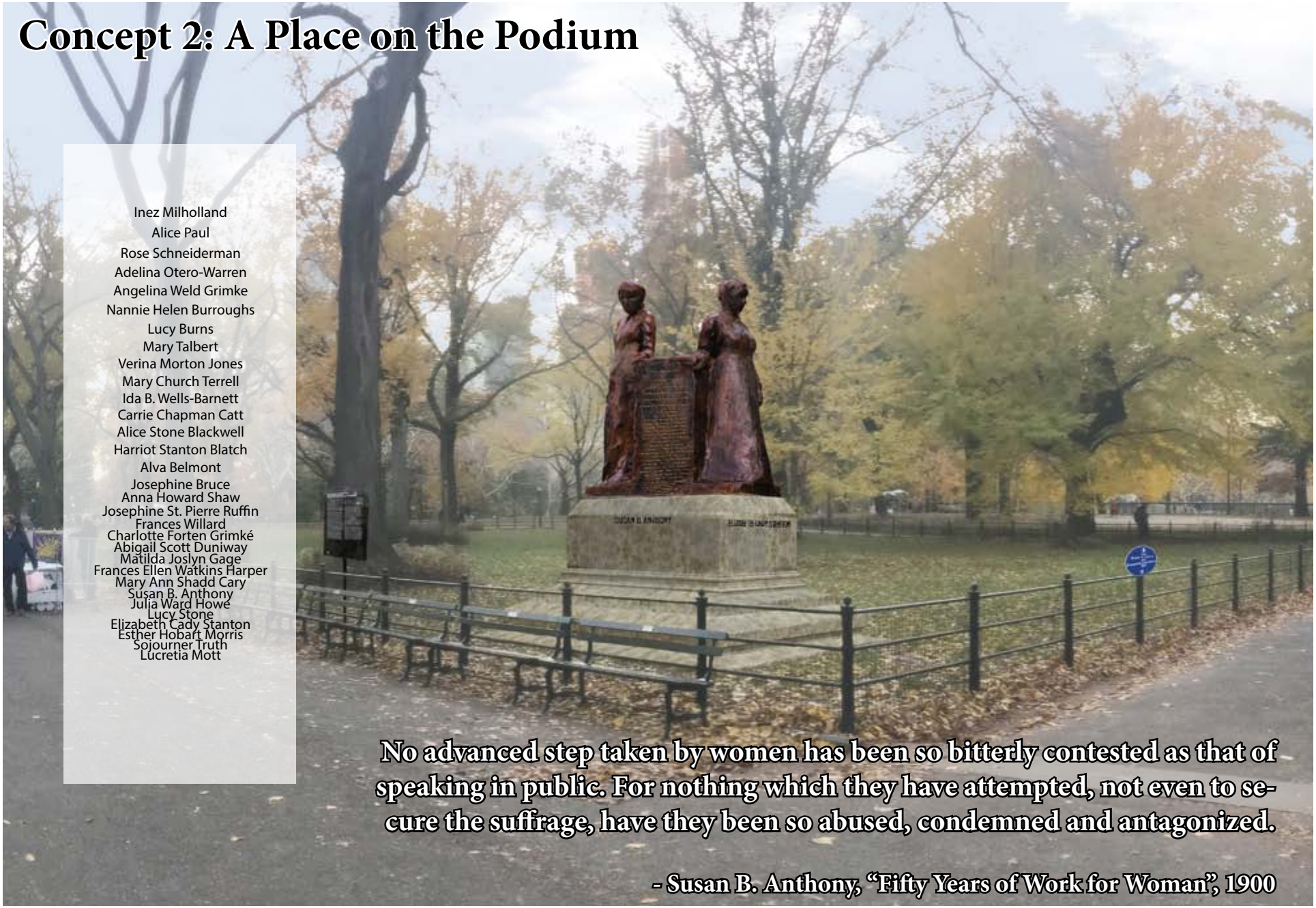

ELIZABETH CADY STANTON

The sculpture of Stanton and Anthony is similar to nearby statues in its traditional modelling and base design, and especially the figure of Stanton who is seated like the others figures on Literary Walk. But there are striking differences: one of the figures is standing; the sculpture depicts a pair rather than a single individual and the figures are women; and they directly engage the viewer with their gazes. There is a strong emphasis on the quality of their partnership with one figure shown in a more outward facing pose and position than the other.

As Stanton and Anthony turn their gazes from their writing and one another to the viewer, the historical moment of the figures in the photograph of the women as they wished us to see them is brought into the present as if they are asking us 'What will you do?'. The women reach across time into the present to challenge us. The sculpture reminds us of the many other women who joined them in a journey that began before them, lead to the ratification of the 19th Amendment after they were gone and on to inspire countless others in the struggle against inequality.



Concept 2: A Place on the Podium



Concept 2: A Place on the Podium

In an era when women were not allowed to speak in public, Anthony, Stanton, Lucy Stone, Sojourner Truth and so many others fought scorn and abuse to exercise the right to use their voices, to change culture and ultimately to lay the groundwork for women to have a voice in the affairs of the nation as full citizens with the right to vote. Anthony's literal voice, Stanton's writing and the Suffragists' fight to have a 'Voice' are the central themes of this concept.

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Atop a stone base dimensionally similar to the bases of nearby sculptures is a bronze sculpture of Elizabeth Cady Stanton and Susan B. Anthony who stand on either side of a lectern. The figures of Stanton and Anthony mirror each other like two sides of an equation. The women stand erect with an almost military bearing, like guards; soldiers in a fight that started before them and continues to this day. Their poses are not how women are usually portrayed in public art: their hands are down at their sides, not clasped in front of them. Their postures and heroic proportions express power, strength, confidence and resolution. Both women stare pointedly towards the viewing public on the pathways, seeking out the Park visitor's gaze.

The composition is a formal translation of Stanton's and Anthony's relationship and the work they produced. Stanton stands to one side of the podium facing the path that intersects Literary Walk. Her position in the group underscores her role as the one who often worked behind the scenes, writing the speeches that Anthony delivered. Anthony, the public face of their work, stands on the opposite side of the lectern.

She may have just delivered the speech she wrote with Stanton and Matilda Josyln Gage, "The Declaration of Rights of the Women of the United States", in front of Independence Hall in Philadelphia on July 4th, 1876. Viewed from the Mall, Anthony appears to have just stepped aside to free the space behind the lectern to allow someone else to take her position and take up their cause.

Stanton and Anthony were very much their own women and thus each is separately highlighted on the public facing sides of the base with one façade dedicated to each individual. From the corner, the viewer simultaneously sees the figures separately and together. From the pathway intersecting the Walk, the viewer sees Stanton almost on her own next to the lectern. Stanton has been the lesser known of the two figures because of her less public role in their lifetimes; she is on the side of the monument where only one figure is fully visible to be honored as a leader in her own right.

Though from Literary Walk, Stanton is in profile and Anthony faces forwards, their voluminous conical, period dresses create a strong symmetrical, triangular composition. In the area where the focus of the composition should be - the area above the lectern framed by the two figures at the apex of the triangle - is a powerful open space. It is space that the women created together for themselves, and for those who came after them, to have 'a Voice'; the place for all those who have used or will use their voices to speak up and to vote.
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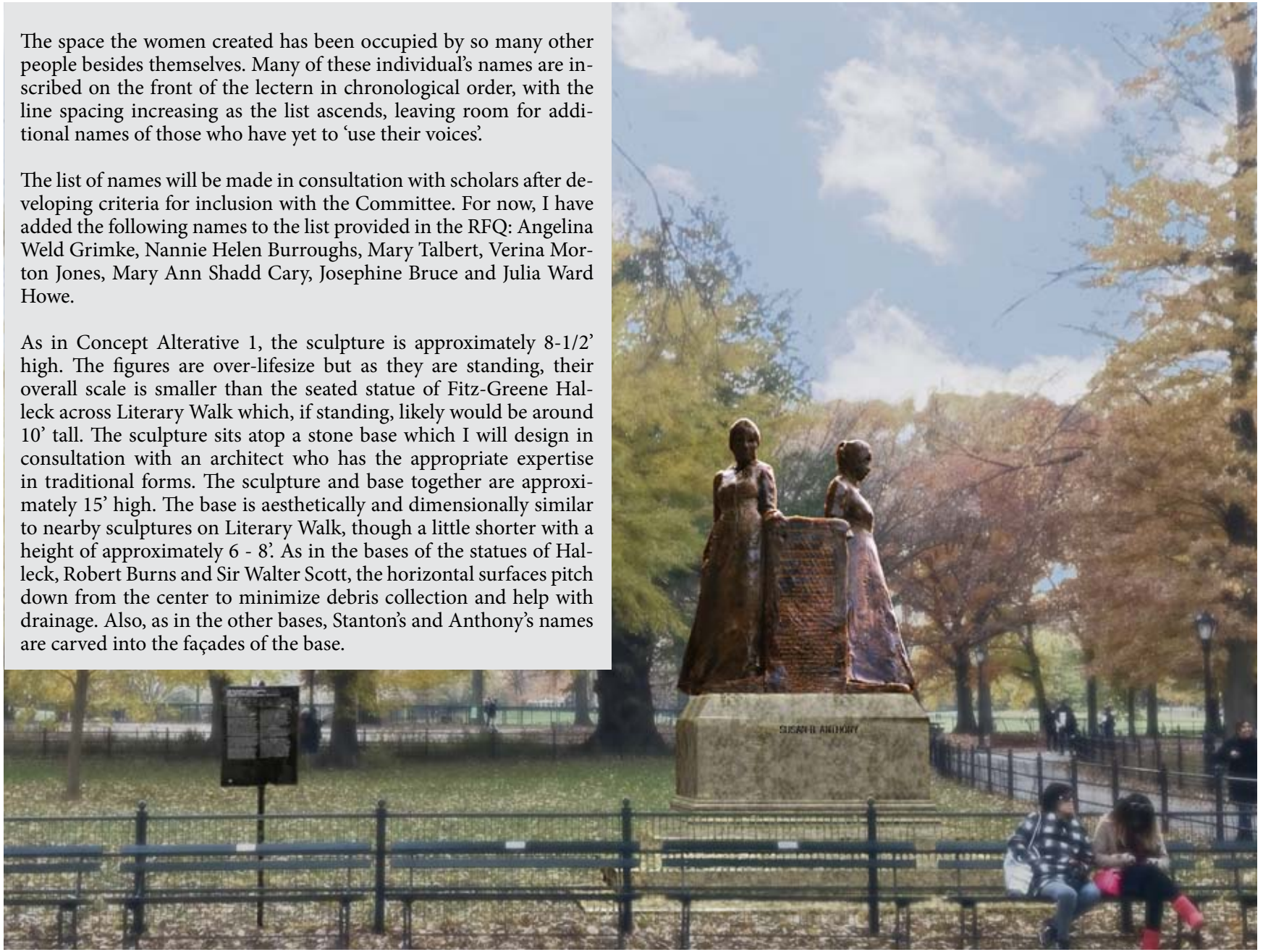
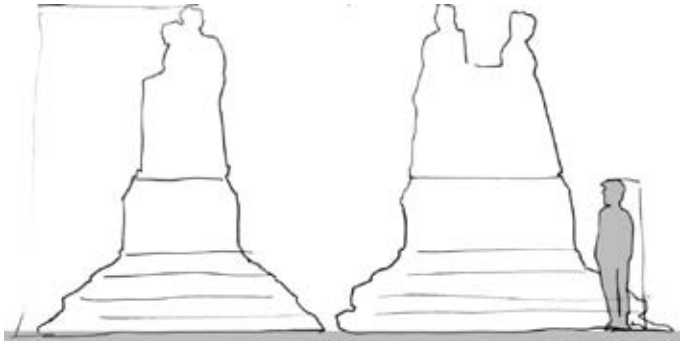
The space the women created has been occupied by so many other people besides themselves. Many of these individual's names are inscribed on the front of the lectern in chronological order, with the line spacing increasing as the list ascends, leaving room for additional names of those who have yet to 'use their voices'.

The list of names will be made in consultation with scholars after developing criteria for inclusion with the Committee. For now, I have added the following names to the list provided in the RFQ: Angelina Weld Grimke, Nannie Helen Burroughs, Mary Talbert, Verina Morton Jones, Mary Ann Shadd Cary, Josephine Bruce and Julia Ward Howe.

As in Concept Alterative 1, the sculpture is approximately 8-1/2' high. The figures are over-lifesize but as they are standing, their overall scale is smaller than the seated statue of Fitz-Greene Halleck across Literary Walk which, if standing, likely would be around 10' tall. The sculpture sits atop a stone base which I will design in consultation with an architect who has the appropriate expertise in traditional forms. The sculpture and base together are approximately 15' high. The base is aesthetically and dimensionally similar to nearby sculptures on Literary Walk, though a little shorter with a height of approximately 6 - 8'. As in the bases of the statues of Halleck, Robert Burns and Sir Walter Scott, the horizontal surfaces pitch down from the center to minimize debris collection and help with drainage. Also, as in the other bases, Stanton's and Anthony's names are carved into the façades of the base.



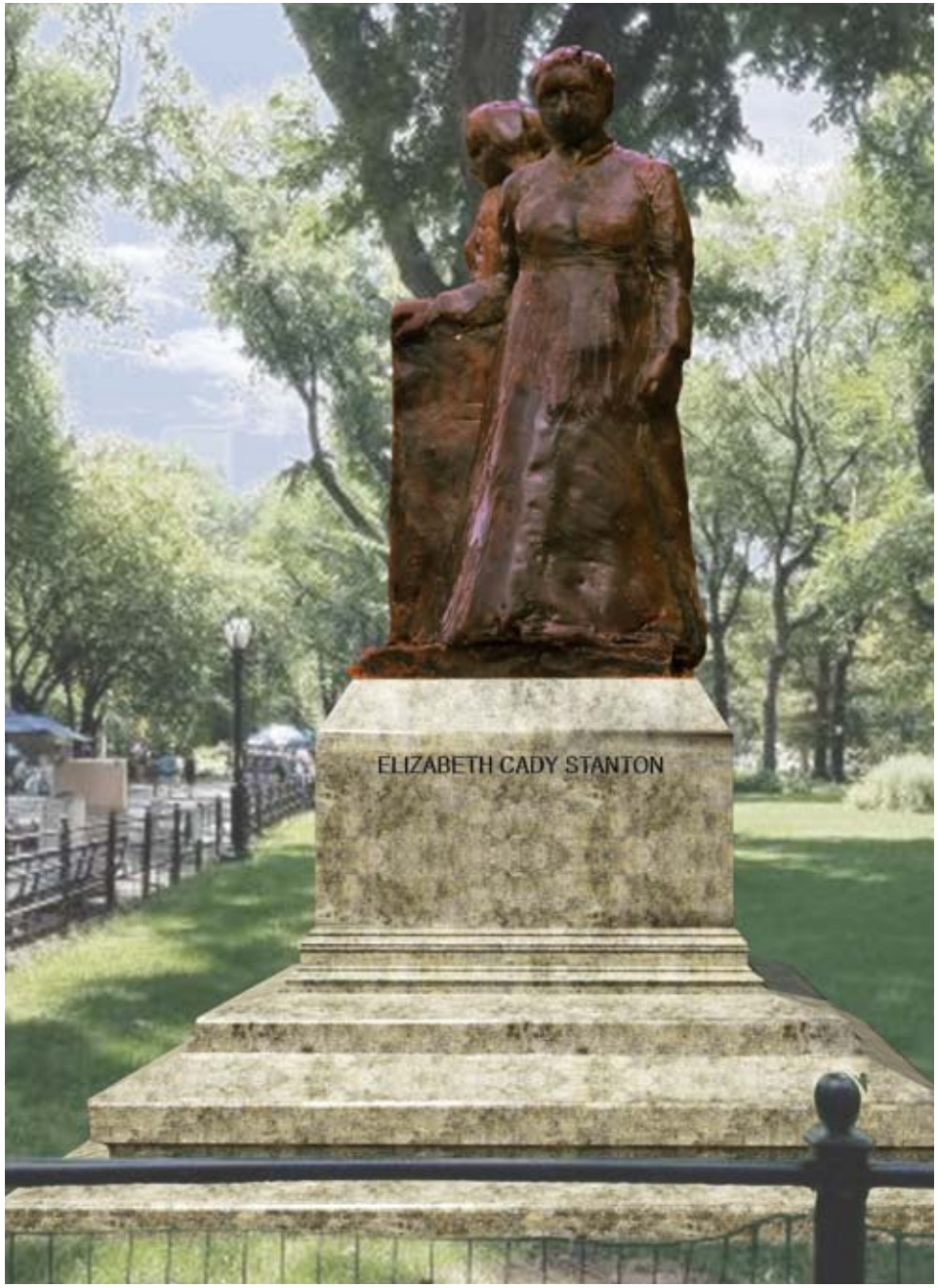


As in Concept Alterative 1, the sculpture of Stanton and Anthony is similar to nearby statues in its traditional modelling and base design but there are striking differences. The two figures are standing, not seated; the sculpture depicts a pair rather than a single individual; and the figures are women. The figures directly address the viewer with their gazes. The women reach across time into the present to seek out the viewers' gaze and challenge us. And here, the center of the composition is left open; it is a place for the viewer to imaginatively inhabit.

The quality of the women's partnership is emphasized in the way the two figures mirror one another on either side of the lectern. The lectern is in dialogue with the base as a separate but continuous architectural volume so that the base is part of the sculpture and vice versa. The 19th Amendment is inscribed on the side of the lectern. Stanton's and Anthony's names are carved into the sides of the base, like the other sculptures on the Walk, and the names of other Suffragettes are inscribed into the bronze lectern, centered above Anthony's name in stone. Together, the base and lectern suggest a rising upwards, a continuing revolution.

While a base is often the place for a silent figure, the traditional statue, a lectern is a place for speaking out.

The sculpture conveys the idea that the names of those who take a stand will be added to the list of names on the lectern and that Stanton and Anthony are just two of the many people who took a stand or who will take a stand. Thus, the narrative suggests that the Movement is ongoing and that it is up to us not to take 'having a Voice' and having a vote for granted; we must take a stand.



CONCEPT 1 + CONCEPT 2, SUMMARY

Both concepts respect the experience of Literary Walk by reflecting the footprint, overall height and orientation of the existing statues along the Mall. And both are aesthetically consistent with the other sculptures on Literary Walk as traditionally modelled bronze 'statues' with a traditional dark French brown patina on a hefty, stone base.

Concepts 1 and 2 also both take advantage of the unique corner site by framing the two main subjects of the monument in a narratively meaningful way on either side of the corner. But depart from traditional public bronze figurative artwork in their confrontational direct address to the public, inviting a more active relationship between sculpture and viewer. The public is asked to identify with these two women and their ideals.

Concept 1 is more historically based and more literal. It honors the way the women likely saw themselves and the way they saw their partnership - the primary focus of this alternative. It also prominently features the text of the 19th Amendment and the significance of writing in the collaboration between Stanton and Anthony.

Concept 2 is more timeless as a narrative with its focus on the ongoing challenge of 'having a Voice' and taking a stand. The space left open for the viewer in the work, a space to project oneself into, goes further than the first alternative in confronting the viewer and figuratively inviting us to join the others on the podium and take a stand at the lectern.

A Place on the Podium

Jurors for the first phase of the RFP process preferred Concept 2, "A Place on the Podium" where the two figures of Stanton and Anthony are standing over Concept 1, "A Partnerhip for the Ages" where Anthony is standing and Stanton as seated. The jury asked that I proceed by developing Concept 2. The full proposal I presented in June 2017 is as follows.

Below: Suffragist and presidential candidate Victoria Woodhull campaigning on a podium aside a lectern, photo: Hulton Archive/Getty Images

The sculpture transforms its pedestal into a place for speaking out. It's about 'having a voice', what it meant in Anthony and Sttanton's time and what it means to us today.

The sculpture overturns the expectations we bring to a traditional form by leaving a central position in the composition open. This open space refers to the place other Suffragists besides Stanton and Anthony occupied and it is an invitation to us today to figuratively take their place.

Stanton and Anthony, partners in the Movement, mirror each other on either side of a lectern. They draw attention to the lectern and frame the open space behind it while looking towards us on the Mall.

With the open space above the lectern, there are three figures: Anthony, Stanton and you the viewer. The form of the lectern travels down thru the pedestal. As there are 3 figures in the sculpture, the front of the pedestal is divided into three sections.

In an era when women were not allowed to speak in public, Susan B. Anthony, Elizabeth Cady Stanton, Anna Julia Cooper, and many others, fought scorn and abuse to exercise the right to use their voices, to change culture and ultimately to lay the groundwork for women to have a voice in the affairs of the nation as full citizens with the right to vote. Anthony's literal voice, Stanton's writing and the Suffragists' fight to have a 'Voice' are the central themes of this proposal.

The figures of Anthony and Stanton stand atop a pedestal similar to other statues on The Mall, but the figures directly address the viewer with their gazes. They ask us to identify with them and their ideals, reaching into the present to challenge us. An open lectern stands between the two figures who mirror each other as partners in the cause of Woman Suffrage on either side.

The center of the composition above the lectern is an open space for the viewer to imaginatively inhabit as well as a placeholder for all Suffragists who spoke out. It is a space the women created together for themselves and for those who came after them, to have a 'Voice'. It is also the place for all those who have used or will use their voices to speak up.

With its open space, the lectern is the composition's 'third figure'. The geometry of the three figures is echoed by the three divisions of the pedestal's façade. The design of the center of the pedestal carries the form of the lectern down to the ground.

The names of forty Suffragists in chronological order by birth, including Anthony, Stanton, many women from New York and many women of color, are inscribed into the lectern and a bronze plaque affixed to the central unit of the stone pedestal. The stone pedestal's central unit echoes the shape of the bronze lectern above; the two sections create a continuous architectural volume so that the pedestal is part of the sculpture and vice versa. Together, the pedestal and lectern suggest a rising upwards, a continuing revolution.

The Suffragist Monument in some ways appears to have always been there. It embraces the footprint, height, orientation and aesthetics of the existing statues along Literary Walk. The pedestal's dimensions and color also are consistent with the program of statues and quadruple row of American elms lining The Mall. The stone is a pinkish granite quarried from the same location as the granite for the pedestals of the Statue of Liberty, Augustus Saint-Gaudens' Sherman Memorial and the first monument in New York City to honor a woman, the Josephine Shaw Lowell Fountain in Bryant Park. But the design of the Suffragists pedestal is distinctive; rather than flaring out broadly towards the ground plane, the profile tucks in as if to lift the sculpture.

There are quotes carved into the sides of the pedestal beneath Stanton and Anthony. One quote looks to the past, honoring what Suffragists endured by speaking in public and the critical role public speech played in the achievement of woman suffrage: "No advanced step taken by women has been so bitterly contested as that of speaking in public." (Susan B. Anthony, 1900). The quote on the opposite side beneath Stanton looks to the future: "Let all true friends of freedom work to one and the same end." Elizabeth Cady Stanton, 1869).

The quote on the back of the plinth by Dr. Anna Julia Cooper, a fierce advocate for equal rights especially for African-American women, is a call to action: "The world needs to hear her voice." (1892). The quote is engraved beneath the open space behind the lectern; it is an invitation to stand behind the lectern and take the podium.

A pedestal is often a place for a silent figure, the traditional statue, but a podium is a place for speaking out.

No advanced step taken by women has been so bitterly contested
……as that of speaking in public.
– Susan B. Anthony, 1900

Let all true friends of freedom work to one and the same end.

– Elizabeth Cady Stanton, 1869

The Stanton quote looks to the present moment. It's a call for unity which is as relevant today as ever. The history of the Suffragists vis-à-vis the fight for African American suffrage has many painful moments and should not be oversimplified.

Stanton's body is parallel to the side of the pedestal which frames her almost as in a separate composition. She is holding a book which could be her "The Woman's Bible".

The quote on the back of the pedestal reads: "The world needs to hear her voice." and it is engraved beneath steps leading up to the lectern. The quote and lectern transform the pedestal into a podium.

While a pedestal in a traditional statue a place for a silent figure, a podium is a place for speaking out. It is an invitation to the viewer to figuratively stand behind the lectern and take the podium. And it says something particularly important to our daughters, sisters, mothers, friends, to us, that our voices are not only acceptable, they are necessary.

It is not the intelligent woman vs. the ignorant woman; nor the white woman vs. the black, the brown, and the red, it is not even the cause of woman vs. man. **Nay, tis woman's strongest vindication for speaking that the world needs to hear her voice....**

From "A Voice from the South", Dr. Anna Julia Cooper, 1858-1964

Dr. Anna Julia Cooper, a black Suffragist unknown to many by comparison with Anthony and Stanton, was born to an enslaved mother and earned a Ph.D. from Oberlin while raising five children. She spent her life advocating for women, especially African American women, while facing discrimination not just as a woman but as an African American. African American women were critical to the suffrage movement and the fight to secure voting rights for women of color continues today with current moves in many states to disenfranchise citizens that disproportionately impact people of color. The monument should address this as well as feminism's sometimes exclusionary history and frictions at the beginnings of the Suffrage movement with the prioritizing of competing Suffrage goals.

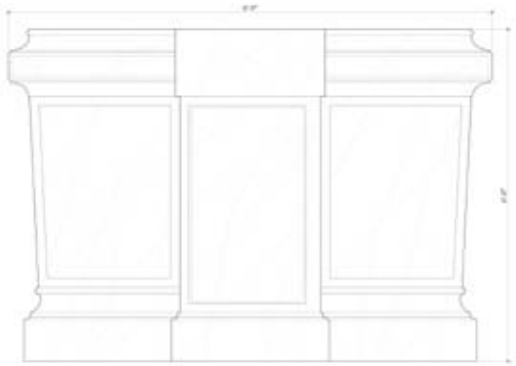
The Lectern and Podium

The lectern's design is based on historical references. There are two plaques of names one a part of the bronze lectern and the other, also bronze, affixed to the central unit of the stone pedestal which reflects the design of the lectern above. Together, they suggest a rising upwards, a continuing revolution.

While there were 23 names in the original RFP, this design includes the names of forty Suffragists, in chronological order by birth, including many women from New York and many women of color and the names of Anthony and Stanton.

The message is that there have been many, and there will be many more. The list may one day include Emma Gonzalez (Parkland) Opal Tometi, Alicia Garza (blacklivesmatter) and Tarana Burke (Metoo). The lectern transforms the pedestal into a podium, and the sculpture into a call to action.

The Pedestal (Podium)



PROPOSED STONE BASE - FRONT ELEVATION

PROPOSED STONE BASE - REAR ELEVATION

ORNAMENT DETAIL - HALF SCALE

PANEL DETAIL A - FULL SCALE

PANEL DETAIL B - FULL SCALE

PROPOSED STONE BASE - PLAN

PROPOSED STONE BASE - SIDE ELEVATION

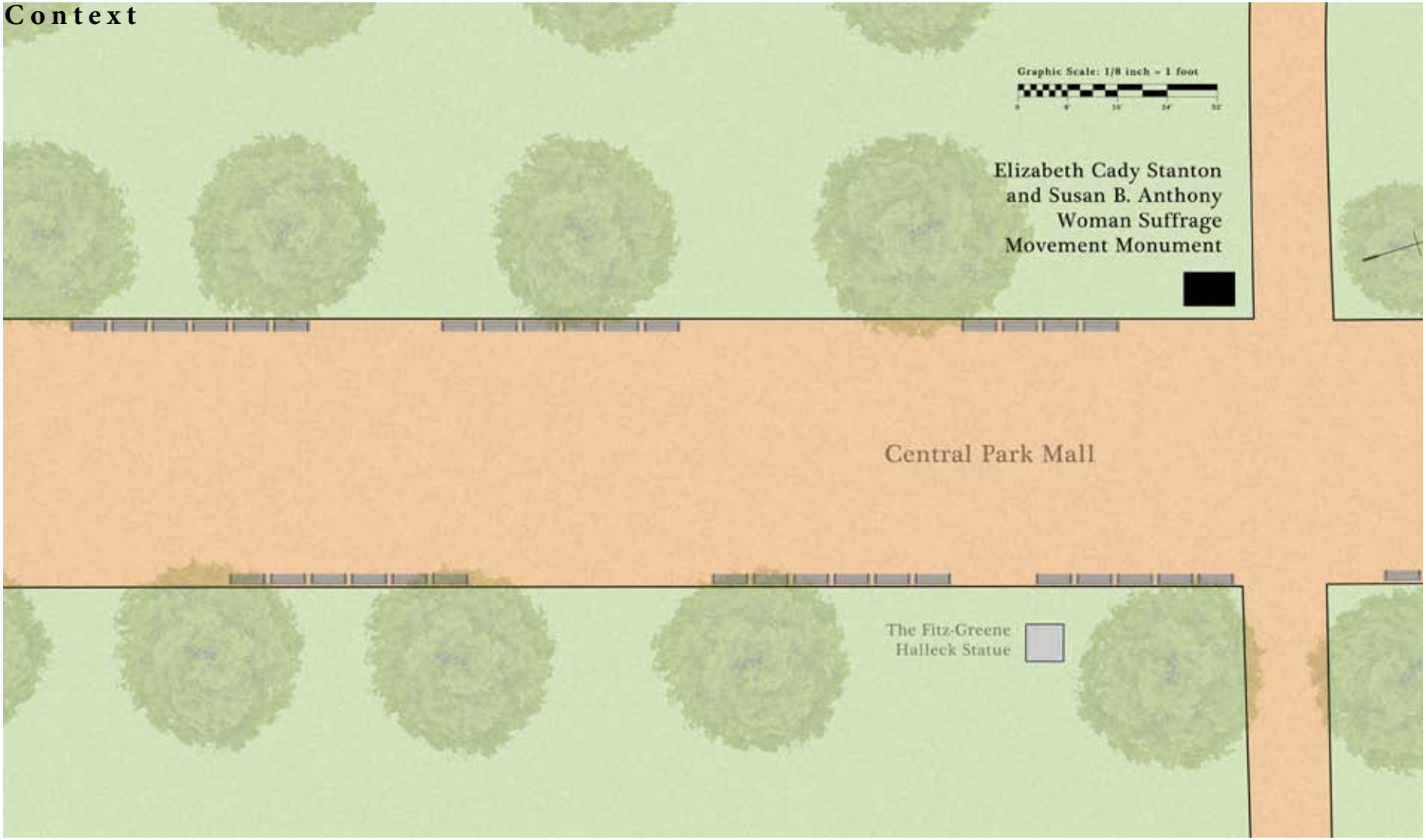
PROPOSED STONE BASE - PERSPECTIVE RENDERING

THE ELIZABETH CADY STANTON AND SUSAN B. ANTHONY

The relationship between the sculpture and pedestal is symbiotic; the two are conceptually and formally interdependent rather than hierarchical. Unlike the other pedestals on Literary Walk which flare out massively towards the ground plane, this pedestal tapers toward the bottom, as if to lift the sculpture.

An add-on band of sunflowers that wraps around the pedestal is also proposed. The sunflowers, which also appear at the feet of the sculpted figures, are the symbol claimed by the Suffragists. The decorative band adds elegance and interest and activates the pedestal.

Context



The Mall is the only intentional straight line in Central Park and is one of the Park's most photographed features. The Suffrage Movement Monument must respect and honor the site and be in dialogue with the established program of statues on the Mall but different in key ways.

Our design engages the program of statues and quadruple row of American elms lining The Mall by echoing the footprint, height, orientation and aesthetics of the existing statues along the Walk. It will in some ways appear to have always been there. The sculpture and base together are approximately 15' high. For comparison, The Fitz Greene Halleck statue across the way is 13.5'

EDUCATIONAL PROGRAMMING

I propose several programming initiatives which tie in with an educational campaign focused on the history of the Suffragettes and activate the sculpture and the process.

Signage:

The Woman Suffrage Monument should be accompanied by signage consistent with that already in use for nearby sculptures. A historical plaque, which the Parks Department will install, can include the 19th amendment, biographies of key Suffragists, the names of those involved in the monument and links to social media and digital resources to address the tension between historical change and the fixed memorial in bronze.

Another sign on the opposite side of the corner connects visitors with the "Talking Statues" service, an informative, family friendly resource that calls you on your smartphone and, like a museum audio guide, tells you the story of a statue in the words of the subject. The Robert Burns statue is already a "Talking Statue" and other statues in the vicinity should also talk to create a program for the site to increase usage of the service.

The Robert Burns statue is already a "Talking Statue" (funded by the Burns Society of the City of New York). All other statues in the vicinity should also talk to create a program for the site to increase usage of the service.

Online Resource Development:

The monument naturally should be included on Pat Elam's National Collaborative for Women's History Sites map "Women's Rights, Historic Sites: A Manhattan Map of Milestones", a geographical database of New York City locations where important figures in the history of women lived, worked and been honored, to perform as an immediate history lesson.

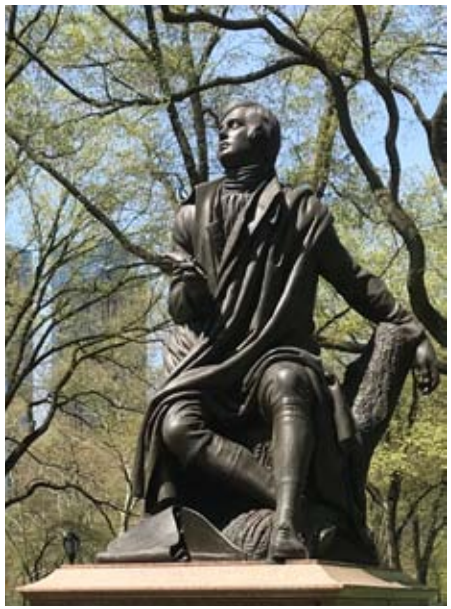
To increase the visibility of the achievements of women in the public art realm, the firm Y+R has developed a crowd sourced initiative called "The Whole Story" (thewholestoryproject.com) that uses augmented reality (AR) to place female statues in public places to celebrate women who have changed the world. There are many ways in which the process of making an actual statue can tie into a landscape of AR statues, both in the development stages, perhaps for fundraising purposes, and once the work has been installed.

SPARK: Women On the Map (www.sparkmovement.org) is another online platform suitable for collaboration with this project. A partnership with Google's location-based app Field Trip, SPARK has mapped over one hundred women of achievement in connection with locations significant to their lives in 28 countries around the world. SPARK also provides resources to girls and others to support new feminist initiatives.

Outreach:

HOW this monument is made is as important as the final outcome. Young people, especially Girl Scout Troop 3484, have already been an important part of this project. I propose a series of collaborative programming initiatives which tie in with an educational campaign focused on the history of the Suffragists in order to activate the sculpture and bring children into the process of making the sculpture. By making a place for them in the work, their efforts towards getting this Monument made will be permanently memorialized. Their continued involvement will reinforce one of the missions of the Monument to influence future efforts towards a more inclusive public art landscape and society.

Materials and Textures: Bronze



The Suffrage Monument sculpture (the main monument and the plaque on the pedestal) will be cast in silicon bronze at Independent Casting in Philadelphia, PA. The sculpture will be patinated using a non-proprietary formula for "Classic Brown". The patina choice is conservative and avoids the use of unusually unstable chemicals (though all patinas undergo natural processes of maturation due to environmental factors). The sculpture will receive two coats of wax, with buffing in between, prior to installation.

Materials and Textures: Stone Base

Above: the pedestal of the Statue of Liberty in Stony Creek Granite, by Richard Morris Hunt; and The Josephine Shaw Lowell Fountain in Bryant Park (the "first woman to be honored by a major monument" in the NYC) in Stony Creek Granite. Below: Statues on The Mall with Pedestals of Westerly, Rockport and Aberdeen granites (Will Steacy, photographer); and right: Stony Creek Quarry in CT

The granite for the pedestal will be quarried locally in Branford, Connecticut at Stony Creek Quarry, in operation since 1858. The quarry adheres to ANSI/NSC 373 qualifications for Sustainable Production of Natural Dimension Stone certification which addresses and promotes environmental, ecological, and social factors within the production of natural stone. The quarry is also actively working to minimize its energy and water consumption.

Stony Creek is a richly textured pinkish granite that crystallized in the Paleozoic Era, 360 million years ago. Its variegation and flow structures are key to understanding this granite's unique brilliance. Stony Creek granite is found on buildings and monuments across New York City, from the Statue of Liberty to the Sherman Memorial. Stony Creek Granite ASTM testing specifications are as follows:

Water Absorption 0.19%
Density 163.1 lbs/ft3
Compressive Strength 23,124 Pounds per square inch
Modulus of Rupture 1,686 Pounds per square inch
Abrasion Resistance: 299 Wear Index Value

The granite will be quarried in conversation with Rock of Ages, a custom stone fabricator based in Barre, Vermont. Rock of Ages will also work in collaboration with the Artist and Elizabeth Graziolo of Peter Pennoyer Architects to finalize shop drawings for the pedestal which they will fabricate in 3 stacked sections. Rock of Ages will also engrave the pedestal.

Maintenance Considerations

The artist is fully invested in preparing outdoor sculpture to last and will work hand-in-hand with in house conservators to ensure that the artwork is practically and aesthetically compatible with the Park and its usage, maintenance and safety standards. In general, maintenance should be carried out as follows, yearly at least (twice yearly is better):

Bronze:

Coating with wax is among the more effective ways of retarding environmental damage to outdoor bronze sculpture. However, this treatment is not permanent. In order to achieve continuing protection from the environment and to prevent additional damage that might be caused by unattended deterioration of the coating materials, it is of maximum importance that sculpture be maintained on a regular basis. The use of salt and chemical de-icers should be avoided in the vicinity of the bronze sculpture.

1. Once a year, the sculpture should be washed thoroughly with a stream of water from an ordinary garden hose. Use of a pressure washer is not recommended.

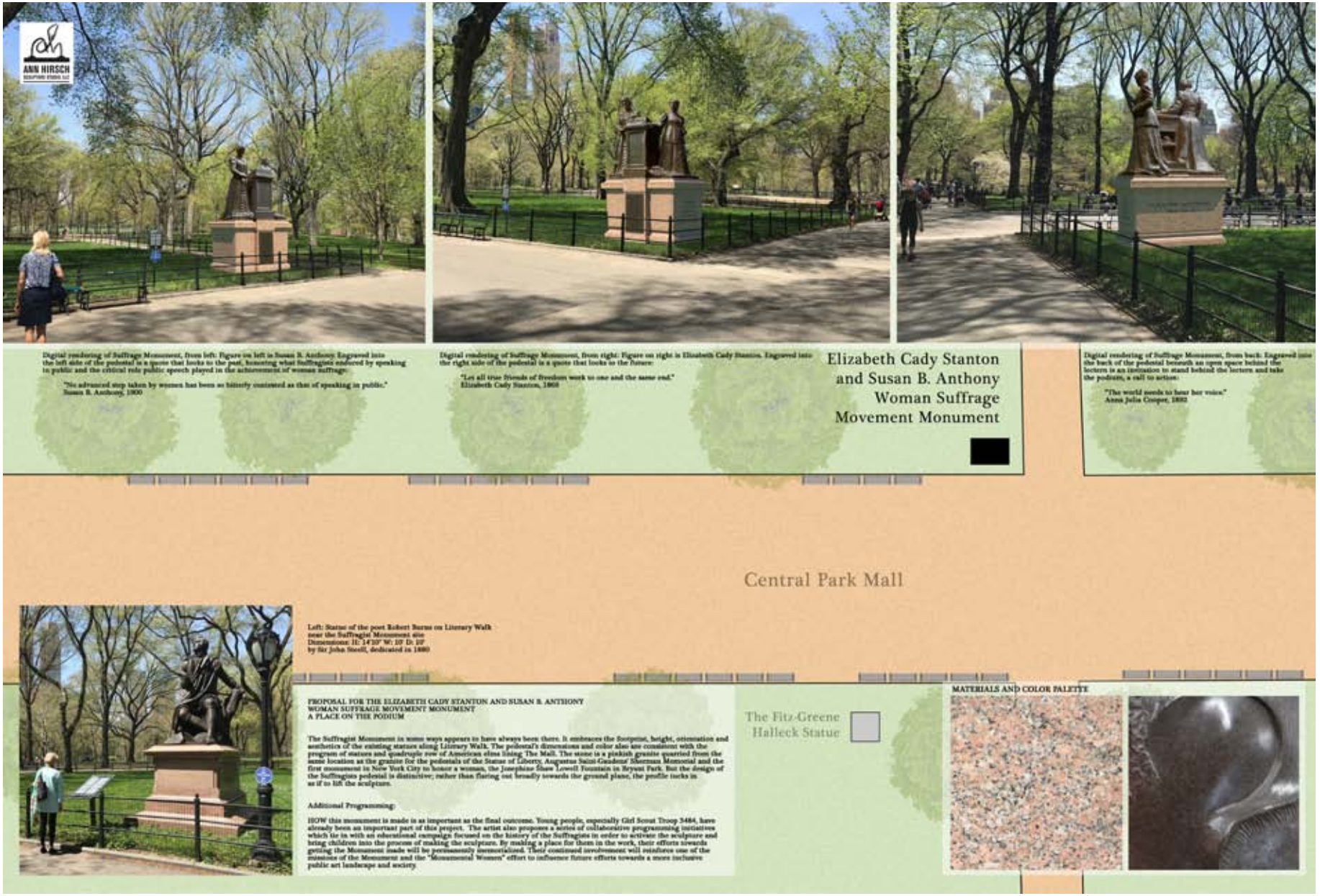
2. Remaining dirt and grime should be washed from the surface using a mild detergent such as Orvus detergent in water with soft brushes or sponges. The detergent should be rinsed thoroughly with running water.

3. The sculpture should then be waxed lightly with paste wax applied with a 1 1 ½" diameter soft bristle sash brush, and buffed with flannel mitts or cotton rags. It is important that a thin, even coat of wax be applied to all surfaces, including those that are hard to reach or not visible to the ordinary viewer. Wax build-up should be buffed out of crevices and the handle of the brush should be taped so that it does not scratch the patina.

Granite:

Granite elements will become soiled from particulates in the environment as well as from human contact. Maintenance of these elements should consist of washing the granite with a biodegradable detergent such as D2 Architectural Biocide or a similar quaternary ammonium based detergent, and rinsed with water from a pressure washer at 600 psi using a 20^{o} tip.

Graphic Scale: 1/8 inch = 1 foot
Elizabeth Cady Stanton
and Susan B. Anthony
Woman Suffrage
Movement Monument
Central Park Mall
The Fitz-Greene
Halleck Statue
PROPOSAL FOR THE ELIZABETH CADY STANTON AND SUSAN B. ANTHONY WOMAN SUFFRAGE MOVEMENT MONUMENT
A PLACE ON THE PODIUM
In an era when women were not allowed to speak in public, Susan B. Anthony, Elizabeth Cady Stanton, Anna Julia Cooper, and many others, fought scorn and abuse to exercise the right to use their voices, to change culture and ultimately to lay the groundwork for women to have a voice in the affairs of the nation as full citizens with the right to vote. Anthony's literal voice, Stanton's writing and the Suffragists' fight to have a 'Voice' are the central themes of this proposal.
The figures of Anthony and Stanton stand atop a pedestal similar to other statues on The Mall, but the figures directly address the viewer with their gazes. They ask us to identify with them and their ideals, reaching into the present to challenge us. An open lectern stands between the two figures who mirror each other as partners in the cause of Woman Suffrage on either side.
The center of the composition above the lectern is an open space for the viewer to imaginatively inhabit as well as a placeholder for all Suffragists who spoke out. It is a space the women created together for themselves and for those who came after them, to have 'a Voice'. It is also the place for all those who have used or will use their voices to speak up.
With its open space, the lectern is the composition's 'third figure'. The geometry of the three figures is echoed by the three divisions of the pedestal's façade. The design of the center of the pedestal carries the form of the lectern down to the ground.
The names of forty Suffragists in chronological order by birth, including Anthony, Stanton, many women from New York and many women of color, are inscribed into the lectern and a bronze plaque affixed to the central unit of the stone pedestal. The stone pedestal's central unit echoes the shape of the bronze lectern above; the two sections create a continuous architectural volume so that the pedestal is part of the sculpture and vice versa. Together, the pedestal and lectern suggest a rising upwards, a continuing revolution.
A pedestal is often a place for a silent figure, the traditional statue, but a podium is a place for speaking out.


ANN HIRSCH
Digital rendering of Suffrage Monument, from left: Figure on left is Susan B. Anthony. Engraved into the left side of the pedestal is a quote that looks to the past, honoring what Suffragists endured by speaking in public and the critical role public speech played in the achievement of woman suffrage:
"No advanced step taken by women has been so bitterly contested as that of speaking in public."
Susan B. Anthony, 1900
Digital rendering of Suffrage Monument, from right: Figure on right is Elizabeth Cady Stanton. Engraved into the right side of the pedestal is a quote that looks to the future:
"Let all true friends of freedom work to one and the same end."
Elizabeth Cady Stanton, 1868
Elizabeth Cady Stanton and Susan B. Anthony Woman Suffrage Movement Monument
Digital rendering of Suffrage Monument, from back: Engraved into the back of the pedestal beneath an open space behind the lectern is an invitation to stand behind the lectern and take the podium, a call to action:
"The world needs to hear her voice."
Anna Julia Cooper, 1892
Central Park Mall
Left: Statue of the poet Robert Burns on Literary Walk near the Suffragist Monument site
Dimensions: H: 14'10" W: 10' D: 10'
by Sir John Steell, dedicated in 1880
PROPOSAL FOR THE ELIZABETH CADY STANTON AND SUSAN B. ANTHONY WOMAN SUFFRAGE MOVEMENT MONUMENT
A PLACE ON THE PODIUM
The Suffragist Monument in some ways appears to have always been there. It embraces the footprint, height, orientation and aesthetics of the existing statues along Literary Walk. The pedestal's dimensions and color also are consistent with the program of statues and quadruple row of American elms lining The Mall. The stone is a pinkish granite quarried from the same location as the granite for the pedestals of the Statue of Liberty, Augustus Saint-Gaudens' Sherman Memorial and the first monument in New York City to honor a woman, the Josephine Shaw Lowell Fountain in Bryant Park. But the design of the Suffragists pedestal is distinctive; rather than flaring out broadly towards the ground plane, the profile tucks in as if to lift the sculpture.
Additional Programming:
HOW this monument is made is as important as the final outcome. Young people, especially Girl Scout Troop 5484, have already been an important part of this project. The artist also proposes a series of collaborative programming initiatives which tie in with an educational campaign focused on the history of the Suffragists in order to activate the sculpture and bring children into the process of making the sculpture. By making a place for them in the work, their efforts towards getting the Monument made will be permanently memorialized. Their continued involvement will reinforce one of the missions of the Monument and the "Monumental Women" effort to influence future efforts towards a more inclusive public art landscape and society.
The Fitz-Greene Halleck Statue
MATERIALS AND COLOR PALETTE

Consultants

Stone:

Darrel Petit
President
Stony Creek Quarry

For over 50 years LeMessurier has been providing structural engineering services to architects, owners, contractors, developers and artists. Led by the example of William LeMessurier, our engineers provide the expertise our clients deserve for some of the world's most elegant and sophisticated designs while remaining true to the enduring laws of science and engineering. We push the envelope of the latest technologies – even invent new ones when we know we can do better – to engineer solutions that are responsive to our clients and reflective of our experience.

Installation:

Dun-Rite Specialized Carriers, LLC, Specialized Transportation and Rigging services has over 50 years of experience installing public art and is fully licenced and insured. They recently installed Tony Cragg's 3 irregularly shaped 22' tall bronze towers (each weighing 8,000 to 10,000 pounds) in Madison Square Park Garden.

For the Suffragist Monument, the sculpture and pedestal which together will weigh approximately 26 tons, will be delivered separately to the installation site. Dun-Rite will assemble and install the three sections of the pedestal on the prepared footing, followed by the sculpture. Modifications to the current design for the pedestal will result in three sections that each weigh less than 20,000 lbs. The modifications aesthetically will enhance the pedestal while at the same time permitting the use of a 45 ton crane for setting the elements.

Bronze:

Jeb Stuart Wood
Independent Casting
3413 Melvale St.
Philadelphia, PA 19134, U.S.A.

Fine art casting, bronze, aluminum, small batch iron in lost wax casting and sand casting as well as fabrication with machining capabilities. Independent Casting was born out of Jeb S. Wood's desire to offer artists a foundry that elevates the craft itself to a fine art. Jeb began his career at Johnson Atelier, during that time he met many of the metalsmiths that would later join him as he created his own vision of what foundry can be. Today Independent Casting's work is shown around the world and boasts a client list containing some of the art world's most elite – many of whom have been with him since the beginning.

Architect

Elizabeth Graziolo
Peter Pennoyer Architects
136 Madison Avenue, 11th Floor
New York, NY 10016

Elizabeth Graziolo joined Peter Pennoyer Architects in 1998 and has been a partner at the firm since 2005. At PPA, she has directed a range of projects, both in the United States and abroad, including private houses and residential developments. Elizabeth has been responsible for renovations and reconstructions of townhouses and apartments in New York City, new residences in Maine and Massachusetts, a luxury townhouse development on the Peak in Hong Kong, and a residential development in Dalian, China, for which she led the site master planning and the design and development of thirty-nine townhouses. She recently led a team through the construction of 151 East 78th Street, a new 17-story condominium on the Upper East Side of Manhattan.

Elizabeth's work at PPA has been widely published in newspapers, books, and periodicals, including The Wall Street Journal, Architectural Digest, Elle Decor, and A Field Guide to American Architecture, which included her project, a Federal style house in Massachusetts, as a paradigm for new classical architecture designed to be contextual with its historic setting.

Elizabeth is a member of the board of trustees of The Museum of the City of New York, She serves on the Delano & Aldrich/Emerson Fellowship of the American Institute of Architects and is a member of the Institute of Classical Architecture and Art President's Council. She has presented at international conferences for L'ARDEPA, an architecture and educational organization based in France and is a guest speaker for the senior professional practice class at The Cooper Union in New York.

Elizabeth received her Bachelor of Architecture from The Cooper Union. She is a registered architect in the State of New York and a member of the American Institute of Architects.

Elizabeth was born in Port-au-Prince, Haiti and is fluent in French, she is a member of Wu Mei Kung Fu, the Chinese martial arts association and is recognized for her skill in the ancient martial arts.

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