Honest Abe’s likeness gets birthday facelift as WU conservators polish off the years

Pooł Honest Abe. After standing for more than a century at Lincoln’s Tomb State Historic Site in Springfield, Ill., Larkin Mead’s famous statue of the president was showing its age.

Years of harsh weather and air pollution had dulled the glossy bronze figure to a mottled black and green, obscuring fine sculptural detail. In spots, graffiti and pitting marred the surface. A smaller bust of Lincoln suffered from the same blotchy complexion except for the nose tip, which shone with brilliant discolor thanks to the rubbing hands of hundreds of thousands of visitors. Abe needed more than a touch-up; he needed a complete facelift.

For the past several months, the statue, an eagle relief and four large statuesque groups at the tomb site have been repaired, repolished, patinated and protected — in time for the 173rd celebration of Lincoln’s birthday on Feb. 12 — by conservators and conservation technicians from WU’s Center for Archaeometry.

Archaeometry, explains chief conservator Phoebe Weil, is a new field that combines art, history and science, including sophisticated space-age techniques. Though she and her team have restored monuments from Sitka, Alaska, to St. Petersburg, Fla., Lincoln’s tomb is by far the largest — both in terms of size and cost — that they have tackled in three of their four sons. The $1,000 competition prize was awarded to Mead, a Vermont sculptor, and the tomb was dedicated in 1874. His design for the site included a 10-foot-high statue of Lincoln located outside the front of the tomb, which is encircled by multigure groups representing the fighting forces of the Civil War — the infantry, cavalry, artillery and navy. Sixty-five bronze cannons donated by the United States government were melted for the casting of these statues.

Although the contest for the tomb’s original design was fierce, there was little competition for the renovation of Mead’s sculptures. According to Weil, “the archaeometry center is practically unique in its ability to take on a conservation project of such scope.”

For the first step, a commercial firm was contracted to bombard the statues with powder-fine glass beads, propelled by air at low pressure. This process, called glass bead peening, removes corrosion products without harming the metal. The technique evolved from a Center for Archaeometry research project in the mid-1970s. A similar technique is used to clean jet engine parts.

After supervising the cleaning and polishing of the statues, the archaeometry staff then applied a patina to the bronze. Erecting scaffolds and wind baffles to reach the highest pieces, they used blow torches to heat the metal. At the hot surface reacted with a special chemical spray, the figures acquired a rich, glossy, translucent brown color. Finally, an acrylic resin containing a corrosion inhibitor was applied to protect the hot surface against further attack by wind, rain and pollution.

The result of the renovation (the bronze door and window grilles of the tomb also were cleaned) was remarkable. “The sheer size made it a spectacular project,” says Weil. “No photograph can capture the entire effect of the change.”

Another phase of the Lincoln’s tomb project is yet underway. From now through March, nine statuesque from the tomb’s interior are being shipped to the WU center for restoration. When this last phase is completed, Lincoln and the statuettes will join a long list of historical figures that have undergone treatment by Weil’s team. Among these are a 208-year-old statue of William Larkin Mead, chief conservator at the WU Center for Archaeometry, removes the old coating on a Lincoln statue from inside the tomb at Springfield, Ill.

Prints produced by 13 artists at the School of Fine Arts Print Workshop, 569 Melville Ave., will be displayed at an exhibition that will open in the Print Gallery of WU’s Gallery of Art, Steinberg Hall, on Sunday afternoon, Feb. 14, with a reception from 3-5 p.m. Those whose work will be featured at this show entitled “Contemporary Prints Published by the WU School of Fine Arts,” which will run through March 21, are: George Baruko, a member of the faculty of the St. Louis Community College (Flossmoor Valley campus); Lot Cheyne, WU Distinguished Visiting Louis D. Beaumont Professor of Art at WU in 1979; Dan Cytron, a non-objective painter who lives and works in Los Angeles; Susan Eisler, of the St. Louis Community College faculty (Flossmoor Valley campus); Rafael Ferrer, a visiting artist at the WU Summer Art Institute in 1979; Sam Gilliam, Distinguished Visiting Louis D. Beaumont Professor of Art last year; William Kohn, WU professor of art; Roy Lichtenstein, celebrated New York artist; John Moore (BFA ’66), currently on leave as a member of the Tyler School of Art to serve as visiting professor, University of California (Berkeley); Joe Moss, East Coast environmental sculptor; Edda Renouf, painter-printmaker from New York City; Mary Sprague, a member of the faculty of the St. Louis Community College (Flossmoor Valley campus); and Yory Yory, a member of the faculty at Southwest Missouri State University.

All of the works on display were acquired by the exception of those by Chesney, Gilliam and Lichtenstein, are gifts to the WU Gallery of Art. Printmaking facilities for Missouri artists. In commenting on the contribution of this print workshop, Robert Duffy, former an editor of the St. Louis Post-Dispatch, pointed out some months ago that as recently as three years ago the Lichtenstein print could not have been printed in this city because the “facilities and personnel for accomplishing it simply did not exist.” Duffy added: “Lichtenstein had the option of having his print pulled here (St. Louis), but in recent years the School of Fine Arts has committed itself to the steady improvement of its printmaking facilities, the expansion of printmaking programs, and finally, to the hiring of a master printer.
Many factors contribute to abuse of elderly

Mary was a 71-year-old woman living with her husband. Brought into a hospital emergency room in a comatose state, she was filthy, her hair was matted with dirt, and she had bedsores on most of her body. She had previously been hospitalised with "suspect incidences": a broken leg, head injuries and others. Hospital officials decided that Mary had been neglected, but the husband claimed he did not realize how ill she was.

When nursing-home placement for Mary was suggested, the husband refused. Why? Loss of Mary from the household would also mean loss of her Social Security income to him.

Mary is one of an estimated one half to 2.5 million elderly women in the United States who are abused by their children, spouses or substitute caregivers.

Eloise Rathbone-McCuan, assistant professor of social work, runs a program at WU designed to train social service professionals to deal with special problems faced by women in their later years.

"The majority of the cases involve neglect and economic exploitation, not physical violence," said Rathbone-McCuan. "This kind of situation puts the elderly person in danger of aggression."

She has identified two elements common to all abuse cases of the elderly: stress and isolation.

Take, for example, Bernice, a 74-year-old widow who moved in with her son and his wife after suffering a broken arm in a fall. Consigned to live in an unfinished basement, she had to prepare her own meals on a hotplate and was forbidden by her daughter-in-law to come upstairs. Bernice tried to get help, but was not eligible for help from any of various agencies, but she was not eligible for help from any of them.

"Few caregivers are prepared for the demands placed on their time and emotions," Rathbone-McCuan said of this type of situation. Coping with a functionally deteriorating aged parent strains the relationship between husband and wife, the parents and children, and between children themselves.

"In effect, the caregivers are not only jaundiced, they are in jail themselves," she added.

One reason why dealing with cases of adult battering is difficult for a social worker is because the women often resist efforts to help. "They refuse because they repeatedly forgive the abuser, they are afraid of the unknown and of being institutionalized, and they are and feel trapped by limited economic resources," said Rathbone-McCuan.

In Mary's case, a social worker was able to count on the husband to help her return to her son's home. Various agencies helped her relocate, but her daughter-in-law remained adamant, and no one was able to contact the son.

Six scholars to speak in Holocaust series

A series of lectures on the Holocaust will be presented by WU beginning Thursday, Feb. 18. The public is invited to attend these events, which will be held at 8 p.m. in Steinberg Hall Auditorium.

Thursday, Feb. 18: Langer, professor of English, Simmons College, Boston, "The Language of Holocaust Literature: Search for a New Idiom".

Tuesday, Feb. 23: Helen Fein, senior research associate, Center for Policy Research, New York City, "The Reasons Why: Some Pessimistic Questions About the Holocaust".

Thursday, March 4: Alvin Rosenfeld, professor of English and director of the Print Workshop. For more information, call the School of Fine Arts, 889-5653.

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Jewish Studies, Indiana University, "The Last Song of the Last Jew": Reflections on Holocaust Poetry".

Wednesday, March 17: Berel Lang, professor of philosophy, University of Colorado, "Who Shall Love, Who Shall Die"—and the Decision Not to Decide".

Thursday, March 25: Henry Finkelstein, associate professor and director of the Tauber Institute, Brandeis University, "The Allies and the Jews of Europe, 1939-1945."

and establishment of a well-equipped professional print workshop.

The WU School of Fine Arts invited Dan Guidoni to join its faculty as its master printmaker. A student of Fred Becker at WU in the early 1960s, Guidoni received a master's degree from the Otis Art Institute of Los Angeles County and earned his credentials as a master printer at Gemini Graphics Editions Limited in Los Angeles, where he worked with master printer Kenneth Tyler.

Guidoni will speak on the School of Fine Arts Print Workshop on Wednesday, March 5 at 12-10 p.m. in the Print Gallery. His talk is another in the series of noon lectures scheduled by the WU Gallery of Art, and the campus community is invited to "brown bag it" to this event.

The prints from the various editions at the exhibition can be purchased from the Print Workshop. For more information, call the School of Fine Arts, 889-5653.
Four inches? S'no way!

Prognosticators were taken aback a week ago when, with frosty fierceness, Arctic air turned a day when a rain shower into St. Louis' worst snow storm in 70 years. Thunder and lightning accompanied the 15 to 20 inches of white stuff, which effectively shut down St. Louis and WU on Monday and Tuesday. By Wednesday, signs of activity reappeared on campus. Margaret Allen (right), a sophomore from Connecticut, was in her element as she skied to classes. Above, a snowblower sends up a powdery plume as a worker clears a Graham Chapel walkway; and Barbara Hepworth's bronze sculpture, "Anchovis," was a solitary signpost on a snowy expanse.

Arts and Education fund drive is underway

The 1982 Arts and Education annual fund drive began Feb. 8, with the goal of raising $1.9 million before the drive ends on March 3. For the first time this year, non-funded member agencies, including WU, will be eligible to apply for funds through a Special Projects Fund.

The main beneficiaries of the drive are: Dance St. Louis; KETC-TV; Channel 9; Mark Twain Summer Institute, a summer program for academically able high school students; the Missouri Botanical Garden; Opera Theatre of St. Louis; Repertory Theatre of St. Louis; Saint Louis Conservatory and Schools for the Arts (CASA); Young Audiences, which brings professional performing arts programs to area schools and communities; and the Arts and Education Council of Greater St. Louis, which offers services to member agencies. Collectively, these agencies serve more than two million adults and children.

Several previously non-funded WU endeavors will be eligible to apply for funding next year. They are: the Asian Art Society, the Department of Chinese and Japanese; the Department of Music, Performing Arts Area, the schools of Architecture and Fine Arts, University College and the WU Gallery of Art.

Certain premiums accompany various levels of giving, which are tax deductible. Contributions may be sent directly to the Arts and Education Council, indicating employment at WU so that the University may be credited with the donation. Pledge cards are also available at the Personnel Office.

William Penn in Philadelphia; a statue of George Washington on Wall Street, New York City; and a statue of Saint Louis located in front of the Saint Louis Art Museum.

Well begins a conservation job by digging into a piece's history. Into an album go reprints of old literature and letters describing the work, letters of commission, and a history of ownership. The piece is then measured, photographed and sometimes examined by X-ray of ultrasonics to reveal the interior structure.

What she finds out about a piece can also help her know how the sculptor intended the piece to look — especially the original color of the patina, which ranges in bronze from brownish-red to a deep blue.

According to Weil, many people still believe that green is a natural color for outdoor bronzes. It is not. Green on outdoor bronzes is a symptom of gross corrosive attack from sulphur in the air, she says, a problem that began with the Industrial Revolution.

"In the United States, we've never known anything else," Well explains, "but in Europe, there is a lifetime of consternation expressed when statues began turning black and then opaque-green.

"Lifeguard look" on famous sculptures. Until an answer is found, periodic applications of paste wax will offset a little of the insult to our prominent national proboscises.

Sol L. Garfield, professor of psychology, has been invited to deliver two lectures at the Second Congress for Clinical Psychology and Psychotherapy to be held at the University of Berlin, Feb. 14-19. His lectures are entitled "Brief Psychotherapy: An Appraisal" and "Rapprochement and Eclecticism in Psychotherapy.

Hyman P. Minsky, professor of economics, will lecture on the topic: "Macroeconomic Theory: Alternative Doctrines," at the Midwest Economic Association meeting in Chicago on April 1. He also will talk on general theories of economics and current policy at California State College at Chico on March 9 and 10 at Oklahoma State University at Stillwater on March 24.

Barbara Takenaga, lecturer and research associate in the School of Fine Arts, who joined the WU faculty last fall, will show some of her prints at the Timothy Burns Gallery, 393 N. Euclid Ave., this month. Her work will complement an unusual exhibition featuring classic furniture from the Bauhaus tradition by Eileen Gay (1879-1976), a pioneering designer who worked with the celebrated architect, Le Corbusier.

Chicago artist Art Kleiman will also participate in this show which opened Feb. 7 and will run through Feb. 28. Gallery hours are noon through 5 p.m., Tuesday through Sunday; 6-9 p.m., Wednesday evenings and by appointment.

Thomas A. Woolsey, associate professor of anatomy and neurobiology and of physiology and biophysics at the School of Medicine, is one of 14 recipients of the newly established McKnight Neuroscience Development Award. He will use the $100,000 prize to continue his study to characterize nerve cells in the barrel cortices of mice by the cells' biochemical properties. The McKnight Foundation established the awards to stimulate research in neuroscience, particularly the study of memory and how it is affected by disease and disorders. Woolsey is also coordinator of the Neurosciences Program in the Division of Biology and Biomedical Sciences at WU.
Wednesday, February 17
11 a.m. Assembly Series Lecture, "Selecting a Moist Heart: Native American Ways for Helping the Spirit." Sister Mary Jose Halley, CNS, native American Catholic theologian. Graham Chapel.
5 p.m. Department of Physics Lecture, "The Atmospheric Radiation of the Earth." Donald Hunten, prof. of planetary science, U. of Ariz. 316 Bovard.
7:30 p.m. Black Studies Program Lecture with Howard Dodson, director, Institute for Black Studies, Inc. For the Black World. Atlanta, Ga. 100 Bush.
8 p.m. Department of English Poetry Reading with VU Visiting Professor Lumi Mueller reading her own work. Hunt Lounge, Ducker Hall.

Thursday, February 18
12 noon. Department of Anatomy and Neurobiology Lecture with Melitta Schachner, Institute for Neurobiology, U. of Heidelberg, Germany. 928 McDonnell Medical Sciences Bldg. 4570 McKinley.
4 p.m. School of Architecture Lecture, "Rome and Beyond." Susan Kass, former Stedman prize-win-ner, "'Pictures at an Exhibition."' E. Philadelphia, 110 Green.
4 p.m. Department of Philosophy Colloquium, "Correspondence in Law, an Explanation and Defense of a Conceptual Program." Daniel R. Wener, VU grad. student in philosophy and winner of the 1983-84 Helen Simmons Memorial Prize Essay Competition. Hunt Lounge, Ducker Hall.
6 p.m. Department of Mathematics Colloquium, "Zeros of Successive Derivatives of Meromorphic Functions." John R. D’Arco, Purdue U. 199 Cupples I.

Friday, February 19
12:30 p.m. McDonnell Laboratory for Psychical Research Lecture with Michael Thalbourne, MLPR research assoc, reporting on the 1982 Southeast Region Parapsychological Association convention. 117 Fids.
8:30 p.m. Jewish Student Union Panel Discussion, "Art and Politics: Should We Support Anti-Semitic Gentiles?" Harald Blumenfeld, VU prof. of art. Ervin Rodin, VU prof. of psychology and art. Robert Cohen, editor, St. Louis Jewish Light. Hillsted House, 4600 Frenck Blvd.

Saturday, February 20
9 a.m. Neurosciences Program Lecture, "Neurobiology of Multiple Sclerosis: Lymphocyte Function in the Immune System." Burdy Anno, St. Louis Jewish Light, 928 McDonnell Medical Sciences Bldg., 4570 McKinley.

Films
Thursday, February 11
7:30-9:45 p.m. VU Filmboard Series, "La Nona." $2. Brown Hall Aud.

Friday, February 12
7:30-9:45 p.m. VU Filmboard Series, "Gone With The Wind." $2. Brown Hall Aud. (Also Sat., Feb. 13, same time, same price.)

Sunday, February 14
4:30 and 7 p.m. VU Filmboard Series, "Thunderball." $2. Brown Hall Aud. (Also Mon., Feb. 15. and 9:30 p.m. Brown.)

Tuesday, February 16
7:30 and 9:30 p.m. VU Filmboard Series, "East of Eden." $2. Brown Hall Aud.

Wednesday, February 17
7:30-9:45 p.m. VU Filmboard Series, "La Nona." $2. Brown Hall Aud.

Thursday, February 18

Eighteenth- and Nineteenth-Century Masterpieces from the Excelsior Collection." Lower Gallery, VU Gallery of Art, Steinberg Hall 10 a.m.-5 p.m. weekdays. 1-5 p.m. weekends. Feb. 14-April 23.

Music
Saturday, February 13
11:30 a.m. Department of Music Wind Ensemble Concert. Fox Center, Pardee Auditorium. No charge.

8 p.m. Department of Music Graduate Student Recital, Mark Simon, pianist. Graham Chapel. No charge.

8 p.m. Edison Theater Series presents Alfred Brendel, pianist. Tickets are $6 general admission; $4 for area students, VU faculty and students. Box office, 889-6543.