



Community Preservation Committee

FINAL APPLICATION

Due Date: October 7, 2025

Have you reviewed the CPC Process Manual located on the CPC page of the Town's website? Yes No

Applicant: Hingham Historical Commission	
Project Name: Restoration of the "Victory" Statue, also known as the "Iron Horse" Statue	
Project Description: (can also attach separate sheet) The proposed project is a complete restoration of the surface of the Victory statue. The restoration would preserve the lifespan of the statue while also addressing vandalism such as multiple scratches and etchings and corrosion due to its proximity to the water. (See the attached Project Summary for more details.)	
Project Total Cost: \$ \$30,300	CPA Request: \$ \$30,300

Do you intend to seek additional grants/funding from the Town, State or any other organization?

Yes No

TIMING	Estimated Date for Beginning of Project: July 2026	Estimated Date for Completion of Project: September 2026
---------------	--	--

Is this project time sensitive? If so, explain:
No, this project is not time-sensitive, but we would like to get started as soon as possible.

Contact Person:

Name: Heidi Gaul, Historic Preservation Administrator

Email: gaulh@hingham-ma.gov

Phone: 781-741-1492

[Signature of Applicant:] *Heidi Gaul*

*Note: If Applicant is not the owner of the property, written consent of the owner must accompany the application. For Town-owned property, the "owner" is the Board with legal care and control of the property.

Name: *Heidi Gaul*

Title: *Historic Preservation Administrator*

On a separate document, please include the following:

Project Summary: Attach detailed description of the Project using the following categories:

1. Project Scope, including the property involved and its proposed use
2. Key Steps for Implementation with a timeline and associated estimated costs (Note: Projects must be completed within two years of receipt of the grant award unless an extension is given for good cause.)
It is highly recommended that you include 3 quotes with your cost evaluation (see request for attachments below)
3. List of Stakeholders and their respective Needs or Requirements
4. Professional Oversight and Ongoing Project Management Responsibility
5. Anticipated Maintenance after project completion and Responsibility for Ongoing Maintenance
6. Benefit(s) to the Town of Hingham
7. Criteria to determine Success of Implementation
8. Additional Information (if not covered in the categories above)

Control of Site: Attach a statement indicating whether the applicant owns or has a purchase agreement for the property in the Project. If the property is under agreement describe the agreement, including timing and conditions. If the applicant does not have site control, please explain.

Feasibility: List all further actions or evaluations that will be required for completion of the Project, such as environmental assessment, zoning or other approvals, agreement on terms of any required conservation, affordability or historic preservation restrictions, and any known or potential barriers to moving forward.

Additional attachments: Include the following with ALL applications (if applicable)

- Itemized quotes from up to 3 vendors in the project field
- Assessor’s map showing location of the Project
- Photographs of the site and any existing structures located on the site
- Architectural plans and specifications (for new construction or rehabilitation/renovation)
- Maps, renderings, etc.
- Historic structures report, existing conditions report
- Names and addresses of project architects, contractors and consultants
- Other information useful for the Committee to consider the project

If the proposed project is a phase of a larger project, describe the overall project and timeline. Describe the major milestones and when the project will be completed. Include an estimate of when the CPA funds requested will be needed.

Budget – Using a separate document, outline the total budget for the project and how CPA funds will be spent. Break down the project by year of expenditure. Describe all funding sources. Where applicable, describe how much of the proposed CPA funding should be designated to each of the four CPA purposes. **Make sure to consider any administrative expenses required to complete the project (appraisals, environmental assessments, bidding requirements, copying, legal notices, etc.) and explain how they have been accounted for in this budget. This is particularly necessary for construction and land acquisition projects and can include up to any 10% of the budget. PLEASE NOTE: Non-Profit Organizations should also include a current financial statement.**

*** Other Sources of Funding Available:**

Source of Funding	Amount Requested	Status	Timing Considerations	Contingent on CP Funding?
N/A				

Submit to:

To return application & required documents, submit a PDF file via Email to:
CPC@hingham-ma.gov

PROJECT SUMMARY

Project Scope:

The scope of this project is a restoration of the surface of the “Victory” statue located at 0 Otis Street, also known as Victory Park, overlooking Hingham Bathing Beach and historic Hingham Harbor. Designed by Mrs. Theo A.R. Kitson and her daughter, also named Theo, the statue is made of cast bronze and was dedicated in 1929 as a tribute to Hingham’s veterans. The statue is also known as the “Soldiers and Sailors of All Wars Memorial” and locally as the “Iron Horse.” The statue depicts a young male equestrian figure holding a torch in his right hand and a palm frond in his left. A shield hangs on his back and a sword in a scabbard rests on his left hip. Engraved on the shield is the phrase “Pro Patria et Gloria,” which means “For Country and Glory.” Due to its prominent location along Route 3A and Hingham Harbor, the Victory statue is Hingham’s most heroic and visible war memorial. It is also important to note that the Victory statue has been placed on the Town of Hingham’s Historical Asset Inventory.

Due to its coastal location, the surface of the statue has deteriorated over the years. The surface was last re-coated in 2017. The estimated lifespan of the coating is eight years, so the statue is due for treatment at this time. The proposed treatment will also address vandalism that has taken place. Over the years, people have carved names into the surface of the statue in a number of places. In 2024, graffiti was applied to the statue. The graffiti was removed by a conservationist, but it was recommended at that time that we should have the surface restored.

The project scope will include:

- A thorough documentation of current conditions
- Installation of a temporary construction fence and scaffolding around the statue
- A thorough cleaning of the statue to include removal of the degraded coating
- Stabilization of active corrosion
- Polishing of the surface to remove scratches
- Application of a hand-rubbed patina
- Application of a protective wax coating
- A written and photographic report detailing the treatments upon completion

Key Steps for Implementation:

If funds are voted at 2026 Town Meeting, we will follow the below timeframe.

May-June 2026	Prepare bid documents
June-July 2026	Put project out to bid
August-September 2026	Complete restoration

Estimated Cost:

Attached are three proposals from sculpture conservationists.

- Daedalus Conservation \$22,500
- Buccacio Sculpture Services, LLC \$28,600
- Rika Smith Sculpture Conservation \$39,800

The requested amount of CPA funding, \$30,300, is an average of the three estimates.

Stakeholders and Benefits to the Town of Hingham

The primary stakeholders are the residents of Hingham, but the restoration of this memorial will benefit all visitors to the Hingham Bathing Beach, Hingham Harbor and all those passing through this well-traveled section of Route 3A who have the opportunity to view this beautiful statue. The restoration of the statue will also benefit Hingham's many veterans of all the armed forces. It is Hingham's duty to keep this stately memorial in good condition so that it survives for many, many years to come.

Professional Oversight

The Historic Preservation Administrator, Heidi Gaul, will oversee the project.

Criteria to Determine Success of Implementation

The success of the project will align with the implementation of all aspects of restoration as outlined in the estimate of the chosen company. Upon completion, the statue shall be free of scratches and all vandalism. Any deep scratches shall be filled in with hard wax. All active corrosion shall be stabilized. A new patina shall be applied as well as a hand-rubbed wax coating. A final written and photographic report shall be provided by the conservator.

Anticipated Maintenance

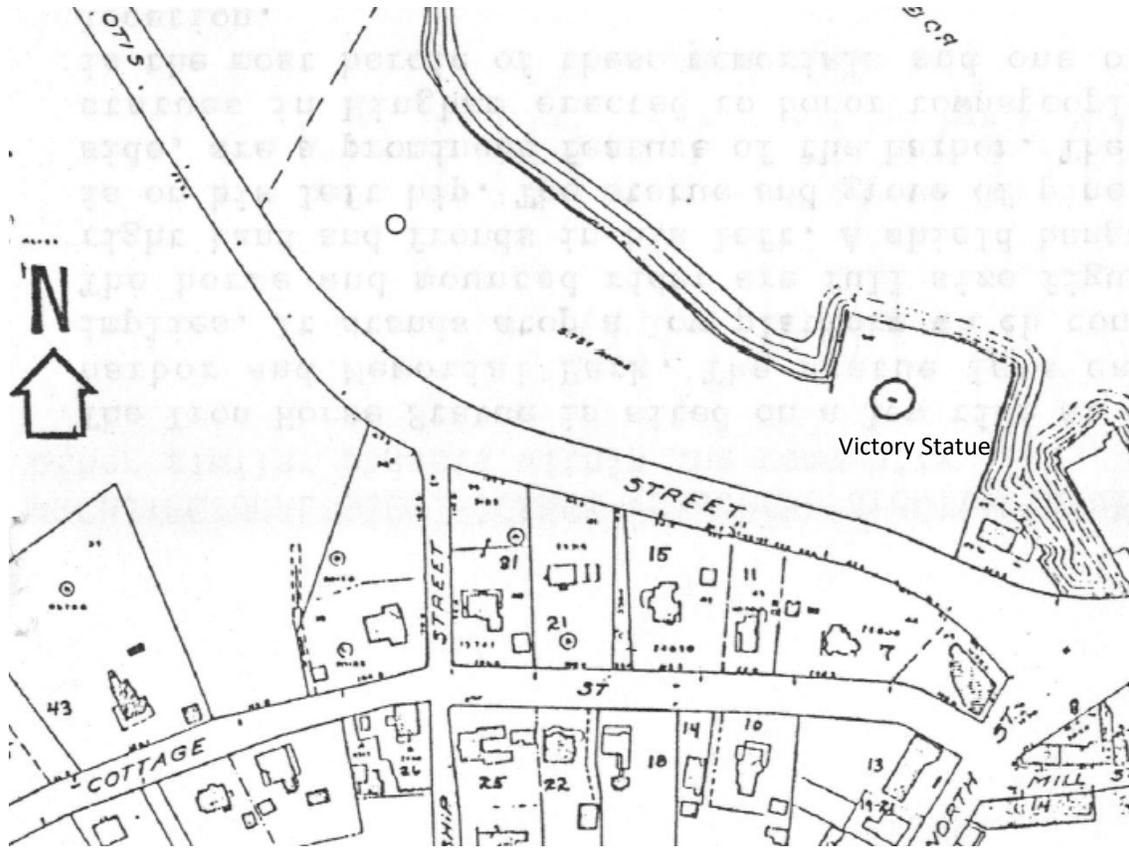
The Town of Hingham shall maintain the sculpture as recommended by the conservator going forward and as funding allows. Regular maintenance will prolong the lifespan of the new coating.

Control of the Site

The site is owned by the Town of Hingham. During the proposed work, the site will be surrounded by a temporary construction site which will be locked. During the restoration, there will be no public access to the site or the temporary scaffolding. The Town of Hingham will discuss with the conservator suggestions for future vandalism mitigation measures.

Feasibility

There are no obstacles to completing this project.

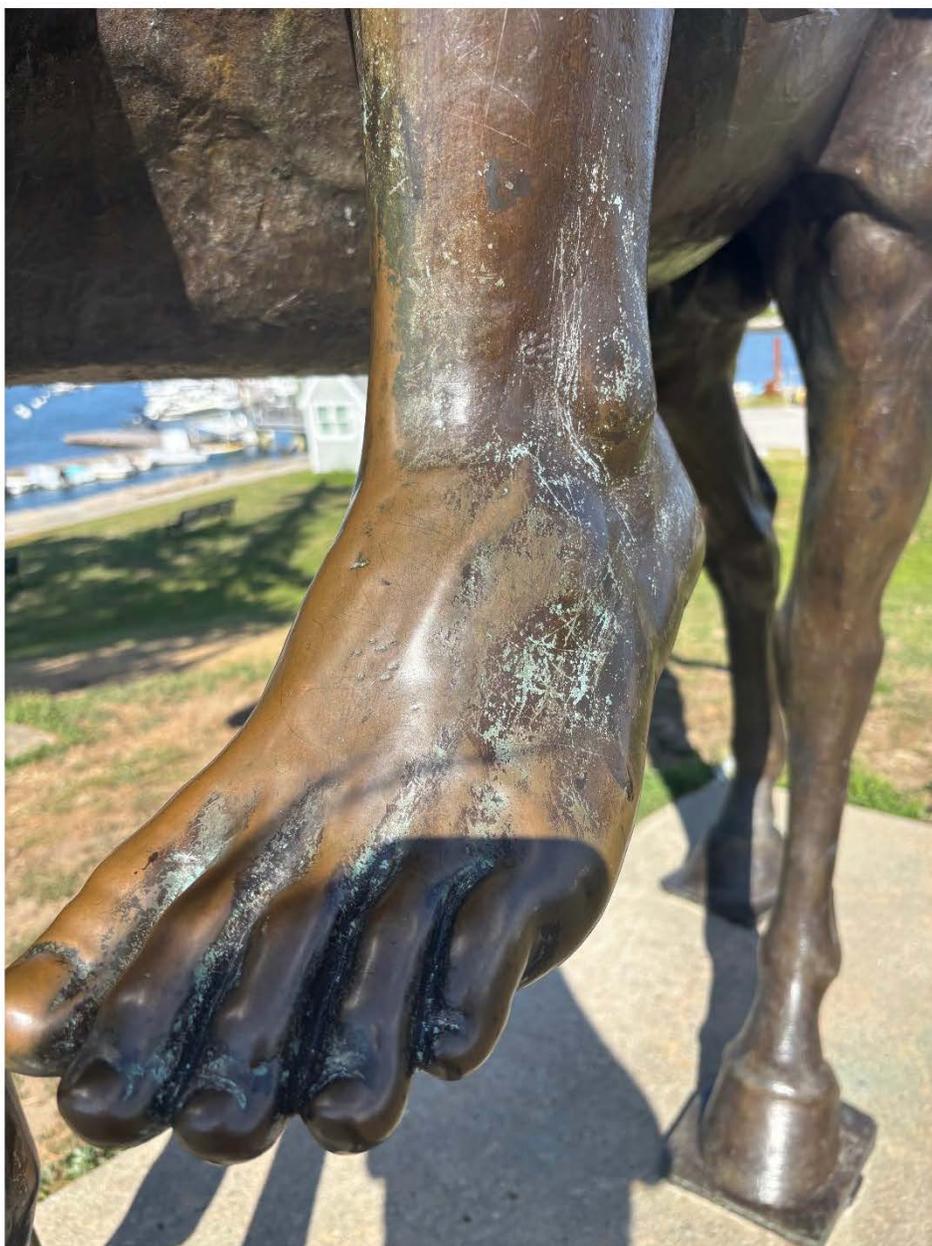


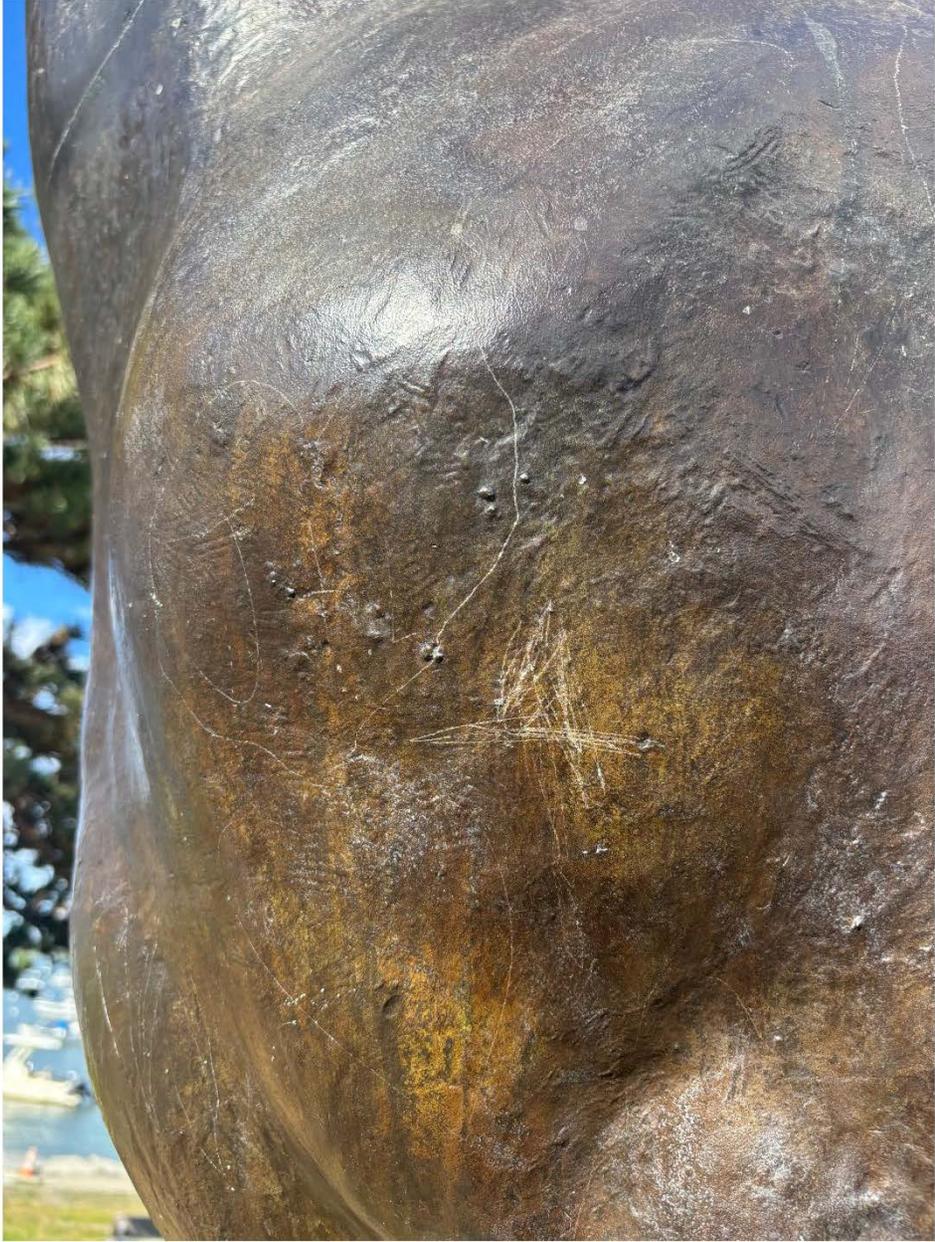




















Massachusetts Cultural Resource Information System

Scanned Record Cover Page

Inventory No:	HIN.924
Historic Name:	Soldiers and Sailors of All Wars Memorial
Common Name:	Iron Horse War Memorial - Victory
Address:	Otis St
City/Town:	Hingham
Village/Neighborhood:	Hingham;
Local No:	912;
Year Constructed:	C 1922
Architect(s):	Kitson, Theodora Alice Ruggles;
Use(s):	Military Other;
Significance:	Art; Military;
Area(s):	HIN.L
Designation(s):	Local Historic District (08/01/1989);
Building Materials:	
Demolished	No



The Massachusetts Historical Commission (MHC) has converted this paper record to digital format as part of ongoing projects to scan records of the Inventory of Historic Assets of the Commonwealth and National Register of Historic Places nominations for Massachusetts. Efforts are ongoing and not all inventory or National Register records related to this resource may be available in digital format at this time.

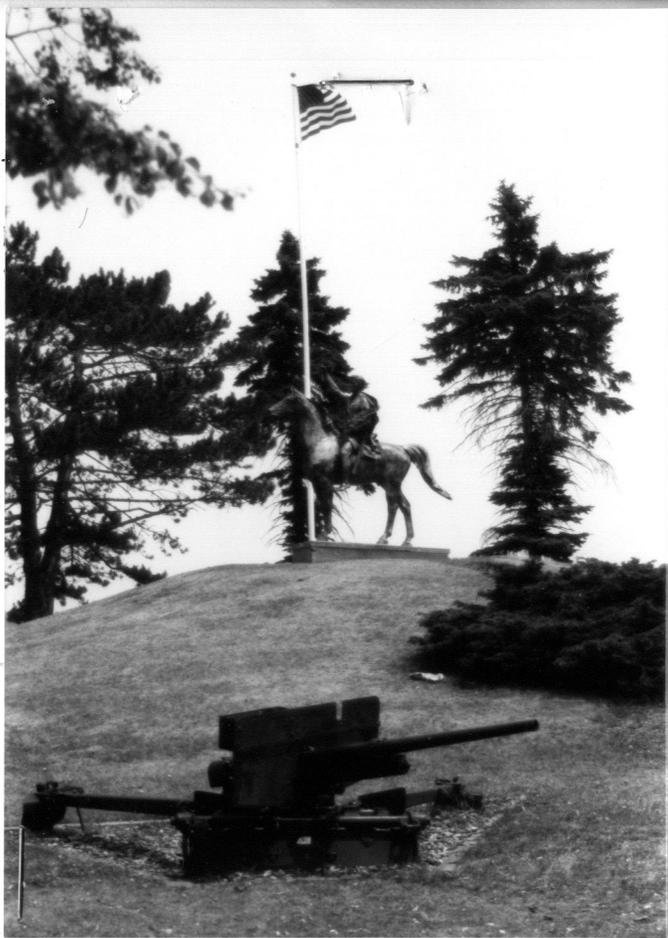
The MACRIS database and scanned files are highly dynamic; new information is added daily and both database records and related scanned files may be updated as new information is incorporated into MHC files. Users should note that there may be a considerable lag time between the receipt of new or updated records by MHC and the appearance of related information in MACRIS. Users should also note that not all source materials for the MACRIS database are made available as scanned images. Users may consult the records, files and maps available in MHC's public research area at its offices at the State Archives Building, 220 Morrissey Boulevard, Boston, open M-F, 9-5.

Users of this digital material acknowledge that they have read and understood the MACRIS Information and Disclaimer (<http://mhc-macris.net/macrisdisclaimer.htm>)

Data available via the MACRIS web interface, and associated scanned files are for information purposes only. THE ACT OF CHECKING THIS DATABASE AND ASSOCIATED SCANNED FILES DOES NOT SUBSTITUTE FOR COMPLIANCE WITH APPLICABLE LOCAL, STATE OR FEDERAL LAWS AND REGULATIONS. IF YOU ARE REPRESENTING A DEVELOPER AND/OR A PROPOSED PROJECT THAT WILL REQUIRE A PERMIT, LICENSE OR FUNDING FROM ANY STATE OR FEDERAL AGENCY YOU MUST SUBMIT A PROJECT NOTIFICATION FORM TO MHC FOR MHC'S REVIEW AND COMMENT. You can obtain a copy of a PNF through the MHC web site (www.sec.state.ma.us/mhc) under the subject heading "MHC Forms."

Commonwealth of Massachusetts
Massachusetts Historical Commission
220 Morrissey Boulevard, Boston, Massachusetts 02125
www.sec.state.ma.us/mhc

This file was accessed on: Tuesday, September 23, 2025 at 6:14 PM



AD - HING HIN. 924
USGS - WEY

AREA	FORM NO.
L	924

L40-8/1189

Town Hingham

Address Otis Street

Name Iron Horse War Memorial

Ownership: Yes Public
Private

Type of Object (check one):

statue _____ monument X

bust _____ fountain _____

marker _____ milestone _____

carousel _____ boat _____

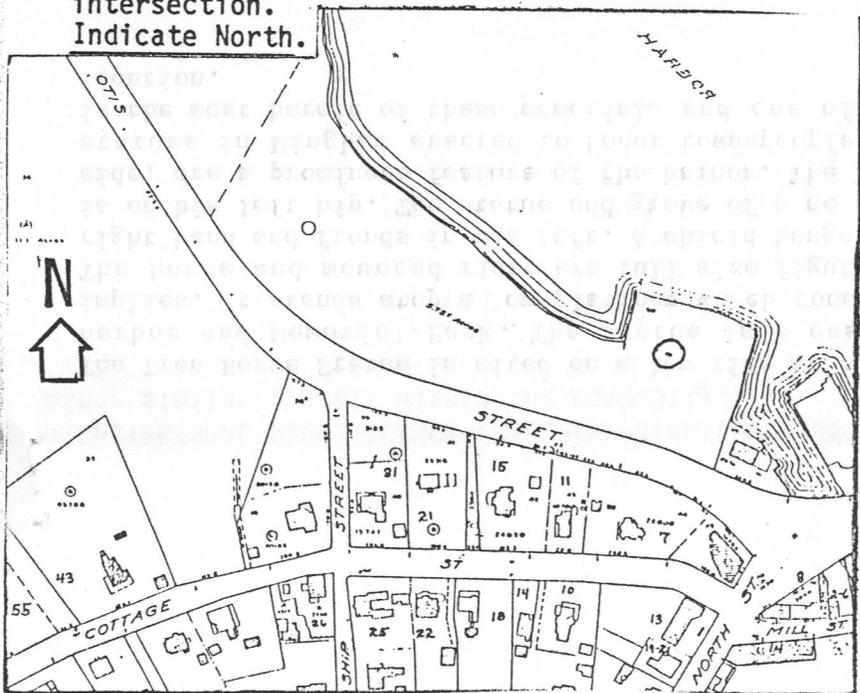
group composition _____

religious shrine _____

boundary marker _____

other (specify) _____

Sketch Map: Draw map showing property location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate North.



DESCRIPTION

Date 1929 (Dedication)

Source Hingham Mirror, December 23, 1980

Designer/Sculptor (if known): Mrs. Theo A.R. Kitson/ Miss Theo R. Kitson

Material Bronze

Alterations (with dates) Restored 1980

Moved No Date _____

Acreege 5.75 acres

Setting The Iron Horse, sited on a slight rise, is located adjoining Hingham Bathing Beach and overlooking historic Hingham Harbor.

Recorded by Fannin/Lehner

Organization Hingham Historical Commission

Date February 1, 1991

UTM REFERENCE _____

USGS QUADRANGLE _____

SCALE _____

NATIONAL REGISTER CRITERIA STATEMENT (if applicable)

ARCHITECTURAL SIGNIFICANCE Describe architectural importance of object and evaluate in terms of other similar objects within the community.

The Iron Horse Statue is sited on a low rise at the edge of Hingham Harbor overlooking the harbor and Memorial Park. The statue is a cast bronze work, not iron, as the nickname implies. It stands atop a low platform which consists of a granite slab and a concrete base. The horse and mounted rider are full size figures with the man holding a torch aloft in his right hand and fronds in his left. A shield hangs across his back and a sword in a scabbard is on his left hip. The statue and grove of pine trees, arranged in a semicircle on the water side, are a prominent feature of the harbor. The Iron Horse Statue is one of several memorial statues in Hingham erected to honor townspeople serving in the Armed Forces. The Iron Horse is the most heroic of these memorials and one of the most visible due to its magnificent location.

HISTORICAL SIGNIFICANCE Explain historical importance of object and how the object relates to the development of the community.

The Iron Horse (originally known as the Bronze Horse) was installed in 1929 to honor veterans of the town. It was designed by Mrs. Theo A. R. Kitson and her daughter, Miss Theo R. Kitson, based upon a model they submitted to a contest held to choose a sculptor. The total funds expended on the statue were \$27,110.23. At the dedication ceremony in June, 1929, Walter L. Epuvé, Chairman of the committee appointed to provide a memorial, noted that in 1637 six men were required to fight against the Pequod Indians and "From that time to the present - a period of nearly 300 years - Hingham has never failed in furnishing to the armies of her country, her sons as required." Each May a ceremony is held at the statue including prayers, taps and the casting of a memorial wreath into the Harbor.

ENTIRE INSCRIPTION (if applicable)

Pro Patria et Gloria

BIBLIOGRAPHY and/or REFERENCES

Hingham Journal. December 23, 1980

"Parklands for the Public." Hingham Land Conservation Trust.



FORM C - MONUMENTS
MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

Town Hingham HIN. 924

Street GIS Street

Name Iron Horse

Original Owner _____

Present Owner Town of Hingham

Date Constructed 1929

Date Dedicated 1929

Source of Date Marker in front of statue

Designer or Sculptor Theo. A. Ruggles Kitson

Individual or group responsible for monument if other than owner Town

- | | |
|-------------------|-----------------|
| <u>STATUE</u> | MONUMENT |
| BUST | FOUNTAIN |
| MARKER | MILESTONE |
| RELIGIOUS SHRINE | BOUNDARY MARKER |
| GROUP COMPOSITION | |

Monument has historical connection with the following themes: (See also reverse side)

- | | |
|---------------|--------------------------|
| Agriculture | Commerce/Industry |
| Architecture | Science/Invention |
| Art/Sculpture | Travel/Communication |
| Education | <u>Military Affairs</u> |
| Literature | Indians |
| Music | Development of Town/City |
| Government | Religion/Philosophy |

CONDITION: Excellent Good Fair Deteriorated Moved* Altered _____

IMPORTANCE of monument to area: Great Moderate None _____

MONUMENT endangered by: Vandalism, weather

LOCATION OF INSCRIPTION: Plaque on wall, house, post; base of monument; other None - separate plaque on small boulder about in front

ENTIRE INSCRIPTION on monument: None - shield on back of rider marked "Pro Patria et Gloia"

DESCRIPTION**

Foundation: Pedestal Base None Material Stone

Material Bronze Stone Marble Granite Wood Other _____

Setting (surroundings) on top of hill in park overlooking harbor - flag pole

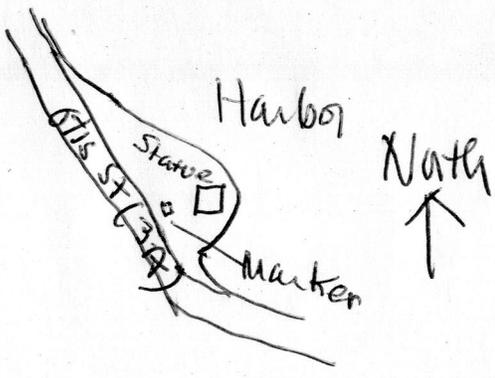
Size (approximate) 20' behind marker in front (boulder + plaque)

Indicate location of monument on map below

Recorder Mauds B. Walker

For _____
(Name of Organization)

Photo _____ Date Received _____



* If the monument has been moved, indicate the original location on the reverse side.
** Describe the monument on the reverse side.

GIVE A BRIEF DESCRIPTION OF SUBJECT MATTER AND/OR DESIGN OF MONUMENT

Bronze horse and rider = shield on back "Pro Patria et Gloria"

GIVE A BRIEF DESCRIPTION OF HISTORIC IMPORTANCE OF MONUMENT. (Refer to the theme circled on front of form. What happened? Who was important? Comment)

REFERENCE: (Where was this information obtained? What book, records, etc.)

NRDIS 11/7/91 #924 (5) HIN.924

Thurgood

Save Outdoor Sculpture! SOS! Survey Questionnaire

SOS! National Institute for the Conservation of Cultural Property
3299 K Street, N.W., Washington, D.C. 20007 (1-800-421-1381)

- * Read the entire form carefully before beginning the survey.
- * Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- * Do not guess at the information; an answer of "Unknown" is more helpful.
- * For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the *SOS! Survey Questionnaire* for each component and staple them together.
- * If possible, attach a photograph, photocopy, slide or other visual image of the sculpture to this form.
- * Refer to pages 29-35 of *SOS! Surveyor's Handbook* for further clarification of terminology.
- * Contact your local SOS! Project Coordinator if you have any questions.

PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, indicate "unknown"; if artist named work Untitled, note accordingly)

Soldiers and Sailors of All Wars Memorial

Alternate Title(s) (other titles work known by) Iron Horse War Memorial ; VICTORY

Primary Artist(s) *Theo Alice Ruggles Kitson SC (1863-1947) *(Mrs. Henry Hudson Kitson)
and Miss Theo Ruggles Kitson

Person(s) responsible for the overall conception and creation of the work. Frequently, the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc." or "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply)

- Architect _____
- Carver _____
- Designer _____
- Other (designate role, e.g. landscape architect, engineer) _____

Foundry/Fabricator Appears neither on sculpture nor support documents

If piece was cast, the foundry name or monogram symbol, as well as city and cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) [CARBUCK DATES TO 1922]

Other Date(s) (check as many as apply)

- Cast _____
- Copyright _____
- Dedicated 1929

Media (material sculpture/base made of)

Sculpture: Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify) _____

If known, name specific medium (e.g., bronze, Cor-Ten steel, oak, fiberglass)

Bronze

Base: if differs from sculpture, please indicate

Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify) _____

If known, name specific medium (e.g., granite, marble, limestone)

Granite slab with concrete base

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points to provide approximate measurement.

Sculpture: Height 159" Width 50" Depth 154" or Diameter _____

Base: Height 20" Width 49" Depth 120" or Diameter _____

Markings/Inscriptions (check as many as apply)

Is the work signed? yes no Unable to determine

Signature Theo. A. Ruggles Kitson SC (on proper front left horses hoof).

Does the work have a foundry/fabricator mark? yes no unable to determine

Foundry name _____

Record the signature(s) and any additional markings or inscriptions that appear *on the sculpture or base*. Indicate their location (e.g. back of base, lower left). Use a slash (/) to indicate separate lines of inscription.

PRO PATRIA ET GLORIA

Appears on the shield behind the figure, held in place by a studded strap

running over proper right shoulder, meeting shield at rear of proper left hip.

Record the text of any associated nearby identification or commemorative plaques.
Bronze plaque on granite boulder at bottom of rise where statue stands.

THIS MEMORIAL IS DEDICATED BY/ _____

THE PEOPLE OF HINGHAM TO HER/ _____

TOWNSMEN WHO SERVED IN WAR IN/ _____

THE ARMED FORCES OF THE COLONY/ _____

THE PROVINCE, THE STATE, THE/ COMMONWEALTH OR THE REPUBLIC/ A.D. 1929 _____

Are any inscriptions badly worn or unreadable? [] yes [x] no [] unable to determine

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at:

Street address or site location: Otis Street at Hingham Harbor

City Hingham **County** Plymouth **State** MA

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name Town of Hingham

Department/Division Hingham Historical Commission

Street Address 7 East Street

City Hingham **State** MA **Zip Code** 02043

Contact Name Alexander Macmillan, **Telephone** (617) 749-0612
Chairman, Hingham Historical Commission

If sculpture has moved, please list former location(s) or owner(s) _____

Environmental Setting

The general vicinity and immediate locale surrounding a sculpture play a major role in its overall condition.

Location Type (check as many as apply to sculpture's immediate surroundings)

- Battlefield
- College Campus
- Library
- Plaza/courtyard
- School
- Town Square
- Zoo
- Bridge
- Courthouse
- Municipal Building
- Post Office
- Sports Facility
- Traffic Circle
- Cemetery
- Garden
- Park
- Religious Building
- State Capitol
- Transit Facility

Other (specify) Sited on a slight rise in a 5.8 acre park adjacent to the Hingham Bathing Beach and overlooking historic Hingham Harbor.

General vicinity (check as many as apply)

- Rural (low population, open land)
- Town
- Coastal (bordering salt water)
- Plains (valley or plateau lands)
- Suburban (residential setting outlying a major city)
- Urban/metropolitan
- Desert
- Mountain

Immediate locale (check as many as apply)

- Industrial
- Street/Roadside (within 20 ft).
- Tree Cover (overhanging branches or trees nearby)

Is the sculpture in a protected setting? (check if applicable)

- Protected from the elements (e.g., niche, canopy)
- Protected from the public (e.g., fenced)

Any other significant environmental factor (i.e. near airport or subway)

Busy Route 3A nearby.

PART III: CONDITION INFORMATION

Structural condition (check as many as apply)

Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

	Sculpture	Base
Is the armature/internal support unstable or exposed? (look for signs of exterior rust on metal)	[]	[]
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking or plant growth)	[]	[]
Any broken or missing parts? (look for elements (i.e. sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)	[]	[]
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	[]	[]

Surface Appearance

	Sculpture	Base
Bird guano (e.g. bird droppings, other animal/insect remains)	[]	[]
Black crusts	[]	[]
Etched/pitted or otherwise corroded (usually applies to metal)	[]	[]
Metallic staining (e.g. runoff from copper, iron, etc.)	[]	[]
Organic growth (e.g., moss, algae, lichen or vines)	[]	[]
White crusts	[]	[]
Chalky or powdery (applies to stone only)	[]	[]
Granular, sugary or eroding (applies to stone only)	[]	[]
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	[]	[]

Other (e.g. applied adhesives, spray paint, graffiti, gouges). Specify type and location of damage.

Does water collect in recessed areas of the sculpture and/or base?

[] yes [x] no [] unable to determine

The sculpture was completely conserved by Dennis & Crane Associates in 1985. It continues to be in excellent condition. Please refer to attached report.

Surface coating

Does there appear to be a coating? yes no unable to determine

If known, identify type of coating gilded painted varnished waxed
(Incralac)

Is the coating in good condition? yes no unable to determine

Condition Assessment (check one)

In your opinion, what is the overall general appearance or condition of the sculpture?

- In urgent need of treatment
- Well-maintained
- Would benefit from treatment
- Unable to determine

PART IV: OVERALL DESCRIPTION

Briefly describe the sculpture, its subject/theme and its overall condition. Use the following description key when appropriate: PR= proper right; PL= proper left. Use PR and PL for figurative works to indicate the direction or side from the perspective of the statue. (i.e. as if you were positioned on the base exactly as is the sculpture). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract or figurative pieces avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

The Soldiers and Sailors of all Wars Memorial, popularly known as the Iron Horse statue, is sited on a low rise at the edge of Hingham Harbor overlooking the harbor and Memorial Park. The statue is a cast bronze work, not iron, as the nickname implies and is in excellent condition. It stands atop a low platform which consists of a granite slab and a concrete base. The horse and mounted rider are full size figures with the man holding a torch aloft in his proper right hand and fronds in his proper left. A shield hangs across his back and a sword in a scabbard is on his proper left hip. The statue and grove of pine trees, arranged in a semicircle on the water side, are a prominent feature of the harbor. A commemorative bronze plaque, mounted on a boulder, is installed the landward side at the foot of the rise upon which the statue stands. The Soldiers and Sailors of all Wars Memorial is one of several memorial statues in Hingham erected to honor townspeople serving in the Armed Forces. The "Iron Horse" is the most heroic of these memorials and one of the most visible due to its magnificent location.

PART V: SUPPLEMENTAL BACKGROUND MATERIALS

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories would be welcomed.

When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e. author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

[X] Book Dictionary of American Artists, Sculptor & Engravers. Wm. Young, ed.

and comp. Cambridge, MA, 1968. ; CARLOCK, p. 184

[X] Magazine/newspaper article Hingham Mirror, Dec. 23, 1980, p.2H.

[X] Unpublished archival material Town of Hingham: Comprehensive Community Survey

Project, Fannin/Lehner, 1991; Hingham Town Reports, 1920-1930; Hingham Board of Selectmen Records.

[X] Other (specify) BOOK - Walter Muir Whitehill, Boston Statues. Barre MA:

Barre Publishers, 1970, pp. 72-73, 116-177.

Where can a photograph or illustration of the work be obtained?

If photographic image is attached, please identify type of image.

[X] Photographs

[] Illustration

[] Slide

[] Other (specify) _____

PART VI: SURVEYOR INFORMATION

This form was completed by:

Name James C. Fannin, Jr., Date of on-site survey December 6, 1994
Fannin/Lehner Preservation Consultants

Return to your local SOS! Project Coordinator

Name _____

Address _____

Lynne M. Spencer
Box 58
Nahant, MA 01908

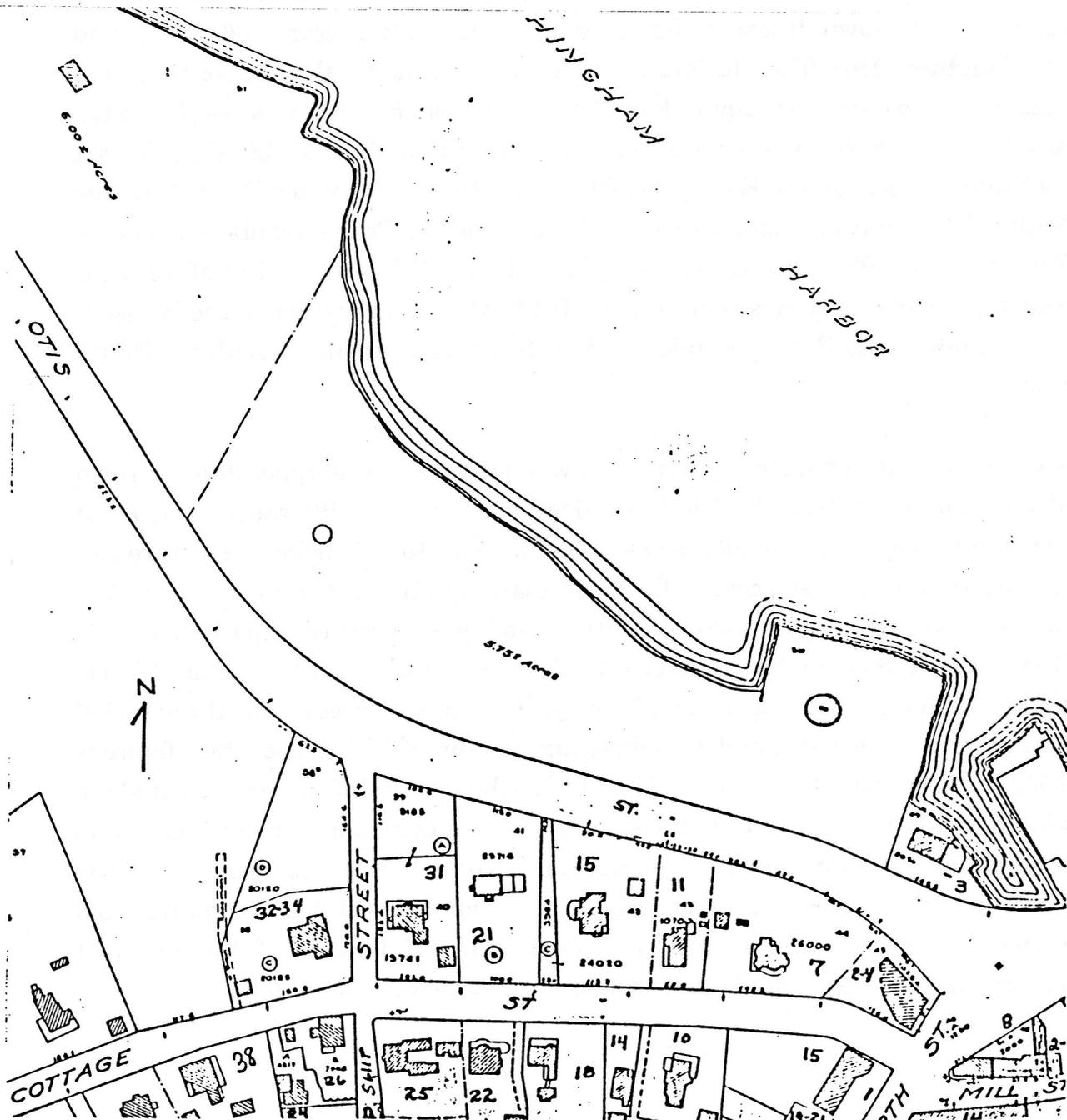
Save Outdoor Sculpture! (SOS!) is a joint project of the National Museum of American Art, Smithsonian Institution and the National Institute for the Conservation of Cultural Property. The SOS! project is supported by major contributions from the Getty Grant Program, the Henry Luce Foundation, and the Pew Charitable Trusts. Other assistance has been provided by the National Endowment for the Arts, Adams & Rinehart, Inc., and the Contributing Membership and Board of the Smithsonian National Associates Program and others concerned with saving the past for the future.

Massachusetts Save Outdoor Sculpture!

Addenda # 1:

Massachusetts SOS! requests the following additional information to assist with our state-wide survey for inclusion in the Massachusetts Historical Commission records:

SKETCH MAP: Draw a map showing the sculpture's location in relation to the nearest cross street and/or major natural features. Show all buildings and their relationships to the piece. Label streets including route numbers, if any. Circle and number the inventories sculpture. Indicate north.



Addenda # 2

This is optional but valuable information which synthesizes your research as directed on page 7 of the SOS! form --

HISTORICAL NARRATIVE: Explain the history of the sculpture and how it relates to the development of the community. This can explore its intention or use, its association with specific individuals and groups, and its relationship to local historical trends and events. Associations include those connections with artists, designers, owners, groups or organizations. If the sculpture is commemorative, describe the event (s) or person (s) commemorated.

The Soldiers and Sailors of All Wars Memorial, usually referred to as the "Iron Horse" and earlier known as the "Bronze Horse" was installed in 1929 to honor veterans of the town. It was designed by Mrs. Theo A. R. Kitson (1863-1947) and her daughter, Miss Theo R. Kitson, based upon a model they submitted to a contest held to choose a sculptor. Mrs. Kitson had a distinguished career, being the first woman to receive an award from the Paris salon. She exhibited at the Art Institute of Chicago, the Boston Art Club, the Boston Museum of Fine Arts, the National Academy of Design in New York City, and the Pennsylvania Academy of Fine Arts. In 1927 Mrs. Kitson completed the well-known statue of Taduesz Andrzej Bonawentura Kosciuszko (1746-1817) which now stands on the Boylston Street Mall of the Boston Public Garden. She was the wife of sculptor Henry Hudson Kitson.

A Committee to consider a permanent war memorial was appointed by Town Meeting on March 22, 1920. The Town Meeting of 1924 (p. 149) was informed that the Committee "recommends the erection of a beautiful symbolical structure of a monumental nature, at a cost, with the necessary ground, not to exceed \$30,000." In the Town Meeting of 1926 (p. 190) the following progress was noted: "The Committee on Soldiers have chosen a model representing a youth on horseback, bearing aloft a torch emblematic of Liberty, Hope and Progress, with the sword of the soldier at his left side and a shield slung over his shoulder. The whole figure is designed to perpetuate in bronze of heroic size the memory of the men of Hingham who consecrated themselves to the service of the country and to noble ideals, and to serve as an inspiration to the generations yet to come. The design is by the Kitsons, who are recognized as among the most eminent sculptors in America, and whose works adorn Plymouth and Lexington, and some of the greatest battlefields." The total funds expended on the statue were \$27,110.23.

SOS! Survey Questionnaire

Addenda #2

Page 2

Soldiers and Sailors of All Wars Memorial
Hingham MA

HISTORICAL NARRATIVE (Continued)

At the dedication ceremony in June, 1929, Walter L. Bouve, Chairman of the committee appointed to provide a memorial, noted that in 1637 six men were required to fight against the Pequod Indians and "From that time to the present - a period of nearly 300 years - Hingham has never failed in furnishing to the armies of her country, her sons as required." Each May a ceremony is held at the statue including Prayers, taps and the casting of a memorial wreath into the harbor.

Waiver of Liability and Data Rights
for Volunteers, Agents or Employee Participants
in the Project *Save Outdoor Sculpture!*

I, James C. Fannin, Jr. acknowledge that I am a participant of *Save Outdoor Sculpture!*, a project cosponsored by the National Institute for the Conservation of Cultural Property (NIC) and the National Museum of American Art, Smithsonian Institution. The project's purpose is to determine the location, description and condition of sculpture in the United States, to raise awareness about the condition of our nation's sculpture and to promote its long-term care and maintenance.

In furtherance of these objectives, I will record certain information on the SOS! Survey Questionnaire, provide certain illustrations and take certain photographs. I hereby declare, that to the extent these text, illustrations and photographs may be eligible for copyright protection, all of my rights and interest in them are hereby waived. It is my intention to place these written works, illustrations and photographs in the public domain and I warrant that I will not assert any copyright claim in them.

I further declare and acknowledge that I am a volunteer, agent or employee for my sponsoring organization and am not a volunteer, agent or employee of the Smithsonian Institution or the NIC. I agree to hold harmless the NIC and Smithsonian, its museums, bureaus, entities, employees and officials from any and all damages, injuries or claims that may arise out of my participation in the SOS! project.

This waiver of liability and data rights shall be effective as of the date below.

Date March 11, 1996

Typed or printed name of participant: James C. Fannin, Jr.

Street address 271 Lexington Road

City Concord State MA Zip 01742

Signature James C. Fannin, Jr.

Save Outdoor Sculpture! (SOS!) is a joint project of the National Museum of American Art, Smithsonian Institution and the National Institute for the Conservation of Cultural Property. The SOS! project is supported by major contributions from the Getty Grant Program, the Henry Luce Foundation, and the Pew Charitable Trusts. Other assistance has been provided by the National Endowment for the Arts, Adams & Rinehart, Inc., and the Contributing Membership and Board of the Smithsonian National Associates Program and others concerned with saving the past for the future.

HIN.924

Dennis and Craine, Associates
17 Tudor Street
Cambridge, MA 02139, USA
(617) 497-4027

Object Pro Patria et Gloria -War Memorial No. _____
Artist/Date T.A.R.Kitson late 1920s Owner Town of Hingham
Material(s) Cast Bronze

P 04
T O W N O F F I C E S
H I N G H A M
* H I N G H A M
0 2 . 1 4 . 9 6 0 9 : 5 6 A M

Condition before treatment:

The entire sculpture is covered with light green sulfate corrosion products. In some protected areas, dark, brown-black corrosion products can be found. The front and back proper left flanks of the horse are covered with numerous areas of spray painted graffiti. The genitals of the horse were covered with many thick layers of paint. Some scratches by vandals can be found throughout the surface of the statue. Numerous drips of paint can be found on the concrete base from vandals painting the monument. Many areas, particularly the feet of the figure and the mane have been worn smooth from people climbing onto the sculpture. The achilles tendon area of the figures proper right leg has a vertical crack, most likely occurring during the casting process.

Date: May, 1985

Treatment:

The entire sculpture was cleaned using Orvus neutral detergent and bronze wire brushes rinsing thoroughly with running water. Paint and other non-H₂O-soluble accretions were removed using commercial water soluble paint strippers and mechanical action. Much of the paint was removed from the concrete base as above, again thoroughly rinsing with water. The entire monument was repatinated using potassium permanganate in an aqueous solution and heat from a Mapp gas torch. Residual chemicals were rinsed from the sculpture using running water. The piece was then dried using heat. One coat of Inralac was brushed onto the entire surface. The casting flaw at the proper right ankle was filled with PC-7 two component epoxy putty and inpainted with Gripflex synthetic paints. A coat was then sprayed over the entire surface of Inralac. The piece was then waxed with a microcrystalline based wax and buffed to a dull sheen.

Photography: Before, Mid, After Treatment
35 mm Black and White

SOLDIERS & SAILORS OF ALL WARS
MEMORIAL ("PATRIA ET GLORIA"), 1922

THEO ALICE RUGGLES KITSON

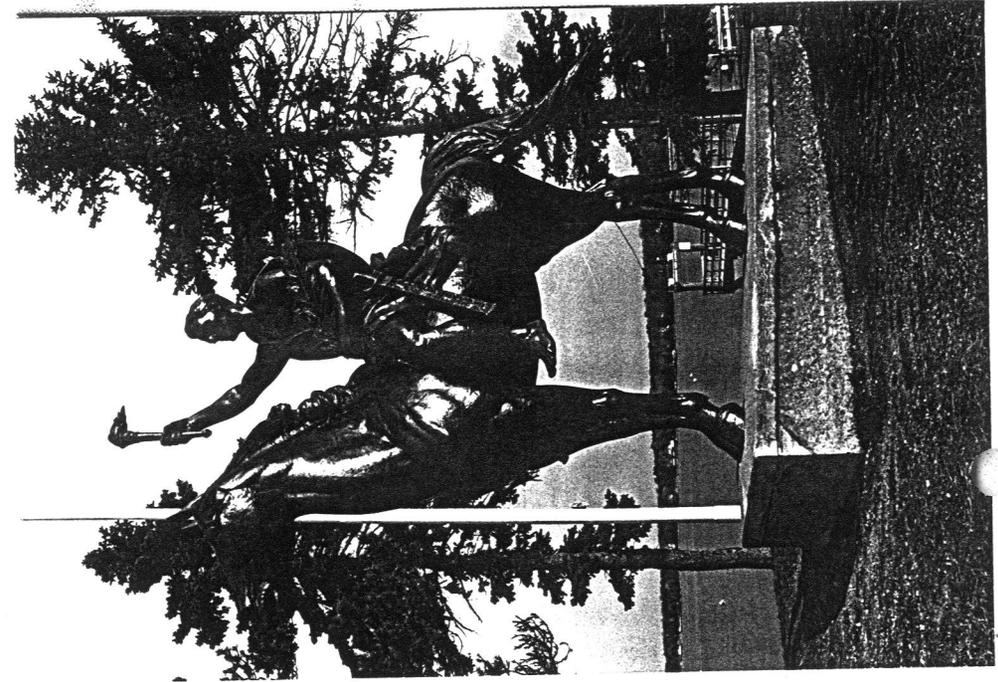
HINGHAM, MA

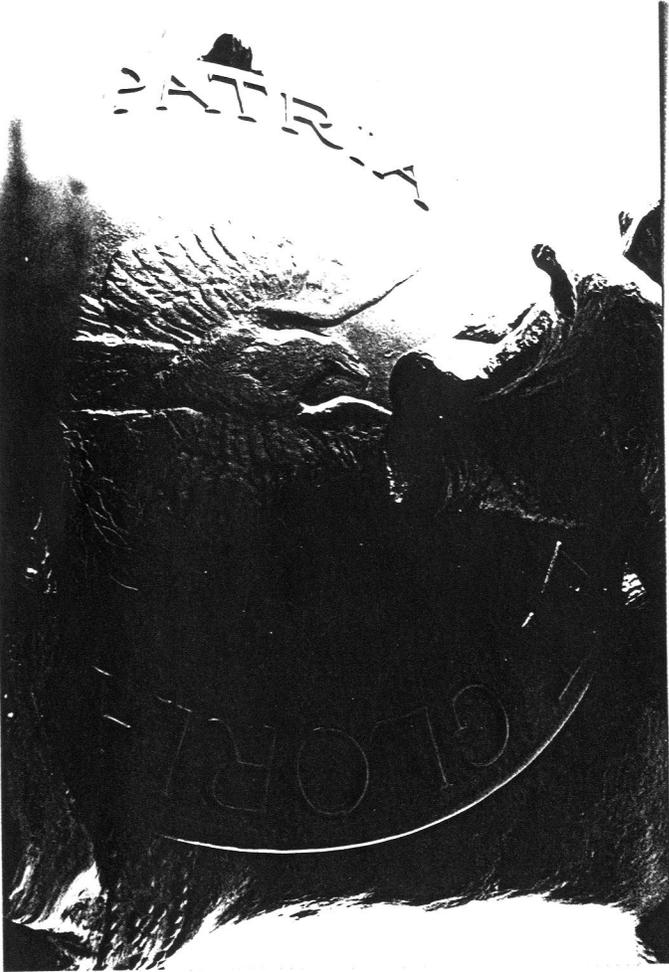
JAMES C. FANNIN, JR.

12.6.94



HN.924





Angen #924

HIN-924





Daedalus

205-3 ARLINGTON STREET
WATERTOWN, MA 02472
617.926.7590 ♦ DAEDALUSART.COM

PROPOSAL FOR TREATMENT

Object: Pro Patria et Gloria/ War Memorial

Artist/Date: Theo Alice Ruggles Kitson/ca 1920

Material: Cast Bronze (Gorham Foundry)

Owner: Town of Hingham, MA

Treatment History/Overview

The sculpture was originally treated in 1985: Re-patination/coating applied. This is a very early example of a modern conservation treatment performed on outdoor statuary. The surface was patinated brown and coated with an acrylic coating (Incralac) which was a relatively new product at the time. Over the past 40 years this procedure has become standard practice for conservators caring for outdoor sculptures across the country.

All outdoor objects which are exposed to the active environment of New England on a daily basis will degrade. Even durable coatings will lose their protective qualities; a cyclical maintenance plan helps keep outdoor sculpture looking good and protected from corrosive conditions. The salt-air is especially damaging to bronze statuary. The town of Hingham has been proactive in keeping up with the care of this important sculpture. In 2025 it will be 8 years since a surface treatment has been done, which is the expected life-span of the applied coating before renewal is recommended.

Subsequent (after 1985) were treatments performed:

- 1993: Re-coated
- 1994: Maintained (washed and waxed)
- 1996: Maintained (washed and waxed)
- 2008: Repairs to concrete base and mounting system/ Removal of Coating: Re-patina & Re-coated
- 2017: Re-coated
- 2024: Removal of Graffiti



Daedalus

205-3 ARLINGTON STREET
WATERTOWN, MA 02472
617.926.7590 ♦ DAEDALUSART.COM

Current Condition

The sculpture is patinated brown and has an acrylic coating on the surface (see treatment details in previous section)

There are several areas where people have etched names on the surface. It appears that some of this etching superficial (just in the coating), however there are some deeper scratches which have damaged the surface of the bronze.

The coating appears stable on the protected forms.

There is some noticeable degradation of the coating on the upward and ocean facing elements of the horse and rider. This has resulted in visible spots of green corrosion products and a chalked (grayish/flat) appearance.

Proposed Treatment

A temporary 4' high construction fence will be set around the work areas.

Scaffolding will be erected to access the upper sections of the bronze.

Degraded coating and wax will be removed using organic solvents and /or a hot water pressure washer as needed.

Areas of sculpture where the surface color has been disturbed (scratched, corroded, abraded) will be spot patinated using oxidizing agents (patina solution) which match the coloration of the adjacent (stable) surface.

The entire sculpture will be re-coated with Inralac applied using an HVLP spray system.

A layer of Butchers wax will be applied to the surface once the coating has cured.



Daedalus

205-3 ARLINGTON STREET
WATERTOWN, MA 02472
617.926.7590 ◊ DAEDALUSART.COM

Documentation

A written report and photographic report detailing the treatments will be provided to the owner upon completion of the project.

The conservators of Daedalus, Inc. are pledged to perform all work in accordance with the Code of Ethics and Standards of Practice of The American Institute for Conservation of Artistic and Historic Works

Estimated Cost:

\$22,500

JC 12/2024



BUCCACIO SCULPTURE SERVICES LLC

SCULPTURE, METAL CASTING & RESTORATION

Current Conditions and Recommended Treatment Report

Location: Victory Park, Otis Street, Hingham, Massachusetts (between 3 Otis Street and 95 Otis Street)

Client: Heidi Gaul

Primary Material: Cast bronze sculpture with stone base

Object: Pro Patria et Gloria (also known as “Victory” or the “Iron Horse”)

Project Overview

The Iron Horse is one of Hingham’s most visible memorials, sited prominently at Victory Park. The priority is to stabilize active corrosion, reverse damage from graffiti removal, re-establish patina uniformity, and reinstate a durable protective system suited for a coastal environment. Preventing recurrence of vandalism and chloride driven corrosion is essential.

Maintenance and Treatment History

- 2008: Repairs to concrete base and mounting system. Full removal of aged coatings, repatination of bronze, and recoating.
- 2017: Protective coating renewed.
- 2024: Graffiti applied to sculpture. Removal completed. Subsequent inspection suggested potassium permanganate as the patination chemical historically used. Scratches and discoloration were noted where graffiti removal cut through patina layers.

Current Conditions Report

Observations & Findings

- Protective coatings are thinned, patchy, and uneven. Evidence of past coatings is largely depleted.
- Soluble green copper salts are active in multiple recesses and horizontal areas including the saddle, the torch cup, and under the legs. This is indicative of chloride attack from coastal exposure.
- Several areas exhibit superficial scratches where prior interventions or graffiti removal cut through the patina, exposing raw bronze and stable green patina beneath. These scratches are considered superficial and largely cosmetic.
- Coloration, photographs, and field assessment confirm potassium permanganate was used historically to establish the primary tonality.
- While major paint deposits were removed in 2024, faint discoloration remains, especially in mid tone fields.

- Overall conditions are fair. The monument is stable but with areas of active corrosion, weakened protective systems, and disrupted patina.
- Risks include ongoing marine chloride exposure, bird feces acidity, ultraviolet and rain degradation of coatings, and vandalism.
- Urgency is moderate. Conservation is recommended within the next treatment season.

Recommended Treatment Report

Documentation

- Comprehensive high resolution photography.
- Mapping of corrosion, scratches, graffiti residue, and permanganate staining.

Cleaning

- Dry brush and vacuum loose debris.
- Deionized water and non ionic surfactant wash.
- Gentle removal of feces with pH neutral methods.
- Rinse thoroughly and dry bronze to metal warm.

Corrosion Stabilization

- Mechanically reduce green corrosion salts with wooden picks and soft brushes.
- Multiple deionized rinse cycles until soluble salts test negative.
- Inspect recesses for chloride entrapment.

Patina Repair and Harmonization

- Strip disrupted coating and unstable patina layers only.
- We will be using a stripper that does not contain Methylene Chloride such as: Sunnyside Corporation 65732A Multi-Strip Advanced paint and varnish remover.
- Reapply potassium permanganate patina in layered applications to rebuild uniform tone.
- Adjust to match historic coloration, allowing natural green undertones to remain in recesses.
- Because scratches are superficial, new patination is expected to visually erase them.

Protective Coating

- Apply conservation grade acrylic lacquer such as Inctalac or Anchorlac in thin, even films.
- Overcoat with a carnauba and microcrystalline wax blend, burnished to a low satin finish.

Site and Vandalism Mitigation

- Coordinate with the Town of Hingham for security measures such as lighting, surveillance, or anti graffiti barrier coatings on the base.
- Consider interpretive signage discouraging climbing.

Project Estimate

Sculpture Description	Cost Estimate
Documentation	\$1,300
Cleaning	\$2,900
Corrosion Stabilization	\$2,700
Patina Repair and Harmonization	\$12,800
Protective Coating	\$4,600
Travel Time (2 BSS Conservators, 1hr 15min Round Trip, 3 Days/Trips)	\$4,300

Total Estimated Cost

- Total Work estimate for the scope of work above: **\$28,600**

IMPORTANT NOTES:

- **Rough Estimate:** *This is a preliminary estimate and may be subject to change if the scope of work changes. All estimates are based on currently visible conditions. Additional time may be required if previously unobserved damage is uncovered during the course of work.*
- **Acceptance Instructions:** *To accept the estimate and proceed with the project, email ryan@bssfineart.com and notify them you wish to move forward.*
- **Deposit:** *Once the estimate is accepted, we will issue a separate invoice for a 50% deposit. Upon receiving this deposit, we will officially add your project to our production schedule.*
- **Validity:** *The estimate is only guaranteed for 30 days from receipt.*
- **Acts of Nature Delays:** *If rain or other act of nature that prevents BSS from performing their tasks appropriately, additional travel time or overnight stay costs, whichever is the better option, will be billed to the client.*
- **Change in Scope:** *BSS will notify the client immediately if a change in scope is determined to be necessary. A decision will be made by both parties on how to best proceed, costs might need to be amended depending on the decision made.*

WWW.BUCCACIOSCULPTURESERVICES.COM

495 TURNPIKE ST. CANTON, MA 02021

818-422-0292



617.283.6036

rikasmith24@gmail.com

sculpturecare.com

OUTDOOR SCULPTURE CONDITION ASSESSMENT AND TREATMENT PROPOSAL

THEO ALICE RUGGLES KITSON'S VICTORY SCULPTURE in IRON HORSE PARK, HINGHAM MASSACHUSETTS



Date of this report: October 2, 2025

Client: Heidi Gaul
 Historic Preservation Administrator
 Town of Hingham
 210 Central Street
 Hingham, MA 02043
 Voice: 781-741-1492
 Fax: 781-741-1454
gaulh@hingham-ma.gov
www.hingham-ma.gov

Sculptor: Kitson, Theo Alice Ruggles (1871-1932)

Title: *Victory*

Other: *Soldiers and Sailor of All Wars Memorial*, (sculpture).

Titles: *Iron Horse War Memorial*, (sculpture).

Date: Dedicated 1929.

Materials: Sculpture: bronze; Base: granite on concrete.

Dimensions: Sculpture: approx. 13 ft. 6 in. x 3 ft. 3 in. x 12 ft. 8 in.; Base: approx. 17 in. x 10 ft. x 4 ft.

Inscription: (On front left hoof:) THEO.A. RUGGLES KITSON/SC. (On figure's shield:) PRO PATRIA ET GLORIA signed.

Description: A young male equestrian figure holding a torch in his raised proper right hand and a palm frond in proper left. A shield hangs across his back and a sword in a scabbard in on his proper left hip. The sculpture is installed on a rectangular slab of granite that rests on a concrete base.

Location: Otis Street, Iron Horse Park, overlooking Hingham Harbor.

Foundry: Not yet determined

Notes: Original Cost: \$27,110.23.

See MHC Form B for history, past condition, and past conservation treatment.

Further Research: There are numerous published records about the artist. The NYU Special Collections Portal contains the Kitson Papers (MS 354), and while containing mostly archives for Henry Kitson, also contain papers relating to Theo Kitson (Henry Kitson's first wife).

CURRENT CONDITION and PAST TREATMENT

The sculpture *Victory (Horse & Rider)* is currently in good to fair condition. The bronze is securely attached to the concrete base. However, there are numerous areas of patina loss due to prolonged weathering, lack of maintenance, and visitor interaction—particularly from individuals climbing on the sculpture or intentionally carving initials into the bronze. These actions have caused visible abrasions and obvious damages are readily noticeable.

There are no remaining protective coatings, and it appears the sculpture has not been washed or maintained in over 10 years.

The last known treatment occurred in 1985, conducted by conservator Clifford Craine. At that time, the sculpture had lost all of its original patina and was covered in green copper sulfate and black copper sulfide corrosion—damage caused by years of exposure to acid rain. The sculpture was repatinated using potassium permanganate and ferric nitrate, applied with a heat torch. Although the protective coating has since worn off, approximately 80% of the 1985 patina remains intact. This can be preserved and restored using a cold, hand-rubbed transparent patina to match and blend with the existing dark surface.

There are some areas of active corrosion, surface etching, and biological matter (such as plant deposits and bird guano) that must be cleaned and stabilized to prevent further deterioration. A conservative, reversible approach—such as cold patina blending—is less invasive and will remain effective for decades with regular annual care.

DISCUSSION

The *Victory* sculpture requires thorough cleaning, removal of abrasions, patina restoration, and the application of a protective coating such as Inctalac or another resin, followed by wax. The accessibility of the sculpture has led to ongoing vandalism—visitors often climb on it or scratch initials into the bronze. This not only mars the visual appearance but can also promote galvanic corrosion.

To mitigate future damage, potential solutions include community outreach, educational efforts, or installing signage clearly instructing visitors not to climb on the sculpture or deface its surface.

GOALS OF THE TREATMENT

- To clean and visually improve the bronze surface by applying a hand-rubbed patina that matches the 1985 restoration, itself closely aligned with the sculpture's original 1929 finish.
- To address abrasions by gently polishing the surface with microfiber and nano-cloths, and, for deeper scratches, filling them with a durable hard wax.
- To apply a protective coating (resin and wax) to prevent future corrosion.
- To promote long-term care by providing clear, written maintenance guidelines encouraging consistent annual upkeep.

CONSERVATION TREATMENT PROPOSAL

- Access by Baker Scaffold regular scaffold, provided by conservators. Conservators to also supply compressor and power washer as needed.
- General Commercial Liability and Workmen's Comp Insurance to be provided.
- MSDS sheets to be provided on site on all work days.
- **Town of Hingham to provide source of water and electricity.**

1. Wash all surfaces of bronze with enzyme digester as a pre-treatment to remove bio-matter and vestiges of bird droppings, then wash mild neutral pH detergent Orvus™ (sodium lauryl sulfate) and water, followed by repeated water rinse. Towel down and allow to fully dry.
2. Mechanically remove loose corrosion products over bronze surfaces with Orvus detergent and water using nylon pads, bronze wool, or small brushes. Wash and rinse again.
3. Power wash bronze at very low pressure if needed, using low pressure at 800 psi, fan-shaped nozzle, 12-14 inches from surface) as needed to complete removal of loose corrosion and dirt to achieve clean surface.
4. Repair all intentional abrasions and scratches with nylon pads or nano-cloths. Prepare to fill deeper scratched with a very hard paste wax (Cosmoloid 80H, applied with a heat spatula).
5. If there are any small areas of bronze loss, fill with tinted PC-7 epoxy.
6. For any areas of active galvanic corrosion, mechanically reduce the corrosion and spot treat with 3% benzotriazole in denatured alcohol, followed by rinsing with water.
7. Repair patina used MSA color in very thin applications of transparent reversible color followed by hand rubbing. The surface will remain a transparent dark brown. Apply a protective coat of Inctalac (Acryloid B-44) in toluene to all bronze surfaces. Specifically, apply one brush coat and one-two spray coats to achieve an overall even layer approximately 1 mm thick. MSA resin could also be used as a protective lacquer.
8. Wax the bronze with Butcher's hard paste wax and buff with soft lint-free cloths or nylon fabric.
10. Supply a written report on the treatment to the Town of Hingham with photographic documentation including high-resolution digital images showing before, during, and after treatment images. The report will include all materials and methods used in treatment.
11. Provide written annual maintenance directions, with specific directions for graffiti removal.



Rika Smith, MS, FAIC

Itemized Estimated Cost:

Site visit for final condition assessment and to meet with Town of Hingham	1,200.00
Baker Scaffolding: to be wrapped in plastic snow fencing with no trespassing signs.	3,200.00
Site secured with locked chain and signs	
(Note: traditional scaffolding can also be used for an added fee)	
The Town of Hingham may wish to put up a didactic sign explaining work being carried out.	
All supplies and materials: detergents, solvents, MSA color, cleaning pads, patinating supplies, Webril cotton pads, lacquers, lacquer brushes, safety gloves and masks	1,800.00
Equipment delivery: power washer and compressor	400.00
4-person team: two conservators with 25 years of experience and two experienced collections care specialists each with 4 or more years of training. Work to be completed in approximately one week. Scaffold will be taken down on weekend.	32,000.00
Report, photos, and admin fee	1,200.00
TOTAL ESTIMATE:	\$39,800.00

This estimate is guaranteed for one year. After that, the price will be increased adjusted to the federal inflation rate.



Rika Smith, MS, FAIC



617.283.6036

rikasmith24@gmail.com

sculpturecare.com

26 Bernard Avenue, Barrington, RI 02806

CONSERVATOR QUALIFICATIONS and SCOPE OF BUSINESS

Rika Smith Sculpture Conservation is full-service art conservation practice that partners with clients to provide the best practice for providing examination, treatment, and documentation of sculptures, artifacts, and architectural elements. Our clients include museums, artists, municipalities, government agencies, corporations, building architects, landscape architects, and private collectors. The firm's specialty is the conservation of sculpture.

Rika Smith, Conservator, is a graduate of the Rhode Island School of Design and has a master's degree in conservation from the Winterthur University of Delaware Art Conservation Program. Rika also has a certificate in conservation from the Harvard University Art Museums and has been selected by her peers to be a Fellow of the American Institute for Conservation of Historic and Artistic Works. Her published research includes a study of various wax and plastic coatings in protecting outdoor bronze from acid deposition, the materials and techniques of the Harvard Glass Flowers and Botanical Models, and the preservation of modern and contemporary outdoor sculpture. She recently published a lead article on the conservation of contemporary public art in *The Getty Newsletter* and a report on collaborations with landscape architects in *Boston Landscape Architecture*. Rika Smith recently completed a disaster mitigation project for the Collections of Historical Scientific Instruments at Harvard University, in which a construction accident covered 6000 historical objects with silica dust. The work was completed on time and within budget using four conservators and two interns.

For twenty years, Rika Smith was the part-time Conservator of Public Art and then the Director of Art Conservation for the City of Cambridge, MA. Her responsibilities included overall management of 270 works of art in City Parks, schools, libraries, and bus shelters. She worked with artists to determine appropriate materials for new public art, assessed condition needs, carried out conservation treatments, and supervised all staff for the City's annual public art maintenance program. She devised and managed all budgets and determined longer term care plans. Rika gave workshops and presentations on Pre-Fabrication Conservations Reviews in Boston and at the Annual Federation of the Arts Conference.

The firm has a specialty in public art preservation, including late 19th century and early 20th century outdoor bronzes (list attached). The firm provides specifications and project oversight for public art, with special expertise in replacing aged coatings with reversible anti-graffiti.

Recent contracts include serving as the Consulting Conservator for a major work of public art for City of Providence's Office of Arts, Culture, And Tourism. Additionally, Rika is in her fourth year of a contract to provide assessments, specifications, and project management for outdoor sculptures

and memorials for the City of Worcester, MA. She has also provided consulting for Brown University's Collection of Public Art. Two years ago, Rika led a workshop for conservators at the Getty Conservation Institute on reversible inpainting for contemporary public art.

Rika has guided new painting and re-painting of numerous murals, including Lisa Houck's *The Blue Fish is Good Tonight* in Inman Square, Cambridge and Bernard LaCasse's *Beat the Belt* in Cambridge. In each case, discussion includes the artists' interests for the longevity of their work, the intended lifespan and guidelines to remove or repaint, and documentation including short films and artist interviews.

Colleagues and Staff

Paul Riedl, Conservator, has a BA from the University of Hawaii, an Associate's degree in civil engineering from Wentworth Institute of Technology, and has taken courses at the Boston University Preservation Studies Program, the North Bennett Street School, Boston Architectural College, and the National Institute of Wood Refinishing. He specializes in setting down lifting paint and veneer, repairing patinas, gilding wood and metal, and lacquering. From 1985 to 1994, he apprenticed and worked for the US Department of the Interior, National Park Service, Northeast Preservation and Cultural Center. His experience focused on historic preservation and restoration of monuments and buildings within the National Park Service using techniques and methods that conformed to the US Secretary of Interior's standards for historic preservation. He has worked with Rika for 25 years.

Katie Henson, Conservation Technician, received her BFA in sculpture from the Massachusetts College of Art in Design in 2021. While in her undergraduate program, Katie found a love for all things metal casting but specializes in the art of bronze patination and color matching. Katie is also a foundry technician at Sincere Metalworks, overseeing the patina process for their clients (see Sinceremetalworks.com). When Katie is not working in the shop, she is out in the field assisting in the preservation and restoration of sculptures. She has worked with Rika for four years.

Katey Curtis, Conservation Technician, received her degree in metalsmithing from Clark University, and has had a long and successful term career in jewelry making, winning numerous awards and acceptance into juried national exhibitions. Her work is sculptural, and she has used many types of material into her predominantly silver work. She brings a detailed eye and exquisite hand work to our team.

*All work is carried out under the American Institute for Conservation's (AIC) Code of Ethics and Guidelines for Practice. The **Project Conservator** is a Fellow of AIC, the highest membership level, approved by a committee of peers. All work will follow the guidelines set forth by the Secretary of the Interior's Standards for the Treatment of Historic Property.*





617.283.6036
rikasmith24@gmail.com
sculpturecare.com

Rika Smith Sculpture Conservation 2025

List of Selected Outdoor Sculpture Assessments and Treatments: 1990-current

Our team: Paul Riedl, Katie Henson, William Flaherty, Katey Curtis, Nichole Speciale

Boston, MA.

General John Glover, cleaning, patina repair, coating.
Women's Memorial, annual repair and maintenance.
Olin Levy's *William Lloyd Garrison*, cleaning, patina repair, protective coating.
Cyrus Dallin's *Paul Revere*, localized repair.
The Johnson Gates, assessment and treatment.
Thomas Ball's *The Emancipation Proclamation*, assessment and treatment.
Stephanie Rocknak's the *Edgar Allan Poe Statue*, patina repair.
Yvette Champion's *Sarmiento Monument*, cleaning, patina repair, protective coating.
Gorham's *Salada Tea Monumental Bronze Doors*, assessment and treatment.
Anne Whitney's *Leif Erikson*, assessment and treatment.
Samuel Adams, assessment and treatment.
The Copenhagen Fountain, assessment and treatment.
Edward Everett, assessment and treatment.
Judy McKie's *Ibis Ascending/Garden of Peace*, assessment and annual maintenance.
William Ellery Channing Memorial, assessment and treatment.

Quincy, MA. Lloyd Lillie's *John Adams Memorial* and *Abigail and John Adams Memorial*.

Easton, MA. *Oliver Ames Memorial*, assessment and treatment, repatination, protective coating.

Rochester, NH. *Parson Main Monument*, assessment and treatment, repatination, protective coating

Newburyport, MA. *George Washington Memorial*, *William Lloyd Garrison Statue*, *The Soldier's Monument*, assessment and treatment.

Lincoln, MA. deCordova Sculpture Park and Museum. Assessment, treatment, and maintenance of outdoor sculpture collection. Notable treatments include Jim Dine's *Two Big Black Hearts*, Charles Ginnever's and Fletcher Benton's Cor-ten steel sculptures.

Salem, MA. H. H. Kitson's *Roger Conant Statue*. Assessment and Treatment.

Candia, NH. *Civil War Memorial*, assessment and treatment, repatination, protective coating.

Haverhill, MA. Four assessments: H.H. Kitson's *Hiker*, Romanelli's *Il Pensiero*, Calvin Weeks' *Hannah Duston Monument* and Arnaldo Tocchi's *Lafayette*. Treatment: Hannah Duston Monument and Romanelli's *Il Pensiero*. Casting of replacement parts.

Clinton, MA. *Civil War Memorial* and *Spanish American War Memorial*. Assessments and Treatments, repatination and protective coating of both monuments.

Framingham, MA. Martin Milmore's *Civil War Memorial*. Assessment and Treatment. Repatination, casting of replacement parts, protective coating.

Plaistow, NH. *Civil War Memorial*. Assessment and treatment, repatination, protective coating.

Morrisville and Lunenburg, VT. SOS! Assessments (Random Sample Survey). Two assessments: *Civil War Monument* and *Soldier's Monument*.

Chicago, IL. SOS! Assessments (Random Sample Survey) Seven assessments: outdoor sculptures ranging from 19th century bronze to contemporary aluminum and steel.

Arlington, MA. Two treatments: Cyrus Dallin's *Menotomy Indian Hunter* and *Flagpole base*.

Fitchburg, MA. *Civil War Memorial*. Assessment and treatment.

Harvard University, Cambridge, MA. Regilding of 17th century weather vane from roof of Harvard Hall.

Hingham, MA. Old Ship Church. Regilding of 17th century weather vane from roof of church. With Paul Riedl.

Framingham, MA. *Victory Monument* and fourteen plaques. Cleaning, repatination, coating.

Whitman, MA *Civil War Memorial*. Loose corrosion removal, cleaning, casting of replacement parts in bronze, repatination, coating.

Wellesley College, Wellesley, MA Evelyn Beatrice Longman's *Monumental Bronze Doors*. Assessment and treatment. Cleaning, patina repair, protective coating.

Boston Public Library, Boston, MA. Conservation treatment of four sculptural plaques in central courtyard, including bronze medallion by Augustus St. Gaudens. *Robert Billings Memorial* and *The Walker Memorial*.

Wellesley College Library, Wellesley, MA. Conservation treatment of two outdoor bronze classical figures (19th century Caproni casts) flanking main entrance to library.