

**FOCUS ON: The New WWI Memorial (58m 59s)**

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**9 speakers** (Theo Mayer, Terry Hamby, Edwin Fountain, Matthew Naylor, Joe Weishaar, Sabin Howard, Libby O'Connell, Steve Mauel, David Rubin)

**[0:00:07]**

**Theo Mayer:** Welcome to World War I Centennial News, the Doughboy Podcast, episode #143. The Doughboy Podcast is about what happened a hundred years ago during and after the War that Changed the World. It's not only about then, but it's also about now, how World War I is still present in our daily lives in countless ways. But most important, the podcast is about why and how we'll never let the awareness of World War I fall back into the mists of obscurity. So join us as we explore the many facets of World War I, both then and now. I'm Theo Mayer, the Chief Technologist for the Commission and your host. Welcome to the next installment of our FOCUS ON series, where we dedicate the episode to a single subject. The subject this week, A Century in the Making, the story of the National World War I Memorial in Washington, D.C., and how it's coming into being after nearly a century of oversight. Before we get going, I have a couple of important announcements. First of all, I'm very excited to let you know that for 2019, the Doughboy Foundation is supporting and promoting Bells of Peace. That's a national bell tolling for Veteran's Day 2019, which especially remembers our World War I veterans, because the tolling is at 11:00 AM on 11/11, the same month, day and hour of the World War I Armistice on the Western Front. Bells of Peace was hugely successful last year, so again, the Doughboy Foundation will be supporting a 2019 national bell tolling at 11:00 AM local on November 11. And to support that, we're reviving the Bells of Peace bell tolling app introduced last year. If you don't have a local bell, we have an app for that. The timer for the app will be reset, and the app on your smartphone will be counting down to 11/11/2019 at 11:00 AM local. And as you could last year, you can select the bell sound for your tolling. And for those of you that had some problems with getting their phones to toll automatically, maybe it's an older model or maybe you have some confusions about how your phone works, we again have a manual mode that will let you commemorate by simply tapping your phone for each peal. If you already have it installed, it'll refresh around November 1, or search the iTunes or Google Play stores for Bells of Peace, that's Bells of Peace. We'll be sending out update notices and support resources to everyone who pledged to toll the bell last year on November 11 of 11:00 AM local. My second notice is that this episode, #143, wraps our 2019 podcast season of World War I Centennial News, the Doughboy Podcast. We're going to take a little break for a few weeks, and while we're recharging our batteries, we're going to offer you some early episodes to enjoy. With the many tens of thousands of new listeners who've joined us recently, most of you will find these episodes brand new, and for our long-timers, I know you'll enjoy our selections even more. We'll be back with a special FOCUS ON episode just in time for Veteran's Day. The Doughboy Podcast is sponsored and brought to you by the U.S. World War I Centennial Commission and the Doughboy Foundation, dedicated to remembering those who served in World War I and to building the National World War I Memorial in Washington, DC. So as we dive into the story of how this memorial has come from concept to near reality, big news. On Thursday, November 3, the memorial project cleared all final design approvals. The first final design approval came just a few weeks ago, when on Thursday, September 19, the project design got the final nod of approval from the U.S. Commission of Fine Arts, the government agency established in 1910 that's charged with advising the federal government and the District of Columbia on matters of design and aesthetics as they effect and preserve the dignity of the nation's capital. This past Thursday on October 3, the National Capital Planning Commission, known as the NCPC, also gave the project its final stamp of approval. The NCPC is the federal government's central planning agency for the national capital region. As per their website, through various activities, including project reviews, the NCPC protects and advances the federal government's interest in the region's development and provides overall planning guidance for federal land and certain local projects, including memorials. Not to oversimplify it, if the CFA are the guardians of Washington's look and feel, the National Capital Planning Commission are the urban planning guardians. With their approval, that completes the design review of the memorial. Of course, as the ultimate owners of the memorial, the National Park Service, on behalf of the U.S. Department of the Interior, will continue to review and confirm the engineering construction plan details to make sure that it's being done to their standards. But from a creative design standpoint, the memorial is complete and approved. If you're interested in seeing exactly what the National World War I Memorial in DC will be down to the stone, metal, materials being used, the lighting, the plantings, the access, the nuance, we have an 80 page PDF design document that you can download available at [ww1cc.org/memorial-design](http://ww1cc.org/memorial-design), all lower case. And we'll also put that link near the top of the podcast notes. And of course, with this completed design approval, it's great timing and appropriate that today's entire episode of the Doughboy Podcast is tracing back the history of how we got here. As the week's focus is on A Century in the Making, the National World War I Memorial in Washington, DC. A national World War I memorial in our nation's capital, dedicated to the men and women who served and died in World War I, is long overdue, as was elegantly stated by Terry Hamby, the Chairman of the U.S. World War I Centennial Commission in 2018 on the centennial of the Armistice.

**[0:06:38]**

**Terry Hamby:** A hundred years ago, 4.7 million men and women answered the call of their country. They left their farms, their families to do one thing, and that's to go and become a part. Some were not citizens, some were not receiving the democracies that they were fighting for. Ladies could not own property, they couldn't vote, but yet they volunteered to deploy to a country that most had never visited, fight in a war that they didn't start, and were willing to die for peace and liberty for people they had never met. Today, young men continue, and women continue, to deploy to countries most have never visited, fight in a fight that they didn't start, and they do it for peace and liberty for people they've never met. In a time when only one-half of 1% of Americans serve in our military to protect our democracy, it's truly important that we not forget a group of men and women who served this nation, who left to go fight in a war, who experienced the horrors of combat, and who gave up their youth and innocence for you and I.

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**Theo Mayer:** As we present the story of this important undertaking, the obstacles met and overcome, the quest for a designer and artist who could portray the human side of this conflict, the challenges of navigating the complex collaboration with the many parties who have an interest and responsibility for what's done in our nation's capital, and of course the financial demands of such an endeavor, we can trace the genesis of this project back to 2008. As a private citizen, Washingtonian, patriot, and lover of our national history, a Washington, DC attorney named Edwin Fountain had become interested in a war memorial rotunda that could be found between the Korean and the World War II Memorials on National Mall. It was in bad shape, and as the sitting president of the DC Preservation League, a citizen advocacy group with a mission to preserve, protect, and enhance the historic environment of Washington, they were looking at taking on the rotunda as a project. Even though that World War I Memorial is on the National Mall, it's actually not a national memorial. Like many thousands of other World War I memorials around the nation, this World War I memorial was erected by the local District of Columbia to honor those from DC who served. Edwin, like many people, was both surprised and actually shocked by the realization that there actually was no national World War I memorial in the nation's capital. That realization in 2008 launched Edwin into more than a decade-long journey to help right that wrong. To quote Edwin from a conversation we recently had, "That was my 'If not you, then who?' moment." Today, 11 years later, Edwin Fountain is the Vice-Chair of the U.S. World War I Centennial Commission and, along with many colleagues, has been central to the story we're going to tell you today. Here's Edwin from a 1917 interview on the podcast when he talked about how building a national World War I memorial in DC fits the World War I Centennial Commission's charter as laid out by Congress.

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**Edwin Fountain:** We on the Commission have always talked of our mission as being in two parts, education and commemoration, and the memorial serves both those purposes. Taking education first, the fact of a significant national World War I memorial in Washington would by itself instruct our citizens that World War I was a pivotal event, a nation-changing event in our country's history and in the world's history as well. And then at the same time, it will convey the scale of the service and sacrifice of American forces in World War I, the 4.7 million American men and women who went off to serve, and the 160,000 who died and the 200,000 who were wounded, which are numbers that, significant as they are, are little known to our citizens. And so a memorial conveys the weight of that service and we hope will inspire the viewer to go seek further education about the war after they leave the memorial. And the second purpose, the commemorative purpose, is precisely that, to recognize that service of almost 5 million Americans, to recognize the sacrifice of those killed and wounded on a scale equal to or greater than some of the wars that you mentioned that are commemorated on the mall. We believe it's self-evident that the service of our American forces, who put themselves in harm's way on behalf of their fellow citizens, is something deserving of commemoration on a scale commensurate with that service. And so our mission is to achieve a memorial in Washington that takes its place alongside those other national memorials in the nation's capital, so that the veterans of that war are honored in a similar fashion to the veterans of those other wars.

**[0:11:52]**

**Theo Mayer:** Over the past several years, one of the issues that's come up on several occasions is that although there's no national World War I memorial in the nation's capital, there is actually a national World War I memorial in the United States. It's the National World War I Museum and Memorial in Kansas City, Missouri, and it's a wonderful venue with a rich history. So that begs the question. If there's already a national World War I memorial in KC, why do we need one in DC? It's a fair point, so I asked a guy, who's uniquely qualified to answer that question. Dr. Matthew Naylor is both the president and CEO of the National World War I Museum and Memorial in Kansas City, and he's also a World War I Centennial Commissioner. Here's what he had to say about that and about the integrated roles the two venues have in commemorating those who fought and our nation's transformation from the War That Changed the World.

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**Matthew Naylor:** A war of this scale deserves a memorial in the nation's capital. It's a travesty that the only major conflict of the 20th century, whose service is not honored, is World War I. That wrong needs to be righted, and so it is appropriate that there be a memorial in the nation's capital, and I'm proud to work with the Commission to blend out

support for the memorial to be created. The memorial in DC's focus will be that of a memorial, but together, I think we do this work of understanding what is arguably the most consequential conflict for the United States. We're looking forward to the opportunity of pointing them to the memorial in DC to further enrich their understanding of World War I, and then being able to see our sources being partners in telling the story of American citizens' sacrifice. And then the larger task, which is specifically about the work that we do here of the war's enduring impact, the work in DC honors Americans who served. We are able to expand that mission here at the National World War I Museum and Memorial in Kansas City, Missouri to tell a broader story of the global impact of the war, of the engagement of all of the belligerents. There's not a day that we don't wake up and hear news on the radio or on the TV, which is not as a consequence of decisions made during World War I. That enduring impact is something that we're able to tell, and being yoked with a memorial in DC is something that we very much look forward to.

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**Theo Mayer:** In December of 2014, Congress authorized Pershing Park as the location for the National World War I Memorial in DC. Two of the bill's sponsors in the House were Representative Emanuel Cleaver, a Democrat from the Fifth District of Missouri, that's where the National World War I Museum and Memorial is located, and Republican Ted Poe from Texas, making this both a bipartisan effort and another indication that there's a confluence of interest and support from Kansas City. Congress' choice of location, though controversial in some circles, because it's not directly on the National Mall, is actually a wonderful location. It's both amazing and challenging. Amazing, because the memorial will occupy an almost two-acre oasis just a block east of the White House. Challenging, especially in design, because the memorial must integrate into an existing urban park. Here is more from Edwin Fountain.

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**Edwin Fountain:** This is an unusual site for a memorial in Washington, because we are not working from a site that is currently just a blank expanse of grass. We are working within an existing urban park, and unlike those other memorials, this, the World War I Memorial, will have to serve not just as a war memorial, but as a war memorial within a living, breathing, well functioning urban park. And so one of the directions we received from the design approval agencies, who we go before, was to work within the contours of the existing park. And that park, of course, has the existing memorial to General Pershing in the southeast corner of the site, but the central feature of the existing park is this large basin, a pool of water, and it's sort of an amphitheater space with terracing leading down to it. And what we are doing is proposing to insert the memorial sculpture along one edge of that pool. And then there will be a boardwalk of sorts leading over the pool directly to the memorial, so that the viewers can engage very directly and interactively and very personally with the sculpture itself.

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**Theo Mayer:** The Commission was given a literally monumental task of creating a memorial to take its place among the many famous, revered, and iconic remembrances in the nation's capital. Well, how do you do that? Instead of soliciting design ideas from a limited and select group of famed architects and designers, in May of 2015 the World War I Centennial Commission threw open the project to anyone and everyone, as they announced an open, international design competition for the project, and because anyone could enter, they did. Design concepts were submitted by many of the most famed architects in the world, but they were also submitted by grade school classes. In a wonderful burst of global creativity, an amazing collection of over 350 ideas came in. I was on that project, helping to organize and publish the submissions on the web and curating the public comments. You know, making sure they weren't advertisements or somehow totally profane. An austere selection committee of world-class experts were assembled to review and down-select the submissions to a small group of five finalists. Those five teams were brought together to learn more, receive additional instructions, and then sent away to prepare refined versions of their concepts. So imagine how incredibly thrilling it must have been for a bright young man named Joe Weishaar, a recent Arkansas architectural graduate, still working as an apprentice in a Chicago firm, to learn in January of 2016 that he and his recently acquired submission partner, sculptor Sabin Howard, had won the competition. Here is Joe, speaking about his experience. It's a pretty inspirational story for any young and inspiring talent. How does a 25-year-old discover an international design competition, learn a new subject, and solve major design challenges? On the Internet with Google, of course. Here's Joe.

**[0:18:40]**

**Joe Weishaar:** Back in June of 2015, I was working in an architecture firm in Chicago, and I came across a competition online, and it said World War I Memorial. And I said, "Okay. That's interesting," and followed the link, and it said National World War I Memorial in Washington, DC. I didn't know that there wasn't a World War I memorial in Washington, DC. I didn't know hardly anything about World War I at all. Maybe a week-and-a-half, two weeks worth of high school education devoted to the subject, tucked somewhere between the start of the century, Great Depression, World War II, they just sort of jammed it in there. So I clicked on the link, and it took me to the World War I Commission website that had all these great links to the National Archives, and I started clicking on pictures. And I don't know how many hours later, I looked up probably after 10,000 pictures. The ones that got me into this process, more than any other image that I ever looked at, and it's of two young guys, down in the trench, covered in mud, but

they're doing relatively normal things. And I had this very instant, powerful connection to them, because the caption just said, "Two rural farm boys in a trench in World War I." So I'm from Arkansas, originally, and I thought to myself, "If I was alive 100 years, I could've been one of those guys. They look like they're 25 or so. I was 25, and that would've been my life." And so I felt a very deep personal connection with them. So then I followed the other links, and being an architect, I submitted a design. I didn't think anything of it until they called me back two-and-a-half months later, and said, "Are you sitting down?" I think at the start we had something crazy, like 324 linear feet of sculpture. It was insane. And so I sat down with the Commission at the very first meeting, and they said, "How are you going to do this?" And I said, "Oh, I'm 25. I have no idea. Maybe I'll sculpt it myself. I don't know how to do this." And so I did what any 25-year-old would do, I Googled sculptor and got this huge range, and so I said, "Okay, well, we're going to have to use Americans on this," so I Googled American sculptor, and it had these amazing sculptors, Daniel Chester French and August Gaudens. And I said, like, "Okay. I'm going to call up Gaudens, and this is going to be great." And he died in 1901 or something. So then I had to Google American sculptor living, and it came up with the National Sculpture Society, and I went through all of their web pages. Then I came to Sabin's web page, and instantly I knew if I could do this myself, this is what I want it to be.

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**Theo Mayer:** Sabin Howard, a Classicist sculptor, and Joe seemed fated to come together for this project. Here, Sabin fills in more of the story.

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**Sabin Howard:** It's a really interesting combination, the two of us, and I call this a miracle that we've gotten to this place, because Joe actually had the vision to think of something that's not the usual. It's not corporate at all. This is truly from the heart and carries the passion that is necessary to instill in the visitor a reaction. And so you've got a title that we're dealing with when we came into the project called The Forgotten War. Well, I'm about the change that title. It's no longer going to be forgotten after we get this memorial in place. This project needs to explain to the world that wars are not just about big governments. They're about human beings and people, and I think that's what really struck Joe that here's an artist that makes sculptors from people. So here I am, and I go to Washington, and I'm truly excited. I'm like, "I've won the lottery." "No, you haven't won the lottery. You're about to get initiated." I didn't really know what to do, and everybody's got an opinion. They're all telling you, "Do this. Do this. Do this." Well, if you listen to everybody, the vision gets lost. So one day in my studio, I have this poster up, and I looked at that poster, and I hear inside my head this voice that goes, "Do what you know." And I looked at the poster of Michelangelo's Last Judgment, and the Last Judgment is about all of humanity intertwined as pretzels. They are all connected. They're not alone. So I started from that moment on to use the models, posing them not as static figures, but as breaking the space and intertwining. Then I met with Edwin Fountain, and Edwin was like, "Well, you know the Grant Memorial in front of the Capitol Building? That's what I like." So that was my litmus, and then underneath it is the Parthenon, which is what I knew would bring the heroism and the power that was necessary to impart that message to the visitor. So then we started this really long process of iterations with Edwin Fountain and the Centennial Commission, and they put us through our paces. But as we moved along, the story got really sharp, and every single figure started to have a meaning to tell that story.

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**Theo Mayer:** The memorial is a commemorative but also an educational instrument, so what are some of the interpretive elements of the final design? Former Chief Historian of the History Channel and World War I Centennial Commissioner, Dr. Libby O'Connell, walks us through the design, starting at the northeast side nearest Pennsylvania Avenue. This area, with its low, semi-circular wall inset with information plaques, is called the Belvedere. The dictionary defines a belvedere as a structure from which you have a commanding view, and that's certainly the case here. From this spot, you get an overview of the entire World War I Memorial. Here's Dr. O'Connell.

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**Libby O'Connell:** You walk from Pennsylvania Avenue to the Belvedere. On your left will be the great man, the General Pershing statue and that interpretation, and then to your right, you'll see A Soldier's Journey, the sculptural wall, which is a very powerful piece of sculpture. On the other side of that sculptural wall is the Peace Fountain, with the rushing water pouring into a pool of water that will actually go around all edges of that plaza that we're building right in the middle of the park. On the Belvedere, there are plaques. They won't be jam-packed with information. They're going to be a few top line pieces of information about what you're seeing, so it'll describe the great man, Pershing, and encourage you to go there to take a look, and the other one will look at the Memorial Wall, and the third plaque will also show the fountain, because you won't be able to see it, but it'll sit behind The Soldier's Journey is the Peace Fountain. Another part of the park will hold a 3D map, where you can look at the small version of the map as if you were what's called a bird's eye view. You can look at it from the top, or a drone's eye view we'd say today, and touch it and get a sense of how it was built and how it's framed. A secondary interpretive element is the flagstaff. There'll be a quotation on the berm. You can see the Washington Monument in the distance on the right, and it occurs to us that this would be a really nice place to have interpretation and educational information about the

immigration and the doughboys and who were the doughboys. One of the things we want the public to know is that our army in World War I was made of immigrants. Over 20% were foreign born or born to families who had just recently arrived. The young men from all over the country, very ethnically diverse. There were a lot of immigrants who were members, and there were people who joined to claim citizenship. American Indians fought as doughboys. They were not citizens at the time, but they were dedicated warriors and fought heroically for the American Expeditionary Forces. We also have African-Americans who were fighting. They were citizens but not granted really the full rights of citizenship. When you think about it, the Civil Rights Act wouldn't be passed until the 1960s. And there were also women, who did not fight on the battlefield, but served in uniform, and this is an important theme of World War I as well. So we're going to be talking about the diversity and citizenship right here, and it seems like in the future, we might have naturalization ceremonies in front of the flag. We want to salute the doughboys for their service and their dedication and all of the people who supported the doughboys as well. We also want to recognize today's veterans and encourage people to learn about citizenship. When you become a citizen in this country, you have to pass a test, and you're supposed to know a lot about the history and civics in America. I think we should be challenging all Americans to know that. I see this as a place where people could come and learn about racial groups that joined together for this battle. There are also stories of discrimination and prejudice against them, but also people who have got a real chance for the first time. So it's a complicated story, but it's an interesting one, and it has a lot of echoes in America today, and that's one reason why I think it's so important.

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**Theo Mayer:** The central sculpture, titled *A Soldier's Journey*, will be just over 58 feet long, made up out of 38 figures that are literally just a little larger than life. They tell a story that's both about a soldier's journey and, at the same time, America's story of this incredible moment in our history. Sabin walks us through the intent of the vision. Now, for those of you who downloaded the PDF of the Memorial Design at [ww1cc.org/memorial-design](http://ww1cc.org/memorial-design), all lower case, follow this on page 29.

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**Sabin Howard:** It's a hero's journey. After I had read Joseph Campbell's books, I realized that this occurs in every single culture and every single period of history as well, a template that explains our voyage through life. This initial scene is about the connection between daughter and father. I wanted to create a sense of nobility here, so I put the father on his knees, so he's almost asking his daughter, "I'm sorry that I have to go, but I have to proceed, and I'm doing this for us and our country." The next scene is about the wife. She is moving in two directions. Her feet are moving towards the family, and her head is moving towards her husband, who moves forward and departs and joins his fellow soldiers in you'd call it the brotherhood of arms. This is a symphony that I've created in that the outside parts are slower, and then the kinetic energy starts to get a little bit faster as we move towards the center. The battle scene begins at the very edge of the trench. All these figures are kinetically moving as fast as I possibly could move them. This is about animal angst. This is about what happens on the battlefield. This scene is led by this man, he's a gunnery sergeant named Dan Daly, who at the Battle of Belleau Wood, yelled to his men, "Come on, you son of a bitches. Do you want to live forever?" The pose that I have picked here is about courage, the strength to go forward into places that you've never traveled before. They're about stepping into the void. The battle scene is driving down into the ground, and you have this diagonal that goes down, and this is part of the [Execist] symbol for transformation and change, and it follows these mathematical ratios of the Golden Sector. This is very structural, it's very classical, and the soldier falls directly in the center of the composition, so he balances things out. And from here, you have the cost of war. The comradery and the brotherhood of arms that is created on the battlefield, and the caring that happens between soldiers. The helmets represent the fallen, the unknown soldiers of this war. The next scene explains mustard gas and its effects on the soldiers with the blindness, and the nurse shows the caring quality that the nurses had to have to help the soldiers through such a horrible experience. This diagonal rises and brings you back to our protagonist. A moment of "What the hell happened to us?" We would call it PTSD today. It was called the shell shocked look, and it's about the thousand-yard stare. He is the only figure in the composition that does not move towards the future. He looks directly out at you, and the reason I did that is because I wanted the visitor, as they walked along the wall, to arrive at this point and have a sense of connection, because they would look into the eyes of this soldier and sense the emotional gravitas. So now, the hero returns, and that's what this section is, and I've incorporated a nurse with a wounded soldier, representative of the female heroes of this war. The figures become stronger and more energetic with more power, as they move towards the future. And then that diagonal continues up to the flag, and the flag is the highest point in the composition. This flag bearer and grouping represent the way that our country changed, how it became an industrial superpower from an agrarian nation. And that's what this transformational figure of the father represents as well. And the next and final scene, which is again returning to a much quieter moment, is the father handing his daughter his helmet. She holds his helmet in her hands, she divines the future, and she represents the next generation, which is World War II. And that is the story that I've created here to give a visceral reaction to something that was incredibly tragic and transformed the globe in our society.

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**Theo Mayer:** Sabin Howard is a Classicist, a traditionally trained sculptor who spent a career working in the style of the Classic Greek and Renaissance masters, and it's this human, Classic, lifelike style that drew Joe Weishaar to approach him. And so it's ironic that for this project, Sabin found himself thrust into the future, incorporating advanced 3D technology and learning how to blend that with his traditionalist methods. It started with a visit to Sabin's studio by Richard Taylor, the president of Weta Workshop, the New Zealand special effects house owned in part by filmmaking innovator and World War I enthusiast Peter Jackson. Weta has played a major role in innovating groundbreaking special effects for major motion pictures, like the Lord of the Rings series and James Cameron's Avatar, among a lot of others. Sabin tells us of this initial meeting when Richard Taylor looked him up and came to Sabin's studio in the Bronx.

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**Sabin Howard:** The universe lined up for me in a really fantastic way. I guess what I do is kind of side-stepping into the past, because for, Jeez, since like the '90s, I've been running a studio, making Classical figurative sculptures that are reminiscent of the work that the Greeks did with Hellenistic bronzes and then the Renaissance with what you see in Florence, and then ... That's the tradition that I've always been working in, so that's where the launch-off point was. And he came in, he saw the drawing that I had done for the Commission of Fine Arts, and said, "You know what? I just did this national memorial for New Zealand that is showing at the Te Papa Museum in Wellington, and it's called Scale of Our Wars, and you're working in exactly the same way we are where you're working with live models, you're taking photographs, and you're recreating what World War I looked like. This is amazing." I'm quoting him. And so then we got talking for three hours, and he said, "Listen, why don't you come to New Zealand. I have some technology that will really help you get through this project in a way that is timely, and you're not going to lose any of the quality of your sculpture, which is museum quality. That's what I've always aspired and strived for. So I go home, and I'm a little shocked, because frankly New Zealand is not on my radar. And I bought a plane ticket. Two weeks later, I'm on the plane, landing in Wellington.

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**Theo Mayer:** In New Zealand, Sabin Howard was introduced to the technologies that allowed him to create the lifelike images that he's always produced by traditional means, but more quickly than ever before. This resulted in a nine foot maquette, or scale model, of the sculpture that will eventually be more than 58 feet long. The arrival of the maquette to Washington was very significant, because it made the central commemorative element of the memorial very tangible and very real for everyone.

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**Sabin Howard:** Well, first of all, what I've always done is it's art about human beings, and my work changed from being Classical, which is more about quietness and stillness, to work that is now, because this is a war and a war that's being memorialized, and it's going in front of an audience that is not really into art but more interested in the actual visual storytelling or the narrative, so I changed from being something that was quiet and esoteric to something that's more expressive and dramatic. The way that I worked to get the drawing done, and then this proceeded into the sculpture, was that I had models come into my studio in the Bronx, and over a period of nine months, I took 12,000 pictures with my cell phone of these scenes that describe a soldier's journey through the war and then a return home. And from those nine iterations that I did with Edwin and the Commission, we came to a final iteration that explained the soldier's journey, and that's what the drawing was that I presented on May 18, last year, of 2017. So I took that drawing back to Wellington, and that drawing was the blueprint to proceed into a sculptural format that contains the same spacing, the same figures' gestures, the same expressions of the figures' faces, their hands. And what we did is we re-shot every single photograph of every single model, and I used my old photographs as well as the initial standard, and that step then was given to a crew that I ran. I was basically art directing a crew of six sculptors that are international, they're from all over the world, and we went into the computer using a platform that's called ZBrush. ZBrush is basically a three-dimensional modeling of whatever you wished to do, in our case, it was the figure, and we recreated three-dimensionally these figures on the computer. So then that could be programmed to a milling machine that would then mill a styrofoam overnight. So I went through five different tests to figure out what the depth of the relief should be, and by the fifth test, we all decided that it was imperative that the sculpture be much deeper, much more in the round, less flat, because we needed to create something that carried a sense of drama. Now, the intention was to make sculpture that is very similar to the Shady sculptures in front of the Capitol Building in Washington, and that's art that's very powerful, it's very evocative, it has a lot of movement, a lot of drama, a lot of punch. It's not quiet, it's not Classical. It's expressive. Our subject matter for this memorial is a war. You're going to show something that is carrying all those elements of force and the motion and movement. So we established that we were going to do it this deep with the milling of these styrofoam pieces, done over probably four or five weeks. And then the next step was a final print that we okayed, and then we milled plastic, and the plastic then was molded. And then from that mold, clay was poured into those molds, and then I started sculpting traditionally. So that was more or less October, and then from October until December 15, I had a crew that helped me for the first four weeks, then I kicked everybody off, and then I was just me alone, and I sculpted 38 figures, or 38 figures there. I resculpted all 38 figures within this period, which is a little Herculean and epic, but it was just nonstop sculpting. It's good to be in a

place like Wellington, where you have no distractions, and there's a sense of peace, and that's all I did, bringing this nine foot sculpture to a place that it's cohesive, it's all up to the same level. Then the next steps were molding of that clay, which we had to disassemble it, so that's disassembled and cut up into maybe also a hundred pieces, a hundred separate molds, and then that's filled with resin. That's where we are right now. I go back, the resin will be reassembled to be exactly what the clay was, and then we're going to patina that. And we're going to ship back that to the United States to make that meeting in Washington on February 15.

**[0:42:09]**

**Theo Mayer:** Of course, the project of creating the National World War I Memorial in Washington, DC is progressing down a dizzying series of parallel tracks. Now, we can't do justice to the complex and multi-tiered effort required, but suffice it to say that the creative team continues to refine the artistic side of the project, while others go into full speed action on the financial, regulatory, interpretative, educational, landscape, lighting, permitting, public relations, construction prep, contracting, and administrative fronts. Joe Weishaar sets up a 3D modeling and rendering capability and starts to assemble and issue fly-through animations of the memorial based on the ongoing and changing designs, offering everyone a tangible vision of the plan. Day scenes get rendered into night scenes, as the lighting team designs and defines that aspect of the project. Just on the regulatory side, collaborative approval for every aspect of the project design needs to be obtained from the U.S. Commission of Fine Arts. The National Capital Planning Commission needs to pour over the urban planning aspects. The National Parks Service, the ultimate owner and operator of the memorial, acts as the official applicants requesting review and approval by the other agencies, and of course they need to review and verify all the engineering and construction details for implementation. And oh, yes, let's not forget. The project needs to come up with around \$41 million, so that we can actually build the memorial. Sponsors begin to come onboard with names like the Pritzker Military Museum and Library, the Starr Foundation, the Diana Davis Spencer Foundation, Walmart, Bank of America, Coca-Cola, the NFL, the Marriott Foundation, General Motors, the Richard Lounsbury Foundation, the BFW, the American Legion, Bechtel, Mellon, and dozens of others, too many to list, including private individuals helping with small but critical donations. And soon, \$28-and-a-half million are in place, and some additional \$17 million to \$20 million in requests are outstanding and pending. Meanwhile, Sabin Howard continues to work towards the full scale sculpture. From New Zealand and the Bronx, the story shifts to the UK. Traci Slatton, an award winning international novelist, and Sabin Howard's spouse, has put her writing career on pause as she steps into the crucial role of Sabin Howard Sculpture Studio's project, operations, and everything manager. Traci and Sabin spent months in 2018 researching foundries, trying to find the right resource that has the scale, technical capability, experience, and skill to take on a project of this magnitude. There are a number of candidates, but when you get down to it, a very limited set of foundries that could actually fulfill the mission. The research was undertaken with the bedrock of Sabin's 30+ years of working with various foundries, and Sabin's well aware of the intricacies of bronze pouring. The size, scale, and complexity of this bronze relief posed multiple problems in all phases of fabrication, including the armature, sculpting, molding, casting, integrating internal support structures, finishing, patinating the piece, transporting it to Pershing Park, and finally setting it in its place. Any one of these steps could awry, spelling catastrophe for the project. After visiting multiple and the best foundries, Pangolin Editions emerged as a clear choice. Located in Stroud, UK, Pangolin Editions offers an expansive, highly organized, factory-like approach to bronze casting from the beginning to the end of the process. In February of 2019, I spoke with Steve Mall, the Director of Pangolin Editions, as he explains how they and the artist interact and some of what they provide.

**[0:46:08]**

**Steve Mall:** Well, primarily, we're a foundry that works solely on artwork. We're by far the largest foundry in the UK. We started a little over 35 years ago, very humbly in the back garden of our founder's greenhouse, in the back garden of their parents' home. We have now grown to be a little under 200,000 square feet. We have a team of 180 craftsmen and women, and we've grown to meet the needs of a burgeoning art world and one where they continue to find bronze an enduring material. One of the things that we've been able to do with Sabin's project with the memorial is to use a process called photogrammetry, and if you can imagine what it is, it's a large, 15 feet diameter turntable with a rig built upon that that houses 160 very high resolution cameras. We take a model, a real person, we put them into a uniform or a nurse's outfit, however Sabin wants the pose to be, and we shoot all of those cameras simultaneously. And what those images do, we have special software, which we've developed, which allows us to stitch all those images together to create a three-dimensional file, which we can then put into a physical form, and we use that as a very accurate armature for Sabin to then model upon. The reason we do that is obviously these figures will be slight over-life-sized, and for Sabin to do it a traditional way with a steel armature starting and an enormous bag of clay, it would be half of a lifetime's work to create all the figures required. So what we're doing is we're using technology to give him a head start. We are a significantly large foundry. We make artworks all the time. Usually, we make artworks that are for private collectors or galleries. Not often do we make memorial of the stature that this piece will be. We often make more contemporary work as well, and I think occasionally we have something with such Classicism as this piece has is a real thrill for us.

**[0:48:02]**

**Theo Mayer:** Later in July, I catch up with Sabin as he returns from the Pangolin Editions foundry. There, the work on the full scale armatures for the sculpture are underway and will soon be shipped to Sabin's new studio in Englewood, New Jersey. These new armatures are different from what they were in the traditional method. Sabin explains.

**[0:48:22]**

**Sabin Howard:** It doesn't have the same connotation as what armature used to be, where it was just steel that had been welded together and then most rudimentary under-laying form that you put the clay on top of. Now, because of the digital process, we were able to scan the five-foot model that we made early this year at Pangolin. And then I went back into that on the computer with Steve Lord, who's based in New York City, and he's a figurative artist that was traditional. But for the last 15 years, he's switched over to ZBrush, so he has all the traditional skills of a sculptor that have now been applied to the computer age. And so then we enhanced that five-foot model with his help, and then that was sent to Pangolin, and then they printed that out in the UK. We put a skin coat of clay, which was about two to four millimeters, that would translate to about a quarter inch, of clay on the surface. It's not like it's a finished form at all, but it looks quite good from a distance. And the big elements that are very critical here are that the spacing between all the parts are correct, and secondly, all the proportions of the figures are correct to what I had created at the small version, which is basically a 12th scale of what just got made. I think the big deal here is that when you go up in scale, all your errors, they increase exponentially. For example, in the first nine figures, only one of those figures was a little bit off, and it was a background figure, and we already knew that it was going to need work, and we'd said, "Well, let's just proceed, and I'll take care of that in clay, because it's not a lot of moving the part." So the rhythms got multiplied, like all the arcs that flow between the figures and also the kinetic energetic lean forward, the quiet moment in the first scene, those are all accentuated, because the abstract design gets increased tremendously when you go up in scale. Now, I finally get to do what I'm supposed to do, and this has been a very difficult process for an artist who's used to sculpting five days a week, 8 to 10 hours a day. And so I feel very happy, because I've had to do all these other things prior to this, such as setup a Sabin Howard Sculpture, LLC business with my wife Traci, and she's been incredibly valuable in helping me get through this. Really, I started this thing in 2015, so four years to get here, and a lot of it was the composition and the renditions and iterations that had to be fixed with Edwin in committee. And then there was all the CFA stuff, and then there's all the fundraising stuff, and then there's all the speaking engagements to explain and educate others about what this process and project is all about. So now, I get to go into the shop and do what I'm really good at.

**[0:51:14]**

**Theo Mayer:** Then, on September 19, the U.S. Commission of Fine Arts, the CFA, and shortly thereafter on October 3, 2019, the National Capital Planning Commission, the NCPCC, give their final approval to the memorial design. And the design phase of the project is officially completed. Like Sabin, the project team members are clearly relieved and deeply satisfied that this arduous and demanding process has been successfully completed. Here is U.S. World War I Centennial Commissioner Vice-Chair Edwin Fountain.

**[0:51:48]**

**Edwin Fountain:** Well, obviously very pleased. For me personally, I continue to be humbled that from an idea that I had 11 years ago, so much talent has been brought to bear, so many people have devoted so much effort and professional expertise to bringing this design to where it is today.

**[0:52:05]**

**Theo Mayer:** Commissioner Dr. Libby O'Connell.

**[0:52:07]**

**Libby O'Connell:** It has been a long journey. There's been a lot of back and forth. People have tried really hard and done their best. I'm really proud of the final plan as it's come forward, and I'm also really proud of the excellence of this plan and as the CFA have given us their approval today.

**[0:52:23]**

**Theo Mayer:** Landscape architect David Rubin.

**[0:52:26]**

**David Rubin:** I'm thrilled that we had a very positive response from the Commission, who were extraordinary collaborators in this process. It has been an extraordinary journey, one that has not been without challenge. This team, comprised of so many individuals and collective consciousnesses, has really risen to the occasion.

**[0:52:46]**

**Theo Mayer:** And finally, Lead Designer Joe Weishaar.

**[0:52:49]**

**Joe Weishaar:** I'm just over the moon. You know, it's been a little over four years since the start of this process, and now to be at the end of design is, it's huge. Yeah, there's nothing that quite describes. Probably the next best feeling will be once it's done, once construction is over, but this is a really close second to that. A personal note from Sabin, his entire studio applauded when we got approval. He wasn't able to be here today, because they are just going all out on the sculpture, and it's coming along. It will be something phenomenal.

**[0:53:29]**

**Theo Mayer:** Now, although we're at a watershed moment in this massive undertaking, and construction will hold its own challenges, the other Herculean task still facing the team is completing the capital fundraising. Early in the whole process in 2017, Edwin Fountain described what is needed, and while we're much, much nearer the monetary goal, his words from then still ring true today.

**[0:53:53]**

**Edwin Fountain:** Our main task right now is raising the funds. We have been working very hard and making good progress in raising funds, and we're looking at \$40 million we've got to raise. We want that to be a combination of grassroots fundraising as well as corporate and philanthropic, so certainly people who want to contribute can go to the Commission website and donate there. We'd like everybody's help in spreading the word to civic organizations and military heritage organizations and other groups they may belong to to spread the word about this memorial, and certainly to the extent that people can tap us into those funding sources, we'd be glad to hear that.

**[0:54:31]**

**Theo Mayer:** And with that, we wrap up episode #143 and the 2019 season of the award-winning World War I Centennial News, the Doughboy Podcast. Thank you for listening. We want to thank all the contributors, talented crew, and supporters, who've made today's episode possible, including U.S. World War I Centennial Commission Chair Terry Hamby, Commission Vice-Chair Edwin Fountain, Dr. Matthew Naylor, Joe Weishaar, Sabin Howard, Dr. Libby O'Connell, Steve Mall, landscape architect David Rubin. Thanks to Mack Nelson and Tim Crow, our editing team, Juliette Cowall, the line producer for the show, Dave Kramer, for his wonderful research and writing, J.L. Michaud for web support, and I'm Theo Mayer, your producer and host. The U.S. World War I Centennial Commission was authorized by Congress in early 2013 to honor, commemorate, and educate the nation about World War I on the occasion of the centennial of the war. For over a half a decade, the Commission, Commissioners, staff, and our many associates and supporters have labored to inspire a national conversation and an awareness about World War I. We've brought the lessons of a hundred years ago to today's educators, their classrooms, and to the public. We've helped to restore World War I memorials in communities of all sizes across the country. Now, as the Commission's charter to honor, educate, and commemorate the centennial of World War I has been successfully accomplished, the full focus of the Commission is turning to its capstone mission, to build the National World War I Memorial in Washington, DC, illustrated by the story we've told you today. We want to thank the Commission's founding sponsor, the Pritzker Military Museum and Library as well as the major contribution of the Starr Foundation. Thanks to our podcast sponsors, the U.S. World War I Centennial Commission and the Doughboy Foundation. The podcast and a full transcript of the show can be found on our website at [ww1cc.org/cn](http://ww1cc.org/cn) as Charlie Nancy. You'll find World War I Centennial News, the Doughboy Podcast in all the places you get your podcasts, including iTunes, Google Play, Tune In, Spotify, or Radio on Demand, even on YouTube, asking Siri, or your smart speaker by saying, "Play WWI Centennial News Podcast." The Commission's Twitter and Instagram handles are both at [ww1cc](http://ww1cc), and we're on Facebook at WW1 Centennial. Get a copy of the memorial design at [ww1cc.org/memorial-design](http://ww1cc.org/memorial-design), all lower case. And hey, if what you learn today is at all inspiring to you, be a part of it. Text the letters [wwi](http://wwi) or [ww1](http://ww1) to a phone number, 91999. You'll get back a text that'll allow you to make a contribution of any size to help build this memorial to honor our World War I veterans and to educate Americans for generations to come. For our season closer, of course we have to go out on George Cohen's famous World War I anthem, Over There. (singing) Thank you for listening. So long.

**[0:59:02]**