The background of the slide is a photograph of the Hahnemann Monument, a large, ornate stone structure with a central archway and a seated statue. The monument is surrounded by trees with autumn foliage. The text is overlaid on this image.

Hahnemann Monument Restoration Project

A Public/Private Partnership

of the

American Institute *of* Homeopathy

and the

National Park Service

Sandra M. Chase, MD, DHT, Chairman,
American Institute of Homeopathy Hahnemann Monument Preservation Committee
April, 2006

On 21 June 2000, as the culmination of my three year term as President of the American Institute of Homeopathy (1997-2000), we of the AIH and, indeed, of the international homeopathic community, marked the Centennial Celebration of the original dedication of the Hahnemann Monument off of Scott Circle in Washington, DC.

The Monument had been first dedicated on 21 June 1900 in the presence of then US President William McKinley, other government dignitaries, and the President's Own Marine Band. In June 2000, we did not have the President in attendance, although President Clinton was invited, but we did have the Brass Quintet of the President's Own Marine Band resplendent in their scarlet uniforms...



and we did have an Armed Forces Color Guard.
[See the defects visible in the mosaic arch.]

Beatrice Newkirk, great-granddaughter of Augusta Tafel, sister of the Tafel of Boericke and Tafel fame...



...placed flowers at the Monument in memory of Dr. Hahnemann

We also had in attendance distinguished homeopaths from our own country and from all around the world, including Argentina, Belgium, Greece, India, and Mexico.

These two gentlemen are Dr. Vijay Chand (l.) and his father, Liga President of Honor and former physician to the Prime Minister of India, Dr. Diwan Harish Chand from New Delhi laying traditional Indian wreaths around the neck of Hahnemann.

[Again, see the defects visible in the mosaic arch.]





Many photographs of the occasion were taken, both by the professional photographer that we had hired and by private individuals. Here we see Dr. Vijay Chand and his father Dr. Diwan Harish Chand and Vijay's mother and Vijay's daughter. We also see George Vithoukas of Greece to the right of Harish Chand and Steve Messer, ND, to the extreme right in the picture.

It is a little hard to see in this picture, but at the very bottom margin of the mosaic arch above Hahnemann's head, one can see that there are missing pieces in the mosaic pattern, which, by the way, represents a stylized depiction of Cinchona's leaves and flowers.

At the meeting of the AIH Board in Washington, DC, in June of 2000 following the Centennial Celebration and Rededication, we decided to pursue an effort to restore the Hahnemann Monument.

As early as 28 June 2000, I began telephoning Arnold Goldstein, Superintendent, NPS, National Capital Parks, Central, about the renovation of the monument. That was when I learned that federal budgetary constraints and competing monument needs, such as those of the Washington Monument, presented a significant hurdle to any restoration of the Hahnemann Monument. He asked me what monies the AIH could contribute.

Finally, on 02 November 2000, Mr. Goldstein told me that he had had his Resource Manager look at the monument. Based on the analysis of the situation and on the bureaucratic processes involved, he estimated the cost of repair of the mosaic to be \$15, 000.00.

There were two obstacles to the project going forward, the money required and the fact that the monument had been entered into their Project Management System, but could take years to arrive at the head of the queue.

Having received a legal opinion that the 501(c)3 American Institute of Homeopathy Foundation could be used as a tax deductible conduit for solicited funds, the AIH Board decided, at our November 2000 Board Meeting, to mount a fundraising drive to acquire the necessary monies to effect the repairs.

The fund drive started 17 May of 2001, my having set a goal of \$30,000.00.

On 14 May 2003, I telephoned Arnold Goldstein to inform him that we had successfully amassed the funds for the restoration work on the Hahnemann Monument.

On 10 October 2003, I had a telephone call with Glenn De Marr, Interim Project Manager, National Capital Parks, Central, to whom the Restoration Project had been passed from Mr. Goldstein through Steve Lorenzetti, Resource Manager.

Subsequently, on 29 October 2003, Mr. DeMarr came to my office to discuss the project. I followed that meeting with a letter, dated 01 November 2003 recapitulating the meeting and confirming an on-site meeting on Thursday 13 November 2003 with Senior Conservator Judy Jacob of New York City with whom the NPS had contracted for the mosaic repair. She, incidentally, had just completed a renovation of the Washington Monument.

At that meeting, I joined Senior Conservator Judy Jacob, Cultural Resource Manager Steve Lorenzetti, interim Project Manager Glen DeMarr, Resource Manager Jesse Mallard, and Mason Cary A. Huffman.'

All aspects of the restoration project were discussed that morning, including repair of the mosaic arch, the bronze entablatures, the bronze statue, the granite structure, the brick paving, the granite paving, the tree replacement, and the grounds improvement. We also covered the possible restoration of the fountain at the rear of the memorial.

Having received a letter from NPS, Central, Acting Superintendent Vicki Keyes on 25 March 2004 to which there was attached a draft Project Agreement document requesting \$20,600.00, I presented the matter at the next AIH Board Meeting 02 April 2004. On 05 April 2004, a check for the requested amount of \$20,600.00 and a cover letter were dispatched by FedEx to the attention of Karen Cucurullo, Special Assistant for Partnerships, National Park Service, National Capital Parks, Central. Ms. Cucurullo has been my contact person thereafter. Although I had been told at the time that Senior Conservator Judy Jacob was going to come to Washington the week of 12 April 2004 to begin work on the monument, she did not actually come until the week of 13-17 September 2004. This is the sight that I saw on Wednesday afternoon, 15 September, when I went into Washington, DC, to watch the initiation of the project.





The monument with its Greek exedra form and its flanking benches is an attraction to the homeless.

The scaffolding had to be chained to the monument to prevent its being stolen.





Jimmie Maulden, Preservation Worker; Binh Nguyen, Mason, Historic Preservation; Kimberly Carter, Art Preservation Technician; and Raymond Wooden, Jr., Mason Worker, were gathered on site to review the work needed on the renovation of Senior Conservator Judy Jacob had come down from New York City to repair the mosaic arch and to advise and supervise the restoration.

Mr. Mauldin will be cleaning the bronze entablatures that flank the statue and the two masons will be repairing the paving and the steps at the front of the plaza of the complex memorial.





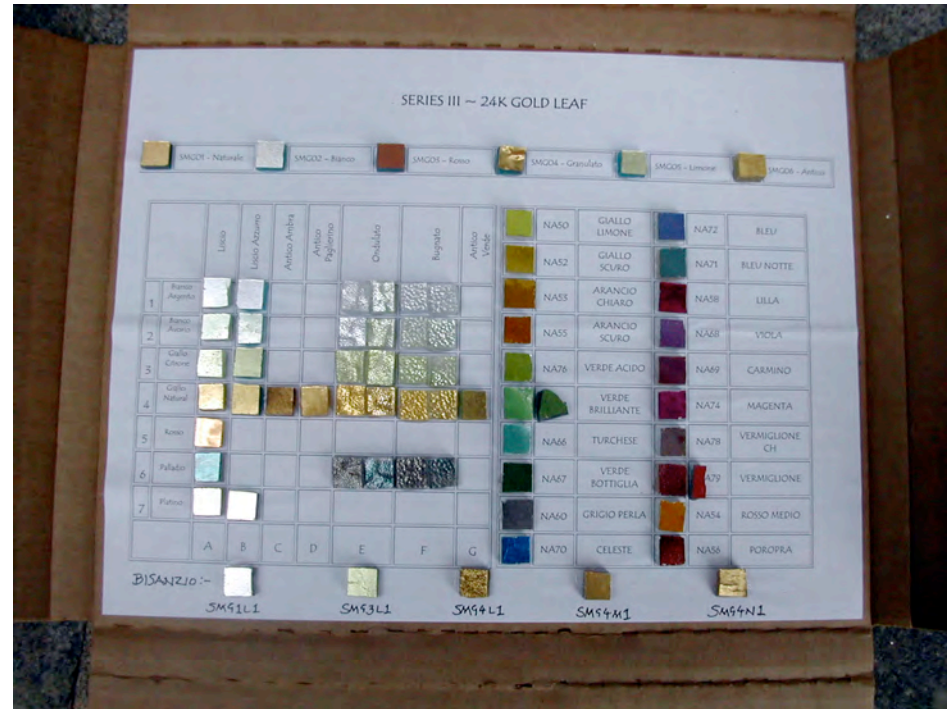
Every time that Ms. Jacob is to come into town, I am called by Karen Cucurullo, NPS Special Assistant for Partnerships, and I make it a point to take time out of my day to travel into DC to monitor the progress of the renovation.

Interestingly, the mosaic in the arch over C.F. Samuel Hahnemann’s head is not made of ceramic tile at all, but of pieces of glass, termed tesserae. Ms. Jacob had to search to find suitable repair materials, failing which, the glass would have had to be custom made, at a greater cost, of course. She obtained the glass that she used for the restoration from Ori Colorati of Italy via a company in San Diego.

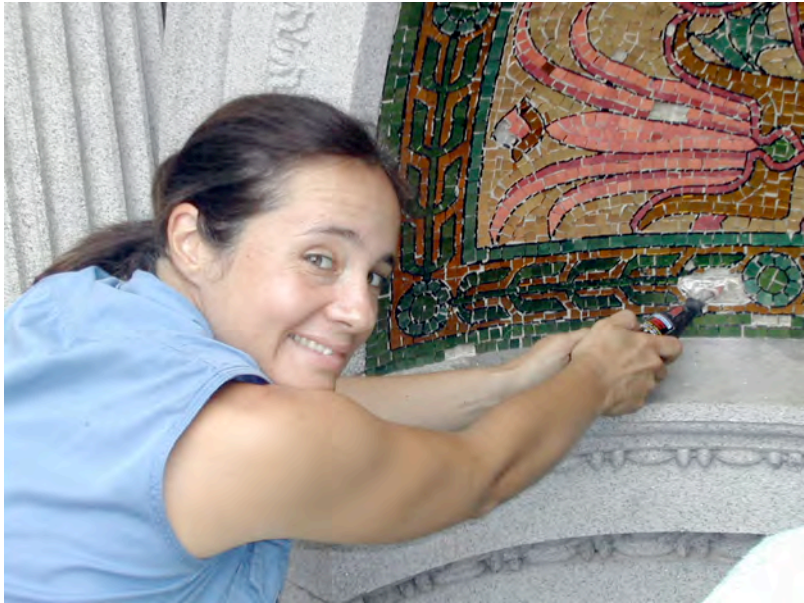
The original glass used in the mosaic arch is a “sandwich” of deep blue colored glass overlaid with gold leaf and then another layer of colored glass. There are basically three colors that were used, gold, green and pink.

In this photograph, one can see a piece of the “old” green and of the “old” pink next to the closest match.

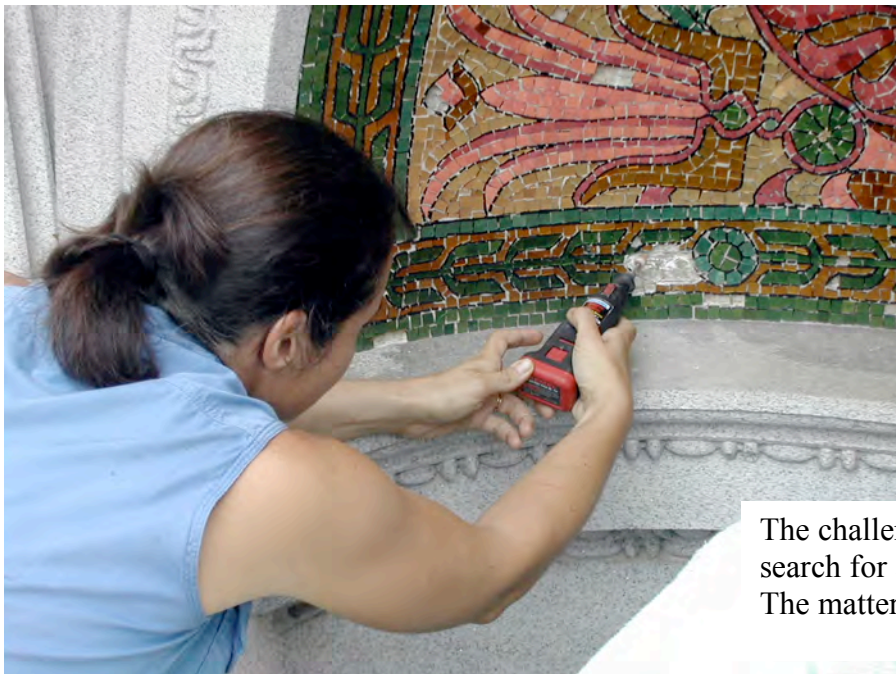
The repair glass has a silver colored metal between the glass layers. On the face of it, the matches were fairly close.



Because the pieces required were of various sizes, Ms. Jacob had to order larger squares of glass from which she could cut the smaller pieces. This box represents \$1,500.00 worth of the special colored glass needed for the project. There are several working approaches to historic preservation and restoration. One can perform it so that the renovation is obvious, to differentiate the restored from the original. One can perform it so that the renovation is relatively seamless at 100 feet or one can perform it so that the renovation is acceptable at 100 yards. We did not want to choose the first. We did not want to have the repair look glaringly different from the original.



Here Art Preservation Technician Kimberly Carter is using a battery powered, hand-held tool to remove the old grout from an area in which the glass pieces will have to be cut into appropriately sized tesserae and affixed to the mosaic.



Senior Conservator Judy Jacob had a glass cutting machine up on the scaffolding in front of the monument, powered by a portable generator sitting on the ground below. The glass cutting machine was used to cut the square stock glass into smaller pieces from which the tesserae needed for repair were chiseled using dental tools.

The challenges of the restoration work did not limit themselves to the search for appropriate glass for the mosaic repair. The matter of the grout also had to be addressed.



Here we see a palette of various grout mixtures prepared by Ms. Jacob in an attempt to match the old grout or mortar in the mosaic arch.

The selected mixture of mortar for the setting of the replacement glass pieces comprised the following:
2 parts hydraulic lime, 1 part lime putty, 4 parts marble dust,
and 2 parts fine sand.

My monitoring of the project has not been limited to viewing things from the safety of the ground. Each time that there has been scaffolding up, I have climbed up to get a close up look myself and to be able to take photographs to maintain an historic record of the process.





The NPS found in their archives a plat of the triangular ground on which the monument sits, known in their records as Reservation 64. This plat identifies and gives the location of all plantings around the memorial. On the occasion of that first visit to the site of the Hahnemann Monument at the start of the restoration, Mrs. Caffi and I saw that the Park Service had already replaced the missing oak tree (*Quercus alba*) to the right of the front of the monument.



On Saturday 30 October 2004, when in town on another matter, I took the opportunity to walk up 16th Street to Scott Circle to visit the Hahnemann Monument. Ms. Jacob had been in DC again the week of October 24 through 29. Because of her concern for the effect of cold weather on the curing of the grout, rendering the mosaic repair unstable in the long term, she had spent the time, instead, experimenting with cleaning of the granite edifice.



Environmentally compatible cleaning methods that would also not prove damaging to the memorial itself mean that the surface of the granite of even the cleaned monument will not be uniform in appearance.



My next trip in to visit the Hahnemann Monument occurred Wednesday 27 April 2005. Senior Conservator Judy Jacob was in town the week of 25 April to resume work on the mosaic repair.



We arrived to find Ms. Jacob and her assistant working on the mosaic up on the scaffold erected surrounding the statue of Hahnemann.

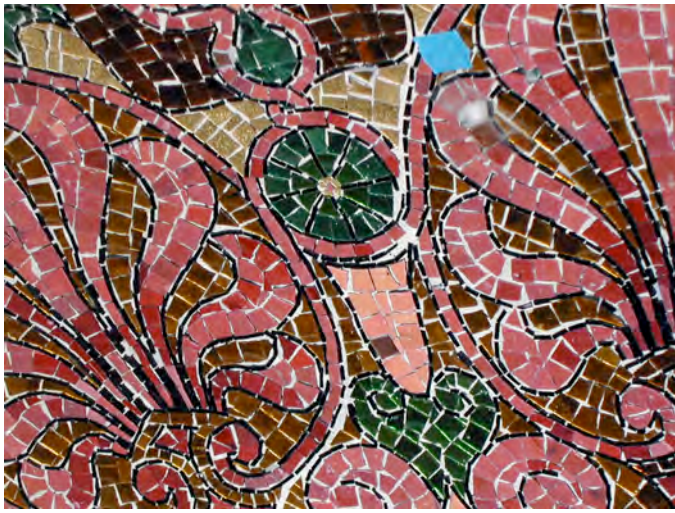


This time Ms. Jacob's contracted assistant was Object Conservator Lara Kaplan, pictured here with Senior Conservator Judy Jacob on the scaffolding.

In order to reach the mosaic arch to effect repairs, Ms. Kaplan had to rest on Hahnemann's shoulder. I told her and Ms. Jacob, in some homeopathic circles, that might be considered sacrilegious.

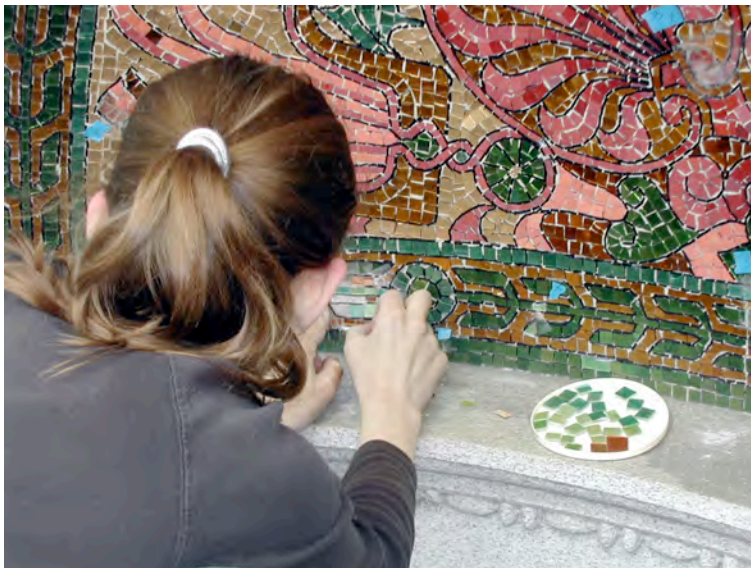


Joining Ms. Jacobs and Ms. Kaplan on the scaffolding allowed me to take close-ups of the ongoing mosaic repair.



This close up of the mosaic, taken from the scaffolding up on which I had climbed, shows the blue tape that marks an area that needs repair. The area covered with scotch tape has been repaired. The tape is to retard the drying of the grout.

The repair of the mosaic arch is meticulous and must be done by hand.



Here, we see Object Conservator Lara Kaplan inserting pieces of colored glass or tesserae cut to fit the area needing mending. To her right are small cut pieces of the especially ordered colored glass to be used in the repair.



Here is another view of the mosaic arch. Again, the blue tape marks areas to be repaired and the scotch tape covers a newly repaired area. One can also see areas that have already been repaired in which, up close, the colored glass is somewhat different than the original. Viewing the monument from the ground, however, the appearance is fine.

In some areas, the mosaic pieces are crumbling, but not gone. Ms. Jacob has decided not to repair these crumbling areas for fear that that would cause even more damage to the monument.



On Wednesday, 28 September 2005, I returned to the Hahnemann Monument when Ms. Jacob had come back to continue work on the renovation of the memorial. This time she had two other colleagues joining her on the project. The scaffolding was still there to allow restoration work to be carried out on the statue of Hahnemmann itself. Substantial portions of the statue had been cleaned and waxed. An area represented by his shoes and the drape of his robe to the right still shows the green color of the effects of the elements.



The mosaic arch repair had been completed the previous spring. The experts were turning their attention to other aspects of the renovation of the monument.

Senior Conservator Judy Jacob was joined on this occasion by Regional Architectural Conservator Catherine Dewey on the left.



Consultant John Twilley, Art Conservation Scientist was there to take samples of the surface of the bronze from the rear of the statue. These samples hopefully would allow determination of the original patina of the statue.

Ms. Jacob told me that even had they had original notes about the creation of the statue such documents might not contain information about the patina's formulation. She said that that could have been considered a proprietary secret of the artist. He would not have wanted others to learn of his methods for working in bronze.

On our visit that day to the monument, Mrs.. Caffi and I were pleased to see that the oak tree, *Quercus alba*, that had been planted in the fall of 2004 was thriving.



On Wednesday 29 March 2006, I received an email from Jennifer Talken-Spaulling, Cultural Resource Specialist, National Mall and Memorial Parks, forwarded to me by Karen Cucurullo, Special Assistant for Partnerships, National Mall and Memorial Parks. It invited me to a 2-day conference sponsored by the National Park Service, National Capital Region, *Spotlight on National Park Resources*, to be held at George Mason University in Fairfax, VA, in which Senior Conservator Judy Jacob would be making a 10 minute presentation about her completed work on the repair of the mosaic arch of the Hahnemann Monument.

That email also provided me with an update on the progress of the Hahnemann Monument Restoration Project. Ms. Jacob would be bringing a copy of the patina analysis of the bronze sculpture by Art Conservation Scientist John Twilley with her on her trip to Washington on 27 March 2006. While the analysis did not find evidence of the original patina, it does provide knowledge useful for decisions for any future work to repatinate the sculpture.



The lead joint T's had been installed at the top joints of the memorial. They provide a more permanent solution to the challenge of water intrusion and potential damage.

The mortar joints requiring repair were cut out last fall, but difficulties in acquiring the appropriate sand for the mortar delayed the completion of that part of the restoration until March of this year.

The park still has a \$78,000 funding request in their NPS project management system to develop and implement a historic structures report for the memorial (which could include design repairs to the plaza). At the close of the current project, she will update this PMIS request which is unfunded in the system.



This artifice allows the mosaic arch to reflect the rays of the sun from the glass pieces and from the gold leaf exposed at the edges.



The pieces are not uniformly set in a plane and the grout deliberately does not come up to the upper surface of the glass.



At Judy Jacob's presentation at the NPS Conference at GMU Thursday 30 March 2006, I learned that the original tesserae were thick and have gold leaf between the layers of glass. With the sun in the west, the arch glows as if it were a stained glass window although solid granite sits behind it.

This is a monument of which to be proud.
Note that sculptor Charles Henry Niehaus elected to depict Hahnemann in the robes of a scholar, making his likeness, the head of which was fashioned after a bust made in life, timeless.

In 1898, J.Q.A. Ward of the National Sculptor Society wrote,
“The National Sculptor Society examined and reported favorably upon the artistic merits of the bronze statue of Hahnemmann and the reliefs, last Tuesday. Personally, I congratulate your Committee upon having secured a work of exceptional merit - all of the sculptors, so far as I have heard, are enthusiastic about it. You should be gratified at the result of your work as a Committee. I sincerely hope that the authorities in Washington will give you a site worthy of the monument.

From the President of the Society of American Artists:

“You certainly have the work of art of the period.”
1913: Art Critic, Charles Coffin: “...finest work...equaled by few others in the country.”



The seated statue of Hahnemann sculpted by Charles Henry Niehaus is described in the The National Cyclopedia of American Biography “...the most effective seated statue ever produced.”



The bronze statue has been thoroughly cleaned and waxed as a part of the renovation of the memorial.



The bronze entablatures have been cleaned and waxed, as well.
This left entablature represents the nightly vigils of the student (1775-1777) and the investigations of the chemist (1779-1789)



The right bronze entablature represents the self-experimentation and teaching (1790: *Cinchona*) and successful treatment of the typhus patients at Leipsic (1813).

It is of note that in Report of the Committee on Hahnemann Monument to the Fifty-Third Session of the American Institute of Homeopathy, held in Buffalo, NY, in June of 1899, James H. McClelland, MD, commented,

“Finally, the attention of the members is called to the points of the statue and entablatures on exhibition, which give a fair idea of the impressive character of the work.

It will be observed that likenesses have been introduced of many distinguished followers of Hahnemann. Among these are Gross, Staph, Hartman, Hering, and Dunham.”



This view of the rear of the Hahnemann Monument was taken on Sunday afternoon, 02 April 2006, as have been the last 10 photographs shown.

The lift brought in to insert the lead T's to prevent water damage in the joints at the top of the monument is still in place on Sunday, 02 April 2006. The area remained cordoned off to public approach, as well.





The Hahnemann Monument Restoration Project is in the process of renovating a monument that won the Gold Medal at the Pan American Exposition and was shown at the Louisiana Purchase Exposition (1903).

Attention is turning now to other phases of the HMRP, such as restoration of the plaza paving, which is settling to the right of the monument, as one faces it, and to the grounds of the park in which the monument rests to the east of Scott Circle.



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The following are miscellaneous photographs of the work on the monument.



