

THE RENSSELAER COUNTY
SOLDIERS AND SAILORS
MONUMENT
MONUMENT SQUARE, TROY, NEW YORK

EXISTING CONDITIONS
ASSESSMENT

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EXISTING CONDITIONS ASSESSMENT

May 2017

John G. Waite Associates, Architects PLLC
384 Broadway, Albany NY 12207
64 Fulton Street, Suite 402, New York, NY 10038

CITY OF TROY

Laura Welles

JOHN G. WAITE ASSOCIATES, ARCHITECTS PLLC

*384 Broadway, Albany, New York 12207
64 Fulton Street, Suite 402, New York, New York 10038*

John G. Waite, FAIA

William Brandow

Chelle Jenkins

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INTRODUCTION

Troy's Monument Square is a triangle of land in the heart of the city's downtown. Broadway and Second Street form the south and east sides of the triangle respectively, and River Street forms the north-west side of the small park. In the middle of the public square stands a nearly 100 foot tall monument dedicated to the memory of Rensselaer County soldiers and sailors who fought for the Union during the Civil War.

The impressive granite and bronze *Soldiers and Sailors Monument* was built between 1890 and 1891. The construction was bookended by two ceremonies: the laying of the corner stone on May 30 1890; and the dedication of the completed monument on September 15, 1891. The design of the monument, by the Albany-based architectural firm of Fuller and Wheeler, was accepted by the Board of the Rensselaer County Soldiers and Sailors Monument Association in August of 1889.

The statue atop the 93' tall monument is named *Call to Arms*. With her outstretched horn, the statue stands an impressive 17' tall. She is the work of sculptor James E. Kelly (1855-1933), and was cast in the Henry-Bonnard Bronze Co. in New York City, the same foundry that produced the eight bronze plaques that adorn the base of the monument. Four of these plaques are highly detailed alto-reliefs by a sculptor named Casper Buberl (1934-1899). The remaining four smaller plaques contain only writing.

The monument was constructed by the Quincy, Massachusetts based firm of Frederick & Field. The largely Romanesque base is made up of a surprisingly small number of very large blocks of Quincy granite. The base also incorporates polished granite column shafts. As noted in *The Monumental News* (see Appendix A),

The monument weighs 500 tons and the size of the pieces entering into its construction are as large as practicable, joints being made only where necessity required. The heaviest of pieces in the monument weighs 17 tons and most of the pieces are from 5 tons upward. Especial attention was given to the foundations and it is safe to assert that no substructure ever made in this country will prove more enduring than this. It is 9' deep, composed of large blocks of bluestone of from 2 to 4 tons weight each, laid in Portland cement mortar to close joints, and rests on a bed of Portland cement concrete 2 feet thick.

A tall granite shaft forming a column and an unusual granite capital acts as a base for *A Call to Arms*.

Between the colossal column that supports the main statue, and the Romanesque base that contains the eight plaques, is a series of large granite blocks that form what is essentially the monument's roof. This transitional area is in a simplified classical Greek style with four peaked stones displaying garland wreaths. At the base of these modified gables are simplified versions of a roof-top feature common in classical Greek architecture, known as an antefix.

In 1950, the monument was transferred from The Rensselaer County Soldiers and Sailors Monument Association, which commissioned the monument and owned it and the surrounding park for nearly 60 years, to the City of Troy.

The Rensselaer County Soldiers and Sailor's Monument is an excellent example of American monument architecture of the late nineteenth century. The intent of its robust construction was that it would require little regular maintenance. But some routine upkeep is needed, particularly at mortar joints, and the reapplication of protective wax to the bronze artwork that adorns the monument.

Several site visits were conducted by a team from John G. Waite Associates, Architects in the late winter and spring of 2017. The inspections included visual inspections from the ground with the aid of binoculars. No probes or other testing was undertaken. Much of the base of the monument was inspected at close range, but the *Call to Arms* statue at the monument's apex was only viewed from a distance.

Six boxes of records from the Rensselaer County Soldiers and Sailors Monument Association dating from 1886 to 1949 are held at the Rensselaer County Historical Society (see Appendix C for a list of these records).

EXISTING CONDITIONS

The Rensselaer County Soldiers and Sailors Monument is almost entirely built of large blocks of extremely durable Quincy granite. These enormous pieces of stone were designed to minimize future deterioration and maintenance by reducing the number of mortar joints that might fail and allow water to access the space between individual units and any backup masonry.

The monument does not appear to have suffered from any major overall movement. Its nine foot granite and Portland cement foundations appear to have performed well over the years, but some shifting of the superstructure stones has occurred as a result of failures at the masonry joints.

Water penetration resulting from failed joints has also led to limited spalling in a single consistent location on all four sides of the monument.

The bronze artwork appears to be in sound condition and is well preserved, but the existing uneven surface discoloration is a result of failure of previous protective coatings coupled with minor surface corrosion at unprotected areas of the metal.

GRANITE

Quincy granite was chosen for its longevity, and the vast majority of the monument's exterior is made of large blocks of the material. The granite exhibits two distinctly different appearances at the monument as a result of the finishing technique used on the surfaces of the stone: most of the stone is smooth-honed, but the four freestanding columns at the outer perimeter of the monument's base have a polished surface. Originally these columns were intended to be a contrasting green granite from Keeseville, New York, but that material does not appear to have been used, and the desired contrast was achieved through polishing of the granite shafts, which imparts a much darker appearance on the column shafts than the remainder of the honed granite.

Settlement of the monument does not appear to have been a major factor in the numerous open masonry joints between the blocks of granite, but some minor differential movement may have caused the cracking that exists at the "L" shaped blocks that make up the highly carved engaged pilaster capitals at the monument's base. The upper part of this "L" forms one of the only weak points in the detailing of the masonry. These areas of cracking also function as a significant exit point for moisture out of the monument, with resulting staining and lime scaling at the cracks. The cracking could also be a result of rusting ferrous metal anchors, but this appears to be less likely.

Other than the cracking noted above, there are no other areas of cracking through the granite at the monument and virtually no chipping of the sharp edged of the blocks. One notable exception is a carved face on the north side of the monument which has lost its nose. This condition is likely the result of vandalism, as there is no other similar damage elsewhere on the monument, and the loss is likely the result of impact damage in what is an out-of-the-way and otherwise protected area of the monument.

Deterioration of the stone surfaces is extremely limited, and other than the four repeating areas of spalling, most of the granite surface exhibits little or no signs of deterioration. Although there is documentary evidence that the monument was sandblasted to clean it after a fire in 1903

[Appendix C], this does not appear to have has much impact on the original honed surface of the stones. The spalling that does exist is significant and appears to be ongoing. The location of this surface loss and erosion is consistent on all four sides of the monument, and is likely the result of a masonry shelf at the base of the alto-relief plaques concentrating water and dissolved salts to the ledge directly below each of the inset bronze panels.

Spalling, cracking, and minor material losses of the granite are isolated problems, but the most prevalent problem affecting the granite at the Soldiers and Sailors Monument is staining of the stone surface. This staining is concentrated in certain locations as a result of excess run-off of water or entirely sheltered areas (such as the underside of the arches).

The staining on the granite takes two forms: biological and chemical. Most of the areas of blackened deposits are the result of a gypsum crust. The formation of these crusts results from acids causing the chemical transformation of calcium carbonate—in this case from run-off from deteriorated mortar joints—into calcium sulfate (gypsum). During the formation of these crusts, airborne pollutants become embedded in the gypsum contributing to the dark staining.

These crusts are harmful to limestones and marbles, but will have little effect on the underlying granite. However, they do present an unsightly appearance, and are the result of other deterioration. The hard and weather-resistant character of granite does make it more resilient to cleaning than may other stones, but great care still needs to be taken to ensure that no damage to the underlying material occurs as a result of cleaning, particularly in areas of heavy lime scaling, or where damaged stones exist.

MASONRY JOINTS

The masonry joints between individual units of granite make up a tiny fraction of the overall surface area of the monument, but are the only part of the structure's exterior envelope that require renewal over the life of the structure. They are the only element of the structure that can cause significant deterioration to adjacent materials if not maintained.

Some of these joints serve a more significant role in the overall preservation of the monument than others. As a general rule those that are upward-facing or at the upper reaches of the base of the monument serve a more important function in prohibiting the ingress of rainwater than other joints. Special care should be taken to ensure that these joints are always kept in a weathertight condition.

The joints between blocks of Quincy granite were originally pointed with mortar that was likely semi-hard, given the makeup of the stone, and the fact that we know from historical records [Appendix A] that an early Portland cement mortar was used at least in the construction of the foundation of the monument. The joints have been renewed at least once over the 126 years since the structure's completion in 1891, when they were filled with an elastomeric caulk relatively recently.

It is not known when this work was done, but in most locations it was done without properly preparing the joints. This, coupled with the aging and deterioration of the caulk, has led to widespread failure of the joints. Water penetration and subsequent further opening of the joints has led to further moisture ingress and additional deterioration. In some places this has led to displacement of the granite (particularly on the north side of the monument) and resulted in

wider joints than were originally constructed. In several locations mosses and other biological growth can be seen at both the surface of the joints and deep within the open joints.

The mortar joints that are most at risk of allowing volumes of water to enter the interior matrix of the monument are those at the "roof" portion of the base where modified gables reminiscent of classical Greek architecture shed water towards four lower-lying scrolled volutes that spring from the confluence of these abutting slopes. The masonry joints at these junctions are a likely source of much of the water penetration that has caused joint erosion and displacement of some blocks.

In some locations original mortar appears to remain intact behind a thin layer of modern caulk.

BRONZE

All of the bronze artwork and plaques that adorn the monument were cast by the Henry-Bonnard Bronze Co. in New York City during the 1890-91 period of the monument's construction, and were installed in their current locations by Frederick and Fields, the prime contractor for the construction of the monument. Two different sculptors were employed to execute the statue (James E. Kelly) and the relief panels (Caspar Buberl). Each was a well-respected artist in his day and worked extensively on memorials and monuments, particularly those dedicated to the American Civil War.

The bronze appears to be in sound condition with most of the surface discoloration resulting from aging and substantial failure of the sacrificial coatings that were applied to the bronze to protect the original surface from corrosion. Some corrosion is visible, but for the most part appears to be minor, and limited in scope.

Other problems associated with the bronze artwork exist where water has gotten behind the bronze panels, and has caused leaching of mortar, and rusting of underlying ferrous metal anchors. In some areas where this rusting has affected the concealed anchors, which support the plaques, the plugs have broken loose, and cracking at the circumference of the plugs has resulted. The underlying conditions are not known, as no probes were conducted as part of this report.

Where underlying fasteners have begun to rust, some rust staining is present on the surface of some areas of bronze. In areas adjacent to cracks, which have become encrusted with lime scale, lime has accumulated on the projecting frames of the plaque.

The horn held by the statue "Call to Arms" is the highest point on the monument, and moves slightly but noticeably in high winds, as does a section of belt. Neither appears to be an unusual or problematic condition, but the sculpture was not able to be surveyed at close range as part of this assessment. Given this movement, some metal fatigue may have resulted over the years.

SITE CONDITIONS

The most prominent feature of the site surrounding the monument is the granite curbing that divides the municipal sidewalk from the area of lawn immediately surrounding the monument. This high curbing is made up of sections of the same Quincy granite that was used to construct the monument. The mortar joints between these units of curbing are virtually all open.

The curbing is high and has a radiused top, which has likely spared the curbing from damage relating to skateboard activity. A commemorative granite bench on the sidewalk just outside of the curbing has been worn and stained as a result of skateboard related damage. Some of the curbing is displaced noticeably. This shifting has led to chipping at the edges of some units, but otherwise the stone is in good shape.

The grass around the monument is worn in places, particularly directly in front of the four alto-relief plaques on the monuments base. Four in-ground light fixtures exist within the areas of grass, and the inside of their glass lenses are typically covered with condensation.

An unsightly wood-framed utility structure is located on the south edge of the monument grounds. Adjacent to this is a large sign reading "No Pets Allowed". On the west side of the monument, an unused ferrous metal pipe sticks out of the ground. All of these intrusions detract from the overall views of the monument.

RECOMMENDATIONS WITH BUDGET COSTS

In most respects, the Soldiers and Sailors Monument is in remarkably good condition. Because of the use of large blocks of high quality granite, good architectural detailing, and the limited number of mortar joints, there are relatively few opportunities for failure in the monument's exterior envelope. However, some do exist.

The masonry joints (once filled with mortar, but now mostly covered with caulk) are all in need of replacement. The past use of caulk will complicate matters as the residue left from caulk often prohibits new masonry mortar from bonding properly with the adjacent stones. Cleaning and testing will be needed to ensure that all residue is removed prior to repointing.

Because of the relatively few tasks to be performed in restoring the monument and its grounds, these recommendations are not prioritized, but are divided into work on the monument itself and on the grounds surrounding the monument. Since access for the upper parts of the monuments restoration will be difficult, and the same techniques and trades will be needed for both the base and for less accessible areas, it will be most cost effective to perform all work on the monument itself at the same time. For planning purposes, these two scopes can be viewed as potential phases of work, as any work needed on the monument should precede work on the grounds, so that new site work is not damaged during repairs to the monument.

The first work to be undertaken should be planning and design of the monument's restoration. A preliminary program of mock-ups and cleaning samples should be undertaken during the planning phase to provide the design team with information during the preparation of contract documents. This information-gathering work should include:

- Cleaning tests on both the bronze and granite
- Mock-ups of mortar removal
- Testing for caulk residue removal
- Pointing samples to establish an effective system of repointing
- Removal of a bronze panel to expose the underlying condition and hardware
- Use of a boom lift to assess inaccessible locations at the top of monument's base

COST: \$10,000

If all caulk residue cannot be removed (because it has been absorbed by the stone), a solution involving caulking the masonry joints may have to be pursued. However, this should only be done as a last result.

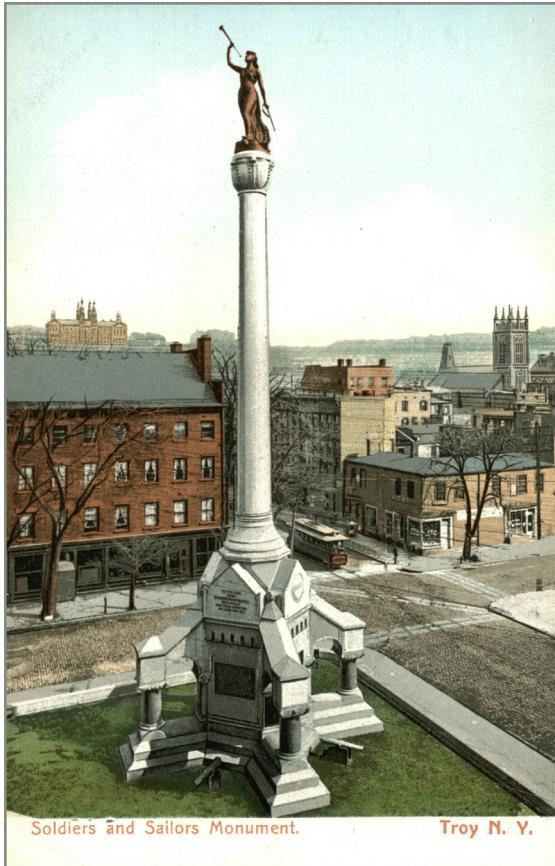
The prices do not include architectural fees for the preparation of contract documents, identification of potential contractors and bidding, and administration of the construction. All construction work should be carried out only under the close direction and supervision of an architect experienced in the restoration of historic buildings.

THE MONUMENT

- All existing mortar joints should be raked out and cleared of existing mortar and caulk in preparation for repointing. The properly prepared masonry joints should be filled with the mortar or caulk to be determined during mock-ups in the design phase. **\$45,000**
- Some upward-facing joints (particularly at the upper part of the monument's base) may be good candidates for metal "T" caps to produce longer lasting joints. **\$3,500**
- The monument's granite exterior should be carefully cleaned to remove all existing biological growth and other surface contaminants. **\$42,000**
- All areas of lime scaling and gypsum crusts should be specifically treated during the cleaning process based on the technique identified during pre-construction testing. **\$10,000**
- The bronze statue and eight bronze plaques should be cleaned using the gentlest means possible, so as to remove only damaged protective coatings, and not the existing patina. Abrasives and chemicals should be kept to a minimum, if they are used at all. This work should be performed by a firm that specializes in the conservation of outdoor bronze sculpture. **\$55,000**
- All of the bronze should receive a protective coating of microcrystalline wax. This work should be performed by a firm that specializes in the conservation of outdoor bronze sculpture. **\$22,000**
- After the statue's surface is cleaned, a more thorough inspection of the statue, using the lift necessary for the cleaning, should be conducted during the restoration work. **\$2,500**

THE SITE

- Modification of some areas of the perimeter curbing should be considered to provide universal access to the monument and better viewing of the bronze relief panels and inscriptions. **\$8,000**
- In conjunction with the above work, limited paving for paths may be added, but should not abut the monument directly. **\$10,000 to \$40,000**
- The mortar joints in the granite curbing should be repointed, and the curbing should be lightly cleaned after repointing. Displaced curbing should be reset. **\$20,000**
- The areas of lawn should be aerated and reestablished with a mix of grasses that are durable under high traffic situations. **\$2,500**
- The in-ground lighting should be updated to better illuminate the monument and utilize new technology that will conserve energy. **\$8,500**
- The existing wood-frame utility structure, located to the south of the monument, should be removed, and any required electrical infrastructure relocated to a small below-grade vault with an access hatch. **\$10,000**



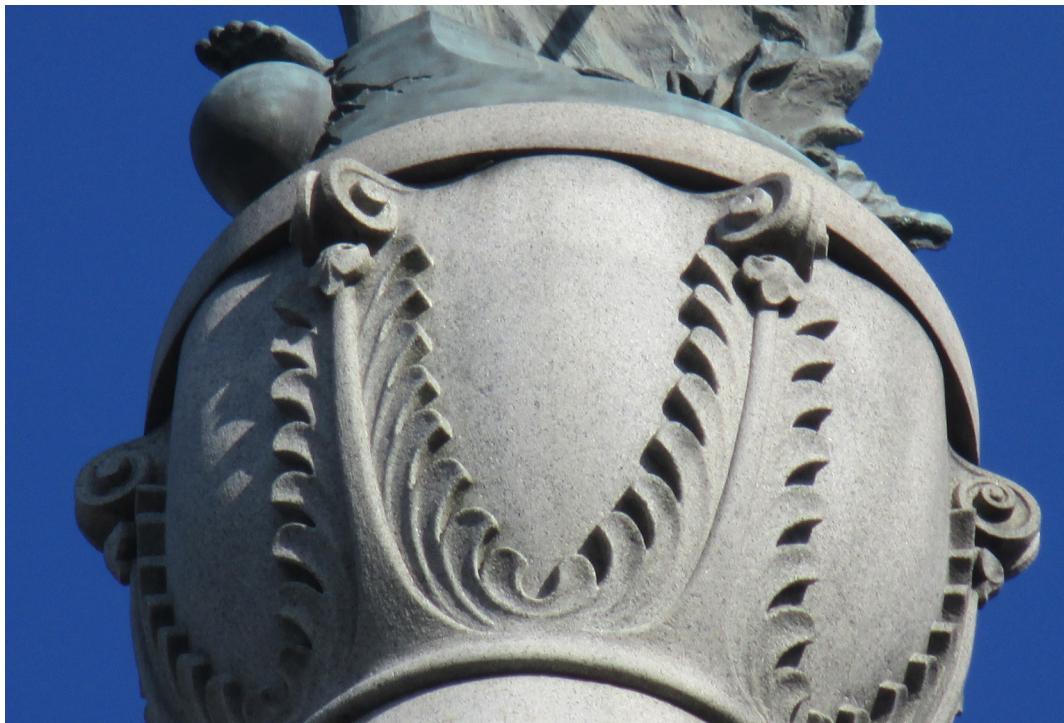
Troy's Soldiers and Sailors Monument, completed in 1891, stands in the heart of Troy in what has come to be known as Monument Square. This impressive granite and bronze monument was built to the designs of the Albany-based architectural firm of Fuller and Wheeler. The statue atop the 93' tall monument is named *Call to Arms*. With her outstretched horn, she alone stands an impressive 17' tall.



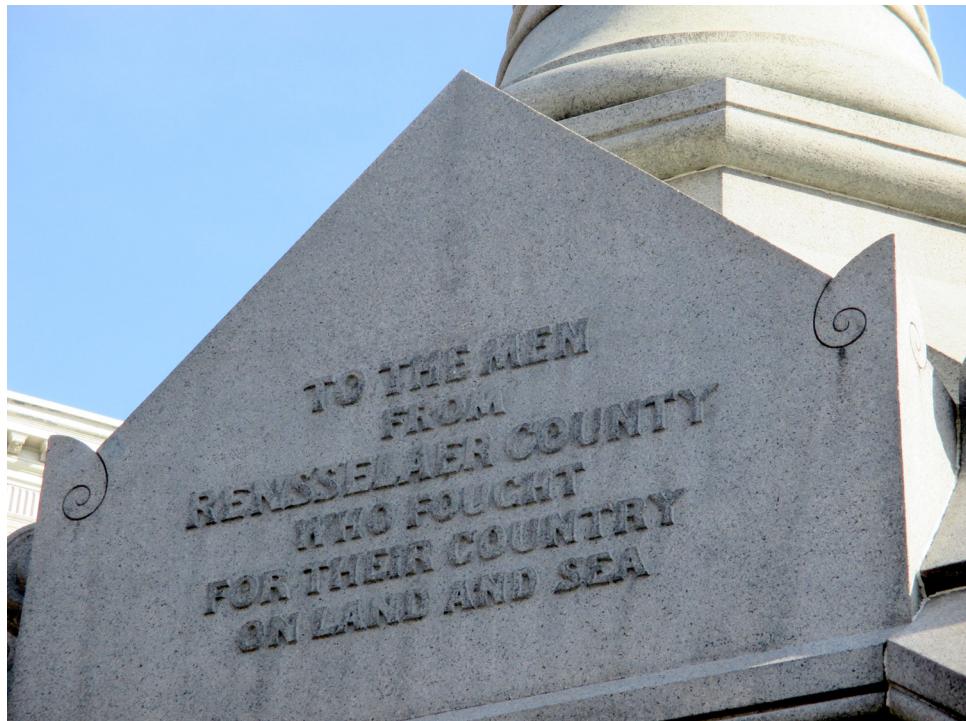
A Call to Arms may have last been cleaned and coated with a protective layer of wax in 1950, when the monument was transferred from The Rensselaer County Soldiers and Sailors Monument Association to the ownership of the City of Troy. She exhibits no outward signs of significant deterioration, but the uneven color of the statue's surface represents mild corrosion of the metal surface. JGWA, 2017.



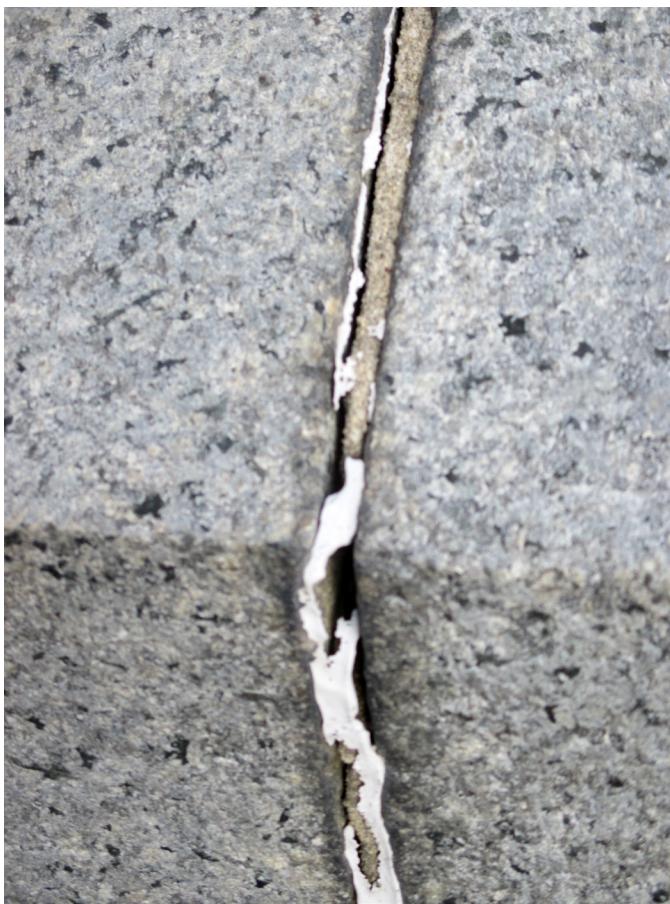
The monument's Romanesque base is made up of a relatively small number of large blocks of carved Quincy granite from Massachusetts. The base also incorporates polished granite column shafts, as well as eight bronze plaques cast by the Henry-Bonnard Bronze Co. in New York City. Four of these plaques are highly detailed pictorial alto-relief panels. The remaining four smaller plaques contain only writing. A ninth plaque, on the east side of the monument, commemorates the monument's cornerstone laying, dedication, and the board that oversaw the project. JGWA, 2017.



Between the monument's base, which the public experiences at close range, and the statue that resides far overhead is a tall granite shaft and an unusual, but carefully carved, granite capital that acts as a base for *Call to Arms*. Like the vast majority of the monumental blocks of stone used in the construction of the monument, the shaft and capitol are in good overall condition, with only open mortar joints and minor staining from environmental pollutants. JGWA, 2017.



Between the colossal columns that supports the main statue and the Romanesque base is a series of large granite blocks that form what is essentially the monument's roof. This transitional area is in a simplified classical Greek style with four peaked stones displaying garland wreaths. The upward-facing joints behind the scrolled volute that springs from the confluence of these abutting slopes are a likely source of much of the water ingress that has caused joint erosion and displacement of some blocks. The block at the east side of the monument is further displaced than its counterpart. JGWA, 2017.



Open and deteriorated joints between individual units of masonry is the most significant, and widest spread, problem found at the monument. Some early mortar exists in places, but all of the joints have been filled, or covered with caulk, which is deteriorated, cracked, and missing in many locations. Torn caulk with intact but cracked mortar beneath is a sign of movement between stone units (left). JGWA, 2017.



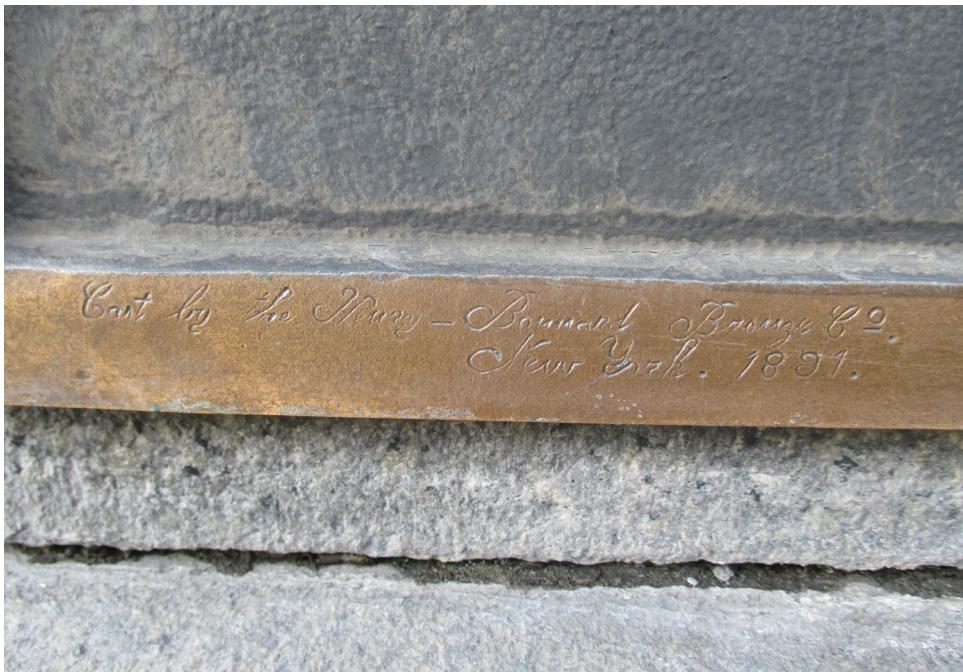
A single stone with a projecting arcade of five arches on integral corbels (known as machicolation) is located below each of the single-stone gables at the transition to the more Romanesque base of the monument. There are no joints within the single units; this condition forces water infiltrating from above to exit at the perimeter joints around these stones. The concentrated amount of water at these locations has led to failed mortar and caulk joints, as well as the moss growth shown in the upper photograph. JGWA, 2017.



Virtually all of the joints at the monument are open, missing, or cracked. The limited number of joints between stones has meant that moisture that gets in at open joints exits at a limited number of locations. Many of these locations exhibit staining that is both chemical and biological in nature. Both of these types of stains can cause deterioration of the underlying substrate, and should be removed both for the appearance of the monument and for its long-term preservation. JGWA, 2017.



The four column capitals and four corresponding engaged pilaster capitals at the base of the monument exhibit the richest areas of carving of the entire structure. The joint above each has failed, but because each was carved out of a single unit of Quincy granite there is little opportunity for water ingress into the stone capitals, and all are in excellent condition. The nose of one of the carved faces (shown in the lower image) at the north side of the monument is missing as a result of impact damage (likely vandalism). All of the other carved surfaces of the capitals are intact. JGWA, 2017.



Each of the pilaster capitals are at the bottom of an "L" shaped block of granite. The upper leg of this block extends behind the large arched stones that span between each set of free-standing columns and their corresponding engaged pilasters. This condition has led to a crack forming where the lower part of the "L" and the leg have experienced differential movement. Lime scaling, from moisture based deterioration of the internal mortar, has leached through these cracks and formed a crust in most of these locations. The written plaque below the pilaster capitals were cast by Bonnard, and each displays the company's name in hand etched lettering (lower image). JGWA, 2017.



Of the eight bronze plaques at the base of the monument, four are well detailed alto-relief (high relief) depictions of scenes from the Civil War. Four smaller plaques have written inscriptions on them. Both types were produced by the Henry-Bonnard Bronze Co. in New York City. A smaller ninth plaque is located at the north side of the monument. Water appears to have gotten behind the larger, more decorative plaques and caused damage to the granite below. This water infiltration appears to have also caused rusting to the concealed anchors that fix the panels in place. In some places the exact location of these fasteners can be seen because the concealed bronze plug has broken loose at the head of the anchor. JGWA, 2017.



The unfluted shafts of the four columns that surround the monument are a highly polished granite (most likely Quincy granite); the difference in color is a result of the high polish. These columns are, like their capitals and bases, in excellent condition. There is some surface staining towards the top of the columns. Like other areas of the monument this condition is a result of gypsum deposits on the stones. These areas may require re-polishing. JGWA, 2017.



The Quincy granite that makes up the majority of the monument is in excellent condition, but some problems do exist. These problems range from the harmless nests of mud wasps (above), which cause no harm to the underlying material but are unsightly; to the four areas of spalled granite below the alto-relief plaques. Spalling of the granite face of the stone can only be seen immediately below the panels. This condition is likely the result of the masonry shelf below the plaques, which may allow water to enter the stone and spall the surface as a result of salt migration and freeze thaw cycling. JGWA, 2017.



The site of the monument is surrounded by a high thick curb of Quincy granite abutting the municipal sidewalk. Some of the perimeter curbing has shifted out of its original position, and open or cracked joints exist between most of the units. In places, this shifting has caused chips and loss of material at the upper edges of some curbing stones.



The space between the perimeter curbing and the base of the monument itself is covered in grass. Although this surface is worn in some areas, and can get muddy in some seasons, it has spared the monument from the type of salt damage that often accompanies paved surfaces that extend directly to the base of a structure. A large wood-framed utility booth (left) exists on the south side of the monument, and is an unsightly addition to the site. JGWA, 2017.



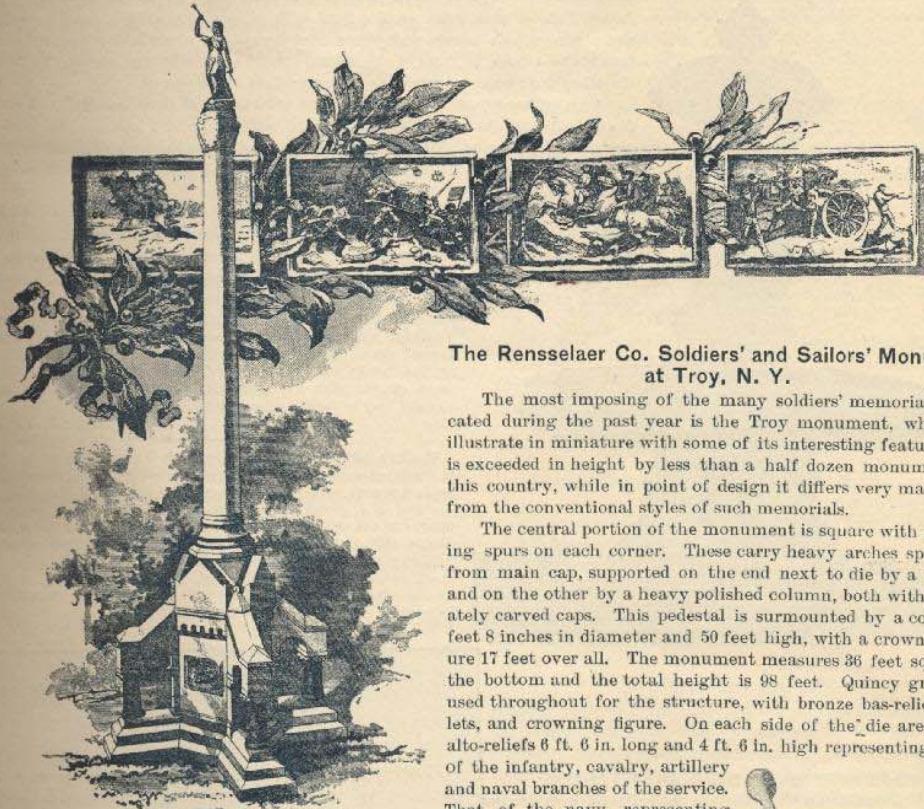
The bench on the west side of the monument, just outside of the perimeter curbing, is worn and damaged from skateboards sliding over the bench's outer edge. This is not the case on the curbing, which is of a similar height, because the slightly radiused top does not produce a sharp enough edge to allow for skateboard slides. A rusting metal post exists on the monument site adjacent to the bench. Four in-ground light fixtures that surround the monument are often filled with condensation. JGWA, 2017.



APPENDIX A

THE MONUMENTAL NEWS

“The Rensselaer Co. Soldiers’ and Sailors’ Monument at Troy, N.Y.”
The Monumental News, January 1892, p. 19.



The Rensselaer Co. Soldiers' and Sailors' Monument at Troy, N. Y.

The most imposing of the many soldiers' memorials dedicated during the past year is the Troy monument, which we illustrate in miniature with some of its interesting features. It is exceeded in height by less than a half dozen monuments in this country, while in point of design it differs very materially from the conventional styles of such memorials.

The central portion of the monument is square with projecting spurs on each corner. These carry heavy arches springing from main cap, supported on the end next to die by a pilaster and on the other by a heavy polished column, both with elaborately carved caps. This pedestal is surmounted by a column 4 feet 8 inches in diameter and 50 feet high, with a crowning figure 17 feet over all. The monument measures 36 feet square at the bottom and the total height is 98 feet. Quincy granite is used throughout for the structure, with bronze bas-reliefs, tablets, and crowning figure. On each side of the die are bronze alto-reliefs 6 ft. 6 in. long and 4 ft. 6 in. high representing scenes of the infantry, cavalry, artillery and naval branches of the service.

That of the navy, representing

the combat between the Monitor and Merrimac, is peculiarly appropriate to Troy, the Monitor having been built in that city by Gen. J. A. Griswold, whose portrait appears on the border of the relief.

On the front of the main cap is the inscription in raised and polished letters:

TO THE MEN
FROM
RENSSELAER COUNTY
WHO FOUGHT
FOR THEIR COUNTRY
ON LAND AND SEA.

On the other three sides are respectively the dates 1831-65—1812—1776, surrounded by heavy carved wreaths of laurel. It is the intention in the monument to commemorate the services of the men who fought in all the wars of the Republic. On each pilaster on corners of the die is a bronze tablet. The first contains a list of battles of the civil war, the second those of the war of 1812 and the war with Mexico, the third those of the Revolution and the fourth a list of naval engagements. The crowning figure represents the "Call to Arms" and is of bronze, measuring 17 feet over all.

The monument weighs 500 tons and the sizes of the pieces entering into its construction are as large as practicable, joints being made only where necessity required. The heaviest piece in the monument weighs 17 tons and most of the pieces are from 5 tons upward. Special attention was given to the foundation, and it is safe to assert that no substructure ever made in this country will prove more enduring than this. It is 9 feet deep, composed of large blocks of bluestone of from 2 to 4 tons weight each, laid in Portland cement mortar to close joints, and resting on a bed of Portland cement concrete 2 feet thick. The lot on which the monument stands is now being enclosed by a Quincy granite curbing. The contractors for the entire work in all its details were Frederick & Field, of Quincy, Mass. They entrusted the modelling of the four alto-reliefs to Caspar Buberl, of the crowning figure to Jas. Kelley, and the casting of the bronze to the Henry Bonnard Bronze Co., all of New York city. No finer or more artistic bronze work has ever been placed on a soldiers' monument in this country than is exhibited on this monument, and of the granite it is simply necessary to say no better example of Quincy granite and workmanship can be found. The cost of the entire structure is upwards of \$60,000. The monument was designed by Messrs. Fuller and Wheeler, architects of Albany, N. Y., and was constructed under the personal supervision of A. J. Zaabriskie, engineer in charge of the work in behalf of the monument association.

The monument was dedicated Sept. 15, 1891, and elicited unqualified approval.



APPENDIX B

EXCERPT FROM TROY'S ONE HUNDRED YEARS 1789-1889

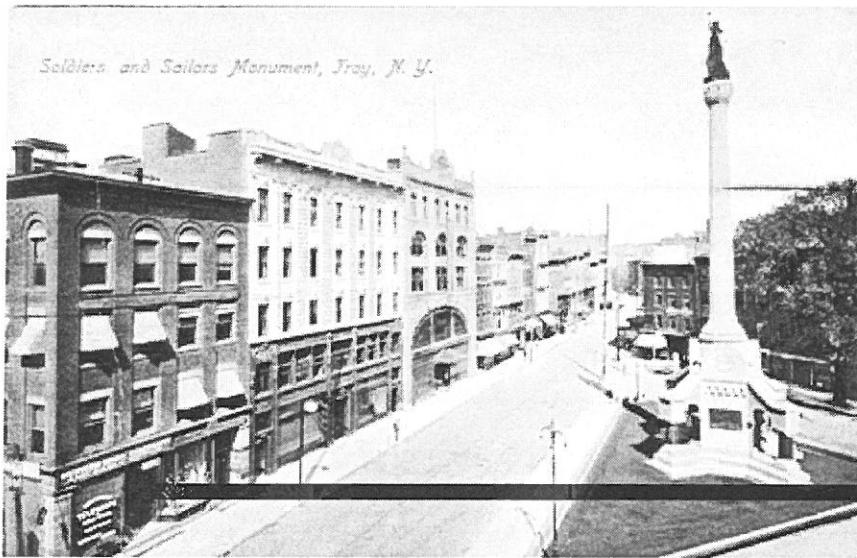
Arthur James Weise, *Troy's One Hundred Years, 1789-1889* (Troy, NY: W.H. Young, 1891).

Excerpted from the book
Troy's One Hundred Years 1789-1889
Published in 1891 by William H. Young, 7 and 9 First Street, Troy, NY

The Rensselaer County Soldiers and Sailors' Monument Association, organized "to secure a site and erect thereon a suitable monument in honor of and to perpetuate the memory of the soldiers and sailors who went from Rensselaer County, State of New York, into the late war of the Rebellion, and who fell in the defense of their country, or who died later, or shall die in the enjoyment of the fruits of victory achieved," was incorporated November 12th, 1886. On November 29th, Colonel Charles L. MacArthur was elected president of the association, Major-General Joseph B. Carr, vice-president; William Kemp, treasurer; and Arthur W. Bradley, secretary.

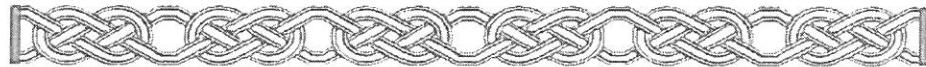


Washington Square having been selected for the site of the monument on August 1st, 1887, the city subsequently conveyed to the association a title to the ground. The Legislature in 1889, authorized the Supervisors of Rensselaer County to appropriate \$25,000 toward the erection of the monument. On August 7th, that year, the design offered by Fuller & Wheeler, architects, Albany, was accepted, and on February 24th, 1890, a contract to erect the monument was awarded Frederick & Field, of Quincy, Mass.



On Decoration Day, Friday, May 30th, that year, the corner-stone was laid by Colonel Charles L. MacArthur, the president of the association, who delivered an historical address, in which he particularized the notable bravery and laudable records of the men of Rensselaer County, who took part in the Civil War. Speeches were also made by the Rev. Peter Havermans and the Rev. J. W. Thompson. The occasion was made memorable by a large procession of veteran soldiers and the military organizations the city, under the direction of Major-General Joseph B. Carr, chief marshal, and the singing of dedicatory and patriotic hymns by five hundred school children.

On that day, the sum of the subscriptions, and that appropriated, amounted to \$50,538.81. The granite monument will, on its erection, be ninety-three feet high. On the sides of the lower stone-work will be four bronze bas-reliefs, five by six feet, representing infantry, artillery, cavalry, and naval battle-scenes; the naval one being a representation of the engagement between the "Monitor" and the "Merrimac." Surmounting the column will be a bronze figure, "The Call to Arms," thirteen feet high.



APPENDIX C

RENSSELAER COUNTY SOLDIERS AND SAILORS MONUMENT ASSOCIATION RECORDS

From the Rensselaer County Historical Society, 57 2nd Street, Troy, NY 12180

RENSSELAER COUNTY SOLDIERS AND SAILORS MONUMENT ASSOCIATION RECORDS

Historical Note:

The Rensselaer County Soldiers and Sailors Monument Association was formed in October 1886 with the goal of constructing a monument honoring the soldiers from Rensselaer County who served in the military during the Civil War. The names of these soldiers were placed in a copper box at the base of the monument. The monument also honors all those who served and fought in all previous wars. It does so by an inscription of the names of battles listed on the monument base. The RCSSMA was responsible for choosing a design and builder for the monument., funding the construction of the monument, maintenance of the monument until 1950, the year the ownership of the monument was transferred to the City of Troy.

Scope Note:

The records contain correspondence between RCSSMA members and associates. The minutes of meetings documents the work of the RCSSMA from its origins to the construction of the monument. There are newspaper clippings about the monument, particularly the unveiling of it and the transfer of ownership in 1950 to the City of Troy. There are financial records and insurance policies, including a policy that paid for repairs needed after a 1903 fire in the vicinity of Broadway and River Street damaged the monument and records of donations by individuals and businesses. There are submissions of plans for the monument competition with estimates of construction costs and correspondence between the RCSSMA and architect, builders and suppliers of construction material. A bound volume (Box 6) includes minutes of meetings and many separate documents about the RCSSMA including the constitution, newspaper clippings, correspondence and other material.

Container List:

Box 1:

Folder 1: Meeting minutes of Oct. 21, 1886 of organization of RCSSMA.

Folder 2: Minutes of RCSSMA, Nov. 29, 1886, presenting constitution and by-laws.

Folder 3: Articles of incorporation of RCSSMA with Board of Trustees & Advisory Committee names.

Folder 4: Correspondence of RCSSMA members and associates. Includes resignation of Arthur W. Bradley as Secretary and William Kemp as Treasurer.

Folder 5: Correspondence of RCSSMA and G.A.R. posts in re: representatives for Advisory Council.

Folder 6: RCSSMA blank certificate given to donors to authorize them to vote on design and location of monument.

Folder 7: Invoice to RCSSMA for invitations for the laying of the monument cornerstone, March 7, 1890.

Folder 8: Responses to invitations for laying of cornerstone: acceptances

Folder 9: Responses to invitations for laying of cornerstone: regrets

- Folder 10: Newspaper clippings; mainly announcement of plan to construct the Soldiers and Sailors Monument and formation of RCSSMA and the GAR Advisory Board
- Folder 11: Documents related to the loan of four captured Confederate 12 pound bronze field guns from the Watervliet Arsenal for the base of the monument.
- Folder 12: Responses to invitation to attend dedication ceremony of monument: Regrets
- Folder 13: Correspondence related to damage to monument caused by a fire in vicinity of Broadway and River St. , 1903.
- Folder 14: Treasurer's report for 1904 by William Kemp.
- Folder 15: Correspondence in re: to cleaning monument after fire of November 3, 1903. Waterproofing and cleaning by sandblasting was done. Receipt for collection of \$30 from a Pennsylvania insurance company.
- Folder 16: Insurance policies for monument, 1905,-06,-12,-13. Also, related correspondence from 1891. Each policy notes condition of the monument.
- Folder 17: Bills for maintenance of the monument and landscape maintenance, 1911-1912.

Box 2:

- Folder 1: Bill from Troy Daily Times, 1889, for printing the circular for the monument design competition.
- Folder 2: List of people who were sent circular about the monument competition.
- Folder 3: Requests for competition circular and competition related information.
- Folder 4: Monument competitions submissions, #2-6 (Charles H. Niehaus, C.M. Lang, George E. Bissell, MA St. John "Clark's Island Granite Works," J.W. Carpenter and Son.
- Folder 5: Monument competitions submissions, #7-12 (Lazzari & Barton, Alex Doyle, M.H. Mosman (2 submissions), NE Monument Co. (C.B. Caulfield), Robert Cushing.
- Folder 6: Monument competitions submissions, #13-15 (Albert R. Ross, P. Reinharter & Co., (Paul J. Pelz, architect and Henry J. Ellicott, sculptor) with blueprint, J. Philipp Riim.

Box 3:

- Folder 1: Copyright from Library of Congress for monument design. Also, specifications for Fuller & Wheeler, architect and Frederick & Field for monument.
- Folder 2: Correspondence between architect Fuller & Wheeler with Arthur W. Bradley, C.L. MacArthur and Frederick & Field.
- Folder 3: Correspondence between A.J. Zabriskie, engineer for monument project with General Joseph B. Carr (Board of Gettysburg Monuments Commissioners), C.L. MacArthur and Arthur W. Bradley. Also included are two estimates to Frederick & Field.
- Folder 4: Correspondence from Frederick Field to A.J. Zabriskie, C.L. MacArthur, Arthur W. Bradley. Also from Bradley to Zabriskie and Frederick & Field to Ausable Granite Works.
- Folder 5: Research information for monument plaques; also document appointing Col. Sidney Park as compiler of list of soldier and sailor names from Rensselaer County in the Civil War. Also draft of battle information to be inscribed on plaques, including an incorrect date for Burgoyne's surrender at Saratoga.

Box 4:

Folder 1: Subscription books and other papers regarding donations for monument construction.

Folder 2: Correspondence related to donations for monument.

Folder 3: Papers from a subscription book.

Folder 4: Letter re: to souvenir for subscribers to the monument construction.

Folder 5: Subscription lists by firm with individual names and donations; including police, post office, and other public offices

Box 5:

Folder 1: Original printing block for view of the monument.

Box 6:

Bound record book of RCSSMA, ca. 1886-1949. Includes loose bills, correspondence related to illuminating the monument in 1903 with counter proposal and related newspaper clippings. Also includes the RCSSMA constitution (pp. 6-9), name and address of subcommittee members (p. 15), dedication ceremony invitation (pp. 85-89), newspaper clippings (pp. 90-98), dedication ceremony program (p.98), minutes of meetings, bills and correspondence, and a newspaper article about the transfer of monument to City of Troy in 1950.