

FORM C- OBJECT

Assessor's number

USGS Quad

Area(s)

Form Numbers

Massachusetts Historical Commission
80 Boylston Street
Boston, Massachusetts 02116

[Empty box for Assessor's number]

Lyn

D

902

Town Winthrop, MA

Place(neighborhood or village) Winthrop Center
Winthrop Center

Address or Location Metcalfe Square

Name World War I Veterans Memorial

Ownership Town of Winthrop

Type of Object (check one) _____

- statue monument
- bust milestone
- group composition marker
- religious shrine
- boundary marker
- other (specify) _____

Date of Construction September, 1993

Source Guide to Public Art in Boston-p.241

Designer/Sculptor Gerald T. Horrigan

Materials bronze, granite

Alterations (with dates) very intact

Condition good

Moved no yes Date _____

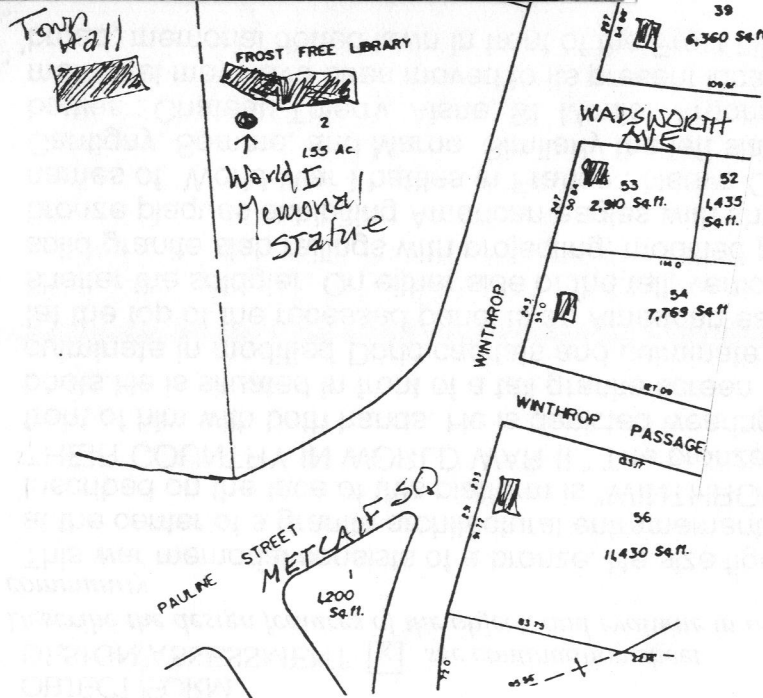
Acreage less than one acre

Setting Situated in front of new wing of Frost Library and near Town Hall. Faces out over broad lawn to Metcalf Square.

Recorded By Edward W. Gordon

Organization Winthrop CDO+Historic Comm

Date (month/year) September, 1993



Follow Massachusetts Historical Commission Survey Manual instructions for completing this form.

OBJECT FORM

DESIGN ASSESSMENT see continuation sheet

Describe the design features of the object, and evaluate in terms of other similar types of objects within the community

This war memorial consists of a bronze, life size figure of a World War I American soldier situated at the center of a granite architectural enframement. This statue stands on a granite block platform. Inscribed on the face of this platform is "WINTHROP TO HER VALLIANT SONS WHO SERVED THEIR COUNTRY IN WORLD WAR II." The bronze sculptural figure of a soldier holds a rifle in front of him with both hands. He is depicted wearing a helmet, uniform of the period and high boots. He is situated in front of a tall granite screen with piers and recessed area. The piers culminate in modified Doric capitals and culminate in date plaques which read 1917 and 1918. At the top of the recessed panel is an American eagle with out stretched wings that protectively shelter the soldier. On either side of the tall, vertical component of this enframements are low, solid granite slab railings with projecting, modified piers at either end. These short piers bear bronze plaques exhibiting American eagles with shields. To the right of the statue the slab lists the names of World War I battles in France : Neuve Chapelle, Ypres, Belleau Wood, Amiens, Cantigny, Somme, and Marne. Similarly the left slab railing bears the names of other French battles : Chateau Thierry, Aisne, St. Mimiel, Argonne, Chemins Des Dames and Vosges. This memorial may have been moved to its present location from an undetermined site. It faces the broad, memorial dotted lawn in front of the Frost Library and Town Hall.

HISTORICAL NARRATIVE see continuation sheet

Explain the history of the object, and how it relates to the development of the community.

Winthrop's World War I Memorial dates to c.1927 and commemorates the town's sons who gave their lives for their country. In fact Metcalf Square's name memorializes Richard F. Metcalf, son of Dr. Ben Hicks Metcalf, founder of Wnsithrop's first hospital. His son was among the first Americans to be killed in France. In all 1100 Winthrop men served from 1917-1918. The bronze statue of this memorial was sculpted by Gerald T. Horrigan (1903-). He was the son of sculptor-stone cutter John Horrigan who was a native of Vermont and from boyhood worked in the Cornish quarries. John Horrigan later moved to Quincy and utilized Quincy granite to create the statue of Miles Standish in South Duxbury. He is also credited with the Soldiers Monument in Mary Wales Park, Holbrook. Evidently Gerald Horrigan was inspired by his father's work. He studied at the Boston Museum School. According to Marty Carlock in a Guide To Public Art in Greater Boston, Gerald Horrigan, "like his father, frequently assumed a craftsman's role as master stone cutter, translating to stone works designed in clay by other sculptors. John cut major work for Loreda Taft, and father and son both executed large-scale works for the sculptor Grace Vanderbilt Whitney." Gerald T. Horrigan, in addition to his Winthrop WWI memorial was also responsible for the granite Robert Burns statue (1925) in Quincy (junction of Burgin Pkwy and Granite Street and the WWI Memorial in Hull at Nantasket and Samoset Avenues..

ENTIRE INSCRIPTION (if applicable)

BIBLIOGRAPHY and/or REFERENCES see continuation sheet

Marty Carlock-A Guide To Public Art in Greater Boston.(1993)
William H. Clark-History of Winthrop, pgs 231-233

Recommended for listing in National Register of Historic Places. If checked, you must attach a completed National Register Criteria Statement form.

See next AREA

D
PL WINTHROP
USGS LYNN

WINTHROP

SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

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

PART I: BASIC DESCRIPTIVE INFORMATION

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

WWI "Doughboy" Monument

Alternate Title(s) _____

Primary Artist(s) Gerald Horrigan (signature was removed by foundry)

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

Other Collaborators (check as many as apply).

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

Foundry/Fabricator

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

Execution Date (often found by sculptor's name) 1927 Mc Gann Foundry

Other Dates (check as many as apply) _____

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

- Cast _____
- Copyright _____
- Dedicated _____

RECEIVED

OCT 03 2001

MASS. HIST. COMM

Media (material(s) sculpture/base made of)

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

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

Cast Bronze

Base (if media differs from sculpture, please indicate)

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

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

Granite

Was information obtained by direct observation? Yes No

If no, attach photocopy of source.

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points.

Sculpture: Height 7' Width 52" Depth 20" or Diameter _____
Base: Height 12' Width 18' Depth 5' or Diameter _____

Markings/Inscriptions (check as many as apply)

Is the artist's signature visible on the piece?

- Yes, examined and found signature
- No, examined sculpture/base but did not see any signature
- Unable to determine, couldn't get close enough to check

If signature is visible, record here: Signature was removed by foundry, confirmed by Artist 12/21

Does the work have foundry/fabricator marks?

- Yes, examined and found foundry marks
- No, examined sculpture/base but did not see foundry mark
- Unable to determine, couldn't get close enough to check

If foundry mark/mark is visible, record here: McGann Foundry

Record the signature(s) and any additional markings or inscriptions that appear on the sculpture or base.

Indicate their location (e.g., back of base, lower left). Use a slash (/) to indicate separate lines of inscription.

Record the text of any associated nearby identification or commemorative plaques.

Army, Navy, on left & right poles

Are any inscriptions badly worn or unreadable? Yes No Unable to determine

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at:

Street address or site location Between Town Hall & Le Grange
City Winthrop County Suffolk State MA

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

Name Town of Winthrop

Department/Division _____

Street Address _____

City Winthrop State MA Zip Code _____

Contact Name George Saffino Telephone (617) 846-2446

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

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

Location Type (check as many as apply to immediate surroundings)

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

General Vicinity (check as many as apply)

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

Immediate Locale (check as many as apply)

- Industrial
- Street/Roadside (within 20 feet)
- Tree Covered (overhanging branches or trees nearby)

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

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

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

1 mile to Logan Airport

PART III: CONDITION INFORMATION

Structural Condition (check as many as apply)

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

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

Surface Appearance (check as many as apply)

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input type="checkbox"/>	<input type="checkbox"/>
Metallic staining (e.g., run-off from copper, iron, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input type="checkbox"/>	<input type="checkbox"/>
White crusts	<input type="checkbox"/>	<input type="checkbox"/>
Chalky or powdery (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Granular, sugary or eroding (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input type="checkbox"/>
Other (e.g., applied adhesives, spray paint, graffiti, gouges)		

This monument is in excellent condition & was
restored in 1991 by Gregory Curci, Whitman
MA.

Does water collect in recessed areas of the sculpture and/or base?
 Yes No Unable to determine

Surface Coating

Does there appear to be a coating?

- Yes No Unable to determine

If known, identify type of coating.

- Gilded Painted Varnished Waxed Unable to determine

Is the coating in good condition?

- Yes No Unable to determine

Basic Surface Condition Assessment (check one)

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

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

PART IV: OVERALL DESCRIPTION

Briefly describe the sculpture, its subject/theme and its overall condition. For figurative works, use the abbreviations PR (proper right) and PL (proper left) to indicate the right or left side of the statue from the perspective of the statue (i.e., your right or left side if you were positioned on the base facing in the same direction as the statue). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract and figurative pieces, avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

Larger than life bronze figure. In WWI
 army uniform. Holding rifle with both hands
 parallel to ground (at waist) figure is standing
 in front of Granite slab on pedestal 4' high
 12" x 10" bronze tablets to late artist. This
 is only known life size figure by Gerald
 Horvitz.

The figure was restored using a hot wax
 technique in 1991 and has been maintained
 annually since. It is in excellent condition

The restoration was done by Gregory Cucchi,
 Winsted MA 617-846-4423

The strap on the rifle is missing, and was not
 replaced, as it would most likely be stolen again.

PART VI SURVEY OF INFORMATION AND WAIVER

PART V: SUPPLEMENTAL BACKGROUND MATERIALS

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories will be welcomed. When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e., author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

Book _____

Magazine or journal article _____

Newspaper article or account _____

Unpublished archival or manuscript materials _____

Other (specify) Documentary Tape including Restoration available
from WCAT (Wintthrop cable Television)

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

Grognay Cucchi
20 Madison Avenue
Wintthrop MA 02152
617-846-4423

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

- Photograph
- Photocopy
- Slide
- Illustration
- Other (specify) _____

Lyne M. Spencer
Box 58
Nashua, MA 03080

PART VI: SURVEYOR INFORMATION AND WAIVER

Date of On-site Survey 6/12/94

Waiver of Liability, Photographic and Data Rights for Volunteers, Agents or Employee Participants

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

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

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

This waiver shall be effective as of the date below.

Gregory Curci
Typed or Printed Name of Participant

20 Madison Avenue
Address
Winthrop MA 02152
City State Zip

[Signature]
Signature of Participant

Fill in blanks below and return to your local SOS! Project Coordinator.

Name _____

Address _____ City _____

State _____ Zip Code _____ Telephone (617) 846-4423

Lynne M. Spencer
Box 58
Nahant, MA 01908

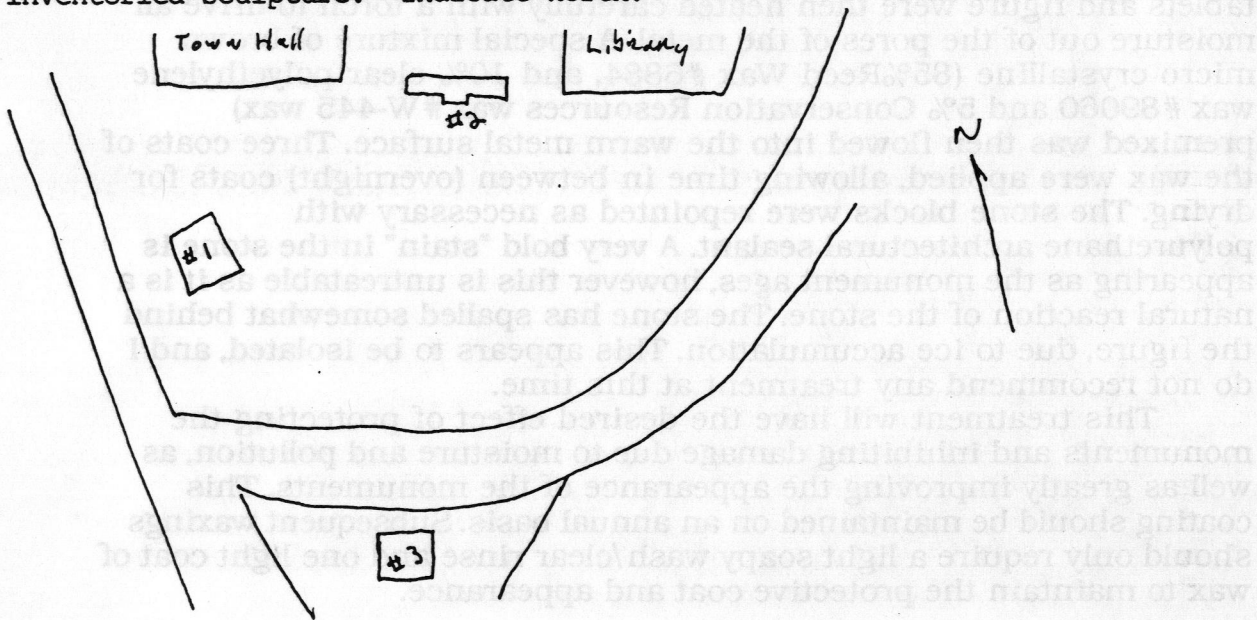
Massachusetts SOS!

An Initiative of
National Memorial Trust
Harvard University Art Museum's Center for Conservation and Technical Studies
Massachusetts Historical Commission

SOS! Survey Questionnaire: ADDENDA # 1

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

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



Sketch Map for Courtyards, Plazas, etc: Provide a sketch map for pieces that are part of a larger complex such as a plaza, courtyard, or the like.

Restoration work performed by Gregory Curci,
Sculptor/Restorer Winthrop Ma, 1991

2) **WWI Monument, figure by Gerald Horrigan, 1920.** The entire monument was washed with low pressure water (a garden hose) and a mild nonionic detergent (Dawn dish washing liquid). The bronze tablets and figure were then heated carefully with a torch to drive all moisture out of the pores of the metal. A special mixture of brown micro crystalline (85% Reed Wax #6884, and 10% clear polyethylene wax #89060 and 5% Conservation Resources wax #W-445 wax) premixed was then flowed into the warm metal surface. Three coats of the wax were applied, allowing time in between (overnight) coats for drying. The stone blocks were repointed as necessary with polyurethane architectural sealant. A very bold "stain" in the stone is appearing as the monument ages, however this is untreatable as it is a natural reaction of the stone. The stone has spalled somewhat behind the figure, due to ice accumulation. This appears to be isolated, and I do not recommend any treatment at this time.

This treatment will have the desired effect of protecting the monuments and inhibiting damage due to moisture and pollution, as well as greatly improving the appearance of the monuments. This coating should be maintained on an annual basis. Subsequent waxings should only require a light soapy wash/clear rinse and one light coat of wax to maintain the protective coat and appearance.

appeal letter

To restore our town monuments and plaques back to their original condition, we need financial help. As of now, we are still short of our goal to have them cleaned and refurbished.

Many a time in my youth did I look up at that "Dough Boy" in awe. He has stood guard over our town for many a decade; he must have done his job well, as Winthrop has never been invaded!

If every man, woman and child, who's eyes have looked up at that sentinel soldier, and he is something to look up to, would contribute just a dollar, we would meet our goal and then some. What better time than now, with our sons and daughters going off to war again, to show them we not only care, but a century from now we will still care.

Let's put our dough boy "OVER THE TOP" -restore his lustre. Please help us do that.

Donations may be made to the Monument Restoration Fund and sent to:

E. Arthur King Treas.
27 Vine Avenue
Winthrop, MA 02152

or to ,

WCAT-TV3
165 Winthrop Street
Winthrop, MA 02152

(A receipt will be returned to you for tax credit purposes)

Gratefully,

E. Arthur King

E. Arthur King
Chairman
Winthrop Historical Commission
Committee for the Restoration of Monuments



America is #1
Thanks to our Veterans

Winthrop's Commemorative Statues

JUN 20 1994

How true it is, to energize and bring to a purposeful fund drive to a successful fruition, you need more than Duracell batteries, you need dedicated people.

When I initiated the Monument Restoration Fund drive endeavor, I was most fortunate to have on my committee, just such people, Elaine Oliver, Richard DiMento, Lt. Col Joseph McGonagle and his wife Ann, Walter VanDalinada, Dolly MacKay and our gifted sculptor, Greg Curci, who undertook the arduous task of refurbishing our cherished town monuments, which was in dire disrepair. As you can see today they are resplendant as the day they were dedicated due to Greg's deft workmanship.

In digression, I would like to apprise you that Greg also reconditioned a commemorative plaque which is affixed to a gravestone located in our Winthrop cemetery. On October 6, 1924, the town of Winthrop, in commemorative exercise, bestowed this honor to a local man who is interred at this grave site, n/o Private Herman W. Kuchmeister, a Congressional Medal of Honor recipient. He achieved this honor while a member of the USS Marblehead in Ceinuegos, Cuban May 11, 1898. He volunteered to cut the communication cable. This cable ran to Havana then direct to the Sapanish Government. In order to cut them, boats would have to be sent clost in shore to locate them. The greatest danger was from the batteries and rifle pits, only from 30 to 50 feet on shore. Private Kuchmeister volunteered for this dangerous task, being wounded in doing so, which led indirectly to his demise.

Another plaque which has been restored and is affixed to his gravestone, honor a private n/o Richard F Metcalf, who lost his life in France in WWI, in defense of his country. Metcalf Square in Winthrop is named after him.

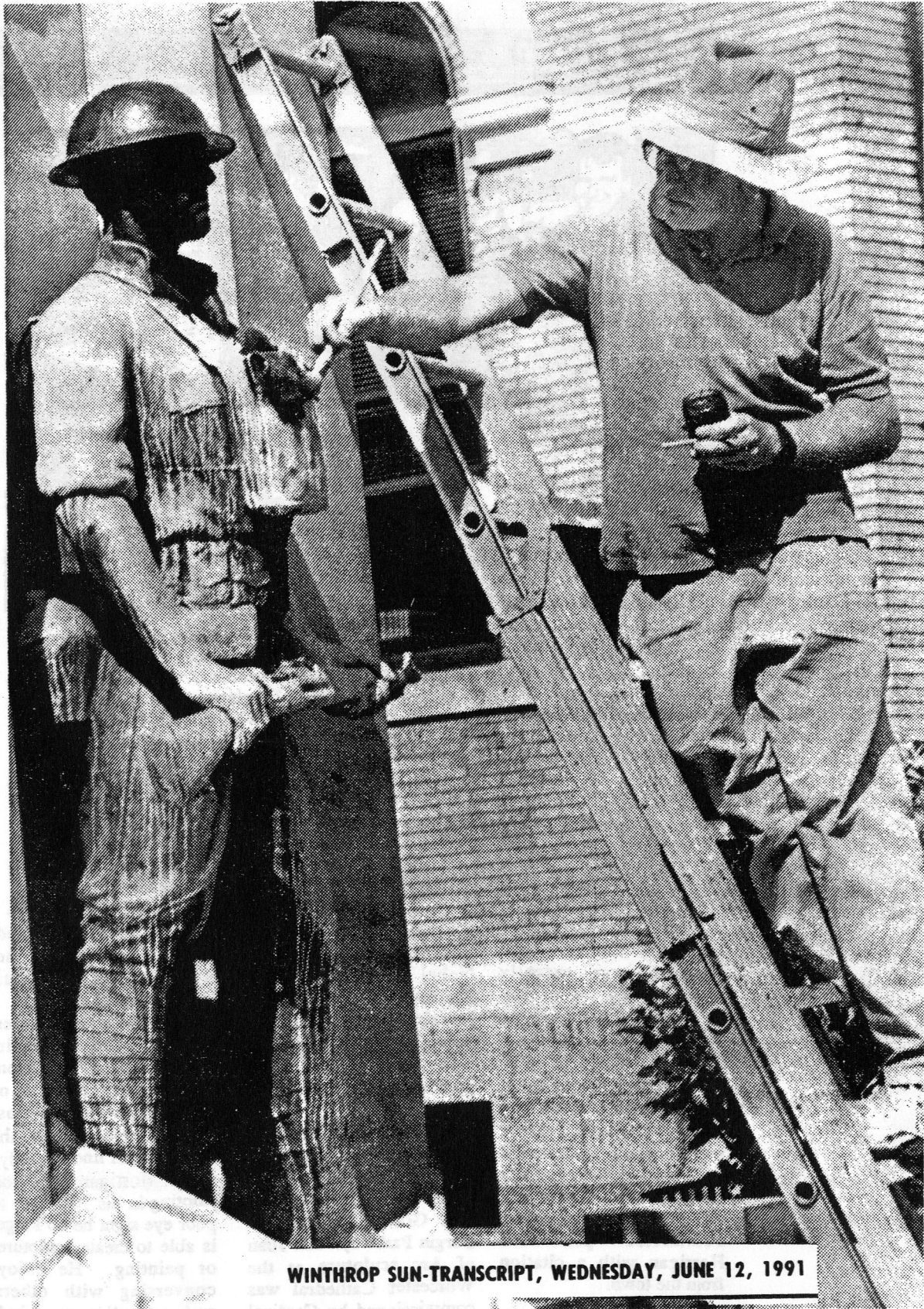
The Civil War statue, located on the town green, was created by a former selectman and sculptor n/ Robert Clark in 1896.

The sculptor who fashioned the WWI Monument is now in a Quincy Nursing home. Besides the Winthrop monument, he also made other notable sculptures-Joan of Arc, located at the Worcester Cathedral, commissioned by Cardinal Wright. Life-sized Union coldiers throughout Northern U.S.A. Police Memorial in Forrest Hills Cemetery, Doughboy from WWI also in Holbrook and the Robert Burns Statue in Quincy. His name is Gerard Horrigan.

I might cite here that we have another monument located in Metcalf Square, the Spanish American War Monument. This monument was found by Mr. Curci to be in a very precarious position and a strong wind storm could have toppled it. This statue originally cost \$40,000 and indeed this was a most fortunate discovery.

E. Arthur King

Monument Restoration Fund -Treas
Winthrop Historical Commission
Chairman



WINTHROP SUN-TRANSCRIPT, WEDNESDAY, JUNE 12, 1991

Winthrop sculptor Gregory Curci works on the restoration of the World War I 'Doughboy' memorial on the Winthrop Town Hall common. All of the town's war memorials are slated for restoration with an anticipated completion date by Veteran's Day in November.

(photo by Sy Chersonson)

ENTERTAINMENT



GERALD T. HARRIGAN, seated center, a Quincy native and sculptor, was honored recently by Winthrop officials for his work on the town's Doughboy Statue he created in 1921. The statue was recently refurbished by sculptor restorer Gregory Curci, standing left. Members of the restoration committee presented Horrigan with a citation from the town at a recent ceremony held at Quincy Nursing Home. Sitting, left, Walter Van Dalinda and right, E. Arthur King. Standing, second from left, Col. Joseph McGonagle, Anne McGonagle, Reno Pisano and Dolly MacKay.

(Quincy Sun photo by Tom Gorman)

Gerald Horrigan Honored For Doughboy Sculpture

Gerald T. Horrigan, a Quincy native and sculptor, was recently honored by Winthrop officials for his work on the town's Doughboy statue he created in 1921 at a ceremony held at Quincy Nursing Home.

Mr. Horrigan's statue was recently refurbished by sculptor restorer Gregory Curci. Members of the restoration committee presented Horrigan with a citation from the town.

Born in Quincy in 1903, the 88-year-old Horrigan graduated from Quincy High School in 1920. He learned the sculpture trade while attending the Museum School of Art in Boston and the Academy of Grand Chaumiere in Paris.

and Italy before settling in Houghs Neck. He married Isobel McMenemie of Brockton. The late Mrs. Horrigan worked at Remick's in Quincy and was responsible for opening the Serendipity Gift Shop there.

Horrigan sculptured many notable statues, including the Robert Burns statue in Quincy Center near Granite St. and the Burgin Parkway. His Joan of Arc sculpture at the Worcester Cathedral was commissioned by Cardinal Wright.

In addition, Horrigan sculptured life-size Union soldiers throughout the northern United States, the Police Memorial in Forrest Hills Cemetery and the Doughboy statue from World War I in Holbrook and Winthrop.

Pratt Whitney, a noted Newport socialite, he assisted on the Columbus Memorial in Spain.

Mr. Horrigan's father sculpted the Titanic Memorial in Washington, D.C. at the request of Pratt-Whitney who lost family members in the luxury ocean liner tragedy.

Mr. Horrigan began oil painting in his 70s. Due to poor eye sight he no longer is able to create sculptures or painting. He enjoys conversing with others, and according to Linda Smith, activities director at Quincy Nursing Home, discussing the news at the Current Events Club.

Friends and family visit often--including sculptor Reno Pisano and nephew John Moreschi. Mr. Horrigan has resided at Quincy Nursing Home

oy' monument creator



Standing, left to right: Walter Van Dalinda, former selectman; Greg Curci, sculptor; Lt. Joseph and Mrs. Ann McGonagle; Reno Pisano, sculptor; and Dolly MacKay, WCAT-TV 3. Seated, E. Arthur King, Monument Fund Treas., and Gerard Horrigan, Doughboy sculptor.

lost family members in the Titanic tragedy.

Names of additional works available from Mr. Horrigan.

Additional Information:

Mr. Horrigan lived in Paris, Spain, Italy and settled in the Houghs Neck section of Quincy because of the fine ocean view. The late Mrs. Horrigan worked at Remick's in Quincy and is responsible

for opening the Serendipity Gift Shop there.

Mr. Horrigan's sister Catherine was head of the Math Department at North Quincy High for three generations and graduated a Nobel Prize winning student.

Mr. Horrigan began oil painting in his seventies. Due to poor eye sight he no longer is able to create sculptures or

painting. He enjoys conversing with others, and according to Linda Smith, Activities Director at Quincy Nursing Home, discussing the news at the Current Events Club. Friends and family visit often including sculptor Reno Pisano and nephew John Moreschi. Mr. Horrigan has resided at Quincy Nursing Home since 1938.

Town honors 'doughb

Officials visit Gerard Horrigan in Quincy

**By E. Arthur King
Winthrop Monument
Restoration, Treas. and
Winthrop Historical
Commission, Chairman**

On October 1st, the Monument Restoration Committee and a WCAT-TV3 camera crew, visited the Quincy Nursing Home, Quincy MA, to recognize and honor, one Mr. Gerard Horrigan, a sculptor, now retired, who fashioned our "doughboy" monument in front of Town Hall way back in 1921, when he was only 23 years old.

For years the identity of the sculptor who created our WWI monument was cloaked in a veil of mystery and vagueness, until very recently. An unexpected telephone call to me from his protege, Mr. Reno Pisano of Nahant,

revealed who he was. Mr. Pisano happened to notice the statue restoration completion work that had been done, inquired at the town hall about it, which eventually correlated to me.

In a bit of reflection, may I cite that other men have the record of their life work in literature, architecture, or a masterpiece from their palette of paint. His record may be spelled out in the enduring granite and marble which have been shaped by his skill and placed on hallowed ground sites, dedicated to imperishable memory and fadeless immortality.

A praiseworthy citation from the town of Winthrop was presented to him by Walter VanDalinda, a former selectman of the town of Win-

throp. It has not only the selectmen and selectwoman's signature affixed to it, but it also has the invisible gratitude of all Winthrop's citizens contained therein.

The videotaping of this memorable visit will be broadcast by WCAT in the near future.

Personal Profile

Name: Gerald T. Horrigan
Date of Birth: June 2, 1903
Current age: 88
Place of Birth: Quincy, MA,
95 Independence Avenue
Graduated from: Quincy
High School, 1920
Additional Education: Mu-
seum School of Art, Boston,
Academy of Grande
Chaumiere, Paris

Personal: Married Isobel
McMenemie of Brockton, No
children. John Moreschi,
nephew visits frequently.

Notable Sculptures: Joan of
Arc, located at the Worcester
Cathedral, commissioned by
Cardinal Wright.

Life-sized Union soldiers
throughout Northern U.S.A.

Police Memorial in Forrest
Hills Cemetery

Doughboy from W.W.I. in
Holbrook and Winthrop

Robert Burns Statue in
Quincy

At the request of Mrs. Pratt
Whitney, noted Newport
socialite, assisted on the Col-
umbus Memorial in Spain.
Mr. Horrigan's father sculped
the Titanic Memorial in
Washington D.C. at the re-
quest of Pratt-Whitney who



Gerard Horrigan (left) and E. Arthur King



