

and, in short, represents the Indian personality. I have left off the usual Indian trappings—the feather and buckskin and other conventional signs. There is even a hint of the old Roman in the face, which was necessary to make it suggest a spirit unconquered while still the conquered race.”

When the leaves are off the trees the statue can be seen for 20 miles. From the stand point of association it is the gateway through which the Indians passed on one of their last trips west.

The exact site was obtained by much experiment. First a rough 20-foot model was made and set up, but it was found that height and distances were so great that it had to be enlarged and placed on a more prominent part of the cliff. Finally a light 50-foot structure was erected on a farm wagon, and the wagon was drawn around until the proper location was established.

For the foundation 15 feet of soil had to be removed before bed rock was struck. Here the top of a natural ledge was reached. The ledge, 30 feet deep, is formed a succession of stones which have the appearance of being built artificially, as they now show on the river bluff.

Many engineering difficulties had to be overcome, inasmuch as a great concrete statue had never before been made. The statue contains about two tons of twisted steel reinforcing and approximately 238 cubic yards of concrete, 20 tons of which are one-fourth inch to dust pink granite screenings, giving it the appearance of a granite statue.

More than 65,000 gallons of water were pumped up from the river for maintaining two steam engines, and for mixing the concrete. Four hundred and twenty barrels of cement were used in forming the mixture.

The first model was of plaster and only eight inches high; the next was two feet, and the third was six feet. This last served as the working model and was enlarged by careful measurement to a frame of scantlings around an “elevator shaft.” When the whole figure had been framed in lumber wire netting was stretched over the timbers, and this in turn was covered with burlap for surface. Later the burlap was painted over with plaster of Paris, to stiffen it, and then subjected to a coat of clay-water to insure its release from the mold later on. Both coatings were applied with a force pump. Meanwhile the head was modeled in clay and cast by the usual process, the piece mold being saved for use again in casting the concrete.

A three-inch mold was next made over the figure, about 10 tons of plaster of Paris being used for this purpose, with many heavy timbers for support. The scaffolding was then taken out and a steel reinforcing tower, eight feet in diameter, was built in its place. This tower ran the entire length of the body, ending in a dome just below the neck, and was designed to support the head and shoulders of solid cement. The final