

# ALL ABOUT ME



DIANA

# MY PUBLIC LIFE

It doesn't get more public than being on top of Madison Square Garden in NYC. A gold-leaf version of me balanced there for a couple of decades until I was taken down (along with the building) in 1925.



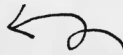
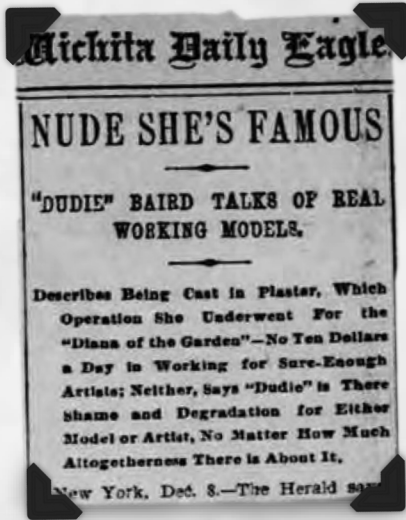
## \* FAVORITE MEMORIES

- Standing higher than the Statue of Liberty
- Functioning as a weathervane
- starting off 18' tall but later being rescaled to 13'
- Bright, electric lights shining on me

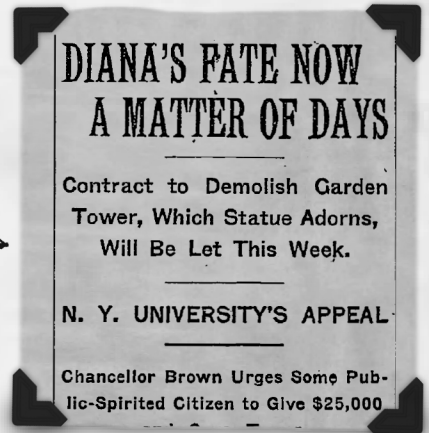
# MY FAME

Right out of the gate, I was the talk of the town. Publications from the New York Times to smaller newspapers covered my creation, installation & eventual relocation. Loved or hated, I was definitely famous.

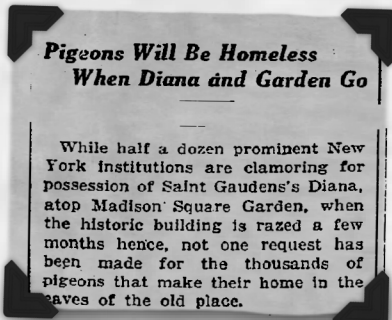
A few of my favorite clippings:



I have to wonder where some of the writers got their "facts!" So many women claimed to be the model for my figure. They wish!



There was A LOT of speculation about where I was to go when I came off the top of Madison Square Garden.



People and pigeons cared about me!

# MY PRIVATE LIFE

Stanford White, architect & close friend of Saint-Gaudens (my creator), loved me so much that he wanted a large one of me for his garden. Later the artist made a couple hundred table-top versions of me for people's homes.



↑  
That's me! Over 6' tall at White's house. I'm not 100% certain, but if memory serves me right, I wasn't painted or covered in gold leaf. The color I am today is most likely my original color.



# MY JOURNEY

There are different versions of me - Big & small, gilded bronze & copper - living all over the country in different collections and museums. Right now I'm strictly speaking about my tales as a cement goddess! This cement version of me (the one here at the Amon Carter) has seen quite a bit.

1928 - After decades in White's garden, my body was repaired and at least two casts were made from me. (I like to think of them as my daughters.) One lives at The Met in NYC & one at Bass Hall in Ft. Worth.

1928 - Later that same year I was moved to the Museum of the City of New York until the 70s. Some years I received more attention than others.



1981 - I became part of the Amon Carter family, and I rested my bones for a few years.

1987 - I visited the Gilcrease Museum and lived in their galleries for 7 years.

1994 - I was packed up, shipped back to the Amon Carter, and kept a low profile in a vault until recently.



# MY MAKEOVER

I had to get some work done; you don't get to be over 100 years old without a little help from the professionals. A conservator who specializes in cement sculpture & saint-Gauden's artwork (jackpot!) made me whole and strong again.



They took some X-rays to see what was going on inside of me. Luckily, my metal armature was solid and my cement not too shabby.

I'm not a featherweight; it took some heavy machinery and a couple of sets of hands to safely put my top and bottom together.



# MY THANKS

I've got to give props where props are due.



## COVER:

Sculpture of *Diana* on tower at Madison Square Garden, McKim, Mead & White / Museum of the City of New York, 90.44.1.619

## MY PUBLIC LIFE:

[Statue of *Diana* atop the tower of the Second Madison Square Garden.], Photographer unknown / Museum of the City of New York, X2010.11.14116

## MY FAME:

"Nude She's Famous." *The Wichita Daily Eagle*: Thursday Morning, December 9, 1897, p. 8

"*Diana's* Fate Now A Matter of Days: Contract to Demolish Garden Tower," ... *New York Times* (1923–Current file) Feb 8, 1925; ProQuest Historical Newspapers; *The New York Times* p. E1

"Pigeons Will Be Homeless When *Diana* and Garden Go." *New York Times* (1923–Current files) Feb 23, 1925; ProQuest Historical Newspapers; *The New York Times* p. 19

## MY PRIVATE LIFE:

The Amon Carter's *Diana* in Stanford White's garden at Box Hill, Suffolk County, New York, sometime prior to 1928 when it was removed; photograph courtesy of the White Family Collection

## MY JOURNEY:

*Diana* on view at the Gilcrease Museum in Tulsa, Oklahoma. Photograph from the Amon Carter Museum of American Art object file on *Diana*

*Diana's* torso packed in a crate. Photograph courtesy of Maggie Adler.

## MY MAKEOVER:

Conservator Adam Jenkins peering inside *Diana's* body using gamma radiography to inspect her internal armature.

Adam works with Amon Carter Preparator Les Hofhenz to attach *Diana's* top half to her bottom.

## MY THANKS:

Model of *Diana* sculpture for tower of Madison Square Garden, McKim, Mead & White / Museum of the City of New York, 90.44.1.712

Special thanks to Conservator Adam Jenkins for his treatment and Steve Fain and the team of gamma radiographers at Bonded Inspections. Also, shout out to architect Samuel White, great-grandson of Stanford White; Thayer Tölles, Marica F. Vilcek Curator of American Paintings and Sculpture at The Met; and Henry Duffy, Saint-Gaudens National Historic Site for their brains.

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