

The Grand Liberty Arch

Salt Lake City, Utah

“History is not the worship of ashes
but the preservation of *fire*.”





East Side – The Founders



West Side – The Explorers

The Grand Liberty Arch

Salt Lake City, Utah

This 21st century destination monument represents a philosophy embodied by our history. It offers the possibility of our best version as we move forward into the future. The heroic-scale bronze figures will motivate the citizens of our nation to rise to the occasion - our nation's 250th birthday and the 2034 Olympics.

•Agency •Self-Responsibility •Forward Movement •Free Will •Community

All represented in the 56 figures

A grand epic monument in the direct lineage of the Lincoln Memorial, Mt. Rushmore, the Champs-Elysees, The Great Sphinx, and the Statue of Liberty—bringing people together.

- The Monument is a physical manifestation of the core concepts of America: our liberty to choose, our free will exercised in arriving at our individual best selves, and the agency it takes to get there.



About Sabin Howard Sculpture

Master Sculptor Sabin Howard is called "America's Michelangelo." Competing against 360 global teams in 2015, Sabin won the right to sculpt the National WWI Memorial. With deep ties to Europe, Sabin asks the question: ***Does not our great county deserve the most beautiful art?***

His answer was a 25 ton, 58.5' long bronze wall with 38 figures: *A Soldier's Journey*



Sabin speaks to a crowd gathered at the unveiling of the National WWI Memorial



Great nations
build great
monuments that
endure.



58.5'
long

38 figures
weighing over 25 tons.

Public Unveiling, Sept 13th, 2024

"A film in Bronze"

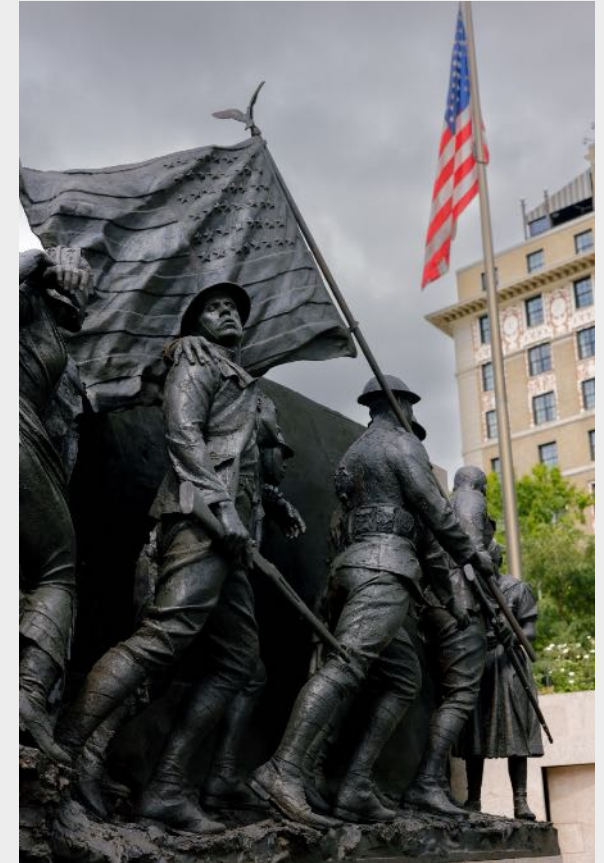
– *The Guardian*



Leading The Charge



Shellshocked Soldier



Return Home

The National WWI Memorial

Pershing Park, Washington D.C.

A Soldier's Journey is the largest freestanding bronze wall in the western hemisphere. With 38 figures spanning a 58-foot long bronze relief, the sculpture powerfully depicts the arc of one American soldier who leaves his family in service of country, endures the trauma and violence of battle, and ultimately returns home changed forever- symbolizing both personal and national transformation during the Great War. This monument empowers veterans with our gratitude to them. Five thousand visitors per day experience this poignant universal story in bronze.



60' Long

38' Tall

56 Figures

The Grand Liberty Arch will be
the largest free standing
bronze monument in America

The Grand Liberty Arch Monument

We will define America's future

The Grand Liberty Arch will show what we are capable of – built by those who believe in our greatest ideals. This monument will be a beacon of pride and unity, bringing people together under the auspices of our history.

Through its sculptures, success is reborn – reaffirming the legacy that sets our country above all others. We are the shining city on the hill. We are poised to create a grand icon that draws visitors, scholarship, and cultural activity to Salt Lake City for generations.

Culture defines who we are. The Grand Liberty Arch Monument will position Salt Lake City as a leading cultural center in the country.

Salt Lake City's growing international significance makes it the perfect home for such a majestic destination monument.

- **Timed to unveil an 8' model for America's 250th anniversary**
- **Timed to unveil the full monument to the world just prior to the 2034 Winter Olympic Games**

Sabin Howard Sculpture

Grand Liberty Arch

America was a land of hope and a magnet for those searching for independence. The American founders fought bravely to create a government based on the ideals of freedom and self rule.

Use of scale – Above the arch sit 10' heroic scale figures representing the founding principles. Their presence and energy guide the stories below.

The East Side



Birth of the Country:
War of Independence

Declaration of Independence

Sabin Howard Sculpture

Grand Liberty Arch

A slave breaks free from his chains, aided by Lady Liberty. Next to him, a confrontation ignites between a native American and a settler.

The North Side
Emancipation
& Encounter Between
Native and Settler

The panels on the side push
the American Experiment to
the breaking point - and a
new birth of freedom.

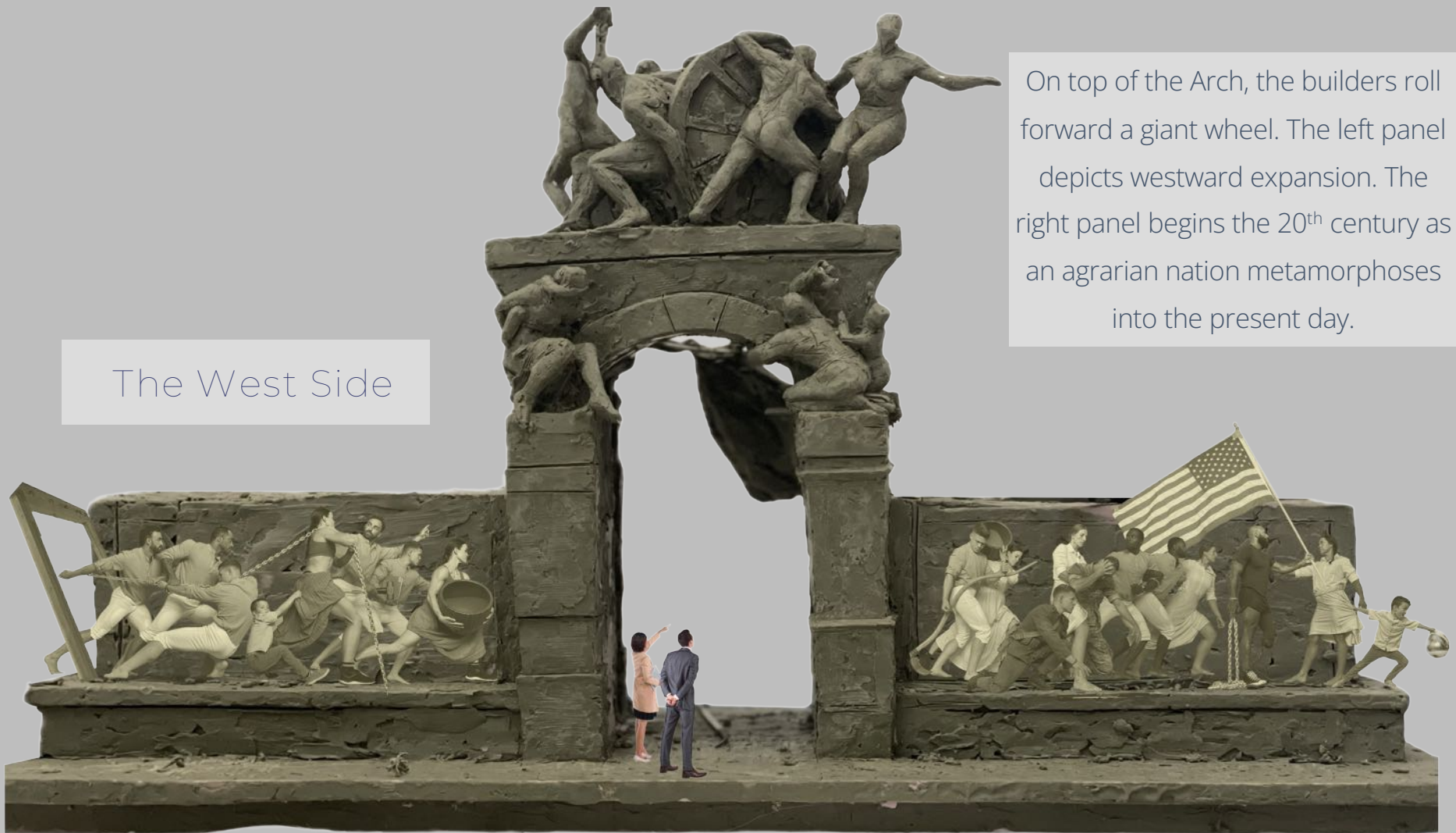


Sabin Howard Sculpture

Grand Liberty Arch

On top of the Arch, the builders roll forward a giant wheel. The left panel depicts westward expansion. The right panel begins the 20th century as an agrarian nation metamorphoses into the present day.

The West Side



Westward Expansion

The 20th Century

Sabin Howard Sculpture

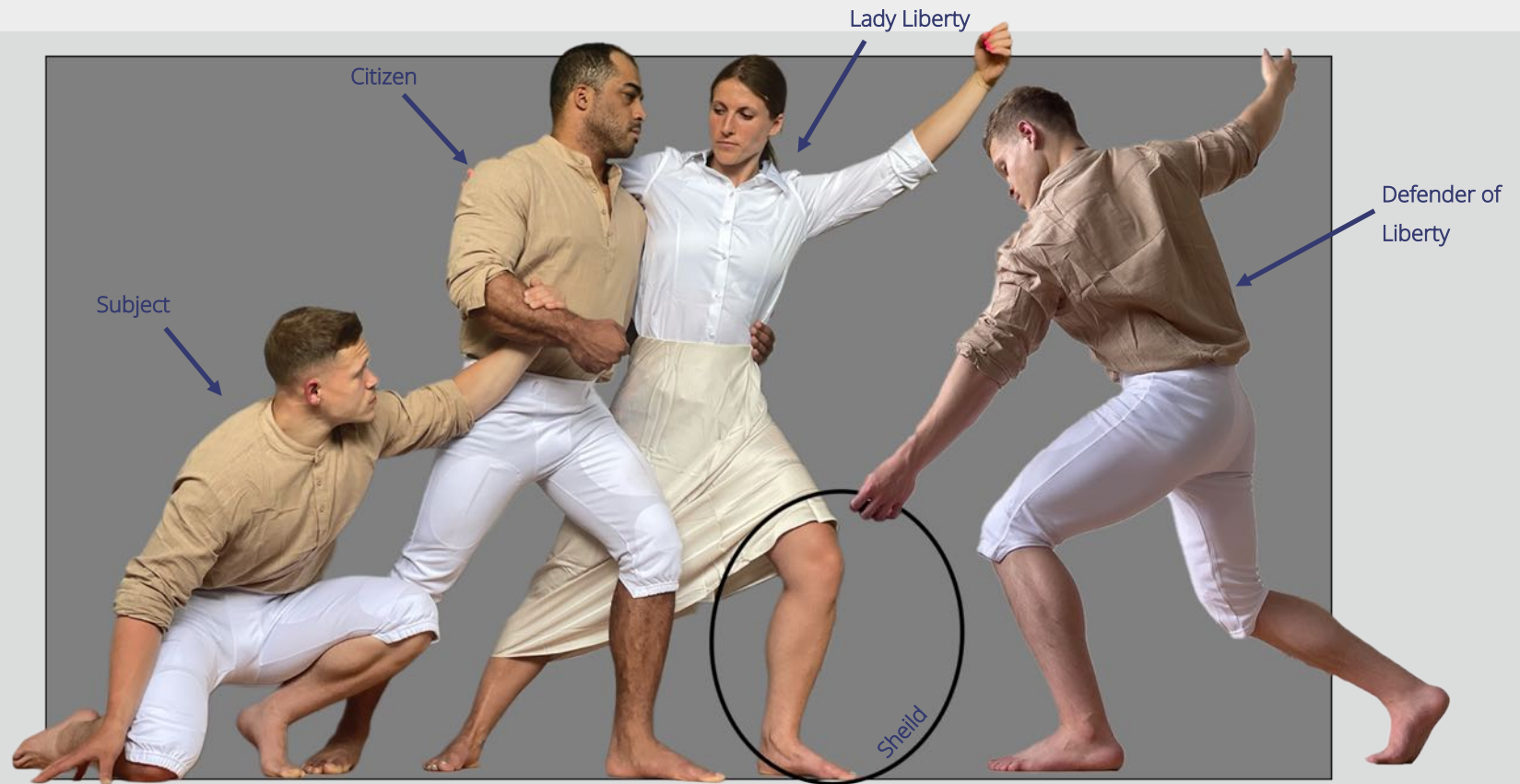
Grand Liberty Arch

Union and Confederate soldiers in a tug of war, behind them a Union soldier weeps over his fallen Confederate brother.

The South Side
Fight for the Flag:
The Civil War

The bloody Civil War would
tear apart the fabric of our
Nation – and create a new
birth of Freedom





The Spirit of Liberty

Top - East Side

The beginning of our country illustrates our founding principles - Agency, Self Responsibility, and the Manifesting of Vision, all depicted by spiraling upward movement.

Led by Lady Liberty, the two men on the left metamorphose from subject to citizen. Ever resilient, Lady Liberty holds a torch aloft. She reveals what is possible with this new vision of liberty. A figure on the right holds a shield, which represents the urgency to protect our new found freedoms.

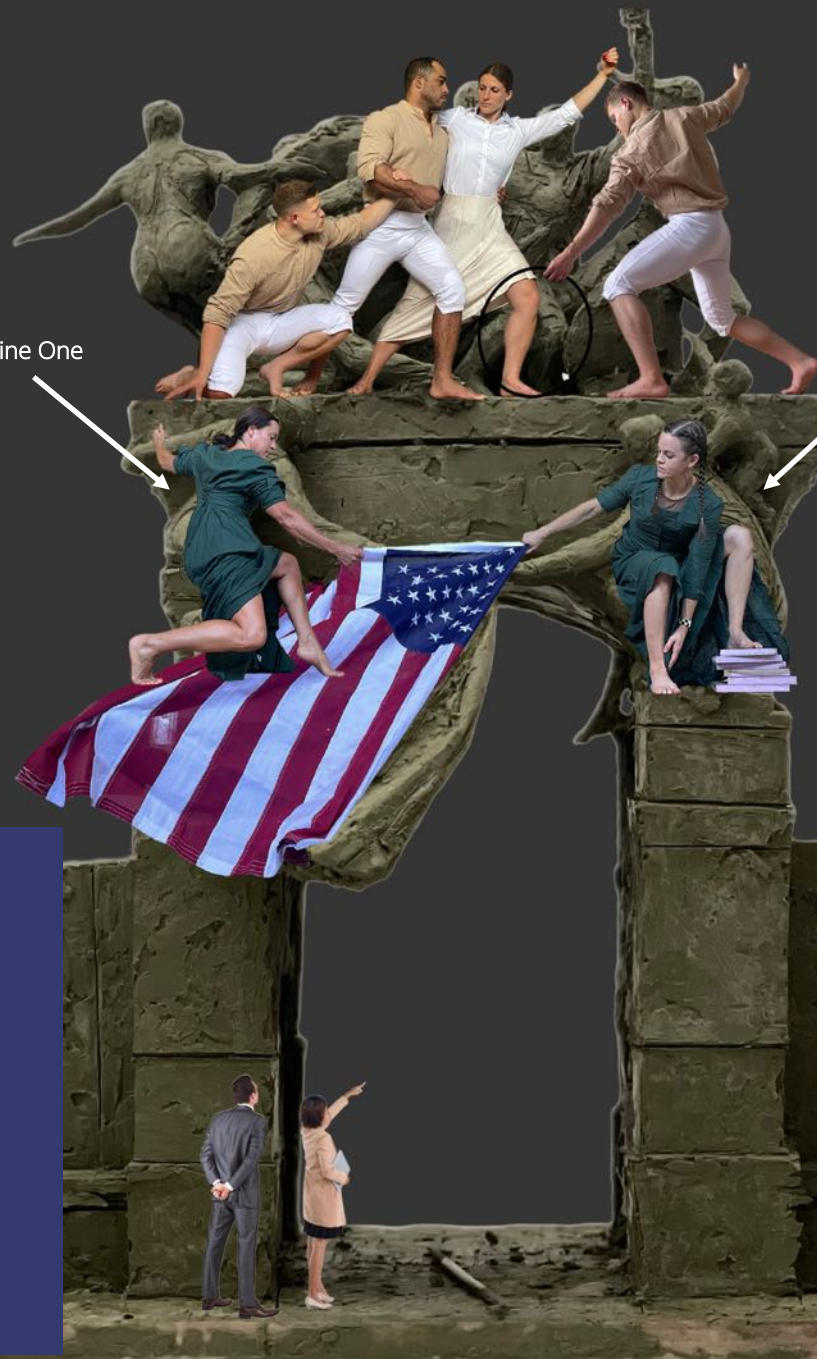
Two powerful women dressed in colonial garb raise a flag to the Spirit of Liberty. The flag has not yet been raised, for our country has not yet been created. This moment captures the act of our identity being elevated to the vision of our freedom as shown by the top sculptures.

Women of Valor Raising the Flag

Top – East Side

Heroine One

Heroine Two



British Redcoat

Patriot

Lady Liberty

Grand Union Flag

George Washington

Continental Minute Men

The Birth of our Country and Freedom

East Side

On the left side of the composition, a tug of war ensues between a British Redcoat and Lady Liberty. A Patriot with fists closed fights his way forward against the chains that bind him.

On the right side, George Washington leads, raising the Grand Union Flag with his Continental Minute Men. The unit is bound together by the sole purpose of raising the flag. This composition is inspired by two modern works of art: The Two Jima Monument and the historical painting of George Washington crossing the Delaware by Emanuel Leutze.

This group becomes one in their quest for liberty.

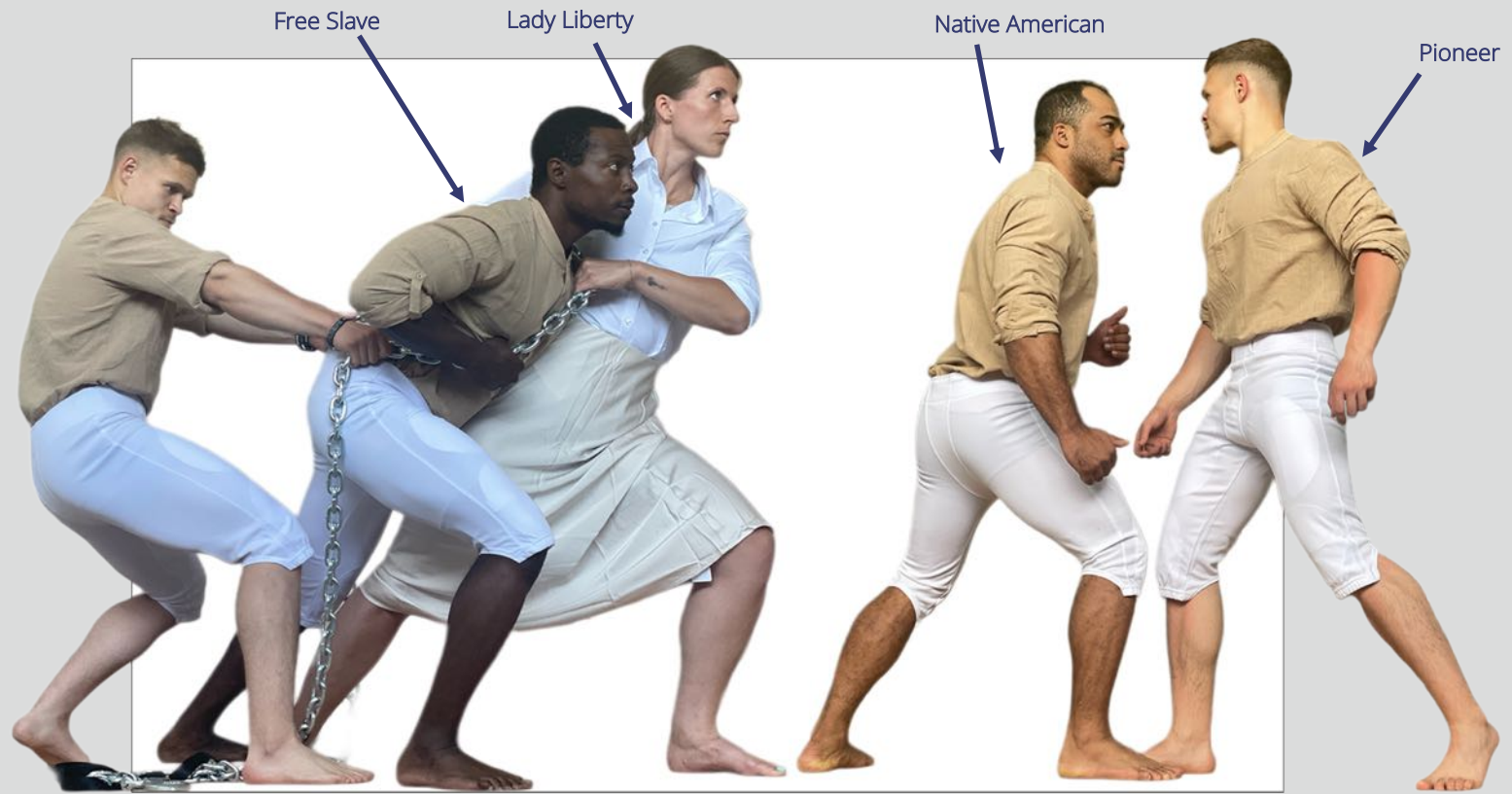


The Declaration of Independence and Liberty

East Side

On the left, the Committee Of Five forcefully articulates the colonies' grievances — and their independence. One colonist pushes the table forward, his eyes on the documents. Another stares at the audience, engaging We The People as we behold the sculpture. The background soldier opens his arms to show that the Declaration of Independence was created by a group of people, not a single person. Lady Liberty towers in the center, looking over their shoulders, inspiring them with freedom. This was the moment that foundational ideas about government were shaped to build a new nation.

Behind Lady Liberty, the Liberty Bell stands as an iconic symbol of American freedom. Three colonial men bring in the Grand Union flag. They lean around Lady Liberty, witnessing this sacred moment. It is the inception and declaration of our independence as we break away from Britain.



Emancipation

North Side

Emancipation begins on the left side as Lady Liberty strips the chains off an enslaved black man. He is depicted as heroic, determined, and driving forward with strength. It is a scene of agency with little sense of victimization.

To the right stands a Native American Indian confronting a Pioneer. It is the confrontation between natives and arriving settlers. The scene is tense - a fight could easily explode. Two cultures collide.

Around the corner is the beginning of Westward expansion.



The Fight for the Flag

South Side

In the Civil War scene, a confederate soldier and a union soldier fight for the flag. The flag arcs down as fury changes to grief. These are brothers, one a union soldier, and one confederate soldier. The confederate soldier has died. The fabric of our nation was torn apart in utmost pain.



Westward Vision

Top – West Side

The physical courage and agency to build our nation required incredible stamina. Epic force and Heroic scale are depicted through these pioneers and settlers rolling west. These are the builders of Salt Lake City. They brought with them the urgency to manifest their dreams and visions of what could be.

This is the **can-do** attitude that built our country.

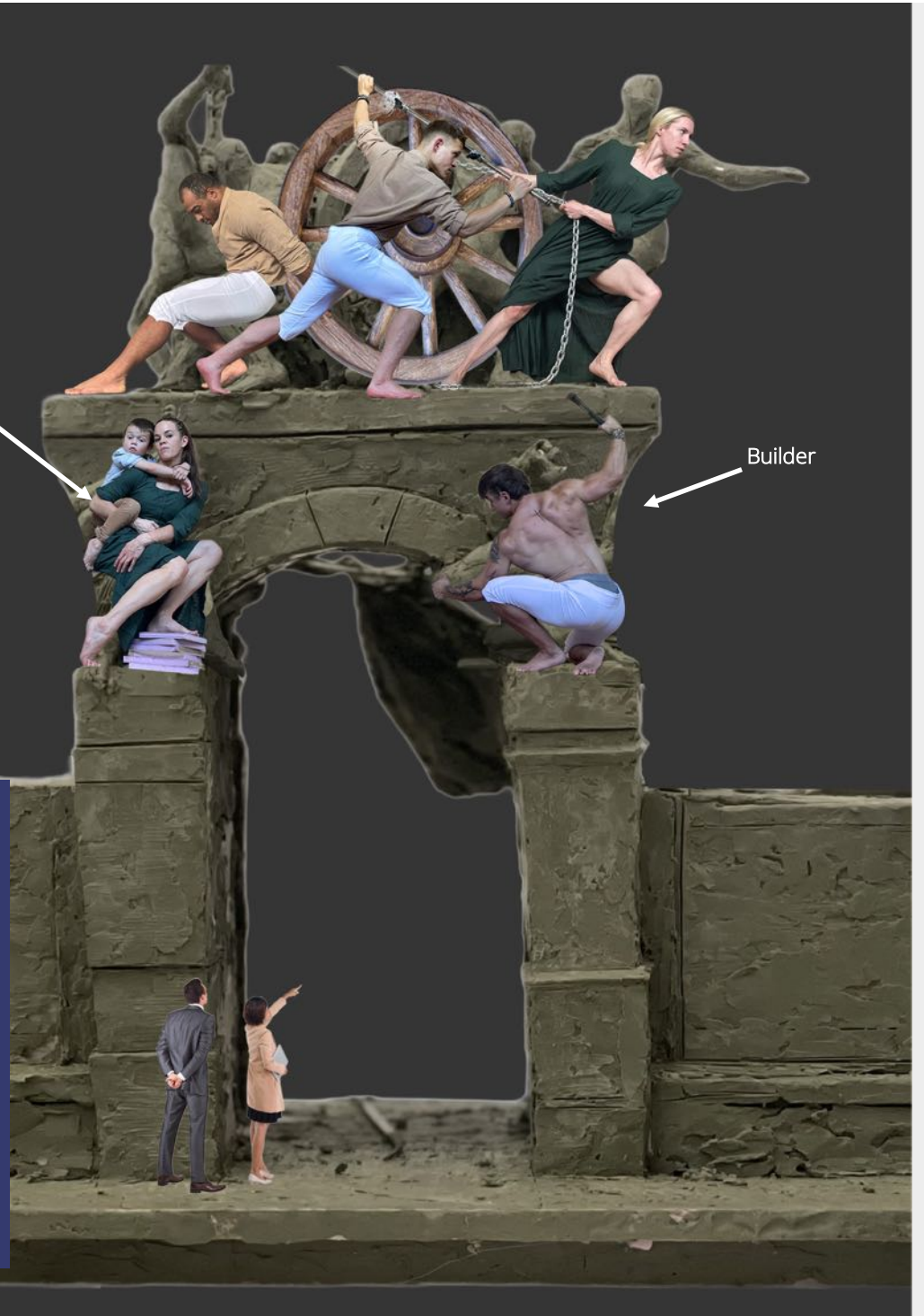
On the Western side of the Monument, a mother carries her child on her back as she builds her family. Next to her, the Father constructs the house in which they live. The family is the core of western civilization.

Family and Builders

Top – West Side

Family

Builder





Western Expansion

West Side

Western expansion begins with three men pulling up the frame of a house. They are the builders. They stand for the physical things that have been constructed as well as the intangible culture that was brought. Force and determination carry them forward. This is a statement of strength, heroism, agency, and self-responsibility.

Lady Liberty pulls the chains of self-responsibility into the future. A child holds her skirt as she strides onwards. She is unstoppable. The child is a symbol of the young nation swept forward by freedom and hard work.

Western expansion is about the building of our nation, the physical act of creating and making things. In front of Lady Liberty, a Chinese man carries a sledgehammer. The Chinese built our railway system to the West. Next, a man holds a book under his arm. The book is the Bible; it is also the ability to express oneself with the freedom of religion that this expansion afforded. Western civilization is carried into the new land.

Finally, a woman carries a large urn. She represents agriculture and the farms that were built across our nation. This is a symbol of abundance.



20th Cent

West Side

Description on following page

The final panel represents the 20th century. We begin as an agrarian nation. This classical grouping implies a simpler, unified, and wholesome lifestyle with implications of sacred values.

Moving forward, the scythe is traded in for a gun with the arrival of World War I. A change occurs as turmoil erupts behind the Doughboy leaning over to grab the new and deadly tool. The modern age begins.

The figure behind the Doughboy is a contemporary soldier dressed as a Salt Lake City, Utah National Guard member.

Our National Guard man is helped up by a powerful nurse. Beneath the flag there is a representation of civil liberties, pulled forward by a woman. One Black man is squarely protected under the flag. The other one strides forward, and his torso is rotated with his head, looking back at the history.

The principal figure on the panel is a soldier now dressed in modern civilian garb. He is a powerful amputee, a representation of courage, heroism, and agency. This wounded warrior represents what our country is driven by - determination. He presents the flag to Lady Liberty. He drops the chains behind him. Those chains have been borne along until now. This is a statement about releasing the negative things from the past that bind us.

The modern soldier's prosthetic represents technology. We are reminded of a Terminator figure - unstoppable. He is us, He is America. Imperfect and heroic. The flag he holds is the highest point in the entire composition. It rises up 13 feet in bronze. The flag cannot be contained. It is too large to frame within a box or rectangle. The diagonal at the top edge of the flag drives all the way back through the Nurse and the scythe.

This returning soldier pushes the flag forward. On another level, the final scene shows a return home with a husband, wife, and child. It is an allegory for America, Liberty, and the next generation.

Liberty is now our responsibility to carry forward. There are no victims here - there are no excuses. Lady Liberty rests her arm on his shoulder. Her head is tilted as she gazes at the soldier with encouragement and compassion.

A young child with a space helmet grabs her dress, pulling Liberty into the future. He is exuberant. His arms are outstretched in a symbol of limitlessness and courage. He will go to the stars.

This scene is a parade forward with the final stop where the flag stands. The flag offers a moment to reflect on where we are, where we are going, and how we should comport ourselves with our God-given gifts of life and liberty. We are not done yet! Our country continues and the best is yet to come. As the child bursts forward into the future, his expression is one of exhilaration and joy.

Photoshoots In Studio With Utah Athletes

20+ Models

A cast of more than 20 SLC natives poses for the initial photographic tableaux in Sabin's Bluffdale studio



Sabin photographs Lady Liberty pulling chain forward

Selection of models to create the composition that will now be the template to proceed into a 3d model, using cutting-edge photogrammetry and computer technology.

Jose Sanchez

Marine Veteran of Iraq and Afghanistan poses for final scene



Steve Russell Studios

160 Cameras simultaneously capture a 3d image



3d resin print



Pangolin Editions Foundry

3d milling machine carves large foam armatures to form the foundation for sculpting from life



Photogrammetry Process

A photogrammetry "rig" of 160 digital cameras translates live models into three dimensional digital print-outs. This information is then used to produce a three-dimensional 8 ft scale model. This model will be enlarged into full-scale foam armatures for principle sculpture.

- Photogrammetry and 3D printing move a flat idea into a three-dimensional form, eliminating much of the grunt work of building and welding armatures so that artistry can begin with sculpting from life.
- Every figure will take approximately 850 hours of sculpting in clay, then cast in bronze using time-honored foundry methods.

Timeline Grand Liberty Arch

Critical Dates to Meet Production Deadlines

Nov. 1, 2025



Beginning November 1st, Steve Russell Studios will transport their photogrammetry rig to SLC. The models for each of the sculptures will be digitally captured. This data will be manipulated via Z-brush and milled out to create first the maquette and then the full size relief panels and top sculptures in the round

July 4th, 2026



Presentation of a resin model on July 4th, the 250th birthday of our country

June, 2026



Principle sculpture begins. To sculpt the 56 figures, the studio must begin with all four sculptors working 50 weeks of the year

July, 2028



Install first panel – “The Birth of Our Country” with George Washington raising the flag. Big unveiling celebration.

Subsequent installation of each new panel approximately every 15 months. Regular opportunity for events

Fall,
2033



Unveiling and celebration of full monument in the Fall of 2033

Detailed Budget and Timeline

“We can define a future based on *sacred values*”



Photo montage, Photogrammetry, Sculpting, and Installation

Stage One – 2025

Photo montage: design of sculpture. With models in studio. **Funded by grant from DDS**

Stage Two – Fall 2025

Photogrammetry: Steve Russell Studios and Pangolin Foundry travel to Utah with 160 camera rig to collect imagery/data.

Stage Three – Winter 2025

Z-brush data manipulation and then **print out** of 8' long resin maquette and then full-size foam armatures for sculpting.

Stage Four – Start June 2026

Principle Sculpture: Sabin leads a team of 3 sculptors and apprentice who sculpt from life: 5 models. 11 panel figures per year, about 650 hours per figure

Stage Five – Summer 2027

Bronze casting in sections –Pangolin mold makers come here to mold figures, then molds are shipped back to foundry. Casting happens systematically as groups of figures are finished.

Stage Six – Summer 2028

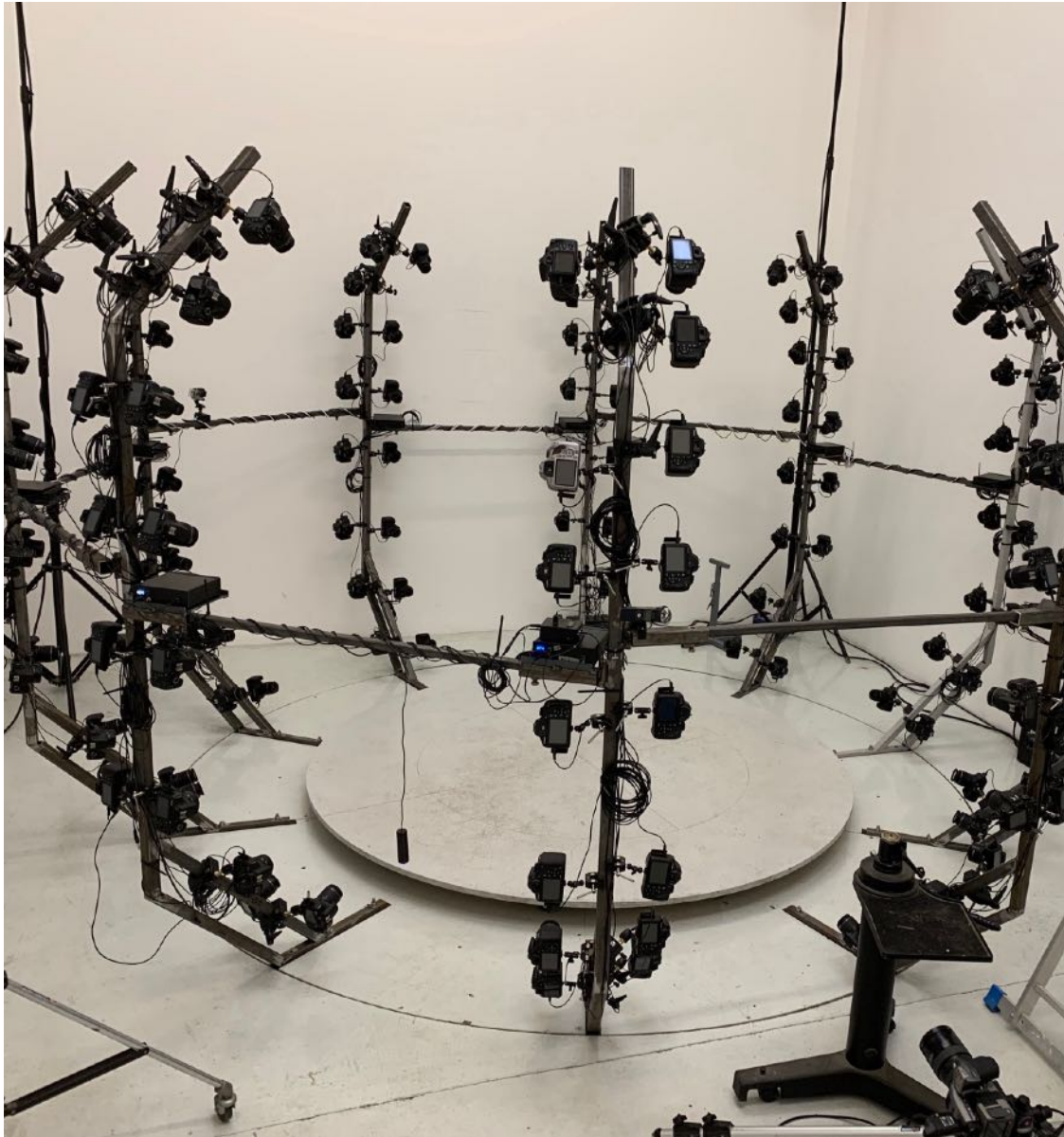
Rolling Installations: Pangolin ships groups of figures back to SLC for installation and celebrations. **Separate from our budget.**
FINAL INSTALLATION FALL 2033

Photo Montage

Stage 1

- ✓ Sabin creates design for the arch
- ✓ Sabin poses models in studio
- ✓ Models come from SLC area gyms
- ✓ Models costumed according to era





Photogrammetry

Stage 2

- ✓ Models pose inside rig
- ✓ SRS and Pangolin personnel travel to Utah from the UK
- ✓ Data collected by 160 cameras
- ✓ Data for full monument collected

Photogrammetry

The photogrammetry rig captures a large series of overlapping photographs of models from multiple angles.

Each photo records details and perspectives that specialized software called Z Brush then analyzes to track reference points across images and reconstruct a highly accurate 3D model of the sculpture's geometry and surface textures.

For Sabin, this becomes a super-accurate armature: the starting point for sculpting figures.



Photogrammetry above is from the Civil Rights moment; to the Left is Lady Liberty in Westward Expansion, with the next generation holding her skirt

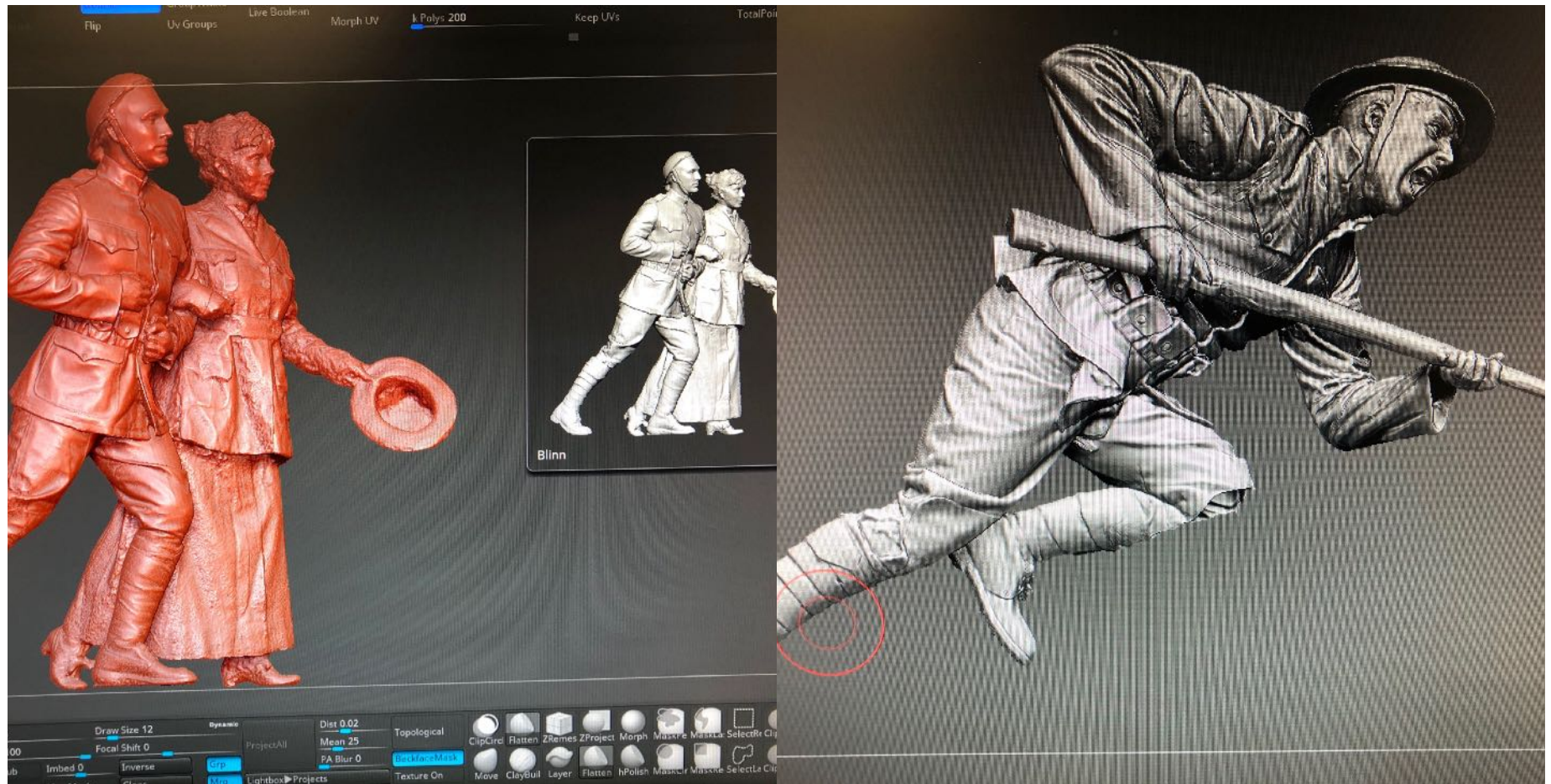
ZBrush

Stage 3

- ✓ Data manipulated in program
- ✓ Sabin works with ZBrush expert
- ✓ This may take four or five 50 hr weeks
- ✓ Models will be costumed



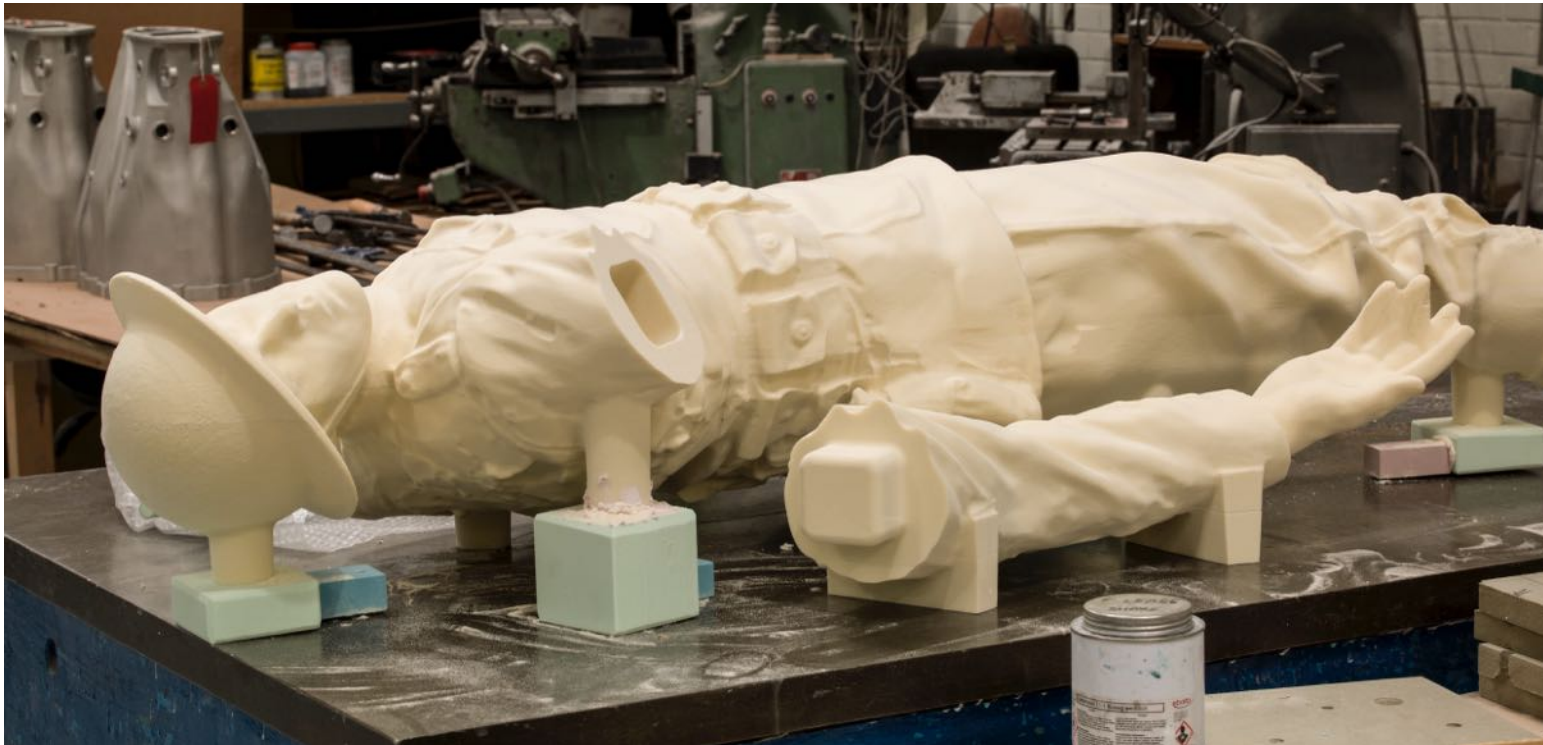
ZBrush



Print Maquette & Mill out Foams

Stage 3

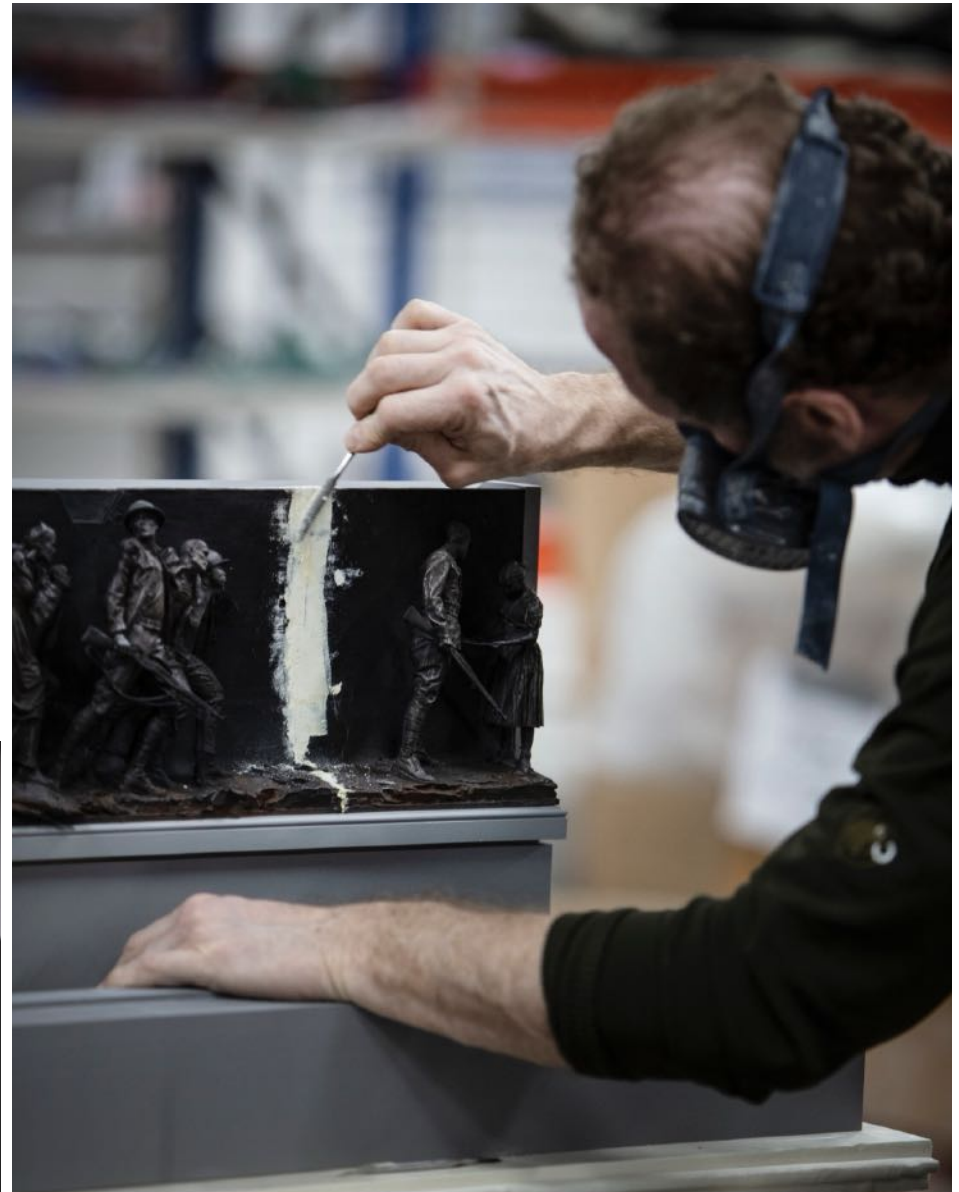
This process uses the data collected in photogrammetry rig and manipulated by Z brush.



Sabin fixes maquette

Stage 3

- ✓ First printout of 8' long maquette probably imperfect
- ✓ Sabin in UK to correct and repair
- ✓ This will take how long it takes, then scan and reprint



Delivery of Foams from UK

Stage 4 Begins

- ✓ Pangolin will ship foams via container
- ✓ We will receive foams in Utah studio
- ✓ Foams are beginning point for sculpting





Principle Sculpture: 7 years +

Stage 4

- ✓ Sabin leads team of 3 sculptors and apprentice
- ✓ Each sculptor sculpts from life with one model
- ✓ 44 Panel figures require approx. 650 hrs each
- ✓ 12 Figures above the arch require 2000 hrs each
- ✓ Figures sculpted to museum quality

Principle Sculpture: 4 sculptors, 1 apprentice



Project Manager *Traci S. Howard*

- ✓ Manages people, time, and supplies
- ✓ Interfaces with accountants & attorneys
- ✓ Runs payroll, Serves as HR
- ✓ Arranges studio visits and PR
- ✓ Will hire an assistant for scutwork
- ✓ Handles documentation





Additional Support

The studio will regularly have **carpenters** and **welders** in

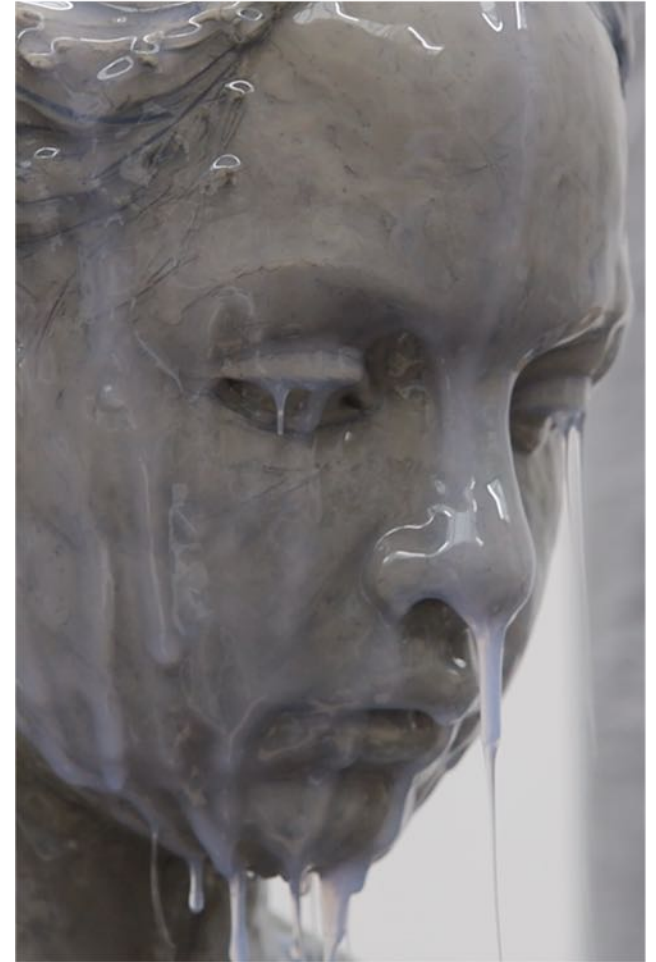
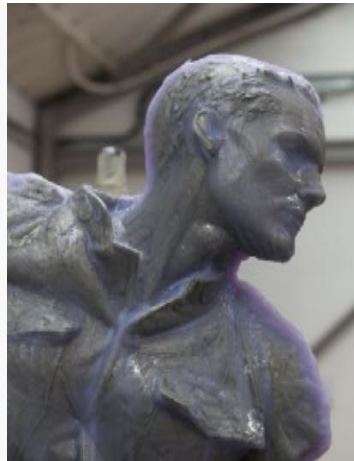


Mold Making

Stage 5

- ✓ Sabin Howard Sculpture LLC will rent an off-site space solely for mold-making
- ✓ Mold-making offloads toxic gasses
- ✓ Approx. 7 month-long trips to Utah for mold-making (7 months of second site)
- ✓ Pangolin personnel will travel to Utah for mold-making

Mold-making images





Bronze-Casting

Stage 5

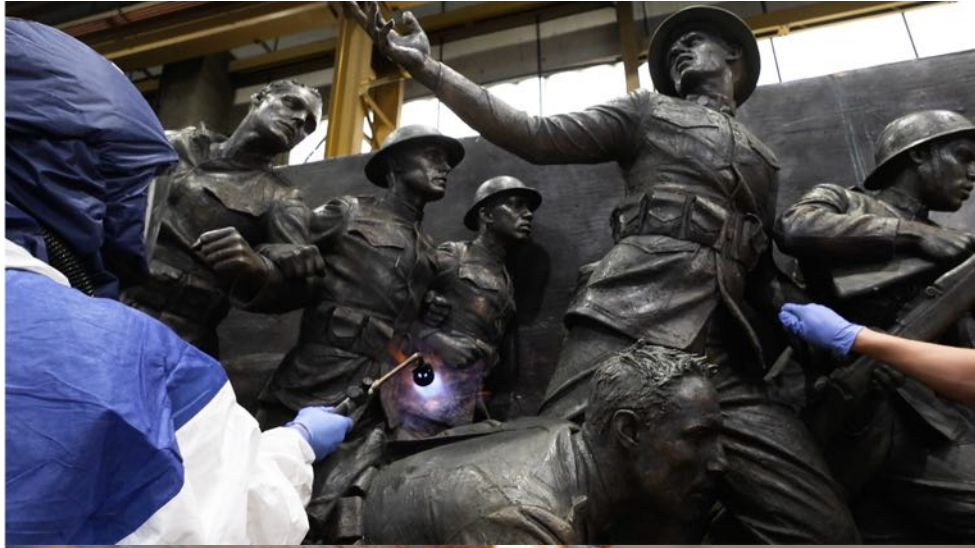
- ✓ Pangolin has teams of workers by task
- ✓ 200 Pangolin people worked on WWI Memorial
- ✓ 25 tons of Bronze used for WWI Memorial
- ✓ Casting so fine as to show sculptor fingerprints

Bronze-Casting



Finishing and Assembly at Pangolin





Patination at Pangolin



On Site Installation

Stage 6



Inspired Cultural Plaza

Site Requirements

1 Acre

250 sq ft
x
160 sq ft



The monument has been designed to present two statements:

- At a distance, the grand scale is an epic visual experience.
- At close range, an unexpected intimacy emerges, drawn from the distinctly human expressiveness sculpted into each of the 56 figures.
- The monument is a statement about our philosophy of being our best version as individuals and citizens of Salt Lake City, Utah, and America.
- **We are creating a modern-day Parthenon that is accessible to the Public because they can reach out and physically touch it.** The monument is the story that binds us together. The relief panels are 4' off the ground. Everything is explosively moving forward. Motion creates emotion in this sculpture.
- The doorway to the arch is built at human scale. It is 9.5 ft wide. Entering through the portal of the arch, the visitor's vision will be drawn upwards to the 20 ft high ceiling. The flag at the entrance alters the play of shadow and light. The internal sacred space houses the words that have carried our nation forward through history.
- The walk through the arch is an experience of space and time travel - from the birth of our country on the east coast to its expansion out west and to the defining of 20th and 21st centuries.
- Art and Culture defines who we are. **Salt Lake City** is upwardly mobile and becoming a template for the rest of the Nation.



100ft

Viewing Distance

Pershing Park, National WWI Memorial, Washington D.C.

A great city deserves great art.

Grand Liberty Plaza

The Grand Liberty Arch is encased in a plaza designed around the circle – a universal symbol of oneness. Emanating from the center of the monument is the epicenter of the circle. The circle has no beginning and no end. It represents spiritual wholeness, eternity, and infinite potential as it radiates outward from the core of the monument.

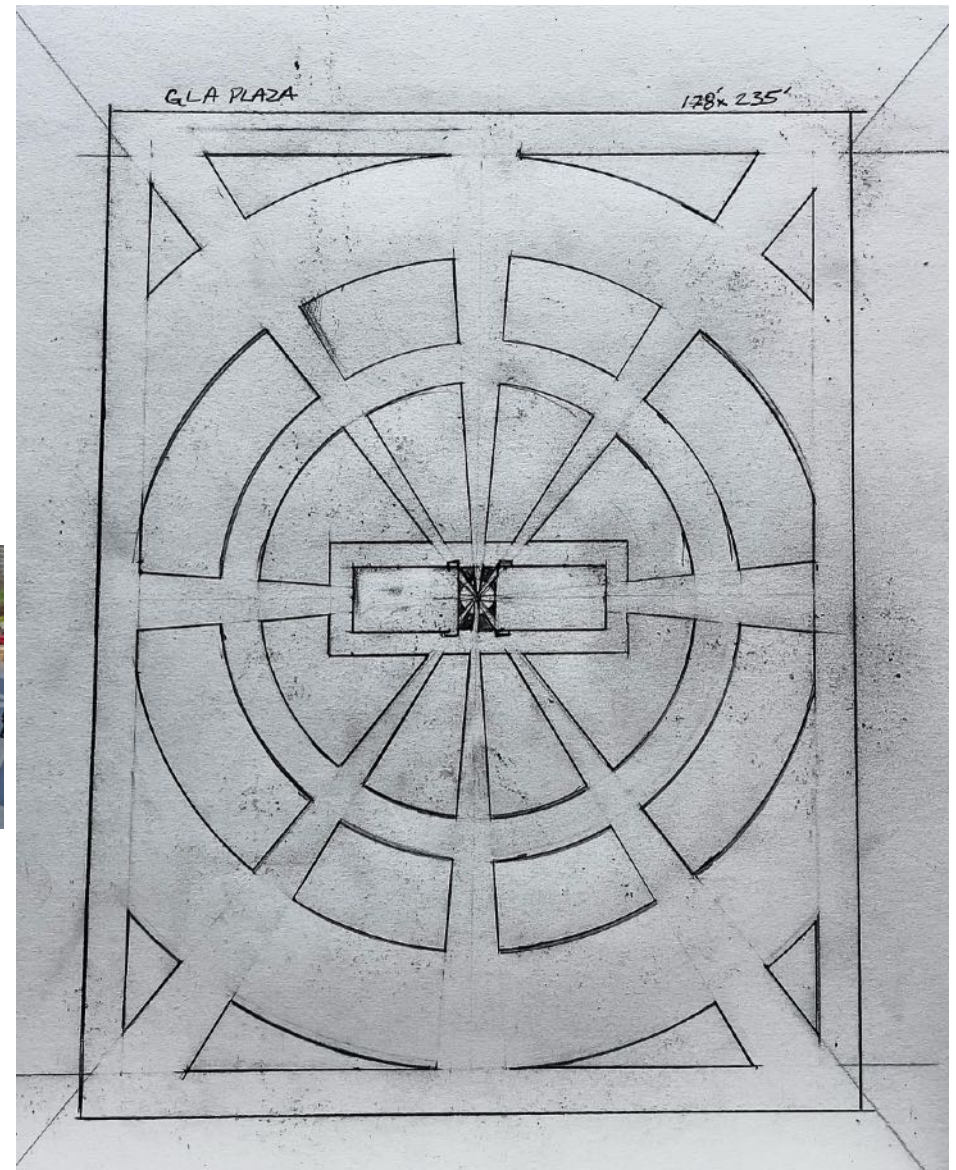
A star pattern will emerge from the rectangular footprint of the monument. This represents Grand Liberty Arch as the center of liberty for the globe. On the walls of the interior of the arch will be the words of the Constitution and the Declaration of Independence.

The eight pointed star emanates from the core presenting a guiding light and redefining our foundational values.

The bricks used to construct this floorplan will have the names of the donors inscribed in them. This is a way to democratize and give ownership to **We The People**.



A timeless geometric pattern for universally recognized plazas



Grand Liberty Plaza Renderings





Eternal Flame

The eternal flame represents a fire which must never be extinguished. The freedom that our Founding Fathers established must be protected.

The Ceremonial Eternal Flame will ignite the Olympic torch, offering global visibility and reinforcing Utah's cultural leadership.



Final Assembly and Patina at Pangolin Editions Foundry, Stroud, UK. June 2024

Project Budget

The production budget includes enlargement of foam armature from 8 ft maquette to full scale, sculpting, and modelling for principle sculpture. Mold making, shipping to foundry, casting, assembly, patina, and engineering. Not included: installation, stone, and architectural design.

SH Studio

\$23 Million - \$750,000 quarterly

Pangolin Edt. Foundry

\$14 Million - all inclusive molding, casting, assembly, patina, and engineering

Total Budget

\$37 Million

Immediate Funding

\$200K for:

- photogrammetry rig in SLC for 1 month
- \$42,600
- digital editing and design work to create 3d model of arch
- \$80,000
- Temporary production print at 6' long for presentation at 250th celebrations in SLC.
- **Note: this is not included in the \$37 million above**



Models in Photogrammetry Rig
November 2025

Sabin Howard Sculpture Costs

\$25 M

This includes the 8' maquette

Photogrammetry, Z brush, Resin Maquette, Sculptors, Apprentice, Models, Costumes, Project manager, Studio lease & utilities, Assistant, Accounting, Legal, Insurance, Documentation, PR, Clay, Supplies; 7.5 year project.



Pangolin Costs

\$14 M

Full-size clay-coated foam armature printouts including assembly and steel carts; Molding, travel, shipping molds, bronze-casting, finishing and assembly; Patination with Sabin; Engineering of panels for attachment. Mold storage.

Budget Includes

- All aspects of work in the studio, including sculptors, models, and management over 7.5 years
- All aspects of bronze-casting including mold-making, shipping molds, lost wax casting and ceramic shell investment processes, assembly, chasing, finishing and patination; also engineering to attach panels to arch
- Insurance so we don't have to ask for more money in case of a big problem
- Documentation and PR - regular documentation sent to stake-holders

Our project is fiscally sponsored by The National Monuments Fund, a registered 501(c)(3) nonprofit



National Monuments Foundation
ACH & Wire Information

Bank Name: Truist Bank

Bank Address: 520 17th Street, NW, Atlanta, GA 30318

Account Name: National Monuments Foundation, Inc.
National Monuments address: 395 17th Street, Atlanta, GA 30363

Bank Account #1000281018886

Bank Routing (ACH/Wire) #061000104

Sabin Howard Sculpture LLC receives fiscal sponsorship
for the Grand Liberty Arch
from the National Monuments Foundation

The National Monuments Foundation, under the visionary leadership of Rodney Cook, stands at the forefront of American Cultural restoration, civic design, and historic restoration.

Renowned for transforming urban landscapes into vibrant hubs of public art, the Foundation's projects—including the acclaimed restoration of Atlanta's Ponce City Market and the creation of the Rodney Cook Sr. Peace Park—demonstrate an unwavering commitment to honoring legacy, promoting unity, and inspiring future generations.

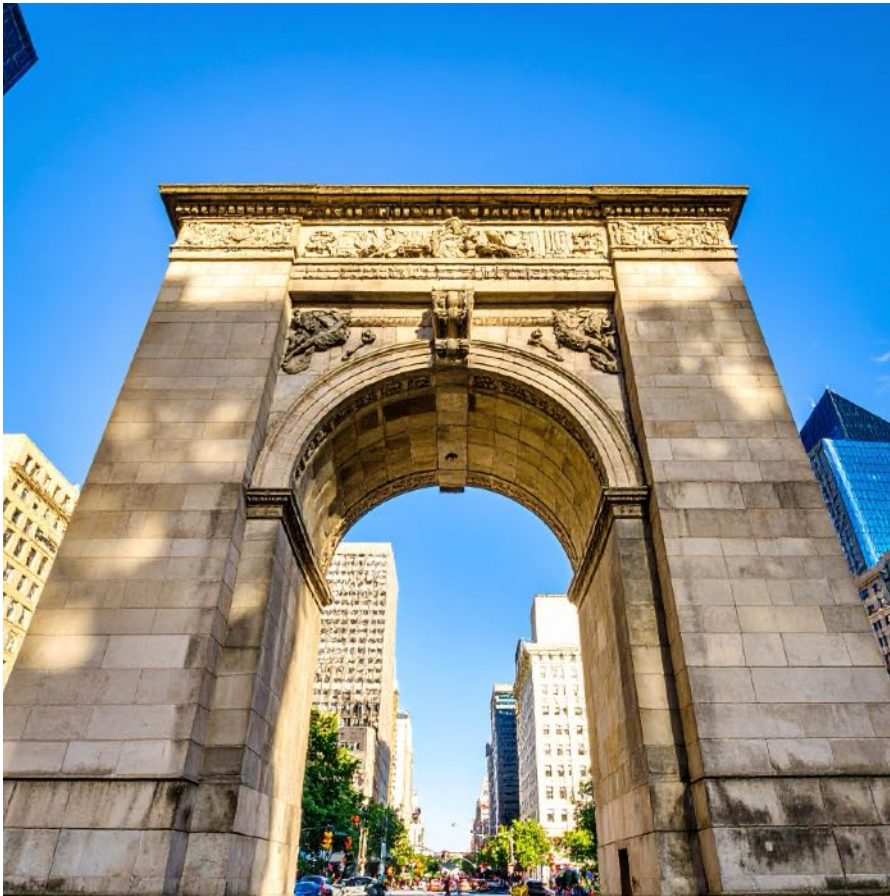
Please see <https://www.thenmf.org>

Rodney Cook can be reached at rcook@thenmf.org

THE NATIONAL MONUMENTS FOUNDATION
MILLENNIUM GATE MUSEUM
395 17th St NW
Atlanta, GA 30363

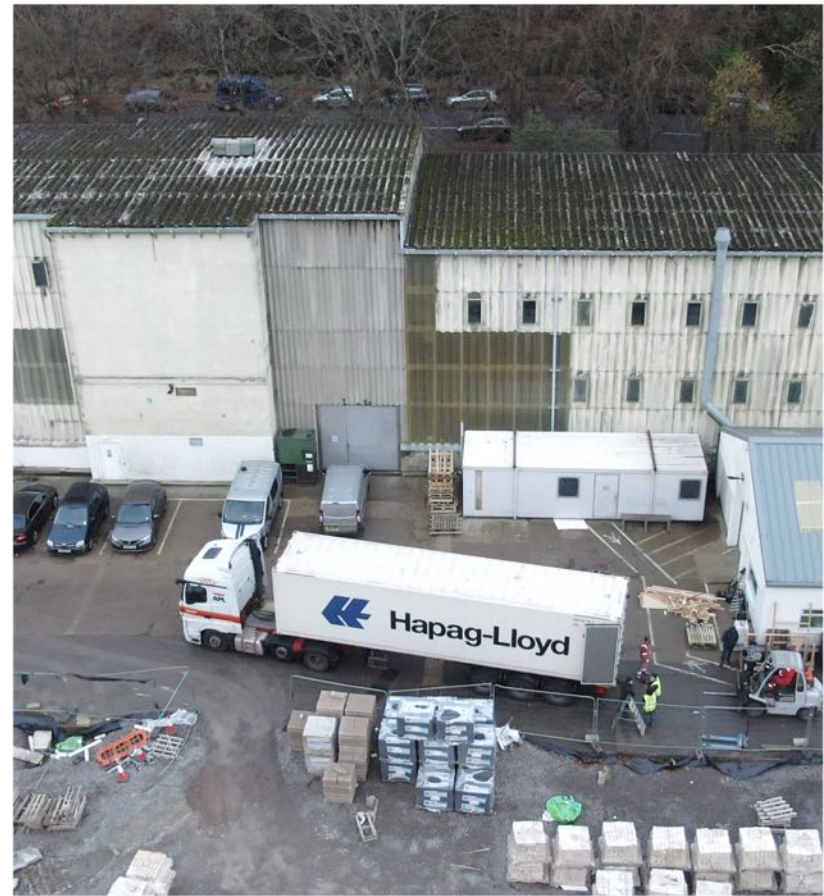
NOT INCLUDED

The Stone arch itself,
land (1 acre), and upkeep



Installation

Shipping costs back to Utah too
hard to predict now



WWI Memorial Budget

This budget does not include cost of design and CFA maquette nor of federally granted land.

\$8M Studio
\$50M total

38 Figures, 58' long, 4.25 years sculpting; Figure includes casting, park, and maintenance



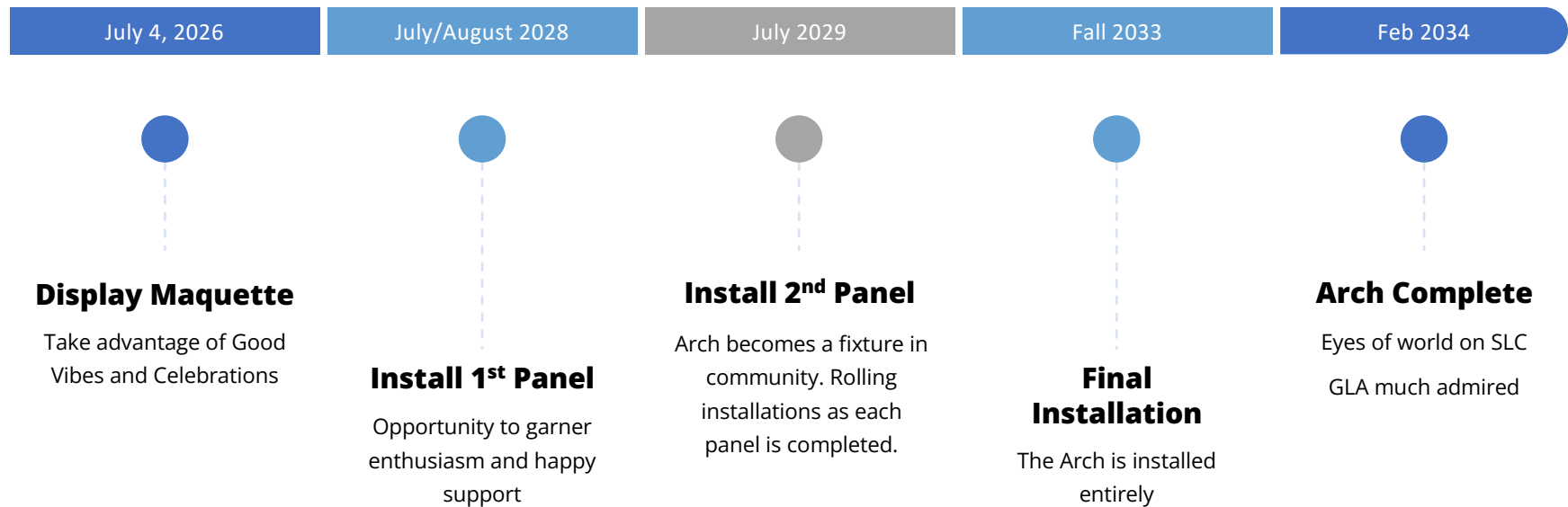
Grand Liberty Arch Budget

This budget does not include cost of land and creation of architecture

\$25M Studio
\$39M with casting

56 Figures, 60' long, 38' high, two sides, 7.5 years sculpting, Figures on top are 12' high- like **Moses**

Timeline



The Grand Liberty Arch will be the largest multi-figure monument in the Western Hemisphere



It will stand in Salt Lake City as an icon to culture, liberty, family, and the founding ideals of the United States and her pioneers.

Like the Statue of Liberty, The Great Sphinx, and The Lincoln Memorial, this monument will forever elevate and inspire.

Education & Outreach

American Preparatory Academy: Cultural Maintenance

American Preparatory Academy (APA) is a network of public charter schools, serving more than 5,000 students across 8 campuses here in Salt Lake City.

Sabin and founder Carolyn Sharette are developing a **cultural maintenance plan**. SLC's young students would become the docents sharing the nation's history as witnessed on the bronze walls of The Grand Liberty Arch.

These budding orators will compete in a classroom for the right to publicly address the visitors in front of the Monument. It will be an honor to win the competition. Parents and friends will come watch.

This is the birth of a template for the rest of the nation's monuments. There is pride in winning a competition that maintains the cultural value and ownership of our country's unique history. From its inception and into the future, the Monument will have a living, breathing purpose.

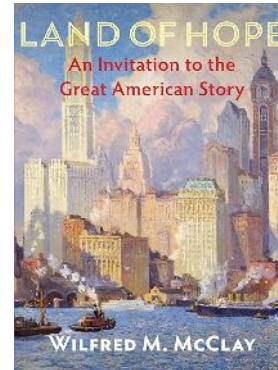
Digital App: The Grand Liberty Arch

Visitors will be able to download an App that guides them through the stories and philosophy depicted in bronze.

The app is a way to create ownership. It explains that this is our history, this is our legacy. The citizens of our country are playing forward that history into the present and future. The App helps bring depth and excitement to moments in history that are rightfully ours. This foundational knowledge gives great insight into not repeating the same mistakes.

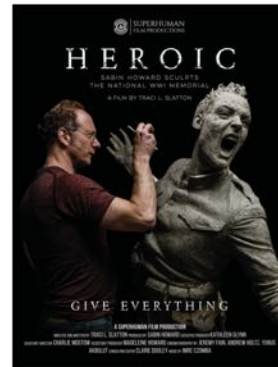
The visitor to the monument will be reminded that we are not alone. This foundational knowledge gives great insight into who we are as a people.

The Land of Hope Textbook



- Wilfred M. McClay's book ***The Land of Hope*** is the accompanying book to the Monument. It is a textbook that shares the conviction that knowing history is essential to shaping a hopeful future.
- For Sabin, the book was an inspiration and catalyst for a visual narrative set in bronze in an eternal and timeless Monument.
- #1 Best seller in Historical Study & Teaching category on Amazon (<https://www.amazon.com/Land-Hope-Invitation-Great-American/dp/1594039372>)

HEROIC: The Documentary



Written and directed by award-winning filmmaker and novelist Traci L. Slatton, produced by an all-star team including Kathleen Glynn, the feature length film immerses audiences in Sabin Howard's relentless quest to merge classical artistry with modern heroism, navigating epic creative challenges, raw studio drama, deep faith, and high-stakes intrigue.

Traci and her team are documenting every minute of the development of the Grand Liberty Arch and will create another feature length documentary with national and international distribution.

Grand Liberty Arch Support From Global Organizations

Sabin works with each of these organizations to promote Western Civilization
and The Grand Liberty Arch

Alliance for Responsible Citizenship

The Alliance for Responsible Citizenship is an international movement with a vision for elevating consciousness on a global level. Empowered citizens take responsibility through values centered on moral, cultural, and spiritual foundations. ARC is building a foundation for our civilization to rise in the future. www.arcforum.com

The Heritage Foundation

The Heritage Foundation formulates and promotes public policies based on the principles of free enterprise, limited government, individual freedom, and a strong national defense—the timeless principles that make our country great. As the nation's largest, most broadly supported conservative organization (500,000 members), The Heritage Foundation works to build an America where freedom, opportunity, prosperity, and civil society flourish. www.heritage.org

Intercollegiate Studies Institute

The Intercollegiate Studies Institute cultivates a vibrant community of students, faculty, and alumni and teaches foundational principles that are rarely taught in the classroom—the core ideas behind the free market, the American Founding, and Western civilization. The educated American must understand and appreciate this legacy, not as dead relics, but as a living flame. www.isi.org

Hillsdale College

Hillsdale College is a Christian classical liberal arts college in southern Michigan that operates independently of government funding. Hillsdale students come from over the United States and from a dozen foreign countries. Drawn to the challenge of a Hillsdale education, they grow in heart and mind by studying timeless truths in a supportive community dedicated to the highest things. www.hillsdale.edu

Diana Davis Spencer Foundation

The Diana Davis Spencer Foundation provided the first \$1,000,000 grant to begin the Grand Liberty Arch Designs. The Foundation espouses the values upon which our nation was founded: freedom and individual responsibility. The mission of the foundation is to promote national security, entrepreneurship, self-reliance, free enterprise, and to enhance quality of life by supporting the arts, education, global understanding, health advancements, and preservation of the environment.

Expanded Educational Reach

“I want this monument to cultivate a simple habit: arrive as an **onlooker**, leave as a **participant**.” – Carolyn Sharette





Carolyn Sharette

Carolyn Sharette is an inspiring leader in the field of education, known for her dedication to improving learning opportunities for thousands of children over 25 years.

2003, Carolyn founded American Preparatory Academy in Utah. The school's founding vision was to create excellence in academics and unparalleled preparation for a new generation of American citizens - hence the name "American Preparatory Academy." Under her leadership, her charter school has grown into the largest network of charter schools in the state, with an increasing demand for enrollment and top academic scores. **Carolyn's vision and relentless pursuit of educational excellence, civic preparation, innovation, and autonomy has made a lasting impact on thousands of students.**



Carolyn Sharette on the Grand Liberty Arch

Around the perimeter, in places within earshot yet clear of foot traffic, additional platforms will welcome musicians. School ensembles and community groups will audition to perform classical and patriotic repertoire aligned with the monument's themes. Brass choirs will send ringing harmonies under the vault; a string quartet will lean into a slow movement as sunlight crosses a relief; a chorus will close the day with "America the Beautiful," its lyrics heard anew after an afternoon of primary sources and young voices. Music will not only be background, but another form of interpretation—context, lament, celebration—braided into the experience.

The Arch will operate with the steadiness of a civic institution. A public schedule—online and on-site—will list daily docent hours, station topics, and performance times. The curation team will refresh curricular packets regularly, inviting schools and families to prepare in advance and return often. Teachers will receive guides that map stations to grade levels. Visitors will be able to scan a plaque to access the primary sources related to the talk they just heard and to see the upcoming schedule. The result is a monument that rewards repeat visits and makes a habit of shared learning.

None of this diminishes the Arch as art; it honors and elevates it.

I want this monument to cultivate a simple habit: arrive as an onlooker, leave as a participant. Come on any given afternoon and you might hear a twelve-year-old interpreting Lincoln, a high schooler giving voice to a passionate Founder, a middle-school quartet offering a hymn once sung in a freedom march. You might meet a family who drove hours to hear a daughter speak, and then stayed to hear three other students they'd never met. You might watch strangers applaud, and then form bonds with others who are brought together by the art, and by the principles and ideals and greatness of America.

"Out of many, one" is not a boast; it's a task. The Grand Liberty Arch will make that task tangible, rhythmic, and daily. It will be a landmark, yes, but more than that, a workshop for citizenship where art, scholarship, and community converge. In its shadow, our history will not be sealed behind glass or left to the guidebook. It will be spoken aloud, in young voices, to whoever gathers to listen. And that—people returning, learning, and finding themselves in one another's stories—is how a monument becomes living.

I imagine the Grand Liberty Arch—created by Sabin Howard—as a vibrant, living monument that inspires, uplifts, and motivates in a unique way. Its statues and relief panels will tell the American story in dynamic scenes. But the Arch has the potential to do much more than display history. Every figure, every panel can be paired with a living voice—children and youth who step forward to interpret our heritage from primary sources, bringing the past into the present.

At the heart of the Arch's daily life are its docents: children and youth who audition by video for the opportunity to tell a part of America's story near the corresponding part of the monument. Each station has a brass circular platform with an incorporated hand rail which rise together a few inches to provide a proper stage for the speaker. When a young docent steps onto that ring of brass, the monument awakens; the scene acquires a narrator; the past gains a heartbeat.

Docent orations will be brief—one to five minutes—focused on the single subject they auditioned on and refined through coaching. The brevity is deliberate. It makes room for many voices and keeps the crowd gathered, attentive, and moving through a sequence of learning. Families and friends will come to hear their children speak; visitors will pause as curiosity becomes attention, and attention becomes conversation. Schools will schedule blocks of time so that, over an hour, a class can weave the Arch's stations into a living lesson plan. Members of the public will know that daily, between posted hours, they can arrive and hear these young interpreters. In time, "Let's see who's speaking at the Arch" will become a familiar phrase in the city.

To prepare for this vision to unfold, each sculptural element will anchor a curriculum curated by a dedicated team of historians and educators and made available to schools. The lessons will be rooted in historical events, and described by primary sources from the eras - letters, speeches, diaries, newspaper accounts, songs, and photographs. Lessons will ask students not only to learn the stories, but to weigh evidence, to compare perspectives, and to measure impacts. As students learn these lessons in school, followed by visits to the monument, the monument becomes a school under the open sky, a place where civic literacy and civic affection grow together.

American Preparatory Academy



American Prep is a classical-liberal arts school with an aim to educate both the minds and hearts of our students. Human flourishing is the goal of classical education. Our program strongly focuses on rigorous academics, virtuous character development, and college preparation.

The American Prep story began in 2002 with a small group of dedicated parents who envisioned a school for their children that would help them to flourish and be happy people, and who would grow up and support America's democratic republic as well-informed citizens. 20 years later, we are still excited every day to see our happy students grow and achieve. American Preparatory Academy has become an award-winning public charter school, now serving over 5,000 students at six campuses in Utah.



<https://www.americanprep.org>

Our Team

Sabin Howard
Sculpture LLC



Sabin Howard

Master Sculptor

A maverick attitude drove his deep DESIRE and COURAGE to fulfill his vision. Sabin is the tip of the spear in a cultural revolution that is embodied by the National WWI Memorial. Sabin's work celebrates our shared unity and humanity - our suffering and our victories bind us rather than divide us. He is the leader of the ***American Cultural Renaissance***.

Traci L. Slatton

Wife, Mother, Project Manager, and Documentarian

Traci led the WWI Team to deliver the 10 year project on time and on budget through logistical challenges including Covid, rising prices, and shipping nightmares.

Sabin Howard Sculpture, under her guidance, pioneered world class monument production and redefined what is possible in public art, navigating public donors, fine art commissions, and Washington bureaucracy while managing business operations and PR.

She is the writer/director of ***HERIOC: Sabin Howard Sculpts the National WWI Memorial***, a feature length film with global reach. She is currently documenting all aspects of the Grand Liberty Arch process



Our Team

Sabin Howard
Sculpture LLC



Charlie Mostow

Assistant Sculptor

Initiated in an education of Literature and Philosophy, coupled with a deep understanding of body mechanics from a sports background, Charlie followed his heart and dedicated himself to 7 years of traditional European sculpture training. Charlie left a burgeoning career in Europe after founding an art school in Paris to join the Sabin Howard Sculpture Team in 2019. Trained under Sabin for five years, Charlie is an integral element in the execution on the studio floor of our Mission.

Kim Larsen

Attorney

Kim Larsen joined the team in 2018, helping to navigate the contractual and IP aspects of creating a national monument. He is a highly experienced corporate attorney and business executive, currently a partner at Stinson LLP in Washington, D.C., with over thirty years of experience in domestic and international mergers and acquisitions, joint ventures, IPOs, and commercial transactions. He has acted as lead attorney in numerous multibillion-dollar deals, including representing major companies such as Deutsche Telekom and Corvis Corporation as well as advising start-ups and established corporate clients. Kim earned his BA from BYU and his JD from Columbia University.



Our Team

Sabin Howard
Sculpture LLC



Wilfred McClay

Consulting Historian

Wilfred McClay is the Victor Davis Hanson chair in Classical History and Western Civilization at Hillsdale College. He has served 11 years on the National Council on the Humanities and the advisory board national Endowment for the Humanities (NEH) and is currently a member on the U.S. Commission of the Semiquincentennial.

Carolyn Sharette

Founder, Director - American Preparatory Academy

www.americanprep.org

Carolyn Sharette is an inspiring leader in the field of education, known for her dedication to improving learning opportunities for thousands of children over 25 years.

2003, Carolyn founded American Preparatory Academy in Utah. The school's founding vision was to create excellence in academics and unparalleled preparation for a new generation of American citizens - hence the name "American Preparatory Academy." Under her leadership, her [charter school](#) has grown into the largest network of charter schools in the state, with an increasing demand for enrollment and top academic scores. **Carolyn's vision and relentless pursuit of educational excellence, civic preparation, innovation, and autonomy has made a lasting impact on thousands of students.**



In Partnership With Pangolin Editions Foundry

Operating continuously since
1985, Pangolin provides world
class production employing
cutting-edge technology and old
world craftsmanship.



Rungwe Kingdon

Owner – Pangolin Editions Foundry
www.pangolin-editions.com

Rungwe Kingdon is the founder and director of Pangolin Editions Foundry, a foundry with worldwide acclaim. Rungwe has an incredible ability to problem solve, approaching each project with impressive knowledge of traditional techniques and cutting-edge technology. He runs a team of 200 people and is responsible for the casting of the National WWI Memorial. The quality of that casting is so precise that the artist's fingerprints are visible in the bronze.

Steve Russell Studios

Photogrammetry Experts
www.steverussellstudios.com

Steve Russell Studios works in conjunction with Rungwe Kingdon. Steve created the photogrammetry rig – a system that is used in conjunction with Pangolin foundry. This cutting-edge technology marries the digital process with the bronze-casting process all under one roof. The combination of the two is unmatched in the world. Their work brings an incredible attention to detail, craftsmanship, and aesthetics to the creation of monuments. The National WWI Memorial is proof positive of their abilities and creativity.



Contact Information

Email

traci@sabinhoward.com

sabin@sabinhoward.com

Phone Number

917-689-6758



(Above) Unveiling of ***A Soldier's Journey***,
National WWI Memorial, Washington D.C.



(Left) Candle light ceremony at the
unveiling of ***A Soldier's Journey***,
National WWI Memorial,
Washington D.C.

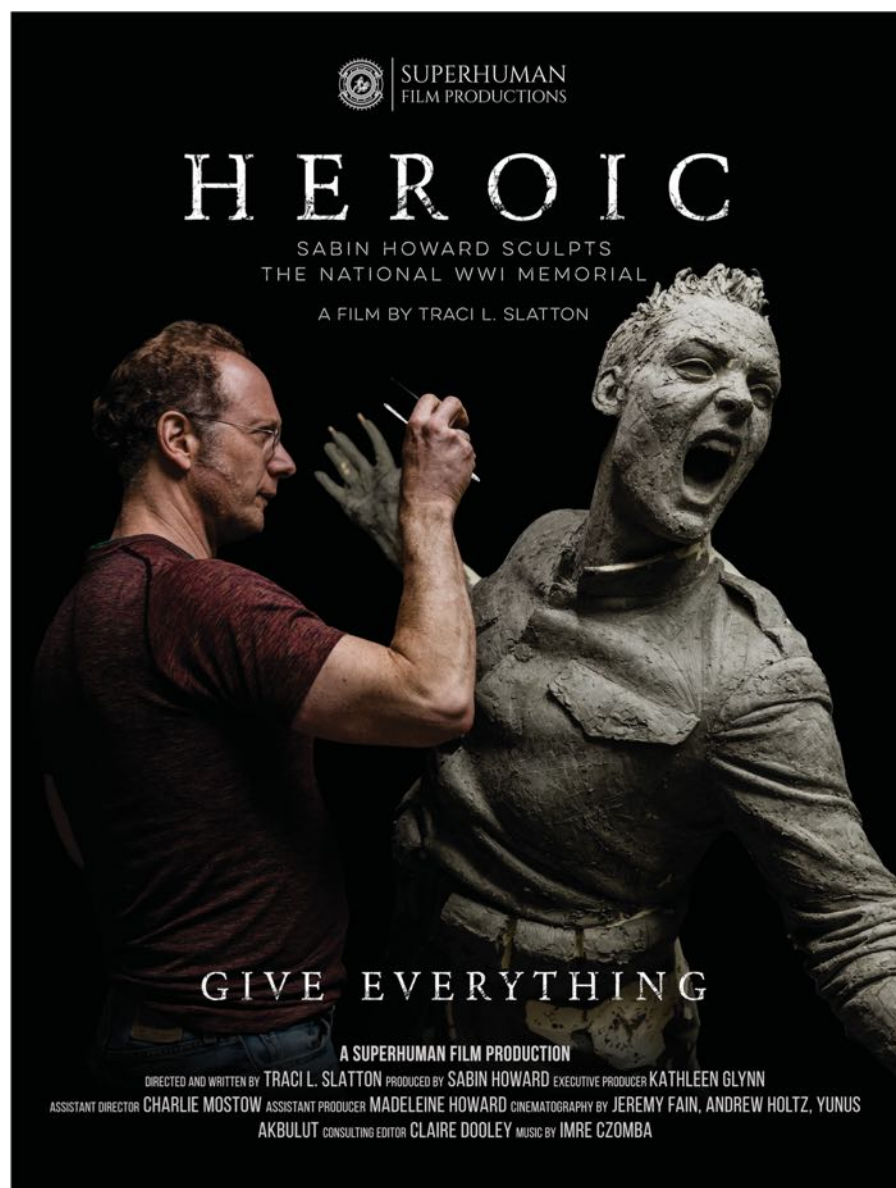
www.sabinhoward.com

www.sabinhowardsculpture.studio

www.heroicdocumentary.com

Instagram @sabinhowardsculpture





1h 40 min

Runtime

Feature length film
for theatrical
release

The Documentary

Heroic: Sabin Howard Sculpts the National WWI Memorial is the riveting cinematic journey of master sculptor Sabin Howard as he undertakes the largest art commission in America in half a century—a monumental, free-standing bronze relief destined for Pershing Park, Washington, DC, just steps from the White House. Directed by award-winning filmmaker and novelist Traci L. Slatton, produced by an all-star team including Kathleen Glynn, the film immerses audiences in Howard's relentless quest to merge classical artistry with modern heroism, navigating epic creative challenges, raw studio drama, deep faith, and high-stakes intrigue. Featuring a vibrant cast of passionate artists, veterans, and international collaborators—and set against a backdrop of national reverence—**Heroic** is a cinematic tribute to vision, sacrifice, and the enduring power of art to honor those who gave everything for liberty.



**Submitted to
25 Film
Festivals**



**Executive Produced
by Kathleen Glynn,
Composed by Imre
Czomba**



**International
Distribution**



**Exceptional
Storytelling**