

PREPARED BY PETRIDES PUBLIC SCULPTURE FOR REVIEW BY THE U.S.
EMBASSY, ATHENS

Jefferson in Athens

Thomas Jefferson at Jefferson House · a sculptural portrait by George Petrides

Project briefing · 13 October 2026. This document reproduces the project documentation at www.jefferson-sculpture.info as of that date. It supersedes the briefing of 11 August 2026 and the base-construction guidance of 14 August 2026, whose content it incorporates.



Contents: 1 · Project status and chronology 2 · Placement recommendation 3 · The sculpture 4 · Historical context 5 · Materials and care 6 · Installation and base construction

George Petrides, Sculptor · Petrides Public Sculpture · studio@petrides.art

Athens studio: Karaoli kai Dimitriou 6, Filothei, Athens 15237, Greece

New York studio: 4301 22nd Street, Studios 225/227, Long Island City, NY 11101, USA

Project status and chronology

Updated 13 October 2026

CONFIRMED	SCHEDULED	AWAITING DECISION	STUDIO RECOMMENDATION	PROPOSED DESIGN
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Sculpture

Completed in the artist’s New York studio, September 2026.

CONFIRMED

Donation and ownership

Donation documents executed with the U.S. Embassy, Athens (studio record: April 2026). The sculpture is the property of the U.S. Department of State.

CONFIRMED

Physical delivery

Collection from the New York studio arranged by the Embassy for October 2026.

SCHEDULED

Placement

The back lawn, selected by the Embassy in September 2026, remains the selected location.

CONFIRMED

Reconsideration request

The studio has requested reconsideration in favour of the entrance. The Embassy’s response is pending.

STUDIO RECOMMENDATION

Base design and construction

The studio will issue the base specification once the Embassy responds to the reconsideration request. Engineering review and construction by the Embassy’s contractor.

AWAITING DECISION

Plaque text

Draft prepared for Embassy review and approval.

AWAITING DECISION

Installation

To be scheduled after base construction.

AWAITING DECISION

Dedication

No decision recorded.

AWAITING DECISION

Chronology

- **April 2026**
Donation documents executed with the U.S. Embassy, Athens (studio record).
- **June–July 2026**
Embassy staff and George Petrides meet at Jefferson House and identify two viable locations: the entrance and the back lawn.
- **11 August 2026**
Project briefing issued: rationale, sculpture, locations, base, plaque and sequence of work.
- **14 August 2026**
Base construction guidance issued.
- **September 2026**
Sculpture completed in the New York studio. The Embassy selects the back lawn.
- **October 2026**
Collection from the New York studio arranged by the Embassy. The studio requests reconsideration of the location in favour of the entrance.

Responsibilities and costs

George Petrides has donated the sculpture. As set out in the briefing of 11 August 2026, other project costs are borne by the Embassy: transport from New York to Athens, base construction, plaque

fabrication, lighting, landscaping, and any dedication event.

Installation support

Entrance location. The studio provides the base specification and written guidance for the Embassy’s contractor. George Petrides will attend the installation to confirm the sculpture’s orientation and complete final surface touch-ups.

Back lawn location. Because of the two-tier base, the slope, irrigation and lighting, the studio would ask to take part in planning and in supervising the work on site.

Sculpture and base

PROPOSED DESIGN		Base dimensions are concept dimensions, subject to engineering review.
Sculpture	100 cm H × approx. 100 cm W; depth to be confirmed	
Weight	Approx. 30 kg (66 lb), excluding base	
Insured value	US\$250,000 (studio figure)	
Base	Reinforced concrete cylinder, Ø 65 cm	
Constructed height	130 cm	
Exposed height	120 cm above finished grade	
Monument height, entrance	220 cm (one cylinder)	
Monument height, back lawn	270 cm (cylinder on a lower cylinder, Ø 120 × 50 cm, to compensate for the slope)	

Documentation outstanding. Depth measurement, a record of signature and marks, and a dated condition report, to be completed before delivery; professional photography of the completed work.

Constructed and exposed height. The cylinder is cast 10 cm taller than its exposed height because its top 10 cm fits into a recess in the underside of the sculpture. Foundation size and depth are set by the engineer.



Schematic elevations of the two configurations. See [installation and base construction](#).

Proposed plaque text

AWAITING DECISION

Draft for review and approval by the Embassy.

Thomas Jefferson

1743–1826

Principal Author of the Declaration of Independence

First Secretary of State

Third President of the United States

Presented to the United States Embassy in Athens

by George Petrides, Sculptor

In commemoration of the 250th anniversary
of the Declaration of Independence

2026

Curved bronze plaque for the cylindrical base, cast by a U.S. fabricator previously used by the studio; approximately six weeks from order.

Next steps

U.S. Embassy, Athens

Confirm the placement; review and approve the plaque text; decide whether a dedication will be held.

Embassy staff

Customs-clearance and VAT-exemption documentation; engineering review of the base; facilities and security approvals; plaque order; base construction with the local contractor; lighting; installation and final landscaping.

Petrides Public Sculpture

Issue the base specification for the confirmed location; provide written installation guidance; attend the installation to confirm orientation and complete final surface touch-ups.

Contractors and vendors

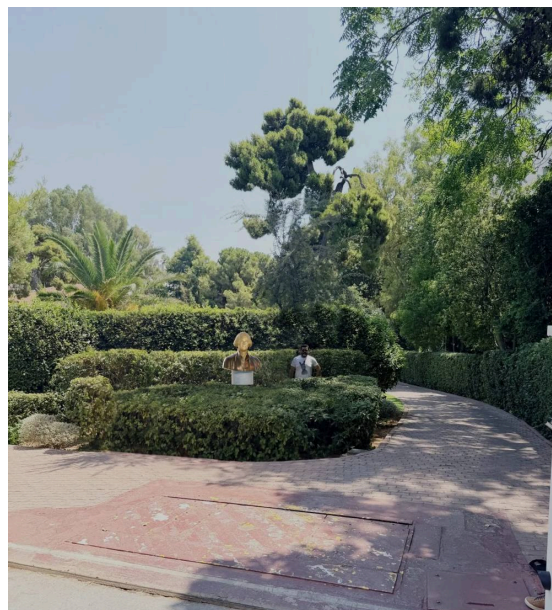
Plaque casting (approximately six weeks from order); base construction after engineering approval; crating and transport; lighting; mounting with the art transporter.

STUDIO RECOMMENDATION

The entrance location

Petrides Public Sculpture recommends the entrance location for its visibility to arriving guests, integration with the existing landscape, and comparatively straightforward installation.

CONFIRMED The back lawn remains the selected location; the studio has requested reconsideration in favour of the entrance. This page sets out the studio's assessment for the Embassy's consideration.



CONCEPT VISUALIZATION ·
ENTRANCE LOCATION

The two locations compared

Visibility

Entrance: Seen by every guest and delegation on arrival.

Back lawn: A focal point for receptions and events on the lawn and patio; not seen on arrival.

Base

Entrance: One cylinder, Ø 65 cm, 120 cm exposed; monument height 220 cm.

Back lawn: Cylinder on a lower cylinder (Ø 120 × 50 cm) to compensate for the slope; monument height 270 cm.

Landscape

Entrance: Framed by the existing hedge. Remove one planting and trim the hedge; the double row of privacy hedges remains.

Back lawn: Relocate irrigation; add a planted backdrop to screen the swimming-pool fence.

Lighting

Entrance: The current concept mounts fixtures on the existing poles near the gate, subject to facilities review.

Back lawn: No nearby structures for fixtures; the current concept proposes in-ground fixtures, coordinated with the irrigation, subject to engineering and facilities review.

Cost and schedule

Entrance: Fewer trades; expected shorter schedule and lower cost.

Back lawn: More trades; expected longer site-work schedule and higher cost.

From the project briefing of 11 August 2026. Cost and schedule comparisons are the studio's preliminary assessment, not contractor estimates. Concept dimensions; final foundation and anchoring are subject to local engineering approval.

THE ENTRANCE

Why the studio recommends it

- It introduces Jefferson House at the moment of arrival, in the tradition of a commemorative figure marking a threshold.
- The existing hedge provides a natural backdrop, with modest planting changes.
- A single cylinder keeps the bust close to eye level.
- Lighting could use the existing poles at the gate, subject to facilities review.

The bust would not be visible from the house, patio or lawn during receptions.



CONCEPT VISUALIZATION ·
ENTRANCE · HEDGE TO BE
TRIMMED

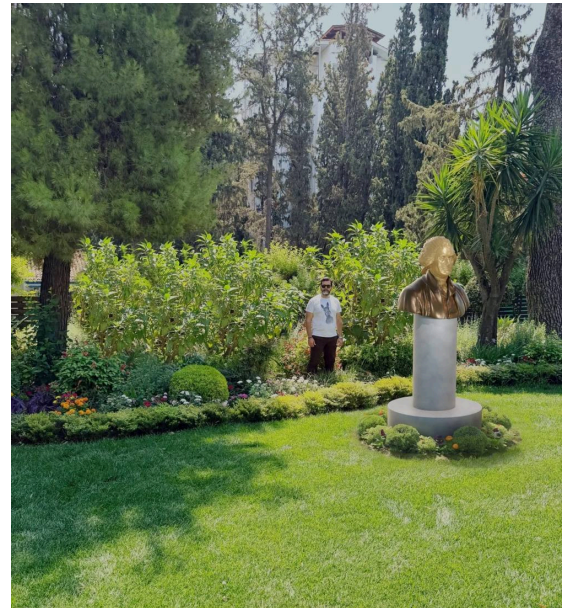
THE BACK LAWN

Additional requirements

- **Base height.** The lawn slopes away from the house; a sightline from the patio needs the taller, two-tier base, which places the bust well above eye level at close range.

- **Irrigation.** Existing irrigation at the site would need to be relocated.
- **Landscape screening.** A planted backdrop is needed to screen the swimming-pool fence.
- **Lighting.** The current concept proposes in-ground fixtures, subject to engineering and facilities review.
- **Coordination.** More trades and, in the studio's preliminary assessment, a longer schedule.

If the back lawn is retained, the studio advises placing the sculpture away from the pool fence, toward but not into the centre of the lawn, and would ask to take part in planning and supervising the work on site.



CONCEPT VISUALIZATION · BACK
LAWN

A NOTE FROM THE ARTIST

Installation experience

I have installed sculptures on cylindrical bases of this kind in Athens and New York, including *Refugee—Woman of Smyrna* in Neo Psychiko (2022), *Aretaieia* at Aretaieion University Hospital (2024) and *Constantine and the Vision of the Cross* in Southampton, New York (2025).

For the entrance, the written specification and guidance on this site will support the Embassy's contractor, and I will attend the installation. For the back lawn, I would ask to be involved in the planning and on site, so that the sculpture is well placed at Jefferson House for many years to come.

George Petrides

If the entrance is confirmed

- The studio issues the base specification: one cylinder, Ø 65 cm, 130 cm constructed and 120 cm exposed.

- Embassy engineering reviews the base; facilities and security approvals are confirmed.
- The local contractor builds the base following the base construction guidance; the hedge is trimmed and one planting removed.
- Lighting is mounted on the existing poles at the gate, subject to facilities review.
- The plaque is ordered once its text is approved; casting takes approximately six weeks.

THE SCULPTURE

Thomas Jefferson, 2026



THREE-QUARTER VIEW · STUDIO PHOTOGRAPH · NEW YORK · 2026

Object record

Artist	George Petrides (born Athens, 1964)
Title	<i>Thomas Jefferson</i>
Date	2026
Medium	Applied brass metal coating (head) and bronze metal coating (torso) over a recycled PETG body, hand-finished; two-component UV clear coat, applied in the studio. Not a solid bronze casting.
Dimensions	100 cm high × approximately 100 cm wide, excluding base
Weight	Approximately 30 kg, excluding base
Edition	Unique work; not editioned

Provenance	Made in the artist's studio, Long Island City, New York; donated by the artist to the U.S. Department of State, 2026
Location	Jefferson House, residence of the U.S. Ambassador, Athens (installation pending)

Form and surface

The three-quarter view shows the composition: a frontal torso with the head turned to the left. The warm brass tone of the face, hair and neckcloth contrasts with the darker bronze tone of the coat and waistcoat.

Modelled passages remain visible in the hair, the features and the folds of the coat, recording the artist's work on the surface.

Front, profile, rear and surface-detail photographs will be added after professional photography of the completed work.

Portrait sources

In developing the likeness, George Petrides studied the portraits that Jefferson and his family regarded as the best likenesses, and selected four as direct references:

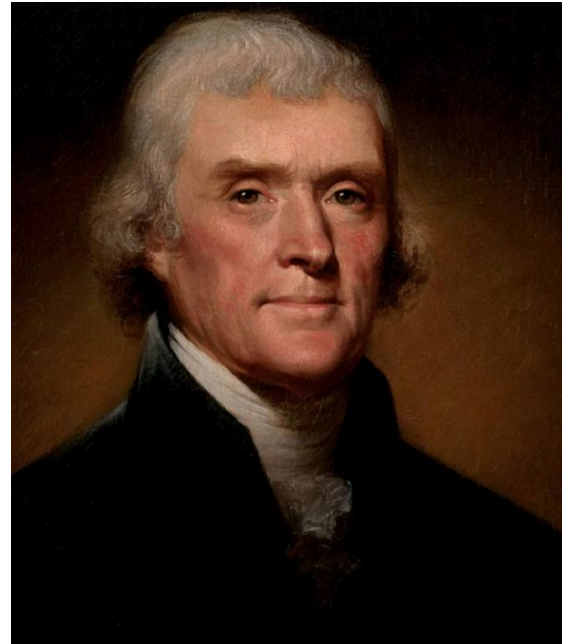
- Jean-Antoine Houdon, marble bust, 1789
- Rembrandt Peale, portrait, 1800, White House collection
- Gilbert Stuart, Edgehill portrait, 1805/1821
- Gilbert Stuart, Medallion Portrait, 1805

Further reading: Life Portraits of Thomas Jefferson, Thomas Jefferson Foundation.

HISTORICAL CONTEXT

Jefferson, Korais and the founding of modern Greece

In 1823, in the third year of the Greek Revolution, the Greek scholar Adamantios Korais asked Thomas Jefferson for advice on constitutional government for the emerging Greek state.



REMBRANDT PEALE · THOMAS
JEFFERSON · 1800

Thomas Jefferson

Thomas Jefferson (1743–1826) was the principal author of the Declaration of Independence, the first Secretary of State, and the third President of the United States. He founded the University of Virginia and designed its campus, as he had designed Monticello.

A lifelong reader of Greek and Latin, he drew on the architecture and political thought of the classical world in shaping the institutions and buildings of the new nation.

The correspondence with Korais

Korais (1748–1833), a classical scholar living in Paris, wrote to Jefferson on 10 July 1823. The two had met in Paris some thirty-five years earlier, when

Jefferson was American minister to France.

Jefferson replied from Monticello on 31 October 1823 with a long account of the American system, including representation, the two houses of the legislature, the judiciary and public education. He advised careful selection from American experience rather than wholesale adoption. Korais answered on 28 December 1823.

- **10 July 1823**
Adamantios Korais to Thomas Jefferson, Paris
- **31 October 1823**
Thomas Jefferson to Adamantios Coray, Monticello · Founders Online, National Archives
- **28 December 1823**
Adamantios Korais to Thomas Jefferson, Paris

JEFFERSON HOUSE, ATHENS

A portrait for the house that bears his name

Jefferson House is the residence of the United States Ambassador to Greece. A portrait of Jefferson on its grounds gives the shared history of the two countries a physical presence for the guests and delegations received there.

The sculpture commemorates the 250th anniversary of the Declaration of Independence, 4 July 2026.



ADAMANTIOS KORAIIS · ARTIST
AND DATE UNRECORDED

Jefferson and slavery

Jefferson's legacy includes his ownership of enslaved people. According to the Thomas Jefferson Foundation, he enslaved more than 610 people during his lifetime. The portrait commemorates his role in the founding of the United States and his exchange with Korais; it does not set that history aside.

Source: Slavery at Monticello, Thomas Jefferson Foundation.

Materials, base and maintenance

The portrait is made for an exterior setting. It is installed on a reinforced concrete cylinder, with the clothing projecting forward over the support.



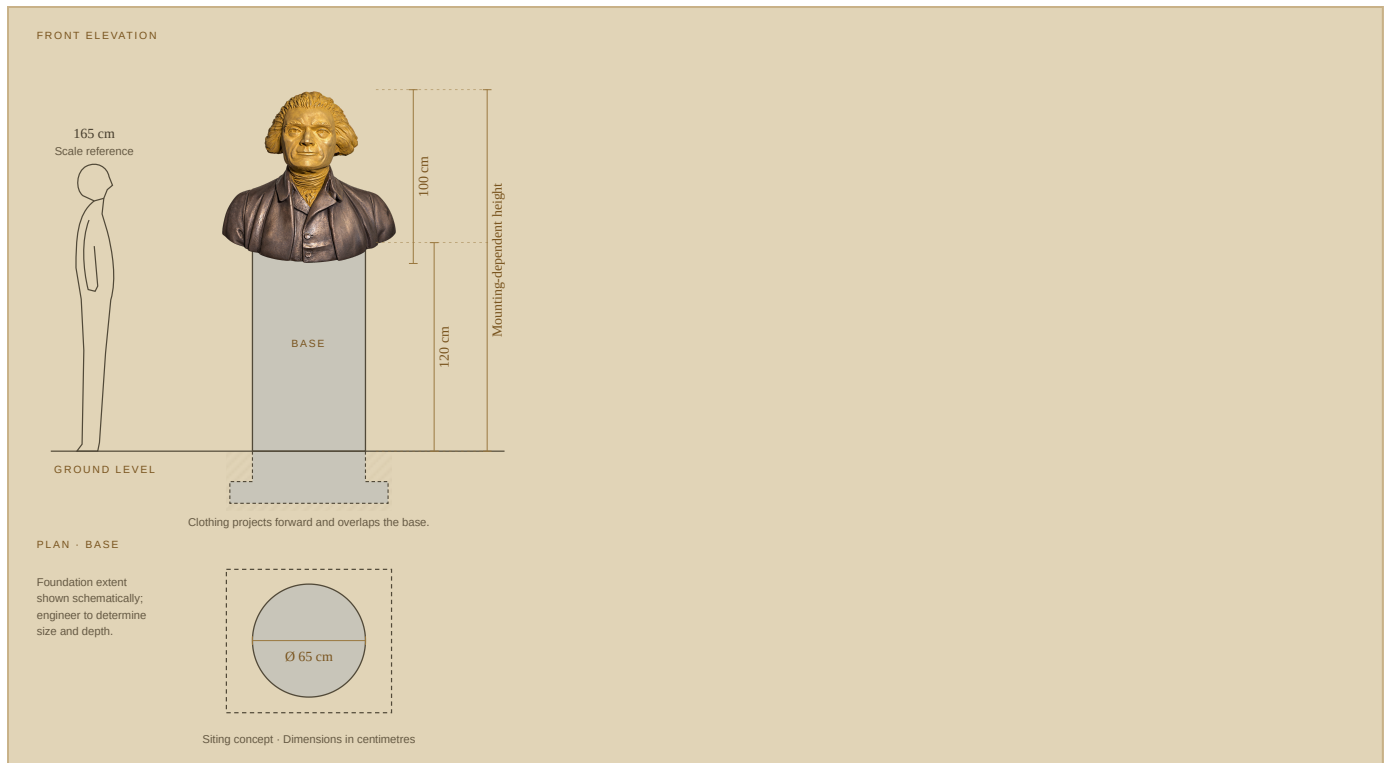
CONCEPT VISUALIZATION · NOT AN EXISTING INSTALLATION

Specifications

Sculpture	100 cm H × approx. 100 cm W; depth to be confirmed
Finish	Applied brass metal coating (head); bronze metal coating (torso); not a solid bronze casting
Body	Recycled PETG, hand-finished
Protective coating	Two-component UV clear coat, applied in the studio
Weight	Approx. 30 kg, excluding base
Base	Reinforced concrete cylinder, Ø 65 cm; 130 cm constructed, 120 cm exposed; built on site by the Embassy’s contractor

PROPOSED DESIGN

Base dimensions are concept dimensions. The weight is a planning estimate; final weight and depth are confirmed for transport and structural review.

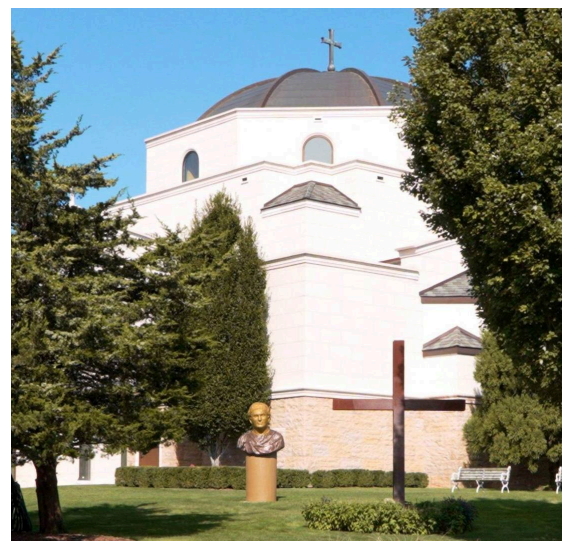


Entrance configuration. Sculpture image adapted for the schematic.

PRECEDENT

A related exterior installation

Constantine and the Vision of the Cross (2025), at the Greek Orthodox Church of the Hamptons, uses the same brass and bronze coatings over recycled PETG and the same two-component UV clear coat, in exterior service since its installation.



CONSTANTINE AND THE VISION
OF THE CROSS · SOUTHAMPTON,
NY · 2025

Maintenance

Clean periodically with a soft cloth. The studio specifies annual renewal of the exterior protective coating. Coating products, application method and compatibility details are available from the studio for the Embassy's facilities team.

No service-life guarantee is stated.

Constructing a cylindrical concrete base

A six-step record of a completed installation, offered to contractors as illustrative guidance for the construction of a cylindrical concrete base for outdoor sculpture.



REFUGEE—WOMAN OF SMYRNA ·
PLATEIA AGIOU GEORGIOU, NEO
PSYCHIKO, ATHENS · ERECTED
FOR THE CENTENNIAL OF
SMYRNA, SEPTEMBER 2022

Important

This guide illustrates a previously completed installation and is not a structural design or construction drawing. Final dimensions, reinforcement, concrete specification, anchoring, soil conditions, and construction methods must be determined for the specific site by the contractor and a licensed structural engineer.

Step 1 — Purchase the formwork tube

Step 2 — Excavate and place the reinforcement grid

Step 3 — Set vertical reinforcement and pour the footing

Step 4 — Position the formwork, brace, and pour

Step 5 — Strip formwork, finish, prime, and paint

Step 6 — Install the sculpture

Other examples

STEP 1 OF 6

Purchase the formwork tube

- The cardboard formwork tube acts as the form for the concrete column.
- Confirm the required tube diameter with Petrides Public Sculpture. The diameter is project-specific; the stock length is less critical, as tubes are typically supplied in 3 m lengths and cut to the required length on site.
- Example suppliers in Greece: Palagkas.gr and Rammos.com.gr.
- Ask whether they carry a smooth-finish formwork tube, which reduces later finishing work. A comparable U.S. product is sold under the Sonotube brand.

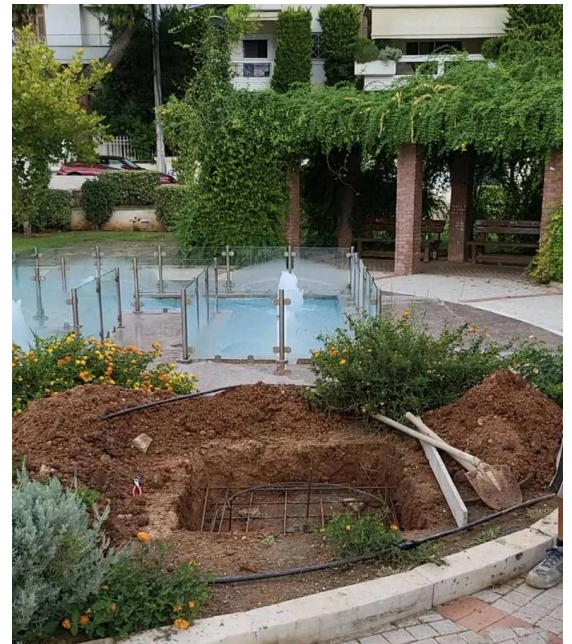


CARDBOARD FORMWORK TUBES

STEP 2 OF 6

Excavate and place the reinforcement grid

- Confirm the exact location with Petrides Public Sculpture, in person or, if necessary, by video call.
- Confirm the tube diameter with Petrides Public Sculpture. Allow at least 20 cm beyond the outside of the tube on each side of the square footing, subject to confirmation by the engineer.
- Excavate a square area approximately 60–80 cm deep. This depth is indicative only and must be confirmed for the site conditions by the engineer.
- In the example shown, horizontal reinforcement bars were laid at the base of the excavation in a 20×20 cm grid. Final reinforcement spacing must be confirmed by the engineer.



EXCAVATION AND FOOTING GRID ·
NEO PSYCHIKO

- Ensure the footing is below finished grade so that, once landscaping is complete, only the cylinder is visible. The cylindrical-base height specified by Petrides Public Sculpture is measured from finished grade, not from the top of the footing.

Location shown: Agiou Georgiou Square, Neo Psychiko, Athens.

STEP 3 OF 6

Set vertical reinforcement and pour the footing

- In the example shown, approximately twelve vertical reinforcing bars were tied to the horizontal footing grid and projected to approximately the height specified for the exposed cylinder. Final reinforcement must be determined by the engineer.
- In the example shown, the vertical bars were positioned on a circle approximately 10–15 cm smaller in diameter than the formwork tube, keeping the reinforcement well within the finished concrete surface.
- Once the vertical reinforcement is in place, pour the footing and vibrate to eliminate air pockets.



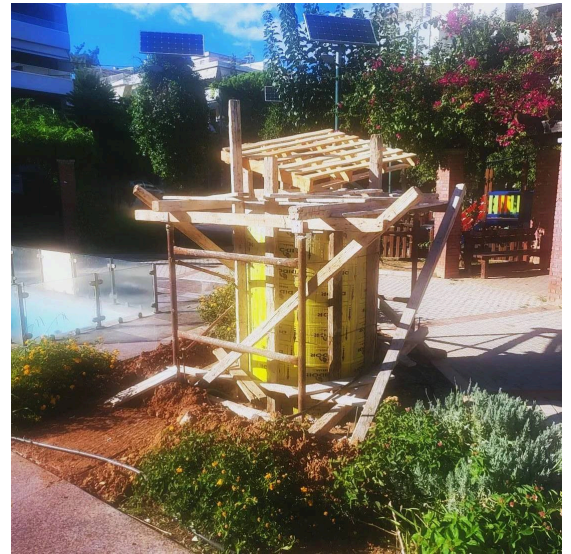
VERTICAL REINFORCEMENT ON THE FOOTING

STEP 4 OF 6

Position the formwork, brace, and pour

- Confirm with Petrides Public Sculpture the required exposed height of the tube above finished ground level. Some sculptures require an additional 10 cm or more of column height to extend into a recess in the underside of the sculpture; *Refugee—Woman of Smyrna* sat directly on top of the cylinder and did not require this.
- Cut the tube to the required exposed height, plus the distance from the top of the footing to finished ground level, plus any additional height required for the sculpture attachment.
- Position the formwork tube vertically and brace it with timber supports.

- In some cases, threaded rods are set into the top of the cylinder. Confirm the anchoring detail with Petrides Public Sculpture, the contractor, and the engineer as applicable.
- Pour the concrete and vibrate thoroughly to eliminate air pockets.
- Allow the concrete to gain sufficient strength before stripping the formwork; timing and curing procedures are to be confirmed by the contractor and engineer.

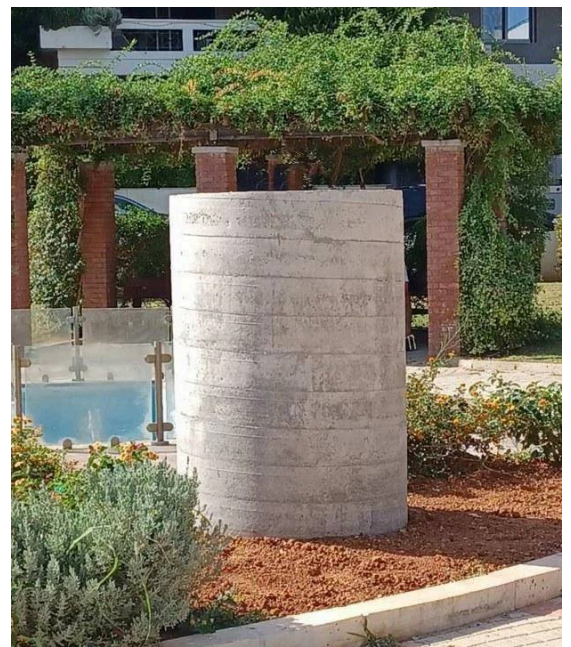


FORMWORK TUBE BRACED WITH
TIMBER

STEP 5 OF 6

Strip formwork, finish, prime, and paint

- Remove the bracing and peel off the cardboard tube.
- A spiral seam may remain after the formwork is removed; this is normal and can be eliminated during finishing.
- Grind down the ridge left by the tube with an angle grinder and an abrasive disc.
- Use an appropriate exterior-grade filler to achieve a smooth surface, particularly where a smooth-finish formwork tube has not been used.
- Prime with a quality exterior primer, then apply several coats of exterior paint.
- Select a color visually sympathetic to the sculpture, in consultation with Petrides Public Sculpture. Avoid very light colors, which can visually detach the sculpture from the ground and show soiling more readily.

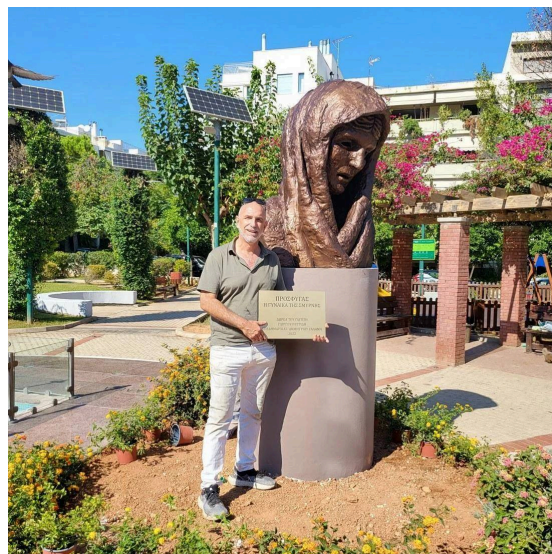


CYLINDER AFTER THE TUBE IS
REMOVED

STEP 6 OF 6

Install the sculpture

- Ideally, arrange for George Petrides to be present at installation to confirm the sculpture's precise orientation relative to its surroundings.
- For the example shown, the sculpture was lifted into position by two people; no crane was required.
- The final attachment method should be confirmed by Petrides Public Sculpture, the contractor, and, where structurally applicable, the engineer. Depending on the sculpture, options may include:
 - A structural adhesive applied between the sculpture base and the top of the column, using a product approved by the contractor and engineer as applicable, in consultation with Petrides Public Sculpture.
 - Where anchor rods have been incorporated, an engineer-approved two-part anchoring resin to secure the rods, with the material selected in consultation with Petrides Public Sculpture.
- Install the approved bronze plaque identifying the subject, artist, and year of the installation.
- Complete final site restoration around the base — soil, gravel, paving, or landscaping as applicable — and ensure that water does not pool around the column.



GEORGE PETRIDES AT THE
COMPLETED INSTALLATION

OTHER EXAMPLES

Other cylindrical bases using similar methods



Constantine and the Vision of the Cross · The Greek Orthodox Cathedral of the Hamptons, Southampton, New York · 2025



Aretaieia · Aretaieion University Hospital, Athens, Greece · 2024