

# Update

Save Outdoor Sculpture!

A joint project of Heritage Preservation and the Smithsonian American Art Museum

## Preserving Memory Is Off and Running!

By Susan Nichols

Celebration and ceremony, triumph and tragedy, classic and outsider art—sculptures embody America's history. *Preserving Memory: America's Monumental Legacy*, a touring exhibit developed by Save Outdoor Sculpture!, opened nationally in five locations in September 2002. The sites launching the national tour are in Montgomery, Alabama; Brooklyn, New York; Warsaw, Virginia; Poulsbo, Wash-

ington; and Sheridan, Wyoming. *Preserving Memory* has really been enlightening to our community. Our outdoor monuments have recently been the focus of an extensive inventory as the City of Montgomery begins to plan and develop our riverfront area as part of our downtown revitalization.

The exhibit helped create a public appreciation for the monuments we have, encourage their preservation and conservation, and inspire us to acquire more."

### Coming to a Town Near You!

*Preserving Memory* is currently scheduled for 42 venues all over the country through 2004. A list of booked sites is available at [www.heritagepreservation.org](http://www.heritagepreservation.org).

One site in each state plus the District of Columbia will host the exhibition for six weeks and will be responsible for the cost of shipping and insurance to the next venue, an estimated \$250 to \$300.



At the Alexander Phimister Proctor Museum in Poulsbo, Washington, a large, colorful banner announced the exhibition.

Credit: A Phimister Proctor Museum

One additional week at the beginning and another week at the end allow for surface shipping and set-up. Non-matching grants support creative public programs to reinforce the humanities aspect of public sculpture.

Primary funding is provided by the National Endowment for the Humanities. Design and photo pre-production are the work of Sicklesmith Design and Anderson Multi-Media, respectively, of Alexandria, Virginia. ABC Imaging, Inc., Washington, D.C., fabricated the exhibition. Evaluation leadership is provided by RK & Associates, Alexandria, Virginia. ■

At press time, host organizations were needed in these states: Alaska, Arizona, California, Colorado, Delaware, District of Columbia, Hawaii, Indiana, Kentucky, Louisiana, Maine, Maryland, Minnesota, Montana, Nebraska, Nevada, North Carolina, North Dakota, Oregon, South Dakota, Utah, Vermont, and West Virginia.

Contact Rose Stapp at [rstapp@heritagepreservation.org](mailto:rstapp@heritagepreservation.org) or visit [www.heritagepreservation.org/PROGRAMS/SOS/exhibitmain.htm](http://www.heritagepreservation.org/PROGRAMS/SOS/exhibitmain.htm) for booking information and availability.

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ington; and Sheridan, Wyoming.

Using roughly 200 images on 20 stand-alone panels, *Preserving Memory* gives local sculptures a national context. The exhibition talks about the history of sculpture-making, raises questions about why and how monuments are erected, reveals secret stories, and considers the loss of sculptures' meanings due to time and the absence of preservation. Each state plus the District of Columbia has at least one sculpture included. The entry panel features a public sculpture from the state hosting the exhibition.

Carole King, Curator of Old Alabama Town in Montgomery, Alabama, said, "*Preserving Mem-*

## Preserving Puck

By Erin Blake

“Lord, what fooles these mortals be!” proclaims *Puck*, from *A Midsummer Night’s Dream*, as he surveys the U.S. Capitol from his fountain perch at the Folger Shakespeare Library. While it’s tempting to think Mr. and Mrs. Folger picked the subject for political reasons, archival evidence makes it clear they were thinking only of the Shakespeare character most suited to a fountain surrounded by shrubbery. In 1930, the Folgers supplied architects Paul Cret and Alexander Trowbridge with a typed list of inspirational lines spoken by the forest sprite to “help you and the artist work out a proper design,” and left it at that.

Cret and Trowbridge knew from the start that they wanted a sculpture by a “known” artist working in a modern style that would suit the art deco classicism of the building’s exterior. After paring down their list of potential sculptors to those who were both available and affordable, they settled on Brenda Putnam. Not only was she a widely exhibited, prize-winning, up-to-date New York sculptor, she also happened to be the daughter of Dr. Herbert Putnam, Librarian of Congress. Dr. Putnam was instrumental in helping Mr. and Mrs. Folger establish their library in Washington.

Brenda Putnam was born in Minneapolis in 1890 and trained at the Boston Museum School and at the Art Students’ League in New York. She established a studio in New York in 1910. By the 1920s, Putnam was becoming frustrated by the confining naturalism of conventional sculpture and developed an interest in the emerging art deco aesthetic. She left New York for Italy to pursue

art deco’s fusion of ancient and modern lines under the tutelage of Libero Andreotti. No longer obliged to acknowledge every strand of hair and every crinkle in an eyelid, Putnam began to use bold shapes and lines to carry her artistic vision beyond what now seemed to be mundane details.

When she returned to New York, Putnam incorporated this new freedom toward abstraction into the Folger Shakespeare Library’s *Puck*. He is three-dimensional but flattened like a living wall, with the long, straight folds of his drapery and his carefully aligned arms and legs echoing the vertical rhythms of the building behind him. A subtle S-curve winds down from the tilt of his head through his torso and kneeling thigh, breaking the vertical pattern just enough to create a dynamic tension.

Originally, the fountain sculpture was to be cast in bronze to match the grille work on the library’s windows. When the grilles wound up being aluminum instead, Putnam declared *Puck* should be carved in marble to match the building itself. Accordingly, a plaster cast from Putnam’s full-size clay model was shipped to the studio of Robert A. Baillie, a carver experienced with realizing Putnam’s work in marble. In 1932, the finished marble *Puck* was set in place above the fountain.

As the years went by, the words “Lord, what fooles these mortals be!” came to be prophetic. Vandals struck again and again. Acid rain and other pollutants dissolved and discolored the marble. Something had to be done, or *Puck* would deteriorate beyond recovery.

Thanks to funding from Target Stores and the National Endowment for the Arts, through SOS!



Credit: Folger Shakespeare Library

and other benefactors, the library undertook a major restoration project starting in March 2000. Clifford Craine of Daedalus, Inc., cleaned and restored the original marble. Then Jeffrey Spring of the Modern Art Foundry made a rubber mold of the restored original and used it to cast an aluminum replica. Meanwhile, Tim Johnson of Manassas Granite and Marble, Inc., carved an exact replica of the “Lord, what fooles these mortals be!” fountain base, only in limestone to match the interior walls of the library.

In January 2002, all the pieces came together in time for the library’s 70th birthday celebration. Now the original marble *Puck* kneels inside on the new limestone base, no longer prey to weather and vandals, and easily seen by visitors to the theatre and exhibition hall. His weather- and vandal-proof identical twin kneels above the fountain outside, where his cast aluminum body matches the decorative grille work in the windows, just as Mr. and Mrs. Folger envisioned in the first place. ■  
*Dr. Erin Blake holds a Ph.D. in Art History from Stanford University and is Curator of Art at the Folger Shakespeare Library in Washington, D.C.*

## Sculpture Sleuths Add to Inventory

By Nicole Semenchuk

The Smithsonian American Art Museum's Inventory of American Sculpture receives information about America's outdoor sculpture almost daily. Building on the initial Save Outdoor Sculpture! surveys, we are continually updating the database with new information.

Researchers send us their findings of a local community's sculpture or newly discovered works by an artist. Museums, cities, and other organizations send brochures highlighting their outdoor sculpture. Staff and other sculpture enthusiasts clip newspaper articles with news of newly commissioned or erected memorials. All the information we receive is valuable to the maintenance of the Inventory of American Sculpture, whether it's a new sculpture, a relocated sculpture, or a previously unrecorded fact about a sculpture's creation or history.

This summer, Margaret Samu, a graduate student at Wellesley College, sent us a copy of her thesis work on the sculptor Evelyn Beatrice Longman (1874-1954). Samu included a checklist of the artist's work that she had compiled from her research.

Longman, an important public sculptor, began her career as the only female assistant to Daniel Chester French. Some of her most important public sculptures include *Industry* in Hartford, Connecticut, and *Genius of Electricity* (*Spirit of Communications* or *Golden Boy*), formerly atop the American Telegraph and Telephone building in New York City and once the image appearing on AT&T phone books.

From Samu's checklist, over 80 sculptures were added, nearly 10 of which are outdoor pieces.

Included are the Wellesley College *Library Doors and Lintel* (1911), an additional cast of the *Hollis Burke Frissell Memorial* at the Penn School in St. Helena Island, South Carolina, and several pieces at Loomis Chaffee School in Windsor, Connecticut. An important addition to the Inventory is the fact that Longman contributed to several aspects of the decorative wall panels for the Lincoln Memorial in Washington, D.C. When time was running out, French asked for Longman's help with the monumental project, and the rest is history!

Also this year, the director of the University of Minnesota's Frederick R. Weisman Art Museum sent us a brochure about its public art program, which is made possible by Minnesota's Percent for Art in Public Places. Included in the brochure are maps and checklists of the sculptures on the campuses in Minneapolis and St. Paul. Nineteen outdoor works were added to the Inventory, including *Stepped Tower* (2000) by Jackie Ferrara and *Platonic Figure* (2001) by Andrew Leicester.

Information about *The National Japanese American Memorial* (2001) in Washington, D.C., was gathered by a staff member who surveyed and photographed the sculpture soon after it was erected. This summer, the record was updated from a newspaper supplement, which was given to us by an office volunteer. Information that could not be gleaned from a visit was discovered in this important published resource. This federal memorial commemorates Japanese American war veterans and honors the patriotism of all Japanese Americans during World War II.

*The Guardian* by Enoch Kelly Haney (installed 2002) at the State

Capitol in Oklahoma City was entered from two newspaper clippings from *The Daily Oklahoman* and *Tulsa World*. Enoch Kelly Haney, a Senator and a Seminole-Creek Indian, gave the statue as a gift from his family, turning down the fee he would have collected for winning the blind contest. *The Guardian* is a 22-foot statue of a Native American atop the dome of the Oklahoma State Capitol, which depicts the themes and traditions from several Indian nations before Europeans arrived.

The Idaho *Anne Frank Human Rights Memorial* (2002) was also discovered through newspaper clippings in the *New York Times* and the *Washington Post*. The memorial park, which includes tablets with inscriptions, walls, reflective ponds, and waterfalls, boasts only the second statue of Anne Frank to be listed in the Inventory. It is a life-size bronze portrait by Gregory Stone. The other Anne Frank statue is by an unknown artist and is at the Garden of Remembrance in White Plains, New York.

All of these resources have been tremendously valuable in the creation and upkeep of the Inventory of American Sculpture. We need your help to keep us abreast of new commissions and memorials, of long lost sculptures found on your walk to work or school, or of relocated sculptures.

Please visit our Web site at [AmericanArt.si.edu](http://AmericanArt.si.edu) and contact us by phone at (202) 275-1932 or by e-mail at [artref@saam.si.edu](mailto:artref@saam.si.edu). And thank you for all your diligent efforts! ■

*Nicole Semenchuk is an Art Inventories Cataloguer in the Art Information Resources department of the Smithsonian American Art Museum in Washington, DC.*

## Saving Sculpture in the Heartland

*By Susannah Rast*

This spring and summer were busy seasons for outdoor sculpture conservation. As of this printing, nearly 60 percent of the Conservation Treatment Awards funded by Target Stores and the National Endowment for the Arts have completed the conservation process. Here are a few highlights:

In Leavenworth, Kansas, a Fourth of July rededication capped a successful fund-raising campaign to conserve the copper *Statue of Liberty* and replace her eroded limestone base. The sculpture stands in front of City Hall, and her rededication, on the 52nd anniversary of her dedication, was well-attended. Lieutenant General James Riley, the commanding officer of Ft. Leavenworth, was the keynote speaker; he unveiled the preserved statue with the help of Mayor Larry Dedke. Boy Scouts and regional BSA representatives were also on hand, as the sculpture was originally part of a nationwide Boy Scout program to provide the eight-foot replicas to local communities in the mid 20th century. A local high school student designed the rededication program. Funds for the project were raised by a children's patriotic show; a special, limited-time sale of commemorative cancelled envelopes; and individual donations. Paul Benson of Prairie View, Kansas, was chief sculpture conservator.

Leavenworth County also recently provided funds to conserve a local WWI doughboy sculpture, showing the continuing spirit of preserving county history.

Shawnee Mission North High School students took personally the disrepair of their own *Statue of Liberty* on the school's grounds. Led by Steve Collins, a geography teacher at the Overland Park,

Kansas, school, the Key Club raised the matching conservation funds through many schoolwide activities and welcomed individual donations. The club educated the student body on the history of its sculpture and produced updates as the work progressed. The students ultimately chose a memorable date to hold the official rededication: September 11, 2002. Conservator Mayda Jensen of Jensen Conservation Services, Inc., in Omaha, Nebraska, had previously assessed the sculpture and was the conservator of choice for the preservation job. Besides a general cleaning, the sculpture had been missing a few spikes of her crown and needed some repairs to the base.

On the campus of Mount Mercy College in Cedar Rapids, Iowa, there is a magnificent grotto constructed by self-taught designer William Lightner from 1929 to 1941. The *Our Lady of Sorrows Grotto*, site of annual celebrations such as the May Day Festival, was featured in the state centennial celebration in 1946. The many structures and arches were ravaged by the passage of time, and the pond was drained and parts were dismantled as maintenance funds dwindled. Through the research and perseverance of Jane Gilmore, Professor of Art, and the Mount Mercy College Art Students Organization, an assessment was made in 1998. They also produced a brochure to further promote the urgent need for conservation. At last, the preservation began this summer. Led by conservation professional Anton Rajer of Madison, Wisconsin, interns from the University of Wisconsin and community volunteers worked tirelessly to stabilize and clean the grotto structures. A rededication ceremony and a published account of the



Credit: Jensen Conservation Services, Inc.

The Spirit of the American Doughboy *being conserved*.

conservation effort are planned.

Cherokee, Oklahoma, is home to a WWI doughboy, *The Spirit of the American Doughboy* by E.M. Visquesney, ca. 1920s. This sculpture is unusual in that some delicate details, such as barbed wire around the soldier's feet, had survived through inclement weather and time. The left hand had fallen off but was stored safely. The Alfalfa County Courthouse Improvement and Preservation Committee, with chairman Sonya Booher at the helm, raised money and public awareness throughout the assessment and conservation. Prominent local coverage and the sale of Alfalfa County afghans picturing local historic sites raised enough to contract with Jensen Conservation Services, Inc. The conservation of the doughboy took place over a two-day stretch in May. The sculpture was gently washed, and the original left hand and rifle were reattached along with a newly fabricated bayonet. The granite was cleaned of biological growth, and a final hot wax coating was applied as a protectant for the bronze.

A rededication ceremony was held on Veterans Day, 2002. ■

## The NEA Survey: One Year Later

By *Adrienne Stone*

**S**OS! is making great strides in our survey of permanent outdoor sculpture funded by the NEA Art in Public Places (NEA APP) program. The survey, begun in October 2001, set out to determine the condition of approximately 455 public art projects funded by NEA APP between 1967 and 1992. A year later, 75 percent of the artworks have been reported to SOS! Of these, 36 percent did not previously appear on the Smithsonian American Art Museum's online Inventory of American Sculpture.

We still need your assistance documenting 110 remaining sculp-

tures. More than half the missing sculptures are in California, Massachusetts, Minnesota, Ohio, and New York. If you live in these areas, please assist us in locating your community's public art. For a complete list of the artworks that need full documentation, visit [www.heritagepreservation.org](http://www.heritagepreservation.org).

Of the permanent outdoor sculptures already surveyed, 47 percent are in need of preservation, 9 percent no longer exist, 9 percent have an undetermined condition, and only 35 percent are well maintained. These alarming statistics show that a significant portion of our national collection of contemporary sculpture is suffering from

the effects of weather, neglect, vandalism, and deferred maintenance. The first step in saving an endangered artwork is an assessment by a conservation professional to determine the artwork's current condition and lay out a plan for its conservation, including an estimate of the project's cost.

Already 72 sculptures, including *Nimbus* (1976) by



Credit: Patricia Leavengood. Courtesy Alaska State Museum

*Nimbus* (1976) by Robert Murray, Juneau, Alaska.

Robert Murray in Juneau, Alaska, and *Los Lagartos* (1995) by Luis Jiménez in El Paso, Texas, have benefited from NEA Assessment Awards. Additional assessments of \$700 are available on a first-come, first-served basis. If you have a sculpture funded by NEA APP, you may apply for this grant simply by completing a survey. Survey forms are available at our Web site, [www.heritagepreservation.org](http://www.heritagepreservation.org), or by calling 888-767-7285. ■

Credit: Dale P. Kronkright. Courtesy City of El Paso Arts Resources Department



*Los Lagartos* (1995) by Luis Jiménez, El Paso, Texas.

## Model Assessment Awardee in Watertown

By *Adrienne Stone*

**W**atertown, New York, is home to the *Roswell Pettibone Flower Monument* (1902), a sculpture by Augustus Saint-Gaudens representing the only native northern New Yorker to have been elected governor of the state. After 100 years, corrosion and pitting are evident on the bronze surface, and the granite pedestal is heavily soiled and streaked. Two eagles, which rested on pedestals beside the bronze sculpture, were

removed in 1950 due to traffic concerns and subsequently lost.

Rande S. Richardson, a funeral director and historic preservation volunteer, spearheaded the campaign to preserve this sculpture after receiving an SOS! Assessment Award in February 2002. The city, which owns the statue, did not have room in its budget for the conservation treatment, but this has not deterred Mr. Richardson's goal to raise enough money for the treatment, a rededication, and a

maintenance endowment for Governor Flower. As of October, \$114,000 of the \$120,000 needed to fund the project has been raised. The success of this campaign is due to Mr. Richardson's diligence and the monetary support of nearly 330 organizations and individuals in the Watertown area. The rededication is being planned for the monument's 101st birthday on September 1, 2003. Visit [www.publicsquare.com/rpfstatue](http://www.publicsquare.com/rpfstatue).

*continued on page 7*

## 2002 Achievement Awards Announced

By Susannah Rast

This year's crop of Achievement Award applications was full of creative organizations with the enthusiasm and know-how to make their projects successful.

First place was awarded to the Soldiers' Memorial Fountain Restoration, Inc., in Oak Bluffs, Massachusetts, for its conservation of the Martha's Vineyard sculpture, built in 1891 by the J.W. Fiske Company. The *Soldiers' Memorial Fountain* is a Civil War memorial, and a group of concerned residents first took action in 1998 to publicize its plight and raise funds for an assessment. The organized SMFR began in the summer of 2000 to raise funds through grants, donations, and sale of commemorative items. Publicity was generated through local and national newspaper and magazine articles and information booths at parades, fairs, and other local events. Mark Rabinowitz of Conservation and Sculpture Company took the sculpture back to his studio in Brooklyn, New York, for conservation.

On August 17, 2001, the preserved sculpture was on public view again, 110 years after the original dedication. Massachusetts 54th Regiment reenactors were present, as were local town officials, donors, and supporting organization representatives as honored guests. The statue was unveiled by Maya Strahan, a descendent of the sculpture's original benefactor, Charles Strahan. The SMFR will apply its award funds towards ongoing maintenance.

### Second Place

Green-Wood Cemetery in Brooklyn, New York, contains many beautiful monuments in desperate need of conservation. The *Saved in*



Credit: Regional Arts & Culture Council

Joan of Arc *rededication ceremony in Portland, Oregon.*

*Time* monument preservation booklet, produced by the Greenwood Historic Fund, explains its sculpture program, outlines the estimated cost for 21 specific monuments, and encourages individuals and companies to participate. The conservation estimates (including sums to be set aside for ongoing maintenance) range from a few thousand dollars into the six figure range, so the program appeals to philanthropic individuals as well as larger organizations. Included in the full color, 56-page booklet are details of the deceased's lives and historical context so potential donors may make connections with their adopted sculpture. The ambitious project hopes to net \$1 million for conservation.

In Portland, Oregon, *Joan of Arc* (Emmanuel Fremiet, 1925) received a magnificent makeover due to the efforts of the Regional Arts & Culture Council. The council began by involving the local neighborhood association with discussions and newsletter articles. By May 2002, over \$23,000 had been raised locally, and the sculpture was the site for both an experimental light show the night before scaffolding was removed and a history and conservation lesson for sixth-graders.

Jonathan Taggart of Taggart Objects Conservation directed the actual conservation, which included a re-gilding. The rededication included local schools, a church, and community members. Eighth-graders read a play, elementary students sang in "saintly" attire, and a local songstress performed a song composed for Joan that very morning. As an ongoing project, the Regional Arts & Culture Council had the local neighborhood association remove shrubbery surrounding the sculpture that reinforced vandalism.

### Honorable Mentions

Elmwood Cemetery in Memphis, Tennessee, has published *Elmwood 2002: In the Shadows of the Elms*, which contains photographs and historical details of the monuments and individuals buried in the cemetery. Preeminent local historian Perre Magness and nation-

### SOS! Update

SOS! Director

Susan Nichols

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Diane L. Mossholder

Save Outdoor Sculpture! (SOS!) is a joint project of Heritage Preservation and the Smithsonian American Art Museum. SOS! volunteers provided information and images to create a comprehensive database of the nation's outdoor sculpture and focus attention on preservation of public sculpture and monuments. Major contributions have been provided by Target Stores, the National Endowment for the Arts, the Pew Charitable Trusts, the Getty Grant Program, the Henry Luce Foundation, and the National Endowment for the Humanities.

*SOS! Update* reports on the project's progress and activities related to outdoor sculpture in the United States. Readers are encouraged to reprint or duplicate *SOS! Update*. Credit should read: "Reprinted with permission of Save Outdoor Sculpture!" Visit the SOS! Web page at [www.heritagepreservation.org/programs/sos/sosmain.htm](http://www.heritagepreservation.org/programs/sos/sosmain.htm).

For more information, contact SOS!, Heritage Preservation, 1625 K Street, NW, Suite 700, Washington, DC 20006. Call us at 888-767-7285 or 202-634-1422, fax 202-634-1435, or e-mail SOS!@heritagepreservation.org.

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## Accent on Teachers and Outdoor Sculpture

By *Adrienne Stone*

With support from Accent on Architecture, SOS! recently sponsored four workshops centered around the *Inside Outdoor Sculpture* kit and significant local outdoor sculpture.

The workshops were held at the Charlotte Mint Museum and the Arts & Science Council, Charlotte, North Carolina; the Philadelphia Museum of Art and Girard College in Philadelphia, Pennsylvania; the Office of Cultural Affairs in Columbia, Missouri; and the Explorit Science Center in Davis, California. Approximately 75 classroom edu-

cators in history, art, language arts, and science discovered how to integrate public art and *Inside Outdoor Sculpture* into their curricula.

Randi Korn & Associates, an Alexandria, Virginia, based consulting firm, will be interviewing a few randomly selected educators to evaluate the education program.

Already participants from the workshops have begun to reserve *Inside Outdoor Sculpture* for their classrooms. To learn about using *Inside Outdoor Sculpture* with your students, contact Adrienne Stone at [astone@heritagepreservation.org](mailto:astone@heritagepreservation.org) or 888-767-7285. ■



Credit: Jessica Ruskin, Explorit Science Center in Davis, California

*Teachers from Birch Lane Elementary School in Davis, California, review two activities, Pollution Solutions and Rising Damp.*

*Achievement Awards, from previous page*

ally known photographer Murray Riss joined forces with a genealogist and students of Victorian symbolism to produce the first documentation of the cemetery since *Elmwood 1874* was published over a century ago. The book is heading into its second printing and is available for sale on the Web site [www.elmwoodcemetery.org](http://www.elmwoodcemetery.org).

The mission of the Alexander Phimister Proctor Museum, Poulsbo, Washington, is to preserve all the monumental statues and architectural pieces of this American sculptor. Proctor's grandson, museum director Sandy Church, joined associations and citizens to preserve *The Roughrider*, an equestrian statue of Teddy Roosevelt in Portland, Oregon. Three other sculptures in Denver, Colorado, and Buffalo, New York, have firm conservation commitments for the near future. The latest project has been observing the assessment and working to gain permission to preserve four larger-than-life buffaloes in Washington, DC.

In August 2001, the City of Columbia, Missouri, launched the "Share the Light" program. This first-of-a-kind program allows utility customers to make single or monthly donations to one of six community education and beatification areas of interest. Through the efforts of the Office of Cultural Affairs, one of these areas is public art. The funds are used to supplement the city's public art program budget, with emphasis placed on ongoing maintenance for the city's collection of public art. All funds are tax-deductible, and donors are recognized annually. ■

*Assessment Award, from page 5*

You too can follow Watertown's lead! Do you know of a sculpture in need of preservation in your community? SOS! Assessment Awards are still available on a limited basis. This \$850 grant will defer the cost of hiring a conservation professional to survey your sculpture. The resulting assessment report will provide you with a proposal for conservation treatment, on-going maintenance plan, and an estimate for the project's cost.



Credit: Conservation Solution, Inc.

*Roswell Pettibone Flower Monument (1902) by Augustus Saint-Gaudens.*

The awards for 2003 will only be available for sculptures of Abraham Lincoln, firefighters, and police officers. All applicants must apply by the postmark deadline of July 1, 2003. A panel will choose the recipients. It might be just the spark needed to fund the conservation treatment of your public outdoor sculpture. Call 888-767-7285 to find out more! ■

# Monumental Notes

## Put It on Your Calendar....

Americans for the Arts' Annual Convention is scheduled for June 7-9, 2003, in Portland, Oregon. The focus for the convention is development of leaders in the arts industry. Check the Web site at [www.artsusa.org](http://www.artsusa.org) for more information.

The 91st annual conference of the College Art Association will be held February 19-22, 2003, in New York City. Among the topics for presentation and discussion: Historical Studies, Contemporary Issues, Studio Art, and Educational and Professional Practices. See [www.collegeart.org](http://www.collegeart.org) for registration information.

## Heritage Preservation Annual Meeting Scheduled for June

The Heritage Preservation annual meeting will once again take place in conjunction with the American Institute for Conservation meeting. It will be held June 6, 2003, in Washington, DC. Keep an eye on our Web site and the spring newsletter for more information, and join us next summer!

## Conference Record Available in Print

*Conservation and Maintenance of Contemporary Public Art* (editor: Hafthor Yngvason) contains 23 papers presented at a 2001 conference on the conservation and

maintenance of contemporary public art sponsored by the Cambridge Arts Council. The book will be available in December 2002 through the Americans for the Arts Web site.

## Congratulations!

SOS! congratulates the City of Buffalo Arts Commission, which received the Heritage Preservation/American Institute for Conservation Award for Outstanding Commitment to the Preservation and Care of Collections. The commission administers care for over 40 outdoor monuments. For more information about the award, visit [www.heritagepreservation.org](http://www.heritagepreservation.org).

## SOS! is movin' on!

Heritage Preservation has relocated its offices. Write to SOS! at:  
1625 K St. NW, Suite 700  
Washington, DC 20006.

Reach SOS! at the same phone numbers (202-634-1422 or toll-free 888-767-7285) and e-mail ([SOS!@heritagepreservation.org](mailto:SOS!@heritagepreservation.org)).



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