

# Update

Save Outdoor Sculpture!

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

## Traveling Exhibit Hits the Road This Fall

The SOS! traveling exhibition, “Preserving Memory: America’s Monumental Legacy,” will open in September at Sheridan County’s Fulmer Public Library, Wyoming, and the A. Phimister Proctor Museum, Poulso, Washington. Through 2005, the exhibition is booked in art spaces in Hawaii and Ohio, universities in New Mexico and Arkansas, a town hall in Massachusetts, and museums and historical societies in Alabama, Connecticut, Georgia, Kansas, Mississippi, Pennsylvania, and Virginia. The exhibition will be available for periods up to eight weeks.

If you have a minimum 100 square foot space, you too can host this exhibit, made possible with the

generous support of the National Endowment for the Humanities. The only fee to the borrower is the surface shipping cost to the next site, esti-

mated not to exceed \$100. If you are interested in bringing the exhibition to your community, contact Rose Stapp at 888-767-7285 for details.



Credit: Rose Stapp

*Susan Nichols and Heritage Preservation Board Chairman Dennis Fiori examine a sample panel.*

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- Each host must offer at least one humanities-based public program. SOS! will have a menu of programs to choose from, or you may submit your own ideas. Again, thanks to NEH, grants up to \$1,000 per state will be available.

#### What is expected of the host?

- Brochures, bookmarks, and other hand-outs will be the host’s obligation. SOS! will make our images and brainstorming services available.
- Market the exhibition using newspapers, posters, word of mouth, backpack mail, and other free advertising. You are not expected to purchase any advertising.
- One SOS! classroom and scout kit, Inside Outdoor Sculpture, will travel to each venue. Geared for kids ages 9 though 13, and adaptable for older ages—including senior citizens—the kit and its activity resource booklet introduce outdoor sculpture as an interdisciplinary teaching tool.

#### What will the exhibition look like?

Sculptures with intriguing stories will engage a visitor’s curiosity; explanation of who and what achieves “monumental status” will replace a veil of mystery with insight and appreciation. How do Americans commemorate war and catastrophe, their heroes and victims? How do we celebrate ourselves in our public spaces today? What is deemed “memorable” by today’s Americans? Who is left out? The exhibition will also explain some of the most common physical threats to outdoor sculpture and feature some communities that have taken steps to preserve their local and national treasures.

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# Bringing Sculpture and People Together

by Juilee Decker

The Cleveland Adopt-A-Sculpture program, under the auspices of The Sculpture Center, has preserved more than 40 sculptures since 1996. Each year the Center determines which sculptures in the city will be the focus of the annual conservation program, as well as coordinating maintenance for previously treated sculptures.

The Cleveland community has been extremely supportive in providing for the long-term care of these sculptures. Each summer, volunteers—including teenagers, baby boomers, bankers, assembly-line workers, teachers, art historians, and independent filmmakers—take their elbow grease to the growing list of works to be maintained. Everyone is trained to inspect, wash, and document the condition of these cultural gems.

Yet conservation and maintenance is only half of the Center's program. The other half is the education component, which aims to reach all ages and audiences. The goal is to develop a deeper appreciation of the arts and humanities in children and adults. Educational programs are designed to enhance the public's understanding of the outdoor sculpture in this area. Many of the activities have focused on the Center's current conservation projects, showing the public the importance of preserving outdoor sculpture.

Tours of outdoor sculpture in the area have been offered to students of all ages. During the summers of 1999 and 2000, I designed and taught courses on outdoor sculpture at the Cleveland Institute of Art and John Carroll University (and, in the process, recruited a few more maintenance volunteers).

Children have visited conservation sites, which has enabled them



Credit: Bill Jirousek, The Sculpture Center

*Children participated in the "sculpture ring toss" at the Sculpture Day-celebration sponsored by The Sculpture Center in Cleveland, Ohio, in 2000.*

to see firsthand how sculpture can be transformed from a decrepit state into a monument of lasting beauty. I have also visited schools, with sculpture kit in tow, to tell students about the sculptures in our city. This has resulted in my nickname, "Sculpture Lady," which I cherish.

I have also worked one-on-one with teachers in the local school districts to develop activities and course curricula that supplement our teaching of third through sixth grade students. Using the State of Ohio teaching guidelines and with the inspirational talents of local artists, we created successful classroom activities.

For example, several of the sculptures in the Fine Arts Garden (conservation projects 1999-2002) feature mythological figures. Learning about these sculptures has promoted understanding of mythology and the meaning of creation myths. Local storyteller Hassan Rodgers showed the students how to write their own myths. This was a springboard for creative writing lessons. Creative dance, under the direction of Tom Evert, gave interpretive approaches to themes such as nature, the zodiac, and mythology.

A large component of the educational outreach has been geared toward developing a greater knowledge of Cleveland's history, since many sculptures were donated by individuals and groups who wanted to leave a legacy to the city. Descendants of the sculptor James G.C. Hamilton came to Cleveland for a rededication ceremony and spoke to students about their artistic ancestor. Discovering how and when these monuments came to the city has heightened the students' sense of local history. Map skills were honed when the students created their own maps of the area.

To expand this vision, I have offered guest presentations at the Ohio Art Education Association annual meetings the past two years. This has enabled the Center to connect with educators statewide to show how easily and effectively outdoor sculpture can be the focus of arts education. Integrating the humanities into academic curricula through publicly accessible outdoor sculpture is an excellent springboard on which to base educational programs. ■  
*Juilee Decker is the former Conservation Program Coordinator at The Sculpture Center in Cleveland, Ohio.*

# Honoring Heroes: Another History Lesson

by Christine Hennessey

Outdoor sculpture has much to tell us about America's history and those who have made a difference in our communities. After the tragic events of September 11, 2001, it should come as no surprise that firefighters are among those most frequently commemorated in our nation's public sculpture. In fact, a browse search of the Inventory of American Sculpture database for the subject Occupation–Service–Fireman reveals over 200 memorials erected in honor of fallen firefighters.

One of the most touching memorials can be found in Syracuse, New York. The *Hamilton S. White Memorial* was designed by Gail Sherman Corbett, a Syracuse native and student of Augustus Saint Gaudens. Her design features a bronze bust of White atop a granite exedra bench, flanked by the figure of a fireman on the left. On the right are figures of a mother and young boy, who clutches a toy horse-drawn fire engine. The memorial, one of three honoring firemen in Fayette-Syracuse Fire Fighters Memorial Park, honors Hamilton S. White. White gave Syracuse its first fire engine, installed fire alarm boxes, and paid the salaries of the city's 12 firemen. On March 13, 1899, he died after responding to a store fire on South Salina Street. Within four months, Syracuse citizens and schoolchildren had raised \$12,000 for the memorial, which was erected in 1905.

In Michigan, the "twin cities" of Benton Harbor and St. Joseph share a Fireman's Monument believed to be the first monument lit at night by electric fixtures. Unveiled on Labor Day in 1898, *The Fireman's Monument* by W. Cottrell commemorates seven Ben-

ton Harbor and five St. Joseph firemen who perished in a devastating fire in September 1896 at Yore's Grand Opera House in Benton Harbor. Local fireman Fred Alden posed for the sculpture, which shows a firefighter carrying a young girl to safety.

New London, Connecticut, is home to another early memorial. On February 7, 1898, Sebastian Duffy Lawrence, a prominent local businessman and president of the National Whaling Bank, sent a letter to the city council seeking permission to erect a monument in front of the courthouse "to be dedicated to that brave body of self-sacrificing men, the firemen of New London." With council approval, Lawrence then placed an order for the statue from the Smith Granite Company (Westerly, Rhode Island) for \$2,250. New London's respected and popular fireman Frederick L. Allen, foreman and founder of the Naumeag Engine Company (and later city mayor, state representative, and senator), posed for the statue.

Dedicated on July 4, 1898, the granite memorial depicts Allen dressed in 1890 vintage uniform, manning a fire hose. Originally located in front of the county courthouse, the memorial now stands in front of the fire station on Broad Street.

Those who have lost their lives fighting forest fires have also been memorialized. Near Emporium, Pennsylvania, is the sandstone *Civilian Conservation Corps Way-*



Credit: Syracuse (New York), Department of Parks and Recreation.



Credit: Susan Wilczak, Krasl Art Center, St. Joseph, Michigan.

*Left, detail of The Hamilton S. White Memorial, Syracuse, New York. Right, Firemen's Monument, St. Joseph, Michigan.*

*side Memorial* erected in 1939 in recognition of the firefighting and ambulance crews who sacrificed their lives quelling the Pepper Hill forest fire on October 19, 1938. In St. Marie, Idaho, the U.S. Forest Service erected a memorial to commemorate firefighters killed August 20, 1910, in the "Northwest's Great Fire," which burned over 3 million acres in Idaho, Washington, and Montana and took 85 lives. Buried around the monument are 57 firemen who died in the fire.

*The Last Alarm* in Colorado Springs, Colorado, pays tribute to all the men and women who have died in firefighting service to communities throughout North America. The memorial includes a firefighter carrying a child down a ladder. When dedicated in 1993, its wall of honor was inscribed with the names of over 700 firefighters killed in action nationwide since 1976.

These are just a few of the many firefighter memorials referenced in the Inventory of American Sculpture database that pay tribute to heroes and our nation's history. ■  
*Christine Hennessey is Research Databases Coordinator, Smithsonian American Art Museum.*

# Conservation Treatment Award Update

It was another busy season for ISOS! Conservation Treatment Awardees, with several projects finishing as 2001 ended. As of January 2002, nearly 50 percent of all awardees had completed conservation treatment of their sculptures. We are halfway to our goal of completing at least one sculpture preservation project in each state. Here are some recent completions.



Credit: Conservation & Sculpture Company, Brooklyn, New York

**Emma Hart Willard, Alexander Doyle, 1895—Troy, New York**

In August 2001, *Emma Hart Willard* was carefully cleaned, repatinated, and lightly waxed by Mark Rabinowitz of Conservation Sculpture Co., Brooklyn, New York. The newly conserved sculpture of Willard, the founder of one of the nation's first institutions of higher learning for women, was also featured on the cover of *Sage Horizons* The Sage Colleges' alumni magazine.

Credit: ConservArt LLC, Hamden, Connecticut



**Ahearn Memorial, Karl Lang, 1937—New Haven, Connecticut**

The *Ahearn Memorial* received treatment from ConservArt, LLC, of Camden, Connecticut. Lead conservator Francis Miller oversaw the cleaning, corrosion removal, and repatinating of the memorial (Karen Hughes is shown in the picture). This project was a boost to local advocates encouraging development of a city-wide monument program.

Credit: Jenny Yearous, State Historical Society of North Dakota



**Sakakawea, Leonard Crunelle, 1904—Bismarck, North Dakota**

If this sculpture looks familiar, it's for a good reason. Crunelle's depiction of Sakakawea was used as the basis for the image of the Native American woman featured on the new gold dollar coin. This historic bronze was conserved by Donna Haberman of Upper Midwest Conservation Services, Minneapolis, Minnesota.

Credit: City of St. Augustine



**Pedro Menendez de Aviles, unknown, 1972—St. Augustine, Florida**

St. Augustine is a major tourist destination, and in October 2001 the bronze sculpture of its founder was removed from its prominent location for treatment. Local conservator Enzo Torcoletti led the project, which cleaned the statue, filled in cracks, and finished with a protective wax coating.

## SOS! Plays Detective with Help from NEA

In October 2001, SOS! began a national search for 430 sculptures funded by grants from the National Endowment for the Arts, Works of Art in Public Places program. These outdoor sculptures were created between 1967 and 1992, and many have not been documented or examined by conservators since their original installation. Since our search began, 130 artworks have been surveyed, increasing our count of documented sculptures to 280.

Finding the remaining 150 sculptures is easier said than done. Following an initial survey, staff are in the process of contacting the NEA grantees and/or current sculptures' owners. Unfortunately, many organizations have been dissolved or have outdated contact information.

Please help us locate the following sculptures and/or their owners:



Art Tool: Walk on LA (1988) by Carl Cheng.

- *Relay* by Jud Fine, Santa Barbara, California
- *Canal Line Park and Bridge* by Alan Sonfist and George Trakas, Hamden, Connecticut
- *Windhover* by Robert Murray, Hinsdale, Illinois
- *Wave of the World Fountain* by Lynda Benglis, New Orleans, Louisiana
- *Wire* by Douglas Hollis, Omaha, Nebraska
- *Pink Nasturtium* by Jacob Grossberg, Annandale-on-Hudson, New York
- *A.W.V* by George Mittendorf, Bronx, New York
- *Untitled* by Mary Miss, Sandusky, Ohio.

The sculptures include land reclamation projects, artwork integrated into architecture, and freestanding sculptures in plazas, courtyards, and street sides across the country. The Civic Center of Greater Des Moines, Iowa, displays a 30-foot-tall painted steel frame of hand-made umbrella by Claes Oldenburg. In Santa Monica, California, Carl Cheng's *Art Tool: Walk on LA* shows that the artist's tool can be a sculpture too. The sculpture, a large concrete roller with a



Crusoe Umbrella (1979) by Claes Oldenburg.

Credit: Bill McElreath, courtesy Civic Center of Greater Des Moines

relief of the city's architectural plan, is used to make temporary imprints of the city on the beach.

Survey forms and a comprehensive list of sculptures that still need to be documented can be found at [www.heritagepreservation.org](http://www.heritagepreservation.org).

Surveyed sculptures will be eligible for 75 SOS! Assessment Awards through June 2002. The award will allow a conservation professional to conduct a condition assessment of the sculpture to propose a plan for its preservation. For more information, contact Adrienne Stone toll free at 888-767-7285 or e-mail [astone@heritagepreservation.org](mailto:astone@heritagepreservation.org).

Kara Graham, an Arts Management graduate student at American University, has joined SOS! through May 2002 to assist with the survey. ■

## SOS! NEA Assessment Awardees

These owners of NEA-funded outdoor sculpture have participated in the survey and will now have the condition of their sculpture assessed by a conservation professional.

Alaska State Museum, Juneau, Alaska  
 Birmingham Botanical Gardens, Birmingham, Alabama  
 City of Monterey, California  
 Santa Monica Cultural Affairs Division, Santa Monica, California  
 City of Atlanta, Georgia  
 City of Metter, Georgia

City and County of Honolulu, Hawaii  
 Civic Center of Greater Des Moines, Des Moines, Iowa  
 Edmundson Art Foundation, Inc., Des Moines, Iowa  
 Krannert Art Museum, Champaign, Illinois  
 Western Illinois University, Macomb, Illinois  
 MIT List Visual Arts Center, Cambridge, Massachusetts  
 City of Muskegon, Michigan  
 University of Minnesota, Min-

neapolis, Minnesota  
 Laumeier International Sculpture Park, St. Louis, Missouri  
 Plains Art Museum, Fargo, North Dakota  
 University of Nebraska at Omaha, Omaha, Nebraska  
 Niagara University, Niagara, New York  
 City of El Paso, Texas  
 Cultural Activities Center, Temple, Texas  
 King County Public Art Program, Seattle, Washington

# Seven Achievement Awards Announced

Seven outstanding preservation and public awareness projects were honored with SOS! Achievement Awards in November 2001. The fifth annual award program proved challenging for SOS! panelists: each of the 26 nominees was unique in its efforts to increase awareness of and interest in preserving our national collection of outdoor sculpture. Colleges, high schools, elementary schools, television producers, churches, women's organizations, and cities across the country were among the applicants.

Of the seven recipients, one received first-place honors of \$1,000, two second-place winners were presented \$750, and four received honorable mention awards of \$500.

SOS! is searching for its next Achievement Award winners. If you know of organizations or individuals in your community that promoted or preserved public outdoor sculpture, please contact us. The postmark application deadline for the 2002 Achievement Award program is July 15, 2002.

The **Hawai'i Alliance for Arts Education** received first-place honors for successfully rallying the citizens of Kapa'au around the preservation of *King Kamehameha I* (1880) by Thomas Ridgeway Gould. The town's native son, originally gilt with gold, had been painted with vibrant colors for decades. When plans for the sculpture's conservation were first announced, the issue of whether to continue painting the sculpture or return it to its original appearance initiated a community-wide debate. After multiple workshops, art projects, and a video documentary, the question was finally resolved by a democratic vote. The consensus was to continue painting the sculpture.

By June 11, 2001, both King Kamehameha Day and the rededication ceremony, no Kapa'au citizen was left untouched by the Alliance's campaign to conserve the king.

### Second Place

Second-place award winner **Girl Scout Troop #137 of Gloucester, Massachusetts**, promoted the conservation of *Joan of Arc* (1921) by Anna Hyatt Huntington.



*Girl Scout Troop #137 during the rededication of Joan of Arc.*

Credit: Susan Nichols, Courtesy Girl Scout Troop #137

Involved since the beginning, Troop #137 documented the assessment and conservation process, wrote letters to local newspapers, performed extensive research on the Gloucester citizens memorialized by the monument, and planned a rededication ceremony to coincide with the 80th anniversary of its original dedication.

Sharing the spotlight for second place, **The Sculpture Center** in Cleveland, Ohio, has undertaken the conservation and maintenance of 13 sculptures, including the *Harvey Rice Monument* by James Hamilton, in the city-owned Fine Arts Garden. Staff also educated local school groups through sculpture tours, activity books, and original documents and photographs obtained from descendants of sculptors.

### Honorable Mentions

The Center for Architecture & Building Science Research at the New Jersey Institute of Technology

#### SOS! Update

SOS! Director Susan Nichols

Editor 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, 1730 K Street NW, Suite 566, Washington, DC 20006. Call us at 888-767-7285 or 202-634-1422, fax 202-634-1435, or e-mail [SOS!@heritagepreservation.org](mailto:SOS!@heritagepreservation.org).

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Credit: Photo by Christopher Buchanan

*King Kamehameha I (1880) by Thomas Ridgeway Gould.*

Credit: courtesy The Sculpture Center



The Harvey Rice Monument *rededication with descendants of the sculptor James Hamilton.*

preservationists, architects, engineers, and conservation professionals.

**Marcy Heller Fisher**, author of *The Outdoor Museum*, introduces the magic of Michigan's Marshall M. Fredericks to families through the eyes of a young girl named Abby. Abby and her mother go on a "photo safari" of sculptures of pterodactyls, bears, lions, and clowns. They even visit the artist in his studio. An appendix with a complete listing of Marshall Fredericks's sculptures allows children and their parents to create their own "photo safari" after reading about Abby's adventures.

established the first high school program for preservation arts training at the **Brooklyn High School for the Arts (BHSA)** in 2000. The preservation-based curriculum is an interdisciplinary approach to the study of art, English, history, math, and science through the focus of preservation issues and includes a one-year apprenticeship. The first graduating class in 2004 will have future artisans,

The **Wisconsin Arts Board** developed the Conservation Initiative Program to assess more than 750 artworks across the state; over 30 percent are outdoor sculptures. Once inventoried, the Arts Board hired conservation professionals to conduct on-sit assessments for the 30 most at-risk sculptures. As part of CIP, state employees from 32 different agencies have been instructed on the importance of proper maintenance and conservation of artwork.

**Forest Hills Educational Trust**, a cemetery with a large collection of nineteenth-century sculpture, addressed the dilemma of preserving marble sculptures from the harsh New England weather while still honoring the individuals whom these sculptures commemorate. Beginning with *The Ascending Spirit* by Thomas R. Gould and *St. John the Evangelist* by Thomas Ball, the cemetery has conserved its most vulnerable sculptures by replacing them with faithful polymer replicas and moving the originals to indoor exhibition space. ■



*The Ascending Spirit by Thomas R. Gould.*

Credit: courtesy Forest Hills Educational Trust

### *Traveling Exhibit, from page 1*

The exhibition's bold design and engaging text are geared to appeal to visitors ages 9 to 90. The first panel at each venue will be unique to the community—the image of a sculpture in, near, or associated with the community chosen in collaboration with SOS! Special panels for children will present information about dogs, horses, secrets, and diseases, among other engrossing sculpture perspectives.

View a sample panel at [www.heritagepreservation.org/PROGRAMS/SOS/consult.htm](http://www.heritagepreservation.org/PROGRAMS/SOS/consult.htm).

Content consultants are Michele H. Bogart, Edeen J. Martin, Michael W. Panhorst, Thomas J. Schlereth, and Carol B. Stapp. RK&A, Alexandria, Virginia, is the consulting evaluation firm. ■

### Assessment Awards Available

The SOS! Assessment Award Program turned five in 2001. Since the program's inception, more than 520 sculptures (including the 50 assessed in 2001) from Presque Isle, Maine, to the Hawaiian Islands have benefited from these grants.

The Assessment Awards are \$850 grants that assist a variety of agencies, including local governments, universities, libraries, schools, churches, art councils, Girl Scouts, and other nonprofit organizations, to hire a conservation professional to perform a condition assessment of their sculpture. The resulting document outlines a proposal for conservation treatment, provide guidelines for future maintenance, and estimates the cost to complete the project.

The 2002 Assessment Awards will be distributed on a first-come, first-served basis until November 1, 2002. If you know of an eligible outdoor sculpture in need of conservation, the SOS! Assessment Award is your first step in preserving your community's artwork for future generations.

For more information, contact Adrienne Stone at 888-767-7285 or [astone@heritagepreservation.org](mailto:astone@heritagepreservation.org). ■

## Everything You Ever Wanted to Know about Outdoor Sculpture

SOS! is proud to announce the availability of our new compendium, *Tips, Tales & Testimonies to Save Outdoor Sculpture*. It is 100 pages of anecdotes, documents, references, and other resources gathered from professionals and others engaged in extending the lives of America's sculpture. This compendium combines information previously available in our separate fund-raising and maintenance kits, and adds advice regarding collection management and interpretation of outdoor sculpture collections.

For pricing and order information, please visit our Web site at [www.heritagepreservation.org/PUBS/sospubs.htm](http://www.heritagepreservation.org/PUBS/sospubs.htm).

## ISO Snapshots

We need pictures of you, your dog, your in-laws, etc., with outdoor sculpture. You might end up as part of the traveling exhibit! Send scans to [rstapp@heritagepreservation.org](mailto:rstapp@heritagepreservation.org) or mail a copy of your photo to Rose Stapp, Heritage Preservation, 1730 K St. NW, Suite 566, Washington, DC 20006.

## Book Nook

In the past several years, intriguing books on sculpture have been published. Below are a few to put on your reading list:

*Public Sculpture in New Jersey: Monuments to Collective Identity*. Meredith Arms Bzdak, 1999, Rutgers University Press.

*Brooklyn's Green-Wood Cemetery: New York's Buried Treasure*. Jeffery I. Richman, 1998, The Steinhour Press.

*Public Sculpture in Wisconsin: An Atlas of Outdoor Monuments, Memorials and Masterpieces in the Badger State*. Anton Rajer and Christine Style, 1999, SOS! Save Outdoor Sculpture Wisconsin and Fine Arts Conservation Services.

*Richmond's Monument Avenue*. Sarah Driggs, Richard Wilson, and Robert Winthrop, 2001, The University of North Carolina Press.

*New Land Marks: Public Art, Community and the Meaning of Place*. Fairmount Park Art Association, Penny Balkin Bach, ed., 2001, Grayson Press.

*E. T. Wickham: A Dream Unguarded* (exhibit catalogue). Customs House Museum & Cultural Center, Clarksville, Tennessee, 2001.



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