

Update

Save Outdoor Sculpture!

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

123 Sculptures Receive Conservation Treatment Awards, Completing Program

By Susannah Rast

Another 67 sculptures have received SOS! Conservation Treatment Awards, completing the program made possible by the generosity and foresight of Target Stores and National Endowment for the Arts. At least one award was made in each state plus the District of Columbia. An award in Idaho is expected this summer.

The awardees reflect an array of styles and themes of 105 artists,

3; a full list of the awardees is available on the SOS! home page (www.heritagepreservation.org/programs/sos/sosmain.htm).

Below is a sample of the recent awardees.

Tribute to Range Riders Oklahoma City, Oklahoma

Located at the south entry plaza of the Oklahoma state capitol building, *Tribute to Range Riders* was donated to the state in 1929 by an American-born sculptor working in Paris, Constance Whitney Warren. This bronze depicts a cowboy on a rearing horse, the subject used most often in the sculptor's works. *Tribute to Range Riders* was scheduled for dedication on May 30, 1930, with the intention of Oklahoma's favorite son, Will Rogers, assisting Governor W.J. Holloway with the unveiling. However, Rogers was unable to attend, and Holloway's term ended before the ceremony could be rescheduled. The next governor, William Murray, ordered the tarpaulin covering the undedicated statue to be padlocked, and a misunderstanding ensued between Rogers and the governor. Despite the bronze plaque on the sculpture claiming his attendance at the "dedication" in 1930, Will Rogers died in 1936 without dedicating the statue, and the sculpture was not officially



Courtesy Oklahoma Department of Central Services

Tribute to Range Riders.

unveiled until 1957, during Oklahoma's Semi-Centennial celebration. The sculpture is now one of the most recognizable icons of Oklahoma City.

Women of the Confederacy Jackson, Mississippi

Outside another state capitol building—this time in Mississippi—a sculpture pays tribute to the women who aided in the war effort for Confederate soldiers during the Civil War. The United Confederate Veterans decided in 1907 to erect a monument honoring women in each of the southern states. Belle Kinney won the competition in Mississippi, the only woman to submit a design. *Women of the Confederacy* was

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including 5 women; span 137 years (1853-1990); and are at parks, cemeteries, state capitols, libraries, schools, and churches. Forty-seven are portraits, 10 are non-representational, and 22 are military or war-related. Towns and cities with populations fewer than 500,000 received 69 percent of the awards. Thirty-two different conservation firms are participating. Since July 1998, 123 awards totaling \$1.2 million were made from 359 applications that requested \$5.28 million, reflecting a total need of \$16.2 million. The newest awardees are listed on page

Conservation Treatment Awards

completed and dedicated in 1917. Although this monument was originally intended to honor only the women of the Confederacy, over subsequent wars, it has also become a monument to women's contributions in all conflicts.

The Soldier's Monument Oshkosh, Wisconsin

Also in 1907, *The Soldier's Monument* was donated to Oshkosh by the owner and publisher of the newspaper *Oshkosh Northwestern*. It was the city's first outdoor public sculpture and the first of 10 sculptures given to Oshkosh by John Hicks before his death in 1917. It established a precedent for public art in the area. Artist Gaetano Trentanove, an Italian by birth, kept a studio in Milwaukee but had this work cast by an Italian foundry.

This bronze monument was erected in memory of Hicks' father, a member of the 32nd Wisconsin Infantry who died in the Civil War. John Hicks' consistent commitment to public art in Oshkosh continues, even 85 years after his death, as additional funding for this treatment project has been assured by the local Hicks Fund.

Ethan Allen Burlington, Vermont

Ethan Allen was a Revolutionary War hero, frontiersman, and philosopher, as well as a founder of the State of Vermont. In period clothing with one finger jabbing the air, *Ethan Allen's* presence is commanding. His accomplishments in the early history of Vermont and the United States cannot

be overlooked, and neither can this monument to his achievements. It stands 51 feet high, including an eight-foot base and 32-foot granite column. The figure was carved in Carrara marble from a design by Boston sculptor Peter Stephenson. Although the base and column were carved in 1857, the Civil War delayed the carving of Allen's figure until 1872, after which it was placed in its current location. The base and column were carved in granite salvaged from the Vermont State House in Montpelier, which burned in 1857. Between the depiction of a founder and defender of Vermont statehood and the materials used for the base and column, this monument represents both the character and physical substance of Vermont's history. ■

Conservation Treatments Update

Thirty-two percent of the projects have been completed. Here are a few:

George McCulloch, Muncie, Indiana

Conservation of this bronze work by Leonard Crunelle took place in August 2000. Treatment was performed by Venus Bronze Works, Inc., of Detroit, Michigan. The bronze was cleaned, repatinated, and coated with protective wax. A reception and rededication were held on October 22 to honor the newspaper publisher and the efforts to conserve his sculpture.



Conservation and photo: Venus Bronze Works, Inc.

Defense of the Flag, Athens, Pennsylvania

Treatment was completed in August 2000 by Williamstown Art Conservation Center of Williamstown, Massachusetts. A rededication ceremony was held on September 23, along with a related exhibit at the local history museum, a parade, speakers, and performances by musical groups.

Booker T. Washington Lifting the Veil of Ignorance, Atlanta, Georgia

Conservation treatment of this sculpture in front of Booker T. Washington High School was completed by conservator Ted Monnich in May 2000. A rededication was held November 30 and was attended by the Mayor of Atlanta.



Courtesy Seattle Center

Moses, Seattle, Washington

Conservation of this modern abstract sculpture by Tony Smith was completed by Patricia Leavengood of Art Conservation Services, Seattle, Washington, in August 2000. The large welded steel sculpture was sandblasted and

repainted, in addition to being moved to a more prominent location in the city. ■

New Conservation Treatment Award Winners

- Totem Pole Pak* (Phase 1), unknown artist(s) and date(s), Klawock, AK
- Totem Pole Pak* (Phase 2), unknown artists(s) and date(s), Klawock, AK
- Vulcan*, Giuseppe Moretti (1904), Birmingham, AL
- Windows to the West*, Louise Nevelson (1973), Scottsdale, AZ
- The Spanish-American War Memorial*, S. M. Goddard (1900), Los Angeles, CA
- On the War Trail*, Alexander Proctor (1922), Denver, CO
- Samuel Colt Monument*, John Massey Rhind (1905), Hartford, CT
- Ahearn Memorial*, Karl Lang (1937), New Haven, CT
- Samuel Spencer Monument*, Daniel Chester French (1909), Atlanta, GA
- Four Freedoms Monument*, Walter Russell (1943), Madison, FL
- Pedro Menendez de Ailes*, unknown (1972), St. Augustine, FL
- Our Mother of Sorrows Grotto*, William Lightner (1941), Cedar Rapids, IA
- Victory Monument*, Emory P. Seidel (1931), Aurora, IL
- George Washington-Rober Morris-Hyam Solomon Memorial*, Lorado Taft (1941), Chicago, IL
- Bronze Plaque of Christ*, E. Weiner (1963), LaGrange, IL
- River Forest—WWI Memorial*, Gilbert Riswold (1924), Oak Park, IL
- Madonna of the Tail*, August Leimbach (1927), Council Grove, KS
- Statue of Liberty* unknown (1950s), Leavenworth, KS
- Statue of Liberty* unknown (1950s), Overland Park, KS
- Vice President Richard Johnson Memorial*, R. van der Launitz (1851), Frankfort, KY
- Bather*, Jaques Lipchitz (1923), Cambridge, MA
- The Soldier*, Martin Milmore (1872), Framingham, MA
- Joan of Arc*, Anna H. Huntington (1921), Gloucester, MA
- Hannah Duston Monument*, Calvin Weeks (1879), Haverhill, MA
- Soldiers & Sailors Monument*, D. Richards (1888), Lawrence, MA
- Soldier's Memorial Fountain*, J.W. Fiske (1891), Oak Bluffs, MA
- General McComb*, A.A. Weinman (1908), Detroit, MI
- Alma Mater*, Lorado Taft (1924), Muskegon, MI
- Hermann Monument*, Alphonso Pelzer (1889), New Ulm, MN
- The Scout*, Cyrus Dallin (1922), Kansas City, MO
- Women of the Confederacy*, Belle Kinney (1912), Jackson, MS
- Marcus Daly*, Augustus Saint-Gaudens (1906), Butte, MT
- Kenan Fountain*, Hastings (1921), Wilmington, NC
- Soldiers & Sailors Monument*, Monumental Bronze Co. (1888), Portsmouth, NH
- Light Dispelling Darkness*, Wayland Gregory (1938), New Brunswick, NJ
- Old Settlers Monument*, Monumental Bronze Company, 1889, Newark, NJ
- Alexander Hamilton*, Franklin Simmons (1905), Paterson, NJ
- Theodore Roosevelt Monument*, Trygve Hammer (1928), Tenafly, NJ
- Youth in the Desert*, Eugenie Shonard (1941), Albuquerque, NM
- Tribute to NV Union Soldiers & Sailors*, Monumental Bronze Co. (1891), Carson City, NV
- Emma Hart Willard*, Alexander Doyle (1895), Troy, NY
- Chief Hopocan*, unknown, Barberton, OH
- William McKinley*, Charles Henry Niehaus (1907), Canton, OH
- Lincoln and Liberty*, William G. Hastings (1902), Cincinnati, OH
- John H. Patterson*, Giuseppe Moretti (1928), Dayton, OH
- Westward Ho!*, Gutzon Borglum (1938), Marietta, OH
- General Philip Sheridan*, Carl Heber (1905), Somerset, OH
- Madonna of the Tail*, August Leimbach (1928), Springfield, OH
- Spirit of the American Doughboy*, E.M. Visquesney (1920s), Cherokee, OK
- Tribute to Range Riders*, Contance W. Warren (1926), Oklahoma City, OK
- Big Red*, Bruce Beasley (1974), Eugene, OR
- Tedyuscung*, John Massey Rhind (1902), Philadelphia, PA
- Lackawanna County Soldiers & Sailors Monument*, Harrison Granite Co. (1900), Scranton, PA
- The Weaver*, Daniel Chester French (1919), Peace Dale, RI
- Monument to William Sow*, unknown (1872), Providence, RI
- Defenders of Fort Moultrie*, E.T. Viett (1879), Charleston, SC
- General John A. Logan*, D.H. McVay (1894), Hot Springs, SD
- Ethan Allen*, Peter Stephenson (1872), Burlington, VT
- The Altar*, Thomas Child (1957), Salt Lake City, UT
- The Sphinx*, Thomas Child and Maurice Brooks (1957), Salt Lake City, UT
- Thomas Jefferson*, Moses Ezekiel (1910), Charlottesville, VA
- William Atkinson Jones Memorial*, D.M. Benliure (1927), Warsaw, VA
- The Victorious Charge*, John S. Conway (1898), Milwaukee, WI
- Soldiers Monument*, Gaetano Trentanove (1907), Oshkosh, WI
- Mountaineer Soldier*, Henry K. Bush (1912), Charleston, WV
- Stonewall Jackson*, Moses Ezekiel (1909), Charleston, WV
- Campbell County Cossroads*, Carl Jensen (1983), Gillette, WY

2000 Achievement Award Winners

By Adrienne Stone

Congratulations to the eight winners of the fourth annual SOS! Achievement Awards. The recipients, announced in December 2000, were chosen from 19 outstanding applicants to receive cash prizes for original projects to preserve and to increase awareness of public outdoor sculpture. Applications were reviewed by consultants with experience in sculpture conservation, art history, art administration, and education. The projects were measured against the following criteria: appropriateness of the conservation methods, awareness raised, long-range impact, quality of efforts, application of award funds, and the degree to which the project is pioneering.

Of the eight honored nominees, two earned the first-place honors of \$2,000, two second-place winners were presented \$1000, and four received honorable mention awards of \$500.

Applications for the 2001 SOS! Achievement Awards are now available. If you are aware of an organization or individual that has been successful in promoting or preserving public outdoor sculpture in your community, please let us know. They may be the next SOS! Achievement Award Winner. The postmark application deadline is August 15, 2001.

First Place Winners

Patriots' Trail Girl Scout Council Troop 2112, Framingham, Massachusetts, earned first place honors for its imaginative projects to create enthusiasm for *The Soldier* (1872) by Martin Milmore. The troop's campaign to preserve *The Soldier* originated with work for their SOS! Patches in 1998. During the following year, through an SOS! Assessment Award, the girls



Photo: Roy Perkinson

Framingham Girl Scouts at the rededication of their adopted sculpture, The Soldier by Martin Milmore.

learned about conservation and deterioration when they helped conservator Rika Smith McNally determine the sculpture's health. With the goal of preservation, the girls worked with local Civil War re-enactors on the town's "Belles and Bayonets," featuring period dance and costume, and marched in Framingham's 300th anniversary parade pulling a model of "their" statue. In December 1999, Framingham's Selectmen recognized the troop's excellent citizenship, and the Massachusetts Historical Commission will give the project a 2001 Preservation Award at a ceremony in Boston on May 31. SOS! will contribute the award funds to the Town of Framingham for the conservation of *The Soldier* on behalf of Troop 2112.

The monumental efforts to preserve the *Soldiers and Sailors Memorial Arch* (1889) by John Duncan, in Grand Army Plaza, Brooklyn, was a challenging task that occupied the **City Parks Foundation (CPF), New York**

City, in 1999. Richard Schwartz of the David Schwartz Foundation initiated the project when he donated \$100,000 and secured an additional \$172,000 from Brooklyn Borough President Howard Golden. By the Millennial New Year's Eve, conservation of one of the largest Civil War monuments in the United States was nearly complete for the 25,000-person celebration.

CPF addressed more than just the immediate conservation of the arch. It also accounted for the monument's maintenance for the next 20 years. The project's popularity led to a documentary film for public television. The *Soldiers and Sailors Memorial Arch* is merely a sample of the projects CPF has completed since 1997, when it adopted the mission to raise the standards of care for the city's outdoor sculpture. CPF plans to use its award to support strategic planning and promotion of the monument's programs.

Second Place Winners

The goal to conserve *Rough Rider* (1922) by Alexander Phimister Proctor in Portland, Oregon, was driven by the **Theodore Roosevelt Association's** wish to commemorate Theodore Roosevelt's life. Once conservation funds were secured, additional funding was raised to promote his memory through brochures and a rededication ceremony with a speech from a Theodore Roosevelt scholar. The event culminated with the presentation of the Theodore Roosevelt Essay Contest 2000 award winners.

By using the *Rough Rider* conservation project as a source of inspiration, local students were able to expand their understanding of this

American president and share their newfound knowledge with the public. Both the annual maintenance of the sculpture and the continuation of the Theodore Roosevelt Essay Contest will benefit from the SOS! award.

Spearheaded by **Friends of Francis Scott Key Monument**, the citizens of Baltimore reclaimed Eutaw Place through the preservation of the *Francis Scott Key Monument* (1911) by Marius Mercie. According to Lynn Pellaton of Friends of Key Monument, by 1996, “few Baltimoreans, even if they knew there was such a monument, could tell you where it was located. Eutaw Place had become a security limit rather than a community gathering place.”

In 1999, “Picnic in the Park With Key” was organized to promote a positive image of the area, the significance of the monument, and the need for the sculpture’s conservation. More than 200 Baltimoreans were in attendance to listen to a barbershop quartet and

the neighborhood school children perform. Money from the SOS! grant will assist “Picnic in the Park with Key,” the Key Poetry Festival, and the monument’s maintenance.

Honorable Mention Awards

After conserving 10 sculptures throughout the State of Texas, the **Texas Historical Commission** produced the report “The Texas Ten: Preserving the State’s Historic Outdoor Sculpture” and the video “Maintaining a Heritage: Outdoor Sculpture in Texas.” The literature and video were placed on the Web site and distributed to members of the community to educate the public on the conservation and maintenance of Texas outdoor sculpture. With its Achievement Award, the Texas Historical Commission plans to amend its Web-based atlas to incorporate information gained through the statewide SOS! survey of Texas outdoor sculpture, completed in the early 1990s.

In Iowa, the **City of Oskaloosa** revived interest in their community’s heritage through the conservation of *Chief Mahaska* (1909) by Sherry Edmundson Fry. After almost 90 years in existence, the sculpture of Chief Mahaska urgently needed care. The City of Oskaloosa started a fund-raising campaign based on the historical importance of the Native American, his Ioway tribe, the Edmundson family (who commissioned the sculpture), and the sculptor. With a new understanding of their heritage, citizens celebrated the recently conserved sculpture in a rededication ceremony with both the Ioway Tribal Council and Chief Mahaska’s great-great-great-grandson. The festivities included Native American Tribal dances by the Ioway Tribe, musical performances by high school and college bands, and vendors of traditional local crafts. The SOS!

award will support an annual event to educate Oskaloosa citizens about Native American heritage. The efforts of **Meredith Arms Bzdak and Douglas Petersen** to explore the history of public outdoor sculpture of New Jersey are evident in *Public Sculpture in New Jersey: Monuments to Collective Identity*, published by the Rutgers University Press. Interest in this book developed from the SOS! survey in which more than 150 volunteers inventoried outdoor sculpture in the state.

Ms. Bzdak addresses 100 of the most significant sculptures in New Jersey in separate essays that also include background information on artists, events, people, and ideas integral to discussion of the art. More than 1,500 photographs were taken by Douglas Petersen to find the most suitable images to accompany the literature.

The awardees will donate the Achievement Award to the conservation of *Light Dispelling Darkness* (1938) by Waylande Gregory.

Teacher **James A. Percoco** makes sculpture and U.S. history come to life. At West Springfield High School in Springfield, Virginia, the study of public monuments has been integrated into his U.S. history curriculum. Over the years, Mr. Percoco’s lessons have ranged from field trips at sculpture sites to a “Clay Day” where students made their own monuments. Through his two books *A Passion for the Past: Creative Teaching of U.S. History* and *Divided We Stand: Teaching About Conflict in American History*, and his lesson plan series Commemorative Sculpture in the United States, he has encouraged other teachers to incorporate sculpture into their teaching.

This award will support cash prizes to students for submission to a mock design competition for the National Civil Rights Memorial. ■

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.

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, or fax 202-634-1435, e-mail SOS!@heritagepreservation.org.

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Assessment Awards Hit Record in 2000

By *Adrienne Stone*

In 2000, 67 SOS! Assessment Awards were made, the largest distribution since the program's inception in 1997. Over the years, 188 awards have assessed the conditions of 476 sculptures. Applicants from universities, elementary schools, high schools, states, parks and recreation departments, libraries, art councils, and Girl Scout troops have been scattered across 48 states, plus the District of Columbia. Sculptures have ranged from Civil War era to those created in the last decade.

Awards up to \$850 allow eligible owners to engage a conservation professional for an on-site condition assessment. The conservator details options for the sculpture's treatment and annual maintenance plan, accompanied by a cost estimate. Once the condition assessment is in hand, priorities can be set for fund raising.

The 2001 Assessment Awards will be distributed on a first-come, first-served basis until November 1, 2001, or earlier if funds are exhausted.

Martin Luther, Washington, DC
Ernest Rietschel created *Martin Luther* to be placed in Worms, Germany, to mark Luther's confrontation with the Holy Roman



Martin Luther

Photo: Nicolas F. Veloz. Courtesy Luther Place Memorial Church



Birth of Venus.

Photo: Kevin Montague. Courtesy Indiana University Art Museum

Emperor Charles V. In 1883, the reformer was commemorated again with a copy of the German sculpture in our nation's capital. *Martin Luther*, in front of Luther Place Memorial Church, is the first of 12 copies in the United States and the first sculpture of a religious figure publicly displayed in the District of Columbia.

In July 2000, with recommendations of conservation professional Nick Veloz, church representatives obtained assistance from the insurance company Lutheran Brotherhood. Treatment of *Martin Luther* is scheduled for completion by October 28, Reformation Sunday.

The Birth of Venus, Bloomington, Indiana

The Birth of Venus, Indiana University at Bloomington, was the result of 10 years of labor by artist and faculty member Robert Laurent. The classical subject, the birth of the Roman goddess of love, was inspired by Laurent's sabbatical at the American Academy in Rome in 1954-1955, where he completed his first model of the sculpture.

Unfortunately, the *Birth of Venus*' central location on campus has resulted in urgent need for treatment. In fall 2000, the fountain was badly vandalized during student protests over the firing of basketball coach Bob Knight. The dolphins are in storage after protestors tore them from their settings. The campus plans to raise

funds to reattach the four dolphins, construct the fifth dolphin (which was previously stolen and replaced by a tuna), and train university staff to properly maintain the fountain.

Captain Joseph Jones, Gulfport, Mississippi

The *Captain Joseph Jones* statue honors the most noteworthy figure in history of Gulfport. When the Gulf and Ship Island Railroad went bankrupt in 1895, Captain Jones invested enormous sums of his own money to complete the railroad to Jackson, Mississippi, build the harbor, dredge the 10-mile channel to Ship Island, and develop the City of Gulfport. Gulfport elected him the city's first mayor in 1899 and in 1942 chose Charles Keck to execute this memorial.

Due to the importance of the subject and artist, the owner, Harrison County Library System, believes a plan for conservation treatment is essential. Over 50 years of exposure to salt water and harsh weather have led to corrosion of the bronze and stains and loose joints in the granite base. ■



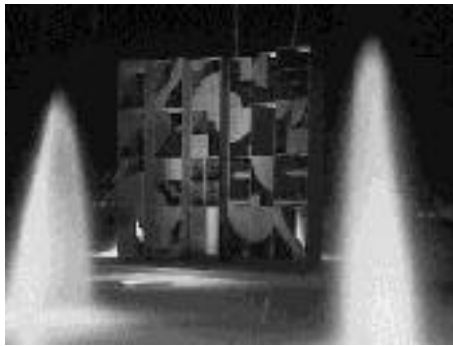
Captain Joseph Jones.

Photo: John Dennis. Courtesy Harrison County Library System

SOS! Receives Four Awards

NEA

Between 1967 and 1992, the National Endowment for the Arts, Works of Art in Public Places (APP), made more than 400 awards to support creation of permanent outdoor sculpture. Beginning in June, with support from NEA, SOS! will work with the communities in the 44 states plus the District of Columbia that received those grants to fully document the resulting artworks. The information will be provided to the Inventory of American Sculpture.



Courtesy, Scottsdale Cultural Council

Locating these sculptures, assessing their condition, and working with owners to conserve and maintain them is a matter of some urgency. Although these sculptures are not old, they are considered “high risk” by conservation professionals because sculptors in the late 20th century often experimented with materials that have proven vulnerable to weather and routine wear and tear. Painted steel is a commonly used, but especially fragile, material. Add deferred maintenance and vandalism, and the occasional water element, and the state of contemporary outdoor sculpture is often grave. Of the 186 APP artworks on the Inventory of American Sculpture, half were reported in need of treatment. Fifty-seven were deemed “well-maintained.” For the balance, the condition is unknown.

With this new project, the information will be gathered through a combination of on-site assessments and owner-completed surveys. Artists will be contacted by mail to advise them of the project and to solicit additional documentation. The project will wrap up no later than September 2002.

Skaggs Foundation

The L. J. Skaggs and Mary C. Skaggs Foundation of Oakland, California, awarded SOS! a \$10,000 grant toward preservation of the *Soldiers Monument of Monroe* in Maine and the *Soldiers, Sailors, and Pioneers of Lawrence County* in Bedford, Indiana. The Skaggs Foundation, created in 1967, annually provides monetary support for tax-exempt organizations with goals to preserve and increase appreciation for America’s historical and cultural heritage.

International Institute for Conservation of Historic and Artistic Works (IIC)

Save Outdoor Sculpture! was awarded the fourth International Institute for the Conservation of Historic and Artistic Works (IIC) Keck Award at its 18th International Congress in Melbourne, Australia.

The award is presented to the individual or group “adjudged by the IIC Council to have made the most significant contribution toward promoting public understanding and appreciation of the accomplishments of the conservation profession,” according to the IIC Bulletin. A check of £1,000 and a commemorative certificate were received on behalf of SOS! by IIC President John Winter, who conveyed them to SOS! staff in Washington, D.C.

Joyce Hill Stoner, former Heritage Preservation board member, nominated SOS! for the award. Delegates at the Congress saw slides and a video of SOS!’s campaign, and according to David Bomford, Secretary General of IIC, “all were agreed that Heritage Preservation is a worthy winner of this prestigious award.”

SOS! Director Susan Nichols said, “We are thrilled with the IIC award. This affirmation of the international community honors all the community leaders and U.S. conservation professionals who have generously, creatively, and vigorously worked to extend the lives of our public sculpture, to glimpse the power of public sculpture as a teaching tool, and to bring public sculpture into a community dialogue about preservation.”

AIA Award

“Inside Outdoor Sculpture” is a hands-on kit for students ages 10 through 14, in classroom and scout troop settings—even for those in towns without outdoor sculpture! Packaged in a conservator’s sturdy canvas work bag, the illustrated adult’s guide, sample stones, solutions, disposable camera, and other supplies for observation and experimentation make it easy to complete a science, art, or history lesson within 50 minutes. Age-appropriate resource books are included. Color, laminated pictures and on-line images bring the nation’s collection of public sculpture into students’ hands. Testing and revisions of “Inside Outdoor Sculpture” are now underway thanks to support from American Architectural Foundation, Accent on Architecture. To participate in the pilot phase, call us at 888-SOS-SCULPT (767-7285) or email SOS!@heritagepreservation.org. ■

American Sculpture on the Move

By Christine Hennessey

We're unpacking boxes as you read this. In April, the Inventory of American Sculpture, along with other Smithsonian American Art Museum staff, moved to a new building just down the block from our museum. (The museum, housed in the historic Patent Office building, is closed for a major three-year renovation.)

We're not the only ones to have moved. One of our country's earliest war memorials, the *Tripoli Monument* now on the grounds of the U.S. Naval Academy in Annapolis, Maryland, was originally installed in Washington's Navy Yard in 1808. It was vandalized in the War of 1812 and relocated to the West terrace of the U.S. Capitol in 1831 before being moved to Annapolis in 1860.

Horatio Greenough's Neoclassical statue of George Washington, one of the earliest monumental sculptures in Washington, has been moved several times. Carved in 1840 of Carrara marble at a cost of \$44,000, the 12-ton statue was originally placed in the U.S. Capitol rotunda. Hard to see in the dark interior, it was moved outdoors to East Capitol Street. The statue, depicting a bare-chested Washington dressed in Roman toga, received its share of ridicule and in 1908 was moved again, this time to the original Smithsonian Institution Building, known now as "The Castle." In 1963, the statue was moved to its current site at the Smithsonian's National Museum of American History (on loan from the Smithsonian American Art Museum).

Other outdoor Washington, DC, statues have been relocated as well. In 1917, Congress authorized a memorial to those who died in the Titanic shipwreck. The sculpture, created by Gertrude Vanderbilt

Whitney, was completed by 1929, but installation was delayed for the construction of a seawall along Rock Creek Parkway. Erected in May 1930, the sculpture had to be removed in 1966 for the construction of the John F. Kennedy Center for the Performing Arts. It is now in Washington's Waterfront Park, along 4th and P streets, Southwest.

City expansion and road construction have displaced numerous sculptures across America. In Springfield, Ohio, the first of 12 casts of Auguste Leimbach's *Madonna of the Trail*, placed nationwide by the National Society of the Daughters of the American Revolution to mark the site where the National Old Trails Road (Cumberland Road) passes and to honor pioneer women, ironically had to be relocated in 1956 to make way for the expansion of U.S. highway Route 40. And San Francisco's *Mechanics Monument* erected in 1899 to honor industrialist Peter Donahue, who constructed the city's first street railway system, has been relocated twice to accommodate growing traffic on Market Street (in 1951 and again in 1973).

A search of the Inventory of American Sculpture database also turned up many sculptures which have been relocated to other cities. St. Paul, Minnesota's Macalester College is home to an abstract Isamu Noguchi fountain originally designed and installed outside the Reader's Digest Building in Tokyo, Japan. Lee Oskar Lawrie's Arts and Industries relief, originally installed in elevator doors in the State Education Building in Har-

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risburg, Pennsylvania, is now located at the entrance to the Federal Home Loan Building on California Street, in San Francisco, California. The Brooklyn Museum is home to Daniel Chester French's colossal granite sculpture *Manhattan*, which depicts a seated woman with winged globe and peacock, formerly located on Manhattan Bridge from 1916 to 1963.

Whether changing states or moving across town, if a sculpture in your locale has changed sites, we hope you'll notify us so we can update the national Inventory of American Sculpture database. ■

Christine Hennessey is research data bases coordinator at the Smithsonian American Art Museum Research and Scholars Center



George Washington, by Horatio Greenough, has had several homes.

Courtesy Smithsonian Archives, Record Unit 276, National Museum of History & Technology, Office of the Director, Records 1944-1975

Managing Collections of Public Art

Collection management includes assessment, conservation, and maintenance. Here owners and caretakers in city, state, and country contexts—Philadelphia, Wisconsin, and England—briefly describe their efforts.

City of Philadelphia

Philadelphia is privileged to have one of the world's largest collections of public artwork, including over 500 sculptures, reliefs, kinetic works, mosaics, murals, and stained glass. Many were gifts to the citizens of Philadelphia, while over 250 were commissioned as a result of the City's Percent for Art Ordinance, established in 1959.

The city has recently completed a comprehensive database of our collection with the help of Nick Veloz, conservation professional. Each entry includes written and visual description of each sculpture and its location, background information on the artist, and a full condition assessment prepared by a conservator of outdoor sculpture. This wealth of information will soon be available on the Internet. *Jessica H. Senker is with the City of Philadelphia's Office of Arts and Culture's Public Art Office.*

The Wisconsin Arts Board

Our Wisconsin Arts Board Percent for Art Program began in 1980. During the past 20 years approximately 750 artworks have been installed on state property. The newly created Percent for Art Conservation Initiative, funded by the State Building Commission, will assess and conserve the 30 most at risk outdoor artworks. We are currently working with state agencies and campuses to determine which artworks will require assessment and conservation.



Photos: Nicolas F. Veloz. Courtesy City of Philadelphia

The City of Philadelphia's binders contain approximately 2,600 slides and photos, as well as negatives and contact sheets.

In collaboration with conservation professionals from The Upper Midwest Conservation Association, Minneapolis, Minnesota; The Conservation of Sculpture & Objects Studio, Chicago, Illinois; and McKay Fine Arts Conservation Laboratory, Inc., Oberlin, Ohio, the 30 artworks chosen will be ranked for examination during the first year of the program. A condition report and a conservation treatment plan will be prepared for each artwork, outlining the most appropriate treatment approach.

We advocate conservation instead of restoration and have been educating state employees about the importance of proper conservation and maintenance of artworks in the state's collection. Facility managers are surprised to learn that conservation involves examination, scientific analysis, and research specific to each artwork to determine the original structure, materials, and extent of loss. We hope that many of these managers will become conservation advocates and see that a clear maintenance plan, properly implemented, is an effective way to prevent and retard deterioration of the artworks in their care.

We have developed a collection management database for our Percent for Art collection, which will

track the artworks from commission through current condition. A virtual gallery of the state's collection will soon be available to educate the general public about the Percent for Art Program, the 350 artists who created the artwork, and the conservation status of selected artworks.

Rae Atira-Soncea is the Conservation Coordinator for Percent for Art, Wisconsin Art Board.

Friends of War Memorials

Founded in 1995 by veteran Ian Davidson to combat vandalism, theft, and neglect of war memorials, Friends of War Memorials is a conservation organization unique in the United Kingdom in being concerned solely with war memorials of all dates and types (as opposed to war graves or other types of public monument).

FoWM acts as a focal point for reports on the condition of war memorials and liaises with local people and the relevant secular or ecclesiastical authorities to secure remedial action where necessary and ongoing regular memorial maintenance. In offering advice on conservation, grant aid, and practi-



Photo: Maggie Goodall. Courtesy Friends of War Memorials

Fenton War Memorial sculptor Simon Smith carving the replacement hands on site.

From the Field

calities, FoWM is also a facilitator for diverse war memorial projects and advocates recognition of war memorials as an important and distinct aspect of the national heritage. Some are remarkable works of architecture or sculpture (Lutyens' cenotaphs, Blomfield's memorial crosses, the poignant soldier figures sculpted by Jagger, Toft and Goscombe-John). Others are utilitarian (footbridges, drinking fountains) or the work of (often anonymous) local masons, but by virtue of the names and actions they record, all are in a sense unique.

In recognition of war memorials' special character, English Heritage (England's national heritage body) has allocated £200,000 (US \$286,000) to a two-year grant scheme, administered by FoWM, to repair and conserve war memorials that are Grade II listed (included on England's list of buildings of architectural or historic importance at the standard grade and therefore statutorily protected) and situated in Conservation Areas (a designated local area whose special architectural or historic character it is desirable to preserve or enhance). Applications are reviewed quarterly by an advisory

panel of English Heritage representatives, sculpture specialists, and conservation experts. The first grant was made to *Fenton War Memorial*, Stoke on Trent, Staffordshire, to replace its soldier figure's hands and rifle, which were smashed by vandals. These features could not be reconstructed from surviving fragments so, working from documentary evidence and a Lee Enfield rifle, replacements were sculpted, in plaster and then in Portland stone, and attached to the figure using stainless steel pins.

Maggie Goodall, an architectural historian, has been FoWM Conservation Officer since January 2000.

Fairmount Park, Philadelphia

The Fairmount Park Art Association in Philadelphia has one of the oldest continuously operating outdoor sculpture conservation maintenance programs in the United States.

Fairmount Park is looking forward to completing various conservation projects this spring and summer, including *The Great Mother* and *The Great Doctor* by Waldemar Raemisch and maintenance



Courtesy the Fairmount Park Art Association. Photo: Laura S. Griffith ©2000

Shown here are (from left) conservation technician Kurt Solmsen and conservators Steve Tatti and Tom Chase inspecting the bronze sculpture Thorfinn Karlsefni (c. 1918) by Einar Jonsson in May 2000 as part of Mr. Chase's evaluation of the 18-year-old program. An article about this program assessment will appear in the Fall 2001 SOS! Update.

nance of six sculptures around City Hall, as well as five other outdoor bronzes in Fairmount Park. ■

Noted...

The Cambridge Arts Council announces the first international conference on "Conservation and Maintenance of Contemporary Public Art," October 26-28, 2001, in Cambridge, Massachusetts. The conference will bring together professionals from North America and Europe for inter-disciplinary exploration of public art conservation and maintenance. General discussions, in-depth explorations of technical and administrative aspects, and panels and workshops will examine the topic from all sides.

For further information, contact 617-349-4380 or hyngvason@CI.Cambridge.MA.US or visit www.ci.cambridge.ma.us/~CAC.

The Outdoor Museum: The Magic of Michigan by Marshall M. Fredericks by Marcy Heller Fisher and illustrated by Christine Collins Woomer, brings Marshall Fredericks' sculptures to life through the eyes of a young girl named Abby. After exploring Detroit and Michigan with Abby, children will have an increased understanding of outdoor sculpture and one of Michigan's greatest artists. For information call 800-WSU-READ or check the Wayne State University Press Web site at <http://wsupress.wayne.edu>

The Gainesville-Hall Trust for Historic Preservation, Georgia, is selling The "At Ready" Standard Military

More Troops Earn SOS! Patch

Black Hills Girl Scout Troop 1169 earned its SOS! Patch for efforts to learn about sculpture from creation to conservation. The 10 cadettes first went on a sculpture tour throughout South Dakota, which included a visit to Mount Rushmore. To understand the process of sculpting, the girls made their own sandstone sculptures and then taught their newfound artistic skills to younger scouts. The focus of the troop's SOS! experience was the adoption

of *General John A. Logan* (1894) by D. H. McVay. In conjunction with the State Veterans Home, they were educated on the sculpture's need for conservation and made plans for landscaping around the statue. The State Veterans Home has received both a 1999 Assessment Award and a Conservation Treatment Award from SOS!

Connecticut Valley Girl Scout Troop 891, in partnership with the City of Glastonbury, received a 2001 Assessment Award for *The Standard Bearer* (1913) by an unknown artist. The sculpture is a memorial to the Glastonbury citizens who fought in the Civil War. The eight scouts assisted conservation professional Francis Miller with his condition assessment.

Montachusets Girl Scout Council troops 84 and 1331 from Worcester, Massachusetts, joined forces to create a replica of the *Colonel Timothy Bigelow Memorial* (1861) by George Snell for their St. Patrick's Day parade float. The girls' creative



Photo: Barbara A. Belliveau

Montachusets Girl Scout Council troops 84 and 1331 with their parade float.

energy resulted in second place honors for the float competition. In addition to the float, the girls created 14 posters to carry during the parade and then distribute to local libraries and stores to educate the town about their sculpture's need for conservation. Cadette/Junior Troop 84 has been collaborating with the Worcester chapter of The National Society of the Daughters of the American Revolution to help preserve the monument to Colonel Bigelow as part of their SOS! Patch. The *Colonel Timothy Bigelow Memorial* received an SOS! Assessment Award in 2000. ■



Courtesy Black Hills Girl Scout Troop 1169

Black Hills Troop 1169 with their adopted statue, General John A. Logan.

Statue posters that illustrate 12 military statues created by the American Bronze Foundry Company of Chicago between 1898 and 1909. The bronze statues vary slightly according to the wishes of the owner and are found in West Virginia, Virginia, North Carolina, Georgia, and Mississippi. The cost of the print is \$35, \$45 for a laminated print. All proceeds will go toward historic preservation. Orders may be placed with the Gainesville-Hall Trust for Historic Preservation, 770-503-1319, fax 770-536-7072.

The Fall 2000 issue of the *SOS! Update* incorrectly attributed the *Spirit of Lili'uokalani* (1982) at the Hawaii State Capitol. According to Harold Tovish, the artist's husband and also a sculptor, Marianna Pineda felt that this sculpture was one of her finest accomplishments.

Spirit of Lili'uokalani (1982) by Marianna Pineda, Hawaii State Capitol



Monumental Notes

As part of its sculpture collection care series, SOS! published the booklet *Designing Outdoor Public Sculpture Today for Tomorrow* and three kits and videotapes about fund raising and maintenance, all now out-of-print. Updated versions of the printed parts will be available online and in print by January 2002 as part of *Tips, Tales & Testimonies* the SOS! compendium to help communities preserve their monuments and public sculpture. The compendium will be a basic resource intended primarily for a lay audience.

Rose Stapp, a part-time member of the SOS! staff since June 2000, is now full-time. Rose has been digitizing our image collection and organizing the images into a database. She will work on the NEA project.

Lisa Elder and Jason Foo leave SOS! after an academic year as members of SOS! and interns at the Smithsonian American Art Museum. Lisa moves to Minneapolis to pursue a career in photography and museum work. Jason returns to Los Angeles, where he will attend courses at University of California at Irvine in preparation for graduate school.



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