

Update

Save Outdoor Sculpture!

See back page for important notice!

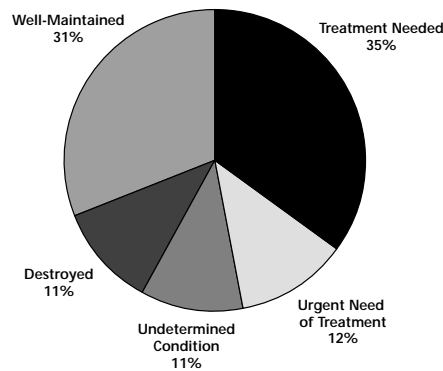
A joint project of Heritage Preservation and the Smithsonian American Art Museum

NEA Sculpture Survey Shows Deterioration of Contemporary Outdoor Sculpture

The SOS! national survey of permanent outdoor sculpture funded by the National Endowment for the Arts (NEA) Art in Public Places program (1967-1992) paints an alarming picture for contemporary sculpture. Nearly half need conservation, and only a third are well-maintained. Eleven percent of the sculptures have already been destroyed after years of deferred maintenance.

At the outset of the project in October 2001, SOS! was given grant information

NEA-APP Permanent Outdoor Sculpture by Condition (July 2003)
From a Universe of 330 Located Sculptures



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from NEA on 457 public art projects in 44 states plus the District of Columbia. Our task was to obtain the exact location, current condition, images, and background information for each outdoor sculpture.

Through contact with NEA grantees, public art administrators, museums, city officials, and volunteers, SOS! accounted for 416 (91 percent) of the public art projects. The high participation rate allows SOS! to paint a clear picture of the state of our national NEA

funded contemporary art collection. Of the 457 original projects, 86 (19 percent) were excluded from the survey because they were classified as temporary, indoor, or non-sculptural; 330 (64 percent) permanent outdoor sculptures were documented.

SOS! Assessment Awards were granted to owners of 67 sculptures that were part of the survey. The awards

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Susan Nichols Sculpts a New Project at Smithsonian

Susan Nichols, founding Director of SOS!, is the new Lunder Education Chair at the Smithsonian American Art Museum.

Susan's 15 years with SOS! produced significant accomplishments. Over 32,000 sculptures have been identified and recorded on the Inventory of American Sculpture database; 273 have been assessed by professional conservators; and 123 have received conservation treatment.

Susan helped put outdoor sculpture "on the map" for thousands of Americans. From the SOS! pilot project, in which citizens from every state

participated, to the touring exhibit *Preserving Memory: America's Monumental Legacy*, she has worked to educate people about the importance of outdoor sculpture and its need for conservation and maintenance.

In her new position, Susan is developing education programs for the Smithsonian American Art Museum. SOS! is in the capable hands of long-time Heritage Preservation program director Clare Hansen and the SOS! staff.

We at Heritage Preservation will miss Susan, and wish her all the best in her new projects!

Preserving Memory a Hit All Around

Communities small and large are hosting the traveling exhibition *Preserving Memory: America's Monumental Legacy*, with support of the National Endowment for the Humanities. Venues include universities, libraries, cemeteries, historical societies and museums, a retail mall, courthouses, and a battlefield. A few dates remain available for 2004 between January and September.

Through the 20 panels, visitors have considered self-made worlds in farmyards, backyards, and churchyards; superlatives of "first," "largest," and "only"; technological advances that affected size, material, and placement of outdoor sculpture; and effects of twenty-first-century living on the conditions of America's monuments.

In the exhibition, kid visitors have their own unique panels, written for them and placed at their height. Interactive education materials accompany the exhibition for classroom, home school, or scout troop use (see page 6).

The traveling exhibit has already

visited 25 locations around the nation. Each venue is asked to coordinate at least one humanities-based public program (although additional programs are certainly encouraged). Slide lectures and cemetery tours have been popular, and many venues have drawn on other resources.

The SOS! staff visited Scranton, Pennsylvania, where the traveling exhibit was on display at the Mall at Steamtown in July. Lackawanna Historical Society President Alan Sweeney and exhibit/program coordinator Mary Ann Moran discussed the general programs of the LHS and also the programs developed to complement the exhibit. A "Roots of American Architecture" lecture by University of Scranton associate professor Josephine Dunn, Ph.D., was offered, along with weekly Saturday morning tours of the sculpture-rich Courthouse Square in Scranton. Also in the works was collaboration with the summer youth camp "Arts Alive" to bring children to the exhibit for a special workshop.



Credit: Rose Stapp

Preserving Memory in a shopping mall in Scranton, Pennsylvania.

Other programs designed by venues include:

- The University of Central Arkansas held a symposium in which Dr. Gayle Seymour's senior seminar students in art history presented their papers on U.S. public memorial sculpture.

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Preserving Memory reveals long-forgotten information and little-known facts:



Adams Memorial, Augustus Saint-Gaudens, Washington, DC, 1891. Credit: Susan Nichols

About the *Adams Memorial*, Augustus Saint-Gaudens' notes include, "Buddha. Mental repose."



George Washington, Horatio Greenough, Washington, DC, 1841. Credit: Courtesy of Smithsonian Archives, Record Unit 276, National Museum of History & Technology, Office of the Director, Records 1944-1975.

Horatio Greenough defended his toga-draped George Washington: "Had I been ordered to make a statue for any square or similar situation.... I would have made my work purely an historical one."



The Spirit of the American Doughboy, E.M. Viquesney, Wichita Falls, TX, 1934. Credit: Rose Stapp

To create his popular "Doughboy" statue, Ernest Moore Viquesney sketched World War I veterans A.B. Turpin and Walter Rylander.

Conservation Treatment Awards Near Finish

This year marks the turning point for the SOS! Conservation Treatment Awards. Over 80 percent of the 124 projects have completed the conservation treatment phase. All but a select few are slated to be complete by the end of the year. So there are many stories to tell and many successes to applaud.

In **Birmingham, Alabama**, the 56-foot-tall iron sculpture *Vulcan* (Giuseppe Moretti, 1904) returned to his prominent spot after a thorough conservation. Made to represent Alabama's iron and steel industry for the World's Fair in 1904, *Vulcan* is so large that he had to be removed and reassembled in pieces, often using a helicopter! The conservation effort gained steam as Vulcan Park was closed due to the sculpture's instability, resulting from age and metal fatigue from the freeze-thaw cycle. In five years, the Vulcan Park Foundation raised nearly \$4 million for the project, using newsletters and various events to keep the citizens of Birmingham energized about the project. Conservator Nick Veloz from Alexandria, Virginia, was the chief consultant for the project, and he was able to get up close and personal with the giant sculpture.

The famous 32-foot-high **New Ulm, Minnesota**, copper sculpture *Hermann the Cheruscan* (Alphonso Pelzer, 1889) has been removed from his pedestal as the first step in his conservation treatment. Hermann was a ninth-century A.D. military leader who led the Cheruscan and other Germanic tribes to the first major victory over the Roman legions. He stands in New Ulm as a national symbol of German-American heritage and is the second tallest copper sculpture in the United States—second only to the *Statue of Liberty*. The estimate



Credit: Nick Veloz

Vulcan by Giuseppe Moretti, Birmingham, Alabama, 1904.

for the total cost of the conservation exceeds \$600,000, so the City of New Ulm has been drumming up financial support through the Minnesota Historical Society and an aggressive fund-raising campaign. Currently the sculpture is being analyzed by sculptor Dave Hyduke and metal fabricator Arnie Lillo.

At Montana Tech in **Butte, Montana**, *Marcus Daly* (Augustus Saint-Gaudens, 1906) is a symbol of the community. In August 2002, Jonathan Taggart of Taggart Objects Conservation made sure that Mr. Daly will have many more years at his post on campus. Mr. Taggart

cleaned the sculpture using pressurized walnut shell blasting, then repatinated and waxed the sculpture to give it a rich brown hue. A rededication on November 12 was attended by residents of the campus and community. The Associated Students of Montana Tech are in charge of the sculpture's semi-annual maintenance as trained by the conservator.

In **Scottsdale, Arizona**, Louise Nevelson's *Windows to the West* (1973) was trucked all the way to New York City to receive conservation treatment from the Tallix, Inc. Foundry, under the supervision of conservation professional Glen Wharton. The Cor-ten steel *Windows to the West* had faced a challenging environment since its installation in a fountain and reflecting pool. While at the foundry, the sculpture was disassembled, and pieces damaged beyond repair were refabricated. The entire sculpture was cleaned of dirt and rust and finished with a patina matching the original metal. The sculpture is reassembled and will be reinstalled in a newly redesigned plaza in Scottsdale. To read more about the sculpture and its conservation, visit the Scottsdale Public Art Web site at www.scottsdalearts.org/spa/nevelson.asp. ■



Credit: Courtesy Scottsdale Cultural Council

Windows to the West by Louise Nevelson, Scottsdale, Arizona, 1973.

Re-enactor Revives a Civil War Memorial

Middle schooler Courtney Micker has become the ambassador of the *Civil War Soldiers' and Sailors' Monument* (unknown artist, 1880) in his hometown of Wheeling, West Virginia. His interest in the Civil War was sparked by a fifth-grade field trip to Gettysburg. Now, he is a member of the Ohio Valley Civil War Roundtable and the Civil War Heritage Foundation of Rochester, New York. Courtney also participates in battle re-enactments as a member of the 20th Maine Volunteer Infantry, Company B.

Riding past the *Soldiers' and Sailors' Monument* one day, he noticed that one of the granite Union soldiers wore a hat just like his reenactment hat. He also saw that pieces had broken off the sculpture and that graffiti and biological growth were visible.



Credit: Courtney Micker

Courtney's research showed that this was the oldest Civil War memorial in West Virginia, and he knew that it needed special treatment. He contacted SOS! and received an Assessment Award to

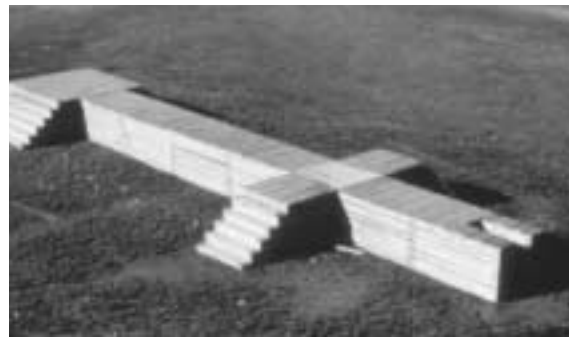
pay for part of the professional assessment by conservators from McKay Lodge Fine Arts Conservation. Courtney raised the rest of the money for the assessment himself and has set up an account to collect money for future conservation treatment. Newspaper articles, radio, television, and contacts through his reenactment activities are part of his plan to raise funds and awareness to conserve this memorial.

In his own words on the Assessment Award application: "These men took part in the battles of Rich Mountain, Antietam, Gettysburg, Opequan, Vicksburg, Cloud Mountain, and Appamattox.... All of these battles were large. They took a lot of casualties at Gettysburg. These men need to be remembered." And with the support of Courtney Micker, they should be for years to come. ■

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paid a conservation professional to conduct a condition assessment of the sculpture and to propose a plan for its conservation. The condition reports show it will be no small undertaking to preserve America's contemporary art collection. The cost to conserve a sculpture ran as high as \$15,000.

NEA sculpture owners are beginning to step up to the

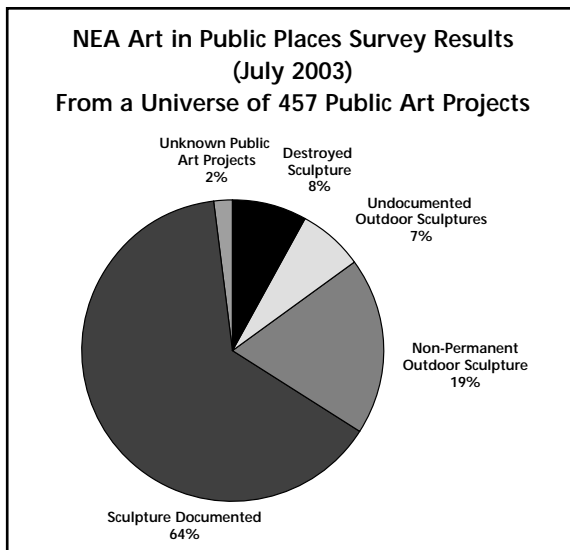


Credit: Inventory of American Sculpture

Minneapolis Project by Jackie Ferrara in Minneapolis, Minnesota.

preservation challenge. From the survey, we learned that six sculptures have been conserved through the SOS! Conservation Treatment Award program, and six additional sculptures were conserved independently by the owner. This honor roll includes *Mermaid* by Roy Lichtenstein (Miami, Florida), *Wichita Tripodal* by James Rosati (Wichita, Kansas), *Moses* by Tony Smith (Seattle, Washington), *Windows to the West* by Louise Nevelson (Scottsdale, Arizona), and *Minneapolis Project* by Jackie Ferrara (Minneapolis, Minnesota).

For more information, visit the SOS! Web page about the NEA survey at www.heritagepreservation.org/programs/sos/NEAmain.htm. ■



Remembering Teachers Everywhere

by Nicole Semenchuk

Teachers are depicted in outdoor sculpture all around the country at elementary and high schools, colleges and universities, hospitals, libraries, churches, and parks. A search in the Inventory of American Sculpture reveals 221 outdoor sculptures of teachers from Vermont to California.

Sculpture honors significant people and ideas, so it is no surprise that teachers are included in America's collection of outdoor sculpture. Teaching has always been an essential occupation in this country. Many words can be used to describe teachers, including heroes, innovators, and leaders. There are sculptures depicting each of these attributes.

There are many portraits of great teachers whose names will never be forgotten. In 1889 a sculpture of Thomas Gallaudet by Daniel Chester French was erected at Gallaudet University in Washington, D.C., in honor of his contributions to the education of the deaf. The statue depicts Gallaudet seated with his first student, Alice Cogswell. They are both shown signing the letter "A." A later casting is at the American School for the Deaf in West Hartford, Connecticut, the first school for the deaf in the United States and co-founded by Gallaudet.

Also in D.C. is a memorial to Mary McLeod Bethune (1875-1955), a leading black educator and founder of the National Council of Negro Women, which erected the memorial in her honor on July 10, 1974. In the bronze portrait sculpted by Robert Berks, Bethune is extending a scroll to a young African-American girl and boy, passing on her legacy of learning. As the inscription quotes Bethune, "I leave you a thirst for education."

There are also portraits of teachers who were not famous but whose communities will never forget. In Birmingham, Alabama's Linn Park is a marble statue of Mary A. Cahalan, a teacher and principal. The people of Birmingham erected the statue by Giuseppe Moretti in 1908.

Around the country, memorials honor teachers who lost their lives in disasters. In White Hall, Illinois, stands a memorial to Annie Louise Keller, a teacher who saved 16 children and sacrificed her own life when a tornado demolished a school building in 1927. Leonardo Taft sculpted the stone statue of the teacher with her arms around two children.

A memorial to 293 children, teachers, and visitors who lost their lives in the New London School explosion in 1937 was erected two years later in New London, Texas. *New London Cenotaph* by Herring Coe consists of two 20-foot, eight-sided columns supporting a block that features 12 figures in relief.

We all remember the *Challenger* space shuttle disaster of 1986, when teacher Christa McAuliffe lost her life among the astronauts. A portrait bust of McAuliffe wearing her NASA flight suit by sculptor W. D. Hopen was erected in her hometown of Charleston, West Virginia. Schoolchildren donated more than 1 million pennies for the sculpture, some of which were melted down as part of the bronze in which the statue was cast.

The depiction of teaching is as creative and innovative as the profession itself. Campton, New Hampshire's Campton Elementary School hosts a chainsaw-carved pine sculpture of a fox holding a book, representing a teacher. A playwall sculpture in Civic Center Park in Denton, Texas, is a memor-



Credit: Sonia Dinglian

Mary McLeod Bethune by Robert Berks (1974) in Washington, D.C.

ial to Betty Jane Blazier (1910-1964), a teacher at the Texas Woman's Nurse School. The irregular geometric shapes with openings serve as a teaching tool as well as a playground. In Lincoln, Nebraska, a cascade fountain honors Nebraska's retired teachers. And in Memphis, Tennessee, *The Truth Seekers* by Edwin Cooper Rust is a terrazzo fountain installed in 1961 that depicts a teacher with three small seated figures holding books. The bearded male teacher appears to be floating above the water.

Teachers are all around us: in the classrooms as well as in America's collection of outdoor sculpture. To search for portraits of teachers in the Inventory of American Sculpture, do a keyword search for subject "teacher" and object type "outdoor." If you have questions about searching for teachers or other occupations in the Inventory, please contact us at artref@saam.si.edu or (202) 275-1932. ■
Nicole Semenchuk is Art Inventory Cataloguer, Art Information Resources Department, Smithsonian American Art Museum.

Outdoor Sculpture Kits Ready to Teach

Public outdoor sculpture—the most user-friendly form of art and history—is a rich and accessible teaching resource. *Inside Outdoor Sculpture*, the SOS! set of interdisciplinary education materials, encourages children—and by default their adults—to see our national collection of outdoor sculpture with new eyes, to relate to it in new ways, and to safeguard it for new generations. Our primary audience is children 9 to 14 years old, as well as teachers, scout leaders, and other adults who direct students' learning in formal or informal settings. All activities are designed as springboards for further discovery and support national standards of learning for history, science, and art.

Inside Outdoor Sculpture has three goals:

- To generate appreciation, enthusiasm, and a sense of ownership for American outdoor sculpture;
- To promote the use of sculpture as an interdisciplinary teaching tool and a focus for community involvement;
- To raise awareness about the need for ongoing preservation of outdoor sculpture.

Inside Outdoor Sculpture takes a hands-on approach to examining outdoor sculpture in three ways—a 24-page resource guide, a loan kit with objects, 39 laminated sculpture cards with primary source material and questions, and a section on the SOS4Kids Web site (www.heritagepreservation.org/programs/sos/ioscards.htm).

Available for loan, each kit includes the resource guide, laminated cards, sculpture media, activity boxes, and an array of resource books and videos—all packaged in a conservator's sturdy canvas work bag.

Inside Outdoor Sculpture as Outreach Tool

Recently, SOS! was invited to participate in the pilot program ClassMatch. The program pairs classrooms from different cultures and regions of the country “to use the power of education as a means to help individuals of all ethnic, financial, and social backgrounds.” It was developed by the Box Project, which for 40 years has been matching families around the country with families living in rural poverty.

The ClassMatch program is designed for grades 3 through 8. Students share scrapbooks, audio and videotapes, letters, pictures, and stories. They have fun while learning geography, social studies, history, art, and literacy skills.

The Smithsonian American Art Museum is partnering with ClassMatch for the 2003-2004 school year, and its multimedia educational resource packet *Public Sculpture: America's Legacy* will be sent to 20 classrooms in



Credit: Jessica Ruskin

areas of Rapids City, Nebraska, North Carolina, Michigan, and South Dakota. The *Inside Outdoor Sculpture* booklet will be used as a tie-in with the Smithsonian packet. For more information on ClassMatch, visit www.boxproject.org.

How Can I Get the Kit?

For nominal rental and round trip shipping, borrowers may use the *Inside Outdoor Sculpture* kit for up to eight weeks. The resource guide may be purchased, and the SOS! Sculpture Cards and lesson plans are now available on the SOS4Kids Web site. To order, visit www.heritagepreservation.org/programs/sos/ioskit.htm or call 888-SOS-SCULP (767-7285).

Sampled by museums, public art administrators, and Girl Scout troops, the kit is not limited to the classroom. *Inside Outdoor Sculpture* is an excellent companion to the SOS! traveling exhibit, *Preserving Memory: America's Monumental Legacy*. ■

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

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Tracking Down Our Veterans Monuments

by Sara Amy Leach

In May 2002, the National Cemetery Administration (NCA), Department of Veterans Affairs, kicked off its first comprehensive survey of monuments and memorials during National Historic Preservation Week. Modeled on the national SOS! program, NCA's first survey project also became its first and largest centralized volunteer project to date.

NCA estimated there were 300 memorials scattered throughout the 120 national cemeteries and 33 soldiers, government, and Confederate lots under its management. Soldiers lots are very small lots/memorials within a larger private or community cemetery, identified by a plaque or "U.S." cornerstones; cemeteries are almost exclusively independent facilities.

As of July 2003, a total of 529 memorials have been identified. (Not included in this survey are 169 previously surveyed and assessed cenotaphs at Congressional Cemetery in Washington, D.C., for which NCA is responsible.) To date, documentation on 300 memorials has been completed and submitted to administration offices.

Approximately 60 memorials remain unassigned, largely at Fort Snelling National Cemetery in Minnesota, with a few others in Arizona, California, Illinois, North Carolina, and Virginia.

NCA's Memorial Inventory Project has attracted a wide range of volunteers, including high school students and teachers, professional historians and



Two Civil War-era memorials at Loudon Park National Cemetery in Baltimore, Maryland.

Credit: Courtesy National Cemetery Administration, History Program



Members of the Clover Patch Kids 4-H Club (Washington, Illinois) brave the rain to survey memorials at Rock Island National Cemetery in Illinois.

Credit: Courtesy National Cemetery Administration, History Program

archivists, armed forces personnel, veterans, retirees, and individuals simply interested in American history. Nearly 700 potential volunteers have contacted NCA to participate in the project, more than were needed.

Several volunteers used the project to take advantage of the educational opportunities for their families or students, to create an "excuse" for a weekend get-away, or to honor those interred or memorialized. A couple of volunteers documented memorials near their homes and then asked to do others on their travels. NCA has received very positive feedback from many volunteers who cited the project as a personally rewarding and frequently patriotic experience.

For more information about NCA's inventory project, contact NCA Historian Darlene Richardson at 202-565-5426 or Darlene.Richardson@mail.va.gov. ■

Sara Amy Leach is Senior Historian, National Cemetery Administration, Department of Veterans Affairs.

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- The Connecticut Historical Society, the Connecticut Militia Heritage Committee, and the Connecticut Military Department co-sponsored the exhibit in Hartford, Connecticut. One related program was a workshop in which experts in Connecticut military history demonstrated the methods used to trace genealogical information. It was held during Black History Month and focused on tracing the descendants of Con-

necticut's African American Civil War regiments. The Descendants of the 29th Regiment (the first African-American Connecticut regiment in the Civil War) was a co-sponsor.

- The Public Library of Detroit held special tours of the exhibit for local Girl Scout troops.
- Framingham, Massachusetts, held an all-day affair while the exhibit was displayed at town hall. A lecture featuring the town historian,

a sculpture conservator, a Veteran's Services administrator, and the descendant of a sculptor took place at 1p.m. This was followed by a performance by the Waltham American Legion Band and a children's art workshop featuring sculpture-related activities.

For more information, including the exhibit schedule, visit the *Preserving Memory* Web page at www.heritagepreservation.org/programs/sos/exhibitmain.htm. ■

Monumental Notes

More SOS! Staff News

In July Adrienne Stone left SOS! to pursue a master's degree in Visual Arts Administration at New York University. During her three years at SOS!, Adrienne's chief contributions were management of the assessments program, evaluation of the education kit, and oversight of the NEA APP sculpture survey. We will miss her, and wish her well as she takes on another challenge!

Sculpture News Roundup

David E. Davis, artist, founder of The Sculpture Center in Cleveland and the Artists Archive of the Western Reserve, passed away in November 2002. He was known worldwide for his abstract sculpture and headlined exhibitions from Ohio to Israel. Many locations in Northeastern Ohio are graced with his work. To celebrate his life, The Sculpture Center coordinated a regionwide sculpture exhibit in June and July titled "Monumental Spirit: A Celebration of David E. Davis," which featured 87 of his works in 27 locations.

The *Robert Emmet* sculpture (Jerome Connor, 1916) near the Irish Embassy in Washington, D.C., received an SOS! Assessment Award in 2002 and was conserved

with funds from Allan Riley of New York City in 2003. Nick Veloz provided both the assessment and conservation treatment. A rededication was held September 17, 2003, with a reception at the Irish Embassy. Renowned Irish revolutionist Emmet was hanged by Britain in 1803 for his efforts toward Irish independence.

Girl Scout Troop #137 of Gloucester, Massachusetts, received a 2003 Massachusetts Historical Commission Preservation Award for the conservation of *Joan of Arc* (Anna H. Huntington, 1921). The conservation was completed in 2001, and the scouts were instrumental in bringing the sculpture's deterioration to the town's attention. Troop #137 also has received the SOS! Girl Scout Patch and a 2001 Achievement Award for their contributions. Way to go, girls!

The New York City Citywide Monuments Conservation Program was established in 1997 to promote and facilitate art preservation in the city. This endeavor has received two major awards: a Special Recognition Award from the New York City Art Commission (presented by Mayor Bloomberg in May 2002) and a Lucy G. Moses Preservation Award from the New York City Landmarks Conservancy in March 2003.

SOS! Update Going High Tech

Beginning with the next issue, *SOS! Update* will go digital and be published in an electronic format. If you wish to continue receiving *SOS! Update*, please send your e-mail address to sos!@heritagepreservation.org. You will also be able to access the electronic Update on our Web page at www.heritagepreservation.org.

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