

H A N D B O O K



S A V E O U T D O O R S C U L P T U R E !

V O L U N T E E R

Save Outdoor Sculpture! (SOS!) is a joint project of the National Museum of American Art, Smithsonian Institution, and the National Institute for the Conservation of Cultural Property.

The National Museum of American Art (NMAA), with the largest collection of American art in the world, is a leading center for the study of the nation's artistic heritage. A part of the Smithsonian Institution, its research programs include fellowships for pre- and post-doctoral scholars; an 80,000-volume library specializing in American art, history and biography; extensive photographic collections documenting American art and artists; and unparalleled art research databases. NMAA exhibitions and educational programs are complemented by an active publications program of books, exhibition catalogues, and the critically acclaimed journal, *American Art*.

The National Institute for the Conservation of Cultural Property (NIC) is the only national, nonprofit organization that works to coordinate preservation activities for all types of cultural expressions in the United States: works of art, anthropological artifacts, precious documents, historic relics, and landmark architecture. Through research projects, publications and educational programs, NIC provides a national forum and clearinghouse for conservation efforts of many aspects of American culture. In addition, NIC seeks to heighten public awareness among decision makers in both the private and public sectors to bring conservation issues to the forefront of public debate.

While the Smithsonian Institution and the National Institute for the Conservation of Cultural Property recognize and appreciate the outstanding work being performed by the many volunteers engaged in this project, please understand that the volunteers are not employees of the Smithsonian Institution or the National Institute for the Conservation of Cultural Property. These organizations do not assume any responsibility for actions of, by, or to the volunteers while they are engaged in this survey.

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All over America, everywhere anyone looks, if you care to see, monuments and memorials in the form of statues and shrines of all sizes and kinds abound. Thousands upon thousands of these uncelebrated icons literally dot the landscape throughout the United States, in small towns and large, village and megalopolis. They inhabit every conceivable location: desert, traffic island, village green, concrete plaza, battlefields, national parks, wayside rests, eight-lane superhighways and cowpaths. Some are celebrated as national tourist attractions. Others are anonymous and unnoticed. Most are locally commissioned mementoes of contributions to the nation by local persons. Their importance is that they exist. Their meaning is not limited to their worth as works of art....

Silent in the din of traffic, clearly observable in the pollution of 10,000 monoxide exhausts, they are also unarmed and vulnerable. In the most joyless cityscape or ravaged landscape they are reminders of sharp human fates as fresh as the green blades of grass that spring from highway cracks and crevices. In their persistence they outlast and overcome dedication ceremonies, immediate neglect, patriotic anniversary wreaths, sentimentality, jeers, epithets, graffiti, the vandalism of the establishment and the homages of street gangs. To an unsympathetic eye, the ordinary run of American monuments may appear a form of permanent, three-dimensional graffiti perpetrated upon the landscape, conspired, produced and inflicted upon posterity by the worthy pretensions of patriotism and art. To others, however, their meaning, stark as poverty, is bone true. They are part of the secret treasure poetry discovers and defends...."

Leslie George Katz

Excerpted from *The American Monument*, Lee Friedlander, The Eakins Press Foundation, New York, 1976

Introduction

In parks, plazas and playgrounds, anywhere and everywhere outdoor sculpture is located, volunteers will conduct on-site inventories, recording the location, vital statistics and the basic condition of each piece of America's outdoor sculpture. Archives, libraries, courthouses, historical societies and similar sources for local history across the country will soon buzz with the enthusiasm of thousands of volunteers in search of information about the outdoor sculpture of their towns.

Outdoor sculpture—the most accessible form of history and art, found in virtually every community in America—is a severely endangered cultural resource, suffering from neglect, environmental pollution and vandalism. To continue to neglect these works would ensure the loss of a fundamental part of our American heritage. To date, conservation of outdoor sculpture has been undertaken in a random fashion, with little coordination of effort among conservators, preservationists and the public agencies with jurisdiction over outdoor sculpture. If these sculptures are to survive, their “owners”—the American public—must become much more conscious of their condition and importance.

Save Outdoor Sculpture!, called SOS!, is a project to survey the outdoor sculpture scattered throughout our country. SOS! has these primary goals:

- Complete a national inventory and basic condition assessment of outdoor sculpture; and
- Encourage the implementation of strategies to provide for the ongoing care of outdoor sculpture.

Volunteers like yourselves, recruited from art and history programs, historical and preservation societies, civic and cultural service clubs, university alumni associations and similar organizations, will be the field researchers for Save Outdoor Sculpture! As a volunteer, you will be involved in all phases of the field work:

- Location and documentation of the sculpture, including notation of signatures, inscriptions and other identifying marks, precise location, subject matter or theme;

- ^a Observation and reporting of basic condition of the sculpture, including descriptions of surrounding environment, obvious physical damage, assessment of overall condition based on an objective checklist; and
- ^b Compilation of background information about the sculpture, including jurisdiction and maintenance responsibility, circumstances of commissioning and installation.

Your work will yield long-term benefits. First, the information you collect will be added to the Inventory of American Sculpture, a permanent computerized database at the National Museum of American Art. Over time, conservators will provide updated treatment history and condition assessments and scholars will add their research findings to the database. That pooling of information can lead to more fundamental research about various materials and techniques. In addition, exhibitions, catalogues and research will be significantly aided and general knowledge of our national art and history will be enhanced.

Second, the enthusiasm that your work generates locally can have significant long-term benefits in your community. For instance, several cities around the United States have conducted inventories and initiated "Adopt-A-Sculpture" programs to heighten awareness about outdoor sculpture. These programs operate on the premise that solicitation of support for treatment of individual sculptures from civic and business groups is a popular and effective means to safeguard outdoor sculpture. A selected list of cities with Adopt-A-Sculpture programs is included in the Selected Sources List. These programs generate civic pride, heighten public awareness about outdoor sculpture and demonstrate that public and private sectors involving professionals and volunteers can work together to protect and celebrate their outdoor sculpture. In all instances, the primary step is to consult with a professional conservator about the care and maintenance of your community's outdoor sculpture before taking any action.

Public education can be one more result of your work. School curricula can incorporate outdoor

sculpture in history, art and science courses. Public forums can discuss issues of public art and responsible stewardship of the works. Community festivals, guidebooks, and bicycle and walking tours for residents of all ages help to put people in touch with their history through outdoor sculpture. When the initial SOS! inventory is complete, a source book may be published that describes ways in which communities have cared for their outdoor sculpture.

This national survey of our outdoor sculpture is a one-time opportunity. The ultimate success of Save Outdoor Sculpture! and long-term usefulness of the research database depend on the accuracy with which you and your volunteer colleagues complete the survey questionnaires. This SOS! Handbook will be your workbook during training and your field guide as you conduct your surveys of outdoor sculpture.

The success of Save Outdoor Sculpture! is directly linked to its volunteers. Your role is critical.

Acknowledgments

The thousands of volunteers for whom this handbook is written deserve a special thank you. Your careful field work will result in the comprehensive inventory and basic condition assessments that will be added to the Inventory of American Sculpture and will enhance the understanding, appreciation and preservation of our American cultural history. Because of your efforts, public awareness about outdoor sculpture will be raised among citizens and civic and business leaders for today and tomorrow.

A number of other individuals and organizations have been especially generous with their intellect, time and resources in the planning and execution of Save Outdoor Sculpture! Grant support from The Getty Grant Program, the Henry Luce Foundation, The Pew Charitable Trusts and the National Endowment for the Arts provided for the program administration, development and testing of computer programs, volunteer materials, audio-video presentations and the SOS! Survey Questionnaire. Additional assistance has been provided by Ogilvy Adams & Rinehart, Inc., New York, N.Y., and the Contributing Membership of the Smithsonian National Associates Program and members of its board and others.

The SOS! Professionals Advisory Group, composed of conservators, scholars, curators and patrons, deserves special recognition. They review SOS! materials, serve as policy advisors, participate in SOS! training sessions and represent SOS! at professional meetings. The SOS! Professionals Advisory Group provides leadership and assistance to SOS! staff on matters related to the project's growth and development and ongoing support for outdoor sculpture. Among the advisory group members, Arthur Beale merits special mention for his advice and encouragement since the project's inception.

The Volunteer

The Role of the Volunteer

As an SOS! volunteer, your job description is straightforward:

- ⁿ Participate in SOS! training sessions.
- ⁿ Locate outdoor sculpture to be inventoried.
- ⁿ Be thorough and creative with background searches.
- ⁿ Complete the SOS! Survey Questionnaire accurately and legibly.
- ⁿ Work safely.
- ⁿ Enjoy your learning experience and share your knowledge.
- ⁿ Encourage awareness of your community's outdoor sculpture.

PARTICIPATE IN SOS! TRAINING SESSIONS. The recruitment and training of SOS! volunteers will be the responsibility of SOS! Coordinating Agencies, one in each state and the District of Columbia, plus selected metropolitan areas. Your coordinating agency will implement its training sessions according to guidelines and materials developed by SOS! staff in consultation with curators, conservators and other specialists in related areas. Your training experience will be similar to that of thousands of other SOS! volunteers nationwide, tailored to your own locale.

Your training will include lectures by a conservator, curator and/or a local historian, slide or video presentation about the need for SOS!, review of your geographic area of responsibility and on-site completion of a sample SOS! Survey Questionnaire. There will be ample opportunity to ask questions, clarify procedure, discuss the project goals, and share ideas and information about locating and documenting your town's publicly accessible outdoor sculptures.

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LOCATE OUTDOOR SCULPTURE TO BE INVENTORIED. This is your immediate responsibility. As a direct result of your careful work, a national inventory and basic condition assessment of America's outdoor sculpture will be compiled. At the conclusion of the SOS! survey, among other important information, we will know the locations of our country's outdoor sculpture, their condition and who has responsibility for their well-being. You will provide that crucial information.

You will be responsible for inventorying outdoor sculpture in a specific area. During training, you may receive a highlighted map of your area of survey responsibility. Within your sector, some works will come to mind immediately. Others will be suggested by friends or family. Still others perhaps previously overlooked will be rediscovered. All must be included.

In general, seek permission or advise staff at the sites where you will survey the outdoor sculpture. In particular, if you are surveying a sculpture in a private front yard or in the plaza of a corporate building, it is strongly advised that you first receive permission from the owner or administrator before proceeding with the on-site survey. In addition to displaying courtesy, you are increasing public awareness about SOS! and its goals.

In preparing for the survey, consider the questions:

- ⁿ Where is outdoor sculpture found in your community? Along boulevards? In parks and playgrounds? In a pedestrian mall? On the grounds of a municipal building?
- ⁿ What are the less obvious places? In front of hospitals, sports arenas? At the entrances of bridges or tunnels? In zoos? On university campuses? At places of worship?
- ⁿ What other sources would have clues for information about the locations of outdoor sculpture in your community? Public or private library? Newspaper archives? County historical society? City hall? Visitor's center? Chamber of Commerce? Local arts councils?

BE THOROUGH, ACCURATE AND CREATIVE WITH BACKGROUND SEARCHES. Background searches will help you learn more about the sculpture you are surveying, including aspects of its history and provenance. Research can be exciting, interesting and enjoyable. Your information might be the single source available to later researchers about your sculpture. Thoroughness and accuracy are important.

There are some obvious sources for information about the sculptures. Perhaps your city has published a guide to its outdoor sculpture in conjunction with its centennial celebration. If so, attach photocopies of the relevant pages to the sculpture's SOS! Survey Questionnaire. If available, an existing inventory of municipal sculptures will be a good beginning for your search as well.

A more likely scenario is one in which you will find very little printed and readily available information. Other resources will have to be tapped. Who in your region might have information about outdoor sculpture?

- ⁿ Public library
- ⁿ Newspaper or town archives
- ⁿ Local historical society or museum
- ⁿ Members of the senior citizen center
- ⁿ Church, synagogue or parish
- ⁿ Veterans headquarters
- ⁿ Community college
- ⁿ The town clerk's office or county highway department
- ⁿ The Department of Parks and Recreation
- ⁿ Local foundries
- ⁿ A Works Projects Administration (WPA) state guide that documents public artworks in your city or town

Ask librarians and local historians for additional leads. Perhaps a scout group or high school history class would be a helpful addition to your research task, enlarging your network and spreading the word of your interest in outdoor sculpture.

COMPLETE THE SOS! SURVEY QUESTIONNAIRE ACCURATELY AND LEGIBLY. The information you uncover will become part of a permanent record, available to scholars, curators, researchers and the general public. The informed judgments you make about the condition of each piece of outdoor sculpture will be used by conservators to track both the sculpture's change in appearance over time and to monitor the effects of environmental conditions on various materials. Your report might be the sole source of information for researchers unable to visit the site themselves.

When examining a sculpture, you are less likely to overlook details and items of importance if the examination is carried out in a logical sequence. Work from top to bottom and/or in a clockwise direction, both for an overall evaluation and for a description of individual details.

Your SOS! Survey Questionnaire is the actual document from which the information will be entered into the computer database at the National Museum of American Art. Use of the SOS! Survey Questionnaire is mandatory. Your use of it ensures that the data entry portion of the survey is recorded in a uniform fashion. It is important that your SOS! Survey Questionnaire be legible. Print clearly or type the information.

Suggestion: You might want to bring along a hand-held tape recorder to record your observations. You can include the information in your final edited copy of the SOS! Survey Questionnaire.

WORK SAFELY. Security for you and your property should be kept in mind at all times. Do not jeopardize your health or safety to eke out additional information about the sculpture.

- ⁿ Do not walk or climb on the sculpture.
- ⁿ Work during daylight hours.
- ⁿ If possible, work in teams.
- ⁿ Reschedule the on-site portion of your assignment if weather conditions endanger your work site.

- ⁿ Watch out for wasps, hornets or other insects.
- ⁿ Do not "walk blind" as you aim your camera; this can lead to injury.
- ⁿ Carry a basic first-aid kit.
- ⁿ Know where the nearest telephone is located in case of accident or other emergency.

It is advised that you dress sensibly:

- ⁿ Wear good walking shoes and comfortable, durable clothes.
- ⁿ Bring a pair of gloves in case of brambles, litter or sharp edges.
- ⁿ Consider the need for rain gear, sunglasses and sunscreen, insect repellent and a hat.

Take precautions with optional equipment:

- ⁿ If you use a step ladder, ask someone on your team to hold it steady.
- ⁿ Do not lean the ladder against the sculpture.
- ⁿ Do not rest tools against the sculpture.

Others will observe how you interact with the sculpture under examination and learn from your example.

- ⁿ Do not walk or climb on the sculpture.
- ⁿ Respect the landscaping, keeping to formal paths and sidewalks.
- ⁿ As a general rule, when examining sculpture, be mindful of rings, watches, belt buckles, or anything worn or carried by you that can nick the surface of the sculpture. Also avoid setting the example of touching the work, because oils from human skin can affect the surface of many materials.

LEARN, ENJOY AND SHARE YOUR KNOWLEDGE. Your work will aid scholars, curators, conservators, the general public and students of all ages in knowing more about outdoor sculpture. The surveys will provide useful first steps for communities to set priorities and for conservators to complete full condition surveys. Researchers and conservators will use the survey data to document the effects of acid precipitation and other pollutants. Data may aid development of new materials to protect outdoor sculpture. Pooling of information will

lead to more fundamental research on the durability and reversibility of various materials and techniques.

In addition to such lofty aims, your work for SOS! will benefit your community. An inventory of a community's outdoor sculpture can aid in developing guidebooks or Adopt-a-Sculpture programs that can enhance a town's appearance and increase civic pride. Arts celebrations or history days could highlight individual sculptures. Your local newspaper could begin a continuing series about the sculpture, perhaps featuring the civic and commercial response to its care and treatment. A series of promotional postcards could feature the historic, artistic and cultural sides of your town or regional history, including its outdoor sculpture. A chamber of commerce brochure or new business welcome kit could report on ways in which local businesses can support outdoor sculpture. Schoolchildren and/or senior citizens could work with local theater groups to develop skits for performance at outdoor sculpture sites that remind residents why the work was erected and give information about local history.

As an SOS! volunteer, you are the front-line public relations person. Your on-site evaluation of an outdoor sculpture might draw attention to you and your subject. Passersby may be curious about what you are doing. Encourage their interest and explain the goals of SOS! to them. Immediately, the passersby might be a source of information about the sculpture, knowledgeable about a work or familiar with the whereabouts of works you have not located. In the long-run, your patience and explanation might be instrumental in winning converts to one sculpture in particular. Use the opportunity to inform others about SOS! and their need to be responsible stewards of this part of America's history. If reporters are attracted, briefly explain what you are doing, give them a SOS! brochure or other SOS! literature and refer them to your local SOS! project coordinator.

ENCOURAGE AWARENESS OF YOUR
COMMUNITY'S OUTDOOR SCULPTURE.
Public education is a significant part of your work.
You can suggest an article about the project to the

local newspaper, write a letter to the editor, or present testimony before the local or state arts commission. Because of your work, communities, governments and businesses will be encouraged to accept responsibility for the ongoing care of individual works.

The impact of SOS! is far-reaching. The information contributed by coordinating agencies, volunteers and professionals in the museum and conservation field will be compiled in a source book of strategies to care for and protect outdoor sculpture. With this source book communities will be able to make connections with other communities that have legislative or competitions experience with outdoor sculpture, with conservators who can advise about treatment, with groups that have developed Adopt-A-Sculpture or similar projects and with teachers who incorporate outdoor sculpture in their curriculum. You and your SOS! colleagues will be key resources for these community events. Develop a list of the ways in which your community and others can keep outdoor sculpture in the public's eye beyond the life of the SOS! project.

Remember:

- ⁿ Do consult with your local SOS! project coordinator if you have any questions.
- ⁿ Do edit and print or type the information in your final copy of the SOS! Survey Questionnaire.
- ⁿ Do keep your personal safety in mind at all times.
- ⁿ Do encourage interest about SOS!
- ⁿ Do develop a list of the ways your community can promote its outdoor sculpture.

Guidelines for Research

Background research is an important part of your survey work. Although much of the information you record on your SOS! Survey Questionnaire will be gathered during your on-site inventory, you will also need to locate information from other sources. That information will provide a historical context for the sculpture you are documenting. Your search can confirm or answer some of the questions considered on site. For example, is the sculptor's surname "Hansen" spelled "-sen" or "-son"? Will newspaper clippings from the time of the dedication provide the foundry name? Can you uncover biographical information about the sculptor? About others involved with the piece? Why was the work commissioned? Your sleuthing can bring the sculpture to life and reveal stories to others that are unavailable by mere observation.

WHERE DO I BEGIN? Organization is the key to your research. Before you begin your background search, determine the kind of information you are seeking and which facility will best serve your needs. For example, if you are looking for information about an event or historical figure, you will probably find the answer in a book or magazine in a local library. If you are looking for the date of commission for a public monument in a small town, you might search the municipal records.

WHAT KIND OF RESEARCH FACILITIES SHOULD I VISIT? Three types of facilities will be useful in your research.

Public Libraries

Preliminary research always begins here. The collections largely consist of published materials, including books, magazines, newspapers and audio-visual materials. Your library may have an index to your local newspaper or have access to on-line databases such as DIALOG, RLIN (the Research Libraries Information Network) or OCLC (Online Computer Library Center), which could be of help to you.

Use the library's catalogue first. Explain your topic

to the reference librarian and he/she will probably direct you to additional sources. Inquire about inter-library loan if your library does not own a published source that you need.

Archives

You might wish to continue your research at an archives. Archives contain the official records of an organization, governmental body, family or individual. They also maintain unpublished or primary materials including letters, private papers and business records. Materials are arranged by record group or collection and individual items. Most municipalities, corporations, associations, professional organizations, museums and newspapers have archives.

As an archives user, you will be expected to have clearly identified your information request and come prepared to spend time doing original research. Archives are open to researchers, generally by appointment. Prior to your visit, it is advisable to alert the archivist to your research needs so he/she can select relevant materials. An archivist's job is to lead you to appropriate collections, not to necessarily locate specific information for you.

You may not borrow from archives and use of certain materials may be restricted. Photocopy services are usually available, but fees and procedures will differ depending on the archive and particular collection.

The Archives of American Art, headquartered at the National Museum of American Art in Washington, D.C., could be useful to SOS! surveyors; offices in New York, Boston, Detroit, and San Marino, Calif., contain information on regional artists.

Special Collections

You will find information about special collections in the library's catalogue, or through the reference librarian. Special collections exist as independent libraries to a public or university library, historical society or as a rare book collection. They contain published and unpublished materials, though the majority of the collection consists of rare and valuable volumes.

Special collections and archives are managed in similar ways. Come well prepared and communicate

your needs to the collection's manager. The collections may be overseen by a librarian, curator or archivist. There may be restricted access to materials because special collections materials may not be handled or borrowed. Photocopy services are usually available, but fees and procedures will differ depending on the rare and fragile quality of the materials.

Guidelines for On-Site Reporting Works of Outdoor Sculpture

What is "outdoor sculpture"?

For the purpose of this national survey, outdoor sculpture is defined as follows:

A three-dimensional artwork that is cast, carved, modeled, fabricated, fired or assembled in materials such as stone, wood, metal, ceramic or plastic, located in an outdoor setting, and is accessible to the public.

Some types of outdoor sculpture will be omitted from the survey. In most cases, exclude the following categories:

- Grave markers/headstones
Carved headstones, sculptural markers, memorial tablets, urns, etc.
- Commemorative works
Plaques, historical markers or tablets, obelisks and shafts that do not have or are not associated with three-dimensional sculpture
- Architectural structures
Structures such as The Gateway Arch in St. Louis that do not have sculptural components
- Architectural ornamentation
Minor decorative embellishments, such as rosettes, keystones, garlands, wreaths, coats of arms and other ornamental relief works
- Mass-produced items
Commercial products, garden ornaments, weather vanes, whirligigs, shop signs, figureheads and circus and carousel carvings
- Museum collections
Sculpture gardens owned or administered by museums

Each community has its own character and, although the SOS! reporting guidelines are broad, gray areas of interpretation will exist, requiring a judgment call. If you have a question, consult with your local SOS! project coordinator. A photograph of the work in question can be helpful with the decision making.

Tastes change over time. No sculpture should be omitted because of incomplete information or because it is thought to be unimportant or unworthy of consideration. An object of negligible interest to an art critic may be of vital importance to an historian.

Guidelines for Photographing Works of Outdoor Sculpture

Photographs you include with your SOS! Survey Questionnaire forms will become an integral part of SOS! Read carefully the Waiver of Liability, Photographic and Data Rights. Your photographs are important contributions to the project. For your survey work, a photograph can remind you of details you might later overlook for the survey questionnaire. For researchers and others, the photographs you supply might be their only visual reference. The subject, scale, site, proportion and landscaping can be reported objectively by the camera. Photos will be transferred to the visual reference file in the Inventory of American Sculpture where they will be available for use in conjunction with the database.

Any camera is acceptable. Use the kind of camera with which you are most familiar. Videotapes will not be accepted due to their short life span.

A book from the library or your camera's manual will provide additional instructions. Here are some basic tips on photographing sculpture out of doors.

CAMERA AND TRIPOD. A good quality 35 mm single-lens camera equipped with a through-the-lens light meter is probably the most versatile. A camera with a manual as well as automatic capability is preferable. Rangefinder cameras and hand-held light meters are less common, but in the hands of an experienced user, they too can yield excellent results.

Remember:

- ⁿ Familiarize yourself with the camera and read the owner's manual before you go out to photograph.
- ⁿ Make sure your equipment is in good working order.
- ⁿ Use fresh batteries in your camera.

TYPES OF LENSES. A 50 mm or normal lens will render the subject with a minimum amount of distortion. This is a good lens to use if you are easily able to fill the frame with the subject.

A wide-angle lens (focal length shorter than 50 mm lens) is good for documenting large monuments or for showing how a sculpture relates to its surrounding environment.

A telephoto lens (focal length longer than 50 mm) will

help you to fill the frame with a far away or inaccessible subject (e.g., a statue on top of a building.) Close-up details of hard to reach parts of a sculpture can be captured with a long focal lens.

A macro (close-up) lens is ideal for recording small details such as signatures, inscriptions and foundry markings.

A zoom lens (variable focal length) provides a convenient alternative to carrying around several different lenses. The resolution of most zoom lenses will be of slightly lower quality than that of fixed focal length lenses.

FILM. Black-and-white photographs are recommended. Use a medium to fast speed black-and-white negative film such as ASA/ISO 100-400. Color slides and prints are acceptable.

LIGHTING CONDITIONS. Weather conditions and direction of sunlight play major roles in determining the way your pictures will look. Generally, a slightly overcast sky with the sun behind and above you (i.e., not backlighting the subject) provides the best lighting for most subjects. A backlit subject may look like a silhouette with little or no detail. Bright, direct sunlight can create harsh shadows and cause glare on highly polished surfaces. Admittedly, these conditions are beyond our control, but it helps to be aware of them to minimize problems whenever possible.

Most light meters are programmed to work best when pointed at average subjects or subjects whose tones average out to a medium gray, halfway between black and white. Problems arise when the subject photographed is not a medium tone, but is either very light or very dark overall. A Kodak 18% Gray Card can be helpful in determining correct exposure in other than average situations (i.e., backlighting, overall dark or light subjects.) The card comes with instructions and may be purchased from any professional photo dealer.

Suggestion: When taking a light meter reading, it is usually best to exclude background sky (or any other light source) from the frame while measuring. Once the correct exposure has been determined, set the camera manually, then reframe the subject and shoot.

PHOTOGRAPHS. Take general views, but also take representative details (i.e., faces of figurative works) that may be useful when attempting to identify the sculpture. A close-up of an inscription might be useful. Photographs should contain an object to provide a relative scale, to give a viewer some indication of the size of the sculpture. Close-up detail photographs may include a ruler section, a coin, a pencil or a finger from which scale judgments can be made. The pencil or finger can serve the dual functions of scale indicator and pointer to items of particular interest.

Do not trust the camera, lighting and general conditions to only one photograph. It is always wise to bracket your photographs by one full stop on either side of the meter reading for each shot (i.e., take shot at indicated exposure; take second shot at less than indicated exposure; take third shot at more than indicated exposure).

Suggestion: Note the outdoor sculpture's orientation to the sun and photograph it at that time of day when illumination is best. You may want to photograph one side of a sculpture in the morning and the other side in the afternoon.

HOW TO LABEL THE PHOTOGRAPH. Label the photos clearly in pencil on the back outer margins. Include artist, title, site location and view/detail. Securely attach to the appropriate SOS! Survey Questionnaire.

All photos submitted with SOS! Survey Questionnaires will become property of the National Museum of American Art. The photographs will be located in the visual reference file of the Inventory of American Sculpture where they will be available for use in conjunction with the database.

Remember:

¹ Complete and sign the Waiver of Liability, Photographic and Data Rights included with each SOS! Survey Questionnaire.

² Demonstrate courtesy when photographing works. In general, for sculptures not located on public land, request permission from the owner or administrator.

SOS! Survey Tools

These tips and inexpensive tools are intended to help you more easily complete your on-site surveys. Some will be obvious, others may not.

SOS! SURVEY QUESTIONNAIRE. Make sure you have an ample supply of the SOS! Survey Questionnaire. You might want to edit working copies, replete with personal notations and erasures, to final, neat and legible versions that will ease the data entry portion of SOS!

CLIPBOARD. A standard clipboard can provide a firm writing surface and help to keep your papers together. An aluminum snap-pack used by hospitals, available from better stationery stores, offers added security and helps keep your SOS! Survey Questionnaire dry and clean.

MAP OF ASSIGNED AREA TO SURVEY. You will receive a map during your volunteer training session with your designated area of survey responsibility highlighted.

RULE. A folding wooden rule or a retractable metal rule can measure elements or, propped against a sculpture's base, allow you to stand back to judge scale. Do not place the rule directly against the sculpture. You may want to include the rule or some other item (e.g., lens cap, coin, or finger) in some photographs, particularly those documenting cracks, stains or missing parts.

SOFT-SOLED, STURDY SHOES. Generally speaking, stable footing on and around sculptures is best obtained using soft-soled shoes, especially if the surfaces are wet. Leather-soled shoes are more likely to cause slips and falls.

MISCELLANEOUS

- Binoculars
- Compass
- Flashlight
- Hand-held tape recorder
- Magnet
- Magnifying glass
- Extra pencils
- Step ladder (and a board or plank to stabilize lad-

Inventory of American Sculpture

The Inventory of American Sculpture, administered by the National Museum of American Art, Smithsonian Institution, will use your survey information in building its computerized database of sculptural works. Established in 1986, the inventory now lists descriptions of a growing number of indoor and outdoor sculptures in public and private collections. Fields of information recorded on computer include artist, title, date, media, dimensions, foundry identification, cast numbers, subject or thematic descriptions, inscriptions, owner, location and provenance.

Scheduled to open in late 1992, the Inventory of American Sculpture will be a valuable tool for scholars, historians and others. For example, the inventory can be useful to museum curators when planning exhibitions, cataloguing the work of specific artists or locating relevant artworks. In addition to searches by specific artist or titles, the database can be helpful for thematic research. Study of the various roles of women during World War II could be aided by a database survey of monuments and memorials created after 1945. The database can be searched for all sculpture located on the grounds of state capitol buildings, post offices or battlefields. Conservators will use the inventory to facilitate comparative studies and restoration efforts. The inventory will address these subjects and answer a variety of questions such as:

- Which civil rights events and leaders are commemorated by outdoor sculpture?
- What themes were commonly depicted by American sculptors following the Civil War?
- Where are the currently located sculptures exhibited at the World's Columbian Exposition?

The inventory also needs your assistance in building its database on artworks in indoor locations and in private collections. Questionnaires have been mailed to museums, historical societies, private collectors and public administrators in percent-for-art programs and others.

For further information about the inventory, write to: Coordinator, Inventory of American Sculpture, National Museum of American Art, Smithsonian Institution, Washington, D.C. 20560.

The Questionnaire

SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

- Read the entire form carefully before beginning the survey.
- Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- Do not guess at the information; an answer of "Unknown" is more helpful.
- For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the SOS! Survey Questionnaire for each component and staple them together.
- If possible, attach a photograph, photocopy, slide or other reproduction of the sculpture to this form.
- Refer to SOS! Handbook for further clarification of terminology.
- Contact your local SOS! Project Coordinator

PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named work "Untitled," note accordingly)

Alternate Title(s) _____

Primary Artist(s) _____

Person(s) responsible for the overall conception and creation of the work. Frequently the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc." "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply).

Carver _____

Designer _____

Architect _____

Other (Designate role, e.g., landscape architect, engineer) _____

Foundry/Fabricator _____

If the piece was cast, the foundry name or monogram symbol, as well as cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) _____

Other Dates (check as many as apply) _____

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

Cast _____

Copyright _____

Dedicated _____

Media (material(s) sculpture/base made of)

Sculpture: Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify) _____

If known, name specific medium (e.g., bronze, Cor-Ten steel, oak, fiberglass)

Base (if media differs from sculpture, please indicate)

Ceramic Concrete Glass Metal
 Plastic Stone Water Wood
 Undetermined Other (specify) _____

If known, name specific medium (e.g., granite, marble, limestone, concrete)

Was information obtained by direct observation? Yes No

If no, attach photocopy of source.

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points.

Sculpture: Height _____ Width _____ Depth _____ or Diameter _____

Base: Height _____ Width _____ Depth _____ or Diameter _____

Markings/Inscriptions (check as many as apply)

Is the artist's signature visible on the piece?

- Yes, examined and found signature
 No, examined sculpture/base but did not see any signature
 Unable to determine, couldn't get close enough to check

If signature is visible, record here: _____

Does the work have foundry/fabricator marks?

- Yes, examined and found foundry marks
 No, examined sculpture/base but did not see foundry mark
 Unable to determine, couldn't get close enough to check

If foundry mark/mark is visible, record here: _____

Record the signature(s) and any additional markings or inscriptions that appear on the sculpture or base. Indicate their location (e.g., back of base, lower left). Use a slash (/) to indicate separate lines of inscription.

Record the text of any associated nearby identification or commemorative plaques.

Are any inscriptions badly worn or unreadable? Yes No Unable to determine

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at:

Street address or site location _____

City _____ County _____ State _____

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name _____

Department/Division _____

Street Address _____

City _____ State _____ Zip Code _____

Contact Name _____ Telephone () _____

If sculpture has been moved, please list former location(s) or owner(s).

Environmental Setting (The general vicinity and immediate locale surrounding a sculpture play a major role in its overall condition.)

Location Type (check as many as apply to immediate surroundings)

- | | | |
|--|---|---|
| <input type="checkbox"/> Battlefield | <input type="checkbox"/> Bridge | <input type="checkbox"/> Cemetery |
| <input type="checkbox"/> College Campus | <input type="checkbox"/> Courthouse | <input type="checkbox"/> Garden |
| <input type="checkbox"/> Library | <input type="checkbox"/> Municipal Building | <input type="checkbox"/> Park |
| <input type="checkbox"/> Plaza/Courtyard | <input type="checkbox"/> Post Office | <input type="checkbox"/> Religious Building |
| <input type="checkbox"/> School | <input type="checkbox"/> Sports Facility | <input type="checkbox"/> State Capitol |
| <input type="checkbox"/> Town Square | <input type="checkbox"/> Traffic Circle | <input type="checkbox"/> Transit Facility |
| <input type="checkbox"/> Zoo | <input type="checkbox"/> Other (specify) | |
-

General Vicinity (check as many as apply)

- | | |
|--|---|
| <input type="checkbox"/> Rural (low population, open land) | <input type="checkbox"/> Suburban (residential setting near a major city) |
| <input type="checkbox"/> Town | <input type="checkbox"/> Urban/metropolitan |
| <input type="checkbox"/> Coastal (bordering salt water) | <input type="checkbox"/> Desert |
| <input type="checkbox"/> Plains (valley or plateau lands) | <input type="checkbox"/> Mountain |

Immediate Locale (check as many as apply)

- Industrial
- Street/Roadside (within 20 feet)
- Tree Covered (overhanging branches or trees nearby)

Is the sculpture in a protected setting? (check if applicable)

- Protected from the elements (e.g., niche, canopy)
- Protected from the public (e.g., fenced)

Any other significant environmental factor (i.e., near airport or subway)?

PART III: CONDITION INFORMATION

Structural Condition (check as many as apply)

Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

	Sculpture	Base
Is the armature/internal support unstable/exposed? (look for signs of exterior rust)	<input type="checkbox"/>	<input type="checkbox"/>
Any evidence of structurally instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input type="checkbox"/>	<input type="checkbox"/>
Any broken or missing parts? (look for elements (i.e., sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	<input type="checkbox"/>	<input type="checkbox"/>

Surface Appearance (check as many as apply)

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input type="checkbox"/>	<input type="checkbox"/>
Metallic staining (e.g., run-off from copper, iron, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input type="checkbox"/>	<input type="checkbox"/>
White crusts	<input type="checkbox"/>	<input type="checkbox"/>
Chalky or powdery (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Granular, sugary or eroding (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input type="checkbox"/>
Other (e.g., applied adhesives, spray paint, graffiti, gouges)		

PART V: SUPPLEMENTAL BACKGROUND MATERIALS

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories will be welcomed. When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e., author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

Book _____

Magazine or journal article _____

Newspaper article or account _____

Unpublished archival or manuscript materials _____

Other (specify) _____

Where can a photograph or illustration of the work be obtained?

If photographic image is attached, please identify type of image.

- Photograph
- Photocopy
- Slide
- Illustration
- Other (specify) _____

PART VI: SURVEYOR INFORMATION AND WAIVER

Date of On-site Survey _____

Waiver of Liability, Photographic and Data Rights for Volunteers, Agents or Employee Participants

I acknowledge that I am a participant in Save Outdoor Sculpture!, a project cosponsored by the National Institute for the Conservation of Cultural Property (NIC) and the National Museum of American Art, Smithsonian Institution. The project's purpose is to determine the location, description and basic condition of sculpture in the United States, to raise awareness about the condition of our nation's sculpture and to promote its long-term care and maintenance.

In furtherance of these objectives, I will record certain information on the SOS! Survey Questionnaire, provide certain illustrations and take certain photographs. I hereby declare that, to the extent these text, illustrations and photographs may be eligible for copyright protection,

This waiver shall be effective as of the date below.

 Typed or Printed Name of Participant

 Address

 City State

all of my rights and interest in them are hereby waived. It is my intention to place these written works, illustrations and photographs in the public domain and I warrant that I will not assert any copyright claim in them.

I further declare and acknowledge that I am a volunteer, agent or employee for my sponsoring

SOS! Survey Questionnaire Terminology

This section is an explanation of selected categories or terms.

organization and am not a volunteer, agent or employee of the Smithsonian Institution or the NIC. I agree to hold harmless the NIC and Smithsonian, its museums, bureaus, entities, employees and officials from any and all damages, injuries or claims that may arise out of my participation in the SOS! project.

Fill in blanks below and return to your local SOS! Project Coordinator.

Name _____

Address _____

City _____

State _____

Zip Code _____

Telephone () _____

SEE SOS! SURVEY QUESTIONNAIRE,
PART I
BASIC DESCRIPTIVE INFORMATION

Title of Work: Indicate the complete title of the sculpture. If the artist named the sculpture "Untitled," note accordingly. If the title is unknown to you, write "Unknown."

Alternate Title(s): Record any other titles by which the work is known. These titles might include the popular title or previous titles.

Primary Artist: The person who was primarily responsible for (ART HERE) the overall conception and creation of the work is the primary artist. Frequently the artist's name will appear

toward the back, lower edge or another inconspicuous place on the sculpture itself.

The artist's name may be followed by an abbreviation for "sculptor" (e.g., Sc., Sculp.). It may also appear on the base, an attached plaque or associated label. The word "fecit," meaning "made by," might also appear. When the identity of an artist is not known, "Unknown" should be supplied in place of an artist's name.

Other Collaborators: A sculpture may often be the collaborative work of several artists. If known, list additional creators and their roles (e.g., artist, carver, architect).

Foundry/Fabricator: In cases where the sculpture is cast, the foundry or fabricator's name and city, as well as cast date, may appear on the base of the sculpture or another inconspicuous place. Sometimes only a founder's mark or symbol will appear. Enter this information as found. If a symbol is present, attach a hand-drawn copy and/or photo of the mark.

Sample foundry mark:

Tallix

Execution Date: This is the date of the sculpture's creation and is frequently found beside the sculptor's name. If only an approximate date is known, precede it with the word "circa." If no information is available, write "Unknown" or "no date."

Other Dates: Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or the dedication date (often located on the base of the sculpture or

on an adjacent plaque). Dates may also be found in newspaper clippings or other records. Note type of date (e.g., cast, copyright or dedication).

Media: Check materials of which the sculpture is made. Check the appropriate spaces for the sculpture and its base. If you can identify a more specific medium, list it accordingly (e.g., bronze, red oak, Vermont marble.) If the medium cannot be identified, then check "Undetermined." Indicate if your information is obtained by direct observation or written sources; attach photocopy of the sources, if possible.

Approximate Dimensions: The goal is to provide an approximate measurement of the sculpture. Always measure from the tallest and widest points; indicate unit of measure.

Markings/Inscriptions: Check the appropriate space if the work is signed or has a foundry or fabricator mark. Record the text or form of any markings or inscriptions exactly as written that appear on the sculpture itself, base or nearby plaques. These may include the artist's name, date or dedicatory phrases. Indicate their location. Use a slash (/) between lines of text. Include misspellings.

SEE SOS! SURVEY QUESTIONNAIRE,
PART II
LOCATION/JURISDICTION INFORMATION

If the sculpture is actually located elsewhere than at the owner's or administrator's address, list the work's location with sufficient clarity to enable someone else to find the sculpture easily. For example: "Northeast corner of Elm and Main streets."

Owner/Administrator: List the specific name and address of the agency, institution or

individual that currently owns or administers the sculpture and is responsible for its long-term care. Include a contact name, title and telephone number if possible.

Environmental Setting: The environment of the sculpture plays a major role in its overall condition, in the levels of deterioration and damage to which it is subjected. The environmental condition of the "region" around sculptures and the very localized area immediately surrounding the sculpture are also of importance.

LOCATION TYPE

Battlefield: Sites of military conflict, including all historic battlefields, whether national or local.

Bridge: Structure spanning and providing passage over a waterway, railroad, chasm or other obstacle.

Cemetery: Graveyard, burial ground.

College Campus: Any post-secondary educational institution.

Garden: Use only when location specifically states garden, botanical garden or arboretum.

Municipal Building: Includes local government buildings such as city halls, post offices, governors' mansions, etc.

Park: Use for areas maintained in a natural state for recreation.

Plaza/Courtyard: Typically an urban setting associated with nearby buildings, usually paved or hard-surfaced.

Religious Building: Includes all places of worship.

School Elementary and secondary campuses; excludes college campuses.

Town Square: Centrally located open air area often planted with trees, grass in city or town used for public assembly and events.

Transit Facility: Includes railroad stations, airports, port authorities, etc.

Zoo: Includes aquariums.

GENERAL VICINITY

Rural: Open area, farm land, pasture, forested area, possibly containing some housing, but with a generally low population density.

Suburban: A residential area or community outlying a major city.

Town: A population center, often incorporated, larger than a village and smaller than a city.

Urban/Metropolitan: "Center city" area with large volumes of pedestrian and vehicular traffic.

Coastal: Land bordering any body of salt water.

Desert: A barren region with environmental extremes and particularly low rainfall.

Plains: A region of valley and plateau land in central North America.

Mountain: A natural elevation having considerable mass, generally steep sides, and a height greater than a hill.

IMMEDIATE LOCALE

Industrial: Highly developed manufacturing area.

Street/Roadside: Sculpture is within 20 feet of street/roadside; including traffic islands.

Tree Covered: Over-hanging trees in the nearby area and immediate vicinity.

SEE SOS! SURVEY QUESTIONNAIRE, PART III CONDITION INFORMATION

Structural Condition: Instability in the sculpture and its base can be detected by a

number of factors, both obvious and subtle. Look for eroded soil around the base, uneven settling due to poor foundation work, or erosion caused by burrowing animals that may result in tilting, cracking, misalignment of joints and other problems. If possible, check to see if the sculpture is securely fastened to its base.

Armature/internal support unstable/exposed: The interior framework of a sculpture that is designed as a support. If the armature is protruding from the sculpture, the artwork may be unsecured on its base. Evidence of exterior rust on a metal sculpture may indicate iron armature deterioration.

Base structurally unstable: Check for damage to base. Look for cracked joints, missing mortar or caulking, or plant growth in joints.

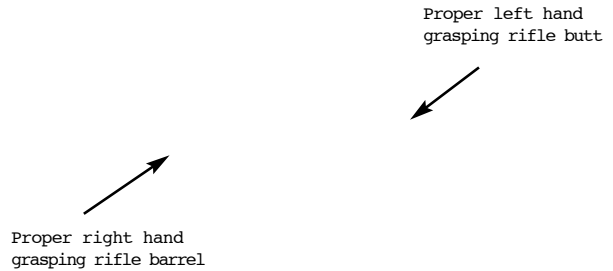
Broken or missing parts: Look for elements (e.g., sword, rifle, feet) that are missing due to vandalism, fluctuating weather conditions, improper construction.

Examining holes or pins for attachment or staining and reviewing historic documentation or old photographs may provide clues to missing parts or elements.

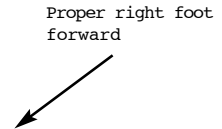
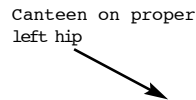
Cracks, splits, breaks or holes: Inspect fractures that may appear across or through a material such as stone or metal; fractures, either in a straight line or branching in form, usually indicate an uneven stress or weakness in the material. Often large sculptures are bolted or otherwise mechanically fastened together; occasionally joints may be visible in large bronze or other metal sculpture. Look for breaks or cracks along the weld.

SURFACE APPEARANCE

The surface texture of a sculpture can be a gauge of a sculpture's overall condition. You



FRONT VIEW



REAR VIEW

may see the following indicators:

Bird guano: Bird excrement; other animal or insect droppings.

Black crusts: Accretion occurs on stone sculpture in the presence of atmospheric pollution.

Etched or pitted: Etched patterns on metal can be caused by environmental conditions. For pitting, look for irregular holes, voids or imperfections in the surface of metal usually caused by either casting imperfections or by corrosion.

Metallic staining: Study the surface for run-off, or streaks which are different in color. Joints visible in metal works may be stained a light green. Surface may also appear flat, dull or corroded.

Organic growth: Observe the surface for moss, algae, lichen, vines, or other plant growth.

White crusts: Accretion occurs on stone sculpture in the presence of atmospheric pollution.

Chalky or powdery: Look for finely dispersed loose, crumbled surface particles or powder that were once part of the outdoor sculpture or base.

Granular/sugary: Study the sculpture's surface for small grainy particles.

Spalling/sloughing: This condition is characterized by sloughing or splitting off of the surface of stone or brick, occurring parallel to the surface.

Other: Look for evidence of vandalism: intentionally broken or missing parts, holes, splits, cracks, graffiti carved, scratched, or gouged into surface; graffiti applied with indelible marker; lipstick, spray paint or adhesives such as stickers or applied hand-

ills.

Collected water: Look in recessed areas such as drapery folds or the lap of a seated figure to see if water collects.

SURFACE COATING

A surface layer (e.g., varnish, wax, lacquer, gilding or paint) applied by the sculptor or as a protective layer by the conservator.

BASIC SURFACE CONDITION ASSESSMENT

Based on personal observation of the sculpture,

Condition Assessment indicate the sculpture's overall condition.

SEE SOS! SURVEY QUESTIONNAIRE, PART IV OVERALL DESCRIPTION

Provide a written description of the sculpture and base, including shape/form, subject matter/theme. Write as if you are describing the work to someone who has never seen it, using specifics and nonjudgmental language. If the sculpture is abstract, refer to patterns and shapes, lines, surface texture and color. (Photographs will be especially important for abstract works.)

For figurative works, use "PR" for proper right and "PL" for proper left to indicate the direction or side from the perspective of the statue (i.e., as if you were positioned on the base).

In your description, answer these questions:

- Who or what is being depicted?
- How are they depicted (reference postures, sitting or standing, objects held)?
- What events are taking place?

Related Readings

Brief History of Outdoor Sculpture and Monuments in the United States of America

MICHAEL W. PANHORST

Outdoor sculpture and monuments are a pervasive presence in the American landscape. They populate our civic parks, decorate our public buildings and mark our rural battlefields. Since before the American Revolution, sculptors and architects have portrayed the heroes and commemorated the ideals of this nation in bronze, marble, granite and other durable materials. Millions of public and private dollars have funded these commemorative structures as well as non-commemorative sculptures and fountains. As one might expect, the styles, materials and purposes of these national treasures have changed over time just as our architectural styles have. Yet unlike houses, bridges, churches and other elements of the built environment, virtually all of the estimated 50,000 outdoor sculptures and monuments constructed in America still exist. Until the 1960s, when abstract, non-commemorative art superseded commemorative statues and figurative monuments as the most common form of outdoor artwork, most open-air sculpture was made with the specific intent that it would endure in perpetuity to convey the messages of patrons and producers to future ages.

Most of the earliest public monuments in America were figurative. In 1767 Simeon Skillins, Sr., carved the first portrait in America—a wooden bust of William Pitt, the Earl of Chatham—and erected it atop a shaft in Dedham, Mass. This Pillar of Liberty was

destroyed by British soldiers two years later. America was without a public monument only briefly however, for in 1770 marble statues of Pitt were dedicated in New York City and Charleston, S.C., and a lead equestrian statue of King George was erected in New York City. King George was toppled and all but two small sections (now located at the New York Historical Society) were forged into bullets during the Revolution. Tories demolished the statue of Pitt in New York in retaliation. Like the statue of Chatham in Charleston, the marble statue of Lord Botetourt erected in Williamsburg in 1773 still stands (both now indoors), and both show their great age by their much deteriorated surfaces.

In the half-century following the Revolutionary War, few outdoor statues were erected in American cities, but large pillars, obelisks and columns were raised to mark the sites of important battles. Such shafts were also mounted upon the sites of cemeteries that hold the remains of Continental soldiers and patriots. Few military monuments were raised immediately after the war, but by the middle of the 19th century, roughly 50 shafts ranging in height from 25 to 50 feet could be found on the major battlefields. Not until the centennial celebration focused attention on the nation's birth did municipalities commemorate the founding fathers in great numbers.

During the first half of the 19th century, Americans produced very little outdoor sculpture except private sepulchral monuments. Thousands of slate, marble and sandstone tombstones still survive in churchyards. Despite the ravages of time, many still evidence their fine craftsmanship.

Until the 1880s, marble was the most common material for statues and shafts, but some structures were made in wood, cast iron, granite, sandstone or local stone. The Navy Monument, featuring several marble allegorical figures, was dedicated at the U.S. Capitol by 1814, and in 1833, a bronze statue of

Thomas Jefferson by David D'Angers was sent from Paris for the U.S. Capitol Rotunda. In 1842, a huge marble statue of a bare-chested George Washington was dedicated in Washington, D.C. It was the work of Horatio Greenough, one of several American expatriate sculptors working in Italy after 1825 because of easy access to marble, carvers and inspiration.

The Navy Monument and George Washington are neoclassical in style while Thomas Jefferson is romantic. Neoclassical style sculptures and monuments are often allegorical in subject and marble in substance. Neoclassical artists idealized figures and presented them in timeless settings wearing Greek and Roman attire. Antique and contemporary Italian influences were strong. Romantic sculptures show the influence of the Ecole des Beaux Arts, the Parisian academy of art and architecture that supplanted the antiquities and ateliers of Rome as the preferred training ground for American artists during the last half of the 19th century. Romantic sculptures tend towards greater realism, are usually made in bronze, and frequently have dramatic figural compositions animated by twisting forms and windblown contemporary drapery.

Around mid-century, technological innovations in metalworking and a shift in taste combined to stimulate changes in the style of sculpture and monuments built in the United States. In the 1850s several Americans developed fine arts foundries to produce equestrian and pedestrian portraits of the founding fathers for outdoor placement in Boston, New York, Washington, D.C., St. Louis and a few other major cities. Bronze became the preferred medium for outdoor sculptures and realism became the preferred style. These developments set the stage for the proliferation of monumental sculpture after the Civil War.

The War Between the States curtailed work

on virtually all public monuments. As soon as the war ended, however, shafts and statues sprang up across the country, first in cemeteries, then in city squares and courthouse lawns and finally on major battlefields. Generally, Civil War monuments built before the 1880s were dedicated to those who died, while later memorials recognized the service of survivors as well as the slain. Due to the devastated Southern economy, memorials below the Mason-Dixon line tend to be later and more modest than Northern ones.

After the Civil War ended, some communities commissioned sculptors to model portraits of local commanders or heroes rather than buy stock figures of generic soldiers and sailors commonly available from the catalogues of foundries and stone companies. Commercial firms mass producing inexpensive Civil War statuary in stone, copper, zinc and occasionally bronze operated profitably through the 1910s. At that time self-appointed censors of public taste and critics of "stock monuments" succeeded in directing public taste toward the Beaux-Arts ideal of custom-designed structures carefully integrated into the civic landscape.

Until World War I refocused attention from "Johnny Rebs" and "Billy Yanks" to "Doughboys," the most typical Civil War monument in large, prosperous communities was the multi-figure monument whose tall central shaft is crowned by the statue of a common soldier or a symbolic figure of Peace, Fame or Victory. This type of structure generally takes the form of a pedestal, pillar or column topped with a statue and flanked at its base by two to four statues that invariably represent an infantryman, an artilleryman, a cavalryman and a sailor. In some Civil War monuments of this type, the statues of soldiers around the bases may be replaced with allegorical figures. Smaller, less prosperous communities frequently left off the auxiliary figures at the base. In county seats and town-

ships across the country, a single flag bearer or the ubiquitous sentinel standing at parade rest upon a simple, head-high pedestal may be the only sculptural component of the community's Civil War memorial. Since the common soldier was widely recognized as the real hero of the Civil War, it is not surprising to find him commemorated around the country in simple statues that characterize the courage, determination and selfless devotion to duty shared by the 600,000 who died and the millions more who fought and survived.

The style of Civil War and other public monuments was similar to the style of contemporaneous architecture. Aspects of the Romanesque Revival style may be seen in memorial art and architecture of the 1880s. Many monuments have quarry-faced bases, pedestals that were shaped with quick strokes of the mallet and capstones smoothed only around the edges. Some feature the squat columns used by H. H. Richardson, Frank Furness, Henry van Brunt and their followers; a few utilize the low-sprung round arch synonymous with Richardsonian architecture. Architectural components of monuments were usually boldly proportioned, often rusticated and usually granite. Like Queen Anne houses, some memorials were built up with layer upon layer of decorative bands, mouldings, cornices, corbels and pediments. Colors and textures were mixed through the use of different stones and differing degrees of polish. In general, these structures evidence the eclectic taste of late-Victorian designers who were willing to mix a wide variety of decorative elements in their efforts to create a distinctive monument.

Richardson and the Romanesque Revival were important models for the architectural components of public monuments, but, as the century mark approached, a return to classical forms and proportions became increasingly evident due to the burgeoning influence of the Beaux-Arts style. The "White City" of Chicago's

World's Columbian Exposition (1892-93) popularized this orderly, restrained, monochromatic style in the United States and stimulated a great age of public monuments and outdoor sculpture in America. Americans who witnessed the splendors of this virtually celestial city, created by Daniel Burnham, Frederick Law Olmsted, Augustus Saint-Gaudens and their colleagues, returned home determined to introduce some of the features of the exposition to their communities. Reformers saw the opportunity to rebuild overcrowded urban centers with broad tree-lined boulevards and public buildings like libraries, museums and schools.

Public education was an important aspect of this cultural renaissance, which became known as the City Beautiful movement (1892-1917). City planners, architects and sculptors lost no time in capitalizing on a previously unexploited opportunity to improve the morals and aesthetic taste of the general public. War monuments commemorating selfless personal contributions to the public good were dedicated amid crowds of tens of thousands. Statues of every conceivable model of human courage, intelligence and character were erected near municipal buildings, in newly created public plazas and in nooks and niches in the growing number of parks and parkways. Parks also received new fountains. This City Beautiful movement was nothing less than a major experiment in urban renewal—and outdoor sculpture and public monuments were an integral part of the project.

During this era the influence of the Ecole des Beaux Arts was strong. The classical formal vocabulary of columns and cornices dominated memorial architecture, which was richly decorated with figurative sculpture. Full-bodied sculptural figures with voluminous flowing drapery, deep undercutting and dramatic contrasts of light and shade were popular in Paris and America for free-standing statues and figurative architectural sculpture. Designers

working in the Renaissance Revival style utilized granite for some bases, pedestals and the basement stories of buildings, but marble was also used for resplendent public edifices, spirited fountains and elaborate monuments. Bronze was the dominant sculptural material. A few bronzes were patinated with a mottled antique green, but bronzes usually sported a warm dark brown patina. Black, deep green or a wide variety of dark shades were also commonly produced by the capable patinateurs who worked in American and foreign foundries and who were ever attentive to sculptors' demands for specific hues, tone and highlights. Sheet copper was used for some decorative architectural statuary, but cast iron and zinc virtually disappeared from outdoor artworks by World War I.

In the proliferation of monuments and memorials, old forms were modified and new forms appeared. Obelisks and columns grew taller with the great prosperity of the period while more shafts were augmented with figurative sculpture. Triumphal arches, rare before the 1890s, became more common and generally were designed in a classical style featuring engaged columns, decorative frieze work, elaborate moldings, and sculpture in the round and in relief. As statues became more numerous, monument compositions became more innovative. Portrait statues and busts were occasionally accompanied by additional statues at their bases. Allegorical figures of Fame saluted the effigies above them. In other instances, a hero was placed in context through the depiction of the people he worked with or the cause he had adopted.

During the City Beautiful movement an important development in the formal vocabulary of American monuments was the introduction of the exedra. This form consists of a long wall which is either curved forward or, if the back wall is straight, usually has short arms which project from its ends at right angles. The exedral shape helped integrate

sculpture into the environment. It was popular for the pedestals of portrait statues. Exedrae also were used to create a setting for several pieces of sculpture placed at the center and ends of the seat. In some cases a colonnade was formed into an exedral shape and sculpture was placed against the columns. Occasionally a tall stele-like form was added at the middle of the exedra.

Stelae themselves were utilized as never before in American monuments during the City Beautiful era. This descendent of the ancient Greek gravestone grew to monumental proportions during the first decades of the 20th century and was frequently used as an element within larger structures. Like exedrae, these upright slabs generally had classical detailing and often served as backdrops for statuary. In the 1920s they were commonly used alone as inexpensive war memorials.

In 1919, stelae or head-high columns with eagles and lengthy inscriptions were available for about \$5,000. A portrait statue could be obtained for \$10,000 or less, but the work of a distinguished sculptor might run \$15,000 to \$20,000. Merely casting a statue could cost \$2,000 while pedestals and landscaping might cost another \$5,000. A simple fountain could be had for approximately \$5,000, but an elaborate one of monumental proportions sold for \$20,000 to \$30,000. A monument with a base, shaft and simple sculptural adornment cost roughly \$25,000 in 1919, according to the American Magazine of Art, an influential periodical of the day and the source of these cost estimates.

Beaux-Arts aesthetics continued to control the style of outdoor sculpture and monuments in the 1920s. The last Civil War monuments were completed and World War I memorials were erected. Politicians, philosophers and philanthropists were memorialized with statues that stood alone or in combination with accessory figures and in architectural settings with shafts and exedrae. The prosperity of the

period also encouraged the erection of purely ornamental outdoor sculptures in public and private gardens. Much of this was in conjunction with fountains.

The onset of the Great Depression marks the end of the great age of American monuments and outdoor sculpture, which had begun with the celebration of the nation's centennial. Few outdoor artworks were erected between 1930 and 1945. The Works Projects Administration (WPA) and the U.S. Treasury Department's Section of the Fine Arts funded many sculptors during the Depression, but the vast majority of sculpture created under these programs was for the interiors of post offices and other state-owned buildings or for the ornamentation of exterior wall surfaces. The richly modeled statues and deeply undercut reliefs that decorated public buildings of the Beaux-Arts period gave way to simplified, stylized Art Deco figures whose broad, flat planes were integrated with the simple massing and streamlined design features of Art Moderne architecture. Many modern artists experimented with non-traditional sculptural materials such as aluminum, concrete and exotic woods, but few of their productions were installed out of doors.

World War II invigorated the economy and gave Americans something to memorialize. As soon as bronze was available for peacetime use, it was molded into statues varying in scale from life-size portraits to the colossal Iwo Jima Monument in Arlington, Va. Traces of Art Deco and Art Moderne design lingered in the new war memorials and in other types of sculpture. Relief sculpture was still popular and frequently was incorporated into freestanding stelae. Traditional memorials with figurative sculpture were produced in limited numbers across the nation as late as the 1960s; however, by that time the construction of contemporary non-commemorative outdoor sculpture outpaced new monuments and memorial sculpture.

Abstract and non-representational art had been introduced to the United States in the first two decades of this century, but it did not gain sufficient popularity for Americans to consider funding it for commemoration or outdoor ornamentation until the 1960s. During the arts explosion of the 1960s, sculptors brought art out of the galleries and into the public environment. They utilized geometric shapes and multifaceted forms and worked in conventional sculptural media as well as unconventional materials like stainless steel, fiberglass, plastic, Cor-Ten steel, and such fragile materials as plywood, leather, rope and fabric.

Large-scale assemblages of geometric and biomorphic forms began to appear in public places with some frequency. Museums built sculpture gardens and shopping centers decorated their entrances and concourses with inexpensive and often locally produced abstract art. Fountains remained popular, but non-objective forms replaced the nymphs and naiads of an earlier day. Urban renewal projects also provided sites and patronage for monumental non-representational sculpture. In 1967 the Government Services Administration (GSA) established its Percent for Art program, thus providing .5 percent of construction budgets of federal buildings for decoration. For instance, the GSA funded Alexander Calder's *La Grande Vitesse* (1969) for Grand Rapids, Mich. GSA funded and continues to fund hundreds of other artworks of all styles and media for other towns and cities across the country.

Earthworks also gained popularity in the late 1960s. Artists used the face of the earth itself to create constructions/assemblages composed of all sorts of manmade and natural elements, such as rocks, dirt, trees, air, water and lightning. These were generally arranged on a mammoth scale. The variation in form and materials through earthworks appears to be limitless. This challenging type

The Shape of

of sculpture provides artists new freedom to practice their art—the manipulation of form and space for expressive purposes.

As with earlier outdoor artworks, not all of the sculpture created for public places since the 1960s has been well received. In some parts of the country, the public sector was appalled to see tax dollars funding Carl Andre's Stone Field Sculpture (1977) in Hartford, Connecticut, or Richard Serra's Tilted Arc (1981) in New York City. Serra's 12-foot tall and 120-foot long wall of rusted Cor-Ten steel bisected Federal Plaza and annoyed many who frequented the space. Within months of its installation, 1,300 people who worked in the adjacent buildings signed a petition for its removal. After years of complaints and legal hearings, the work was finally removed in 1989 despite arguments that the work was site-specific and thus disassembly or relocation were tantamount to destruction.

The Tilted Arc controversy raised serious questions about whether "good art" was always good public art; those questions have not been fully answered. Because the outdoor sculpture of the past three decades is almost exclusively non-commemorative and therefore not necessarily intended to stand in perpetuity like monuments and memorials, Americans may have to make tough decisions about the preservation or relocation of the hundreds or thousands of sculptures (mostly abstract or non-representational in style) that have been placed out of doors since the 1960s.

Outdoor sculpture and monuments exist in great numbers across the United States. The memorials were commissioned, constructed, dedicated and cared for by people who gave the time, effort and expense to raise silent but enduring monuments to ideals and individuals that deserve eternal remembrance. Fountains and non-commemorative sculptures adorn our

parks and plazas, enlivening the civic landscape with shapes and colors that treat our eyes. The styles of these structures reflect various trends in American art and architecture, yet the range of materials remained narrowly limited to bronze, marble, granite and a few other stones and metals—at least until abstract art took to the streets in the last three decades. Over time, changes in materials, morphology, subject matter and style have resulted in a rich and diverse national collection of monuments

Monuments to Neglect

and outdoor sculpture. Perhaps this essay and this comprehensive SOS! inventory and basic condition assessment of our artistic patrimony, which is at risk to the environment, neglect and misunderstanding will result in a greater appreciation of the beauty and meaning of our national collection of outdoor sculpture.

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THE GATEWAY COMMITTEE ROCK HILL, S.C.

You usually don't think much about where you live, work, and shop. A town is just a place of stores, offices and houses, with useful buildings and roads. But a town is also a community, a place with certain character, a gathering point where you define yourself. It is filled with memories and hopes. To give form to their dreams, and to shape their community, cities since the dawn of civilization have turned to artists and architects to create civic monuments. These statues, arches, fountains and pavilions—often placed either at the gates or in the centers of cities—helped define a sense of community, put towns on the map, and in some cases, attracted visitors from afar. Now they remain as an enduring legacy of the culture of their citizens.

Throughout history, monuments have been erected to glorify leaders and local heroes as well as commemorate victories and civic

deeds. Statues of local inventors, politicians and even poets form the inspiring background to daily activities in a central square or park. Civic monuments are thus often invested with the dreams of a community.

Indeed, the most stirring monuments remain those that consciously seek to give shape to the shared dreams of a whole community. The Statue of Liberty in New York City still beckons the poor and homeless across the ocean, announcing the promised land in the city across the bay. In Washington, D.C., our whole nation finds its heroes and its values embodied in a constellation of monuments. It is there that we gather in times of celebration and turmoil, for the stones and statues help us mirror ourselves in our community, and help us to understand what it is we believe.

As our society becomes more complicated, and the speed of life quickens, we often do not take the trouble to sit down and ask ourselves where we come from and where we are going. The virtue of a civic monument is that it is a piece of the city not buried by daily cares and immediate concerns—a place of respite that causes one to reflect and think. To the visitor from out of town, it is a definite place, a destination—not just another exit from the freeway of commerce...

...The places where we work, play and live out our daily lives come to reflect the special character of our communities. Our communities, in turn, give us a sense of belonging to a special place where we are understood and prized for our contributions.

This essay is excerpted from the exhibition catalogue *Civitas*, Belk Building, Town Center Mall, Rock Hill, South Carolina, October, 1990.

DONALD MARTIN REYNOLDS

Last fall, the Fellows of the Municipal Art Society asked me to give a talk on New York City's public monuments to help raise

funds for the Adopt-A-Monument program. That is the program begun in 1986 by the Municipal Art Society, New York City's Parks Department, and the New York City Art Commission to secure adoptive parents for monuments in need of restoration. The program identified 20 needy monuments to start the campaign, and the list has grown.

Instead of giving a talk to aid a few of the city's needy monuments, I wanted to do something that would benefit all of our public monuments, both in New York City and in the nation—an interdisciplinary symposium on public monuments.

New York City has 1,512 public monuments in its approximately 1,000 city parks. Of that number, some 800 have major sculptural elements, statues, carved reliefs, and ornamental embellishments, as well as architectural components and landscaping. Of those, approximately 400 are in Manhattan, another 200 are in the Bronx, 100 are in Brooklyn, 75 in Queens, and the other 25 are in Staten Island. Most of those monuments are disintegrating. What we have created are "Monuments to Neglect." Unless we stop the cause of that disintegration, all the Adopt-A-Monument programs in the world will not prevent the inevitable loss of our public monuments.

Have we created these "Monuments to Neglect" because we don't care? I don't think so. In 1987, I was sitting in a meeting on the restoration of Grand Army Plaza in Brooklyn. The subject came up of John Duncan's triumphal arch, the Soldiers' and Sailors' Memorial of 1892, with Frederick MacMonnies's great quadriga and sculpture groups, and people commented in the meeting on the deplorable condition of the arch and of the sculpture in Grand Army Plaza and throughout Prospect Park, as well. Somebody said cynically, "The reason is that people don't care." To which a construction foreman replied, "It's not that people don't care. It's

that people don't know. If they knew what those things really meant and understood their history and their significance, those monuments would become as important to them as their family Bible and picture album."

Whether or not he exaggerated, I think that construction boss was right on target. His key words were "know" and "understand." The purpose of this symposium is to help us know and understand a little more about what public monuments are all about.

THE NEED FOR A POLICY. If we ask ourselves why New York City's public monuments are in such deplorable condition, the answer is simple. For one thing, New York City has no consistent policy for public monuments. That is to say, there is no projected program for the city's public monuments consisting of short- and long-range objectives and the means to achieve them. Many examples illustrate this inconsistency, but one that has been in the news recently and that is of special importance because of its artistic excellence is the Firemen's Memorial of 1912 at Riverside Drive and West 100th Street by H. Van Buren Magonigle, architect, and sculptor Attilio Piccirilli.

Because most of our public monuments and our public memorials are on parks property, they are under the jurisdiction of the parks department. Under the last parks commissioner, \$2.1 million was budgeted to restore the Firemen's Memorial, and restoration is now under way. However, in an interview published in The New York Times on Sunday, February 24, 1991, the current Commissioner of Parks lamented the use of that money for restoring and maintaining that or any other monument, saying, "I'm more practical-minded. I think money should be spent on things that have more practical use." That comment not only illustrates the inconsistent and changeable attitude the city has toward public

monuments, it also ignores what monuments are all about.

THE PURPOSE OF PUBLIC MONUMENTS. Monuments are set up primarily to commemorate the principles people honor, cherish and wish to preserve. To dismiss our monument as impractical is not only to show disrespect for the values they embody but also to misunderstand the power of those values. If our parks commissioner believes as suggested by her comment, that monuments have no utilitarian value, she is blind to the need in today's society to build greater respect for those human values our monuments embody. If we worked more diligently and more creatively on developing respect for human values, we might be more successful in eliminating the social problems that plague us today, such as drugs and violence. Unfortunately, the first question that is asked by our government, city or federal, when a social problem arises is, "What kind of budget do we have?" instead of asking, "What are the human resources available to us to address the issue?"

How monuments keep alive those human values was brought home to me with great force just this last January, while I was having my annual physical examination. I was telling my doctor about this symposium, and his eyes lit up. "Oh yes," he said, "New York has some wonderful monuments. My favorite is the Straus Memorial on West 106th Street at Broadway." It is a granite fountain with wall, designed by Evarts Tracy, surmounted by a personification of Memory, a bronze figure by Augustus Lukeman.

Erected in 1914, the monument is dedicated to Ida and Isador Straus, who both died on the Titanic on April 15, 1912. When Mrs. Straus had the opportunity to save her life by joining the other women in a lifeboat provided for them, she elected instead to remain with her husband, saying they had never been separat-

ed in life, and they would not now be separated in death. My doctor noted how the theme of lovers dying together has been so overworked and trivialized in soap operas, novels and novellas that it now has no power. But he said that when he visits the Straus Memorial, he is reminded of the complexity and richness that is unique to every human relationship by the words carved on the wall below Memory: "Lovely and Pleasant were They in Their Lives, and in Their Death They were not Divided." The inscription is taken from the scriptural elegy in Samuel II (1:23) that David composed to celebrate the loving bond between Saul and his son Jonathan.

It is because monuments embody human values that through greater knowledge and deeper understanding of our public monuments we can come to understand ourselves and to discern the inner qualities and essential relationships that give lasting meaning to our lives.

Human values are the real stuff of public monuments. The aggregate of those human values—the principles we honor, the customs we cherish, the cultural heritage that nurtures us—all these together make up the raw material of a society's philosophy, that is, the principles by which it lives. When we lose sight of those values then the monuments that embody them have not meaning. They're then neglected, or worse still, vandalized and destroyed.

The most important role that a public monument plays is as a focus and an embodiment of those values. But in that role, it must be celebrated, if it is to survive.

THE VALUE OF CELEBRATION. There is an old adage that notes, "The wise man preserves that which he values and celebrates that which he preserves." Important in this adage is the use of the word "celebrate." It is not enough to gather at the base of a monument once a year and engage in religious,

commemorative, or other ceremonies in which we proclaim the virtues of the hero or heroine whose achievements we eulogize or extol. Those celebrations are important, to be sure, and they contribute to our awareness as well as to our own edification and enjoyment, as we join with others to honor the values we cherish and wish to preserve.

Celebration in the fullest sense, however, is

The Integrity of the Artist-Citizen

not restricted to the formal ceremony once year or on anniversaries. The word itself comes from the Latin and means "much frequented," suggesting continuity of involvement. To celebrate a monument properly, then, is to incorporate it into the everyday life of our society at all levels. The monuments in our neighborhood, for example, should be part of our grade-school curriculum, and they should be the objects of continuing study at the university level. Monuments should be mini-laboratories of human values and the objects of interdisciplinary study and research.

It is through celebration, then, that the monument becomes part of our society and a force for greater understanding and respect for human values. If we celebrate our monuments in this way, we will have no need for Adopt-A-Monument programs. The respect we gain for our monuments, because of the values they embody, will not allow us to destroy or abandon them.

How can we make this happen? Can we do it through legislation? Highly doubtful. Can we make the city do its job through lobbying or pressure? Well, when the city won't even repair our bridges, a life-threatening condition, I doubt if we can expect the city to pay attention to our monuments.

The answer is a partnership of the private sector with the city—a "Monuments Conservancy"—sophisticated, cost-efficient coordination of conservation specialists, civil servants, educators and volunteers to provide for restoration and perpetual maintenance of our public monuments and an education and communication program that reaches into every school and every home in the city. Such a conservancy would be administered by the city, funded jointly by the city and by the private sector, and answerable to the electorate.

DEFINITION AND PHILOSOPHY. This brings us to the reasons why New York City has no consistent policy on public monuments. The first reason is that we don't know what monuments are. The city has no definition of "public monument." In the minds of some people, a monument is just another form of public sculpture. The second reason we have no consistent policy of public monuments is that we have no philosophy upon which a policy can be based. That is, we have no statement of principles that govern them—what they are, what they mean to our society, what role they play in our cultural heritage, or what their place is in our physical landscape or cityscape.

Without a philosophy, it is impossible to have a consistent policy. That is why decisions concerning our monuments are made on an ad hoc basis. Even Proctor and Gamble and Colgate Palmolive, and all the other manufacturers and marketers of what that industry calls "package goods"—soap, toothpaste, deodorants and the like—have marketing policies and strategies based on product philosophies. In fact, when they test market a new product such as a bath soap, they find that without a strong product philosophy, all the strategies in the world won't make people buy it.

New York City is not alone. The National Park Service, the custodian of 2,400 national monuments, found primarily in Washington, D.C., and on the East Coast, not only has no definition of public monument, it doesn't even use the words. Our national monuments are designated as "outdoor sculpture," nomenclature that dates back to the 1870s and that has never been changed. More recently, the term "historic structures" has come into use. Neither does our national government have a stated philosophy that governs our monuments. The government, however, is now being forced to face up to this dilemma because of contemporary art. While it used to be that a monument was a portrait statue or

an allegory, or versions thereof, on a base or some architectural form within a landscaped setting, now a monument might be a wall, a horticultural arrangement or simply a defined space. The key word for the National Park Service is "appropriate." So, officials are trying to agree on what they call a "design philosophy" to establish guidelines that will assure "appropriate" designs for national monuments. This dilemma is reflected in the current Korean War Veterans Memorial commission in Washington, D.C. A dispute among the designers is now in the courts, while the American Battle Monuments Commission is trying to raise \$7 million to erect a memorial whose very design is in question.

TOWARD A PHILOSOPHY OF PUBLIC MONUMENT. To establish a philosophy of public monuments, the city and the nation must first acknowledge that monuments, before they are public sculpture, before they enhance a public space, before they bring the eye of the beholder to an aesthetically satisfying resolution at the terminus of an avenue, are first and foremost embodiments and expressions of human values. When we realize that, we are on the road to developing a philosophy of public monuments.

This article was presented as the opening remarks at the Symposium on Public Monuments, March 21, 1991, New York City, and then printed in *Sculpture Review*. An abridged version is reprinted here with permission.

PENNY BALKIN BACH

Recent debate has focused on the role of the community in the public art process. **R** If the voice of the community often has been disregarded, then we must realize that the vision of the artist has largely been ignored. It is ironic, then, that the artist and

the public, thought to be adversaries, have much in common. How did we reach this point at which we undervalue and underutilize the two most vital contributors to the public art process? The anthropologist Ruth Benedict, in her pioneering book *Patterns of Culture*, suggests that "Society in its full sense..is never an entity separable from the individuals who compose it. No individual can arrive even at the threshold of his potentialities without a culture in which he participates. Conversely, no civilization has in it any element which is in the last analysis not the contribution of an individual."¹ It follows that as we seek to integrate the community into the public art process, we must also assure the integrity of the individual artist, whose vision gives form to communal insight.

However, the concept of integrity applies not only to the artist. Derived from the Latin *integritas*, meaning wholeness or soundness, it is a word worth examining in this context. The integrity of the artist is embodied by a wholeness brought by the artist to the public art project; it is not determined by it. Creative inquiry, supported by the artist's rich sense of exploration and experience over time, informs the public art process. It cannot be protected; it is intrinsic. The integrity of the process is reflected by a soundness of method, one which articulates and interprets the goals of the project, is open to change and variation, creates a sense of agreement between the goals of the artist and those of the community, and empowers the public by identifying opportunities for discourse and discovery. The integrity of the work is a unity achieved by the confluence of artist and process. The role of the administrator is not unlike the baton-waving conductor, poised to elicit the very best results from the combined efforts of the composers, musicians and audience, all of whom somehow manage to communicate with each other because they recognize the necessity of their participation, no matter

how limited their role.

Looking back to the roots of public art in America, William Rush (1756-1833) was a wood-carver who made the transition from craftsman to sculptor. He was also a public-spirited man who served as an elected member of Philadelphia's City Council, as an influential figure on the city's "Watering Committee," and was one of two artists elected to the first Board of the Pennsylvania Academy of Fine Arts when it was established in 1805. His concern for civic improvements, his work for public buildings and monuments, his planning efforts and park designs, and his collaborations with architects all anticipated future directions for public art. Rush was an artist-citizen. His point of view was valued by his community, even as he pioneered new forms of creative expression.²

Rush paved the way for the commemorative and decorative sculpture of the 19th and early 20th century, when art was created to express civic values through forms and symbols widely understood. We may look wistfully back to this era and long for the predictability of the statesman in his chair or the figure on the pedestal. In fact, most commemorative work was selected by a process far from democratic: a small group of citizens, with money and professional guidance, invited a small group of artists to compete for a particular sculpture with specific requirements. It was assumed that the works of art would benefit the general public, although period accounts relate story after story about public dissatisfaction of one sort or another.

The artists did not fare much better. Randolph Rogers, a prolific sculptor, steadfastly argued that his monument Abraham Lincoln (1871) demanded a seated figure

rather than the required standing pose. "I have treated the subject in an entirely new way, and I believe it to be by far better than

any of my former designs..."³ Rogers' final work represented the seated Lincoln, pen in hand, about to sign the Emancipation Proclamation, considered by the artist to be the greatest event in the statesman's life. Through reputation and experience, Rogers was able to transcend the limitations of communal thought. Not all artists were so fortunate.

Although in 1833 sculptor John J. Boyle signed a contract for a bronze group of a native American defending her two children from attack by an eagle; when he finished his model he learned that members of the selection committee were displeased with his treatment of the national symbol, and he was asked to change his design. "After several weeks of hard work and thinking of the deluge of good, bad and indifferent advice and evolving from my own inner consciousness, I have arrived at a conclusion, that I trust will be satisfactory to all..."⁴ In order to retain the commission, Boyle substituted a dead bear cub for the eagle. Because no documentation of Boyle's first conception survives, it is impossible to know the full effect of the community's intervention. But the historian Lorado Taft, who supported the artist's right to resist the interference of the patron, suggested, "The great outspread wings offered beautiful lines, and their shadowy concaves set off the figures most effectively."⁵ Knowing this, one cannot help but wish, in retrospect, that Boyle had the tenacity that Rogers possessed.

By the early part of this century, artists were playing an important role in the definition of public space. The classical tradition of urban planning combined art and architecture in a variety of ways. In some instances, the roles of the architect and artist were intrinsically bound, as in architect John McArthur's ambitious sculpture program for Philadelphia's City Hall, carried out by Alexander Milne Calder. In other cases, the architect and artist worked together in a rela-

tionship of mutual respect, each bringing a particular point of view to a collaborative project, as in Wilson Eyer, Jr., and Alexander Stirling Calder's Swann Memorial Fountain (1924). One cannot imagine the existence of either work in Philadelphia without the contributions of both artist and architect.

At the same time that modern art turned towards abstraction, modern architecture sought a parallel form in the International style with an emphasis on design principles. As artists began to explore a personal aesthetic, architects and planners, while advancing their own theories of building and design, recalled with nostalgia the artists' remarkable ability to add meaning to public spaces. Hence the art (not the artist) was asked to succeed where the architect and planner had failed. Works of art were placed to compensate for the elimination of ornament and decoration from modern architecture, to ameliorate the unsympathetic treatment of pedestrian space and scale, and to fill the void created by open public space as developers were required to create plazas as public amenities. The personal inquiry of the artist was plucked from the studio, gallery or museum and offered to the public. Is it any wonder that the results often were confusing?

Out of this milieu evolved Percent for Art ordinances and art in public places initiatives. When Philadelphia's Redevelopment Authority passed the first Percent for Art resolution in 1959, followed by the city's ordinance later that year, public art was inextricably "married" to the construction process. Considering the limitations imposed on the artist—dominance by architects and developers in the selection process and aesthetic determination, lack of involvement in site selection, engagement in the latest stages of project development, allocation of vast spaces and limited financial resources—is it surprising that the commodity of art was separated from both the artist as well as the public? When the architect

designed and placed a pedestal or foundation at a particular site in front of a building, even the most exquisite object appeared displaced. Architecture critic Thomas Hine has said of such works, "Usually the art stands to one side, like someone who has been invited to the party but isn't sure why."⁶ Where was the artist-citizen? From this sense of incongruity emerged a deliberate reconsideration of public art having more in common with the work of William Rush than any other public art effort since that time. Contemporary artists themselves began to shape this dialogue. Siah Armajani suggested that "we must begin a search for a cultural history"⁷ through the definition of space through use. Scott Burton asserted that public art "is not only made for a public place but also has some kind of social function."⁸ "Artists are trying to establish a language, a situation for themselves in the public domain," affirmed Mary Miss.⁹

The Fairmount Park Art Association, chartered in 1872 as a private non-profit membership organization, is the nation's oldest public art institution. A commitment to the integration of art and urban planning has characterized the work of the organization. In its earliest documents, the art association also expressed the desire to "encourage artists in the practice of their profession."¹⁰ This fundamental interest in the physical and spiritual development of urban life resulted in the support of bold and innovative projects for more than 100 years. As a group of private citizens, the organization continued to serve the city, yet remains independent of political influence. (In fact, the organization is subject to the very municipal review process that it helped create in 1911.)

In response to the apparent separation of public art from those it was intended to benefit, in 1980 the art association initiated the program Form and Function, inviting artists to propose public art projects that would be utilitarian, site-specific, and integral to commu-

nity life.¹¹ An important objective was to integrate art into the public context through use as well as placement. It was envisioned that by accepting the limitations of function in the community context, the artists would be free to explore the formal and aesthetic aspects of their work. Jody Pinto, an artist who at various times has lived, studied and taught in Philadelphia, participated in the project, and the result of her involvement is *Fingerspan* (1987). *Fingerspan* involved an agonizing and exhilarating course of events that managed, in the long run, to sustain the integrity of the artist, the process and the final work. What follows is a sequence, five element or phases relative to *Fingerspan*, which addresses the process of public art: identification, conception, research and development, fabrication and installation, and actualization.

IDENTIFICATION. Rafael Ferrer, another artist involved in the Form and Function project and whose work *El Gran Teatro de la Luna* was installed in 1982. He contrasts this to works of art created for exhibition in galleries, museums and private collections, which he considers more closely connected to the writing of a novel or poetry. "Orators lead, but they also pay attention to their audience. Oratory is a social act...A chief concern in public art today is reconstituting the relationship between artists and the public so that artists can create freely and the public can partake of the creation," observed Hine.¹² The identification phase is about communication. Successful collaboration can only occur when there is some sense of agreement among the participants. The public quality of art is generated by levels of agreement about the intention of the work in its context. This allows for multiple levels of meaning and creates a body of information through which the final product can be understood and interpreted.

The social scientist Edward T. Hall tells us that culture is communication, that humans

are constantly striving to discover meaning through the relationships of elements in their contexts. Hall proposes three principal elements of a message: sets, isolates and patterns. The sets are what is first perceived, the isolates are the components that make up the sets, and the patterns are the ways in which sets are strung together in order to give them meaning. "Most people's difficulties with each other can be traced to distortions in communication. Good will, which is so often relied upon to solve problems, is often needlessly dissipated because of the failure to understand what is being communicated."¹³ The communication process in the earliest phase of a public art project is probably the single most useful means towards achieving a sense of agreement in the later stages of development. It is basically democratic, free-wheeling, and generalized, and ought not to be confused with the education process, which is usually authoritative, systematic and specific.

The Form and Function project was a means to re-establish a sense of communication. At the same time, there was increased public dissatisfaction with the art found in public places, and there were artists who were interested in investigating the potential of public art that would have a utilitarian application (sets); collaboration among artists, architects, planners, civic leaders, and community representatives (isolates) was achieved by identifying the different, but cooperative, roles each might exercise and by identifying a matrix which reflected the numerous locations, functions and applications (isolates). What emerged was an increased sense of possibility for artists working in the community context (patterns).

Pinto's Fingerspan represents the re-evaluation and revision of her original proposal, Triple Split Tongue Pier, submitted in 1981. The artist was originally selected by the project director and consultants Richard Koshalek and Julia Brown. This was not a case of match-

ing artist to site; rather the artist was encouraged to consider the ways in which her work would respond to community needs. Triple Split Tongue Pier was intended to aid fishing along the Wissahickon Creek and to prevent erosion of a dam plagued by constant foot traffic. The form of the work was an extension of Pinto's aesthetic concerns: the use of a body "part" in her imagery, the use of water as both image and material, the concept of balance between the figure and one's extension into space, and the rhythms of growth and change in nature.

Ironically, further research revealed that the proposed piers would adversely affect the natural environment by disturbing the course of the creek with the introduction of cast pylons and by interrupting the flow of organic debris in the fall and ice in the winter. At a meeting with a local civic group, there developed a sense of agreement that while the proposal was incompatible with the site, the concept and the artist behind it were sympathetic to the landscape and its need for renewal. Members of the civic group identified alternative sites where they thought Pinto's work might be applied, and a local resident volunteered to reintroduce the artist to the area.

The trail along the Wissahickon Creek is frequented by hikers, walkers, joggers and nature lovers from all walks of life who journey from many areas from the city. The trail near Climber's Rock is rough, wild, picturesque and full of surprises. Man-made elements appear unexpectedly. After climbing a series of stone steps of the WPA period, one reaches a dramatic point overlooking the white water of the Wissahickon. It was here that members of the community pointed out a deteriorating staircase, removed from a ship and placed about 30 years ago by the park commission. The staircase deposited the pedestrian into a gorge that was often flooded and slippery. It was suggested that Pinto consider a work that would

replace the incongruous staircase and serve as a more useful and appropriate connection at the site. Community involvement in the identification phase gave voice to local concerns, permitted the community to respond to environmental issues, and set the artist on the path toward the conceptualization of a new project that was a natural outgrowth of her initial idea.

CONCEPTUALIZATION. Pinto responded to the conditions of the new site by proposing Arrowhead Perch (1982), a seat, lookout and series of platforms conceived as a place for contemplation and performance. The platforms, set in sequence down the gorge, demanded that the pedestrian actively maneuver the decline. The artist's energetic, expressionistic renderings of the proposal enforced her initial thought that the "perch" would offer a view of the creek's white water and the platforms would engage the individual in the physical pursuit of the path. The proposal was reviewed by a group of art association trustees who found the drawings compelling as works of art, but unconvincing as a public amenity. Was it possible to safely negotiate such platforms? Why deposit the pedestrian into the gully?

In this proposal, the issues of utility and aesthetics seemed in conflict, and the art association asked the artist to reconsider her concept, as well as the issues of safety, security and durability. Knowing that the proposal would require scrutiny by the local civic group, the city's park commission and art commission, the sponsors attempted to anticipate the questions which were certain to be raised during the elaborate review process. At this point, having been paid for her proposal and research, the artist could have elected to terminate her involvement with the project, and the art association could have abandoned the artist altogether. But Pinto recognized the organization's commitment,

financial and otherwise, to encourage her inquiry; and the art association saw in the artist a sense of principle that was likely to produce a work that was artistically fulfilling as well as civically motivated.

Practical solutions to problems were inherent in Pinto's sensibility; in the 1970s, she had founded a community-based group, Women Organized Against Rape. However, no matter the good intentions of the organization and the community, the conceptual development of the work of art rests with the artist. The danger lies in the litany of prohibitions and suggestions that could cause the artist to produce a work of such compromise and restraint that the very strength of a singular vision is mutilated or even destroyed.

The Japanese anthropologist Tadao Umesao defined "an esthetics of drift," a development process that is open-ended rather than goal-oriented. Jane Jacobs elaborated on this view in her analysis of American cities, advocating "an improvisational drift into unprecedented kinds of work that carry unprecedented problems, then drifting into improvised solutions..."¹⁴ The art association recognized Pinto's exploration as part of a process which could produce an unprecedented result. To value the "drift" in the artist's thinking process is to value the integrity the artist brings to the project. The artist's unique vision is her or his greatest and most consequential gift to the community. Instead of impeding the artist, we ought to discover more ways of encouraging creative inquiry.

Pinto's "drift" took her back to the nature trail to consider its physical and communal properties. Contact with the park administration and local residents, advanced by the art association, revealed that a bridge-like span once existed at the site. No photographs were located, but traces of past construction were discovered at the site, and several individuals submitted sketches to Pinto based on recollection and imagination. Community history,

therefore, was integrated into the process by the artist.

Fingernail Lookout/Fingerspan for Climbers Rock (1982-3) was presented to the art association as the result of Pinto's conceptual development. The artist's process of conceptualization is fed by external information, but it is basically an individual activity for which the artist is uniquely suited. Jacobs applauds the "quantities of the 'unaverage' which are bound to be relatively small" as indispensable to vital cities.¹⁵ Dr. Lewis Thomas, the physician and research scientist, in his extraordinary book *The Lives of a Cell*, considers that "ambiguity seems to be an essential, indispensable element for the transfer of information...Only the human mind is designed to perform in this way, programmed to drift away in the presence of locked-in information, straying from each point to hunt for a better, different point."¹⁶ Our culture needs the unaverage and the ambiguous to stimulate our consciousness; this is to be distinguished from the controversial, which is often unintentionally polemic.

Heidegger reasons that a bridge reveals the landscape and creates a particular place that essentially did not exist before the conception of the bridge.¹⁷ As *Fingerspan* evolved, Pinto caused the site to become a place, a new place with an historic allusion.

RESEARCH AND DEVELOPMENT.

Based on many factors, including the support of the park commission, the interest of the community, and the willingness of the artist, the art association supported a period of research and development during which time Pinto was assisted by technical services. A topographical survey was conducted, engineering studies were initiated, fabrication techniques were explored and various materials were investigated with guidance from the art association. The artist was asked specifi-

cally to consider the issues of safety, security and durability—all factors raised by the art association, the park commission and the community during the earlier phases. The challenge to the artist was to address the issues while maintaining the character of her work. These parallel paths require extraordinary commitment on the part of the artist, who must balance facts with fantasy. For Pinto, the interplay between the conditions of the problem and the expression of her language created what we now know as *Fingerspan*.

The artist's initial drawings were pure conjecture. The topographical survey permitted a consulting engineer to place *Fingerspan* in its environment. He also insisted on designing the span with a V-shaped support, in contradiction to the artist's inclination. However, with direction from the artist, the finger image took form, with the design of three segments patterned after anatomical structure. In consultation with fabricators, Pinto specified weathering steel materials, selected for visual context and color as well as for safety and durability. The "Tunnel" shape and use of a steel mesh as a "skin" was in direct response to the Park issues of implied risk. (Youngsters might leap off an unprotected bridge or individuals might be trapped in a dark, covered structure.)

One may easily question the rationale; the park already contains open bridges, and the region is well-known for its historic covered bridges. As "art," *Fingerspan* was required to achieve what engineering and architecture need not. It is not uncommon for the requirements of a public art project to be more rigid than a public works project, often as a subtle means to control or thwart inventive solutions. However, by clearly defining the requirements early on, the artist can also freely address them. In this case, the requirements became the measure by which the project was eventually approved, despite a

degree of controversy surrounding its imagery.

Pinto's work is bold and expressive and relates to the landscape, mythology, history and the human form. Scale, materials and the challenges of the problem are all of importance to her work, whether created for exhibition or for public installation. Of *Fingerspan*, Pinto said, "It is a span and a connection in a practical sense. At the same time, its contours...imply a 'reaching' or 'touching'...signifying the passage of spirit, the giving of life, a connection through touch." By retaining a body image in the design, Pinto related this work to her personal aesthetic inquiry. The use of weathering steel was also related to past works. At Artpark in 1975 she created *Bleed Pockets*, a series of canvas pockets filled with red earth and hay, which "bled" when it rained. In 1978, *Heart Chambers for Gertrude and Angelo* contained bundles of pigment which also "bled." The use of weathering steel for *Fingerspan*, while providing a low-maintenance material for park personnel, also provided an appropriate material for the artist whose interest in transformation was realized through the material selection.

With the submission of engineering studies, a materials inventory, and a proposed budget, the art association approved the project based on required approvals from the park commission and the art commission, and additional funding was requested from the National Endowment for the Arts. Because of the complexity of the approval process, public participation occurred at many levels, even as the selection process was conducted by arts professionals. While preparing for submission to the appropriate agencies, members of a local civic group voiced opposition to the plan, claiming that it was unnecessary and expensive.

A meeting was scheduled with the group, at which time the artist presented her proposal. There was indeed dissent among those pre-

The Varying Role of the Conservator in the Care of Outdoor Monuments: Ethical

sent, but there was also considerable and enthusiastic support. Discussion revealed that individual members would have preferred a series of bridges at other locations. This was a revelation, particularly as the same organization originally identified the current site and had assigned a board member to accompany the artist. The dialogue about the "necessity" of the bridge continued through its installation, but the park commission and the art commission, representing the broad public interest, gave their approvals based on the artist's work and her mastery of the clearly defined problems that were presented to her.

The entire process was guided by the art association in an attempt to foster communication while avoiding confrontation between the artist and individual community personalities. There was no attempt to seek consensus, and there was no attempt to avoid dissent; the effort was directed toward identifying areas of agreement among the participants, many of whom found it difficult to imagine a finger in the park. "I am dealing with a committee now with whom I am not on very pleasant terms.

Some of them understand art but they are Philadelphians and it would take me a week of Sundays to explain to them that the monument will be finer than the watercolor,"

wrote Augustus Saint-Gaudens in 1894 to his architect friend Stanford White about his commission for a monument to James A. Garfield.¹⁸

F A B R I C A T I O N A N D I N S T A L L A T I O N .

When the consulting engineer, a principal in a large firm, suggested turning to another professional because of his many commitments, Pinto began to work with Samuel Y. Harris, of the then newly established firm of Kieran Timberlake and Harris. Trained as an architect and engineer, Harris was challenged by the prospect of coming as close as possible to the artist's initial conception. By increasing the depth of the support beam, he succeeded in eliminating the V-support altogether, much to the artist's delight.

As the two worked together, a number of changes evolved from the initial plan: a circular perforated screen replaced the proposed hexagonal material; an industrial weathering steel grating replaced the proposed wood or aluminum deck; the new plan called for the existing rock to be cut so that the span would be inserted into its site rather than sit on top of it. And the approach to the site was improved by the amenity of a small, compatible span designed to halt further deterioration at the base of the stone steps which led to Fingerspan. Harris' contributions were significant, but were exercised clearly in support of Pinto's concept; like other very successful cooperative projects, it is difficult to imagine the existence of the work of one without the other. Was this a collaboration? If defined as the process of working together, it most definitely was. Even as their individual roles were clearly defined, each made possible the contributions of the other; and the issue of "control" was deferred in favor of resolution.

Harris was engaged by the art association to serve as architect/engineer as well as construction manager. His work included drafting the project manual, issuing invitations to bid, and supervising the construction and installation processes. While any aesthetic changes were approved by the artist, it was Harris who solved the technical problems during fabrication and installation. Because design and construction costs were paid directly by the art

association, the artist was not held responsible for the potential increases in cost, and professional liability was assumed by the architect/engineer. The legal issues of permits, contracts and insurance were resolved, after what seemed like endless negotiation, among the art association, the city and the architectural firm.

By the spring of 1987, six years after Pinto proposed Triple Tongue Pier, and almost four years after its initial conception, Fingerspan was in the process of fabrication. Site work had begun along the Wissahickon Creek and preparation began for installation of the work by helicopter from a nearby staging area.

ACTUALIZATION. Public art is realized when it takes its place in its setting; and it is actualized, or caused fully to exist, when it is interpreted by the public. While educational components (exhibitions, publications, radio and television documentation, and other expository materials) play an important role in the public art process, the interaction between the work and its audience is the true measure of its actualization.

Many artists working in the public context value and encourage the communication of multiple meanings for their work. Claes Oldenburg and Coosje von Bruggen maintain that public art "has to have the capacity for surprising you and renewing itself and changing in your imagination. When we do a sculpture, we try to load it up with a lot of possible ideas and directions for content."¹⁹ When the public is encouraged and enabled to participate in the dialogue about the work, freedom of interpretation often supercedes the fear of deception and mockery.

Pinto describes the experience of Fingerspan as an act of "passing through the finger so that the public becomes the muscle or the bone marrow." She also notes that most bridges are seen as linear examples of

mathematics, while Fingerspan also offers symbolic and expressive content. "The use of a finger for a foot-bridge, then, is a natural; it has emotional, physical and even linguistic logic," wrote Stephan Salisbury in the Philadelphia Inquirer.²⁰ The abstract qualities of Fingerspan may well contribute to the level of public interest in the work; it has the suggestion of realism although it is not a figurative sculpture. Installed in June 1987, a humorous mythology has already developed around the work. Is the span wheelchair accessible? Can dogs walk on the grating? Can it support an entire den of cub scouts? How did they get it there without removing any trees? Was the helicopter operator a M*A*S*H pilot?

The Chestnut Hill Local, a community newspaper, interviewed people at the site on July 4, 1987:²¹

"I was familiar with wearable art. Now I've had my first encounter with walkable art."

Sandra McCall

"...Its look suggests other things besides a finger. I keep waiting for birds to pour out of it. It's so airy even with the enclosure."

Eithne Ross

"It was worth it. It gets you into a part of the park that was too much trouble to get into before. Also, I wish they'd build all bridges in Philadelphia of that material. It blends so well with the setting."

Susan Harries

"The first image I got was that of a covered wagon. The rust suggesting age, contributed to that impression...the articulation of the finger's joints is an intellectual delight, something you have to notice and appreciate rather than some-

thing that hits you right away..."

Neil Zoren

By infusing public spaces with meaning and content, the artist-citizen creates the potential for discovery that is as individualized as the artist's own conception. We ought to place the highest value on the integrity of the artist who helps us to see, think, respond and react to the element of our time and space.

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¹ Ruth Benedict, *Patterns of Culture* (Boston: Houghton Mifflin Company, 1934), 253.

² See William Rush, *American Sculptor* (Philadelphia: Pennsylvania Academy of Fine Arts, 1982).

³ Randolph Rogers to Charles Janeway Stille, Chairman of the Committee on Design for the Lincoln Monument Association, November 30, 1867, C.J. Stille Papers, Historical Society of Pennsylvania.

⁴ John J. Boyle to Thomas Hockley, Chairman of the Committee on Works of Art for the Fairmount Park Art Association, May 12, 1885, Fairmount Park Art Association Archives, Historical Society of Pennsylvania.

⁵ Lorado Taft, *The History of American Sculpture* (New York: The MacMillan Company, 1903), 408.

⁶ Thomas Hine, "Percent Solution: Endowing the city with a wealth of art," *Philadelphia Inquirer*, December 5, 1983, sec. D, 1.

⁷ Julie Brown, Siah Amrajani (Yonkers, N. Y.: The Hudson River Museum, 1981).

⁸ Mildred Friedman, ed., "Site: The Meaning of Place in Art and Architecture," *Design Quarterly*, 122 (1983), 10.

⁹ Thomas Hine, "Art for the Citizenry: What should it be?," *Philadelphia Inquirer*, December 6, 1983, sec. E, 1.

¹⁰ "Preamble to the Original Constitution," Fairmount Park Art Association, 1871.

¹¹ Penny Balkin Bach, *Form and Function: Proposals for Public Art for Philadelphia* (Philadelphia: Pennsylvania Academy of the Fine Arts and the Fairmount Park Association, 1982).

¹² Thomas Hine, "Beautifying the City's Landscape,"

Philadelphia Inquirer, December 4, 1983, sec. H, 18.

^{13.} Edward T. Hall, *The Silent Language* (New York: Doubleday Anchor Books, 1973), 187.

^{14.} Jane Jacobs, *Cities and the Wealth of Nations Principles of Economic Life*, (New York: Random House, 1984), 221.

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^{16.} Lewis Thomas, *The Lives of a Cell/Notes of a Biology Watcher*, (New York: The Viking Press, 1974), 94.

^{17.} W.J. Richardson, *Heidegger, Through Phenomenology to Thought* (The Hague: M. Nijhoff, 1974), 585.

^{18.} Augustus Saint-Gaudens to Stanford White, March 1884, Saint-Gaudens Papers, Dartmouth College Archives, Hanover, New Hampshire.

^{19.} Stephan Salisbury, "The public views of Claes Oldenburg," *Philadelphia Inquirer*, November 21, 1986, sec.. C, 1 and 10.

^{21.} Neal Zoren, "New 'Fingerspan' elicits praise from July 4 walkers," *Chestnut Hill Local*, 9 July 9, 1987, 29 and 55.

A R T H U R B E A L E

All materials of art change with the passage of time. Environment, of course, plays a large role in how quickly and in what manner this happens. As a community becomes aware of the need to conserve and maintain its outdoor sculpture, its citizens and leaders will have to become better acquainted with our nation's community of professional conservators. Outdoor sculpture presents unique treatment problems that must be individually considered by conservation professionals. As with paintings, works of art on paper, textiles, furniture, architecture and objects in other media, the dilemma for the conservator is to find appropriate and ethical treatments that address a common problem, while remaining sensitive to the aesthetic needs of each individual sculpture.

With guidance from the Code of Ethics and Standards of Practice, developed by the American Institute for Conservation of Artistic & Historic Works (AIC), the conservator poses these questions when he or she confronts an outdoor sculpture conservation project:

■ What was its original appearance?

■ Should we attempt to return the object to its original appearance?

■ Is there evidence of age that must or should be preserved?

■ Is the surface corrosion or patina?

■ Who has the final say on what the object will look like again?¹

The answers are interrelated. The last question, in particular, demands a collective effort among conservators and others responsible for the monument. Certainly the conservator cannot and should not be required to make all the aesthetic decisions.

Along the spectrum of conservation alternatives, treatments of outdoor sculpture range from nonintervention—doing nothing—to cleaning with low-pressure, air-driven propellants such as walnut shell powder or glass beads. Many treatments will affect the sculpture's patina, that is, either an artificial surface alteration, induced by the artist or foundry, or a natural alteration that results from chemical changes over time out of doors. In short, there are a number of alternative treatments to accomplish the cleaning of an outdoor sculpture that often involve the removal of patina. The removal of accumulated grime and corrosion can often cause a rather dramatic change in the color and surface quality of the sculpture. Its resulting appearance can be controversial because the public's familiar impression of a sculpture will likely be altered.

After an outdoor sculpture is cleaned, many conservators protect it from the elements with regular applications of protective or barrier wax coatings. The inference is that what a conservator puts on, nature or humans can remove without harm to the original sculpture. Although in theory the coating is intended to be protective, in practice, unmaintained coatings themselves can cause corrosion. Similarly, if a break occurs in a coating, in an area where acid precipita-

Appendices

Selected Glossary

Organized by category, this glossary clarifies the meanings of terms commonly used in the field of outdoor sculpture with definitions specific to SOS! Consult a standard dictionary for definitions or terms not included in this selected glossary.

CONDITION

Acid Deposition: Laying down of acidic matter, either wet or dry on a (sculptural) surface.

Abrasion: The wearing, grinding or rubbing away of surface material by friction, usually through the action of such matters as sand, or as a result of rubbing by people, animals or plants.

Accretion: An accumulation of extraneous materials on the surface of a sculpture, including core materials, soluble salts, or even the heavy accumulation of dirt, grime, pollutants or bird guano.

Corrosion: Gradual deterioration of metal through chemical reaction with acids, salts or other agents. Corrosion is accelerated by the presence of moisture in combination with these agents. Various metals are affected differently by corrosion. Bronze often turns green/black in color and develops corrosion pits; iron rusts; zinc develops a whitish corrosion and can become very brittle.

Crack: Narrow fracture or break across or through a material, either straight-line or branching in form that often indicates an uneven stress or weakness in the material.

Crazing: An overall pattern of shallow cracks running in a variety of directions on a surface or coating.

Delamination: Peeling away or separation of surface layers of stone that were previously a solid mass; see Spalling.

Efflorescence: Crusty accumulation of salts or minerals on the surface of stone or brick; see Accretion.

Environment: The natural (e.g., weather, temperature, foliage) and man-made (traffic, pollution) conditions surrounding a sculpture.

Erosion: Wearing away or loss of material by the action of other material(s); abrasion is a form of erosion.

Patina: The surface coloration of a metal, the result of chemical alteration of the clean

metal surface; patinas can occur naturally, but most commonly are artificially induced by the foundry or conservator.

Pits or Pitting: Irregular holes, voids or imperfections in the surface of metal, resulting from casting imperfections or by corrosion; pits are usually tiny and may be localized or found throughout a sculpture.

Spalling: The sloughing or splitting off of the surface of stone or brick, occurring parallel to the surface; see Delamination.

T R E A T M E N T

Glass Bead Peening: An air-abrasive dry blasting method of cleaning loosely adhered particles from a surface with glass beads or microspheres, propelled by compressed air usually at low pressure.

Walnut Shell Blasting: An air-abrasive dry blasting method of cleaning loosely adhered particles from a surface with walnut shell powder, propelled by compressed air usually at low pressure.

Conservation: Defined by conservators of artifacts as a field of study that encompasses three explicit functions: examination, preservation and restoration.

Examination: The preliminary procedure taken to determine the original structure and materials comprising an artifact and the extent of its deterioration, alteration and loss.

Preservation: Action taken to retard or prevent deterioration or damage of cultural property by control of its environment and/or treatment of its structure in order to maintain it as nearly as possible in an unchanging state.

Restoration: Action taken to return a deteriorated or damaged artifact as nearly as is feasible to its original form, design, color and function, with minimal further sacrifice

aesthetic and historic integrity.

Conservator: A specialist with advanced training in the arts and sciences relating to the theoretical and practical aspects of conservation and who is capable of supervising, advising and practicing the three functions of conservation.

Repatination: To form or re-form a new colored layer on a metal surface where the original colored layer is no longer present; this is usually accomplished by means of chemical treatment with or without heat following partial or total removal of the corrosion crust.

S C U L P T U R E E L E M E N T S , M E D I A , P R O C E S S A N D T Y P E S

Abstract art: See Nonobjective.

Armature: A skeleton or framework used by sculptors during modeling to support the modeling material; also an interior framework designed to support large sculptures in their finished state.

Bas Relief, Low Relief: See Relief.

Base: The base or support of a sculpture; bases for sculpture are usually made of stone, masonry or metal but may be made of wood, aggregate or other materials as well.

Bronze: An alloy of copper, tin and other metals, typically lead and zinc.

Bust: Sculptured, three-dimensional representation of the upper part of the human figure, usually including the head, neck, shoulders, and sometimes parts of the arms and chest. Busts are complete sculptures, not broken fragments of full-figure sculptures.

Coating: A layer of any material over another. Protective coating, used specifically for metal, is a layer used to protect the surface from deterioration for a limited period of time and requires maintenance.

Cor-Ten Steel: Cor-Ten is a registered trademark and is used generically to describe weathering steel characterized by a rusted

appearance.

Earthworks: See Environmental Sculpture.

Environmental Sculpture: Works of natural elements: air, earth, fire and water.

Equestrian: Statue of a horse and person; the person need not be riding the horse.

Fountain: Jetted water and receptacle with three-dimensional sculptural component.

Full Figure: Three-dimensional statue that illustrates an entire figure.

Granite: An extremely hard igneous rock, with a somewhat speckled appearance, its surface can range from a rough, naturally occurring finish to a highly polished one. Colors range from white to black.

Limestone: A soft, sedimentary stone, white, gray or tan in color, with occasional evidence of fossil remains. It usually has a matte finish.

Marble: A hard, dense crystalline or granular metamorphic limestone capable of taking a high polish. It is usually white or grayish with black mottling and streaks, but can be red, green, pink, black, etc.

Memorial: Often interchanged with monument; usually commemorates a person, place or event.

Mosaic: Surface decoration made by inlaying stone, small pieces of glass or other materials to form pictures or patterns.

Monument: See Memorial.

Niche: A recess in a wall, usually semicircular in depth and arched or pointed at the top; used as a setting for a statue, bust, vase or other ornament.

Nonobjective: An artform that does not represent any object, figure or element in nature, and whose aesthetic content is expressed in a formal pattern or structure of shapes, lines and colors.

Obelisk: An upright, four-sided pillar that

gradually tapers as it rises and terminates in a pyramid, usually free-standing.

Outdoor Sculpture: A three-dimensional artwork that is cast, carved, modeled, fabricated, fired or assembled in materials such as stone, wood, metal, ceramic or plastics and is located in an outdoor setting.

Pedestal: See Base.

Pediment: Triangular space formed by the gable of a low-pitched roof, often decorated with carved figures or other designs; also found over doors and windows.

Plastic: Synthetic material that may be shaped when soft and then hardened; e.g., Plexiglas, and other types of acrylic, fiberglass and polyurethane.

Relief: A form of sculpture that is carved or cast; elements project outward in varying degrees from a background plane.

Statue: A three-dimensional likeness of an animal or person that is cast, carved, modeled, fabricated, fired or assembled in materials, such as stone, wood, metal, ceramic or synthetic materials.

Stela: Stone slab or pillar, generally rectangular in shape; stelae (plural) are often carved or inscribed or support commemorative panels or tablets.

Terra Cotta: Clay that has been formed, dried and baked at a high temperature in a kiln. It may be waxed, painted or glazed.

P R O C E S S

Cast: The reproduction of an object obtained when a material in a liquid state is poured into a mold and allowed to harden.

Core: The interior sculptural form made of the same substance as the foundry mold and held in place by steel pins and rods in order to

create a hollow bronze cast.

Fabricator: The company or individual who assembles a sculpture from a variety of separate pieces by welding or other means; this applies more often to modern non-figurative or abstract sculpture and is not to be confused with Foundry.

Foundry: The company that casts and completes a sculpture based on the artist's model or design; foundry work includes enlarging, making the molds, pouring the molten material, assembling the sculpture (if it is cast in pieces), finishing and usually applying of patina.

Incised Motif: Designs, text or other similar elements that are carved into the surface of the stone or engraved on the surface of the metal.

Recast: Made from molds taken from the original cast or replicas that may or may not be authorized by the artist.

O T H E R

Adopt-A-Sculpture/Adopt-A-Monument: Program that engages corporations, foundations and other groups to underwrite the repair and/or ongoing maintenance of outdoor sculpture, usually on a local level.

American Institute for Conservation of Historic & Artistic Works (AIC): The American organization of conservation professionals dedicated to preserving the art and historic artifacts of our cultural heritage for future generations.

Inventory of American Sculpture: Initiated in 1986 by the National Museum of American Art, Smithsonian Institution, the Inventory of American Sculpture is an ongoing, comprehensive computer listing of indoor and outdoor works by sculptors from colonial days to the present.

Conservator: A person who by training

and experience is equipped to advise on and carry out the preservation and treatment of objects of our cultural heritage. Conservators may work in museum laboratories, regional centers or in private practice.

Proper Right or Proper Left : For use with figurative works to indicate the direction or side from the perspective of a statue, (i.e., as if you were positioned on the base); "PR" indicates Proper Right and "PL" indicates Proper Left.

Provenance: The history of ownership, including place of origin.

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To supplement the SOS! Handbook, the following titles are suggested for background information and to familiarize you with the scholarship of conservation professionals. Many other useful sources are available in your local libraries.

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Art in America

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(303) 692-9261

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- Adopt-A-Monument
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Contact: Debra Lehane

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