

Tips, Tales, & Testimonies

to Save Outdoor Sculpture!



Save Outdoor Sculpture!
Heritage Preservation

Front cover credits

Geroge McCulloch, (1917) by Leonard Crunelle, Muncie, Indiana. Credit: Venus Bronze Works, Inc.

Totem Pole Park, Klawock, Alaska (unknown date and artist). Credit: Ron Sheetz

Philosopher's Rock (1994), Glenna Goodacre, Austin Texas. Credit: Martha Peters

Vaquero (1990), Luis Jiménez, Washington, DC. Credit: Gene Young

SOS! banner, Kansas City, Missouri. Credit: Carol Mitchell

Girl Scout, Augusta, Georgia. Credit: Betty Jones

Inventory of American Sculpture staff with researchers, Washington, DC. Credit: Robin Dettre

Dog Walk 2001 participants at *Ham Memorial*, Forest Hills Cemetery, Boston. Credit: Cecily Miller

Vanishing Race (1936) by Djey el Djey, Los Angeles, California. Credit: Mary Rodriguez

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SOS! Compendium—What and Why?

Helping to preserve America's collection of public sculpture

Outdoor sculpture and monuments are a blend of art and history that everyone can enjoy every day. They are highly visible focal points, gathering spots, and local landmarks. When well-maintained, they help create a healthy, vibrant sense of community, marking the spirit, individuals, events, and beliefs that have helped shape our nation and enrich our lives.

At the outset of this new century, our public sculpture and monuments collection is endangered. Nearly half of all historic outdoor sculpture is in disrepair; roughly 40 percent of outdoor sculpture created since 1965 is at risk. They have been taken for granted and suffer from rust, mold, and disfigurement because of deferred maintenance, vandalism, accidents, pollution, and sometimes even choice of materials.

Save Outdoor Sculpture! (SOS!), a unique effort to survey America's publicly accessible outdoor sculpture, was launched in 1989 to document and improve the health of our national collection. There were three key results. First, data collected by the 7,000 SOS! volunteers was deposited with the Inventory of American Sculpture at the Smithsonian American Art Museum. Second, Americans were reacquainted with the meaning and value of their historic and contemporary outdoor sculpture, awakening them to preservation concerns. Third, school-age children were introduced to their national history through sculpture and made aware of the need for preservation, especially regular maintenance, of monuments and outdoor sculpture.

As the program evolved, SOS! recognized the need for a fourth product: print, videotape, and online resources to help communities make their cases on behalf of local sculpture, preserve those sculptures, generate public interest, and share information about what works. SOS! produced and distributed several print and videotape resources, through collaborations with the Smithsonian American Art Museum, the National Park Service, the American Institute for Conservation of Artistic and Historic Works, and sculpture conservation professionals. This compendium consolidates and updates those print resources, offering nuts and bolts information about the creation, care, and consideration of outdoor sculpture.

Tips, Tales, & Testimonies to Save Outdoor Sculpture! brings together basic information gleaned from others' experiences— anecdotes, documents, references, and

other resources from people who have worked to save their local sculpture. Your efforts can also extend artworks' lifespans and forestall their inevitable demise. This compendium is part of your sculpture's survival kit.

Tips, Tales, & Testimonies shows you how to keep outdoor sculpture healthy and a vibrant community asset. As you think about your community's collection of public sculpture and monuments, try to frame it as an outdoor museum, in need of care, display, scholarship, and interpretation, just as a traditional museum. Expand the concept to fit your community collection into the context of a national collection of public sculpture. Following this model, the compendium includes sections on collection management, preservation, fundraising, public awareness, and selected resources. The first three sections consider policies and practices to extend the lives of your sculpture. The next three share ways others have raised funds and visibility to preserve and appreciate their sculpture and identify resources. Throughout, a running timeline provides a larger historical and sculptural context.

Resources of all kinds are needed to convey information, especially to lay audiences, to raise awareness, appreciation, and action to save outdoor sculpture. This compendium aims to identify policies and practices, to demystify preservation processes, to help owners and citizens recognize the necessity of having assessment and conservation work done by professionals with appropriate credentials and experience, and to provide regular maintenance plans with a range of staffing options. At each step, tell your sculptures' stories to neighbors, students, business leaders, funders—anyone and everyone. Public sculpture and monuments, replete with secret stories waiting to be shared, offer learning opportunities in history, science, civics, and the visual, performing, and literary arts. They are the ultimate tool for interdisciplinary learning.

Tips, Tales, & Testimonies to Save Outdoor Sculpture! spotlights the progress that many communities have already made and encourages others to adapt those models so they too can save their outdoor sculpture. ♦

12,000–2,000 BCE

Stone tools are used. Settlements exist. Crafts are practiced.



ca. 1000

Norse explore North America.



Public Sculpture—A Monumental Pleasure and Responsibility

Reminding us of our heritage and creativity

The deterioration of outdoor sculpture and monuments is a global problem of epidemic proportion. The dilemma came home in 1981 with reports of ill health of our own *Statue of Liberty*, formally known as *Liberty Enlightening the World*, by Auguste Bartholdi (1884). French and American experts identified more than a dozen problem areas, most significantly corrosion. The highly visible conservation and fund-raising campaign culminated in the statue's reopening in July 1986.

A decade earlier in 1976, the Smithsonian American Art Museum opened its Inventory of American Paintings, now an online database of paintings created before World War I. In 1985, museum staff realized the need for a similar database about American sculpture.

The reopening of the *Statue of Liberty* in 1986 was coincidentally the launch date for the Public Monument Conservation Project, the idea of Arthur Beale, conservator at the Museum of Fine Arts, Boston. He was also chairman of Heritage Preservation, a nonprofit organization primarily concerned with raising awareness of the need to conserve America's cultural heritage. Beale had helped Boston, New York, and Philadelphia determine need and appropriate preservation methods for their extensive collections of long-overlooked outdoor sculpture. Beale proposed that Heritage Preservation sponsor a pilot study for a national needs assessment of publicly accessible outdoor sculptures and monuments

Among the earliest statues of a woman erected in the United States is Margeret Haughery (1884) by Alexander Doyle. She was considered a saint to the poor of New Orleans in the late nineteenth century. An illiterate Irish widow, "The Bread Woman" used her bakery-built fortune to construct orphanages and assist widows.



Credit: PPP, Inc.



Kings and commoners alike are depicted in America's portrait statues. Striking a distinctive lookalike pose with a sculpture is a favorite photo op.

Credit: Christopher Buchanan

that need care but have no protection and whose ownership is blurred.

The paths of the Smithsonian American Art Museum and Heritage Preservation crossed in 1989 to jointly sponsor Save Outdoor Sculpture! SOS! has two goals: 1) locate and report on the condition of all publicly accessible outdoor sculpture in the United States and 2) raise public awareness about outdoor sculpture. SOS! volunteers reported a national collection of 32,000 monuments and public outdoor sculptures, a diverse, unparalleled "outdoor museum" on exhibit in most American towns. *King Kamehameha I* in Kapa'au, Hawaii, and *Martin Luther King, Jr.*, in Kalamazoo, Michigan, tell eloquent tales of heroes. Both Portland, Oregon, and Portland, Maine, sport noble and well-cared-for statues of *The Elk*.

For counting, caring, and conserving, SOS!'s informal 10-year report card in 1999 gave Americans good grades, with some significant areas "still needing improvement." Based on the SOS! survey's findings, however, there is a 50/50 chance of a bittersweet encounter with unsightly sculpture due to loss of patina, broken or missing parts, loss of original material, organic growth, extruded casting material, crusts caused by chemical changes, vandalism, or accidents. Inscriptions and meaning are lost or forgotten; settings reflect disuse and misuse. The sculptures become a caste

1492

Christopher Columbus sails to the New World.



1564

Lead pencil invented.

of untouchables, magnets for litter and loitering. The collection suffers from unprotected placement, overlooked stewardship or misguided preservation efforts, untrained caretakers, unplanned accessioning or deaccessioning, spare scholarship, and nonexistent public programs or interpretation. Intriguing stories remain secret.

It is reasonable to assume that without significant intervention since their local SOS! inventory, many monuments and sculptures have further deteriorated, even those determined earlier to be in satisfactory condition. The number and diversity of owners and interested parties—municipal, county, and regional agencies; parks and transportation departments; schools; neighborhoods; and business districts, for example—further complicate the complex challenge of caring for a community's public monuments and sculptures. America's public sculpture—the nation's largest outdoor museum—is under-appreciated and woefully short on resources.

Deterioration universal but unequal

Not all sculptures are equally at risk. Sculptures are at much greater risk in the nation's acid rain belt, an area that corresponds with the nation's greatest density of susceptible cultural resources. Acid rain, unknown a century ago, is America's leading threat to outdoor monuments today, regardless of material. Distilled water has a neutral pH of 7; unpolluted rain has a slightly acidic pH of 5.6. In the northeastern United States and areas affected by windborne pollutants, however, the average rain pH is between 4.2 and 4.4.¹ The extra acidity comes from the reaction of pollutants with water in the air—rain, snow, fog, or dew. Airstreams propel that poison even farther, jeopardizing all outdoor sculpture and monuments.

Acid rain does wicked things to all materials, but marble and limestone are especially vulnerable. Rain at pH 4.0 dissolves marble twice as fast as rain at pH 4.5. Carved stone sculpture is at even higher risk, five to ten times more vulnerable than flat surfaces. Curved and complex surfaces “stir” the rain as it flows over them. Just as stirring helps sugar dissolve in iced tea, the “stirring” of carved marble with the flow of rain speeds up the dissolution of the sculpted surface.² Once exposed, the surface is even more prone to deterioration.

The size and substance of outdoor sculpture reinforce an illusion of permanence. In fact, bronze sculptures are only a few millimeters thick—hollow like a chocolate bunny. They can suffer irreparable loss of their surface

Credit: Architect of the Capitol



The bronze Freedom by Thomas Crawford (1858), Washington, D.C., is shown during and after conservation treatment in 1993.

due to acidic depositions as well. Over time, wet then dry then wet then dry, the acid particulate eats tiny holes in the metal. Lines can be irreversibly etched into a surface.

Regardless of material or location, clearly much of America's extraordinary collection of outdoor sculpture and monuments is endangered. Years of deferred maintenance have created a backlog of artworks in serious need of attention.

Atop the United States Capitol, examined but not conserved since her installation during the Civil War, Thomas Crawford's great bronze *Freedom* suffered indignities comparable to those of her ground-level cousins—a century-plus of dirt and grime, disfiguring bird guano, and, most troubling, tiny pits in her bronze skin caused by acid particulates that could admit water to corrode the internal armature. If the skeleton rusts, the body could slowly collapse. During conservation in 1993, approximately 700 bronze plugs closed the most significant pits, repatination unified the surface appearance, and protective coatings of lacquer and wax completed the process. The cast iron pedestal was repaired and coated as well. Today, despite her lofty perch, *Freedom* receives the maintenance prescribed by her team of conservation professionals. Due to responsible action, our *Freedom* is extended into another century.

Modern materials are not immune to deterioration. They can crack, split, fade, and peel. Cor-Ten steel, fiberglass, and painted aluminum are at risk if only two decades old without proper care. Just as communities are working to preserve existing sculpture and monuments, future generations will be charged with preserving the art created today. Today's new public sculpture will become tomorrow's historic artworks.

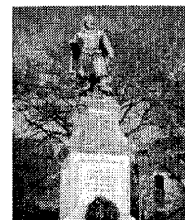
1565

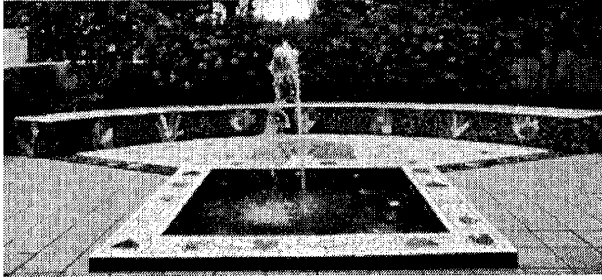
St. Augustine (Florida) established in North America.



1607

First permanent English settlement established in North America at Jamestown (Virginia).





Home of the Brave (1995) by Beryl Solla is maintained thanks to a 1995 ordinance in Broward County, Florida, that applies to a comprehensive range of capital and infrastructure projects. Part of a percent-for-art allocation is set aside for maintenance and curatorial service. Another part supports programs and community outreach.

The future is brighter

From their baseline SOS! survey, owners or friends committees can identify sculptures in greatest need of attention and then contract for a professionally conducted condition assessment to determine specific needs and cost estimates. Between 1997 and 2001, with support from the Smithsonian American Art Museum, noncompetitive SOS! Assessment Awards have been made to assist with professional assessments of 521 public sculptures. A private-public adopt-a-sculpture model has worked well in New York City, Dallas, Cleveland, Kansas City, Chicago, Baltimore, and elsewhere to raise funds for conservation based on professional assessments.

Between 1998 and 2001, competitive SOS! Conservation Treatment Awards were made to support care for 127 public sculptures in all 50 states plus the District of Columbia. These awards were made possible by Target Stores and the National Endowment for the Arts. Local government, businesses, and citizens of all ages shared responsibility with cash and in-kind contributions.

Fortunately, some public art agencies now address conservation at the commissioning stage. Some require a preservation statement from artists of new commissions; others include a conservation professional on selection panels. The Seattle Arts Commission sees consultation by an artist with a conservator as a sort of preventive maintenance; the conservator helps the artist think about what kinds of environmental and human damage can affect the long-term health of an artwork and fabrication methods that might extend its life. Some cities now apply Percent for Art funds, historically limited to new commissions, to the costs of conservation and maintenance of existing artworks. Still others have supported preservation efforts through budget line items, collection management policies, insurance, special fundraising, and gift restrictions.

Closing the interpretation gap

Generations of Americans are ignorant of their public sculptures' origins. Teachers have been linked with their

local museums but not with their local monuments. With interpretation, sculpture and monuments can retain or regain their context and significance. Girl Scouts who earn their SOS! patches become aware of sculpture, as do the adults in their lives by association. As a kick-off or wrap-up to an awareness effort, guidebooks and maps are an obvious vehicle. Exhibitions about local sculpture at local museums raise notice and concern and interest new audiences. Innovative teachers and communities can use outdoor sculpture for interdisciplinary learning. The combined result will be renewed integrity of America's monuments, memorials, and public sculpture, as well as better-informed citizens.

Our nation's largest outdoor museum is at once awe-inspiring for its breadth and meaning and awesome for its ongoing need, both physical and interpretive. Conjoined, these twin needs have led to unfortunate consequences. Americans cannot continue repairing instead of maintaining their sculptures; the aesthetic and financial loss is too great. By overlooking public sculpture, local officials are overlooking opportunities to rally adult citizens' participation in preservation, to engage young citizens in neighborhood service, to enlist businesses in community improvement, and to celebrate communal history. Raising awareness about public sculpture raises preservation awareness, which raises funds to save outdoor sculpture, which raises other expectations for a neighborhood and its residents.

Preservation planning and public awareness today can enrich the lives of Americans and extend the lives of America's unique collection of public sculpture and monuments. ♦

Susan Nichols, Director, SOS!

1. Elaine McGee, *Acid Rain and Our Nation's Capital, A Guide to Effects on Buildings and Monuments*, U.S. Department of the Interior/U.S. Geological Survey (1997).
 2. Susan Sherwood, "Time ImMemorial: Understanding the Stone Decay," *International Cemetery & Funeral Management* (December 1998).
- See also "Brief History of Outdoor Sculpture and Monuments in the United States," Appendix A.

1614

Pocahontas marries tobacco farmer John Rolfe.



1620

Virginians buy 20 Africans. Pilgrims land at Plymouth Rock (Massachusetts).



Be Accountable—Your Collection of Public Sculpture

Establishing responsible plans for your collection's care

Ownership of outdoor sculpture carries legal and moral obligations for its proper care, and a collection management plan can set clear guidelines that can help meet those obligations and prevent ill-advised decisions. A good collection management plan meets state and federal obligations; retains the intent of the artist; spends effectively through regular maintenance rather than periodic conservation treatments; and helps your asset retain value and possibly appreciate. Ongoing care is a continuation of the original purpose of your sculpture and monuments. Owners who responsibly care for their outdoor sculpture make a clear statement of pride.

A collection management policy stipulates procedures and practices related to monuments and public sculpture. A written collection management plan will explain why you have a public art collection; how you decide to add, move, or remove artworks; what documentation is required for each artwork; and who does what to care for the sculptures.

In Lindsborg, Kansas, Eldon Swensson, Bethany College curator and Kansas SOS! volunteer, single-handedly solicited funds from college alumni and Swensson descendants to preserve this statue of his great-uncle and college founder, Dr. Carl Aaron Swensson (1907) by an unknown artist.



Credit: Turner Photography

Mission statement

Start with your mission statement. Why do you have a public art collection? If you have a percent for art program, include the enabling legislation. The federal General Services Administration (GSA), Fine Arts Program, has a collection management plan that includes this mission statement:

To manage the portfolio of fine arts assets of GSA's stewardship to ensure their accountability, accessibility, preservation, and appropriate use to enhance and promote a high quality work environment for federal agencies and the public they serve.

Adding and subtracting art

Continue with the terms that decide what and how you will "accession," or add, artworks to your collection. By direct purchase? By commission? List your criteria for accepting gifts.

If, when you add an artwork, you *accession* it to your collection, then it follows that you *deaccession* it if it is withdrawn. Admittedly awkward—and without agreement even regarding its spelling—a deaccessioning situation is much better for all parties when a written policy and procedures are in place. When staff of several public art programs were called about their deaccession policies for this compendium, some did not have a policy in place and some followed the GSA's policy. Others were reluctant to share their policies; several were in the process of drafting them. If the prospect of removing public art makes people uncomfortable, so too does codifying that process in a collection management policy. We are grateful to colleagues who agreed to share the deaccessioning policies of their city, regional, nonprofit, state, and federal arts agencies.

GSA's collection management policy includes written deaccession procedures:

Consideration for removal, relocation, or deaccessioning...should involve the same degree of careful review as a decision to commission a work of art, informed by professional judgment and the interests of the public, and proceeding according to set procedures.

Since the current acquisition of artwork by GSA includes community participation, its policy is to retain the original location of installed works. However, when relocation must occur, the four-step procedure is

1650

First gravestones with sculptural elements appear.



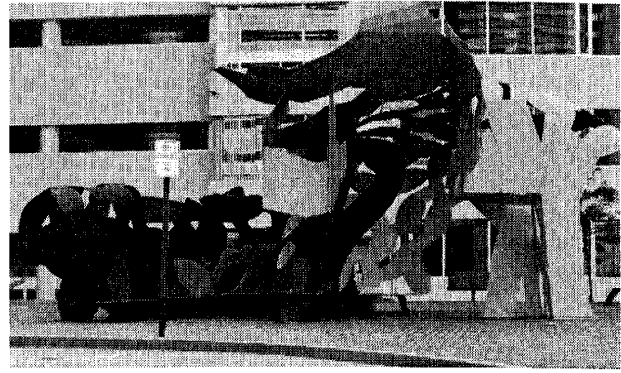
1752

First known case of vandalism in America when colonists tip over *King George II*.

1767

Pillar of Liberty, a wooden bust of William Pitt, is the first known American-made portrait sculpture.

Baltimore Federal (1977) by George Sugarman, commissioned through the GSA's Art in Architecture Program, was moved from its original, site-specific location on the plaza of the Edward A. Garmatz U.S. Courthouse and Federal Building, Baltimore, Maryland, to a more public location on the same plaza. In accordance with GSA's policy, the artist was contacted and a conservator was consulted throughout the conservation and relocation process. Sculpture is protected by the Visual Artists' Rights Act of 1990 (VARA). (See "Artists' Rights," Appendix B, and "New York City Board of Education Policies, Article 15" Appendix C.)



Credit: General Services Administration

included in the *GSA Desk Guide 2000*. If property disposal is necessary, there is a seven-step procedure outlined. In situations where disputes cannot be resolved, a mediation process may be used.

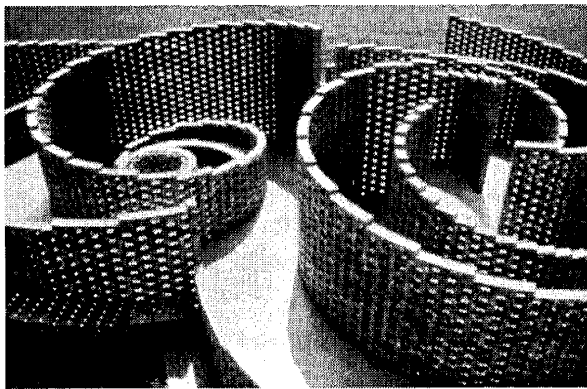
Programs, interpretation, and signage enrich the experience of visitors to your public sculpture. Your collection management plan might include a statement about how your artworks are interpreted. GSA's policy includes signage requirements, provides samples, and refers users to *Design for Accessibility: An Arts Administrator's Guide* (available from the National Assembly of State Arts Agencies, Washington, D.C.).

The Seattle Arts Commission (SAC) and the Regional Arts & Culture Council (RACC) in Portland, Oregon, have similar collection policy statements. SAC's "Policy for Review and De-Accession of City-Owned Works of Art" notes the purpose, acquisition policy, and deaccessioning policy:

De-accessioning is a procedure for the withdrawal of an artwork from public exhibition for an indefinite duration through storage or loan, or on a permanent

basis through several methods of disposition available. Since artworks are acquired by the City through a thorough review process by impartial peer panels, based on the quality of the artwork and the value of the work to the collection as a whole, de-accessioning should be considered only after ten years have elapsed from the date of installation of permanent works, and five years after acceptance in the case of portable works. De-accessioning should be cautiously applied only after a careful and impartial evaluation of the artwork to avoid the influence of fluctuations of taste and the premature removal of an artwork from the collection.

The SAC policy describes artworks eligible for consideration and the procedure for deaccession, which includes a scheduled review of the collection at a minimum every five years. Criteria for deaccessioning are listed. On confirmation of a recommendation for withdrawal, four actions are possible: 1) sale or trade, 2) indefinite loan to another government entity, 3) destruction under stated terms, 4) arrangement agreed



Credit: Athena Tacha

Marianthe by Athena Tacha was installed on the Fort Myers campus of the University of Southern Florida in 1986. When the artwork was commissioned, the University approved by contract the specifications and engineering. *Marianthe* was demolished by the current owner, Edison Community College, in 2000, amid claims and counterclaims of non-maintenance, noncompliance with contract terms, incorrect materials, and flawed engineering. Even though in 1999 an Indiana court ruled in favor of an artist whose 1984 sculpture was destroyed by the City of Indianapolis in violation of VARA, although the artwork pre-dated the law, Tacha could not afford the legal costs to challenge the destruction.

1769

Missions founded in California.



1775

American Revolution begins.



In 1996, the Regional Arts and Culture Council, Portland, Oregon, attempted to resite an artwork over the course of three years. Due to the county's seismic upgrades, Crystal Pallets: deFence of Light (1983) by Richard Posner had to be permanently removed. The configuration of the windows did not allow the work to be reinstalled. After several unsuccessful attempts at resiting the politically topical artwork to an appropriate contextual and physical site, it was regrettably deaccessioned. Working closely with Posner, RACC decided to donate the artwork to the Corning Museum of Glass, a satisfactory outcome for the artist, owner Multnomah County, the museum, and RACC.



Credit: Regional Arts and Culture Council

on with the donor or artist at acquisition. Distribution of any proceeds are also outlined. Deaccession and Disposal Records are used by review panel members to collect written comments in a uniform format.

Barbara Goldstein, public art program manager, SAC, recalled one instance when the deaccession policy prevented the premature removal of a work of art. "In Belltown, a neighborhood that is changing from working class hiring halls, resident hotels, and artist housing to upper middle class condominiums, a series of artwork/benches created by artists Buster Simpson and Jack Mackie have been a neighborhood bellwether, sparking a lively debate concerning who has the right to sit in a public place. The benches and an accompanying tree-planting program were intended to be an 'urban laboratory' creating a linear 'arboretum' and recalling neighborhood history through a series of architectural artifacts. The benches, created from a 'boneyard' of quarried stone, tell the story of the changing street. While the artists have willingly relocated and reconfigured the benches to accommodate changes in use, some property owners have demanded that they be removed for rather questionable reasons.

"In one instance, the owner of an upscale restaurant attempted to have a bench serving a mission across the street from his restaurant removed because the mission users sitting on it 'disturbed' his diners. SAC was able to employ its deaccession policy to 'slow down' the debate long enough to consult with community members who reiterated the importance of the bench to their neighborhood's identity and their commitment to maintaining a neighborhood shared by rich and poor alike. Within a year, the neighborhood had changed, the ownership of the building had changed from mission to mini-hotel, and the new owner requested a second

bench be placed adjacent to the first. With the benches now occupied by tourists rather than poor people, the restaurant owner's complaints have stopped but the bench remains."

RACC's policy is similar to SAC's and can be accessed at www.racc.org; the deaccessioning excerpt appears in Appendix D. Peggy Kendellen, public art manager, RACC, considered the PR side of deaccessioning: "It is very important to have guidelines set in place that have a logical process for deaccessioning an artwork and that focus on objectivity throughout. You want to be able to rationally justify a deaccessioning decision to the artist or the artist's estate, the donor (if applicable), and/or the owner. It is a process to be taken very seriously and one that should involve all interested parties. A letter to someone announcing that the beloved artwork they gave to the city is no longer part of that collection and has been destroyed is not the way to go. If you anticipate deaccessioning a piece in the very near future, it's best to start the wheels in motion immediately—make a phone call to the artist (if living) and meet with the artist (if possible) at the site, explaining how, what, when, and why this is necessary. Alert the owner and/or talk with the donor. Make your deaccessioning experience easier by sharing information up front as soon as possible.

"Deaccessioning can be a long and arduous process. What do you do with the artwork? Destroy it? Donate it to an organization? Return it to the artist? Between 1998 and 2000, RACC has had to do all three for very different reasons. But all were accomplished in consultation with the artist."

In Hawaii, the state's public art deaccessioning policies were adapted from museum practices. Malia Van Heukelem, collections manager, Art in Public Places, notes that for several years her best reference was a

1776

Independence declared. Colonists melt King George III to make 40,000 bullets.



1789

George Washington becomes first U.S. president.

Establishing a Collection Management Plan

- I. Purpose/philosophy of the plan
- II. Purpose/philosophy of the collection
- III. Definition of collection (scope, location, existing documentation)
- IV. Who is involved in preparation and review of the plan?
- V. Who implements the plan?
- VI. How is it funded?
- VII. Management areas:
 - A) Record keeping
 - B) Storage
 - C) Care and handling
 - D) Archival materials
 - E) Security and fire protection
 - F) Staffing
- VIII. Periodic review of management plan (who, when, how)

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packet she received from a Western Museums' Association Workshop on Museum Accountability and Collections Management. She said, "I had a major block against deaccessioning for several years. My program

had a backlog of pieces that were damaged beyond repair or missing. While adapting a deaccession worksheet, I tried to incorporate all my past research to come up with something that would adhere to state inventory requirements as well as museum standards."

Additional publications she found useful are *A Legal Primer on Managing Museum Collections* by Marie C. Malero (1998, second edition); *The New Museum Registration Methods*, Rebecca A. Buck and Jean Allman Gilmore, eds. (1998); and *A Deaccession Reader* by Stephen E. Weil (1997).

Documentation Is Key

In addition to sections on mission, accession, and deaccession, your collection management plan should cover documentation, a central piece of your public sculpture puzzle. How will each artwork be documented? What do you know about each artwork? How will you track its artistic, location, condition, and preservation history? What written, visual, and electronic records must be completed to add, loan, move, or remove an artwork? What information about the artist will you include? Electronic files, manila folders, or ring binder—whatever your system—extend the paper trail to document the history of each sculpture in your community. ♦



Credit: Jensen Conservation Services

Collections of public sculpture can be configured several ways—including by owner, by geography, or by genre. In the 1950s, the Boy Scouts of America mounted a campaign to celebrate its 40th anniversary. Approximately 200 six-foot-tall replicas of the Statue of Liberty dot America's landscape. This "collection" has significance locally, regionally, and nationally.

1792

Wooden statue of *George Washington* installed in New York City; now in Delaware.

1793

Eli Whitney invents cotton gin.

1803

Thomas Jefferson doubles U.S. with Louisiana Purchase.

