

Save Outdoor Sculpture! A Survey of Sculpture in Virginia

Compiled by Sarah Shields Driggs
with John L. Orrock

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Virginia SOS!

by Sarah Shields Driggs

Outdoor sculptures enhance America's parks, plazas, traffic islands and courthouse squares. They may celebrate heroes, commemorate events from our history or simply beautify a space. Public sculpture forms a visible summary of our vision of ourselves and our communities; yet often little thought is given to the sculpture's upkeep.

Acid rain, pollution, accidents, vandalism and neglect have taken their toll on many sculptures. Save Outdoor Sculpture!, or SOS!, is an unprecedented nationwide campaign to identify and focus attention on outdoor sculpture.

The National Institute for the Conservation of Cultural Property and the Smithsonian Institution's National Museum of American Art initiated SOS!, inspired by the campaign to clean the Statue of Liberty. SOS! aspires to focus the attention of Americans on the sculpture that surrounds them in their own home towns. The Statue of Liberty teaches us volumes about our heritage.

What can we learn from our own town square?

This booklet is a short summary of what we've learned so far. Volunteers for Virginia SOS! surveyed over 700 sculptures and related objects between September of 1994 and October of 1995. A list of the sculptures is contained here, along with thoughts by two scholars and an activist on the meaning of the list. Sculpture is still being identified, and there are many

more discoveries to make.

With the ambitious goal of inventorying every publicly accessible outdoor sculpture in the United States, the organizers of SOS! chose to recruit volunteers for several reasons. Local volunteers would know where sculpture was located, and they would have better knowledge of archival resources for research. Most importantly, though, the volunteers would still be there with their knowledge and commitment to the sculpture after SOS! was over.

The project was coordinated in Virginia by the Department of Historic Resources (DHR) with help from the Virginia Commission for the Arts. During 1994 and 1995 over 200 volunteers attended training workshops and fanned out across the state to search for sculpture. These volunteers counted and assessed the condition of over 700 works of art—including monuments to Confederate and Revolutionary heroes, religious statues, folk art and contemporary sculpture. Inventory reports list the artist, title, date, material, dimensions, location, history and condition of each sculpture. Volunteers worked in teams or alone to inventory anywhere from one to 40 pieces. Distance travelled ranged from several counties to stepping into their garden. Some were able to find programs from dedication ceremonies, articles and historic photographs. Some volunteers interviewed artists, and even talk to local reporters about the works they surveyed, while others were frustrated in their attempts to find even a title for the sculpture in their area.

What is outdoor sculpture? This was the most discussed question at the training workshops. SOS! defined it as

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.

This left many things unsaid, but it is a start. Types of sculpture that would be omitted were grave markers/tombstones, commemorative works that were not three-dimensional or sculptural (such as obelisks), architectural structures such as the Gateway Arch in St. Louis, architectural ornamentation such as a keystone, mass-produced

items like lawn ornaments or commercial signs, and museum collections, since curators would be expected to survey their own holdings.

The definition was thoroughly analyzed at the workshops, but gradually the DHR staff reached the conclusion that it was best to allow volunteers to survey whatever caught their eye. The main intention of SOS! is to develop advocates for art, to challenge people to open their eyes and appreciate the art around them. And since DHR was interested in hearing what each community considered their cultural resources, whether it was an obelisk or a world-famous hot dog stand, these guidelines were eliminating some potentially interesting surveys. So our definitions became more inclusive as the survey progressed, and this is reflected in the list of sculptures. If a region was surveyed early in the project, the list may follow the original SOS! guidelines more rigorously.

SOS! also hopes that the enthusiasm generated locally will have significant long-term benefits in each community. Public education and local efforts to clean and maintain these treasures are two possible results. A common misconception that plagues outdoor sculpture is that if it was intended to be out in the elements, it must have been constructed to last forever. No one expects a car left outside to last a decade without care, but most communities think nothing of leaving a sculpture out for a century or more with no maintenance. The SOS! survey includes an elementary condition report for which volunteers were briefed during the training workshops. Often communities will mobilize to clean and care for their local sculpture when they discover the hazards it is facing. Several groups have

formed around the state, but more are needed.

By the fall of 1995, survey reports were pouring in, and the results were engrossing. Not only were our tastes and priorities as a Commonwealth being examined, but each individual surveyor's forms were telling us what they had discovered personally. Several of the volunteers wrote letters and called to say how much they had enjoyed the project, and that they'd never look at the world the same way again. Many said that their whole definition of art had changed.

Short essays included here make some preliminary assessment of the scope of Virginia's sculpture, but much more information can be culled from the files for future scholarship. The surveys can be consulted in the archives at the Department of Historic Resources and through Integrated Preservation Software, a resource database used by DHR. Results of the surveys will be added to the Inventory of American Sculpture, a computerized database at the National Museum of American Art.

Virginia's year-long SOS! survey was part of a nationwide effort that has become the largest volunteer cultural project in America's history. Sculpture has been honored, a tremendous amount of information has been uncovered and recorded, and many volunteers have had their eyes opened to public art. By doing so, SOS! has stimulated interest in caring for sculpture and treating it as a vital part of our rich cultural heritage.

Sarah Shields Driggs, an architectural historian, coordinated Virginia Save Outdoor Sculpture! for the Department of Historic Resources.

Photo on facing page: McCallum More Garden, Mecklenburg County. (Photo by Brenda Arriaga)



"Fountain of Faith", Falls Church. (Photo by David A. Edwards)

Confederate Monuments

by Gaines M. Foster

Confederate monuments, silent sentinels of a Lost Cause, dot the physical and crowd the symbolic landscape of the South. In the first decades after the Civil War, white southerners most often placed Confederate monuments of funereal design, simple obelisks for example, in cemeteries. Later, in the 1890s and, increasingly after 1900, they erected soldiers in the center of town. These became the most common statues since the majority of Confederate monuments were erected between 1895 and 1912. The United Daughters of the Confederacy, founded in 1895, played a central role in creating this marble and bronze celebration of the Confederacy. But the Daughters were helped by aggressive companies that campaigned to sell their products. One, the McNeel Marble Company of Marietta, Georgia, even offered easy credit terms (to ensure soldiers were honored before they died, of course) and free marble breadboards to UDC officers who agreed to buy a monument. As a result many Confederate monuments were mass produced; some even resembled the soldiers companies made for Civil War memorials in the North.^[1]

The placement and design of Virginia's Confederate monuments generally follow regional

patterns. The statue in Bath County, for example, was made by McNeel, and local lore, probably apocryphal, has it that the company first sent a Union soldier. But Virginia's Confederate monuments are probably more numerous and possibly more diverse and artistic than those of any other southern state. Several factors contributed to this. Many of the war's battles took place in Virginia, Richmond served as the capital of the Confederacy, two of the South's most celebrated leaders—Robert E. Lee and Stonewall Jackson—were natives of the state, and Virginians pioneered several of the efforts to memorialize them and the Confederacy. Virginia thus became the site of several large, ornate monuments paid for by regional fund-raising campaigns. Even local community efforts in the state, though, often resulted in original statues designed by individuals rather than simply bought from marble companies. Some of these sculptors were not Virginians, and almost all of the casting of the bronze was done outside the state. Nevertheless, five artists with Virginia ties—Edward Valentine, Moses Ezekiel, William Couper, William L. Sheppard, and F. William Sievers—designed several pieces.

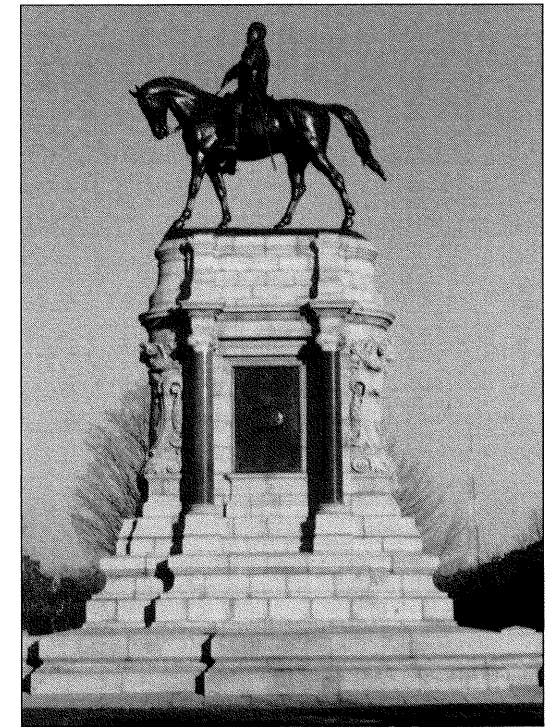
Some of their works honored individual Confederate leaders. Richmond's Monument Avenue boasts a massive mounted Lee, by France's M. Jean Antonin Mercié; an ornate tribute to Confederate president Jefferson Davis, by Richmond's own Valentine; as well as statues to Jackson, a second to him in Richmond; J. E. B. Stuart; and Matthew Fontaine Maury. Not just Richmond but other Virginia cities have monuments to Lee and Jackson, and several other wartime leaders have statues honoring them.

But Virginia's Confederate monuments, like those in the rest of the South, more often honored the Confederate private or enlisted man. These include many obelisks and soldiers in a variety of poses. The majority of the bronze or marble soldiers stand relaxed, holding their rifle by the barrel as its butt rests on the ground. But Virginia communities also chose soldiers holding their rifle at present arms (in Lynchburg, for example), holding a flag (in Norfolk), searching the horizon (in Monterey), or simply with their arms folded (in Alexandria, for example).

Interpreting the meaning of this Confederate statuary proves difficult and, of late, increasingly controversial. The sculpture itself contributes to this. Only a few (those in Arlington cemetery and at the Virginia Military Institute, for examples) take allegorical form. And although memorials to officers are often heroic and martial, typical monuments to enlisted men are surprisingly matter-of-fact. They rarely have martial poses; most feature a soldier at rest, not in attack or even at the ready. Such a pose can hardly be interpreted as a call to arms or as any very definitive statement. Like the designs, the inscriptions offer limited help in fixing an interpretation of these monuments. A few mention the defense of states rights, more refer only to the Cause and the Dead, most are cryptic at best.

Only one thing seems sure. This impressive sculptural legacy testifies to the importance white Virginians, in the years between the Civil War and World War I, placed on memorializing the Confederacy. The process began in mourning the loss of the Confederacy and its dead, as southerners placed funereal monuments in cemeteries. The stone pyramid in Richmond's Hollywood Cemetery is one of the most distinctive, and strangely haunting, of these funereal monuments. Later, roughly from 1890 to 1912, as they placed monuments of common soldiers in towns, the former Confederates celebrated what they considered the justness of their cause, the glory of their leaders, and the heroism and loyalty of their armies. These monuments, though, celebrated not just the past, but, like much public sculpture, a vision of what the present and future should be. The absence of martial imagery indicates a South at peace with its place in a reunited nation. The difference in designs between statues to leaders and soldiers also suggests that many in turn-of-the-century Virginia envisioned a society of aristocratic leaders and dutiful common men. And as monuments not just to the cause and its dead but also to the status quo, these memorials inevitably honored a society that subordinated African-Americans. After all, the cause that was memorialized had included a defense of slavery, and the present was built on segregation.

Today, the interpretation of these truly silent sentinels has become even more problematic. In a few cities, people have sought to have them moved to ease the flow of traffic. The monuments' supporters decry this as sacrilege. For some of their champions, these statues still stand for the society defended by those they honored and created by those who erected them. Others



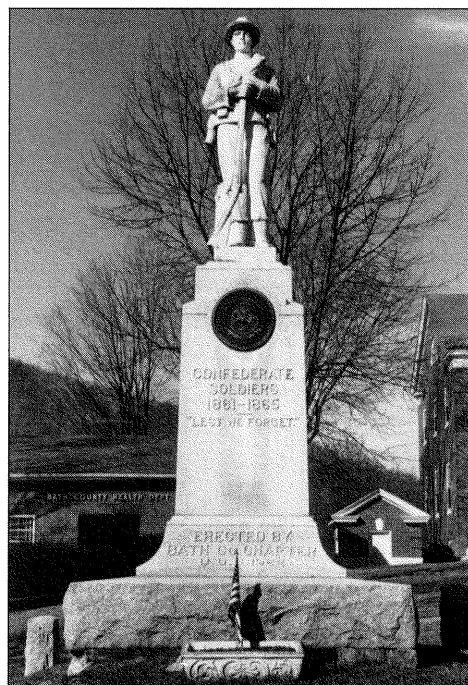
Robert E. Lee Monument, Richmond. (Photo by John Orrock)

see only homage to self-sacrificing, dutiful soldiers or a symbol of "southern tradition." Still other southerners, African-Americans among them, see in these monuments an affront, a reminder if not a celebration of the days of slavery and white supremacy. The problem lies not with the statues. They have become part of the landscape and history of Virginia and the South. The problem lies in how southerners interpret that history, how they make these silent sentinels speak to new generations. Confederate monuments inevitably serve as a reminder of that past, but they can either be symbolic of its perpetuation or its transformation.

Gaines M. Foster is a professor of history at Louisiana State University in Baton Rouge. His book, *Ghosts of the Confederacy: Defeat, the Lost Cause, and the Emergence of the New South, 1865-1913* (1987), established him as an expert on Confederate sculpture.

NOTE

[1] For more on Confederate monuments, see Stephen Davis, "Empty Eyes, Marble Hand: The Confederate Monument in the South," *Journal of Popular Culture* 16 (Winter 1982): 2-21; John J. Winberry, "Lest We Forget: The Confederate Monument and the Southern Townscape," *Southeastern Geographer* 23 (November 1983): 107-21; Gaines M. Foster, *Ghosts of the Confederacy: Defeat, the Lost Cause, and the Emergence of the New South, 1865-1913* (New York: Oxford University Press, 1987).



Confederate Memorial, Bath County. (Photo by Wilma Mangione)

An Embarrassment of Riches: Virginia's Sculpture

by Richard Guy Wilson

The cultural wealth of Virginia overwhelms, and one of the greatest revelations lies with its sculpture. Beyond the prolific Civil War memorials a very different picture emerges, ranging from historical memorials such as E. J. Hamilton's **Booker T. Washington** (1984) at Hampton University, to visionary folk sculpture such as Abe Criss's **Deer** (1985) in Midlothian. Sculptures function in many

ways: they commemorate wars such as Charles Keck's **"The Listening Post"** (1926) at Lynchburg, or they may celebrate commerce such as RCA's **Nipper** (c. 1950) in Fairfax. They can be private meditations such as the **Diamond Peters Mausoleum**, (c. 1982) designed by her husband where she is presented

as a bride and as a mature woman. A huge diamond ring stands in front of the mausoleum! Or sculptures can be public affirmations such as the internationally-known Swedish sculptor Carl Milles's **Fountain of Faith** (date unknown) in Fairfax. Behind every sculpture stand individuals—those responsible for the design, those who cast or otherwise made it, and then the people who had an inspiration, collected funds and commissioned the piece. Such diversity, from the public to the private, and from the trained professional artist to the naive folk artist, is part of Virginia's sculptural heritage.

History abounds in Virginia, and consequently sculptures dealing with the Commonwealth's past proliferate; notably **Pocahontas** (1906) by William Ordway Partridge, which stands at Jamestown, and America's second equestrian sculpture of **George**

Washington (1847-68) surrounded by six native sons (Jefferson, Henry, Marshall, Mason, Nelson and Lewis), six allegorical figures with eagles, designed by Thomas Crawford and Randolph Rogers in Capitol Square, Richmond. The Commonwealth has the distinction of having commissioned, through Thomas Jefferson, one of the earliest pieces of American monumental sculpture—the **George Washington** (1788-91), modeled from life by the Frenchman, Jean-Antoine Houdon, that graces the rotunda in the Virginia State Capitol. This well-known sculpture was subsequently reproduced many times across the United States including at the Virginia Military Institute (1856) and the University of Virginia (1913). At the modern end of the spectrum Virginia possesses the first Viet Nam War memorial (1982) in the United States at Westmoreland County. Among the most popular modern historical sculptures is the nine-foot tall **Bill "Bojangles" Robinson** (1973) in Richmond, by Jack Witt commemorating the vaudeville singer and tap-dancer.

Virginia possesses what must be the most widely known of recent sculptures, the gigantic—100 tons of cast bronze—Iwo Jima or the **Marine Corps War Memorial**, (1945-51), in Arlington, by the Hungarian-born sculptor, Felix de Weldon. Weldon is among the most important of recent figurative monumental sculptors in this country. He modeled it on the famous photograph by Joe Rosenthal of the flag-raising on Mount Suribachi, February 23, 1945. The three surviving Marines posed as models, and de Weldon used photographs of the three who had perished. Both the strain of the action and the underlying heroism are captured in the thirty-foot tall figures.

Architectural sculpture, or attachments to buildings plays an important role in conveying messages. Among the many with intriguing histories is the pediment on Cabell Hall at the University of Virginia by George J. Zolnay (1898). The figures—partially nude females—were intended to convey the classical spirit of Greco-Roman learning to the heathen students. Problems erupted when Zolnay could not persuade any (proper) females to pose in the buff. He finally prevailed upon the inhabitants of a local bordello to serve as models. Architectural sculpture



George Washington Equestrian, Richmond. (Courtesy of the Library of Virginia)

has become passé since World War II, but a variation has developed, the reutilization of sculptural fragments from demolished buildings as embellishments and memorials. Among two of the most notable "recycling" of architectural sculpture are coincidentally both eagles. The Art Deco **Eagles** by Rene Chambellan, in front of the Best Corporate Headquarters outside of Richmond used to be atop the Airlines Terminal Building (1940) in New York. Virginia also can claim a Beaux-Arts **Eagle** by A. A. Weinman, now at Hampden-Sydney College and serving as a World War II memorial. This eagle used to adorn McKim, Mead and White's Pennsylvania Station (1902-11) also in New York.

Although modern art seldom comes to mind in thinking about Virginia, the state does possess a number of remarkable works, such as Alexander Liberman's **"Trove I"** (1986), Norfolk, an energetic, abstract interlocking of sheet metal, or Harry Bertoi's **Sounding Piece** (1978) in Richmond of swaying and chiming copper rods. Among the most acclaimed works in Virginia is **"Dark Star Park"** in Rosslyn, (1979-84) by Nancy Holt. Designed as an environmental work that is as much about its site as its forms, the piece commemorates Rosslyn. Every August 1st, the date of the acquisition of the land on which the city was built, the shadows of the poles and rods align with permanent lines laid out on the ground. But the large forms also speak of a deeper more archetypal imagery, reconnecting the viewer with the earth.

How to define folk sculpture can be troublesome. It can range from works such as Wallace Elliott's nine foot high **Lighthouse** (c. 1941) in Hampton, to a **Totem Pole** (1994) composed of pieces of clay done by a fourth grade class at Short

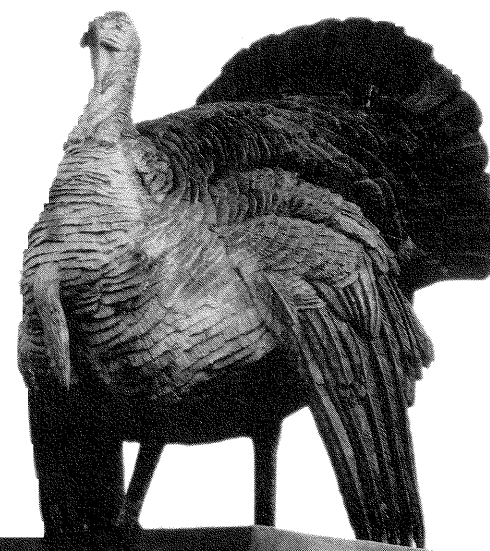
Pump Elementary. One of the greatest treasures is the sculpture garden done between 1934 and 1938 at Fontainebleau in King William County by Hylah Edwards Robinson. Her children had left home when Mrs. Robinson, with no prior training as a sculptor, began modeling in cement a series of figures that ranged from **"Adam and Eve"** to a reclining **"Greta Garbo"**. "Found" pieces of iron and other materials were used as armatures for the figures and an automobile tire served as a mold for the edges of the bird baths. She sculpted her own self-portrait, a variety of animals, **"Pocahontas"**, **"Shirley Temple"**, **"Charlie Chaplin"**, a **"Hawaiian Girl"**, several of her children and at least twenty more people and objects. They sit in a remarkable display commenting on the conjunction of cinema, Virginia, personal history, and figures from mythology.

Wonderful conjunctions demonstrate the range of Virginia sculpture. Consider a comparison of the large **Turkey** (1955) by J. Norwood Bosserman and Carl A. Roseberg in Rockingham County which symbolizes the area's primary product with the strange and almost surreal effect of another livestock piece, **"Farmer Sopping the Pigs"** (1989) by Richard Beyer, located along a commercial strip in Falls Church. In Virginia many themes compete for the public attention and demonstrate how important sculpture has been for our landscape.

Richard Guy Wilson, Chairman of the Department of Architectural History at the School of Architecture, University of Virginia, Charlottesville, is a noted scholar specializing in the field of American design.

Photo on facing page: "The Listening Post", Lynchburg. (Photo by Robert D. Cook)

Photo below: Turkey, Rockingham County. (Photo by Melba Myers)



Why Adopt A Monument?

by Richard K. Kneipper

"People today don't care about old outdoor sculptures." That was the consistent advice I received in 1987-1988 when I proposed the formation of Adopt-A-Monument in Dallas, Texas. "Too many charitable organizations" and "money is tight" were the other bits of advice offered.

Ignoring such conventional wisdom, Dallas' Adopt-A-Monument was formed in 1988 and has become a wonderful testimonial to the vast numbers of people who care about our art in public places. Since its formation Adopt-A-Monument has restored 11 outdoor sculptures and monuments in Dallas at a cost of over \$250,000, and we currently have two more in the restoration process for an additional approximately \$40,000. We were also instrumental in saving "Genesis," a huge outdoor wall mosaic by Miguel Covarrubias, from destruction, and it now resides triumphantly on a wall outside our art museum.

And how did we do all of this? Through the incredible, diligent efforts and hard work of hundreds and hundreds of volunteers who care about outdoor art. Adopt-A-Monument is a totally private volunteer effort with no paid staff and no overhead expenses — and thus 100 cents of every dollar we raise goes for restoration of our public art. We work closely with the Office of Cultural Affairs of the City of Dallas in an excellent example of how private-public partnerships can succeed. We also team with a wide cross-section of individuals, organizations and companies throughout Dallas who care about our public art.

Since Adopt-A-Monument has no resources of its own (other than one very critical element — a small, enthusiastic, creative and persistent core group), our role is to act as a catalyst to get local individuals, organizations and companies excited about the artistic and historical heritage of our public art by helping to organize fund-raising events to adopt a monument or part of a monument. A wonderful example of this excitement was "Indians and Wild Things", a fun party sponsored by the Dallas area YMCA Indian Guides and Princesses programs, the Dallas Zoo and Adopt-A-Monument to raise money to restore the "Bird and Reptile Mosaic" by Merritt Yearsley at the Dallas Zoo. The party was attended by nearly one hundred kids in their Indian outfits and their

families, all of whom contributed pennies, quarters and dollars. This event was followed the next year by a Halloween Costume Party at the Dallas Zoo that was attended by many hundreds of families and children from youth organizations throughout Dallas, who enjoyed making homemade sculptures, learned about caring for outdoor art and contributed several thousand dollars. The publicity from these events attracted the interest of a private donor, who contributed the remaining funds needed to complete the \$20,000 restoration.

Another exciting Adopt-A-Monument event occurred in February 1990 when Dallas radio personality Ron Chapman of KVIL-FM asked his huge audience to contribute pennies, appropriately, on Lincoln's Birthday to restore the historic George Bannerman Dealey Monument at Dealey Plaza in Dallas. Thousands of KVIL listeners responded with several tons (literally!) of pennies. The response was so overwhelming that it was repeated for several days, and later was followed up with an equally well-received request to contribute dollars on Washington's Birthday (we thought about but rejected a similar plan for Grant's Birthday!). The pennies and dollars added up to nearly \$11,500, and the campaign went off the chart when the A. H. Belo Corporation, the publisher of The Dallas Morning News which was founded by George Bannerman Dealey, contributed an additional \$20,000.

Another wonderfully successful example was the collaboration between Adopt-A-Monument and the Dallas Southern Memorial Association in 1991 to raise the funds to restore the historic Robert E. Lee and Confederate Soldier monument by A. P. Proctor. Almost \$50,000 was raised during over one year of continuous effort by this hard-working group of civic-minded women.

Our most recent successful collaboration was with the Dallas Chapter 6 of the United Daughters of the Confederacy, who in 1896 had contributed Dallas' oldest, historically significant monument, the **Confederate Monument** by Frank Teich. This indefatigable group of southern heritage enthusiasts labored for over three years to raise money from bake sales, garage sales, an annual "Confederate Christmas" party and sale of

Confederate art or souvenirs at the Texas State Fair. Their incredible efforts, plus funding from the Texas Department of Transportation through a federal program established by the Intermodal Surface Transportation Efficiency Act of 1991, will allow Adopt-A-Monument to commence the restoration of this important monument this spring.

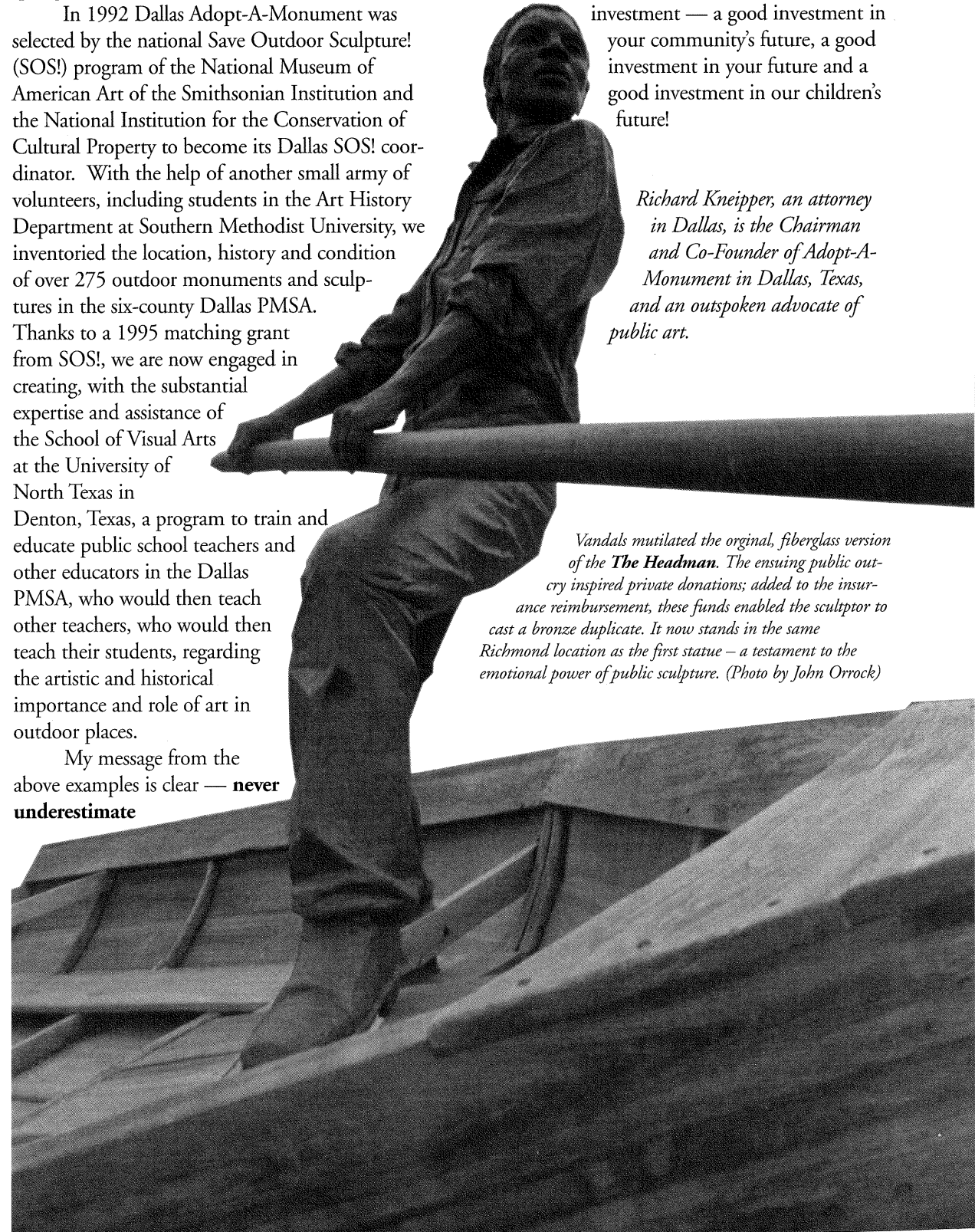
In 1992 Dallas Adopt-A-Monument was selected by the national Save Outdoor Sculpture! (SOS!) program of the National Museum of American Art of the Smithsonian Institution and the National Institution for the Conservation of Cultural Property to become its Dallas SOS! coordinator. With the help of another small army of volunteers, including students in the Art History Department at Southern Methodist University, we inventoried the location, history and condition of over 275 outdoor monuments and sculptures in the six-county Dallas PMSA. Thanks to a 1995 matching grant from SOS!, we are now engaged in creating, with the substantial expertise and assistance of the School of Visual Arts at the University of North Texas in Denton, Texas, a program to train and educate public school teachers and other educators in the Dallas PMSA, who would then teach other teachers, who would then teach their students, regarding the artistic and historical importance and role of art in outdoor places.

My message from the above examples is clear — **never underestimate**

the power of people and never underestimate the importance of public art to people! Dallas' Adopt-A-Monument is a tribute to both, and hopefully our experiences and successes will stimulate others to create their own Adopt-A-Monument programs in their communities. All it takes is someone like you or your organization to decide that adopting a monument is a good investment — a good investment in your community's future, a good investment in your future and a good investment in our children's future!

Richard Kneipper, an attorney in Dallas, is the Chairman and Co-Founder of Adopt-A-Monument in Dallas, Texas, and an outspoken advocate of public art.

*Vandals mutilated the original, fiberglass version of the **The Headman**. The ensuing public outcry inspired private donations; added to the insurance reimbursement, these funds enabled the sculptor to cast a bronze duplicate. It now stands in the same Richmond location as the first statue — a testament to the emotional power of public sculpture. (Photo by John Orrock)*



Sculptures in Virginia

The following is a list of sculpture surveyed by volunteers for Virginia Save Outdoor Sculpture! (SOS!) during 1994 and 1995. This is not a comprehensive list of Virginia's sculpture, but should be considered a stepping stone to more information about public art across the commonwealth. If you would like to survey sculpture that is not included here, please contact the Department of Historic Resources.

The definition of outdoor sculpture used nationally for Save Outdoor Sculpture! is

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.

Sculptures that were excluded for various reasons include grave markers and tombstones, architectural ornament, commemorative works that are not sculptural (such as simple obelisks), and mass-produced sculpture. Museum collections are to be surveyed separately by museum personnel. For a further discussion of the criteria, please see the introduction.

Asterisks (*) indicate a piece that was surveyed but deemed outside the criteria established by national SOS! These pieces will not appear in the Inventory of American Sculpture, but the surveys are filed at the Department of Historic Resources.

Actual titles appear in quotes. Titles listed without quotes were created to differentiate among the overwhelming number of unknown and untitled pieces surveyed. Because many sculptures were recorded this way, alphabetical order within each city or county seemed arbitrary.

ACCOMACK COUNTY

Francis Makemie Memorial, artist unknown, copy of an Alexander Stirling Calder, 1908, Cross and Back streets, Accomac.

Three Geese, by William H. and David H. Turner, 1995, Boston Road, Pungoteague.

Fish, by William Turner, 1995, Main and High streets, Wachapreague.

Confederate Memorial, artist unknown, dedicated 1899, Mary and Cassatt streets, Parksley.



Three Geese, Accomack County. (Photo by William H. Turner and David H. Turner)

CITY OF ALEXANDRIA

"Appomattox", designed by John Elder, sculpted by Casper Buberl, 1889, Prince and Washington streets.

Ben Franklin, by G. W. Lundeen, 1989, 100 Daingerfield Road.

"Generations", by A. Joseph Kinkel, 1985, 601 North Fairfax Street.

"Brio", by Jimilu Mason, dedicated 4/2/1983, Market Square, 300 Block King Street.

"Elk", artist unknown, n.d., 318 Prince Street.

"Justice Delayed, Justice Denied", by Raymond Kaskey, 1994-5, U. S. Court House.

ALBEMARLE COUNTY

"James Monroe", by Attilio Piccirilli, 1897, Ashlawn-Highland.

AMELIA COUNTY

* **Sailors Creek Battlefield Memorial**, artist unknown, dedicated 4/6/1990, Sailors Creek Battlefield Park.

Confederate Memorial, artist unknown, dedicated 7/15/1905, Amelia County Courthouse.

AMHERST COUNTY

* **Confederate Memorial**, artist unknown, 1922, 100 Goodwin Street, Amherst.

LOCATED AT VIRGINIA CENTER FOR THE CREATIVE ARTS:

"3 Towers", by Kate Ritson, 1994.

"That's Seven", by Rodger Mack, 1993.

"Windbreak Steel", by Tom Lingeman, 1985.

Untitled ("OE"), by Aharon Bezalel, 1994.

"5 Lanterns", by Naomi Bitter, n.d.

"Swing Dunhoe Swing", by Hanno Ahrens, 1989.

"Las Animas", by Leah Jacobson, 1991.

"Bravo Bartok", by Rodger Mack, 1985.

"Burned House", by Greg Edmondson, 1992.

"Bound Eros", artist unknown, n.d.

"Walnut Elm", by Lorca Marelllo, n.d.

"Moontree Series", by Lorca Marelllo, 1987.

"Stacked Maze", by Wanda Habenicht, 1987.

LOCATED AT SWEET BRIAR COLLEGE:

Christ, artist unknown, founded by Granite Bronze Co., n.d.

"Bob Walking", artist unknown, n.d. Ceramic Chip Sculpture, by Ann Lindquist, 1991.

Daisy Williams Monument, artist unknown, 1884-1885.

"Bobby's Kite", by Robert Cooke, n.d.

"Serendipity", by Lin Emery, 1981.

"Tulikivi", by Julia B. A. Brooks, 1990.

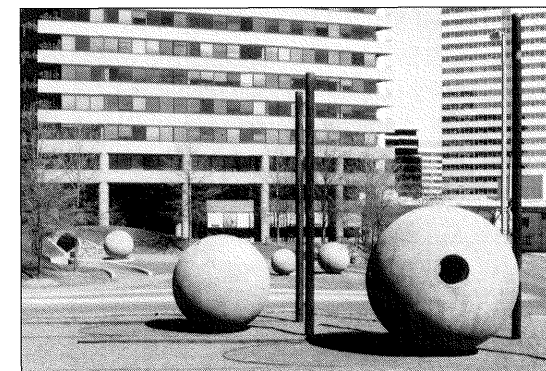
"My World", by Susan Overstreet Carter, 1991.

APPOMATTOX COUNTY

Confederate Memorial, by J. Henry Brown, dedicated 6/6/1906, Appomattox Courthouse.

ARLINGTON

* **Marble Pyramid**, artist unknown, n.d., 4201 Wilson Boulevard.



"Dark Star Park", Arlington. (Photo by David A. Edwards)

* **Lyndon B. Johnson Memorial**, artist unknown, n.d., Lyndon B. Johnson Park.

"Jaycee's Creed", by Una Hanbury, 1969, Wilson Boulevard and Courthouse Road.

"Invisible Forces", by Jim Sanborn, 1987-1988, 2500 Wilson Boulevard at Cleveland Street, Rosslyn.

"Dark Star Park", by Nancy Holt, dedicated 6/1/84, Fairfax and Fort Myer drives.

"David, Hoggit & Adoniyya", by Boaz Vaadia, dedicated 6/26/1992, 1300 North 17th Street Plaza.

"Cupid's Garden", by Christopher Gardner, dedicated 2/14/1994, Oak and Clarendon streets.

"Rebirth", by Arto Tchaknaktchian, 1987, 1550 Clarendon Boulevard.

"Interplay", by John Safer, 1988, 1560 Wilson Boulevard.

Curvilinear Sculpture, by Charles Perry, 1988-1989, 2345 Crystal Drive.

"Communications", by Gilbert Franklin, 1988, 1100 Wilson Boulevard.

"Anna & David", by Miriam Schapiro, dedicated 10/22/1987, 1525 Wilson Boulevard.

"Chicago Titan", by Raymond Kaskey, 1991, 1530 Wilson Boulevard, Rosslyn.

"Two or Three", by Dennis Jones, dedicated 10/10/1987, 4601 North Fairfax Drive.

Rough Granite Slabs and Pool, artist unknown, n.d., 1100-1110 North Glebe Road.

Netherlands Carillon and Panthers, Mrs. E. Van Den Grinten (Bells), Paul Konig (Panthers), dedicated 5/5/1960, north of Arlington National Cemetery, off Marshall Highway.

"Navy-Marine Memorial", by Ernesto Begni Del Piatta, dedicated 1934, Lady Bird Johnson Park.

"The Hiker", by Theodora A. R. Kitson, dedicated 7/24/1965, between Memorial Bridge and Arlington National Cemetery.

"The United States Marine Corps War Memorial", (commonly known as the Iwo Jima Memorial) by Felix de Weldon, dedicated 11/10/1954, Arlington Boulevard and Ridge Road.

"Seabees Memorial", by Felix de Weldon, 1971, between Memorial Bridge and Arlington National Cemetery.

"American Militia", by Felix de Weldon, dedicated 1966, Army National Guard Readiness Center, George Mason Drive.

"Minute Man", by Felix de Weldon, 1965, Army National Guard Readiness Center, George Mason Drive.

LOCATED AT ARLINGTON NATIONAL CEMETERY:

* **"Armored Forces Memorial"**, artist unknown, n.d.

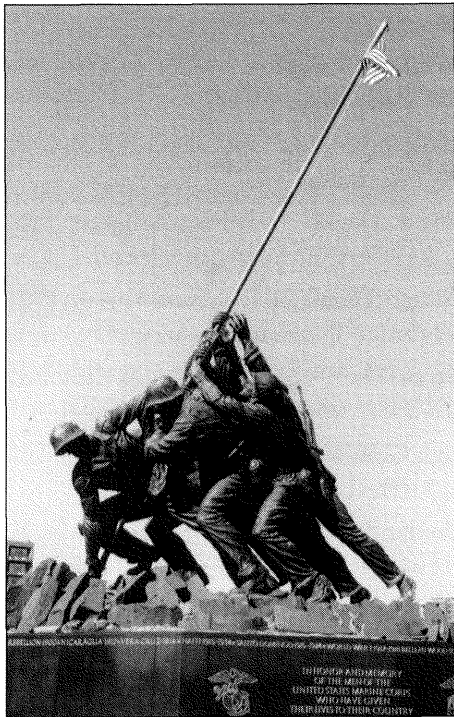
"Field Marshall Sir John Dill", by Herbert Hasaltine, 1950.

Confederate Memorial, by Moses Ezekiel, dedicated 6/14/1914.

"101st Airborne Division Memorial", artist unknown, n.d.

"Rear Admiral Richard Evelyn Byrd", by Felix de Weldon, dedicated 11/13/1961.

"Military Nurses Memorial", by Frances Rich, dedicated 1939.



"The United States Marine Corps War Memorial", Arlington. (Photo by David A. Edwards)

"Philip Kearny Monument", by E. C. Potter, 1914.

Theodore Wint Grave, artist unknown, 1908.

Emerson Hamilton Grave, artist unknown, c. 1890.

Henry W. Lawton Grave, by Myra Reynolds Richards, 1922.

William Worth Belknap Grave, by Carl Rohl-Smith, 1897.

Benjamin F. Kelley Grave, by W. S. Davis, c. 1861.

McKee Grave, artist unknown, c. 1890.

Christman Grave, artist unknown, c. 1899.

Emerson Whitman Grave, by Gutzon Borglum, c. 1913.

Watkins Grave, artist unknown, c. 1890.

Richard Worsham Meade Grave, by Hartley, 1894.

Sargent Grave, by Hans Schuler, 1911.

BATH COUNTY

Confederate Memorial, by McNeel Marble Company, dedicated 9/20/1922, Bath County Courthouse, Warm Springs.

Christ, by Don Blanchard, 1990-1991, Routes 633 and 635.

"Giggling Spirit", by Ann Sams, 1992, River Ridge Ranch, Millboro.

Scrap Metal Horse, by Ann Sams, 1993, River Ridge Ranch, Millboro.

Pinwheel, by William Ferguson, 1994, River Ridge Ranch, Millboro.

CITY OF BEDFORD

"Elk's Rest", by Eli Harvey, 1909, Elks National Cemetery, Bedford.

Elk, by Eli Harvey, 1904, Elks National Home, Bedford.

BEDFORD COUNTY

Rhinoceroses, by Mark Cline, completed 6/23/1992, Route 460 and Wheatland Road, Bedford.

BLAND COUNTY

Confederate Memorial, artist unknown, 1911, Bland County Courthouse.

BOTETOURT COUNTY

* **Confederate Memorial Obelisk**, artist unknown, dedicated 7/20/1902, Route 11, Buchanan.

* **Confederate Monument**, founded by A. J. Wray, 1904, Botetourt County Courthouse, Fincastle.

"Madonna and Child", by William H. Rutherford, circa 1987, 540 Lee Lane, Fincastle.

Saint Fiacre, by William H. Rutherford, n.d., 540 Lee Lane, Fincastle.

CITY OF BRISTOL

Landmark Bridge Between Two States, artist unknown, 1915, State Street and Third Street.

Confederate Memorial, artist unknown, dedicated 5/27/1910, State and Randall streets.

The Bristol War Memorial, by Maria Kirby-Smith, dedicated Memorial Day, 1991, Cumberland and Lee streets.

"Newsboy 'Extra! Extra'", by Joe Kintel, 1987, 320 Bob Morrison Boulevard.



"Today's Miner", Buchanan County. (Photo by David A. Edwards)

"Hearts on a Porch Swing", by G. W. Lundeen, 1986, 320 Bob Morrison Boulevard.

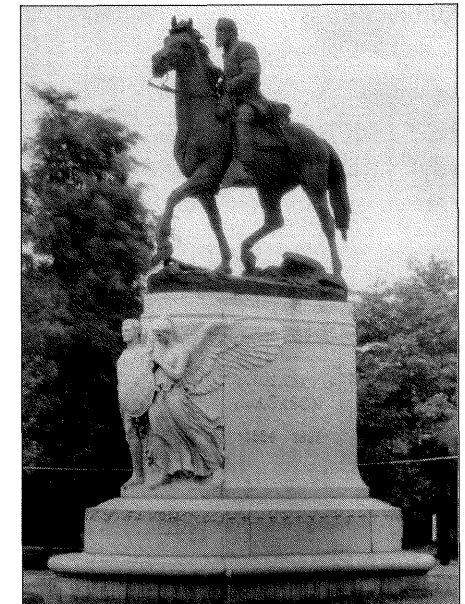
"Boy on Bicycle", by Blair Muhlestein, n.d., 320 Bob Morrison Boulevard.

BUCHANAN COUNTY

"Today's Miner", by Gary Prazen, 1982, Buchanan County Courthouse, Grundy.

CAROLINE COUNTY

Confederate Memorial, by J. Henry Brown, dedicated 7/25/1906, Caroline County Courthouse, Bowling Green.



Thomas J. "Stonewall" Jackson, Charlottesville. (Courtesy of the Library of Virginia)

CARROLL COUNTY

Confederate Memorial, artist unknown, dedicated 7/4/1908, Carroll County Courthouse, Hillsville.

CHARLOTTE COUNTY

Confederate Memorial, artist unknown, dedicated 8/27/1901, Charlotte County Courthouse.

Busts of Claudio, Augusto, Cesare, Nerone, Domitian, and Trajan, possibly by Alexander Galt, before 1930, Charlotte County Library.

CITY OF CHARLOTTESVILLE

Thomas J. "Stonewall" Jackson, by Charles Keck, dedicated 10/19/1921, Jackson Park.

Confederate Memorial, by American Bronze Foundry Co., dedicated May 5, 1909, Albemarle County Courthouse.

"Saint Thomas Aquinas", by Father Henry Mascotte, late 1970s, Alderman and Kent roads.

"Faces of Belief", by David Breeden, 1987, Thomas Jefferson Memorial Church.

"Oasis", by David Breeden, 1990, 853 West Main Street.

"Professors in Conference", by David Breeden, 1986-1987, Piedmont Virginia Community College.

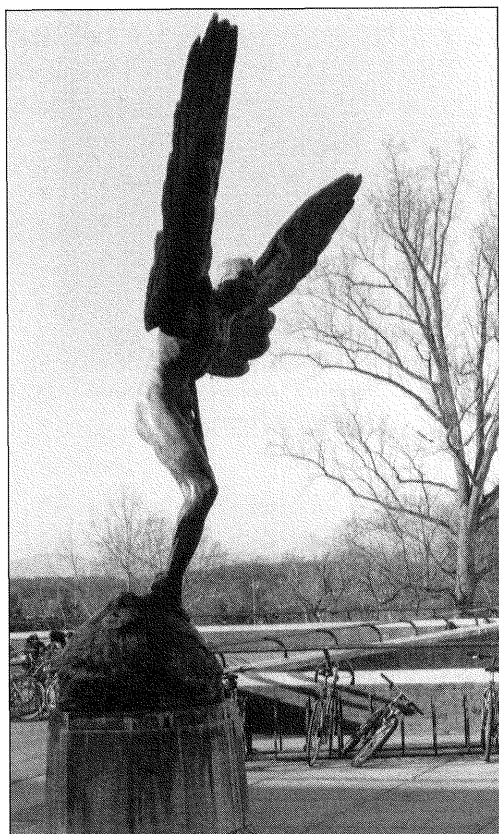
Lewis and Clark, by Charles Keck, dedicated 11/21/1919, West Main and Ridge streets.

"Paul Goodloe McIntire", by Cathe Mowinkel, dedicated 6/11/1961, 200 Second Street, NW.

"Unfolding Minds", by David Breeden, 1991, Paul Cale Elementary School.

"Benefactress", by David Breeden, 1989, Kluge Children's Rehabilitation Center.

"Family", by David Breeden, 1981, 411 East High Street.



"The Aviator", Charlottesville. (Photo by Marc Wagner)

Robert E. Lee, by Henry Shrady and Leo Lentelli, dedicated 5/21/1924, Lee Park, Market and Jefferson streets.

LOCATED ON THE UNIVERSITY OF VIRGINIA CAMPUS:

Cabell Hall Pediment, by George Julian Zolnay, dedicated 6/14/1898.

George Rogers Clark, by Robert Aitken, dedicated 11/3/1921, University Avenue.

"Tutorial", by David Breeden, 1986.

"The Aviator", by Gutzon Borglum, 1918.

Thomas Jefferson, by Bitter, 1915-16.

"Virginia White-tailed Deer", by William H. Turner.

"George Washington", copy of original by Jean-Antoine Houdon, dedicated 1913.

Homer, by Moses Ezekiel, dedicated 6/10/1907.

Thomas Jefferson, by Lloyd Lillie, dedicated 4/13/1978.

Thomas Jefferson, by Moses Ezekiel, dedicated 6/15/1910.

Confederate Monument, by Casper Buberl, 1893, University Cemetery.

CITY OF CHESAPEAKE

"The Prophets", by Bernhard Zuckermann, 1960, Chesapeake Memorial Garden.

Bibles, by Bernhard Zuckermann, 1966, Chesapeake Memorial Garden.

CHESTERFIELD COUNTY

* **Henricus Obelisk**, artist unknown, dedicated 1910, Henricus Park.

* **Henricus Cross**, artist unknown, dedicated 1911, Henricus Park.

Deer, by Abel Criss, 1985, 12520 Old Buckingham Road, Midlothian.

Figure Holding Globe, by Maurice Beane, dedicated 5/5/1994, 12701 North Kingston Avenue, Chester.

Confederate Memorial, artist unknown, 1903, Chesterfield County Courthouse.

Girl with Ducks, artist unknown, n.d., Arboretum VI, Midlothian.

CLARKE COUNTY

* **Monument to the Clarke County Confederate Dead**, carved by Deahl Messrs. & Bros., 1892, Route 340, Old Chapel.

Confederate Memorial, artist unknown, dedicated 7/21/1900, Clarke County Courthouse, Berryville.

Bowed Figure, by David Roberts, 1948-1949, Route 620, Boyce.

CRAIG COUNTY

Confederate Memorial, artist unknown, dedicated May 1912, Craig County Courthouse, New Castle.

CULPEPER COUNTY

* **Monument to Pennsylvania Soldiers**, artist unknown, 1909, National Military Cemetery.

* **Monument to 28th Regiment New York Volunteers**, artist unknown, 1902, National Military Cemetery.

* **Cannon Monument**, artist unknown, c. 1867, National Military Cemetery.

CUMBERLAND COUNTY

* **Memorial to Nash P. Snead, M.D.**, artist unknown, circa 1955, High Street, Cartersville.

* **Confederate Memorial**, artist unknown, dedicated 11/28/1901, Cumberland County Courthouse.

* **Grave Stone of Charles Irving Thornton**, artist unknown, c. 1842, Oak Hill Plantation, Cumberland State Forest.

CITY OF DANVILLE

* **UDC Marker**, artist unknown, dedicated 1927, Danville Museum of Fine Arts and History.

* **Last Capitol of the Confederacy Monument**, designed by W. Byrd, B. Beard, and J. Burns, 1/6/1995, Danville Museum of Fine Arts and History.

Harry Wooding Memorial, artist unknown, n.d., City Hall.

LOCATED IN THE GREEN HILL CEMETERY:

* **Arnett Cemetery Plot**, artist unknown, circa 1891.

* **Cast Iron Fence**, artist unknown, circa 1920.

Boisseau Grave, by Van Gunden, circa 1872.

Shelton Mausoleum, artist unknown, circa 1891.

Holland Grave, founded by Gross and Rowe, circa 1889.

Barrett Grave, artist unknown, circa 1904.

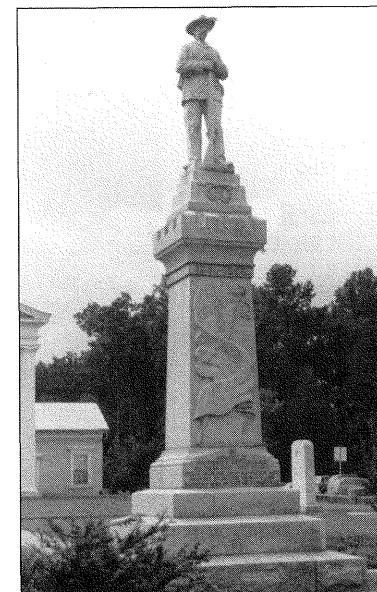
Letitia F. Walker Monument, artist unknown, circa 1877.

Dula Long Mausoleum, artist unknown, circa 1928.

Confederate Memorial, by M. Hayes, dedicated 9/3/1878.

DINWIDDIE COUNTY

Confederate Memorial, by Ben Campbell, dedicated 11/27/1909, Dinwiddie County Courthouse.



Confederate Memorial, Dinwiddie County. (Photo by David A. Edwards)

CITY OF EMPORIA

Confederate Memorial, artist unknown, 1910, Greenville County Courthouse.

ESSEX COUNTY

Confederate Memorial, artist unknown, 1906-1909, Essex County Courthouse, Tappahannock.

Lion with Cub, Foundries D'Art, Paris, n.d., Route 17, Tappahannock.

CITY OF FAIRFAX

Confederate Memorial, by J. F. Manning, September 1890, Fairfax City Cemetery.

John Q. Marr Memorial, artist unknown, dedicated 6/1/1904, Fairfax County Courthouse.

COUNTY OF FAIRFAX

* **Grotto**, artist unknown, c. 1910, St. Mary's Catholic Church, Clifton.

"Nipper", artist unknown, circa 1950, 8731 Lee Highway. (Sculpture was moved to Baltimore, Maryland after the survey was completed.)

Baptismal Font, artist unknown, c. 1910, St. Mary's Catholic Church, Clifton.

Bear with Fish, by T. R., 1993, Intersection of Route 123 and Interstate 95.

The Swimmer, by Parker, 1990, Lake Newport Olympic Swimming Pool.

Bent Metal Plate Form, by Katzen, 1975, Fenwick Library, George Mason University.

Bent Rusted Metal Column, artist unknown, c. 1985, George Mason University.

CITY OF FALLS CHURCH

"Farmer Slopping Pigs", by Richard Beyer, 5/6/1989, 1231 West Broad.

LOCATED AT THE NATIONAL MEMORIAL PARK, 7400 LEE HIGHWAY:

"The Breeze", artist unknown, n.d.

Christ, possibly by Bernhard Zuckermann, n.d.

"La Sirene", by Denys Puech, 1901.

"The Sunsinger", by Carl Milles, n.d.

Female Figure, by William Couper, 1886.

"The Last Supper", by Bernhard Zuckermann, 1971.

"Merope", by Randolph Rogers, n.d.

Memorial to the Four Chaplains, by Constantino Nivola, dedicated 9/25/1955.

"Family Love", by Bernhard Zuckermann, 1970.

"Companions", by Bernhard Zuckermann, 1970.

Pieta, by Bernhard Zuckermann, 1972.

"Fountain of Faith", by Carl Milles, n.d.

Mother and Child, artist unknown, n.d.

FAUQUIER COUNTY

* **Mosby Monument**, artist unknown, 1928, Main Street, Marshall.

John Marshall Memorial, by P. Bryant Baker, 1958, 14 Main Street, Warrenton.

FLOYD COUNTY

Confederate Memorial, artist unknown, dedicated 7/4/1904, Floyd County Courthouse.

War Memorial, artist unknown, n.d., Floyd County Courthouse.

FRANKLIN COUNTY

"The Real King Alfred", by Jeff Fetty, October 1994, Benjamin Franklin Middle School, Rocky Mount.

Confederate Memorial, artist unknown, dedicated 12/2/1910, Franklin County Courthouse, Rocky Mount.



Confederate Memorial, Franklin County. (Photo by Rachel Denham)

LOCATED AT BOONES MILL:

"D.C. Test Piece", by Jim Hudson, n.d.

"ISAMU", by Jim Hudson, n.d.

"Norfretari Goes to Georgia", by Jim Hudson, n.d.

"Carrara Bianco", by Jim Hudson, n.d.

FREDERICK COUNTY

* **Cedar Creek Church Marker**, artist unknown,

n.d., Cedar Creek Grade, near Shenandoah County boundary.

* **Ramseur Monument**, artist unknown, 1919, Route 11 South, near Belle Grove Plantation.

* **128th New York Regiment Monument at Cedar Creek**, artist unknown, 1907, Route 11 South, near Belle Grove Plantation.

* **Cedar Creek Monument**, artist unknown, c. 1925-1929, Route 11 South, near Belle Grove Plantation.

Christ at Gethsemane, by Bernhard Zuckermann, 1968, Shenandoah Memorial Park.

Veteran's Memorial, designed by Mathews International Corp., dedicated 5/25/1992, Shenandoah Memorial Park.

Memorial to Lt. Col. Richard Snowden Andrews & the First Maryland Battery, C.S.A., by P. Bryant Baker, n.d., Stephenson Road and Martinsburg Pike.

CITY OF FREDERICKSBURG

* **Religious Freedom Monument**, artist unknown, 1932, Washington and Pitt streets.

* **Mary Washington Monument**, William J. Crawford, architect, erected 12/22/1893, dedicated 5/10/1894, Washington and Pitt streets.

Abstract Box and Triangular Forms, by Anne Newton, c. 1975, 813 Sophia Street.

George Washington Bust, by Paul W. Bartlett, 1929, behind Fredericksburg Visitor Center.

Hugh Mercer, by Edward V. Valentine, 1906, Washington Avenue and Fauquier Street.

"To The Confederate Dead", by the Monumental Bridge Company, 6/4/1874, Confederate Cemetery, Washington and Amelia streets.

Corinne Young Herndon Grave, artist unknown, circa 1932, Confederate Cemetery, Washington and Amelia streets.

LOCATED AT MARYE'S HEIGHTS NATIONAL BATTLEFIELD:

* **Pennsylvania Volunteer Monument**, artist unknown, dedicated 6/26/1906.

* **Butterfield 5th Corps Monument**, artist unknown, 1900.

Kirkland Monument, by Felix de Weldon, dedicated 9/29/1965, Sunken Road.

Humphreys Monument, by Herbert Adams, dedicated 11/11/1908.

GILES COUNTY

Weathervane, artist unknown, n.d., Giles County Courthouse, Pearisburg.

Confederate Memorial, artist unknown, 1909, Giles County Courthouse, Pearisburg.

GLOUCESTER COUNTY

* **Confederate Memorial**, artist unknown, dedicated 10/18/1889, Gloucester County Courthouse.

Pocahontas, by Adolf Sehring, November 1994, Main Street, Gloucester.

GOOCHLAND COUNTY

* **James Pleasants Memorial**, artist unknown, dedicated 6/1/1929, Cardwell and Genito roads.

* **Confederate Memorial**, artist unknown, dedicated 6/22/1918, Goochland County Courthouse.

GRAYSON COUNTY

Confederate Memorial, by Henry Brown, dedicated 1911, Grayson County Courthouse, Independence.



Booker T. Washington, City of Hampton. (Photo by David Hazzard)

CITY OF HAMPTON

Executive Towers Sculpture, artist unknown, circa 1970, Executive and Tower drives.

Confederate Memorial, artist unknown, dedicated 9/29/1901, St. John's Episcopal Church.

Kecoughtan Indian Monument, by Mico Kaufman and David Willment, 1957, Emancipation Drive.

Lighthouse, by Wallace Elliott, 1941, 903 Beach Road.



"Farmer Sopping Pigs", Falls Church. (Photo by John Orrock)

"First From the Sea; First to the Stars", by Barry Johnston, 1986, Hampton City Hall.

LOCATED ON THE HAMPTON UNIVERSITY CAMPUS:

Booker T. Washington, by E. J. Hamilton, 1984.

William Jackson Palmer, by Evelyn Beatrice Longman, 1928.

Hollis, Burke, Fissell, by Evelyn Beatrice Longman, 1930.

Abraham Lincoln, by A. Bertram Pegram, dedicated 1914.

HANOVER COUNTY

* **Frank E. Brown Fountain**, by Unberto Innoanti and Webel, 1969, Randolph-Macon College, Ashland.

* **Laura Yancey Jones Fountain**, by Laura Reitzel, dedicated 7/17/1982, between Thompson Street and Hanover Avenue, Ashland.

Fireman, by Jack Witt, before 10/1990, 101 Thompson Street, Ashland.

"Edging Away", by Ken Greenleaf, n.d., Best Products, 14174 Washington Highway, Ashland.

"Ako's Enso", by Michael Todd, 1976, Best Products, 14174 Washington Highway, Ashland.

"War Bonnet", by Joel Perlman, 1973, Best Products, 14174 Washington Highway, Ashland.

Dr. Bill Wallace Fountain, by Clifford Earl, dedicated 1986, 16492 MLC Lane, Rockville.

"Birthrite", by Jack Witt, 1983, Randolph-Macon College, Ashland.

"Arboreal Form", by Marie Zoe Greene, 1986, Randolph-Macon College, Ashland.

"La Tene", by Charles Sthreshley, 1983, 319 James Street, Ashland.

LOCATED AT 405 DUNCAN STREET, ASHLAND AND CREATED BY CHARLES STHRESHLEY:

"Rolyat", 1983.

Elephant Head Newel Post, 1984.

"Nameless", 1986.

"Hook", 1989.

"Fractal Factor", 1988.

"Pitt City", 1990.

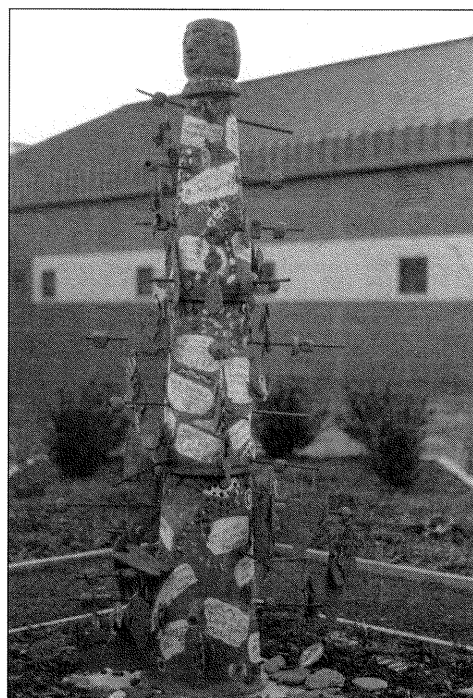
"Garden Table", 1984

"HBCF", 1982.

"Honor of Miro", 1985.

"Nomono", circa 1984.

"Monolith", 1982.



Totem Pole, Henrico County. (Photo by John Orrock)

"Menhire", 1984.

"Rainbow Maker", 1982.

CITY OF HARRISONBURG

"Liberty", by Charles Keck, 7/4/1924, South Liberty and South Main streets.

Elk, artist unknown, 1931, Elk's Club, 482 South Main Street.

"Virtue", by J. W. Fiske, circa 1897, Rockingham County Courthouse.

"Justice", artist unknown, circa 1897, Rockingham County Courthouse.

"Departure", by Kenneth Beer, 1960, 936 Oak Hill Drive.

"Span", by Kenneth Beer, 1970, 936 Oak Hill Drive.

Arboretum Gates, by Kenneth Beer, 1986, James Madison University.

James Madison Bust, by Kenneth Beer, 1976, James Madison University.

LOCATED ON EASTERN MENNONITE UNIVERSITY CAMPUS:

"Summer Ecstasy", by Esther K. Ausburger, 1978.

"Reader's Guide to an Open Window", by Jerold R. Lapp, 1985.

"Unfolding", by Judith R. Lee, 1982.

"Flames", by David A. Kanagy, 1982.

"Love Essence", by Esther K. Ausburger, 1994.

HENRICO COUNTY

* **1711 Flood Monument**, artist unknown, 1772, Curles Neck Farm.

* **Westland Shopping Center Sign**, by Moore Sign Company, 1963, Westland Shopping Center.

* **Confederate Memorial**, artist unknown, n.d., Emmanuel Church, 1214 Wilmer Avenue.

* **The Markel Building**, Haig Jamogochian, architect, 1964, 5310 Markel Road.

* **Schultz Graves**, artist unknown, n.d., Emmanuel Church, 1214 Wilmer Avenue.

"Hannabelle", by Linda Ramer, December 1991, 7650 East Parham Road.

"Tim", by Tim O'Kane, 1968, Ruby F. Carver Elementary School.

Totem Pole, efforts directed by Lee Hazelgrove, 1993, Short Pump Elementary School.

"The Muffler Men", by Roy Hendrick and Ted Seal, 1981 and 1988, 6309 Horsepen Road.

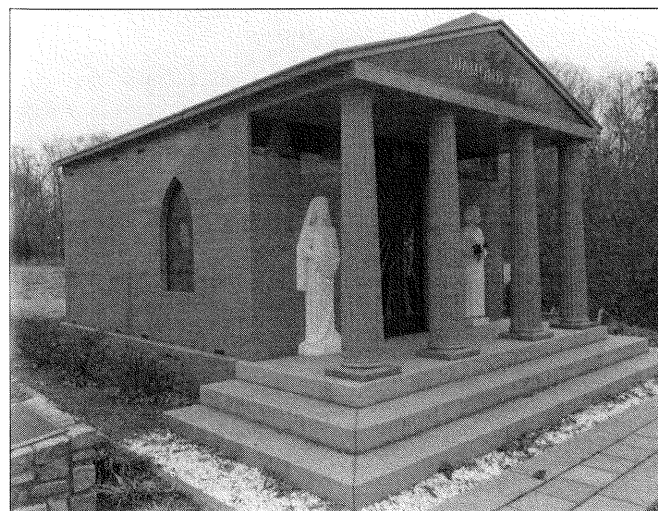
"Scissors", by Jack Curtland, c. 1970, 6201 Lakeside Avenue.

"Marlboro Man", by Herman Calhoun, 1995, 2808 Kenwood Avenue.

"Lighthouse", by Bob Light, 1993, 8103 Woodman Road.

"Sheet Metal Statues", (Lions), by W. H. Mullins, n.d., Chamberlayne and Wilmer avenues.

Cardinal Richelieu, by H. Allouard, n.d., 4605 Carpenter Road.



Diamond Peters Mausoleum, Henrico County. (Photo by Sarah Driggs)

Eagles, by Rene Chambellan, 1940, Best Products Corporate Headquarters, Parham Road and Interstate 95.

Noah's Ark, artist unknown, n.d., Faithful Friends Pet Cemetery.

"Slow Dance", by Charles B. Foster, 1993, Lewis Ginter Botanical Garden.

Our Lady of Grace, artist unknown, n.d., St. Mary's Hospital.

Saint Francis of Assisi, artist unknown, dedicated 1966, St. Mary's Hospital.

Diamond Peters Mausoleum, designed by Angelo Peters, c. 1982, Forest Lawn Cemetery.

"Triumph Over Tragedy", by Linda Gissen, April 1985, Forest Lawn Cemetery.

Saint Joseph and the Christ Child, artist unknown, n.d., St. Joseph's Villa.

Dooley Sundial, by Ernest S. Leland, Summer 1930, St. Joseph's Villa.

LOCATED AT WESTHAMPTON MEMORIAL PARK:

"Garden of Peace", by Bernhard Zuckermann, 1975.

"The Prophets", by Bernhard Zuckermann, 1958.

Kneeling Girl, artist unknown, n.d.

"Christ at the Well", by Bernhard Zuckermann, 1970.

"Upper Room", by Bernhard Zuckermann, 1967.

Garden of Time Sundial, by Bernhard Zuckermann, 1966.

"The First Miracle at Cana", by Bernhard Zuckermann, 1969.

"The Four Seasons", by Bernhard Zuckermann, 1975.

LOCATED AT WASHINGTON MEMORIAL PARK:

* **Cross**, artist unknown, n.d.

"The Last Supper", artist unknown, n.d.

"The Lord's Prayer", artist unknown, n.d.

"Little Host Fountain", by Bernhard Zuckermann, 1953.

"Good Shepherd Colonnade", by Bernhard Zuckermann, 1964.

Christ in the Shape of a Cross, by Bernhard Zuckermann, 1969.

"Masonic Memorial", by Bernhard Zuckermann, 1963.

"Four Apostles", by Bernhard Zuckermann, 1969.

"Christ at Gethsemane", by Bernhard Zuckermann, 1962.

HIGHLAND COUNTY

Confederate Memorial, by A. M. Kerr Marble Works, 1918, Highland County Courthouse, Monterey.

CITY OF HOPEWELL

* **Confederate Memorial**, artist unknown, 1949, Randolph Road.

* **Union Monument**, artist unknown, 1865, City Point National Cemetery.

Bust of Peter Francisco, Gorham Foundry, 1973, 300 Main Street.

World War I Memorial, by John Cortesini, 1921, Washington Circle.

"In Gear", by Matthew Fine, c. 1990, Main and Broadway streets.

ISLE OF WIGHT COUNTY

Angel, artist unknown, c. 1921, 14477 Bennis Church Boulevard.

JAMES CITY COUNTY

Chair, artist unknown, c. 1980, 7787 Richmond Road, Toano.

"Pocahontas", by William Ordway Partridge, c. 1906, Jamestown.

"Captain John Smith", by William Couper, c. 1907, Jamestown.

KING GEORGE COUNTY

* **World War I Memorial**, artist unknown, 1935, King George County Courthouse.

* **Dahlgren Howitzers**, designed by John A. Dahlgren, 1864, Dahlgren Naval Research Lab.

Dahlgren Bust, by Theo Mills, cast 11/10/1952, Dahlgren Naval Research Lab.

KING WILLIAM COUNTY

Confederate Memorial, artist unknown, dedicated 1901-1903, King William County Courthouse.

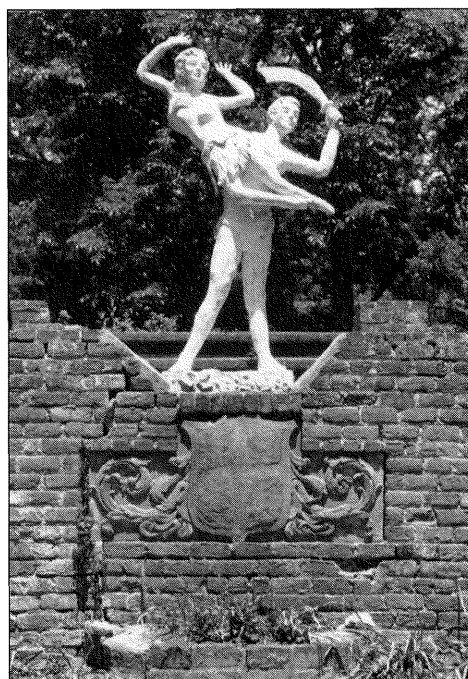
LOCATED AT FONTAINEBLEAU, CREATED BY HYLAH EDWARDS ROBINSON, 1934-1938:

"June"

"The Hawaiian"

"The Deer"

Draped Female Figure



"The Defender", King William County. (Photo by John Orrock)

Girl with Birdbath

Bench (3)

"Adam and Eve"

"Pocahontas"

Lions on Gate Posts (2)

Pelican Birdbath

Girl with Lily

"Vanity Fair"

"Joe on the Birdbath"

Untitled Female

Female Figure

"Hylah"

"Cupid in Infancy"

"Nero"

"Children in the Heart"

"The Defender"

"The Temptation of Saint Anthony"

"Spring"

"Leda and the Swan"

Female Figure

Birdbath

"Greta Garbo"

"Charlie Chaplin"

"The Ballet Dancer"

Girl with Birdbath

Coat of Arms

LANCASTER COUNTY

Confederate Memorial, artist unknown, unveiled July 1872, Lancaster County Courthouse.

CITY OF LEXINGTON

Thomas J. "Stonewall" Jackson Monument, by Edward V. Valentine, 1890, Stonewall Jackson Memorial Cemetery.

Old George, Matthew S. Kahle carved the original sculpture in 1884; Branko Medenica cast the bronze replica in 1992, Washington and Lee University.

Cyrus McCormick Monument, by John Brcin, c. 1930, Washington and Lee University.

LOCATED ON VIRGINIA MILITARY INSTITUTE CAMPUS:

Thomas J. "Stonewall" Jackson Monument, by Moses Ezekiel, copy dedicated 6/19/1912.

"Virginia Mourning Her Dead", by Moses Ezekiel, cast 5/15/1900, dedicated 6/23/1906.

Francis H. Smith Monument, by Ferruccio Legnaioli, 1931.

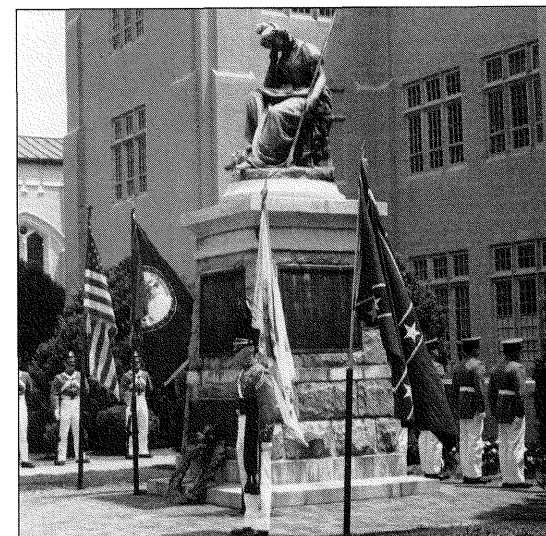
"Spirit of Youth", by Attilio Piccirilli, dedicated 6/13/1939.

General George C. Marshall Monument, by Augusto Bozzano, dedicated 11/11/1978.

George Washington, by William James Hubbard, copy of Houdon, cast 1856.

LOUDOUN COUNTY

"The Right Light", by J. Seward Johnson, Jr., n.d., Parc City Centre, Route 7.



"Virginia Mourning Her Dead", Lexington. (Courtesy of Virginia Military Institute)

Civil War Monument, artist unknown, 1889, Snickersville Turnpike.

Confederate Soldier's Memorial, by F. W. Sievers, 1907, Loudoun County Courthouse, Leesburg.

George Catlett Marshall Memorial, by R. Fiore, 1980, Loudoun County Courthouse, Leesburg.

LOCATED AT OATLANDS PLANTATION, LEESBURG:

"Vierge d'Autun", artist unknown, c. 1937.

Pan, artist unknown, n.d.

Cast Iron Dog, artist unknown, n.d.

Aphrodite with Eros, artist unknown, c. 1891.

Sundial, artist unknown, 1717.

LOUISA COUNTY

Confederate Memorial by William L. Sheppard, dedicated 8/17/1905, Louisa County Courthouse.

LUNENBURG COUNTY

Confederate Memorial, artist unknown, dedicated 8/12/1916, Lunenburg County Courthouse.

CITY OF LYNCHBURG

John Warwick Daniel Monument, by Moses Ezekiel, 1914, Park Avenue between Floyd and 9th streets.

Firefighter's Memorial Fountain, copy of the original, dedicated 7/4/1976, Miller Park.

Water Pitcher, founded by Glamorgan Co., September 1890, 525 Park Avenue.

The Water Carrier, artist unknown, before 1880, Clay Street Reservoir.

George Morgan Jones, by Solon Borglum, dedicated 1911, Old Jones Library, Rivermont Avenue.

Gregory Willis Hayes Bust, artist unknown, after 1906, 2058 Garfield Avenue.

"Fortitude, Kindliness, and Vision", by Brenda Putnam, 1943, Spring Hill Cemetery.

"Garden of Apostles", by Bernhard Zuckermann, 1975, Fort Hill Burial Park.

"Two Deer", by Edward Hickson, n.d., Virginia Baptist Hospital.

"Olympic Runner", by Alfonso Umaña, 1973, E. C. Glass High School.

Body Parts, by Suzanna Watkins, 1980-1981, Randolph-Macon Women's College.

Dancer, American Art Foundry, n.d., Randolph-Macon Women's College.

Cherub with Basket, artist unknown, n.d., 1508 Linden Avenue.

Stone Female Figure, by Peter W. Williams, n.d., 1508 Linden Avenue.

LOCATED AT MONUMENT TERRACE, BEGINNING AT 9TH AND COURT STREETS:

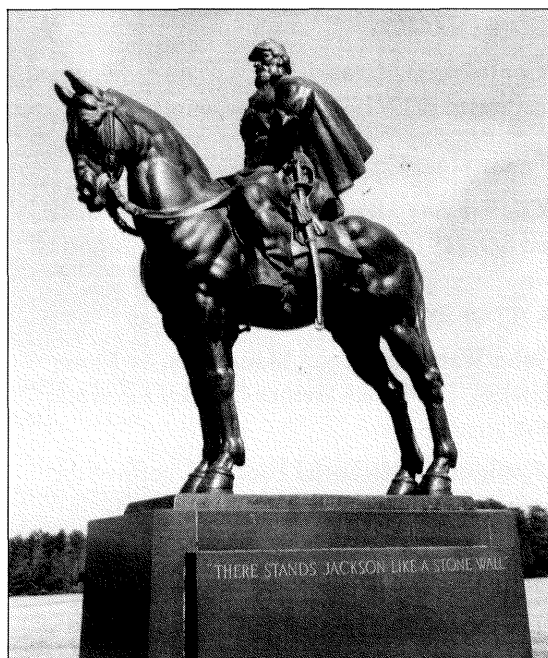
"The Listening Post", by Charles Keck, 1926.

Confederate Memorial, by Von Mueller, dedicated 5/4/1900.

World War II Memorial, artist unknown, 1976.

Korean War Memorial, artist unknown, 1976.

Vietnam Memorial, artist unknown, 1976.



Thomas J. "Stonewall" Jackson Equestrian Monument, Manassas. (Photo by David A. Edwards)

CITY OF MANASSAS

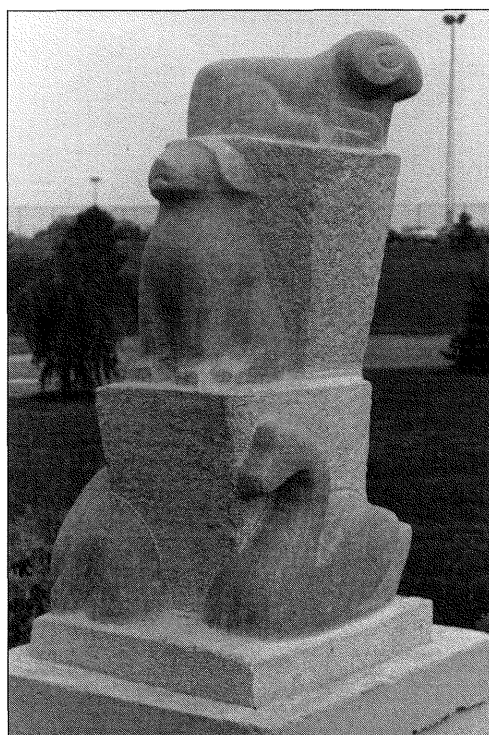
Thomas J. "Stonewall" Jackson Equestrian Monument, by Joseph Pollia, dedicated 8/31/1940, Visitor Center, Manassas National Battlefield Park.

MATHEWS COUNTY

"Our Confederate Soldier", artist unknown, dedicated 10/12/1912, Mathews County Courthouse.

MECKLENBURG COUNTY

McCallum More Garden, various artists, twentieth century, Chase City.



"Animal Forms", Montgomery County. (Photo by Steve Bickley)

MONTGOMERY COUNTY

* **Confederate Memorial**, artist unknown, dedicated 1883, Montgomery County Courthouse, Christiansburg.

"Animal Forms", by Dean Carter, 1991, Virginia Tech Veterinary School.

"Father and Son", by James Mills, n.d., 300 South Main Street, Blacksburg.

"Polytech Marker", by Beverly Pepper, 1983, Virginia Tech Library Plaza.

"Open Secret", by Sheila Carrasco, 1989, 622 North Main Street, Blacksburg.

NELSON COUNTY

Hurricane Camille Memorial, artist unknown, dedicated 10/2/1995, Route 56, Massie's Mill.

Confederate Memorial, by Richard Checchini, 1965, Nelson County Courthouse, Lovingston.

"Four Freedoms", by Walter Russell, n.d., Swannanoa, Afton Mountain.

"The Christ of the Blue Ridge", by Walter Russell, dedicated 7/29/1950, Swannanoa, Afton Mountain.

LOCATED AT OAK RIDGE ESTATES, ROUTE 653 SOUTH OF LOVINGSTON:

Bench with Flute Player, artist unknown, n.d.

Well, artist unknown, n.d.

Fountain, artist unknown, n.d.

Ram's Head Planter, artist unknown, n.d.

Boy and Girl, artist unknown, n.d.

Maiden, artist unknown, n.d.

Urn, artist unknown, n.d.

Urn with Bow and Flower Design, artist unknown, n.d.

Pineapple, artist unknown, n.d.

Gargoyles, artist unknown, n.d.

Shrine, artist unknown, n.d.

Column Capital, artist unknown, n.d.

Two Children, artist unknown, n.d.

Child with Wheat, artist unknown, n.d.

Baptismal Font, artist unknown, n.d.

Pot with Carved Flowers, artist unknown, n.d.

CITY OF NEWPORT NEWS

"Collis Potter Huntington as a Young Man", by Anna Hyatt Huntington, 1965, 26th and West avenues.

Confederate Memorial, by Lawson & Newton, contractors, dedicated 5/27/1909, Courthouse Road.

"Healing Christ", by Timothy Duffield, 1984, Mary Immaculate Hospital.

"The Ships", by Edward L. Martin, dedicated 9/18/1988, Christopher Newport University.

Reaching Jaguar, by Anna Hyatt Huntington, before 1973, Mariner's Museum Entrance.

LOCATED AT PENINSULA MEMORIAL PARK:

* **Heliochronometer**, founded by Matthews International, dedicated 1972.

"The Good Shepherd", by Bernhard Zuckermann, 1966.

"Christ at Gethsemane", by Bernhard Zuckermann, 1966.

"The Prophets", by Bernhard Zuckermann, 1959.

"Wisdom - Jesus in the Temple", by Bernhard Zuckermann, 1963.

"The Chalice", by Bernhard Zuckermann, 1958.

"Sermon on the Mount", by Bernhard Zuckermann, 1971.

"First Miracle", by Bernhard Zuckermann, 1964.

"Devotion", by Bernhard Zuckermann, n.d.

CITY OF NORFOLK

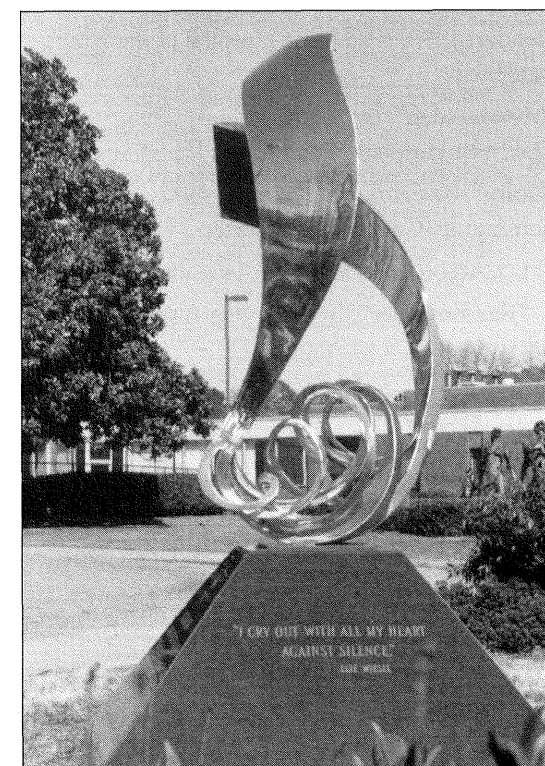
* **Father Ryan Marker**, artist unknown, dedicated 5/22/1900, Elmwood Cemetery.

Norfolk Downtown Monument & Circle Fountain, by Stewart Dawson, 1972, Commercial Place.

"Ligne Indéterminée", by Bernar Venet, 1987, World Trade Center, 101 Main Street.

The Norfolk Confederate Monument, by William Couper, dedicated 5/16/1907, Main Street and Commercial Place.

Untitled (EVMS sculpture), by Victor Pickett, 1984, Eastern Virginia Medical School.



Holocaust Memorial, Norfolk. (Photo by David Hazzard)

"The Flame of Liberty", by Bill Wagner, dedicated 7/4/1976, City Hall Plaza.

"The Leading Edge", by John Safer, 1989, One Commercial Place.

Omni Hotel Neon Light Towers, by Boyd Mefferd, dedicated 9/4/1973, Waterside Drive and Water Street.

"John Wesley: Father of Methodism", Shriner and Holland Associates, architects, 1995, Virginia Wesleyan College.

"Trope I", by Alexander Liberman, 1986, 240 Corporate Boulevard.

Holocaust Memorial, by Victor Pickett, 1993, Jewish Community Center of Tidewater.

Untitled (Policeman's Bell), by Victor Pickett, 1984, City Hall Plaza.

"The Tourists", by Chaim Cross, 1959, Waterside Festival Place.

"Regatta", by William Wainwright, 1976, Downtown Waterfront Esplanade.

"Douglas MacArthur Wading Ashore at Inchon, Korea", by Kyong Sung Kim, 1957, MacArthur Square.

Douglas MacArthur Statue, by Walter Hancock, 1968, MacArthur Square.

Fawn, by William Turner, 1989, Children's Hospital of the King's Daughters.

Five Children at Play, by Antonio Tobias Mendez, 1995, Children's Hospital of the King's Daughters.

"My Marsden", by Matthew Fine, 1994, Children's Hospital of the King's Daughters.

"Unity", by Penuka Ccopacatty, 1982, Jewish Community Center of Tidewater.

LOCATED ON NORFOLK ACADEMY CAMPUS:

"Bar Rounder", by John Van Alstine, 1987.

Untitled, by Guy Dill, n.d.

"David's Song", by Jeffrey Funk, dedicated 6/12/1995.

"Between Classes", by J. Seward Johnson, Jr., n.d.

"Crazy for You", by Frederic A. Crist, dedicated April 1995.

"Stele XCVI Quetzal", by Clyde Lynds, 1992.

LOCATED ON THE OLD DOMINION UNIVERSITY CAMPUS:

"Free Form", by Victor Pickett, 1966.

"Space Disk", by Victor Pickett, 1985.

Red Metal Planes, by Jacqueline Jenkins, c. 1981.

"Painted Steel #2", by Inger Pincus, 1980.

NORTHAMPTON COUNTY

Blue Herons, by David Turner, dedicated 1/29/1992, Northampton-Accomack Memorial Hospital, Nassawadox.

Confederate Memorial, artist unknown, dedicated 1913, Northampton County Courthouse, Eastville.

NORTHUMBERLAND COUNTY

Albert Morris Memorial, artist unknown, c. 1907, Roseland Cemetery, Reedville.

Confederate Memorial, by Gaddess Brothers, 1873, Northumberland County Courthouse, Heathsville.

NOTTOWAY COUNTY

Confederate Memorial, artist unknown, dedicated 7/20/1893, Nottoway County Courthouse.

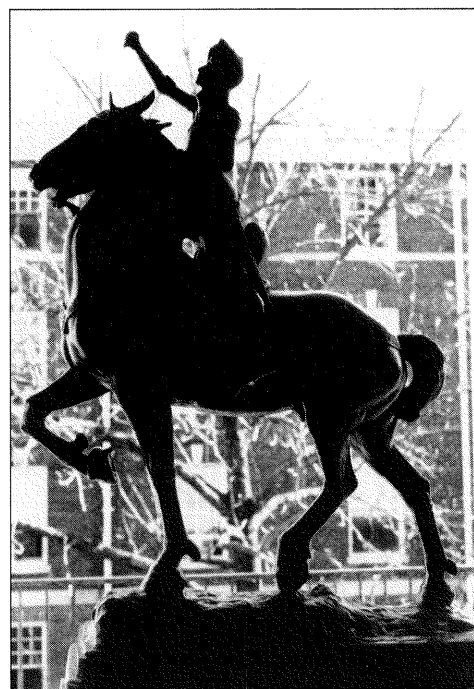
PITTSYLVANIA COUNTY

Confederate Dead Monument, artist unknown, dedicated 6/8/1988, Pittsylvania County Courthouse, Chatham.

CITY OF PORTSMOUTH

* **Priest's Memorial**, by Ennis, n.d., St. Paul's Catholic Church.

* **Francis Devlin Memorial**, artist unknown, c.



"Joan of Arc", Prince Edward County. (Courtesy of Longwood Center for Visual Arts)

1855, St. Paul's Catholic Church.

* **U.S.S. Cumberland and U.S.S. Congress Memorial**, artist unknown, n.d., U.S. Naval Hospital.

* **John Saunders Memorial**, by John Haviland, n.d., U.S. Naval Hospital.

Portsmouth Light Artillery Monument, artist unknown, n.d., City of Portsmouth Park.

Parker Monument, artist unknown, n.d., Oak Grove Cemetery.

"Jubilation", by Michiel J. Van Der Sommen, 1989, Willett Hall.

Fountain, artist unknown, n.d., Crawford and High streets.

Richard Dale Monument, by William Couper, 1901, Washington and North streets.

Sails, artist unknown, n.d., Park and High streets.

Spanish War Veterans Monument, by Theodora A. R. Kitson, dedicated 5/23/1942, Crawford Parkway and North streets.

Confederate Memorial, artist unknown, unveiled 6/15/1893, High and Court streets.



Memorial to World War II, Prince Edward County. (Photo by Mary Prevo and Paul Mueller)

PRINCE EDWARD COUNTY

* **Sailors Creek Monument**, artist unknown, 1928, Rural Route 619.

* **L. Francis Griffin Monument**, by Simmons Monument Company, 9/5/1988, Farmville.

* **Confederate Cemetery Obelisk**, artist unknown, n.d., Farmville.

* **Kappa Delta Sorority Bench**, artist unknown, dedicated 1972, Longwood College.

* **Longwood College Bell**, by Charles Van Valkenburgh, 1896, Longwood College.

Memorial to World War II Dead, by A. A. Weinman, 1906-1910, placed on site and dedicated 1967, Hampden-Sydney College.

Confederate Memorial, designed by Charles M. Walsh, dedicated 10/11/1900, High and Randolph streets, Farmville.

Joan of Arc Equestrian, by Anna V. Hyatt Huntington, c. 1915, Longwood Center for the Visual Arts, Farmville.

PRINCE GEORGE COUNTY

* **Confederate Memorial**, artist unknown, 1908, Prince George County Courthouse.

LOCATED AT BRANDON PLANTATION:

Boy with Dolphin, artist unknown, executed after 1926.

"Winter", artist unknown, executed after 1926.

"Spring", artist unknown, executed after 1926.

"Summer", artist unknown, executed after 1926.

"Autumn", artist unknown, executed after 1926.

Child at Pool with Flowers, artist unknown, executed after 1926.

Satyr with Flute, artist unknown, executed after 1926.

Satyr with Tambourine, artist unknown, executed after 1926.

Garden Planter, artist unknown, executed after 1926.

Urn, artist unknown, executed after 1926.

PRINCE WILLIAM COUNTY

"The United States Marine Corps War Memorial", by Felix de Weldon, copyright 1954, Quantico Marine Corps Base, Highway 1.

"Crusading for Right", by Charles Peyre, 1918, Butler Hall, Quantico Marine Corps Base.

PULASKI COUNTY

* **Native Stone Arch**, artist unknown, 1907, Pulaski County Courthouse.

Fountain, artist unknown, dedicated 1986, Jackson Park, Pulaski.

Confederate Memorial, by F. William Sievers, 1906, Pulaski County Courthouse.

CITY OF RADFORD

Mary Draper Ingles Monument, artist unknown, after 1815, Westside Cemetery.

"Transcendent Together", by Charlie Brouwer, 1992, 406 Harvey Street.

Steel Boxes, by Paul Frets, 1967-1968, 406 Harvey Street.

Steel Boxes with Projecting Portion, by Paul Frets, 1967-1968, 406 Harvey Street.

LOCATED ON THE RADFORD UNIVERSITY CAMPUS:

* **Joan of Arc**, copy of original by Henri Chapu, 1918, Radford Library.

"Speculations on Nature", by Deborah Lagrasse, 1991.

"Steel Construction No.1", by Phoebe Helman, 1968.

"Torso Ombre", by Betty Branch, 1988.

"Totemic IX", by W. Glenn Phifer, 1983.

"Procession", by Mary Brownstein, 1989.

"Monumental Holistic XXII", by Betty Gold, 1983.

RAPPAHANNOCK COUNTY:

* **Washington Town Marker**, artist unknown, 1949, Gay Street, Washington.

* **Grimsley Memorial**, by J. G. Thomas, c. 1890, Gay Street, Washington.

Confederate Monument, artist unknown, April 1898, Gay Street, Washington.

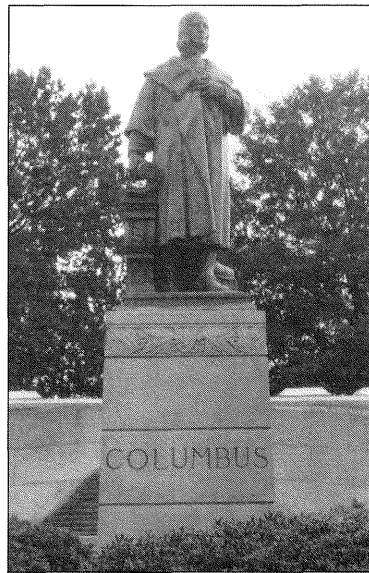
CITY OF RICHMOND

* **Christopher Newport Cross**, artist unknown, dedicated 6/10/1907, Shockoe Slip.

* **World War I Monument**, by J. H. Brown, dedicated 5/30/1923, Maury Cemetery.

* **Street Fountain**, by Ferruccio Legnaioli, 1909, Shockoe Slip.

Three Alligators, artist unknown, c. 1984, Jefferson Hotel, Franklin and Adams streets.



Christopher Columbus, Richmond.
(Photo by Sarah Driggs and John Orrock)

Howitzer Monument, by Casper Buberl and William Sheppard, 1892, Harrison Street and Grove Avenue.

Sounding Piece, by Harry Bertoia, 1978, Federal Reserve Bank, 7th and Byrd streets.

"Richmond Tripodal", by James Rosati, 1974, Nations-Bank Building, 12th and Main streets.

"Quadrature", by Robert Engman, 1985, Crestar Building, 10th and Main streets.

Bill "Bojangles" Robinson, by Jack Witt, 1973, Adams and Leigh streets.

Hippocrates, by Menelaos Katafigiotis, dedicated 5/9/1985, East Marshall and 11th streets.

"Connecticut", by Paul DiPasquale, n.d., The Diamond.

"Liberty", based upon Bartholdi's original, Friedly-Vorshardy Co., dedicated 2/11/1951, Chimborazo Park.

Francis Asbury, by F. William Sievers, 1921, 1900 East Franklin Street.

Confederate Soldiers and Sailors Monument, by William L. Sheppard, dedicated 5/30/1894, 29th Street and Libby Terrace.



"Memory", Richmond. (Courtesy of the Library of Virginia)

"The Dancing Man", by Allen Jessee, 1978, Bellevue School, 2301 East Grace Street.

"Untitled Heads #1, #2", by Kevin M. Kelley, 1993, 5051 Northampton Street.

"Saint Sebastian", by Gregory Kelley, 1985, 1101 Carlisle Avenue.

"Crying Angel", by John Anderson, c. 1991, 3 North Lombardy Street.

"Rachel Weeping For Her Children", by Linda Gissen, 1987, Cathedral of the Sacred Heart.

"Memory", by Leo Friedlander, 1956, Virginia War Memorial, 621 Belvidere Street.

First Virginia Regiment Memorial, by Ferruccio Legnaioli, 1930, Park and Stuart avenues.

Christopher Columbus, by Ferruccio Legnaioli, cast 1926, Byrd Park.

A. P. Hill Monument, by William Ludwell Sheppard, 1892, Laburnum and Hermitage avenues.

"Three Bears Group", by Anna Hyatt Huntington, 1941, MCV Hospital, 12th Street.

"Park Guardian", by Charles Pool, 1993, Belvedere and Idlewood streets.

Baker School Ornamentation, artist unknown, c. 1935, Baker and Paul streets.

East End Middle School Sculpture, Charles M. Robinson, architect, c. 1925, 37th and M streets.

Bull's Heads, artist unknown, 1886, 17th Street Market.

"Vigil", by Lester Van Winkle, dedicated 9/26/1983, 1201 Broad Rock Boulevard.

Woman Holding a Wedge, artist unknown, c. 1990, 2709 West Main Street.

Saint Catherine, by Jack Witt, 1989-1990, St. Catherine's School.

Saint Christopher, by Jack Witt, before 1978, St. Christopher's School.

"Wheels", by Roy Johnson, June 1983, Brown's Island.

"The Headman", by Paul Di Pasquale, c. 1992, Brown's Island.

Cherub, artist unknown, n.d., General Assembly Building, 910 Capitol Street.

Cherub, artist unknown, n.d., General Assembly Building, 910 Capitol Street.

Police Memorial Statue, by Maria Kirby-Smith, 1987, 6th Street Marketplace.

Richmond Light Infantry Blues, by Wilfred O. Boettiger, dedicated 10/20/1978, 6th Street Marketplace.

"Mr. Smedley", by Jack Witt, 1985, 6th Street Marketplace.

"Our Lady of Lourdes", artist unknown, brought to site c. 1970, St. Paul's Catholic Church.

Saint Theresa, artist unknown, brought to site c. 1970, St. Paul's Catholic Church.

Saint Paul, artist unknown, brought to site c. 1970, St. Paul's Catholic Church.

"Corporate Presence", by David Phillips, 1985, James Center, 9th and Cary streets.

"Wind's Up", by Lloyd Lillie, 1986, James Center, 9th and Cary streets.

World War II Monument, by A. P. Grappone & Sons, dedicated 7/12/1947, Maury Cemetery.

"Father Time", artist unknown, c. 1920, Mount Calvary Cemetery.

Mount Calvary Shrine, artist unknown, c. 1920, Mount Calvary Cemetery.

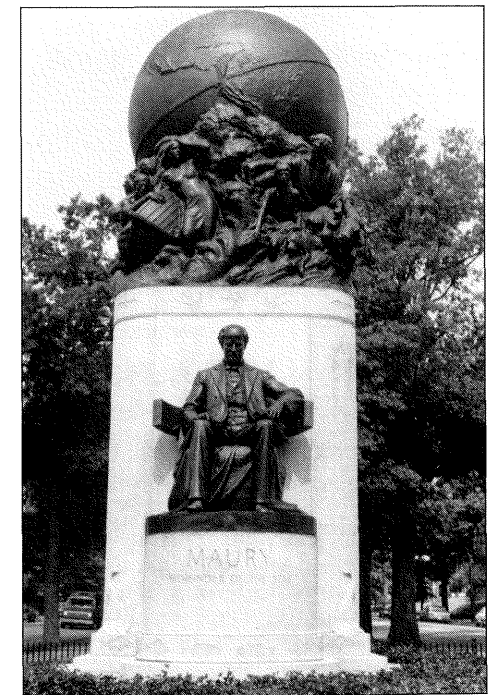
Sally Magee Monument, artist unknown, c. 1845, Shockoe Cemetery.

Nannie Caskie Monument, designed by Professor A. Lavella, c. 1894, Shockoe Cemetery.

Elks Monument, artist unknown, dedicated 5/9/1905, Riverview Cemetery.

Fraternal Order of Eagles Monument, designed by F. L. Gnajon, n.d., Riverview Cemetery.

Pearl A. Lipscomb Monument, artist unknown, 1929, Riverview Cemetery.



Maury Monument, Richmond. (Photo by Sarah Driggs)

James Dooley Sundial, by Ernest S. Leland, summer 1930, Maymont Park, outside Hampton Street entrance.

"Three Graces", after Canova, artist unknown, n.d., Maymont Park.

Lion Fountain, artist unknown, n.d., Maymont Park.

LOCATED ON MONUMENT AVENUE:

* **Cannon Marker**, by AM Co., dedicated 5/31/1915.

* **Cannon Marker**, by Revere Cannon Co., dedicated December 1938.

Matthew Fontaine Maury Monument, by F. William Sievers, 1929, at Belmont Avenue.

Robert E. Lee Monument, by Maurius Jean Antonin Mercié, dedicated 5/29/1890, at Allen Avenue.

J. E. B. Stuart Monument, by Fred Moynihan, 1906, at Lombardy Street.

Thomas J. "Stonewall" Jackson Equestrian Monument, by F. William Sievers, 1919, at Boulevard.

Jefferson Davis Memorial, by Edward V. Valentine, dedicated 6/3/1907, at Davis Avenue.

LOCATED WITHIN CAPITOL SQUARE:

* **Virginia Zero Milestone**, by Ferruccio Legnaioli, dedicated 1/25/1929.

William Smith, by William L. Sheppard, dedicated 5/30/1906.

Thomas J. "Stonewall" Jackson, by John Henry Foley, 1873.

Office Building Entrance Group, by Ferruccio Legnaioli, 1922.

Edgar Allan Poe, by Charles Rudy, 1957.

Henry Clay, by Joel Tanner Hart, 1847.

Harry Flood Byrd, by William M. McVey, erected 6/10/1975.

Hunter Holmes McGuire, M.D., by William Couper, dedicated 1/7/1904.

George Washington Equestrian, by Thomas Crawford and Randolph Rogers, 1847-1868.

Nymph on a Sea Serpent, by Harriet Hosmer, before 1908, Executive Mansion.

"The Gold", by Jimilu Mason, 1985, Executive Mansion.

Daphne, artist unknown, n.d., Executive Mansion.

"Young Faun", by Attilio Piccirilli, 1898, Executive Mansion.

LOCATED WITHIN MONROE PARK:

* **World War II Memorial**, designed by Charles M. Gillette, dedicated 2/25/1945.

* **Fitzhigh Lee Monument**, artist unknown, dedicated 4/21/1955.

Joseph Bryan Monument, by William Couper, dedicated 6/10/1911.

William Wickham Monument, by Edward V. Valentine, cast 3/10/1891.

Monroe Park Fountain, founded by Robinson Iron Company, 1977-1978.

LOCATED AT 901 EAST BYRD STREET:

"Maternal Figure", by John Torres, 1974.

Female Figure, by John Torres, n.d.

"Woman I", by John Torres, 1975.

"Woman II", by John Torres, 1975.

"Richmond", by Barry Tinsley, c. 1990.

"Crystal", by John Torres, 1986.

"Classical Form", by John Torres, 1975.

"Spirit Arch", by John Torres, 1986.



Angel (Varina Anne Davis Grave), Richmond. (Photo by Tricia Pearsall)

LOCATED IN HOLLYWOOD CEMETERY, SOUTH CHERRY STREET:

Davies' Tomb, artist unknown, 1857.

Confederate Memorial Pyramid, Charles H. Dimmock, architect, 1869.

"Grief", by Edward V. Valentine, 1873.

Jefferson Davis, by George Julian Zolnay, 1899.

Dog, founded by Hayward, Bartlett & Co., c. 1850.

Angel (Cabell), by Harry Lewis Raul, 1927.

Angel (Rueger), by Julius C. Loester, c. 1930.

James Monroe Tomb, designed by Albert Lybrock, 1859.

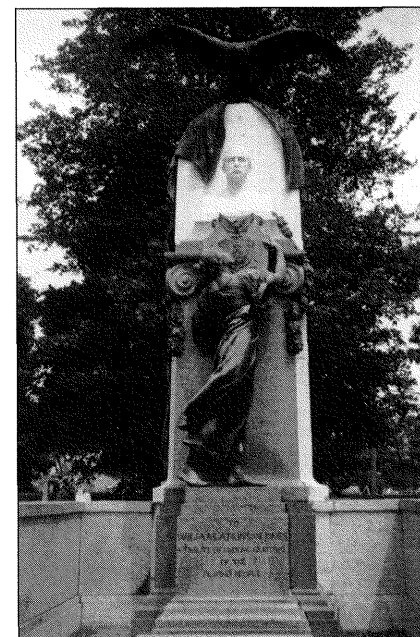
Hayes Grave, by George Julian Zolnay, 1911.

Pickett's Monument, artist unknown, 1888.

John Tyler Memorial, designed by Raymond Averill, 1915.

Angel (Varina Anne Davis), by George Julian Zolnay, 1899.

Woman and Cross, by Santo Saccomanno, 1899.



W.A. Jones Memorial, Richmond County. (Photo by Virginia Boudreaux)

RICHMOND COUNTY

W. A. Jones Memorial, by Don Mariano Benlliure, dedicated 6/20/1926, Warsaw.

CITY OF ROANOKE

Dog Fountain, artist unknown, n.d., Salem and Market streets.

The Roanoke Star, construction firm unknown, 1949, top of Mill Mountain.

"Force One: Consciousness is Crucial", by John Rietta, 1975, 210 Franklin Road, SW.



15th Regiment New Jersey Volunteers Monuments, Spotsylvania County. (Photo by James C. Hill)

"Aurora", by Albert Paley, 1990, Roanoke Regional Airport.

Arching Metal Forms on Stone, artist unknown, n.d., 2518 Williamson Road.

"Freedom, Justice, and Compassion", by David Breeden, 1989, 215 Church Avenue.

Epperly Elvis Shrine, by Kim and Don Epperly, begun August 1986, 605 Riverland Road SE.

ROCKINGHAM COUNTY

Rockingham Turkey (North), by Carl A. Roseburg, 1955, U.S. Route 11, near northern county boundary.

Rockingham Turkey (South), by Carl A. Roseburg, 1955, U.S. Route 11, near southern county boundary.

RUSSELL COUNTY

Confederate Memorial, artist unknown, 1914, Russell County Courthouse, Lebanon.

CITY OF SALEM

* **Fort Lewis Marker**, founded by Marsteller Corp., 1927, West Main Street.

* **Andrew Lewis Marker**, founded by Marsteller Corp., 1902, East Hill Cemetery.

Board Monument, by New England Granite Company, June 1889, East Hill Cemetery.

Confederate Memorial, artist unknown, dedicated 6/3/1910, Main Street and College Avenue.

SHENANDOAH COUNTY

* **Confederate Memorial**, W. N. Cox & Co., contractor, dedicated 5/12/1898, St. Matthew's Cemetery, New Market.

54th Pennsylvania Infantry Monument, J. L. Smith, contractor, dedicated 10/25/1905, U.S. Route 11, New Market.

SMYTH COUNTY

Confederate Memorial, artist unknown, 1903, Smyth County Courthouse, Marion.

SPOTSYLVANIA COUNTY

* **Meade Pyramid**, by E. T. D. Meyers, 1898, Fredericksburg/Spotsylvania National Battlefield.

23rd New Jersey Memorial, by T. Manson & Son, dedicated 5/12/1909, Salem Church Road and Route 3.

15th Regiment New Jersey Volunteers Monument, by T. Manson & Son, 1908, Heatherstone Road and Route 3.

15th Regiment New Jersey Volunteers Monument, by T. Manson & Son, 1909, Bloody Angle, Spotsylvania Battlefield Park.

Scarecrow, by Ron Elliot & Brian Yost, erected 9/26/1995, 5043 Plank Road.

Triangular Form, by Donna English, n.d., Route 3 and State Route 1680.

STAFFORD COUNTY

"In the Name of Christ the King", by Georg J. Tober, 1930, Telegraph Road and Jefferson Davis Highway.

Leftwich Memorial, by Felix de Weldon, dedicated 11/18/1985, Heywood Hall, Quantico Marine Corps Base.

LOCATED AT CHATHAM MANOR:

Woman with Flowers, artist unknown, c. 1930.

Well, artist unknown, c. 1930.

Cherub Birdbath, artist unknown, c. 1930.



Leftwich Memorial, Stafford County. (Photo by John Elliott)

Satyr, artist unknown, c. 1920.

Boy & Girl with Goat, artist unknown, c. 1930.

Boy with Musical Instrument, artist unknown, c. 1930.

Demeter/Ceres, artist unknown, c. 1930.

Sundial, artist unknown, c. 1930.

Boy & Girl with Dog, artist unknown, c. 1930.

Fish Fountain, artist unknown, c. 1930.

CITY OF STAUNTON

* **John Lewis Memorial**, artist unknown, n.d., Gypsy Hill Park.

Confederate Dead Monument, by Victor Pathia, dedicated September 1888, Thornrose Cemetery.

Statler Brothers Monument, artist unknown, dedicated 5/10/1994, Gypsy Hill Park.

LOCATED AT 765 MIDDLEBROOK AVENUE,
CREATED 1992-1995 BY WILLIAM FERGUSON:

Sphere.

Paper Doll Chain.

Open Book.

Flower Pots.

Sphere and Arrow.

Ballerina's Shoes.

Crutches.

CITY OF SUFFOLK

War Memorial, by Joseph Pollia, 1929, Cedar Hill Cemetery.

"Character Corner", artist unknown, dedicated 9/11/1991, Washington and Main streets.

SUSSEX COUNTY

Confederate Memorial, by the McNeel Marble Company, 1912, Sussex County Courthouse.

TAZEWELL COUNTY

Sculpted Brick Structure, by Johnny Hagermann and Tom Foley, 1987, Railroad and Second streets, Richlands.

Confederate Memorial, artist unknown, 1903, Tazewell County Courthouse.

Three-Tiered Metal Sculpture, by Ted Guenther, 1980, Bluefield College.

Four-Tiered Metal Sculpture, by Ted Guenther, 1980, Bluefield College.

CITY OF VIRGINIA BEACH

Aluminum Polyhedron, by Copeland, Isreal, & Noveck, Architects, c. 1981, 701 Lynnhaven Parkway.

Three Fish, by William H. Turner, c. 1986, Virginia Marine Science Museum.

"Light Garden", by Dale Eldred, 1988, Pavilion Convention Center.



Sculpted Brick Structure, Tazewell County. (Photo by David A. Edwards)

Tidewater Veterans Memorial, by Talbot & Associates, dedicated 5/30/1988, 19th Street.

"G' in Motion", by J. L. Sides, 1987, Gibson Pavilion, 1081 19th Street.

"Tunnel Vision", by Matthew Fine, 1987, Commerce Bank, 5101 Cleveland Street.

"Eye of Hugo", by Matthew Fine, 1991, Runnymede Corporation, 2010 Parks Avenue.

"Movement VII", by Matthew Fine, 1992, Cleveland Street.

"Ascent", by J. L. Sides, c. 1993, 420 North Birdneck Road.

"The Asunder Box", by Lawrence Mednick, c. 1990, Runnymede Corporation, 2010 Parks Avenue.

"Pennant", by Lin Emery, dedicated 7/22/1989, Virginia Beach Public Library, Central Branch.

"Native American", by Peter Toth, dedicated 7/15/1976, Mount Trashmore City Park.

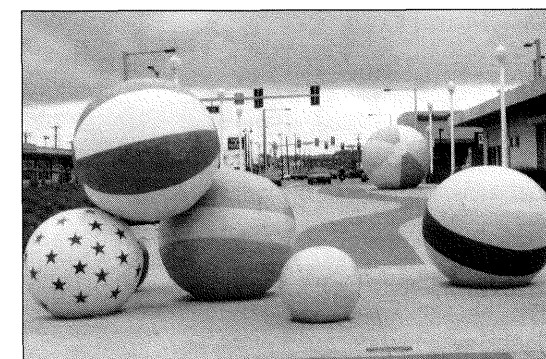
Confederate Memorial, by Charles Walsh, dedicated 11/15/1905, City Municipal Center.

"The Seat of Wisdom", by Victor Pickett, dedicated 3/14/1995, Catholic High School.

"Hole Notes", by Larry Mednick, n.d., Prism Plaza, 4455 South Boulevard.

Rough, Pointed Marble Slab with Circular Hole, by Matthew Fine, n.d., 780 Lynnhaven Parkway/Winwood Center.

Abstract Spiral, by Lawrence Mednick, n.d., 780 Lynnhaven Parkway/Winwood Center.



Beach Balls, Virginia Beach. (Photo by Mike Newbill and Betsy Gough-DiJulio)

LOCATED AT THE BOARDWALK AND LISTED STREET:

Sandcastle, built by EDAW Inc., landscape architects, c. 1993, 36th Street.

Columns, built by EDAW Inc., landscape architects, c. 1993, 34th Street.

"Delight", by Mike Cunningham, dedicated 6/4/1992, 33rd Street.

Beach Balls, built by EDAW Inc., landscape architects, c. 1993, 31st Street.

Hermit Crabs, built by EDAW Inc., landscape architects, c. 1993, 29th Street.

School of Fish, built by EDAW Inc., landscape architects, c. 1993, 28th Street.

Shells, built by EDAW Inc., landscape architects, c. 1993, 26th Street.

Birds in Flight, built by EDAW Inc., landscape architects, c. 1993, 18th Street.

Leaping Fish, built by EDAW Inc., landscape architects, c. 1993, 8th Street.

Sea Turtles, built by EDAW Inc., landscape architects, c. 1993, 6th Street.

Porpoises Atop Globes, built by EDAW Inc., landscape architects, c. 1993, 5th Street.

WARREN COUNTY

* **Mosby Monument**, designed by Alexandria Marble Works, dedicated 9/23/1899, Prospect Hill Cemetery.

* **World War I and World War II Memorial**, artist unknown, after 1945, Warren County Courthouse, Front Royal.

"The Cadet", by Edward J. Fraughton, 1991, Randolph-Macon Military Academy, Front Royal.

Confederate Memorial, by McNeel Marble Works, dedicated 7/4/1911, Warren County Courthouse, Front Royal.

Soldier's Circle Monument, carved by John B. Graver, 1882, Prospect Hill Cemetery.

Mazik, Lisa
 McCoy, Mary Hille
 McGranahan, Cara J.
 McGraw, Tammy
 Meadows, Nancy A.
 Miller, Donna
 Miller, Hugh
 Miller-Pecora, Judy
 Montagna, Dennis
 Morris, Rebecca Lee
 Mott, Melanie
 Mueller, Paul
 Mullen, Carla A.
 Myers, Melba
 Naismith, John
 Newbill, Mike B.
 Newcomb, Thomas
 Ng, Grace
 Nichols, Alice
 Nichols, Susan
 and the SOS! staff
 Nock, L. Floyd
 Nolte, Ed
 Nolte, Kelly
 O'Leary, Elizabeth
 Olsen, Anne
 Orrock, John
 Orrock, Louise
 Ossolinski, Christine
 Pait, Sandra L.
 Palmer, Meade
 Paris, George
 Paris, Micheline
 Payne, Janet
 Pearsall, Josiah
 Pearsall, Tricia
 Peppenger, Wesley
 Peters, Susie
 Phinney, Lucy
 Pisarek, John
 Potter, Edmund

Potterfield, Thomas T.
 Prevo, Mary
 Pritchard, Karen
 Quate, Susan
 Ramsey, Catherine
 Rau, David
 Reynolds, Judy
 Rice, Betty Ann
 Rice, Clive
 Ring, Shane
 Robinson, David
 Robinson, Deborah
 Robinson, Straughan
 Robinson, Walter
 Roddenberry, Deborah
 Rose, Bart
 Rowlett, Reverie
 Salmon, Emily
 Sams, Ann
 Savery, Suzanne
 Schlesinger, Alberta
 Schroll, Charles
 Seipel, Joe
 Shields, Amy
 Shields, Peggy
 Silsand, Holly
 Smith, Bob
 Smith, Dolores C.
 Smith, Irene
 Smith, Richard P.
 Snyder, Phyllis
 South, Carissa
 Steele, Lucy
 Steen, Aaron
 Stewart, John G.
 Sullivan, Robert
 Taylor, Jason
 Tennis, Melinda
 Thomas, Deborah B.
 Tice, Douglas O.
 Todd, Giles

Tom Brown Hardware
 Ugincius, Leila
 Upshur, Elias
 Van Handel, Lori
 Vautrot, Bonnie
 Vautrot, Jay
 Veloz, Nick
 Via, David
 Vosmik, Julie
 Wagner, Marc
 Wake, Bob
 Walker, Dorothy
 Weiland, Nancy
 Werner, Nancy B.
 Whitacre, Susan
 Whitehead, Sandra
 Whitehorne, Ellen
 Whitehorne, Joe
 Whitmore, Jane
 Willett, Skip
 Williams, Barbara S.
 Williams, Gary M.
 Wilson, Richard Guy
 Wilson, Rosaline
 Winter, Jill
 Winter, Patricia M.
 Wise, Alex
 Wolf, George
 Wood, Pamela Kay
 Wood, Peggy
 Wood, Valerie
 Woodham, Alexandra
 Woodward, Deborah
 Woodworth, W. Warren
 Woods, Dixie
 Worsham, Gibson
 Yaworsky, Sarah
 Yetzer, Carol A.
 Young, Jane
 Young, John

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