Save Outdoor Sculpture!
A Survey of Sculpture in Virginia

Compiled by Sarah Shields Driggs
with John L. Orrock
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SOS! is a project of the National Museum of American Art, Smithsonian Institution, and the National Institute for the Conservation of Cultural Property. SOS! is supported by major contributions from the Pew Charitable Trusts, the Getty Grant Program and the Henry Luce Foundation. Additional assistance has been provided by the National Endowment for the Arts, Ogilvy Adams & Rinehart, Inc., TimeWarner Inc., the Contributing Membership of the Smithsonian National Associates Program and Members of its Board, as well as many other concerned individuals.
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 values of our heritage.

What can we learn from our own town squares? 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 talked 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.

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 attention on outdoor sculpture,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 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 encouraging. Not only were our tastes and priorities as a Commonwealth being examined, but each individual surveyor’s forms were telling us what we 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)
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. 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 sculptures 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 Cooper, William L. Sheppard, and F. William Stevens—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 example) 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 funeral 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 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

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 Crias' 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' 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 Ostrow 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 Wirt 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—Two Jims 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 sculptures 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 has become passe 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 thinking about Virginia, the state does possess a wonderful range of Virginia sculpture. Consider a comparison of the large: Turkley (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 Stopping 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: Turkley, Rockingham County. (Photo by Melba Myers)
Why Adopt A Monument?

by Richard K. Kneipper

"P

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, 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 Yardsley 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 event was the collaboration between Adopt-A-Monument and the Southwestern Art Museum 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 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 the 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.
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 unidentified pieces surveyed. Because many sculptures were recorded this way, alphabetical order within each city or county seemed arbitrary.

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


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.


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


ALEXANDRIA
"James Monroe", by Artilio Piccirilli, 1897, Ashlawn-Highland.

AMELIA COUNTY
* Confederate 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 Risdon, 1994.


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


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

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


Located at Sweet Briar College:

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

"Bob Walking", artist unknown, n.d.


"2500 Wilson Boulevard at Cleveland Street, Rosslyn.


"Dark Star Park", by Boaz Vaadia, dedicated 10/22/1987, 1525 Wilson Boulevard.


"Walnut Elm", artist unknown, n.d., 4201 Clarendon Boulevard.


ARLINGTON


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


"Turner, 1995, Boston Road, Pungoteague.


"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.

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

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


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


Theodore Wint Grave, artist unknown, 1908.

Emerson Hamilton Grave, artist unknown, c. 1890.


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.


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.


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.


Caroline County

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

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 170s, Alderman and Kent roads.

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

"Oasis", by David Breeden, 1990, 835 West Main Street.


Buchanan County

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

“Paul Goodloe McIntire”, by Cathe Mowinckel, dedicated 6/11/1961, 200 Second Street, NW.


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

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


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

“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.


Clarke County

* Monument to the Clarke County Confederate Dead, carved by Deahl Meats. & 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


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


Located at the National Memorial Park, 7400 Lee Highway.

“This Breeze”, artist unknown, n.d.

Christ, possibly by Bernhard Zuckermann, n.d.

“La Sirene”, by Denys Puech, 1901.


Female Figure, by William Couper, 1886.
"Merope", by Randolph Rogers, n.d.
Memorial to the Four Chaplains, by Constantino Nivola, dedicated 9/25/1955.
"Companions", by Bernhard Zuckermann, 1970.
Pieta, by Berhard 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.

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.

CITY OF HAMPTON
Confederate Memorial, artist unknown, dedicated 9/29/1901, St. John's Episcopal Church.
Lighthouse, by Wallace Elliott, 1941, 903 Beach Road.
“First From the Sea; First to the Stars”, by Barry Johnston, 1986, Hampton City Hall.

Located on the Hampton University campus:


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

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

Hanover County


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


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


Located at 405 Duncan Street, Ashland and created by Charles Sheshley: “Rolyat”, 1983.


“Pitt City”, 1990.

“Garden Table”, 1984


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.


“Justice”, by artist unknown, circa 1897, Rockingham County Courthouse.


Located on Eastern Mennonite University campus:


Henrico County

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


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


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


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


* Marlboro Man”, by Herman Calhoun, 1995, 6201 Lakeside Avenue.

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


* Masonic Memorial”, by Bernhard Zuckermann, 1969.

* Good Shepherd Colonnade”, by Bernhard Zuckermann, 1953.

* The Last Supper”, artist unknown, n.d.

* The Lord’s Prayer”, artist unknown, n.d.

* Little Host Fountain”, by Bernhard Zuckermann, 1953.


* Four Apostles”, by Bernhard Zuckermann, 1969.

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


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.


Dooley Sundial, by Ernest S. Leland, Summer 1936, St. Joseph’s Villa.

Located at Westhampton Memorial Park:


Kneeling Girl, artist unknown, n.d.

“Christ at the Well”, by Bernhard Zuckermann, 1970.


“The First Miracle at Cana”, by Bernhard Zuckermann, 1969.


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.

Chirst in the Shape of a Cross, by Bernhard Zuckermann, 1964.

“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, Gottham 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 Benns 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

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.
Located on Virginia Military Institute Campus:
Francis H. Smith Monument, by Ferrucio Legnaioli, 1931.

LOUDOUN COUNTY

Civil War Monument, artist unknown, 1889, Snickersville Turnpike.
Confederate Soldier’s Memorial, by F. W. Sievers, 1907, Loudoun County Courthouse, Leesburg.
Located at Oatlands Plantation, Leesburg:
“Vierge d’Autum”, 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 Borlum, dedicated 1911, Old Jones Library, Rivermont Avenue.
Gregory Willis Hayes Bust, artist unknown, after 1906, 2058 Garfield Avenue.
“Two Deer”, by Edward Hickson, n.d., Virginia Baptist Hospital.
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.


World War II Memorial, artist unknown, 1976.


Montgomery County

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


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


City of Manassas


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.

Nelson County

Hurricane Camille Memorial, artist unknown, dedicated 10/2/1995, Route 36, Massie’s Mill.


Located at Oak Ridge Estates, Route 653 South of Lovingston:

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

Well, artist unknown, n.d.

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


Holocaust Memorial, by Victor Pickett, 1984, Eastern Virginia Medical School.

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.


Reaching Jaguar, by Anna Hyatt Huntington, before 1973, Mariners’ Museum Entrance.

Located at Peninsula Memorial Park:


“Christ at Gethsemane”, by Bernhard Zuckermann, 1966.


“Devotion”, by Bernhard Zuckermann, n.d.

Virginia Tech Library Plaza.

Second Avenue, Blacksburg.

South Main Street, Blacksburg.

North Main Street, Blacksburg.

Virginia Tech Veterinary School.


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.


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

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

* Francis Devlin Memorial, artist unknown, c. 1855, St. Paul's Catholic Church.

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

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


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


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

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

PRINCE EDWARD COUNTY

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

LOADED 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.

Um, 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 Peay, 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.


Located on the Radford University Campus:

* Joan of Arc, copy of original by Henri Chapu, 1918, Radford Library.
"Steel Construction No.1", by Pheobe Helman, 1968.

Jefferson Hotel, Franklin and Adams streets.
April 1898, Gay Street, Washington.

Three Alligators, Thomas, c. 1890, Gay Street, Washington.


CITY OF RICHMOND

Christopher Newport Cross, by Ferruccio Legnaioli, 1909, Brown's Island.

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

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


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

Confederate Soldiers and Sailors Monument, by William L. Sheppard, dedicated 3/30/1894, 29th Street and Libby Terrace.

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

"Menno", 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.


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

Confederate Soldiers and Sailors Monument, by William L. Sheppard, dedicated 3/30/1894, 29th Street and Libby Terrace.


"Utricles 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.


"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.


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

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


Woman Holding a Wedge, artist unknown, c. 1900, 2709 West Main Street.


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


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.


"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.


"Corporate Presence", by David Phillips, 1985, 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.


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

Maury Monument, Richmond. (Photo by Sarah Driggs)
Jefferson Davis Memorial, 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.
J. E. B. Stuart Monument, by Fred Mounihan, 1906, at Lombardy Street.
Jefferson Davis Memorial, by Edward V. Valentine, dedicated 6/3/1907, at Davis Avenue.
Office Building Entrance Group, by Ferruccio Legnaioli, 1922.
Edgar Allan Poe, by Charles Rudy, 1957.
* Henry Clay, by Joel Tanner Hart, 1847.
* 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.

* "Young Fae", by Atrilio Piccirilli, 1898, Executive Mansion.

Located within Monroe Park:
* World War II Memorial, designed by Charles M. Gillette, dedicated 2/25/1945.

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

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

Located in Hollywood Cemetery, South Cherry Street:
* Davis' 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 (Cabel), by Harry Lewis Raul, 1927.

Angel (Rueger), by Julius C. Loester, c. 1930.
* James Monroe Tomb, designed by Albert Lybrop, 1859.
* 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 Saccamanno, 1899.

RICHMOND COUNTY

W. A. Jones Memorial, by Don Mariano Benifliore, dedicated 6/20/1926, Wllawa.
City of Roanoke

The Roanoke Star, construction firm unknown, 1949, top of Mill Mountain.
* Force One: Consciousness is Crucial", by John Rietta, 1975, 210 Franklin Road, SW.

"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 Marstellar Corp., 1927, West Main Street.
* Andrew Lewis Marker, founded by Marstellar Corp., 1902, East Hill Cemetery.

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

SHENANDOAH COUNTY


SMITH COUNTY

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

SPOTSYLVANIA COUNTY

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.


Triangular Form, artist unknown, c. 1930.

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 Bird Bath, artist unknown, c. 1930.

Fish Fountain, artist unknown, c. 1930.

City of Staunton


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


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.


Sussex County

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

Tazewell County


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


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

City of Virginia Beach


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


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


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.


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


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

Warrin 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.


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

Soldier’s Circle Monument, carved by John B. Graver, 1882, Prospect Hill Cemetery.
WASHINGTON COUNTY


WESTMORELAND COUNTY

Confederate Memorial, Bevan & Sons, dedicated 11/13/1876, Westmoreland County Courthouse, Montross.


WASHINGTON COUNTY

Confederate Memorial, Westmoreland County Courthouse, Vanderson, dedicated 5/30/1982, Montross.

CITY OF WILLIAMSBURG

“Prometheus”, by Peter Stewart, 1991, 128 Indian Springs Road.

“Untitled”, (Cast Iron Slab Form), by John Brazenell, n.d., 609 Indian Springs Court.

Three Children, artist unknown, n.d., Williamsburg Community Hospital.

“Maenad”, by Pat Winter, Johnson Atelier, founder, n.d., Williamsburg Community Hospital.

LOCATED ON THE CAMPUS OF THE COLLEGE OF WILLIAM AND MARY:

Lord Botetourt, by Richard Hayward, 1772-3, Swem Library.


“Oliver”, by Robert Engman, 1979, Barksdale Field.

“Curled UPC”, by Lila Katsen, 1979, Muscarelle Museum.


CITY OF WINCHESTER


Confederate Soldier’s Monument, by Frederick C. Hibbard, dedicated 11/15/1916, Court Square.

Yorktown Victory Monument, by J. Q. A. Ward, 1881, Yorktown.

Greek Sculptures at Nick’s Seafood Restaurant, artist unknown, n.d., Water Street, Yorktown.

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Seipel, Joe
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Shields, Peggy
Silsand, Holly
Smith, Bob
Smith, Dolores C.
Smith, Irene
Smith, Richard P.
Snyder, Phyllis
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Steele, Lucy
Stein, Aaron
Stewart, John G.
Sullivan, Robert
Taylor, Jason
Tennis, Melinda
Thomas, Deborah B.
Tice, Douglas O.
Todd, Giles

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Vautrot, Jay
Velo, Nick
Via, David
Vosnik, Julie
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Whitacre, Susan
Whitehead, Sandra
Whitehorne, Ellen
Whitehorne, Joe
Whitmore, Jane
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Williams, Barbara S.
Williams, Gary M.
Wilson, Richard Guy
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Winter, Patricia M.
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Wolf, George
Wood, Pamela Kay
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Woodworth, W. Warren
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