

METRO-OWNED ARTWORKS

CONDITIONS ASSESSMENT

REPORT



INTRODUCTION

This baseline condition assessment and history of Metro-owned public artworks was completed by Metro Arts during the summer and fall of 2017. The creation of such a master inventory and conditions assessment came as a recommendation in the Metro Public Art Community Investment Plan adopted in May 2017 and discussion with several Metro departments during 2016 when the Donated Artwork Policy was developed and adopted. Metro Arts is aware that there are ongoing maintenance challenges with public artworks found on Metro property. Often these works do not have a formal “owner” and they are not being cared for and oftentimes long-term neglect turns into major expense. Our department has cautioned against the city accepting donations of permanent artworks prior to considering the long-term cost and personnel implications of taking care of these assets. Questions about the extent and the condition of the Metro-owned public artwork collection also arose as Metro Parks and the Hillsboro-West End Neighborhood Association began to address the repairs needed at Pedro Silva’s iconic artwork *Sea Serpents*, known locally as *The Dragon*, in Fannie Mae Dees Park.

This Executive Summary includes a brief description of the assessment and immediate recommendations for Metro-owned artworks¹. A detailed inventory, which includes a brief history and description of the current condition of each, is included in the longer report.

ASSESSMENT SCOPE

Starting from an existing Metro Arts database of Art in Public Places in Nashville-Davidson County, staff identified artworks on Metro property and visited these artworks to gather preliminary data. These included primarily three kinds of artwork: bronze sculptures, painted murals, and mosaic murals. The initial assessment took place over the summer and fall of 2017. All artworks were assessed from ground level without additional access (scaffolding or lift). Due to limited access, no dimensions were recorded. Conditions were recorded in written and photographic form, with representative photos included in this document. Notes are provided on the artist, commissioning agency, and any previous conservation work, if known. When available, a brief history of the artwork was collected. Accession and maintenance records held by individual departments may yield additional details but were not accessed for the purposes of this report.

A NOTE ABOUT COST ESTIMATES

A budgetary cost estimate is provided which should be considered very rough and for general planning purposes only. It addresses immediate conservation needs, not ongoing routine maintenance. Once artworks are prioritized for conservation, a detailed scope of work document should be prepared specific to each work in order to solicit cost proposals from qualified conservators in order to proceed with treatment. These initial cost estimates build upon professional conservator estimates from 1993 and 2005 and comparable conservation work Metro Arts has managed while maintaining the Metro Arts Percent for Public Art Collection.

¹ The findings of this assessment are intended to assist in the development of a long-term maintenance plan, budgeting, and schedule for the conservation of the Metro-owned public artwork. This should be considered a first-round assessment for the purposes of prioritizing the needs of the collection and developing a master plan for implementing work. No work should be performed based solely on these observations, which are not fully comprehensive. Once artworks are prioritized, a more thorough and current examination of conditions should be performed for each object immediately prior to the development of a scope of work and subsequent treatment. Artworks may require evaluation by a conservator and possibly an engineer.

ARTWORKS THAT ARE NOT INCLUDED

The following artworks or artifacts may be Metro-owned but are not included in this inventory:

- **Artworks in a managed collection.** Several Metro departments have staff dedicated to professional standards of collections management for artwork. Because they are subject to routine condition assessments, these artworks are not included in this survey. Those departments and collections include: Nashville Public Library collection at Main, Collection in the Parthenon, Centennial Arts Center, grave art in the Nashville City Cemetery, Music City Center, and Arts in the Airport.
- **Small-scale monuments and memorials that are not original artworks.**
- **Metro Historical Commission and Tennessee Historical Commission markers.**
- **Artworks not easily accessible to the general public.** Artworks on Metro properties where access is restricted for security, such as interior murals in school cafeterias or libraries, are not included in this survey.

CONDITION DETERMINATION

Conditions are assigned based on a scale developed from the authors' overall assessment of the collection as a whole and determined by weighing such factors as the artifact's age, usage, maintenance history and other factors in addition to its physical state during the assessment. Although subjective in nature, the ratings have been determined through an attempt to produce an accurate ranking of the object or structure within the context of both the collection as a whole and an understanding of similar materials and conditions in general use. The ranking takes into consideration both the object, element or structure's current state of preservation, and its likelihood for further deterioration.

These conditions assessments should be confirmed by in-depth inspection by a fine arts conservator and, if necessary, a structural engineer prior to and during treatment. All work should be performed or directed by a Professional Associate or Fellow of The American Institute for the Conservation of Historic and Artistic Works (AIC) specializing in the treatment of public and outdoor art.

The following terms are used in the report to designate condition:

Excellent: The artwork represents an ideal of preferred state given the object or structure's age and usage. Little or no immediate treatment concerns are evident and there is little likelihood of deterioration over the intermediate to long term.

Good: The artwork represents a reasonably acceptable state given its' age and usage. While some conditions requiring treatment may exist, none represents a source of major immediate concern. There is an expectation of modest deterioration over the immediate to long term.

Fair: The artwork represents an average state given the object, element or structure's age and usage. Conditions requiring treatment exist including some that should be treated soon. There is no immediate concern for catastrophic loss, but continued deterioration should be expected over the intermediate to long term.

Poor: The artwork represents a below average state given the object, element or structure's age and usage. Major conditions requiring treatment exist including some that should be treated immediately. There is some concern for catastrophic loss over the immediate term and continued deterioration over the short term.

Deteriorated: The artwork represents a state of advanced loss and failure given the object, element, or structure's age and usage. Major conditions requiring treatment are endemic and require immediate stabilization treatment. There is concern for catastrophic loss over the short term. Because of the advanced state of deterioration, some artworks may need to be deaccessioned.

Conservation in Progress: The artwork's advanced state of loss and failure has already been assessed and identified as a priority. Conservation efforts are underway.

TREATMENT PRIORITY

Along with condition designation, each work has been assigned a treatment priority based on its condition assessment. The priority is designed to help Metro fund conservation within the limits of budgets and staff capacity. Additional considerations include: the artwork's historical and cultural significance, visibility of location, value to community, required maintenance, and intended permanence of artwork. Community support groups, when known, are listed.

The works have been assigned one of the following treatment priorities:

Low: Artworks categorized as low may be new with no conservation required at this time. They may be designed to require no maintenance or be temporary. They may be in a less visible public location. They may have little to no historical or cultural significance. They may have little to no community support. Artworks of low priority still require a routine cleaning and may require conservation in the future.

Medium: Artworks categorized as medium have some condition issues and will require some conservation in the near future. They may be in a more visible public location. They may have some historical or cultural significance. They may have community support.

High: Artworks categorized as high are overdue for conservation and require extensive work. They are so historically or culturally significant that their conservation is a priority. They may be in a highly visible location. They may have community support.

Deaccession: Artworks whose condition has deteriorated to the point that conservation is not a realistic option should be deaccessioned.

CONDITION ASSESSMENT SUMMARY AND RECOMMENDATIONS FOR PRIORITIZATION OF CONSERVATION

High Priority. The majority of these eleven (11) artworks date to the establishment and early years of Centennial Park and Shelby Park (1903-1922). The other artworks corresponded to: the death of industrialist Jere Baxter (1907), the Courthouse construction (c. 1937), consolidation of Nashville and Davidson County (1962), and establishment of Fannie Mae Dees Park (c. 1980). Many of these artworks are by nationally-recognized artists: Belle Kinney, Enid Yandell, George Julian Zolnay, David Harriton, and Pedro Silva. Of them, Belle Kinney and Puryear Mims are Nashville artists. Park Board Member Major E.C. Lewis, though not a professional artist, was the creative mind behind several concrete follies that are iconic artworks in Centennial and Shelby Parks. The severely deteriorated state of these artworks is the result of their age and lack of routine conservation. **Rough cost estimate: \$1,660,000 for immediate needs only.** Additional funds will be required for routine cleanings and ongoing conservation.

Medium Priority. These six (6) artworks date from the Art Deco artwork of the Courthouse (c. 1937) to more recently installed sculptures at Hermitage Park (2002). All six are nationally-recognized artists: Dean Cornwell, Lin Emery, Alan LeQuire, Gary Ernest Smith, Russell Faxon, and Joe Sorci. Of them, Alan LeQuire and Joe Sorci are Nashville-based artists while Russell Faxon maintains a studio in Bell Buckle, Tennessee. These artworks have condition issues that require conservation in the near future. **Rough cost estimate: \$13,500 for immediate needs only.** Additional funds will be required for routine cleanings and ongoing conservation.

Title	Date	Dept	Location	Artist(s)/Fabricator	Broad Classification	Condition	Conservation Priority	Rough Estimate	Possible Associated Community Group
King John, Moses, Justinian, Justice	c 1937	General Services	Metro Courthouse	Harriton, David	Sculpture	Poor	High	\$250,000	
Jere Baxter	1907	MNPS	Jere Baxter Middle School	Kinney, Belle	Sculpture	Poor	High	\$150,000	
Founding of Nashville	1962	Parks	Cumberland River Greenway	Mims, Puryear	Sculpture	Fair	High	\$100,000	Greenways for Nashville Conservancy for the Parthenon and Centennial Park
Gold Star Monument to WW I Veterans	1922	Parks	Centennial Park	Zolnay, George Julian	Sculpture	Poor	High	\$250,000	Conservancy for the Parthenon and Centennial Park
Gunboat Tennessee Monument	1910	Parks	Centennial Park	Lewis, E.C.	Sculpture	Poor	High	\$200,000	Conservancy for the Parthenon and Centennial Park
Robertson Monument	1903	Parks	Centennial Park	Venable Brothers	Sculpture	Poor	High	\$80,000	Conservancy for the Parthenon and Centennial Park
Sea Serpent (The Dragon)	c 1980	Parks	Fannie Mae Dees Park	Silva, Pedro	Sculpture	Conservation in Progress	High	\$100,000	Hillsboro West End Neighborhood Association
Shell Spring	c 1906	Parks	Centennial Park	Lewis, E.C.	Sculpture	Deteriorated	High	\$100,000	Conservancy for the Parthenon and Centennial Park
Thomas Monument	1907	Parks	Centennial Park	Yandell, Enid	Sculpture	Poor	High	\$250,000	Conservancy for the Parthenon and Centennial Park
Water Fountain Shelter	c 1909	Parks	Shelby Park	Lewis, E.C.	Sculpture	Deteriorated	High	\$100,000	
Woman's Monument	1904	Parks	Centennial Park	Southern Marble	Sculpture	Poor	High	\$80,000	Conservancy for the Parthenon and Centennial Park
Industry, Agriculture, Commerce, Statesmanship	c 1937	General Services	Metro Courthouse	Cornwell, Dean	Mural	Fair	Medium	\$5,000	
Ariel	1979	Parks	Centennial Park Art Center	Emery, Lin	Sculpture	Fair	Medium	\$1,000	Conservancy for the Parthenon and Centennial Park
Cleared for Landing	2002	Parks	Hermitage Park	Sorci, Joe	Sculpture	Fair	Medium	\$1,000	Donelson-Hermitage Rotary Club
Owen Bradley	1999	Parks	Owen Bradley Park	Smith, Gary Ernest	Sculpture	Fair	Medium	\$4,000	Music Row Neighborhood Association
Timothy Demonbreun	1996	Parks	Cumberland River Greenway	LeQuire, Alan	Sculpture	Fair	Medium	\$1,500	Greenways for Nashville
The Readers	2000	Public Library	Sally Beaman Park	Faxon, Russell	Sculpture	Fair	Medium	\$1,000	Friends of the Green Hills Library

Conditions Assessment Report for Metro-Owned Artworks

CONDITION ASSESSMENT SUMMARY AND RECOMMENDATIONS FOR PRIORITIZATION OF CONSERVATION

Low Priority. These thirty-seven (38) artworks represent artworks which has received recent conservation attention, require little to no maintenance, or are relatively new. **While no funds are recommended for immediate conservation, additional funds are necessary for routine cleanings and future conservation.**

Deaccession. Artworks whose condition has deteriorated to the point that conservation is not a realistic option should be deaccessioned.

	Title	Date	Dept	Location	Artist(s)/Fabricator	Broad Classification	Condition	Priority	Rough Estimate	Possible Associated Community Group
18	Chief Justice Adolpho A. Birch Jr.	2016	General Services	Davidson County Criminal Court	Hanlon, Brian	Sculpture	Excellent	Low	\$0	
19	Courage, Loyalty, Law, Justice, Security, Wisdom	c 1937	General Services	Metro Courthouse	Chambellan, Rene Paul	Sculpture	Good	Low	\$0	
20	Lioness, Snake, Bison	c 1937	General Services	Metro Courthouse	Chambellan, Rene Paul	Sculpture	Good	Low	\$0	
21	Sir Draco Star (Eli)	2007	General Services	Nashville Children's Theatre	Kneiss, Zophia	Sculpture	Good	Low	\$0	Nashville Children's Theatre
22	Buffalo	2009	MDHA	Buffalo Park	Cemrock Landscapes Inc.	Sculpture	Good	Low	\$0	Dickerson Road Merchants' Association
23	Polar Bears	1930	MDHA	Gernert Studio Apartments	Mattei Plaster Relief Ornamental Company	Sculpture	Good	Low	\$0	Edgehill Neighborhood Coalition
24	[Belmont Student Benches]	1999	MDHA	12th Avenue South on sidewalk	Hall, Susan	Sculpture	Good	Low	\$0	12 South Neighborhood Association
25	Cumberland View Community Mural	2015	MDHA	Cumberland View Housing	Rudloff, Andee and neighborhood	Mural	Good	Low	\$0	
26	Fall Awake Bench	1999	MDHA	12th Avenue South on sidewalk	Collins, Julie, Caleb Gray, and Tiffany Torree	Sculpture	Fair	Low	\$0	12 South Neighborhood Association
27	All Roads Lead to Family	2004	MNPS	McGruder Family Resource Center	Whitfield, Anthony and community center youth	Mural	Excellent	Low	\$0	Catholic Charities of Tennessee
28	Bell Garden Community Mural	2015	MNPS	Bellevue Middle School Bell Garden	Michael Cooper and neighborhood	Mural	Good	Low	\$0	Bellevue Edible Learning Lab Inc.
29	NorfWall Mural	2016	MNPS	McGruder Family Resource Center	Love III, Joseph "Doughjoe"	Mural	Good	Low	\$0	Catholic Charities of Tennessee
30	A Splash of Color	2000	Parks	Watkins Park Community Center	Doug Stevenson, Ronnica Stanley, and Lynn Harroff "Roff"	Mural	Fair	Low	\$0	
31	[Birdbath]	c 1998	Parks	Centennial Park Art Center Garden	Rice, Tom	Sculpture	Excellent	Low	\$0	Conservancy for the Parthenon and Centennial Park
32	Bridging Two Rivers	2016	Parks	Two Rivers Park	Bard, J. Dante and Troy Duff	Mural	Excellent	Low	\$0	Greenways for Nashville
33	[Cast Bronze Sculptures on the Outdoor Signage]	1999	Parks	Warner Park Nature Center	Billingsley, Cindy	Sculpture	Good	Low	\$0	Friends of Warner Parks
34	Collaboration of Communities	2010	Parks	East Park Community Center	McBride, Michael J. and mental health consumer volunteer artists	Mural	Excellent	Low	\$0	
35	Confederate Private Monument	1909	Parks	Centennial Park	Zolnay, George Julian	Sculpture	Poor	Low **	\$100,000	Conservancy for the Parthenon and Centennial Park
36	Edmondson Memorial	1981	Parks	Edmondson Park	Ridley, Greg	Sculpture	Good	Low	\$0	
37	The Guardian	2000	Parks	Warner Park Nature Center	Sorci, Joe	Sculpture	Good	Low	\$0	Friends of Warner Parks
38	[Hawk Weathervane]	1999	Parks	Warner Park Nature Center	McDonald, Joe	Sculpture	Good	Low	\$0	Friends of Warner Parks
39	Incline	1999	Parks	East Bank Greenway	Sorci, Joe	Sculpture	Good	Low	\$0	Greenways for Nashville
40	[Industrial Salvage Mosaic]	1999	Parks	East Bank Greenway	Sorci, Joe	Sculpture	Good	Low	\$0	Greenways for Nashville
41	[Industrial Salvage]	1999	Parks	East Bank Greenway	Sorci, Joe	Sculpture	Good	Low	\$0	Greenways for Nashville
42	Reach for the Stars	1996	Parks	Easley Community Center at E.S. Rose Park	Shimmin, Mimi, Doug Stevenson, Pam Vallett, and neighborhood children	Sculpture	Good	Low	\$0	
43	[Sleeping Bird Garden Sculpture]	c 1998	Parks	Centennial Park Art Center Garden	Rice, Tom	Sculpture	Excellent	Low	\$0	Conservancy for the Parthenon and Centennial Park
44	[Spiderweb Mobile]	2000	Parks	Warner Park Nature Center	Outlaw, Adrienne	Sculpture	Good	Low	\$0	Friends of Warner Parks
45	[Stone Ring Garden Sculpture]	c 1998	Parks	Centennial Park Art Center Garden	Andrews, Mike	Sculpture	Excellent	Low	\$0	Conservancy for the Parthenon and Centennial Park

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	Title	Date	Dept	Location	Artist(s)/Fabricator	Broad Classification	Condition	Priority	Rough Estimate	Possible Associated Community Group
46	[Sylvan Park Community Mosaic]	2002	Parks	Richland Park	Stevenson, Doug	Sculpture	Fair	Low	\$0	Sylvan Park Neighborhood Association
47	Tennessee Woman Suffrage Monument	2016	Parks	Centennial Park	LeQuire, Alan	Sculpture	Excellent	Low	\$0	Tennessee Woman Suffrage Monument Inc.
48	Threshold	1999	Parks	East Bank Greenway	Sorci, Joe	Sculpture	Good	Low	\$0	Greenways for Nashville
49	[Tile Mosaic in the Stone Amphitheater]	1998	Parks	Warner Park Nature Center	Davidson, Bernice	Sculpture	Good	Low	\$0	Friends of Warner Parks
50	[TileMosaic on Reception Desk, Restrooms, and Kitchen]	1998	Parks	Warner Park Nature Center	Shimmin, Mimi and volunteers	Sculpture	Good	Low	\$0	Friends of Warner Parks
51	[Warner Park Nature Center Benches]	1995	Parks	Warner Park Nature Center	Hood, Vic	Sculpture	Fair	Low	\$0	Friends of Warner Parks
52	[Wetlands Murals]	2000	Parks	Warner Park Nature Center	Tupper, Kathy	Mural	Good	Low	\$0	Friends of Warner Parks
53	Dr. John Jackson Lentz	2016	Public Health	Lentz Public Health Center	Kooienga, William	Sculpture	Excellent	Low	\$0	
54	Rolling Hills	2000	Public Library	Hermitage Branch Public Library	Ulibarri, Jerry	Mural	Excellent	Low	\$0	
55	Ed Temple	2015	Sports Authority	First Tennessee Park	Hanlon, Brian	Sculpture	Excellent	Low	\$0	
56	Can-Do	1999	MDHA	12th Avenue South on sidewalk	Lucking-Reiley, Mary Threatkill, James, Peggy Anderson, Marvin Stewart, and neighborhood children	Sculpture	Deteriorated	Deaccession	\$0	12 South Neighborhood Association
57	Caldwell School Mural	1994	MNPS	Caldwell Elementary School		Mural	Deteriorated	Deaccession	\$0	
								TOTAL	\$1,773,500	

** Conservation work on the Confederate Private Monument is not recommended as a priority at this time in light of the current national conversation on Civil War monuments.

FUNDING RECOMMENDATIONS

- Identify Metro funding sources** for conservation. Funds may be available within departmental budgets and within 4% funds. Determine if any artworks should be accessioned into the Percent for Art Collection, and if so, determine if Percent (bond) funds may be spent on conservation.
- Identify community funding sources.** Some communities have an Adopt-A-Monument Fund that allows individuals and organizations to support conservation efforts. This could be administered through a friends group or a Metro department. There may also be affinity groups with a connection to certain monuments.
- Apply for grants from outside funders who support the conservation of historic public artworks.** Some of these funders include the Tennessee Historical Commission, National Endowment for the Arts, Andrew Mellon Foundation, Bank of America Merrill Lynch and others. This type of grant research and management would require personnel resources.

NEXT STEPS

IMMEDIATE STEPS

- Determine funding resources and personnel structure** for management of Metro-owned artworks.
- Hire professional conservator to provide recommendations and cost estimates for select artworks.** Cost estimate for conservator's report on high priority artworks is \$45,000-\$50,000 and on medium priority artworks is \$20,000-\$25,000.
- Finalize prioritization of artworks for conservation with results of conservator reports.** This may be based on condition, estimate for conservation, significance to community, and value to Metro department responsible for its care.
- Develop a Metro-wide collections management policy that includes:**

- a. **Deaccessioning artworks.** Artworks in a deteriorated condition and without strong significance to the community may need to be deaccessioned.
 - b. **Accessioning public art that Metro owns into the Public Art Collection.** This is an option which may be appropriate for some artworks. This is a recommendation in the Metro Public Art Community Investment Plan.
 - c. **Stewardship of Metro-owned artworks not accessioned into the Public Art Collection.** This should identify who will manage and how these artworks will be managed as well as recommendations for maintenance and conservation funding.
5. **Develop a policy for accepting memorials on public property, whether or not they are part of the Public Art Collection, in collaboration with the Metro Historical Commission.** This policy should include criteria (aesthetic, subject matter, technical considerations) for reviewing proposals and recommendations for how maintenance and conservation of memorials should be funded. This is a recommendation in the Metro Public Art Community Investment Plan.

OTHER OPPORTUNITIES AND OPTIONS

- 6. **Explore conservation training partnerships both locally and nationally.** The Middle Tennessee region has very few object conservators and it is often difficult to find professionals who may conduct this work. The creation of a conservation corps is a recommendation in the Metro Public Art Community Investment Plan, which may seed additional professionals in the community and interest from youth in this career path. By working with other local institutions engaged in conservation education and training, we can involve local artists, fabricators and other skilled builders in developing skills specific to conducting conservation assessments and conserving outdoor sculpture. These partnerships would require additional personnel resources and funding.
 - a. **Fisk University's new Museum Studies Certificate Program, which includes tracks in Conservation.** Metro Arts has been in discussions with Fisk about potentially partnering with students on conservation projects. They are exploring a program with Yale and two other universities in order to bring more diversity into the museum field.
 - b. **Opportunity Now.** Metro Arts' placements for youth in arts-related industries has already been one of the most popular offerings in Mayor Barry's program to provide young people in Davidson County access to employment. Youth have already participated in the Dragon restoration project. Employment placements related to conservation, museum studies and public art could expand with additional personnel and funding.
- 7. **Provide identification plaques at existing artworks.** While a few of the artworks are labeled, most are not. Many of the artworks would be better appreciated and understood with some historical context. Consider exploring this or other programming as a project with the Robert Churchwell Museum Magnet Elementary School or John Early Museum Magnet Middle Prep School. This type of programming would require additional personnel resources and funding. Cost estimate for 8"x10" etched stainless steel plaque is \$350. Cost estimate for entire collection (57 artworks) is \$19,950.

METRO-OWNED ARTWORKS BY DATE OF INSTALLATION OR DEDICATION

Robertson Monument, 1903	9
Woman's Monument/Woman's History Building Memorial, 1904	10
Shell Spring, 1906-1910	11
Jere Baxter Monument, 1907	12
Thomas Monument/John W. Thomas Monument, 1907	14
Confederate Private Monument, 1909	15
Gunboat Tennessee Monument, 1910	16
Water Fountain Shelter, 1912	17
Gold Star Monument to World War I Veterans, 1922	18
Polar Bears, 1930	19
Courage, Loyalty, Law, Justice, Security, Wisdom, 1937	20
King John, Moses, Justinian, Justice, 1937	21
Industry, Agriculture, Commerce, Statesmanship, 1937	23
Lioness, Snake, Bison, 1937	24
Founding of Nashville/Founders Monument, 1962	25
Ariel, 1979	26
Edmondson Memorial, 1981	27
Sea Serpent/The Dragon/Two Dragons, 1981	28
Caldwell School Mural, 1994	29
Warner Park Nature Center benches, 1995	30
Timothy Demonbreun Monument, 1996	31
Reach for the Stars, 1996	32
[Birdbath], c. 1998	33
[Tile Mosaic, Outdoor], 1998	34
[Tile Mosaic, Indoor], 1998	35
[Cast Bronze Sign Sculptures], 1999	36
[Belmont Student Benches], 1999	37
Can-Do, 1999	38
Fall Awake, 1999	39
[Hawk Weathervane], 1999	40
Owen Bradley, 1999	41
Incline, 1999	42
[Industrial Salvage], 1999	43
[Industrial Salvage Mosaic], 1999	44
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A Splash of Color, 2000	46
The Readers, 2000	47
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The Guardian, 2000	49
Wetlands Murals, 2000	50
Rolling Hills, 2000	51
Cleared for Landing, 2002	52
[Mosaic Sylvan Park Sign], 2002	53
All Road Lead to Family, 2004	54
[Sleeping Bird], 2004	55
[Stone ring garden sculpture], 2004	56
Sir Draco Star (Eli), 2007	57
Buffalo, 2009	58
Collaboration of Communities, 2010	59
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[Norf at McGruder Community Mural], 2016	67

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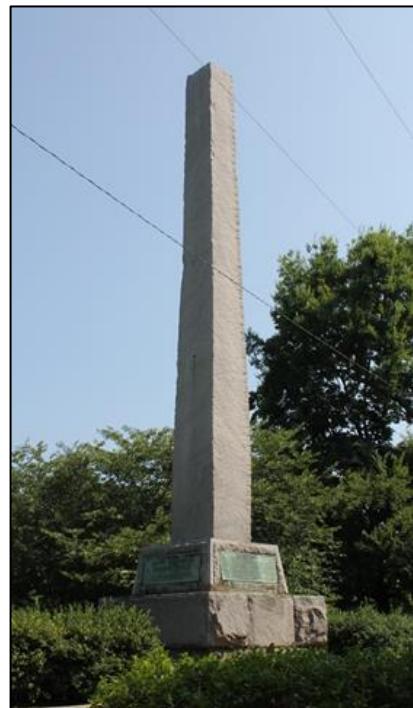
Title:	<i>Robertson Monument</i>
Artist:	Major E.C. Lewis (1845-1917)
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Granite
Significant Dates:	Installed-September 1903 Dedicated-October 11, 1903
Others Involved:	Fabricator-Venable Brothers, Atlanta, with granite from Stone Mountain Foundation Contractor-Gregg Construction Company under direction of Park Superintendent R.T. Creighton
Previous Condition Survey:	2005 by Shelley Reisman Paine Conservation
Previous Conservation:	Parks has provided maintenance.
Inscriptions:	None
Plaques:	Yes, bronze plaque in each side

Description: The Robertson Monument is a granite obelisk on a 3-tiered granite pedestal resting on a rough-cut limestone foundation. A bronze plaque is attached to each side of the second tier of the base. It is located on the south end of Lake Watauga on the east side of the park.

History: One of its many impacts of the Tennessee Centennial Exposition, held in Nashville from May to October 1897, was a renewed interest in James Robertson, one of Nashville's founders. In the years following the Exposition, Nashville civic leaders suggested a memorial to Robertson. In 1902, the Parks Commission agreed to Centennial Park as the site of the Robertson Monument. Parks Commissioner Major E.C. Lewis purchased a granite shaft that was quarried at Stone Mountain, Georgia by Venable Brothers of Atlanta and was originally displayed at the Exposition between the Minerals and Forestry Building and Lake Watauga. The unveiling of the Robertson Monument took place on Sunday afternoon, October 11, 1903. The Honorable S. A. Champion, Chairman of the Robertson Monument Committee called the meeting to order. Major E.C. Lewis presented the monument to the city. Nashville Mayor James M. Head accepted the monument on behalf of the city. Several state and city leaders made presentations. Young Dickinson Wharton Robertson, great-great-grandson of James Robertson unveiled the tablet.

Condition: Fair. The bronze plaques appear to be stable and secure though there is no grout along the edges. The surface of the granite shows delaminations and fractures over the entire shaft. There is an exposed iron bolt half way up the obelisk. At all joints, mortar is missing. A moderate level of dirt and grime and biological staining cover the surface of both the bronze and the granite. Pitting and surface erosion are evident. The original dark brown patina of the bronze plaques have converted to a green caused by copper corrosion. Corrosion around the letters, along with pollutants around the letters, have resulted in a streaked surface that makes reading the plaques difficult. Evaluation by a conservator and an engineer is recommended.

Treatment Priority: High. The age of the monument and the significance of the granite shaft which is a remnant of the Tennessee Centennial Exposition makes conservation of this monument a high priority. Evaluation by a conservator and an engineer is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



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Title:	<i>Woman's Monument/ Woman's Building Memorial</i>
Artist:	Unknown
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Marble
Significant Dates:	Dedicated-June 4, 1904 Moved-1928
Others Involved:	Fabricator- Southern Marble Company of Marble Hill, Georgia Foundation Contractor-Unknown
Previous Condition Survey:	2005 by Shelley Reisman Paine Conservation
Previous Conservation:	Photos from 1988 and from 2006 indicate some cleaning has been done. Parks has provided maintenance.
Inscriptions:	None
Plaques:	Yes, on south side

Description: The Woman's Monument is located about 400 feet southwest of the Parthenon in the southeast section of the park. It consists of a marble sphere on a two-part marble pedestal, atop a rough-cut limestone foundation.

History: In 1903, the city's park board turned the former site of the Woman's Building from the 1897 Tennessee Centennial Exposition over to the women for development as they saw fit. The women choose to repurpose a marble monolith that was part of the Georgia Railroad exhibit at the Exposition. Moved to mark their building site, and with new bronze plaques, they dedicated their monument on June 4, 1904. The plaques' inscription alludes to the meaning of the sphere, drawn from a rule of grammar. "When a thing is round or square it cannot be rounder or squarer. These adjectives do not admit of comparative or superlative forms." Something so perfect as the Woman's Building could not have been any better. The plaques also link the home's "sanctity" to the state's "freedom," recognizing women growing participation in public affairs.

Condition: Fair. The monument appears to be structurally stable. The marble surface is eroding. There is delamination on the west side of the sphere. On the south side are several impact marks. Significant wear is evident at the corners of the base just below the sphere. A moderate level of dirt and grime and biological staining cover the surface of the marble. Pitting and surface erosion are evident on the marble, a result of both exposure to the elements as well as extreme cleaning measures. Gray and black discoloration is streaked reflecting rain and wind patterns. The discoloration is evident in recesses not reachable by previous pressure washing done from the ground. A moderate level of dirt and grime and biological staining cover the surface of the bronze plaques. The original dark brown patina of the bronze plaques have converted to a green caused by copper corrosion. Corrosion around the letters, along with pollutants around the letters, have resulted in a streaked surface that makes reading the plaques difficult. Evaluation by a conservator and an engineer is recommended.

Treatment Priority: High. The Women's Monument is historically significant as a remnant of the 1897 Tennessee Centennial Exposition and as a monument dedicated by the Nashville women responsible for the Woman's Building. Meant to mark the location of the building, its location is intentional and significant to the meaning of the monument. Expanded interpretation is necessary to explain how this monument came to stand at this location and what the Woman's Building and the Woman's Department's contribution was to the Tennessee Centennial Exposition. Evaluation by a conservator and an engineer is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Shell Spring</i>
Artist:	Major E.C. Lewis (1845-1917)
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Concrete and limestone
Significant Dates:	Fabricated and installed sometime between 1906 and 1912
Others Involved:	Foundation Contractor-Major E.C. Lewis supervised the fabrication
Previous Condition Survey:	2005 by Shelley Reisman Paine Conservation
Previous Conservation:	Parks has provided maintenance.
Inscriptions:	None
Plaques:	None

Description: The Shell Spring is located in the southeast section of the park, south of the band shell and Gunboat Tennessee Monument. The sculpture is a site-specific concrete clamshell shelter erected over a spring near the Lick Branch Sewer. Concrete stairs lead down to limestone seats and a natural spring. The site is currently fenced off due to its fragile condition and is not publically accessible.

History: Centennial Park, along with Shelby Park, are unique in Nashville for having early twentieth-century architectural “follies.” These ornamental structures reflecting the builder’s whimsical inclinations. Follies are a European invention and, at the height of their popularity in the 18th and 19th centuries, they were based on picturesque Italian, Greek, Turkish, or Egyptian ruins. Built to be viewed as part of the scenery, follies were ideally situated in Nashville’s newly established city parks. Engineer and visionary civic leader Major E.C. Lewis served on the Parks Board and is responsible for these follies.

Known as the Shell Spring, historian Leland Johnson in *The Parks of Nashville* reports that Major E. C. Lewis had it designed, based on a shell he found on a Florida beach. Lewis had a long association with the site, serving as the Director General of the Exposition and appointed by Nashville Mayor James M. Head to serve on the first Board of Park Commissioners. By September 1910 when local inspectors were taking water samples at Centennial Park, one of the locations was from the “shell spring in the ‘Jungle.’” The September 9 *Nashville American* article went on to report that “many people imagine when they drink from Shell Spring that they are drinking hydrant water in disguise, but this is not the case. Shell Spring is natural, and it is claimed that its water is near as pure as spring water can be.”

Condition: Deteriorated. The Shell Spring is structurally unstable. The surface has naturally deteriorated over time and large sections have been removed. Water entering separations in the surface has frozen and expanded, causing delamination and large cracks to the concrete shell, retaining wall, seats, and steps. Corroded rebar is exposed on the inside of the shell. Pitting and surface erosion are evident. Dirt, grime, and biological growth covers much of the surface of the concrete.

Treatment Priority: High. This sculpture is site-specific, designed for Centennial Park by engineer, businessman, and civic leader Major E.C. Lewis. The Shell Spring and the Gunboat Tennessee Monument date to the establishment of Centennial Park. Fabricated in reinforced cast concrete, the Shell Spring tested the potential of this material for fanciful sculptures. Evaluation by a conservator and engineer is recommended.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Jere Baxter Monument</i>
Artist:	Belle Kinney (1890-1959)
Classification:	Sculpture
Location:	Intersection of West End and Broadway at 16 th (1907-1946) Former Jere Baxter School, now Baxter Alternative Learning Center, 3515 Gallatin Road (1946-after 1997) Jere Baxter Middle School, 350 Hart Lane, 37207 (after 1997- present)
Department:	MNPS
Materials:	cast bronze sculpture
Significant Dates:	Installed-May 27, 1907 Dedicated-May 27, 1907 Moved-1946 Moved-1997
Others Involved:	Foundry-Chicago, but name unknown Pedestal- W.E. Jordan and Co. for the Vermont granite Foundation Contractor-unknown
Previous Condition Survey:	None known
Previous Conservation:	Newspaper accounts report cleanings undertaken by civic groups. MNPS has provided maintenance.
Inscriptions:	Yes, on northwest, southwest, and northeast sides
Plaques:	None

Description: The bronze sculpture depicts Jere Baxter, a standing male figure in a formal, long buttoned Prince Albert-style coat. The figure's proper right hand is slightly outstretched as in a welcoming gesture; his proper left leg is slightly forward and his gaze is straight ahead. It is signed "Belle Kinney" on the bronze base. The figure stands on a granite base in a grassy median of the parking lot in front of Jere Baxter Middle School.

History: Jere Baxter was a lawyer and newspaperman who went on to serve as a state senator and president of the Tennessee Central Railway. Relentless in his attempts to break the Louisville & Nashville Railroad's control over Nashville commerce and to connect Tennessee from east to west earned him the admiration and praise from its citizens. After his death in 1904, the Retail Merchants' Association and the Chamber of Commerce formed the Jere Baxter Memorial Association. The committee recognized that African-American laborers had built the Tennessee Central Railway and hoped that their respect for Baxter would result in donations. The Auxiliary Baxter Memorial Association was formed and James C. Napier, Nashville's most powerful and influential African-American citizen, was elected as president.

The Baxter Monument Committee received models from prominent sculptors and, in October 1905, announced the selection of Nashville native Belle Kinney, now working in Chicago. The October 10, 1905 *Nashville American* proclaimed a "triumph for local talent" and reported that the contract was for \$2,100 and that the bronze sculpture was to be completed in sixteen months.

A committee of the City Council was charged with considering the monument's location. Several sites were considered and they finally decided on the triangle formed at West End, Broadway, and 16th Avenue, replacing a stock fountain. There was even discussion about renaming the area Baxter Place but that met opposition and a bill proposing that was pulled. After multiple readings, the City Council at its February 19, 1906 meeting authorized the Jere Baxter Monument Association to erect the monument at the recommended location.



In February 1907, the monument was cast at the artist's studio in Chicago. Fellow Chicago sculptor Charles Mulligan assisted Kinney in the preparation of the statue. Concerned that the statue might not arrive in time for the scheduled unveiling on Monday, May 27 if delivered as freight, the American Express Company offered to transport the statue from Chicago to Nashville free of charge. The statue arrived safely on Wednesday. Event organizers wanted to keep the May 27 date as it was the fifth anniversary of the arrival of a Tennessee Central train into Nashville. So that all citizens could attend the unveiling ceremony, The Southern Railway reduced its rate for round-trip fares from all Tennessee points to Nashville. Nashville Mayor T.O. Morris issued a proclamation on May 25, 1907 declaring Monday afternoon a holiday and asking all merchants to close.

The dedication took place at 4:00 p.m. on Monday, May 27, 1907 before a crowd of some five thousand onlookers. The following day, the *Nashville American* gave a complete account of the afternoon's events. W.C. Collier, chairman of the executive committee of the Baxter Monument Association, called the gathering to order followed by an invocation by Rev. Frederick F. Reese, pastor of Christ Church. The Blind School Band played "America" as the flag was removed, revealing the statue. The statue was unveiled by Miss Myrtle Freeman, daughter of T.C. Freeman, the first engineer employed by Tennessee Central Railroad. She was assisted by William Hobson Petway, a young protégé of Baxter and grandson of the late Judge J.M. Quarles.

Gen. Gates P. Thruston, Chairman of the Monument Committee, served as Master of Ceremonies. He presented the memorial to the city of Nashville. Mayor T.O. Morris accepted the statue on behalf of the city, closing with "In heartfelt gratitude and on behalf of the city, I assure you Mr. Chairman, Nashville is grateful and will always cherish this tribute." The band concluded the program with "Dixie."

By 1920, the Nashville Automobile Club was calling for the monument's relocation. Located in a very busy intersection, they saw it as a traffic hazard. In fact, letters to the *Nashville American* editor before the statue was erected questioned the location and its accessibility for viewing. However, it wasn't until 1946 when street improvements were undertaken at 21st and Broadway that the monument was relocated to the Jere Baxter School on Gallatin Road. The *Nashville Tennessean* reported that "a truck-drawn crane lifted the statue and pedestal and moved the 3,000 pound monument to the front lawn of Jere Baxter elementary school on Gallatin Road." The new Jere Baxter Middle School was built in 1997, and the Jere Baxter Monument was later moved there.

Artist Belle Kinney had won first prize at the 1897 Tennessee Centennial Exposition for a bust of her father and then went on to study at the Art Institute of Chicago with Lorado Taft. She received the Baxter commission while still a teenager. She went on to complete *Women of the Confederacy* (1926) and *Victory* (1929) at the War Memorial Building in Nashville and, with husband Leopold Scolz, the reconstruction of the Parthenon at Nashville's Centennial Park during the 1920s. The Belle Kinney and Leopold Scholz Papers are located at Special Collections, Vanderbilt University.

Condition: Poor. The structure appears to be stable. Pitting and surface erosion are evident. There is damage on the lower middle section of the coat. A moderate level of dirt and grime and biological staining cover the surface of the bronze. The original dark brown patina of the bronze plaques have converted to a green caused by years of copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains. On the granite base, there are some rust-like stains appearing between and around the text.

Treatment Priority: High. The Jere Baxter Monument is historically significant as a memorial to a Nashvillian whose efforts with the Tennessee Central Railroad contributed significantly to the development of Nashville and Tennessee at the turn of the century. It is the work of Belle Kinney, a woman sculptor and native of Nashville. Evaluation by a conservator and an engineer is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows for the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.

Conditions Assessment Report for Metro-Owned Artworks

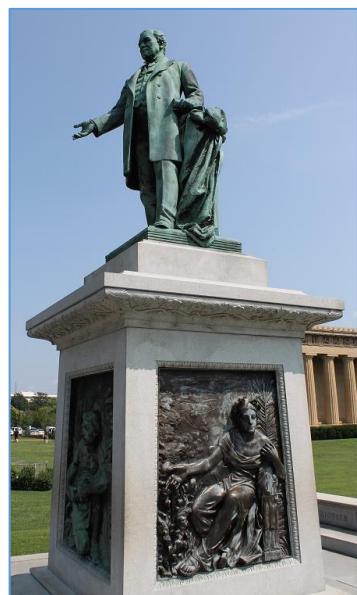
Title:	<i>Thomas Monument/ John W. Thomas Monument</i>
Artist:	Enid Yandell (1869-1934) for bronze statue and bas-relief panels
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Bronze, granite, and limestone
Significant Dates:	Platform Installed-August to September 1907 Statue installed-November 22, 1907 Dedicated-November 24, 1907
Others Involved:	Foundry-Henry-Bonnard Bronze Company of New York City Platform Contractor-Winnsboro Granite Company of Rion, S.C.
Previous Condition Survey:	2005 by Shelley Reisman Paine Conservation
Previous Conservation:	Parks has provided maintenance.
Inscriptions:	On the inside and outside of the benches
Plaques:	On east side of statue base

Description: Hollow cast patinated bronze sculpture of John W. Thomas. He stands with his left foot forward and his right hand outstretched. He holds a cape in his left hand and wears a suit with a knee-length jacket. The statue rests on a square limestone pedestal with bronze panels on each side, three are bas-relief and the fourth has a plaque. The large concrete and granite platform foundation has four columns topped by a bronze and glass lantern and eight benches, two to a side, forming a balustrade. Words are inscribed into each bench. There are five steps on each side of the platform. The monument is located southwest of the Parthenon.

History: In 1906, Maj. John W. Thomas, president of the 1897 Tennessee Centennial Exposition and of the Nashville, Chattanooga & St. Louis Railway, passed away at his home in Nashville. His memorial committee commissioned Louisville sculptor Enid Yandell to create the bronze panels for each side of the shaft and the bronze statue. The unveiling took place on November 24, 1907. Special trains and fares were offered to accommodate the large crowds including the hundreds of railroad employees, both white and African-American. The final cost of \$16,000 included the granite platform and base and the bronze statue and panels. It was entirely paid for by gifts from employees of the N.C&St.L Railway.

Condition: Poor. There are major areas of concerns regarding the structure of the sculpture. Pitting and surface erosion are evident. Iron corrosion at the figure's right hand and left knee may indicate an iron armature and/or chaplets. Welds appear stable and secure and there are no structural damage or missing elements. A moderate level of dirt and grime and biological staining cover the surface of the bronze. The original dark brown patina of the bronze plaques have converted to a green caused by copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains. The north and south panels reveal abrasion at the protruding areas, such as the knee, fingers, and face. Rubbed over time, these areas now reveal bare bronze metal. Graffiti has been scratched into the layer of black pollution on the text plaque. Evaluation by a conservator and an engineer is recommended.

Treatment Priority: High. The Thomas Monument is historically significant as a memorial to John W. Thomas, President of the 1897 Tennessee Centennial Exposition. It was intentionally placed in Centennial Park, the tangible legacy of the great effort led by Thomas. Evaluation by a conservator and an engineer is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Confederate Private Monument</i>
Artist:	George Julian Zolnay (1863-1949)
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Metro Parks
Materials:	bronze sculpture on limestone, granite pedestal, concrete base
Significant Dates:	Commissioned-June 1902 Dedicated-June 19, 1909
Other Involved:	Foundry-Roman Foundry Company, Brooklyn Monument Company-Foster-Herbert Cut Stone Company, Nashville Foundation Contractor-Foster & Creighton, Nashville
Previous Condition Survey:	2005 by Shelley Reisman Paine Conservation
Previous Conservation:	Parks has provided maintenance.
Inscriptions:	Yes, inscription on each side
Plaque:	A long list of names, listed in eight columns, are inscribed on the metal plate on the monument's west side.

Description: Located about five hundred feet southwest of the Parthenon, the *Confederate Private Monument* is a hollow cast bronze sculpture of a Confederate soldier seated on a limestone ledge, rifle in hand. The bronze sculpture rests atop a large Georgia granite pedestal above a concrete base. The front of the base has a large bronze plaque with a list of the members of the Frank Cheatham Bivouac.

History: In 1901, the Frank Cheatham Bivouac of the United Confederate Veterans began a campaign for a Confederate Monument. George Zolnay, already well known in Nashville for his work on the Parthenon, was commissioned in June 1902. Its cornerstone was placed in June 1904 during a Confederate army reunion in the city. Approximately 10,000 people attended the ceremony. Fundraising took several years. When completed, the monument cost \$4,300 to build. The artist himself donated \$500; the Frank Cheatham Bivouac raised \$1000, the United Daughters of the Confederacy raised more than \$1,000, and the rest came from smaller donations.

Condition: Poor. The structure appears to be structurally stable, and most welds appear to secure with the exception of the weld at the trigger guard and rifle strap. There are no missing elements or structural damage. A moderate level of dirt and grime and biological staining cover the surface of both the bronze and the granite. Pitting and surface erosion are evident. The original dark brown patina of the statue and the plaques has converted to a green caused by copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains. This uneven corrosion is particularly evident on the figure's face and chest and makes reading the plaques difficult. Grout is missing from the edge of the bronze plaques on the pedestal. There is a chipped corner below the plaque on the southwest corner. The limestone foundation has cuts caused by weed trimmer.

Treatment Priority: Low. The Confederate Private Monument is not considered a priority at this time in light of the current national conversations on Civil War monuments. Placed by Nashville's United Confederate Veterans and the United Daughters of the Confederacy, it was commissioned in 1902. Its placement follows a trend seen across the South as "a Confederate memorial movement arose in the aftermath of the Civil War to commemorate those soldiers who died in battle, thereby helping bereaved Southerners interpret the meaning and implications of defeat" according to Caroline E. Janney in *Burying the Dead but Not the Past*. Evaluation by a conservator and an engineer is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

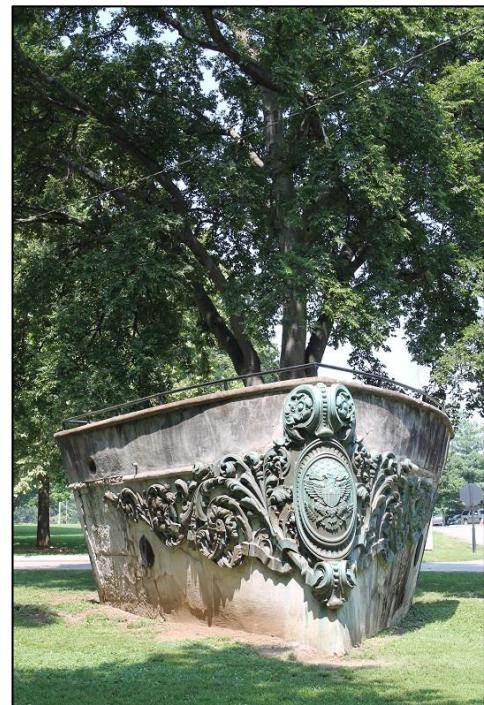
Title:	<i>Gunboat Tennessee Monument</i>
Artist:	Major E. C. Lewis (1845-1917)
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Concrete and bronze
Significant Dates:	Fabrication-Concrete base, 1910 Dedication-unknown
Others Involved:	Foundry-Unknown Foundation Contractor-Major E.C. Lewis supervised the fabrication
Previous Condition Survey:	2005 by Shelley Reisman Paine Conservation
Previous Conservation:	Parks has provided maintenance.
Inscriptions:	None
Plaques:	None

Description: Located on the grass at the south end of Lake Watauga is the Gunboat Tennessee Monument. This concrete replica of the prow of a boat is fitted with a bronze figurehead. The figurehead is centered on the prow and features a seal of an eagle and thirteen stars. The seal is surrounded by elaborate bronze scrollwork that continues down each side of the boat. At the back of the concrete replica, there are steps allowing access to the deck and a door to access a room underneath. Outlets on the boats' sides allow water to drain from the deck.

History: The March 29, 1910 *Nashville American* proudly announced that the original bronze cast for the United States cruiser *Tennessee* was to be installed for display in Centennial Park once a stand for it could be created. Designed in the era of the 1898 Spanish-American War, the figurehead had been one of the many exhibits at the Seattle Exposition in 1909. It caught the attention of Nashville native Capt. Albert Gleaves. He got in touch with J.T. Howell and Major E.C. Lewis about adding this relic to the city's collection. Beginning in January 1910, Major E.C. Lewis oversaw fabrication of the concrete prow upon which the ornate bronze figurehead would be mounted. It was originally painted a golden color. The ship was once a significant park landmark when the entrance to Centennial Park was from Elliston Place.

Condition: Poor. The bronze features appear to be structurally stable. However, the many iron bolts that secure the bronze to the concrete prow have corroded and are separating from the concrete. The space left by missing bolts may have been filled in, though the material is unknown. Previous access to the interior by conservator Shelley Reisman Paine indicated that the iron support beams and rebar are corroding. The concrete is unstable with major cracks and large sections of surface loss. Past concrete patches and caulk were not level and consistent in color, and are now separating from the original concrete form. There is an accumulation of dirt and grime over the entire sculpture. The original brown patina of the bronze has turned green due to copper corrosion. Copper and iron have streaked the concrete below. What was originally painted a golden color is now a gray color.

Treatment Priority: High. This sculpture is a site-specific sculpture designed for Centennial Park by engineer, businessman, and civic leader Major E. C. Lewis. The Gunboat *Tennessee* Monument and Shell Spring date to the early years of Centennial Park. Fabricated in reinforced cast concrete, the Gunboat *Tennessee* Monument tested the potential of this material for fanciful sculptures.



Conditions Assessment Report for Metro-Owned Artworks

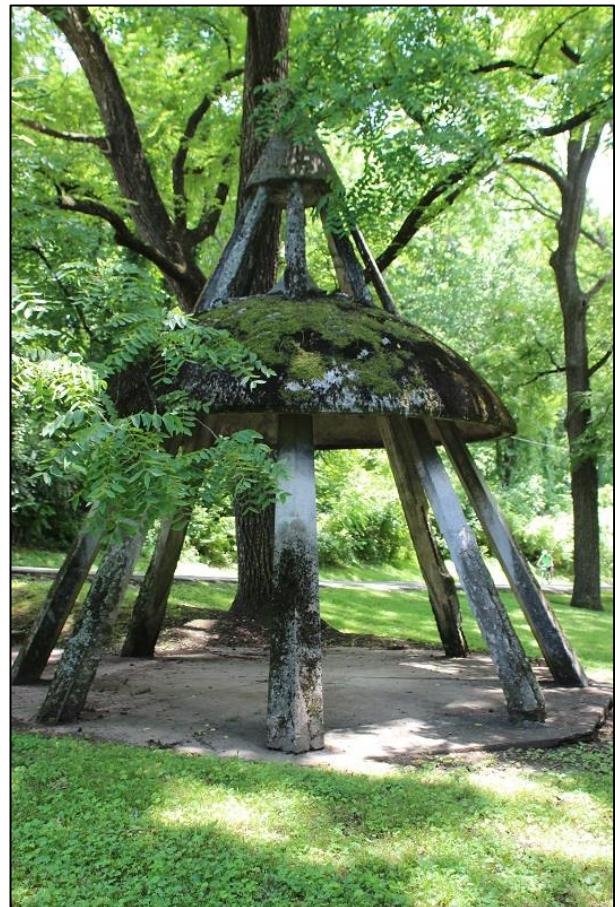
Title:	[Water Fountain Shelter]
Artist:	Major E.C. Lewis (1845-1917)
Classification:	Sculpture
Location:	Shelby Park, 401 South 20 th St, 37206
Department:	Parks
Materials:	Concrete
Significant Dates:	Installed-1912
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	Parks has provided maintenance.
Inscriptions:	None, but graffiti covers the interior of the shelter with the earliest date of 1912.
Plaques:	None

Description: The Water Fountain Shelter is located near the park old entrance with median, west of South 19th St and north of Lillian Street. Six concrete steps lead down to the structure from the park road. It is an open structure made of concrete on a round concrete foundation. Its eight concrete supports rise through a domed concrete roof and end at a concrete cone at the top of the structure. The shelter is covered in graffiti on its supports and the underside of the dome. Much of the top of the dome is concealed by moss. There are eight joints in the concrete foundation, from the supports to the center. At the center, is a patch, possibly where a water fountain once existed.

History: Shelby Park and Centennial Park are unique in Nashville for having early twentieth-century architectural “follies.” These ornamental structures reflecting the builder’s whimsical inclinations. Follies are a European invention and, at the height of their popularity in the 18th and 19th centuries, they were based on picturesque Italian, Greek, Turkish, or Egyptian ruins. Built to be viewed as part of the scenery, follies were ideally situated in Nashville’s newly established city parks. Engineer and visionary civic leader Major E.C. Lewis served on the Parks Board. He is responsible for several follies at Shelby Park: the Dutch Windmill (1912), the Lake Sevier Boathouse (1912), and the water fountain shelter (1909) near the Lillian Avenue entrance. The water fountain shelter is the only folly still standing today at Shelby Park.

Condition: Deteriorated. The Water Fountain Structures appears structurally stable. The surface has naturally deteriorated over time and large sections have been removed. Water entering separations in the surface has frozen and expanded, causing delamination and large cracks to the concrete roof and posts. Corroded rebar is exposed in several places. Pitting and surface erosion are evident. Dirt, grime, biological growth, and graffiti covers much of the surface of the concrete.

Treatment Priority: High. This sculpture is a site-specific sculpture designed for Shelby Park by engineer, businessman, and civic leader Major E.C. Lewis. The Water Fountain Shelter dates to the early years of Shelby Park and is the only extant folly. Fabricated in reinforced cast concrete, the Water Fountain Shelter tested the potential of this material for fanciful sculptures.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Gold Star Monument to World War I Veterans</i>
Artist:	George Julian Zolnay (1863-1949)
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Bronze and granite on concrete
Significant Dates:	Installed-May 1923 Dedicated-November 11, 1923 (Armistice Day)
Others Involved:	Foundry-Located in Italy Contractor-Foster & Creighton, Nashville
Previous Condition Survey:	2005 by Shelley Reisman Paine Conservation
Previous Conservation:	Parks has provided maintenance. According to Leland Johnson, Wilbur Creighton provided previous treatment in 1967, the methods and extent of this are unknown.
Inscriptions:	Yes, on north and south sides. Signed "G.J. Zolnay, 1922."
Plaques:	A long list of names, listed in three columns, are inscribed on the metal plate on the monument's east and west sides.

Description: Cast bronze sculpture group with a larger-than-life cloaked female figure sheltering a dying soldier with a rifle in his right hand. The artist signed it, "G. J. Zolnay 1922". The sculpture is on a Barre granite pedestal resting on a concrete foundation. It is located in a grassy corner of Centennial Park near the intersection of West End, 25th Avenue North, and Elliston Place.

History: Since the signing of the armistice in 1918 bringing a close to World War I, the Nashville Kiwanis Club had been considering a Gold Star Memorial to honor those servicemen who had lost their lives fighting the war. By September 11, 1920, final arrangements had been made with sculptor George Julian Zolnay and Foster & Creighton Contractors for the erection of the monument with a cost of about \$16,000. In March 1923, the Park Board approved the location. The unveiling was planned for Armistice Day, November 11, 1923. Over 1,500 veterans participated in a military parade from downtown to Centennial Park. Over 10,000 were in attendance at the unveiling ceremony.

Condition: Poor. The structure is unstable with noticeable pitting and erosion. There is evidence of previous damage whereby the sculpture separated into fragments. These fragments have been filled and welded with various materials, part of an attempt at a previous restoration. Because the welds are thick and uneven, they obscure the fragment edges. A layer of dirt and grime cover the entire sculpture. The original dark brown patina has been converted to green as a result of copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains. This uneven corrosion is especially noticeable on the faces and cloak. Grout is missing from where the sculpture meets the base, and around the plaque. Some dirt and grime cover the granite pedestal and the plaque. The limestone foundation is uneven.

Treatment Priority: High. The Gold Star Monument is historically significant as a memorial to those Davidson County service men who died in World War I. Commissioned by Nashville's Kiwanis Club, it received widespread support, evidenced by donations received and the 10,000 in attendance at the unveiling. Its high-profile location along West End Avenue also make treatment a priority. Evaluation by a conservator and an engineer is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Polar Bears]
Artist:	Umberto Marchetti at G. Mattei Plaster Relief Ornamental Co., Nashville
Classification:	Sculpture
Location:	Polar Bear Plaza, Edgehill at 12 th Avenue South, 37203
Department:	MDHA
Materials:	Ornamental Plaster
Significant Dates:	Installed-c. 1930 Reinstalled and dedicated-August 3, 2005
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	Jane-Allen McKinney and TSU students in 2005
Inscriptions:	None
Plaques:	None

Description: Two identical sculptures of polar bears standing on their hind legs. Each holds a snowball in its proper right paw, which is raised up and back, as if about to throw the snowball. Each bear clutches a batch of snowballs to its chest with its proper left arm. They stand in a throwing position with proper left leg forward. They are located at the corner Edgehill and 12th Avenue South.

History: These 5 ½-feet-tall ornamental plaster Polar Bears weighing 800 pounds each were cast around 1930 by the for Polar Bear Frozen Custard shops as an advertising gimmick. Similar shops were known to have existed in Wichita, Kansas and Washington DC. The majority of remaining polar bear statues are in Tennessee—Nashville, Jackson, Middleton, and Memphis. The two Nashville stores were on Gallatin Road and West End. After frozen custard was replaced in popularity by soft ice cream, the stores closed and the bears were sold. There are two other Polar Bears like this in Nashville, both are located in Germantown and are privately owned.

These two polar bear statues were bought at an ornamental shop on Lebanon Road by funeral home owner Rev. Zema Hill. He installed them in front of his residence at 1408 Edgehill Avenue in the 1940s. When the current owner of the house put the bears up for sale, MDHA bought them with community development block grant money in 2002. The bears were temporarily placed into storage until a site for a new gateway entrance to the community could be identified. In 2005, they were moved to the newly-created "Edgehill Polar Bear Plaza" at Edgehill and 12th Avenue South.

Condition: Fair. Despite their age, these two bears are structurally sound. They have some surface erosion but there does not seem to be any major separations or cracks. Pitting and surface erosion are evident. A small amount of dirt and grime cover the sculpture's surface.

Treatment Priority: Medium. These polar bears are beloved and recognizable symbols of the Edgehill Neighborhood. Regular cleaning and condition assessment should remain a priority.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Courage, Loyalty, Law, Justice, Security, Wisdom</i>
Artist:	Rene Paul Chambellan (1893-1955)
Classification:	Sculpture
Location:	Historic Metro Courthouse, 1 Public Square, 37201
Department:	General Services
Materials:	Bronze
Significant Dates:	Installed-1934 Dedicated-December 8, 1937 when building dedicated
Others Involved:	Foundry-Bedford Bronze Company of New York
Previous Condition Survey:	2003 by Mesick Cohen Wilson Baker Architects LLP, Albany, New York
Previous Conservation:	2006 by Conservation Solutions, Inc.
Inscriptions:	“Courage,” “Loyalty” “Law,” “Justice,” “Security,” and “Wisdom”
Plaques:	None

Description: Three recessed two-story doorways lead into the courthouse's front lobby. Each of the massive bronze double doors are 22' tall and weigh half a ton. On each bronze door is a bronze figure, representing, from left to right: Courage, Loyalty, Law, Justice, Security, and Wisdom.

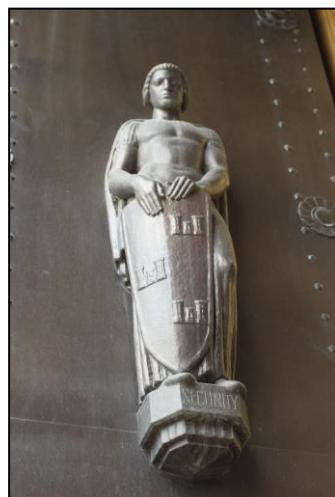
History: Little is known about the commissioning of artist Rene Paul Chambellan and the choice of subjects for the six bronze figures. They remain prominent features of the Davidson County Courthouse and Public Building formally dedicated on Wednesday evening, December 8, 1937.

During the restoration of the courthouse exterior in 2006, the firm Conservation Solution, Inc. was contracted to restore the bronze doors. With little to no maintenance, they were missing parts, were not completely operational, and the uncoated surface was damaged with oxidation and exposure to de-icing salts in winter. During this restoration, the sculptures surfaces were cleaned and returned to the original bronze color, and coated with lacquer.

Rene Paul Chambellan (1893-1955) was an American sculptor specializing in architectural sculpture. Some of his major commissions include: American Radiator Building (1923-1924) in New York City, Chicago Tribune Building (1925), and the New York Life Building (1928). He designed the Newbery Medal and Caldecott Medal for literary awards and the bronze promenade fountains at Rockefeller Center.

Condition: Good. Restored in 2006, the bronze figures are in good condition.

Treatment Priority: Low. These bronze sculptures are significant as the work of Rene Paul Chambellan, a nationally-recognized sculptor. While in good condition as a result of the 2006 restoration, regular cleaning and condition assessment should remain a priority.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>King John, Moses, Justinian, Justice</i>
Artist:	David Harriton (1895-1972)
Classification:	Sculpture
Location:	Historic Metro Courthouse, 1 Public Square, 37201
Department:	General Services
Materials:	Carved glass and gold leaf
Significant Dates:	Installed-1937 Dedicated-December 8, 1937 when building dedicated
Others Involved:	None known
Previous Condition Survey:	1988 by Tom Jackson, glass carver, Dellrose, Tennessee 1993 by Shelley Reisman Paine and Raymond F. Errett, Nashville 2003 by Mesick Cohen Wilson Baker Architects LLP, Albany, New York
Previous Conservation:	Appears that three windows above south entrance were repaired during 2004-2006 courthouse restoration.
Inscriptions:	None
Plaques:	None

Description: Three bas-relief glass window panels centered above the front entrance on the building's third floor. Each window has a single figure carved into glass and outlined in gold. The figures are three men from history representing law and order: Justinian, the Byzantine emperor for whom the Justinian code was named; Moses; and King John of England, signer of the Magna Carta. A fourth bas-relief window is centered above the James Robertson side (rear) entrance. A figure of Justice is carved into the glass and outlined in gold.



History: David Harriton's four carved glass panels are prominent features of the Davidson County Courthouse and Public Building which was formally dedicated on December 8, 1937. Though little is known about the commission or his choice of subjects, his work earned him a mention on the dedication event program. Harriton began his work by creating extensive studies of the subject. A copy of his study for Moses is in the collection of the Corning Museum of Glass with the notation, "Study for bas-reliefs won Silver medal at Paris Exposition 1937, Davidson County Courthouse, Nashville, Tennessee."

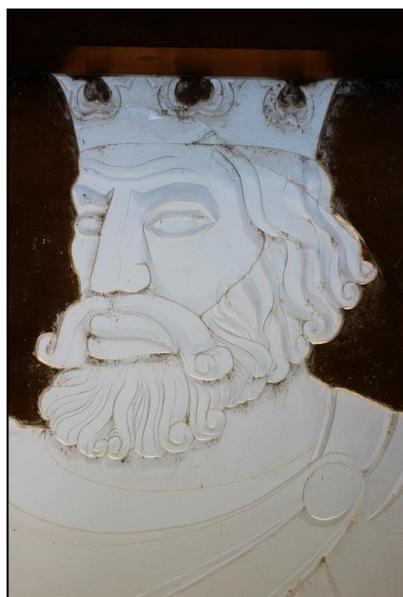
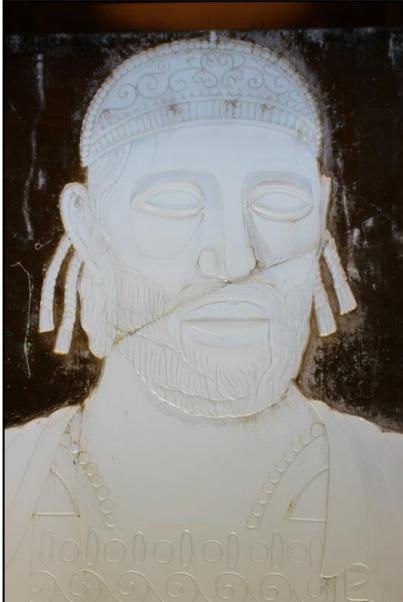


Conditions Assessment Report for Metro-Owned Artworks

The work of Harriton Carved Glass, based in New York City, reflects designs of the then popular Art Deco style. He is responsible for architectural glasswork in the United States Senate and House of Representatives, and Chase National Bank in Rockefeller Center. In 1944, a *Popular Science* article described his work this way: "The process of carving glass by means of a sandblast has been known for years, but so exactly are the requirements for producing really fine art by this means that only a few artists can meet them. Among these is David Harriton of New York...In Harriton's big studio close to the East River, he has rooms for designing, preparing the glass, and sandblasting. He produces murals, windows, wall plaques, screens and similar objects--some of them clear, others backed with color that shows through either frosted or transparent glass."

Condition: Poor/Fair. As early as 1988, the Metro Historical Commission recognized the dangerous condition of the carved glass panels and considered replacing them. In 1993, a conditions assessment determined that permanent removal was not necessary but that they were unstable and could be a serious threat to public safety. Movement of the building during downtown blasting, freezing and thawing of trapped moisture, and inadequate cushioning in the panel frames has led to breaks. An off-site restoration of the lawgiver panels took place c. 2005 but breaks should be reassessed. Additionally, the interior side of Justice is covered in a sticky residue, now covered with grime. Shelley Reisman Paine determined that the surface was altered by a film crew who applied a coating to it. Additionally, photographers highlighted the outline of Justice with translucent paint, much of which remains.

Treatment Priority: High. Due to the constant downtown blasting that has occurred over the last decade, all the glass panels should be considered a high priority for analysis by a conservator as additional work may be necessary. These glass panels are significant as a work by well-known glass artist David Harriton and are highly-visible features of the Historic Metro Courthouse viewable from both the exterior and the interior.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Industry, Agriculture, Commerce, Statesmanship</i>
Artist:	Dean Cornwell (1892-1960)
Classification:	Painting
Location:	Historic Metro Courthouse, 1 Public Square, 37201
Department:	General Services
Materials:	Paint on canvas
Significant Dates:	Installed-October 26, 1937; medallions painted on installed murals Dedicated-December 8, 1937 when building dedicated
Others Involved:	None known
Previous Condition Survey:	1976 by Cynthia Kelsey Stowe of Kennedy & Stow, St. Louis 2003 by Mesick Cohen Wilson Baker Architects LLP, Albany, New York
Previous conservation:	In May 1959, artist may have cleaned the murals of coal smoke. In 1977, the murals and ceiling paintings were reportedly cleaned.
Inscriptions:	(west side, left of lobby entrance) "Industry" and "Agriculture" (east side, right of lobby entrance) "Statesmanship" and "Commerce"
Plaques:	None

Description: Four paintings on canvas, each 8' wide by 15' high, located inside the front lobby of the Historic Metro Courthouse. The paintings depict the allegorical themes of Industry, Agriculture, Commerce, and Statesmanship with stylized nudes superimposed over maps of Nashville and Davidson County. Twenty scenes from the history of Davidson County are painted on the five gold medallions at the base of each mural.

History: During the Great Depression, the Federal Government's Public Works Administration (PWA) created jobs by funding the construction of dozens of public buildings during the New Deal era. This federal program resulted in the construction of the Davidson County Courthouse. In an effort to keep artists working, the New Deal Federal Art Project commissioned murals, including these at the Davidson County Courthouse. On April 20, 1937, County Judge Litton Hickman announced Dean Cornwell as the artist and reported that the lobby murals would cost \$12,000. Cornwell painted the murals at his studio in New York and delivered them in late October 1937. Once installed, he completed the 20 scenes from the history of Davidson County on five gold medallions at the base of each mural.

The Davidson County Courthouse and Public Building was formally dedicated on December 8, 1937. A large crowd filled the first floor foyer and lined the second floor balcony. Speakers included Governor Gordon Browning, city and county government officials, judges and attorneys, and the architects and artist. In his remarks, Dean Cornwell revealed his fascination with steamboats. He "pointed out that he was born in Louisville [along the Ohio River] and that as a child cherished the desire to draw steamboats. The commission here has been his first opportunity to fulfill this ambition. 'I built the whole scheme around the river boat,' he said."



Condition: Fair. The paintings appear to be structurally stable. The colors are vivid, perhaps a result of a 1976 cleaning. There are nicks on "Statesmanship" and "Industry" panels.



Treatment Priority: Medium. These murals are significant as the work of Dean Cornwell, a nationally-recognized illustrator and muralist. They are located in a highly-visible location inside the Historic Metro Courthouse. While in overall fair condition, some conservation is required. Regular cleaning and condition assessment should remain a priority.

Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Lioness, Snake, Bison</i>
Artist:	Rene Paul Chambellan (1893-1955)
Classification:	Sculpture
Location:	Historic Metro Courthouse, 1 Public Square, 37201
Department:	General Services
Materials:	Limestone
Significant Dates:	Installed-c. 1934 Dedicated-December 8, 1937 when building dedicated
Others Involved:	None known
Previous Condition Survey:	2003 by Mesick Cohen Wilson Baker Architects LLP, Albany, New York
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: Carved stone figures of a lioness, snake, and bison. The figures repeat around the building and extend out from the cornice.

History: Little is known about the commissioning of artist Rene Paul Chambellan and the choice of subjects for the cornice sculptures. They remain prominent features of the Davidson County Courthouse and Public Building formally dedicated on Wednesday evening, December 8, 1937.

Rene Paul Chambellan (1893-1955) was an American sculptor specializing in architectural sculpture. Some of his major commissions include: American Radiator Building (1923-1924) in New York City, Chicago Tribune Building (1925), and the New York Life Building (1928). He designed the Newbery Medal and Caldecott Medal for literary awards and the bronze promenade fountains at Rockefeller Center.

Condition: Good. The carved stone figures are in good condition and may have been cleaned during the courthouse restoration in 2006.

Treatment Priority: Low. These carved stone figures are significant as the work of Rene Paul Chambellan, a nationally-recognized sculptor. While in good condition, regular cleaning and condition assessment should remain a priority.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Founding of Nashville/ Founders Monument</i>
Artist:	Puryear Mims (1906-1975)
Classification:	Sculpture
Location:	1964-1979-Fort Nashborough 1979-present, Cumberland River Greenway at Bicentennial Park, 1 st Avenue and Church Street, 37201
Department:	Parks
Materials:	Bronze, marble
Significant Dates:	Installed-1963 Dedicated-May 24, 1964 Moved-
Others Involved:	Foundry and Contractor-Not known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Yes, dedication/interpretive plaques on front (west side).

Description: The bronze sculpture depicts John Donelson (right) and James Robertson (left) shaking hands. Donelson is holding a musket in his left hand and Robertson is holding an axe over his shoulder. The bronze sits on a marble base.

History: James Robertson and John Donelson were selected to lead settlers into the Cumberland River region. Robertson led his group by land, while Donelson led another by water in 1779-80. Donelson, accompanied by about thirty families along with supplies and goods to build a settlement, sailed through many rivers on a one thousand mile journey. James Robertson, sometimes called the "Father of Middle Tennessee," travelled by land with a small group to the site of "French Lick" (present-day Nashville). After scouting out the area and finding a location for settlement, Robertson returned the next year to build Fort Nashborough. The pair reunited on Monday, April 24, 1780 and shook hands at the approximate location of this statue.

The *Founding of Nashville* was commissioned in 1958 by Mayor Ben West. Sculpted in 1962, they were installed in 1963. The artist, Puryear Mims, was a native Nashville and artist in residence at Vanderbilt University. He is known for many works around the city including the sculptures at the Cordell Hull State Office Building. The artwork, created at a cost of \$50,000, was dedicated on May 24, 1964 at the reconstructed Fort Nashborough.

Condition: Poor. A layer of dirt and grime cover the entire sculpture. The original dark brown patina has been converted to green as a result of copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains. There are pieces of the base that are loose or missing and there is a shadow of old graffiti on the south side of the base. Trash (glass, cigarettes, etc.) were noted around the base of the sculpture.

Treatment Priority: High. The *Founding of Nashville* monument is historically significant as a memorial to the founding of the city. It is by a noted local sculptor, Puryear Mims. Because of its high-profile location along 1st Avenue, it is a frequent stop for tourists. Evaluation by a conservator and an engineer is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Ariel</i>
Artist:	Lin Emery (1928-)
Classification:	Sculpture
Location:	Centennial Art Center, Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Bronze, brick
Significant Dates:	Installed-May 4, 1979 in enclosed courtyard Dedicated-May 5, 1979
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Yes, bronze identification plaque on front

Description: *Ariel* is a bronze sculpture on a brick base. The sculpture is kinetic and its abstract metal parts are designed to move with the wind. It is located in front of the Centennial Parks Art Center in Centennial Park.

History: In 1978, Metro Parks invited artists to submit models for Wonderworks III, the third annual invitational exhibition featuring works by professional artists and craftsmen. Invitations were extended to some 40 sculptors throughout the Southeast. Sixteen artists responded by submitting a scale model of a sculptural work suitable for installation in the front courtyard of Centennial Art Center. The models were part of a month-long exhibit.

On October 27, 1978 a panel of judges awarded the \$2,500 commission to New Orleans-based artist Lin Emery. Her mobile sculpture *Ariel* was designed in cooper base alloy and architectural bronze. Standing 8' high, its five concave and convex arcs were designed to move on ball bearings

Lin Emery was already well known to the Nashville art community since her one-man show at Cheekwood 15 years earlier. *Ariel* was her second Nashville commission. The first was a mobile fountain commissioned by architects Brush, Hutchinson and Gwinn for the lobby of the Third National Bank Building.

Ariel was installed on May 4, 1979. The following day, a public reception for Lin Emery and presentation of her work was held at the Centennial Art Center.

Condition: Fair. A moderate level of dirt and grime and biological staining cover the surface of the bronze. The original dark brown patina of the bronze plaques have converted to a green caused by copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains. It appears to be structurally stable.

Treatment Priority: Medium. *Ariel* is the work of the internationally-recognized kinetic sculptor Lin Emery. Cleaning is recommended.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Edmondson Memorial</i>
Artist:	Greg Ridley (1925-2004)
Classification:	Sculpture
Location:	Edmondson Park, 1700 Charlotte Ave, 37203
Department:	Parks
Materials:	Limestone
Significant Dates:	Installed-1981 Dedicated-July 8, 1981
Others Involved:	None known
Inscriptions:	Yes, dedication inscription (see below).
Plaques:	None

Description: Limestone marker with inscription dedicated to artist William Edmondson, sitting on limestone base. The marker is in the middle of Edmondson Park amid limestone column fragments from the Tennessee State Capital.

History: This park and its memorial are dedicated to the memory of William Edmondson. William Edmondson, the Nashville native and self-taught artist who, in 1938, became the first African-American artist to have a one-man show at the Museum of Modern Art. In 1976, Metro Parks and Public Works cleared and cleaned up a section along Charlotte Avenue in preparation for a road-widening project. After the widening, a thin strip of land next to the John Henry Hale complex remained. It was not large enough for commercial development, so the city decided to make it into a mini-park. Metro Beautification Commission researched the history of the area and, after determining that Edmondson had lived in the area, decided to name the park in Edmondson's honor with Metro Park Board's approval in 1979. It was dedicated June 1, 1979.

Using limestone retrieved from the old Commerce Union Building at 5th Avenue North and Union demolished in 1975, a marker was inscribed for the site. On July 8, 1981, it was unveiled at the park site. Nashville sculptor and Tennessee State University professor Gregory Ridley carved a dove into the limestone block. The dove was a favorite subject of Edmondson, who worked exclusively in limestone. Concurrent with the opening of this park, the Tennessee State Museum featured an exhibition and illustrated catalogue of Edmondson's sculptures in the summer of 1981.

Condition: Good. The sculpture appears to be structurally stable. Some pitting and surface erosion are evident.

Treatment Priority: Low. Cleaning is recommended. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

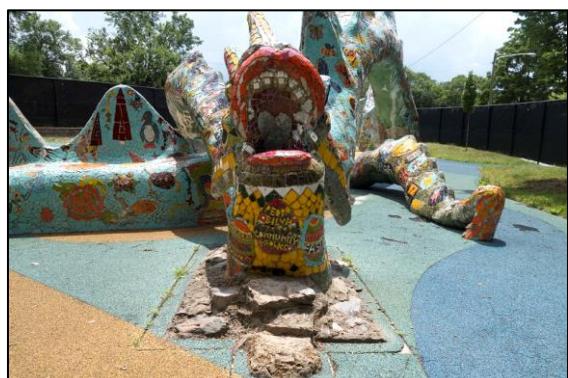
Title:	<i>Sea Serpent/The Dragon/Two Dragons</i>
Artist:	Pedro Silva (1935-2013)
Classification:	Sculpture
Location:	Fannie Mae Dees Park, 2400 Blakemore Avenue, 37212
Department:	Parks
Materials:	Ceramic tile and concrete
Significant Dates:	Installed-1980-1981 Dedicated-April 25, 1981 Re-dedicated-April 30, 2000
Others Involved:	Artists Elizabeth Garrett, Rick Paldino, Cindy Tinsley, and Rusty Freeman along with community volunteers
Previous Condition Survey:	1992 Save Outdoor Sculpture survey 1997 William J. Stockard, Hart Freeland Roberts, structural engineer 1998 by Shelley Reisman Paine Conservation
Previous Conservation:	1997 neighborhood group cleaned 1997 Western Waterproofing made repairs 1998-2000 by Shelley Reisman Paine 2017 by Tony Novak
Inscriptions:	Signed "Pedro Silva and Community Folks"
Plaques:	None

Description: Mosaic sculpture of a mother dragon and a baby dragon emerging from the ground. The artwork is comprised of five free-standing arched components ending in a long curving bench sculpture. The entire sculpture is heavily decorated with mosaic ceramic tiles images of figures, animals, and decorative designs. The undersides of the arches are exposed concrete, painted green. The mouth of the baby originally functioned as a drinking fountain but is currently inoperable.

History: Chilean born artist Pedro Silva was well known for bringing communities together to share in the work of his mosaic sculptures. Spearheaded by community leader Ann Roos, Metro Parks brought Silva to Nashville to design and build a centerpiece for the new park. For *Sea Serpent*, he was paid with an \$8,000 grant from the Tennessee Arts Commission and \$5000 in private donations. A gift of \$5000 from Vanderbilt University provided for the materials and services of the professional artists who assisted Silva. By the late 1990s, the sculpture had both surface and structural issues. In May 1997, \$40,000 was appropriated for its care in Community Development Block Grant Finds through MDHA. After receiving a SOS assessment in 1998, conservation treatment was completed 1998-2000 under a Metro contract to conservator Shelley Reisman Paine. Since the 2010s, drainage issues have continued to deteriorate the artwork. The "Save the Dragon" campaign, begun in 2016, has raised funds to hire artist Tony Novak, restoration expert Lynn Driver, and other artisans.

Condition: Conservation in Progress.

Treatment Priority: High. This artwork is a beloved landmark in the Hillsboro-West End neighborhood. For many people, Fannie Mae Dees Park is "Dragon Park." Hundreds of Nashvillians worked on it when it was initially created and hundreds more are a part of the efforts to save it now.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Caldwell School Mural]
Artist:	James R. Threalkill (1956-), Peggy L. Anderson, and Marvin W. Stewart (1958-)
Classification:	Mural
Location:	Caldwell Elementary School, 244 Foster Street, 37207
Department:	MNPS
Materials:	Paint, plywood
Significant Dates:	Completed 1994
Others Involved:	students
Previous Condition Survey:	None known
Previous conservation:	None known
Inscriptions:	Painted on the right side of the mural, "You had yesterday but tomorrow's not yet gone. You can always leave a portion of yourself to carry on. May every passing day bring you a special Glory. For you are the one to write your life's story. Deborah J. Edwards"
Plaque:	None

Description: Mural on an exterior brick wall of Caldwell Elementary School. Mural shows seven students seated on the floor, perhaps listening to a teacher. One of the four panels is missing.

History: According to James Threalkill, the mural never had an official title. The poem excerpt was from a poem written by a parent.

Condition: Deteriorated. Top left panel is no longer mounted to the wall. There is damage to the edge of the existing plywood.

Treatment Priority: Deaccession. Because of the deteriorated condition of the mural, removal is suggested.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Warner Park Nature Center Benches]
Artist:	Vic Hood (1950-)
Classification:	Sculpture
Location:	Warner Park Nature Center, 7311 Highway 100, 37221
Department:	Parks
Materials:	Wood
Significant Dates:	Created-1995?
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Yes

Description: The Warner Park Nature Center benches are made from native wood.

History: The \$1.3 million Warner Park Nature Center was completed in 2000. The benches are one of the many nature-themed artworks featured in and around the building. The benches were created by Vic Hood of Leatherwood.

Condition: Fair. Benches are worn from continued use and from being outside.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Timothy Demonbreun</i>
Artist:	Alan LeQuire (1955-)
Classification:	Sculpture
Location:	Cumberland River Greenway, 1st Avenue and Church Street, 37201
Department:	Parks
Materials:	Bronze
Significant Dates:	Dedicated-October 5, 1996
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Yes,

Description: This bronze sculpture depicts Timothy Demonbreun with one foot propped on a stone. He is leaning on that leg, musket in one hand, other hand on his left hip. The base is made of limestone with a bronze plaque on the front.

History: Fur trader Jaques Timothe de Monbreun traveled up the Cumberland River at 22 years old to what was then called the “French Lick,” near present day Jefferson Street. Bringing his wife the next year, they set up a temporary home in a cave near today’s downtown Nashville (it lies on the opposite bank from Shelby Park). Some historians believe that one of Timothy’s children (William) was born inside the cave during one of the trips from Illinois, making the child the first European child born in Nashville. Demonbreun created a lasting legacy as Nashville’s “first citizen.”

His many descendants created the Timothy Demonbreun Heritage Society in 1976, a non-profit organization that raised most of the funds for the statue. In 1989, they commissioned local artist Alan LeQuire, well-known for creating *Athena Parthenos* at the Parthenon. Funding for the project came from private donations and a matching grant from the Tennessee General Assembly under legislation sponsored by Senator Douglas Henry. The 650-pound bronze statue was installed along the Gay Street Connector across from an existing mini-amphitheater. The memorial was dedicated and unveiled on October 5, 1996. The plaque was donated in memory of Dr. Truman Weldon Demunbrun of Louisville, president of the Timothy Demonbreun Heritage Society from 1977 until 1996.

Condition: Fair. A layer of dirt and grime cover the entire sculpture and there is a build-up of dirt and insect nests underneath his jacket. The original dark brown patina has been converted to green as a result of copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains. The pathway to the sculpture is handicap accessible, with a clear route all the way up to the artwork. The tree behind the artwork is overgrown, obstructing some angles of it.

Treatment Priority: Medium. Cleaning and landscape trimming are recommended. Because of its high-profile location, it is a frequent stop for tourists. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Reach for the Stars</i>
Artist:	Mimi Shimmin (1941-), Doug Stevenson (1960-), and Pam Vallett (1947-)
Classification:	Mural
Location:	Easley Community Center at E.S. Rose Park/Rose Park Community Center
Department:	Parks
Materials:	Ceramic tile
Significant Dates:	Installed-1996
Others Involved:	Neighborhood children
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	Most of the tiles have initials or full name painted or inscribed on them. Several are memorials.
Plaques:	None

Description: *Reach For The Stars* is a colorful tile mosaic artwork that wraps around the front window of the community center. The tiles are arranged in swirling rows of star-shaped and heart-shaped tiles.

History: Metro Parks' "Art in Public Places" project involved dozens of children who attended the after school program at Rose Park. The project was funded by the Metro Development and Housing Agency through a Drug Elimination Grant and the South Nashville Enterprise Community Grant. Metro Parks received the Dorothy Mullen National Arts and Humanities Award given by the National Recreation and Parks Association. The award honors "the most innovative and effective arts and humanities programs across the nation."

Condition: Good. There is no evidence of cracking or missing tiles.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Birdbath]
Artist:	Tom Rice (1952-)
Classification:	Sculpture
Location:	Centennial Art Center, Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Limestone
Significant Dates:	Installed-c. 1998
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: Limestone circular birdbath with wide rounded edge. Basin has ridges from edge to raised point in center. The birdbath is located in the herb garden in the Centennial Art Center's enclosed rear courtyard.

History: Local Sculptor Tom Rice began his sculpture career studying with Professor Olen Bryant at Clarksville's Austin Peay State University. There he developed his skills working in wood and clay, but his passion is limestone. He is well-known for his limestone figures of elegantly simplified bird forms, bird baths, garden benches and vessels. The Centennial Art Center has a long-standing relationship with Tom Rice, who enrolled in the Centennial Art Center's clay sculpture classes in 1988 and first exhibited there the same year.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title: [Tile Mosaic in Stone Amphitheater]
Artist: Bernice Davidson (1947-)
Classification: Mural
Location: Warner Park Nature Center, 7311 Highway 100, 37221
Department: Parks
Materials: Tile
Significant Dates: Installed-1998?
Others Involved: None known
Previous Condition Survey: None known
Previous Conservation: None known
Inscriptions: None
Plaques:

Description: Colorful tiles embedded in the pavers of the stone amphitheater at the rear of the Warner Park Nature Center.

History: The \$1.3 million Warner Park Nature Center was completed in 2000. The tile mosaic is one of the many nature-themed artworks featured in the building. Sixteen tiles demonstrate the phases of the sun, eight tiles demonstrate the phases of the moon, and four tiles depict the seasons on earth. The work is that of Nashville-based artist Bernice Davidson.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Tile Mosaic on Reception Desk, Restrooms, and Kitchen]
Artist:	Mimi Shimmin (1941-) and volunteers
Classification:	Mural
Location:	Warner Park Nature Center, 7311 Highway 100, 37221
Department:	Parks
Materials:	Clay Tile
Significant Dates:	Installed-1998?
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: The mosaic tile at the Warner Park Nature Center is located on the front and sides of the front reception desk, the backsplash around the kitchen, and around the mirrors in the restrooms. The tile is nature themed with repeating leaf, insect, and animal tiles. Some tiles are obscured behind appliances on the counter.

History: Mimi Shimmin, parks special program coordinator, led volunteers in the creation of the handmade tiles. They used cookie cutters and their hands to mold the thousands of pieces.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Cast Bronze Sculptures on Outdoor Signage]
Artist:	Cindy Billingsley (1965-)
Classification:	Sculpture
Location:	Warner Park Nature Center, 7311 Highway 100, 37221
Department:	Parks
Materials:	Bronze on limestone
Significant Dates:	Installed-1999?
Others Involved:	Patrick Jensen, sculptor
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	"Susanne Warner Learning Center" (marker with bird) "The Amphitheater, A Gift from Ann and Monroe Carell" (marker with dragonfly) "The Greenhouse, A gift from Mr. and Mrs. Charles N. Martin Jr. (marker with cricket) "The Dorothy Cate Frist Pond, In Loving Memory, 1910-1998" (marker with frog)
Plaques:	None

Description: Cast bronze sculptures sit atop several large limestone markers at the Warner Park Nature Center. The figures are of a bird, dragonfly, cricket, and frog.

History: The \$1.3 million Warner Park Nature Center was completed in 2000. Large donations are recognized with these limestone markers adorned with bronze figures.

Condition: Excellent.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

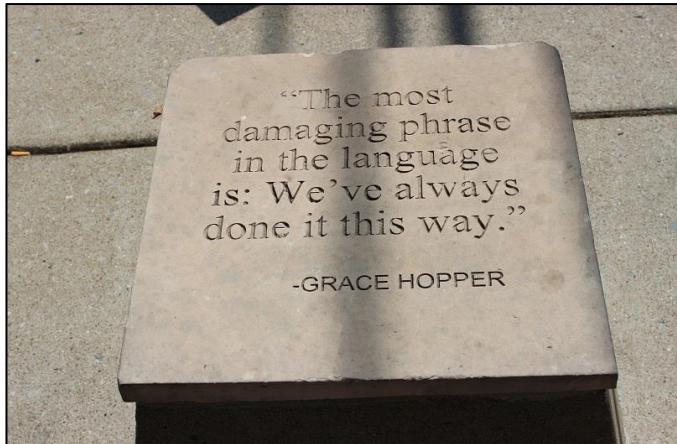
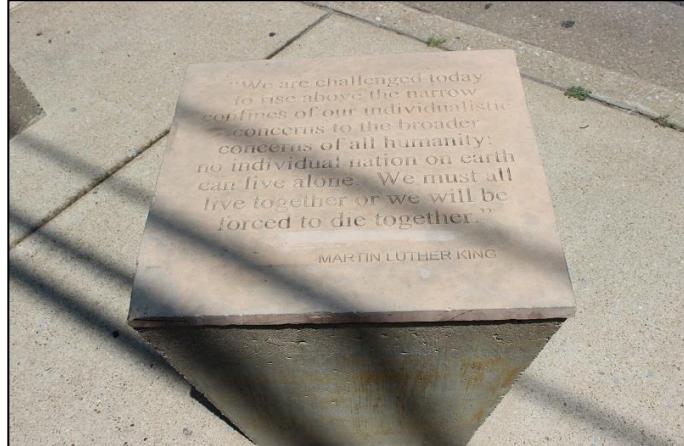
Title:	[Belmont Student Benches]
Artist:	Susan Hall
Classification:	Sculpture
Location:	West side of 12 th Avenue South at Dallas Avenue, 37204
Department:	MDHA/Public Works
Materials:	Concrete and limestone
Significant Dates:	Installed-1999 Dedicated-June 18, 1999
Others Involved:	Lanie Gannon, instructor at Belmont University
Previous condition survey:	None known
Previous conservation:	None known
Inscriptions:	Yes, the benches are inscribed with quotes.
Plaques:	None

Description: Two 4-sided pyramidal forms, each with a flattened top for sitting. Made of stained concrete and cut limestone, the cube benches are inscribed with inspirational quotations.

History: As part of Nashville 12South Redevelopment project, Metro Arts sponsored art classes at Lipscomb and Belmont University. Students spent the semester exploring the field of public art. The final project in both classes was to design banners, litter receptacles, and benches for the area. A public art completion resulted in three benches being fabricated and installed as part of the city-funded streetscape renovation. The winning designs included *Fall Awake* by Lipscomb students, and *African Weavings* and untitled cube benches by Belmont students. *African Weavings* by Lea Mullins has been removed, date unknown.

Condition: Fair. Cleaning needed.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	Can Do
Artist:	Mary Lucking-Reiley, lead artist
Classification:	Sculpture
Location:	12 th Avenue South at Paris Avenue, 37204
Department:	MDHA/Public Works
Materials:	Steel and telephone wire
Significant Dates:	Installed-1999
Others Involved:	Youth and seniors at Sevier Park Community Center
Previous condition survey:	None known
Previous conservation:	None known
Inscriptions:	None
Plaques:	None

Description: Cylindrical red litter receptacle with colored telephone wire woven into the mesh side sides. The pattern is based on African and Native American beading and weaving designs.

History: As part of Nashville 12South Redevelopment project, Hawkins Partners joined Metro Arts and Metro Parks in a project to create public art with youth and seniors at the Sevier Park Community Center. Landscape architecture firm Hawkins Partners led the project, and Bellsouth provided funds and telephone wire. Mary Lucking-Reily was the lead artist.

Condition: Deteriorated.

Treatment Priority: Deaccession. Originally one of four, this litter receptacle is deteriorated to the point that it should be removed.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Fall Awake</i>
Artist:	Julie Collins, Caleb Gray, and Tiffany Torree
Classification:	Sculpture
Location:	East side of 12 th Avenue South between Kirkwood and Paris Avenue, 37204
Department:	MDHA/Public Works
Materials:	Concrete
Significant Dates:	Installed-1999 Dedicated June 18, 1999
Others Involved:	Terry Thacker, instructor at Lipscomb University
Previous condition survey:	None known
Previous conservation:	None known
Inscriptions:	Yes, the bench is inscribed with its title, "Fall Awake"
Plaques:	None

Description: Stained concrete bench resembling a sofa with a rolled arm on one end and the slope of a chaise lounge on the other.

History: As part of Nashville 12South Redevelopment project, Metro Arts sponsored art classes at Lipscomb and Belmont University. Students spent the semester exploring the field of public art. The final project in both classes was to design banners, litter receptacles, and benches for the area. A public art completion resulted in three benches being fabricated and installed as part of the city-funded streetscape renovation. The winning designs included *Fall Awake* by Lipscomb students and *African Weavings* and untitled cube benches by Belmont students. *African Weavings* by Lea Mullins has been removed, date unknown.



Condition: Fair. Cleaning and minor repairs needed. There are a few cracks.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Hawk Weathervane]
Artist:	Joe McDonald (1949-)
Classification:	Sculpture
Location:	Warner Park Nature Center, 7311 Highway 100, 37221
Department:	Parks
Materials:	Copper
Significant Dates:	Installed-1999?
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: The Hawk Weathervane is a copper weathervane that sits on the roof of the Warner Park Nature Center. The copper hawk figure rests on top of the revolving pointer and the directional markers.

History: The \$1.3 million Warner Park Nature Center was completed in 2000. The hawk weathervane is one of many artworks featured in the building. The hawk weathervane is placed in memory of John H. Parrish.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Owen Bradley/ Owen Bradley Memorial</i>
Artist:	Gary Ernest Smith (1942-)
Classification:	Sculpture
Location:	Owen Bradley Park, 1 Music Square East, 37203
Department:	Parks
Materials:	Bronze, brick, concrete
Significant Dates:	Sculpture dedicated-October 19, 1999 Park dedicated-March 9, 2001
Others Involved:	Foundry-Metal Arts Foundry, Lehi, Utah
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	Yes, along cap and band of surrounding brick wall.
Plaques:	Yes, bronze identification plaque beneath piano.

Description: This artwork is a life-size bronze sculpture of Owen Bradley at a piano. He is sitting on the piano bench with his left arm raised into the air and the other on the piano keys. The surrounding brick half-circle wall has limestone cap and band. The cap include biographical information on Bradley and the band lists the songs and artists he produced.

History: In 1997, at the encouragement of many music industry executives and artists, Music Square Park was renamed Owen Bradley Park to recognize his founding role in the music business. Owen Bradley (1915-1998) is credited, along with Chet Atkins, with creating the Nashville Sound. As a producer, he guided the careers of Patsy Cline, Marty Robbins, Kitty Wells, Loretta Lynn, Conway Twitty, and Brenda Lee. He is a member of the Country Music Hall of Fame.

He died the year after the park's renaming and soon private individuals and Music Row businesses had contributed enough money to erect a statue there. A Music Row Public Art Committee of the Metro Arts Commission reviewed options for a public artwork and advised Jerry Bradley and the Bradley Family on the process. Gary Ernest Smith, best-known for his *Superman* statue in Metropolis, IL, was commissioned to create the bronze likeness of Owen Bradley. As part of his research in preparing the sculpture, the artist obtained clothing items from Owen Bradley's family including shoes, hat, and lapel pins as well as videos and still photographs. Smith chose to portray Owen Bradley in his 50s. He located a model of similar age to sit for the initial clay model.

Entertainer Brenda Lee and sculptor Gary Ernest Smith spoke at the October 19, 1999 unveiling ceremony. Following the unveiling, the sculpture had a temporary home in the Presidential Lobby of the Opryland Hotel until construction of the Music Row Roundabout by MDHA and renovations of the Owen Bradley Park were completed and dedicated on March 9, 2001.

Condition: Good. A layer of dirt and grime cover the entire sculpture and there is a build-up of dirt inside the piano lid. The original dark brown patina has been converted to green as a result of copper corrosion. Where contaminants could not be rinsed away, a black streaked surface remains.

Treatment Priority: Medium. Cleaning is recommended. Because of its high-profile location, it is a frequent stop for tourists. This monument is covered under the Tennessee Heritage Protection Act of 2016 which allows the care, preservation, protection, repair, restoration, and renovation of the memorial but restricts any disturbances or alterations unless a waiver is granted by the Tennessee Historical Commission.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Incline</i>
Artist:	Joe Sorci (1955-)
Classification:	Sculpture
Location:	East Bank Greenway, 2 Titans Way, 37213
Department:	Parks
Materials:	Salvaged metal parts
Significant Dates:	Installed-1999
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: *Incline* is a sculpture made from salvaged metal scraps. There is one long metal beam embedded in ground and extending upward at approximately a 45 degree angle. A gear wheel rests at the top as if it were about to roll down the beam.

History: Artist Joe Sorci's family of mosaics and sculptural pieces was installed in the concrete sidewalk of the East Bank Greenway between the Nissan Stadium and the Cumberland River. The artwork were funded in part by \$15,000 provided by the Metropolitan Development and housing Authority. His project focused exclusively on found objects. Those objects were industrial parts abandoned at the site by former businesses like Ingram Materials, whose barges would dredge sand on the Ohio River in Kentucky and carry it to Nashville for distribution.

Condition: Good. The artwork is structurally stable. There are insect nests inside the beam and the holes of the wheel.

Treatment Priority: Low. Cleaning is recommended.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Industrial Salvage]
Artist:	Joe Sorci (1955-)
Classification:	Sculpture
Location:	East Bank Greenway, 2 Titans Way, 37213
Department:	Parks
Materials:	Salvaged metal parts
Significant Dates:	Installed-1999
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: This sculpture is made of salvaged industrial parts. Steel rings, flush in the sidewalk, surround a large turbine.

History: Artist Joe Sorci's family of mosaics and sculptural pieces were installed in the concrete sidewalk of the East Bank Greenway between the Nissan Stadium and the Cumberland River. The artwork was funded in part by \$15,000 provided by the Metropolitan Development and housing Authority. His project focused exclusively on found objects. Those objects were industrial parts abandoned at the site by former businesses like Ingram Materials, whose barges would dredge sand on the Ohio River in Kentucky and carry it to Nashville for distribution.

Condition: Good. Sculpture is structurally stable. Trash located inside the large architectural fragment.

Treatment Priority: Low. Cleaning is recommended.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Industrial Salvage Mosaic]
Artist:	Joe Sorci (1955-)
Classification:	Sculpture
Location:	East Bank Greenway, 2 Titans Way, 37213
Department:	Parks
Materials:	Salvaged metal parts
Significant Dates:	Installed-1999
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: This steel mosaic installation includes 15 small salvaged industrial parts embedded in the concrete sidewalk.

History: Artist Joe Sorci's family of mosaics and sculptural pieces were installed in the concrete sidewalk of the East Bank Greenway between the Nissan Stadium and the Cumberland River. The artwork was funded in part by \$15,000 provided by the Metropolitan Development and housing Authority. His project focused exclusively on found objects. Those objects were industrial parts abandoned at the site by former businesses like Ingram Materials, whose barges would dredge sand on the Ohio River in Kentucky and carry it to Nashville for distribution.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Threshold</i>
Artist:	Joe Sorci (1955-)
Classification:	Sculpture
Location:	East Bank Greenway, 2 Titans Way, 37213
Department:	Parks
Materials:	Salvaged metal parts
Significant Dates:	Installed-1999
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: *Threshold* is a sculpture made from a ring gear from a steam crane pedestal. It is partially embedded in the sidewalk. Viewers can walk through or around. When standing on the east side of the artwork, the skyline of downtown Nashville is framed by the ring.

History: Artist Joe Sorci's family of mosaics and sculptural pieces were installed in the concrete sidewalk of the East Bank Greenway between the Nissan Stadium and the Cumberland River. The artwork was funded in part by \$15,000 provided by the Metropolitan Development and Housing Authority. His project focused exclusively on found objects. Those objects were industrial parts abandoned at the site by former businesses like Ingram Materials, whose barges would dredge sand on the Ohio River in Kentucky and carry it to Nashville for distribution.

Condition: Good. The artwork is structurally stable.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

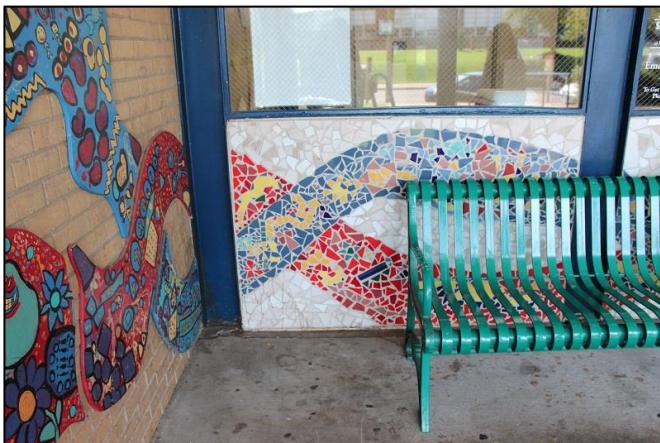
Title:	<i>A Splash of Color</i>
Artist:	Doug Stevenson (1960-), Ronnica Stanley (1963-), and Lynn "Roff" Harroff (1962-)
Classification:	Mural
Location:	Watkins Park Community Center, 616 17th Avenue North, 37203
Department:	Parks
Materials:	Wood, paint, tile
Significant Dates:	Installed-2000
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: *A Splash of Color* begins at the recessed front entrance and extends around the right side of the building. On the brick walls are brightly painted wooden cut-outs of dancing figures. A mosaic frames the front doors with tiles depicting flowing red and blue ribbons.

History: Unknown.

Condition: Fair. Considering its age and partial outdoor location, the artwork's colors are vivid and it appears to be structurally stable. There is a minor hole in the tile mosaic on the right side of the front door.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>The Readers</i>
Artist:	Russell Faxon (1951-)
Classification:	Sculpture
Location:	Sally Beaman Park, 3701 Benham Avenue, 37215 next to Green Hills Library
Department:	Library/Parks
Materials:	Bronze
Significant Dates:	Created-1993 Dedicated-October 26,2000
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	No
Plaques:	Yes, sign on pavers below artwork.

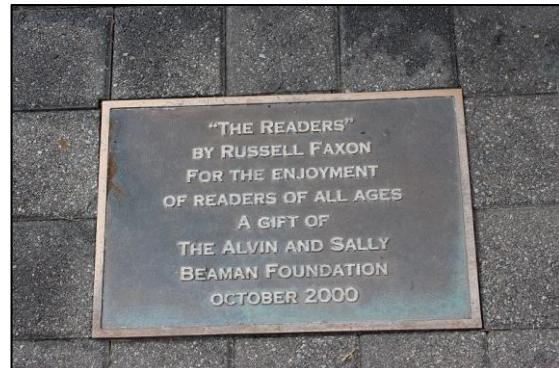
Description: Life-sized bronze sculpture of two figures, and older man and a young girl, sitting on a bench reading.

History: The Alvin and Sally Beaman Foundation, owners of Beaman Automotive, donated space for a public park next to the Green Hills Branch Library on Benham Avenue. Working with the Friends of the Green Hills Library, they selected this bronze sculpture to be placed at the park's entrance. The Sally Beaman Park was dedicated and the statue unveiled on October 26, 2000.

Artist Russell Faxon lives in Bell Buckle, Tennessee. Some of his other life-size bronze sculptures in Nashville include Minnie Pearl and Roy Acuff at the Ryman Auditorium, Chet Atkins at Bank of America, and the Korean War Memorial for the State of Tennessee at Legislative Plaza.

Condition: Fair. A moderate level of dirt and grime and biological staining cover the surface of both the bronze and the pavers below.

Treatment Priority: Medium. Cleaning and rewaxing are recommended.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Spiderweb Mobile]
Artist:	Adrienne Outlaw (1970-)
Classification:	Sculpture
Location:	Warner Park Nature Center, 7311 Highway 100, 37221
Department:	Parks
Materials:	Spun silk, wire
Significant Dates:	Installed-2000
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: Spiderweb Mobile is a hanging mobile in the lobby of the Warner Park Nature Center. It consists of three different components: a circular Spiderweb, a tubular Spiderweb and a spider egg sac. The two spider webs are made from wire and the egg sac is made from spun silk.

History: The \$1.3 million Warner Park Nature Center was completed in 2000. The spiderweb mobile is one of the many nature-themed artworks featured in the building. The work is that of Nashville-based artist Adrienne Outlaw.

Condition: Good. Park staff have identified a ladybug infestation and are taking action to remove them.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title: *The Guardian*
Artist: Joe Sorci (1955-)
Classification: Sculpture
Location: Warner Park Nature Center, 7311 Highway 100, 37221
Department: Parks
Materials: Iron
Significant Dates: Installed-2000
Others Involved: None known
Previous Condition Survey: None known
Previous Conservation: None known
Inscriptions: None
Plaques: Yes, identification and honor plaque “The Guardian’ Preserves and protects the park. Given in honor of Mary Elizabeth Sorci by Joe Sorci, November 2000.”

Description: *The Guardian* is an abstract metal sculpture located on the side of Warner Park Nature Center trail. The artwork is made of thin metal rods bent to portray a figure composed of two elongated teardrop shapes. It is located in the wooded wildflower garden.

History: This sculpture was part of a juried art exhibition for Nashville-area artists sponsored by Friends of Warner Parks. Twenty-five works of art inspired by Nashville parks were exhibited in the new Warner Parks Education Center in October 2000. Following the event, artist Joe Sorci donated the sculpture in honor of his eight-year-old daughter. Friends of Warner Parks had the small plaque made.

Condition: Good. The sculpture is structurally stable, but leans slightly backwards.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

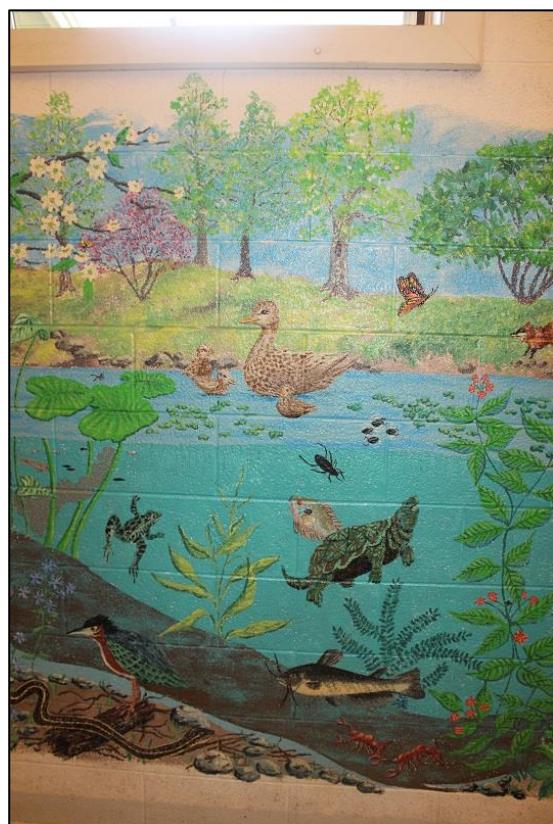
Title:	[Wetlands Murals]
Artist:	Kathy Tupper (1945-)
Classification:	Mural
Location:	Warner Park Nature Center, 7311 Highway 100, 37221
Department:	Parks
Materials:	Paint on concrete block
Significant Dates:	Installed-2000?
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	Parks provides maintenance.
Inscriptions:	"Spring" and "Summer" in women's restroom. "Fall" and "Winter" in men's restroom.
Plaques:	None

Description: The Wetlands Murals in Restrooms are murals on the cinder block walls of both the men's and women's restrooms. The women's restroom mural depicts wetland scenes for the seasons of spring and summer. The men's restroom mural depicts scenes from the seasons fall and winter. In both murals, aquatic and terrestrial animals are present and each season is clearly marked in the bottom corners.

History: The \$1.3 million Warner Park Nature Center was completed in 2000. The murals are one of the many nature-themed artworks featured in the building. They were painted by Kathy Tupper, a local artist and former instructor at the Centennial Art Center.

Condition: Good. The colors are vivid and the surface is clean.

Treatment Priority: Low. The murals are cleaned and a protective coating added annually by Metro Parks staff at the Warner Park Nature Center.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Rolling Hills</i>
Artist:	Jerry Ulibarri (1968-)
Classification:	Mural
Location:	Hermitage Library, 3700 James Kay Lane, 37076
Department:	Library
Materials:	Paint
Significant Dates:	Installed-2000 Dedicated-August 26, 2000
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: Mural in the children's area of the library of rolling landscape with several large trees.

History: The Hermitage Branch library design, by Moody/Nolan Ltd. Inc. Architects, reflects the pastoral setting of the family farm on which the building sits. That theme carries over to this interior mural, commissioned by the architect in cooperation with the library.

The mural was created by artist Jerry Ulibarri of Kobolt Studios, Columbus, Ohio.

Condition: Excellent. The colors are vivid and the surface is clean.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Cleared for Landing</i>
Artist:	Joe Sorci (1955-)
Classification:	Sculpture
Location:	Hermitage Park, 3720 James Kay Lane, 37076
Department:	Parks
Materials:	Salvaged metal airplane wings
Significant Dates:	Installed-2002
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Yes, wooden sign "Metro Parks, Hermitage Park Sundial, Rotary Club of Donelson-Hermitage" and "Clear for Landing, 2001, Artist Joe Sorci" with McDonald's logo

Description: *Cleared for Landing* is made from salvaged airplane wings from a Boeing 727 jet. This artwork doubles as a sundial, which is noted on the marker. The airplane parts are situated across from each other, with plenty of room to walk through and around them. Electrical boxes are placed at the bottom for events and gatherings. The artwork is located in Hermitage Park next to the Hermitage Library.

History: The development of Hermitage Park was spearheaded by Councilman Phil Ponder. He brought the Donelson-Hermitage Rotary Club, Friends of Hermitage, and Tom Bennington of Max Power Aerospace Inc. together for the project. The artist estimated that \$200,000 in airplane parts were donated for the project from Max Power Aerospace Inc. of Smyrna. In 2000, Councilman Phil Ponder commissioned Sorci to reuse the parts in a sculpture. Sorci designed a giant sundial using the horizontal stabilizers and tail cones from dismantled planes. The two stabilizers stand on end at the center for concrete compass. A Metro Arts Commission design review committee reviewed the proposal and Metro Parks agreed to contribute technical assistance, labor, and equipment. The sculpture cost about \$20,000 including the artist's fee and substructure construction. It was paid for with privately donated money left over from construction of a playground near the library.

The project ran into several problems which caused delays. A first installation was attempted in 2001 but because the soil was soft, the sculpture had to be removed. They had to build an 11-foot substructure on which to mount the stabilizers. Then in October 2003, vandals struck the statue and dented the fins near the base. Words and names were scrawled on the wings in black marker.

Condition: Fair. There is some iron corrosion surrounding the screws lining the work. Birds have also created nests inside the holes between salvaged items. Electrical boxes are missing covers. There is some minor graffiti and bird droppings. The artwork appears to be structurally stable.

Treatment Priority: Medium. Cleaning and minor repairs are recommended.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Sylvan Park Community Mosaic]
Artist:	Doug Stevenson (1960-)
Classification:	Sculpture
Location:	Richland Park, Park Avenue at 46 th Avenue, 37209
Department:	Parks
Materials:	Ceramic Tile
Significant Dates:	Installed-July 2003
Others Involved:	Neighborhood volunteers
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Metal letters attached to the sign read "SYLVAN PARK NEIGHBORHOOD"

Description: Mosaic tile sign set amid two masonry posts in the Richland Park at the corner of 46th and Park. Metal letters attached to the sign read "SYLVAN PARK NEIGHBORHOOD"

History: The Sylvan Park was one of 31 neighborhoods awarded funds for a community project by the Mayor's Office of Neighborhoods. Sylvan Park received \$4,000 for the sign. Concepts for a sign were considered in fall 2001, but the actual creation of the 500 tiles used in the project started in April, centering around the Earth Day celebration. Neighbors created tiles of their favorite trees.

Condition: Fair. Some tiles are missing or damaged.



Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>All Roads Lead to Family</i>
Artist:	Anthony Whitfield (1973-) and community center youth
Classification:	Mural
Location:	McGruder Family Resource Center, 2013 25 th Avenue N, 37208
Department:	MNPS
Materials:	Paint, wood panels
Significant Dates:	2004
Others Involved:	Community center participants included: DeAundra Blackwell, Quinester Calloway, Shaqualia Coffee, Jamarcus Esmon, Gabrielle Garrette, Janay Gleaves, Janetra Gleaves, Naquesia Gleaves, Kenya Hayes, Joyce Pita, Danielle Rayford, Diamond Rayford, and Marsheta Wallace
Previous Condition Survey:	None known
Previous conservation:	None known
Inscriptions:	None
Plaque:	Signage to the right of the mural: "The focus of this mural is the E.E. McGruder Family Resource Center. The Center is named in memory of Curlie E. McGruder, a prominent community member who fought for equality and education throughout her life. Above the Center of the dove of peace, a symbol that reflects the participants' vision for the community. From the dove's tail two roads diverge, encompassing the activity of the neighborhood: the Cumberland View and Cheatham Place Apartments, the new North police precinct, the Ted Rhodes Golf Course, the Greater St. John Baptist Church, the Titans' practice bubble, the Tennessee State University agricultural building, and the YMCA bus. Self-portraits of the participants are scattered around the mural to represent their presence now and in the future."

Description: Mural of North Nashville landmarks installed in the main hallway on first floor of the McGruder Family Resource Center.

History: The United Way and the First Center for the Visual Arts collaborated on the creation of a youth mural in 2004. It was one of ten planned for family resource centers. Teaching artist and community elders explored the history of the neighborhoods with the children before designing the mural.

Condition: Excellent. Mural shows no visible damage.

Treatment Priority: Low. This artwork is well protected in this interior location.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Sleeping Bird Garden Sculpture]
Artist:	Tom Rice (1952-)
Classification:	Sculpture
Location:	Centennial Art Center, Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Limestone
Significant Dates:	Installed-c. 2004
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	Yes, signed "Tom Rice, 2004"
Plaques:	None

Description: This sculpture depicts an abstract sleeping bird. The bird's head is tucked in its large wings. The sculpture is located in the herb garden in the Centennial Art Center's enclosed rear courtyard.

History: Local Sculptor Tom Rice began his sculpture career studying with Professor Olen Bryant at Clarksville's Austin Peay State University. There he developed his skills working in wood and clay, but his passion is limestone. He is well-known for his limestone figures of elegantly simplified bird forms, bird baths, garden benches and vessels. The Centennial Art Center has a long-standing relationship with Tom Rice, who enrolled in the Centennial Art Center's clay sculpture classes in 1988 and first exhibited there the same year.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Stone Ring Garden Sculpture]
Artist:	Mike Andrews (1961-)
Classification:	Sculpture
Location:	Centennial Art Center, Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Limestone
Significant Dates:	Installed-c. 2004
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: The Stone Ring Garden Sculpture is made of carved stone in the shape of a twisted ring. It is located behind the garden pond in the herb garden inside Centennial Art Center's enclosed rear courtyard.

History: Artist Mike Andrews, based in Clarksville, has been creating art for more than two decades out of limestone, wood, and metal. He came to Austin Peay State University to study under Olen Bryant. Bryant inspired him to become an art teacher and artist. Andrews' work is in the collection of Vanderbilt University, Austin Peay State University and the White House Library.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Sir Draco Star/Eli</i>
Artist:	Zophia Ann Kneiss (1975-)
Classification:	Sculpture
Location:	Nashville Children's Theatre, 25 Middleton Street, 37210
Department:	General Services/Nashville Children's Theatre
Materials:	Galvanized Steel
Significant Dates:	Installed-2007
Others Involved:	Milligan Engineering PC, Engineer
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Yes, indicating that this is a gift from the James Stephen Turner Family Foundation

Description: Dragon with child companion holding a large crystal, atop a tree. The large sculpture, 22' tall and over 3000 pounds, is located outside the entrance to the Nashville Children's Theatre.

History: Artist Zophia Kneiss, draws upon her mastery of blacksmithing, welding, and farrier skills to create whimsical figures from metal. Learning welding from her father at a young age, she went on to take welding certification classes at Dekalb Technical College. Her Burning Art studio is located in New Tazewell, Tennessee.

The Nashville dragon was Kneiss' largest commission to date. Once she submitted the design, children helped pick a winning artist from five finalists' drawings. The children responded to Kneiss' dragon which was exotic and somewhat scary.

Condition: Good.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Buffalo]
Artist:	Cemrock Landscapes Inc.
Classification:	Sculpture
Location:	Buffalo Park, the median where First Street and Dickerson Road, 37207
Department:	MDHA/Public Works
Materials:	Concrete
Significant Dates:	Installed-2009 Dedicated-June 19, 2009
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	Repainting and efflorescence removal, date unknown
Inscriptions:	None
Plaques:	None

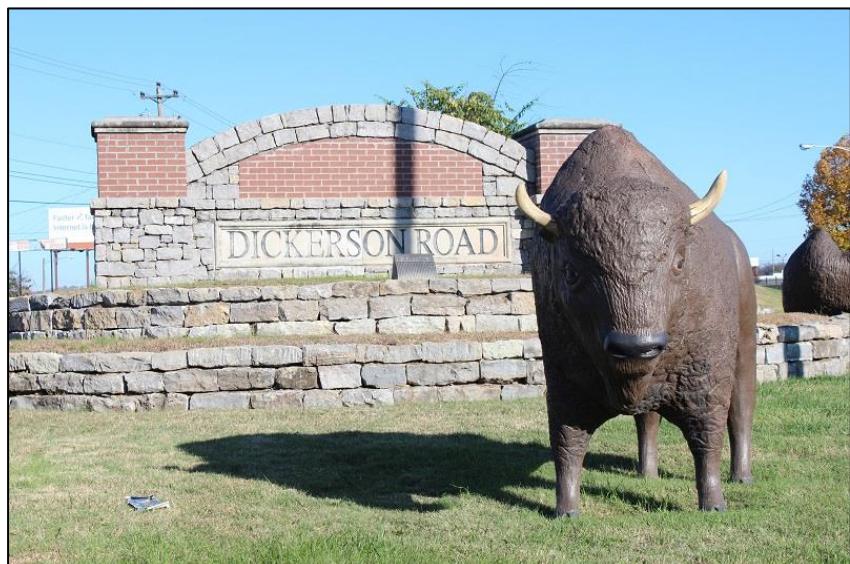
Description: Eight painted concrete and life-size buffalo statues located in the median where First Street and Dickerson Road.

History: The Metropolitan Development and Housing Agency (MDHA), along with the Tennessee Department of Transportation, worked on the Dickerson Road streetscape project with more than \$1 million in federal grants. The idea for buffalo statues came from Michael Douglas, former president of the Dickerson Road Merchants' Association and owner of Charlie Bob's Restaurant & Catering. Seeking an iconic image to greet drivers as they entered the Dickerson Road commercial area, buffaloes were chosen due to the large numbers of them that used to be used to travel along this route towards the salt licks downtown at the Cumberland River. The Dickerson Road Merchants' Association oversees the maintenance of the buffalo.



MDHA purchased the buffalo sculptures from Cemrock Landscapes Inc, based in Tucson, AZ. The company specializes in building artificial environments for zoos, aquariums, museums, theme parks, and parks.

Condition: Good. The buffalo are fairly new and are routinely cleaned and repainted. There is some slight efflorescence.



Conditions Assessment Report for Metro-Owned Artworks

Treatment Priority: Low.

Title:	<i>Collaboration of Communities</i>
Artist:	Michael J. McBride (1958-)
Classification:	Mural
Location:	East Park Community Center, 600 Woodland Street, 37206
Department:	Parks
Materials:	Paint on wood
Significant Dates:	Installed-2010
Others Involved:	Mental health consumer volunteer artists
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	Yes, "Historical East Nashville" in center
Plaques:	Yes, sign next to artwork explaining project

Description: *Collaboration of Communities* is a colorful, six-paneled mural of different aspects of Nashville. The mural includes restaurants, kids, schools, churches, musical instruments, native animals, bikers, sports equipment, plants, and neighborhoods. Each panel has a mixture of all these elements, creating a collage of East Nashville life.

History: The Middle Tennessee Mental Health and Substance Abuse Coalition sponsored this mural with the Creative Arts Project. They invited volunteers to join in exploring "What Does a Positive Community Look Like" during the week of March 8-12, 2010. Nashville artist Michael McBride directed the project. The groups received an Arts Build Communities (ABD) grant funded for the Tennessee General Assembly and administered in cooperation with the Tennessee Arts Commission and the Metro Nashville Arts Commission.

Condition: Excellent.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title: Dr. John Jackson Lentz
Artist: William Kooienga (1950-)
Classification: Sculpture
Location: Lentz Public Health Center, 2500 Charlotte Avenue, 37209
Department: Public Health
Materials: Bronze
Significant Dates: Installed-July 2014
Dedicated-July 30, 2014
Others Involved: None known
Previous Condition Survey: None known
Previous Conservation: None known
Inscriptions: None
Plaques: Yes.

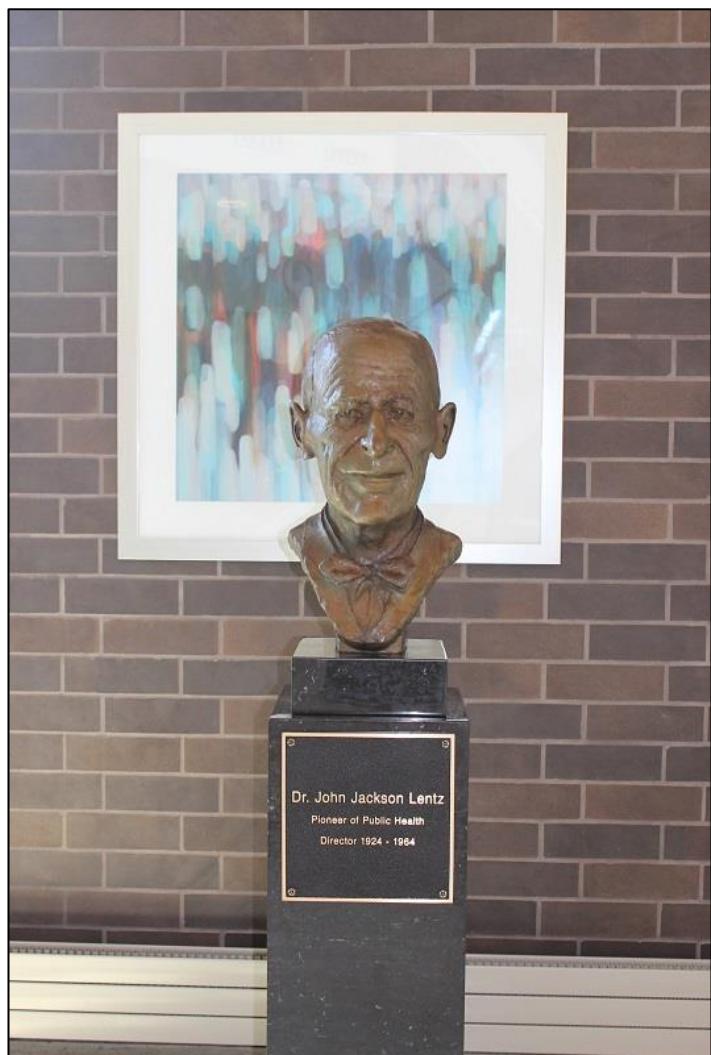
Description: Bronze bust of Dr. Lentz with his suit and bowtie on marble pedestal.

History: John J. Lentz Sr. graduated from Vanderbilt Medical School in 1906. He became Davidson County, Tennessee, health director in 1920. He was an early advocate of dog pound/dog control laws, sex education in public schools, sewer systems, milk pasteurization, school hygiene, rabies control, garbage-disposal supervision, tuberculosis-detection clinics, rehabilitation for children with hearing and speech defects, and restaurant inspections. The Lentz Public Health Center was opened in 1959. Lentz retired in 1964 and passed away in 1970.

Over time, the Lentz Public Health Center built in 1958 could no longer meet the modern needs of providing public health services. In 2014, the building was replaced with new and much larger facility. The Lentz Family commissioned sculptor William Kooienga of Beech Hollow Studios, Dowelltown, Tennessee, to create a bust of Dr. Lentz for the building's lobby.

Condition: Excellent.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Bell Garden Mural]
Artist:	Michael Cooper (1952-)
Classification:	Mural
Location:	Bellevue Edible Learning Lab (BELL Garden) at Bellevue Middle School, 655 Colice Jeanne Road, 37221
Department:	MNPS
Materials:	Paint, plywood panels
Significant Dates:	Dedicated-May 27, 2015
Others Involved:	Bellevue Middle School art students, faculty, and several community members from Bellevue and West Meade
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	Painted on the center of the mural, "The BELL Garden exists to cultivate guide and encourage shared community values and healt[h]y living and life-long learning, Bellevue Edible Learning Lab".
Plaque:	"Bell Garden" sign above mural

Description: The mural, featuring seed packets, produce, plants, and insects, is located on the edge of the school property in a space used by the BELL Garden. The mural is located on the exterior wall of the portable classroom and is visible from the main neighborhood thoroughfare, Colice Jeanne Road.

History: Bellevue Edible Learning Lab, Inc. was awarded \$3,745 through Metro Arts THRIVE micro-funding program. The proposed project was an outdoor mural to be created by Franklin-based mural artist and teacher, Michael Cooper, with Bellevue Middle School art students, faculty, and several community members from Bellevue and West Meade. The art teachers and students played a major role in determining the design, theme, painting, and installation of the mural.

Condition: Excellent. Mural shows no visible damage.

Treatment Priority: Low. This artwork is relatively new and requires little to no maintenance.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Cumberland View Community Mural]
Artist:	Andee Rudloff and students
Classification:	Mural
Location:	Cumberland View, 2312 25 th Avenue North, 37208
Department:	MDHA
Materials:	Paint
Significant Dates:	Installed-May 2015
Others Involved:	Robert Churchwell Museum Magnet Elementary School students, teachers, and parents
Previous condition survey:	None known
Previous conservation:	None known
Inscriptions:	None
Plaques:	Yes

Description: Giant painted mural covering three sides of the apartment leasing office. The mural features bold colorful shapes—houses, balloons, musical notes, stars, moon, hearts—all outlined in black.

History: Community muralists Andee Rudloff was awarded \$4,000 in Metro Arts THRIVE funds to engage with students currently living in Cumberland View. Teachers at Robert Churchwell Museum Magnet Elementary School assisted in inspiring words and designs using a lesson plan developed by Rudloff.

Condition: Good. Slight fading of some colors.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Coach Ed Temple</i>
Artist:	Brian Hanlon (1961-)
Classification:	Sculpture
Location:	First Tennessee Park, 19 Jr Gilliam Way, 37219
Department:	Nashville Sports Authority
Materials:	Bronze on granite base
Significant Dates:	Installed-2015 Dedicated-August 28, 2015
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	Yes, on all four sides of granite base

Description: Bronze sculpture of Coach Ed Temple, kneeling on right knee. He holds a book in his right hand and a stopwatch in his left.

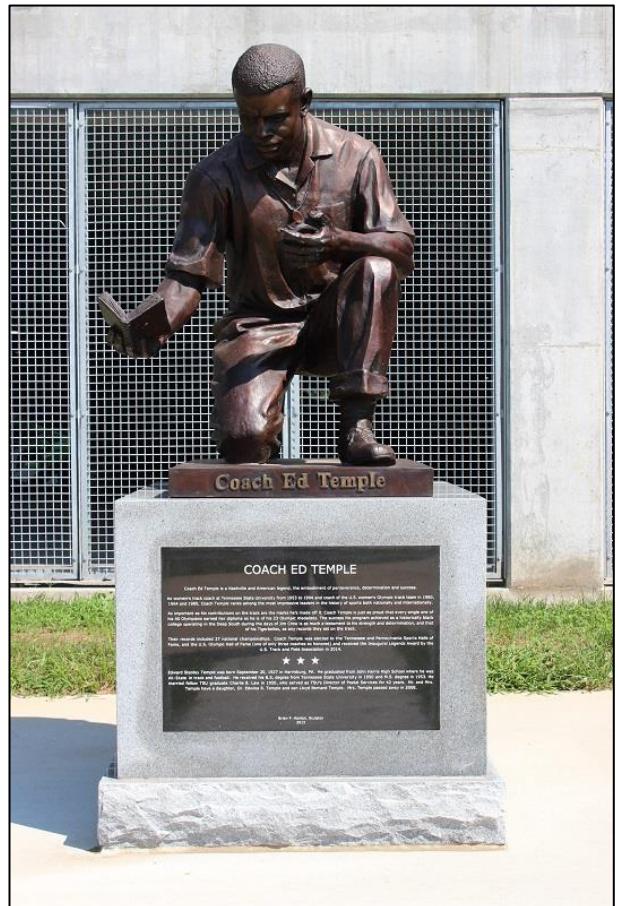
History: Coach Ed Temple was head of Tennessee State University's women's track and field program from 1950 to 1994. Under his coaching, the TSU Tigerbelles won 23 Olympic medals. In all, he led more than 40 athletes to the Olympics. His athletes accumulated more than 30 national titles. Coach Temple ranks among the most impressive leaders in the history of sports and is a beloved Nashville figure.

Nashville businessman Bo Roberts, a huge fan of the legendary coach, worked for more than 15 years advocating and raising money for this statue. With the support of Mayor Karl Dean, Tennessee State University, and Temple, Roberts raised the more than \$80,000 from 114 contributors and secured a location at the Nashville Sounds ballpark, First Tennessee Park. Coach Ed Temple, then 87 years old, witnessed the dedication. The statue was uncovered at the right field entrance to First Tennessee Park.

Sculptor Brian Hanlon from Toms River, New Jersey, specializes in commissioned bronze sculptures, trophies and awards. Referred to by the *New York Times* as the "Sports Rodin," he has created over 300 public and private art pieces since 1987 of liturgical, civic, and athletic figures.

Condition: Excellent.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

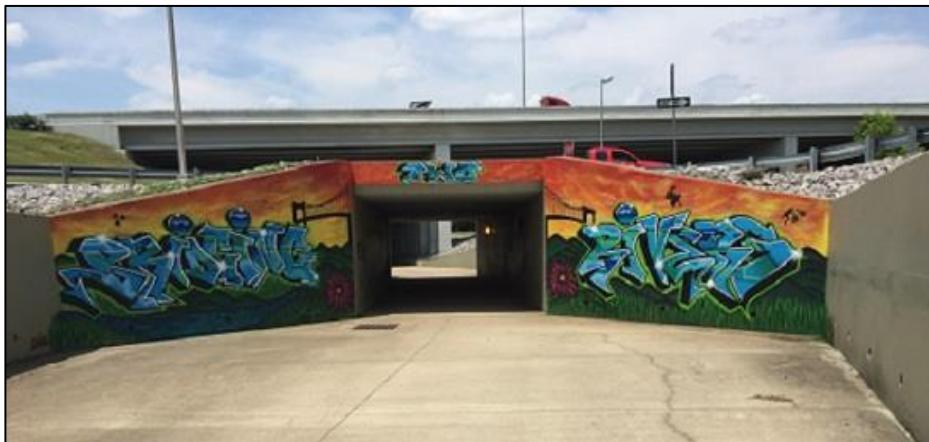
Title:	<i>Bridging Two Rivers</i>
Artist:	J. Dante Bard (1983-) and Troy Duff (1971-)
Classification:	Mural
Location:	Stones Rivers Greenway at Two Rivers Park, 37214
Department:	Parks
Materials:	Paint on concrete
Significant Dates:	Installed-May 2016
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: The brightly-colored murals depict neighborhood landmarks, produce, musical instruments, with the words “Bridging Two Rivers.” They are located on the walls leading towards the tunnel under Briley Parkway.

History: Mural and graffiti artists J. Dante Bard and Troy Duff were awarded \$4,000 each to activate two different sites at the pedestrian tunnel of the Stones River Greenway at Two Rivers Park. The artists hosted community input sessions at Papa T’s BBQ and Phat Bites to demonstrate their work and collect ideas and inspiration for the murals. Community members were invited to participate in the creation of the murals that took place in late May 2016.

Condition: Excellent.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	<i>Tennessee Woman Suffrage Monument</i>
Artist:	Alan LeQuire (1955-)
Classification:	Sculpture
Location:	Centennial Park, 2500 West End Ave, 37203
Department:	Parks
Materials:	Bronze
Significant Dates:	Installed-August 2016 Dedicated-August 26, 2016
Others Involved:	Foundry-Sincerus Foundry, Indianapolis, IN
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaques:	None

Description: Bronze sculpture of five women present during the final ratification battle in 1920 in Nashville: Anne Dallas Dudley of Nashville; Abby Crawford Milton of Chattanooga; J. Frankie Pierce of Nashville; Sue Shelton White of Jackson; and Carrie Chapman Catt, national suffrage leader who came to Tennessee to direct the pro-suffrage forces from the Hermitage Hotel. The five figures in a staggered formation, march forward with banners held high. They stand nearly 7 feet tall and are located next to Lake Watuagua.

History: This sculpture, created by Nashville sculptor Alan LeQuire, was commissioned by the Tennessee Woman Suffrage Monument organization to commemorate the importance of Tennessee's pivotal role in granting women the right to vote. The monument took over two years to complete and funds are still being raised. On August 26, 2016, Women's Equality Day, the monument was unveiled in a temporary base. Plans are to install it permanently with a large base which will recognize donors.

Condition: Excellent.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title: Chief Justice Adolpho A. Birch
Artist: Brian Hanlon (1961-)
Classification: Sculpture
Location: Justice A.A. Birch Building Plaza, 408 2nd Ave N, Nashville, TN 37201
Department: General Services/General Sessions Court
Materials: Bronze
Significant Dates: Installed-2016
Dedicated-August 27, 2016
Others Involved: None known
Previous Condition Survey: None known
Previous Conservation: None known
Inscriptions: Yes. See photos.
Plaques: None

Description: Eight-foot bronze sculpture of Justice Adolphus A. Birch with a four- foot granite base and historical marker. It is located in the plaza area outside the front of the Justice A.A. Birch Building that houses the general sessions and criminal courts in Nashville.

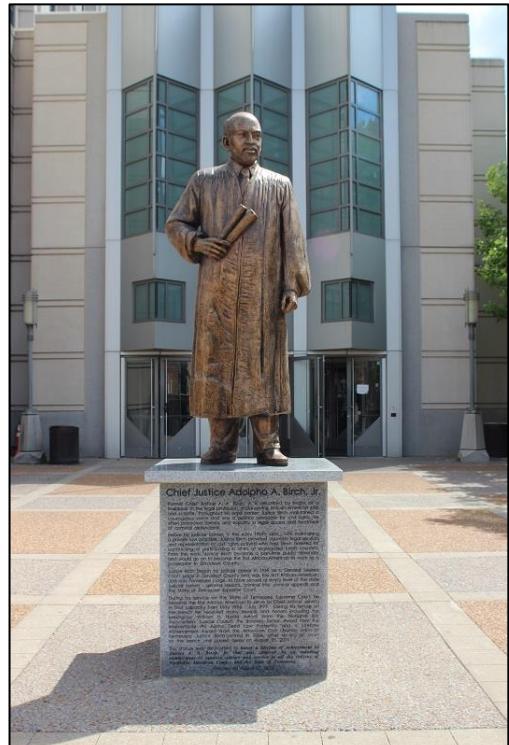
History: Adolpho A. Birch, Jr. (1932-2011) was a lawyer and judge who was the first African American to serve as Chief Justice of the Tennessee Supreme Court. He spent 37 years in the judiciary, serving at the General Sessions, Trial, intermediate Appellate and Supreme Court levels.

The A. A. Birch Criminal Justice Building in downtown Nashville was dedicated in his honor in June 2006. A bust of Birch is displayed in the entrance of the Tennessee Supreme Court Building in Nashville. On August 27, 2016, the Davidson County General Sessions Court community gathered to rededicate the Justice A.A. Birch building and unveil a new statue of the revered Nashville judge.

Sculptor Brian Hanlon from Toms River, New Jersey, specializes in commissioned bronze sculptures, trophies and awards. Referred to by the *New York Times* as the “Sports Rodin,” he has created over 300 public and private art pieces since 1987 of liturgical, civic, and athletic figures.

Condition: Excellent.

Treatment Priority: Low.



Conditions Assessment Report for Metro-Owned Artworks

Title:	[Norf at McGruder Community Mural]
Artist:	Norf Art Collective, led by Joseph Love III (1985-)
Classification:	Mural
Location:	McGruder Family Resource Center, 2013 25 th Avenue N, 37208
Department:	MNPS
Materials:	Paint, wood panels
Significant Dates:	Created- November 2017
Others Involved:	None known
Previous Condition Survey:	None known
Previous Conservation:	None known
Inscriptions:	None
Plaque:	None

Description: Mural of the Cumberland River, McGruder Center, residences, and community members. It is leaning on the library wall on the first floor of the McGruder Family Resource Center.

History: Artist Joseph Love III aka “Doughjoe” of the Norf Art collective was awarded \$4000 in Metro Arts THRIVE micro-funding to engage the community with the Norf Wall Fest at the McGruder Center. Norf Art Collective (or simply Norf) worked with community partners and members of all ages to produce a large-scale artwork piece to be installed in the McGruder Family Resource Center. NORF at McGruder was a week-long workshop for members of the North Nashville community to create public artwork with a grand unveiling to be publicized to the larger public. Norf, along with Green Fleet Bike Shop, hosted a one-day event/bike tour of North Nashville a week prior to the workshops to inform the community of the gentrification processes, public artwork and historical value of the neighborhood. The bike tour will serve to inform the public of the workshop but will aim to inspire individuals and open the dialogue for some of the issues community members face.

Condition: Excellent. Mural shows no visible damage.

Treatment Priority: Low. This artwork is relatively new and requires little to no maintenance.

