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NATIONAL ORGANIZATION  
SONS OF UNION VETERANS OF THE CIVIL WAR

CIVIL WAR MEMORIAL ASSESSMENT FORM

PLEASE:

- Type or print, using a ball-point pen, when filling out this form. Legibility is critical.
- Do not guess at the information. An answer of, "Unknown," is more helpful.
- Include a photograph of each viewable side and label it with name & direction of view.

- Thank You.

Type of Memorial

- Monument *with* Sculpture                           Monument with *Cannon*  
 Monument *without* Sculpture                       Historical Marker                       Plaque

Affiliation

- G.A.R. (Post Name & No. S.H. Neesham #39)                           M.O.L.L.U.S.  
 W.R.C. (Corps Name & No. \_\_\_\_\_)                           Other Allied Order  
 SUVCW (Camp Name & No. \_\_\_\_\_)                          (Please describe below)  
 DUVCW (Tent Name & No. \_\_\_\_\_)  
 Other: \_\_\_\_\_

Original Dedication Date Nov. 2, 1881 Please consult any/all newspaper archives for a local paper's article that would have information on the first dedication ceremony and/or other facts on the memorial. Please submit a copy of your findings with full identification of the paper & date of publication. Thank you.

Location

The Memorial is *currently* located at:  
Street/Road address or site location NORTH Common  
City/Village LAWRENCE MASS. Township \_\_\_\_\_ County Essex

The front of the Memorial faces:    North    South    East    West

Government Body, Agency, or Individual Owner (of private cemetery that Memorial is located in)...  
Name City of Lawrence Dept./Div. DPW  
Street Address CITY HALL - Common St  
City Lawrence State MA Zip Code 01840  
Contact Person \_\_\_\_\_ Telephone (    ) \_\_\_\_\_

If the Memorial has been moved, please list former location(s)...

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Physical Details

Material of Monument or base under a Sculpture or Cannon =  Stone  Concrete  Metal  Undetermined  
If known, name specific material (color of granite, marble, etc.) GRANITE

Material of the Sculpture = \_\_\_ Stone \_\_\_ Concrete  Metal \_\_\_ Undetermined  
If known, name specific material (color of granite, marble, etc.) BRONZE

If the Sculpture is of metal, is it solid cast or "hollow?" CAST COPPER ALLOY

Material of Plaque or Historical Marker / Tablet = BRONZE

Material of Cannon = \_\_\_ Bronze \_\_\_ Iron - Consult known Ordnance Listing to confirm  
Markings on muzzle = \_\_\_\_\_

Markings on Left Trunion \_\_\_\_\_ Right Trunion \_\_\_\_\_

Is inert ammunition a part of the Memorial? \_\_\_\_\_ If so, describe \_\_\_\_\_

**Approximate Dimensions** (indicate unit of measure) - taken from tallest / widest points

Monument or Base: Height 50' Width 30.5' Depth 16' or Diameter \_\_\_\_\_

3 Sculpture: Height LIFESIZE Width \_\_\_\_\_ Depth \_\_\_\_\_ or Diameter \_\_\_\_\_

For Memorials with multiple Sculptures, please record this information on a separate sheet of paper for each statue and attach to this form. Please describe the "pose" of each statue and any weapons/implements involved (in case your photos become separated from this form). Thank you!

**Markings/Inscriptions** (on stone-work / metal-work of monument, base, sculpture)

Maker or Fabricator mark / name? If so, give name & location found GRANITE  
figure "Union" DAVID RICHARDS / THEOBALD M. FERRY - 3 BRONZE  
SCULPTURES CAST AT MAURICE J. POWERS FOUNDRY, N.Y.

The "Dedication Text" is formed:  cut into material \_\_\_  raised up from material face

Record the text (indicate any separation if on different sides...) Please use additional sheet if necessary.

ERECTED IN 1881 by the people of LAWRENCE, IN  
HONOR OF THOSE WHO SERVED IN THE ARMY + NAVY  
1861-1865  
IN MEMORY OF BRAVE MEN WHOSE SACRIFICE AND DEATH  
PRESERVED THE UNION.

(3 BRONZE TABLETS CONTAIN THE NAMES <sup>255</sup> OF MEN WHO  
DIED IN SERVICE OR WERE KILLED IN BATTLE BECAUSE THOSE  
WHO DIED AFTER THE WAR UP TO THE TIME THE MONUMENT  
WAS CONSTRUCTED.

**Environmental Setting**

(The general vicinity and immediate locale surrounding a memorial can play a major role in its overall condition.)

**Type of Location**

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Cemetery           | <input checked="" type="checkbox"/> Park | <input type="checkbox"/> Plaza/Courtyard |
| <input type="checkbox"/> "Town Square"      | <input type="checkbox"/> Post Office     | <input type="checkbox"/> School          |
| <input type="checkbox"/> Municipal Building | <input type="checkbox"/> State Capitol   | Other: _____                             |
| <input type="checkbox"/> Courthouse         | <input type="checkbox"/> College Campus  | _____                                    |
| <input type="checkbox"/> Traffic Circle     | <input type="checkbox"/> Library         | _____                                    |

**General Vicinity**

Rural (low population, open land)  
 Town

Suburban (residential, near city)  
 Urban / Metropolitan

**Immediate Locale** (check as many as may apply)

Industrial  Commercial  
 Street/Roadside within 20 feet  Tree Covered (overhanging branches)  
 Protected from the elements (canopy or enclosure, indoors)  
 Protected from the public (fence or other barrier) *fence in need of repair.*  
 Any other significant environmental factor \_\_\_\_\_

**Condition Information**

**Structural Condition** (check as many as may apply)

The following section applies to Monuments *with* Sculpture, and Monuments without Sculpture - including the base for Monuments with *Cannon*. Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

	Sculpture	Base
If hollow, is the internal support unstable/exposed? (look for signs of exterior rust)	___	___
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input checked="" type="checkbox"/>	___
Any broken or missing parts? (look for elements (i.e., sword, musket, hands, arms, etc. - missing due to vandalism, fluctuating weather conditions, etc.)	<input checked="" type="checkbox"/>	___
Any cracks, splits, breaks or holes? (also look for signs of uneven stress & weakness in the material)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

**Surface Appearance** (check as many as may apply)

	Sculpture	Base
Black crusting	<input checked="" type="checkbox"/>	___
White crusting	___	___
Etched, pitted, or otherwise corroded (on metal)	<input checked="" type="checkbox"/>	___
Metallic staining (run-off from copper, iron, etc.)	___	<input checked="" type="checkbox"/>
Organic growth (moss, algae, lichen or vines)	___	<input checked="" type="checkbox"/>
Chalky or powdery stone	___	___
Granular eroding of stone	___	___
Spalling of stone (surface splitting off)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Droppings (bird, animal, insect remains)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Other (e.g., spray paint graffiti) - Please describe...		

*blue-green corrosion on bronze figures*

Does water collect in recessed areas of the Memorial?  Yes  No  Unable to tell

**Surface Coating**

Does there appear to be a coating?  Yes  No  Unable to determine  
If known, identify type of coating.

Gilded  Painted  Varnished  Waxed  Unable to determine  
Is the coating in good condition?  Yes  No  Unable to determine

**Basic Surface Condition Assessment** (check one)

In your opinion, what is the general appearance or condition of the Memorial?  
 Well maintained  Would benefit from treatment  In urgent need of treatment  Unable to determine

**Overall Description**


Briefly describe the Memorial (affiliation / overall condition & any concern not already touched on).

LG GRANITE MONUMENT - CENTRAL GRANITE FIGURE ON  
TALL PEDESTAL - 3 LIFESIZE BRONZE FIGURES (MISSING  
SOME PARTS ie rifle, sword) ON BITTRESSES.

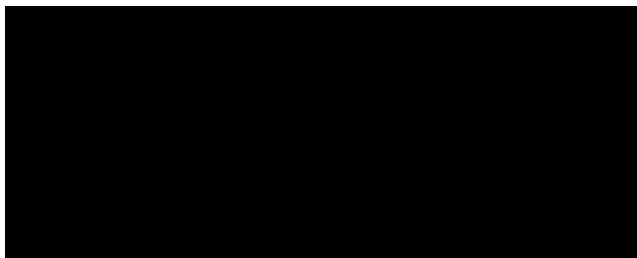
**Supplemental Background Information**

In addition to your on-site survey, any additional information you can provide on the described Memorial will be welcomed. Please label each account with its source (author, title, publisher, date, pages). Topics include any reference to the points listed on this questionnaire, plus any previous conservation treatments - or efforts to raise money for treatment. Thank you.

**Inspector Identification**

Date of On-site Survey 10/6/97 (PROFESSIONAL CONSERVATOR)  
Your Name CAMP 21 - AUX 128 (CMBY E.W. BROWN) FROM S.O.S.  
Address Box 1196 City LAWRENCE  
State MA Zip Code 01844 Telephone 

Please send this completed form to:

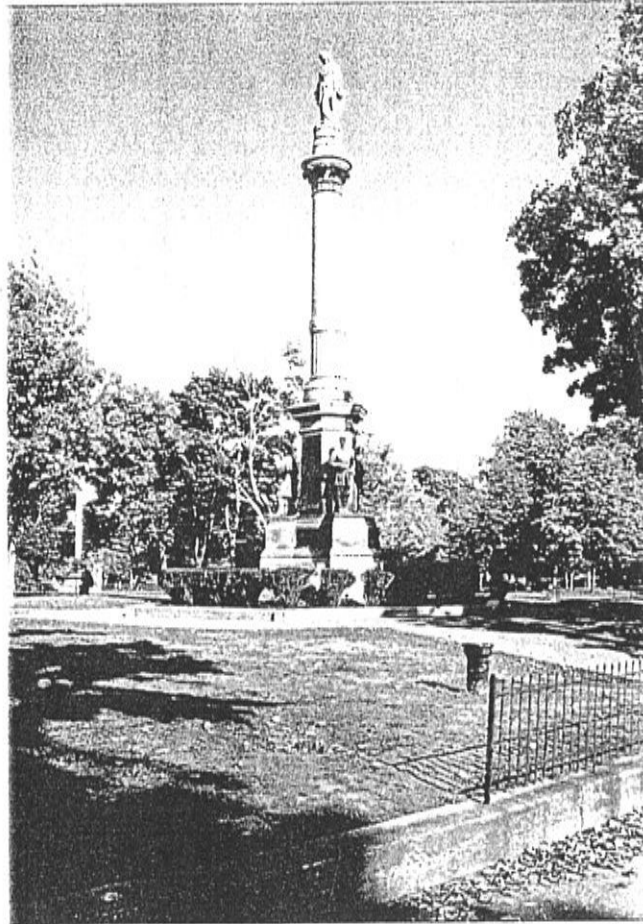


Thank you for your help, and attention to detail.

SONS OF UNION VETERANS OF THE CIVIL WAR  
National Civil War Memorials Committee

**The Soldiers' And Sailors' Monument  
City of Lawrence, Massachusetts**

**Conservation Assessment**



Ronald S. Harvey, Conservator  
Tuckerbrook Conservation  
RR 2 Box 589 D  
Lincolnton, Maine 04849

October 6-7, 1997

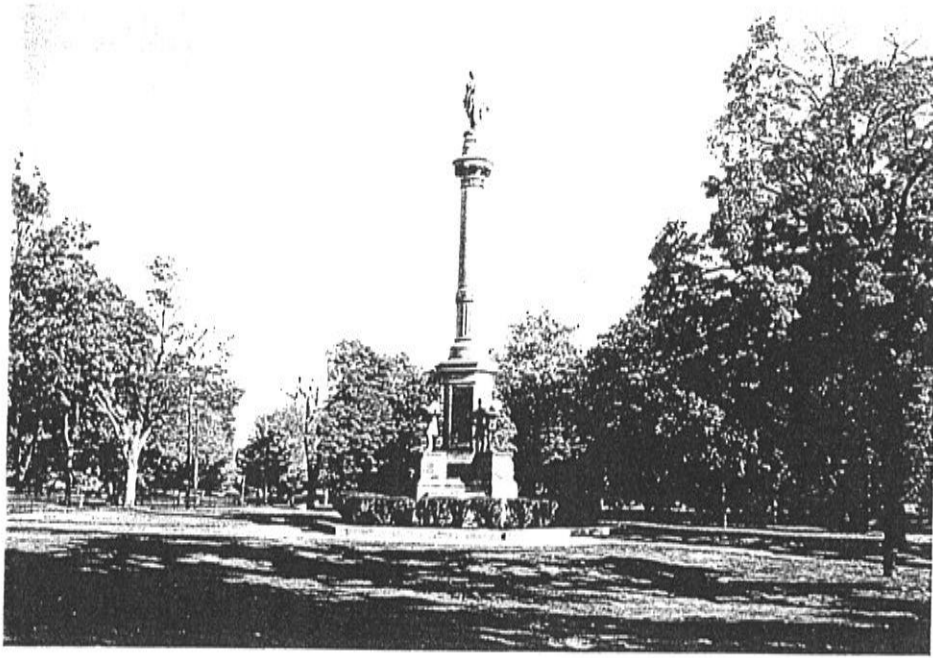


Illustration # 1 The Civil War monument is located in the south west section of the Lawrence Common.

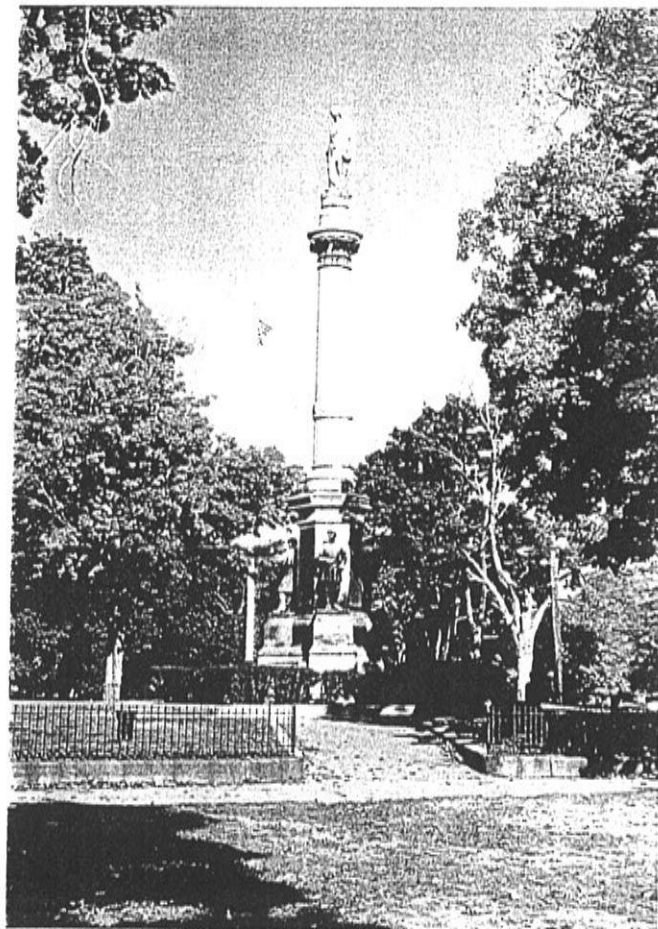


Illustration # 2 There is a low iron fence along the exterior perimeter of the site of the monument. Originally there was a cast iron post and chain fence surrounding the site of the monument.

## HISTORICAL SIGNIFICANCE

Lawrence is a fairly new city, as cities in Massachusetts go, having been incorporated in 1847. As a matter of fact, that was considered, among others, to be a possible name "New City"

We can not claim any heroes of the American Revolution or the War of 1812. The first citizens of Lawrence were Irish laborers here to build the Great Stone Dam which would provide the water power for the textile mills established by energetic business men such as Abbott and Samuel Lawrence, after whose family the city was named. Those mills attracted many more people from around the world to the new city. Soon merchants, mechanics, physicians, lawyers and religious men came to locate their homes. As in most towns and cities, a militia was formed. Young men would spend weekend afternoons drilling, marching and preparing to defend their city. Thus, Lawrence was prepared, even before the fall of Fort Sumter, to offer her services to Governor John Andrew in case of need.

When the call came, the two companies, Company I and Company C of the 6<sup>th</sup> Regiment were ready. On April 19, 1861, Company I of the 6<sup>th</sup> regiment was set upon by an angry mob while passing through Baltimore, three men were killed, thus becoming the first martyrs of the Civil War. Those men, Luther Ladd, Otis Whitney and Sumner Needham are immortalized in the famous murals in the Senate rotunda in Massachusetts State House.

Ladd and Whitney came from Lowell, Sumner H. Needham, the first man struck, was from Lawrence. He is buried here in the Bellevue Cemetery. (A display at our public library currently showcases papers, letters, and pictures about this famous event.)

The regiment went on after this to Washington where they were greeted by Abraham Lincoln who was anxiously awaiting the first troops to defend our Capitol. They were housed in the Senate chambers where a lady from Massachusetts who worked in the Patent office helped to care for the wounded as her first efforts in the field of nursing. Her name was Clara Barton.

Lawrence men were not lacking in patriotism. As the war escalated, men volunteered in many regiments. Soldiers and sailors from Lawrence were engaged in practically all major land forces and participated in important naval battles. Altogether, Lawrence provided 2617 volunteers during that great Civil War, of whom 202 died in service of their country from 1861 to 1865.

Peace came in April of 1865 and Johnny came marching home. The veteran soldiers formed a new organization, similar to the veterans' organizations of today which was called The Grand Army of the Republic.

In the late nineteenth century there was created a growing number of social, fraternal and patriotic organizations. During this period the "Gilded Age" began, the country expanded, immigration increased and economy fluctuated. Because of all the rapid societal change, people began to gather together by forming social organizations in which they could congregate with others who shared similar experiences, circumstances and ethnicity. The Grand Army of the Republic was the organization formed specifically for veterans of the Civil War. It was founded in 1866, in Decatur Illinois to provide camaraderie among those veterans who had fought and suffered together for the four years of the conflict. This organization financially assisted the wives, orphans and families of deceased soldiers and founded veterans homes to aid veterans in need.

The members of the Post here in Lawrence were determined that the sacrifices of their comrades would not be forgotten.

In 1881, they took the first steps toward building a monument for that purpose. The city fathers rallied and formed an association, women's groups volunteered to help and active work began on the project. Contributions were solicited in small amounts in order that the monument might literally be the people's memorial to the deceased soldiers and sailors. The school children of Lawrence had a penny and dime drive which raised \$700. The total cost of the monument was \$11,110.00, a huge sum at that time.

Immigrant City Archives, the historical society of Lawrence, has in its records all the original plans, meeting notes, bills and even the records of the individual contributors.

A magnificent monument was commissioned. Atop a granite shaft was the figure representing "Union" sculpted by Theodore Perry, a noted artist of the day. Bronze figures representing an infantry soldier, a sailor, and a dismounted cavalry officer surround the base and bronze plaques read "Erected by the people of Lawrence in honor of those who served in the Army and Navy 1861-1865" and "In memory of brave men whose sacrifice and death preserved the Union" The monument was dedicated on November 2, 1881 and was accepted in behalf of the city by Mayor Honorable Henry K Webster at a gala celebration including bands and fireworks.



Today as we look at that monument, we try to realize the brave deeds and sacrifices made so long ago, by young men, some only boys, which ensured that today we have not the North Country and the South Country and perhaps the country of California and the country of Texas, but the United States of America

#### ARTISTIC SIGNIFICANCE

The crowning figure of the monument, representing "Union" was designed by David Richards. The figure stands atop a carved Concord granite column decorated with fluting, a band of stars and an elaborate acanthus leaf decoration at the top. The figure "Union" is larger than life and is shown wearing a loose robe edged in stars and a hat rimmed with stars. She holds in her left hand, which is resting on a shield, a wreath of leaves, and her right holds a sheathed sword. The column and figure were cut from Concord granite by Theodore M. Perry at the Quincy Granite Works. The shield bears the legend of the Lawrence municipal seal, "Industria", and the emblematic bee. On the buttresses at the base of the column stand three figures in bronze. The first representing an infantry soldier, nearly a duplicate of one in Albany NY was designed and modeled by Henry Ellicott of New York. The other two, one representing a sailor and the other a dismounted cavalry officer, were modeled by William R. O'Donovan at the foundry of the general designer of the monument, Maurice J. Power, in New York where all were cast.

The men portrayed, the equipment they used, the uniforms they wore is a key to understand the physical legacy of these soldiers and the sailor. An upturned bugle meant Infantry, the crossed cannons meant Artillery and the crossed sabres were the symbol of Cavalry. Carved leaves at the top of the column meant Strength while the laurel wreath signifies Victory and the palms fronds said Peace. The figure of a woman Signified Peace and Good Will, females represent Spirit as well as the dove of peace. The eagle, of course, is our national symbol. The eternally sad but sweet face stands for a romantic break from the reality of the martial masculine figures. The soldiers and the sailor show monumental solidity; they are true to life and give strength and reassurance to the sculpture. The empty cartridge box and bayonet scabbard symbolize the completion of their work. It is not hard to determine that the thirteen stars represent the original thirteen colonies of which Massachusetts was one and the column signifies the endurance of the monument as well as the nation.

The monument stands in the south west section of the Compagnone Memorial Common within an urban

setting. Few communities can lay claim to a public park more beautiful than the Lawrence Common. This reservation, located in the very heart of the city and comprising seventeen and ½ acres, was deeded to the people of Lawrence in 1848 and soon became an example of a fine Victorian public garden.

Various kinds of trees, shrubs and flowers adorned paths and walkways run within the granite curbing which is the Common's boundary. A stage area dedicated to Lawrence native Leonard Bernstein has been constructed in the area where once a fountain and wading pool provided youngsters with fun and relief from the summer heat and retains the fountain shape. Robert Frost, a graduate of Lawrence High School and America's favorite poet is remembered with the Frost Fountain and a babbling brook and a grove of birch trees., Attractively laid out and landscaped, the Common has served as a pleasant congregating spot for over 150 years and has been the setting for concerts and other celebrations. In addition, the Common has been the site of important historical events in Lawrence's past, including mass meetings during the Great Strike of 1912 as well as the locale for visits by Presidents Truman and Kennedy who campaigned here.

The Common has also provided a handsome setting for numerous churches and public buildings erected around its perimeter, and has been listed as part of the Downtown Lawrence Historic District since 1979.

#### URGENCY OF NEED OF TREATMENT

Although granite has proven to be the most durable stone used in outdoor sculpture and was the stone of choice for monuments commissioned by the US Government for Gettysburg monuments in the 1880's, it can deteriorate due to organic, physical and chemical processes. Instability of the foundation can cause heaving and shifting, deterioration of pointing can allow water to enter and support biological activity as well as thawing expansion and rusting of iron pins. Exhaust from automobiles, home heating, industry all contribute along with acid rain to attack the patina and metal components of the sculptures. Long term exposure to the elements have caused loss of the original patina, as well as corrosion of the metals, missing lead pointing and blue/green copper oxide staining. The monument is presently unstable and deteriorating. The enclosed assessment by Mr Ron Harvey of Tuckerbrook Conservation of Lincolnville, Maine, was performed in October of 1997, and includes plans for a maintenance manual which will be developed and presented to the City at the completion of the project. The manual will include guidelines procedures and specify materials for the continued maintenance of the monument by the City.

#### ABILITY TO CARRY OUT THE PROJECT

The woolen mills of Lawrence attracted many immigrants from Europe. Now it is still attracting immigrants although now from other parts of the world. Camp 21 and Auxiliary, Sons of Union Veterans of the Civil War feel that these newer immigrants deserve to know and continue the pride of the city's history.

It has been the practice of the members of Camp 21 & Auxiliary to actively promote the history of the Civil War in our community by many appearances in public ceremonies, parades and living history events etc.

We are members of the Lawrence Veterans Council representing the Union soldiers of our city.

School programs featuring uniformed civil war soldiers and ladies of the period have proven to be a most effective tool in our goal of perpetuating the memory of the services and sacrifices of the Union Veterans of the Civil War in the maintenance of the Union, particularly through patriotic and historic observances and inculcating true patriotism and love of country to all people of our land and spreading and sustaining the doctrine of equal rights, universal liberty and justice to all.

#### PLANS FOR PUBLIC AWARENESS

The plan for celebration at the conclusion of the restoration of our beloved monument will include all citizens of the area, as well as invited guests from city, state and national government. Military bands, a Civil War re-enactment, perhaps a week end long homecoming type celebration will call to mind the enthusiasm of the original dedication. The High School band, JROTC, Girls Ensemble (girls voices), the Civil Air Patrol Cadets, as well as Boy Scouts and Girl Scouts (who may add preservation to their badge requirements) and all local school children, who will feel that this is their monument through the penny and dime drive similar to the one held originally, will be invited to participate. As Immigrant City Archives, our local historical society has all paper work pertaining to the original dedication, we will try to emulate those festivities.

Supportive local press and media have historically backed projects by community organizations.

This project will not only preserve a historical monument, it will preserve our heritage, and help to instill civic pride in a new, changing population in the Immigrant City.

**Ronald S. Harvey**  
RR 2 Box 589 D  
Lincolntonville, Maine 04849  
(207) 763-3973

## **Education**

1/78-4/81 **Milwaukee Public Museum, Milwaukee, WI**  
Formal Apprenticeship (Federal Funding)  
1977 **University of Wisconsin-Milwaukee, Milwaukee, WI**  
Master of Fine Arts-Sculpture  
Certificate in Museology  
1973 **Monmouth University, Long Branch, NJ**  
Bachelor of Arts-Art

## **Career Summary**

**Current Position** **Tuckerbrook Conservation, Lincolntonville, ME**  
Principal  
6/86-1/90 **Milwaukee Public Museum, Milwaukee, WI**  
Chief Conservator  
4/85-5/86 **Milwaukee Public Museum, Milwaukee, WI**  
Acting Chief Conservator  
4/80-3/85 **Milwaukee Public Museum, Milwaukee, WI**  
Assistant Conservator  
9/81-8/82 **Peabody Museum of Archaeology and Ethnology,**  
**Cambridge, MA Harvard University**  
Assistant Conservator

## **Professional Development**

9/81-8/82 **Advanced Study**  
National Science Foundation Support for Systematic  
Anthropological Collections,  
"Preservation of the North American Indian Basketry  
Collection" Peabody Museum of Archaeology and Ethnology  
Harvard University, Cambridge, MA  
1981-82 **Certificate in Wood Microtechnique and Botanical Systematic**  
**Bailey Wetmore Laboratory**  
**Harvard University**  
  
**Fogg Art Museum Center for Conservation and Technical**  
**Studies, Harvard University**  
  
1984 **Protein Chemistry for Conservators**  
**Objects Specialty Group -AIC**  
**Los Angeles, CA**

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- 1985 **Metals for Conservators**  
Objects Specialty Group-AIC  
Washington, DC
- 1987 **Preventive Conservation: The Environment**  
Getty Conservation Institute and the Winterthur Museum  
University of Delaware  
Art Conservation Program  
Winterthur, DE
- 1989 **The Conservation Assessment**  
AIC Pre -Conference Seminar  
Cincinnati, OH
- 1990 **Enzyme Treatments: The Science and the Applications in  
Conserving Artistic/Historic Works**  
*Technology and Conservation* and MIT Museum  
Cambridge, MA
- 1992 **Maintenance of Outdoor Sculpture: Whose Job Is It?**  
AIC & IMS Symposium  
Buffalo, NY
- 1998 **Microscopy for Art Conservators, McCrone Research Institute,  
Museum of Fine Arts, Boston, MA.**

#### **Conservation of Outdoor Sculpture**

- 1980 **Conservation of a Painted 19th Century Steam Engine**  
Low pressure Walnut shell technique, acrylic resin coating  
with James A. Burnham  
Milwaukee Public Museum, Milwaukee, Wisconsin
- 1982 **Conservation of a 17th Century head of Buddha**  
Low pressure Walnut shell technique, hot wax treatment  
with James A. Burnham  
Private collection, Whitefish Bay, Wisconsin
- 1984 **Conservation of *Kouros* by Isamu Noguchi**  
with James A. Burnham  
Private collection, Brookfield, Wisconsin
- 1988 **Conservation of the Capitol Building**  
On-site consultation of the gilded copper alloy sculpture  
mounted on top of the dome, Madison, Wisconsin
- 1989 **Conservation consultant to Committee for the  
Preservation of Downtown Sculpture**  
Milwaukee, Wisconsin
- 1993 **Survey and Treatment (November 22- December 19,  
1993) Survey: 12 outdoor sculptures (fiberglass, copper  
alloy and stone) for the Pacific Regional Conservation Center,  
Bishop Museum, Honolulu, Hawai'i with Dale Paul  
Kronkright - Conservator**

- 1993 **Treatment: *Queen Liliuokalani*** by Maryanne Penetta and ***Father Damien*** by Marisol for the Pacific Regional Conservation Center, Bishop Museum, Honolulu, Hawai'i with Dale Paul Kronkright - Conservator
- 1994 **Treatment (January 17- February 14, 1994)**  
***Lincoln The Frontiersman***, by Avard Tennyson Fairbanks for State Foundation for the Arts, Honolulu, Hawai'i  
***Mahandas Gandhi*** by Stephen C. Lowe for City and County of Honolulu, Honolulu, Hawai'i  
***Ka Wai Ake Akua*** by Margarite Blasingame (large-scale stone mosaic sculpture) for State Foundation for the Arts, Honolulu, Hawai'i with Dale Paul Kronkright -Conservator  
**Treatment and Annual Review (October 15- November 12, 1994)** ***King Kamehameha*** by T.R. Gould, gild and conserve copper alloy sculpture: for State Foundation for the Arts, Honolulu, Hawai'i  
**Conservation review and maintenance of *Ka Wai Ake Akua*** by Marguerite Blasingame, ***Dr. Sun Yat-sen*** by I-Fan Chen, ***Mahandas Gandhi*** by Stephen C. Lowe and ***Daibutsu*** artist unknown, for City and County of Honolulu, Honolulu, Hawai'i with Dale Paul Kronkright -Conservator  
Faculty, Public Sculpture Forum workshop, November 1994  
Hawaii SOS!  
**Conservation Treatment: *Meji Period Cast Bronze Eagle***  
Eagle Island, Maine, Maine Department of Conservation  
1995 **Survey and Treatment (September 21-December 12,1995)**  
***Soldiers and Sailors Monument***, a zinc Civil War monument for the City of Biddeford, Maine.  
**Condition Assessment: *Two Scholar Figures***, 15-16 Century Korean stone sculptures, Portland Public Library, Portland, Maine
- 1996 **Conservation Treatment: *Bust of Governor Baxter*** and Marble Pedestal, by Walker Handcock, Maine State Museum, Augusta, Maine  
**Survey and Condition Report: *Thomas Goodall Monument***, by John Horrigan, Sanford, Maine
- 1997 **Survey and Condition Report: *Soldiers and Sailors Monument***, by Franklin Simmons, Portland, Maine  
Funded by an NIC SOS! Incentive Grant  
**Conservation Assessment: *The Soldiers' And Sailors' Monument***, City of Lawrence, Massachusetts  
**Conservation Assessment: *The Soldiers' And Sailors' Monument***, City of Methuen, Massachusetts  
**Conservation Treatment: *The Thomas Goodall Statue***, Sanford, Maine

- 1998                    **Survey and Condition Report: Sailors' And Soldiers' Monument, Kittery, Maine**  
**Survey and Condition Report: Civil War Monument**, zinc monument, Monroe, Maine (SOS! funded)  
**Survey and Condition Report: USS Maine Monument**, Bangor, Maine  
**Treatment: Manchester City Library Doors and Grill Work**, Manchester, New Hampshire with Rika Smith McNally
- 1999                    **Condition Assessment: Luther H. Pierce Memorial** by Charles E. Tefft, 1925, cast bronze, Bangor, Maine (SOS! funded)  
**Condition Assessment: Hannibal Hamlin** by Charles E. Tefft, 1927, cast bronze, Bangor, Maine (SOS! funded)  
**Condition Assessment: Veterans of Foreign Wars Memorial** by Charles E. Tefft, 1939, cast bronze, Bangor, Maine (SOS! funded)  
**Condition Assessment: Civil War Monument**, cast zinc, Ororn, Maine (SOS! funded)  
**Treatment: USS Maine Monument**, cast bronze & gold gilding, Bangor, Maine

### **Professional Papers**

"The Conservation of Ta-Senet-Net-Hor, A XXII Dynasty (1070-946 BC) Egyptian Mummy" co-authored with Rika Smith McNally, Human Remains: Conservation, Retrieval & Analysis, Colonial Williamsburg Foundation, Williamsburg, Virginia, November 7-11, 1999.

"The Negotiation And Conservation Of The Seabasticook Fish Weir Stakes or These Stakes Are Not Tough" American Institute for Conservation of Historic and Artistic Works, Twenty Seventh Annual Meeting - St. Louis, Missouri, June 1999

"Conservation of Waterlogged Lacquered Wooden Sculptures From The Warring States Period of China (476-221 BC)" with Molly O'Guinness Carlson and Katherine Singley. ICOM Group on Wet Organic Archaeological Materials Conference, Grenoble, France,

"Beauty Is Skin Deep, But Armature Is Forever" The Conservation of a Zinc Civil War Monument. American Institute for Conservation of Historic and Artistic Works, Twenty Fourth Annual Meeting - Norfolk, Virginia, June 1996

"The Effect of Storage and Exhibition on Archaeological Wood" Co-authored with Cassia Friedland. American Chemical Society Meeting-Los Angeles, CA September 1988

"A Stabilization Technique for Mending Basketry" with Nancy N. Odegaard American Institute for Conservation of Historic and Artistic Works, Twelfth Annual Meeting - Los Angeles, CA, May 1984

"Native American Basketry Objects of North America" with Nancy Odegaard American Institute for Conservation of Historic and Artistic Works, Tenth Annual Meeting - Milwaukee, WI, May 1982

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### **Publications**

Conservation of Waterlogged Lacquered Wooden Sculptures From The Warring States Period of China (476-221 BC) co-authored with Molly O'Guinness Carlson and Katherine Singley. Proceedings of the 7<sup>th</sup> ICOM-CC Working Group on Wet Organic Archaeological Materials Conference, Grenoble, France, 1998.

Archaeological Wood: Properties, Chemistry and Preservation

Edited by Roger M. Rowell and R. James Barbour

Advances in Chemistry Series 225

American Chemical Society 1990

### **Teaching Experience**

Instructor - Numerous Workshops for Collection Preservation throughout the country 1988 to the present

Instructor - Museology Program, University of Wisconsin-Milwaukee and Milwaukee Public Museum 1982-1989

### **Conservation Consulting**

Conservation Assessments for museums throughout the North East and mid-west including Conservation Assessment Program (CAP) Grants and Institute for Museum and Library Services (IMSL)

Consulting for both public and private collection care Lectures, workshops and educational programs throughout the country  
Object conservation treatment for both public and private collections

### **Professional Affiliations**

The American Institute for Conservation of Historic and Artistic Works: **Professional Associate**

The International Institute for Conservation

Canadian Association for Conservation of Cultural Property

Western Association of Art Conservators

Research Associate, Hudson Museum, U of Maine -Orono

Society for the Preservation of Natural History Collections

Maine Association of Museums

New England Museum Association

NEDCC Advisory Committee



