

# Information, Education, Preservation: The Public Monuments and Sculpture Association

by

JO DARKE

*The Public Monuments and Sculpture Association is a charitable company, funded mainly by annual subscription, established for the protection and promotion of public sculptures and monuments from early historical examples to the present. Its prime undertaking is the National Recording Project, creating paper and electronic archives of British public sculpture and monuments for public access through books, by computer and on the World-wide Web (<http://gofast.to/PMSA>). The PMSA also publishes The Sculpture Journal; the fourth annual issue of which appears in spring 2000. The major objectives of the organisation are to raise public appreciation of contemporary as well as historical works, whilst encouraging listings officers and conservation officers to categorise and care for public sculptures, not as buildings, but more as works of art. Jo Darke was a co-founder of the PMSA, following research for a book covering most of the major monuments in England and Wales and numerous minor sites.*

The impulse to set up the Public Monuments and Sculpture Association sprang from various quarters. The idea for a sculpture society had been around for some time in the sculpture world in the late 1980s and early 1990s, but the scholars and archivists, conservators, curators, collectors and dealers, commissioning bodies, and – last but not least – the sculptors and makers themselves, were too busy moving and shaking to commit time and energy to establishing committees, making policy, attracting members, and generally getting a new organisation off the ground. The sculptors, in any case, have their own long-established organisations, the Royal Society of British Sculptors and the Society of Portrait Sculptors.

Unaware of this *milieu*, the present writer was at that time researching a 1986 commission for a general guide to the statues of England and Wales.<sup>1</sup> The quest to

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Jo Darke is Chief Executive of the Public Monuments and Sculpture Association.



Fig. 1 (left)  
 Monument to Henry Purcell (?1658-1695),  
 Victoria Street, London. Bronze Sculpture by  
 Glynn Williams, 1995  
*Photograph PMSA*

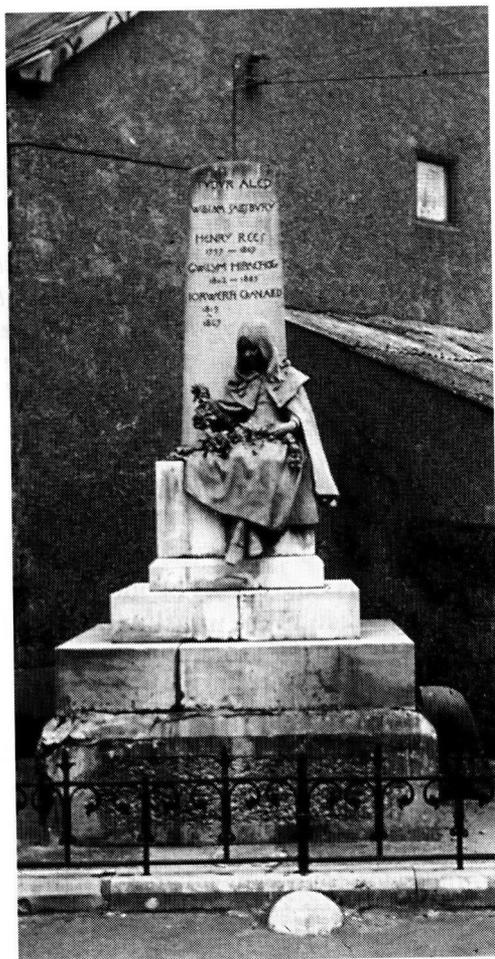


Fig. 2 (right)  
 'Girl monument' (local name) to five writers  
 (fifteenth, sixteenth, eighteenth and two  
 nineteenth-century), in the village of  
 Llansannan, Clwyd. Gilded bronze statue by  
 William Goscombe John in front of an inscribed  
 stone obelisk. Unveiled 1899  
*Photograph PMSA*

identify sites and collect material revealed an absence of any national information source, either on the location or condition of the objects themselves, or on where such information might be sought. The mission seemed impossible, but it soon became clear that the trick was to contact the one person in a locality who had a burning interest in its scattered collection of outdoor sculptures and monuments – either from an art-historical, a social or a local-studies angle. There was always at least one expert lurking in the county museum or library or record office, the local history society, the university art history department, the local authority planning department or some such draughty corridor. Once tracked down and identified, county by county, this heroic group fed and nurtured the gaping need for information. After four years, through site visits (sometimes accompanied by a local informant), secondary research and copious correspondence, it had become possible to patch together a national overview not only of the statues and sculptures of England and Wales, but of commemorative obelisks, columns, arches, wayside mile markers, belvederes, clock towers and fountains. These scattered *objets*, visually and through inscriptions, illuminated all kinds of high, mighty and forgotten lives (Figs. 1 and 2), vivid local and social histories and, in places, great national events. Ranging in artistic quality from high to horrific, they shared one common feature: general neglect on the part of custodians and owners.

Added to this agglomeration was a growing body of contemporary work. Some continued in the conventional vein: commemorative portrait bronzes like that by John Doubleday, 1984, showing Dylan Thomas, seated, in front of the Dylan Thomas Theatre at Thomas's birthplace, Swansea (Fig. 3). Other examples were existing art works, or new commissions – here a Henry Moore, there a Paolozzi or a Frink (Fig. 4). Birmingham was about to receive Antony Gormley's *Iron Man*, a gift from the TSB, erected 1993. Leeds – at the close of the nineteenth century the city that could boast one of the most progressive sculpture planning policies of the day – was insouciantly turning down Gormley's controversial *Brick Man* proposed for British Rail. As in the case of the historical sculptures, quality control was non-existent: works of high artistic merit stood cheek-by-jowl with works of crass ineptitude (Figs. 5 and 6). For historical monuments this seemed unimportant – endearing, even; but for today, somehow, disquieting. In any case, whatever the quality, a new piece would be guaranteed to bring derision from local people whose common space had been invaded and occupied. At a time when local authorities were commissioning new art in an attempt to restore a sense of identity to urban centres that had undergone post-war reconstruction, slum clearance and road building, public sculpture was still an environmental Aunt Sally, good for a laugh when the local media needed to fill a gap; certain to provoke raging controversy and cries of 'monstrous!' whenever a new statue or sculpture was unveiled. And, whilst copious effort and funding went into quite visionary programmes of new public art in cities like Stoke-on-Trent in the late 1980s, the existing historic sculptures – a bronze relief to Enoch Arnold Bennett, for example, on a brick screen near Burslem Town Hall – remained forlorn and unsung.

To the Fool who had visited the main, and numerous minor, monumental sites



Fig. 3

Monument to Dylan Thomas (1914-1953), Dylan Thomas Square, South Dock Marina, Swansea.

Bronze sculpture by John Doubleday, 1984

*Photograph PMSA*

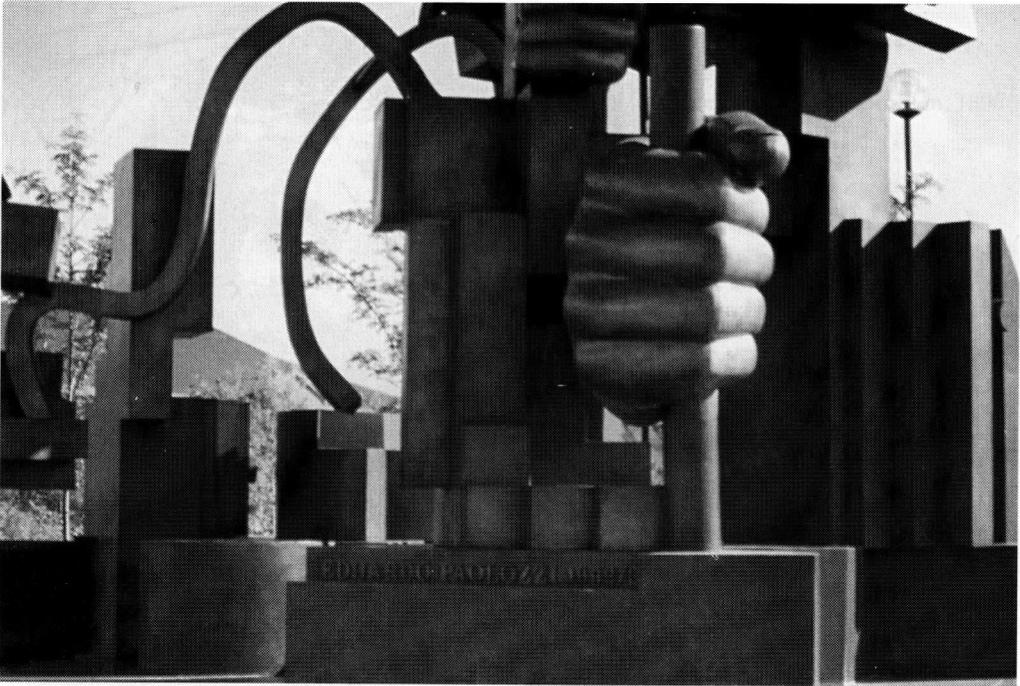


Fig. 4

'The Wealth of Nations', colossal bronze sculpture by Eduardo Paolozzi. Edinburgh, 1995.  
Commissioned by the Bank of Scotland

*Photograph PMSA*

in England and Wales, setting up a Society for their promotion and protection seemed straightforward: get together the Angels, and all rush in. So with some of the key advisors the PMSA was formed – a subscribing association for the protection of existing sculptures and monuments, the promotion of new art, and the enhancement of public appreciation. For various reasons, the new society ended up entitled the Public Monuments and Sculpture Association, to the dismay of interested onlookers: with a title like that, it was thought, the thing would never fly. But the sculpture world was responsive, and once the PMSA did begin to fly, people were generous in their enthusiasm.

Launched in January 1991<sup>2</sup> under the objectives 'Information, Education, Preservation', the developing Association commanded credibility through the reputations of the founding few, all well-respected in their particular spheres: Ian Leith of the Royal Commission on the Historical Monuments of England (now merged with English Heritage); Catherine Moriarty, then setting up the National Inventory of War Memorials; the historian and broadcaster Paul Atterbury; the conservators Andrew and Janet Naylor; and the author and scholar of sculpture Benedict Read, who became a member in 1992 and Chairman of the PMSA in 1995.

Fig. 5  
 Monument to Queen Victoria  
 (1819-1901), Piccadilly,  
 Manchester. Bronze by Onslow  
 Ford, 1901

*Photograph courtesy of the Conway  
 Library, Coultauld Institute of Art*



The Association was granted charitable status in 1991, and work began in earnest. It is organised under a General Committee of Directors (it became a charitable company with limited liability in 1997) and divides into sub-committees or working parties to administer individual campaigns and events. A policy of collaboration has secured shared or associated membership with groups such as the Royal Society of British Sculptors and the Society of Portrait Sculptors, the Public Art Forum, the Art and Architecture Group and the Landscape and Art Network, and the British Sundial Society. Corporate members include the National Monuments Record, National Inventory of War Memorials (NIWM), the Henry Moore Institute at Leeds, National Museums and Galleries on Merseyside, Leeds University and other cultural or academic institutions. In 1992 the Association initiated its National Recording Project (NRP) based on its sister survey, the NIWM, and in 1998 was awarded a £470,000 Heritage Lottery Fund grant to expand the NRP's five original Regional Archive Centres to over a dozen centres covering most of Britain.<sup>3</sup> In 1997, the PMSA was granted Observer Status on the Joint Committee of Amenity Societies.



Fig. 6  
Monument to John T. Fielding, JP (1849-1894),  
Queen's Park, Bolton.  
Yorkshire stone statue by J. William Bowden, 1896  
*Photograph PMSA*

Fig. 7  
'The Angel of the North', roadside  
sculpture outside  
Gateshead.  
Colossal Corten  
Steel sculpture by  
Antony Gormley,  
installed 1999 over  
the site of the  
Team Valley colliery  
baths – fabricated  
on Tyneside  
*Photograph Paul  
Usherwood*



From its earliest days, as when the sculptor Sir Eduardo Paolozzi generously accepted the fledgling PMSA's invitation to act as its Patron, the PMSA has endeavoured to combine the esteemed with the practical. This has continued – to give a recent example – in the acceptance of Presidency of the PMSA by HRH the Duke of Gloucester, himself a practising architect who has co-authored an illustrated book on London statues.<sup>4</sup> A number of people distinguished in the broad fields of sculpture and environmental matters joined as Vice-Presidents at that time (1997-8).<sup>5</sup>

Bearing in mind the 'hands-on' approach, the Association in all its endeavours has aimed to maintain its original objectives: Information, Education, Preservation. Apart from administering the National Recording Project the PMSA deals with enquiries about sculpture and sculptors (Information), organises conferences, talks and events (Education), and campaigns on issues such as conservation and listing (Preservation). It publishes a regular Newsletter with news and comment on Association activities and with updates on public-sculptural affairs, whilst an annual publication – *The Sculpture Journal* – provides an international overview of sculpture in the Western tradition. The PMSA is represented on committees such as the Norman Cross Eagle Appeal (to restore to its roadside column on the A1 a bronze sculpture, stolen in 1990),<sup>6</sup> and the RSA's Fourth Plinth Project at Trafalgar Square.<sup>7</sup> The Advisory Panel, set up in 1992, has undertaken counselling on sculptural subjects or conservation for many individuals and institutions including the Department of Culture, Media and Sport (DCMS, formerly the Department of National Heritage). In 1999 the PMSA made its annual contribution to London Open House Days<sup>8</sup> – opening Marble Arch to the public, under the auspices of English Heritage, which took over care of a number of DCMS monuments recently. The Open House event includes a bookstall and a do-it-yourself sculpture walk, to be followed in the participants' own time from a detailed data sheet.

These activities in themselves, however, have type-cast the PMSA so that one leading sculptor, on being invited to join as Vice-President, remarked that he felt unwilling to devote time and energy to any organisation that did not support contemporary sculpture. At the time, the PMSA was collaborating with the Glasgow School of Art and the Scottish Sculpture Trust on a Glasgow conference – 'Dangerous Ground: Sculpture in the City' – much of which was devoted to post-1980 and future works. But the very notion that a preservation society can embrace the here and now seems contradictory, and in its enthusiasm to promote the idea that past, present and future works are equal in their contribution as a continuing phenomenon, the PMSA must avoid devaluing the historic pieces that animate our cities and open spaces, and that provide the foundation for today's rich mix of experimental and conventional open-air art. Often, in an historic area that has undergone complete transformation, these relics are the only visible link with the past – just as, in regions such as the north-east of England, art works like Claes Oldenberg and Coosje van Bruggen's *Bottle of Notes*, Middlesbrough, 1993, or Antony Gormley's spectacular *Angel of the North* at Gateshead, 1998, seek to reflect in their fabrication and siting the region's great industrial tradition (Fig. 7).



Fig. 8

The Shaftesbury Memorial, Piccadilly, London: better-known as 'Eros'. Aluminium sculpture on a sculptured bronze base, by Alfred Gilbert. Installed June 29th 1893 to commemorate the good works of the Earl of Shaftesbury: 'An example to his order; A blessing to his people'. The PMSA has opened dialogue on whether this vulnerable work of art should be publicly displayed indoors, and replaced in Piccadilly by a high-quality replica (this has been done with Liverpool's cast of the Gilbert statue)

Photograph PMSA

All this is to show that as would be expected, in setting up a sculpture society from scratch, the going has not been wholly smooth. The small but broad membership has the potential for much disagreement: should we concentrate on blanket preservation of Victorian monuments, or allocate some of the meagre resources to promoting new works, however dubious might be the quality? Should the Association be campaigning for the replication of some art works and removal of the originals to be displayed indoors – it does (Fig. 8). How could the PMSA allow itself to be involved in the selection of contemporary sculptures on Trafalgar Square's Fourth Plinth?<sup>10</sup> Or to focus more closely, does it matter that some of our members might not understand the meaning and origin of *Circumspice*, the title of the PMSA Newsletter; should they be told; should the title be changed; do members of the Latin-learning generation feel it invidious to bring the subject up in the first place? Is this a proper subject for Newsletter discussion when there is so much to be done: how should the PMSA prioritise?

Given that there is much to be done and that there is continuing need to prioritise, and given the Association's slender resources in funding and time, the imposed decision to proceed slowly but surely has proved beneficial. Membership is around the 300 mark, but this slow growth has meant that the organisation can be tightly run by a few dedicated individuals who are prepared to give their time. Even so,

the squeeze brings inefficiencies; the margin for error is tight, and when mishaps occur they are more difficult to set right. We need funding to supplement the subscriptions, but there is little time to investigate and apply for funding. The General Committee has made some tough decisions and, more importantly, some courageous ones. Here is where the calibre of the committees and membership is invaluable, for, despite the fact that most members are working and that their time is at a premium, their reputations and professional associations have lent weight to projects that require financial support or distinguished participants, and this has eased considerably the task of running a campaigning organisation on a shoe-string.

A case in point is *The Sculpture Journal*, an undertaking over which the General Committee procrastinated for some while until one of the members threw up her hands in exasperation one day and cried 'Get on with it!' – waking us all up at one of the rare overlong meetings. (PMSA members are far-flung, and meetings are regulated by train timetables.) The problem was that the PMSA membership, to be practical, was far too small to sustain such a project financially. A sub-committee was set up to investigate the feasibility of producing a scholarly journal, as the mission came to be, that would cover all periods in the Western sculptural tradition from the post-medieval to the present. Somewhere along the way, the feasibility study became a challenge. A generous donor was located, other possible benefactors earmarked (as it proved, successfully), advertisers promised. An Editorial Board was convened; the Editor, Marjorie Trusted of the Sculpture Department at the Victoria and Albert Museum was appointed, and co-editors brought in. A Consultative Committee, whose members were invited to read articles and to give advice, now forms an international panel of rare authority. Published annually, the journal has proved a resounding success, even though – like the PMSA – it seems to live from hand-to-mouth, demanding much of the management team.<sup>11</sup> This has recently been expanded from three to five, bringing in a twentieth-century Editor and a Review Editor. The Getty Foundation has agreed to buy in copies for distribution in the USA. In addition the journal has brought new members, to add to the eclectic ideas and concerns of the developing PMSA. Volume IV, due out in March 2000, is a Special, carrying articles on European sculpture in American collections.

One positive feature of helping form the PMSA from the beginning is to see how readily people with reputations that could be dented have committed their time and expertise to the still-forming organisation. The contribution of the PMSA itself is a factor, for one reputation might attract the interest of another, but there have been times when people have been inspired by a PMSA project in embryo, and have picked it up and run with it – with no real guarantee that egg would not become attached to face.

Many people could be mentioned when it comes to the National Recording Project (NRP), seeded in 1992 in the fresh new PMSA's Advisory Panel meetings from an idea by the Panel Chairman Ben Read, who proposed that we ought not to be advising on public sculptures without some collective knowledge of what the

national heritage actually amounted to. It would need no less than a national survey of public sculptures and monuments, rather along the lines of the National Inventory of War Memorials (NIWM), then newly formed at the instigation of the Imperial War Museum's Director General of that time, Alan Borg, in collaboration with the Royal Commission on the Historical Monuments of England (Fig. 9). The PMSA survey would make a unique contribution to the national archive – at the same time fulfilling the PMSA aims of providing information and encouraging education – and assisting preservation of objects that were repositories of local and social history: some, recognisably, works of art. Viewed overall, wide-ranging in scale and design – from a humble commemorative pump to Nelson's Column – they were seen by the Panel as part of the fine-grain of the landscape and the urban



Fig. 9

Carved base-panel: the Royal Artillery Memorial at Hyde Park Corner, London, to members of the regiment who fell in the First World War. Portland stone 'howitzer' on base with carved relief panels, flanked by bronze statues of soldiers. Architect Lionel Pearson, sculptor Charles Sargeant Jagger. Unveiled 1925: one of the best examples of the numerous monuments that were erected throughout Britain after the massive losses of the war. Many commemorative sculptures carry pedestal relief panels in bronze or stone, vividly depicting scenes from the dedicatee's life, or from the event commemorated

*Photograph courtesy of the Conway Library, Courtauld Institute of Art*

environment (Figs. 10 and 11). It was agreed to go for it: the problem of funding would be considered once we had created a survey proposal that was worth funding. Referring to NIWM documentation, Ian Leith and Catherine Moriarty, members of the Panel and of the NIWM – aided and abetted by the Panel – devised forms and guidelines for a proposed national survey. Other, city-based surveys were identified, and their key movers invited to a meeting to be held in Liverpool. The then-Curator of Fine Art at Liverpool's Walker Art Gallery, Edward Morris, represented the WAG's interests which were based on a Manpower Commission survey of the city's sculpture, undertaken for WAG in the 1970s and due for updating. By the end of the meeting, an outline proposal had been drafted for the Walker Art Gallery, Leicester University (at that time negotiating to assist WAG with a proposed survey) and the PMSA to join forces on a survey of Liverpool City public monuments and sculpture. This was expanded at subsequent meetings. Based on the 1970s survey, it would be funded by the University and by WAG, and carried out by a Leicester research student using PMSA survey forms and guidelines. The NRP Pilot Survey would be committed to a database, in line with existing proposals for the project. Meanwhile it was agreed that a publisher would be sought for a comprehensive volume that would not only be targeted at the

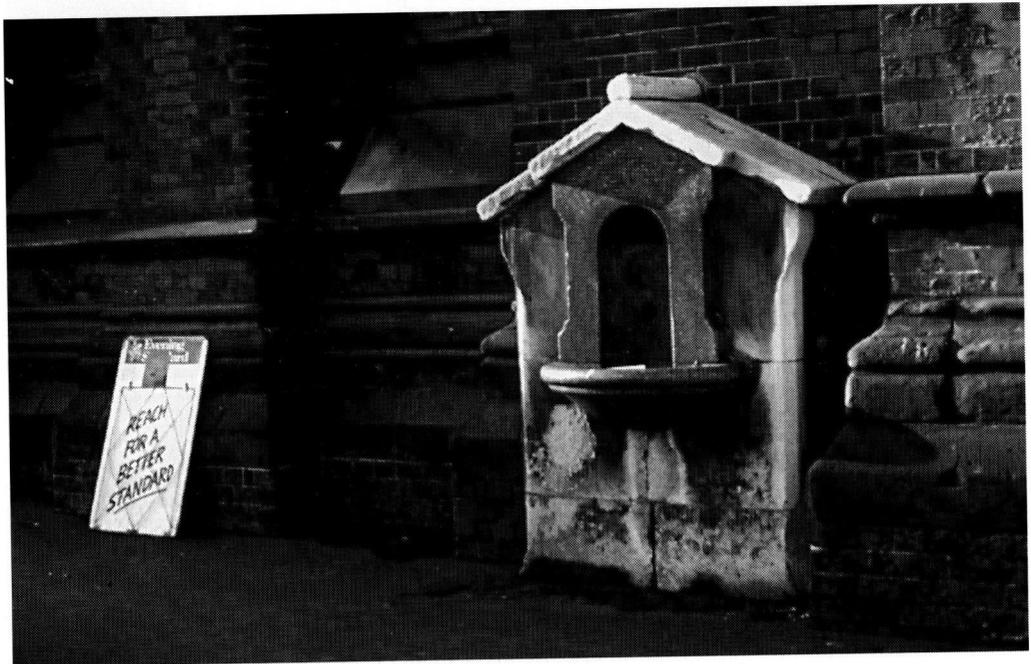


Fig. 10

Memorial wall-fountain, stone, at St Pancras, King's Cross, London.  
A humble example of Britain's innumerable commemorative fountains,  
most of them neglected and dry

*Photograph PMSA*



Fig. 11  
'Nelson's Column' – monument to  
Lord Nelson (1758-1805),  
Trafalgar Square, London.  
Devon granite fluted Corinthian  
column completed 1842 (from  
steps to bronze capital, c. 150 ft),  
surmounted by 17½ ft statue  
made from three blocks of  
Craigleith stone, raised November  
1843. Statue by Edward Hodges;  
monument designer William  
Railton, bronze lion sculptures by  
Edwin Landseer installed 1867  
*Photograph PMSA*

academic sector, but would also be of use to planning and conservation officers, curators, researchers, writers and the general enthusiast.

From these decisive beginnings came decisive action. The Liverpool pilot survey was set up. Birmingham's Sculpture Project, from 1986 masterminded by Professor George Noszlopy at the University of Central England (UCE), who had been present at the first meeting, joined the NRP. Funds were committed by UCE for updating and adapting the Birmingham City data to a PMSA database, and for writing the second volume in the projected national series, to be published by Liverpool University Press. Through introductions and initial contacts by Edward Morris, further Regional Archive Centres were set up at, and part-funded by, Glasgow

School of Art, the University of Northumbria at Newcastle, and (provisionally) the Bristol Art Gallery, and representatives from these institutions joined a Management Board to oversee co-ordination of the NRP. The Henry Moore Foundation generously funded a part-time position for two years in 1994-5 to allow the writer to compile an application for funding from the new Heritage Lottery Fund (HLF), with the assistance of the Board. It was recognised that the National Recording Project could not be done piecemeal, but that to make it truly national it would require funding on a national scale.

The NRP, with HLF and some other funding, now has fourteen Regional Archive Centres conducting surveys of public monuments and sculpture in England, Scotland and Wales under the chairmanship of Ian Leith. The National Archive Centre is based at the Courtauld Institute of Art. Surveys are supervised by members of the varying host institutions, paid partly through the HLF grant and partly as matched funding by the institutions themselves. Core data, i.e. basic details on the location, description, condition and provenance of each object, are gathered and committed to database by volunteers or by research students, whilst deeper research is conducted by writers of prospective volumes in the NRP series, 'Public Sculpture of Britain'. The Liverpool University Press has published *Public Sculpture of Liverpool* by Terry Cavanagh (launched from St George's Hall in 1997), and *Public Sculpture of Birmingham*, by George Noszlopy and edited by Jeremy Beach (1998). Volume III, *Public Sculpture of the North-East of England*, produced by Paul Usherwood and members of the University of Northumbria at Newcastle, is to be published early in 2000. Volumes on Glasgow, Leicestershire & Rutland, Bristol, and the City of London are in the pipeline.<sup>12</sup>

As ever in the PMSA and, one suspects, in like projects, finances are limited: headaches abound as RAC Organisers try to keep all the heads above water; goodwill and enthusiasm have powered the project from the beginning, whether from distinguished Heads of Departments or Gallery Curators, or from students and volunteers whose hard graft must reap rewards in experience and reputation rather than cash. The Project Manager Tom Read, through devious skills, has dovetailed the demands of the RACs on the budgets allowed. The cost of publishing the handsome and comprehensive, but specialist, volumes cannot be maintained by LUP alone: other benefactors have been generous, but work on each volume is accompanied by the search for funds. Perhaps not surprisingly, one of the most generous regional benefactors has been London's City Corporation on behalf of the City of London volume, whose author is the distinguished historian and sculpture photographer Philip Ward-Jackson of the Conway Library at the Courtauld Institute.

This constant search for funds is true of other PMSA projects and is to be expected, perhaps, in a group involved with public sculpture – for so long the Cinderella of the arts. The generous contribution from the Heritage Lottery Fund, the continuing understanding of the Henry Moore Foundation and donations from other generous benefactors have encouraged the goodwill and enthusiasm of members working on various PMSA schemes. Many initiatives are still at various



Fig. 12

Detail, Charles I (1600-1649), at the north end of Whitehall, London, photographed just after restoration. Bronze equestrian statue by Hubert le Sueur for the Lord Treasurer, 1633. Concealed during the Commonwealth; reinstated on this site by Charles II, 1675. Restoration, 1997, undertaken for the Department of National Heritage, after consultation with various conservation groups such as English Heritage and the V & A, also with the PMSA, by Rupert Harris (bronze sculpture) and Keith Taylor (stone pedestal)  
*Photograph courtesy of the Conway Library, Courtauld Institute of Art*

embryonic stages: the Conservation Strategy,<sup>13</sup> a document drawn up with the assistance of the conservators Andrew Naylor (independent), and Derek Pullen and Jackie Heuman at the Tate Gallery Conservation Section, has been printed but has yet to be distributed to Local Authority Planning and Conservation Officers, its intended targets: instead, it is sent out whenever a conservation query comes in (Fig. 12).

One member, George Learmonth, Conservation Officer for the City of Birmingham, 1989-94, has recently agreed to act as the PMSA's Conservation Case Officer, but we have yet to find time to meet and to formulate a strategy. Ideas come freely, and campaigns present themselves – we need to press relentlessly for a proper approach to the listing of architectural sculpture, for example – but the ideas and campaigns must be put on the back-burner until a PMSA member, or a new arrival, finds time to organise them properly – or until a current project, successfully resolved, frees its co-ordinator to work on the next thing. But the Association is learning that these things do happen – in good time.

The professional aspects of PMSA membership has allowed the Association to collaborate on various projects with other groups, so that funding problems can be pooled and, if the others are better-endowed than the PMSA, exchanged for PMSA expertise. Since the Glasgow Conference the PMSA has entered joint ventures with English Heritage and the UK Institute of Conservation (UKIC) – on a conference in 1998 – and with the National Trust and the V&A on the 1999 conference 'Gallery or Garden?' held at the V&A and, sumptuously, at Cliveden, where meeting rooms and catering were generously arranged by Cliveden Hotel's owner of the time. The RSA's Fourth Plinth Project at Trafalgar Square was encouraged from the start by the PMSA, since it was recognised that such a prominent venture involving this prime site offered a unique opportunity to inspire public debate on what is a growing phenomenon – the burgeoning of public art (Fig. 13). A Cinderella public sculpture might be, but in this period of local authority heritage departments, commissioning agencies and regional arts boards, percent for art, landmark

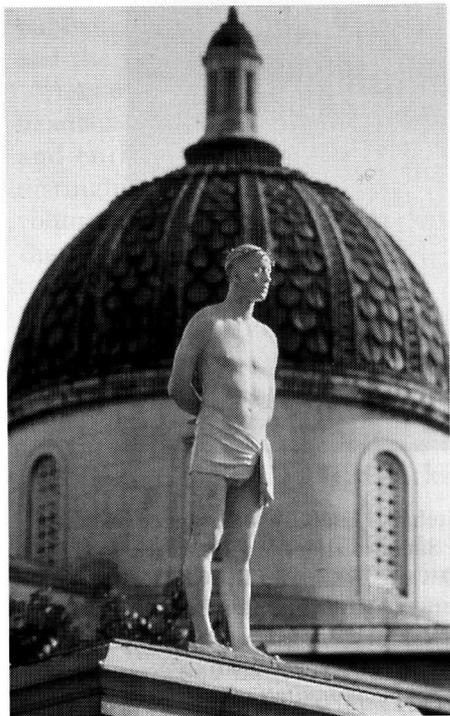


Fig. 13

'Ecce Homo', life-size figure of Christ. Sculptured, then cast in marblised resin from a body-cast by Mark Wallinger, temporarily installed from July 1999 to c. March 2000 on the Empty Plinth in Trafalgar Square

*Photograph Copyright Mark Wallinger, courtesy of the Anthony Reynolds Gallery*

sculpture, sculpture trails and sculpture parks, the glass slipper is ever more being tried for size.

In all this the PMSA endeavours to have a voice, and sometimes requests to be represented on committees involving plans for public art. The request is often refused, and one suspects that it is seen by the planning committees as prospective meddling on the part of trouble-makers and upstarts. A refusal is never wholly disappointing, however, since the PMSA understands that involvement in a scheme, or with a planning committee, will inevitably compromise the Association's freedom of action should that particular scheme turn out, in PMSA eyes, to be detrimental to the cause.

Since its formation, the Association has campaigned on a number of issues. There is no accountable national conservation policy, which means that an untrained workforce, or an 'accredited' firm using harsh methods, can render a historical bronze bright, shiny and irreversibly damaged. Should PMSA members intervene? Owners show little understanding of the need for work on their historical art works to be carried out under the supervision of trained conservators – a sparkling end result is good enough. (However, recent developments on enlightened Merseyside seem set to bring in changes here.) In applying for the listing of architectural sculpture of quality, if the building it occupies is deemed 'dull', and thereby ineligible, the sculpture is deemed ineligible too; although since John Prescott's ruling of August 1998 on the works of art on the Time-Life Building in London's Bond Street – that they had been created to complement the building's architecture, and therefore could not be removed – this stance has seemed decidedly less secure. Historical monuments and genuine works of art which are considered at risk in their outdoor location could be rescued by public display indoors, and replacement with a good replica, but this practice – long adopted for the antique sculpture treasures of Florence and Rome – is deemed inappropriate by the powers that be. (Luckily one of the casts of Alfred Gilbert's *Eros* has been rescued by the conservator John Larson and is now on public display at his Liverpool exhibition space,<sup>14</sup> whilst a decent replica in Sefton Park still enchants visitors – and attracts the passing vandal.)

It has to be said that the art of public sculpture is not represented as a major interest by any statutory organisation that is called on to deliberate on applications to list, move or install sculpture in public spaces. Moreover, the government document covering such matters (PPG15)<sup>15</sup> deals with public sculpture within the same criteria as any building: included under 'Listed Building Control' public sculpture, in all its finesse and delicacy, is categorised as 'an object or structure'. The Association tries hard to tread the line between being a continual thorn in the side of the authorities in the name of reason (as the PMSA would see it), and continuing in dialogue with those who have difficult decisions to make and whose strong sense of public accountability must itself be accounted for. All this is relevant to the PMSA's aims: information, education, and preservation.

As it is, PMSA members are kept busy with ongoing projects of varying complexity, including the NRP and various campaigns – most of which will carry

the Association through the Millennium year to 2001, the year of the PMSA's tenth anniversary. The year 2000 will be marked by the Association with a grand party in celebration of past sculptors' lives: special guests will include as many descendants, family friends or associates as the organisers can find. Names so far include (in alphabetical order) John Bell, Siegfried Charoux, Arthur Fleischmann, George Frampton, Barbara Hepworth, Henry Moore, Alexander Munro, William Reid Dick and M. L. Watson. There will be others, and of course, practising sculptors will be invited to join the celebration. Notices will be posted in the PMSA Newsletter *Circumspice*, inviting relatives to step forward. The Newsletter itself is planned, for the first part of the year 2000, as a Special in collaboration with the Landscape and Art Network, which was set up by its present Chairman, Francis Carr, in the year following the PMSA's foundation.

As its theme for the Year 2000 the PMSA's Spring Series of six sculpture talks, annually held at the Mellon Centre in London, will base each talk at the beginning of one of six selected centuries. Held in chronological order, the sequence will end, as always, with the present century: in this case, the twenty-first. For the autumn – from 3rd-8th September – the PMSA has proposed a day of events and happenings as part of the Thirtieth Congress of the Comité International d'Histoire de l'Art (CIHA), to be held for the first time in Britain (in London's Bloomsbury).<sup>16</sup> The theme is 'Time'. The PMSA is further represented in this international event by the writer, who serves as Vice-President for Section 12, 'Time and the Public Monument'. Early in 2000, as part of a BBC TV history project,<sup>17</sup> the PMSA plans a Sculpture Spectacular: a day of simultaneous sculpture walks to be organised by Regional Archive Centres of the National Recording Project – in locations from Bristol to Edinburgh.

At the end of the Millennium year, just when everyone else is experiencing that deflated feeling following a grand event, the PMSA will be nerving itself for its tenth anniversary. How shall we celebrate that? Another great party, why not? And you're all invited.

#### NOTES AND REFERENCES

1. Darke, J., *The Monument Guide to England and Wales* (London, 1991). Written and researched 1986-91. First-hand experience of the form, distribution and condition of public sculptures and monuments inspired the idea for the Public Monuments and Sculpture Association.
2. The idea for an Association to protect and promote public monuments was introduced at a series of talks on sculpture organised by the conservators Andrew and Janet Naylor in Telford, in March 1989. The 'Public Monuments Association' was launched at a Founding Forum on 22nd January, 1991, at the premises of the Society of Antiquaries, Burlington House, London. From the audience of invited associates, colleagues and interested parties, Benedict Read proposed that the Association should also protect and promote public sculpture, and that its title should reflect this. Hence the present unwieldy but more accurate title, usually shortened to PMSA. Subscriptions opened in May of that year, and news of the fledgling Association was announced by Ben Read at the summer conference 'Sculpture in the North' organised by the Henry Moore Centre for the Study of Sculpture, Leeds City Art Galleries and the Walker Art Gallery in association with the Universities of Leeds and Liverpool and held at Leeds and Liverpool in July 1991.

3. The NRP's current Regional Archive Centres are located at Edinburgh College of Art, Glasgow School of Art, the University of Northumbria at Newcastle, the University of Liverpool, Manchester Metropolitan University, Nottingham Trent University, the University of Leicester, the University of Central England in Birmingham, the National Museum of Wales, Cardiff, the University of East London, the Courtauld Institute of Art, Kingston University, the Hampshire Sculpture Trust, Winchester, and Polygon Design, Bristol with the University of the South-West of England. Edinburgh College of Art and the Hampshire Sculpture Trust joined in 1999, so Edinburgh is self-supporting, whilst Hampshire is funded by Hampshire County Council. The five original RACs were Glasgow, Newcastle, Liverpool, Birmingham and Bristol. Sheffield Hallam University is about to join.
4. Gloucester, R., and White, P.W., *In Public View* (London, 1969).
5. PMSA Vice-Presidents are Sir Anthony Caro, Professor A. S. Ciechanowiecki, Sir Patrick Cormack MP, Lord Crathorne DL, Professor James Fenton, Professor Eric Fernie, Simon Jenkins, Prudence Leith, John Lewis, Timothy Llewellyn and Dr John Physick.
6. The Norman Cross Eagle Appeal. The bronze eagle (sculptor James Stevenson) was raised on its limestone column (architect H.P. Cart de la Fontaine) by the Entente Cordiale in 1914, to commemorate 1,770 Prisoners of the Napoleonic Wars who died in captivity at the Norman Cross Military Depot, 1793-1814, south of Peterborough. The depot's exact location is not known. In October 1990 the column was rammed by a vehicle, and collapsed in three pieces: the bronze was stolen. Based at Peterborough Museum, a Committee was set up to recover or replace the bronze sculpture, by now a familiar A1 landmark. After a public poll set up through local media by the then Museum Director and Chair of the Committee, the late Martin Holmes, it was decided not to install a new monument but to recreate the original sculpture. Advised by the sculptor John Mills, the committee commissioned the animalier Sally Arnup to use her own artistry rather than replicate exactly Stevenson's original image. The planned upgrading of the A1 at this site has since taken place: Huntingdon County Council, working with the Committee under the chairmanship of Peter Lee, Director of Peterborough City Council, has funded repair and reinstallation of the column at a specially landscaped site nearby. Funding is sought for Arnup's sculpture, and to complete the replacement of a monument which has local, national and international importance since it commemorated PoWs from France and from many other countries besides.
7. The Trafalgar Square Fourth Plinth Project. The PMSA has encouraged and advised the Royal Society of Arts from an early stage in this project, instigated in 1994 by Prue Leith, expert on the culinary arts, novelist, and then Director-designate of the RSA. The Association is represented on the steering committee, and was represented on the committee for the selection, from the RSA's short-list, of three sculptors to create works for temporary display on the plinth. Other groups involved include the RSA's funding partner in the project, Sculpture at Goodwood; ArtAngel; and the Public Art Development Trust, commissioned in 1995 to carry out a Feasibility Study with a £7,000 Arts Council grant. The first work *Ecce Homo*, Mark Wallinger's marble-composite life-cast representing a figure of Christ, was unveiled on 22nd July 1999 to a generally sympathetic public and media reception. The next sculptures are to be by Bill Woodrow and Rachel Whiteread.
8. London Open House Days, part-funded by the London boroughs and organised by London Open House (affiliated to Architectural Dialogue). Since 1995 contemporary buildings of architectural merit have opened their interiors to public view over a September weekend. Historical architecture is included, as are some monuments including Marble Arch. The Arch exterior was restored for the Department of Culture, Media and Sport in 1997. In 1999, along with various other London buildings and monuments, ownership was transferred to English Heritage.
9. Both Middlesbrough on Teesside and Gateshead on Tyneside, like many other formerly prosperous north-eastern towns after the collapse of their nineteenth-century industry, are using public art as part of a vigorous campaign to reinvent their identity. *The Bottle of Notes*, and Gormley's *Angel*, were fabricated at steel works in the north-east, and the *Angel*, as the promotional

literature points out, stands on the site of the former Team Colliery pithead baths.

10. See note 7.
11. The present management team is Marjorie Trusted (Editor); Joanna Barnes (Advertising Editor); Jo Darke (co-Editor); Margaret Garlake (co-Editor, twentieth century); Alison Sleeman (Review Editor).
12. Authors of these projected volumes are: *Glasgow*, Ray McKenzie; *Leicestershire & Rutland*, Terry Cavanagh; *Bristol*, Douglas Merritt; *City of London*, Philip Ward-Jackson.
13. 'PMSA Conservation Strategy' offers sympathetic advice whilst promoting regular maintenance as a cost-effective strategy, and with the intention of saving public works of art from unnecessarily harsh treatment. It is targeted at local authority planning and conservation departments. Well-planned conservation or maintenance programmes should be placed under the supervision of a trained conservator and need not break local authority departments' tight budgets.
14. National Museums and Galleries on Merseyside's Conservation Centre, based in a former railway goods depot in the city of Liverpool.
15. PPG15. Government document setting out statutory regulations governing the conservation and listing of the built environment.
16. The Comité International d'Histoire de l'Art (CIHA) has invited the United Kingdom National Committee for the History of Art to host the Thirtieth International Congress in September 2000. The UK will be acting as host for the first time since the periodic series of multi-national Congresses commenced in 1873. The Honorary Director of CIHA 2000 is Nigel Llewellyn of Sussex University, and the UK National CIHA Committee Chair is John House of the Courtauld Institute of Art.
17. BBC History 2000. A series of BBC history programmes broadcast over the Millennium year, their themes linking in with events organised by groups such as the PMSA (but mainly museums). Contacts and dialogue will be promoted through the BBC's and the organisations' Websites.