

**INVENTORY AND ELIGIBILITY EVALUATION OF
ENOCH TANNER WICKHAM MEMORIAL SCULPTURE,
FT. CAMPBELL, MONTGOMERY COUNTY, TN**

**Prepared for:
USACE Louisville District
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MANAGEMENT SUMMARY

The purpose of the project was to complete a Tennessee Architectural Resource Inventory and evaluate for National Register of Historic Places (NRHP) listing the Soldier's Memorial statue (Tennessee Survey No.: MT 1328) by Enoch Tanner Wickham. The statue is located on Desert Storm Avenue in Ft. Campbell, Montgomery County, Tennessee. The evaluation of the Soldier's Memorial statue was recommended in the *Ft. Campbell Integrated Cultural Resources Management Plan* (ICRMP) (Panamerican Consultants 2001). This was based upon the fact that the sculptor Wickham in the recent years, has gained recognition as a significant folk artist, and that the Soldier's Memorial is among the few of his works that remain intact.

Literature review and field survey was conducted to complete the project. Research was conducted at the Ft. Campbell Cultural Resources Program office, the Ft. Campbell Historical Foundation, the Montgomery County Public Library, the Tennessee Historical Commission (THC) in Nashville, and the Internet. At THC, site files and maps were accessed in order to discover if properties in the vicinity had been inventoried. The articles published with the exhibition catalog of Wickham's works by the Customs House Museum in Clarksville, Tennessee, were most useful. Fieldwork was conducted during March 18 – 21, 2003. The location and setting were documented, and the form, character, and current conditions of the statue were recorded. Quality photo documentation included both, 35-mm black and white photographs and color photographs included in this report. The Principal Investigator for the project was Samiran Chanchani, Ph.D., Architectural Historian, BHE Environmental, Inc. (BHE).

Although the sculpture is less than 50 years old, it is the opinion of Dr. Chanchani that the Soldier's Memorial is eligible for listing on the NRHP, meeting the requirements of Criteria Consideration G. The sculpture is considered NRHP eligible because it is associated with a recognized folk artist (Criterion B) and is representative of Wickham's style and use of materials (Criterion C). The condition of the sculpture is deteriorating due to the weather. Several cracks penetrate the surface of the concrete sculpture. Some of these have been repaired in order to keep the statue intact and to reduce the continuing effects of weathering. However, this does not appear to have been done professionally. It is recommended that the statue be restored professionally to ensure that the damage already done is contained and to reduce further damage.

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1.0 INTRODUCTION

This project (Contract No. DAC-01-D-0004, D. O. 0008) was completed by BHE Environmental, Inc., Cincinnati (BHE) and sponsored by the United States Army Corps of Engineers, Louisville District (USACE). The aim of the project was to complete a Tennessee Architectural Resource Inventory and evaluate for National Register of Historic Places (NRHP) listing the Enoch Tanner Wickham Soldier Memorial statue at the Ft. Campbell Army post. The evaluation of the Soldier's Memorial statue was recommended in the *Ft. Campbell Integrated Cultural Resources Management Plan* (ICRMP) (Panamerican Consultants 2001). The recommendation was based on the fact that Wickham, the sculptor, has in recent years, gained recognition as a significant folk artist. The Soldier's Memorial is among the few of his works remaining intact. The project included the completion of a literature review, fieldwork, and documentation necessary to complete this report and the accompanying Tennessee Historical and Architectural Resource form and to arrive at an eligibility evaluation for the structure.

The Soldier's Memorial statue (Tennessee Resource No.: MT 1327) is located on Desert Storm Avenue, between 30th and 35th Streets, Ft. Campbell, in Montgomery County, Tennessee. Ft. Campbell is a permanent Army post covering portions of Christian and Trigg counties in Kentucky and Montgomery and Stewart Counties in Tennessee. The Soldier's Memorial is in front of the Soldier's Chapel in the western part of the cantonment area.

Literature Review as well as field survey was conducted to complete the project. Literature review was conducted at the Ft. Campbell Cultural Resources Program office, the Ft. Campbell Historical Foundation, the Montgomery County Public Library, the Tennessee Historical Commission (THC) in Nashville, and the Internet. At THC, site files and maps were accessed in order to find out if properties in Ft. Campbell (Montgomery County) have been inventoried. The articles published in the exhibition catalog (2001) of Wickham's works by the Customs House Museum in Clarksville, Tennessee were useful for developing the historic context. Literature review and research at Ft. Campbell and in Clarksville and Nashville was conducted during the

periods February 12-14 and March 18 – 21, 2003. Fieldwork was conducted on February 12, 2003. The location and setting were documented, and the form, character, and current conditions of the statue were recorded. Quality photo documentation included both, 35-mm black and white photographs and color digital photographs.

Field notes, photographs, negatives, and other material collected during research are temporarily stored at BHE Environmental, Inc. The final disposition of all original field notes, photographs, negatives and other material collected during the research will be the Cultural Resources Program, Public Works Business Center (PWBC), Ft. Campbell.

2.0 ENVIRONMENT

The Soldier's Memorial statue is located at Desert Storm Avenue, between 30th and 35th Streets, in Ft. Campbell, Montgomery County, Tennessee. It is in the western part of the cantonment area, approximately 2 miles from Gate 4, the public entrance to Ft. Campbell. The property most closely associated with it is the Soldier's Chapel (opened 1962) behind and to the east, with its main entrance axially aligned to the Soldier's Memorial. Further east is a railway line which connects to the Campbell Army Airfield. To the north of the sculpture is a large parking lot that serves the chapel and the LaPoint Medical Clinic building (1970), located further north. Across the street are Korean War era billets from the early 1950s, three stories tall and of cinder block construction. South of the statue is a less developed part of the cantonment (Fig. 1).

Ft. Campbell is a permanent Army post covering portions of Christian and Trigg counties in Kentucky and Montgomery and Stewart Counties in Tennessee. The area is part of the Pennyrile region of Kentucky and the Middle Tennessee region. The area was once inhabited by Native American tribes and by Euroamerican agricultural and trading communities since the eighteenth century. The landscape of Ft. Campbell is typically gently rolling hills to a near-level upland dissected by creeks and streams. The Cumberland River valley is located south and west of the installation. Ft. Campbell was established in 1942 as Camp Campbell, a temporary post designed to meet army requirements during the Second World War. In 1950, the post was made permanent and given the designation Ft. Campbell. Ft. Campbell has remained in service since that time, serving different missions, and significantly, as home to the famed 101st Airborne Division. Owing to the construction of the cantonment and the Army facilities, the landscape of

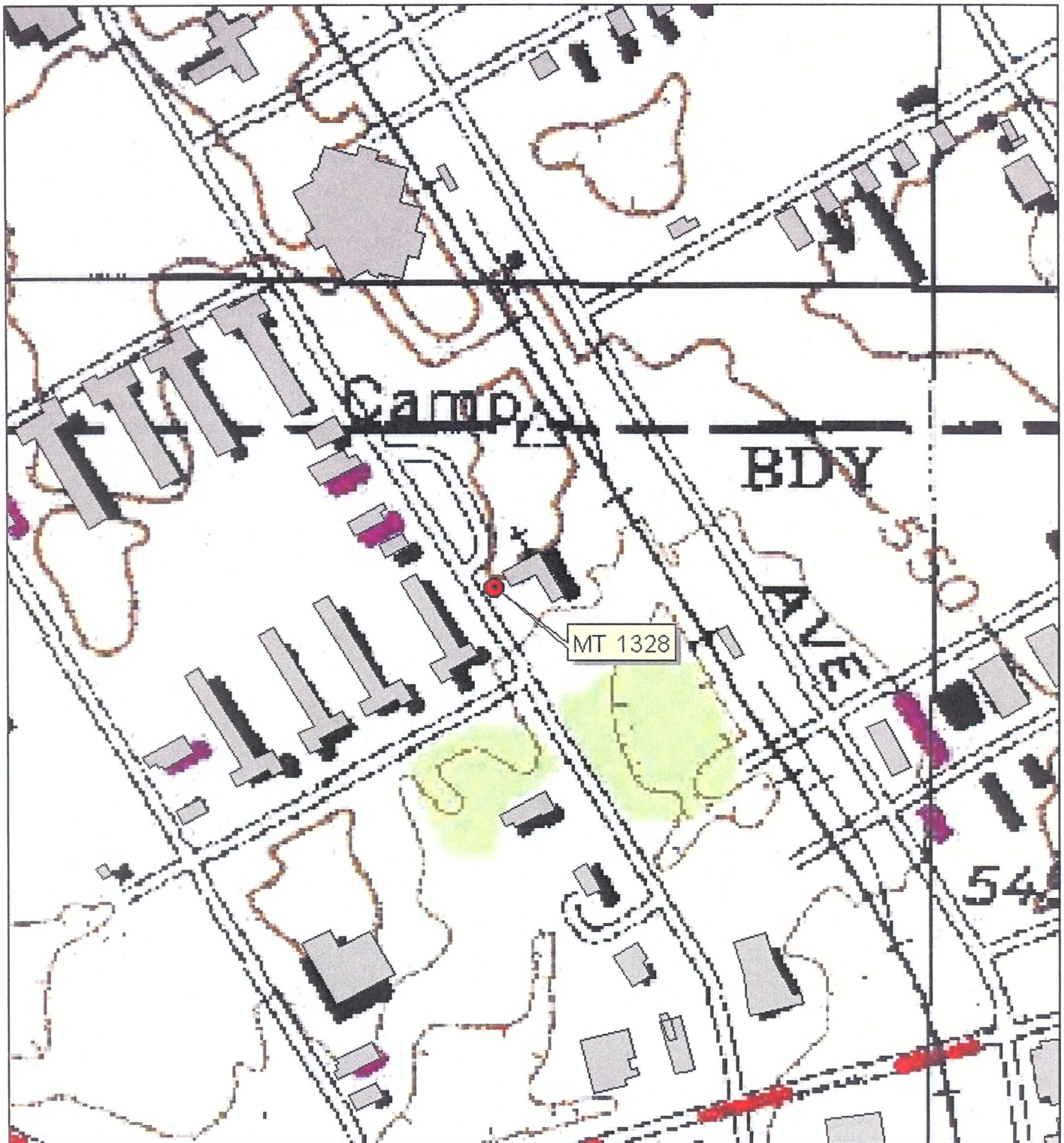


Fig. 1 Soldier's Memorial, 5875 Desert Storm Avenue, Ft. Campbell (Montgomery County) TN
 Tennessee Site County/Site No.: MT 1328

Building Coordinates in UTM Zone 16 458683, 4054764 and Latitude/Longitude - 36.64, -87.46.

		Existing buildings	
	Project No. 1367.005 May 2003		

the area has been altered to suit Army missions. The first Army construction took place at Ft. Campbell in 1942, when the post was laid out for World War II mobilization structures. Most of the buildings and structures associated with earlier farming activity were removed at this time. The cantonment was constructed in the eastern part of the post, in Montgomery County, Tennessee, and Christian County, Kentucky, parallel to Rt. 41 (currently 41A – Ft. Campbell Boulevard). Through its history, much of the building activity at Ft. Campbell has been confined to that area (Ft. Campbell Master Planning Department 2003). The cantonment area of the post has undergone phases of large-scale construction activity since it was designated a permanent installation. The first of these was during Korean War, extending to the mid-1950s, when the billets and associated facilities were constructed. The late-1950s and early 1960s saw the construction of residential housing, mostly on the eastern part of the cantonment. There was a lull in construction activity during the Vietnam War. The last large-scale construction took place at the cantonment upon the return of the 101st Division from Vietnam through the 1970s, to meet the demands for more and better quality housing and cantonment facilities. Since then, construction has largely been confined to individual buildings and structures in different parts of the cantonment, to meet specific functions. Streets in the vicinity of the statue were laid out in 1942, during the World War II mobilization effort. Buildings and structures, however, came up only after Ft. Campbell was designated a permanent installation, with the building of the billets and the administrative buildings mentioned earlier. Although no information was found that specified the reasons why the statue was located here, the deferent posture of the soldier seems to be apt in front of the Soldier's Chapel.

3.0 LITERATURE REVIEW

BHE conducted a literature review as well as field survey to complete the project. Research was conducted at the Ft. Campbell Cultural Resources Program, the Ft. Campbell Historical Foundation, the Montgomery County Public Library, and the Tennessee Historical Commission (THC) in Nashville, as well as available information on the Internet. Literature reviewed included: newspaper clippings and obituaries; a family history available on the Internet; information gathered in the Ft. Campbell ICRMP; and significantly, an exhibition catalog produced in 2001 by the Customs House Museum in neighboring Clarksville. The catalog,

produced for a 2001 exhibition at the museum partly funded by the National Endowment for the Arts (NEA), includes several articles representing the most significant collective scholarship on Wickham and his art. The essays dealt with his background, the condition of many of his works, his position with respect to other folk artists, and his work itself.

Historic Context

The Soldier's Memorial is the work of Enoch Tanner Wickham (1883-1970), a local sculptor recognized as a significant American folk-artist. Janelle Strandberg Aieta's biographical sketch of the artist (2001) is useful for understanding Wickham's background and the themes he selected for his sculptures, leading up to the statue at Ft. Campbell. Enoch Tanner was the grandson of Nathaniel Wickham, who had settled in the Clarksville vicinity in Montgomery County in 1834. Wickham's father, Robert, had opposed the secession during the Civil War and had to move to Kentucky with his family. They returned to Tennessee after the war to find their land and property intact. Enoch Tanner, born at the family home near Clarksville, was exposed to religious and patriotic influences of his family from early childhood. His father was an active member of the Presbyterian Church, though Wickham himself became a devout Catholic later in his life. The family celebrated Fourth of July as a major event, at a community picnic (Aieta 2001). These patriotic and religious influences help explain the subjects of his sculptures, which were often religious figures and national leaders.

Wickham had little education, dropping out of school at an early age after the death of his father. Described by Aieta (2001) as being an independent, introspective person since his childhood, Wickham married Lena Annie Yarbrough in 1906 and moved to a farm in nearby Robertson County. Wickham, a farmer by profession, created his first work in concrete here – a mailbox in his own likeness now presumed destroyed. The family moved back to Montgomery County in the 1930s because of economic pressures, and it was here that Wickham created his first concrete sculpture of Blessed Virgin Mary in the 1950s. Indeed, his productive period as a folk artist and a sculptor began when at a late age, when he was 69 years old. After his children had grown up and moved out, Wickham built a small cabin on Buck Smith Road near his family home in Palmyra, Montgomery County. During this time, Wickham was more prosperous than he had been earlier, as his crops were doing well, his children had moved out, and he was collecting his social security check. He began constructing his "sculpture park" on this property and across the street, on the north side of the road near the Sportsman's Club of Palmyra, Tennessee. The Sportsman's

Club was a group established by Wickham and others with similar interests in conservation, hunting, politics, and social matters. On the south side of the road, near his cabin, Wickham placed several statues depicting religious themes and figures. North of the road, near the Sportsman's Club, Wickham installed statues of patriotic themes and state and national leaders (Aieta 2001). The sculptures lined the street and were visible to passersby.

The first sculpture on the north side of the road is significant in that it led to the commission at Ft. Campbell. The statue was a World War II monument that memorialized Wickham's son Ernest, a soldier who had died in France in 1944. The dedication of the memorial, hosted by the Sportsman's Club in 1959, was an important ceremony, attended by Tennessee Senator Estes Kefauver and General Westmoreland, the post commander at Ft. Campbell. Impressed with the project, General Westmoreland is supposed to have sent soldiers to build risers and protect the property while Wickham gave finishing touches to the sculpture (Aieta 2001). The General, who was stationed at Ft. Campbell from 1958 to 1960, commissioned Wickham to make a War Memorial for the post. The General had the statue, which would typically have taken Wickham six weeks to complete, delivered on a military vehicle. Wickham was flown to Ft. Campbell by helicopter to attend the dedication ceremony (Causey 1966). Although the exact date for the commissioning is not known, it is likely that the sculpture was completed in c.1960, towards the end of General Westmoreland's term at Ft. Campbell, when plans for the Soldier's Chapel may already have been drawn.

Wickham, who died on August 27, 1970, was buried in his family cemetery. As a devout Catholic, he had wished that his church get custody of the sculptures on his passing, but that did not happen. Instead, many of his sculptures fell into a condition of neglect and weather-damage and have been vandalized and destroyed. Robert Cogswell (2001) writes that the fate of Wickham's sculptures represents a set of issues and a process common to grassroots art environments. According to him, "Whatever permanence may have been intended or perceived for such sites, they prove in fact to be extremely fragile, often exposed to destructive effects of natural and other elements, and usually remaining stable at best only during the lives of their creators." Already in 1975, the sites were deteriorating, subject to public apathy and hostility, and lacking in adequate funding to support preservation efforts. Since the 1970s, those who appreciated Wickham's art have made efforts, sometimes less than fruitful, to preserve the sculptures. Among the more successful efforts was the one in 1981 that aided the relocation of

some of the sculptures to Austin Peay State University in Clarksville, Tennessee. A Tennessee State Museum pilot project, funded by the National Endowment of the Arts (NEA) to develop plans for the sculpture site was abandoned (Cogswell 2001). In recent years, there has been a renewed interest in Wickham's work. In 2000, the Montgomery County Historical Museum received a grant from the National Endowment of the Arts to support a multi-faceted program to conduct research, document, present, and interpret the work of local, self-taught artist Enoch Tanner Wickham. In October 2001, in association with the Art Department, Austin Peay State University, the Customs House Museum and Cultural Center, Clarksville, opened an exhibition on Wickham.

Wickham's Work and Technique

Wickham, by profession a farmer, created about 40 statues between 1952, when he was 69, and 1970, when he died at the age of 87. Ned Crouch, Director of the Customs House Museum has discussed Wickham's technique in some detail (Crouch 2001). Accordingly, Wickham built his sculptures out of concrete, which was modeled over rough metal armatures. For reinforcement, Wickham used whatever material he came across, ranging from bed rails to iron rods. He bound these together with electric cord and bailing wire to form a skeleton. Over this skeleton, he fastened a fine wire mesh, shaped to form the basis for the head and body of the sculpture. Wickham used commercial sheet metal stovepipe sections to form large columns, which would be constructed as formwork for pouring concrete. The pipes were "unsnapped" once the concrete had settled (Crouch 2001).

The statues themselves were constructed from ground up, and scaffolding used to detail the upper parts of the sculpture. The concrete mix he used, possibly one of his own creation, hardened more rapidly than commercial brands. The surfaces of the statues were built up with multiple layers of concrete, and details such as shirt pockets and cuffs were etched onto the wet concrete. Wickham then painted the surfaces with latex or with commercial-grade oil paint, leaving out the exposed body parts such as hands and feet (Crouch 2001).

Wickham's statues of religious figures and political leaders were often constructed in a formal and forthright manner (Webb 2001). The simplicity in his detailing of features and the stiffness of the postures, apart from the elongated proportions, indicated his lack of formal training and that he was a self-taught sculptor. Dixie Webb, Professor of Art History at the Austin Peay

University suggests that the simplicity and stark appearance of the sculpture gave the statues an air of dignity, even an intimidating presence (Webb 2001). Yet, as the Soldier's Memorial suggests, Wickham could, if called upon, portray a more somber subject that carried an air of humility. This is evident from the discussion of the Soldier's Memorial (see 5.0 Results). He was able to do this while remaining true to his personal style and techniques.

Scholarship on the work of Wickham and other American folk artists has made it possible to place Wickham's work in a broader context and ascertain its significance to folk art in the United States. Daniel Prince has placed Wickham's work, particularly the sculpture park at his home in Palmyra alongside the work of other important American folk artists. These include the rock carvings of W. T. Ratcliff and Burt Waughn in Jacumba, California; Simon Rodia's Watts Towers in Los Angeles; Baldasare Forestiere's Underground Gardens in Fresno, California; Fred Smith's Concrete Park in Wisconsin; and Brother Joseph Zoettl's Ave Maria Grotto in Cullman, Alabama (Prince 2001). Webb has compared the prolific Wickham's collection with that of S. P. Dinsmoor's Garden of Eden in Kansas, as well as with Fred Smith's Concrete Park and Brother Zoettl's grotto (Webb 2001). The writers indicate that Wickham's works are as significant as are those of these recognized folk artists, and have faced similar issues of deterioration, public apathy, and vandalism.

4.0 FIELD METHODS

The field methods consisted of a survey and documentation of the Soldier's Memorial. The site and the surrounding landscape and structures were carefully documented, in order to develop a site plan to be included with the inventory. The condition of the statue, including any alterations, repairs, and replacements, was documented to ascertain its integrity. The form and character of the statue were documented; this was done to provide a descriptive narrative of the statue and to be able to compare it with Wickham's other works based upon information obtained during the literature review. Black and white 35-mm photographs were taken. Color digital photographs also were taken, with the intention of documenting any deterioration and alteration to the statue. The data thus collected was incorporated into the Tennessee Historical and Architectural Resource form and in this report. The field investigation was completely without any constraints that limited the scope of the survey.

5.0 RESULTS

The Soldier's Memorial is among the few works of a locally significant and recognized folk artist Enoch Tanner Wickham that remains intact despite having suffered from weathering. It bears characteristics typical of Wickham's style and technique. It is our opinion that it meets the requirements of NRHP Criteria Consideration G for properties less than 50 years old, and is eligible for NRHP listing under Criteria A and C.

As discussed in Section 2.0, the Soldier's Memorial statue is located at Desert Storm Avenue, between 30th and 35th Streets, in Ft. Campbell, Montgomery County, Tennessee, in the western part of the cantonment area. The property most closely associated with it is the Soldier's Chapel (1962) behind and to the east (Fig. 2), with a railway line lying further east.. To the north of the sculpture is a large parking lot and the LaPoint Medical Clinic building (1970 (Fig. 3). South of the statue is a sparsely developed part of the cantonment (Fig. 4). Across the street are Korean War era billets (Fig. 5).

Although the nearby clinic may have been constructed after the statue, much of the surrounding context was already established by the 1960s. The Soldier's Chapel was completed in 1962; the Korean War era billets had been standing since the early 1950s. As most of the chapels, constructed during the Second World War, were located further east, the Soldier's Chapel may have fulfilled the need for one near the newer billets and residential areas at the post. Although some of the temporary World War II construction has been demolished, the military installation continues to provide the context for the statue. In particular, the Soldier's Chapel, formally associated with the Memorial, remains in place, and contributes to the continuing integrity of the statue in its environment. Indeed, the prayerful posture of the soldier is in character with the purpose the associated building serves.

Standing on a square, concrete base, the life-size sculpture depicts a soldier in combat gear kneeling down, holding a gun in his right hand, a helmet in his left, and a knapsack across his back. His posture is one of deference or prayer – eyes shut, head bowed, helmet in hand, and kneeling with one knee to the ground. His features do not cast a deep relief, nor are the details of



Fig. 2: Soldier's Memorial Statue with Soldier's Chapel in background (left); Fig. 3: Soldier's Memorial, looking North, Medical Clinic and parking lot in the background (right)



Fig.4: Soldier's Memorial Statue looking South (left); Fig. 5: Soldier's Memorial, looking West, Korean War era billet in background (right)

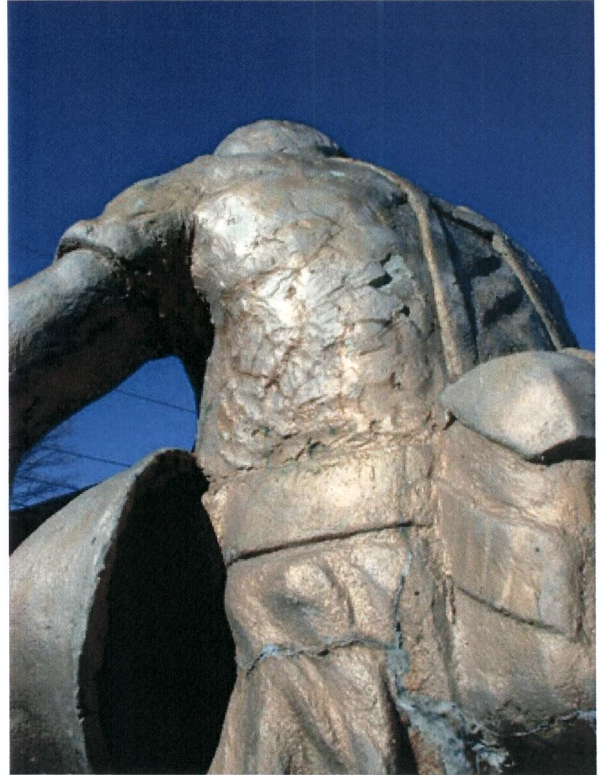
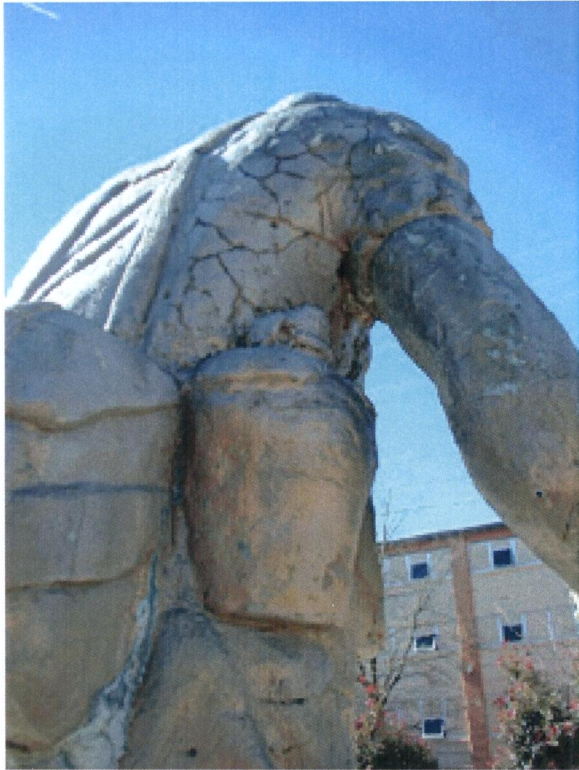


Fig.6 and 7: Detail of the sculpture, showing cracks from the effects of the climate on concrete, and repair work done at the post

his features or uniform etched out finely. A metal plaque on the base has the following dedication etched onto it:

“Dedicated to The American Fighting Men who have faithfully served their Nation. Presented by Mr. Meyer Brook, Aug. 1968.”

The base was not typical of those crafted by Wickham, and was likely presented after the sculpture was commissioned. No further information on Mr. Meyer Brooks was available. There are different interpretations of what the statue depicts. According to Eleanor Williams, Montgomery County historian, the kneeling and prayerful soldier was modeled upon the statue, “Spirit of Infantry” at the Arlington Cemetery. The ICRMP suggests that the face was modeled to resemble Brigade Chaplain Ken Kerr who was stationed at Ft. Campbell during the time of when the statue was commissioned (Panamerican Consultants 2001:3-38). Causey (1966) suggested that the statue depicted a soldier kneeling in deference as the troops advanced forward.

The statue is typical of Wickham’s works in its construction and use of materials. The concrete sculpture is simple in detail and stiff in its posture, as are other works of Wickham. However, there are also differences in its appearance when compared to those in his sculpture park in Palmyra. Rather than being in an upright and imposing posture, the soldier is depicted kneeling in deference. The bright colors that were characteristic of many of Wickham’s sculptures are replaced by a somber tone in character with the combat gear that the uniformed soldier carries. The soldier’s anatomy is more realistic than that of the elongated figures that Wickham constructed along the road in Palmyra and described in the Literature Review section.

A close inspection reveals that there are several cracks on the sculpture (Fig. 6). Moreover, some of the concrete appears to have flaked off, with the metallic paint that covers the object peeling. There is evidence of some of the larger and older cracks having been filled with concrete (Fig. 7). While the repairs on the statue may be crude, they potentially saved it from falling apart. Apart from the deterioration due to weathering, the base on which the sculpture stands does not bear the mark of Wickham’s construction of bases supported by concrete columns at the corners. In all likelihood, the base was constructed separately, or it was replaced, possibly in 1968, the date on the plaque. Despite these alterations and repairs, the statue is in a superior condition than a majority of Wickham’s works, which have fallen prey to the climate and to rampant vandalism.

Safe from vandalism because of its location in Ft. Campbell, the Soldier's Memorial statue, although impacted by the climate and in need of restoration, retains its integrity. In its use of material and method of construction, it is typical of other works of Wickham. In character with the subject, the posture of the soldier is one of prayer and deference. It has not been moved from its location in front of the Soldier's Chapel in the cantonment area of Ft. Campbell; the statue retains its integrity with respect to the site. Its significance derives from its association with the artist, and because distinctive physical characteristics makes it identifiable as the work of Wickham.

To summarize the results of the study, Wickham came from a humble background, and began to work on his statues at the late age of 69. His background, sense of patriotism, and strongly religious character contributed to the subjects of his work. Although his statues, constructed out of concrete reinforced with metal, bore the marks of an untrained artist, they were nonetheless imposing and recognizable for the artist's individualistic style and use of materials. Wickham's work has been compared to that of other recognized folk-artists, and valued as a contribution to American folk art. The Soldier's Memorial, representative of the artist's style and technique, is among the few of Wickham's works that remains intact, though weathered.

The Soldier's Memorial statue, completed in the early 1960s, is less than 50 years in age. To qualify for NRHP, it must meet Criteria Consideration G, for nominating properties that have achieved significance within the past 50 years (US Department of the Interior 1996). It must also meet at least one of the Criteria A (association with historic event), B (association with person), C (distinctive architectural or physical characteristics), and D (potential for new historic or prehistoric information). We recommend that it is eligible for NRHP listing under Criterion B, for association with a locally significant person, and Criterion C, as the work of a recognized folk-artist. The Soldier's Memorial represents the exceptional contribution of Enoch Tanner Wickham to the Clarksville area. Scholarship has helped establish the historic significance of his work. In our opinion, it meets the requirements of Criteria Consideration G, and is eligible for listing on the NRHP for properties whose significance is less than 50 years old.

6.0 RECOMMENDATIONS

There has been substantial research done on Wickham's background and sculpture park, which was an essential resource for evaluating NRHP eligibility of the Soldier's Memorial statue. The research has not focused on the Soldier's Memorial, although it is one of the Wickham's statues in fair condition. Future studies, recommended to better relate the statue with the prolific output of the artist, will lead to a fuller understanding of Wickham's work. Second, documentation on the statue at Ft. Campbell is scant, and needs to be built up and consolidated. Attempts by the Army to repair the statue have been valuable for keeping it intact. We recommend that the statue be assigned a Real Property number per Army regulations, and be included in the Real Properties database. The condition of the sculpture is deteriorating due to the weather. Several cracks penetrate the surface of the concrete sculpture. Some of these have been repaired in order to keep the statue intact. However, this does not appear to have been done professionally, but rather in an ad hoc manner to reduce the continuing effects of weathering. We recommend that the statue be restored professionally to ensure that the weather damage is contained.

7.0 BIBLIOGRAPHY

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TENNESSEE HISTORICAL AND ARCHITECTURAL RESOURCE

Tennessee Historical Commission
Department of Environment and Conservation
Nashville, Tennessee 37243-0442

HISTORIC DATA

- County/Survey Number MT - 1328
- Historic Name SOLDIER'S MEMORIAL
- Common Name PRO. SOLDIER'S MEMORIAL
- Address 5875 DESERT STORM AVE 5. City FT CAMPBELL
- Owner US GOVERNMENT
- Quad Map 36087 F4 8. Other Maps _____
- UTM 16 458683 4054764
Zone Easting Northing
- Longitude -87.1462 Latitude 36.1639
- Date of Construction c. 1960 12. Builder ENOCH TANNER WICKHAM
- NR Eligible Y-1 Surveyor Staff Opinion Consensus Formal Listed
Y/N 1 2 3 4 5

Comments: ONE OF FEW INTACT STATUES OF WICKHAM, A RECOGNIZED FOLK ARTIST. SEE REPORT

14. Comprehensive Planning Themes: Theme 1 11 Theme 2 P18 Theme 3 Theme 4 Other _____

Early Exploration 01	Early Settlement 02	Agriculture 03	Commerce and Industry 04
Transportation 05	Religion/Philosophy Movements & Leaders 06	Political/Government 07	Military Affairs 08
Education 09	Science & Technology 10	Art & Architecture 11	Society & Customs 12
			Other 99

15. Ethnic Affiliation 11 Other _____

Anglo-American 1	Afro-American 2	Hispanic 3	Asian-American 4	Native American 5	Other 9
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16. Informant NOT APPLICABLE

17. Use Original Other MEMORIAL STATUE

18. Use Present Other MEMORIAL STATUE

Single						
Family Dwelling	Commercial	General Retail Store	Bank	Office	Church	
0101	0300	0301	0308	0309	0401	
Govt. Building	School	Clubhouse	Railroad Depot	Industrial/Manufacture		
0500	0601	0701	0804	1000		
Gristmill	Sawmill	Structure abandoned				
1001	1002	9800				

19. Setting 3 Other _____

Rural Undisturbed	Rural Built-up	Urban	Small Town	Urban Encroachment
1	2	3	4	5

20. Location 1 Original Moved 21. Date Moved

22. Property Endangered 2 Other _____

None/Property Stable	Neglect/Deterioration	Abusive Alterations	Agriculture	
1	2	3	4	
Private Development	Industry	Urban Encroachment	Govt. Activity	Other
5	6	7	8	9

PHOTOGRAPHIC INFORMATION

23. Black & White Roll # Frame#

Roll # Frame#

24. Color Roll # Frame#

Roll # Frame#

25. Date Taken 02 12 2003 26. Location of Negative _____

27. Recorded By CHANCHANI 28. Date Recorded

29. Affiliation BHE ENVIRONMENTAL, INC.

ARCHITECTURAL INFORMATION NOT APPLICABLE SINCE PROPERTY IS AN OBJECT

30. Style Influence: Primary Secondary Other _____

Plain/Traditional	Federal	Greek Revival	Italianate	Queen Anne/Eastlake
01	03	04	05	09
Classical Revival	Bungalow	19th Century Commercial	20th Century Commercial	Other
10	16	21	22	99

31. Construction Frame Log Brick Stone Other _____
 1 2 3 4 9
32. Height (Stories)
33. Roof Configuration Other _____
 Gable 01 Gable With Parapet 02 Clipped Gable 03
 Salt Box 04 Hip 05 Pyramid 06 Gambrel 07 Mansard 08 Belcast 09 Flat 10
34. Roof Material Other _____
 Asphalt Shingles 1 Metal 2 Wooden Shakes 3 Slate 4 Tile 5 Other 9
35. Roof Original?
 Y/N
36. Window Configuration Other _____
 Double-hung 1 Triple-hung 2 Stationary 3 Casement 4 Other 9
37. Lights/Panes -
38. Principal Porch Configuration Other _____
 Full 1 3/4 2 1 Bay Central 3 1 Bay Other 4 Wrap-around 5 Other 9
39. Principal Porch Height (Stories)
40. Principal Porch Integrity Other _____
 Original 1 Altered 2 Removed/No Replacement 3 Reconstruction 4 New Construction 5 Other 6
41. Wallcovering Other _____
 Log 01 Weatherboard 02 Board & Batten 03 Brick 04 Brick Veneer 05 Stone 06 Stone Veneer 07
 Synthetic Siding 08 Stucco 09 Other 99
42. Chimney Placement A B C D Other _____
 Exterior End 1 Interior End 2 Exterior other than End 3 Interior Central 4 Other Interior 9
43. Chimney Construction Material A B C D Other _____
 Brick 1 Stone 2 Brick & Stone 3 Wood (Mud Cat) 4 Other 9
44. Foundation Material Other _____
 Wood 1 Stone 2 Brick 3 Cast Concrete 4 Concrete Blocks 5 Other 9

45. Foundation Configuration Other _____ Continuous 1 Piers 2 Other 3

46. Plan Other _____

- | | | | | | |
|-------------------|------------------|-----------------|---------------------------|---------------------|-------------|
| One Room
01 | Double-pen
02 | Dog-Trot
03 | Central Hall
04 | Hall & Parlor
05 | |
| Rectangular
06 | Square
07 | Irregular
08 | Standard Commercial
09 | T-Shaped
10 | Other
99 |

47. Wings and Additions: Primary Secondary Other _____

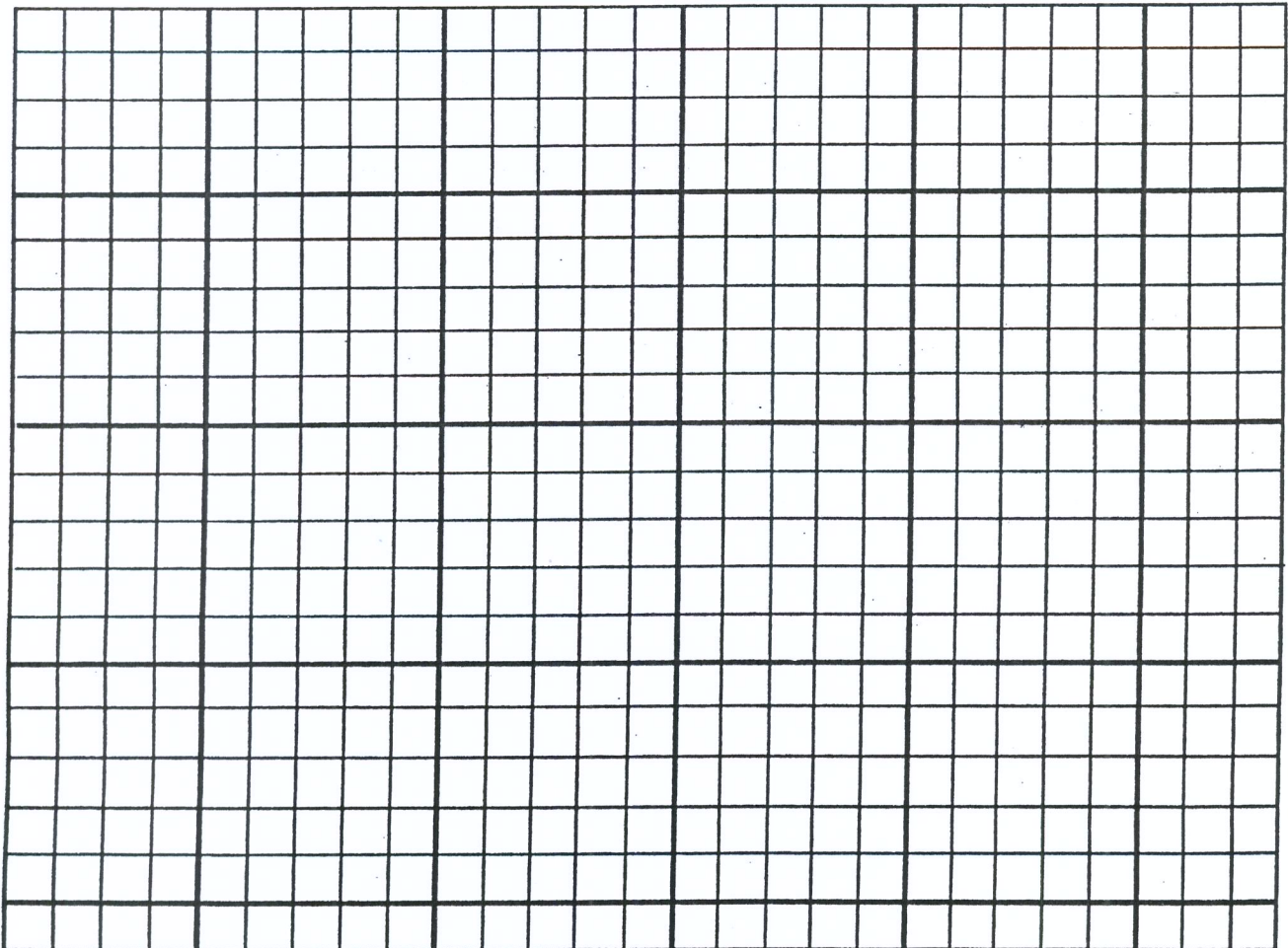
- | | | | | | | | |
|----------------|-------------|-------------|-----------|-----------|------------------|-------------------------|------------|
| Rear Shed
1 | Rear L
2 | Rear T
3 | Side
4 | Prow
5 | Other Front
6 | Additional Stories
7 | Other
9 |
|----------------|-------------|-------------|-----------|-----------|------------------|-------------------------|------------|

48. Landscape Feature Y N — 9

- | | | | | | |
|-------------|---------------|--------------------|-----------------|------------------------|------------|
| Garden
1 | Cemetery
2 | Park/Statuary
3 | Rural/Farm
4 | Planned Community
5 | Other
9 |
|-------------|---------------|--------------------|-----------------|------------------------|------------|

49. Comments: LOCATION MAP AND PHOTOGRAPHS INCLUDED
IN REPORT.

Use graph to draw a plan view of property being recorded.





DEPARTMENT OF THE ARMY
 HEADQUARTERS, UNITED STATES ARMY GARRISON
 FORT CAMPBELL, KENTUCKY 42223-5000

NOVEMBER 18, 2003

REPLY TO
ATTENTION OF
 Public Works Business Center

Mr. Herbert Harper, Director
 Tennessee Historical Commission
 Clover Bottom Mansion
 2941 Lebanon Road
 Nashville, Tennessee 37243-0442

Dear Mr. Harper:

In accordance with provisions of our Programmatic Agreement for operations, maintenance, and development at Fort Campbell and required by Section 110 of the National Historic Act, Fort Campbell has documented and evaluated several properties for eligibility to the National Register of Historic Places. These properties were identified as candidates for evaluation in the Integrated Cultural Resources Management Plan and/or by the Cultural Resources Program staff.

Enclosed are seven copies each of the reports evaluating the eligibility of the following properties:

- Soldier's Memorial Statue by Enoch Tanner Wickham
- 1859 Tennessee-Kentucky State Boundary Line Marker #20
- The "Old NCO Club"
- Three surviving wings of the old (1943) hospital building
- The Mann Theater
- The Wilson Theater

The Architectural Historians have recommended that only the Soldier's Memorial Statue and the State Line Boundary Marker be recognized as eligible for the National Register. The authors of the studies have recommended that the other properties should not be considered eligible for the National Register of Historic Places. Fort Campbell is requesting your concurrence with these determinations.

If you have any further questions or concerns regarding this matter, please contact Mr. Richard D. Davis, Cultural Resources Program Coordinator at 270-798-7437, FAX 270-798-9827, email davisr3@campbell.army.mil.

Sincerely,

Michael R. Davis
 Chief, Environmental Division
 Public Works Business Center

Enclosures

OFFICE	INIT	DATE
DPW		
DEP DPW		
C, ADMIN		
C, ENV DIV	MED	11/18/03
C, COMPL BR		
C, POLL PREV		
C, CONSV BR	WJ3	11/17/03
ORIGINATOR	RDD	11/17/03



TENNESSEE HISTORICAL COMMISSION
DEPARTMENT OF ENVIRONMENT AND CONSERVATION
2941 LEBANON ROAD
NASHVILLE, TN 37243-0442
(615) 532-1550

December 8, 2003

Mr. Michael Davis
HQ, US Army Garrison
Fort Campbell
Kentucky, 42223-5000

RE: DOD, PROPERTIES AT FT. CAMPBELL, MONTGOMERY COUNTY

Dear Mr. Davis:

In response to your request, we have reviewed the documents you submitted regarding the National Register of Historic Places eligibility of a number of properties located at Ft. Campbell. Our review of and comment on your proposed undertaking are among the requirements of Section 106 of the National Historic Preservation Act.

Based on available information, we find that the Wilson Theater Building (93), the Hospital Buildings (123, 125, 127), The Mann Theater Building (5740), and the NCO Club Building (2577) do not appear to be eligible for listing in the National Register of Historic Places, as they have lost significant integrity. Therefore, with respect to these buildings, no additional action is necessary to comply with Section 106 of the National Historic Preservation Act.

We further find that the Enoch Tanner Wickham Memorial Sculpture and the Kentucky-Tennessee State Marker are eligible for listing in the National Register and therefore should be taken into account during project planning.

With respect to the buildings determined not National Register eligible, we wish to point out that many of the modifications that render these buildings ineligible were made since the passage of the National Historic Preservation Act. We do not indicate in our project log any requests for Section 106 review of these various undertakings. We trust that with the continuation of the Programmatic Agreement covering operations at Ft. Campbell that such disregard for Section 106 review will not re-occur. Please direct questions and comments to Joe Garrison (615) 532-1550-103. We appreciate your cooperation

Sincerely,

Herbert L. Harper
Executive Director and
Deputy State Historic
Preservation Officer

HLH/jyg