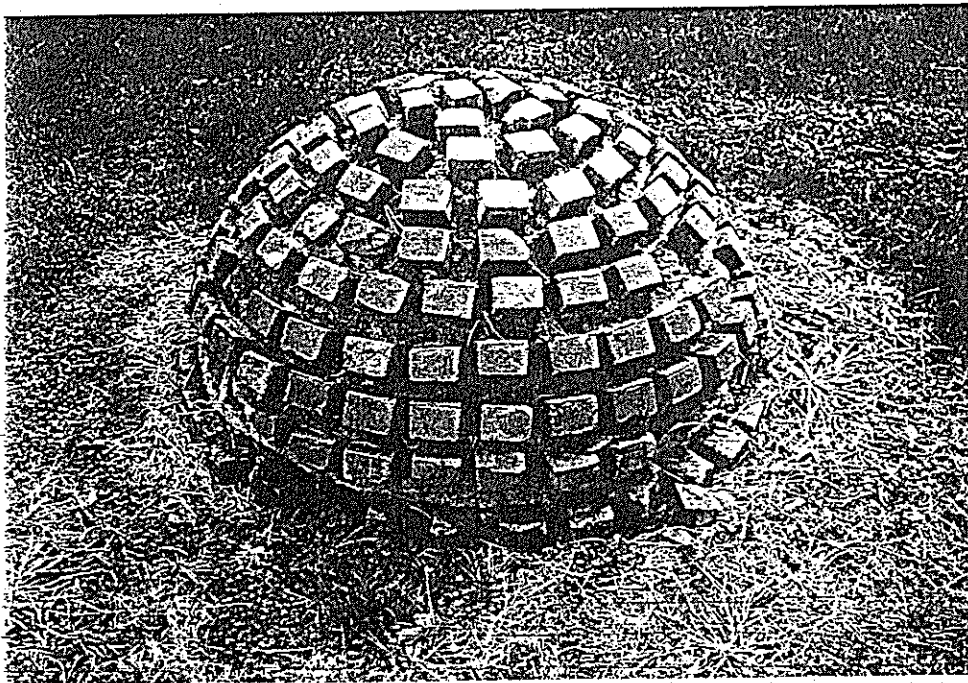


For: Frank Wong

"Brick Dome"  
(1971)  
Jackie Winsor

Douglass  
Library



# SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property  
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

- Read the entire form carefully before beginning the survey.
- Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- Do not guess at the information; an answer of "Unknown" is more helpful.
- For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the *SOS! Survey Questionnaire* for each component and staple them together.
- If possible, attach a photograph, photocopy, slide or other reproduction of the sculpture to this form.
- Refer to *SOS! Handbook* for further clarification of terminology.
- Contact your local SOS! Project Coordinator if you have any questions.

## PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named work "Untitled," note accordingly)

Brick dome

Alternate Title(s) \_\_\_\_\_

Primary Artist(s) Jacqueline Winsor (Jackie Winsor)

Person(s) responsible for the overall conception and creation of the work. Frequently the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc." "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply).

- ☐ Carver \_\_\_\_\_
- ☐ Designer \_\_\_\_\_
- ☐ Architect \_\_\_\_\_
- ☐ Other (Designate role, e.g., landscape architect, engineer) \_\_\_\_\_

## Foundry/Fabricator

If the piece was cast, the foundry name or monogram symbol, as well as cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) \_\_\_\_\_

Other Dates (check as many as apply) 1971 - pictured in a gallery

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

- ☐ Cast \_\_\_\_\_
- ☐ Copyright \_\_\_\_\_
- ☐ Dedicated \_\_\_\_\_

☒ Installed January 1973

Media (material(s) sculpture/base made of)

Sculpture:

☐ Ceramic

☒ Concrete

☐ Glass

☐ Metal

☐ Plastic

☐ Stone

☐ Water

☐ Wood

☐ Undetermined

☒ Other (specify)

brick

If known, name specific medium (e.g., bronze, Cor-Ten steel, oak, fiberglass)

Base (if media differs from sculpture, please indicate)

☐ Ceramic

☐ Concrete

☐ Glass

☐ Metal

☐ Plastic

☐ Stone

☐ Water

☐ Wood

☐ Undetermined

☐ Other (specify)

If known, name specific medium (e.g., granite, marble, limestone, concrete)

Was information obtained by direct observation? ☒ Yes ☐ No

If no, attach photocopy of source.

Approximate Dimensions (indicate unit of measure)

Always measure from the tallest and widest points.

Sculpture: Height 44" Width \_\_\_\_\_ Depth \_\_\_\_\_ or Diameter 52"

Base: Height \_\_\_\_\_ Width \_\_\_\_\_ Depth \_\_\_\_\_ or Diameter \_\_\_\_\_

Markings/Inscriptions (check as many as apply)

Is the artist's signature visible on the piece?

☐ Yes, examined and found signature

☒ No, examined sculpture/base but did not see any signature

☐ Unable to determine, couldn't get close enough to check

If signature is visible, record here: \_\_\_\_\_

Does the work have foundry/fabricator marks?

☐ Yes, examined and found foundry marks

☒ No, examined sculpture/base but did not see foundry mark

☐ Unable to determine, couldn't get close enough to check

If foundry mark/mark is visible, record here: \_\_\_\_\_

Record the signature(s) and any additional markings or inscriptions that appear on the sculpture or base.  
Indicate their location (e.g., back of base, lower left). Use a slash (/) to indicate separate lines of inscription.

Record the text of any associated nearby identification or commemorative plaques.

NONE

Are any inscriptions badly worn or unreadable? ☐ Yes ☐ No ☐ Unable to determine

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: Mabel Douglass Library, Douglass College

Street address or site location Rutgers, The State University of N.J.

City New Brunswick County Middlesex State N.J.

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name Rutgers University

Department/Division Douglass College

Street Address 104 College Hall

City New Brunswick State NJ Zip Code 08903

Contact Name Telephone ( )

If sculpture has been moved, please list former location(s) or owner(s).

Environmental Setting (The general vicinity and immediate locale surrounding a sculpture play a major role in its overall condition.)

Location Type (check as many as apply to immediate surroundings)

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Battlefield               | <input type="checkbox"/> Bridge                | <input type="checkbox"/> Cemetery           |
| <input checked="" type="checkbox"/> College Campus | <input type="checkbox"/> Courthouse            | <input type="checkbox"/> Garden             |
| <input checked="" type="checkbox"/> Library        | <input type="checkbox"/> Municipal Building    | <input type="checkbox"/> Park               |
| <input type="checkbox"/> Plaza/Courtyard           | <input type="checkbox"/> Post Office           | <input type="checkbox"/> Religious Building |
| <input type="checkbox"/> School                    | <input type="checkbox"/> Sports Facility       | <input type="checkbox"/> State Capitol      |
| <input type="checkbox"/> Town Square               | <input type="checkbox"/> Traffic Circle        | <input type="checkbox"/> Transit Facility   |
| <input type="checkbox"/> Zoo                       | <input type="checkbox"/> Other (specify) _____ |   |

General Vicinity (check as many as apply)

- |  |   |
|--|---|
| <input type="checkbox"/> Rural (low population, open land) | <input type="checkbox"/> Suburban (residential setting near a major city) |
| <input checked="" type="checkbox"/> Town                   | <input type="checkbox"/> Urban/metropolitan                               |
| <input type="checkbox"/> Coastal (bordering salt water)    | <input type="checkbox"/> Desert   |
| <input type="checkbox"/> Plains (valley or plateau lands)  | <input type="checkbox"/> Mountain   |

Immediate Locale (check as many as apply)

- ☐ Industrial
- ☒ Street/Roadside (within 20 feet)
- ☐ Tree Covered (overhanging branches or trees nearby)

Is the sculpture in a protected setting? (check if applicable)

- ☐ Protected from the elements (e.g., niche, canopy)
- ☐ Protected from the public (e.g., fenced)

Any other significant environmental factor (i.e., near airport or subway)?

college students cut through this part of the lawn area right next to the sculpture.

### PART III: CONDITION INFORMATION

#### Structural Condition (check as many as apply)

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
Is the armature/internal support unstable/exposed? (look for signs of exterior rust)	<input type="checkbox"/>	<input type="checkbox"/>
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Any broken or missing parts? (look for elements (i.e., sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	<input checked="" type="checkbox"/>	<input type="checkbox"/>

#### Surface Appearance (check as many as apply)

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input type="checkbox"/>	<input type="checkbox"/>
Metallic staining (e.g., run-off from copper, iron, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
White crusts	<input type="checkbox"/>	<input type="checkbox"/>
Chalky or powdery (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Granular, sugary or eroding (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input type="checkbox"/>
Other (e.g., applied adhesives, spray paint, graffiti, gouges)		

Does water collect in recessed areas of the sculpture and/or base?

☐ Yes ☐ No ☒ Unable to determine

#### 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 sculpture?

☒ In urgent need of treatment ☐ Well-maintained  
☐ Would benefit from treatment ☐ Unable to determine

#### PART IV: OVERALL DESCRIPTION

Briefly describe the sculpture, its subject/theme and its overall condition. For figurative works, use the abbreviations PR (proper right) and PL (proper left) to indicate the right or left side of the statue from the perspective of the statue (i.e., your right or left side if you were positioned on the base facing in the same direction as the statue). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract and figurative pieces, avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

This piece is a Minimalist work that is in the shape of a dome. The bricks are arranged in concentric circles as they rise up to the top. The bricks jut out of the concrete, their ends jut out. Many of the bricks are broken in half or cracked. There is a lot of plant material covering the tier of bricks closest to the ground. This piece has been neglected and mistreated.

PART V: SUPPLEMENTAL BACKGROUND MATERIALS

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories will be welcomed. When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e., author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

- ☒ Book Biographical Information about the artist is from: Virginia Watson-Jones' Contemporary American Women Sculptors, Oryx Press (198
- ☒ Magazine or journal article "Winsor Built" by Roberta Smith from Art In America Jan.-Feb. 1977 p. 118-120
- ☒ Newspaper article or account picture of it shortly after installation on Doug campus from: Caellian Vol. 34, No. 17 February 2, 1973 - (Douglass College newspaper
- ☐ Unpublished archival or manuscript materials \_\_\_\_\_
- ☐ Other (specify) \_\_\_\_\_

Where can a photograph or illustration of the work be obtained?

a color photograph of the work is illustrated in Roberta Smith's 1977 article "Winsor Built" in Art In America, Jan.-Feb. 1977.

If photographic image is attached, please identify type of image.

☒ Photograph

☐ Photocopy

☐ Slide

☐ Illustration

☐ Other (specify) \_\_\_\_\_



PART VI: SURVEYOR INFORMATION AND WAIVER

Date of On-site Survey 6/94

Waiver of Liability, Photographic and Data Rights for Volunteers, Agents or Employee Participants

I acknowledge that I am a participant in Save Outdoor Sculpture!, a project cosponsored by the National Institute for the Conservation of Cultural Property (NIC) and the National Museum of American Art, Smithsonian Institution. The project's purpose is to determine the location, description and basic condition of sculpture in the United States, to raise awareness about the condition of our nation's sculpture and to promote its long-term care and maintenance.

In furtherance of these objectives, I will record certain information on the SOS! Survey Questionnaire, provide certain illustrations and take certain photographs. I hereby declare that, to the extent these text, illustrations and photographs may be eligible for copyright protection, all of my rights and interest in them are hereby waived. It is my intention to place these written works, illustrations and photographs in the public domain and I warrant that I will not assert any copyright claim in them.

I further declare and acknowledge that I am a volunteer, agent or employee for my sponsoring organization and am not a volunteer, agent or employee of the Smithsonian Institution or the NIC. I agree to hold harmless the NIC and Smithsonian, its museums, bureaus, entities, employees and officials from any and all damages, injuries or claims that may arise out of my participation in the SOS! project.

This waiver shall be effective as of the date below.

Typed or Printed Name of Participant

Address

City

State

Zip

Signature of Participant

Fill in blanks below and return to your local SOS! Project Coordinator.

Name

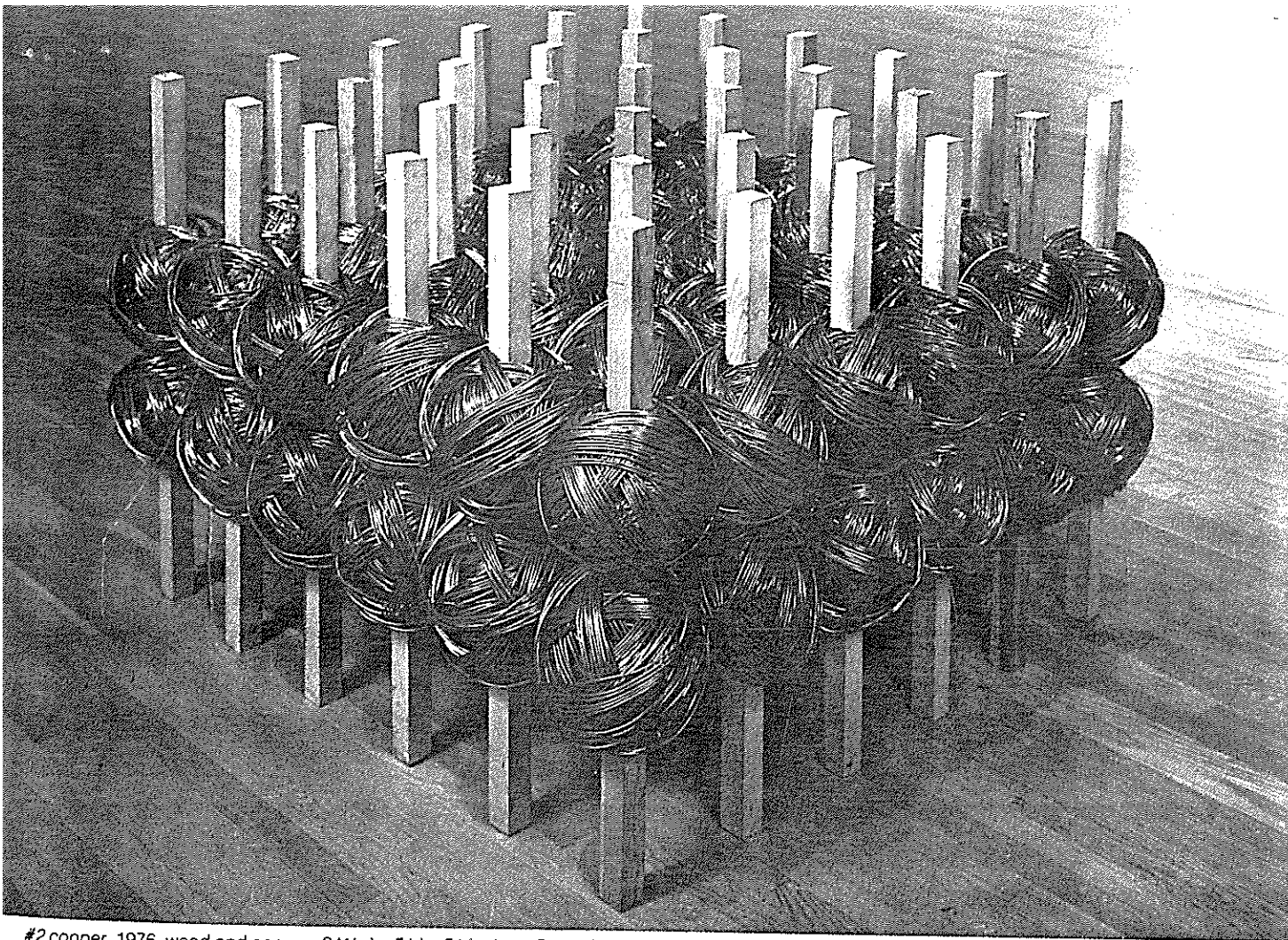
Address

State

Zip Code

Telephone (201) 791-2937

Research by: Jeanne Kolva  
228 Donaldson St.  
Highland Park, NJ 08904  
(908) 220-6618



*#2 copper*, 1976, wood and copper, 34½ by 51 by 51 inches. Paula Cooper Gallery. Photos Bill Roughen.

*brick dome*, 1971, brick and cement, 44 by 52 by 52 inches. Paula Cooper Gallery.

