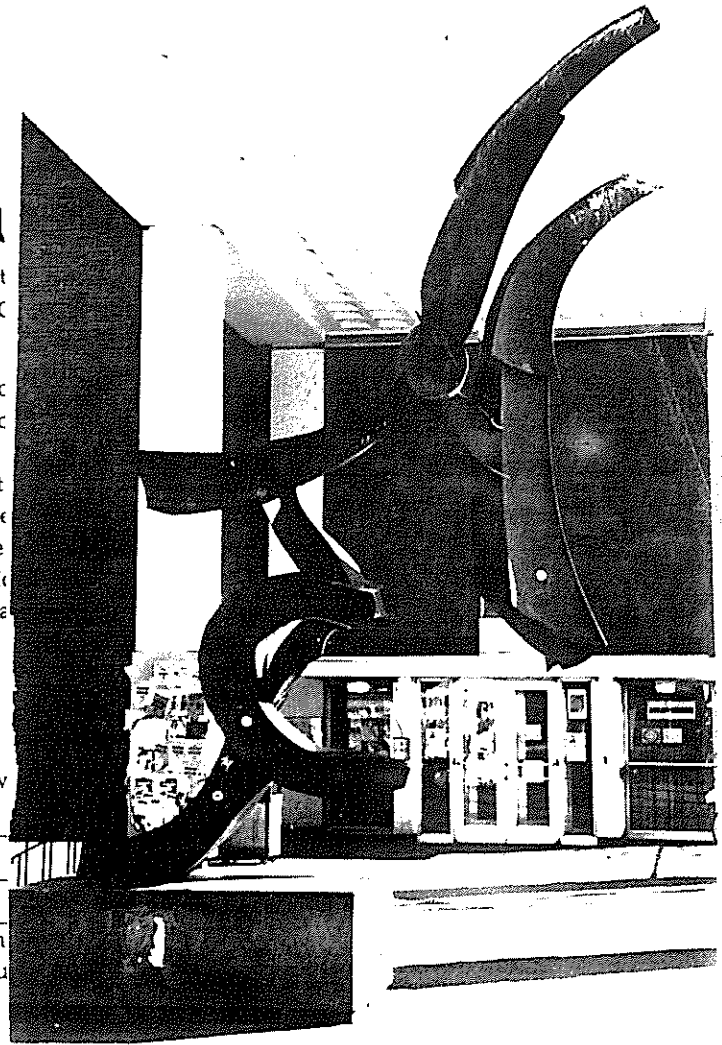


# SOS! Survey Q

Save Outdoor Sculpture!, National Institute for t  
3299 K Street, NW, Washington , D.C

- 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 sec-

tic  
pc  
▪ If  
ot  
▪ Re  
te  
▪ C  
ha



## PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named w

Calligraph KC III

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

Primary Artist(s) Herbert Ferber

Person(s) responsible for the overall conception and creation  
appear toward the back, lower edge or another inconspicuous  
ations "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) 1965-1968

Other Dates (check as many as apply) Installed August 1968

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 \_\_\_\_\_

Commissioned: 1965

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

Sculpture:

- Ceramic
- Concrete
- Glass
- Metal
- Plastic
- Stone
- Water
- Wood
- Undetermined
- Other (specify) \_\_\_\_\_

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

copper, welded and brazed

Base (if media differs from sculpture, please indicate)

- Ceramic
- Concrete
- Glass
- Metal
- Plastic
- Stone
- Water
- Wood
- Undetermined
- Other (specify) painted concrete

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.

approx.  
approx.

Sculpture: Height 18' Width 3' Depth 7' or Diameter \_\_\_\_\_  
 Base: Height 3' Width 4' Depth 6' 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.

CALLIGRAPH KC./  
HERBERT FERBER/  
INSTALLED AUGUST 1968/

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

**PART II: LOCATION/JURISDICTION INFORMATION**

The sculpture is currently located at: Stonier Hall, College Avenue Campus - Rutgers University

Street address or site location College Avenue  
City New Brunswick County Middlesex State NJ

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, The State University of New Jersey  
Department/Division Facilities Maintenance - CAC

Street Address \_\_\_\_\_  
City New Brunswick State NJ Zip Code 08901  
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 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 type="checkbox"/> Town                              | <input checked="" 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) (located within a roofed colonnade)
- Protected from the public (e.g., fenced)

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

the colonnade roof leaks

---

---

---

---

---

---

---

---

---

---

**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 structurally instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input 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 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 checked="" type="checkbox"/>

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

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input 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 checked="" type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input 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)		

graffiti, glue from tape, stickers, rubbish

---



---



---



---

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 an elaborate construction that rises off its base at a 45° angle and rises upward to form the letters "K" and "C" in the air. Thin plates of metal are welded together to form the three-dimensional forms that shape the two letters. Standing approximately 18 feet tall, this is a sculpture that defies gravity as it spells out KC in the air. Unfortunately, students have used this sculpture to post flyers and there are a few graffiti markings, too. The sculpture is made of welded and brazed sheet copper.

**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.

- Books Herbert Ferber by E.C. Goossen, Abbeville: NY (1981)  
Herbert Ferber Sculpture, Painting, Drawing 1945-1980 by William C. Age
- Magazine or journal article Museum of Fine Arts, Houston (1983)

Newspaper article or account \_\_\_\_\_

Unpublished archival or manuscript materials \_\_\_\_\_

- Other (specify) Biographical information from: Dictionary of Contemporary American Artists 6<sup>th</sup> Edition Paul Cummings (1994) St. Martins Press

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

- p. 128 in Herbert Ferber by E.C. Goossen, Abbeville Press (1981)
- Zimmerli Art Museum, Rutgers University has 8X10  
in file "Ferber, Herbert: Sculpture"

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 11/25/94

**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 above.

Jeanne Kolva  
Typed or Printed Name of Participant

228 Donaldson St.  
Address  
Highland Park NJ 08904  
City State Zip

Jean M. Kolva  
Signature of Participant

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

Name \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_  
State \_\_\_\_\_ Zip Code \_\_\_\_\_ Telephone ( ) \_\_\_\_\_





OPPOSITE PAGE  
128 *Calligraph KC III*, 1961-68  
Copper h 18' (548.6 cm)  
The Rutgers University Fine  
Arts Collection, New Jersey

RIGHT  
129 Drawing for *Calligraph KC III*, 1961  
India ink and sepia  
20 1/4" x 13 3/4" (51.4 cm x 35 cm)

contours, no matter what direction they are viewed from. Close up, these contours become the edges of planes and elements that are not at all flat but move liberally through a space of their own making.

*Calligraph KC III* of 1968 (Plate 128) is a heroic enlargement of a 1961 idea which, by 1964, had grown to be 10 feet tall. On the porch at Rutgers University it stands, in final form, 18 feet in height. Amid this undistinguished modernized Greek architecture it looks, in one view, like the *Victory of Samothrace* thrusting into

the wind from the prow of her ship; from another view, like a rearrangement of the curvilinear rhythms of the *Discus Thrower*. The very fact that it is off balance, that is, dependent on the weight of its base for support, brings a vital tension into an otherwise dead-air space. *Calligraph* has provided the necessary dialogue. Nevertheless, there is a certain *tristesse* in that the artist has had to go against the grain of the kind of ubiquitous contemporary architecture that surrounds *Calligraph* in order to contribute to (or save) the style of our times

From: Herbert Ferber by E.C. <sup>129</sup>Goossen Abbeville Pub. (1981)

**FERBER, HERBERT** b. April 30, 1906, NYC. d. August 20, 1991. North Egermont, MA. Studied: City College of New York, 1923-26; Columbia U. School of Dental and Oral Surgery, 1927, BS, 1930, DDS; Beaux-Arts Institute of Design, NYC, 1927-30; NAD, 1930. Taught: U. of Pennsylvania, 1963-64;

Rutgers U., 1965-67; Yale U., 1967; Rice U., 1979. **Commissions:** B'nai Israel Synagogue, Millburn, N.J., 1950; Brandeis U., Jewish Chapel, 1955; Temple Anshe Chesed, Cleveland, 1955; Temple of Aaron, St. Paul, 1955; WMAA, Sculpture as Environment, 1961; Rutgers U., 1968; John F. Kennedy Federal Office Building, Boston, 1969; American Dental Association Building, Chicago, 1974. **Awards:** Beaux-Arts Institute of Design, NYC, Paris Prize, 1929; L. C. Tiffany Grant, 1930; MMA, Artists for Victory, \$1,000 Prize, 1942; ICA, London/Tate, International Unknown Political Prisoner Competition, 1953; Guggenheim Foundation Fellowship, 1969; AFA, Reynolds Metal Award, 1979. Associate Fellow, Morse College, Yale U., 1967. **One-man Exhibitions:** (first) The Midtown Galleries, 1937, also 1943; Betty Parsons Gallery, 1947, 50, 53; The Kootz Gallery, NYC, 1955, 57; Columbia U., 1960; André Emmerich Gallery, 1960, 62, 67, 69, 70, 71, 72, 73, 75, 76, 77; U. of Vermont, 1964; Rutgers U., 1968; M. Knoedler & Co., Inc., NYC, 1978, 79, 80, 81, 83, 84, 85, 86, 87, 89, 90, 91; Roy Boyd Gallery, Chicago, 1978; Des Moines, 1981; Martha White Gallery, Louisville, 1981; Weintraub Gallery, NYC, 1983; Hokin Gallery, Palm Beach, Fla., 1984; M. Knoedler & Co., Inc., Zurich, 1984; Pittsfield/Berkshire, 1984; Adams-Middleton Gallery, Dallas, 1985, 88; Lorenzelli Arte, Milan, 1988. **Retrospectives:** Bennington College, 1958; WMAA, 1961; SFMA, 1962; Walker, circ., 1962-63; Houston/MFA, circ., 1981. **Group:** NAD, 1930; Brooklyn Museum; PAFA, 1931, 42, 43, 45, 46, 54, 58; Corcoran, 1932; Philadelphia Art Alliance, 1933; American Artists Congress, 1936, 40; Musée du Jeu de Paume, 1938; Sculptors Guild, 1938-42, 1944, 48, 64; Golden Gate International Exposition, San Francisco/AI, 1940, 41, 45; WMAA Annuals, 1940, 42, 1945-; Federation of Modern Painters and Sculptors, 1941-49; A.F.A., Sculpture in Wood,

1941; MMA, 1942; São Paulo, 1951; MOMA, Abstract Painting and Sculpture in America, 1951; MOMA, Fifteen Americans, circ., 1952; Tate, 1953; WMAA, The New Decade, 1954-55; Brussels World's Fair, 1958; Carnegie, 1958; A.F.A., God and Man in Art, circ., 1958-59; Kassel, Documenta II, 1959; St. Paul Gallery, Drawings, USA, 1961; Baltimore/MA; Cranbrook; Battersea Park, London, International Sculpture Exhibition, 1963; Musée Rodin, Paris, 1965; MOMA, The New American Painting and Sculpture, 1969; Newport, R.I., Monumenta, 1974; NCFA, Sculpture, American Directions, 1945-1975, 1975; Indianapolis, 1978; Rutgers U., Vanguard American Sculpture, 1919-1939, 1979; WMAA, Decade of Transition, 1940-1950, 1981; Newark Museum, American Bronze Sculpture, 1850 to the Present, 1984; WMAA, The Third Dimension, 1984; Sarah Lawrence College, Sculpture Expressions, 1985; Hofstra U., Jung and Abstract Expressionism, 1986; Philadelphia Art Alliance, Sculpture of the American Scene, 1987; Williams College, BIG Little Sculpture, 1988. **Collections:** Bennington College; Brandeis U.; Buffalo/Albright; Carnegie; Cranbrook; Detroit/Institute; Grand Rapids; Hirshhorn; Houston/MFA; U. of Indiana; Indiana U.; MMA; MOMA; NYU; National Gallery; Newark Museum; Paris/Beaubourg; Pasadena/AM; Pittsfield/Berkshire; Princeton U.; Purchase/SUNY; Rutgers U.; SRGM; Storm King Art Center; U. of Vermont; WMAA; Walker; Williams College; Yale U. **Bibliography:** *Abstract Expressionism*; Baur 5, 7; Blesh 1; Brumme; Chipp; Craven, W.; Flanagan; Giedion-Welcker 1; Goodrich and Baur 1; Goossen 4, 6; Henning; Hunter 6; Hunter, ed.; Krauss 2; McCurdy, ed.; Marter, Tarbell, and Wechsler; *Monumenta*; Motherwell and Reinhardt, eds.; Phillips, Lisa 2; Read 3; Ritchie 3; Rose, B., 1; Rubin 1; Scuphor 3; Strachan; Trier 1. Archives.