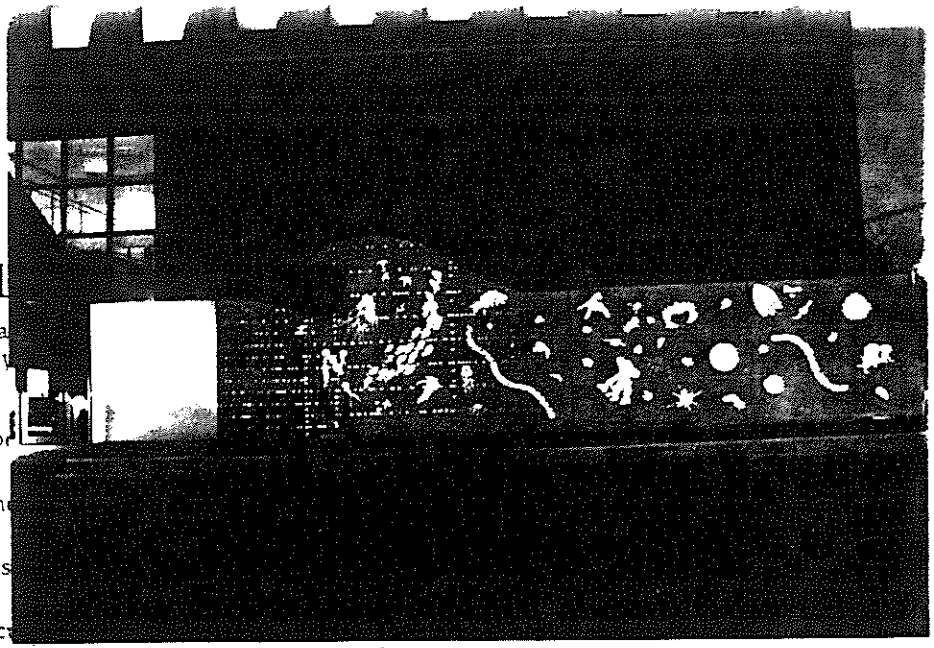

SOS! Su

Save Outdoor Sculpture!, Na
3299 K Street, N

- Read the entire form carefully before b
survey.
- Type or print using a ballpoint pen wh
this form. Legibility is critical.
- Do not guess at the information; an ans
"Unknown" is more helpful.
- For sculptures with several separate sc
components, complete one questionnaire for the entire work. If necessary, complete relevant sec-

have any questions.

PART I: BASIC DESCRIPTIVE INFORMATION

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

Alternate Title(s) _____

Primary Artist(s) Clyde Lynds
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) proposal dated: June 1992
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 July 19, 1994

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

Sculpture: ☐ Ceramic ☒ Concrete ☐ Glass ☒ Metal
☐ Plastic ☐ Stone ☐ Water ☐ Wood
☐ Undetermined ☒ Other (specify) optical fibers are cast into the concrete

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

concrete is sandblasted, the metal is stainless steel, electronics light up the light fibers.

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.

approx. Sculpture: Height 4' Width 20' Depth 1' or Diameter _____
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.

Current / 1994 / Concrete, Optical Fibres, Electronics / Stainless steel / Clyde Lynds / Commissioned under the Public Buildings Art Inclusion Act of 1973 / Rutgers, The State University of New Jersey / New Jersey Council on the Arts / Department of State

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: Marine and Coastal Sciences Institute

Street address or site location Dudley Rd – Cook Campus, Rutgers University

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 Maintanence

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)

- ☐ Battlefield
- ☒ College Campus
- ☐ Library
- ☐ Plaza/Courtyard
- ☐ School
- ☐ Town Square
- ☐ Zoo
- ☐ Bridge
- ☐ Courthouse
- ☐ Municipal Building
- ☐ Post Office
- ☐ Sports Facility
- ☐ Traffic Circle
- ☐ Other (specify) _____
- ☐ Cemetery
- ☐ Garden
- ☐ Park
- ☐ Religious Building
- ☐ State Capitol
- ☐ Transit Facility

General Vicinity (check as many as apply)

- ☐ Rural (low population, open land)
- ☐ Town
- ☐ Coastal (bordering salt water)
- ☐ Plains (valley or plateau lands)
- ☒ Suburban (residential setting near a major city)
- ☐ Urban/metropolitan
- ☐ Desert
- ☐ 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)?

_____

_____

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_____

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)	☐	☐
Any evidence of structurally instability? (look for cracked joints, missing mortar or caulking or plant growth)	☐	☐
Any broken or missing parts? (look for elements (i.e., sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions,etc.)	☐	☐
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	☐	☐

Surface Appearance (check as many as apply)

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	☐	☐
Black crusts	☐	☐
Etched, pitted or otherwise corroded (usually applies to metal)	☐	☐
Metallic staining (e.g., run-off from copper, iron, etc.)	☐	☒
Organic growth (e.g., moss, algae, lichen or vines)	☐	☐
White crusts	☐	☐
Chalky or powdery (applies to stone only)	☐	☐
Granular, sugary or eroding (applies to stone only)	☐	☐
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	☐	☐

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 twenty-feet long and 5 feet tall concrete slab only six inches deep. It stands on a concrete base of three progressively larger steps. The PR end is encased in a stainless steel curved cover. The upper edge in the middle forms a profile of a wave. The PL section is a rectangle. The front of this piece has a grid of ½" deep channels. The concrete face contains thousands of light fibres that create a light show of different colors in the shapes of fish, jelly fish and plankton. Newly installed in 1994, this piece is in excellent condition.

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 from: Who's Who In American Art 1993-94 20th Edition R.R. Bowker (1993)

☒ Magazine or journal article "P.U.L.S.E. Exhibit, 1987" by Julie Wosk in Leonardo, Vol. 21, No. 3, pp 318-321, (1988) exhibition review

☐ Newspaper article or account

☒ Unpublished archival or manuscript materials Artists' proposal

☐ Other (specify)

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

Frank Wong at the Campus Planning Dept. has a file of plans, correspondence and revisions. Please contact him at (908) 932-8167 or write to: Campus Planning, Geology Hall, Old Queens Campus, Rutgers University, New Brunswick, NJ, 08901.

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 11/26/94

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 Jeanne M. Kolva
City State Zip Signature of Participant

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

Name _____

Address _____ City _____

State _____ Zip Code _____ Telephone ( ) _____

CURRENT

A Sculpture Proposal for The Institute of Marine and Coastal Sciences at Rutgers, The State University of New Jersey

The New Jersey State Council on the Arts
Department of State

The sculpture proposed on the following pages for the Institute of Marine and Coastal Sciences has been designed with direct, elemental forms. Underlying this apparent economy of form are several thoughts and considerations.

One important question addressed during the formulation of this sculpture was how to relate it to the architecture of the building. Another was that whatever was done should have a sense of motion, of forward-looking movement. The major factor in designing this sculpture, however, was that it make an effective statement clearly identifying the building. Further, it should symbolically express the general activity going on inside this building by suggesting the process of seeking and analyzing information that is at the core of science.

These criteria have been addressed by several visual means. The long, horizontal form occupies approximately one third the area of the wall and is oriented toward the entrance to the building. A series of grids recessed into the stone visually connects the sculpture to the grid of windows surrounding the entrance of the building while the profile of a wave reiterates the rolling theme of the landscape. Together these design considerations insure that the sculpture exists in harmony with the building.

The wave form cresting over the slope of shore (designated by the long line curving from top to bottom) adds a sense of motion as does the horizontal shape of the sculpture. The break-up of the grid as it trails off to the right of the sculpture furthers the sense of movement, creating the suggestion of activity.

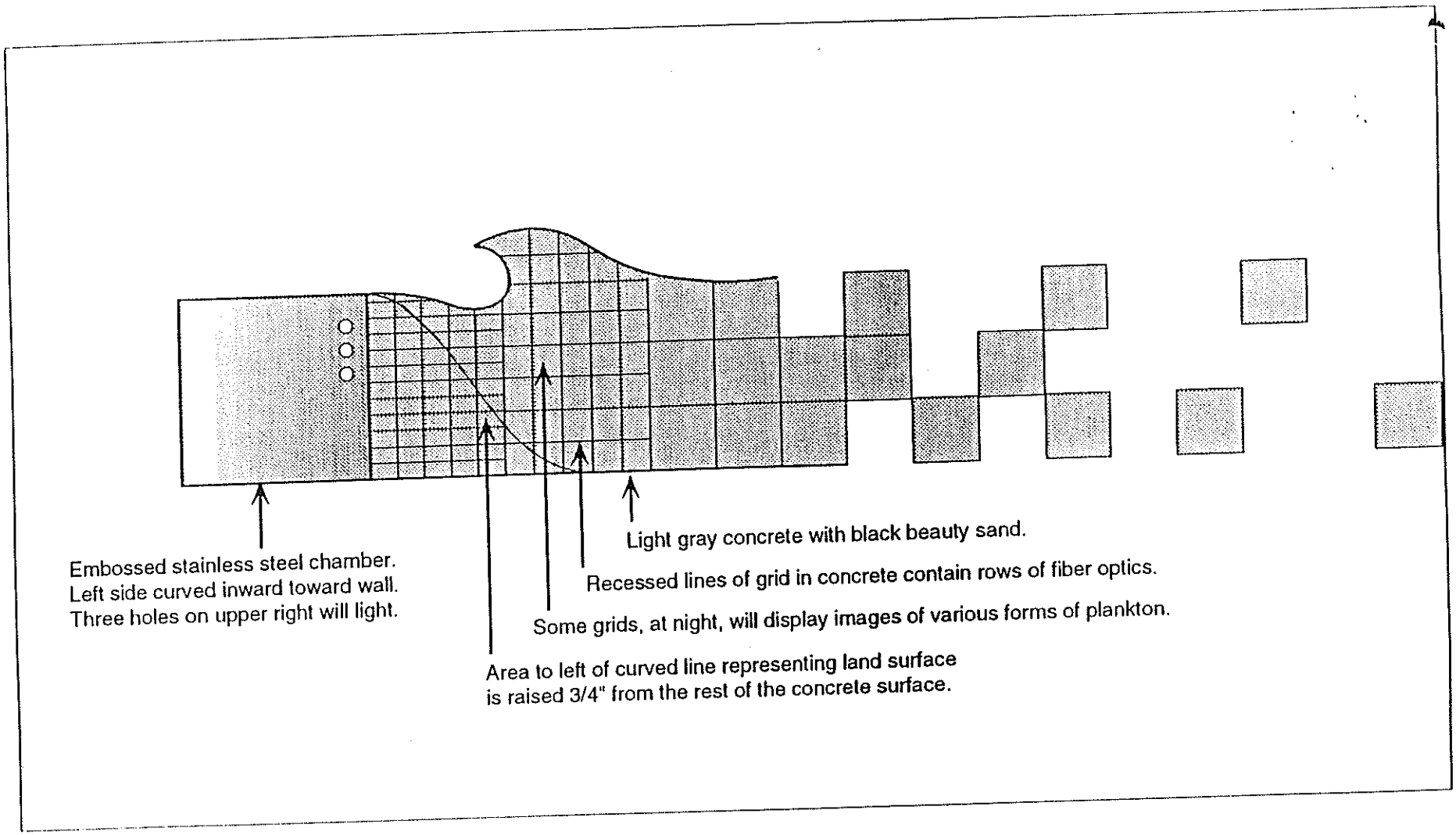
The grid of lines recessed into the stone suggests the organization, measurement or observation of a cross section of the ocean. To the left, a curved stainless steel chamber with three "portholes" adds to the concept of precision and marine technology.

By day, these forms created of stone and steel reflect the institute's activities. At night the concepts are taken into another dimension. Slow bursts of light at different locations in the grid are followed by points of light moving back through the grids to the steel chamber. As if gathering information and returning it, the chamber receives and dispenses the lines of quietly pulsing points of light. The steel chambers' "portholes" glow while, at unpredictable times over the sculptures' surface, organic shapes emerge, change color and intensity and eventually float back into darkness. These varieties of plankton, phytoplankton, zoo plankton, diatoms and other drifting bits of the beginning of the oceans' food chain relate the institute's concerns with the life dependent on the shores and oceans.

Using forms suggested by the architecture and the functions of the Institute itself, the sculpture becomes an intrinsic part of the building. Combining the elemental form of the wave with technology descriptive of the activities of the institute clearly identifies this building as the unique, visionary marine science facility it is.

Clyde Lynds
June, 1992

This sculpture proposed on the following pages will be made of solid, sandblasted concrete and stainless steel. Optical fibers are cast in the concrete and transmit light from a housing to the surface of the stone in quietly moving programs which take several days to be seen completely. Those passing by the sculpture will be offered new events each time it is seen.


Embossed stainless steel chamber.
Left side curved inward toward wall.
Three holes on upper right will light.
Light gray concrete with black beauty sand.
Recessed lines of grid in concrete contain rows of fiber optics.
Some grids, at night, will display images of various forms of plankton.
Area to left of curved line representing land surface
is raised 3/4" from the rest of the concrete surface.

From: Who's Who In American Art 1993-94 20th Edition

R.R. Bowker (1993)

LYNDS, CLYDE
SCULPTOR, PAINTER

b Jersey City, NJ, June 22, 36. *Study:* Art Students League, 58-63; Frank J Reilly Sch, New York, 63-68. *Work:* Nat Mus Am Art, Washington, DC; Wadsworth Atheneum, Hartfield, Conn; Jacksonville Mus, Fla; New York Univ; Marion Koogler McNay Art Inst, San Antonio, Tex. *Comn:* Sculpture, Schneider Children's Hosp, New Hyde Park, NY, 88; sculpture, World Expo, Brisbane, Australia, 88; sculpture, State of New Jersey, NJ Mem Veterans Home, 90; sculpture, AT&T Guardian Ctr, New York, 91; sculpture, Nogales Border Sta, Nogales, Ariz, 92; and others. *Exhib:* Solo exhibs, Babcock Galleries, NY, 69, 71, 73 & 75, Corcoran Gallery Art, Washington, DC, 73, Wallace Wentworth Gallery, Washington, DC, 85 & 87, OK Harris Works of Art, New York, 86, 88 & 91 & Yoh Art Gallery, Osaka, Japan, 92; Aldrich Mus, Conn, 88; La Musee de la Civilization, Que, Can, 89; Stadtmuseum, Dusseldorf, Ger, 90; Univ Calif, 90; group exhib, Nicaf, Yokohama, Japan, 92. *Pos:* Bd dir, Bermant Found. *Awards:* First prize, Monmouth Col, 68; First prize & Medal of Honor, Painters & Sculptors Soc, NJ, 68; NJ State Coun Arts Fel, 84; Fels, NJ State Coun on Arts, 84 & 88. *Bibliog:* Sculpture Mag, 4/89 & 7/90. *Media:* Miscellaneous Media; Acrylic, Oil. *Publ:* Frederick Morgan, auth, Drawings, Poems of the Two Worlds, Verona, Italy. *Dealer:* O K Harris Gallery 383 W Broadway New York NY 10012; Yoh Art Gallery Osaka Japan. *Mailing Add:* 20 Franklin Ave Wallington NJ 07057