

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)

Players

Alternate Title(s) _____

Primary Artist(s) Steven Feren

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) 1981

Other Dates (check as many as apply) _____

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 _____

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)

Steel - painted

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.

5 Sculpture: Height 8' Width 3' Depth 2" or Diameter _____ *approximate measurements*
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.

Players / 1981 Steven Feren

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: Walters Hall & Art History Hall

Street address or site location Douglass 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 Maintenance

Street Address

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 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)?

Students lock their bicycles to these works

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 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 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 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)		

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 sculptural grouping consists of five pieces of abstract figures. Each stands on two legs with a wide variety of shapes making up the upper sections. One piece has a series of crescents, one has a very abstract figure. These pieces are all tall, wide and only 2-3" deep.

Their placement forms a "follow-the-leader" effect.
(bird's eye view)

lawn area →

These pieces were repainted by the artist in 1989, and are in decent 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 _____

Magazine or journal article _____

Newspaper article or account The Home News (New Brunswick, NJ)
May 24, 1981

Unpublished archival or manuscript materials _____

Other (specify) _____

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

The artist has slides of these works in their
original condition. He can be contacted at:
The Art Department, University of Wisconsin, 455 N.
Park St., Madison, Wisconsin, 53706.

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 11/9/94

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

Jeanne M. Kolva
Signature of Participant

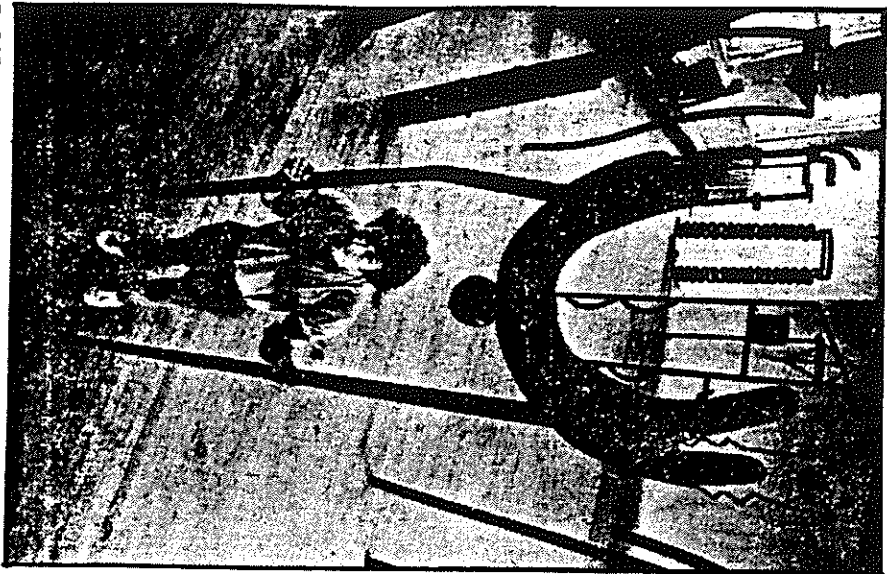
Fill in blanks below and return to your local SOS! Project Coordinator.

Name _____

Address _____ City _____

State _____ Zip Code _____ Telephone () _____

Feren shuns graduation to complete sculpture



By DORIS E. BROWN
Evening News staff writer

NEW BRUNSWICK — Touted Steven Feren, who at 38 has decided that his future lies in the creation of sculptures for public places, was too busy last week to don mortarboard and gown and collect a well-earned master of fine arts degree from Rutgers Mason Gross School of the Arts.

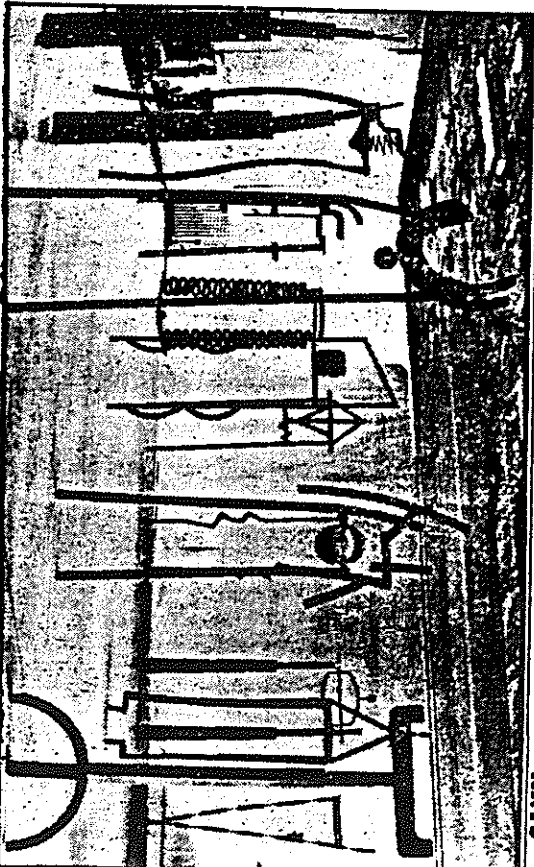
He advanced commencement, because "I've got a job. Right now I'm in the process of building a sculptural piece for Alice Aycock at Douglass College." He is helping several students construct "The Miraculating Machine," a big, mechanical outdoor sculpture designed by the 1980 Douglass graduate from New York City.

"I've been working with her since last summer. I've been building it. I'm laying the foundation now," he said of the project for the sculpture garden of Michael Smith Douglas Library on the campus.

Feren, who designs intricate wooden models for whimsical welded steel sculptures in a top floor loft of the Pavlovsky Building across from his 526 George St. apartment, also is rounding out a busy schedule of exhibitions.

Last Sunday saw the close of the "Masters of Fine Arts Exhibition" at Rutgers University Art Gallery, in which he was one of 18 participants. At the start of that three-weeks theme exhibition he also had a five-day, one-man show at Mason

SCULPTOR & 'PLAYERS' — Steven Feren, left, poses in his George Street loft with towering, wooden models for whimsical steel sculptures he calls "Players." The assemblage, right, is "set up... as just nothing around relating to one another."



Gross School of the Arts. Early in June he goes to New Mexico to install a month-long, one-man exhibition of his sculptures.

At the Rutgers gallery, Feren showed four of the towering, black-painted steel, abstract sculptures that are part of the "Players" series he is creating. The 15-foot-high loft will peel its ceiling here is filled with black wooden models of his 4- to 10 1/2-foot tall sculptures. When he returns from New Mexico in July he "will continue making these pieces."

"Players, that's the name I use for all of these," he said. "I just see all of them as one kind."

Although observers often regard his creations as ideal for playgrounds, Feren demurred, explaining, "No, they are not necessarily all for playgrounds. I see them in any space that would be a public place. I want them to evoke a play spirit, any kind of whimsical activity that would suggest play."

He insisted that he wants his works situated "any place that people would be just public space."

Feren refused to identify individual sculptures, but admitted "I have got names." He cited, "The Chief, Chicken, Heber's Head, Peeling and Kagemann."

The names derive from the inspiration of the creations, the last two suggested by the short-pat, striped head of one and a fanned orzabal respect to the other which reminded him of a character in the Japanese movie, "Shadow Warrior."

"Each one, all have their own personal stories behind them that I invent as I make the pieces," he added.

Feren has been working on the "Players" series for a year, and has completed 13 pieces to date. He has eight more to do.

On the floor of the loft are beams of heavy wood that he called "just junk that I pick up on the street. Some of it I find, some friends will give to me, some I make. Merely it is just shapes that I like in the street."



"Each one, all have their own personal stories behind them that I invent as I make the pieces..."

Steven Feren

During the past two years he has been landing at Douglass College while working for his graduate degree, which gave him access to the welding shop in Walters Hall on the campus. That is where the Aycock sculpture has been under construction. He also used the shop for his own creations, but now that he has graduated must seek "another place to work."

After removing his four creations from the Rutgers University Art Gallery, Feren early last Sunday set them up briefly in front of a new George Street office building close to his apartment and discovered, "I can't see them outside and they really reduce in size. They seem more hospitable. That's what I want."

He bemoaned the fact that, "There is no sculpture in the city. It's weird." He also regrets the sparsity of sculptures on the Rutgers campus.

Feren, who would welcome public commissions for his work, said, "I think they can function in groups of three or more. But ideally I would like to see them in one place because I think they do gain in power together."

A native of Cleveland, who after graduating from high school in that city "traveled a long time," Feren at the age of 28 is settling down to certain goals. Between high school graduation and entering Alfred University in 1975, he traveled to India, Nepal, South America and Europe, then spent three years apprenticed to a glassblower in Massachusetts.

He also paints and formerly did neon creations, but "always was so impressed by anybody who did sculpture." He said, "Originally I was a glassblower. I blew glasses for four or five years, but I always wanted to use glass as a sculptural medium. I always wanted to do sculpture."

Feren, who a year ago found both his loft and the Bohemian apartment he has converted from two dentist's offices, is happy with both George Street locations and expects to continue occupancy.

"New Brunswick worked out well for me," he declared. "The dedicated sculptor is pleased because the city is "within range of New York." He also hopes "it's a good market for outdoor sculpture here. It seems to be a place that's beginning to be vital."

