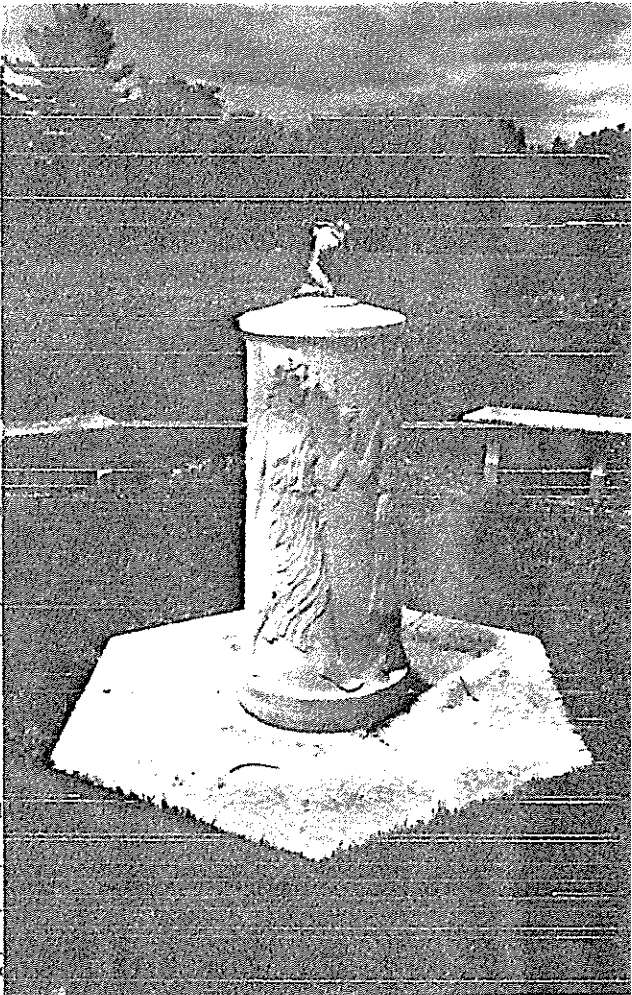


For Frank Wong

SOS! Survey Ques

Save Outdoor Sculpture!, National Institute for the Conservation
3299 K Street, NW, Washington, D.C. 20007

- 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 component and other representations of the work.
- If possible, include photographs of the sculpture and other representations of the work.
- Refer to SOI for a complete list of terms and terminology.
- Contact your local SOI chapter for more information. We have any of the following information:



PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named work "Unknown")
"Sundial"

Alternate Title(s) _____

Primary Artist(s) Paul Rudin

Person(s) responsible for the overall conception and creation of the work. The name(s) may 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) November 1927

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)

bronze

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)

limestone

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 11" Width 9" Depth 10" or Diameter _____
Base: Height 4/4" Width _____ Depth _____ or Diameter 2'

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: PRUDIN

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.

"Class of 1927 A.D. With them the seed of wisdom did
I sow and with mine own hand wrought to make it grow"
(located on stone slab at base of work, around perimeter.)

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

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: College Hall, Douglass College

Street address or site location _____

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 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)
- Protected from the public (e.g., fenced)

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

Set in a small niche created by a curving hedge. Three stone benches are set against the hedge and are available for contemplating 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 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 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 checked="" 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 checked="" type="checkbox"/>
White crusts	<input type="checkbox"/>	<input checked="" 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)		

Some grass growing between base and slab; algae stains on base. There is tan paint on two of the faces of the bas-relief figures on the pedestal.

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 work depicts a small, crouching male figure (bronze) set on a tall, cylindrical base of limestone, which rests on a six-sided stone slab. Four classical, female figures are carved in relief on the base. These figures are classically draped, barefoot, and appear to be processing. The crouching male figure kneels on his PR knee, and originally held an object in his upraised arms. His PL hand is broken. Small holes in his PR hand and in a cloth draped behind his head may have functioned as the point of attachment for the missing piece. The name P.RUDIN appears at the base of the cylinder, but it is considerably worn.

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 in Who's Who In American Art
Vol. III (1940-41) p. 554

Magazine or journal article _____

Newspaper article or account The Campus News (Douglass College student
newspaper) November 4, 1927 (p. 1 col. 6)

Unpublished archival or manuscript materials _____

Other (specify) _____

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

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 _____

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.

Meredith Arms Bzdak
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 _____ City _____

State _____ Zip Code _____ Telephone () _____

Research by: Jeanne Kolva
228 Donaldson St.
Highland Park, NJ 08904

PRICE TEN CENTS

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col. 6

SUN DIAL SCULPTOR IS FINISHING WORK

Magnificent Gift of '27 Upon
Graduation Now Being
Erected by Mr. Rudin

ON COLLEGE CAMPUS

A sun dial and three stone benches, the beautiful gifts of the Class of 1927 to their Alma Mater, are now being erected on Antilles Field just northeast of College Hall by Paul Rudin, their designer and sculptor.

"When completed, both benches and sun dial—in the perfect expression of true art—will communicate their meaning and their purpose to all those who are sufficiently interested to try to understand them and will need no printed explanation," says Mr. Rudin.

The sun dial is uniquely placed on top of an armillary sphere held in the arms and on the shoulder of a bronze Atlas, and its rod is a continuation of the imaginary axis, which cuts the sphere at an angle of twenty-seven degrees and tells the time of day by casting its own shadow on a circle divided into twelve parts. The sphere itself is purely decorative and of no practical use in this day of supremely developed astronomical instruments. The Atlas is kneeling on one knee, on a bronze disc, nine inches in diameter, which is marked with the four cardinal points of the compass—north, south, east and west. This disc is the top of a stone pedestal about four feet high on which are carved in low relief four figures, enduring in their austere simplicity, representing four types of womanhood: the intuitive, thoughtful, philosophical type, the student and lover of books and learning, the physical, joyous, dancing woman; and the serene, spiritual, religious. In certain lights, the force of these figures will be entirely—or almost entirely—lost; but in others, particularly right before sunset, they will stand out strikingly and effectively.

The pedestal and all its weight of beauty is perched in the center of a stone platform around which is carved in intaglio these words from one of the quatrains of Omar Khayyam as translated in the fifth edition of Edward Fitzgerald's "If then the seed of wisdom that I sow, And with mine own hands wrought to make it go."

Around the platform are three stone benches, severe in their simplicity, which is relieved in each case only by seals of birds. The seals are also done in intaglio. On the large bench there are two: that

Continued on page 2

page 2
col. 1

Sun Dial Completion

(Continued from page 1)

of an owl and another of two doves. One of the smaller benches bears that of a cockatoo, and the other that of a long-legged heron. Mr. Rudin takes great pride in the fact that all of these birds are carved straight from life.

The whole group is the result of three months' strenuous work on the part of Paul Rudin, the sculptor of New York. He is American born, of Swiss origin, and has studied art in Paris, Germany, Italy, Switzerland and New York.

The work he is now completing is the gift the last graduating class gave to the college at Commencement.

(1940-41)

RUCKMAN

RUCKMAN, Mrs. Grace Merrill, 304 W. Thornapple St., Chevy Chase, Md.
P.—Born Buchanan, Mich., May 12, 1873. Studied: Corcoran Gal. Sch., Wash., D. C. Pupil: Hugh Breckenridge; Lester Stevens; Mathilde Leisenring. Member: Soc. Wash. Ar. Awards: Medal, still life, Corcoran Gal., 1937, 38. Exhibited: Soc. Wash. Ar., Corcoran Gal., 1933, 34, 36, 37, 38, 39.

RUCKSTULL, F(rederic) Wellington, 154 West 84th St.; h. 225 West 71st St., New York, N. Y.

S., L., W.—Born Breitenbach, Alsace, May 22, 1853; came to America when one year old. Pupil of Julian Academy in Paris under Boulanger and Lefebvre, and of Rollins Academy under Mercis. Member: NSS 1893; N. Y. Arch. Lg. 1894; Nat. Inst. AL; NAC. Awards: Hon. mention, Paris Salon, 1888; medal, Columbian Exp., Chicago, 1893. Sect., Committee for erection of Dewey Arch, 1898; chief of sculpture, St. Louis Exp., 1904. Work: "Evening," life-size marble, Metropolitan Museum, New York; equestrian statue of "Gen. J. F. Hartranft," Harrisburg, Pa.; equestrian statue of "Gen. Wade Hampton," Columbia, S. C.; "Confederate Monument," Baltimore; "Defense of the Flag," Little Rock, Ark.; "Women's Monument," Columbia, S. C.; "John C. Calhoun," "Wade Hampton," and "U. M. Rose," the Capitol, Washington; "Solon," "Goethe," "Franklin," "Macaulay," Library of Congress, Washington; "Wisdom," and "Force," Appellate Court, New York; "Three Partisan Generals Monument," Columbia, S. C.; "Confederate Monument," Salisbury, N. C.; "Soldiers' Monument," Jamaica, New York City; "Mercury Teasing Eagle of Jupiter," St. Louis; Pennsylvania Soldier Monument, Petersburg, Va.; "Phoenicia," New York Customs House; "Minerva," Liberty Monument, Battlefield of Long Island; "America Remembers," Civil War Monument, Stafford Springs, Conn. Author, "Great Works of Art and What Makes Them Great."

RUDD, Tracy Porter, 9 Harcourt St.; h. 11 Queensberry St., Boston, Mass. Stained Glass—Born Meran, Austria. Member: Boston SAC. Illustrated "The Beggar's Vision," by Brookes More. Associated with Charles J. Connick, Inc., Boston, Mass.

RUDDICK, Troy, c/o Contemporary Art Exhibition, World's Fair, Flushing, N. Y. P.—Exhibited: Midwest. Ar. ann., Kan. City AIn., 1934, 39; WFNY, 1939.(x)

RUDESDORF, Lillian C., 29 Quincy St., Chicago, Ill. P.—Exhibited: Ar. Chicago. Vicin., ann., AIn.C., 1934, 35, 37, 39.(x)

RUDIN, Paul, Towners, N. Y. S.—Represented: U.S.P.O., Dunn, N. C., Sect. FA. Fed. Works Agency.(x)

RUDOLPH, Alfred, 1258 Prospect St., La Jolla, Calif. C., Dr., E., Lith.—Born Alsace-Lorraine, Sept. 21, 1881. Member: San Diego AG. Awards: Prizes, San Diego FA Gall., 1933, 1934. Represented by etchings, Library of Congress and Smithsonian Institute, Washington, D. C.; San Diego Fine Arts Gallery, Calif.(*)

RUDOLPH, Norman Guthrie, 56 West 45th St., New York; h. 35-46 74th St., Jackson Hts., L. I., N. Y.

I., P.—Born Philadelphia, Pa., Nov. 10, 1900. Pupil of Thornton Oakley; Fred Wagner; Daniel Garber; Pruett Carter. Member: Phila. Sketch C; Am. WOS; Salma C.; Ar. Gl.

RUDOLPH, Rella, Shades Mountain, Birmingham, Ala.

P.—Born Livingston, Ala., Jan. 18, 1906. Pupil: A. Goldthwaite; A. A. Andrias; A. Brook. Member: Birmingham A. Cl.; Ala. A. Lg.; So. Sts. A. Lg. Exhibited: Nat. Exhib. Am. A., Rockefeller Cent., N. Y., 1938; So. Sts. A. Lg., Atlanta, Ga., 1937, Montgomery, Ala., 1938. Represented: Montgomery MFA.

RUDY, Charles, 756 Greenwich St., New York, N. Y.; s. Ottsville, Bucks Co., Pa. S.—Born York, Pa., Nov. 14, 1904. Pupil of Charles Grafly and Albert Laessle. Member: NSS; Sculptor's Guild; American Fed. A. Awards: Cresson Traveling Fellowship, PAFA, 1927 and 1928; Fellowship prize, PAFA, 1935. Work: Edgar Fahs Smith Memorial, Public Schools of York, Pa.; Shipley Memorial, Masonic Temple, York, Pa.; "Noah," Post Office, The Bronx, N. Y.; work in Brookgreen Gardens, S. C.; Fed. Bldg., WFNY, 1939. Instructor, S., Cooper U.

RUEGG, Verena, 2135 North Gower St., Hollywood, Calif.

P., E., Lith., B.—Born San Francisco, Calif., Apr. 30, 1905. Pupil of Obouinard Sch. of Art and Otis Art Inst. Member: Calif. AC. Awards: First prize decorative painting, Calif. State Fair, 1932; second prize, batik, Los Angeles Co. Fair, 1934; second prize, block print, 1935; second prize needlework, 1938.(*)

RUELLAN, (Miss) Andrée, Woodstock, Ulster Co., N. Y.

P., Lith., Dr.—Born New York, N. Y., April 6, 1905. Pupil of Leo Lentelli; Maurice Sterne; Scholarship in Rome. Member: ASL of N. Y. (life); Woodstock AA; Am. Soc. PS and G. Awards: Keith memo. prize, Woodstock AA, 1936; prize, Am. P. Exhib., Worcester AM, Mass., 1938. Represented by oil, Phillips Memorial Gallery, Washington, D. C.; prints and drawings, Whitney Museum of American Art, N. Y.; Newark Public Library; Broadmoor Art Academy; painting, Fogg Art Museum, Harvard University; Nelson Gal., Kansas City, Mo.

RUF, Donald Louis, 4 East Ohio St., Chicago, Ill.

P.—Born Sept. 5, 1906. Pupil of Augustus W. Dunbar; John Norton; Oberteuffer; AIC. Member: Alum. AIC.

RUFFOLO, Gaspar J(ohn), 3045 North Meigsfield Ave., Chicago, Ill.

P.—Born Chicago, Ill., Apr. 22, 1905. Pupil of Celestino Pacioni, Wellington Reynolds, and George Oberteuffer. Member: All-Ill. SFA; Chicago Gal. A. Assoc. of Chicago PS. Work: "Portrait of Joy Morton," State House, Nebraska, Lincoln.(*)

RUFINIA, Sister, St. Francis Normal School, Lafayette, Ind.

P.—Awards: Reilly prize, 1938, Hoosier Sal. Exhibited: Hoosier Sal., 1935, 37, 38, 40.(x)

WHO'S WHO

RUGGLES, Carolina Ave., London, Vt. P., D.—Born Member Ar. 1939; sented; W. Andover, Detroit AI

RULE, (Mrs) St., Chattahoochee, Min. P.—I Pupil of Alice Becl Member

RUMLEY, L. P., T.—Bo Pupil of H. Hon. mention, C

RUMMELL, N. Y., L. P., W., L. Aug. 24, 1 John F. George B SA; Am. mention, 1 1921, Cou and Ideal Painters"

RUMMLER, walk, Conn P., I.—Bo Studied: A Paris. Me Gl. Ar.; A

RUMPH, All New York. E., T.—Bo P. Inet Member Award: ann., 1939 structor, M

RUNGE, Geo apolia, Mir P.—A wa Twin Citie 1936.(x)

RUNGIUS, York, N. Canada. P., E.—B. 1869. Pu came to U 1913; N. Awards Plimpton Memorial p NAD, 19; Specialty, 2

RUNQUIST, Portland, P., G., T.— 27, 1891. Lg., N. Y Awards MA, 1938. MA, 1938. WFNY, 15 Univ. Ore.,