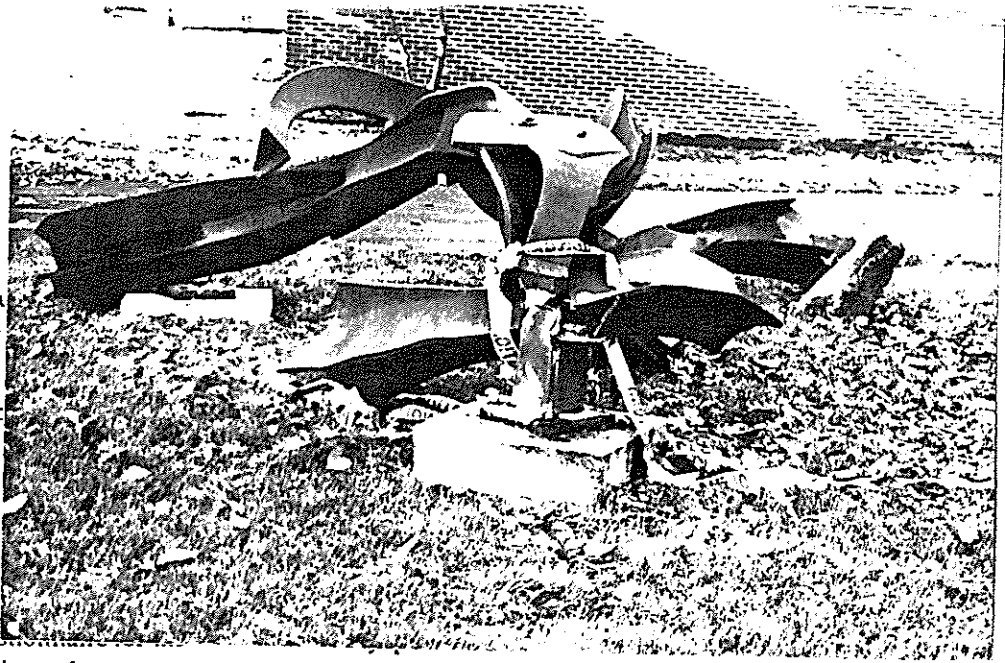


For Frank Wong

SOS!

Save Outdoor Sculpture
3299 K St



- Read the entire form carefully before completing the survey.
- Type or print using a ballpoint pen or typewriter on this form. Legibility is critical.
- Do not guess at the information. "Unknown" is more helpful.
- For sculptures with several separate components, complete one question for each component of the entire work. If necessary, complete relevant sections.

PART I: BASIC DESCRIPTIVE INFORMATION

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

Three Arches III

Alternate Title(s) _____

Primary Artist(s) Herbert Ferber

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." "Scul" 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) 1962-1966

Other Dates (check as many as apply) Installed 1968, Relocated in 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 _____

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)

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.

approx. Sculpture: Height 10'6" Width 15' Depth 8' 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.

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located at: Language Arts Lab

Street address or site location College Ave. 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 _____

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).

Moved in 1992 from its former location in front of
Alexander Library, 169 College Avenue.

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 checked="" 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"/>
<u>Black crusts</u>	<input type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input checked="" 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 piece has collapsed. It is now a pile of twisted I-beam shaped pieces on the ground. In several places, the interior of the structure is exposed. An inventory of this work done in May 1994 shows it still standing although one of its three legs was not attached. In September of 1994, the piece collapsed.

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 Publishers: NY (1981) and Herbert Ferber: Sculpture, Painting, Drawing 1945-1980
- Magazine or journal article by Agee, William C. 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 6th Edition Paul Cummings (1994) St. Martins Press.

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

pp. 115-116 of Herbert Ferber by E.C. Goossen, Abbeville (1981)

Frank Wong of Campus Planning Dept. has Polaroids showing the piece before it was moved in 1991. Contact him at (908) 932-8167

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

Jeanne M. Kolva
Signature of Participant

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

Name _____

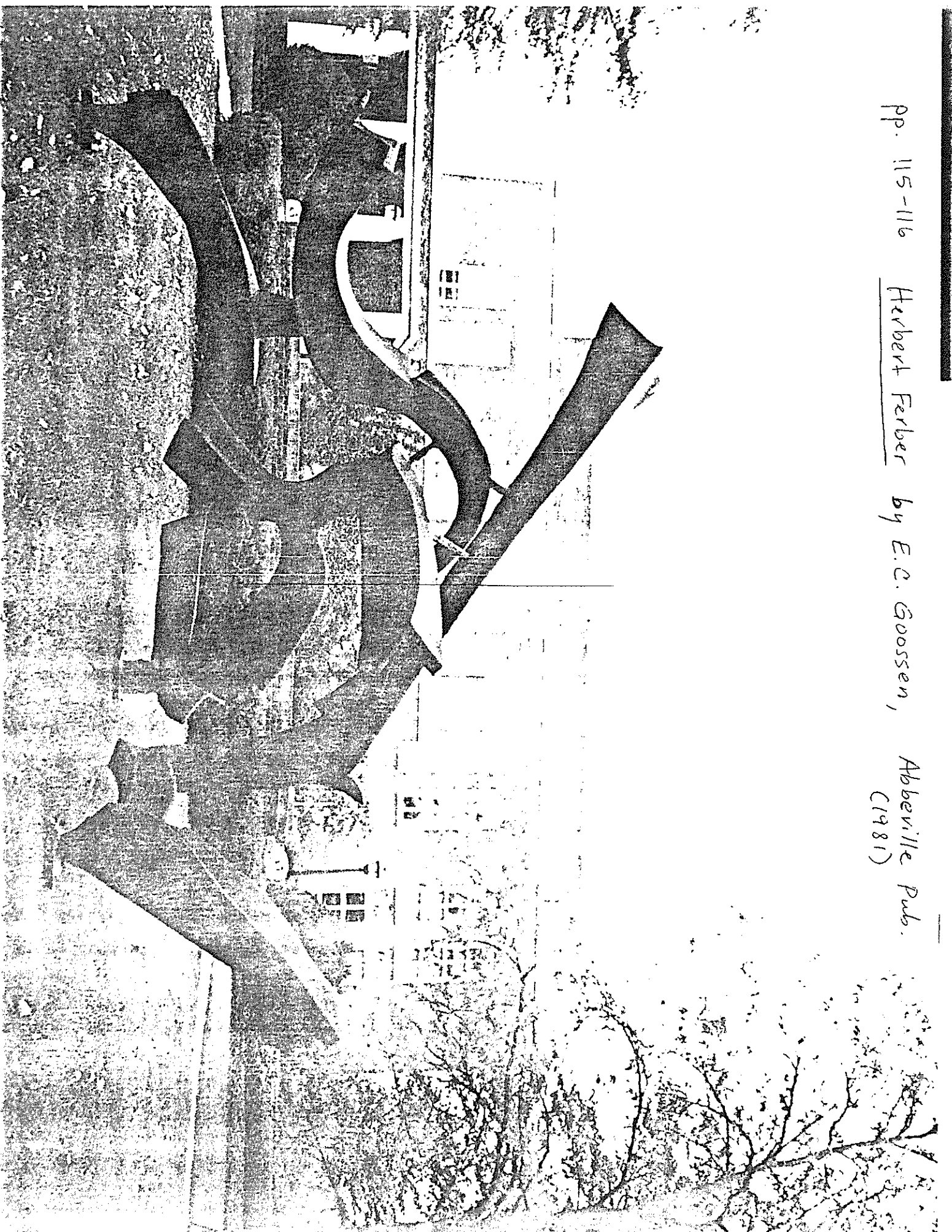
Address _____ City _____

State _____ Zip Code _____ Telephone () _____

pp. 115-116

Herbert Ferber by E.C. Goossen,

Abbeville Pub.
(1981)



FERBER, HERBERT b. April 30, 1906, NYC. d. August 20, 1991, North Egremont, 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; Hirschhorn; 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.; Kraus 2; McCurdy, ed.; Marter, Tarbell, and Wechsler; *Monumenta*; Motherwell and Reinhardt, eds.; Phillips, Lisa 2; Read 3; Ritchie 3; Rose, B., 1; Rubin 1; Seuphor 3; Strachan; Trier I. Archives.