

SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Resources
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 component and other relevant information.

- If possible, provide other relevant information.
- Refer to the appropriate terminology.
- Contact information if available.

PART I: BASIC DESCRIPTIVE INFORMATION

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

William the Silent ~ Count of Nassau ~ Prince of Orange

Alternate Title(s) _____

Primary Artist(s) Lodewyk Royer (19th century Dutch sculptor)

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) Toon Dupuis modeled this replica from the original plaster cast.

Foundry/Fabricator Fonderie Nationale des Bronzes, Netherlands

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) _____

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 Saturday, June 9, 1928

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)

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 15' Width 5 1/2' Depth 5' or Diameter _____
 Base: Height 6' Width 12' Depth 12' 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: ROYER-STATUAIRE

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: FONDERIE NAT LE LES BRONZES

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.

Front

WILLIAM THE SILENT/COUNT OF NASSAU/PRINCE OF ORANGE

BACK

MDXXXIII MDXXXIV
THE HOLLAND SOCIETY / OF NEW YORK / TO RUTGERS UNIVERSITY / MCMXXVII

side 1

FATHER OF HIS FATHERLAND / FOUNDER OF THE UNITED STATES OF THE NETHERLAND

side 2

AS LONG AS HE LIVED / HE WAS THE GOLDING STAR / OF A WHOLE

BRAVE NATION / AND WHEN HE DIED THE / LITTLE CHILDREN CRIED

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:

Street address or site location Voorhees Mall-College Ave Campus off Seminary Place
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 University
Department/Division Facilities Maintenance - CAC

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).

Purchased in the Netherlands by Fenton B. Turck in 1920
and kept in storage in NYC until 1928.

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)?

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 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 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 checked="" type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
White crusts	<input checked="" 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 checked="" type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Other (e.g., applied adhesives, spray paint, graffiti, gouges)		

graffiti - scratched names residue from scotch tape
 Lots of different colors of residue on sculpture - burgandy, beige, blue, green, white, yellow - some may be attributed to paint & others to metallic staining & wear

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.

Standing male figure. He has his proper left foot forward & a dog sits at his proper right foot. He holds a scroll in his proper left hand. His proper right hand is raised with his finger pointed. He is wearing a long cloak w/ a buttoned vest, bloomers, & a ruffled collar. He is in generally good condition structurally. Yet, he would benefit from extensive surface treatment.

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 "Secret of the Reticent Dutchman" in Rutgers Alumni Monthly Feb. 1968 pp 6 & 7.
- Newspaper article or account _____

- Unpublished archival or manuscript materials R Vert "William The Silent" File at NJ Special Collections, Alexander Library, Rutgers University
- Other (specify) Press release by Rutgers News Service

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 below.

Sarah Bowen

Typed or Printed Name of Participant

305 Church St.

Address

Hackettstown

City

NJ

State

07840

Zip

Sarah Bowen

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
(908) 220-6618



Secret of the Reticent Dutchman

*after four decades...
the silence is broken*

FORTY YEARS AGO this June, a bronze statue of William the Silent (1533-84), Count of Nassau, Prince of Orange, national hero of the Netherlands, was unveiled during a modest ceremony at Bleecker Place, now known as the second block of Queen's Campus at Rutgers College. As the Commencement Day gathering was told, it was "particularly fitting that the statue should stand on the grounds of the educational institution founded by the descendants of the Netherlanders."

To date, this noble sentiment of New York City's Holland Society, the statue's donor, stood unquestioned as the reason for the presentation. This is only part of the story, for, in actuality, William's presence at Rutgers was primarily the outgrowth of a husband's avoiding the wrath of his wife.

History records the key personalities at the unveiling ceremony as Rutgers President John M. Thomas; Dr. J. H. Van Roijen, the Netherland's envoy extraordinary and son of the Dutch ambassador to the United States; Dr. Tunis Bergen 1867, speaker and member of the Society; New Jersey's Governor A. Harry Moore; and the Reverend Andrew Doremus 1864, descendant of William the Silent. Less conspicuous, journalistically anonymous, nevertheless entirely responsible that Saturday afternoon were Leonor F. Loree '77, a University trustee, and Dr. Fenton B. Turck, a prominent New York City physician and Society trustee.

Loree is no stranger to any student of Rutgers history. A railroad magnate and outspoken trustee for many years, he contributed much to the financial stability of Rutgers College during the early years of this century and was instrumental in the development of Douglass. Landmarks at the latter college bear his name.

Although in good health most of his eighty-two years, Loree suffered from a painful disease affecting the nerves of the face—thus, his association with Dr. Turck. Turck was able to cure Loree and the doctor-patient relationship soon developed

into a close and lasting friendship.

Through the course of their association Loree learned of Turck's Dutch ancestry and never failed to call Turck's attention to Rutgers' similar heritage. Loree reiterated the story of the early Dutch settlers and their support of higher education, at the same time prevailing upon Turck, not too seriously, to make a like gesture out of respect to his forefathers.

FINALLY, one evening after a leisurely dinner at the Turck home, 14 East 53rd Street, New York City, the doctor took Loree aside and, somewhat embarrassed, asked if Rutgers would be interested in a one-ton statue of a Dutch patriot. Loree was more than enthusiastic in his response but somewhat perplexed by Turck's manner.

As if confessing the purchase of the Brooklyn Bridge, the conscience-stricken physician proceeded to reveal the details surrounding his extravagant acquisition of the statue. Turck told Loree how, shortly after World War I, he bought the statue in the Netherlands, inspired at the moment by the fact that Dr. Pascasius Justus Turck, a direct ancestor, was once physician to William of Orange.

(Pascasius Turck actually saved William's life in 1582 when an assassination attempt at Antwerp left the prince severely wounded. A biographical sketch penned in the seventeenth century describes Pascasius Turck as a successful Flemish physician. "However, he was much addicted to gambling and his prayers and supplications, with which he seriously and frequently implored God to cure him of this psychological defect, failed." Despite this alleged failure to overcome the vice, Turck wrote a best-seller on the subject: *About Gambling, or the Cure of the Desire to Play for Money*, 1560, two volumes.)

Pascasius' descendant explained to Loree that during the transatlantic crossing with his bronze cargo, he became increasingly hesitant about telling his wife, Avis, about

the statue. By the time Turck's ship reached New York, he decided to keep his purchase secret in the cause of domestic tranquility. Then there was the matter of concealing a 2,000-pound, thirteen-foot paperweight.

At the time, Turck was a research-biologist as well as a practicing physician and beneath his laboratory at 428 Lafayette Street, in the elegant Astor Place district of Manhattan, was a large basement wherein lived many of the animals used in Turck's experiments. It was the obvious hiding place for William. So, like the bound Gulliver in Lilliput, the prone figure of William the Silent rested in the subterranean confines of Astor Place for nearly eight years.

Upon hearing the story, Loree swore an oath of secrecy; he and Turck then conspired to take William off the doctor's hands completely, at the same time performing a boon to Rutgers. Together, they hit upon the idea of using the Holland Society as the medium for handling the delicate assignment. The transfer was effected anonymously and confidentially. Mrs. Turck never learned of her husband's costly purchase, and no one at the unveiling questioned how the charitable Society acquired the statue.

Turck died four years after William arrived on campus. And, like a true friend, Loree carried the secret to his grave eight years later. The story would have been lost at this point, had not Turck passed it along to his son, Fenton B. Turck, Jr., now president of a firm of consulting engineers in New York City.

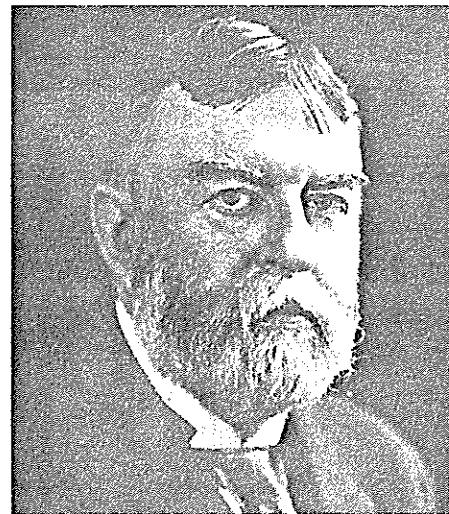
IN A RECENT letter to President Mason W. Geogs, F. B. Turck, Jr. wrote: "Although many years ago father told me about the amusing intrigue behind this donation, I have kept my lips sealed until now. A few years ago, A. J. Cronin, assistant to the then president of Rutgers, Robert C. Clothier, and a greatly admired friend of Mrs. Turck and myself, suggested that we come to New Brunswick one Saturday afternoon for luncheon and a football game as a guest of President Clothier.

"I looked forward to this opportunity to raise a toast to Rutgers' William the Silent. Unfortunately, I had not been told of his gigantic height and had brought only enough refreshment to toast a three-foot statue. When I saw his majestic figure so beautifully situated on the old campus, I felt surprise and delight, but most ill-equipped, for I had but a small paper cup with which to toast our gigantic William—a tankard would have been much more appropriate.

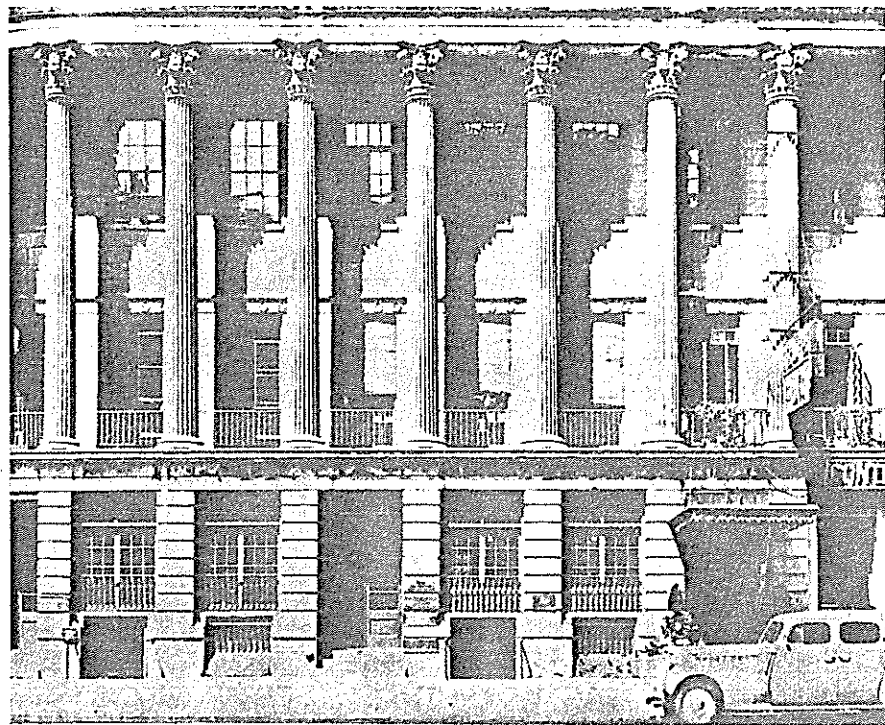
"Long may the spirit of the Great William bless and inspire the traditions of Rutgers." □



Dr. Fenton B. Turck, prominent physician and eminent biologist, William's owner and keeper for eight years.



Leonor F. Loree '77, Rutgers trustee, Turck's close friend and confidant, took the secret to his grave.



Dr. Turck's laboratory at 428 Lafayette Street, in the Astor Place district of Manhattan, as it appeared during William's tenancy. Today a landmark of New York City, the building stands as one of four out of an original nine. These structures were considered the finest row of private dwellings in the city. Residents included John Jacob Astor and Washington Irving.



Fenton B. Turck, Jr., who made known the true story behind William's arrival at Rutgers, is, like his father, a trustee of the Holland Society, listed in Who's Who.