

St. Monica Parish  
Rochester  
1994

Note: Both these works were done within a year of one another, by the same artist and the buildings by the same architect. Research on both these men is attached. Although neither of these works are signed our research leads to Mr Aretz as he has worked with John Comes on many churches and they are his style.

# 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)

Risen Christ - St. Monica's Church, Rochester, New York  
~~St. Francis Xavier's Church Rochester, New York~~

Alternate Title(s) \_\_\_\_\_

Primary Artist(s) Thought to be Frank Aretz of Pittsburgh, PA see attached

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 John T. Comes of Pittsburgh see attached
- 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) Both churches were dedicated within a month of one another in 1915

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 St. Monica's 1/31/1915 - St. Francis 2/14/1915

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)

St. Monica's - Stone St. Francis - Stone and ceramic

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.

Sculpture: Height \_\_\_\_\_ Width \_\_\_\_\_ Depth \_\_\_\_\_ 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: \_\_\_\_\_

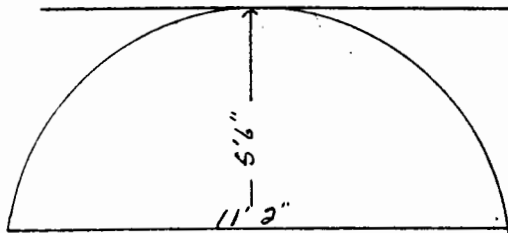
Does the work have foundry/fabricator marks?

- 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

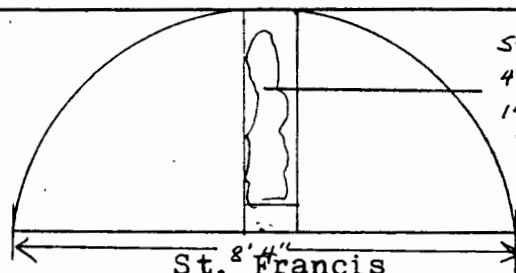
If foundry mark/mark is visible, record here: \_\_\_\_\_

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.



St. Monicas



St. Francis

Statue  
4'4" high  
14" wide  
9" deep

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

No text

Multiple horizontal lines for recording text.

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

PART II: LOCATION/JURISDICTION INFORMATION

The sculpture is currently located St. Francis Xavier 34 Teresa Street

Street address or site location St. Monica's 831 Genesee Street

City Rochester County Monroe State N.Y.

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name St. Monica's Church | St. Francis Xavier Church

Department/Division 716/235-3322 | 716/ 482-3211

Street Address 831 Genesee Street | 34 Teresa Street

City Rochester State N.Y. Zip Code \_\_\_\_\_

Contact Name Pastor Telephone ( ) see above

If sculpture has been moved, please list former location(s) or owner(s).

Multiple horizontal lines for recording 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 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 checked="" 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 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"/>
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 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)		

Note: In spite of their age, both of these bas relief are in good condition

---



---



---



---

Does water collect in recessed areas of the sculpture and/or base?

Yes     No     Unable to determine



**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 Material obtained from The Carnegie Library of Pittsburgh, Music and Art Department

Unpublished archival or manuscript materials \_\_\_\_\_

Other (specify) \_\_\_\_\_

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

Photographs attached

If photographic image is attached, please identify type of image.

Photograph

Photocopy

Slide

Illustration

Other (specify) \_\_\_\_\_