

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	DCM	III.14.a

Combination Complaint + Suggestion List

Dear Dorothy - please let me know re Sara's
Comments -

Dear Sara:

Here are some things that are bothering me in the galleries:

- 1) Somebody (Night-cleaners?) moves pedestals. The Barlach is in a slightly different place every time I see it, I think, and this morning the Boccioni Bottle was moved way out of place -- I moved it back to where I think it goes, but I wasn't sure. These pieces are extremely easy to move. (Also, I don't think the Moholy-Nagy is fixed firmly enough to its pedestal.)
- 2) I believe the guard coverage in our 1st floor exhibition areas is negligible. Although there is supposed to be a guard in the main lobby, there never is one when I've been there - c. 11:00 to 11:30, and every morning I've noticed touching (the Chadwick, Pousette-Dart seem to really get it, but so do others), & this goes for the South Asian room. Passing outside to the garden, there is no evidence of any guard protection there whatsoever, and there too I see touching of sculptures every morning, plus when one looks out of our windows during the day one always sees such things as camera cases being left on pedestals while people take pictures, people using bases (not pedestals) to lean sketch books on, & to rest purses & sometimes even themselves. There's no one around to say them nay. This goes double for the terrace. (People want to knock the David Smith, hold the Black Widow, etc.) If we really want people to keep their ~~finger~~ paws off the garden sculpture, we've either got to have guard coverage, or at least signs - on the glass doors & at proper intervals in the garden itself, perhaps, saying not to touch. (It has occurred to me that it might be psychologically good to have a label somewhere near the front of the Museum explaining why

D.M.
Shouldn't these
ped. be fastened
to floor?

to anchor

Small boards?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

~~XXXXXXXXXX~~

paintings & sculptures should not be touched. I think ~~this~~ this might help to dissuade those of our public who touch mainly to rebel against authority which they think of as unreasonable.

POONS
Tomlin - Gertrude
Stein
Alex. Liberman
Barber

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

~~paintings~~

paintings & sculptures should not be touched. I think ~~this~~ this might help to dissuade those of our public who touch mainly to rebel against authority which they think of as unreasonable.

Founders' Room
sep 28

✓ Turckov
✓ Motherwell: Voyage
✓ Bontecou
✓ Chamberlain set
✓ Olitsky
✓ Louis big
~~Gottlieb~~ "
Rothko no. 19
7 x 7'6
Frankenthaler
Rivers Pool
Mitchell Civ. War
Hartigan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

~~XXXXXXXXXX~~

paintings & sculptures should not be touched. I think ~~this~~ this might help to dissuade those of our public who touch mainly to rebel against authority which they think of as unreasonable.

- Nina

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

REOPENING, May 1964
(Guernica study)

THE MUSEUM OF MODERN ART

Label - Reopening of Museum May 1964

Date: November 20, 1964

For: new entrance

Re: Lighting in the galleries

From: WEEPING WOMAN

Etching and aquatint, 1st state, July 2, 1937. One of a series of weeping woman begun after the Guernica was finished early in June.

They are therefore not studies for the mural but postscripts expressing the artist's deep and lasting concern for the sub-

ject.

- 1 North wall, add lamps and even out, especially at right end.
- 2 Northwest corner, more light on Board and Board. South wall, more light on O'Connor.
- 3 Right wall, more light on Geric's "Landscape near Toledo".
- 4 Sculpture by Harlow, put eccentric lamp on lamp.
- 5 North wall, another lamp on Weber "Caracine". South wall, another lamp on Nipper "House by Railroad". West wall, baffles between all lamps.
- 6 South wall, more light on Frazer "Man with Coffer".
- 7 Left of entrance, another unit on Picasso "Three Women at Spring".
- 8 Central wall, another unit on Spencer "In Fairmont".
- 9 East wall beside terrace door, another unit on Elie van der Meer.
- 10 West "Meteorites". East wall, add 2 units and even out. Three-panel painting, 6 units on each panel and even out.
- 11 West wall right of door, another unit on Lopez "Johnnie and Kooler".
- 12 Southwest corner, install rising light trough over 2 Salvati paintings. West wall, add lamps and even out. South wall door unit, single unit over Hohly-Jag "Space Navigator".
- 13 January sculpture, light with axial from north trougher. East wall, more light on Dogg.
- 14 Northwest corner, three pictures need more light. West wall (corridor), add single unit at right end to light Board.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Donald Dean
Sara Mase
Bill Hodden

Walter Green

Date: ~~November 30, 1964~~

To: John O'Rourke

Re: Lighting in the galleries, p. 2

From: Dorothy C. Miller

Dear John:

Last week Bill Hodden went through the Collection galleries on the 2nd and 3rd floors with me to decide on necessary corrections in the present lighting of paintings. I am sending this list of the corrections to Bill so that he can carry them through as quickly as possible. All are urgent.

Floor II, gallery 2 East and west walls, add lamps and even out, especially at ends.

- II 3 North wall, add lamps and even out, especially at right end.
- II 4 Northwest corner, more light on Rouault and Sickert. South wall, more light on O'Keefe.
- II 6 Short east wall, more light on Derain "Landscape near Cassis".
- II 7 Sculpture by Barlach, put concentric louver on lamp.
- II 8 North wall, another lamp on Weber "Geranium". South wall, another lamp on Kopper "House by Railroad". West wall, baffles between all lamps.
- II 9 South wall, more light on Braque "Man with Guitar".
- II 10 Left of entrance, another unit on Picasso "Three Women at Spring".
- II 11 Central wall, another unit on Spender "In Fairmont".
- II 12 East wall beside terrace door, another unit on Klee watercolor.
- II 13 Monet "Waterlilies". East wall, add 2 units and even out. Three-panel painting, 6 units on each panel and even out.
- II 14 West wall right of door, another unit on Leger "Umbrella and Bowler".
- II 16 Southwest corner, install missing light trough over 2 Malevich paintings. West wall, add lamps and even out. South wall near exit, single unit over Moholy-Nagy "Space Modulator".
- II 19 Barkavy sculpture, light with swivel from north trougher. East wall, more light on Tanguy.
- II 20 Northwest corner, three pictures need more light. West wall (corridor), add single unit at right end to light Bauchant.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Philip Johnson

THE MUSEUM OF MODERN ART

Date ~~November 30, 1964~~

To:

Re: ~~Lighting in the galleries, p. 2~~

From:

- III Floor III, gallery 4 North wall, "Guernica", remove end-plates of trougher.
 - III 5 South wall, more light on Golub painting at right end.
 - III 6 To right of entrance, Wols painting, swivel has slipped. North end of gallery, Baffles over Neeman painting should be bigger.
 - III 8 "Bus Driver", can 6" baffle be placed on west side of light?
 - III 10 North wall, wall outlet must be reactivated so light in Rauschenberg will work. If wall outlet cannot be fixed, we must install battery for this light somewhere behind the Rauschenberg.
- West short wall, more light on Lathan.

Handwritten notes:

16-7-64

we should

new label for

✓ Cather

Also I hope so

put on view

✓ Braentling

✓ Courtyou

✓ Campole (being corrected)

✓ Lachaise

✓ Tolen Pole

D. Smith Creek Y's

Are we missing labels for any of them?

D

MODERN ART

September 23, 1964

Re: Fire stair regulations

sales office told me that the only way to a wooden handrail. The window is to the side of the stairs at the stairs are 6' wide and were wider however, with the addition of the window the capacity of the staircase that if the usual part is taken as a story of obstructions within a 6' 11". Non-combustible things was in the fire tower.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Philip Johnson

Stair tower

THE MUSEUM OF MODERN ART

cc: Dorothy Miller ✓
Dorothy Dudley

Date September 23, 1964

To: Alfred Barr

Re: Fire stair regulations

From: Betsy Jones

For the record, Bob King, in Philip Johnson's office told me that the only combustible material permitted in a fire stair is a wooden handrail. The minimum width of a fire stair is 3' 8", which he believes is the width of the stairs at the west end of the 11 Building. The new fire tower stairs are 6' wide and were wider than necessary at the time of installation. Now, however, with the addition of the east wing they just barely meet the requirements since the capacity of the Museum has been increased. The regulations stipulate that if the newel post is taken as the center of a circle, the stairway must be kept clear of obstructions within a radius of 6' of it. This would extend upwards to 6' 11". Non-combustible things which do not infringe on this clearance may be hung in the fire tower.

answer here.

2. The 33rd Street flag poles have been designed to accommodate flags of a light material having a maximum area of 10' X 10' or 100 ft².

✓ 3. The New York City Building Department will not grant our certificate of occupancy until the combustible art objects and or other items which infringe on the normal stair width are removed from the fire tower stairs.

Very truly yours,

R. J. King

Robert J. King

RJK/cb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

MEMORANDUM

Philip Johnson

To: *Jordy Miller*
From: **WILDER GREEN**
Date: *8/27/64*
Subject:

375 PARK AVENUE NEW YORK N Y 10022 PLAZA 1-7440

*Would you see
me about these
items when you
return -*

August 27, 1964

green

Re: Museum of Modern Art

WB

ion is for your information and or action as required:

sculptures in the garden area have been staining the
been informed that these rust stains are very difficult
f either bases or rust proof paint might be your

answer here.

2. The 53rd Street flag poles have been designed to accomodate flags of a
light material having a maximum area of 10' X 10' or 100 ft².

✓ 3. The New York City Building Department will not grant our certificate of
occupancy until the combustibile art objects and or other items which infringe
on the normal stair width are removed from the fire tower stairs.

Very truly yours,

R. J. King
Robert J. King

RJK/cb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Philip Johnson

375 PARK AVENUE NEW YORK N Y 10022 PLAZA 1-7440

August 27, 1964

Museum of Modern Art
21 West 53rd Street
New York, NY

Attention: Mr. Wilder Green

Re: Museum of Modern Art

Gentlemen:

The following information is for your information and or action as required:

- ✓ 1. Some of the metal sculptures in the garden area have been staining the marble paving. I have been informed that these rust stains are very difficult to remove and wonder if either bases or rust proof paint might be your answer here.
2. The 53rd Street flag poles have been designed to accomodate flags of a light material having a maximum area of 10' X 10' or 100 ft².
- ✓ 3. The New York City Building Department will not grant our certificate of occupancy until the combustibile art objects and or other items which infringe on the normal stair width are removed from the fire tower stairs.

Very truly yours,

R. J. King

Robert J. King

RJK/cb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Mr. Soby
Miss Miller ✓
Miss Jones
Miss Dudley

Date Rosierbes, France
11 July 1964

To: René d'Harnoncourt

MUSEUM OF MODERN ART
Re: _____

From: Alfred Barr

JULY 10, 1964

FRANCE TELEPHONE NUMBERS 35

Dear René:

In response to your wire received this morning I cabled you: D'HARNONCOURT MODERNART NEW YORK: RELUCTANTLY YES. ALFRED. "Reluctantly" because I had hoped to count on the "new acquisitions" gallery for new acquisitions without surrendering it to accommodate emergencies such as Pennsylvania Avenue. It is especially awkward since I had depended on the present show to represent non-European traditions which are otherwise not shown because of congestion on the third floor. Omission of Asian artists is particularly sad during the World's Fair. However, it was I who proposed print show in N. W. and Far West galleries during World's Fair so I suppose Asians must suffer.

Incidentally, does MOMA really back Pennsylvania Avenue plan? Or are we simply presenting it as of public interest?

Have heard from Dorothy about installation troubles (3rd floor and Wilfred) and about Japanese show contract mps. Thank God she is getting some rest.

I hope you have had some rest, too, and will not kill yourself in New York this summer.

All the best to you,

/s/ Alfred

(Transcribed in New York in Mr. Barr's absence.)

7/21/64
Arthur Drexler has scheduled show for
Aug 1 - Sept 18.

Cilner

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Miss Fleming
Miss Neve
Miss Dudley
Mr. Koch

Date July 10, 1964

To: DLS

Donald Dean

MUSEUM OF MODERN ART For 3 sculptures by

JULY 10, 1964

From: ALFRED BARR Miller
C/O JOHN REWALD
MEMERBES, VAUCLUSE
FRANCE

TELEPHONE MEMERBES 35

IMPORTANT HOLD SOON EXHIBITION NEW PLANS FOR PENNSYLVANIA AVENUE WE DISCUSSED IN MAY STOP WILL YOU RELEASE SOUTH ASIAN GALLERY AUGUST FIRST? BEST

They will do RENE as you see

1. Get Bill Sotton to put in the lighting strips.

Charge: Director's Office vitrine moved up into sculpture gallery 13.

3. Get Pete Valentine to put the last coat of paint on it in the gallery, as soon as possible after it is moved in.

cc: Miss Dorothy Miller glass installed.

Miss Sara Mazo

Miss Dorothy Dudley a custodian to fasten the back of the vitrine to the floor, out of sight behind the curtain, and to open the back of the vitrine so they can put the sculpture in place.

Do you think you can push this through next week?

(Initialed by Miss Miller signed in her absence)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Miss Fleming
Miss Mazo
Miss Dudley
Mrs. Roob

Date July 10, 1964

To: Donald Dean

Re: vitrine for 3 sculptures by

From: Dorothy Miller

Rosso

Dear Don:

Since it was not possible to finish the painting and electrical work for the new vitrine that Danny made in time for me to install it in the sculpture gallery before going on vacation today, Miss Mazo and Miss Fleming are going to take care of it in my absence.

They will depend on you to:

1. Get Bill Sodden to put in the lighting strip.
2. Get the vitrine moved up into sculpture gallery 13.
3. Get Pete Valentine to put the last coat of paint on it in the gallery, as soon as possible after it is moved in.
4. Have the glass installed.
5. Give us a custodian to fasten the back of the vitrine to the floor, out of sight behind the curtain, and to open the back of the vitrine so they can put the sculpture in place.

Do you think you can push this through next week?

cc: Mr. John S. ...
Mr. ... (dictated by Miss Miller; signed in her absence)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Alfred Barr
Wilder Green
John O'Rourke

Date June 25, 1964
June 21, 1964

To: Richard H. Koch
From: Dorothy Miller

Re: Rust stains from sculpture

Dear Dick:

Thank you for your memo of June 24 about certain sculptures in the lobby and Garden which stand directly on the pavement.

The cleaners are having difficulty in cleaning around and under the sculptures in the lobby and are worried not to get the sculptures in the lobby wet at all. The Chadwick and the Miller are iron and will rust if wet. The David Smith is bronze and should not make any stain. All three of these sculptures are designed to stand on the floor and we certainly do not wish to put pedestals under them.

I will study the question of rust in connection with the Garden sculpture later in the summer.

I understand there is also a potential rust problem in connection with some of the sculpture on the upper terrace of the Garden.

I think we ought to get together to discuss these matters.

cc: Mr. John O'Rourke
Mr. Wilder Green
(Dictated by Miss Miller; signed in her absence)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

Date June 24, 1964

To: Miss Dorothy Miller

Re: _____

From: Richard H. Koch

The cleaners are having difficulty in cleaning around and under the sculpture in the lobby, and are worried that rust stains will develop on the floor at the base of those sculptures which are not mounted on pedestals.

They have also called our attention to the fact that the pedestal of the Picasso Goat is inevitably going to leave a dark rectangle on the floor when and if it is moved.

I understand there is also a potential rust problem in connection with some of the sculpture on the upper terrace of the Garden.

I think we ought to get together to discuss these matters.

cc: Mr. John O'Rourke
Mr. Wilder Green

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Jones
Miss Maso
Miss Maso

Date June 9, 1964

To: Wilder Green

Re: Wilfred alcove, etc.

From: Dorothy Miller

Dear Wilder:
Dear Wilder:

A number of fire doors throughout the building have been damaged during the fire. This is to summarize the conversation you and Alfred and I just had about a number of matters.

The fourth floor door from the office into the east stairway is not working. Wilfred alcove - Necessary work to finish this exhibition area will be done by the Fuller Company with all possible speed:

1. new floor
2. acoustical tile ceiling at highest possible level just under the beams
3. sheet rock wall along north side of alcove, leaving an entrance 6 feet wide
4. Electrical outlets to permit lighted vitrines between the two sheet rock walls on north side of alcove
5. Access door cut to corridor leading into men's room on east side of alcove

We need to know as soon as possible when this work can be completed.

Wall at north end of Gallery 12 on second floor - Open space at right of panel to be filled in and wall to be extended toward the west across window mullion.

Let's consult Philip Johnson about some simple handsome wooden benches for the Garden similar to those in the galleries.

Miró mural in lobby - This seems to be the only painting in the lobby which suffers terribly from lack of light.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III, 14, a

Guernica - Picasso
REPAIRING OF THE MUSEUM
June 3, 1964

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Barr
Mr. Koch
Miss Jones
Miss Maso

Date June 9, 1964

Mr. Barr
Miss Jones
Miss Maso

To: Wilder Green

From: Dorothy Miller

Re: Damaged doors

Dear Wilder:

A number of fire doors throughout the building have been damaged during construction and do not fall shut as they should.

The fourth floor door from the offices into the east stairway is one example and the door from the 21 lobby to the back staircase is another.

I hope that all fire doors can be checked and repaired as soon as possible and I assume this is the Fuller Company's responsibility.

There are a number of paintings particularly the paintings on the third floor gallery that are extremely valuable damaged they are very low. The cleaners should be instructed to take every precaution to avoid collecting paintings in vulnerable areas of this floor.

I do not know who is in control of the procedure about work in the galleries with the galleries in use. Many working photographs scattered the gallery walls and the ceiling in the lobby right over the paintings scattered work. It was not even noticed that this work was in the area and that some important works of art were exposed to the ceiling of paint drips, etc. If either the housekeeper or the Registrar's office had been informed ahead of time in order to prevent the work of art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Guernica - Picasso
REOPENING OF THE MUSEUM
June 3, 1964

THE MUSEUM OF MODERN ART

Mr. Barr's preliminary layouts for the studies for Guernica 3rd floor, #4 are filed in MC - Picasso, Guernica

To: DCM

From: [illegible]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

[Faded text paragraph]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Museum Collections Galleries (Cont'd)

page 2.

THE MUSEUM OF MODERN ART

The same thing happened again in the Mathieu Gallery. The painters were painting while the works of art were on view. There were also some construction men working on the ceiling and when they were asked not to continue while the public was in the galleries they left their ladder standing in the middle of the gallery. I had to get one of Pete Valentine's men to remove the ladder although I understand she left the gallery.

cc: Miss Miller
 Miss Jones
 Date: June 3, 1964
 Re: Museum Collections Galleries

To: Alfred Barr

From: Sara Mase

On the last floor the Fuller construction men were installing ceiling light fixtures. We should have been informed so that a guard or custodian could be with him to see that no damage came to either the painting or sculpture near the place.

Dear Alfred:

Here is a list of things still to be done in the galleries where the Museum's paintings and sculpture are shown: more vitrines and large glass installations. These need daily cleaning to remove finger marks and smudges such as the large

Not yet done
 metal plates now put in but need to be painted

First, there are broken tiles scattered throughout the second and third floor galleries that need to be replaced. Making of house cleaning there are many areas that need constant attention and I believe are maintenance problems such as:

In the FAMILY PORTRAITS gallery there are gaping holes along the baseboard where the electric outlets as yet have not been installed. (In the galleries on the third floor the electric outlets under the Rauschenberg, Kelly and Vasarely are dead. From past complaints from photographers I believe there are quite a few other electric outlets on both second and third floors in the original 11 building that do not work.)

On the third floor landing near the freight elevator part of the black baseboard has been cut away. (I do not know if this is a composition to imitate marble.) At any rate white plaster has been smeared over the area and it looks like a ghastly mistake.

I understood that the door on the third floor (11 building) was to be left open. In the South Asian gallery on the first floor there is a "push" door leading into the fire tower. It is constantly covered with finger prints and marks. This should be covered with a strip of plastic as has been done in the past on other doors in the building that are frequently used by staff and public. I believe these plastic strips have been removed from the men's room on the third and the ladies on 2nd when the doors were painted. Are the doors of the new elevator to be painted to match the walls on the landings?

There are a number of paintings particularly the Mathieu on the third floor landing that is extremely vulnerable because they are hung low. The cleaners should be instructed to take extra precautions to avoid splashing paintings in vulnerable areas of this kind.

I do not know who is in control of the procedures about work in the galleries while the collection is on view. Monday morning ^{Fuller's} ~~Fuller's~~ discovered the painters working near the ceiling in the lobby right over the paintings installed there. No one had been informed that this work was to be done and our most important works of art were exposed to the accident of paint drips, etc. If either the Museum Collections or the Registrar's office had been informed ahead of time we could have protected the works of art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Museum Collections Galleries (Cont'd)

page 2.

The same thing happened again in the Matisse Gallery. The painters were painting the light pans while the works of art were on the wall. There were also some Fuller construction men working on a ceiling air vent and when they were asked not to continue while the public was in the galleries they left their ladder standing in the middle of the gallery. I had to get one of Pete Valentine's painters to remove the ladder although I understand Rona had asked that this be taken away before she left the gallery.

On the 1st floor the Fuller construction men were installing a ceiling light fixture. We should have been informed so that a guard or custodian could be with him to see that no damage occur to either the painting or sculpture near the place they were working.

There is a serious house cleaning problem especially now when our space is twice as big and there are so many more vitrines and large glass installations. These need daily cleaning to remove finger marks and smudges such as the large plate glass on the Lippold, the vitrine in the Fantastic gallery on third, Gallery 11, sculpture vitrine, etc. And speaking of house cleaning there are many areas that need constant attention and I believe are maintenance problems such as:

- the water fountain on the second floor - removing dirt marks
- marks and smudges on the door leading into the storeroom on the second floor
- the walls on the landings and near the elevators and doorways
- passageways on all floors especially those leading to public areas

Are we to have more guards? Also, quite a few of the new ones don't seem to know exactly what is expected of them. *Have they been briefed about removal of paintings, the first classes, etc.* I have always found the out-
I understood that the door on the third floor (11 building) was to be left open. It is now locked.

I am sure all of you need a well deserved rest and bear many scars of body and spirit as a result of these gruelling weeks.

This, then, is simply one small voice now relegated to the title of Honorary Trustee, who not only appreciates your accomplishments but wants somehow to say to all "well done".

Congratulations and respects.

As ever,
/s/ Eddie Warburg
Edward M. M. Warburg"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

To: All Staff Members
From: Rene d'Harnoncourt

June 1, 1964
Re: Letter from Mr. Warburg

I just received this letter from Mr. Warburg and felt sure that all of you would like to see it. I know of nothing that would show more clearly how much our Trustees appreciate the work done by all of us.

"Dear Rene:

I hope you will not think it inappropriate if I ask you to be the channel of communication to the countless members of your staff, many of whom I know and some of whom are unknown to me, in conveying to them my respects and admiration for the Herculean job they have accomplished in getting the Museum opened so magnificently. Unquestionably this was accomplished, understandably, through enormous cost to nerves and to emotions.

This in no way is intended to detract from what you, Alfred, and others of the top staff have performed; but I think you all would be the first to admit that the medals pinned on the chests of generals are often in great part due to the efforts of the troupes.

Enough has filtered through to me so that I know at least some of the problems which all of you must have faced; but as a former member of the Museum's working staff, I have always found the outstanding quality of the Museum is its ability to rise time and time again to such outstanding performance in times of crisis.

I am sure all of you need a well deserved rest and bear many scars of body and spirit as a result of these grueling weeks.

This, then, is simply one small voice now relegated to the title of Honorary Trustee, who not only appreciates your accomplishments but wants somehow to say to all "well done".

Congratulations and respects.

As ever,

/s/ Eddie Warburg

Edward M. M. Warburg"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Alfred Barr
Alicia Legg

Date June 1, 1964

To: ✓ Dorothy Miller

Re: Rauschenberg and Rothko

From: Peter Selz

I saw Bob Rauschenberg on Friday and he was a bit upset about the bulb in his combine painting not being on. He feels it should be.

Rothko called me and feels there is too much light on his painting, that it is too high and should be further to the right in order not to interfere with the Guston. I agree that it might profit from less light and hanging lower. Rothko will call you today.



June 3/64 - Alfred & I have spoken to Bill
Bodden re doing something about the wall
plug which is dead under the Rauschenberg.
Rothko called & said what Peter reported above.
However, we have adjusted the light so that it
looks better. The electricians were told to now
adjust the lights on the Guston.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

→ DCM. AHB returned to me without comment. *Rere*

THE MUSEUM OF MODERN ART

cc. Mr. O'Rourke

Date May 27, 1964

To: Mr. Barr

Re: Humidity Control

From: David Vance

As you probably know, we need a few small shelves in the gallery floors to hold hygro-thermographs where they can function without being too disturbing to the eye. If you agree, I should like to place shelves, painted to match the walls, 7' or more from the floor, in the following locations:

Ground Floor

North East Gallery (recent acquisitions), perhaps in the N.W. corner above the spot lighted zone.

2nd Floor

Gallery 4, on the short spur wall.

Gallery 12 (since any location in Gallery 13 would be terribly conspicuous).

Gallery 15, on the short spur wall.

3rd Floor

Gallery 4 (North face of one of the columns).

Gallery 12 (or one of the other sculpture galleries - not under a sky light).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III, 14. a

Smith

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Jones
Miss Mazo

Date April 24, 1964

To: Dorothy Dudley

Re: Collecting works of art from

From: Dorothy Miller

Mrs. Bertram Smith

Dear Dorothy:

I have talked with Louise Smith and arranged that we collect the Kandinsky Picture with an Archer and the Picasso Glass of Absinth from her apartment on Thursday morning, May 21. She is giving a party the night before and wants things intact through that evening.

The Picasso sculpture has, as you know, its own small glass vitrine. Since both are small and very delicate we have in the past, I believe, had Hahn take a box with soft packing material to lay them in.

To my surprise Mrs. Smith did not ask me for a loan to replace either the Picasso or the Kandinsky, but she does want a loan of a small bronze to replace a Rodin which she lent Waldo for a circulating show. I will pick something out that Alfred is not going to use, so that Hahn can take it up to Mrs. Smith's on May 21.

Keep
Keep
Keep
Keep
Keep
return?

- Picasso: Glass of Absinth. Mrs. Bertram Smith
- Picasso: Two Nudes. G. David Thomson
- Picasso: Woman with a Dog. David Rockefeller *has agreed*
- Rauschenberg: First Landing Jump. Philip Johnson (office)
- Regal: Bus Driver. Philip Johnson (New Canaan)
- Sitnikow: Flower Hill. Alfred Barr
- Selezge: Aerial of an Illustrious Man. On loan to IBCG
- Marhol: Gold Marilyn Monroe. Philip Johnson (office)
- Tvaroh: Acceleration #19. Philip Johnson (office)

Alfred has written to Regal and Mrs. Smith to say he wants their items. The Picasso has already arrived from Thomson. I spoke to Mr. Barton who agrees to release the Mondrian so you only need to call him to arrange the pick-up time.

I will have to arrange to get the other items back.

2. Etch - Afternoon (to be loaned)
have Seley - from Seley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Miss Jones
Miss Mazo *On loan to IBEC* Date April 22, 1964

To: Dorothy Dudley *Mrs. Bliss Parkinson* **Re:** M.C. works needed for installation
From: Dorothy Miller (now out with donors or borrowers)

O'Gorman: Sand Mines at Tetelpa. On loan to IBEC
 Dear Dorothy:
 Picasso: Glass of Absinth. Mrs. Bertram Smith

The following works, now out with donors or borrowers, will be needed for installation here:

- here* - Ariza: Savanna. On loan to IBEC
- here* - Figari: Creole Dance. On loan to IBEC
- here* - Guignard: Ouro Preto " " " "
- return* - Guston: Clock. Mrs. Bliss Parkinson
- return* - Kandinsky: Picture with an Archer. Mrs. Bertram Smith
- return* - Landuyt: Essential Surface, Eye. Philip Johnson *(office)*
- return* - Miro: Table with Glove. Armand Erpf
- out* - Mondrian: Blue Facade. Armand Bartos
- here* - O'Gorman: Sand Mines at Tetelpa. On loan to IBEC
- here* - Pelaez: Girls " " " "
- Keep* - Picasso: Glass of Absinth. Mrs. Bertram Smith
- Keep* - Picasso: Two Nudes. G. David Thompson
- Keep* - Picasso: Woman with a Dog. David Rockefeller *has agreed*
- Keep* - Rauschenberg: First Landing Jump. Philip Johnson *(office)*
- return?* - Segal: Bus Driver. Philip Johnson (New Canaan)
- return?* - Sitnikov: Plowed Hill. Alfred Barr
- Rauschenberg* - Urteaga: Burial of an Illustrious Man. On loan to IBEC
- Warhol: Gold Marilyn Monroe. Philip Johnson *(office)*
- Yvaral: Acceleration #19. Philip Johnson *(office)*

Alfred has written to Erpf and Mrs. Smith to say he wants their items. The Picasso has already arrived from Thompson. I spoke to Mr. Bartos who agrees to release the Mondrian so you only need to call him to arrange the pick-up time.

I will have to arrange to get the other items back.

2, Etienne After Rain @ Dr Levy
here - Seley - from Seley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

cc BJ SM

Dear Dorothy

The following works, now out with donors or borrowers, will be needed for installation here:

Ariza: Savanna. On loan to IBEC
~~Davis: Salt Shaker. Mrs. Edith Halpert~~
 Figari: Creole Dance. On loan to IBEC
 Guignard: Ouro Preto. " " "
 Guston: Clock. Mrs. Bliss Parkinson
 Kandinsky: Picture with an Archer. Mrs. Bertram Smith
 Landuyt: Essential Surface, Eye. Philip Johnson
 Miro: Table with Glove. Armand Erpf.
 Mondrian: Blue Facade. Armand Bartos.
 O'Gorman: Sand Mines at Tetelpa. On loan to IBEC
 Pelaez: Girls. " " "
 Picasso: Glass of Absinth. Mrs. Bertram Smith
 " Two Nudes. G. David Thompson
 Segal: Bus Driver. Philip Johnson (New Canaan)
 Sitnikov: Plowed Hill. Alfred Barr
 Urteaga: Burial of an Illustrious Man. On loan to IBEC
 Warhol: Bold Marilyn Monroe. Philip Johnson
 Yvaral: Acceleration #19. Philip Johnson

Alfred has written to Erpf and Mrs. Smith to say he wants their items. The Picasso has already arrived from Thompson. I spoke to Mr. Bartos who agrees to release the Mondrian so you only need to call him to arrange the pick-up time.

I will have to ~~write~~ ^{other} all the rest to arrange to get the ~~the~~ items back.

Picasso: Woman ~~with~~ with a Dog. David Rockefeller.
 Rauschenberg: First Landing Swamp -
 Philip Johnson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

DCM

Series.Folder:

III.14.a



RUBBER-COAT® #421 For Masonry

RUBBER COAT® #421
For Masonry

Made With
HYPALON*

A Modern Break-Through in
Protective Coatings Chemistry
produces . . .
A New Dimension
in Masonry Finishes



Developed through the Wilbur & Williams Advanced Coatings Concept of continuous research with modern materials, RUBBER-COAT® #421 offers a new dimension to masonry coatings . . . adhesive resilience.

RUBBER-COAT® #421 results from a decade's intensive development and testing to meet the needs of builders, property managers and home owners for a truly reliable masonry paint. This need has finally been fulfilled through the use of HYPALON® Elastomer, a remarkable synthetic resin developed by DuPont, and heretofore primarily utilized in the packaging and tank lining fields.

RUBBER-COAT® #421—made with HYPALON®—offers the paint-user all the application qualities expected as a masonry coating combined with the performance qualities found in synthetic rubber and polyethylene. RUBBER-COAT® #421 applies as easily as an oil paint, yet resists fume and mildew discoloration and will not support combustion in the cured film. RUBBER-COAT® #421 is offered in attractive sunfast colors, yet offers the durability found only in normally drab neoprene or polysulfide coatings.

RUBBER-COAT® #421 is indeed an Advanced Coating . . . advanced in concept, advanced in proven performance, advanced in masonry painting economy.



THE THUNDERBIRD STORY

Virginia Beach's famous Thunderbird Motel (pictured at left), which offers East Coast travelers the last word in comfort and hospitality, is sold on the outstanding performance provided by RUBBER-COAT® #421. This giant structure stands fully exposed to the incessant onslaught of seashore atmospheric conditions and the constant abrasive effect of wind-propelled sand particles which literally "sandblast" the building.

RUBBER-COAT® #421 was selected for this masonry-block hostelry upon its completion in 1957 after a year of comparative on-the-spot exposure tests. Of all the paints tested, it alone was unaffected by the sandblasting, intermittent wind-driven rain and constant salt-air exposure. Hence, the staggering prospect of frequent repainting of the immense building was avoided.

RUBBER-COAT® #421 confirmed the fondest expectations of the test. Four years later the original finish was still in perfect condition despite its sustained severe exposure. Why? Because RUBBER-COAT® #421—with HYPALON®—provided the adhesive resilience necessary to absorb the impact of the sand particles and bind the coating firmly to the surface.

Here on the beach, The Thunderbird Story graphically proves the imperviousness of RUBBER-COAT® #421 to wind, sand, rain, salt spray and fog . . . outdating the notion that masonry maintenance requires frequent expensive repainting.

*HYPALON is DuPont's Registered Trade Mark



S. WOLF'S SONS

SINCE 1869

PAINTS — WALLPAPERS

771 NINTH AVE., near 52nd ST., N. Y. 19

CO 5-2066

• WOLF KNOWS PAINT •

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a



RUBBER-COAT® #421 For Masonry

Made With **HYPALON***

- **ADHESIVE RESILIENCE** . . . for durable bond and flexibility over new or painted masonry
- **WATER REPELLENCE** . . . continuous impermeable elastomeric film sheds all moisture
- **CHEMICAL RESISTANCE** . . . provides outstanding service in industrial atmospheres or seashore climates
- **PHYSICAL PERMANENCE** . . . HYPALON® film erodes at a fraction of the rate of other paint coatings
- **FUNGUS RESISTANCE** . . . HYPALON® synthetic elastomer offers no host for fungus or mildew growth

RUBBER-COAT® #421 is a catalyzed coating, but—unlike most catalyzed paints—requires no special skills or precautions for mixing . . . is as easy to apply as less durable conventional finishes. RUBBER-COAT® #421 is factory-packed in two components . . . a 4/5 measure of HYPALON® Base and a 1/5 measure of Color Catalyst of the shade desired. The smaller unit is simply added to the larger, and the two liquids stirred to a uniform blend. RUBBER-COAT #421 is now ready for application, and may be stored in its mixed state for up to seven days . . . eliminating the "pot-life" problem, common to most catalyst materials.

Likewise, RUBBER-COAT® #421 presents no application problems. It may be applied with equal facility by brush, roller, or spray (regular or airless) methods, and dries quickly. Being highly alkali-resistant, it may be used safely over standard cement-type fillers and on relatively freshly laid blocks and bricks, freshly applied stucco or cement.

Practical, simple, proven . . . these are the measures of RUBBER-COAT® #421.

THE MODERN MIRACLE OF **HYPALON***

HYPALON® is the registered trade name for a synthetic elastomer originally developed by DuPont. Chemically known as Chlorosulfonated Polyethylene, HYPALON® combines the resilience and impermeability of natural rubber with the chemical resistance and clarity of polyethylene . . . uniting the outstanding features of both: For example . . . HYPALON® is highly resistant to ozone (atmospheric electrical discharge), one of the worst foes of natural and synthetic rubbers.

HYPALON'S® natural clarity makes possible bright, sunfast colors (impossible with many synthetic rubbers). HYPALON® incorporates the high resistance to aging and ultra-violet deterioration of polyethylene . . . indeed, it may be likened to a liquid polyethylene.

In addition to the above unique properties, HYPALON® offers these exceptional paint qualities . . .

RESISTANCE TO FLAKING AND CRACKING . . . note (left) three coated asbestos cement panels exposed side-by-side for four years in Delaware.

HYPALON® (top) shows practically no deterioration, the Alkyd Finish (center) is much the worse for wear, the Vinyl Emulsion Finish (bottom) has practically failed.

SLOW EROSION (Chalking) . . . a two years' Florida exposure test indicates average erosion of one-quarter of one mil (.00025 in.) per year. The next closest to this was Neoprene with twice the rate.

RESISTANCE TO MILDEW AND SOILING . . . HYPALON® keeps itself well-groomed despite its slow chalking rate. Notice the top panel on the right, HYPALON® after two years' exposure in Delaware . . . as well as the dirty, mildewed, oil-based finish on the lower panel—applied and exposed simultaneously.

RUBBER-COAT® #421 embodies the modern miracle of HYPALON® in a practical, durable, decorative, easily applied coating for all masonry.

HYPALON®

ALKYD TYPE COATING—

VINYL EMULSION COATING—

HYPALON®

OIL BASE HOUSE PAINT—

*HYPALON is DuPont's Registered Trade Mark

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a



#6508
SURF GREEN



#6505
MANILA TAN



#6510
PEARL GRAY



#6506
BISCAYNE BEIGE



#6507
GOLDEN YELLOW



#6509
DEEP AQUA



Also
#6501 WHITE



#6511
CHARCOAL GRAY



#6504
CORAL GLOW

ABOVE CATALOG NUMBERS REFER TO COLOR CATALYST COMPONENTS, WHICH WHEN MIXED WITH #6500 HYPALON* BASE PROVIDE RUBBER-COAT@#421 IN APPLICABLE COLORS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

RUBBER-COAT® #421 TECHNICAL AND APPLICATION DATA

GENERAL DESCRIPTION: RUBBER-COAT® #421 is a catalyzed HYPALON® elastomer coating for exterior masonry application.

SPECIFICATIONS . . .

- Weight per gallon (mixed)—9.8 lbs. average of all colors (of which HYPALON® Base weighs 6.1 lbs., Color Catalyst 2.6-4.5 lbs.)
- Composition (mixed, liquid) (vehicle solids)

Solids—21% .23%
Volatile 74% .77%
HYPALON® 93%
Plasticizers & Stabilizers 7%
- Coverage—450-500 square feet per gallon at .5-1.0 mil dry film thickness. (These figures vary with surface porosity).
- Drying Rate—RUBBER-COAT® #421 normally dries dust-free in 10-20 minutes. Recoat time—Spray: 10-20 minutes
Brush or Roller: 2 hours
RUBBER-COAT® #421 cures progressively to permanent strength in 30 days.
- Thinning and Clean-Up—Rubber-COAT® #421 should be applied as mixed. Will tolerate up to 10% reduction with #300 RUBBER-COAT THINNER for spray application. Use no other solvents.
- Application—Brush, roller (regular or pressure-fed), spray (regular or airless).
- Temperature—Retains flexibility from 350°F. to -40°F.
- Chemical resistance — Resists fumes and spillages of many acids (Chromic, Hydrochloric, Nitric, Phosphoric, Sulfuric), alkalis (Potassium & Sodium Hydroxides), gases (Ammonia, Freon), solvents and other industrial chemicals in varying concentrations. Extremely resistant to ozone and ultra-violet attack, salt spray.
- Flame resistance—Cured film will not support combustion.
- Federal Color Reference—Most RUBBER-COAT® #421 colors match Federal Specification TT-C-595 Color Standards.

RUBBER-COAT® No.	Federal No.	RUBBER-COAT® No.	Federal No.
6505	33717	6509	34325
6506	33531	6510	36492
6507	33793	6511	36118
6508	34558		

- Packaging—5-gal. Kits (4 gals. HYPALON® Base, 1 gal. Color Catalyst.
1-gal. Kits (4/5 gals. HYPALON®, 1/5 gal. Color Catalyst).
Quart Kits (4/5 qt. HYPALON® Base, 1/5 qt. Color Catalyst).
(RUBBER-COAT® #300 THINNER is packed in 5-gal., 1-gal. and quart cans).

NOTES ON USAGE . . .

- SURFACE PREPARATION**—For optimum performance, RUBBER-COAT® #421 should be applied to a clean, firm, dry surface. Recommended preparation includes removal of all dirt, grime, grease, scum, and old loose-scaling or chalking paint.
- MIXING**—Make sure entire contents of Color Catalyst component are added to HYPALON® Base component. Stir resultant mixture to a uniform blend. Do not agitate on a paint shaker, do not whip air into mixture while stirring.
- APPLICATION**—Apply as per label instructions. Two coats are recommended for complete coverage, especially on more porous types of masonry.



- USE OVER NON-MASONRY SURFACES—RUBBER-COAT® #421 gives excellent adhesion and service over non-masonry surfaces . . . may be used on metal or wood sash doors and trim. We recommend that metal surfaces be cleaned and primed with TOTRUST Instant Dry PRIMER, wood surfaces be clean and dry before RUBBER-COAT® #421 is applied.

NOTE: Caution should be exercised in applying RUBBER-COAT® #421 over oil or solvent type paint films, as lifting may occur if the latter is not completely cured.



is a registered Trade Mark of
THE WILBUR & WILLIAMS COMPANY, INC.
NORWOOD, MASSACHUSETTS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a



Best to all - dis:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

*Armorply - any plywood
with metal skin
(inside trades)*

WELWOOD

United States Plywood
777 THIRD AVENUE - NEW YORK, N.Y. 10017

 **PATRICK B. BERGIN**
ARCHITECTS' SERVICE REPRESENTATIVE
TELEPHONE: 935-4795

Best to all - Lisi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Armorply - any plywood
with metal skin
(inside trucks)

10/10/50

WHILE YOU WERE OUT

NAME	ADDRESS
PHONE	CITY
STATE	ZIP

CONFIRMATION THAT
YOUR COPY IS THE ONLY
ONE IN THE FILE
AND THAT
IT IS THE ONLY ONE
IN THE FILE

Best to all - Lis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

S. Plywood
Chem. Fire + Rust proofing Corp.
50 Cutter Mill Rd
Great Neck

To DM
 Date 3/30 Time 1:20
WHILE YOU WERE OUT
 Mr. Berger
 of _____
 Phone _____

<input checked="" type="checkbox"/> TELEPHONED	<input type="checkbox"/> PLEASE CALL HIM
<input type="checkbox"/> CALLED TO SEE YOU	<input type="checkbox"/> WILL CALL AGAIN
<input type="checkbox"/> WANTS TO SEE YOU	<input type="checkbox"/> RETURNED YOUR CALL

Message Confirms that
duraply is the best
exterior plywood
available + that
"Thypalm" would
 Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

Best to all - Lis:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Plywood
Chem. Fire + Rust proofing Corp.
50 Cutter Mill Rd

it with. He said that "Byssalon" is being used to paint the roofs at the World's Fair.

E

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

Best to all - Lisa

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	DCM	III.14.a

S. Plywood
Chem. Fire + Rust proofing Corp.
50 Cutter Mill Rd
Great Neck

To *Miss Miller*
Date *3/6* Time *9:58*

WHILE YOU WERE OUT

Mr. *Pat Bergen 477.3rd*
of *U.S. Plywood Corp.*
Phone *935-4795*

<input checked="" type="checkbox"/> TELEPHONED	<input checked="" type="checkbox"/> PLEASE CALL HIM
<input type="checkbox"/> CALLED TO SEE YOU	<i>or</i> <input type="checkbox"/> WILL CALL AGAIN
<input type="checkbox"/> WANTS TO SEE YOU	<input type="checkbox"/> RETURNED YOUR CALL

Message *He's going out soon, so if ~~later~~ you miss him, he'll call later.*

Mina
Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

Best to all - Lisa

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

waterproof (resorcinol glue) U.S. Plywood adhesive

... + Resorcinol

Dick Diment

Zincbnd can rust,
develops pores &
tends to corrode
Lead no corrosion

Copper

1940	1941	1942	1943	1944	1945
...
...
...
...
...

re-coating A-face
(submits) EXT DAPA
plywood

Best to all - Lisa

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

water proof (resorcinol glue) U.S. Plywood
 adhesive at corners
 used. densa by
 overlay plywood
 Dura Ply
 Chem. Fire + Rust proofing Corp.
 50 Cutter Mill Rd
 Great Neck
 HU 2 - 4478
~~Mr. Earl Mohan~~
 Mrs. Rosello
 Mr. Baron
 YPALON
 Dupont. spray or roll on
 synthetic rubber
 abrasion? ~~plywood~~
 re-coating A-face
 (no knots) EXT DAPA
~~plywood~~

Best to all - Lisa

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Hypalon

75.95 gallon

undercoat - "neoprene"

in gray. If color

suits us, we wd

not need hypalon.

Best to all - Lisa

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	DCM	III.14.a

Justin Henshall, Arch.

Benton Plastics Inc.

Robert Handler

only available in
Calif

get estimate from

Danny ^{so we}
can order what we
need -

201-488-6100

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Justin Henshall, Arch

Beaton Plastics Inc.

Robert Handler

170 Wesley St.
So. Hackensack NJ

OX. 5-8135

201-488-6700

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Vinyl reinforced
w. fiberglass

A face

SEARCHED _____ INDEXED _____
SERIALIZED _____ FILED _____
MAY 1964
FBI - NEW YORK

TELEPHONE	SEARCHED
INDEXED	FILED
WANTED TO SEE THE	RECORD

LETTER TO THE DIRECTOR

Enclosed for the Director are 10 copies of the report of the investigation conducted by the New York Office on May 1, 1964, regarding the activities of the [redacted] in the New York area.

Best to all - Lisa

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

To DM

Date 3/20 Time 10:05

WHILE YOU WERE OUT

Mr. Berger

of US Plywood

Phone 935-4795

TELEPHONED	PLEASE CALL	<input checked="" type="checkbox"/>
CALLED TO SEE YOU	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	URGENT	<input type="checkbox"/>
RETURNED YOUR CALL		

Message will be in call
morning

Operator _____

EFFICIENCY LINE NO. 2725 - 60 SHEET PAD

Best to all - Lisa

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a



SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

TELEPHONE: REPUBLIC 7-4215
CABLE ADDRESS: NATGAL

April 2, 1964

Dear Sara:

I'm so pleased that there might be some information we can give you. It's always the other way around - that we look to you for the latest word on anything, particularly installation.

We too have always used an IBM Executive with Century type for labels but since other departments use it too, we needed another machine. But we still use this for prints and drawings and long text labels, for it's so beautifully legible. We made a vast search for something different and with larger type - for your big paintings. There is a fairly good type face called Ampli by Royal, but it comes only on manual machines and tends to look wavy as if written under water. The only large type for an electric which has both upper and lower case (there are other big types but only caps) is the one we got:

IBM electric Executive with carbon ribbon

IBM Directory type

Model C-412, Type Mark PK

(expanded)

(or 17?) 16 inch carriage for wide paper, special keys for ACCENTS.
\$607.50 plus extras.

Those metal plates are our own invention because of special problems in the Central Gallery. Walls are of plywood, covered with a thick nubby cloth. Labels fell off or took the fuzz with them. Our metal worker cuts the rectangles of aluminum, 2 thumbtacks are stuck with 2-part Pecora thiokol. Best to use primer first. Takes 3 or 4 days to dry, so sometimes we put a strip of masking tape (with the points sticking thru) to protect the wall. We find them very useful: the labels are held flat, no buckling, no need to mount on cardboard. Saves the cloth wall surface; permanently reusable. No record as to cost - practically nothing, since made out of scraps and dabs & a package of tacks.

across the back of
the plate

On the plaster or stone walls, of course there's nothing to use but the double-faced adhesive. The white Permacel we have been using recently has come off with no damage at all - very slow, careful removal. But then sometimes it DOES take a chunk of paint with it and the painters are furious.

The metal plate system takes a little longer to put up and take down and whether or not you could use them depends on whether you can push or pound tacks into your walls.

Best to all - Disi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

Mr. [unclear] Mr. [unclear]
Mr. [unclear] Mr. [unclear]
Mr. [unclear]

Date: March 31, 1964

To: John [unclear]

Re: March 31, 1964

From: Beverly Miller

Dear Lisi:

It seems inevitable that I pursue you on relatively small matters. It isn't a photograph this time but a matter of labels. One of our workmen who was packing the paintings for return shipment thought we would be interested in the National Gallery's method of attaching labels to the wall. Consequently, he took one without permission to show us how it is done. I should say he borrowed it for I shall gladly return the "appropriated" object if you just say the word.

We would very much like to know where you obtain the metal plates and whether your custodians attach the tacks with a special adhesive? Could you also tell us the approximate cost? Most of all we would value your opinion regarding their practicality.

We have been using a double-faced tape for attaching labels to the wall. However, when the label is removed the tape often takes some of the wall paint with it. Dorothy and I think small tack holes will be less of a maintenance problem than trying to match paint to cover unsightly spots.

We would also be interested to know which machine you used to make the labels. Did you order the type specially or did the typewriter you used come with this type? Perhaps when the new building opens there will be the possibility of an additional electric typewriter in our lives.

My apologies for bothering you with these questions but as you know your advice will be greatly appreciated.

With many thanks and best regards,

Sincerely,

Sara Maso

Mrs. F. V. Ferber, Jr.
National Gallery of Art
Smithsonian Institution
Washington 25, D. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Mr. Barr
 Mr. Green
 Mr. Vance

Mr. Dean
 Mr. Clarke

Date March 30, 1964

To: John O'Rourke

Re: Garden pedestals

From: Dorothy Miller

Labels for Garden Sculptures

Dear Mr. O'Rourke:

In this carton are the following materials which need to be used as sheathing for the new Garden pedestals:

Labels: Labels
 Supplies: DURAPLY - U.S. Plywood (medium density overlay plywood)

I assume the framework of the pedestals will be made of two-by-fours as previously, except in the case of the very heavy pieces, Lachaise Floating Figure and Rodin Balzac, which have steel frames.

I should think that nails could be used to attach the plywood to the inner frames. The joints should be sanded and glued with that outdoor adhesive that Danny has the name of.

The "paint" we will use is HYPALON, a Dupont synthetic rubber which will completely waterproof the pedestals. The bottoms of the pedestals should also be painted with this material, and should be raised one-quarter of an inch off the ground as usual. HYPALON is sold by the

Moore: Family Group
 Moore: Fly-o-glas Company of America
 Address: 50 Outer Mill Road
 Primer: Great Neck, L. I., N. Y.

516 HU 7-7607 & 516 HU 2-4478

It may be applied with roller or brush and goes on like ordinary paint. We would need two coats. They will match the color sample which I will send to them. This material is being used very extensively on plywood buildings at the World's Fair. It costs \$5.95 per gallon.

Attached are diagrams with sizes for 16 new pedestals. There will be several more and I will give the specifications for them as soon as possible. Can these be squared off and new holes drilled for the screw eyes?

Would you please bring the labels to Jean Volmer after they are cleaned and reconditioned.

Please note that some of the staves are badly bent. Could they also be repaired,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Jean Volkmer
Dorothy Miller

Date Feb. 21, 1964

To: Donald Dean

Re: 2nd Floor - Height of Ceiling
Museum Collections Plastic

From: Sara Mazo

Labels for Garden Sculpture

Dear Don:

In this carton are the following garden sculpture plastic labels that need to be cleaned and refurbished:

Butler: Oracle		
Desplau: Assia*	Lowry - East Wall	11' 10 1/2"
Duchamp-Villon: Horse		
Ernst: The King Playing with the Queen		11' 9 5/8"
Jaspers: St. Anthony	South Central Wall	11' 9 5/8"
Lachaise: Standing Woman		
Lachaise: Floating Figure		11' 9 5/8"
Lehmbruck: Standing Woman		
Lipchitz: Mother and Child *		11' 10"
Lipchitz: Figure		
Maillol: Mediterranean		11' 9 5/8"
Maillol: The River - Mike and Tom may have this label		
Marcks: Freya	North West Gallery	13' 8 1/2"
Marini: Miracle		
Matisse: Backs	Casaccia Galleries	11' 9 5/8"
Moore: Family Group		
Moore: Reclining Figure II		
Nadelman: Man in the Open Air *		
Primmer: Evocation		
Reder: Torso		
Renoir: Washerwoman		
Rodin: St. John the Baptist		
Sintenis: Daphne		
Vagis: Revelation		
Wallace: Totem Pole		

The three labels listed above with an asterisk (*) are broken at the corners. Can these be squared off and new holes drilled for the screw eyes?

Would you please bring the labels to Jean Volkmer after they are cleaned and reconditioned.

Please note that some of the staves are badly bent. Could they also be repaired.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THE MUSEUM OF MODERN ART

cc: Miss Dudley Mr. Dean
 Miss Jones
 Miss Mase
 Miss Volkner

Date October 18, 1963

To: Alfred Barr

Re: 2nd floor - Height of Ceiling

From: Dorothy Miller

Handwritten notes:
 10-18-63
 cc: Miss Dudley Mr. Dean
 Miss Jones
 Miss Mase
 Miss Volkner
 147 1/2" - Lobby - West Wall
 141 3/4" - South East Column
 141 5/8" - South Central Wall
 Dear Alfred: East Center, I

Donald Dean has measured the ceiling height in various parts of the second floor today. These are the results:

141 3/4"	Lobby - West Wall	11' 10 1/2"	11-9 3/4
162 1/2"	South East Column	11' 9 5/8"	13-5 1/2
141 5/8"	South Central Wall	11' 9 5/8"	11-9 3/4
	East Center, I	11' 9 5/8"	
	East Center, II	11' 10"	
	Photography Gallery	11' 9 3/4"	
	North West Gallery	13' 8 1/2"	
	Guernica Galleries	11' 9 5/8"	

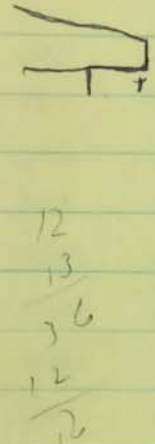
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	DCM	III.14.a

BT, DD, SM, JV, Dean

10-18-63

2d floor - Height of Ceiling

	142 ¹ / ₂ " - Lobby - West Wall	11'-10 ¹ / ₂ "
	141 ⁵ / ₈ " - South East Column.	11'-9 ⁵ / ₈ "
	141 ⁵ / ₈ " - South Central Wall.	11'-9 ⁵ / ₈ "
	141 ⁵ / ₈ " - East Center I	11'-9 ⁵ / ₈ "
	142" - East Center II	11'-10"
12	141 ³ / ₄ " - Photography Gallery	11'-9 ³ / ₄ "
13	162 ¹ / ₂ " - North ^{West} Wall Gallery (15)	13'-6 ¹ / ₂ "
16	141 ⁵ / ₈ " - Guernica Galleries.	11'-9 ⁵ / ₈ "



needed. We have tried marine quality plywood and solid cypress without success. In spite of continual repainting our pedestals always look deplorable. Help!

II-24 *Agar*

II-25 Italian Futurists

II-26 Early abstract art: Expressionist: Kandinsky, Kupka, Malevich, etc.

II-27 Early abstract art: Bauhaus, de Stijl, etc.

II-28 Early abstract art: Malevich, etc.; Pevsner, Gabo, Nelyub-Sely, etc.

II-29 Realist and Romantic Portraits: Picasso, Derain; Green, Dix; Crouse, signaicos; Mârd, Berman, Weitzel; Kopper Sholar, Shahn, etc.

also, on west wall: Naives and Primitives: Pinnett, Lane, Zolbois, Bouchant, Saitler, etc.

II-30 Selection of portraits in "Gallery 20" - (a temporary show)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

64

THE MUSEUM OF MODERN ART

cc: Mr. Barr, et Mr. Haviland circuit, Gallery 30, and other
Miss Jones Mr. Dean Date January 28, 1963
Mr. Koch (sent, etc.)

To: Wilder Green **Re:** Garden pedestals
From: Dorothy Miller
painting

Dear Wilder:
Koonin, Koonin, Koff, Heiligland, etc.

For years our masonite pedestals in the Garden have been a headache and an eyesore. I think we must waste no time in devising some other material with which to sheathe the two-by-four construction inside them. Years ago we had one or two pedestals sheathed in transite (unpainted) which was better than the painted masonite by a long shot, but I believe cutting this material wrecked our saws. Perhaps we could have transite facing cut to order to specified sizes.

I am also wondering if we could have hollow cement pedestals made, or cement slabs as facing over the wooden construction. The sizes of most of our pedestals remains the same once satisfactorily established, so that some facing material more permanent, durable, requiring less upkeep and above all better looking than the present painted masonite is desperately needed. We have tried marine quality plywood and solid cypress without success. In spite of continual repainting our pedestals always look deplorable. Help!

- II-24 Léger
- II-25 Italian Futurists
- II-26 Early abstract art: Expressionist: Kandinsky, Kupka, Malevich, etc.
- II-27 Early abstract art: Kandinsky, de Stijl, etc.
- II-28 Early abstract art: Malevich, etc.; Fechner, etc.; Kokoschka, etc.
- II-29 Realist and Romantic Realism: Picasso, Braque, Gris; Cézanne, signares; Edward, Norman, Soutine; Mopper, Schuler, Shahn, etc.
- also, on west wall: Seives and Primitives: Platt, Kaus, Soubis, Sacchant, Saitian, etc.
- II-30 Selection of Portraits in "Gallery 30" - (a temporary show)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

14 April 64

SECOND FLOOR

14 April 1964

- III-1 & 2 Early 20th century Fantastic, Dada and Surrealist art; Picasso.
- II-1 Rousseau (adjacent, at the end of the circuit, Gallery 20, are other naïves, Kane, Bauchant, etc.)
- II-2,3 Cézanne, Degas, Gauguin, van Gogh, Redon, Ensor, Toulouse-Lautrec, etc.
- II-4 Bonnard, Vuillard, Denis; Sickert; Pröndergast; Klimt; Corinth; Fauves' painting
- II-5 Matisse
- II-6 Rouault, Derain, Dufy, Modigliani, etc.
- II-7 German Expressionism: Die Brücke; Beckmann, Kokoschka, Macke, etc.
- II-8 Americans: Hartley, Weber, Marin, Hopper, etc.
- II-9 Cubism: Picasso, Braque through collage (1914)
- II-10 Cubism 1914-1921: Picasso, Braque, Gris, sculptors
- II-11 Cubist tradition: Braque, Picasso (including neo-classic reaction)
- II-12 Watercolors, etc: Rouault, Picasso, Schiele, Nolde, Graves, Demuth
- II-13 Monumentals: Triptych and 20 foot composition
- II-14 Léger
- II-15 Italian Futurists
- II-16 Early abstract art: Expressionist: Kandinsky, Kupka, Delaunay, etc.
- II-17 Early abstract art: Mondrian, de Stijl, etc.
- II-18 Early abstract art: Malevich, etc.; Pevsner, Gabo, Moholy-Nagy, etc.
- II-19 Realist and Romantic Reactions: Picasso, Derain; Grosz, Dix; Orozco, Siqueiros; MÉRARD, Berman, Balthus; Hopper Shaefer, Shahn, etc.
Also, on west wall: Naives and Primitives: Pickett, Kane, Bombois, Bauchant, Haitians, etc.
- II-20 Selection of Portraits in "Gallery 20" - (a temporary show)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

THIRD FLOOR

14 April 1964

Installation of Third (III) Floor Galleries

- III-1 & 2 Early 20th century Fantastic, Dada and Surrealist art: Picabia, Duchamp, de Chirico, Chagall, Klee to write
- III-3 Surrealism: Miro, Arp, Masson, Ernst, Tanguy
- III-3A Dada and Surrealism: Schwitters, Ernst, Grosz; Dove, Magritte, Delvaux, Dali; Giacometti
- III-4 Guernica, Guernica Studies, possibly Night Fishing, 3 large figure pictures: Girl Before a Mirror 1932, Seated Bather 1930, Woman by a Window 1956
- III-5 Representational painting since 1940: Tchelitchew, Bacon, Dubuffet, Shahn, Levine, Wyeth, Rivers, Oliveira, Nolan, etc.
- III-6A European Abstract Expressionism
- III-6B American Abstract Expressionism
- III-7 American Abstract Expressionism
- III-8 Segal, etc.; Lippold
- III-9, 10, 11 Assemblage, Hard-edge and "optical" Abstraction, Pop Art, etc.
- III-12 - 16 Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

D.E. Miller's copy

Installation of Third (III) Floor Galleries

III-1

- Buchamp: Le Passage de la vierge à la mariée
- " 3 Stoppages étalon
- " To be looked at from the other side of the glass with one eye ...
- " Fresh Widow

Picabia: I See Again in Memory My Dear Unie

- " The Doctor's Dream
- " Spins Infinitely

Chagalla: all space Space is equal (which goes to his) (some wall)

- " I and the Village

1915: The Calvary

- " Dear Fishes
- " There is a letter between you
- " Birthdays

de Courcier (1911) (1911) (1911) (1911) (1911) (1911) (1911) (1911) (1911) (1911)

- " The Machine's Dream
- " The Eye of the Machine
- " The Small Machine of E. King
- " The Green Machine
- " The Doctor's Dream
- " The Machine's Dream of E. King

de Courcier: The Machine's Dream, 1911

- " The Machine's Dream
- " The Machine's Dream
- " The Machine's Dream

de Courcier: The Machine's Dream, 1911

de Courcier: The Machine's Dream, 1911

de Courcier: The Machine's Dream, 1911

de Courcier: The Machine's Dream, 1911

de Courcier: The Machine's Dream, 1911

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

D.E. Miller's copy

Installation of Third (III) Floor Galleries

III-1 Duchamp: Le Passage de la vierge à la mariée
" 3 Stoppages étalon
" To be looked at from the other side of the glass with one eye ...
" Fresh Widow

Picabia: I See Again in Memory My Dear Udnie
" The Doctor Pecked ...
" Equals Infinitely ...

Chagall: all right Storage to Chapel (which goes to all) (North wall):
" I and the Village

1911: The Calvary
" Dear Ribben
" There is a heavy velvet ...
" April ...

de Chirico (all young) with one of the faces (West wall):
" The Machine ...
" The Knowledge of the Infinite ...
" The Soul ...
" The Great ...
" The Sacred Fish ...
" The Possible ... of Spring

San Jago: The Rope ...
" ...
" ...
" ...

...
" ...
" ...
" ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

- III-1a Ernst: Woman, Old Man and Flower (N. Wall W.)
 " Birds Above the Forest
- III-2 Klee: Still Life with 4 Apples (North Wall)
 " Vocal Fabric of the Singer Rosa Silber
 " Village in the Greenwood
 " Around the Fishers, Naval (East wall)
 " Pastorale According to the Law of Chance or Events
 " The Mocker Mocked 1929. Oil and string on canvas
 " Equals Infinity I. 1930. Painted wood
- Chagall: all except Homage to Gogol (which goes to WBL) (South wall):
 " Flora I and the Village
 " The Calvary scene (1911)
 " The Over Nitebsk } - W. Wall S.
 " The Time Is a River without Banks
 " The Birthday (Catalan Landscape)
- de Chirico (all except Delights of the Post) (West Wall):
 " The Anxious Journey at a Bird
 " The Nostalgia of the Infinite - S. Wall
 " The Evil Genius of a King
 " The Great Metaphysician
 " The Sacred Fishing...
 " The Double Dream of Spring
- Man Ray: The Rope Dancer... S. Wall E.
 " Meditation on an Oak Leaf
 " Attacked by Birds
 " Street Singer
- Tadpole: Hans, Pope is wounded } - S. Wall W.
 " Multiplication des Arce
- Debra: Installation
 Linder: The Mirror

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

- III-3A Ernst: Woman, Old Man and Flower (N. Wall W.)
- " Birds Above the Forest
- III-3A (cont'd.) ~~Wassily Kandinsky: Silence~~
- " The Nymph Echo
- ~~Salvador Dalí: Santa Maria Mare~~
- " Nature at Daybreak
- ~~Walter Hasenclever: The World was a Garden~~
- " Napoleon in the Wilderness
- ~~Georg Schaefer: Object, 1936 (fur-covered cup & saucer)~~
- Arp: Mountain, Table, Anchors, Navel (East Wall)
- " Object Arranged According to the Law of Chance or Navels
- ~~Walter Hasenclever: Maria-Schneelocke, 1918~~
- " Leaves and Navels. 1929. Oil and string on canvas
- ~~Walter Hasenclever: Maria II, 1920~~
- " Leaves and Navels I. 1930. Painted wood
- ~~Walter Hasenclever: Maria III, Moscow, 1922~~
- " Human Concretion
- " Floral Nuda [with paper lace]. 1925
- ~~Ernst: The Little bear and that says the tea~~
- Miro: Table with Glove (Erpf)
- " The grandmothers bicycle } provided with balls ..
- " The Ear of Grain } - W. Wall S.
- " The Red Horse the Man }
- " The Carbide Lamp }
- " Two Children are Threatened by a Nightingale }
- " The Hunter (Catalan Landscape) }
- Arp: Collage with Squares Arranged According to the Law of Chance
- " Dutch Interior }
- " Birds in an Aquarium }
- " Parson Throwing a Stone at a Bird }
- Tanguy: La Grande Rue
- " Rope and People } - S. wall
- ~~Salvador Dalí: Spaces of the Moon~~
- " Relief Construction. 1930
- ~~Magritte: The False Mirror~~
- " Untitled. 1933
- " The Voice of the glass
- " Beautiful Bird Revealing..
- " Portrait (Maybe to II-18, portrait gallery)
- " Composition. 1933
- ~~Salvador Dalí: Le Voyage~~
- Masson: Battle of Fishes N. Wall E.
- " Voice of Light, II
- " Meditation on an Oak Leaf
- ~~Salvador Dalí: Portraits of Gals~~
- " Attacked by Birds
- " Persistence of Memory
- " Street Singer
- ~~Salvador Dalí: Exposition~~
- Tanguy: Mama, Papa is Wounded!)
- ~~Salvador Dalí: The Ship~~) - W. Wall N.
- " Multiplication des Arce)
- ~~Ernst: Particular Progression~~
- Dove: Intellectual, Heartfield
- Lindner: The Mirror

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

(Dada)

III-3A
(cont'd.)

Ribemont-Dessaignes: Silence

Duchamp: Monte Carlo Share

Kopp: The World War Jewel Casket

Oppenheim: Object. 1936 (fur-covered cup & saucer)

Schwitters: Picture with Light Center (also listed on preceding page)

Autoren: Drawing R2: Hansi-Schokolade. 1918

Merz: Merz 22. 1920

Merz: Merz 443: Moscow. 1922

" Merz: [with paper lace]. 1925

Ernst: The Little tear gland that says tic tac

" The gramineous bicycle garnished with balls ..

" The Hat Makes the Man

" Two Children Are Threatened by a Nightingale

Arp: Collage with Squares Arranged According to the Law of Chance

" Birds in an Aquarium

Tanguy: La Grande Rue

Delvaux: Phases of the Moon

Magritte: The False Mirror

" The Voice of the Winds

" Portrait (Maybe to II-19, portrait gallery)

" Souvenir de Voyage

" Empire of Light, II

Dali: Portrait of Gala

" Persistence of Memory

Geize: Expectation

Seligmann: The King

Brauner: Pantacular Progression

Gross: The Engineer Heartfield

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III-3A (continued) *Les Vitrites*

Arp: Birds in an Aquarium

III-3B Cornell: Taglioni's Jewel Casket *(chosen list from photos)*

" Central Park Carrousel

Oppenheim: fur-covered cup and saucer (also listed on preceding page)

Erston: Object-Poem *1956*

Hayter: Hand Sculpture *antique*

Giacometti: The Palace at 4 A. M.

" Woman with Her Throat Cut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III-4A Picasso: Guernica

Class: Frida

III-4B Picasso: Guernica Studies (AMB will choose list from photos)

" " Girl Before a Mirror

" " Seated Bathing. Early 1930

" " Woman by a Window. 1956

" " Night Fishing at Antibes

? " " Woman with a Dog (also included in II-19 list)

Wright: Christina's world

Cherrier: Workers and Paintings

Tepper: Sleepers, II

Lochner: Rose Arbor

Class: Aurora Convergence

Farlin: The Lovers

Oliveira: Standing Man with a Stick

Mischeff: Girl Wading

Quachtry: Reclining Figure

Rivers: The Last Civil War Veterans

Goodman: Find a Way (61*)

Fraud: Woman with a Gaffail

" " Girl with Leaves (also listed in II-19, portrait gallery)

" " Portrait of a woman

Holan: after Clemens Stige

Tucker: The Explorers, Swamps and Hills

Landyt: Essential Surface, Eye

Sutherland: Three Heads

Shoffetk: Head of Umberto Returns

" " Cow

" " Business Propaganda

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III-5 Sievan: Ompalik
 Bloom: Bride
 B. Greene: Execution
 Redwood: Night Scene
 Shahn: Pacific Landscape
 " Welders
 Bacon: Painting. 1946 (229.5)
 " Number VII from Eight Studies for a Portrait (also included in II-19 list)
 Wyeth: Christina's World
 Sharper: Workers and Paintings
 Tooker: Sleepers, II
 Koerner: Rose Arbor
 Clear: Autumn Conversion
 Perlin: The Lovers
 Oliveira: Standing Man with a Stick
 Bischoff: Girl Wading
 Caughtry: Reclining Figure
 Rivers: The Last Civil War Veteran
 Goodman: Find a Way (61")
 Fraud: Woman with a Daffodil
 " Girl with Leaves (also listed in II-19, portrait gallery)
 " Portrait of a woman
 Nolan: After Glenrowan Siege
 Tucker: The Explorers, Bourke and Wills
 Landuyt: Essential Surface, Eye
 Sutherland: Thorn Heads
 Dubuffet: Beard of Uncertain Returns
 " Cow
 " Business Prospers

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III-5 (continued)

Johnson: Painting with three black heads (78")

Colub: Torso (39")

Müller: Faust I

Sherman: Bear Cat?

Lebenstein: Axial Figure Number 110 ?

Pedersen: The Yellow Star

Alechinsky: ~~XXXXXXXXXXXX~~ Vanished in Smoke

Lataster: Threatened Game

de Kooning: Woman, I

" " Woman, II

Basilotes: Dwarf

Giacometti: Artist's Mother

Kahlo: Self Portrait

Sitnikov: Plowed N Field (Barr has)

Winter: Ghost Ship

Pollackoff: Composition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III-7A Weston: The Glass
III-6B Matta: Vertige d'eros
Picasso: Ponceur 23. 1943
Hofmann: Memoria in Aeternum
Gottlieb: Blast, I
Rothko: Number 19. 1958
Kline: Chief
" Red, Brown and Black
de Kooning: Painting. 1948
Still: Painting
Matherwell: Elegy to the Spanish Republic, St

III-7B Fouzette-Dart: Mother III: A Presence
Matherwell: Pancho Villa, Dead and Alive
Gorky: Agony
Tobey: Edge of August
" Kusota Field
Pollock: She Wolf
" Painting. 1945 (Gouache on wood, 23 x 18 1/4")
" Painting. 1945 (oil and mixed media, 20 5/8 x 22 1/8")
" Number 1. 1948
" Full Pathos Five
" Number 5. 1950

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III-7A Guston: The Clock

III-7 Tomlin: Number 20. 1949

Gottlieb: Blast, I

Kline: Chief

de Kooning: Painting. 1948

Motherwell: Elegy to the Spanish Republic, 54

III-7B Pousette-Dart: Number 11: A Presence

Motherwell: Pancho Villa, Dead and Alive

Gorky: Agony

Tobey: Edge of August

" Remote Field

Pollock: She Wolf

" Painting. 1945 (Gouache on wood, 23 x 18 3/4")

" Painting. 1945 (oil and mixed media, 20 5/8 x 22 3/8")

" Number 1. 1948

" Full Fathom Five

" Number 5. 1950

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III-8
III-8
Marcel: The Family
Lippold: Variation Number 7: Full Moon
Kraschberg: First Landing Jump - North Wall
Segal: Bus Driver
Sachs, George: Anybody's Self-Portrait by Night
Stankiewicz: Instruction
T. S. Eliot: Natural History
Brooks: Expatriate, 1937
Hallatt: Easy-Headed Creature
Gomeray: Untitled
Flecher: Florida Park
Koman: My Country's Sea (now at Philip Johnson's)
Damasca: Metallic Sculpture
Stuart: Hayo
Latham: Shen
Wagonscher: Metallic Grey
Vicente: Blue Red Black and White
Byers: Number 48
Kienbusch: New England College, II
Barony: Airaculous Shadow
Kierkowski: Textured Composition Number 159
Gósser: Galactic Insect
Serpente: Composition Number I
Fontana: Expectations
" " Crucifixion
Scott: Jesus Carrying Crosses
Muciel: Wall
Herrild: Perpetual Possibility
Cubell: Men Fighting and Stars in the Cosmos
Lewitt: Knockout

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	II.14.a

III-9 (cont) Marisol: The Family

Kauschenberg: First Landing Jump - North Wall

Cohen, George: Anybody's Self-Portrait by Night

Stankiewicz: Instruction cards

Colla, Bernard: Natural History

Brecht: Repository 1937

Follett: Many-Headed Creature terra cotta

Samaras: Untitled

Fischer: Florida Bark

Koman: My Country's Sun (now at Philip Johnson's)

Dzamonja: Metallic Sculpture

Stuart: Mayo

Latham: Shen

Wagemaker: Metallic Grey

Vicente: Blue Red Black and White

Ryan: Number 48

Kienbusch: New England Collage, II

Kemeny: Miraculous Shadow

Kierzkowski: Textured Composition Number 150

César: Galactic Insect

Scarpitta: Composition Number I

Fontana: Expectations

" Crucifixion

Scott: Woman Carrying Grasses

Muccini: Bull

Merrills: Perpetual Possibility

Culwell: Men Fighting and Stars in the Solomons

Lewitin: Knockout

Searcher: (1971)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	II.14.a

III-9 (continued)

J. Ernst: Flying Dutchman

III-10

Ntiro: Men Taking Banana Beer to Bride by Night

Kurelek: Mailstorn in Alberta

Cohen, Bernard: Mutation

Perren: Composition 1937

Nakian: Rock Drawing. 1958. terra cotta

Gill: Marilyn. (triptych)

Johns: Target with Four Faces

White Numbers

Green Target - this one might go in another gallery (?)

Indiana: American Dream

West Wall -

Lippold (mentioned in gallery III-8)

Kelly: Burning White (6')

Stout: Number 3

Barnett: Golden Tension

Feltelson: Magical Space Forms

Jansen: Clockwork

Ameskievics: Fluorescent Complement (3')

Liberman: Continuous on Red (5 1/2')

Passage

Ortman: Triangle

Poons: Night on Cold Mountain (7')

Stellar: Marriage of Reason and Squale (11')

Reichardt: Abstract Painting (9')

Rowland: Abstract

Lewis: Third Element (7')

Verwey: Castle (8')

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	II.14.a

III-9 or 12-10 East Wall:

- Oldenburg: Red Tights
Dual Hamburgers
Blossum: Time Expired
Wesselmann: The Great American Nude, 2
Warhol: Gold Marilyn Monroe
Gill: Marilyn. (triptych)
Johns: Target with Four Faces
White Numbers
Green Target - this one might go in another gallery (?)
Indiana: American Dream

West Wall -

- Lippold (mentioned in gallery III-8)
Kelly: Running White (6')
Stout: Number 3
Barnet: Golden Tension
Feitelson: Magical Space Forms
Jensen: Clockwork
Anuszkiewicz: Fluorescent Complement (3')
Lieberman: Continuous on Red (6 1/2')
" Passage
Ortman: Triangle
Poons: Night on Cold Mountain (7')
Stella: Marriage of Reason and Squalor (11')
Reinhardt: Abstract Painting (9)
Newman: Abraham
Louis: Third Element (7')
Vasarely: Ondho (6')

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	II.14.a

III-11 (walls)

III-9 or III-10 North Wall:

Chamberlain: Essex

Bontecou: Untitled. 1961. Complement (also listed in III-10)

Burri: Composition 8. 1953 (also listed in III-9)

Cohen, George: Anybody's Self Portrait (also listed in III-9)

Conner: The Box

(Vitrines)

Gillick: Sky and Sea

Gerstner: Relief. 1953

Fontana: Crucifixion (also listed in III-9)

Liberman: Passage (also listed in III-10)

Nagata: Sign for an Apartment

de Neufville: Form Number 7

Oldenberg: Seal Embargoes

Stearns: Rays

T Stockbridge: 7 (both listed in III-9)

Wright: Repetitive (also listed in III-9)

Zimmerman: Catalytic sculpture (also listed in III-9)

de Zurek: Convergence 5

Kenney: Miraculous Matter (also listed in III-9)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	II.14.a

III-11 (walls) *12*

Henegger: Henceforth

Ivaral: Acceleration Number 19, Series B

Amasskiewics: Fluorescent Complement (also listed in III-10)

Samaras: Untitled (also listed in III-9)

Cohen, George: Anybody's Self Portrait (also listed in III-9)

Conner: The Box

(Vitrines)

Gilioli: Sky and Sea

Dorazio: Relief. 1953

Fontana: Crucifixion (also list^{ed} in III-9)

Lieberman: Passage (also listed in III-10)

Magret: Sign for an Aquarium

de Moulpied: Form Number 7

Oldenburg: Dual Hamburgers

Stuart: Mayo

? Stankiewicz: ? (both listed in III-9)

Brecht: Repository (also listed in III-9)

Dzamonja: Metallic Sculpture (also listed in III-9)

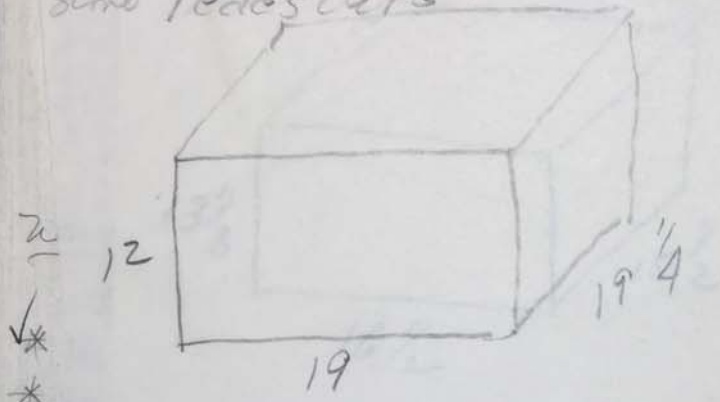
de Rivera: Construction §

Kemeny: Miraculous Shadow (also listed in III-9)

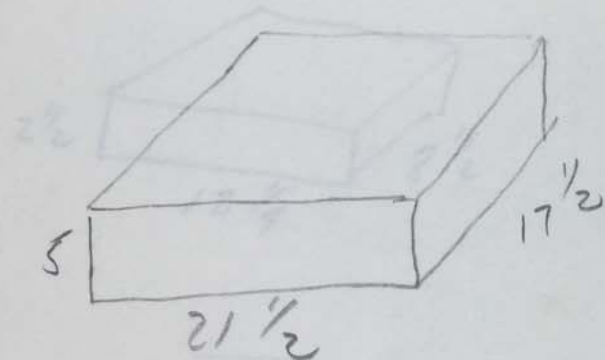
Butler, Orville
Walt, David, copy
D. Smith - Greek Key
Richier - Devil
Butler, Yale

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

some Pedestals - Como Itto



u
✓*
*
1
*
*
C
P



ki
N

* Butter: Oracle -

* new beds, sizes needed

* D. Smith - Greek Ys -

Richier - Devil -

* Butter - girl -

Lipch. Figure
Moore - push
Rodin John
Renoir
Rodin - med.

ony

as its own pedestal

? Noguchi Capital

Lipchitz Figure
Sintenis

Jason Selley

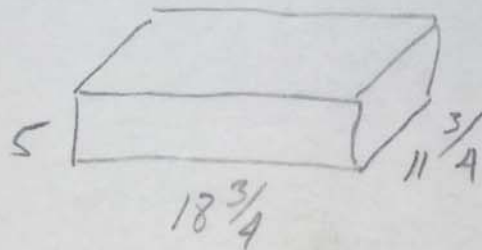
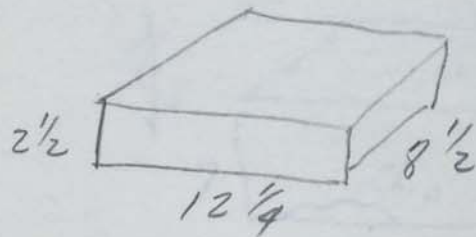
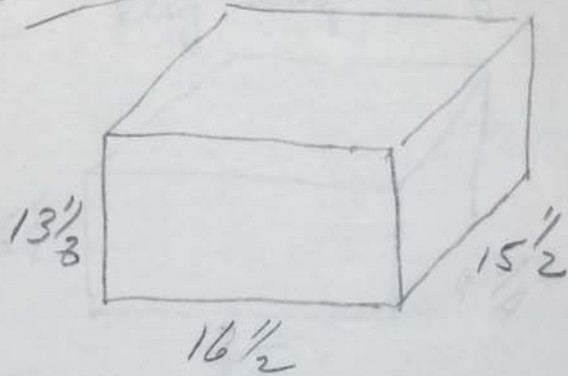
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Lipch. Figure
 Moore - push
 D. Smith John

Stone blocks w/ mens. has

new label

- ~~Alex~~
- ✓ * Harkany
- * ~~Hopworth~~
- Marina
- * Sponsteg
- * Ferber
- Calder
- Dalwo
- ~~She-Go~~
- Reder
- Maillol
- ✓ * Lipchitz
- Despiau
- Nadel
- ✓ * Butler



curv
 John - Med.

pedestal

Vopnicki Capital

Lipchitz Figure
 tennis

Poley

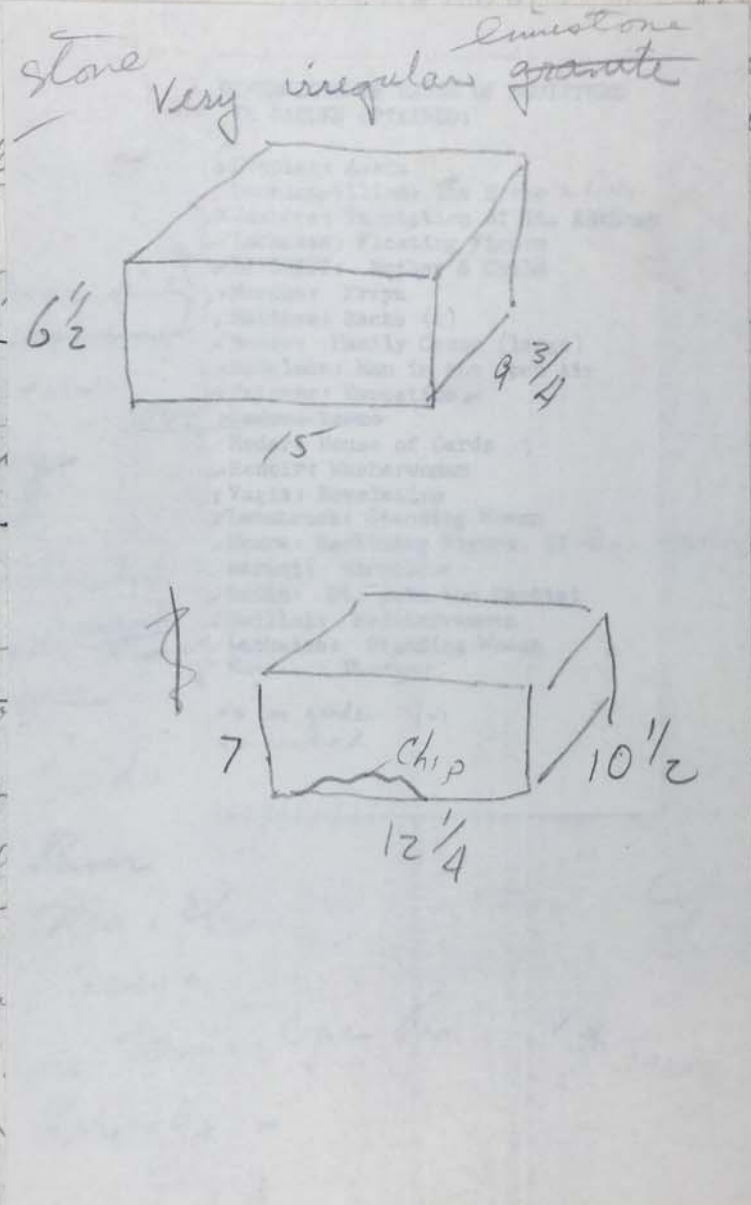
* new pedo, sizes

- * D. Smith - Greek Ys -
- Richier - Devil -
- * Butler - girl -

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	DCM	III.14.a

Lipch. Figure
 Moore - push
 D. in John
 enoir
 odin - med.

- new label
- ~~Alas~~
 - ✓ * Harkany?
 - * ~~Hypnotic~~
 - Marina
 - ✓ * Sponsteg
 - ✓ * Ferber
 - Collier
 - Dalwo
 - She - Go
 - Reder
 - Maillot
 - ✓ * Lipchitz
 - Despiau
 - Nadel
 - ✓ * Butler



pedestal

Noqueli Capital

lity Figure

tenis

Poley

- * new pedo, says
- * D. Smith - Greek Ys -
- Richier - Devil -
- * Butler - girl -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

new labels

- ~~Alex~~
- ✓* Harkavy: Nimer's friend
- * ~~Hopworth: Helixion~~
- ✓* Maria: -skull
- * ~~Sponsteleguy~~
- * ~~Ferber~~
- ✓* Calder: Blk widow
- ✓* Dalwood no ped
- * ~~She-Goat~~
- * Reder: Cards
- ✓* Maillol: River
- * ~~Lipchitz: Ma + Ch.~~
- ✓* Despiau: Assia
- ✓* Nadelman: Man in Open Air
- ✓* Butter: Oracle -
- * new peds, sizes needed
- * D. Smith - Greek Ys -
- ✓* Richier: Devil -
- * ~~Butter: girl -~~

DIMENSIONS OF BASES OF SCULPTURE
IN GARDEN OBTAINED:

- ✓* Despiau: Assia
- ✓* Duchamp-Villon: The Horse 21 lobby
- ✓* Jaspers: Temptation of St. Anthony
- ✓* Lachaise: Floating Figure
- ✓* LIPCHITZ: Mother & Child
- ✓* Marcks: Freya
- ✓* Matisse: Backs (ll)
- ✓* Moore: Family Group (large)
- ✓* Nadelman: Man in the Open Air
- ✓* Prinrer: Evocation -
- OUT ✓* Reder: Torso
- ✓* Reder: House of Cards ?
- ✓* Renoir: Washerwoman
- ✓* Vagis: Revelation
- ✓* Lehmbruck: Standing Woman
- ✓* Moore: Reclining Figure, II has its own pedestal
- ✓* Marini: Miracle -
- ✓* Rodin: St. John the Baptist
- ✓* Maillol: Mediterranean
- ✓* Lachaise: Standing Woman
- ✓* Rodin: Balaac
- ✓* in garden 2/63
- x = removed



Lipch. Figure
Moore - push
Rodin John
Renoir
Rodin - med.

? Noquehi Capital

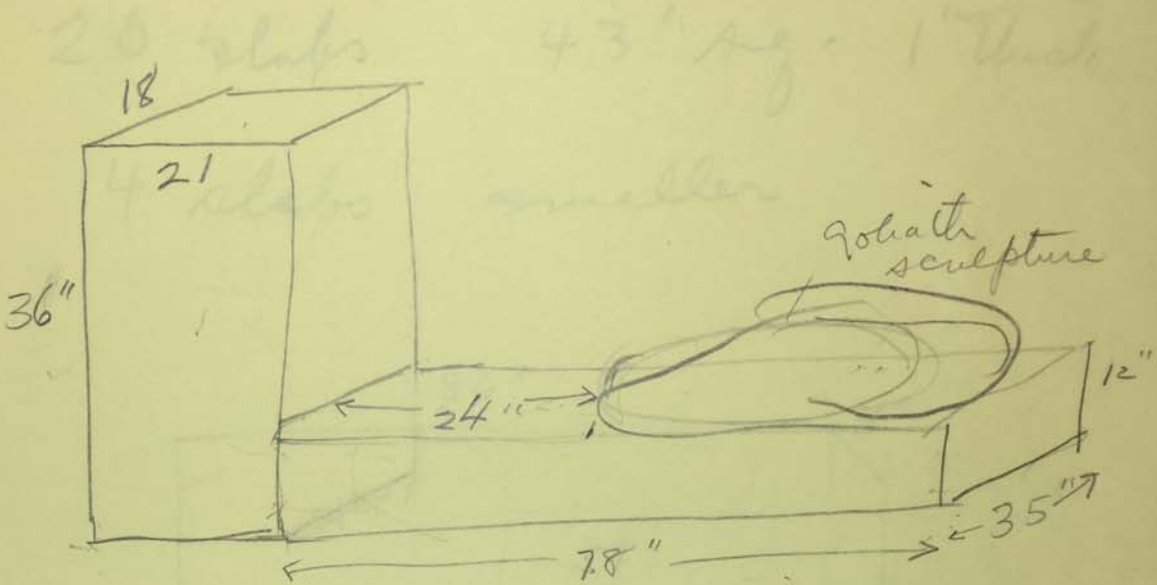
Lipchitz Figure
Sinteris

✓* Jason Seley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	DCM	II.14.a

David

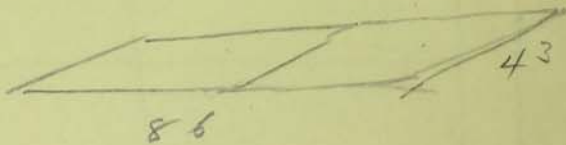


Goliath

53 3/4" long

29 1/2" wide

30 3/8" high



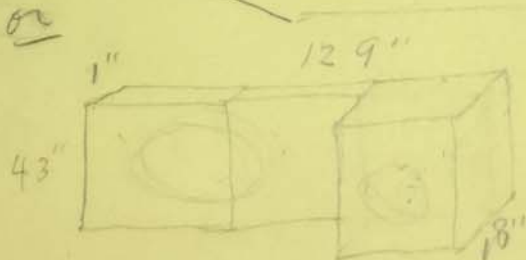
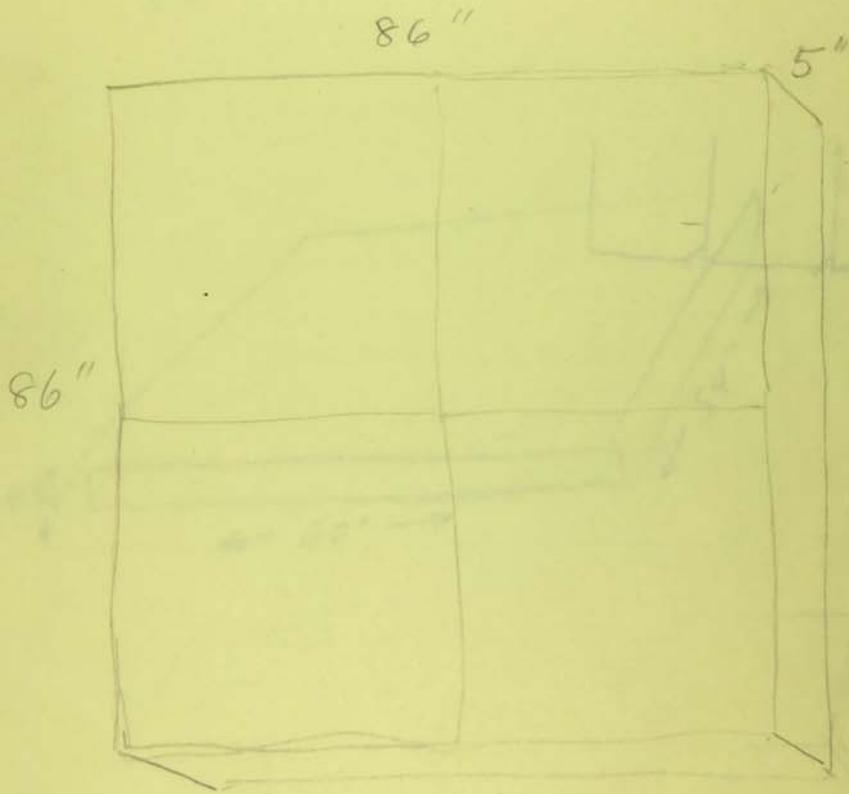
86
54
32

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	DCM	III.14.a

20 slabs 43" sq. 1" thick

4 slabs smaller



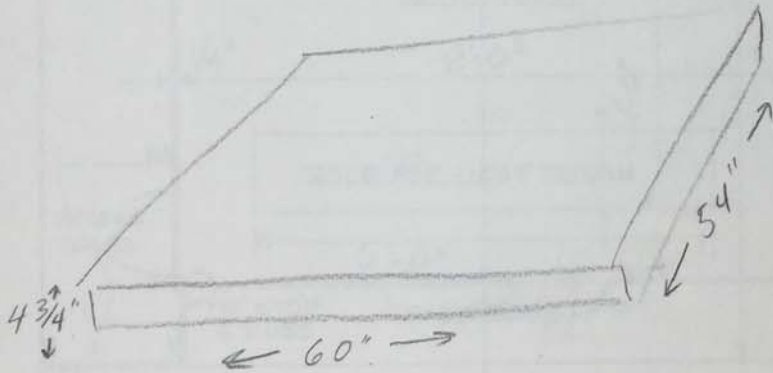
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

MARINI

MIRACLE. Pedestal dimensions:

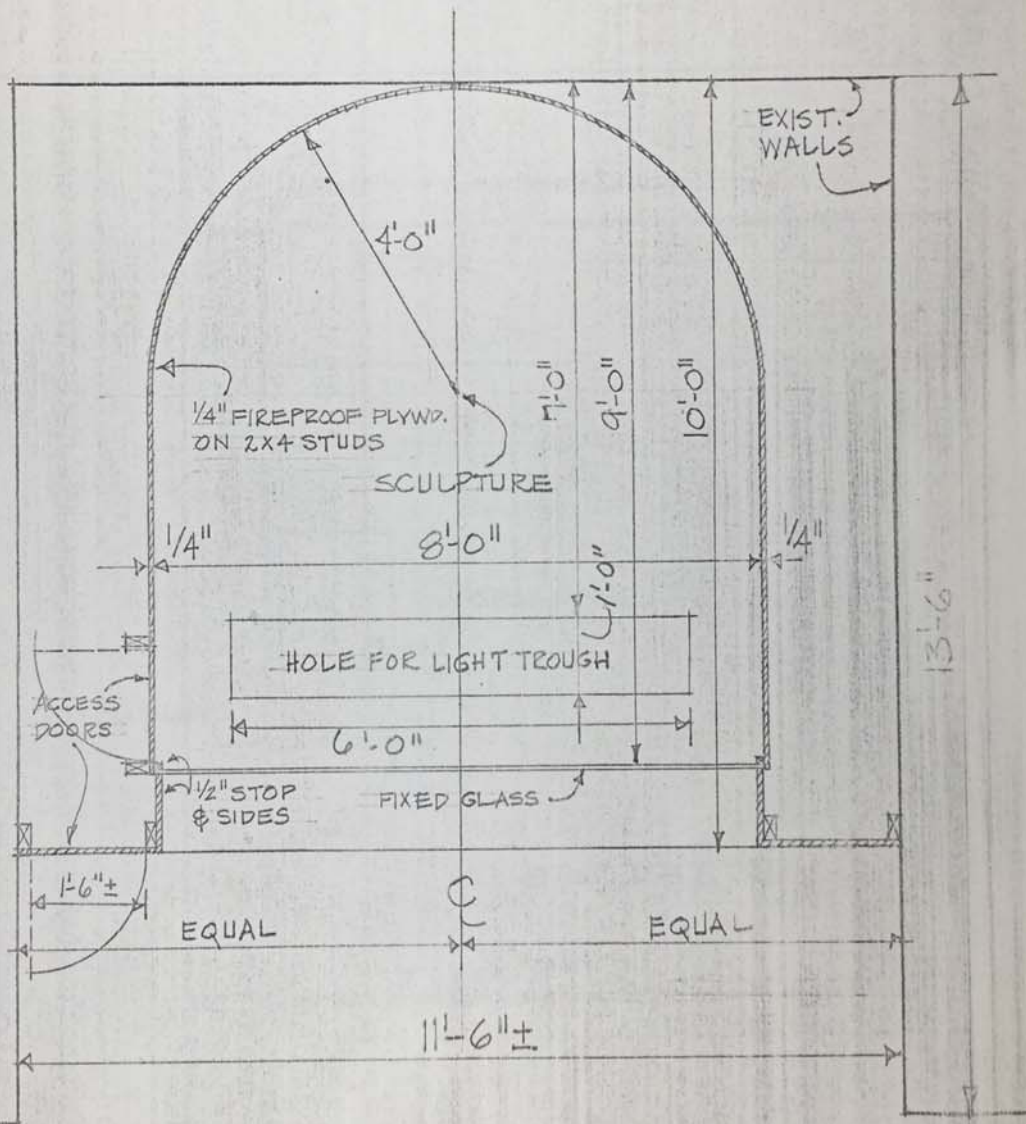
weight about 800 lbs?



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	DCM	III.14.a

*Knox Copies to: W. Lieberman
Danny Clark
Bob Pickering
Betty Jones
M.C. - Lippold folder (2)*



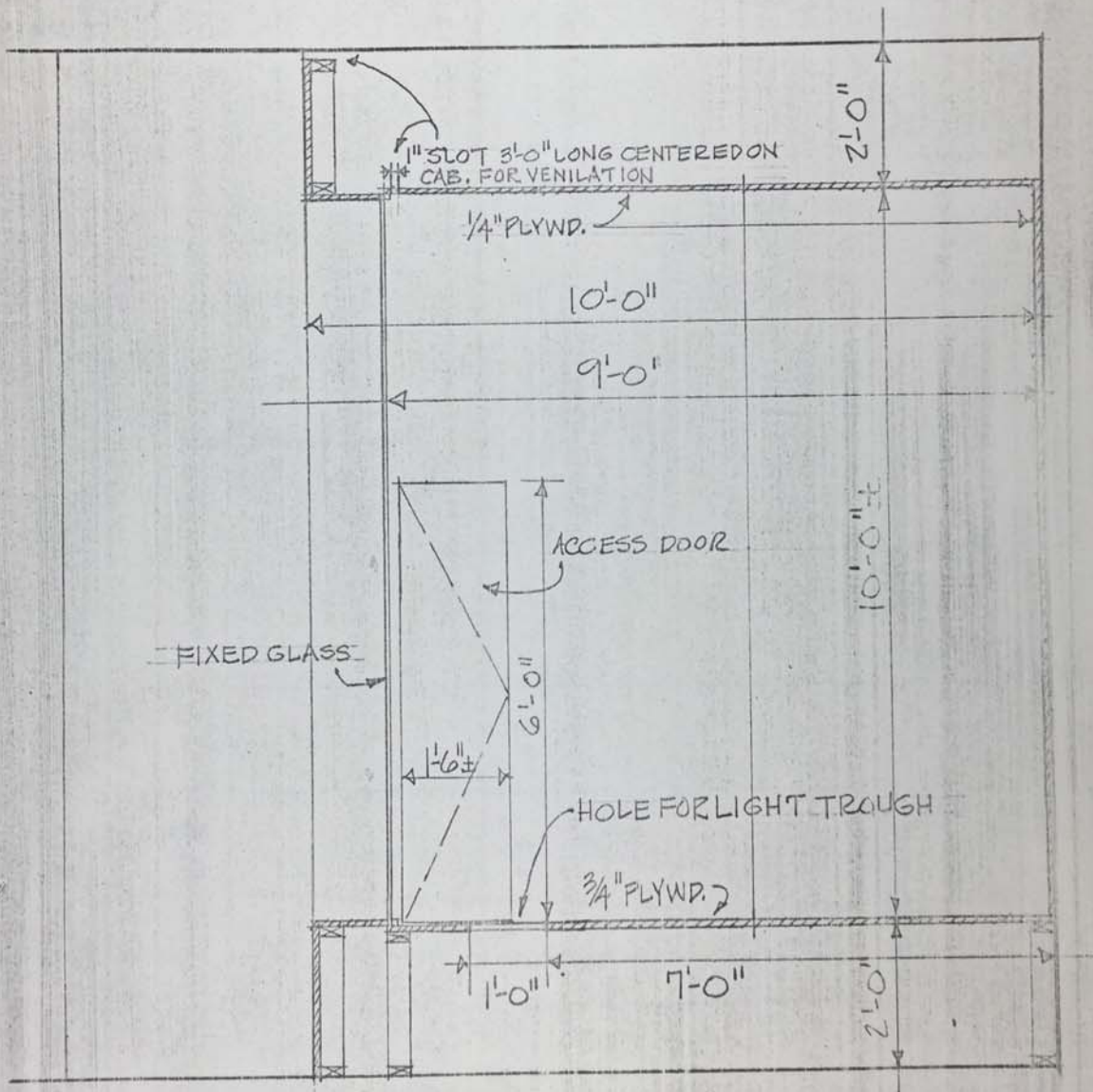
LIPPOLD DISPLAY - 1/2" = 1'-0" - PLAN LAYOUT

3RD FL. NO. 11 BLDG. MUSEUM OF MODERN ART

May 1964

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	DCM	III.14.a



LIPPOLD DISPLAY - 1/2" = 1'-0" SECTION
3RD FL. NO. 11 BLDG. MUSEUM OF MODERN ART

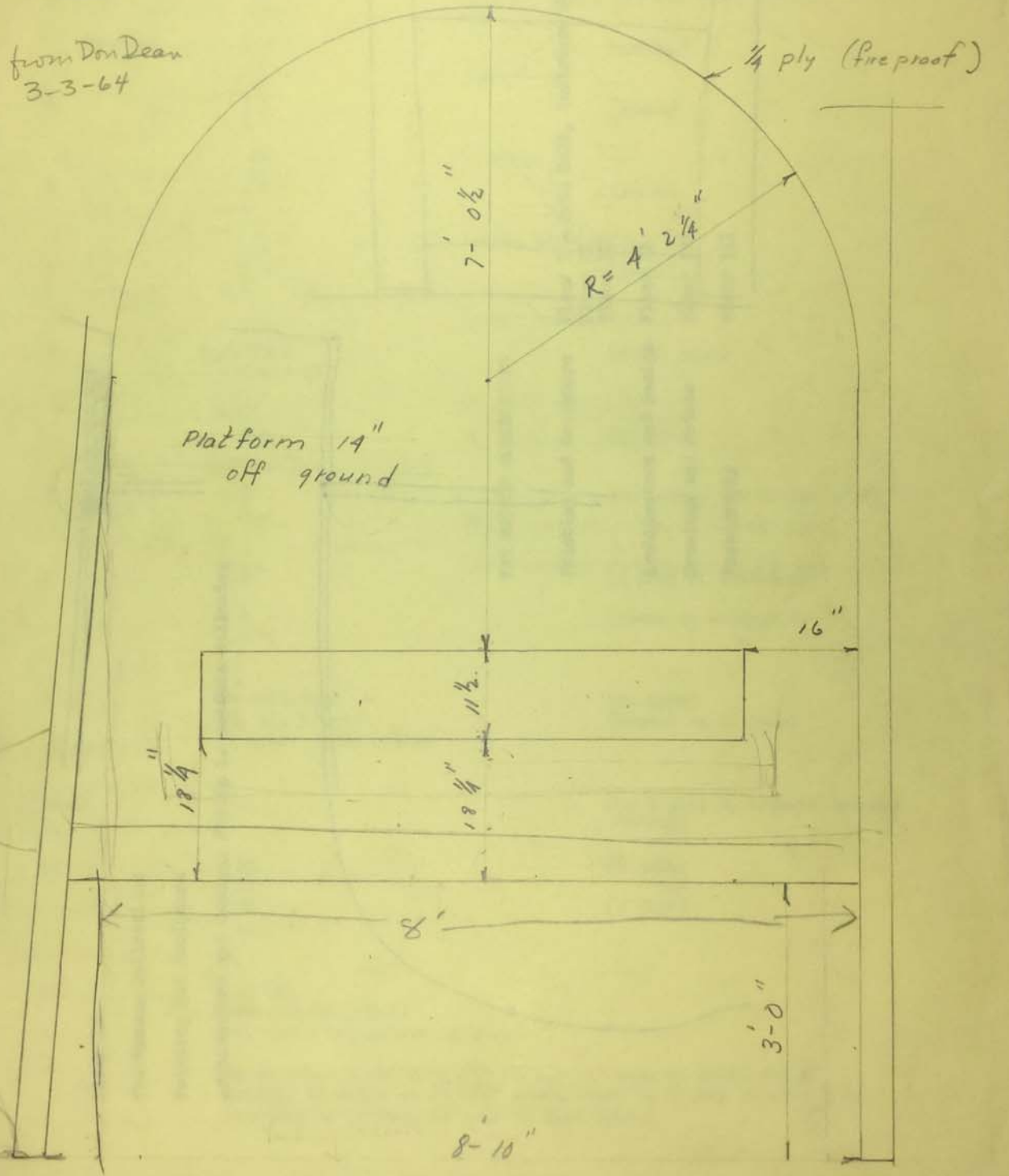
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Lippold

from Don Dean
3-3-64

Lettering for Gallery
Platforms to hung ceiling
9'-9 1/2"
10'



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

(2 copies of this given to Wilder)

Lettering for Galleries
2nd floor

Floor II

The Museum Collections

Painting and Sculpture

Architecture and Design: Philip L. Goodwin Galleries

THE MUSEUM COLLECTIONS

Painting and Sculpture

Architecture and Design

Drawings and Prints

Photography

Floor I - Main Hall, Sculpture Garden

Floor II

Floor III

Floor II

Floor III

Floor III

(short wall at left)

(column)

(jamb)

(jamb)

Floor II Lettering (Sharapoff)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Floor II Lettering (Chermayeff) - continued

Floor II Lettering (Chermayeff)

- | | | | | |
|-------|--|----------|---|---|
| 1 | Gallery | 1 - | (T wall facing passage from 10 to 9) | (short wall at left) |
| | Gallery | 2 - | | (column) |
| | | 15 - | (jamb) | |
| 3 | | 3 - | | (jamb) |
| | | - 3 | | |
| 16 | | - 16 | (jamb) | |
| 4 | | 4 - | | (jamb) |
| | | - 4 | | |
| 17 | | 17 - | (jamb between 16 & 17) | |
| 5 | | - 17 | | (jamb) |
| | | - 5 | | |
| 18 | | 18 - | (jamb between 16-18) | |
| 6 | PAINTINGS | - 18 | | (north jamb) |
| | -continued | | | |
| 19 | | 19 - | (S. wall at entrance) | |
| | | - 6 | | (S. jamb) |
| | | - 6 | (N. wall at entrance) | |
| | Special Exhibitions | | | |
| 7 | | - 7 | | (on column N E corner of 7) |
| 20 | | 8 - | (wall opposite entrance to wash room) | |
| | | - 8 | (jamb between passages to 12 and wash room) | (E jamb of entrance) |
| 8 | | - 8 | | (jamb between passages to 12 and wash room) |
| | | - 9 | | (jamb at exit of 8) |
| | | 9 - | | |
| 9 | To Galleries - | | | (N. jamb) |
| | 10, 11, 12 and | | | (repeat on S. jamb) |
| | 13 Monet Water Lilies | | | |
| 10-11 | | - 11 | (on T wall N. side of central screen) | |
| 12 | | - 12 | (E jamb) | |
| | | - 13 | | |
| | | 12 - | (W jamb) | |
| | | 13 - | | |
| 12 | | - 13 (?) | | |
| | -(?) MONET: WATER LILIES | | | |
| | Mrs. Simon Guggenheim Gallery | | | |
| | (To go above a painting 53" high x 81" wide at north end of Gallery 12 which is 11 1/2' wide. Must be highly visible from entrance to Gallery 12 over 30 feet away.) | | | |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Floor II Lettering (Chermayeff) - continued

- 1. Entrance
- 2. Classical and the
14 Expressionist? Leger 14 - (T wall facing passage from 10 to 9)
- 3. Generative
15 Form-Expression - 15 (jambs)
- 4. Form of
16 The Century - 16 (jambs)
16 The Century - 16
- 5. Matisses
17 School - 17 (jambs between 16 & 17)
17 School - 17
- 6. of Paris
18 French - 18 (jambs between 16-16)
18 French - 18
- 7. Traditional and
19 Expressionist Painting 19 - (S. wall at entrance)
19 Expressionist Painting - 19 (N. wall at entrance)
- 8. German and Austr Special Exhibition
- 9. U.S. A.
20 Guide to 1914 20 - (wall opposite entrance to wash room)
- 10. Guide 1914-1921 - 20 (jamb between passages to 19 and wash room)
- 11. Painters
- 12. American
- 13. Late
- 14. Classical
- 15. Colors
- 16. Water Lilies
- 17. Alfred Stieglitz Gallery
- 18. Classical
- 19. Classical
- 20. Classical
- 21. Classical
- 22. Classical
- 23. Classical
- 24. Classical
- 25. Classical
- 26. Classical
- 27. Classical
- 28. Classical
- 29. Classical
- 30. Classical
- 31. Classical
- 32. Classical
- 33. Classical
- 34. Classical
- 35. Classical
- 36. Classical
- 37. Classical
- 38. Classical
- 39. Classical
- 40. Classical
- 41. Classical
- 42. Classical
- 43. Classical
- 44. Classical
- 45. Classical
- 46. Classical
- 47. Classical
- 48. Classical
- 49. Classical
- 50. Classical
- 51. Classical
- 52. Classical
- 53. Classical
- 54. Classical
- 55. Classical
- 56. Classical
- 57. Classical
- 58. Classical
- 59. Classical
- 60. Classical
- 61. Classical
- 62. Classical
- 63. Classical
- 64. Classical
- 65. Classical
- 66. Classical
- 67. Classical
- 68. Classical
- 69. Classical
- 70. Classical
- 71. Classical
- 72. Classical
- 73. Classical
- 74. Classical
- 75. Classical
- 76. Classical
- 77. Classical
- 78. Classical
- 79. Classical
- 80. Classical
- 81. Classical
- 82. Classical
- 83. Classical
- 84. Classical
- 85. Classical
- 86. Classical
- 87. Classical
- 88. Classical
- 89. Classical
- 90. Classical
- 91. Classical
- 92. Classical
- 93. Classical
- 94. Classical
- 95. Classical
- 96. Classical
- 97. Classical
- 98. Classical
- 99. Classical
- 100. Classical

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

- II
- 1 Rousseau
 - 2 Cézanne and the Impressionist Generation and others
 - 3 Post-Impressionists
 - 4 Turn of the Century "The Fauves"
 - 5 Matisse
 - 6 School of Paris
 - 7 French Traditional and Expressionist Painting
 - 8 German and Austrian
 - 9 U. S. A.
 - 9 Cubism to 1914
 - 10 Cubism 1914-1921
 - 11 Cubists Primitives
 - 11 American
 - 12 Watercolors
 - 13 Monet: Water Lilies and Mrs. Simon Guggenheim Gallery
 - 14 Léger
 - 15 Italian Futurists
 - 16 Early Abstract
 - 17 Expressionists
- (Signature of Director of MOMA)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

2cc Wilder Green

Floor III (Chambers)

Lettering for
GALLERIES
third floor

1 - 1 - (wall end at left)

2 - 2 - (end of open wall)

3 - 3 - (jambs)

4 - 4 - (jambs)

5 - 5 - (jambs)

6 - 6 - (jambs)

7 - 7 - (jambs)

8 - 8 - (jambs)

9 - 9 - (jambs)

10 - 10 - (jambs)

11 - 11 - (jambs)

12 - 12 - (jambs)

13 - 13 - (jambs)

14 - 14 - (jambs)

15 - 15 - (jambs)

16 - 16 - (jambs)

17 - 17 - (jambs)

18 - 18 - (jambs)

Floor III

The Museum Collections

Painting and Sculpture (continued)

Drawings and Prints - Paul J. Sachs Gallery

beyond gallery 6

Photography - Edward Steichen Photography Center

beyond gallery 6

THE MUSEUM COLLECTIONS

Painting and Sculpture

Architecture and Design

Drawings and Prints

Photography

Floor I - Main Hall,
Sculpture Garden

Floor II

Floor III

Floor II

Floor III

Floor III

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Floor III (Chermayeff)

Floor III (Chermayeff) - cont'd.

1 1 - (wall end at left)

2 2 - (vertical open wall)

3 3 - (jambs)

4 4 - (jambs)

5 5 - (jambs)

6 6 - (jambs)

Floor III

The Museum Collections

Painting and Sculpture (continued) (jambs)

Drawings and Prints - Paul J. Sachs Gallery

beyond gallery 6 (jambs)

Photography - Edward Steichen Photography Center

beyond gallery 6 (jambs)

THE MUSEUM COLLECTIONS

Painting and Sculpture Floor I - Main Hall,
Sculpture Garden
Floor II
Floor III

Architecture and Design Floor II

Drawings and Prints Floor III

Photography Floor III

11 11 - (jambs)

12 12 - (jambs)

13 13 - (jambs)

14 Sculpture Galleries - (W wall, extreme right)

15 Sculpture Galleries (see list, should be large)

13 13 - (jambs)

- 13

Third floor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Floor III (Chermayeff)

- Floor III (Chermayeff) - cont'd.
- | | | |
|----|---------------------------------|--|
| 1 | 1 - | (wall end at left) |
| 2 | 22 - | (end of spur wall) |
| 3 | 3 - | (jambs) |
| 14 | 3A - | " |
| | 3A - | (jambs) |
| | 3A - | " |
| 15 | 15 - | " |
| 4 | 4 - | (jambs) |
| | 4 - | " |
| 16 | 16 - | " |
| | 16 - | " |
| 5 | 5 - | (jambs) |
| | 5 - | " |
| | Exit from Sculpture Galleries | S. edge of E. wall |
| 6 | 6 - | (jambs) |
| | 6 - | " |
| 7 | 7 - | (jambs) |
| | 7 - | " |
| 8 | 8 - | (jambs) |
| | 8 - | " |
| 9 | 9 - | (jambs) |
| | 9 - | " |
| 10 | 9 - | (short wall N E corner) |
| | 10 - | " |
| | 13 - | " |
| 11 | 11 - | jambs |
| | 11 - | " |
| | 11 - | " |
| 10 | Sculpture Galleries - | (W wall, ^{dio} extreme right) |
| | Entrance to Sculpture Galleries | (on lintel. Should be large) |
| 13 | 13 - | (jambs) |
| | 13 - | " |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

Floor III (Chermayeff) - cont'd.

- 12 12 - (jambs)
- 14 14 - "
 - after 1910
- 15 15 - "
 - Abstract Exp-15onist
- 16 16 -

7 American
 Exit from S. edge of
 Sculpture and E. wall
 Galleries

8 Opposite

9, 10 Recent

art

Abstract

and

Realist

10 French

13 Sculpture Galleries

Traditional

Sculpture

14 Sculpture

15 Sculpture

16 Room

Sculpture

Exit

Way

Elevator

Elevator

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

III

- 1, 2 Early Fantasts
- 3A Dada
- 3 Surrealists
- 4 Guernica
Picasso after 1930
- 5 Realists and
Romantics
after 1940
- 6 Abstract Expressionist
American
European
- 7 American
Abstract Expressionists
- 8 Opposites
- 9, 10 Recent
Art
Abstract
and
Realist
- 12 Brancusi
- 13 Sculpture Galleries

Traditional
Sculpture
- 14 Sculpture
- 15 Sculpture
- 16 Recent
Sculpture
- Exit
- Men
- Elevator
- Elevator

Reprints
Study Room
Museum
Department of Prints
Department for
Print & Book
Sales
Department
Department
Photography Center
The Speed Museum
Collection of
The Great
Department for
Study Room
Sales
Sales

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	DCM	III.14.a

(continued)

Exit

Stair to

Floors I and II

Sculpture Garden (if space allows)

53rd Street

Galleries of

The Edward Steichen

Photography Center

Temporary

Exhibitions

Prints

Paul J. Sachs

Galleries for

Drawings and Prints

Stairs

to

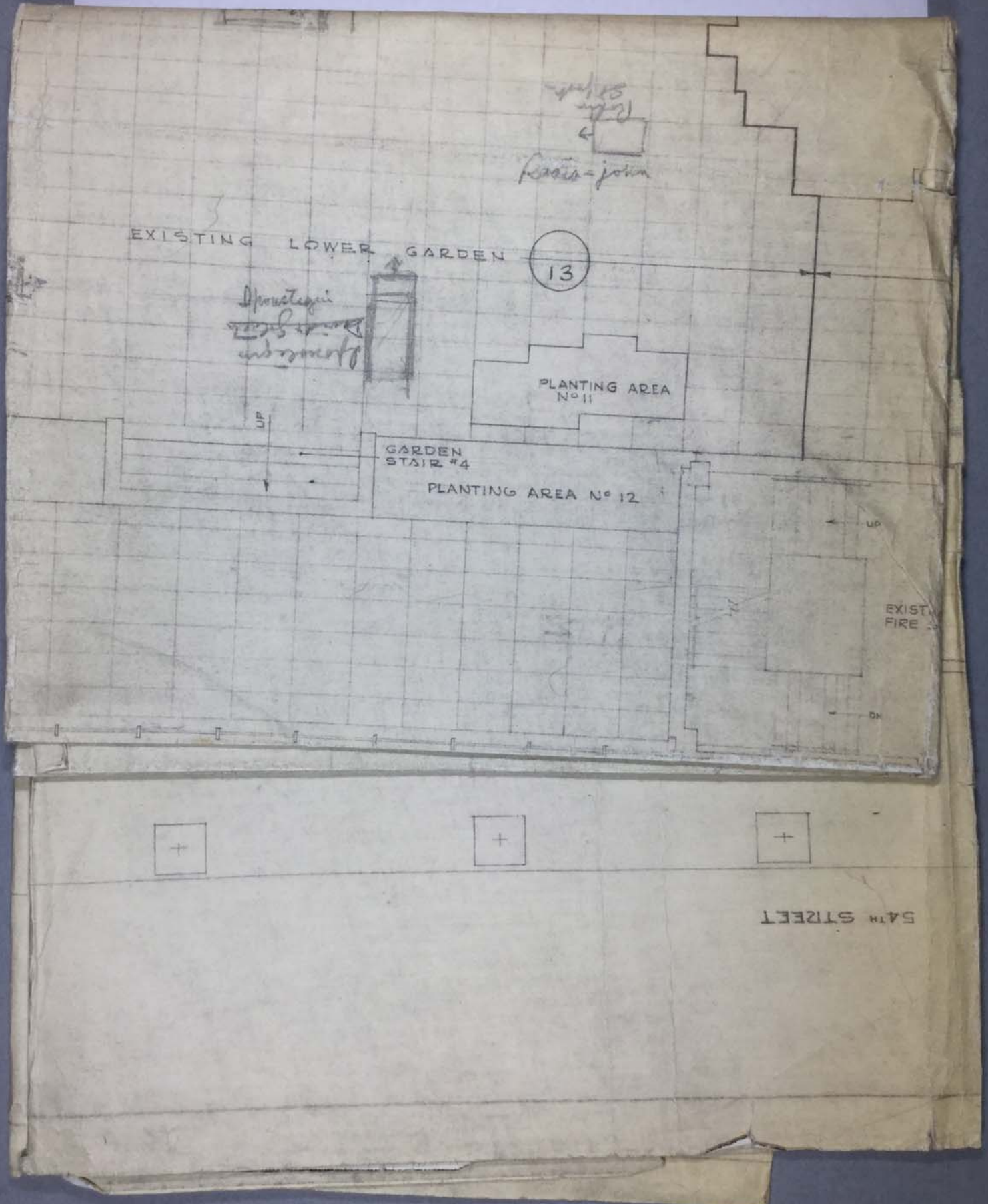
Study Rooms

Drawings

THE FOLLOWING OVERSIZED FLOORPLAN “ADDITIONS AND ALTERATIONS TO THE MUSEUM OF MODERN ART WEST 53rd ST NEW YORK CITY ‘KEY DRAWING 5: SECOND FLOOR PLAN AND GARDEN’” WAS NOT IMAGED DUE TO SIZE LIMITATIONS.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.14.a

1964, MAY 25 - INSTALLATION