The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date December 10, 1968

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

On Thursday morning, December 12, we would like to make the following changes in the galleries:

Please remove from:	II, 12	MARIN: LOWER MANHATTAN (104.58), to Mezz.
	III, 10	WESSELMANN: THE GREAT AMERICAN NUDE, 2 , to storage
	II, 8	KUNIYOSHI: SELF-PORTRAIT AS A GOLF PLAYER, to Mezz
	III, 3	MIRO: PERSON THROWING A STONE AT A BIRD, to Mezz.
	III, 3A	ARP: COLLAGE WITH SQUARES ARRANGED ACCORDING TO THE LAW OF CHANCE, to storage
	6th floor Restaurant	WARHOL: CAMPBELL'S SOUP, TO andrew Olahs shop
	III, 3	ARP: RELIEF (336.39), to storage
Please deliver to:	II, 8	SCHMID: FATHER D'ARCY (79.50)
	II, 8	STERNE: RESTING AT THE BAZAAR (301.38)
	III, 3A	ERNST: THE GRAMINEOUS BICYCLE (279.37)
	III, 10	WARHOL: GOLD MARILYN MONROE (316.62)
	III, 3	ARP: TWO HEADS, Painted wood relief (82.36)
	II, 12	BURCHFIELD: NIGHT WIND (359.60)
	6th floor Restaurant	LICHTENSTEIN: FLATTEN--SEND FLEAS! (106.66)
	II, 8	HOPPER: NIGHT W NDOWS (248.40)

Thank you -

The Museum of Modern Art

To
Miss Miller ✓
Miss Stark
Miss Mazo
Miss Jones
Miss Potter
Miss Dudley

From Sharon Oswald

Date 5 March 1969

Re Gorky's Garden in Sochi

Garden in Sochi (31" x 39") was hung in Mr. Rubin's office the morning of March 4.

Note: This is not the MOMA ptg. of the same title.

Thank you -

The Museum of Modern Art

To David Vance

From Emily Stark

Date February 7, 1969

Re Dismantling: Marcel Duchamp Tribute

cc: Miss Miller
Mr. Rowlison
Mr. Farnie
Mr. McShine

Dear David:

Miss Miller has asked me to ask you to make sure the 3 STOPPAGES ETALON is kept in the vitrine it is in now as we are planning to install it in its case in gallery 1 on the third floor as soon as possible next week. Please store it for us in the North Wing as you have already planned.

Thank you -

CC: Miss Burnham
Mr. Dean
Miss Dudley
Mr. Green
Mr. Lowry
Mr. McShine
Miss Miller
Mr. Rowlison

The Museum of Modern Art

To Bill Farnie

From David Vance

Date February 6, 1969

Re Dismantling: Marcel Duchamp Tribute

This will confirm that one Registration Custodian, working with Eric Rowlison, will dismantle the Duchamp memorial at 6 P. M. February 9, concurrently with the machine show dismantling. All material should be taken to the 3rd floor of the North Wing to keep it separate from the other exhibition.

Project Order #2231 has been issued to cover this work.

The Museum of Modern Art

To Judy Walenta

From Emily Stark

cc: Miss Miller
Mrs. Licht
Mr. Farnie
Mike Poppo

Date January 28, 1969

Re THE MACHINE exh.

Dear Judy:

Miss Miller has asked me to let you know that the Duchamp-Villon THE HORSE may be taken off view from the Sculpture Garden on Monday, February 3 and brought to the Carpenter shop for packing for the tour of THE MACHINE.

Please ask your custodians to take the pedestal for THE HORSE along with its outdoor label to Mike Poppo's office as we are going to put them in storage.

Thank you -

The Museum of Modern Art

To Miss Dudley (2)

From Kynaston McShine

Date January 23, 1969

Re Founders Room

cc: Miss Miller
Miss Potter
Miss Stark
Mr. Dean

I have a tremendous favor to ask. I have just found out that we must re-hang the Founders Room tomorrow (before the meeting there on Monday). Could you ask your men to bring the following works to the 6th floor as early as possible.

333.55 Léger: The Divers II

222.47 de la Fresnaye: Conquest of the Air

385.61 Mitchell: Ladybug

139.58 Rivers: The Pool

1308.68 Motherwell: New England Elegy

5.68 Noland: Turnsole

383.66 d'Arcangelo: Highway U.S. 1

399.63 Hofmann: Memoria in Aeternum

628.65 Bengston: Gregory

725.59 Stella: Marriage of Reason and Squalor

I shall ask Donald about having his men assist with the hanging, and with the moving if necessary.

The Museum of Modern Art

To Emil Cioc

From Dorothy Miller

Date January 17, 1969

No

cc : Mr. Lowry
Miss Jones
Miss Legg

DCM

Dear Cioc:

Won't you tell us what, if anything, is being done, or can be done, about our need for better blue lenses for painting and sculpture galleries in the Museum? The last I have heard about this acute problem was Betsy Jones' memo to you on August 2, 1968, copy attached. We know the company made up a large supply of blue lenses for us which were not well matched to the original lens, no longer produced. Won't you let us know where this important matter now stands? I assume we are using the too-dark blue supply right along now in the painting galleries.

I know we have a large supply of these new ones, but I think we should ask the company to try again to match the old one. Dorothy Miller gets back to the Museum on August 19. Will you (or, if you're away, someone you designate) consult with her about how to proceed?

The Museum of Modern Art

To Emil Cioc

From Betsy Jones

Date August 2, 1968

Re

cc: Dorothy Miller
Sara Mazo

Dear Cioc:

I don't know whether you are working on the blue lens problem or not, but I think we did tell you at the time of the Janis show that the new lenses were distinctly inferior to the old ones. They are too dark and too green. We all feel that the company did not make the lens we chose.

I know we have a large supply of these new ones, but I think we should ask the company to try again to match the old one. Dorothy Miller gets back to the Museum on August 19. Will you (or, if you're away, someone you designate) consult with her about how to proceed?

cc: Pete Valentine
Dorothy Miller
Nancy Karumba
Cora Rosevear
Emily Stark

The Museum of Modern Art

To
Cioc

From
Sara Mazo

Date
Jan. 15, 1969

Re
Painting of the galleries on the 2nd floor

Dear Cioc:

It is my understanding that there will be changes made on the 2nd floor in a few months. Therefore in discussing with Miss Miller the problems about continuing with the painting of the galleries on the 2nd floor we decided that only galleries that are the most unsightly be repainted at this time.

The red wall just as you enter the galleries.

Gallery:3: South wall and column (Toulouse-Lautrec, Seurat, Signac)
Black wall with Redon paintings. Also paint the cord black.

Gallery 6: Short white wall (2 Derain paintings)

" 8 including the pedestal of the Zorach sculpture

" 15: Short wall in back of the Boccioni sculptures
Pedestal holding Boccioni DEVELOPMENT OF A BOTTLE IN SPACE
" Fill in nail holes under the Joseph Stella round painting

" 16: Kandinsky wall
Window sill
Wall between windows (3 paintings on it)

" 17: Wall with Albers paintings
Wall with Mondrian paintings COMPOSITION IN BROWN & GRAY and PIER AND OCEAN

" 18: Window sill
Black Malevich wall
" 19: Wall with Pickett, Kane, etc.
Fill in nail holes above Tamayo painting

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date January 14, 1969

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

Tomorrow morning, Wednesday, January 15, we would like to make the following changes in the galleries:

Please deliver the following to the 3rd floor:

TO: III, 1 MAN RAY: THE ROPE DANCER ACCOMPANIES HERSELF WITH HER SHADOWS

DUCHAMP: THE PASSAGE FROM THE VIRGIN TO THE BRIDE (174.45)

III, 2 CHAGALL: OVER VITEBSK (277.49)

CHAGALL: I AND THE VILLAGE (146.45)

and please remove the following from III, 1:

FROM: III, 1 KLEE: THE ANGLER
" THE ARROW BEFORE THE TARGET
" CHRISTIAN SECTARIAN
" DEMON ABOVE THE SHIPS
" LAUGHING GOTHIC
" GOOD FISHING PLACE

= TO STORAGE

The MAN RAY: ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH should be removed from III, 2 and brought to ~~Conservation.~~ Storage

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date January 8, 1969

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

~~Tomorrow morning~~, ~~Thursday~~ Friday, January ~~9~~ 10, we would like to make the following changes in the galleries:

Please deliver the following:

TO: III,3A - vitrine ERNST: THE HAT MAKES THE MAN (242.35)

III,3A - vitrine OPPENHEIM: OBJECT (Fur-covered cup, saucer and spoon) (130.66a-c)

III,3A - vitrine JEAN: SPECTER OF THE GARDENIA (229.68)

III,14 - Vitrine MOORE: THE BRIDE (15.47)

III, 14-vitrine MOORE: RECLINING FIGURE (630.39)

III,9 JOHNS: TARGET WITH FOUR FACES (8.58)

and - please remove the following:

FROM III, 9 MIKI: Untitled (Ears) (607.65)

Thank you -

Olitski - hang

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date January 8, 1969

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

On friday morning, Jim Lebron is coming at 8:30 a.m. to fold the Morris Louis (Untitled) 560.63 and to stretch Mr. Rubin's Still: J-1957. The Louis is in the founders room, 6th floor and will go to storage.

The Still is to be stretched on the 3rd floor landing and will then be put on view on the 3rd fl. landing. The Picasso NIGHT FISHING AT ANTIBES is to be moved from the 3rd fl. landing to the 2nd floor landing. The La Fresnaye THE CONQUEST OF THE AIR is to be put in storage.

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date January 9, 1969

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

We would like to include the following when tomorrow's gallery changes are done:

Please remove the following from III,3

MAGRITTE: THE FALSE MIRROR, to mezz for outgoing loan

THANK YOU -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date January 9, 1969

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

On Monday, January 13, we would like to make the following changes in the galleries:

Please deliver the following:

TO: II, 16 KANDINSKY: PICTURE WITH AN ARCHER (619.59)

III, 4 PICASSO: WOMAN DRESSING HER HAIR (Mrs. Bertram Smith's in Mezz.)

II, 4 VUILLARD: MOTHER AND SISTER OF THE ARTIST(141.34)

and please remove the following:

FROM: III, 4 PICASSO: STILL LIFE WITH RED BULL'S HEAD (EL. 63.292), to storage

II, 16 KANDINSKY: BLUE (NUMBER 393) (160.53), to storage

II, 16 KANDINSKY: BLACK RELATIONSHIP (341.49), to storage

II, 16 KUPKA: RED AND BLUE DISKS (141.51), to storage

II, 4 BONNARD: LUNCHEON (453.37), to storage

Thank you -

The Museum of Modern Art

To Pat Sieminski

From Betsy Jones

Date Jan. 8, 1969

Re Removal of things from Founders & Trustees Rooms

On Friday there will be luncheons in both the Trustees and Founders Rooms. In addition, the Dupuy six hearts people want to have three clear walls in the Founders Room that day. Therefore:

1. Lebron is coming in at 8:30 Friday morning to fold up the ~~big~~ big Morris Louis in the Founders Room (and also to stretch the big Clyfford Still on loan to us from Bill Rubin which we are going to hang on the third floor elevator landing). I hope he will also be able to restretch the Louis for storage in C, but that has to be done in a gallery and he may not have time before 11:00. In that case, the Louis could be put into C folded until the ~~[illegible]~~ following week when we'll get it stretched. (I have spoken to Eric about this whole business just now)

2. The Zox has ~~be~~ be folded again so it can go back to the Zox show at the Kornblee Gallery. Men to fold it will arrive at 9:30. It should be released to a trucker sometime that morning. We have acquired it, so it will come back again after the Zox show closes.

3. The big long Olitski which I took down from Trustees Room ~~and~~ stored in Founders Room will have to be put back in Trustees. I will try get custodians to hang ~~it~~ on the long wall (not the west wall where it has been). If I can't get custodians I'll have to put it back on the west wall where hooks exist.

4. The Zverevs and all 4 Natkins should be removed, and also the McCracken (because of its delicate surface) and the Miró because it goes back to Weintraub Friday.

5. Other things (1, possibly 2, Klees, Boterf, Stamos, Twombly & Flavin) could be left.

The Museum of Modern Art

To MISS DUDLEY (3)

From Emily Stark

Date January 7, 1969

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Mrs. Karumba
Miss Jones
Production
Security
Front Desk

Dear Miss Dudley:

Tomorrow morning, Wednesday, January 8, we would like to make the following changes in the galleries:

Please deliver the following:

TO: III, 7 TOBEY: THREADING LIGHT (86.44)

III, 3A DALI: THE PERSISTENCE OF MEMORY (162.34)

III, 3A GIACOMETTI: WOMAN WITH HER THROAT CUT (696.49)

III, 3 MIRÓ: PAINTING. 1933 (229.37)

III, 16 MULLER: EX-VOTO (18.59)

II, 11 WEBER: THE TWO MUSICIANS (19.44)

and, Please remove the following:

III, 3A Kay SAGE: THE GREAT IMPOSSIBLE, to storage

III, 3 MIRO: BLUE PAINTING, to storage

III, 3 MIRO: PORTRAIT OF A LADY IN 1820, to fifth floor, outside Director's office

III, 7 TOBEY: REMOTE FIELD, TO Mezz. for outgoing loan

III, 16 SMITH: HISTORY OF LEROY BORTEN, to Mezz. for outgoing loan

fifth - Tamayo - Melon Slices

Thank you -

The Museum of Modern Art

To Cioc

From Emily Stark

cc: Miss Miller
Miss Mazo
Miss Jones

Date January 7, 1969

Re Plexi for door to light switches between gallery 9 and 10 on 2nd floor

Dear Cioc:

We would like to have a piece of plexi about 5 inches wide put on the door where the light switches are between gallery 9 and 10 on the 2nd floor. Please make sure the plexi goes from the bottom of the door to the top, with a cutout for the lock. This should greatly reduce the abundance of fingerprints on the door.

Also, the plexi should not be put on before the door gets repainted -- which should be soon.

Thank you -

cc: Miss Mazo
✓Miss Miller
Miss Stark
Miss Varveris
Miss Volkmer

The Museum of Modern Art

To
Dorothy Dudley

From
Pat Sieminski

Date
December 27, 1968

Re
Dada Loans

Today I examined the following loans returning from the exhibition "Dada Surrealism and Their Heritage":

219.68 Arp, Jean Bell and Navels. A slightly dirty semicircular scrape L. rear of base; grey paint U. L. side bell; very dusty.

130.46a-c Oppenheim, Meret Object. Hair at rim of cup slightly flattened from wrapping.

229.68 Jean, Marcel Spectre of the Gardenia. Lint on head; velvet turning brown; film brown and stained.

696.49 Giacometti, Alberto Woman with her Throat Cut. Green 'splash' C. L. second rib from bottom; dusty; tip L. 'knee' tiny piece tape or glue.

234.47 Grosz, George Fit for Active Service. O. K.

242.35 Ernst, Max The Hat Makes the Man. O. K.

174.45 Duchamp, Marcel Le Passage de la Vierge ... O. K.

cc: Miss Miller
Miss Mazo
Mrs. Rose
Miss Stark

The Museum of Modern Art

To Miss Dudley

From Nelie de Kok

Clyfford Still
Louise Smith pictures

Date December 30, 1968

Re Dada and Surrealism - Loans from the Museum collection

Recently I have checked the following outgoing loans:

275.37 Baader: The Author in his Home, collage of pasted photographs on book page.
Collage: Photos lifting and curling at edges, especially in C.

277.37 Baargeld: The Human Eye and a Fish..., Pen and ink with collage.
Collage: Collage becoming unglued L.L.; slightly rippled C. of top edge and of bottom edge.

283.37 Baargeld: The Red King, Pen and ink on wallpaper
Drawing: Center of wheel L.L.: ink crackling slightly.

162.34 Dali: The Persistence of Memory, oil on canvas.
Painting: OK

466.67 Dominguez: Decalcomania;gouache
Slightly rippled.

267.35 Ernst: Loplop Introduces Members of the Surrealist Group, collage of pasted photographs.
Collage: OK - (old) head with cap U.L. creased;

280.37 Ernst: Stratified rocks, anatomical engraving altered with gouache and pencil
OK

175.16 Gottlieb: Voyager's Retrun, oil on canvas
OK

8.58 Johns: Target with Four Faces, encausric on newspaper over canvas, surmounted by four plaster faces
*** Fragment of plaster with orange encastic loose under glass (from face R.of C.?); small chips in background of far R. and L. of C. faces

5.67 Man Ray: Emak Bakia, cello fingerboard and scroll with grey hair
~~Mahogany~~ (facing fingerboard, with topmost key on ~~R~~ L.): Scraped L. side beneath key, R. side of fingerboard, and top of scroll; ~~xxx~~ scratched on R. side between keys.

2509.67 Man Ray:The Enigma of Isidore Ducasse, cloth and rope over sewing machine
*** Unwrapped, string and stuffing missing, Hahn tag on wooden support over wheel of sewing machine.

cc: Miss Miller
Miss Mazo
Mrs. Rose
Miss Stark

The Museum of Modern Art

To Miss Dudley

From Nelie de Kok

Clyfford Still
Louise Smith pictures

Date December 30, 1968

Re Dada and Surrealism - Loans from the Museum collection

Recently I have checked the following outgoing loans:

275.37 Baader: The Author in his Home, collage of pasted photographs on book page.
Collage: Photos lifting and curling at edges, especially in C.

277.37 Baargeld: The Human Eye and a Fish..., Pen and ink with collage.
Collage: Collage becoming unglued L.L.; slightly rippled C. of top edge and of bottom edge.

283.37 Baargeld: The Red King, Pen and ink on wallpaper
Drawing: Center of wheel L.L.: ink crackling slightly.

162.34 Dali: The Persistence of Memory, oil on canvas.
Painting: OK

466.67 Dominguez: Decalcomania; gouache
Slightly rippled.

267.35 Ernst: Loplop Introduces Members of the Surrealist Group, collage of pasted photographs.
Collage: OK - (old) head with cap U.L. creased;

280.37 Ernst: Stratified rocks, anatomical engraving altered with gouache and pencil
OK

175.16 Gottlieb: Voyager's Retrun, oil on canvas
OK

8.58 Johns: Target with Four Faces, encausric on newspaper over canvas, surmounted by four plaster faces
*** Fragment of plaster with orange encastic loose under glass (from face R.of C.?); small chips in background of far R. and L. of C. faces

5.67 Man Ray: Emak Bakia, cello fingerboard and scroll with grey hair ~~Mahnoday~~ (facing fingerboard, with topmost key on R L.): Scraped L. side beneath key, R. side of fingerboard, and top of scroll; ~~xxx~~ scratched on R. side between keys.

2509.67 Man Ray: The Enigma of Isidore Ducasse, cloth and rope over sewing machine
*** Unwrapped, string and stuffing missing, Hahn tag on wooden support over wheel of sewing machine.

33.54 Man Ray: The Rope Dancer Accompanies Herself with her Shadows, oil on canvas
Painting: (old) dent in yellow area below C.

229.37 Miro: Painting, oil on canvas
Painting: 6 small pulls around C. of btoom edge; slight draw L.L. corner

504.41 Mopp: The World War, oil on canvas
OK

230.68 Schwitters: Fec 1920, collage
OK

231.68 Schwitters: Revolving, collage
Frame loose at bottom edge; foreign matter (straw, dust, etc.) loose under glass.

27.47 Stamos: Sounds in the Rock, oil on composition board
(old) frame rub top edge.

hung 138.57 de Chirico: The Double Dream of Spring, oil on canvas
Small dig L.L. in grey 1/2" from bottom edge

57.65 Kiesler: Homage to Tanguy..., gouache, wash, brush pen and ink
OK

655.39 Picasso: Two Figures on the Beach, pen and ink
(old) paper abraded L. of C.; L.L. and L.R. corners creased; slightly rippled

503.66 Tanguy: Letter to Paul Eluard, pen and ink.
Gen. rippled; C. vertical crease and 3 horizontal creases;

Returned from DADA, SURREALISM AND THEIR HERITAGE.

Miss Volkmer
DCM ✓

The Museum of Modern Art

To Miss Dudley

From Nelie de Kok

Date December 20, 1968

Re Outgoing loans

Recently I have checked the following outgoing loans:

104.58 Marin: Lower Manhattan, watercolor
Painting: (old) tear top edge C.

Outgoing to the Philadelphia Museum of Art, for Marin etching exh. from Jan 17 - March 17, 1968.

97.61 Chryssa: Projection Letter F, welded and cast aluminum
Dark rubs near bottom edge; white foreign matter on several knobs L.R.

Outgoing to the New York State Council on the Arts, for a tour of state universities from Jan. 3 - May 24, 1968.

226.48 van Doesburg: Composition The Cow (Study) gouache
Painting: gen. lightly rippled; small area cracking and beginning to lift in white U.L.

225.48 van Doesburg: Composition The Cow oil on canvas
OK

Outgoing to the Stedelijk van Abbemuseum, Eindhoven, for van Doesburg retrospective from Dec. 13 - Jan. 25, 1968

98.58 de Chirico: The Great Metaphysician, oil on canvas
Painting: small chips along bottom edge R. corner

Outgoing to the Sidney Janis Gallery, for "Masterpieces of 20th Century Art" ~~from~~ for January 1968.

52.49 Glarner: Relational Painting 1947-48, oil on canvas
***** Frame: Although there were 2 stickers on the backing about unframing the backing had been removed and was replaced (just barely) with 2 screws - when we tilted the painting to place it on the table for examining the backing fell off altogether.
DCM
Painting: Cracking L.L., U.L. and L.R. corners. (mostly old)

Returned from Swiss Federal Department of the Interior, from the Venice Biennale 1968; from June 22 - Oct. 30, 1968

86.44 Tobey: Threading Light, tempera on cardboard
Painting: OK

65.61 Lindner: The Mirror, oil on canvas
Painting: Black impasto on R. side rubbed, yellow underpaint shows through; small chip above girl's head, green underpaint visible

Returned from Univ. of Oklahoma, Norman, "East Coast - West Coast Painting" Sep. 15 - Nov. 5, 1968.

154.57 Mondrian: Composition 1921, oil on canvas
Painting: herringbone crack U.L. of black area near bottom.

14.50 Mondrian: Color Squares in Oval, oil on canvas
Painting: Small spot of grey paint with wax adhering near edge of oval L.L. cracking and lifting.

2137 Mondrian: Composition in White, Black and Red, oil on canvas
Painting: 3 old concentric cracks below C. beginning to surface.

Returned from the Nationalgalerie, Berlin, from "Piet Mondrian" Sep. 15 -.Nov. 20, 1968

Outgoing to l'Orangerie des Tuileries, Paris for Mondrian Exh. from Dec. - March 1968.

cc: Miss Miller
Miss Mazo
Miss Stark
Mr. Graham
Miss Volkmer

The Museum of Modern Art

To Dorothy Dudley

From Nelie de Kok

Date December 11, 1968

Re Outgoing loans

Recently I have checked the following outgoing loans:

149.47 van Doesburg: Color Construction, gouache
Frame: scraped
Painting: yellowed; stained along R. edge; slight foxing (?) in C.; many faint brown horizontal streaks.

Outgoing to Stedelijk van Abbemuseum, Eindhoven, The Netherlands for van Doesburg exhibition from 13 December until 25 January.

12.52 Picasso: Pierrot, oil on canvas.
Frame: a few small chips out a ong bottom edge
Painting: OK

Returned from the Louisiana Cultural Centre, Humlebaek, Denmark from "Picasso" Sept. 20 - Nov. 10.
Outgoing to Fine Arts Gallery of San Diego, for "Modern Spanish Masters - 200th Aniversary Celebration", Jan. 4 - March 2, 1969.

313.62 Pilarme: Laminations, gouache and metallic paint
Frame: OK
Painting: gen rippled.

317.62 Zendh-Roudi: K-L-32-H-4, watercolor and crayon on paper mounted on composition board
Frame: OK
Painting: gen. rippled; paper worn (as if abraded) L.L.; tack holes (old) along bottom.

returned from Columbia University, "Exhibition of Modern Persian Painting" Nov. 6 - Dec. 18. Returned early due to previous commitment of space used for exh.

10.39 Martin; Trouble in Frisco, oil in canvas.
Frame: OK
Painting: slight cracking on bottom edge as canvas is folded over stretcher.

Returned from Roberson Center for The Arts and Sciences, Binghamton: "Fletcher Martin - A Thirt Year Retrospective", from Sept. 6 - Nov. 1, 1968.

246.35.1-2 Léger: .1 Foot and Hands .2 Composition pen and ink
.1 small grey spot C. of top edge

Returned from the Saidenberg Gallery, N.Y., exh. "Fernand Léger"
November 11 - Dec. 7, 1968

105.35 Kuniyoshi: Plant, brush and India ink
Drawing: bottom edge rippled; small brown spot L.R. near edge

15.36 Kuniyoshi: Fisherman, dry brush and India ink
Drawing: Slightly rippled; small spot foxing (?) U.R. at base of leafy plant

293.38 Kuniyoshi: Self Portrait as a Golf Player, oil on canvas
Painting: Slight crackling 4" from top in black; light cracking U.L. sleeve

125.44 Kuniyoshi: Upside Down Table and Mask, oil on canvas
Painting: OK

Outgoing to the University of Florida, Gainesville and the National Collection of Fine Arts, Washington, D.C. from Feb 7 - June 29, 1969

271.37 Miró: Person Throwing a Stone at a Bird, oil on canvas.
Painting: Small dent C. of person's eye; slight cracking near bottom edge, L. of C. and in person L. of C.

Outgoing to Fine Arts Gallery of San Diego, "Modern Spanish Masters" from Jan. 4 - March 2, 1969

407.41 Léger: Compass and Paint Tubes, gouache
Painting: Crackling in grey areas above and below C.; slight cracking in L. blue paint tube.

Outgoing to circulating exhibition THE INFLATED IMAGE.

Emily

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date December 10, 1968

Re Gallery Changes.

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk
file

Dear Miss Dudley:

On Thursday morning, December 12, we would like to make the following changes in the galleries:

Please remove from:	II, 12	MARIN: LOWER MANHATTAN (104.58), to Mezz.
	III, 10	WESSELMANN: THE GREAT AMERICAN NUDE, 2 , to storage
	II, 8	KUNIYOSHI: SELF-PORTRAIT AS A GOLF PLAYER, to Mezz
	III, 3	MIRO: PERSON THROWING A STONE AT A BIRD, to Mezz.
	III, 3A	ARP: COLLAGE WITH SQUARES ARRANGED ACCORDING TO THE LAW OF CHANCE, to storage
	6th floor Restaurant	WARHOL: CAMPBELL'S SOUP, TO andrew Olah's shop
	III, 3	ARP: RELIEF (336.39), to storage
Please deliver to:	II, 8	SCHMID: FATHER D'ARCY (79.50)
	II, 8	STERNE: RESTING AT THE BAZAAR (301.38)
	III, 3A	ERNST: THE GRAMINEOUS BICYCLE (279.37)
	III, 10	WARHOL: GOLD MARILYN MONROE (316.62)
	III, 3	ARP: TWO HEADS, Painted wood relief (82.36)
	II, 12	BURCHFIELD: NIGHT WIND (359.60)
	6th floor Restaurant	LICHTENSTEIN: FLATTEN--SKND FLEAS! (106.66)
	II, 8	HOPPER: NIGHT WINDOWS (248.40)

Thank you -

Emily

The Museum of Modern Art

To Dorothy Miller

From Sara Mazo

Date Oct. 18, 1968

Re Gold frame of Morris Louis painting Untitled (200.63)

The frame of the smaller Morris Louis painting hanging on the 3rd floor is coming apart at the bottom. At the lower left about an inch of the gold is gone. At the right about 6 inches of the frame has loosened. On Monday we will try to glue it down with Elmer's.

I didn't examine the frame carefully but I don't seem to think this frame was made in our shops. Perhaps you have in mind having a better frame made?

Duchamp Monte Carlo Share to be returned to vitrine in III 3A

Stoppages étalon + vitrine to be held in Mezz. for re-installing on III when Dada comes back.

The Museum of Modern Art

DCM

To Emily Stark ✓ cc: Registrar

From Jane Necol

Date November 15, 1968

Re MARCEL DUCHAMP--return of loans--Three Stoppages Etalon (149.53.1-9)
The Valise (67.40.1-70)

Dear Emily,

Three Stoppages Etalon will be returned to storage with the new base and vitrine which were made to Miss Miller's specifications.
Would you please find out if Miss Miller would like the base and vitrine for The Valise, too? Do you have room for it in your storage? Could you please let me know this afternoon so I may tell the Registrar? Thanks
P. S. The dimensions of the Valise base and top are: Base--42" h. x 48" w. x 27" d and plexi top--22" h. x 48" w. x 27" d.

Duchamp Monte Carlo Share to be returned to vitrine in III 3A

Stoppages etalon + vitrine to be held in Mezz. for re-installing on III when Dada comes back.

The Museum of Modern Art

To Miss Dudley cc: Wilder Green Donald Dean
Dorothy Miller

From Jane Necol for Kynaston McShine

Date November 22, 1968

Re Dismantling of Marcel Duchamp Tribute

Dear Miss Dudley:

On account of the MACHINE show, the Duchamp Tribute is being "held over" until after the previews on Monday and Tuesday. We hope it will be possible that the Duchamp Homage be dismantled on Wednesday, November 27, in the morning. It is important that the three pictures be unframed as soon as possible, preferably on Wednesday, because I must return them to the Department of Photography.

As for the return of the works in the show, I have already written a memo listing everything (last week). The only urgent return is the Man Ray photograph of Duchamp; this should go to Peter Bunnell as soon as possible.

Duchamp Monte Carlo Share to be returned to vitrine in III 3A

Stoppages étalon + vitrine to be held in Mezz. for re-installing on III when Dada comes back.

cc: Mike Poppo
Dorothy Miller ✓
Betsy Jones

Pete Valentine

The Museum of Modern Art

To
Cioc

From
Sara Mazo

Date
Dec. 2, 1968

Re
Repainting of galleries and pedestals on the 2nd floor

Dear Cioc:

Almost all the walls in the galleries on the second floor need repainting with very few exceptions which I have noted below. There is a line of discoloration along the base of almost every wall both on this floor and on the third floor. If it were possible to wash these areas a number of the walls would not have to be repainted.

In gallery 5 - the north wall (Matisse: MOROCCANS) and the adjoining wall (Matisse: BLUE WINDOW) do not need painting.

Gallery 13 - Only the walls at the sides of the Monet WATER LILIES need to be repainted - on the west, east and south. A corner of the Monet pedestal on the west wall needs to be patched.

Gallery 15 - the west wall was repainted today and will not need redoing.

Please note that all the pedestals on this floor need repainting. We also want all the labels removed from the walls before painting.

The other areas on the floor that need repainting: entrance to the women's room. On the landing, the wall near the drinking fountain, electricians closet door as well as the elevator doors could stand a fresh coat of paint.

I also want to mention to you the rust stains in gallery 4 near the east wall. Could these please be removed?

cc: Mike Poppo
Dorothy Miller
Betsy Jones

The Museum of Modern Art

To
Cioc

From
Sara Mazo

Date
Dec. 2, 1968

Re
Giacometti pedestal in gallery 3A on 3rd floor & curtains in galleries

After the painters have finished repainting gallery 3A on the 3rd floor we would like to have a plexiglas shield placed in front of the low pedestal in that gallery. This is the pedestal for the Giacometti WOMAN WITH HER THROAT CUT. Perhaps Mike can find a spare piece of plexi approximately 37 1/2 inches wide and 18 inches high. The height of the pedestal is 12 inches and we would like the plexi to extend about 6 inches above the top of the pedestal to prevent the public from standing on the pedestal as has been the case in the past.

Another thing that needs attention in the galleries are the curtains. The one in gallery 6 on the third floor is especially dirty and should be cleaned right away. The others on the second floor also need to be cleaned.

Galleries

The Museum of Modern Art

To
Eva Karlsson (sec'y to Wilder Green)

From
Cora Rosevear

Date
November 26, 1968

Re

Dear Eva:

Could you find out for Miss Miller about the plastic labels which were used to identify the paintings in the small exhibition of the Simon and Smith loans? She would like to know where to get them and how much they cost.

Thanks! She referred us to

Kathleen Haven-
(380)

1.) Simon-Smith exh. Labels!
type set first - [Huxley House]
silk screen on plastic - $54. to screen alone - [three COMPO, firm Jac-Nor]
c. $100.- for those 5 labels

2.) alternative idea! (cheaper)
type-set on acetate - doesn't have the depth
She will get sample for you to see

Simon + Smith Loan Exh.

The Museum of Modern Art

To Wilder Green

From Betsy Jones

cc: Bates Lowry
Dorothy Miller
Sara Mazo
Dorothy Dudley

Date August 1, 1968

Re Northeast Gallery show of Simon and Smith loans

Dear Wilder:

Since I will not be here on August 19 when this exhibition will open, I am putting the file into Sara Mazo's hands.

As you know, we photographed the 3 Simon pictures on Monday. I hope the prints will be ready by the end of this week. We ordered 6 for you, 3 for publicity and 2 for our albums. I hope I am correct in thinking that those who need prints of the Smith pictures have ordered them themselves.

Be sure to let the Registrar know what day you want the Northeast Gallery dismantled. We will not take down anything in the Main Hall even though some things there are part of the same show.

If the labels are to be wall color, be sure to let Sara Mazo know when the painters will be working so that we can get paper to them.

I am clipping on to this memo the information that we have for the usual labels, but I believe special didactic labels are being written for these pictures so that although this basic data should go on them, other information will, too. Also, they may find reason to alter the Simon titles. I hope we can find a different title for the Rouault since I don't think we should keep titles in foreign languages when their meaning can be rendered in English (though I don't like Chinaman much). The Miserere print after which this painting was closely done, has a nice mordant title: The Chinese invented gunpowder, they say, and gave it to us. I have left the credit line open on the Simon pictures. Their loan agreement form indicates that the lender is the Hunt Food and Industries Museum of Art, but I hope we can simply credit them as lent by Norton Simon. Labels can be prepared under Sara's supervision when they're ready.

Cora: pls find out when Wilder got those plastic labels (& how much they cost if there's a record)

Dan

The Museum of Modern Art

Wassily Kandinsky. Russian, 1866-1944

Picture with an Archer. 1909. Oil on canvas

Fractional gift of Mrs. Bertram Smith

Pablo Picasso. Spanish, born 1881

Woman Dressing Her Hair. 1940. Oil on canvas

Lent by Mrs. Bertram Smith

Juan Gris. Spanish, 1887-1927

Still Life with Poem. 1915. Oil on canvas

Extended loan from Norton Simon (?) or

Extended loan from the Hunt Food and Industries Museum of Art

Franz Marc. German, 1880-1916

Bathing Girls. c.1910. Oil on canvas

credit line as above

Georges Rouault. French, 1871-1958

Le Chinois. 1937. Oil on canvas

credit line as above

cc: Dorothy Miller ✓
Betsy Jones

The Museum of Modern Art

To
Don Dean

From
Sara Mazo

Date
Nov. 19, 1968

Re
Repainting of Nakian pedestal in garden

Dear Don:

The pedestal of the Nakian HIROSHIMA needs to be repainted. The sculpture was put on view over a month ago but the paint on the pedestal is already chipping badly.

I know the painters are involved right now but would you please schedule the repainting as soon as it is possible.

(We are doing more gallery changes on Wednesday morning - see my memo of November 21 - and would really appreciate having the walls repainted before then).

Thank you -

The Museum of Modern Art

To
PRODUCTION (Don Dean/ Cioc)

From
Emily Stark

Date
November 22, 1968

Re
Painting in galleries

cc: Miss Miller
Miss Mazo
Miss Jones

Dear Don Dean / Cioc:

We would very much like to have the following places in the galleries painted on Tuesday morning, November 26:

1. Wall with paintings by Balla - II, 15
2. Pollock wall - III, 7
3. Shelf under curtains along the stairs going up to the second floor galleries

(We are doing more gallery changes on Wednesday morning - see my memo of November 21 - and would really appreciate having the walls repainted before then).

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date November 19, 1968

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

Tomorrow morning, Wednesday, November 20, we would like to make the following changes in the galleries:

The following are to be removed from the galleries and brought to storage:

FROM: Main Hall MÜLLER: EX-VOTO, to storage
Main Hall KAUFFMAN: RED-BLUE, to storage

Please deliver the following to III, 7

TO III, 7 POLLOCK: NUMBER 1. 1948

We would like to change the locations of the following works already on view:

POMODORO: SPHERE, I , from Main Hall to 2nd floor landing

GOTTLIEB: UNSTILL LIFE, from Main Hall to Fire Tower

POLLOCK: ONE, from III, 7 to Main Hall

Thank you -

~~Wed. 9th~~ ~~Thu. 11th~~ Hanging

Ensor — Cross

Ernst: Nature — Nymph Echo

" 2 Children — Forest

Léger Cité — Balustes

Magritte False Mirror —

Pic. Card Player

Picabia — Gogol

Weber — Two Musicians

Dix Mayer — Hermann

Chagall — Vitebsk

The Museum of Modern Art

To Brad Gillaugh

From Liz Tweedy

cc: Miss Dudley
Mr. Palmer
Miss Miller
Miss Posada-Center Inter-Am. Relations

Date September 18, 1968

Re CEZANNE TO MIRO - Dispersal from Center

Dear Brad:

The MOMA loans and the following work are to be picked up by Lebron on Monday, September 23:

68.630 Vuillard. (to be delivered to lender, Mrs. Chas. Shackelberg, formerly Mrs. Walter Ross, at 169 East 69th after registrar's inspection at the Center Monday morning.)

-relaxing

MOMA Loans:

+ 656.59 Boccioni - Lauash - near studio
— 277.49 Chagall 3rd
? — 525.41 Chirico 3rd
— 505.51 Ensor Mundi's to Cross
— 8.55 Ernst 3rd
going out 274.39 Kirchner Street 13
— 178.52 Léger, THE CITY 3rd JV
— 133.36 Magritte Eye
+ 818.35 Malevich take down Rodchenko
+ 273.39 Matisse, THE BLUE WINDOW
688.49 Morandi
19.54 Nolde
— 177.45 Picasso, THE CARD PLAYER
+ 414.41 Rouault take down post - replace w Christ mocked.
? — 118.34 Rousseau Jungle
to Olah 208.53 and 207.53 Schwitters - both works in one frame DM looks up problem

On Tuesday, September 24, the following works should be delivered to the 49th Street warehouse:

68.619 Beckmann
68.627 Bonnard
68.636 Braque
68.613 Dali
68.743 Feininger
68.611 Gauguin, WHY ARE YOU ANGRY?
68.624 Gauguin, TAHITIAN LANDSCAPE
68.507 Gris
68.625 Klee, A GAY REPAST
68.639 Klee, ACTOR OF ORIENTAL THEATRE
68.616 Kokoschka

68.633 Leger, WOMAN WITH CAT
507.64 Matisse, GOLDFISH (belongs to Mrs. Schoenborn, not Museum)
68.517 Miro, DUTCH INTERIOR
68.628 Mondrian
68.610 Monet
~~[illegible]~~
68.516 Picasso, WOMAN COMBING HER HAIR
68.515 Picasso, STILL LIFE WITH PLASTER ARM
68.519 Picasso, BULLFIGHT
68.615 Seurat
68.632 Soutine

The following works will be returned to the lenders directly from the Center:

68.622 Cezanne, NEAR THE POOL. Metropolitan
190.55 Cezanne, BOY IN RED WAISTCOAT. Rockefeller (not MOMA)
68.621 Delaunay
68.623 Derain
68.618 van Gogh
68.620 Kandinsky
68.612 Miro, POETESS
68.641 Modigliani
68.638 Picasso, THE MODEL
68.634 Redon
68.635 Tanguy
786.63 Utrillo. Belongs to Hochschild, not MOMA
68.518 Vlaminck, TUGBOAT AT CHATOU
68.629 Vlaminck, STILL LIFE WITH FLOWERS

I will send you the details of the deliveries on the above as soon as I've confirmed them with the lenders.

The Museum of Modern Art

To Miss Miller

From Liz Tweedy

Date September 13, 1968

Re MOMA loans to Cézanne to Miró

Dear Miss Miller:

All 17 of the Museum's loans will be returned to the Mezzanine immediately after September 22, the last day of the Center showing. I will notify you (or the Mezzanine) of the exact date and time of arrival when it has been confirmed with the trucker.

The following pictures were reframed for traveling:

Chagall, OVER VITEBSK
Chirico, DELIGHTS OF THE POET
Ernst, NATURE AT DAWN
Kirchner, THE STREET
Leger, THE CITY
Magritte, THE FALSE MIRROR
Morandi, STILL LIFE
Rousseau, JUNGLE WITH A LION

The Nolde, RUSSIAN PEASANTS, was also reframed because of the change in dimensions after restoration; this frame was ordered by you.

Malevich, SUPREMATIST COMPOSITION (35.818) was also reframed. I'm not certain - but it seems that the traveling frame is the same as the original frame - but with plexi added.

Schwitters, MERZ (WITH ELIKAN REPEATED) 208.53 and MERZ (WITH A BRITISH CENSOR'S SEAL)207.53

The Museum of Modern Art

To

Ellen Harrison
BU 8-9684

~~new ped. for Pom odo~~

write Straten

~~put Lopez in Storage~~

~~see about Biennale~~

~~Hang new installation~~

~~Happens, etc.~~

cc: Miss Miller
Mrs. Karamba
Miss Mazo
Miss Jones
Production
Security
Front Desk

ing to the list of gallery

3:

SIAN DANCE, to Mezz for loan

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date November 12, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Karumba
Miss Mazo
Miss Jones
Production
Security
Front Desk

Dear Miss Dudley:

Will you please add the following to the list of gallery changes tomorrow morning, Wednesday, November 13:

Please remove from II, 17:

Van Doesburg: RHYTHM OF A RUSSIAN DANCE, to Mezz for loan

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date November 13, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Karumba
Miss Mazo
Miss Jones
Production
Security
Front Desk

Dear Miss Dudley:

Tomorrow morning, beginning at 9:45, we would like to make the following changes in the galleries:

TO: II, 12 SCHIELE: NUDE WITH VIOLET STOCKINGS

III, 15 MOORE: TWO FORMS (Mike will bring up the pedestal)

III, 15 ARCHIPENKO: STRUGGLE (BOXING) (Mike will bring up the pedestal)

FROM: II, 12 KLEE: TWITTERING MACHINE, to mezz for THE MACHINE exh.

III, 3A (vitrine) GROSZ: THE ENGINEER HEARTFIELD, to mezz for THE MACHINE

III, 15 MOORE: SEATED FIGURE, to storage

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date November 12, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Kurumba
Miss Mazo
Miss Jones
Production
Security
Front Desk

Dear Miss Dudley:

Tomorrow morning, Wednesday, November 13, beginning at 9:30 we would like to make the following changes in the galleries:

Please remove the following:

From ✓ II, 14 LEGER: PROPELLERS , to Mezz for loan to THE MACHINE

later II, 12 KLEE: TWITTERING MACHINE , to Mezz for loan to THE MACHINE

✓ II, 19 BENTON: HOMESTEAD, to Mezz for loan

✓ II, 19 KAHLO: SELF PORTRAIT WITH CROPPED HAIR , to storage

✓ II, 19 FRIED: WOMAN WITH DAFFODIL , to storage

✓ III, 2 DE CHIRICO: THE ANXIOUS JOURNEY, to Mezz for loan to THE MACHIN

later III, 3A (vitrine) GROSZ: THE SWIMMER HEARTFIELD, to Mezz for loan to THE MACHINE

✓ III, 15 EPSTEIN: THE ROCK DRILL, to Mezz for THE MACHINE (please leave the pedestal in the gallery)

later III, 15 MOORE: SEATED FIGURE, to storage

Please bring the following to the galleries:

✓ II, 19 WILLIAMSON: THE DAY THE BOGUE FROZE OVER

✓ II, 3 SIGNAC: LES ALYCAMPS, ARLES (24.51)

✓ II, 3 SIGNAC: ALMENDA (25.51) in one frame
✓ II, 3 SIGNAC: LIGHTHOUSE (26.51)

✓ II, 14 LEGER: STILL LIFE (246.54)

Gallery Changes - Page 2

Please bring the following to the galleries (Cont.)

✓ II, 19 ALBRIGHT: WOMAN (228.48)

✓ III, 15 HEPWORTH: HOLLOW FORM (PENWITH) (7.60) and pedestal

later III, 15 ARCHIPENKO: STRUGGLE (BOXING) (567.66) - to be placed on the Epstein pedestal

get ped III, 15 MOORE: TWO FORMS (207.37)

✓ III, 2 DE CHIRICO: DELIGHTS OF THE POET (585.41)

later II, 12 SCHIELE: NUDE WITH VIOLET STOCKINGS (22.57)

thank you -

To DCM

Date 10-16/65 Time 10:30 A.M. P.M.

WHILE YOU WERE OUT

Mr. Chapman

of

Phone Vitrines at San Tuic

AREA CODE NUMBER EXTENSION

X	Telephoned		Please Call
	Called to See You		Will Call Again
	Wants to See You		Returned Your Call

Message (1) 3'3¾" deep x 3' wide x 7' long
(2) 2'11½" deep x 2'6" wide x 6'¾" long

Operator

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

READY
DM.

Take 2 pieces which are out of box in front of top - (latest idea - use)

6F
3' 1" = 9'1"

109 1/8" or
9

STOPPAGE

9'1 1/8"

To DCM

Date 10-16/68 Time 10:30 A.M. P.M.

WHILE YOU WERE OUT

M Mr. Chapman

of

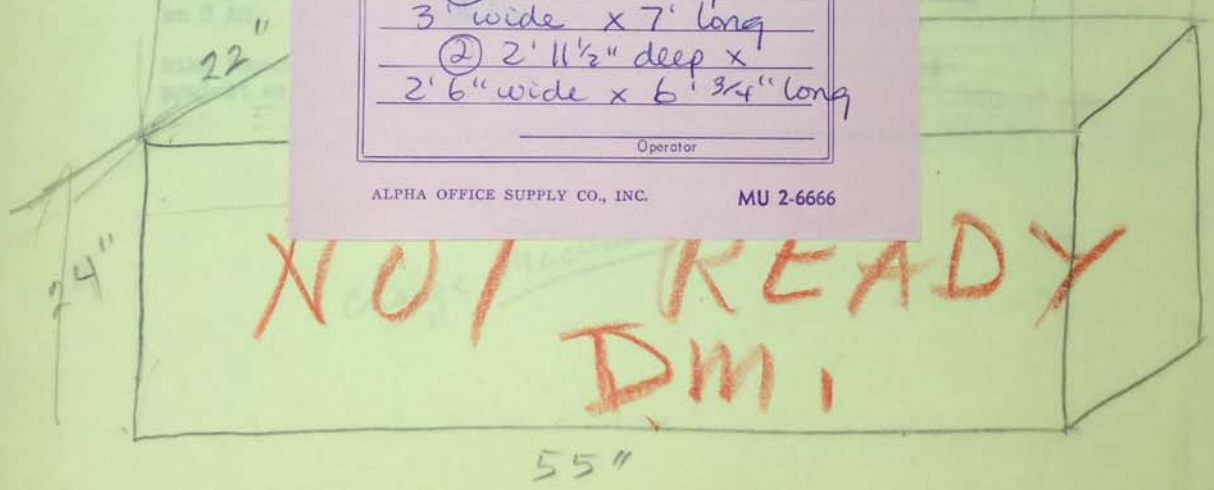
Phone Vitrines at Santini
AREA CODE NUMBER EXTENSION

X	Telephoned		Please Call
	Called to See You		Will Call Again
	Wants to See You		Returned Your Call

Message (1) 3'3 3/4" deep x 3' wide x 7' long
(2) 2' 11 1/2" deep x 2' 6" wide x 6' 3/4" long

Operator

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



NOT READY
DM.

47x

Put 2 pieces which are out of box in front of top -- (latest idea - use)

6 F
3 1" = 9'1"

109 1/8" or
9

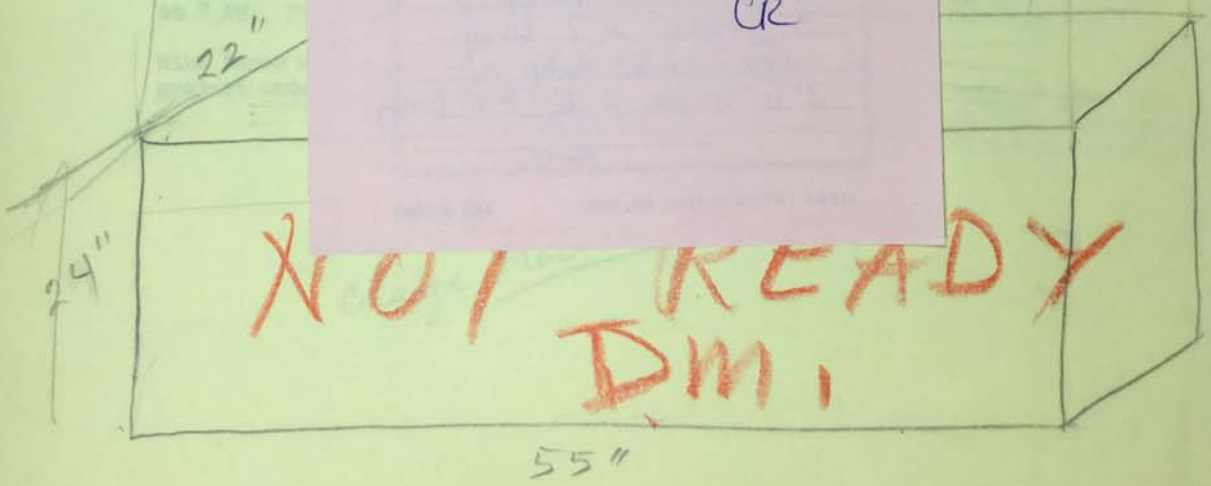
STOPPAGE

12/9/108 9'1 1/8"

③ 2'5 1/4" deep x 2'6 5/8" wide x 5' 3/4" long

If you want 1, please call him + he will get it here.

CR



NOT READY
DM.

59/29

4 m x

Put 2 pieces which are out of box in front of top -- (latest idea - use)

6F
37" = 9'1"

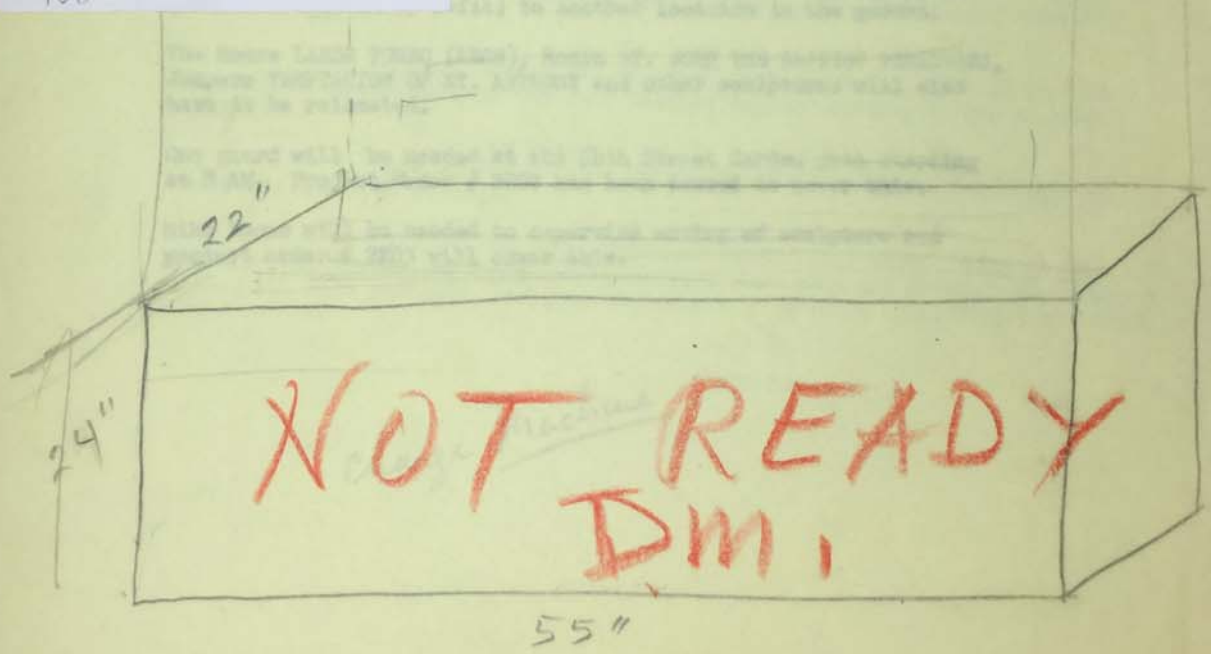
109 1/8" or 9'1 1/2"

stopping space ?

12/9/108 9'1 1/8"

39/29

~~wood back with bdg~~



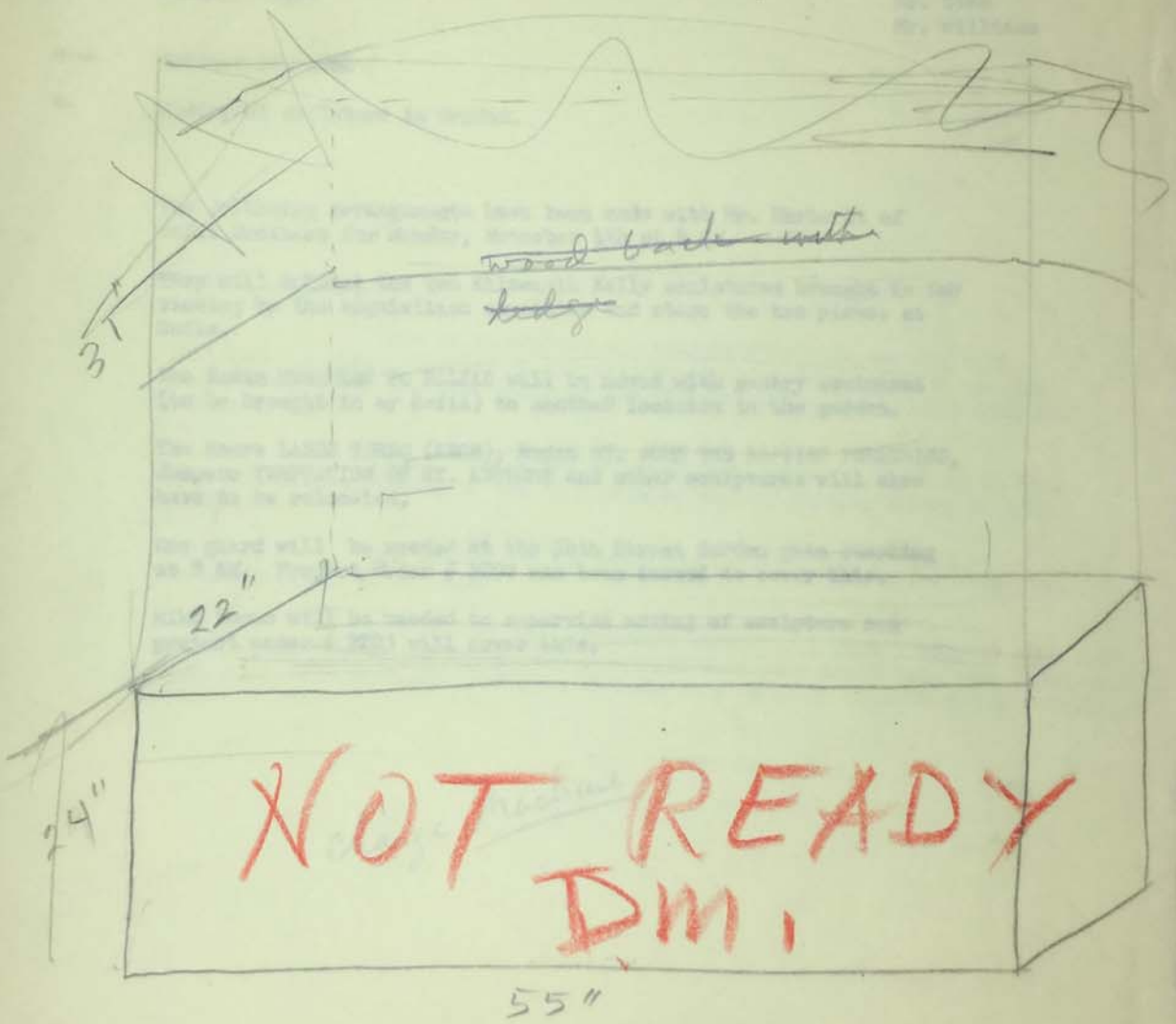
NOT READY
DM.

47x

Put 2 pieces which are out of box in front of top -- (latest idea - use)

29/29

~~5' high total~~



47x

Put 2 pieces which are out of box in front of top -- (latest idea - use)

The Museum of Modern Art

To Miss Dorothy Dudley

From Eloise Wright

Date October 30, 1968

Re Moving of sculpture in Garden.

cc: Miss Miller
Miss Jones
Mr. Cioc
Mr. Williams

The following arrangements have been made with Mr. Ehrhardt of Sofia Brothers for Monday, November 4th at 8 AM.

They will collect the two Ellsworth Kelly sculptures brought in for viewing by the acquisition committee and store the two pieces at Sofia.

The Rodin MONUMENT TO BALZAC will be moved with gantry equipment (to be brought in by Sofia) to another location in the garden.

The Moore LARGE TORSO (ARCH), Rodin ST. JOHN THE BAPTIST PREACHING, Jespers TEMPTATION OF ST. ANTHONY and other sculptures will also have to be relocated.

One guard will be needed at the 54th Street Garden gate starting at 8 AM. Project Order # 2202 has been issued to cover this.

Mike Poppo will be needed to supervise moving of sculpture and project order # 2203 will cover this.

change machine

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date October 18, 1968

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

This is to confirm our conversation this morning that on Tuesday morning, October 22, at 9:30 the Matisse DANCE will be brought down from II,5 to the Main Hall and the Matisse MOROCCANS (386.55) will be rehung in II,5.

Please remove the pedestal from under the DANCE as we will have the bottom portion of the wall painted Tuesday morning before we hang MOROCCANS.

The Krushenick THE RED BARON which is now in the Main Hall should be taken to storage.

I shall ask the Production custodians, with a copy of this memo, to help your custodians handle the paintings when they are moved. The Production custodians will probably need some assistance as well in installing the paintings.

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date October 18, 1968

Re Gallery Changes

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

This is to confirm that one custodian will work overtime on Tuesday evening, October 22 dismantling the vitrine in gallery 14 on the third floor. We would like to have all of the pieces of sculpture in the vitrine put on a tray truck which can be stored in the mezzanine until thursday morning, October 24.

The vitrine will be painted early Wednesday morning, October 23 and that area in gallery 14 will be closed to the public until 11: a.m. Thursday.

On Thursday morning, please bring the tray truck with the sculpture up to III, 14 and we will install the vitrine beginning at 9:45.

Thank you -

(NOTE TO Don Dean: We will need only one custodian to install the vitrine). Miss Miller would like to have the filter in the vitrine changed if possible.

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date October 21, 1968

Re Gallery changes and overtime
Tuesday evening, October 22

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

In addition to dismantling the large vitrine in III, 14 on Tuesday evening, October 22, we would also like to have the smaller vitrine containing the Giacometti CITY SQUARE (La Place) and the Hare SUNSET I dismantled.

At the same time, we would like to have the following paintings in III,3A removed and brought to the Mezzanine. The walls in this gallery will be painted early Wednesday morning. The gallery will be rehung on Thursday morning -- or possibly not until Friday.

Schwitters: CHERRY PICTURE
Schwitters: PICTURE WITH LIGHT CENTER
Arp: COLLAGE WITH SQUARES ARRANGED ACCORDING TO THE LAW OF CHANCE
Tanguy: MULTIPLICATION DES ARCS
Tanguy: SLOWLY TOWARD THE NORTH
Delvaux: PHASES OF THE MOON
Roy: DAYLIGHT SAVING TIME
Magritte: PORTRAIT
Magritte: SOUVENIR DE VOYAGE
Magritte: EMPIRE OF LIGHT
Oelze: EXPECTATION
Dali: PORTRAIT OF GALA
Kay Sage: THE GREAT IMPOSSIBLE
Brauner: PROGRESSION PANTACULAIRE

NOTE TO CIOC: When the walls ih III,3A are painted, all of the labels should be removed as we are having new ones made.

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date October 18, 1968

Re Trip to X

cc: Miss Miller
Miss Mazo
Miss Jones
Mr. Roulison

Dear Miss Dudley:

The following is a list of works that urgently need to be brought back to the Museum from X. We would greatly appreciate it if a trip to X could be arranged as soon as possible sometime next week.

23.68 Caro: AWAY

717.68 D. Smith: CUBI X

E.L. 41.2312 Bloom: CHRISTMAS TREE, Oil on canvas

E.L. 39.1808 Kingman: LANDSCAPE II, Watercolor

~~xxxx~~ 110.43 D. Smith: HEAD. 1938

Thank you *

The Museum of Modern Art

cc; Miss Miller

To MISS DUDLEY

From Emily Stark

Date October 1, 1968

Re Future Gallery Changes

Dear Miss Dudley:

The following is a list of works that we shall like to rehang sometime next week. A definite gallery change memo will be sent to you by the end of the week.

256.37 ERNST: TWO CHILDREN ARE THREATENED BY A NIGHTENGALE

505.51 ENSOR: MASKS CONFRONTING DEATH

7.60 HEPWORTH: HOLLOW FORM (PENWITH)

8.55 ERNST: NATURE AT DAYBREAK

277.49 CHAGALL: OVER VITEBSK

178.52 LEGER: THE CITY (STUDY)

133.36 MAGRITTE: THE FALSE MIRROR

4.54 PICABIA: I SEE AGAIN IN MEMORY MY DEAR UDNIE

177.45 PICASSO: CARD PLAYER

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date October 4, 1968

Re Gallery Changes

cc: Miss Miller
Mr.s. Karumba
Miss Jones
Miss Mazo
Production
Security
Front Desk

Dear Miss Dudley:

On ~~Friday~~ Monday morning, October ~~11th~~ 14th, we would like to make the following changes in the galleries:

Please deliver the following:

TO: III,3 ERNST: TWO CHILDREN ARE THREATENED BY A NIGHTENGALE (256.37)

III,3 ERNST: NATURE AT DAYBREAK (8.55)

II,3 ENSOR: MASKS CONFRONTING DEATH (505.51)

II,14 LEGER: THE CITY (STUDY) (178.52)

II,10 PICASSO: CARD PLAYER (177.45)

III, 3 MAGRITTE: THE FALSE MIRROR (133.36)

III,2 PICABIA: I SEE AGAIN IN MEMORY MY DEAR UDNIE (4.54)

Please remove the following and bring them to storage:

FROM: III,3 ERNST: THE FOREST (237.35)

III,3 ERNST: THE NYMPH ECHO (262.37)

II,14 LEGER: THE BALUSTER (179.52)

II, 14 LEGER: DIVERS (333.55)

II,3 CROSS: WOODLAND IN PROVENCE (182.35)

Thank you -

The Museum of Modern Art

To Dorothy Miller

From Tony Konrad

Date October 2, 1968

Re Mounting and installation of sculpture on exhibition

As a result of the accident that has damaged the Nadelman sculpture, we have investigated the safety - in terms of mounting and installation - of sculpture on exhibition in the galleries and in the sculpture garden. Following are the findings of our survey.

Several relatively large and heavy metal sculptures are just perched on wood pedestals, they can fairly easily be shifted on their supports. The pedestals - some quite narrow based - are attached to the floor in some cases with few small angle irons and tiny screws that give hardly more than token support, as on Giacometti's Dog and Barlach's Singing Man. The pedestals of the Pointing Man by Giacometti and Paolozzi's Jason are fastened to the floor, but the sculptures rock on their pedestals. The three bronze heads of Jeannette by Matisse are top-heavy and wider than the pedestal they are just standing on (without any other means of support). Their narrow pedestal is fastened to the floor by one small angle iron at each end, it wiggles when touched. The pedestal of the Unknown Prisoner by Butler also wiggles when touched. This causes the wire "leg" of the sculpture to move up and down on its stone base.

In the garden, the bronze nudes Freya, by Marks and Assia by Despiau are solidly attached to their bases, but the bases are not fastened to the ground or otherwise secured to prevent them from being tipped over which may easily happen, when the garden is crowded with people.

Hollow sculptures should have some support inside to prevent them from being shifted or moved off their pedestals. If it is impossible to fasten pedestals to the floor, they could be filled with sand to increase their weight or they could be fastened to metal plates to keep them from tipping.

In my opinion, a safer installation of the above mentioned objects could help to prevent accidents that may endanger museum visitors and it may minimize damage to the sculptures as has happened to the Pevsner some time ago and more recently to the Nadelman.

The Museum of Modern Art

To
Bates Lowry

From
Dorothy Miller

Date
October 4, 1963

Re
paintings in lobby

cc : Mr. Lieberman
Mr. Rubin
Miss Jones
Miss Dudley
Miss Stark
Mr. Chapman
Files

Dear Bates:

I finally caught up with Joe Chapman at the end of last week and he feels that it is now all right to put the Matisse DANCE back in its accustomed place in the Main Hall. This will enable us to rehang the MOROCCANS which has returned from London. I think we might wait a bit longer about putting the Miró back if you agree?

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date September 30, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Karumba
Miss Mazo
Miss Jones
Production
Security
Front Desk

Dear Miss Dudley:

On Friday morning, October 4, we would like to have the following delivered to the galleries:

TO: II, 15 BOCCIONI: THE LAUGH (656.59)

II, 16 MACDONALD WRIGHT: SYNCHROMY 1917 (346.49)

II, 5 MATISSE: BLUE WINDOW (273.39)

II, 5 MATISSE: GOLDFISH AND SCULPTURE (199.55)

II, 6 ROUAULT: CHRIST MOCKED BY SOLDIERS (414.41)

II, 4 VLAMINCK: MONT VALERIEN (275.48)

Please have the following removed and taken to storage:

FROM: II, 15 BOCCIONI: STATES OF MIND: THE FAREWELLS - to Drawing storage

" " STATES OF MIND: THOSE WHO GO - " " "

" " STATES OF MIND: THOSE WHO STAY " " "

II, 4 DERAIN: MADAME DERAIN IN GREEN

II, 6 DUFY: POET FRANCOIS BERTHAULT

II, 16 KUPKA: (CURVING VERTICALS) VERTICAL PLANES (STUDY)

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date September 30, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Karumba
Miss Jones
Miss Mazo
Production
Security
Front Desk

Dear Miss Dudley:

Tomorrow morning, October 1, we would like to have the following delivered to II, 18:

818.35 MALEVICH: SUPREMATIST COMPOSITION

Please remove the following from II, 18 and bring to storage:

113.36 RODCHENKO: NON OBJECTIVE PAINTING

Thank you -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date September 25, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Karumba
Miss Mazo
Miss Jones
Production
Security
Front Desk

Dear Miss Dudley:

Tomorrow morning, Thursday, September 26, we would like to have the following removed from the galleries and brought to Jean Volkmer's lab.

FROM: II, 7 KOKOSCHKA: HANS TIETZE AND ERICA TIETZE-CONRAT
II, 7 KIRCHNER: EMMY FRISCH
II,10 GRIS: BREAKFAST

done

Please have the following delivered to gallery 10, 2nd floor:

TO: II,10 GRIS: VIOLIN AND ENGRAVING (133.47)

done

Thank you -

P.S. Temporarily removed sighs will be put up for the Kokoschka and the Kirchner paintings. (The Kokoschka may be ready to rehang before the Museum opens at 11 a.m.)

Hang ~~Rousseau Jungle wilson~~
~~Pollock FFF~~ ?

The Museum of Modern Art

To MISS DUDLEY

From EMILY STARK

Date SEPTEMBER, 13, 1968

Re GALLERY CHANGES

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk
Jean Volkmer

Dear Miss Dudley:

On Tuesday morning, September 17th, we would like to make the following changes in the galleries, first thing in the morning:

Please bring the following from storage to the galleries:

TO: ✓ II, 6 DERAIN: THREE TREES (302.47)

✓ II, 6 UTRILLO: PROVINCIAL CHURCH (455.37)

✓ III, 3 ARP: RELIEF (336.39)

✓ III, 7 NEWMAN: THE VOICE (1.68)

✓ Main Hall NOLAND: TURNSOLE (5.68)

Please bring the following from the Main Hall to III, 7

✓ POUSETTE-DART RADIANCE (453.64)

The following are to be removed from the galleries:

FROM: ✓ II, 4 VUILLARD: MOTHER AND SISTER OF THE ARTIST * to Mezz. for loan

✓ III, 2 CHAGALL: I AND THE VILLAGE - to Mezz. for loan

✓ III, 7 KLINE: CHIEF - to Mezz. for loan

✓ III, 7 NEWMAN: ABRAHAM - to Jean Volkmer's lab.

✓ III, 7 POLLOCK: FULL FATHOM FIVE - to Jean Volkmer's lab.

Please bring the following from storage to Jean's lab.

POLLOCK: NUMBER 5 (155.57)

DM III 7, II 12, II 7

The Museum of Modern Art

To DCM

From Emily

Date Sept. 3, 1968

Re Gallery Changes that are pending

Dear Miss Miller:

The following are all due to go out on loan soon:

Before Sept 18	SHEELER: AMERICAN LANDSCAPE	II,19	(Washington, National Coll. of Fine Arts, October 9 and tour through April 1969)
Sept 16 or 17	KLINE: CHIEF	III,7	(N.Y., Whitney, October 1 and tour through March 1969)
Parade	BLUME: THE ETERNAL CITY	II,19	(N.Y., Whitney, October 14 - December 1, 1968)
	CALDER: WHALE	Garden	"
	HOPPER: NEW YORK MOVIE	II,8	"
Sept. 16 (17) exchange	CHAGALL: I AND THE VILLAGE	III,2	(The Baltimore Museum of Art, October 22 - Dec. 8, 1968)
" "	VUILLARD: MOTHER AND SISTER OF THE ARTIST	II,4	"

Sept. 25? Dubuffet - 3 dr. III 5 Sept. 30

? replace small Bonnard by Gottlieb, Pascin ?

Tamayo
Blanchard 1983

The Museum of Modern Art

To MISS DUDLEY (3)

From EMILY STARK

Date SEPTEMBER 13, 1968

Re GALLERY CHANGES

cc: Miss Miller
Miss Mazo
Miss Jones
Mrs. Karumba
Production
Security
Front Desk

Dear Miss Dudley:

On Monday, September 16th, we would like to make the following changes in the galleries before 11 a.m.

Please bring the following from storage to the galleries:

TO: II, 19 LEVINE: THE FEAST OF PURE REASON (E.L. 38.2926)

II, 19 SHAHN: HANDBALL (28.40)

II, 8 DUBOIS: AMERICANS IN PARIS (66.35)

II, 8 J. STELLA: FIRST LIGHT (203.66)

II, 11 J. STELLA: FACTORIES (756.43)

II, 19 TAMAYO: ANIMALS (165.42)

The following are to be removed from the galleries first thing, Monday morning, Sept. 16:

FROM: II, 19 SHEELER: AMERICAN LANDSCAPE - to Mezz. for loan

II, 19 BLUME: THE ETERNAL CITY - to Mezz for loan

II, 8 HOPPER: NEW YORK MOVIE - to mezz. for loan

LL, 11 SPENCER: CITY WALLS - to storage

II, 19 TAMAYO: GIRL ATTACKED BY A STRANGE BIRD - to storage

The Museum of Modern Art

To Jean Volkmer

From Cora Rosevear

cc : Miss Miller
Emily Stark

Date August 21, 1968

Re

Dear Jean,

The following are minor problems of works on view, but it would be good if you could have a look at them before too long:

K. Malevich: WOMAN WITH PAILS. II, 18
Tape on left edge of frame not secured

Moholy-Nagy: DOUBLE LOOP. II, 18
Tiny holes (old) have collected dirt

E. Gourgue: MAGIC TABLE. II, 19
small gouges lower right. The frame also has many nicks which should be painted.

A. Bauchant: CLEOPATRA's BARGE. II, 19
small spot of white paint on bottom right of boat

C. Monet: WATER LILIES (triptych).
Tape on right edge of frame not secured

Matta: VERTIGE D'EROS. III, 6
Splashes of foreign matter along bottom edge

F. Glarner: RELATIONAL PAINTING NO. 85. Main lobby
canvas buckled LL (old)

FRAMING

The Museum of Modern Art

To Andrew Olah

From Dorothy Miller

Date July 30, 1968

Re

cc : Registrar
Jean Volkmer
Sara Mazo
Emily Stark
Files ✓

Dear Andrew:

Museum collection pictures which need framing attention:

1. Klee: PORTRAIT OF AN EQUILIBRIST. In Gallery 1, floor 3
(This is the one we looked at together)

Paint inside of frame #2 wall color. Let Miss Stark in my office know when you want to take painting so she can have it taken down for a day

2. Miró: THE CARBIDE LAMP. Now with Miss Volkmer

Replace in its old frame if it fits. If not, wait for further instructions.

Stel to Do 3. Plavinsky: VOICE OF SILENCE. Now with Miss Volkmer

Wait for my return from vacation so we can discuss this.

4. Crampton: ~~PREMISE.~~ → A. Olah said this would not be right. He wants to speak to you about it on your return.

Dark walnut L strip with 1/4" space

5. Graham: ELINOR GRAHAM.

Replace in its old frame.

~~2 Schwitters from III A~~

still Lda Balla - Swifts

memo to Andrew Olah cc: Registrar, JV, SM

Dear Andrew:

Museum collection pictures which need framing

attention:

1) Klee: Portrait of an Equilibrist. In Gallery 1, floor 3
(This is the one we looked at together)

Paint inside of frame #2 wall color. Let Miss Stark in my office know when you want to take painting so she can have it taken down for a day.

2) Miro: The Carbide Lamp. Now with Miss Volkmer.

Replace in its old frame if it fits. If not, wait for further instructions.

3) Plavinsky: Voice of Silence. Now with Miss Volkmer.

Wait for my return from vacation so we can discuss this.

4) Crampton: (title?)

Dark walnut L strip with 1/4" space

5) Graham: Elinor Graham.
replace in its old frame.

Framing etc - Olah

Klee : Equilibrist

" Apples (Eclipse glass?)

~~Newelson : base - corr w. plexi -~~

3 Mondrians for Berlin

Mondrian drawing

write memo to Olah

To frame

Miro Carbide – use old frame

? Derain – small figure – WSL

Plavinsky – Voice of Silence

Crampton

Graham – use old frame

~~" – Painters~~

clear w. Andy, then fr. J VD ~~DD~~ Olch

Spencer City Walls

Pollocks – rehang ?

Mondrian dr.

Lights

Degas – Cézanne
~~Ernst – Lunar, etc~~
Night Riding
Schwitters – another light or white lense

Blue lenses

The Museum of Modern Art

To DM

From BJ

Date July 18, 1968

Re Things taken to Andy Olah

Eloise is taking the following things from Paper Conservation to Andy Olah. 2 Burchfields and a Signac which have frames but may need new mats and which you may want to reframe. Also the Klee EL Dance of the Grieving Child which needs the works. It was in a cheap frame without glass before.

26.51	Signac	LIGHTHOUSE	
719.68	Magritte (Aberbach)	THE SEARCH OF THE ABSOLUTE	FS/E use old frame
E.L.68.875	Klee	DANCE OF THE GRIEVING CHILD	(no frame)

Klee

The Museum of Modern Art

To Miss Miller cc: Betsy Jones

From Eloise Wright

Date July 19, 1968

Re Framing

The following have been taken to Andrew for framing. He will hold them until you have the time to see him.

2.36	Burchfield	GARDEN OF MEMORIES	use old frame
2.30	Burchfield	RAILROAD GANTRY	new frame + mat
24.51	Signac	LES ALYSCAMPS, ARLES	use old frames
25.51	Signac	ALBENGA	
26.51	Signac	LIGHTHOUSE	
719.68	Magritte (Aberbach)	THE SEARCH OF THE ABSOLUTE	FS/E use old frame
E.L.68.875	Klee	DANCE OF THE GRIEVING CHILD	(no frame)

Eloise

The Museum of Modern Art

To Miss Dorothy H. Dudley

From Diana Laurie

cc Miss Miller
Miss Mazo
Mrs. Rose
Miss Stark
Miss Volkmer

Date August 6, 1968

Re Loans-Misc.

Today I examined the following:

Returned from the Tate Gallery, London, exh. April 3 - May 19, 1968:

to gallery 7160 Hepworth: Hollow Form(Penwith), Lagos wood
OK

155.53 Hepworth: Helikon, Portland stone
Several chips bottom edges of base; faint horizontal scratch on curved surface c. 16" above base.

Returned from CE 66-18, "Dada, Surrealism and Today", January - August 1968:

278.37 Ernst: Farewell My Beautiful Land of Marie Laurencin, Pen and Ink PLEXI
FRame: OK
Drawing: Generally creased (old) and rippled.

285.37 Picabia: Dada Movement, Pen and ink PLEXI
Frame: OK
Drawing: OK

92.60 Tinguely: Homage to New York, Felt pen and ink on bristol board PLEXI
FRame: OK
Drawing: OK

The Museum of Modern Art

To MISS DUDIEY (2)

From Emily Stark

Date July 29, 1968

Re Gallery Changes, etc.

cc: Miss Miller
Miss Volkmer
Mrs. Karumba
Miss Mazo
Production
Security
Information desk

Dear Miss Dudley:

On Wednesday morning, July 31, we would like to ~~have~~ do the following work in the galleries:

To Mezz. for outgoing loan from II,7

Beckmann THE DESCENT FROM THE CROSS (328.55)

To II,7 from storage

Beckmann FAMILY PICTURE (26.35)

Also, we would like to have the following brought to Jean Volkmer's lab. first thing, Wednesday morning, July 31. They will be ready to be rehung in the galleries before the Museum opens at 11 a.m.

To Jeans's lab from III,7

Picasso HORSE'S HEAD (E.L.39.1093.7) ← removed paint from frame

To Jean's lab from II,3

Toulouse-Lautrec LA GOULUE AT THE MOULIN ROUGE (161.57)

Thank you -

The inside surface of the plexi was cleaned

cc: Bill Rubin
Wilder Green

The Museum of Modern Art

To Dorothy Miller

From Bates Lowry

Date June 14, 1968

Re

I thought it would be helpful to put into writing what we discussed last evening concerning the following:

1. Every effort will be made to move the Matisse painting from the lobby to the second floor, including removing the baffle on the stairway.

2. You and Wilder will coordinate the work in the lobby, which includes replacing the egg crate ceiling, removing the temporary wall where the Christo show is now on exhibit, and moving the Miró into storage. I will leave it up to you and Bill to choose works for the lobby, but would like to make a strong recommendation that we install sculpture rather than paintings.

3. The three works lent on extended loan from Norton Simon will not be hung in my absence. Bill and I will consider the problem when I return.

4. I have approached Louise Smith about exhibiting at least three of her works during the summer at the Museum - a Kandinsky, the Renoir, and the Piccasso hanging over the fireplace. Wilder will also have spoken to her about this as well as about offering her the possibility of storing all of her paintings during the summer. Bill and I will discuss where to hang these works at the same time as we discuss the Norton Simon paintings.

BL:cb

cc: Miss Miller
Mr. Rubin

The Museum of Modern Art

To: Don Daan

From: Betsy Jones

Date: July 8, 1968

Re: Miscellaneous painting

It [illegible] to us in photographing works in the garden [illegible] ld be painted more or less the color of [illegible]

1. Upper garden terrace: the baseboard that runs along the church wall: [illegible]

2. The stairway wall at the east end of the lower terrace: the circular [illegible] ed by [illegible]

These tw[illegible] which we can ph[illegible] when an s[illegible] tend to i[illegible] of the piece itself.

cc: Dorothy Miller
Sara Sano
Bruce Brown

June 27, 1968

Mr. Norton Simon
1645 West Valencia Drive
Fullerton, California

Dear Mr. Simon:

We were very sorry not to be able to speak with you yesterday. In case the secretary at McCall's did not get the full message from Miss Dorothy Miller (Senior Curator in the Department of Painting and Sculpture), Mr. Lowry requested that the paintings not be hung until his return from Europe, as he wished to see to their installation personally.

I know Mr. Lowry is looking forward to having a good visit with you, and to taking you around the Museum the next time you are both in New York at the same time.

Sincerely yours,

(Miss) Carol Brownell
Secretary to Mr. Lowry

The Museum of Modern Art

To Don Dean

From Betsy Jones

cc: Dorothy Miller
Sara Mazo
Wilder Green

Date July 8, 1968

Re Miscellaneous painting

It would be a great help to us in photographing works in the garden if the following things could be painted more or less the color of the wall they adjoin:

1. Upper garden terrace: the baseboard that runs along the church wall;

2. The stairway wall at the east end of the lower terrace: the circular outlets (or whatever they are), which at present are covered by the Carl André piece.

These two details mar the principal large unbroken walls against which we can photograph large sculptures. They are especially disturbing when an abstract piece is being taken since, in black and white, they tend to interfere with the composition of the piece itself.

The Museum of Modern Art

To MISS DUDLEY (3)

From Emily Stark

Date May 16, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Karumba
Production
file

Dear Miss Dudley:

On Monday morning, May 20, we would like to have the following taken to the galleries:

TO III,3 Miró ROPE AND PERSONS (71.36)

And, we would like to hang the following on the wall near the 5th floor elevator (21 building):

Costa VISUAL DYNAMICS (45.65)

Please remove the following:

FROM III,3 DUTCH INTERIOR, I - to Mezz. for outgoing loan

III,3 THE BEAUTIFUL BIRD REVEALING THE UNKNOWN TO A PAIR OF LOVERS - to Mezz. for outgoing loan

The Museum of Modern Art

To MISS DUDLEY (2)

From Emily Stark

Date May 14, 1968

Re Gallery Changes

cc: Miss Miller
Mrs. Karumba
Production
file

Dear Miss Dudley:

Tomorrow morning, Wednesday, May 15th, we would like to have the following removed from the galleries:

From: II,3 Signac ALBENGA (25.51) in one frame , to be brought to Jean V.
" LIGHTHOUSE (26.51)
" LES ALYSCAMPS, ARLES (24.51) -
to be brought to Andrew Olah

II, 19 Pickett MANCHESTER VALLEY - to be brought to Jean V.

II, 8 DuBois AMERICANS IN PARIS - to storage

Please have the following brought to the galleries:

To: II,19 Kane THROUGH COLEMAN HOLLOW ...

II, 8 Hopper NEW YORK MOVIE

II, 3 Munch MADONNA (this is a print - it is with Andrew Olah.)

Thanks -

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

Date July 5, 1968

Re Gallery Changes

cc: Miss Miller
Miss Jones
Mr. Lowry
Miss Mazo
Mrs. Karumba
Mr. Cioc
Security
Information Desk, Lobby

Dear Miss Dudley:

On Tuedday morning, July 9th, we would like to make the following changes in the galleries:

Bring from Storage:

To III,7 186.52 Pollock FULL FATHOM FIVE

To III,5 235.62 Rivers THE LAST CIVIL WAR VETERAN

and Remove from galleries:

From III,5 478.53 de Koonáng WOMAN I, to Mezz. for loan

From III,6 238.48 de Kooning PAINTING (1948), to Mezz. for loan

We would greatly appreciate it if the Pollock and Rivers could be taken from the North Wing and brought to the Mezz. late Monday afternoon, July 8th, so that they can be brought to the galleries first thing Tuesday morning, July 9th.

Thank you -

The Museum of Modern Art

To Eric Rowlison

From Betsy Jones

Date July 4, 1968

Re Pick-up from Mrs. Bertram Smith

cc: Mr. Lowry
Miss Miller
Mr. Lieberman
Mr. Green

We are borrowing for the rest of the summer two paintings belonging to Louise Smith (both of which are promised gifts). Wilder Green is remodeling her apartment and has just told me today that some work will begin next week so that it is important to get the pictures out of the apartment on Monday, July 8. The paintings are:

Kandinsky: Picture with an Archer. 1909. Oil, 69 x 57"

Picasso: Woman Dressing Her Hair. 1940. Oil, 51 1/4 x 38 1/8"

also:

César: a drawing belonging to Bill Lieberman, which should be delivered to him.

Would you arrange for Hahn to collect these three things from her apartment (907 Fifth Avenue) on Monday, July 8 between 10:00 and 1:00. Charge Painting & Sculpture 555-899.

Betsy

LOBBY summer 1968

new acquisitions show

Noland
Wesselmann (June 26)

Glarner (June 15)

Kaufman (July 2)

(Botero July 2)
Marisol (June 18)
Botero (June 26)
(Lam July 3)

Pomodoro (June 26)

Lipton (June 26)
Pomette Dial (June 27)

Tanaka (July 2)

F. Stella (June 26)
~~Wesselman~~

(July 3)
Gottlieb

other possibilities

D'Arcangelo
Ossorio
Rivers
Kawashima

cc: Miss Dudley
Miss Miller

The Museum of Modern Art

To
Bill Farnie

From
Eric Rowlison
ERR

Date
July 1, 1968

Re
Gallery changes, Tuesday, July 2

To confirm our conversation, 2 of the men will come in at 8:00 on Tuesday, July 2 to begin working on Dorothy Miller's gallery changes (see her memo of June 26). Project Order 764 will cover their overtime.

Please do not move the Pollock: ONE or the Matisse: DANCE unitl I get there. Please have plenty of pliofilm on hand as these paintings must be wrapped before they are taken outside to go through the upper terrace door.

cc: Miss Dudley
Miss Miller
Mr. Farnie

The Museum of Modern Art

To Roy Williams

From Eric Rowlison ERR

Date July 1, 1968

Re Coverage of 2nd Floor Door to Upper Terrace

Will you please arrange to have someone available to open the 2nd floor door to the upper terrace between 9 and 10:00 tomorrow morning, Tuesday, July 2. We must take two large paintings through those doors.

If it is raining, the job will have to be postponed.

Thank you.

E Lowry
re: Gallery changes

The Museum of Modern Art

To MISS DUDLEY (3)

From Dorothy C. Miller

Date June 26, 1968

Re Gallery Changes

cc: Mr. Lowry ✓
Miss Mazo
Miss Jones
Mrs. Karumba
Mr. ~~Coic~~ Cioc
rity
ormation Desk, Lobby

B Lowry
PTS
re: Gallery
changes

Dear Dorothy:

I am giving you b orks of art for
next week when we will by for Summer 1968
when our most valuable bby:

Tuesday July 2

with help of Mike
and Robbie

Matisse: NOTE DE NOEL (now in Lobby)
Matisse: 2 studies for RED CHASUBLE (now in II,5)
Gorky: Garden In Sochi (Now in III,7)
Pollock: FULL FATHOM FIVE (now in III,7)
Pollock: NUMBER 5, 1950 (now in III,7)

Wednesday July 3

To Storage:

Miró: MURAL PAINTING (now in Lobby)
Marisol: LBJ (now in Lobby)

From Fire-tower to Lobby:

Gottlieb: UNSTILL LIFE (to Miró Mural wall)

From Storage to Lobby:

Lam: THE JUNGLE

The Museum of Modern Art

To MISS DUDLEY (3)

From Dorothy C. Miller

Date June 26, 1968

Re Gallery Changes

cc: Mr. Lowry
Miss Mazo
Miss Jones
Mrs. Karumba
Mr. ~~Coic~~ Cioc
Security
Information Desk, Lobby

Dear Dorothy:

I am giving you herewith the schedule of moving of works of art for next week when we will complete the rehanging of the Lobby for Summer 1968 when our most valuable paintings are moved out of the Lobby:

Tuesday July 2

From Lobby to II,5:

Matisse: DANCE

From Storeroom C to III,7:

Pollock: ONE, 1950

with help of Mike and Robbie

From Storage to Lobby:

Kauffman: RED-BLUE
Tanaka: UNTITLED

To Storage:

Matisse: NUIT DE NOEL (now in Lobby)
Matisse: 2 studies for RED CHASUBLE (now in II,5)
Gorky: Garden In Sochi (Now in III,7)
Pollock: FULL FATHOM FIVE (now in III,7)
Pollock: NUMBER 5, 1950 (now in III,7)

Wednesday July 3

To Storage:

Miró: MURAL PAINTING (now in Lobby)
Marisol: LBJ (now in Lobby)

From Fire-tower to Lobby:

Gottlieb: UNSTILL LIFE (to Miró Mural wall)

From Storage to Lobby:

Lam: THE JUNGLE

The Museum of Modern Art

To MIKE POPPO

From Dorothy C. Miller

Date June 26, 1968

Re Gallery Changes

cc: Mr. Loury
Miss Mazo
Miss Jones
Mr. Cide

Dear Mike:

Here is the schedule for completing the summer arrangement of the Lobby and other galleries:

Thursday June 27 — Pousette Dart: RADIANCE. Hang in Lobby

Miki: UNTITLED (ears). Hang in gallery, III,7

Tuesday July 2 — Help Registrar's men to move Matisse DANCE and Pollock ONE from ground floor to second and third floors.

Matisse: DANCE. Hang in II,5

Pollock: ONE. Hang in III,7

Tanaka: UNTITLED. Hang in Lobby

Kauffman: RED-BLUE. Hang in Lobby

Wednesday July 3 — Gottlieb: UNSTILL LIFE. Hang in Lobby

Lam: THE JUNGLE. Hang in Lobby

MANY THANKS -

3cc.

memo to Miss Dudley cc: Lowry, BJ, SM, etc. Mr. Cioc

Dear Dorothy:

I am giving you herewith the schedule of moving of works of art for next week when we will complete the rehanging of the Lobby for Summer 1968 when our most valuable paintings are moved out of the Lobby:

Tuesday July 2

From Lobby to II 5:

Matisse: Dance

From Storeroom C to III 7:

Pollock: One, 1950

with help of Mike and Robbie

From Storage to Lobby:

Kauffman: Red-Blue
Tanaka: Untitled

To Storage:

Matisse: Nuit de Noel (now in Lobby)
Matisse: 2 studies for Red Chasuble (now in II 5)
Gorky: Garden in Sochi (now in III 7)
Pollock: Full Fathom Five (now in III 7)
Pollock: Number 5, 1950 (now in III 7)

Wednesday July 3

To storage:

Miro: Mural painting (now in Lobby)
Marisol: LBJ " " "

From Fire-tower to Lobby:

Gottlieb: Unstill Life (to Miro Mural wall)

From storage to Lobby:

Lam: Jungle

only copy

The Museum of Modern Art

To MISS DUDLEY (3)

From Emily Stark

Date June 25, 1968

Re Gallery Changes

Mr. Lowry
cc: Miss Miller
Mrs. Kerumbe
Miss Neno
Production
Security

Dear Miss Dudley:

Tomorrow morning, Wednesday, June 26, we would like to have the following removed from the galleries and delivered to the Garden Wing galleries for THE ART OF THE REAL exhibition:

FROM III,9 Johns WHITE NUMBERS

" III,7 Still PAINTING

" III,7 Pollock NO. 1, 1948

FROM the main hall: Noland TURNSOLE

AND please bring the following from Storage to the 3rd floor:

TO III,10 Jensen CLOCKWORK IN THE SKY (117.60)

III,9 Miki UNTITLED (corr) (607.65)

III,7 Guston CLOCK (659.59)

III,10 Kelly RUNNING WHITE (9.60)

III,7 Gorky: Garden in Sochi

On Thursday morning, June 27, we would like to have the following brought to the Main hall - from Storage:

Pousette-Dart RADIANCE (453.64)

hold till July 2 Tanaka UNTITLED (612.65)

Note to Mike: Miss Miller will meet you in the Main hall at 8:30 Wednesday morning, June 26.

LOBBY summer 1968

new acquisitions show

Noland
Wesselmann (June 26)

Glarner (June 18)

Kaufman (July 2)

(Botero July 2)
Marisol (June 18)
Botero (June 26)
(Lam July 3)

Pomodoro (June 26)

Lipton (June 26)
Ponette Dart (June 27)

Tanaka (July 2)

F. Stella (June 26)
~~Wesselmann~~

(July 3)
Gottlieb

other possibilities

D'Arcangelo
Ossorio
Rivers
Kawashima

Berkard

The Museum of Modern Art

— query

— check Mondrian dr.
— Bartos re Mondrian loan

To MISS MILLER

From Grace and Emily

Date April 19, 1968

Re Loans - Misc.

Dear Miss Miller:

The following are back from loan and you may wish to rehang them in the galleries:

		Location before loan
Olah → Seurat		
TO DO → 651.39	KOKOSCHKA: HANS TIETZE AND ERICA TIETZE-CONRAT JV	II,7
340.55	NOLAN: AFTER GLENROWAN SIEGE	III,5
Olah → 816.35	MALEVICH: SUPREMATIST COMPOSITION: RED AND BLACK SQUARE	II,18
" → 819.35	MALEVICH: SUPREMATIST COMPOSITION	II,18
no 756.43	STELLA: FACTORIES ← use in place of early Spencer when JV can clean it.	II,11
→ 509.53	VANTONGERLOO: CONSTRUCTION OF VOLUME RELATIONS	II,17
6th → 117.67	KRUSHENICK: THE RED BARON — this was in the Founder's room which is presently hung with "Cezanne to Miró" but you may want to hang it on the 6th floor.	
→ Calder Morning Star		
→ Chryssa's		

The following are "on view" and are due to go out on loan shortly:

228.48 ALBRIGHT: WOMAN II,19
AAAL, New York, for exh. from
May 28 - June 23 - to pick-up about May 1st.

162.34 DALI: THE PERSISTENCE OF MEMORY III,3A
to join Dada/Surrealism exh.

35.55 WEINBERG: RITUAL FIGURE III,5
AAAL, NEW YORK, for exh. from
May 28 - June 23 - would like to pick-up with the ALBRIGHT

(cont.)

→ ~~Rosenberg~~
→ Pickett

231.62a-c MARISOL: THE FAMILY 6th fl. Restaurant

(There is some question whether the Venezuelan Government wants to borrow the LBJ for the Venezuelan Pavilion at the Venice Biennale this summer - See Betsy's letter of April 16). Santini Bros. is packing all the New York area loans for shipment by sea on May 8th. The latest possible day for Santini to receive our loans in time for inclusion in this shipment is April 25 (Thursday). Otherwise, our will have to go by air, separately. Would you like to send THE FAMILY now, or should we wait to hear from Venezuela?

The following loans should be returned shortly:

266.57
SEURAT: EVENING, HONFLEUR
to go to Andrew to be reframed, and then you may want to put it back in II,3

EL 63.1697RAUSCHENBERG: FIRST LANDING JUMP III,10
Ret'd 4/23/68 - in storage now.
- Emily

In checking on the pedestal for the CALDER: MORNING STAR, we found it needed repainting. This is being done and it should be ready to install next week.

Santini called Monday morning, April 22, to ask to collect on April 23 - tuesday - Betsy okayed it! See my memo to DHP - attached

The Museum of Modern Art

To MISS DUDLEY (3)

From Emily Stark

cc: Miss Miller
Mrs. Karumba
Production
file

Date April 25, 1968

Re Gallery Changes

Tomorrow morning, Friday, April 26, please remove the following from the galleries:

FROM - III,10 Riley CURRENT, to Mezz.

III,10 Kelly RUNNING WHITE, to storage

III,10 Kalinowski GATE OF EXECUTED, to storage

II,7 Schmidt-Rottluff PHARISEES, to storage

II,19 Albright WOMAN, to Mezz. for outgoing loan

III,5 Weinberg RITUAL FIGURE, and pedestal, to Mezz. for outgoing loan

and please bring up the following:

TO - III,10 Rauschenberg FIRST LANDING JUMP,

III,10 Stella MARRIAGE OF REASON AND SQUALOR

II,7 Kokoschka HANS TIETZE AND ERICA TIETZE-CONRAT

II,17 Vantongerloo CONSTRUCTION OF VOLUME RELATIONS

II,19 Freud WOMAN WITH A DAFFODIL
" PORTRAIT OF A WOMAN

We will also be rehanging the 6th floor (the works have been stored in the old Staff Lounge) - please bring to the 6th floor:

Krushnick THE RED BARON

Museum of Modern Art

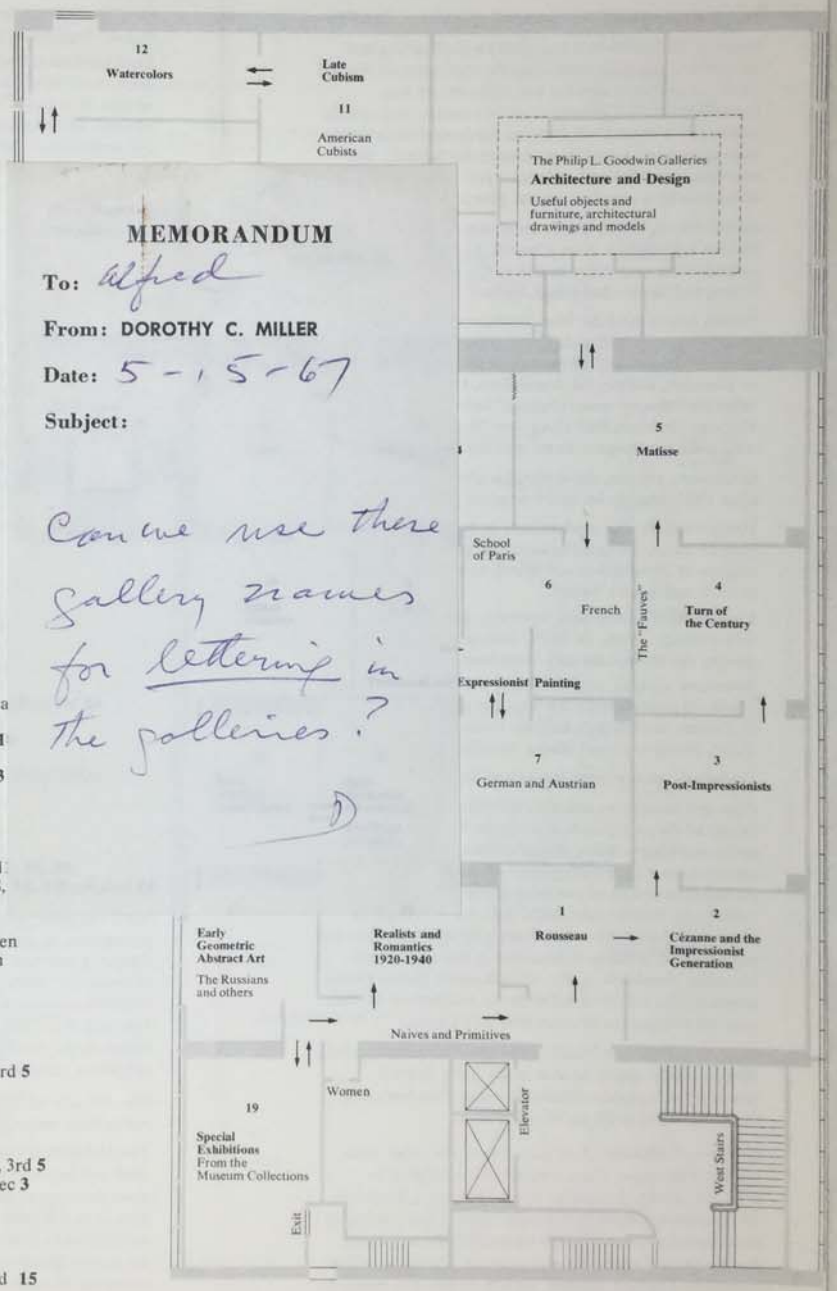
2nd Floor

Collections
Painting and Sculpture
Architecture and Design

(3rd Floor guide on back)

Partial list of painters and sculptors with 2nd Floor gallery numbers and references to other floors where their works may be seen. Listing is subject to change. For lack of space not all artists can be shown at the same time.
MH–Main Hall, ground floor.
ES–East Stairs. WS–West Stairs.
3rd–3rd Floor.

Albers **17**
Balla **15**
Balthus **20**
Beckmann **7, 20**
Blume **20**
Boccioni **15**
Bonnard **4**
Braque **9, 10, 11**
Burchfield **12**
Cézanne **2**
Corinth **4**
Davis, S. **11**
Degas **2**
Delaunay **16**
Demuth **12**
Denis **4**
Derain **4, 6, 20**
Dickinson, E. **8**
van Doesburg **17**
Dove **8**, 3rd **3A**
Dufy **6**
Ensor **3**
Feininger **7, 8, 11**
Gabo **18**
Gauguin **3**
Graves **12**
Gris **10**
Grosz **20**, 3rd **3A**
Hopper **8**
Kandinsky **16**
Kirchner **7**
Klee **12**, 3rd **2**
Klimt **4**
Kokoschka **7**
Kupka **16**
La Fresnaye WS
Léger **14**
Macke **7**
Malevich **18**
Marin **12**
Matisse **4, 5**, Ga
Modigliani **6**
Moholy-Nagy **1**
Mondrian **17**
Monet **2, 12, 13**
Morandi **6**
Nolde **7, 12**
Orozco **20**
Pevsner **18**
Picasso **9, 10, 1**
3rd WS,
Prendergast **4**
Redon **3**
Renoir **2**, Garden
Rickey, Garden
Rouault **4, 6**
Rousseau **1**
Schlemmer WS
Seurat **3**
Severini **15**
Shahn **12, 20**, 3rd **5**
Sheeler **20**
Sickert **4, 6**
Siqueiros **20**
Soutine **6**
Tchelitchew **20**, 3rd **5**
Toulouse-Lautrec **3**
van Dongen **4**
van Gogh **3**
Vlaminck **4**
Vuillard **4**
Weber **8, 11**, 3rd **15**



MEMORANDUM

To: Alfred

From: DOROTHY C. MILLER

Date: 5-15-67

Subject:

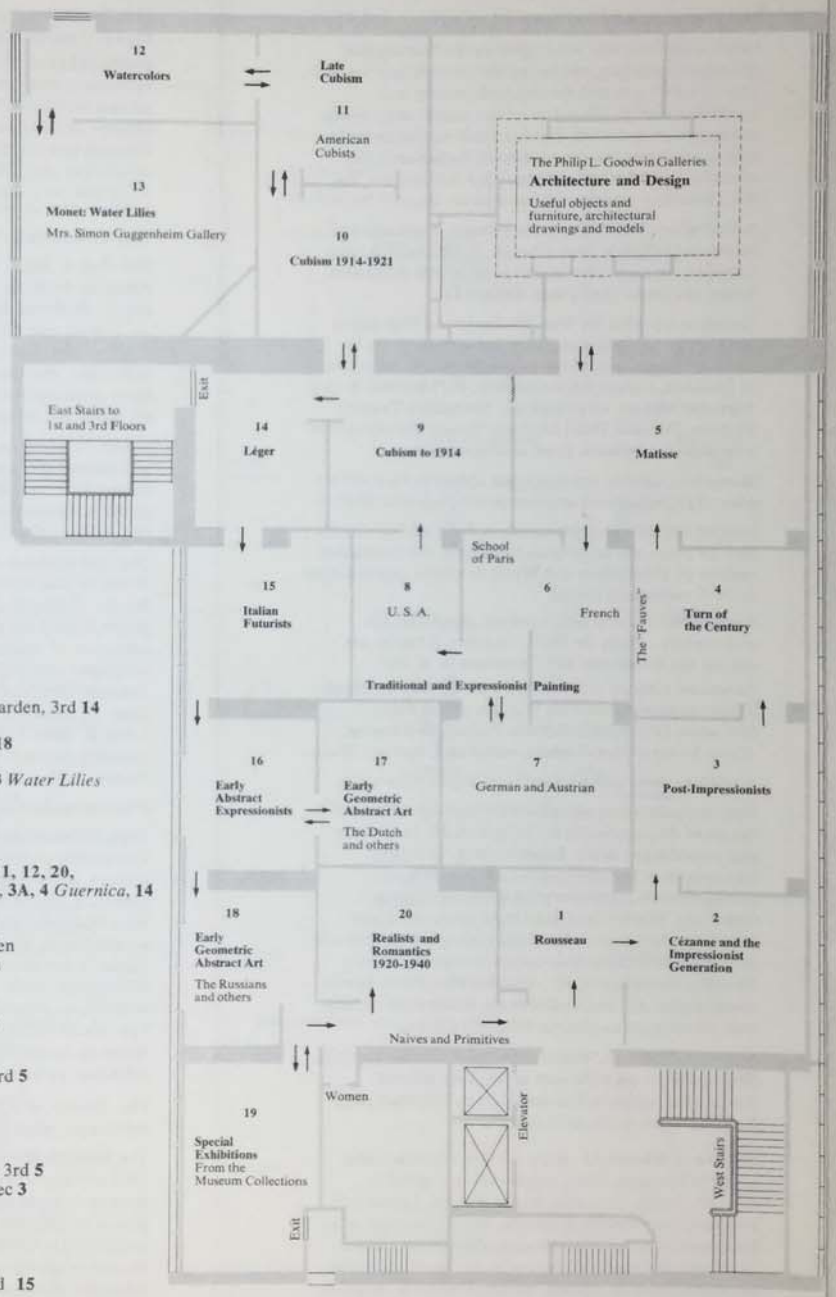
Can we use these gallery names for lettering in the galleries?

D

Museum of Modern Art

2nd Floor

Collections
Painting and Sculpture
Architecture and Design



(3rd Floor guide on back)

Partial list of painters and sculptors with 2nd Floor gallery numbers and references to other floors where their works may be seen. Listing is subject to change. For lack of space not all artists can be shown at the same time. MH–Main Hall, ground floor. ES–East Stairs. WS–West Stairs. 3rd–3rd Floor.

Albers **17**
Balla **15**
Balthus **20**
Beckmann **7, 20**
Blume **20**
Boccioni **15**
Bonnard **4**
Braque **9, 10, 11**
Burchfield **12**
Cézanne **2**
Corinth **4**
Davis, S. **11**
Degas **2**
Delaunay **16**
Demuth **12**
Denis **4**
Derain **4, 6, 20**
Dickinson, E. **8**
van Doesburg **17**
Dove **8**, 3rd **3A**
Dufy **6**
Ensor **3**
Feininger **7, 8, 11**
Gabo **18**
Gauguin **3**
Graves **12**
Gris **10**
Grosz **20**, 3rd **3A**
Hopper **8**
Kandinsky **16**
Kirchner **7**
Klee **12**, 3rd **2**
Klimt **4**
Kokoschka **7**
Kupka **16**
La Fresnaye WS
Léger **14**
Macke **7**
Malevich **18**
Marin **12**
Matisse **4, 5**, Garden, 3rd **14**
Modigliani **6**
Moholy-Nagy **18**
Mondrian **17**
Monet **2, 12, 13** *Water Lilies*
Morandi **6**
Nolde **7, 12**
Orozco **20**
Pevsner **18**
Picasso **9, 10, 11, 12, 20**, 3rd WS, **3A, 4** *Guernica*, **14**
Prendergast **4**
Redon **3**
Renoir **2**, Garden
Rickey, Garden
Rouault **4, 6**
Rousseau **1**
Schlemmer WS
Seurat **3**
Severini **15**
Shahn **12, 20**, 3rd **5**
Sheeler **20**
Sickert **4, 6**
Siqueiros **20**
Soutine **6**
Tchelitchew **20**, 3rd **5**
Toulouse-Lautrec **3**
van Dongen **4**
van Gogh **3**
Vlaminck **4**
Vuillard **4**
Weber **8, 11**, 3rd **15**

Museum of Modern Art

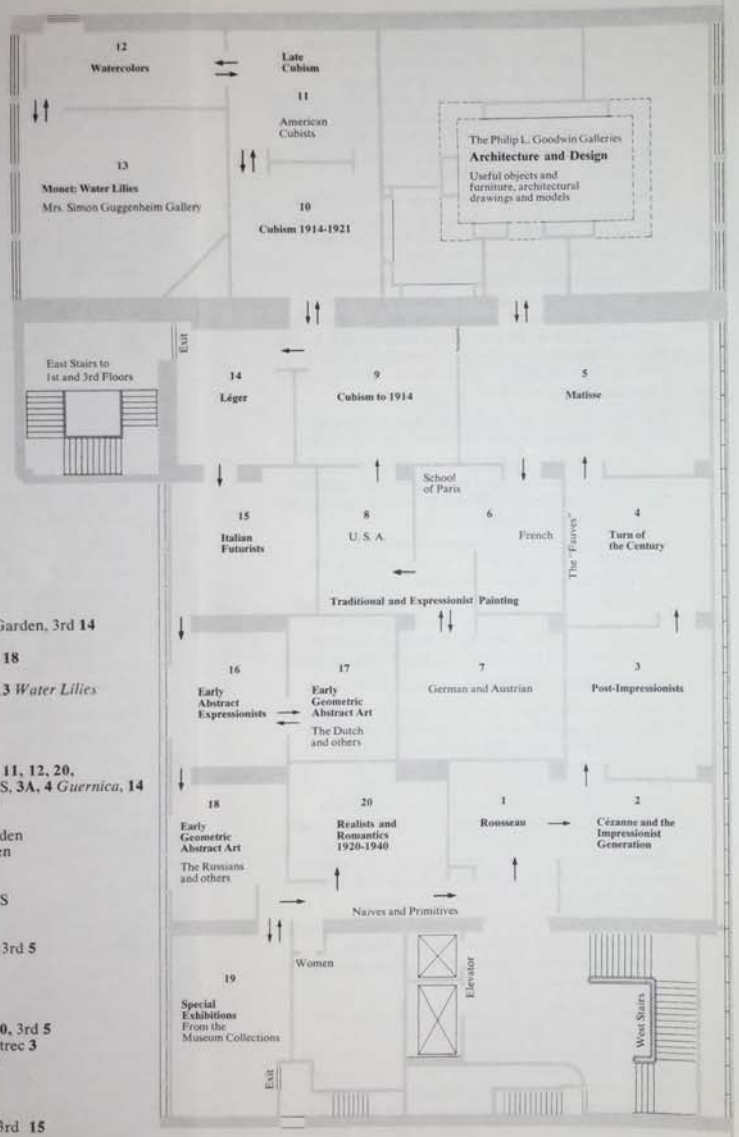
2nd Floor

Collections
Painting and Sculpture
Architecture and Design

(3rd Floor guide on back)

Partial list of painters and sculptors with 2nd Floor gallery numbers and references to other floors where their works may be seen. Listing is subject to change. For lack of space not all artists can be shown at the same time.
MH–Main Hall, ground floor.
ES–East Stairs. WS–West Stairs.
3rd–3rd Floor.

Albers **17**
Balla **15**
Balthus **20**
Beckmann **7, 20**
Blume **20**
Boccioni **15**
Bonnard **4**
Braque **9, 10, 11**
Burchfield **12**
Cézanne **2**
Corinth **4**
Davis, S. **11**
Degas **2**
Delaunay **16**
Demuth **12**
Denis **4**
Derain **4, 6, 20**
Dickinson, E. **8**
van Doesburg **17**
Dove **8**, 3rd **3A**
Dufy **6**
Ensor **3**
Feininger **7, 8, 11**
Gabo **18**
Gauguin **3**
Graves **12**
Gris **10**
Grosz **20**, 3rd **3A**
Hopper **8**
Kandinsky **16**
Kirchner **7**
Klee **12**, 3rd **2**
Klimt **4**
Kokoschka **7**
Kupka **16**
La Fresnaye WS
Léger **14**
Macke **7**
Malevich **18**
Marin **12**
Matisse **4, 5**, Garden, 3rd **14**
Modigliani **6**
Moholy-Nagy **18**
Mondrian **17**
Monet **2, 12, 13** *Water Lilies*
Morandi **6**
Nolde **7, 12**
Orozco **20**
Pevsner **18**
Picasso **9, 10, 11, 12, 20**, 3rd WS, **3A, 4** *Guernica*, **14**
Prendergast **4**
Redon **3**
Renoir **2**, Garden
Rickey, Garden
Rouault **4, 6**
Rousseau **1**
Schlemmer WS
Seurat **3**
Severini **15**
Shahn **12, 20**, 3rd **5**
Sheeler **20**
Sickert **4, 6**
Siqueiros **20**
Soutine **6**
Tchelitchew **20**, 3rd **5**
Toulouse-Lautrec **3**
van Dongen **4**
van Gogh **3**
Vlaminck **4**
Vuillard **4**
Weber **8, 11**, 3rd **15**



Painting and Sculpture Collection

The Painting and Sculpture Collection of the Museum numbers over 1800 works of which about 550 or 30% are on view. A few of the larger paintings are shown in the spacious Main Hall of the 1st Floor and many of the best sculptures in the Abby Aldrich Rockefeller Sculpture Garden but the principal exhibition begins on the 2nd Floor and ends on the 3rd Floor *(see other side)*.

The exhibition, arranged roughly in chronological order, starts with three galleries of the founding fathers of modern painting. Gallery **1**–two masterpieces by Rousseau. **2**–the Impressionists who transformed Impressionism: Cézanne, Renoir, Degas, Monet. **3**–the anti-Impressionists, Gauguin and van Gogh; the Neo-Impressionist, Seurat; the realist, Toulouse-Lautrec; the visionaries, Redon and Ensor.

Gallery **4**–the turn of the century; Bonnard, Vuillard, Prendergast, Sickert, Klimt, Corinth–leads past a wall of color-drunk *Fauves* (wild beasts) of 1905 to Gallery **5**–Matisse, and then three galleries of artists working in traditional or expressionist styles: **6**–French and Italian artists, Rouault, Derain, Soutine, Modigliani, Morandi; **7**–the German Expressionists, Nolde, Kirchner; the Austrian Kokoschka; **8**—Americans: Weber, Kuniyoshi, Dove, Hopper, Feininger, Dickinson and others.

Three galleries present the Cubist revolution: **9**–Picasso (the *Demoiselles d'Avignon*, 1907) and Braque, through 1913; **10** and **11**–later Cubism: Picasso, Braque, Gris and the Americans, Feininger, Weber, Stuart Davis.

12–a gallery of watercolors, Marin, Klee, Graves and others leads to **13**–the two murals by Monet, *Water Lilies*, in the gallery named for Mrs. Simon Guggenheim, the chief patron of the Museum's painting and sculpture collection. From **13**–a view of the Sculpture Garden.

Returning through the Cubist galleries to **14**–Léger, then **15**–the Italian Futurists of 1912. Three galleries of early abstract art follow: **16**–expressionist abstraction of Kandinsky, Delaunay, Kupka; **17**–geometric abstraction by Mondrian, van Doesburg and others; and **18**–the Russians, Malevich, Gabo and Pevsner.

The vigorous reaction beginning around 1920 against abstract and cubist art is seen in **20**–the new traditionalism of Picasso and Derain, and various kinds of realism: social comment by Grosz, Orozco, Siqueiros, Shahn; the objective realism of Sheeler and Balthus; the romantic realism of Bérard, Tchelitchew, Berman. On a separate wall is shown the realism of naive artists, "modern primitives."

The surrealist reaction against both traditionalism and abstract art begins on the 3rd Floor, Gallery **1**.

Architecture and Design Collections

The department collections are divided among architectural material, graphic design, and the collection of furniture and other manufactured objects. With the completion of the first phase of the Museum's building program, a small but representative selection may now be seen in the Philip L. Goodwin Galleries on the 2nd Floor.

Mr. Goodwin was for years chief patron of the department.

Architectural material includes, besides photographs and models of important buildings, original architectural details and over 150 drawings.

Graphic design is represented by more than 2400 posters, book jackets, letterheads, and other combinations of words and images.

The Design Collection comprises some 1350 examples representing the arts of manufacture: household and office equipment, tableware, tools, furniture and textiles, as well as hand-made objects such as glass by Tiffany and vestments designed by Matisse. Among the furniture designers are Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Breuer, Aalto, Saarinen and Eames. Historic movements such as Art Nouveau, de Stijl and the Bauhaus are well represented.

Introduction to Twentieth Century Design from the Collection of the Museum of Modern Art includes 132 illustrations. Some 200 objects and 50 posters from the collection are reproduced (many in color) in *Masters of Modern Art* (available in libraries).

The Museum Collections

In the early autumn of 1929 the new-born Museum of Modern Art announced its intention "first of all . . . to establish a collection of the immediate ancestors of the modern movement . . . and living masters." Painting, sculpture, drawings and prints were foremost in the Trustees' minds but other arts unusual or non-existent in museums were proposed from the first and then gradually included in the Museum's program: architecture in 1932; photography, 1932; machine-manufactured and hand-produced objects, 1933; films in 1935. Today, in every department, the Museum's collections of 20th century art are unsurpassed in scope and in the number of key works of quality and historical importance. Yet the collections are far from complete–and masterpieces are still in the minority!

The Museum Collections receive no public subsidy nor are they endowed. The 25,000 works in the Collections have been acquired through the loyal generosity of almost 900 donors, among them some 200 corporations.

During most of their history, the Museum's collections, excepting painting, sculpture and films, have not been exhibited for want of space. Now, in the new galleries, opened in May 1964, selections from all the collections are on view. The exhibition space is still inadequate. Equally serious is the lack of easily accessible study-storage space except for prints and photographs. The next stage in the Museum's growth will solve these problems.

A general account of the Museum Collections in all departments is given in *Masters of Modern Art*, published by the Museum, 240 pages with 356 illustrations (77 in color) of about 600 works. Though now out of print, it may be seen in the Museum's Library.

You are cordially invited to become a Museum Member.

Museum of Modern Art

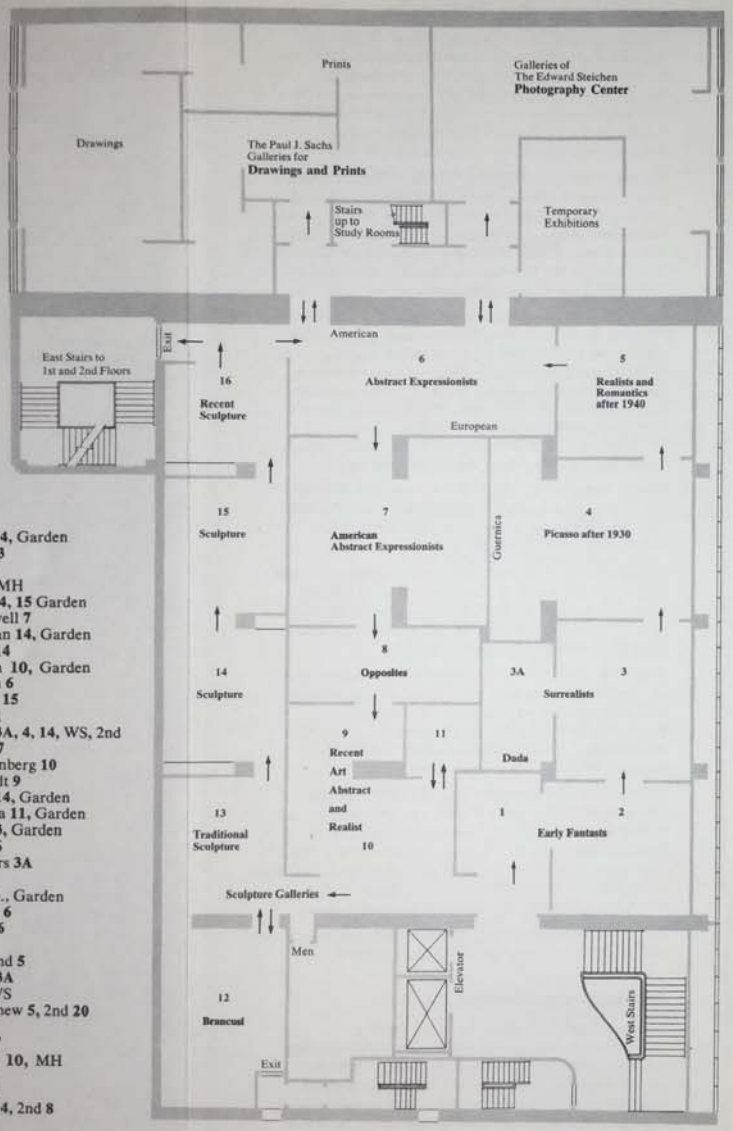
3rd Floor

Collections
Painting and Sculpture continued
Drawings and Prints
Photography

(2nd Floor guide on back)

Partial list of painters and sculptors with 3rd Floor gallery numbers and references to other floors where their works may be seen. Listing is subject to change. For lack of space not all artists can be shown at the same time. MH–Main Hall on the ground floor. ES–East Stairs. WS–West Stairs. 2nd–2nd Floor.

Arp **3**, **3A**
Bacon **5**
Barlach **13**, 2nd **7**
Bourdelle **13**
Brancusi **12**
Burri **11**
Butler **16**, Garden
Calder **14**, **15**, Garden, WS
Chagall **2**
de Chirico **2**
Dali **3A**
Delvaux **3A**
Dove **3A**, 2nd **8**
Dubuffet **5**
Duchamp **1**, **3A**
Duchamp-Villon **15**, Garden
Epstein **15**
Ernst **3**, **3A**, Garden
Giacometti **3A**, **14**
Gonzalez **15**
Gorky **7**
Gottlieb **7**, ES
Guston **6**
Hepworth **15**
Hofmann **7**, MH
Johns **9**
Kelly **10**
Klee **2**, 2nd **12**
Kline **7**
de Kooning **5**, **6**
Lachaise **14**, Garden, 2nd **12**
Lehmbruck **13**, Garden
Lipchitz **15**, Garden, 2nd **10**
Lippold **8**
Louis **9**, MH
Magritte **3A**
Maillol **13**, **14**, Garden
Marini **14**, Garden
Masson **3**
Matta **6**
Miró **3**, MH
Moore **14**, **15** Garden
Motherwell **7**
Nadelman **14**, Garden
Nakian **14**
Nevelson **10**, Garden
Newman **6**
Noguchi **15**
Picabia **1**
Picasso **3A**, **4**, **14**, WS, 2nd
Pollock **7**
Rauschenberg **10**
Reinhardt **9**
Richier **14**, Garden
de Rivera **11**, Garden
Rodin **13**, Garden
Rothko **6**
Schwitters **3A**
Segal **8**
Smith, D., Garden
Soulages **6**
de Staël **6**
Still **7**
Sutherland **5**
Tanguy **3A**
Tàpies WS
Tchelitchew **5**, 2nd **20**
Tobey **7**
Tomlin **7**
Vasarely **10**, MH
Wols **6**
Wyeth **5**
Zorach **14**, 2nd **8**



The Painting and Sculpture Collection, 3rd Floor

Much of the 3rd Floor is occupied by the Painting and Sculpture Collection, continuing the exhibition on the 2nd Floor which began with the late 19th century and concluded with the revival of subject matter and realistic techniques around 1920. The 3rd Floor exhibition begins with the powerful movement toward the fantastic, the marvelous and the anti-rational. Like realism, this, too, was partially a reaction against abstract art.

Active before World War I, the pioneers, Duchamp and Picabia in Gallery **1**, Klee, Chagall, de Chirico in **2**, were isolated from each other as well as from their precursors, Redon and Ensor (2nd Floor, Gallery 3).

During or just after the War, Duchamp and Man Ray in New York, Arp in Zürich, Ernst, Schwitters, Grosz in Germany contributed to the calculated shock and nonsense of Dadaism, Gallery **3A**. Surrealism, 1925 to 1945, **3**–Arp, Miró and Masson were "abstract" Surrealists; Tanguy, Magritte, Delvaux, Dali (3A) were "dream photographers" with realist techniques. Ernst used both styles.

Surrealism, cubism, expressionism appear in Picasso's art after 1925; notably his anti-war mural *Guernica*, 1937. **4**.

Human figures also predominate in **5**. Painted during the past 25 years, the techniques range from the meticulous realism of Tchelitchew and Wyeth to violent expressionism in de Kooning and Bacon.

Expressionist abstraction, however, dominates the mid-century. Wols, de Staël, Soulages, Riopelle are among the Europeans and Canadians in **6**. The American abstract expressionists, the world's strongest school of painters since the War, are seen in **6** and **7**: Hofmann, Gorky, Still, Rothko, Pollock, de Kooning, Kline, Motherwell and others, including Tobey and Matta.

Gallery **8**–contrasting Lippold and Segal–poles apart.

Post- and sometimes anti-abstract expressionism appear in the art of the past decade in Galleries **9**, **10**, **11**. Collage and assemblage–Burri, Rauschenberg, Nevelson; commonplace signs and symbols–Johns, Indiana; provocative images of everyday things and people–Oldenburg, Warhol (and Segal in 8); geometrical and hard-edge abstraction, sometimes with optical devices and mysterious or strident dissonances in color and form–Vasarely, Reinhardt, Kelly, Anuszkiewicz. (Some kinetic constructions will be installed in the Auditorium Gallery near the entrance to Thomas Wilfred's Lumia.)

Sculptures by Rodin, Maillol, Matisse, Lachaise, Lipchitz, Moore, Calder are to be seen in the Abby Aldrich Rockefeller Sculpture Garden; Picasso, Boccioni, Arp, Pevsner, Gabo, in the painting galleries.

Sculpture Galleries: 12–to your left as you enter, nine works by Brancusi. Then, roughly chronological by style, **13**–Rodin, Bourdelle, Rosso, Maillol, Lehmbruck. **14**–Nadelman, Epstein, Lachaise, Marini, post-surrealist Giacometti; vitrines of small sculptures in many styles. **15**–Cubist and near-abstract sculpture: Duchamp-Villon, Gonzalez, Lipchitz, Epstein, Moore, Hepworth, Noguchi. **16**—Post-War sculptors: Roszak, Kohn, Higgins, Armitage, Butler, Paolozzi, César, Nagare and others.

Books and catalogues: *Painting and Sculpture in the Museum of Modern Art*, 3rd edition (checklist); 4th edition, with over 1300 illustrations, in preparation. *Masters of Modern Art*,* with 74 colorplates of painting and sculpture in the Museum. *Paintings from the Museum of Modern Art*,* National Gallery, Washington, D. C., 153 plates, 13 in color, and *What Is Modern Painting?*

* Out of print; available in many libraries including the Museum's.

The Collections of Drawings and Prints

The Paul J. Sachs Galleries are reserved for changing selections from the Museum's collections of drawings and prints. Professor Sachs, in whose honor these galleries are named, was a founding Trustee of the Museum and the donor of the first drawings and prints to enter the collection. His teaching and example at Harvard inspired three generations of students, many now curators, art historians or collectors.

About 70 drawings, chosen from some 1000, are on view and suggest the scope of the Museum's collection which ranges from the 1880s to the 1960s. The installation of prints is chosen from the Museum's unrivaled holdings of original prints by modern painters and sculptors.

Near the entrance of the galleries a stairway gives direct access to The Abby Aldrich Rockefeller Print Room on the 4th Floor. In 1940 Mrs. Rockefeller's gift of 1600 prints formed the principal nucleus of the Museum's collection of engravings, etchings, lithographs, woodcuts, serigraphs and prints in experimental media. Today the Museum owns more than 8000 prints by some 800 artists from 55 countries. These prints, together with the great Louis E. Stern Collection of modern illustrated books, are available for study in the Print Room Monday through Friday, 3:00 to 5:00 by appointment.

Photography Collection

The galleries of the Edward Steichen Photography Center offer an introduction to the art of photography through prints selected from over 10,000 in the Museum's collection. The exhibition emphasizes the 20th century but a few earlier photographs provide background and perspective to modern achievement. One gallery of the Center is devoted to a series of small temporary exhibitions showing the work of one artist or some aspect of tradition or experiment.

The bulk of the collection may be studied in the Center's rooms on the 4th Floor, accessible by stairs from the exhibition galleries, Monday through Friday, 2:00 to 5:00.

The History of Photography by Beaumont Newhall reproduces many works from the collection.

The Museum of Modern Art first exhibited photographs in 1932 and began to collect in 1933. It was the first art museum to make photography a regular and important part of its program. The Department of Photography was established in 1940; from 1947 to 1962 it was directed by the master photographer, Edward Steichen, in whose honor the Museum's new Photography Center is named.

The Museum of Modern Art

To Don Dean

From Betsy Jones

cc: Dorothy Miller
Grace Sutton
Nancy Karumba
Dorothy Dudley

Date March 14, 1968

Re Repainting in galleries

Barah Hoge has called to our attention the fact that the west wall of the Matisse gallery (Galery 5, second floor) again needs repainting. This is the wall with the shelf with small sculptures, with paintings hanging behind it them.

Would you please schedule this repainting as soon as convenient and let Nancy Karumba know which day it will be so that she can get new label paper done since the present labels are also very dirty and should be scrapped.

The Museum of Modern Art

To Miss Dudley (3)

From Grace Sutton

Date March 19, 1968

Re GALLERY CHANGES

cc : Miss Miller
Miss Jones
Mrs. Karumba
Production

I am very sorry that we must ask further help in rehanging galleries because of new requests by Bill Rubin for works on view.

On Thursday morning, March 21, please remove from the galleries and take to Dada/Surrealism:

~~from III, 9 Johns TARGET WITH FOUR FACES~~

from III, 3 Ernst TWO CHILDREN THREATENED BY A NIGHTINGALE

from III, 3a (vitrine) Ernst THE HAT MAKES THE MAN

from III, 3a Giacometti WOMAN WITH HER THROAT CUT

from III, 3a Giacometti PALACE AT 4 A.M.

from III, 6 Matta VERTIGE D'EROS (to main hall)

and take to storage:

from Main Hall Matta THE SPHERICAL ROOF AROUND OUR TRIBE

Please bring up to the galleries:

~~10.58 Johns WHITE NUMBERS to III, 9~~

27.47 Stamos SOUNDS IN THE ROCK to III, 6

7.56 Guston PAINTING to III, 6

Done Granny

~~240.35 Ernst BUTTERFLIES to III, 3a~~

237.35 Ernst FOREST to III,3

27.54 Schwitters CHERRY PICTURE to III, 3a

7.61 Miro OBJECT (sculpture) to III, 3a

51.65a-b Vail BOTTLE to III, 3a

79.36 Arp OBJECTS ARRANGED ... to III, 3a

The Museum of Modern Art

To Miss Dudley (3)

From Grace Sutton

Date March 15, 1968

Re Gallery changes

cc : Miss Legg
Miss Miller
Miss Jones
Mrs. Karumba
Production
Files GSS

On Monday morning, March 18, please remove from the galleries:

from III, 1: 151.53 Duchamp FRESH WIDOW with its pedestal and vitrine — to Dada/s.

from III, 2: 277.49 Chagall OVER VITEBSK — for ICS, Cézanne/Miró

from III, 3: 8.55 Ernst NATURE AT DAYBREAK — " " " "

Please bring up to the third floor as replacements:

198.66 Miro PAINTING 1953

653.39 Miro PORTRAIT OF A LADY IN 1820 ← GS. To fifth floor

71.44 Chagall HOMAGE TO GOGOL

262.37 Ernst: NYMPH ECHO

On Thursday morning, March 21, please remove to Dada/Surrealism:

from III, 3a Giacometti WOMAN WITH HER THROAT CUT

Giacometti PALACE AT 4 A.M.

and bring us as replacements:

7.61 Miro OBJECT (sculpture)

51.65a-b Vail BOTTLE (sculpture)

27.54 Schwitters CHERRY PICTURE

Johns White Numbers

The Museum of Modern Art

To Miss Dudley (3)

From Grace Sutton

Date March 12, 1968

Re Gallery Changes

cc : Miss Miller
Miss Jones
Mrs. Karumba
Production
Files

On Thursday morning, March 14, please remove from II, 16 for outgoing loan:

Kupka: VERTICAL PLANES (CURVING VERTICALS)

Kupka: MME KUPKA AMONG VERTICALS

Jim Lebron will collect these for the Samuels Gallery this Friday.

Please bring up to II, 16:

565.56 Kupka: OVAL MIRROR

149.51 Russell: CREAVIT DEUS HOMINEM

349.49 Russell: ARCHAIC COMPOSITION NUMBER 2 (in case 149.51 is too large)

I will meet our custodian(s) in the gallery at 9:30 Thursday morning to hang these paintings.

Thank you -

More lights on large dark Miro.

The Museum of Modern Art

To Carolyn Lanchner

cc : Miss Dudley
files

From Dorothy Miller

Date March 5, 1968

Re Unframed works in Study Storage

Dear Carolyn:

Thanks for your list of unframed items in Study Storage. It is my impression that some of these are in the Study Collection, and others such as the Survage works are not. I will have to look at all of them, and will get at it whenever I can. I think there are more urgent things I must do first.

The Museum of Modern Art

To Miss Miller

cc. Miss Dudley
cl

From Carolyn Lanchner

Date 3/1/68

Re Unframed works in Study Storage

In Study Storage I have the following works in solander boxes:

Baumeister,Willi 30.47,Untitled-gouache
Breton,17.48,Collage-Pasted picture postcard,pen & ink on paper
gouache Derain 475.53.1-.4 ,Designs for cover of Fauve catalogue
Hinterreiter 251.66 Op.134 wcl.
Kupka 150.57,Replica of Lignes Animees-gouache
" 569.56.2a-b studies for Fugue in Red and Blue gouache
Lee,Ung-No,119.60 , Composition-ink
Lenk 16.55 Kirchasel Near Rudolstadt wcl.
Leger 135.47,study for mural-gouache
Leger EL 65.610, New Year's Greeting Card pta. crayon, pen & ink
" EL 65.611.1-.26 (Gerald Murphy watercolors) wcl.
Magarinos 588-592.66 untitled wcl.'s
Man Ray 156.55,~~untitled~~ Promenade gouache over photograph
Morgan Russell 349.49.2 ,Three Apples oil on cardboard
Ortvad, 64.47, untitled wcl.
Pannagi 6.54,collage of paper + stamps (maki piece)
Pechstein 286.56,Sakuntala wcl.
Pedersen 70 -73.47,untitled wcl; gouache
Reznikoff 132.40 , Cats wcl.
" 133.40,Monkey wcl.
Rivera 203.40 Landscape wcl.
Ruchin 460.67 oil on paper
Shahn 53.36,Cafe Conversation wcl.
" 134.40 Woman with Basket of Fruit wcl.
Soldi 790.42,Figure tempera
Stepanova 32.36,Three Figures wcl.
" 33.36,Two Figures at Table wcl.
Survage 661.39.56-.59 studies for film,Colored Rhythm wcl.

I also have the following two items which are too big for any of my solander boxes, and,if they remain unframed,would have to have special boxes or folders made for them.

Haubensak,193.66,untitled wcl.
Dmitrienko,185.66,untitled wcl.

Do you want to have these framed so that they can be hung on screens and thus be available?

Carolyn

The Museum of Modern Art

To Miss Miller

From Monawee Richards

cc: Miss Dudley
Miss Mazo
Miss Volkmer
Miss Stevens

Date January 8, 1968

Re Condition report on several items: Nevelson, Reinhardt, Rothko

I checked the third floor galleries this morning and noticed the following:

Nevelson: Sky Cathedral .10 Right side of box - there is a piece of wood broken off - the end of a spear - unpainted wood shows
.11 Small chip of wood missing. Someone apparently has doctored the unpainted wood with blue pen and ink - but not a very good job

Every time I go to the gallery, the bench is pulled up within a foot of the base of this piece and I guess youngsters must sit there and kick. The base is all kicked up with large chips of paint missing. And of course the base is constantly walked over and now is covered with dirty foot marks - not all of them child-size either.
I really feel this piece should be protected with rope and stands or a low fence of some sort. At the moment it looks so badly it just invited more people to walk on the base.

make plexi shield

Reinhardt: Abstract Painting, oil on canvas 570.63
Upper right of center - shiny rub several inches long
Lower center a long loopy or curving smudge mark or rub

J.V.

Rothko: Red, Brown and Black 21.59
There is a diagonal grey mark several inches long near the bottom edge, left of center. It seems to be of the same type as the group of grey spots in the L.L. area which were noted on the Registrar's card some years ago.

J.V.

I checked all these with Reg. records and they have not been noted before.

TO-HANG ?

Klee - Fish
Pol Bury
Rosso
Duchamp
Calders (new) ~~Gibraltar~~
Colville
Kitai
~~Zivico wall - new one~~
~~Wadelman - Picasso~~
~~" - Top Hat~~
~~Pollock 5~~
~~" others~~
Chariot
~~Picasso's 3 Women to Guernica gallery~~
César Torso
vitrine on 3rd sculp. gal. - rearrange
Chryssa's to 6th

~~Maria to fix tonr.~~

Picasso Studies

" (Sweeney's) to replace St. L. w Cake?

~~Sandenberg collage after Pic. show~~

for 6th

Craig Kauffman too big?

Edison Price
17 King WA 4-3083

Edison Price, Inc
409 E. 60 TE 8-5212

Edison Price
17 King WA 4-3083

Edison Price, Inc
409 E. 60 TE 8-5212

12-13 Trova will be in tomorrow – Can replace

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Mazo
Miss Volkmer

Date Nov. 27, 1967

To: Miss Dudley

Re: Damage to Trova 597.66

From: Eric Rowlison
EBR

Trova: Study - Falling Man: Walking Man, chrome-plated & enameled bronze. 597.66

Tommy Dalton noticed this afternoon that the black disk which forms the cap of the construction on the figure's chest is missing. It unscrews, as I mentioned in my memo of 6-27-66. Tommy is going to ask the gardeners & porters if they have seen it.

12-8 Called to Tel Pace we need replacement.

.10
.20
.29
.46
.49
.56
.57
.24

From the west wall: .42 WEEPING WOMAN etching

PAINTER On east wall: leave this lettering - PICASSO STUDIES FOR GUERNICA

Remove MAY 1 - MAY 2, 1937

On south wall, west wall, and columns: Remove all lettering

PLEASE PAINT THE SOUTH WALL FIRST.

PRODUCTION All nails should be removed before painting begins, except those on the east wall for the photos of GUERNICA in progress, and directly above, the nails for HORSE'S HEAD.

We will need 6 stanchions and rope to keep people away from the wet walls, since the gallery will have to be kept open so the public can pass through.

Thank you -

The Museum of Modern Art

To
Miss Dudley (2)

From
Grace Sutton

Date
February 7, 1968

Re
GALLERY CHANGES, Guernica gallery

cc: Miss Miller
Miss Jones
Miss Mazo
Mrs. Karumba
Production & painters

Early next Tuesday morning, February 13, please remove all the GUERNICA STUDIES from III, 4. Most of them go to storage. The following, however, should be set aside on a truck in the Mezz. to be brought up and rehung on Wednesday morning:

From the east wall: .2
.6
.7 HORSE'S HEAD oil
.59a
photos of GUERNICA in progress

From the south wall: .10
.18
.20
.29
.46
.49
.56
.57
.24

From the west wall: .42 WEEPING WOMAN etching

PAINTER On east wall: leave this lettering - PICASSO STUDIES FOR GUERNICA

Remove MAY 1 - MAY 2, 1937

On south wall, west wall, and columns: Remove all lettering

PLEASE PAINT THE SOUTH WALL FIRST.

PRODUCTION All nails should be removed before painting begins, except those on the east wall for the photos of GUERNICA in progress, and directly above, the nails for HORSE'S HEAD.

We will need 6 stanchions and rope to keep people away from the wet walls, since the gallery will have to be kept open so the public can pass through.

Thank you -

The Museum of Modern Art

To Miss Dudley (2)

From Grace Sutton

Date February 7, 1968

Re GALLERY CHANGES

cc: Miss Miller
Miss Jones
Miss Mazo
Mrs. Karumba
Production

On Wednesday, February 14 please bring to III, 4:

The truck with GUERNICA studies set aside yesterday

The following works by Picasso:

30.57 WOMAN BY A WINDOW. 1956. Oil what will replace this?

2.38 GIRL BEFORE A MIRROR. 1932. Oil NOW ON SECOND FLOOR LANDING

82.50 SEATED BATHER. 1930. Oil

E.L.63.292 STILL LIFE WITH RED BULL'S HEAD. 1938. E.L.63.292 Oil

271.56 PREGNANT WOMAN. 1950. Bronze

196.56 BABOON AND YOUNG. 1951. Bronze

272.56 GOAT SKULL AND BOTTLE. 1951-52. Painted bronze

We will need the PEDESTALS for the three sculptures.

PRODUCTION - Please locate the pedestals by Tuesday and set them aside for the painter. Will he have to do these in the gallery, or is there room for him to paint them elsewhere?

Thanks

relinquish

reshaping

The Museum of Modern Art

To
Miss Dudley (2)

From
Monawee Richards

Date
January 26, 1968

Re
Outgoing Loans - to be packed by the Museum

cc: Miss Miller
Miss Volkmer
Miss Jones
Miss Mazo
Miss Stevens

I Rauschenberg: First Landing Jump E.L.63.1697
To be lent to Stedelijk Museum, Amsterdam - On exhibition III - 10
(See my memo of Jan. 19th for packing)

replace w. Kalinowski

1. Jean V. to vacuum clean and check
2. Danny to pack week of Feb. 5th
3. Box to be ready to be collected Feb. 12 - to go by air

II Malevichs - 819.35 and 816.35 Red Square, Black Square and Suprematist Comp.
Rodchenkos - 29.36 and 28.36
Vontongerloo 509.53
Taeuber-Arp from Mrs. Pizitz (TR-2074)
To be lent to Albright-Knox Art Gallery, Buffalo

1. Taeuber-Arp has been checked for condition by Jean. Now to go to Andy O. for frame repair under P.O. 2093 - Cracks are to be filled in, strengthened and repainted
2. Jean to treat Malevichs at latest possible date as both are on exhibition II-18
3. Vantongerloo - on exhibition II-17
4. Rodchenkos - in storage
5. Box to be packed week of Feb. 5th to be ready to go by air Feb. 12th

III Hepworth: Hollow Form 7.60
Hepworth: Helikon 155.53
To be lent to Tate Gallery, London

replace w. Calder Morning Star

1. Keating to make arrangements to pack Helikon 155.53 for shipment
2. Jean to consult with Danny - sculpture to be packed in a special insulated packing case.
(Danny: please let us have an estimate of the cost as soon as possible as the Tate wants to know)
3. To be shipped by air with other loan to arrive not later than March 4th. Keating has a letter of instruction from Tate.

We are writing Amsterdam asking them to make arrangements through Keating for collecting and transportation. Tate has already written Keating asking them to get in touch with us about packing and transport. I am writing Albright Knox today asking them to make arrangements from their end for pick-up and air shipment.

rehanging

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

cc: Miss Miller
Miss Mazo
Miss Volkmer
Mrs. Richards

Date January 19, 1968

Re Loans - Misc.

Yesterday and today, I examined the following:

Returned from loan to Affaires Culturelles Nationales, Brussels, for exhibition at Museum Boymans-van Beuningen, Rotterdam, August 4 - September 25, 1967 and Moderna Museet, Stockholm, October 7 - November 12, 1967:

247.66 Magritte: The Menaced Assassin, Oil on canvas
Frame: OK.
Painting: Frame rub bottom edge L. of C.; tiny void in black on man's sleeve U.R.; dark rub bottom edge R. of C.; small discolored spots throughout (old);

133.36 Magritte: The False Mirror, Oil on canvas
Frame: Chipped bottom edge near L. corner;
Painting: Small piece of foreign matter L.L.; varnish very shiny U.R. in cloud.

83.36 Magritte: The Voice of Space, Oil on canvas
Frame: Big chips U.L.,U.R., and L.L. edge; chipped bottom edge L. of center;
Painting: Dusty; varnish broken U.R. and top edge C.; crackling with small voids all edges.

Outgoing loan to The Joe and Emily Lowe Art Gallery, University of Miami, Coral Gables, Florida for exhibtion from February 15, 1968 and tour to Feb. 1969:

108.36 Gropper: The Senate, Oil on canvas
Frame: OK.
Painting: Slightly dusty; pronnounced vertical strip of bloom extending from top C. to C. (old);

Returned from loan to Worcester Art Museum, for exhibition from November 2, 1967 - January 2, 1968:

133.61 Wilfred: Aspiration Op. 145, Lumia Composition (projected light on plastic screen
At various times the light movement seems not to be as smooth as at others.

Returned from loan to Mr. Philip C. Johnson, for use in office: (July 21, 1965 - January 1968:

317.62 Zendh-Roudi: K/ L / 32 / H / 4, Watercolor PLEXI
Generally rippled; foreign matter on circle L. near edge;

Munch - Madonna rehanging

The Museum of Modern Art

To
Miss Dudley (2)

From
Grace Stevens

cc: Miss Miller
Miss Jones
Miss Mano
Mrs. Richards
Mrs. Karumba
Production

Date
December 22, 1967

Re
GALLERY CHANGES

On Tuesday, December 26, 1967

done

II, 4 Please remove Owen John GIRL WITH BARE SHOULDERS (124.58) for outgoing loan - pick-up Dec. 27

no and bring up to replace it: Torres Garcia PORTRAIT OF WAGNER (127.61)

(Chuck - on Wednesday, December 27 at 2:45 I will need a custodian to go up to Dr. Levy's apt. to hang a small painting by Spruce entitled THE HAWK)

On Tuesday, January 2, 1968

done

II, 6 Please remove the Morandi STILL LIFE (1916) (286.49)

(Sara - Miss Miller would like the two remaining paintings spread out ~~fm~~ on this wall.)

On Thursday, January 18, 1968

done

II, 19 Please remove the Tamayo ANIMALS (165.42) for outgoing loan

and bring up Tamayo GIRL ATTACKED BY A STRANGE BIRD (200.55) to replace it.

Jan 15-18 done

II, 19 Please remove THE SENATE by Gropper (108,36) for outgoing loan

and bring up these for Miss Miller to try in its place:
Awa Tsireh GREEN CORN CEREMONY (330.39)
Urteaga BURIAL OF AN ILLUSTRIOUS MAN (806.42)

On Thursday, January 25, 1968

done Can now stay on wall till pick-up Jan 30.

II, 2 Please remove Seurat EVENING, HONFLEUR (266.57) to Andrew Olah for reframing before it goes out on loan

and bring up to replace it our Signac watercolors: LES ALYSCAMPS, ARLES (24.51)
ITALIAN LANDSCAPE (ALBENGA) (25.51) HARBOR OF LA ROCHELLE (130.31)
ITALIAN LANDSCAPE (26.51)

Once you have a pick-up date from the Guggenheim Museum for their Gottlieb show which opens February 14, UNSTILL LIFE III by Gottlieb can be removed from the Firetower, 2nd floor, at your convenience. Nothing will be hung in its place.

The same is true for the Untitled Bontecou work of 1959 promised to Leverkusen for an exhibition opening in early March. It is hanging in III, 16 and will not be replaced by anything.

pick-up Feb ~~A~~ 10 12 Feb 5 T.V. + Plexi Feb 5

Re Albright-Knox Buffalo loans - they have threatened to collect the week of January 15 but that is so far ahead of their March 3 opening that we will try to put them off. The works that will be coming out of the galleries are these:

II, 18 Malevich SUPREMATIST COMPOSITION (819.35)

II, 18 Malevich SUPREMATIST COMPOSITION: RED SQUARE AND BLACK SQUARE (816.35) (Nancy, please note, this one has a black wall label)

II, 17 Vantongerloo CONSTRUCTION OF VOLUME RELATIONS (509.53)

Please consult Miss Miller about time of collection and replacements for these.

When the Picasso sculpture show is dispersed

have been re-placed

Please hold on the Mess.: WOMAN'S HEAD. 1909. (1632.40)
GLASS OF ABSINTH. 1914. (292.56)

Move to Garden and consult Miss Miller on placement:

SHE GOAT (611.59)

The rest of our loans to that show will have to be stored for the time being.

Re SEURAT loan:

found by Sara

Mike: have you been able to locate the frame for EVENING, HONFLEUR in M.C. frame storage? Please let us know.

wait + put new frame on when it returns

Miss Miller: we should be sure to warn Andrew ahead that the Seurat will be coming to him on Jan. 25 and is going out on Jan. 30.

~~Fairfield Night Bird~~

add Pickett: Manchester Valley. pick-up about Jan 7-9 - Kane: Thru Coleman Hollow -

The Museum of Modern Art

Seurat + reframe

To DCM

From grace

Date 12/18/67

Re Future rehanging - to replace outgoing loans

Morandi STILL LIFE (1916) II, 6 Being collected January 3 1/2

yes, spread as before

Do you just want to spread out the Kjarval and Sickert, or do you want to hang something in place of the Morandi

Spruce — WEBER STILL LIFE WITH CHINESE TEA POT

What do you want to offer Dr. Levy?

3 Signac wes — SEURAT - collecting Jan. 30 - frame - set up w/ Andrew 1/25

Torres-Garcia Port. of Wagner — Gwen John GIRL WITH BARE SHOULDERS II, 4 Exh. opens in London Jan 26. Pick-up Dec. 27 12/26

What should replace it?

Urteaga (2) ~~Ruiz?~~ (1) ~~Lura Torres~~ ~~Gris Carlon?~~ — Gropper SENATE II, 19 to Coral Gables, Fla. Exh. opens Feb. 15 1/18

What should replace it?

Tamayo ANIMALS II, 19 Exh. opens Feb. 13 at Phoenix Museum 1/18

n/p

Hang Tamayo GIRL ATTACKED BY A STRANGE BIRD

Gottlieb UNSTILL LIFE III to Guggenheim Museum exh. op. Feb. 14 —

NO

Will you hang something else in Firetower, 2nd floor?

nothing ↓ Bontecou Untitled (1959) III, 16 Leverkusen exh. opens early March ?

NO!

WEEK OF JANUARY 15 - Buffalo loans for exh. opening March 3:

Malevich SUPREMATIST COMPOSITION (819.35) II, 18

Malevich SUPREMATIST COMPOSITION: RED SQUARE... (816.35) II, 18

rehang wall — Van Tongerloo CONSTRUCTION OF VOLUME RELATIONS II, 17

The Museum of Modern Art

To DCM

From gbs

Date 12/18/67

Re Works returning from loan which you may want to reinstall

After January 7:

	Picasso: WOMAN'S HEAD. 1909. (1632.40)	to II, 9
hold in Mgr.	GLASS OF ABSINTH. 1914. (292.56)	to II, 10
move to Garden	SHE GOAT. 1950, cast 1952 (611.59)	to Garden
temp. storage	PREGNANT WOMAN. 1950. (271.56)	was in ~~II~~ III, 4
	BABOON AND YOUNG. 1951. (196.56)	"
	GOAT SKULL AND BOTTLE. 1951-52 (272.56)	"
	(HEAD OF A WOMAN. 1951. 273.56)	
	PIPE, GLASS, BOTTLE OF RUM. (287.57)	to II, 9
to Storage →	HEAD. 1909. Gouache (12.30)	

After Dec. 30, returning of Sidney Janis:

Warhol GOLD MARILYN MONROE	was in III, 10

cc: Mr. Cioc
Mr. Rubin
Miss Legg
Miss Jones
Miss Lee
Mr. Dean

The Museum of Modern Art

To Mr. O'Rourke

From Dorothy Miller

Date October 6, 1967

Re New blue lenses for gallery lights

Dear John:

We have never made a final decision about the new blue lenses for gallery lights. As soon as possible after the Picasso opening (sometime the week of October 16) can we install some of the new lenses in a gallery on the 2nd or 3rd floor? We would like to have three or four of them installed on a long wall which also has some of our old blue lenses on it, so that we can make a comparison. We shall be glad if you want to let us try to detect which are the new ones, but after that we should discuss and compare.

I'll wait to hear from you and Chuck when you are ready for us to see them.

Feb '68

to Buffalo

Malevich 819.35

~~245.35~~

" 816.35 Red Sq. + Blk Sq.

To Cézanne + Miró

Malevich 818.35 "Cross"

The Museum of Modern Art

To Miss Dudley (2)

From Grace Stevens

Date December 18, 1967

Re GALLERY CHANGES

cc: Miss Miller
Miss Jones
Miss Mazo
Mrs. Karumba
Production

On Tuesday morning, December 19, please bring to gallery 7, third floor:

Pollock: THE SHE WOLF, o/c, 41 7/8 x 67" (82.44)

FULL FATHOM FIVE, o/c, 50 7/8 x 30 1/8" (186.52)

PAINTING, o/paper, 30 5/8 x 22 3/8 (13.58)

PAINTING, gouache/wood, 23 x 18 3/4" (415.58)

NUMBER 5, o/c, 53 3/4 x 39" (155.57)

Thank you -

Grace

The Museum of Modern Art

To Miss Dudley (2)

From Grace Stevens

Date December 13, 1967

Re GALLERY CHANGES

cc: Miss Miller
Nancy Karumba
Production

Tomorrow morning, December 14, please remove from 6th floor, Founders' Room,

Krushenick THE RED BARON

for outgoing loan, and bring up to hang in its place

Bontecou Untitled (398.63)

The Museum of Modern Art

To Miss Dudley (2)

From Grace Stevens

Date November 27, 1967

Re GALLERY CHANGES

cc: Miss Miller
Miss Jones
Miss Mazo
Production
Nancy Karumba

On Wednesday morning, November 29, please remove the following works from the galleries:

landing, 2nd floor Schlemmer BAUHAUS STAIRWAY to storage (597.42)

II, 10 Gris GUITAR AND PIPE (211.35) to storage

III, 2 Klee PASTORAL (157.45) to storage

III, 10 Warhol GOLD MARILYN MONROE for outgoing loan

II, 4 Rouault WOMAN AT A TABLE wc (503.41) to storage

and bring up these:

landing, 2nd floor Picasso GIRL BEFORE A MIRROR (2.38)

II, 10 Gris GUITAR AND FLOWERS (131.47)

III, 2 Klee AROUND THE FISH (271.39)

III, 10 Wesselmann GREAT AMERICAN NUDE now hanging in 5th floor corridor near Museum Collections

III, 2 Chagall CALVARY (276.49)

II, 4 Derain L'ESTAQUE (6.51)

Mike & Tom: Wednesday morning without fail we must fasten the Cubist paintings in II, 9. Nearly all of them need angle irons.

I will meet you at 9:45 on the second floor landing.

Thanks Grace

The Museum of Modern Art

To Dorothy Miller

From Sara M.

Date Nov. 27, 1967

Re Dimensions of base for Vagis Head Revelation

The following dimensions are recorded in the Registrar's file:

base: 17" diameter x 46 1/4" high

(stone wedge between sculpture and base)

new log needed

Since the dark walls are in the worst shape we would prefer the painters starting with them. For example on the 3rd floor:

Gallery 3A, 11

Gallery 1 (green wall)

Gallery 3 (1 dark wall and pedestals)

Gallery 8

Area under vitrines in sculpture gallery 14

Platform of the Nevelson sculpture - in gallery 10

On the 2nd floor there is one dark wall in gallery 3. Please do not touch the walls in the Architecture and Design exhibition on the 2nd floor in gallery 20. We will wait until the new exhibition is installed there.

cc: Dorothy Miller
Betsy Jones

The Museum of Modern Art

To
Don Dean

From
Sara Mazo

Date
Nov. 27, 1967

Re
Repainting Museum Collection galleries - 2nd and 3rd floors

Dear Don:

The galleries on the second and third floors are in bad shape and in need of repainting. Also, in gallery 11 on the 2nd floor there is a crack in the wall from floor to ceiling and a large piece of plaster missing near the floor. Could we have the painters systematically start repainting, a few galleries at a time each week until the two floors are completed?

The painters should match the present colors of the walls and pedestals which also need repainting.

Since the dark walls are in the worst shape we would prefer the painters starting with them. For example on the 3rd floor:

Gallery 3A, 11

Gallery 1 (green wall)

Gallery 3 (1 dark wall and pedestals)

Gallery 8

Area under vitrines in sculpture gallery 14

Platform of the Nevelson sculpture - in gallery 10

On the 2nd floor there is one dark wall in gallery 3. Please do not touch the walls in the Architecture and Design exhibition on the 2nd floor in gallery 20. We will wait until the new exhibition is installed there.

Klee wall - can it be made 2' longer?

~~Pollock - She-Wolf~~
~~- # 5~~
~~- MW's gift~~
~~- 1945~~

Sontine - Old Mill

TO DO

1. Gallery 20 - Acqs Show - ~~what date?~~ mid-Oct.

Cézanne
Derain
Archipenko
Lachaise (3)
Serrano
Ardon

Léger series
Glarner

2. Rehang Guernica gallery

~~3. Rehang other III fl. galleries (from 1960s)~~

~~4. Rehang restaurant + trustees~~ ~~Founders~~ ~~Fri~~ ~~Tues~~ ~~Sept 26~~ ~~29~~ ~~w. DD custodians~~

~~5. Rehang Founders~~ ~~Trustees Fri. Oct. 6~~ ~~week of Oct 2~~ w. D.D. custodians ~~- Tom~~

6. Scul. Galleries - changes - after Oct 9.

The Museum of Modern Art

To Betsy Jones

From Grace Stevens

cc: DCM
SM

Date November 8, 1967

Re Sculpture in the Garden

While in the Garden last Friday, Nov. 3, I noted the following:

Trova - dull surface area between legs, especially evident from behind (I don't know if this is a new or old condition)
- tiny spots of rust, left leg side and right leg rear (scarcely visible now but perhaps an indication of more to come?)

Tony Smith - chip off left corner needs black paint touch-up

Nevelson - Paint chipping off at edges of boxes throughout - 2 or 3 of the chips are quite large.

The Museum of Modern Art

To MISS DUDLEY

From Emily Stark

cc: Miss Miller
Miss Mazo
Miss Volkmer
Miss Stevens

Date November 10, 1967

Re Return of loans from International Fine Arts Exhibition "Man and His World", Expo'67 Montreal

Today, I examined the following:

115.62 Dubuffet: Business Prospers, Oil on canvas
OK.

274.39 Kirchner: The Street, Oil on canvas
OK.

332.55 de Kooning: Woman II, Oil on canvas
(Backing slightly buckled;)
Dusty

222.47 La Fresnaye: The Conquest of the Air, Oil on canvas
OK.

140.45 Lam: The Jungle, Gouache on paper mounted on canvas PLEXI
(Plexi scratched LL of C and L edge center c. 1' from edge.)
OK.

hang

The Museum of Modern Art

To Mr. Chanin
Mrs. Shaw

From Grace B. St

Date November 14

Re Rehanging G

Miss Miller
three weeks
Anniversary
wall. The
MIRROR and

Will you pl
scheduled s
for all?

~~WB re AAR~~

~~France, re Ida Noble~~
~~re Ekstrom?~~

We need a better ~~picture~~
for Rosso's

~~René - memo re Serrano~~
~~" " " Arts Council~~

~~Quartz bulbs on 6th~~

☆☆☆
☆☆☆

write down of Redon re
new uses of garden?

~~WB Informal benefit~~
~~WB Who to tell Jonis re catalog~~

Dec 6 or 13 dinner David Rat
for Corp. members + Picasso

two or

ast
RE A
4.

vo
nvenient

The Museum of Modern Art

To Mr. Chanin
Mrs. Shaw

From Grace B. Stevens

cc: Miss Miller
Miss Jones
Miss Mazo

Date November 14, 1967

Re Rehanging Gallery 4, Third Floor

Miss Miller is planning to rehang the GUERNICA gallery within the next two or three weeks. Those GUERNICA studies that were on view before this 30th Anniversary Exhibition will be returned to their old positions on the east wall. The other studies and postscripts will go to storage. GIRL BEFORE A MIRROR and other important Picasso paintings will be rehung in gallery 4.

Will you please let us know what future tours of this exhibition you have scheduled so that we can try to arrange the rehanging at a time most convenient for all?

Seurat - gold frame - put on before Lran to Gps.

Dallas

Art

r Picasso
tion in Dallas,
time Andrew
ll have to be
n it returns.

Frames

Pic. Woman in Chair

make outer strip w. rabbet

Seurat - gold frame - put on before loan to Gupp.

AB. MM

This group
not yet
ready to
hang —

DM

Dallas

frames

Pic. Fruit Dish
darken its
strip frame
when it goes
to Dallas in
its big frame -

Art

r Picasso
tion in Dallas,
time Andrew
ll have to be
n it returns.

MIKE & TOM

This gallery is not yet ready to hang. Mr. Barr coming at 10 Tues. a.m. to finish it -

D. Miller

9-26

cc: Emily Stark

Dallas

The Museum of Modern Art

To Grace Stevens

From Dorothy Miller

Date October 20, 1966

Re

Dear Grace:

This is re Picasso loans to Dallas. When our Picasso painting FRUIT DISH is lent to the Picasso Exhibition in Dallas, we should put it back in its wide frame. At this time Andrew should darken its present stripped frame which will have to be removed for Dallas but will be put back on it when it returns.

The Museum of Modern Art

To DCM

From grace

Date 10/19/67

Re

The Weber TWO MUSICIANS and other loans have been returned from Marlborough Gerson. Do you want to rehang the Weber in the near future? If so, I'll ask Eloise to put it to one side so it isn't lost in the confusion when "S" is moved onto the Mezz.

Or since you must rehung that wall, do you want to leave it in storage for a while?

G- Think we might rehang 1921 Spencer
~~+ Weber~~

The Museum of Modern Art

To Dorothy Miller

From Betsy Jones

Date October 12, 1967

Re

cc: Mrs. Straus
Alfred Barr
Liz Shaw
Miss Dudley
Don Dean

On November 1 the International Council will sponsor a cocktail party in the Founders' Room for the African Studies Center at UCLA (coinciding with a meeting in New York of the African Studies Association). The guests will be drawn from members of the Association interested in the arts and from the diplomatic community. They'd like us to give them additional names of people who should be invited to the party. Offhand I think of the Hochschilds, (Harold and Walter), McEwen (if he is here and not already coming), Merton Simpson, Miss Evelyn Brown (and perhaps other ex-Harmon Foundation people), some of the organizers and participants in that festival in Dakar (or was it Accra?) which Don Dean attended. I'm sure you and Alfred will think of other names.

For the occassion Alfred thinks it would be a good idea to hang our African pictures in the Trustees Room (not including Wood and Newall). This would include, as I remember it:

Ntiro (now on view)
Salahi
Skunder
Mukarobgwa (4)
Ndandarika
Sambo (2 in Study Collection)

and if possible

Mapanda: Little Mask, the stone piece we are buying from McEwen.

B.

Miss Brady, dir'tr, Harmon
Don Dean's list

~~Mondrian B W~~ ~~replace w. a Davis~~?

~~Tremaine?~~

~~Burden?~~

Van Doesburg replace ~~w. early Davis~~?

(Dance + Mond. Mill)

or Blue Façade ?

To re-locate from Main Hall

Picasso - Woman/window
- " / mirror
- Bather

~~Calder - Whale to Garden~~

Miro - Mural 6'2 3/4 x 19'5 3/4"
Matisse - Dance
(Night Fishing) - 6'9" x 11'4"
(Gottlieb - 6'8" x 15'5 1/4"
Poussette Dart - Store? or replace Gudenin. Sochi
more Pomodoro - to ~~Garden~~ 3rd landing? new pedestal
Chad wick to storage
Lipton "
Uhellen "

Calder - Gibraltar - to replace by Hepworth?
" Snow Flurry - 3rd landing?

more patrons plaque?
beside elevators?

Konrad - clean Gris, Egorgie

✓GBS Oppenheim fur - more northeast

Guernica show - close? rehang studies
~~→ step on curtain~~ ~~on E east wall~~ -
~~✓ Hilders - leave blank~~

Brancusi Cock - ped. too light

Sculpt. vitrine - redo - S Lawrens. add Calder
Jos. Bakewell portrait

Thiebaud to 6th - replacing Buffet after 60s.

Rivera fresco - where will it be stored?

Dean - repaint wall of Cézanne WCs. or
chewing gum on edge

Seurat - going out when?

~~Moroccans - raise~~

→ Kokoschka - Tietze where? (in restoration)

O'Keeffe - remove plexi - new frame

~~→ light on Pic Guitar is not on it~~ - needs
another too

~~→ 1960's wall label~~

The Museum of Modern Art

To John O'Rourke

From Dorothy Miller

Date March 1, 1967

Re Emergency lights for galleries

Dear John:

We found workmen installing emergency lights this morning on the 3rd floor landing close-to works of art. No one in our department had been informed that this work was to be done.

I understand that emergency lights are to be placed throughout the galleries. Would you please let us know right away where these installations are to be made and when so that we can remove works of art that may be damaged by falling plaster, ladders, or outside workmen unused to working in areas where there are works of art.

2 stair landings
2 floors outside lavatories.
1 in each archway at east end.

AGAIN

13' 2 1/2" wide

3rd fl landing wall = 16'

barrier = 17 1/2" w.

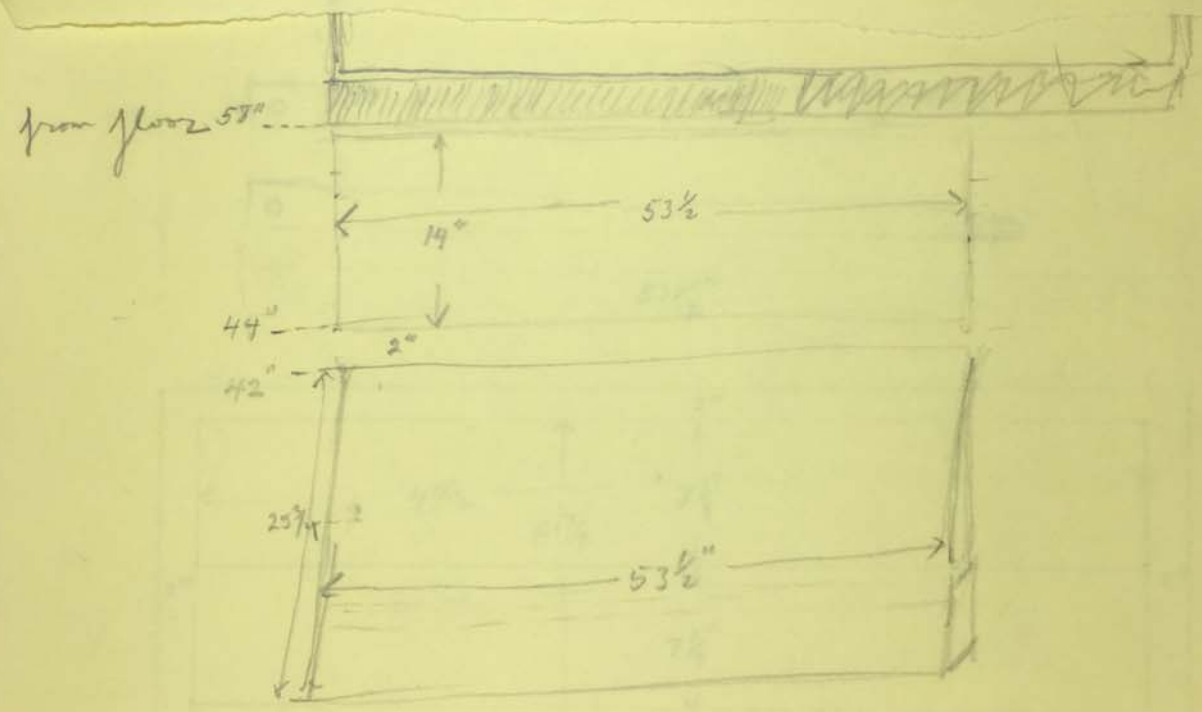
squares on 3rd are 1'11"

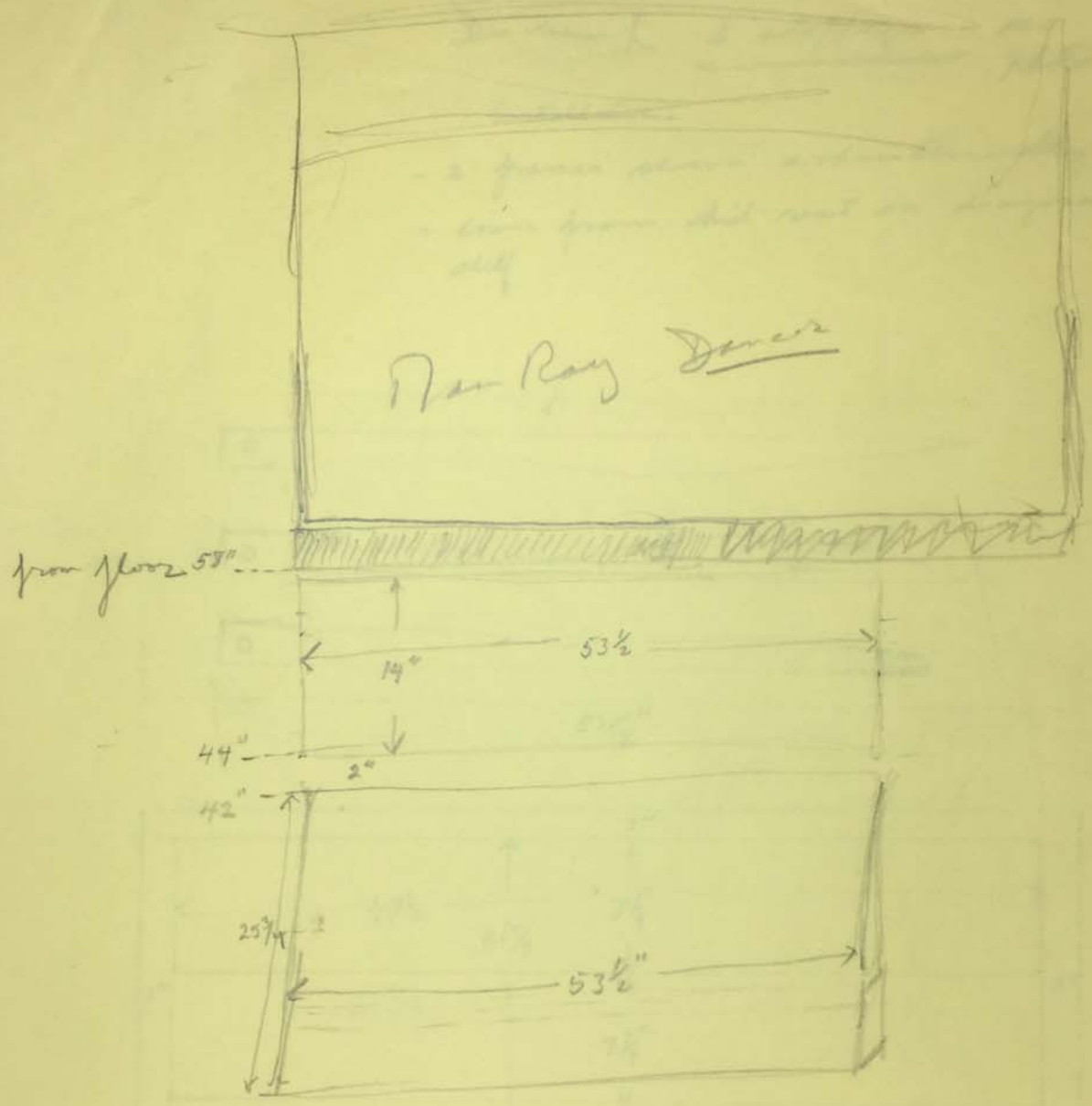
If installed on 6th

5' from floor, 4' from ceiling

36 3/4" end of Stoppages to Glass

19" from corner of wall to edge of Mar Bay
5 1/2" shelf of French Window
14 1/2" only, to divide French window

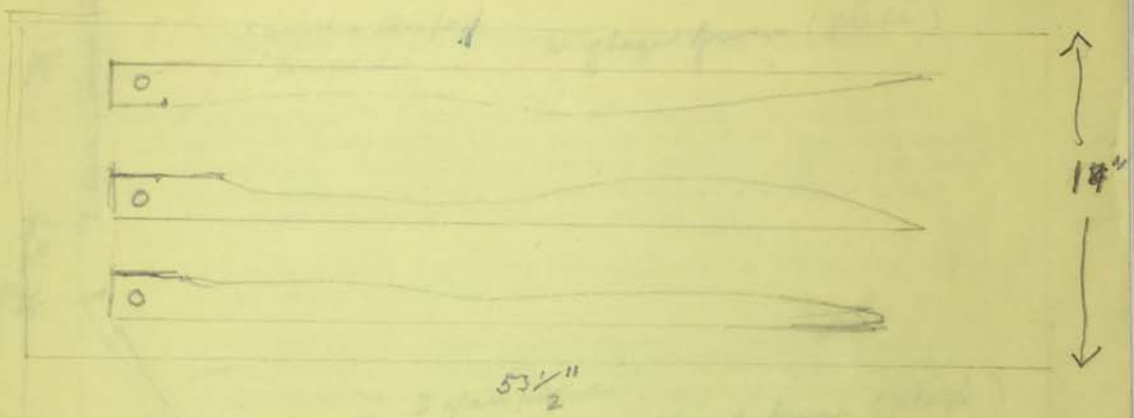


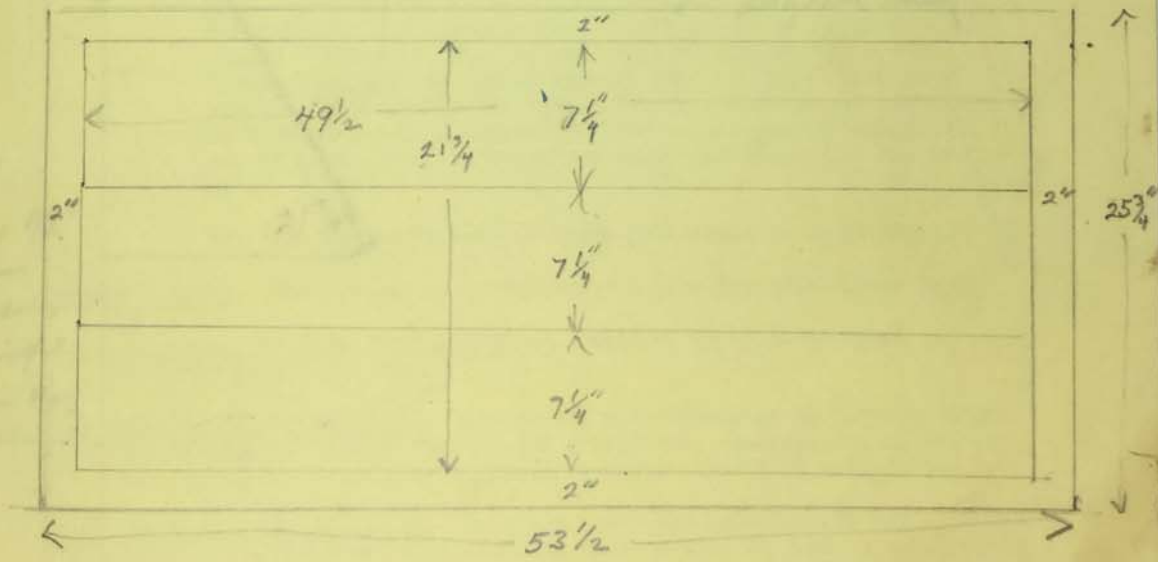


Duchamp 3 stoppers - see photo

installation.

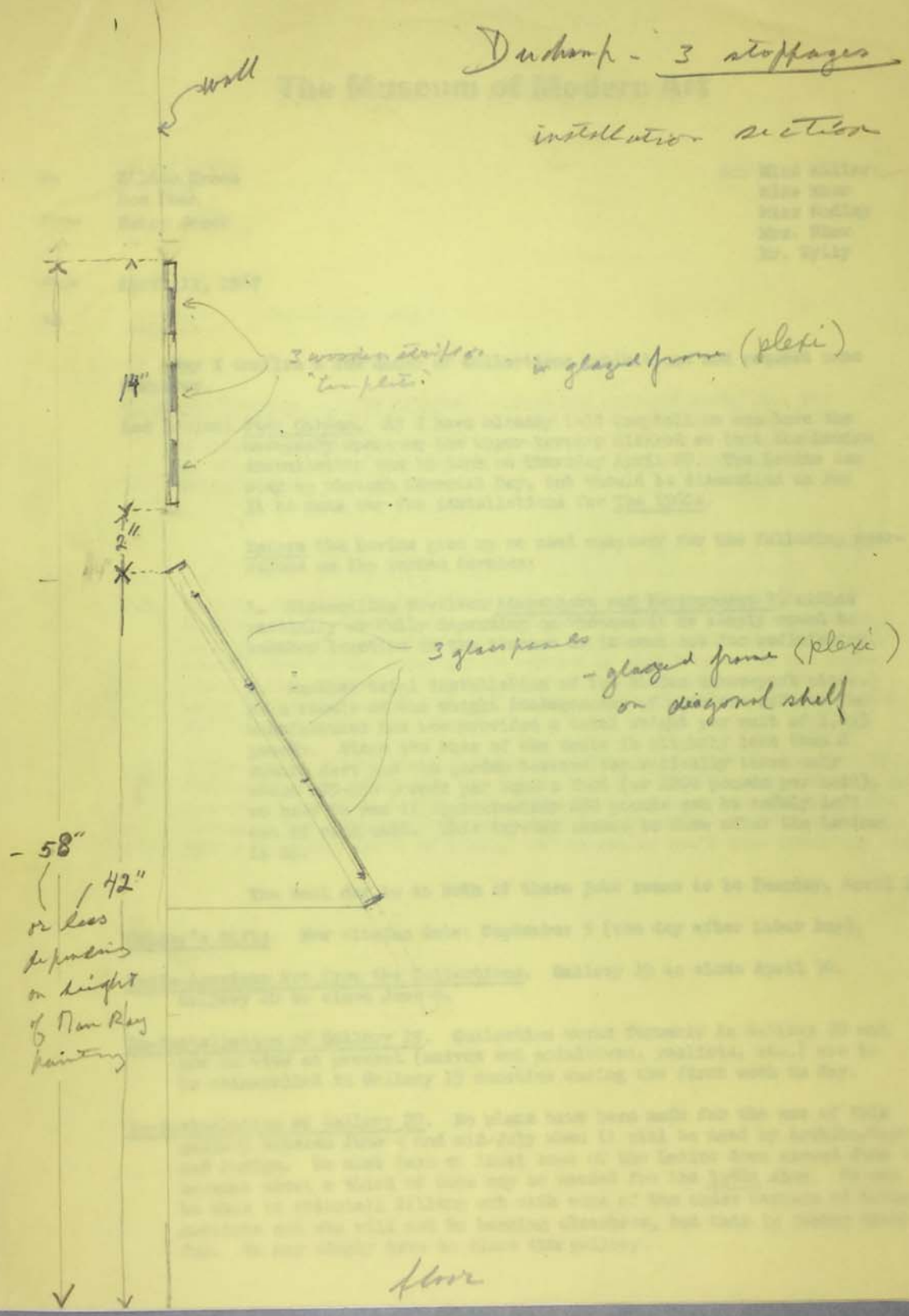
- 2 frames shown schematically
- lower frame shd rest on diagonal shelf





Duchamp - 3 stoppages

installation section



The Museum of Modern Art

To Wilder Green
Don Dean

From Betsy Jones

cc: Miss Miller
Miss Mazo
Miss Dudley
Mrs. Shaw
Mr. Wylly

Date April 11, 1967

Re

May I confirm a few dates of Collections exhibitions and request some manpower.

Les Levine: Star Garden. As I have already told Campbell we can have the necessary space on the upper terrace cleared so that the Levine installation can be done on Thursday April 20. The Levine can stay up through Memorial Day, but should be dismantled on May 31 to make way for installations for The 1960s.

Before the Levine goes up we need manpower for the following operations on the garden terrace:

1. Dismantling Nevelson Atmosphere and Environment I, either partially or fully depending on whether it is simply moved to another location on the terrace or is sent out for refinishing.

2. Another trial installation of the Bladen three-part piece. As a result of the weight inadequacies of previous efforts the manufacturer has now provided a total weight per unit of 1,853 pounds. Since the base of the units is slightly less than 8 square feet and the garden terrace theoretically takes only about 125-150 pounds per square foot (or 1200 pounds per unit), we have to see if approximately 650 pounds can be safely left out of each unit. This try-out cannot be done after the Levine is up.

The best day to do both of these jobs seems to be Tuesday, April 18.

Calder's Gifts. New closing date: September 5 (the day after Labor Day).

Latin-American Art from the Collections. Gallery 19 to close April 30. Gallery 20 to close June 4.

Re-installation of Gallery 19. Collection works formerly in Gallery 20 and not on view at present (naives and primitives, realists, etc.) are to be reinstalled in Gallery 19 sometime during the first week in May.

Re-installation of Gallery 20. No plans have been made for the use of this gallery between June 4 and mid-July when it will be used by Architecture and Design. We must take at least some of the Latins down around June 4 because about a third of them may be needed for the 1960s show. We may be able to reinstall filling out with some of the older masters of Latin-American art who will not be hanging elsewhere, but this is rather doubtful. We may simply have to close this gallery.

The Museum of Modern Art

To Wilder Green
Don Dean

From Betsy Jones

Date April 11, 1967

Re page 2.

Picasso's Guernica and Its Studies. Alfred has proposed installing the studies in the gallery where the mural now is sometime between the anniversary of the bombing of Guernica (April 27) and the completion of the mural itself (during the first week of June, 1967). No definite date yet.

P.S. Tuesday, April 18 is definitely set as the day to do the Bladen and Nevelson work. Both Bladen and the manufacturer of his piece will be on hand here at about 9:30 and I hope the piece and all its parts will be delivered to the upper garden terrace by that hour so we can begin installation promptly. For the Nevelson, special tools may be needed which probably Tom and Joel will recall -- Phillips-head screw-drivers and Clark-something or others?

I have left a day's leeway between this job and the Les Levine installtion because weather conditions may force us to put it off a day. If we should get everything done on the 18th, there would be no reason not to do the Levine on the 19th (which I understand from Campbell would be preferable from a publicity point of view). But we really won't know until the 18th.

The Museum of Modern Art

To Danny Clarke

cc: Dorothy Miller
Don Dean

From Betsy Jones

Date April 26, 1967

Re Demountable pedestals for Museum Collections

Dear Danny:

I hope you will remember that many weeks ago I showed you an unpainted demountable pedestal on the mezzanine. It had sides held together by latches of the kind used on screen doors, so that it could be dismantled and stored compactly when not in use. We need some such pedestals for use at meetings of the Committee on the Museum Collections, and you thought you could devise an improved version of the one we saw.

We would eventually want 4 or 5 of them in different sizes and shapes but perhaps we could start out with 2 of the following dimensions:

48" high x 12 x 12"

36" high x 24 x 24"

These pedestals have to stand on rugs and often to hold heavy bronzes so they have to have a certain strength and stability. If you think a pedestal 4 feet high on a 12 x 12" base will be unsteady on the rugs in the 6th floor Committee and Trustees rooms it may be necessary to alter the proportions or change the design (maybe by putting a flange at the bottom).

Do you think the first two might be ready by May 9, the date of the next Collections Committee meeting?

cc: Donald Dean Betsy Jones
Wilder Green Grace Stevens
Sara Hazo

The Museum of Modern Art

To John O'Rourke

From Dorothy C. Miller

Date April 26, 1967

Re

We are concerned with the dirty condition of the grey granite walls in the main hall of the Museum on which we mount paintings and sculptures from the collection. It seems as if there must be some way to clean these walls occasionally. We have asked Clyde Rich who suggests that we get the name of the company which supplied the granite and ask these people to tell us how to clean them. Could someone in your office follow this matter up?

The Museum of Modern Art

To Miss Miller

From grace

Date 2/29/67

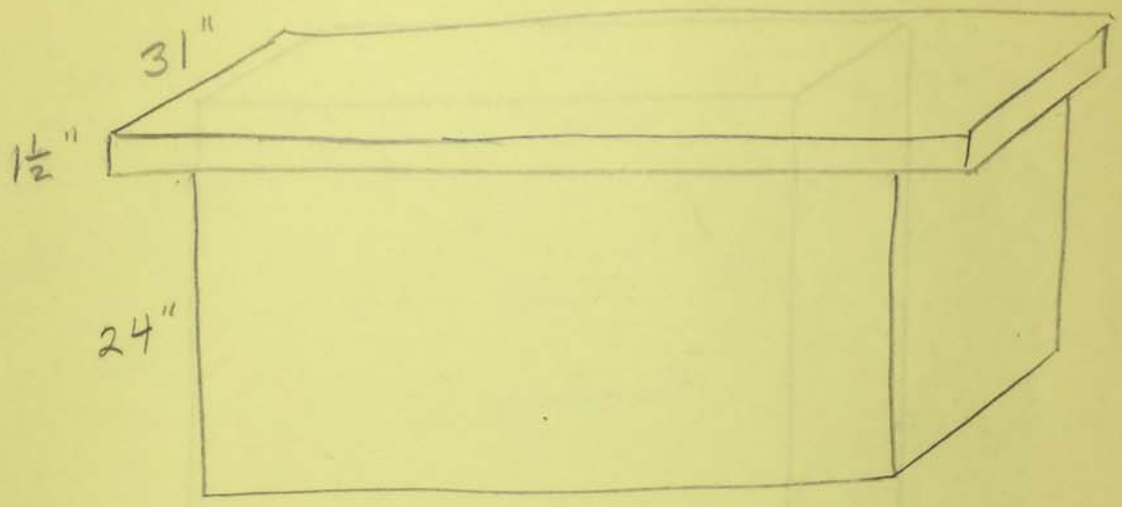
Re Cleaning granite walls in Main Hall

Clyde suggests that we should get advice on this by asking Philip Johnson's office to check with the company that originally supplied the granite.

It is difficult to tell from the many "Building Cleaning Contractors" listed in the Yellow Pages which might best be able to help us or to know which are the most reliable.

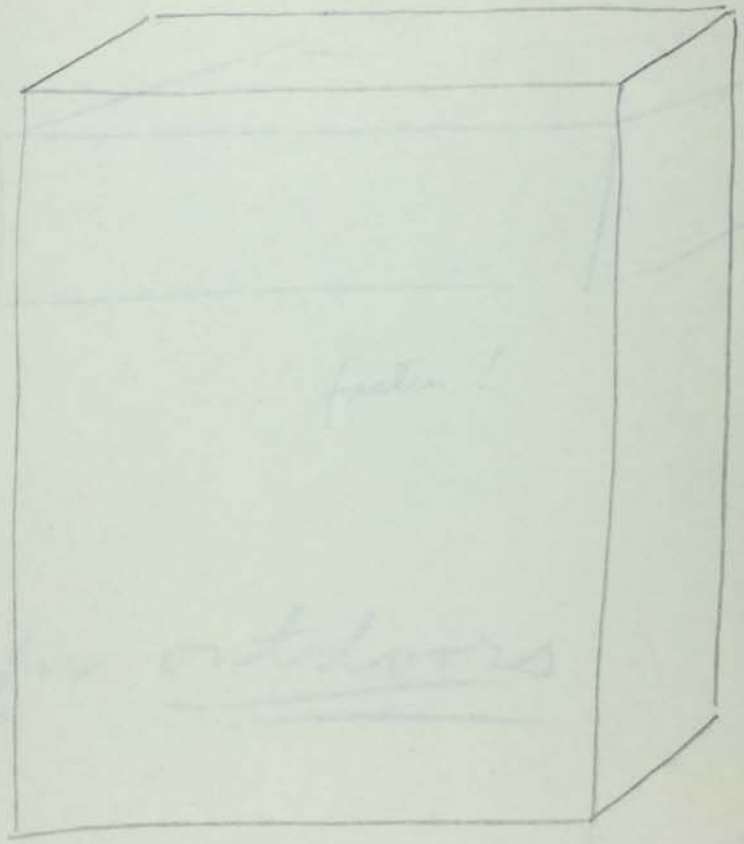
Who should pursue this--John O'Rourke, Don Dean or Francesca?

BUTLER – ORACLE



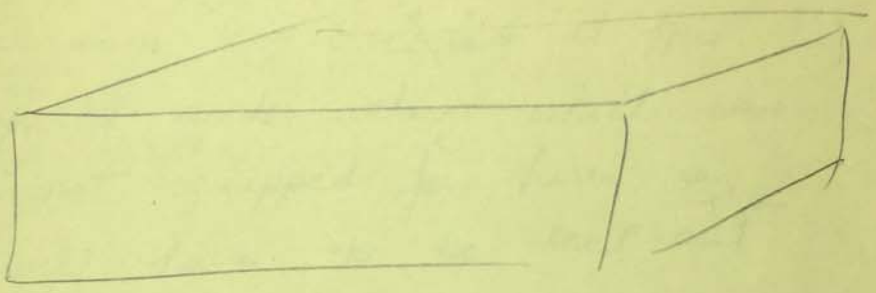
for outdoors

Maria - Impossible



for outdoors

Bourgeois - Sleeping Figure



fasten!

for outdoors

The Museum of Modern Art

To DCM

From Grace

Date 6/16

Re Cesar Torso

Jean says Tony k looked at this - Says it needs welding which we are not equipped for here, ie, it will have to be sent out.

New Pedestals

Museum of Modern Art

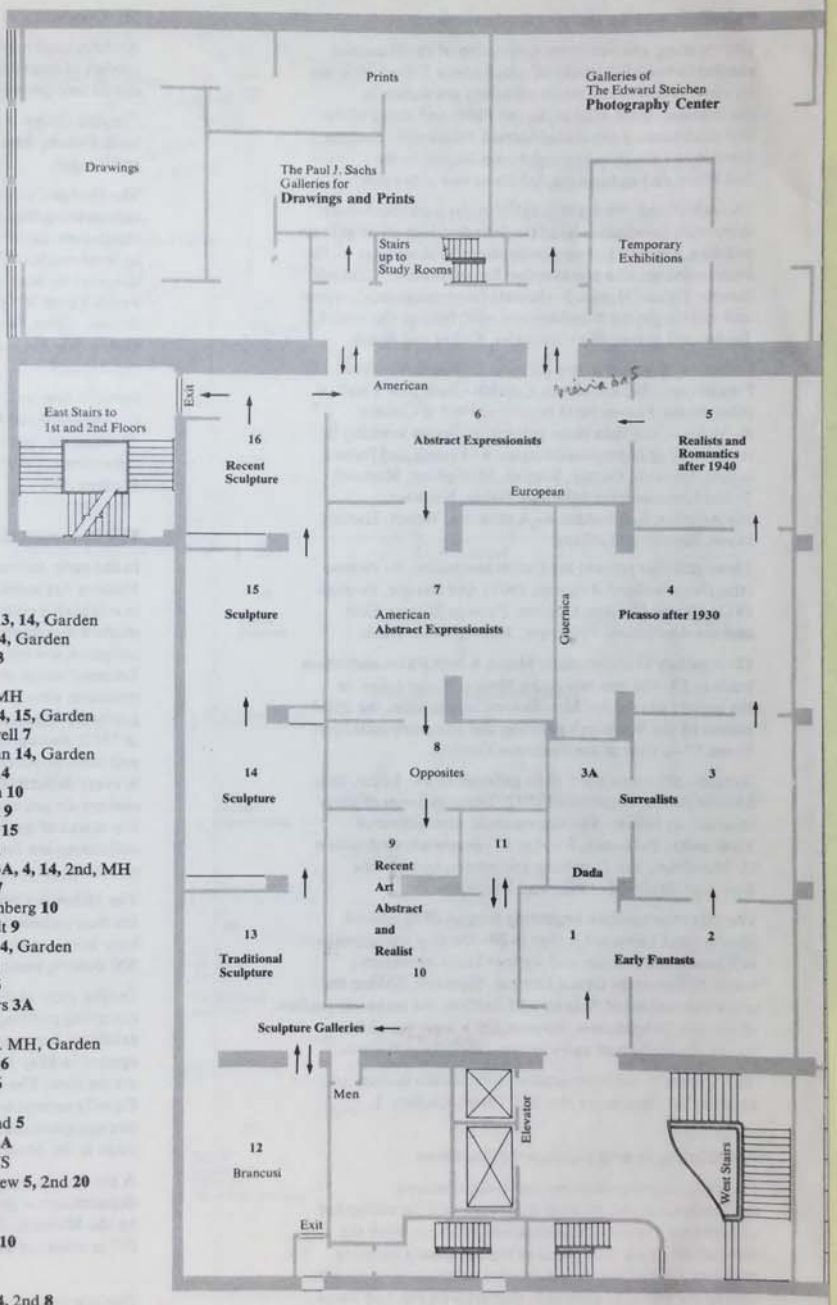
3rd Floor

Collections
Painting and Sculpture continued
Drawings and Prints
Photography

(2nd Floor guide on back)

Partial list of painters and sculptors with 3rd Floor gallery numbers and references to other floors where their works may be seen. Listing is subject to change. For lack of space not all artists can be shown at the same time. MH–Main Hall on the ground floor. ES–East Stairs. WS–West Stairs. 2nd–2nd Floor.

Arp **3, 3A**
Bacon **5**
Barlach **13,** 2nd **7**
Baumeister **6**
Bourdelle **13**
Brancusi **12**
Burri **11**
Calder **14, 15,** Garden, WS
Chagall **2**
Chamberlain ES
de Chirico **2**
Dali **3A**
Delvaux **3A**
Dove **3A,** 2nd **8**
Dubuffet **5**
Duchamp **1, 3A**
Duchamp-Villon **15,** Garden
Ernst **3, 3A,** Garden
Giacometti **3A, 14**
Gonzalez **15**
Gorky **7**
Gottlieb **7,** ES
Guston **6**
Hartung **6**
Hepworth **15**
Johns **9**
Kelly **10**
Klee **2,** 2nd **12**
Kline **7**
de Kooning **5, 6**
Lachaise **14,** Garden, 2nd **12**
Lehmbruck **13,** Garden
Lipchitz **15,** Garden, 2nd **10**
Lippold **8**
Louis **9**
Magritte **3, 3A**
Maillol **13, 14,** Garden
Marini **14,** Garden
Masson **3**
Matta **6**
Miró **3,** MH
Moore **14, 15,** Garden
Motherwell **7**
Nadelman **14,** Garden
Nakian **14**
Nevelson **10**
Newman **9**
Noguchi **15**
Picabia **1**
Picasso **3A, 4, 14,** 2nd, MH
Pollock **7**
Rauschenberg **10**
Reinhardt **9**
Richier **14,** Garden
Rosso **13**
Rothko **6**
Schwitters **3A**
Segal **8**
Smith, D. MH, Garden
Soulages **6**
de Staël **6**
Still **7**
Sutherland **5**
Tanguy **3A**
Tàpies WS
Tchelitchew **5,** 2nd **20**
Tobey **7**
Tomlin **7**
Vasarely **10**
Wols **6**
Wyeth **5**
Zorach **14,** 2nd **8**



Museum of Modern Art

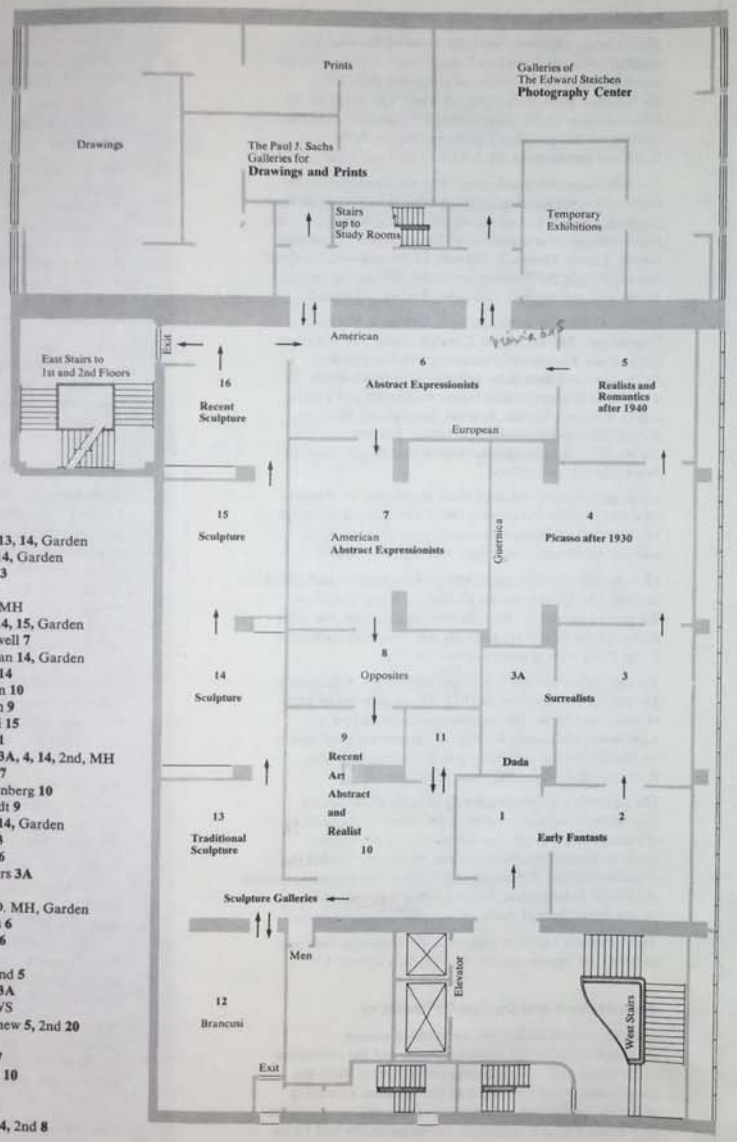
3rd Floor

Collections
Painting and Sculpture continued
Drawings and Prints
Photography

(2nd Floor guide on back)

Partial list of painters and sculptors with 3rd Floor gallery numbers and references to other floors where their works may be seen. Listing is subject to change. For lack of space not all artists can be shown at the same time. MH–Main Hall on the ground floor. ES–East Stairs. WS–West Stairs. 2nd–2nd Floor.

Arp **3, 3A**
Bacon **5**
Barlach **13**, 2nd **7**
Baumeister **6**
Bourdelle **13**
Brancusi **12**
Burri **11**
Calder **14, 15**, Garden, WS
Chagall **2**
Chamberlain ES
de Chirico **2**
Dali **3A**
Delvaux **3A**
Dove **3A**, 2nd **8**
Dubuffet **5**
Duchamp **1, 3A**
Duchamp-Villon **15**, Garden
Ernst **3, 3A**, Garden
Giacometti **3A, 14**
Gonzalez **15**
Gorky **7**
Gottlieb **7**, ES
Guston **6**
Hartung **6**
Hepworth **15**
Johns **9**
Kelly **10**
Klee **2**, 2nd **12**
Kline **7**
de Kooning **5, 6**
Lachaise **14**, Garden, 2nd **12**
Lehmbruck **13**, Garden
Lipchitz **15**, Garden, 2nd **10**
Lippold **8**
Louis **9**
Magritte **3, 3A**
Maillol **13, 14**, Garden
Marini **14**, Garden
Masson **3**
Matta **6**
Miró **3**, MH
Moore **14, 15**, Garden
Motherwell **7**
Nadelman **14**, Garden
Nakian **14**
Nevelson **10**
Newman **9**
Noguchi **15**
Picabia **1**
Picasso **3A, 4, 14**, 2nd, MH
Pollock **7**
Rauschenberg **10**
Reinhardt **9**
Richier **14**, Garden
Rosso **13**
Rothko **6**
Schwitters **3A**
Segal **8**
Smith, D. MH, Garden
Soulages **6**
de Staël **6**
Still **7**
Sutherland **5**
Tanguy **3A**
Tàpies WS
Tchelitchew **5**, 2nd **20**
Tobey **7**
Tomlin **7**
Vasarely **10**
Wols **6**
Wyeth **5**
Zorach **14**, 2nd **8**



The Painting and Sculpture Collection, 3rd Floor

Much of the 3rd Floor is occupied by the Painting and Sculpture Collection, continuing the exhibition on the 2nd Floor which began with the late 19th century and concluded with the revival of subject matter and realistic techniques around 1920. The 3rd Floor exhibition begins with the powerful movement toward the fantastic, the marvelous and the anti-rational. Like realism, this, too, was partially a reaction against abstract art.

Active before World War I, the pioneers, Duchamp and Picabia in Gallery **1**, Klee, Chagall, de Chirico in **2**, were isolated from each other as well as from their precursors, Redon and Ensor (2nd Floor, Gallery 3).

During or just after the War, Duchamp and Man Ray in New York, Arp in Zürich, Ernst, Schwitters, Grosz in Germany contributed to the calculated shock and nonsense of Dadaism, Gallery **3A**. Surrealism, 1925 to 1945, **3**–Arp, Miró and Masson were "abstract" Surrealists; Tanguy, Magritte, Delvaux, Dali (3A) were "dream photographers" with realist techniques. Ernst used both styles.

Surrealism, cubism, expressionism appear in Picasso's art after 1925; notably his anti-war mural *Guernica*, 1937. **4**.

Human figures also predominate in **5**. Painted during the past 25 years, the techniques range from the meticulous realism of Tchelitchew and Wyeth to violent expressionism in de Kooning and Bacon.

Expressionist abstraction, however, dominates the mid-century. Wols, de Staël, Hartung, Soulages, Baumeister are among the Europeans in **6**. The American abstract expressionists, the world's strongest IC. school of painters since the War, are seen in **6** and **7**: Hofmann, Gorky, Still, Rothko, Pollock, de Kooning, Kline, Motherwell and others, including Tobey and Matta.

Gallery **8**–contrasting Lippold and Segal–poles apart.

Post- and sometimes anti-abstract expressionism appear in the art of the past decade in Galleries **9, 10, 11.** Collage and assemblage–Burri, Rauschenberg, Nevelson; commonplace signs and symbols–Johns, Indiana; provocative images of everyday things and people–Oldenburg, Warhol (and Segal in 8); geometrical and hard-edge abstraction, sometimes with optical devices and mysterious or strident dissonances in color and form–Vasarely, Reinhardt, Kelly, Anuszkiewicz. (Some kinetic constructions will be installed in the Auditorium Gallery near the entrance to Thomas Wilfred's Lumia.)

Sculptures by Rodin, Maillol, Matisse, Lachaise, Lipchitz, Moore, Calder are to be seen in the Abby Aldrich Rockefeller Sculpture Garden; Picasso, Boccioni, Arp, Pevsner, Gabo, in the painting galleries.

Sculpture Galleries: 12–to your left as you enter, nine works by Brancusi. Then, roughly chronological by style, **13**–Rodin, Bourdelle, Rosso, Maillol, Lehmbruck. **14**–Nadelman, Epstein, Lachaise, Marini, post-surrealist Giacometti; vitrines of small sculptures in many styles. **15**–Cubist and near-abstract sculpture: Duchamp-Villon, Gonzalez, Lipchitz, Epstein, Moore, Hepworth, Noguchi. **16**–Post-War sculptors: Lipton, Roszak, Ferber, Lassaw Armitage, Butler, César, Consagra and others.

Books and catalogues: *Painting and Sculpture in the Museum of Modern Art*, 3rd edition (checklist); 4th edition, with over 1300 illustrations, in preparation. *Masters of Modern Art*, with 74 colorplates of painting and sculpture in the Museum. *Paintings from the Museum of Modern Art*, National Gallery, Washington, D. C., 153 plates, 13 in color, and *What Is Modern Painting?*

The Collections of Drawings and Prints

The first part of the exhibition in the new Paul J. Sachs Galleries is selected to suggest the scope of the Museum's collection of some 700 drawings dating from the 1880s to the 1960s.

The installation of prints in the second gallery has been chosen from the unrivaled collection owned by the Museum.

Professor Sachs, in whose honor these galleries are named, is a founding Trustee of the Museum and the donor of the first drawings and prints to enter the collection. His teaching and example at Harvard inspired three generations of students, many now curators, art historians or collectors.

The stairway near the entrance of the galleries gives direct access to The Abby Aldrich Rockefeller Print Room on the 4th Floor. In 1940 Mrs. Rockefeller's gift of 1600 prints formed the principal nucleus of the Museum's collection of engravings, etchings, lithographs, woodcuts, serigraphs and prints in experimental media. Today the Museum owns more than 7000 original prints by some 800 artists from 55 countries. These prints, together with the great Louis E. Stern Collection of modern illustrated books, are available for study in the Print Room Monday through Friday, 3:00 to 5:00 by appointment.

Photography Collection

The galleries of the Edward Steichen Photography Center offer an introduction to the art of photography through prints selected from over 7000 in the Museum's collection. The exhibition emphasizes the 20th century but a few earlier photographs provide background and perspective to modern achievement. The work of one artist or some aspect of tradition or experiment will be presented from time to time as a small temporary exhibition.

The bulk of the collection may be studied in the Center's rooms on the 4th Floor, accessible by stairs from the exhibition galleries, Monday through Friday, 2:00 to 5:00.

The History of Photography by Beaumont Newhall, just published, reproduces many works from the collection.

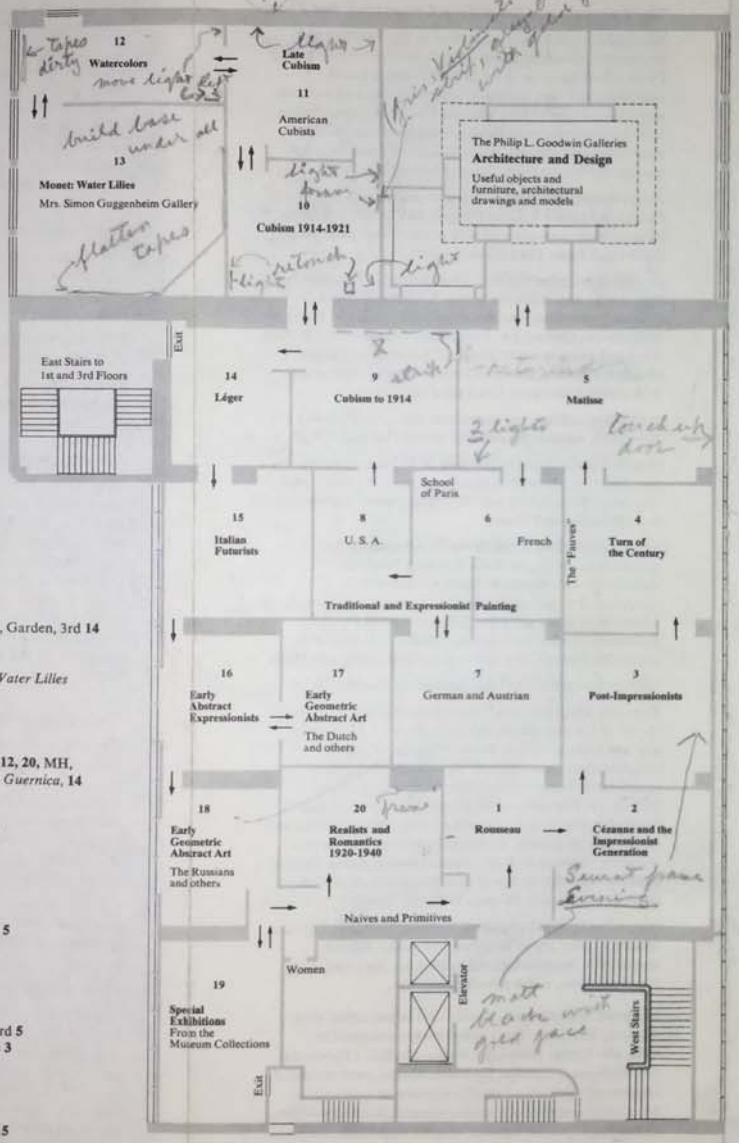
The Museum of Modern Art first exhibited photographs in 1932 and began to collect in 1933. It was the first art museum to make photography a regular and important part of its program. The Department of Photography was established in 1940; from 1947 to 1962 it was directed by the master photographer, Edward Steichen, in whose honor the Museum's new Photography Center is named.

Museum of Modern Art
2nd Floor
Collections
Painting and Sculpture
Architecture and Design

(3rd Floor guide on back)

Partial list of painters and sculptors with 2nd Floor gallery numbers and references to other floors where their works may be seen. Listing is subject to change. For lack of space not all artists can be shown at the same time.
MH–Main Hall, ground floor.
ES–East Stairs. WS–West Stairs.
3rd–3rd Floor.

Albers **17**
Balla **15**
Balthus **20**
Blume **20**
Boccioni **15**
Bonnard **4**
Braque **9, 10, 11**
Cézanne **2**
Corinth **4**
Davis, S. **11**
Degas **2**
Delaunay **16**
Demuth **12**
Denis **4**
Derain **4, 6, 20**
Dickinson, E. **8**
van Doesburg **17**
Dove **8**, 3rd **3A**
Dufy **6**
Ensor **3**
Feininger **7, 8, 11**
Gabo **18**
Gauguin **3**
Graves **12**
Gris **10**
Grosz **20**, 3rd **3A**
Hartley **8**
Hopper **8**
Kandinsky **16**
Kirchner **7**
Klee **12**, 3rd **2**
Klimt **4**
Kokoschka **7**
Kupka **16**
La Fresnaye WS
Léger **14**, MH
Macke **7**
Malevich **18**
Marin **12**
Matisse **4, 5**, MH, Garden, 3rd **14**
Modigliani **6**
Mondrian **17**
Monet **2, 12, 13** *Water Lilies*
Morandi **6**
Nolde **7, 12**
Orozco **20**
Pevsner **18**
Picasso **9, 10, 11, 12, 20**, MH, 3rd **3A, 4** *Guernica*, **14**
Prendergast **4**
Redon **3**
Renoir **2**, Garden
Rouault, **4, 6**
Rousseau **1**
Schlemmer WS
Seurat **3**
Severini **15**
Shahn **12, 20**, 3rd **5**
Sheeler **20**
Sickert **4, 6**
Siqueiros **20**
Soutine **6**
Spencer, N. **11**
Tchelitchew **20**, 3rd **5**
Toulouse-Lautrec **3**
van Dongen **4**
van Gogh **3**
Vlaminck **4**
Vuillard **4**
Weber **8, 11**, 3rd **15**



Painting and Sculpture Collection

The Painting and Sculpture Collection of the Museum numbers over 1800 works of which about 550 or 30% are on view. A few of the larger paintings are shown in the spacious Main Hall of the 1st Floor and many of the best sculptures in the Abby Aldrich Rockefeller Sculpture Garden but the principal exhibition begins on the 2nd Floor and ends on the 3rd Floor *(see other side)*.

The exhibition, arranged roughly in chronological order, starts with three galleries of the founding fathers of modern painting. Gallery **1**–two masterpieces by Rousseau. **2**–the Impressionists who transformed Impressionism: Cézanne, Renoir, Degas, Monet. **3**–the anti-Impressionists, Gauguin and van Gogh; the Neo-Impressionist, Seurat; the realist, Toulouse-Lautrec; the visionaries, Redon and Ensor.

Gallery **4**–the turn of the century; Bonnard, Vuillard, Prendergast, Sickert, Klimt, Corinth–leads past a wall of color-drunk *Fauves* (wild beasts) of 1905 to Gallery **5**–Matisse, and then three galleries of artists working in traditional or expressionist styles: **6**–French and Italian artists, Rouault, Derain, Soutine, Modigliani, Morandi; **7**–the German Expressionists, Nolde, Kirchner; the Austrian Kokoschka; **8**–Americans: Weber, Hartley, Dove, Hopper and others.

Three galleries present the Cubist revolution: **9**–Picasso (the *Demoiselles d'Avignon*, 1907) and Braque, through 1913; **10** and **11**–later Cubism: Picasso, Braque, Gris and the Americans, Feininger, Weber, Stuart Davis.

12–a gallery of watercolors, Marin, Klee, Graves and others leads to **13**–the two murals by Monet, *Water Lilies*, in the gallery named for Mrs. Simon Guggenheim, the chief patron of the Museum's painting and sculpture collection. From **13**–a view of the Sculpture Garden.

Returning through the Cubist galleries to **14**–Léger, then **15**–the Italian Futurists of 1912. Three galleries of early abstract art follow: **16**–expressionist abstraction of Kandinsky, Delaunay, Kupka; **17**–geometric abstraction by Mondrian, van Doesburg and others; and **18**–the Russians, Malevich, Gabo and Pevsner.

The vigorous reaction beginning around 1920 against abstract and cubist art is seen in **20**–the new traditionalism of Picasso and Derain, and various kinds of realism: social comment by Grosz, Orozco, Siqueiros, Shahn; the objective realism of Sheeler and Balthus; the romantic realism of Bérard, Tchelitchew, Berman. On a separate wall is shown the realism of naive artists, "modern primitives."

The surrealist reaction against both traditionalism and abstract art begins on the 3rd Floor, Gallery **1**.

Architecture and Design Collections

The department collections are divided among architectural material, graphic design, and the collection of furniture and other manufactured objects. With the completion of the first phase of the Museum's building program, a small but representative selection may now be seen in the Philip L. Goodwin Galleries on the 2nd Floor.

Mr. Goodwin was for years chief patron of the department.

Architectural material includes, besides photographs and models of important buildings, original architectural details and drawings.

Graphic design is represented by more than 2400 posters, book jackets, letterheads, and other combinations of words and images.

The Design Collection comprises some 1100 examples representing the arts of manufacture: household and office equipment, tableware, tools, furniture and textiles, as well as hand-made objects such as glass by Tiffany and vestments designed by Matisse. Among the furniture designers are Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Breuer, Aalto, Saarinen and Eames. Historic movements such as Art Nouveau, de Stijl and the Bauhaus are well represented.

Introduction to Twentieth Century Design from the Collection of the Museum of Modern Art includes 132 illustrations. Some 200 objects and 50 posters from the collection are reproduced (many in color) in *Masters of Modern Art*.

The Museum Collections

In the early autumn of 1929 the new-born Museum of Modern Art announced its intention "first of all . . . to establish a collection of the immediate ancestors of the modern movement . . . and living masters." Painting, sculpture, drawings and prints were foremost in the Trustees' minds but other arts unusual or non-existent in museums were proposed from the first and then gradually included in the Museum's program: architecture in 1932; photography, 1932; machine-manufactured and hand-produced objects, 1933; films in 1935. Today, in every department, the Museum's collections of 20th century art are unsurpassed in scope and in the number of key works of quality and historical importance. Yet the collections are far from complete–and masterpieces are still in the minority!

The Museum Collections receive no public subsidy nor are they endowed. The 20,000 works in the Collections have been acquired through the loyal generosity of almost 900 donors, among them some 200 corporations.

During most of their history, the Museum's collections, excepting painting, sculpture and films, have not been exhibited for want of space. Now, in the new galleries, opened in May 1964, selections from all the collections are on view. The exhibition space is still inadequate. Equally serious is the lack of easily accessible study-storage space except for prints and photographs. The next stage in the Museum's growth will solve these problems.

A general account of the Museum Collections in all departments is given in *Masters of Modern Art*, published by the Museum, 240 pages with 356 illustrations (77 in color) of about 600 works.

You are cordially invited to become a Museum Member.

New Pedestals

Pomodoro !

✓ ~~Liberman II~~

✓ Butler Oracle

D. Smith - 24 Greek Ys

✓ Bourgeois

~~? Reder Torso~~

~~Paolozzi ?~~

✓ Maria Imp.

✓ ~~Iponstegny~~

✓ ~~Tawa II~~

✓ ~~D. Smith - Zig III~~

OUT

REDER

TORSO. Pedestal dimensions:

Still for Garden

*Butler Oracle

*Lachaise Floating F.

Totem Pole (1968)

D. Smith - Greek 1/3

~~Baertling~~

*Bourgeois fasten to ped.

~~Campoli~~

~~Butler Girl~~

Reder Torso

(verso de Rivera?)

~~Paolozzi~~

*Maria - Impossible

~~Ipousteguy~~

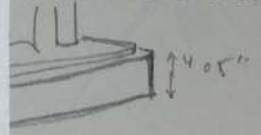
(no good)

dern Art

get base made

extending about 2" beyond
es white, but was perfectly
d a gray close to that of

of base 60 1/4" but when asked
. (The base is rectangular.)



The Museum of Modern Art

get base made

To Dorothy Miller

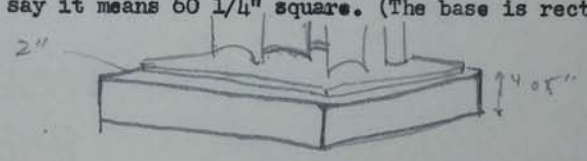
From Betsy Jones

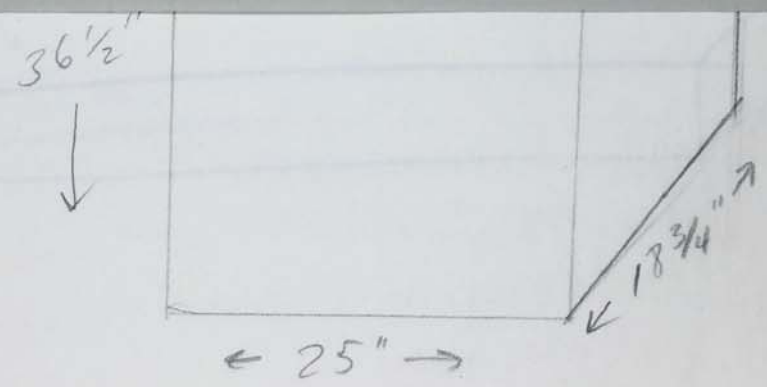
Date May 18, 1967

Re Base for Alexander Liberman: Temple I.

Liberman says he likes a base 4 to 5" high extending about 2" beyond the edge of the piece all around. He usually uses white, but was perfectly satisfied when I told him that we ordinarily used a gray close to that of our marble.

The Emmerich Gallery photographs say "dia. of base 60 1/4" but when asked what that meant they say it means 60 1/4" square. (The base is rectangular.)



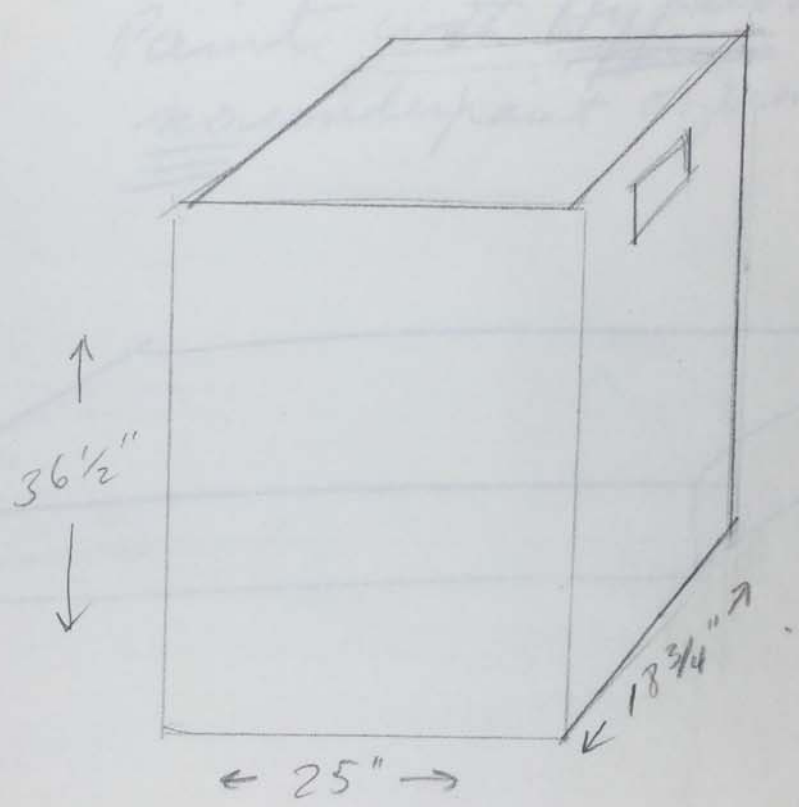


(in fool)

OUT

REDER

TORSO. Pedestal dimensions:



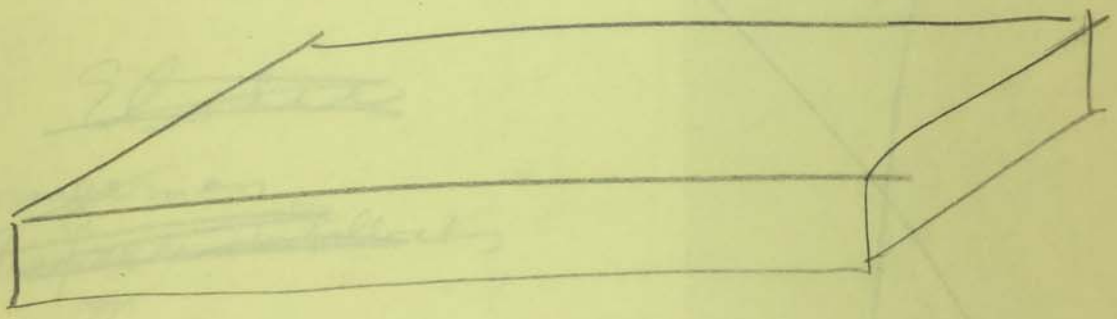
(in fool)

Campoli

for outdoors

Paint with Hypalon!

no underpaint or priming

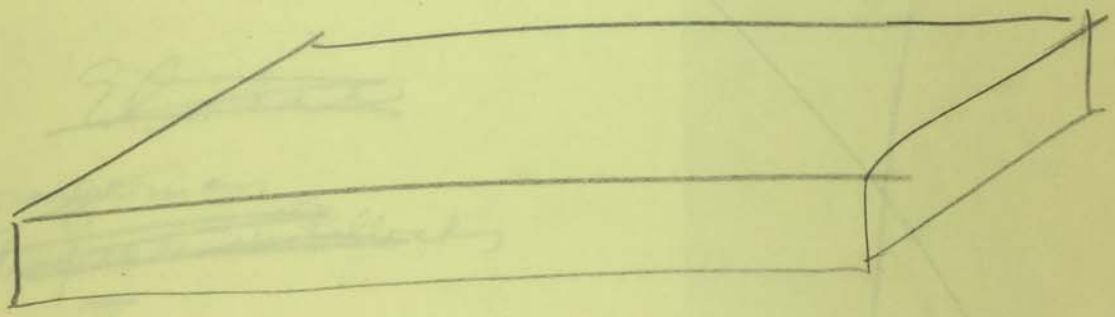


Campoli

for outdoors

Paint with Hypalon!

no underpaint or priming



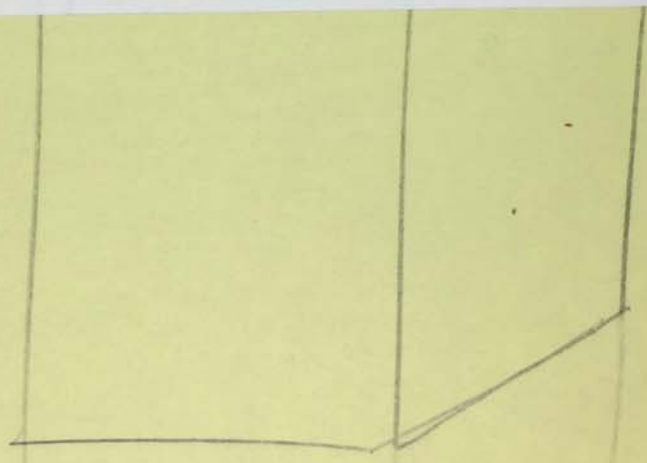
BAERTLING

spray

~~Elodie~~

Youngerman

~~Chapman as Pollock~~



BAERTLING

spray

~~Elodie~~

Youngerman

~~Chapman as Pollock~~

77

BAERTLING

spray

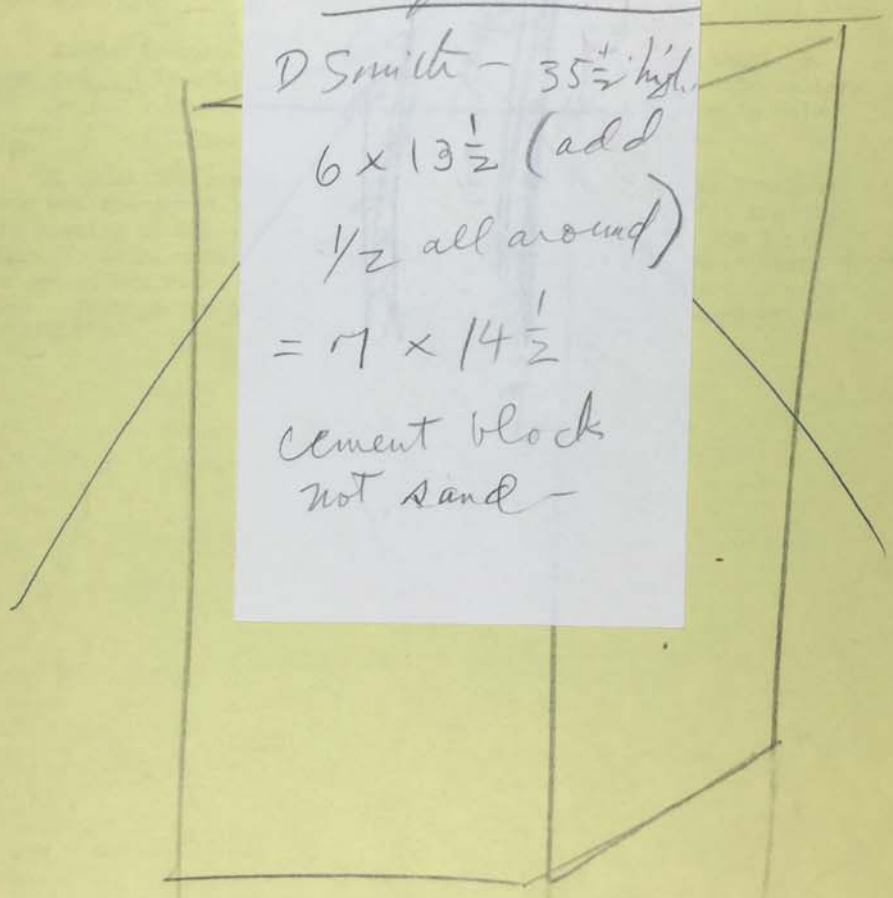
~~Tomghrain~~:

D Smith – 35½ h'd.

6 x 13½ (add ½ all around)

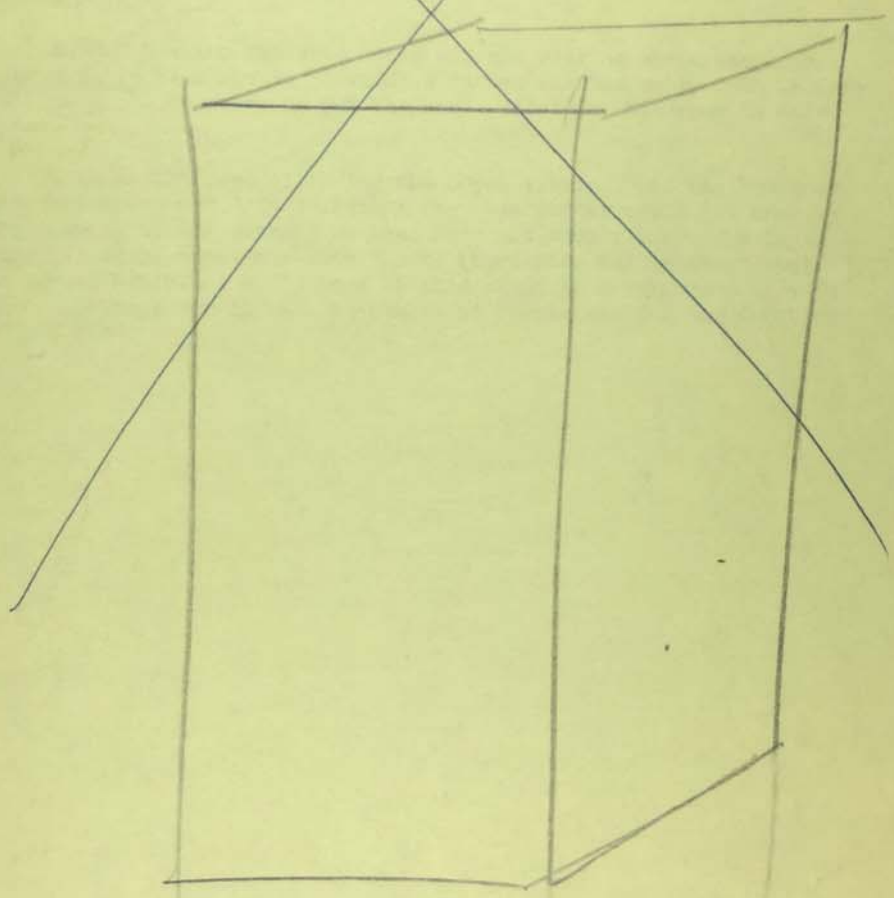
= 7 x 14½

cement block not sand –



BAERTLING

spray



The Museum of Modern Art

To Dorothy Miller

From Betsy Jones

cc: Miss Mazo
Miss Stevens
Miss Dudley

Date July 6, 1967

Re

Dear Dorothy:

Arthur Drexler wants to close off the vitrine where the Lopez Adam and Eve is since it provides a rather awkward entry into Gallery 20. In fact, he wants to put the name poster for his show in this space.

I think the idea of facing the Lopez vitrine into the Rousseau room was abandoned. If so, Arthur says his poster could fit exactly the opening of the vitrine so that we could simply leave the Lopez there, hidden, until his show closes (Spetember 23), when it could be opened again. I don't know if this would be a very good or safe plan. Perhaps you'll want to remove it completely for the duration of his show.

B.

FOR 6th?

F→ TANAKA
F.→ Bolero : Mona Lisa Fnda Rm.
Jensen : Clockwork.
Landuyt : Essential Surface
Sugai : Kabuki
T Jane Wilson : Open Scene.
T→ Bischoff : Girl Wading
F. Williams : Challenging Man
Castel : Poetry of Canaan
Oliveira : Standing Man w. Stick
Lebenstein
Stettheimer
T. Avery : Sea Grasses
Soulages
F Capogrossi : Section No. 4
Davis : Rug.
Gorky : Rug
F Mehring
Motherwell Voyage

The Museum of Modern Art

Picasso, etc

To Bill Farni

From Dorothy Du

Date September

Re Dismantlin
Friday, Se

Dean
s Jones
Green
s Miller
Rowlison

Thursday or

Mrs Levy's Violin & Grapes

Sandonberg Pic. collage

Dear Bill:

3 or more
The Main L

rks from

Wednesday,

Ca

Ca

Fr

n)

Ma

lled in Lobby)

Pe

place this)

Ca

Thursday

place it)

P

P

P

M

rth Wing, 1st floor.

M

rarily. Will be

when it returns from London 1967

Project Order No. 716 will cover overtime.

The Museum of Modern Art

To Bill Farnie

From Dorothy Dudley

Date September 18, 1967

Re Dismantling East and West Bays, Main Lobby on Wednesday, Sept. 20 and Thursday or Friday, Sept. 21 or 22.

cc: Mr. Dean
Miss Jones
Mr. Green
Miss Miller
Mr. Rowlison

Dear Bill:

3 or more custodians will be needed at 8:00 each morning to remove works from The Main Lobby.

Wednesday, 8:00 a.m.

Calder: Gibraltar — Take to "E"

Calder: Shark Sucker — "

Francis: Big Red — Take to mezzanine (will go out on loan)

Matisse: Nuit de Noel- Take to "S" (will probably be reinstalled in Lobby)

Pomodoro: Sphere No. 1- (Eric will let you know where to place this)

Calder: Whale — " "

Thursday or Friday, 8:00 a.m.

Chadwick: Inner Eye (Eric will tell you where to place it)

Picasso: Woman by Window — Take to "S"

Picasso: Seated Bather — "

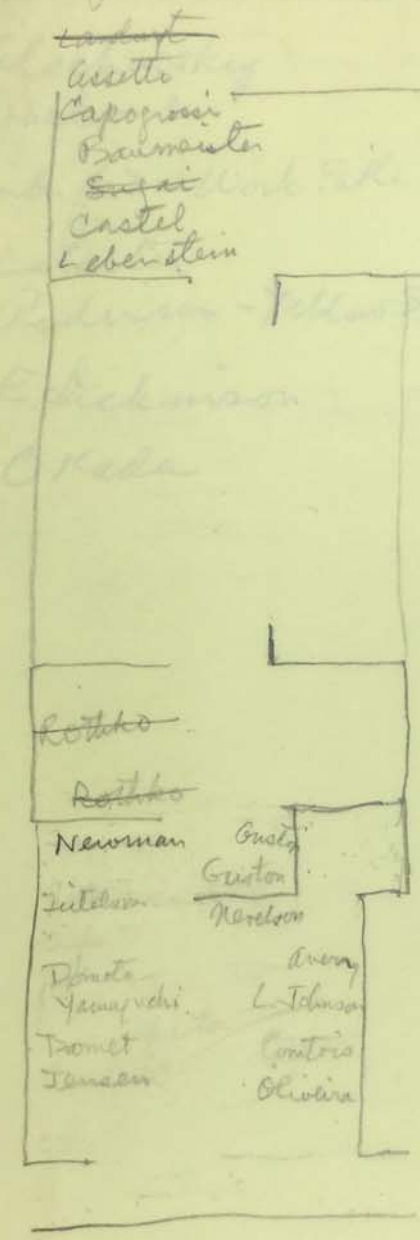
Picasso: Girl Before Mirror — "

Miro: Mural — (Take to new storeroom in North Wing, 1st floor. Eric will place it in room).

Matisse: Dance — (Take to new storeroom temporarily. Will be reinstalled in Lobby.)

Project Order No. 716 will cover overtime.

3rd fl.



Vieira da Silva

~~Realist~~
Colville
Kurelek
Lopez Garcia

~~Youngerman~~
~~Mikus~~
Yoshimura
~~Bonnichello~~
B. Cohen - Mutation
✓ Rothko (early)
~~Heatherwell~~ (fig.)
✓ - Avery (fig.)
~~Dilts~~
Barnet
? Lindner (fig)
Donato
✓ Yamaguchi
~~Bonnichello~~
Enol
McEwen
Contois
- Hansen (fig.)
~~Tillett~~
Jane Wilson (fig)
Beauchamp (fig)
✓ Feitelson.
~~Piene~~
Jensen
- L. Johnson (fig)
Oliveira (fig)

Latin's
Orozy Diego
~~Segui~~
Eielson
Fernandez
Mac Entyre
Otero
Polivello

FOR 3rd - others?

Alechinsky
Appel - 2
Dubuffet - Work Table
Lalaster
Pedersen - Yellow Star
E. Dickinson
Okada

FOR III, 11

? Follett : Many headed creature

- Zehringer

Costa

- Alviani (brushed alum.)

- Piene = Fontana

Cruz Diez ?

vitrine

Mari

- Geo Cohen

Stankiewicz - Instructor

- Thiebaud -

Reimann

Stuart-Mayo

Santini

Calder Butterfly

Cadaine Floating Fig.

Lehmbruck

Later

Hallway:

Ernst - Mundus Est Fabula

~~Revelson - columns~~

Miro - wall on 3rd

~~Lip - Concretion~~

Nadelman's on 3rd

Restaurant

· Wood: Fourth dimensional Pebble Beach

Celentano

~~Folder~~

Add Stout to 1960s

Nevelson

For possible use on 3rd floor

~~Landuyt: Essential Surface, Eye~~
~~Borduas: Morning Candelabra~~
~~Hartung:~~
~~Soulages:~~
~~Ubac:~~
Vieira da Silva: ~~Dance~~ City (Mrs. Chapman)
Baumeister: Aru 6
~~[illegible]~~
~~Capogrossi: Section No. 4~~
Baziotes: Pompeii
Gottlieb: Unstill Life
Guston: Painting 1954
Guston: Clock
Hartigan: Shinnecock Canal
Hofmann: Memoria in Aeternum
Motherwell: Rancho Villa
Motherwell: Voyage
Tomlin: No. 9
Tobey: Threading Light
Rothko: No. 10
Mitchell: Ladybug
Youngerman

Patrons Plaque

is 53 1/4 to 53 1/2" wide

wall on 2nd by elevator is 6'7 1/2" wide

Cioc to light it with "down" lights?

Louis

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Vance
Miss Mazo
Miss Volkmer
Extra (for MC custodians)

Date November 4, 1964

To: Miss Miller

Re: Folding of Morris Louis

From: Eric Rowlison
CBR

Mike LeBron was here this morning to fold the big Morris Louis Untitled (560.63), and I took the following notes on the process.

To Fold:

1. Lay the painting on its back. Pull all staples at the edges in the center area. Enough should be taken out to allow the plates across the center braces to be removed easily and to permit the canvas to pass around the roller without binding.

2. Stand the painting on its side. Remove the two wing nuts and bolts (with their washers) which hold the two center crossbars together. The bolts fit very tightly and will have to be driven out with a hammer.

3. Remove the 3 plates which are fastened across the center cross bars. As the painting must be tilted in order to remove the top plate, this one should be taken off first.

4. Lay the painting on its back. Pull the edges of the canvas out at the center so that it lies flat in the area to be folded.

5. Staple a strip of glassine across the bottom (so that top and bottom of painting will not rub when it is folded); lay another strip across the center. Place the roller across the center.

6. Fold the painting, then stand it up so that the fold is at the bottom. The canvas of the folded painting lies a couple of inches above the ~~xxxxx~~ floor, so it is safe to stand the painting on the two halves of the central crossbar.

To Unfold:

1. Lay the painting on its back, unfold, remove the roller and glassine.

2. Stand it on its side and replace bolts, washers, and wing nuts. Replace plates (top one last).

3. Remove any loose staples from center edge. Restaple, holding canvas taut with stretching pliers. Lay it flat on its back, lift the other edge and repeat.

Although I encouraged Mike to leave the roller here, he took it away with him. I think that its diameter is about 4 to 6 inches.

SUBJECT HEADINGS: Mea - annual staff.

cc: Sara Mazo
Betsy Jones

Chryssa

The Museum of Modern Art

To John O'Rourke

From Dorothy Miller

Date September 27, 1

Re

Dear Jo

I
on the
place f
These s
built f
conceal
as in T

On
there i
for the

Co
put the

hryssa
ellent
k.
we
be
and on ,

works
ng used

could

To DCM

Date 10/11/67 Time 2 p.m. A.M. P.M.

WHILE YOU WERE OUT

M Production

of

Phone

TELEPHONED	XX	PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
RETURNED YOUR CALL			

Message As soon as pedestals for neon light sculptures are installed on 6th ~~floor, let them know - for the elec-~~ trical work is quite simple and will take no time to do.

Operator NK

ALPHA OFFICE SUPPLY CO., INC. MU2-6666

cc: Sara Mazo
Betsy Jones

Chryssa

The Museum of Modern Art

To John O'Rourke

From Dorothy Miller

Date September 27, 1967

Re

Dear John:

I want to exhibit the five neon light sculptures by Chryssa on the sixth floor in the restaurant where there is an excellent place for them on the north wall next to the cashier's desk. These sculptures require five three-prong outlets such as we built for them in The 1960s exhibition. The outlets would be concealed behind the long pedestal which the sculptures stand on , as in The 1960s.

On the wall where I would like to place these Chryssa works there is only one old two-plug outlet, with one outlet being used for the cash register.

Could the three-prong outlets be installed so that I could put the Chryssa there in early November?

THE MUSEUM OF MODERN ART

cc: Mr. Green
Miss Jones
Miss Mazo

Date ~~August 12, 1965~~

To: John O'Rourke

Re:

From: Dorothy Miller

Dear John:

I have moved the two new trash containers to another part of the lobby because they looked badly among the paintings and sculptures along the garden side of the lobby.

Would you let your staff know that no objects such as trash containers, benches, plants and the like should be placed in galleries or garden spaces without consulting our department or, in the case of temporary exhibitions, the department in charge.

Many thanks.

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Andrew Olah
Sarah Rubenstein

Date November 17, 1965

To: Betsy Jones

Re:

From:

To simplify procedures and make for greater efficiency, Andrew Olah would like to have transferred to his inventory the remaining stock of UF2 plexiglas which was originally paid for from Museum Collections budget 353 a year or two ago, I think. He can then use this for other departments as well as ours and won't have to keep separate records of each department's stock, but simply a record of what each department uses of the general stock.

The amount to be transferred from ~~his~~ our inventory to his is 330 square feet which we originally paid for at the rate of $1.35 per square foot. By my figuring, therefore, our budget 353 should be reimbursed for $445.50 and this amount should be charged against his budget.

THE MUSEUM OF MODERN ART

Extra

Date November 17, 1965

To: Betsy Jones

Re:

From: Dorothy Miller

Andrew Olah is reorganizing his shop in relation to special materials which heretofor have been purchased by our department or the print room and, I suppose, Circulating Exhibitions. Olah wants to purchase these materials, specifically the UF2 plexiglas and rag mat board and charge each Project Order with the amount used.

We have about 50 sheets of UF2 plexiglas in the Museum Collections' inventory of which he wants to have transferred to his inventory. Can you figure out how to accomplish this from a bookkeeping point of view?

it, but it's not permanently charged, D

THE MUSEUM OF MODERN ART

cc: Miss Mazo
Extra

Date November 9, 1965

To: Betsy Jones

Re:

From: Dorothy Miller

Andrew Olah is reorganizing his shop in relation to special materials which heretofor have been purchased by our department or the print room and, I suppose, Circulating Exhibitions. Olah wants to purchase these materials, specifically the UF2 plexiglas and rag mat board and charge each Project Order with the amount used.

We have about 50 sheets of UF2 plexiglas in the Museum Collections' inventory of which he wants to have transferred to his inventory. Can you figure out how to accomplish this from a bookkeeeping point of view?

D.M.

MEMORANDUM

To: AHB

From: RICHARD KOCH

Date:

Subject:

It happens every year as a result of the glare + heat from the paving. Nothing can be done to prevent it, but it's not permanently harmful, D

g at the book shop the other day I wondered if
l mesh which looks so like a curtain might be
e permanent replacement for our fabric curtains.
oken to the manufacturer and gotten an approx.
must remember that they will be fairly expensive
hope they would be permanent.
ng 4 feet wide by 10 feet high, with a 50percent
sprayed white, made of brass woudl cost about
is installation
ow how you or Mr Barr would feel about this
think it worth consideration, since the curtains,
d, always look shabby after about 2 weeks.

D.

Installation - equipment - etc

cc Sara Mazo

THE MUSEUM OF PRIMITIVE ART

D.M.

MEMORANDUM

To: AHB

From: RICHARD KOCH

Date:

Subject: It happens every year as a result of the glare + heat from the paving. Nothing can be done to prevent it, but it's not permanently harmful. D

Dear
A
colle
and w
take

I hav
on re
but I
promi
bid f

I hav
In le
that
a pos
I hav
bid.
but I
One
fulli
$300

anging in the
your dept
etter to just
to replace them,

give me advice
e of material,
ation. He
e to have a

you will consider.
I wondered if
rtain might be
fabric curtains.
tten an approx.
e fairly expensive

with a 50percent
oudl cost about

I dont know how you or Mr Barr would real about this
but I do think it worth consideration, since the curtains,
in my mind, always look shabby after about 2 weeks.

Installation - equipment - etc

cc Sara Mazo

THE MUSEUM OF PRIMITIVE ART

MEMORANDUM

To: R. Kirk

From: ALFRED H. BARR, JR.

Date:

Subject:

Is something wrong with our drooping beaches? especially the one to the right of the entrance to the garden from the Main Hall

CHB

Dear
A anging in the
colle your dept
and w etter to just
take to replace them,

I hav give me advice
on re e of material,
but I ation. He
promi e to have a
bid f

I hav you will consider.
In li r I wondered if
that rtain might be
a pos fabric curtains.
I hav tten an approx.
bid. e fairly expensive
but
One with a 50percent
full oudl cost about
$300,
I dont know how you or Mr Barr would feal about this
but I do think it worth consideration, since the curtains,
in my mind, always look shabby after about 2 weeks.

Installation - equipment - etc

cc Sara Mazo

THE MUSEUM OF PRIMITIVE ART

to: Dorothy Miller

from: Francesca

date: Wednesday, 31 1966

re:

Dear Dorothy,

After taking a look at the curtains hanging in the collection last week, I got together with your dept and we all decided that it would be far better to just take them down until a decision was made to replace them,

I have tried to get the curtain man in to give me advice on replacements, possibly a different type of material, but like most firms they have been on vacation. He promised to come in this Friday, so I hope to have a bid for you by Tuesday.

I have one other suggestion which I hope you will consider. In looking at the book shop the other day I wondered if that metal mesh which looks so like a curtain might be a possible permanent replacement for our fabric curtains. I have spoken to the manufacturer and gotten an approx. bid. You must remember that they will be fairly expensive but I did hope they would be permanent.
One opening 4 feet wide by 10 feet high, with a 50percent fullness, sprayed white, made of brass woudl cost about $300, plus installation
I dont know how you or Mr Barr would feel about this but I do think it worth consideration, since the curtains, in my mind, always look shabby after about 2 weeks.

F

Ala

The Museum of Modern Art

To Grace Stevens

From Lanier Graham

Date August 31, 1966

Re Stacking Chairs

In quantities of 1-100 $19.75 ea.
" " 250-450 $18.25 ea
Delivery outside metropolitan area extra
This is the only stacking chair General F. makes.
T.

The least expensive stacking chairs we know of were designed by David Rowland and are manufactured by the General Fireproofing Co. Their local office is at 200 Park Ave. (867-3930)

- There are our (MoMA's) black ones.

I understand that our old "standard" — the grey or yellow molded plastic by Charles Eames for Herman Miller is about the same price, $20 — without our discount.

WALL DIMENSIONS - MAIN HALL

S.W. (where Matisse Dance now is)	24 ft. less about 1 ft. for guard rail post
S.E. (where Lam is)	14 ft. 3 1/2 in. to stone where names begin
W. (where Miro is)	21 ft. 3 in.
N.W. (where Lipton is)	15 ft. 7 in. less 4 in. for curtain
Pylon (where Kauffman is)	11 ft. 3 in.
E. (where Louis is)	11 ft. 4 in. to edge of guard rail post and benches

The Museum of Modern Art

To
Clyde Rich

cc: Dorothy Miller

From
Betsy Jones

Date
September 22, 1966

Re
New curtain material

I have shown both Dorothy and Alfred the sample of Desnet white curtain material which you suggest be used on various museum windows. They both think it looks fine and approve its use on the second and third floors. I list below the locations where curtains are needed on those floors either for windows or as gallery dividers.

I spoke to Frances Fleming who also thinks the material is very good, and she says that we should have two sets of the ones used as gallery dividers since they get dirty quite fast and have to be sent out for cleaning regularly. We can hang one set while the other is gone.

<u>2nd floor</u>

Gallery 18 - windows
" 16 - "
" 13 (Monets) - windows & a curtain wall parallel to windows at entrance

Gallery 1-20 - a divider between these two galleries which should be in two parts
Gallery 5-9 - a divider between these two galleries

<u>3rd floor</u>

Galleries 1-10 - a divider between these two galleries (which Dorothy Miller thinks was not in two pieces, but check this with Frances Fleming)

Galleries 6-16 - a divider between these two galleries

Frances Fleming has done work on these curtains in the past and will be able to answer questions you may have, I think. I return the sample with this memo.

cc: Wilder Green

Plaques and Individual Letters in All Metals

UNITED STATES BRONZE
SIGN COMPANY, INC.

101 WEST 31st STREET, NEW YORK, N. Y. 10001 212 LO 3-5670

March 14, 1967

Museum of Modern Art
11 West 53rd Street
New York City

Gentlemen:

Dear Mr. Adler:

When I visited the Museum the other day I was, very na[illegible] and [illegible] However, I did notice that the plastic signs identifying out-of-door sculpture were in poor condition. We did not furnish these and, quite frankly, have found plastic signs unsatisfactory when installed outdoors. We wonder if you would not like us to offer suggest[illegible]ng those you now have with metal.

In [illegible] would certainly welcome the opportunity [illegible] hearing from you again.

Cordially yours

UNITED STATES BRONZE SIGN CO., INC.

Nathan Adler
Vice President

na/bb

March 21, 1967

In answer to your letter of March 14 we will be interested to hear what you would suggest to replace the plastic labels for sculpture in our garden, which as you noticed do not wear well.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Nathan Adler
Vice President
United States Bronze Sign Company
101 West 31 Street
New York, New York 10001

DCM:est

Plaques and Individual Letters in All Metals

UNITED STATES BRONZE
SIGN COMPANY, INC.

101 WEST 31ST STREET, NEW YORK, N. Y. 10001 · 212 LO 3-5670

March 14, 1967

Museum of Modern Art
11 West 53rd Street
New York City

Gentlemen:

When I visited the Museum the other day I was, very naturally, interested in the various plaques and signs --- many of which we had made for you.

However, I did notice that the plastic signs identifying out-of-door sculpture were in poor condition. We did not furnish these and, quite frankly, have found plastic signs unsatisfactory when installed outdoors. We wonder if you would not like us to offer suggestions on replacing those you now have with metal.

In any case, we would certainly welcome the opportunity of hearing from you again.

Cordially yours

UNITED STATES BRONZE SIGN CO., INC.

Nathan Adler

Nathan Adler
Vice President

na/hb

cc: Sara Mazo
Betsy Jones
John O'Rourke

The Museum of Modern Art

~~To~~ ~~Alfred Barr~~

~~From~~ Dorothy Miller

Date December 9, 1966

Re New blue lenses for gallery lights

Dear Alfred:

You asked what colors are used for our wall color #2. Until now, Pete Valentine has used Benjamin Moore's mix called T 26 in Benjamin Moore's white. Unfortunately T 26 has been discontinued and he will now have to mix the five or six colors which composed it. He confirms that there definitely was some red in T 26. Would this make the pink glow we are getting from the new blue lenses which contain no red themselves?

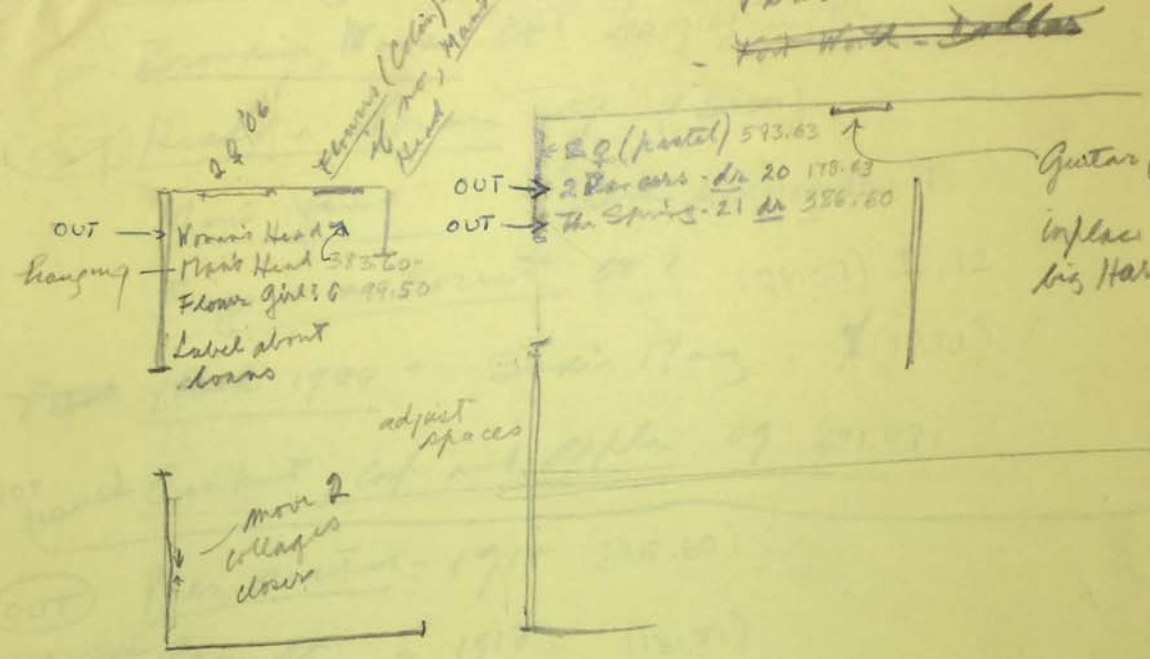
D

I don't know! but let's have him paint a few white 2 x 2' samples (maybe we have one)

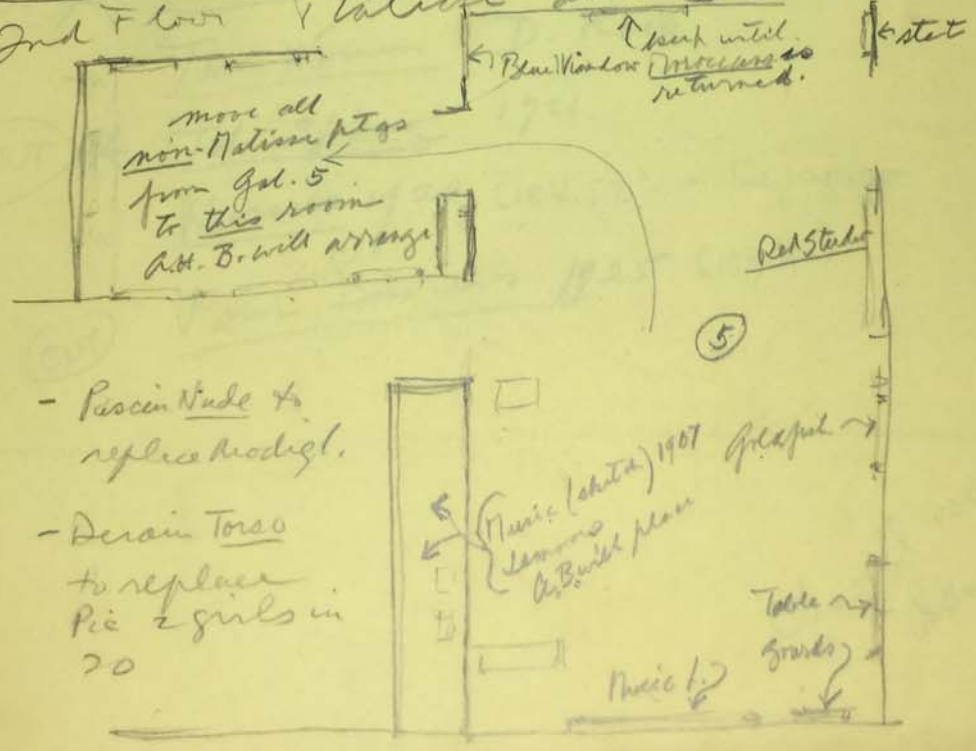
AB

2nd Floor Picasso

OUT = touring with Newberry show during show ~~on~~ -
- Paris
- ~~Fort Worth - Dallas~~



2nd Floor Matisse and Derain - Bonnard



Picasso

ok Flower girl 06 on Mezz

Brooding Woman. 04? hanging II, 12

(OUT) Head of a Woman 07 (Dem)

Man's Head Dem hanging II, 9

Figs in a Forest 08? (28.57) II, 12

~~Head~~ Head 1909 - Sadie May ~~?~~ (12.30)

not framed Cracker, Cup and Apple 09 (691.49)

(OUT) Man seated - 1914 (385.60)

not framed Canado - 1918 (18.51)

(OUT) X Two Dancers - 1919

— Two Women D. Rock

(OUT) X The Spring 1921

ok Nessus 1920 (184.52) + Dejanira

Ballet

(OUT) Four Dancers 1925 (128.35)

Chagall w.c. to replace Peasants

The Museum of Modern Art

To Dorothy Miller

cc: Alfred Barr
Sara Mazo

From Betsy Jones

Date September 19, 1966

Re Moving of sculpture in garden in preparation for tunnel

As you know, excavation for the tunnel which will connect the 11 Building with the Whitney at the spot where the future freight elevator in the West Wing will be, is to begin soon. This tunnel, which we might label "the Registrar's tunnel," will be at the mezzanine level and will run under the terrace at the north side of the building from about the fire tower to the Whitney.

John O'Rourke spoke to me today to add some details to what we have already heard, but he still does not know the date. The first of October is the tentative date -- late news dispatch: John just called to say that it'll be November 1 and that the final plan may not be as expensive or extensive as the present one.

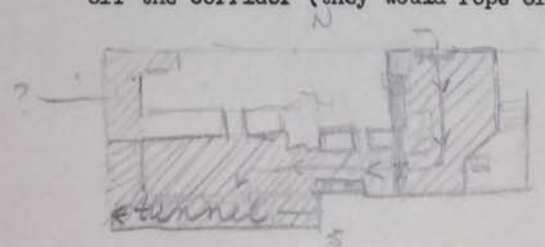
In any case when and if this goes ahead, the work trucks which will carry away the dirt, etc., will have to come in the garden gate, and drive down the south side of the pools. This means that:

1. All sdulpture on the south terrace will have to go (i.e. Moore Torso, Picasso Goat and Lachaise Woman;

2. All pieces, except possibly the Moore Reclining Figure (which they may be able to barricade) in the lower area at the southeast (i.e. Maillol Mediterranean, Richier Devil, Rodin St. John, Ipousteguy D & G, Duchamp-Villon: Horse, Nakian Rape, Lipchitz Mother & Child. Thank goodness the Metro can be barricaded;

3. All sculpture on the middle terrace except the Balzac (i.e. Prinner Evocation, Sintenis Daphne, Vaggs Snake, Butler Girl, Moore Family, Reder Lady, Calder Whale, Lipchitz Figure, Lehmbruck Woman, Jespers St. Anthony.

Possibly some of these pieces could be installed (or simply stored) on the north side of the pools which will not be disturbed. Discussion is still in progress on keeping the upper terrace open throughout either by using the door from the second floor galleries or the easternmost of the garden doors off the corridor (they would rope off a passageway direct to the stairs.



The Museum of Modern Art

To John O'Rourke

cc: Dorothy Miller
Dick Koch

From Betsy Jones

Date May 17, 1966

Re Puddles in the garden

As I'm sure you've noticed, the fountain at the west end of the garden splashes over the pool at the north edge in particular. The water settles into a large puddle which effectively blocks access to the terrace to anyone who doesn't want to get his feet wet. The pool is quite deep. This has been happening ever since the fountains were installed, but now I think we should at last do something about it: either reset the marble paving blocks so that this water will run into the nearby drain, or post a man there to swab the deck about every half hour. Perhaps a third alternative would be lower the height to which the water is spouted. Water would still collect, however, but the man wouldn't have to clear it away quite so often.

The Museum of Modern Art

cc: Mr. Barr
Mr. Dean
Mr. Green
Mr. O'Rourke
Miss Mazo
Miss Stevens

To Dick Koch

From Dorothy Miller

Date May 12, 1966

Re Miscellaneous garden problems

Now that spring is, I trust, ~~here~~ there are a number of minor problems in the garden which should be attended to.

1. Cigarette and trash containers. I think about 2 years ago Alfred Barr and I approved a vase-like, cast concrete container to be placed in various parts of the garden to encourage the public to be more fastidious. I don't know what has happened to the plan to purchase these, but I hope we can get them right away.

2. Wire basket. There is a wire trash basket which stands near and sometimes in front of the Metro entrance. It is unsightly and leaves a stain on the marble and I think it should be removed, even though permanent containers aren't yet ready.

3. Corners of the garden. Various little niches and corners in the garden are frequently used for storage. Just now, for instance, a broom and a scraper are standing near the steps in the northwest corner and a box of twisted, rusted metal stripping in the northwest corner near the restaurant. On other occasions the northeast corner, just under the stairs to the upper terrace has been a favorite depository for odd bits of marble. It should be made clear to anyone working in the garden that it is just as much an exhibition gallery as any indoor part of the Museum so that equipment should not be left sitting around unless it is in immediate use.

4. The pedestal of the de Rivera in the east pool has become the object of penny-pitching. It should be checked and swept daily.

5. There are miscellaneous slabs of stone which have been lying in the central garden area for months. They are unsightly and do not seem to serve any purpose so that I think they should be removed.

6. The ivy beds look very mangy. I understood we now had a full-time gardner. Shouldn't he be filling in these empty spots, especially since several events are planned for the garden within the next couple of weeks?

7. The most urgent annual task has not yet been started, although I wrote a memo on April 8 asking that it be done as soon as possible. This is the repainting of the unsightly sculpture pedestals.

The Museum of Modern Art

cc: Miss Jones
Miss Stevens

To Miss Dudley

From Dorothy Miller

Date June 20, 1966

Re rehanging of Gallery II, 5

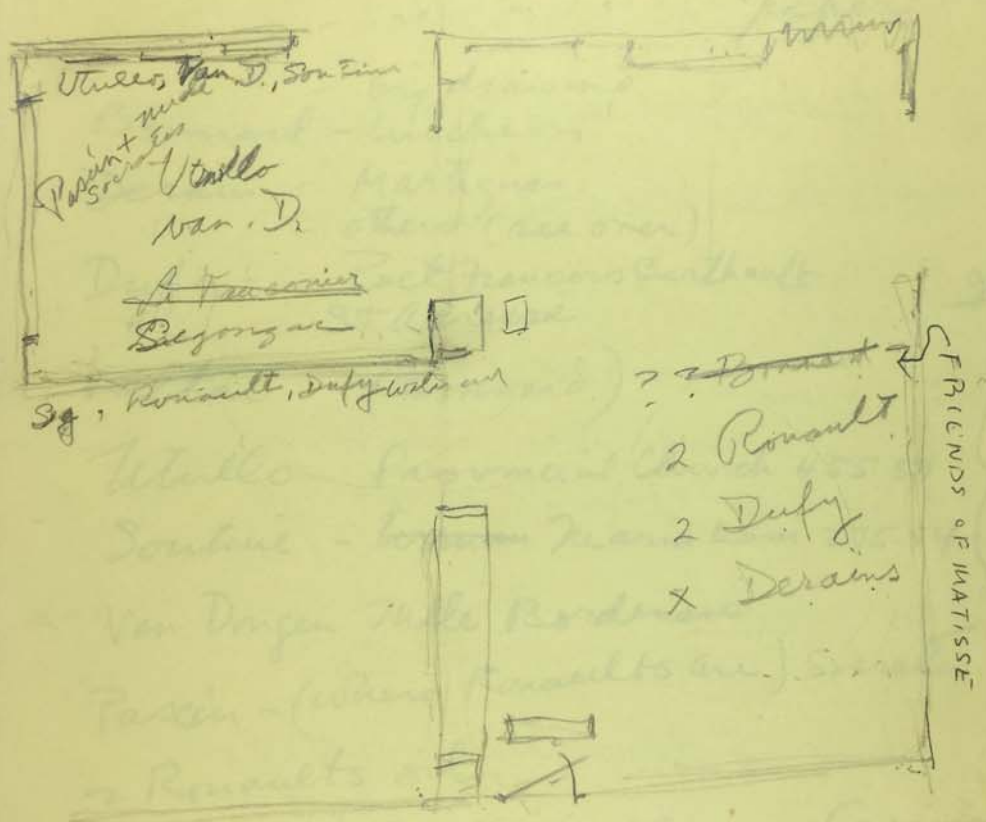
As you know we must rehang our Matisse gallery on second when the Museum's Matisses go to the Matisse exhibition. Only the Bather and the Interior with a Violin Case will remain in that gallery. We will do this rehanging on July 6. Can your men have the paintings needed ready on trucks to bring out the night before - July 5?

These are the works needed:

Matisse: Nuit de Noel. Paper design for window
Matisse: Dahlias and Pomegranate. Ink (when it returns from Boston)
Bonnard: Luncheon
Derain: Martigues
Derain: Bacchic Dance
Derain: Mme Derain in Green. 143.42
Derain: Torso. 1638.40
Derain: Landscape. 454.37
Dufy: The Poet Francois Berthault
Dufy: The Palm. 140.34
Dufy: Nice. 374.65
Utrillo: Provincial Church. 455.37
Soutine: Maria Lani. 275.54
Van Dongen: Mlle Bordenave
Pascin: Socrates and His Disciples modked by Courtesans
Pascin: Reclining Model
Rouault: Woman at Table. 503.41
Rouault: Circus Trainer. 616.51
Rouault: Man with Spectacles. 140.35
Signac: Albenga. 25.51
Signac: Lighthouse. 26.51
Signac: Les Alyscamps. 24.51

I will try to have the custodians stay overtime on July 5 to bring the loaded trucks out to the gallery at 6 o'clock and set the works around the walls. If they are tied up elsewhere could your men stay to bring them out? I will have to work on the arrangement that night.

Many thanks indeed.



For Matisse Gallery

Matisse - Interior w. Violin Case
- Bather
~~= Nuit de Noel glass~~
- " " " paper
- big drawing

Bonnard - Luncheon

Derain - Martigues
" - others (see over)

Dufy - Port François Berthault
" St. Adresse

Valtat (Bonnard)

Utrillo Provincial Church 455.37

Soutine - ~~Woman~~ Maria Lani 275.54

Van Dongen Mlle Bordenave

Pascin - (where Rouaults are) Socrates

2 Rouaults oil

~~? Bonnard ?~~ (replace w. Carrière ?)

Pascin - Red's Model

wcs Seponzac drawing 119.34 Seguac
Rouaults Dufy
Prendergasts

gallery 6
Soutine
Utrillo
Van Dongen
where Dufy is.
wcs. where Derains are

over

Derain ~~Bacchic Dance~~ Bacchic Dance
~~W. in fr. Alice~~ Mme. Derain in Green
~~Portrait~~ 143.42
~~Mme Derain~~

Torso 1638.40

Ldscp 454.37

Dufy The Palm 140.34
" Nice 374.65

Rouault Woman at Table 503.41
" Circus Trainer 616.51
" Man w spec. 140.35

Signac Albenga 25.51
" Lighthouse 26.51
" Les Alyscamps 24.51

Matisse Gallery

~~frame + lights for Nuit de Noël~~

Pascin - plexi

lettering "FRIENDS OF MATISSE

DD to get works ready to deliver night of July 5. DM. to make prelim. arrangement

Alfred

Epstein's - color of bases?

cc: Mr. Drexler
Art Lending Service

THE MUSEUM OF MODERN ART

cc: Richard Koch

Date November 18, 1965

To: Alicia Legg, William Lieberman, Sara Mac, Dorothy Miller, John Szarkowski, Monroe Wheeler

Re: SECURITY

From: Roy Williams

The following is a report by the security department on paintings of fairly compact size which are, for security purposes, inadequately secured to the wall. It would seem especially important with winter coming up when people are wearing large overcoats which could easily be used to conceal smaller objects, that this matter be quickly attended to:

On the sixth floor in the staff lounge there are four Picasso prints which are hung on only two nails with nothing holding them to the wall. In the room immediately behind the staff lounge, there are eleven drawings hung in the same manner.

On the Third floor, the following paintings are hung on two hooks or nails and are not secured to the wall in any way:

Man Ray: Admiration of the Orchestrelle, gal. #1
De Chirico: The Sacred Fish and The Great Metaphysician, gal #2
Max Ernst: (wood construction) Two Children are Threatened by a Nightengale and Birds above the Forest, gal #3
Masson: Battle of Fishes, gal #3
Miro: The Carbide Lamp and The Ear of Grain, gal #3
Picasso: Thirteen drawings in gallery 4.
Wols: Painting, gal #6

Edward Steichen Galleries: Only 3 of the 32 photographs in the Recent Acquisitions are affixed to the wall. Medium size photos in the "Movements and Abstraction", "Reportage", "the Essay", "Cityscapes", "Portraits", and "New Images" should be affixed to the wall, also, Man Ray's Untitled photograph of lips. The wall cabinet in "The Early Record Makers" containing three old photos should be better secured, as the public has access to the photos and they could be easily removed. Steichen's Rodin and Lilian Steichen need to be affixed to the wall. In "The Early Record Makers" the three Woodbury types from the Gallery Contemporaine should also be affixed.

Sach's Gallery: Matisse: Woman With Hand to Nose and the three other Matisse pictures with it.

THE MUSEUM OF MODERN ART

Date November 18, 1965

To:

Re: Page 2

From:

On the Second Floor, the following paintings are hung on two hooks or nails and are not secured to the wall in any way:

Architecture Gallery: The small sign "There is hope in honest error" And all smaller architectural drawings.

Matisse: jacket covers in gal. #5.
Roualt: Christ Mocked by Soldiers, gal. #6.
Jawlensky: Head, gal. #7
Maurer: Self-portrait, gal. #8.
Gontcharoua: Landscape, gal. #18
Picasso: Portrait of Mille D., gal. #19
Lawrence: Seven paintings in gallery 20.

On the First Floor, the following paintings are hung on two hooks or nails and are not secured to the wall in any way:

Recent Acquitisions: Tanguy Bequest :
Tanguy: 19 untitled drawings.
Masson: Caribbean Landscape
Kiesler: The Moon Eye and Hommage a Tanguy
Delvaux: Composition and The Encounter
Magritte: Portrait
Tanguy: The Haunted Sky

Motherwell Show: Only two paintings are affixed to the walls: The Red Sun and Iberia No. 18.

In the School of Paris show only Roualt's King Ubu is affixed to the wall. The following should be affixed:
Picasso: Head of a Boy, Head of a Peasant, Bust of a Man, Seated Nude
Dufy: Mozart's House in Salzburg
Juan Gris: Still Life with Glass of Beer
and, most importantly,
Miro: Personage, Animals, Mountains

Roger Wilcox

ELECTRICIANS

O'Rourke

Second floor

✓ Gallery 18 Moholy - light with single unit

✓ " 18 light pan for 2 Malevich & light 2 others

✓ " 19 Harkavy - more

✓ " 19 Tanguy - more

19 Guglielmi - more

✓ " 2 2 more lamps on Cézanne walls, Degas - more

✓ " 7 Barlach: Singing Man - fix spot light (concentric ring)

✓ " 10 Picasso: Women at Spring - more light + ~~Braque Oval~~

✓ " 3 Ensor-Gauguin wall (re-space) lamps - more on Gauguin

✓ " 4 Rouault Clown - more light + Sickert (swivel corner lamp)

" ~~9 Braque: Oval Still Life - more~~ O'Conor

✓ " 11 Spencer - more (2nd lamp Fairmont)

✓ 13 Monet murals - 20' one - even out and increase to 12 lights add 2 units

6 on each panel of triptych evenly distributed

✓ " 12 added lamp over Klee watercolor at end (north)

~~" 6 less light Kjarval and Morandi~~

✓ " 8 baffles - also second lamp on Weber ▽ Hopper last wall

✓ " 9 Braque Man w Guitar

✓ " 6 ~~" over Morandi, etc.~~ Renoir on shortwall

✓ " 20 dark corner - w. corner unit

done? 26 Cut light on Hamblett (remove reflector?)

✓ 20 light Bauchant (single unit)

✓ " 14 Another lamp, Léger Bowler

~~Fire tower 1st floor~~

~~Light Maria or move~~

4 - lights over Guernica

Third floor

✓ Gallery 5 Golub - more swivel

✓ " 6 bigger baffle over Newman ▽ swivel is slipped over Wolo

~~" 5 Baffle for amenostat~~

✓ " ~~14~~ 12 Guernica - remove end plates of light pan

✓ " 8 Baffle Segal light on west side 6" and weaker bulb

✓ " 10 Rauschenberg light outlet

in S-baffle for amenostat

✓10 - Lutham - too dark

~~install Guernica studies~~

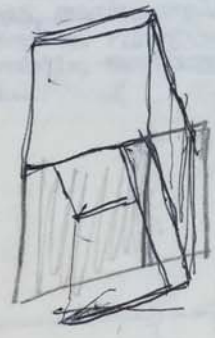
~~finish screen~~ Tuppold

~~Branowski install~~

~~painter Tuppold baffle~~

" ~~Segal light~~

elects. baffle Segal light on west side 6" + weaker bulb



trophies on 2nd landing

MODERN ART

Date 9/30/64

Re: Lighting on 2nd and 3rd fls.

~~(4)~~

I feel are improperly lighted.
one time or another, but thought a
urned.

~~, AMERICANS IN PARIS~~

ven)
on Sharrer, ~~WORKERS AND PAINTINGS~~
~~adjusted today - 9/30/64~~
AAP: Human Condition (Lewis)

~~Monet gallery~~

Elec light pan on 2nd landing

Wilder - has anything been done about drain on terrace?

Mike - lower ~~Contois~~ McEwen to normal
~~Pbr III~~, II - paint outlet
~~Inter~~ anchor legs
" angle iron on Braque L'Estaque sticks out
Blah - better straps Pic Fruit dish
" Luppen bottle
Mon Jolie
Braque Mauve Glass
Pic Violin + Grapes

~~3 f1 (13) Bourdelle, BEETHOVEN: TRAGIC MASK~~ ~~[illegible]~~
Lehmbruck - Standing Youth ARP: Human Conception (sound)

~~Feb 25 '65 - last flood in Nemet gallery~~

Elec light pan on 2nd landing

Wilder - has anything been done about drain on terrace?

THE MUSEUM OF MODERN ART

Date 9/30/64

To: Sara

Re: Lighting on 2nd and 3rd fls.

From: Dudley

Dear Sara:

~~Rouault. Clowns (4)~~

Here is a list of some of the works ~~XXXXX~~ which I feel are improperly lighted. I have mentioned all or most of these to you at one time or another, but thought a list would be helpful now that D. Miller has returned.

~~2 fl (7) Macke, LADY IN A PARK~~
~~2 fl (8) Sterne, RESTING AT THE BAZAAR; Du Bois, AMERICANS IN PARIS~~
2 fl (20) Bérard, PROMENADE; Bermann, WINTER
3 fl (landing) Mathieu, MONTJOIE SAINT DENIS (uneven)
~~3 fl (5) Wyeth, CHRISTINA'S WORLD casts shadow on Sharrer, WORKERS AND PAINTINS~~
3 fl (6) Manessier, FIGURE OF PIETY Shadow at top
~~3 fl (13) Bourdelle, BEETHOVEN: TRAGIC MASK~~ ~~adjusted today - 9/30/64~~
Lehmbruck - Standing Youth AAP: Human Condition (sculpt)

~~Feb 25 '65 - Last flood in Monet gallery~~

Elec light pan on 2nd landing

Wilder - has anything been done about drain on terrace?

WILDER GREEN + O'Rourke

III elevator lobby Wall to right of entrance, III, behind and below plaques of "Patrons" is very messy and badly patched - New patch over grill "

~~Dead base~~ elec. outlets e.g. for Rauschenberg ~~on III~~

Holes around hinges over elevator doors II and III

~~Doors to fire tower - some won't lock, some won't shut, one if shut won't open, etc.~~ Other fire doors throughout building are out of order

~~Hole on stair to Auditorium~~

Wood benches for garden?

Garden Install Totem Pole
" ~~" Guimard~~
" " Lachaise + many more

~~New panel near Monet Gallery~~

I lobby ~~New~~ quartz lights on Miro mural

~~Installation storage - former drawing storeroom access to telephone at East end, III~~

~~Feb 25 '65 - last flood in Monet gallery~~

Elec light pan on 2nd landing

Wilder - has anything been done about drain on terrace?

WILDER GREEN AND JOHN O'ROURKE

Signs needed

~~II, 12 - Exit door - "Emergency exit"~~ for door

II, 12 - letters instead of sign for Monet & Guggenheim

? Sign on fire tower doors - "Exhibition continues through this door" or "in stair tower" or "in east stairway"

No Smoking signs, various places

II & III - Doors to fire tower - fire tower doors should be reversed

II, 12 - door to terrace - rubber flaps, rain still comes in

? Squeaking doors fire tower 6th floor, 5th floor Women's room

Charts for lights in galleries on II + III

Plexiglas protection ~~for~~ to keep doors clean throughout building

CARPENTER

THE MUSEUM OF MODERN ART

, 1964

To:

From:

ding which need

ttention of
s conditions

s were we had
led and touched

fountain is

Hundreds of
wledge this

floors, but

WG 3rd fl

~~drain on 2nd fl. ramps~~

- wall to right of entrance, III, behind and below plaques of "Patrons" is very messy ~~structurally~~ and badly patched

- ~~dark bare rubbles e.g. fr Rauschenberg on III~~

- holes around hinges over elevator doors II + III

- ? ~~fire~~ doors - ~~to~~ fire towers - some won't lock, some won't shut, or if shut won't open etc - Other fire doors throughout building are out of order

- ~~hole on stairs~~ Audit.

THE MUSEUM OF MODERN ART

cc: Mr. Dean
Miss Mazo
Miss Stevens & Miss Waggoner

Date November 25, 1964

To: John O'Rourke

From: Dorothy Miller

Re: Areas in building which need painting

Dear John:

Many spots in the building naturally need the attention of the painters but three public areas which have intolerable conditions are the following:

1. Fire Tower - Huge holes in the plaster walls were we had to take down or move works of art. These need to be spackled and touched up with paint.

2. Second Floor Landing - Wall under drinking fountain is absolutely disgraceful and has been that way for months.

3. Fifth Floor Elevator Lobby in 21 Building - Hundreds of visitors are received here every week. To my absolute knowledge this area has not been painted since the fire in 1958.

I know the painters are scheduled on the office floors, but couldn't these public eyesores be corrected SOON?

CARPENTER

p.o. Brancusi: Cock - new pedestal

Duchamp: Glass - new pedestal better anchored

~~" French Widow - is it fixed?~~

~~Monet approach - rebuild panel over window~~

✓ ~~p.o. Goat - face~~ pedestal with plywood

Monet murals - build supports beneath ¼" below bottom edge of paintings

~~II, 12 door to terrace~~

Repair patch under Patrons Plaque

Guernica - carry frame to floor ea. side

Baffle for fireplug II & III

p.o. new garden pedestals

Minne Youth - anchor ped. better

D M

Cross - find new frame

Tanguy: Arcs - black on frame

~~Miro object to vitrine?~~

Duchamp wall

place Totem Pole

~~Arthur re: Guimard~~

Rosso case

~~Brancusi moves (Cock - move to west end - in profile and move Negress)~~

~~Olah - give instructions~~ for reframing

Pedestal for Cock Brancusi

~~Bonnard screen~~

~~new vitrine - Absinth~~

Assemble frames to sell

~~" " " Store~~

~~Bran~~

~~Tape on Dada case~~

reinstall Giac, Palace

" Duchamp, Miro & Vail now in Palace Vitrine

PAINTER

Picabia Wall

~~Outdoor pedestals~~

Lippold - durable paint on front

Big vitrine, sculp. - face

~~Elevator doors and wall, III~~

~~II elev. landing - under drinking fountain~~

III, 11. elec. outlet

Painter

Picabia wall
outdoor peds.
Cuppold - durable paint on front
big sculp. - face
elevator doors + wall, III
II elev. landing - under drinking fountain!!

~~Picasso~~

~~ta p~~

up

~~ron?)~~

?
iron shows

4th
3rd floor iron
patch holes

aries

Tinguely
Le Parc
etc.

~~6th anchor Egyptian~~
~~resume grill for main room~~

THE MUSEUM OF MODERN ART

Date September 17, 1964

To: Sara

From: Betsy

Re: Small painting jobs in the galleries

I list for the record a few small painting jobs which could be done if we could get a painter for a short time. It is possible that these are chores the Fuller people should do before they leave. I'm not quite clear about that.

All on second floor

Gallery 3: electrical outlet on column between gallereis 3 & 4 is a dead white and doesn't match wall.
Gallery 9: one light pan is very finger-marked and I think has never been repainted.
Gallery 11: someone has touched up a spot on the wall between the Feininger Viaduct and the Weber Two Musicians with the wrong color of paint .

~~Galleries 11, 12 & 13: There are discs in the ceiling (access to air-conditioning equipment?) which are finger-marked and should be touched up.~~

I'm sure there are others -- for instances, scars where labels have been removed.

Gottlieb to 6th ?

~~Hajdu, Oldenburg to Fire Tower~~

~~Ipousteguy~~

*Additional Garden sculpture

Ernst King + Queen
Butler Girl
Baertling
D. Smith - Greek Ys
Floating Figure
Butler Oracle

Install:

Ipousteguy
Takis
Tinguely
Le Parc
etc.

3rd floor stairwell
patch nail holes

~~6th anchor Egyptians~~

~~Assume grill for main door~~

MIKE

Third floor

~~Myron Stout - unframe - tape black?~~

~~Brancusi - moves in gallery~~

~~Hand Mirror + replace D. Rock Picasso~~

Segal - cord

Longer angle irons - Duchamp, Minne

~~Reverse to usual body of~~

? Reverse MacIver group and Shahn group

Second floor

~~Gallery Anchor Absinth better~~

~~Eternal City~~

~~" 10 3 M's correct shadow (w. angle iron?)~~

" 18 Gabo Spiral - is it fastened?

~~Bredemann Cradle?~~

" 9 - Braque L'Estaque - angle iron shows

* Additional Garden sculpture

Gottlieb to 6th ?

~~Hajdu, Oldenburg to Fire Tower~~

~~Ipousteguy~~

*Additional Garden sculpture

Ernst King + Queen
Butler Girl
Baertling
D. Smith - Greek Ys
Floating Figure
Butler Oracle

Install:

Ipousteguy
Takis
Tinguely
Le Parc
etc.

4th
3rd floor stairs
rail
patch holes

~~6th anchor (layer pts)~~

~~remove grill for Shahn Room~~

Rehanging

Miro Dutch ask G

Blume Eternal C.

Picasso – D. Rock – ask G

Beckman ?

Tomlin : Trustees room later

Léger's – anchor (6th)

D. M. Please.

did we have ~~egg~~

Davis ~~egg beater~~ V

instead of big Spencer?

– if you approve –

A –

Dear Alfred –

Davis has been in frightful need of restoration + is a top priority on Jean's list. She is now dismantling lab. for enlargement so can't do it at once.

D

JEAN VOLKMER

Arp: Concretion

Inpaint Minne

~~Absinth - clean spoon~~

~~Bottle - tarnish shield?~~ done

√ can

~~Guernica - bare edge at left?~~

Arp - Concretion -
inpaint Minne
Absinth - clean spoon
Bottle - tarnish shield?

MODERN ART

Date

May 24, 1965

Re:

Marble slabs for sculpture

DAVID AND GOLIATH by Ipousteguy

ago, we would like to have five
Museum and are in storage to
I will have the Santini men
The marble should therefore
preciate it very much if you

THE MUSEUM OF MODERN ART

Date May 24, 1965

To:

From: Clyde Rich

Dorothy Miller

Re: Marble slabs for sculpture

DAVID AND GOLIATH by Ipousteguy

Dear Clyde:

Confirming my request to you a few days ago, we would like to have five of the marble paving blocks which belong to the Museum and are in storage to serve as a pedestal for the DAVID AND GOLIATH. I will have the Santini men working again in the garden on Thursday May 27. The marble should therefore be delivered on Wednesday, May 26. I would appreciate it very much if you could arrange this.

ORIGINAL SENT 5/24

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Mr. Koch

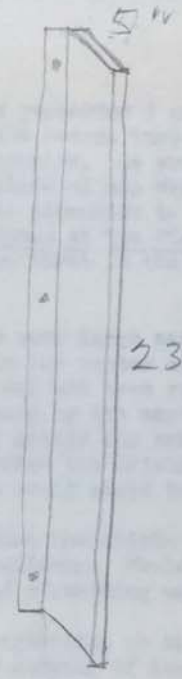
Date April 8, 1965

To:

From: Mr. O

Sa

baffle for fire plugs



Dear M

F
with t
being
have i
lobby.
pedest

o discuss
destals
time we
ing in the
ngs on the
g, both
other in

rris Louis
lieve have
ield. The
en pressed
ing. With
uld be re-

d until the
this done
after 11 a.m.?

alk with

2nd + 3rd floor at fire tower

THE MUSEUM OF MODERN ART

cc: Dorothy Mil
Mr. Koch
David Vance
Betsy Jones

April 8, 1965

To:

From: Mr. O'Rourke

ght cleaners

Sara Mazo

6'8" x 15'5 1/4"
Gottlieb - Untitled
Life

6'9" x 11'4"
Picasso - Night Fishing

Matisse Dance
8'6 1/2" x 12'9 1/2"

Dear Mr. O'Rourk

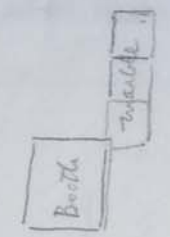
From our co at you were to discuss
with the Triangl intings and pedestals
being splashed b is the second time we
have found evide the Miro painting in the
lobby. We also serious splasings on the
pedestal of the Still Painting, both
works on the 3rd galleries, the other in
gallery 7.

Also, as yo he lobby by Morris Louis
has suffered sc re which we believe have
occurred because protective shield. The
rubs I think ha which have been pressed
against the can over the painting. With
two men (as was the shield would be re-
moved from the sides which would avoid touching the canvas.

pu moved until the
by ive this done
or after 11 a.m.?

th ar talk with

6'1 3/4" | 27" | MATISSE DANCE | 48 1/2"



THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Mr. Koch
David Vance
Betsy Jones

To:

From: Mr. O'Rourke

Sara Mazo

Date April 8, 1965

Re: Night cleaners

Dear Mr. O'Rourke:

From our conversation yesterday I understood that you were to discuss with the Triangle people the recent incidents of paintings and pedestals being splashed by night cleaners. As you know this is the second time we have found evidence of a piece of mop deposited on the Miro painting in the lobby. We also called your attention to two other serious splasings on the pedestal of the Nadelman Woman at the Piano and the Still Painting, both works on the 3rd floor, the first in the sculpture galleries, the other in gallery 7.

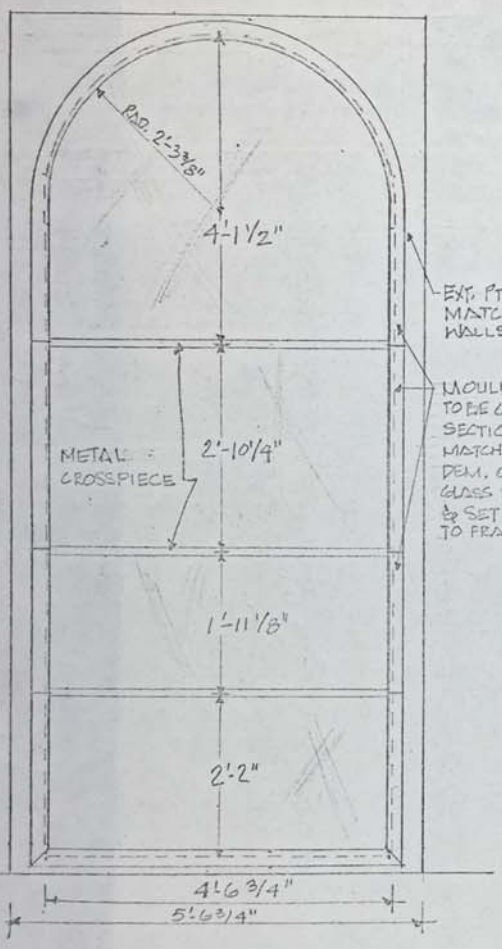
Also, as you know the very large painting in the lobby by Morris Louis has suffered scuff marks in the center of the picture which we believe have occurred because only one man has been removing the protective shield. The rubs I think have been caused by the man's knuckles which have been pressed against the canvas when he grasps the shield to uncover the painting. With two men (as was requested when the shield was made) the shield would be removed from the sides which would avoid touching the canvas.

I would like to add that the shield is frequently not removed until the public is already in the building. Would it be possible to have this done by two men by 10:45 instead of waiting until the last minute or after 11 a.m.?

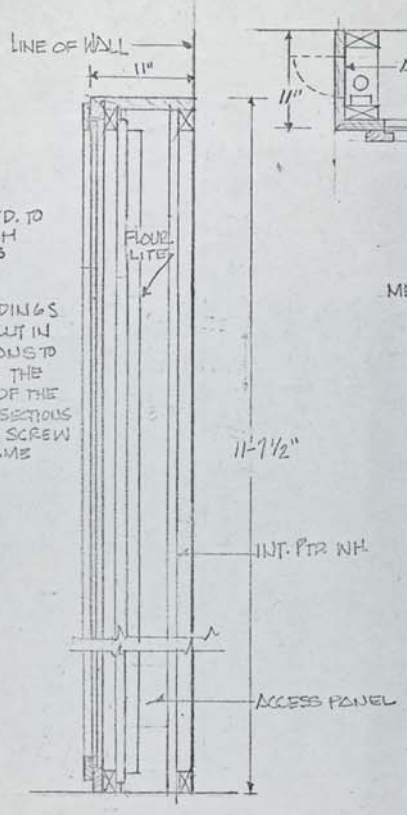
I would appreciate yourletting me know the results of your talk with the Triangle people re the mopping of the lobby.

Installation - new building

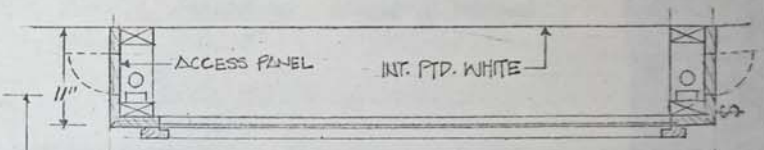
THE MUSEUM OF MODERN ART



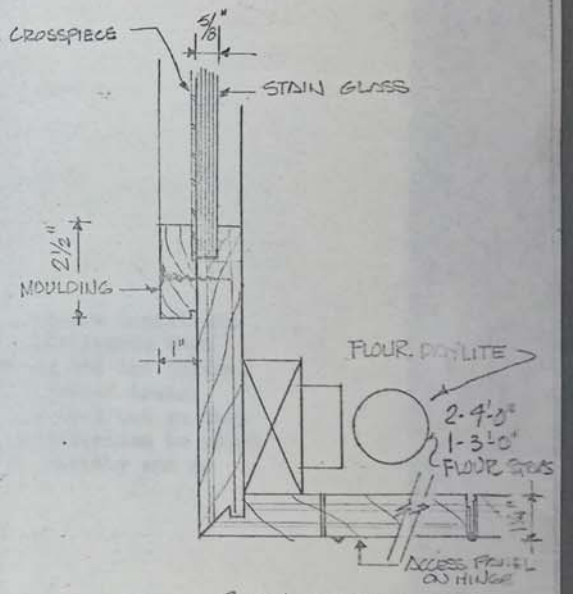
ELEVATION 1/2"=1'-0"



SECTION 3/4"=1'-0"



PLAN SECTION 3/4"=1'-0"



PLAN DETAIL 3"=1'-0"

MATISSE: NUIT de NOEL
STOR. CASE - 3RD FL. NORTH WING
MOMA - 12-4-67

Installation - new building

THE MUSEUM OF MODERN ART

To:

Ceiling

cc:

To Wi

From Bi

Date 2/

Re in

De

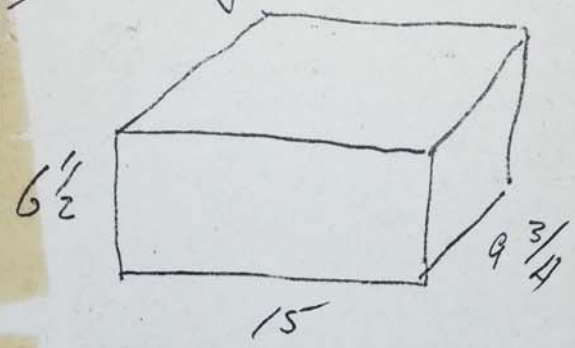
Do
in
so
Wh
Th
ac
ki
ab

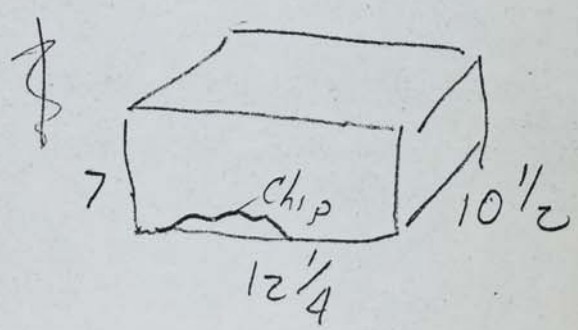
ng

ac.

hey
hich

Stone very irregular ~~granite~~ limestone

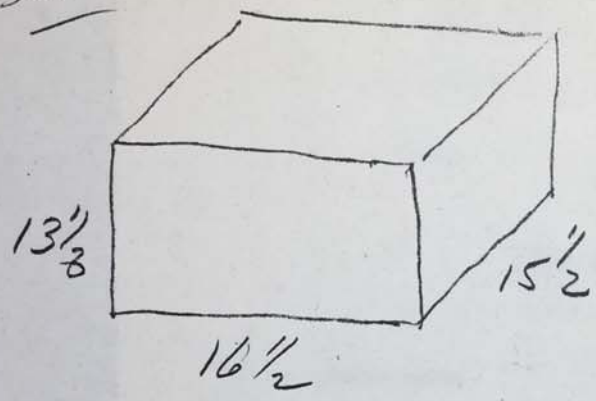


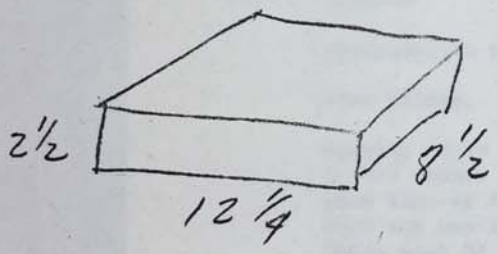


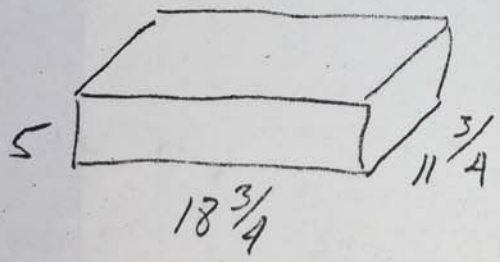
Installation - New building

THE MUSEUM OF MODERN ART

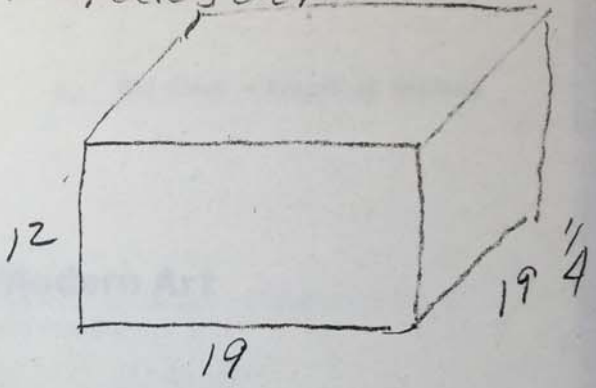
Stone

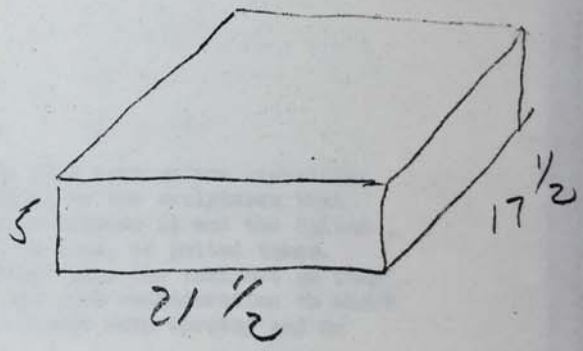






Stone Pedestals Conc etc.





cc: D. Miller

The Museum of Modern Art

To Wilder Green

From Bill Rubin

Date 2/29/68

Re installation of Dali's Rainy Taxi

Dear Wilder,

Dorothy feels -- and she is right -- that the Dali taxi we are installing in the corner of the garden is visually so alien to the sculptures that some kind of foliage screen should be installed between it and the Balzac. What she has in mind is, I believe, a group, or line, of potted trees. These must be placed so that they are not "read" into the taxi but so they accomplish the necessary separation. Would you give consideration to which kind of trees would be necessary and kindly consult with Dorothy and me about their placement?

Photography Gallery	11' 9 3/4"
North West Gallery	13' 8 1/2"
Guernica Galleries	11' 9 5/8"

Don.

Installation - New building

THE MUSEUM OF MODERN ART

cc: Miss Dudley Mr. Dean
Miss Jones
Miss Mazo
Miss Volkmer

Date October 18, 1963

To: Alfred Barr

Re: 2nd floor - Height of Ceiling

From: Dorothy Miller

Dear Alfred:

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

Lobby - West Wall	11' 10 1/2"
South East Column	11' 9 5/8"
South Central Wall	11' 9 5/8"
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"

Dm.

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 Rosso

From: Dorothy Miller

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 Bodden 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?

GALLERIES · ETC

To Reorder Specify

GUSSCO

No. 3133