

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To Roy Williams
From Eric Rowlison *EBR*
Date June 14, 1968
Re Monday's rigging job

cc: Miss Dudley
Miss Miller ✓
Mr. Goosen
Mr. Green
Mr. Chapman
Miss Legg
Mr. Dean

A crane with four men will arrive at 54th Street outside the school at 8:00 AM Monday. During the course of the day three sculptures will be delivered by truck to 54th Street to be hoisted to the upper terrace. → The David Smith Zig III will be taken from the upper terrace to the lower garden. Could you please arrange to have the garden gate opened at 8:00AM Monday and a guard posted there as long as necessary. I would also appreciate having the stairs to the upper terrace closed to the public. Joe Chapman is apparently arranging for badges to be issued to all outsiders who are to be granted access to the terrace - a total, probably, of 20 or so.

Thank you.

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To Emil Cioc
From Betsy Jones
Date May 23, 1968
Re

cc : Miss Miller ✓

cc: Betsy Jones
Dorothy Miller

Dear Cioc:

The time has come to schedule a thorough polishing of garden sculpture for the summer. This can be done in installments in the morning before 11:00. I would suggest that they start with the pieces nearest the main entrance into the garden though the big black Nevelson is the most unsightly and could perhaps be done first. I am going to ask Tony Konrad to do the Trova, and, possibly, the Alexander Liberman which is quite fragile.

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To

Dick Koch, Dick Lowry, John O'Rourke

cc: Bates Lowry

From

Betsy Jones

Dorothy Miller

Date

May 23, 1968

Re

Installation of de Rivera sculpture in east pool

Dear Dick:

I hope that very soon the entire garden can be thoroughly washed down and that this process can be repeated at least once a month from now through October. It would be ideal to have this done once before the end of this month and again just before the end of June so that it will look fresh at the time of the Art of the Real opening on July 1.

I wish we could also schedule a regular cleaning of the pools. Right now they are quite revolting. (We have to drain the east pool next week anyway in connection with the installation of the de Rivera sculpture at the east end of it and I have asked John O'Rourke to arrange a cleaning of it then.)

Mr. Pines plans to pick up the pedestal next Monday, May 27 (and by this time I am asking the Sculptors to remove the piece from view and release the pedestal to him that day). He will fit it out with the pump and the necessary length of pipe to connect the piece to our pipe and bring it back, probably Tuesday, May 28 or Wednesday, May 29 for installation. We should therefore have our pipe and the attachment to the existing pressure line completed and be ready to install next of these days.

This line we could locate not the pipe up on concrete blocks so that the pipe can enter the piece from below and because they look longer. These should be about 2' in height so that they are just below water level.

Since the pool needs to be drained this day, it would be a reasonable excuse to get the very unightly little that was lost in the better cleaned out. Could this be scheduled to coincide?

Will you please let us know if there is any work we can do at this time on one of these days? Mr. Pines will call us before he arrives and set the day.

GARDEN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

NAKIAN

cc: D. Dean

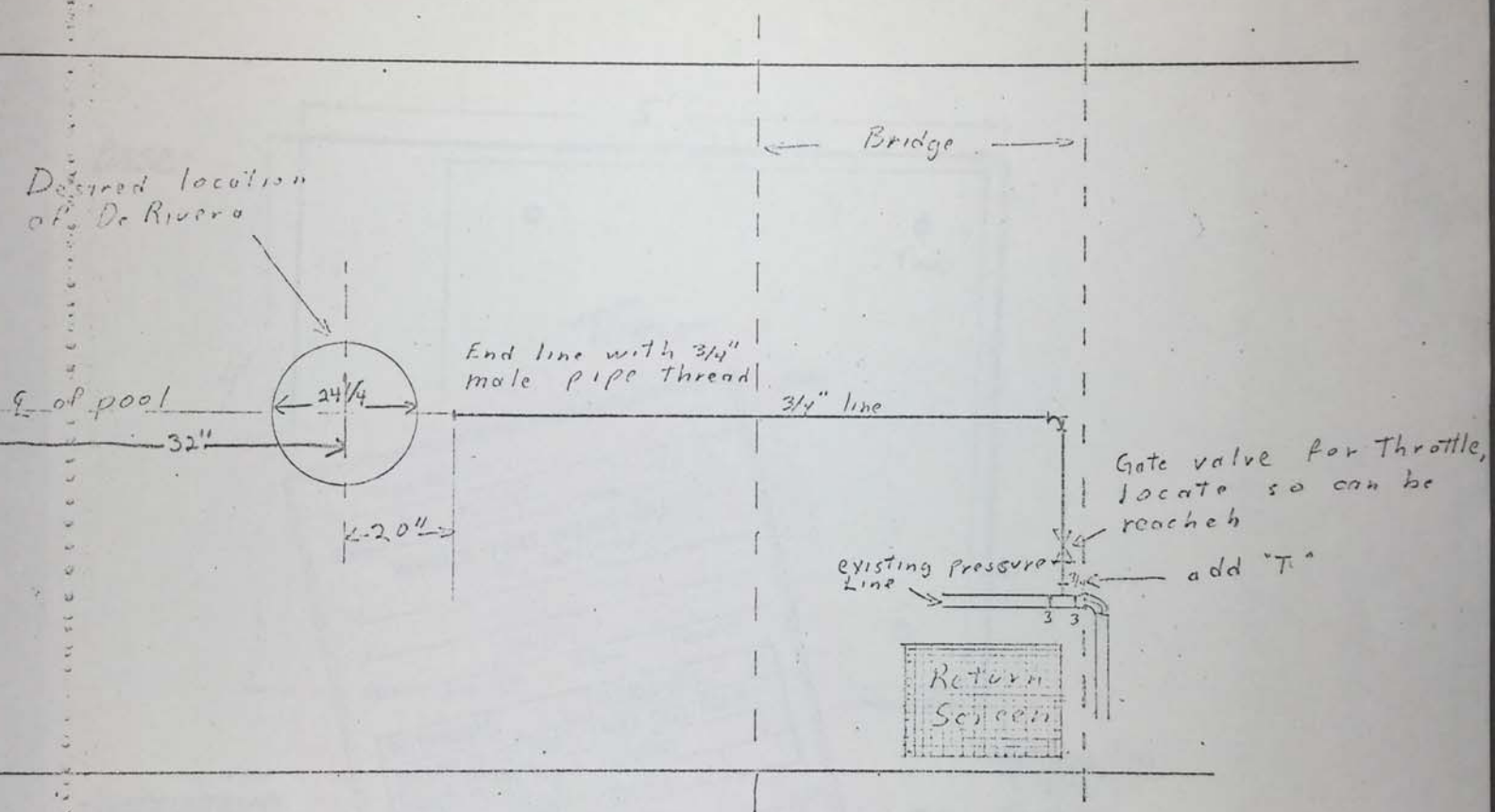


Diagram of plumbing set-up for water pump for de Rivera to be set in pool in garden

BEFORE BOLTING
WASHERS.

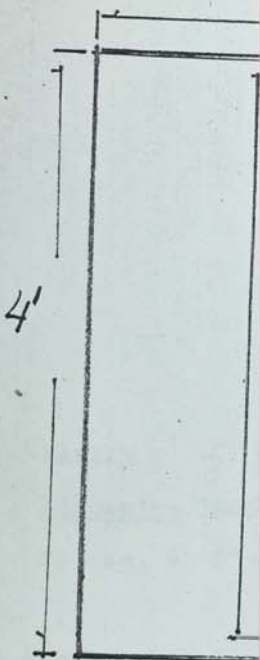
EFFICIENCY® LINE™
SLACK WITH

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

NAKIAN
HIROSHIMA

cc: D. Dean

BASE:



To Miss Miller		
Date	May 17, 1968	Time 1p
WHILE YOU WERE OUT		
Mr. Larry McCabe		
M. _____		
of _____		
Phone 535-3961		
Area Code	Number	Extension
TELEPHONED	PLEASE CALL	<input checked="" type="checkbox"/>
CALLED TO SEE YOU	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	URGENT	<input type="checkbox"/>
RETURNED YOUR CALL		
Re: Nakian		
Message		
pick-up May 27?		
5-6 pm		
CR Operator		

EFFICIENCY® LINE No. 2725 - 60 SHEET PAD

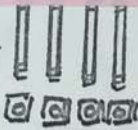
INSTRUCTIONS FOR MOUNTING

SCULPTURE IS SECURED TO BASE IN 4 PLACES.

TEMPLATE (CARDBOARD) IS TRANSFERRED TO BASE.

HOLES - FOUR, EACH 1" DIAMETER - DRILLED TO SECURE
PIECE.

BEFORE BOLTING - TAKE UP SLACK WITH
WASHERS.



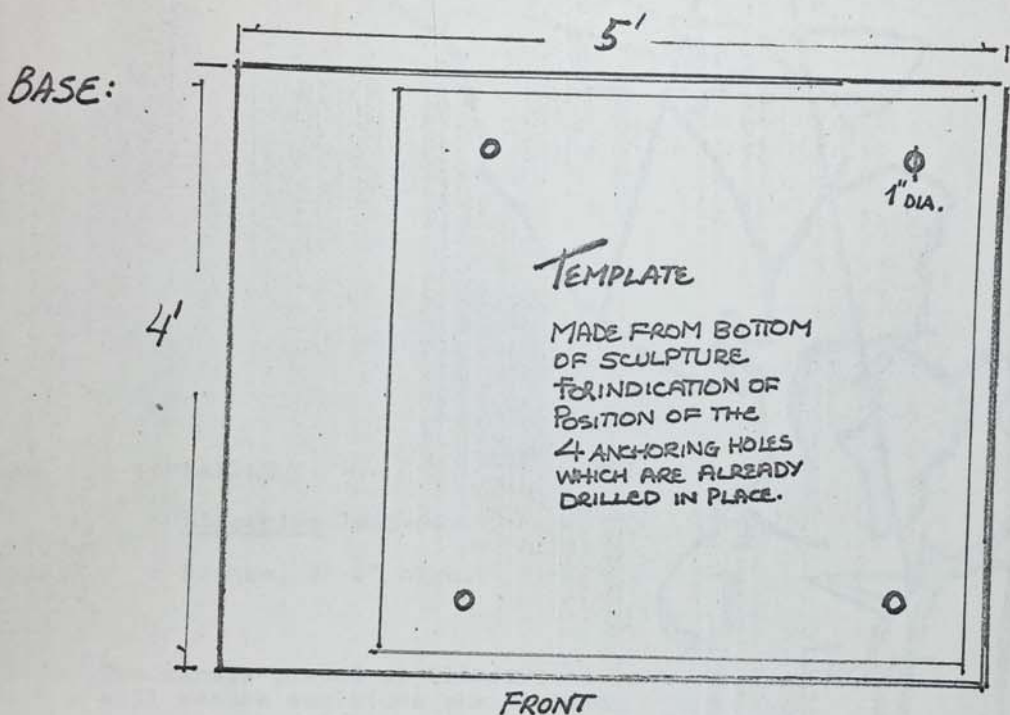
ANCHORING PINS
& NUTS -
4 PAIRS
PINS - THREADED
- 1" DIA.
- 6" LONG

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

NAKIAN
HIROSHIMA

cc: D. Dean



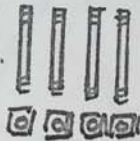
INSTRUCTIONS FOR MOUNTING:

SCULPTURE IS SECURED TO BASE IN 4 PLACES.

TEMPLATE (CARDBOARD) IS TRANSFERRED TO BASE.

HOLES - FOUR, EACH 1" DIAMETER - DRILLED TO SECURE PIECE.

BEFORE BOLTING - TAKE UP SLACK WITH WASHERS.

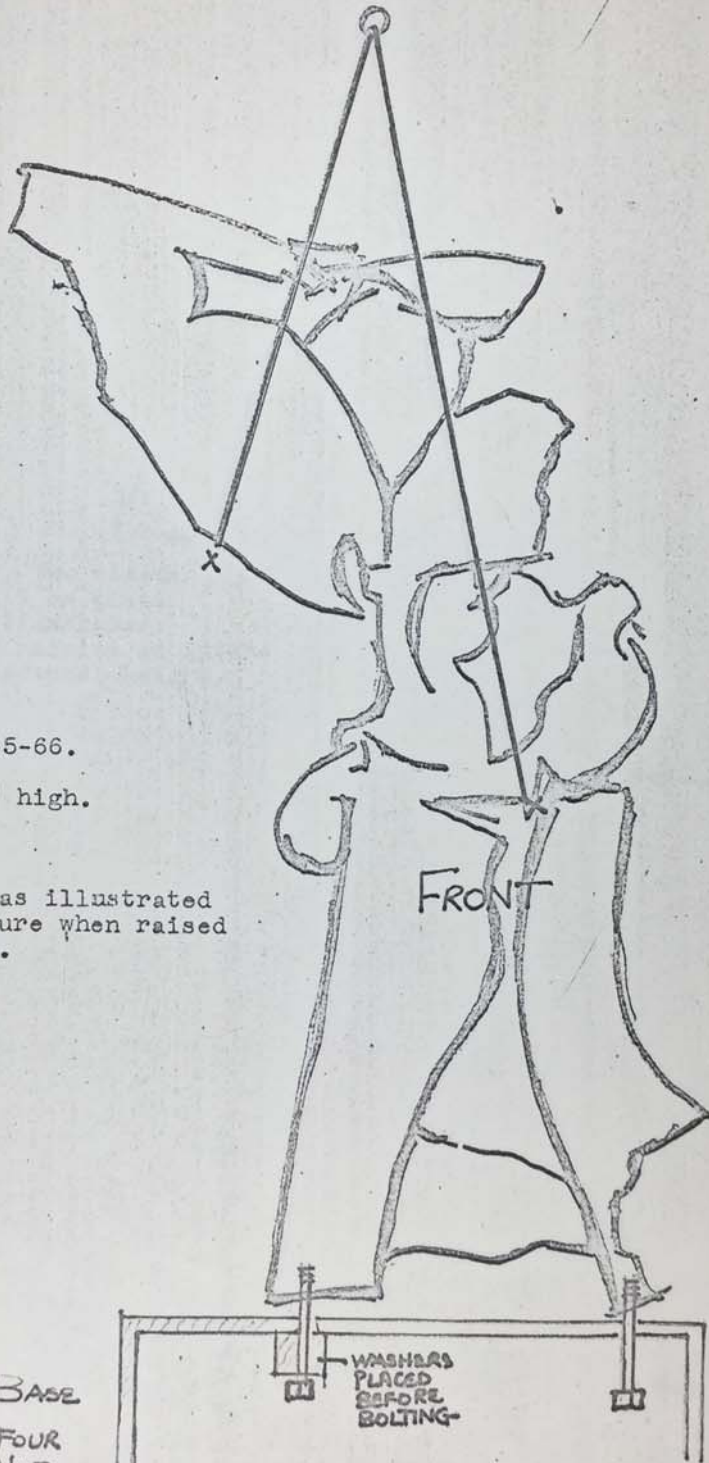


ANCHORING PINS
& NUTS -
4 PAIRS

PINS - THREADED
- 1" DIA.
- 6" LONG

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20



NAKIAN

Hiroshima 1965-66.

Bronze, 9' 5" high.

Two straps placed as illustrated
will secure sculpture when raised
to pedestal height.

FRONT
VIEW
OF SCULPTURE ON BASE
SHOWING 2 OF THE FOUR
ANCHORING PINS & NUTS

10 May 1968

rec'd 5.17.68

GARDEN

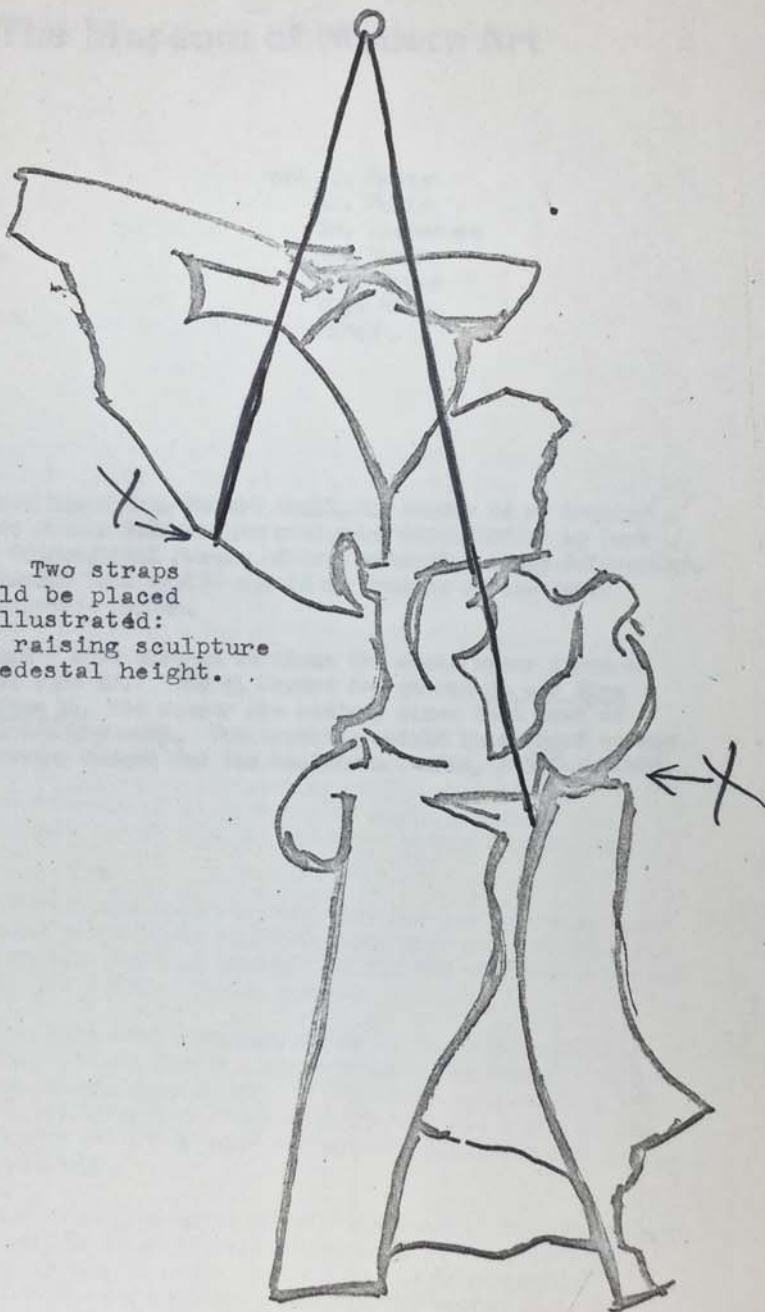
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

NAKIAN

HIROSHIMA
1965-66

Bronze
9'5" high

Two straps
should be placed
as illustrated:
when raising sculpture
to pedestal height.



10 May 1968

reid 5.14.68

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To **Dorothy Dudley**
 From **Dorothy Miller**
 Date **December 11, 1967**
 Re **May 16, 1968**
 cc: Mr. Lowry
 Mr. Rubin
 Mr. Lieberman
 Mr. Green
 Miss Jones
 Miss Hazo
 Files ✓

Dear Dorothy:

Dear Dorothy: I copy of my memo of Dec. 1 to Wilder in which I asked the Board of Trustees to bring up at the Painting and Sculpture Exhibitions I have just heard from Robert Scull, in answer to my inquiry yesterday, that we should deliver the sculpture **HARKOCHANPIUN** by Mark di Suvero to the Metropolitan Museum of Art, attention Henry Geldzahler. This piece is Extended Loan 66.988 and is at present on the upper terrace of our Sculpture Garden.

As you know I must arrange to clear the whole upper terrace during the week of June 10. The di Suvero can go out at any time you wish before June 10, the sooner the better, since that week of June 10 will be extremely busy. The trucking should be charged to the Painting and Sculpture budget for the Sculpture Garden, # 555-615-002. I also asked Wilder for an answer to my memo; he replied that, instead, you would talk to me about it and that he had reserved the subject from the Dec. 11 agenda.

I was thus left to suppose that the upper terrace had indeed already been assigned to someone without my discussion whatever and even without the knowledge of the person directly responsible for the addition of the painting and sculpture collection, namely myself.

I came to you with this matter because it is an important matter, involving the increasing competition for space between the Museum Collections and the temporary exhibitions program. Obviously we shouldn't let a precedent be established whereby a large space in use for works in the Collection be commandeered for other uses without the knowledge and agreement of the Collections staff.

Please do not think that I am automatically opposed to the occasional use of the upper terrace for temporary exhibitions; I am not. However, when such use is proposed, all factors involved should be carefully studied with the staff members responsible for the Collection and its maintenance. The upper terrace was primarily planned for the Museum's sculpture collection and important monumental pieces were acquired specifically for that space. The value to our public of whatever might temporarily be shown on the terrace should be weighed against the advantage of having these important Collection pieces available for students and other visitors. If the Museum is indeed an international study center, it is at least debatable whether major works by early modern sculpture should be

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To Mr. d'Harnoncourt
 From Dorothy Miller
 Date December 11, 1967
 Re The Museum Collection in the Sculpture Garden

Dear René:

I sent you a copy of my memo of Dec. 1 to Wilder in which I asked the status of the Garden question brought up at the Painting and Sculpture Exhibitions Committee meeting on Oct. 18. At that meeting it was decided that Wilder and I would discuss with Gene Goossen the possible use of the upper terrace for Goossen's exhibition next summer - a plan which would mean removing all the Museum's own large sculptures from that terrace.

No such discussion was ever held, but I learned from Goossen on Nov. 30 that he believes the upper terrace has already been assigned to him.

Wilder did not answer my memo of Dec. 1, so a week later I requested that this subject again be placed on the agenda for the Painting and Sculpture Exhibitions Committee at its meeting on December 11 (today). I also asked Wilder for an answer to my memo; he replied that, instead, you would talk to me about it and that he had removed the subject from the Dec. 11 agenda.

I was thus left to suppose that the upper terrace had indeed already been assigned to Goossen without any discussion whatever and even without the knowledge of the person directly responsible for the exhibition of the painting and sculpture collection, namely myself.

I come to you with this matter because it is an important matter, involving the increasing competition for space between the Museum Collections and the temporary exhibitions program. Obviously we shouldn't let a precedent be established whereby a large space in use for works in the Collection be commandeered for other uses without the knowledge and agreement of the Collections staff.

Please do not think that I am automatically opposed to the occasional use of the upper terrace for temporary exhibitions; I am not. However, when such use is proposed, all factors involved should be carefully studied with the staff members responsible for the Collection and its uses. The upper terrace was primarily planned for the Museum's sculpture collection and important monumental pieces were acquired specifically for that space. The value to our public of whatever might temporarily be shown on the terrace should be weighed against the advantage of having these important Collection pieces available for students and other visitors. If the Museum is indeed an international study center, it is at least debatable whether major works by major modern sculptors should be

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To Mr. d'Harnoncourt
From Dorothy Miller
Date Dec. 11, 1967
Re page 2

disappear into a warehouse for as much as four months at a time. Another factor is the very serious risk involved in dismantling and storing these large sculptures. From past experience we cannot expect this to be done without damage to the sculptures.

As you know, we are considering the purchase of additional monumental sculptures in order to fill certain gaps in the Collection and keep it up to date. These include works by Anthony Caro, Tony Smith, David Smith, Kiesler, and others. Perhaps it would be a mistake to make these ambitious purchases if space for their exhibition is to be periodically curtailed.

Although I tried to see Gae after that meeting, yesterday was the first opportunity we have had to talk because he has been working under pressure on his catalog. He tells me that he has already asked several artists in his exhibition (Tony Smith, Carl Andre, Ellsworth Kelly) to make works of colossal size, which he feels cannot be shown anywhere but on the great terrace. It would seem that he has assigned the terrace has already been assigned to his exhibition. Is this the case? Those of us who are responsible for the exhibition of the Museum Collection have heard nothing about any such decision, which Gae rightly feels is not within his province. Won't you please let us have the details of this situation as soon as possible?

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

cc: Mr. d'Harnoncourt
 Mr. Lowry
 Mr. Coossen
 Mr. Rubin Miss Naze
 Miss Legg Miss Jones
 Miss Dudley

To Wilder Green

From Dorothy Miller

Date

Re December 1, 1967

Dear Wilder:

You remember that at the October 18 meeting of the Painting and Sculpture Committee you brought up the question of possible use of the upper terrace of the Sculpture Garden for Gene Coossen's exhibition next summer. I quote from the Minutes: "It was agreed to invite Gene Coossen to meet with Dorothy Miller and Wilder Green to discuss the feasibility of using the Museum's garden space or Upper Terrace to exhibit sculptures in the Current American Art exhibition. A more detailed resume of the show should be obtained from Mr. Coossen as soon as possible."

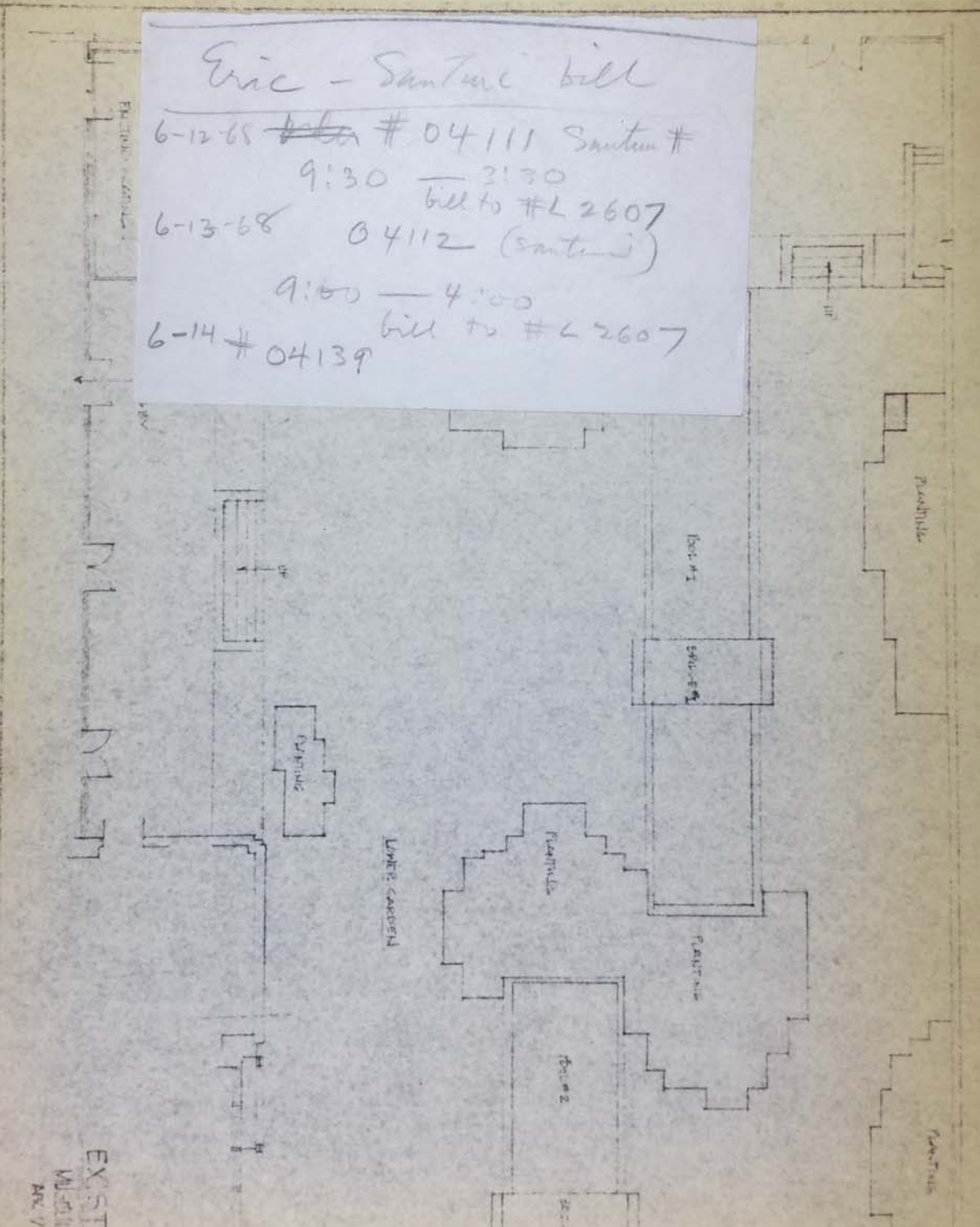
Although I tried to see Gene after that meeting, yesterday was the first opportunity we have had to talk because he has been working under pressure on his catalog. He tells me that he has already asked several artists in his exhibition (Tony Smith, Carl André, Ellsworth Kelly) to make works of colossal size which he feels cannot be shown anywhere but on the upper terrace. It would seem that he has assumed the terrace has already been assigned to his exhibition. Is this the case? Those of us who are responsible for the exhibition of the Museum Collection have heard nothing about any such decision, which Gene rightly feels is not within his province. Won't you please let me know the details of this situation as soon as possible?

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

outside - ~~Green~~ show:

Eric - Santuric bill
6-12-68 ~~bill~~ # 04111 Santuric #
9:30 - 3:30
bill to #L 2607
6-13-68 04112 (Santuric)
9:00 - 4:00
bill to #L 2607
6-14 # 04139

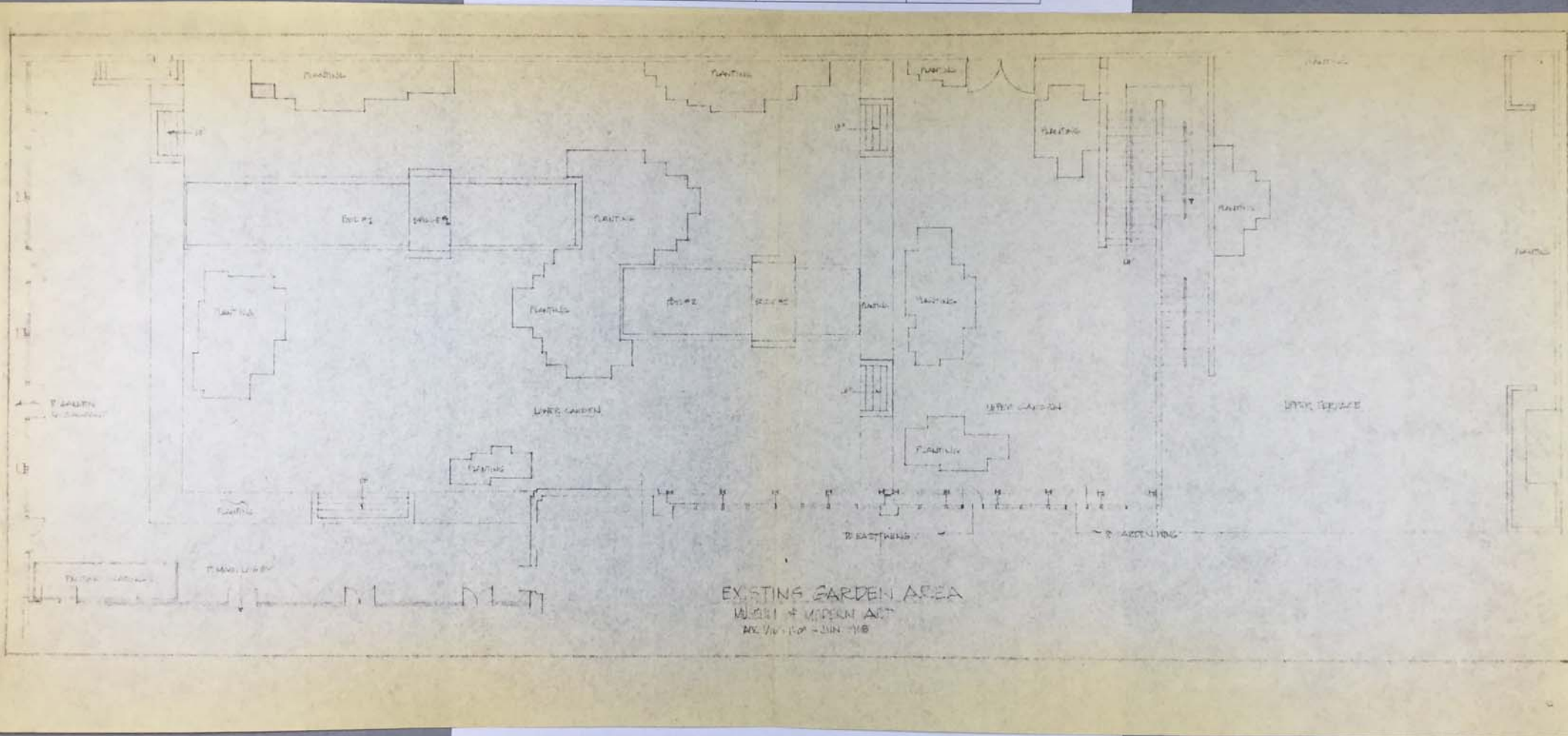


GARDEN

EXIST
MUSEUM
ARCH. 7/1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

outside - ~~Grosser~~ show:

Tony Smith

Mike Rowker - needs crane to bring in ~~black windows~~ ?

Audrie

Feeley

Kelly

bringing in stuff June ~~18~~ ¹⁷ Mond. ?

finish moving all fr. terrace 14th -
except D. Smith (needs crane)

de Rivera (later) in pool

Despiau - blind
 Marcher - med
 Rodin -
 Diller -
 Cedar
 2 more
 Lehman

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

Keep on view

Rickey = Moore Family
 Calder - Black Widow — thru 2nd ?
 " - Butterfly = Arch
 Smith - Zip III = Herelson area
 Bladen = so-east main terrace
~~Paolozzi~~
 Baerthling # novel. area
 new Smith - Cubi?
 Ferber - southeast maintenance
 De Rivera (later) in pool

Installation

Despiau = behind
 marches = med.
 redelman = Despiau
 Butler = foot of west stair
 Rader
 2 moore
 Lehmbert - near
 St John

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

To storage (or 6th)

Reder - Lady / House of Cards

Lehmbruck - (to 6th ?)

Desjardins - " " ?

Marini -

de Rivera (temp.)

Richier ped.

di Suvero - return to Scull's warehouse?

may go to another museum.

proj. orders for cleaning sculps.

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

Garden

THE MUSEUM OF MODERN ART

The Museum of Modern Art

*cc: BT
Linda Gordon*

To: *Wilder Green*
 To: *Dorothy Miller*
 From: *Dorothy Miller*

Re: *Wilder Green*
Miss Jones
Mr. Cline

June 23, 1969

sitting arrangements for visitors in Sculpture Garden

I entirely agree with the latest complaint from a visitor, passed on by Linda Gordon, over not being allowed to sit on the steps in the Garden. Since we have failed to provide a place to sit anywhere in the lower garden I feel that we should allow visitors to sit on the steps providing they do not block passage for others.

My suggestion is that Messrs. Koch, Green and Chapman change the rule immediately. This would be cheaper than buying benches, which would probably be very much of a clutter anyway. If we must buy something, I'd suggest some light chairs such as are used in the restaurant. If they were painted grey instead of black they would be almost invisible against the marble paving, and they would not have to be a carefully-thought-out part of the design of the Garden as benches would. About two dozen of them, scattered around the Garden would, in my opinion, not be an eyesore even when they were close to the sculpture.

I do NOT like the heavy rigid-looking chairs on the upper terrace and they are too difficult to move around.

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

Garden

The Museum of Modern Art

To Mr. Donepp
From Dorothy Miller
Date ~~April 29~~ ^{May 12}, 1969
Re Sculpture Garden

cc : Mr. Lowry Green
Miss Jones
Mr. Cioc

Dear Mr. Donepp:

The man who sweeps up the Sculpture Garden always leaves his broom, rake and wire wastebasket in plain sight when he has finished using them. They are somewhat unsuitable to an art exhibition area full of visitors who would prefer our house-keeping to be more invisible.

I asked the Garden man why he does this, and he replied that there is no place for him to keep these articles. I wonder if this could perhaps be remedied? For instance, there is a locked closet for the porters' implements in the Garden Wing corridor where the rest rooms are. Couldn't the Garden man have a key to this closet?

WERE OUT

Called to See You	Phone Call
Wrote to See You	Bill Call Apts
Management Call	Returned Sign Call

Mr. Miller called to say
Mr. Cioc has scheduled
Sculpture Garden
Monday before the
Museum

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To Miss Miller
 From Carolyn Lanchner
 Date Oct. 2, 1968
 Re Possible sculpture

Although I know you
 it is a pretty com
 (with the exceptio

Baskin, S

Ben-Shmu

Dalwood,

Etrog, Ri

Flanagan

Hepworth

Higgins,

Maillol,

— Maria, In

Orion, H

Prinner,

Reder, Torso, 187.52

— Richier, Devil with Claws, 18.57 (still with TK)

— Jason Seley, Masculine Prescene, 302.61 (TK says needs to be treated first)

— Sintenis, Daphne, 337.39

— Baerthing

To DCM

Date Oct. 3/68 Time 3:50 A.M.
P.M.

WHILE YOU WERE OUT

M. Koch

of _____

Phone _____

	AREA CODE	NUMBER	EXTENSION
<input type="checkbox"/>	Telephoned	<input type="checkbox"/> Please Call	
<input type="checkbox"/>	Called to See You	<input type="checkbox"/> Will Call Again	
<input type="checkbox"/>	Wants to See You	<input type="checkbox"/> Returned Your Call	

Message Rita called to say
Mr. Koch has scheduled
having garden marble
cleaned before Tues.
S.H.

Operator _____

ALPHA OFFICE SUPPLY CO., INC.

MU 2-6666

arden,

e between
t water)

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

The Museum of Modern Art

To Miss Miller
From Carolyn Lanchner
Date Oct. 2, 1968
Re Possible sculpture for garden

Although I know you don't want to put some of the following in the garden, it is a pretty complete list of what's available for the purpose now (with the exception of pieces obviously too small).

Baskin, Seated Birdman, 112.62 (needs a pedestal)

Ben-Shmuel, Torso of a Young Boy, 314.41

Dalwood, Large Object, 61.61

Etrog, Ritual Dancer, 327.63

Flanagan, Triumph of the Egg, 296.38

Hepworth, Helikon, 155.53

Higgins, Untitled, 2661.67 (Tony Konrad says OK if coated)

Maillol, Torso of a Woman, 3.52

— Maria, Impossible, 138.46 (TK says OK except for concave space between the two figures which will collect water)

Orion, High Night II, 6.65 (TK says these are RR ties)

Prinner, Evocation, 3.57

Reder, Torso, 187.52

— Richier, Devil with Claws, 18.57 (still with TK)

— Jason Seley, Masculine Prescene, 302.61 (TK says needs to be treated first)

— Sintenis, Daphne, 337.39

— Baerthing

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

Sculpture possible for garden

10/2/68

2.

Somainsi, Sanguinary Martyrdom, E.L. 67.740 (TK says OK if coated)

Vagis, Revelation, 583.56 (as you know, no pedestal)

On the above list, I left out the big Marini as I know you don't want it.

Tony Konrad says the Butler, Oracle, 409.53 should not go out as there are several holes (intentional, artist) on the high portion in the middle.

Carey

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

Dismantling of Art of the Real and re-installation of Garden
and Upper Terrace--page 2

9-30-68

Wednesday, October 2, 1968 (cont)

2. Kelly: White sculpture, about 450 lbs. It will be delivered to the loading platform and taken to Storeroom C if possible or may have to be left on the platform until its pedestal is prepared. This work will probably be installed early on the afternoon of October 8 after the Memorial services for Mr. d'Harnoncourt.

The Lippincott men will also take down the black and white sculpture by Kelly presently on the Upper Terrace and deliver it to Circulating Exhibitions at Santini Brothers. (Pass #2702)

A guard will be on duty to open the Garden Gate. (Project Order #792).

The Registration Custodians will provide dollies for moving the works around in the Garden.

Thursday, October 3, 1968 (under the supervision of Miss Dorothy Miller and Mr. Mike Poppo)

Sofia Brothers will arrive at 9:00 a.m. at the East 54th Street Gate with sufficient men, a flat-bed truck, a cherry-picker crane and other equipment needed to move the following:

1. Milkowski: Untitled. Stainless steel. To be taken from Upper Terrace by crane, placed on flat-bed truck and taken to Circulating Exhibitions at Santini Brothers Warehouse. (Pass #2703)
2. Smith: Free Ride. Steel. To be taken from Upper Terrace by crane, placed on flat-bed truck and taken to Sofia Brothers Warehouse to await scheduling of delivery to lender, Mr. David M. Pincus, Wynnewood, Pennsylvania. (Pass #2705)
3. Smith: Die. Steel. To be taken from Upper Terrace by crane, placed on flat-bed truck and taken to Sofia Brothers Warehouse to await scheduling of delivery to lender, Mr. Samuel J. Wagstaff, Jr., Detroit Institute of Arts, Detroit, Michigan. (Pass #2705)
4. Rickey: Two Lines--Temporal I. Base to be taken to Gate, swung up to Terrace via crane and installed. Blades taken to Terrace on Tuesday to be attached. Pebbles and frame to be taken to Terrace. Mike Poppo will provide shovel and receptacle for pebbles.
5. Calder: Sandy's Butterfly. Mobile portion to be removed with angle-iron (which Registration custodians will provide) and taken to Upper Terrace. Base to be moved to Gate, swung up to Terrace via crane and installed. Mobile to be replaced with angle-iron.

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

Dismantling of Art of the Real and re-installation of Garden
and Upper Terrace--page 3

9-30-68

Thursday, October 3, 1968 (cont)

6. Calder: Black Widow. To be moved to Gate (it may be necessary to remove a section first), swung up to Terrace via crane and installed.
7. D. Smith: Zig III. To be put on dollies, taken up ramp to Gate, swung up to Terrace via crane and installed.
8. Various sculptures in Garden to be moved a few feet out of the way for Memorial services (to be decided by Miss Miller Thursday afternoon).

Again Sofia men will install our ramps wherever necessary under direction of Mike Poppo. Although Sofia Brothers will bring their own equipment, we should be prepared to provide flat trucks, ramps, Johnson bars and furniture pads if requested.

Two guards will be on duty and will be prepared to open the Garden Gate, close the Upper Terrace and keep the public out of the way. (Project Order #792)

GARDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

cc: ✓ Dorothy Miller
Don Dean
Elita Agee
Brad Gillaugh
Bill Farnie
Sally Weisman



Mr. George V. Ehrhardt
Sofia Brothers, Inc.
475 Amsterdam Avenue
New York, New York 10024

Re: Art of the Real exhibition

Dear Mr. Ehrhardt:

I would like to confirm that we have asked you to make arrangements for the removal of the following three works from the Upper Terrace of our Sculpture Garden.

Milkowski: Untitled: 1968. Stainless steel, 4' x 4' x 12'.
Weight: about 1,000 lbs.

Delivery to: Santini Brothers Warehouse, West 49 Street.

NOTE: We have the existing skid for this work. It must be lifted with a cherry-picker crane and ride on a flat bed truck.

Smith: Free Ride. 1962. Steel, 6'8" x 6'8" x 6'8".
Weight: about 850 lbs.

Delivery to: Mr. David M. Pincus, Wynnewood, Pennsylvania and replacement in old position in his garden. He will require two or three days advance notice.

Smith: Die. 1962. Steel, 6' x 6' x 6'.
Weight: about 2,200 lbs.

Delivery to: Mr. Samuel J. Wagstaff, Jr., Detroit Institute of Arts. Lender would like two or three days advance notice.

I understand that you expect to schedule this for the first week in October. As soon as you let me know the exact date, I will send you a Transportation Order and confirm arrangements with the lenders.

Sincerely yours,

Therese Varveris
Senior Cataloguer

GARDEN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

NORTH AMERICAN VAN LINES



GEORGE V. EHRHARDT
VICE PRESIDENT

SOFIA BROS. INC.
475 AMSTERDAM AVENUE
NEW YORK, N. Y. 10024
PHONE: TRAFALGAR 3-3600

GARDEN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.20

GARDEN