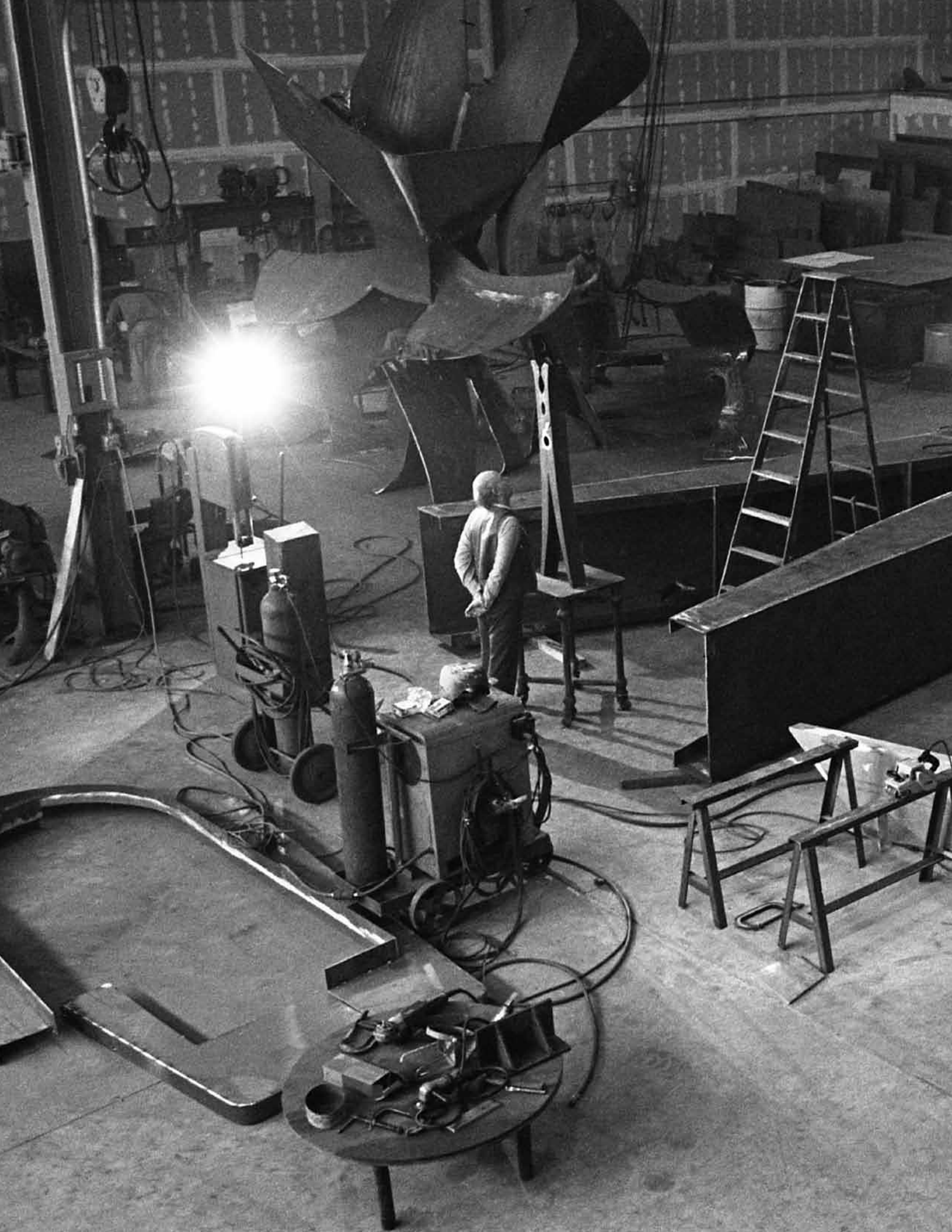
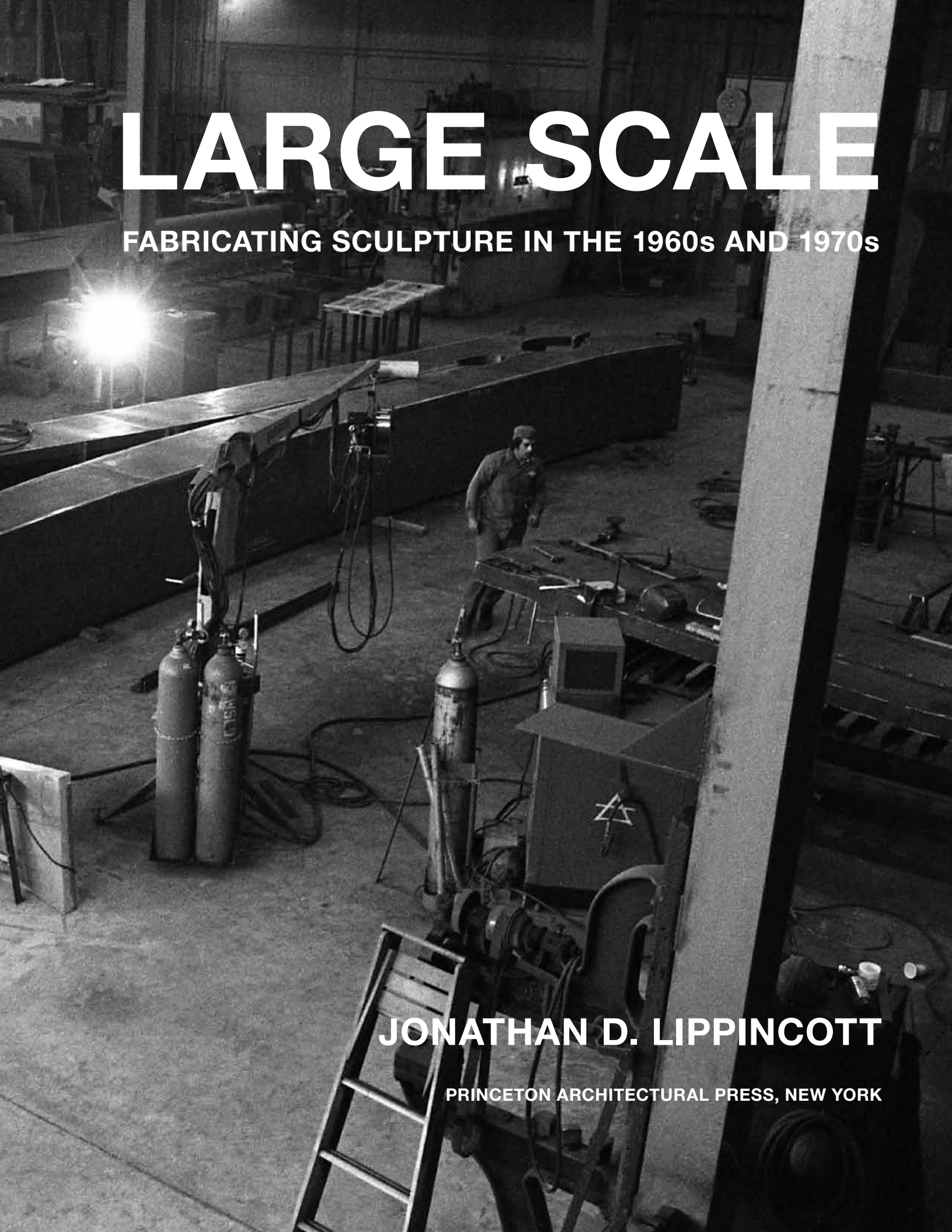
LARGE SCALE





LARGE SCALE

FABRICATING SCULPTURE IN THE 1960s AND 1970s

JONATHAN D. LIPPINCOTT

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Front cover: Clement Meadmore, *Split Ring*, 1969, with William Leonard, Don Lippincott, and Roxanne Everett. (One of an edition of two. Cor-Ten steel. 11'6" x 11'6" x 11'. Portland Art Museum, OR. Cover art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY. Photograph by George Tassian, from the catalog *Monumental Art*, courtesy of the Contemporary Arts Center, Cincinnati. OH.)

Back cover: Robert Murray, *Athabasca*, 1965–67, with Eddie Giza during fabrication. (Cor-Ten steel painted Van Dyke Brown. 144" x 216" x 96". The Gallery, Stratford, ON. Art © Robert Murray.)

Frontispiece: Claes Oldenburg comparing his model to the large-scale *Clothespin*, 1976. (Cor-Ten steel, stainless steel. 45' x 12'3¼" x 4'6" [13.72 x 3.74 x 1.37 m]. Centre Square Plaza, Fifteenth and Market streets, Philadelphia. © 1976 Claes Oldenburg.)

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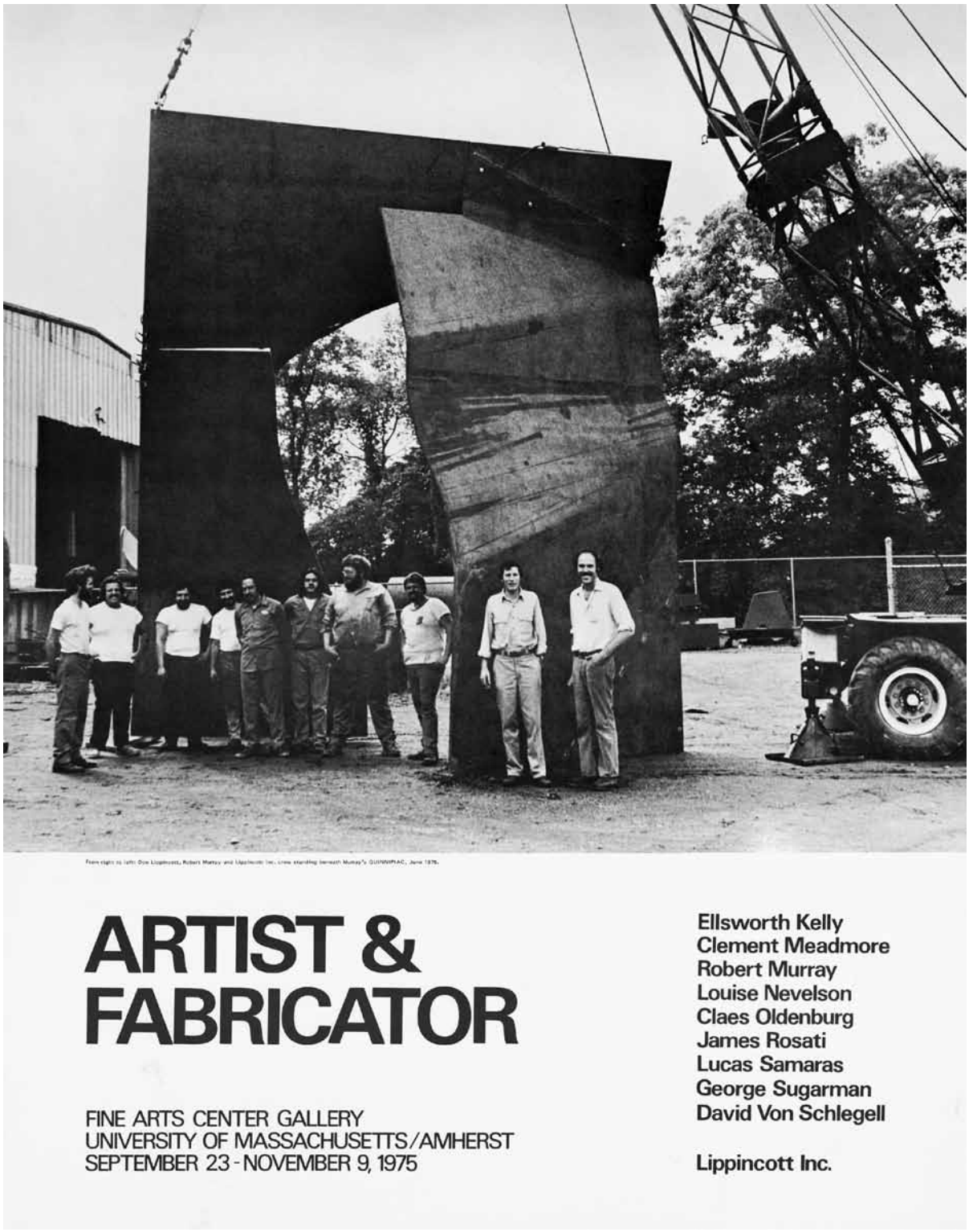
CONTENTS



Robert Murray (second from right) with the crew at Lippincott, Inc., under his *Quinnipiac*, 1974

(Cor-Ten steel painted dark red. 216" high. University of Massachusetts, Amherst, MA. Art © Robert Murray. Photograph by Ida Capello.)

FOREWORD

Dr. Hugh M. Davies
The David C. Copley Director,
Museum of Contemporary Art San Diego

Don Lippincott and Lippincott, Inc., filled an important gap in the history of American art in the latter half of the twentieth century. Lippincott was an important resource for artists who could not afford the space, equipment, and overhead needed to realize their large-scale projects—even sculptors who were familiar with steel fabrication and accomplished welders themselves. Lippincott not only provided the right tools and a place to work but, more important, a sympathetic environment and the technical expertise that enabled artists to achieve a scale of which they had only dreamt before.

I first visited Lippincott in 1971 as a graduate student at Princeton University working with art historian Sam Hunter. Sam was curating an exhibition of outdoor sculpture for the plaza in front of Boston's City Hall, and many of the included works came from Lippincott. Later, Sam was the director and I was the curator for Monumenta, the large-scale sculpture show that opened on August 17, 1974, in Newport, Rhode Island, and ran through October 13. The show featured a number of Lippincott pieces.

Following Monumenta, I was appointed the first director of the University Gallery at the University of Massachusetts, Amherst. There, I commissioned Robert Murray's *Quinnipiac* (1974) and closely followed the fabrication of this piece at Lippincott, even producing a film of its process of creation. For the gallery's inaugural exhibition, in conjunction with the Murray commission, I curated the show Artist & Fabricator (1975). This show focused exclusively on artists working with Lippincott and featured more than a dozen pieces inside the gallery and around the Kevin Roche/John Dinkaloo–designed Fine Arts Center on the University of Massachusetts, Amherst campus. The catalog included interviews with several of the artists as well as with Don and his business partner, Roxanne Everett. The exhibition featured the range and diversity of work that Lippincott fabricated, and benefited from the dramatic setting of the Fine Arts complex. The monochrome, massive, concrete architecture was the perfect foil to these colorful, varied sculptural forms.

Don and his merry band of fabricators made their factory a studio—adjusting their hours and work style to accommodate the quixotic and eccentric requirements of many different artists. They encouraged artists to experiment and were generous with materials and funding in a way that encouraged exploration. In this completely collaborative venture, they would always be willing to reweld, reassemble, or repaint to meet the exacting standards of their artist partners. While the team was completely businesslike in their operation, money seemed but a by-product of the artistic activity at Lippincott, as evidenced by the great pride and unmasked joy on the faces of all who worked there when yet another mammoth Lippincott creation left the premises on flatbed trucks, to be installed in the far corners of the country.

Early research: the author, age six, speaking with Claes Oldenburg (center) in September 1973. His parents, Jonny and Don Lippincott, look on.

PREFACE

One of the great challenges in creating this book was deciding which photographs to include from the nearly ten thousand images in the Lippincott company archive. The collection had never been cataloged as a whole, and I felt a bit like I was back in an introduction to art history survey as I went through all the files and boxes of photographs, trying to figure out which artist's work was in an image, identify each sculpture, and track down the dates and names. However, the more time I spent looking at the photos, the more excited I became about publishing them. They present a historical document of some of the most important sculptors of the period during the process of creating their work. Most of the art monographs that I've read don't mention the fabrication process at all—or do so very briefly at best—and it always seemed to me so interesting to get this behind-the-scenes look at *how* these huge sculptures were actually put together.

Roxanne Everett, my father's first business partner, took almost all the photographs in this book. She felt that it was important to document the fabrication process, the interaction between the artists and the crew, and the sculptures that were created. Clement Meadmore, one of the artists who worked with Lippincott, taught her how to use a camera and coached her on developing and printing as well. I am incredibly grateful to her for her foresight and great skill in creating this collection of photographs.

I spent about three years sorting and scanning photographs, choosing about twelve hundred images as an initial edit, and from these I ultimately selected the photos that appear in this book. (Artists and estates also generously provided photographs from their own collections.) All the photographs and other material were stored in my father's barn, and I spent about six months of weekends there, going through the entire collection. Later, I shipped about a dozen boxes to New York so I could start scanning.

I have thought about creating a book on this subject for many years. The photos and archival materials always struck me as marvelous, and I was sure that they would excite other people too. Whenever I visited the shop, I always felt that while it was certainly a lot of hard work making it all happen, the artists and the crew and my father were also really enjoying themselves, and were very excited and happy with the work they were doing. It seemed kind of magical that a drawing or a small maquette made of cardboard or paper or metal could become a sculpture that retained the spirit of the original inspiration but existed at a much larger and more dramatic scale, and that this sculpture could go out into the world and be seen by so many people. This book presents a look at the day-to-day working process of creating these sculptures.

Don Lippincott and Roxanne Everett, photographed for the catalog *Artist & Fabricator*, 1975

(Photograph by Claes Oldenburg.)

INTRODUCTION

Patterson Sims

In the old days it used to be the foundry and now it is Lippincott. The atmosphere there is terribly comfortable. There are great technicians and that is a rarity these days, and the space and equipment that no sculptor could afford to have. I think of it as another studio, but a studio to answer every artist's dream. —*James Rosati*

PUBLIC ART IN THE 1960S

The mid- to late 1960s in the United States and elsewhere represented a period of widespread social and political protest, anti–Vietnam War sentiment, struggles for greater human rights, and a heightened quest for racial and sexual equality. Idealism flourished as people—and art—took to the streets. Public art played an integral role in this era of change and social betterment. Initiated modestly in 1963, the General Service Administration (GSA) Art in Architecture Program, followed by the founding of the National Endowment for the Arts (NEA) in 1965, ushered in a period of dramatically increased government support of the arts and strove to make new, commissioned public artwork by American artists available to the broadest possible audience. These programs mandated that a certain percentage of the total estimated costs of the construction or renovation of government buildings, usually around 1/2 to 1 percent, must be allocated for public-art commissions by living artists. Panels comprised of art professionals and civic and community representatives would meet to discuss potential artists to participate in the building project. The artist chosen would also work as part of the design team to ensure that the artwork was meaningfully integrated into the overall project. Along with this governmental support on city, state, and federal levels, commissions and purchases from other institutional and corporate patrons and private collectors fueled a proliferation of funding unparalleled since the New Deal initiatives of President Roosevelt in the 1930s. The scale and the social purpose of the visual arts, specifically sculpture, were transformed and expanded. What remains the era's most monumental public work of art, Eero Saarinen's soaring feat of art and engineering, the Gateway Arch in St. Louis, Missouri, was completed in 1965 and opened to the public in 1967.

The shifting definition and dimensions of sculpture became publicly apparent when Primary Structures: Younger American and British Sculpture went on view at the Jewish Museum in New York City in the spring of 1966. Organized by the museum's Curator of Painting and Sculpture, Kynaston McShine, and displaying the work of artists including Donald Judd, Ellsworth Kelly, and Anthony Caro, this pivotal exhibition identified and introduced Minimalism and formally reductive sculpture to the public. More than a quarter

of the artists selected for the show would have work fabricated by Lippincott in the coming years. The sculptures in Primary Structures showed scant indication of the artists' hands in their making, and asserted that an artist's concepts and ideas, rather than the actual fabricator of the work, defined an artwork's authorship.

The perception that public sculpture conferred civic identity and cachet was growing rapidly by the mid-1960s. There was an increased appreciation of public art's capacity to lend dignity to otherwise bland civic spaces and to humanize and mediate the scale of late–International Style architecture. Corporations, colleges, cultural institutions, hospitals, and governmental entities began to seriously consider acquiring and commissioning outdoor sculpture. Community-spirited individuals across the country, best exemplified by New York City's first Director of Cultural Affairs, Doris C. Freedman, established public sculpture as a vital component of healthy, vibrant cities. Freedman began work during the term of Mayor John V. Lindsay, and later founded the Public Art Fund. Through private and public initiatives and legislation, she helped establish the means and terms for sculpture and the visual arts to be part of everyday urban life.

The emergence of industrially produced large-scale sculpture in the United States was an outgrowth of the expanded size and ambition of Abstract Expressionism—particularly the paintings of Jackson Pollock, Mark Rothko, Clyfford Still, and Barnett Newman—as well as a reflection of American industrial prowess. The legacy of Abstract Expressionism's protean sculptor David Smith, which culminated in his Cubi series (1961–65), provided the platform for much of the large-scale open-air sculpture of the 1960s and beyond.

Three other sculptors crucial to the emergence of the monumental, public dimension that sculpture took on after the mid-1960s were Alexander Calder, Mark di Suvero, and Isamu Noguchi. Calder's increasingly large stabile and mobile sculptures were fabricated at what was virtually his own fabricator, Segre's Iron Works in Waterbury, Connecticut. Di Suvero constructed sculptures using recycled I-beams and steel plate. In the beginning, he worked on his own, and later with a crew in capacious indoor and outdoor studios in California, France, and Long Island City, New York. The Japanese American Noguchi was most drawn to carving stone, though he too created contemplative outdoor stone-and-cement environments and industrially made metal sculptures from the late 1950s on. These three sculptors primed the art world and the general public for the emergence of the powerful, inspiring presence of big outdoor and public sculpture.

LIPPINCOTT, INC.: EARLY HISTORY

In the spring of 1966 Donald Lippincott and Roxanne Everett propitiously joined forces to create a new and unprecedented facility, Lippincott, Inc., that specialized in helping contemporary sculptors realize their work large scale, using industrial materials. Prior to the inception of Lippincott, if artists wanted to create works larger than their studios or their own metalworking abilities allowed, they had to work with industrial manufacturers, usually steel fabricators or boat builders. The problem with such working relationships was that those businesses were set up to manufacture a specific product in an established fashion, not to work with an artist on the more complex, and typically nonlinear, creative process

of making art. The unknown costs and problems of engineering in creating artwork also discouraged many companies from taking on these projects. Lippincott was able to address these challenges and put the tools of industrial fabrication at the disposal of the artists. It was the first—and for nearly a decade and a half the only—company of its kind.

Don, the founder and president of the company, was in his late twenties, and Roxanne, the vice president, in her early thirties. His formal educational background was in business, with a major in marketing. He was then, and remained, a part-time industrial real-estate developer and property manager, and lived near the company in Connecticut. Roxanne had worked in fund-raising and public relations, was a devotee of contemporary art, and lived in Manhattan. Roxanne and Don had notably complementary traits and skills. Both were highly energetic, ambitious, and motivated. Their talents and responsibilities combined relatively seamlessly. Roxanne had flair, style, and a lively set of New York City artist and art-world contacts. During the company's first decade she forged opportunities and connections with artists, gallery owners, art advisors, private collectors, museum curators, and architects, as well as with those outside the art world—corporations, colleges, and governmental agencies—that were beginning to consider commissioning large-scale and outdoor sculpture.

Roxanne's urbane, upbeat personality was matched by Don's more cerebral, methodical, and practical nature. He took care of the business relationships with the artists and their galleries and established close, on-site contact with the artists at the shop. He was raised as a Quaker, and his business and marketing acumen were matched by his capacity for Quaker "silence" and heightened listening skills. The Quaker values of simplicity, integrity, community, conflict resolution, and equality have guided Lippincott since its inception. The rigorously precise Kelly once remarked that Don was utterly "unflappable" and quietly and swiftly able to solve any issue that arose.[1] With Roxanne's capacity to attract the various players interested in sculpture and Don's patient personality, solicitous ability to anticipate artists' needs, and ever-expanding and evolving technical knowledge of the fabrication of large-scale sculpture, they came together at the right moment to advance the manufacture and dissemination of modern, large-scale, and public art.

Don and Roxanne came to know each other through Don's father, J. Gordon Lippincott, the founder and a principal of Lippincott & Margulies, a New York City–based industrial design firm that had been a commanding and innovative force in corporate identity and brand development since the late 1940s. Among Gordon's numerous projects was his company's design of the iconic Campbell's Soup can, which later inspired the most emblematic and ambitious series of Andy Warhol's early Pop Art images. Gordon also instilled in his son a strong belief in urban planning and making cities more livable.

Ellsworth Kelly and Don, 1973

Claes Oldenburg, *Giant Three-Way Plug, Scale A*, 1970, during fabrication. The top of the plug is in the foreground of the photo, and the body in the back. Roxanne Everett stands at the back right.

(Edition of three. Cor-Ten steel, bronze. 116 15/16" x 77 1/8" x 57 13/16" [297 x 196 x 147 cm]. © 1970 Claes Oldenburg. Photograph by Donald Lippincott.)

Clement Meadmore, 1969

(Art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY.)

The original Lippincott work space under the watchful eyes of two moai reproductions, part of the edition for the International Fund for Monuments, 1968

Gordon's connections paid off in a very fortuitous way for his son's new company when one of Lippincott & Margulies's clients, US Steel, generously shipped some of its new weathering steel-plate product, trademarked as Cor-Ten, to Don. This material soon became a staple for large-scale outdoor sculpture and was used for the very first Lippincott-produced pieces, as well as for those that followed by Newman, Louise Nevelson, and Clement Meadmore, among many others.

Lippincott's first forays into sculpture fabrication began in the early summer of 1966. The shop was set up with very basic equipment in a large, vacant wooden shed that was part of the building complex that Don had renovated on a fifteen-acre property in North Haven, Connecticut, which he had purchased from bankruptcy court. He had also hired Edward Giza and Frank Viglione, two of the bankrupt company's workers, to assist him with the renovation. Giza and Viglione quickly learned to weld and began exploring the possibilities of fabrication by working on three fifteen-foot-tall sculptures for Steven Lippincott, Don's younger brother and an art student at New York City's Cooper Union. As work progressed, Don purchased more sophisticated welding and cutting equipment, along with a mobile crane. Bill Underhill, a sculptor and professor at Alfred University, New York, was invited to create work at Lippincott. He came up with two concepts: *Sphinx* (1966) and *Ursa Major* (1966). Steven and Underhill's sculptures were used to show prospective artists the possibilities of fabrication.

Large-scale sculpture was in its infancy in the 1960s and early 1970s, and the majority of American sculptors did not have sufficient resources to cover the costs of realizing large works. Galleries seldom had the inclination to fund the fabrication of large-scale sculptures, and did not have the space to show them. Few collectors, museums, and other potential institutional patrons of sculpture were willing to underwrite the costs of fabrication without seeing the completed work. Crucially for its initial group of artists, and for select artists thereafter, Lippincott pioneered the idea of a partnership arrangement to fund works on speculation. The artist would provide the concept and all necessary aesthetic direction during fabrication; Lippincott would contribute all labor and materials and cover all other costs of completing and caring for the jointly owned work until it was sold. After a sale, Lippincott's actual costs were reimbursed and the net balance was divided equally. Investment in the partnership pieces were of benefit to all parties: artworks that the artist was most interested in making were realized, thereby stimulating future commissions. The partnership sculptures also expanded awareness of Lippincott's activities as they were exhibited and promoted. When they were sold, the artist benefited and Lippincott used its share of the proceeds to fund more joint ventures.

Beginning in fall 1966, Roxanne made gallery and studio visits, often with Don, and reached out to a short list of New York–area sculptors. This pilot group included Marisol, Meadmore, Robert Morris, Robert Murray, James Rosati, and Tony Rosenthal.[2] The artists were selected, as Roxanne later explained, because their work "was distinctly different enough from each others' to provide a happy cross-section from a working, exhibition, and development viewpoint."[3] The first artists of the pilot group who came to work in North Haven were Rosati and Murray, soon followed by Rosenthal, Meadmore, Marisol, and Morris. Murray brought Newman to the Lippincott shop to see the work being done there. Within the next two years, Kelly, Claes Oldenburg, and Nevelson all began long and fruitful relationships with Lippincott.

Forrest Myers applying a patina to one of the elements of *Four Corners*, 1969–70
(Bronze, stainless steel, Cor-Ten steel, concrete. 10' x 10' x 10'. Storm King Art Center, Mountainville, NY. Art © Forrest Myers.)

After his visit with Murray, Newman turned to Lippincott to fabricate *Broken Obelisk* (1963–67). This sculpture was a pivotal work for both artist and fabricator. Using the artist's sketches and cut paper models, as well as a full-scale plywood mock-up, made by the Lippincott crew, of the central juncture between the two elements of the sculpture, the first of three exemplars of *Broken Obelisk* was completed in late spring 1967. Starting in October 1967 it went on view in front of the Seagram Building in New York City as part of the city's pivotal Sculpture in Environment show. In 1968, the second *Broken Obelisk* was installed outside the Corcoran Gallery in Washington, DC, as part of the ambitious Scale as Content exhibition. The installation of these pieces at the Seagram plaza and the nation's capital quickly and powerfully declared the new company's capacity and expertise. By 1970, as the sculptor Forrest Myers has attested, Lippincott was already known as *the* place to go to have large sculpture made.[4]

It was clear by the end of the 1960s that more space was required, so a new building was erected next to the original. The new shop was a hangarlike twenty-two thousand square feet with level concrete floors, fifteen-ton overhead cranes, good lighting, twenty-five-foot ceilings, heat, and two twenty-foot-wide by twenty-five-foot-high overhead doors—a welcome change for all involved. The overhead doors were left open in good weather for light and air, making a very pleasant work environment.

Roxanne and the art dealer Leo Castelli at the Walker Art Center, watching the installation of Oldenburg's *Geometric Mouse, Scale A*, 1973

Lippincott's combination of the open indoor work spaces and the adjacent grounds, with a shifting array of sculptures on exhibition, made the shop an inviting art-world outpost. Although sculptors could elect to work in solitude, most enjoyed Lippincott's open ambiance and serendipitous collegiality. Key to all of Lippincott's success was the crew's hard work, technical finesse, and ease of collaborating with the artists and one another. Lippincott always kept the company small, between ten and sixteen people, to ensure camaraderie and focus—many of its employees have worked there for a decade or more. Eddie Giza, the shop manager, remained in that

position until the firm closed the North Haven facility in 1994. Each crew member had his specialty, but the core principal of the shop was that everyone worked side by side in a nonhierarchical structure.

Art dealers, architects, museum curators, collectors, and private and corporate art advisors enjoyed stopping by to see completed and in-process sculptures. Lippincott had close associations with art dealers like Leo Castelli of Castelli Gallery, Arnold Glimcher of Pace Gallery, and Paula Cooper of Paula Cooper Gallery. Other major New York galleries, including Max Hutchinson, Knoedler & Company, and Marlborough, also represented artists making sculptures at the shop. In addition, Lippincott welcomed area residents, students, and teachers, and hosted many field trips over the years.

PUBLIC SCULPTURE EXHIBITIONS IN THE LATE 1960S AND EARLY 1970S

Starting in 1967, numerous American cities, including New York City, Detroit, Cincinnati, Minneapolis/Saint Paul, and Newport, Rhode Island, organized exhibitions and installations of large-scale works of art. The first and most influential of these shows was Sculpture in Environment, which opened on October 1, 1967, in New York City and exhibited the work of twenty-four sculptors around the city. Organized as the visual component of the city's first Cultural Showcase Festival, the show was sponsored by the New York City Administration of Recreational and Cultural Affairs and curated by the lively former head of the Philadelphia Institute of Contemporary Art, Samuel Adams Green. The work was spread out from the lower tip of Manhattan up to 135th Street. Sculpture in Environment included five Lippincott-made pieces and served as an extraordinary opportunity to highlight the company's emergence and proficiency. Marisol's *Three Figures* (1967) was shown near the southeast corner of Central Park, at 59th Street and Fifth Avenue. Murray had two sculptures, *Athabasca* (1965–67) and *Ridgefield* (1967), at the entrance to the Jewish Museum. Among the most admired works in the show were Newman's *Broken Obelisk* and Rosenthal's *Alamo* (1967). Sculpture in Environment provided Newman with his first opportunity to see his work in a public setting, and was especially gratifying as it was in front of a landmark of modern architecture, the Seagram Building, in the middle of his beloved New York City. *Alamo* was sited on Astor Place, a throbbing downtown intersection that was a gateway to the East Village and a nexus for students.

Barnett and Annalee Newman with Robert Murray at the installation of *Broken Obelisk* at the Seagram Building in New York City for Sculpture in Environment in 1967

Parks Commissioner August Heckscher's buoyant comments in the accompanying catalog evoke the era's exhilaration with and aspirations for public art:

> Sculpture in Environment will undoubtedly provoke some howls of shock and scattered grumblings of discontent. That may not be altogether a bad thing. Too many people think of art, and of sculpture especially, as tolerable or even enjoyable when domesticated and caged within a museum.

> But to let these great pieces loose in the city, to set them under the light of day where they intrude upon our daily walks and errands—that causes a different reaction![5]

Taking place at about the same time as Sculpture in Environment, Scale as Content at the Corcoran Gallery in Washington, DC, included Newman's second *Broken Obelisk*, sited in front of the building. A viewer on the sidewalk could take in the Washington Monument and the *Broken Obelisk* at the same time. Work by Ronald Bladen and Tony Smith filled the Corcoran's vast interior atrium entry. Both artists later had pieces fabricated by Lippincott, and Smith's *Smoke* (1967–2005), executed in plywood at the Corcoran show in 1967, remained unrealized in a permanent metal version until 2005, when Lippincott fabricated the sculpture in painted aluminum for the Los Angeles County Museum of Art.

Held in the summer of 1969, Detroit's Sculpture Downtown highlighted new public sculpture and featured Newman's *Broken Obelisk* on the front fold of its accompanying flyer. The flyer's peppy prose asked and responded to questions it assumed visitors, happening upon the sculptures, might ask:

> Why make a SOMETHING which seemingly exists for no other purpose than itself alone? Because it fits the urban environment—it reflects skyscrapers, automobiles, the frenetic action of urban dynamics, the very pulse of the city. . . . When steel is used to illustrate man's need to extend his spirit and creativeness beyond functional limits, it ascends into the realm of an artistic creation.[6]

Sponsored by the Michigan State Council for the Arts, the Detroit installation brought eleven sculptures to downtown Detroit. The other Lippincott-produced pieces were Meadmore's *Upstart I* (1967), Murray's *Megan's Red* (1968), Rosati's *Lippincott II* (1965–69), Rosenthal's *Cube in Seven Parts* (1967), and George Sugarman's *Square Spiral* (1968).

The survey 14 Sculptors: The Industrial Edge at the Walker Art Center in Minneapolis in 1969 further demonstrated the power of large-scale sculpture. Organized by the center's visionary director and curator Martin Friedman, a leading advocate of public art, 14 Sculptors brought together a variety of sculptural talents including Bladen, Robert Grosvenor, Judd, Kelly, Morris, and Murray. Friedman's description of the work of Bladen and Grosvenor as "engineered romanticism" aptly characterizes a good deal of the work made at Lippincott during these first years of public sculpture, as artists sought ways to creatively complicate and personalize Minimalism.

Ronald Bladen and Eddie Giza looking at *Cathedral Evening*, 1971, in front of the new shop building

The memorably titled Monumenta was the first—and only—of what was intended to be a biennial exhibition of outdoor sculptures.[7] It took place from August to October 1974 in the legendary seaside resort town of Newport, Rhode Island. The art historian and Princeton professor Sam Hunter organized this major project with

Robert Murray, 1973

the art historian and curator Hugh M. Davies (whose exhibition on Lippincott, Artist & Fabricator, was held the following year) and curator Nancy Rosen. Fifty-four works by forty sculptors were brought to "match sculpture and site, and to provide a balanced reading of large-scale sculpture today in a variety of mediums," as Hunter stated.[8] The show's installation used the ocean as a backdrop for many of the sculptures. Lippincott-produced work included pieces by Robert Indiana, Murray, Meadmore, Nevelson, Newman, Oldenburg, Rosati, Rosenthal, Lucas Samaras, and Sugarman. In the show's substantial catalog, Hunter noted that Lippincott had "hastened this development by building large-scale outdoor sculpture in Cor-Ten steel even before the demand for it existed."[9]

The best understanding of the accomplishments and role of Lippincott was provided by the 1975 exhibition and catalog *Artist & Fabricator,* organized by Davies as the inaugural project of the Fine Arts Center at the University of Massachusetts, Amherst. The impetus for the project was the acquisition by the Fine Arts Center of Murray's eighteen-foot-high *Quinnipiac* (1974). Eight other sculptors working with Lippincott—Kelly, Meadmore, Nevelson, Oldenburg, Rosati, Samaras, Sugarman, and David von Schlegell—were featured in a show of smaller works and preparatory studies in the center's gallery. Along with the permanently sited Murray piece, large-scale sculptures by each of the other artists were temporarily installed on the campus near the Fine Arts Center. The show and its informative catalog saluted and documented Lippincott as "the only factory of its kind in North America."[10] The interviews with Don, Roxanne, and Murray, included in the catalog, are essential to an understanding of the first era of monumental public sculpture, when, as Everett remarked, attitudes shifted from it not being "uncommon to observe a passerby shouting insults and occasionally obscenities" to people feeling "less threatened, more appreciative, aware, and genuinely curious."[11]

SCULPTURE PARKS AND PUBLIC SITES

From the beginning, Lippincott worked closely with many public collections, museums, and sculpture parks. Some parks, such as the Minneapolis Sculpture Garden at the Walker Art Center, are affiliated with a museum; others, like the Storm King Art Center in Mountainville, New York, are freestanding operations. Pastoral locations offer a very different viewing experience than urban environments, allowing the sculptures to stand on their own, without competing against surrounding buildings. Storm King opened in 1960, and was created by Ralph E. Ogden and H. Peter Stern on five hundred acres of land in the Hudson Valley. One of their first purchases after opening was a collection of thirteen works by David Smith. Although they initially purchased only completed sculptures, they began working with Lippincott in the early 1970s to commission large-scale work. The collection includes numerous Lippincott-produced sculptures, with pieces by Adolph Gottlieb, Grosvenor, Murray, Myers, Nevelson, Tal Streeter, Sugarman, von Schlegell, and Isaac Witkin.

One of the first major government collections of modern art, the Empire State Plaza Art Collection, installed in and around the New York State government buildings in Albany, was assembled between 1966 and 1973, during the first years of Lippincott's operation. Governor Nelson A. Rockefeller guided the vision and the vast scope of the project. The architect Wallace K. Harrison created a landscaped, open mall with a giant reflecting pool set in the middle of his stark, looming concrete structures. The collection consists of ninety-two paintings, sculptures, and tapestries sited in an underground concourse and the plaza's various buildings; the large-scale sculptures are installed in the outdoor mall. The Empire State Collection contains major Lippincott-fabricated sculptures by Bladen, Kelly, Meadmore, Myers, Oldenburg, Rosati, and Sugarman. Around the same time Governor Rockefeller was amassing art for this collection, he also added large-scale outdoor sculptures to his now-public family estate, Kykuit, in Pocantico Hills, New York, where Rosati's vividly red *Lippincott II* is sited with the property's open fields and hills as its backdrop.

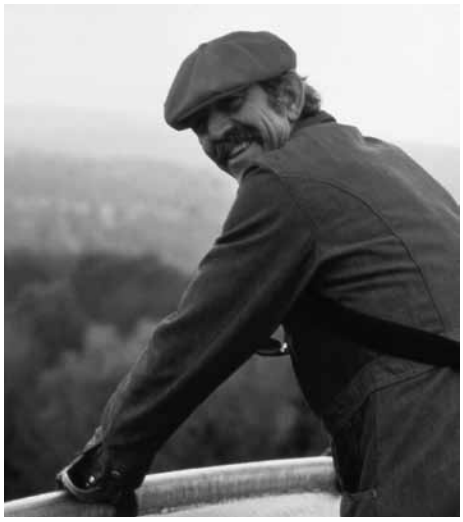
Coosje van Bruggen and Claes Oldenburg during the installation of *Spoonbridge and Cherry,* 1988, at the Minneapolis Sculpture Garden at the Walker Art Center

(Stainless steel, aluminum; painted with polyurethane enamel. 29'6" x 51'6" x 13'6" [9 x 15.7 x 4.1 m]. Minneapolis Sculpture Garden, Walker Art Center, MN. Gift of Frederick R. Weisman in honor of his parents, William and Mary Weisman, 1988. © 1988 Claes Oldenburg and Coosje van Bruggen. Photograph courtesy of the Oldenburg van Bruggen Foundation.)

The Minneapolis Sculpture Garden, which was created in the late 1980s, was the grand finale of long-time Walker Art Center director Friedman and is located across the street from the museum's main building. The centerpiece of the garden is Claes Oldenburg and Coosje van Bruggen's *Spoonbridge and Cherry* (1988). Completed and installed in the same year, the nearly thirty-foot-high sculpture functions as a whimsical fountain. Kelly's *Double Curve* (1988), an eighteen-foot-high bronze sculpture, also made at Lippincott, is prominently placed nearby.

WORKING PROCEDURES AND PROCESSES

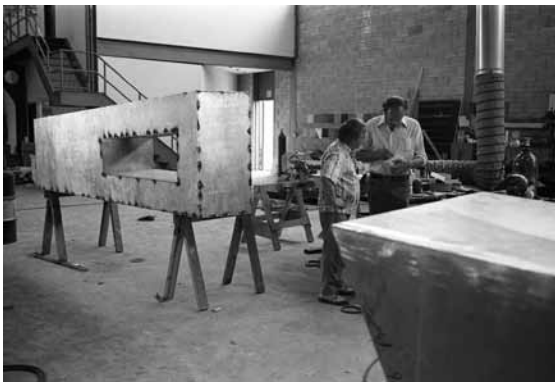
By the summer of 1968, less than two years after the start of Lippincott, *Art in America* published "Blowup—The Problem of Scale in Sculpture" by art critic and historian Barbara Rose. This article is a probing meditation on the history and practice of modern sculpture and the contemporary sculptor's inability to work meaningfully in a monumental mode. She blames this problem on the disconnect between the generative maquette and the finished "blown up" sculptures, and on a basic insensitivity to process. Rose singles out and lauds Lippincott, the emergence of which has begun to address her concerns. She praises the company's choice of sculptors and describes Don's "involvement in [the artists'] work . . . to be as fanatical as their own. . . . [The] uniqueness of Lippincott is not the techniques and materials it offers, but the possibilities it provides for keeping the sculptor in close contact with his work as it is being made."[12]



William T. Wiley standing at the top of *The Tower,* 1990

While functioning as an extension of the artists' studios, the company could also work with multiple artists and projects at the same time and

Rosati explaining the model for *Richmond Tripod*, 1973, to Don. The letters and numbers taped to the faces of the model show how the elements fit together.



Rosati and Don discussing the components that are tack-welded together prior to a test assembly of the entire sculpture. This is the stage when corrections and adjustments are relatively easy to make, and Rosati is examining the surface flatness, corners, and volumes before work proceeds.

Richmond Tripod, installation view

(Painted aluminium. 18' x 24' x 22'. Richmond, VA. Art © Estate of James Rosati. Photograph by Thomas S. Lindsay; courtesy of the Estate of James Rosati.)

dependably turn out a sculpture in six months to a year, depending on size—a huge project like William T. Wiley's *The Tower* (1990) could take several years to complete. Each project offered different challenges, and each artist had different ways of working and structuring his relationship with Lippincott. It was Lippincott's job to accommodate and adjust to the diverse needs of the artists.

Don and the crew developed a sequence of steps to move smoothly from idea to completed sculpture. The process began with an initial discussion with the artist to review the new project. Some artists would have conceptual models of their ideas, which would later be refined in precise drawings and studies. For instance, the shape of Kelly's ground-hugging *Curve I* (1973) originated from the conical shape of a crushed paper cup, which he transcribed into a drawing that aligned its two curved ends. Oldenburg made an early model for *Crusoe Umbrella* (1979) from the branches of his Christmas tree, which he stripped of needles, bent, and joined to form the shape of an umbrella.

Other artists made models that could be used more directly, though even these would often evolve during the process of fabricating the final sculpture. Sugarman created many of his models with the cardboard used for making hat brims, which was waterproof and well-suited to painting. He would cut out the shapes he wanted and then staple or glue them together. Murray made some of his models using tin, which he could easily cut with snips and spot-weld together. The final sculpture might echo the way the models were made, re-creating the line of the snipped tin edges in the steel plates of the finished piece. Rosati's material of choice was zinc sheet—his maquettes were beautifully made, with soldered joints and meticulously finished surfaces. From these models, the artist and the crew would create a detailed drawing or tracing of each element of the piece. They enlarged these templates, adjusted the shapes as necessary, and finally cut them out in metal.

From these preparatory studies, the appropriate materials and scale for the sculpture would be precisely defined. A rough but usually quite accurate estimate of costs and the schedule would be established—typically covering what mock-ups or large-scale working models would be called for, engineering requirements, and transportation and installation issues. Once these decisions were made, Lippincott would order materials and begin fabrication.

The artists could be directly involved at all critical junctures in the fabrication process, and typically would review the components of the sculpture when they were tack-welded and changes in the forms could easily be made. They might also discuss the grinding

and finishing of welds, watch the test assembly of components, and be involved during the painting or finishing process. The proximity to New York City allowed the artists to make day trips to the shop as often as they liked, and some would come for several days at a time while their sculptures were under way. Others had their concept so clearly defined at the start that they returned only at the end to evaluate, possibly adjust, and then approve what had been done.

Wesselmann at work in his studio, painting *Still Life with Four Lizes*, 1991. At right is *Scribble Version of Still Life #58*, 1984/91.

(Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY.)

LIPPINCOTT, 1980 TO THE PRESENT

Roxanne left Lippincott in the early 1980s to pursue other interests, eventually settling in the Pacific Northwest. With her departure the photo archive came to an end, but work continued, and the 1980s and '90s were a period of ongoing innovation in fabricating methods. The company was more focused than ever on expanding the repertoire of materials and techniques that it could offer to create more elaborate and complex forms.

Much of this exploration was led by Alfred Lippincott, Don's youngest brother, who joined the company in 1980 and later became co-owner. These new techniques included building sculptures with foam and other nonmetal materials, new finishing techniques, and the use of laser technology in cutting out sheets of metal. Tom Wesselmann, for example, worked with Lippincott to create what he referred to as "steel drawings" of still lives, nudes, and landscapes using laser-cutting technology. Works such as *Bedroom Brunette with Irises* (1988/2004) and *Still Life with Two Matisses (Portrait) (Black Variation)* (1990/92), among others, explored the possibilities of laser-cutting technology to merge painting and sculpture. Alfred worked closely with several different computer companies to refine the software for this work. Lippincott would coordinate the scanning of the drawings, the cutting out in metal, and the cleanup and priming of the sculptures so they were ready for Wesselmann to do the finish painting himself in his studio.

Looking for a way to fabricate more elaborate and complex forms, Oldenburg and van Bruggen worked with Lippincott to explore the possibilities of polystyrene foam and urethane foam to create shapes that had a much looser feel than work made in metal. They made remarkable use of these methods in *Entropic Library* (1989), *The European Desktop* (1990), and *Monument to the Last Horse* (1991).

In 1994, in response to changes in the art world, Don and Alfred decided to close the fabrication space in North Haven. In the past, Lippincott had occasionally subcontracted parts of jobs to other fabricators, and now Don and Alfred continued to create sculptures with artists and their estates in much the same way as before, by working entirely with other shops. Working with several different companies has also been useful in solving construction issues and continuing to explore different fabrication methods.

Oldenburg at work on one of the three elements of *The European Desktop*, 1990, made with hard and spray foam. At the back right of the photo is *Geometric Apple Core*, 1991, made with spray foam over a metal armature.

(*Geometric Apple Core*: Stainless steel, steel, polyurethane foam; coated with resin and painted with latex. 7'8" x 4'7" x 3'6" [2.3 x 1.4 x 1.1 m]. Donald & Doris Fisher Collection, San Francisco, CA. © 1991 Claes Oldenburg and Coosje van Bruggen. Photograph courtesy of the Oldenburg van Bruggen Foundation.)

Installing Tony Smith's *Smoke*, 1967/2005, at the Los Angeles County Museum of Art. Alfred stands on the lift at the right; the two cavers assembling the sculpture from inside are visible in the middle and at left.

(Painted aluminum. 24'2" X 47' X 33'. Installation: Los Angeles County Museum of Art, CA. © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith.)

One artist whose work led to some remarkable innovation was Tony Smith. (Don and Alfred began working with Smith late in the artist's life, in 1979, and continued after his death the following year under the auspices of his widow and artistic executor, Jane Smith.) Smith's complex, multielement, space-lattice works *Smog* (1969–70/1999–2000), *Smoke* (1967/2005) and *Smug* (1973/2005), have provided some of the most technically exacting and professionally exhilarating of Lippincott's projects.

During the past decade, Lippincott has been increasingly involved in conservation of sculptures. This has always been part of their repertoire and incorporates many of the same skills as fabrication. Lippincott's work in conservation involves a preliminary analysis of the issues, creating a plan for conservation, and overseeing the conservation process. As works of art age, this becomes a pressing issue for many museums and private collectors, and Lippincott has done conservation work on sculptures that they originally made, as well as works by other artists and fabricators. In recent years, Lippincott has worked closely with Storm King on several restoration projects, including work by Alexander Lieberman, Mark di Suvero, and Sol LeWitt.

Lippincott's years in North Haven, 1966 to 1994, correspond to one of the most active periods of public sculpture in art history. That era embraced a unique and potent combination of artistic, cultural, financial, and political circumstances that aligned perfectly with Don's desire and the company's ability to fabricate large-scale and public sculpture. No less important than the clear highlights of Lippincott's work with some of the greatest sculptors of the period is the breadth of artists and the caliber of the art created. The scores of public sculptures Lippincott produced are intrinsic to the fabric and vitality of cities and public collections across the United States. They are enduring records of what can now be seen as one of the most robust periods of public artistic expression in recent centuries, and certainly the most visible artwork made in modern times.

When Rosenthal died in 2009, Joseph K. Levene, his agent and close friend, remarked in the *New York Times* obituary: "[Rosenthal] never had a retrospective, but that is all right, he has one every day on the streets of New York."[13] For more than four decades, Lippincott provided the public with a wealth of sculpture and ensured that works by some of the era's most renowned sculptors are granted perennial public exhibitions—bringing art to the streets and creating museums without walls. In the inevitable changes of taste, all of these works are enduring and accessible records of one of the most dynamic chapters of large-scale public sculpture in the history of art, to be looked at by future generations with fresh eyes and from fresh perspective.

NOTES

The epigraph is from Hugh M. Davies, *Artist & Fabricator* (Amherst, MA: University Gallery, Fine Arts Center, University of Massachusetts, Amherst, 1975), 27.

1. Ellsworth Kelly, conversation with the author, October 2009.
2. Coincidentally, in the fall of 1966, the architect-turned-sculptor Tony Smith was having his first exhibition of large-scale outdoor sculptures (constructed in wood and painted black) not far away at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, though it would not be until the late seventies that Smith began working with Lippincott.
3. Roxanne Everett, "Selection of Sculpture," undated in-house memo to Donald Lippincott.
4. Forrest Myers, conversation with the author, fall 2009.
5. Irving Sandler, *Sculpture in Environment* (New York: New York City Administration of Recreation and Cultural Affairs for the Cultural Showcase Festival, 1967).
6. Michigan State Council for the Arts, *Sculpture Downtown* (Detroit, MI: Michigan State Council for the Arts, 1969).
7. Alluding to Documenta, the celebrated contemporary art exhibition that has taken place in Kassel, Germany, every five years since 1955.
8. Sam Hunter, *Monumenta: A Biennial Exhibition of Outdoor Sculpture* (Newport, RI: Monumenta Newport, 1974).
9. Ibid.
10. *Artist & Fabricator*, 7.
11. Ibid., 47.
12. Barbara Rose, "Blowup—The Problem of Scale in Sculpture," *Art in America*, July–August 1968, 80–91.
13. Quoted in William Grimes, "Tony Rosenthal, Sculptor of Public Art, Dies at 94," *New York Times*, July 31, 2009.

PLATES

Robert Murray, *Athabasca*, 1965–67.* *Athabasca* was Murray's first sculpture with Lippincott. Each of the two elements of this piece are composed of formed panels that bolt together to create a faceted curved wall. The top left photograph shows Murray and Don inspecting the 3/16-inch Cor-Ten sheets and laying the markings for cutting and forming. When the sculpture was completed, one curved element nestled inside the other, and the viewer could walk between them. The elements were not straight verticals, but leaned slightly, echoing the shape of a teepee or other indigenous structure.

James Rosati's *Lippincott I* is visible in the background of the top left photograph. The shop always had several works of art under fabrication at the same time.

(Cor-Ten steel painted Van Dyke Brown. 144" x 216" x 96". The Gallery, Stratford, ON. Art © Robert Murray.)

PREVIOUS SPREAD: **James Rosati, *Lippincott I*, 1965–67.** This piece is part of the Empire State Plaza Art Collection in Albany, New York. Rosati titled this work *Lippincott I* to commemorate his first project with Lippincott.

(Painted Cor-Ten steel. 8'9½" x 18' x 6'. Empire State Plaza Art Collection, Albany, NY. Art © Estate of James Rosati.)

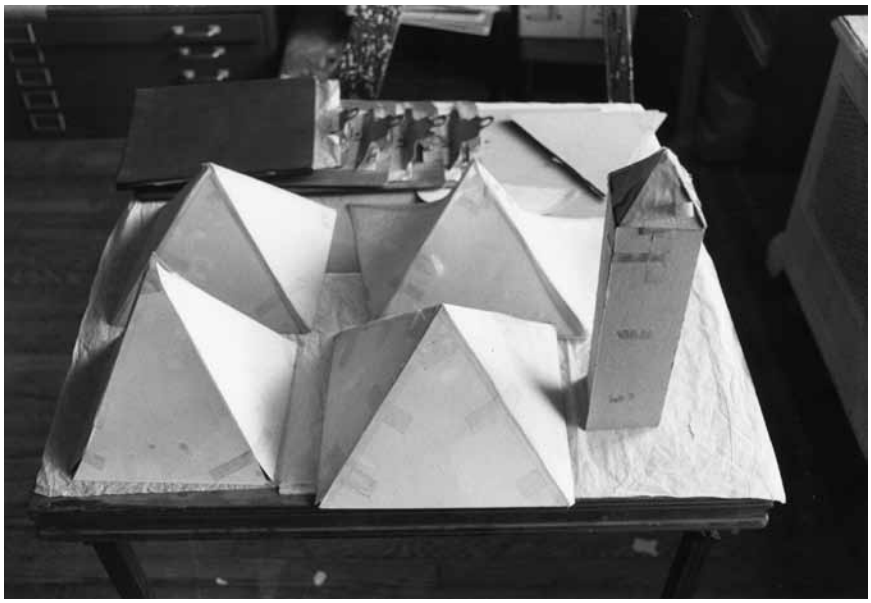
*Unless otherwise indicated, photographs were taken in the workroom, office, or adjacent field of Lippincott, Inc.

Murray with the completed *Athabasca*, installed in the Fifth Avenue entrance of the Jewish Museum in New York City for Sculpture in Environment in October 1967

(Cor-Ten steel painted Van Dyke Brown. 144" x 216" x 96". The Gallery, Stratford, ON. Art © Robert Murray.)

Marisol, *Three Figures*, 1967, nearby the Plaza Hotel for Sculpture in Environment

(Painted Cor-Ten steel. 96" x 92½" x 50". The Hakone Open-Air Museum, Kanagawa, Japan. Art © Marisol/Licensed by VAGA, New York, NY. Photograph by Ronald Perkins.)



Barnett Newman, undated models for the *Broken Obelisk*, 1963–67, photographed in the Newmans' apartment at 685 West End Avenue, New York City. The four pyramids show the different angles and elevations of the pyramid base that Newman considered. He made many models for this sculpture before settling on the final proportions.

(© 2010 The Barnett Newman Foundation, New York, NY/Artists Rights Society [ARS], New York, NY. Photograph by Robert Murray; courtesy of The Barnett Newman Foundation.)

***Broken Obelisk* at the Seagram Building** in New York City for Sculpture in Environment. This Park Avenue site was at the center of attention during the exhibition.

(Cor-Ten steel. 26' x 10'6" x 10'6". Museum of Modern Art, New York, NY; Rothko Chapel, Houston, TX; University of Washington, Seattle, WA. © 2010 The Barnett Newman Foundation, New York, NY/Artists Rights Society [ARS], New York, NY.)

Murray, *Ridgefield*, 1967. Murray was always interested in new materials, and the vertical wall of this sculpture is made from corrugated floor panels called Q-decking, typically used in construction. *Ridgefield* was shown at the Jewish Museum for Sculpture in Environment.

(Structural steel painted thalo green. 96" x 120" x 48". Collection of the sculptor. Art © Robert Murray. Photograph courtesy of Robert Murray.)

Tony Rosenthal, *Alamo*, 1967. Don, Roxanne, and the artists felt that the best way for people to appreciate large-scale sculpture was to see it in person and outdoors. The experience offered prospective buyers, who often hesitated to commission large-scale projects based on drawings and small models alone, a chance to see these sculptures realized and to develop an understanding of their impact and importance.

(Painted Cor-Ten steel. 15' x 15' x 15'. City of New York, Astor Place traffic island, Lafayette Street at Eighth Street. © Tony Rosenthal/Licensed by VAGA, New York, NY.)

***Alamo* during installation at Astor Place** in New York City for Sculpture in Environment (above) and with Rosenthal (opposite). The massive cube could be—and often was—spun on its pointed axis by passersby. It became so beloved that at the conclusion of the show, it was purchased as a gift to the city and crowns Astor Place to this day.

(Painted Cor-Ten steel. 15' x 15' x 15'. City of New York, Astor Place traffic island, Lafayette Street at Eighth Street. © Tony Rosenthal/Licensed by VAGA, New York, NY.)

Claes Oldenburg with *Lipstick with Stroke Attached (for M.M.)*, 1967–71, photographed in his studio on Fourteenth Street in New York City. This was the first sculpture that Oldenburg made with Lippincott and was included in the show Homage to Marilyn Monroe at the Janis Gallery in 1967.*

(Painted steel, aluminum. Lipstick: 81½" x 84" x 52" [207 x 213.4 x 132.1 cm]; cap: 25" x 38½" x 14" [63.5 x 97.8 x 35.6 cm]. Faret Tachikawa Art Project, Tokyo, Japan. © 1967 Claes Oldenburg. Photograph by Ronald Perkins.)

*All galleries are in New York City unless otherwise noted.

Murray, *Shawanaga*, 1967, installation at the Everson Museum in Syracuse, New York. The two components of this sculpture were made of ¾-inch-thick steel plates and bolted together with spacers, or stand-offs, between them, so that one element appeared to float above the other.

(Cor-Ten steel painted maroon. 144" high. Everson Museum, Syracuse, NY. Art © Robert Murray.)

Marisol with *Mi Mama y Yo*, 1968. This sculpture was made of found and cast pieces combined with elements fabricated at the shop

(Steel, aluminum. 73" x 56" x 56". Collection of the artist. Art © Marisol/Licensed by VAGA, New York, NY.)

Rosenthal, *Odyssey I*, 1967, with the artist, at far left, participating in the initial assembly

Rosenthal, *Odyssey I*, installed at the Middelheim Open Air Museum of Sculpture, in Antwerp, Belgium. This piece was ultimately made as an edition of four; this was the first. The second is at the Yale University Art Gallery, the third at the San Diego Museum of Art, and the fourth at the American Bankers Assurance Co., Miami.

(Painted aluminum. 80" x 115" x 125". Middelheim Open Air Museum of Sculpture, Antwerp, Belgium. © Tony Rosenthal/Licensed by VAGA, New York, NY.)

***Easter Island Head*, 1968**, installation at the Seagram Building. The International Fund for Monuments brought this *moai*, which had been broken off its body by a tidal wave in 1951, from Easter Island to the United States so that people could see one of these remarkable sculptures firsthand. Lippincott created a mold of this original, cast an edition in concrete mixed with an aggregate of expanded shale, and then acid-washed it to expose the stone. The surface is very close in appearance to the volcanic tuff from which the originals were carved. The pieces in the edition were sold to raise money to support the preservation efforts at Easter Island.

After the New York exhibition, the original was returned to a museum in Santiago, Chile, and then later to Easter Island. The piece was restored (second from the left; note fuller chin), remounted on its base, and re-sited on the island in its original location.

Newman, *Lace Curtain for Mayor Daley*, 1968. This piece was part of a show at the Feigen Gallery in Chicago, held in response to the violence and police brutality that occurred during the Democratic National Convention in Chicago in 1968.

(Cor-Ten steel, galvanized barbed wire, enamel paint. 70" x 48" x 10" [177.8 x 121.9 x 25.4 cm]. The Art Institute of Chicago, IL. Gift of Annalee Newman, 1989.433. © 2010 The Barnett Newman Foundation, New York, NY/Artists Rights Society [ARS], New York, NY. Photograph by Bruce White; courtesy of The Barnett Newman Foundation.)

Two exemplars of Newman's *Broken Obelisk*, photographed at the end of a cold winter afternoon (the third was made the following year). Cor-Ten, used industrially for many years, was a new material for artists in the 1960s. The layer of oxidation, or rust, that slowly formed on the surface was very tight, and served to protect the steel beneath it. This weathering process resulted in a dark-brown to purple-black finish.

(Cor-Ten steel. 26′ x 10′6″ x 10′6″. Museum of Modern Art, New York, NY; Rothko Chapel, Houston, TX; University of Washington, Seattle, WA. © 2010 The Barnett Newman Foundation, New York, NY/Artists Rights Society [ARS], New York, NY. Photograph by Donald Lippincott.)

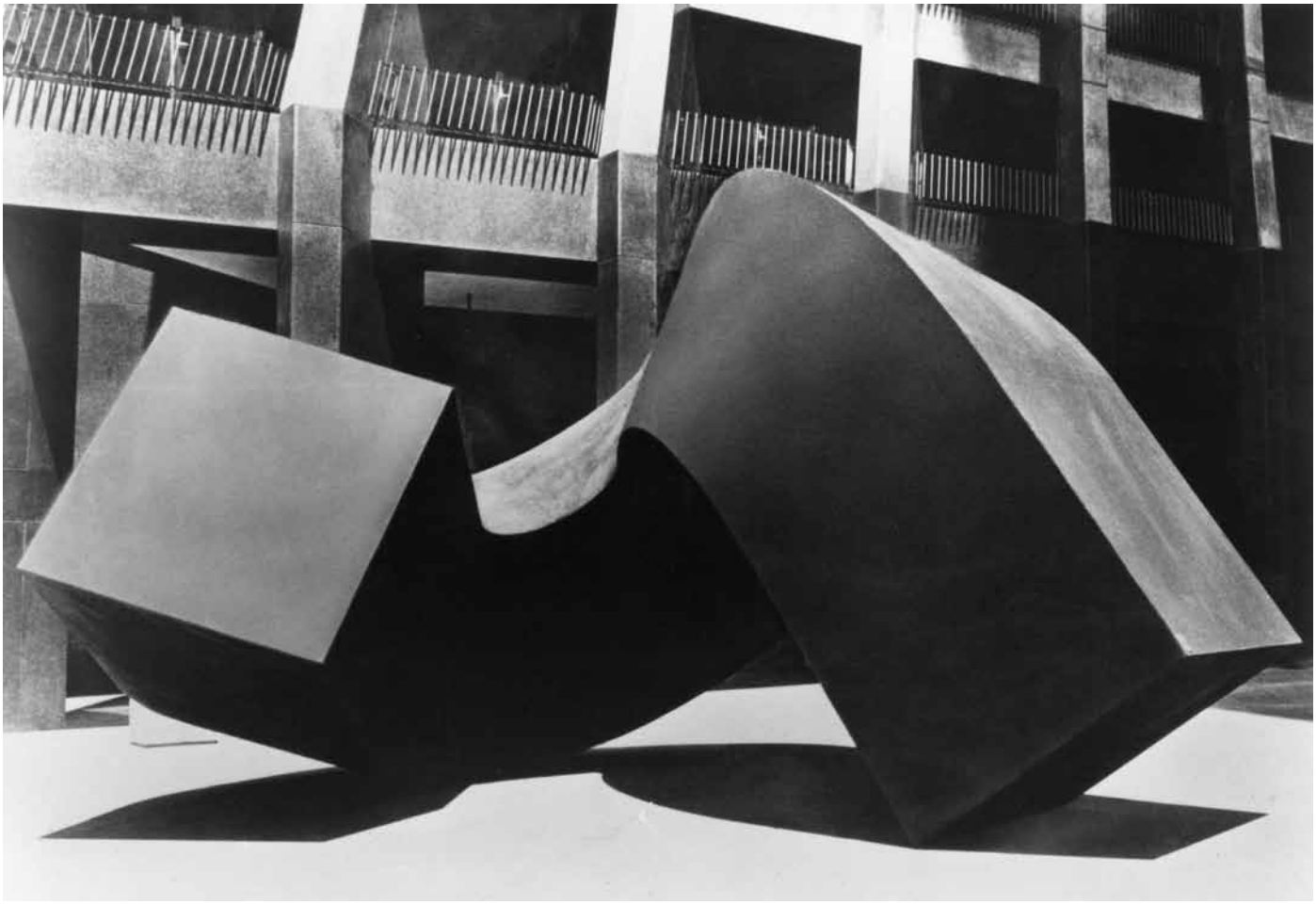
George Sugarman, *Square Spiral*, 1968. *Square Spiral* was Sugarman's first work with Lippincott. The sculpture was shown at the 1968 Annual Exhibition: Contemporary American Sculpture at the Whitney Museum of American Art in New York City, and in Cincinnati's Fountain Square in 1970. In the back left of the photo is Rosenthal's *Odyssey I*.

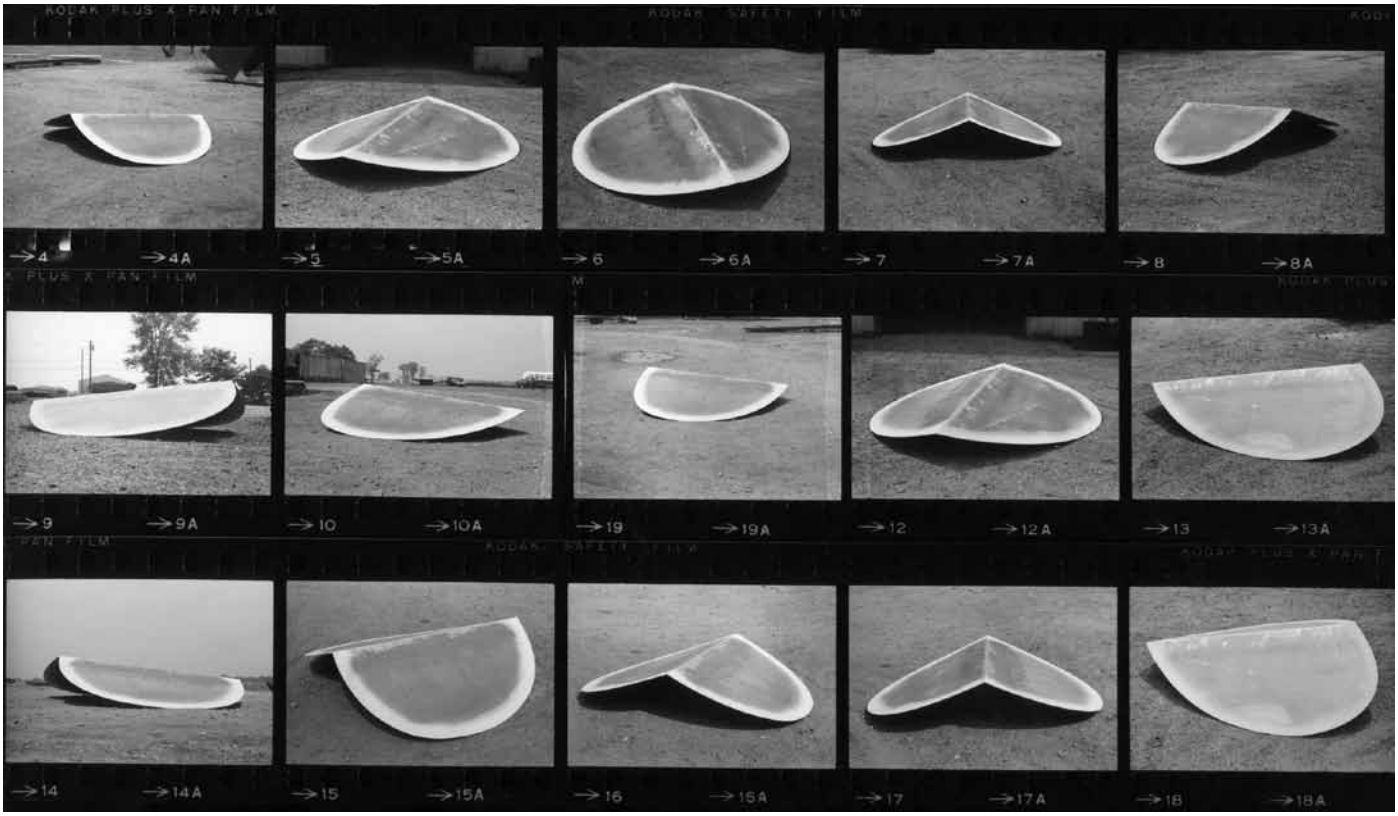
(Painted steel. 9'3" x 10'6" x 9'6". Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)

Clement Meadmore, *Awakening*, 1968, during test assembly, to confirm that the three components fit together properly and that the transition of corners and surfaces is correct. These photographs, along with other images and written assembly instructions, were provided to the installation crew at the Australian Mutual Provident Society in Melbourne, Australia, this sculpture's destination. This was a rare case in which the crew at Lippincott would not be installing a sculpture they had fabricated.

Like most sculptures made at the shop, the large overall dimension of *Awakening* made it necessary to execute the work in several sections small enough to put on palettes for shipment. Each of the three components of Meadmore's piece was just under the maximum size allowed in a shipping container. The top photograph shows the cross braces inside the piece that help maintain the shape. The bottom photograph shows the pins that align the different sections when they are bolted together. An inconspicuous access panel in the sculpture allowed the person placing the last bolts inside the sculpture to leave once those had been tightened.

(One of an edition of two. Cor-Ten steel. 15' x 27' x 24'. Australian Mutual Provident Society, Melbourne, Australia. Art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY.)



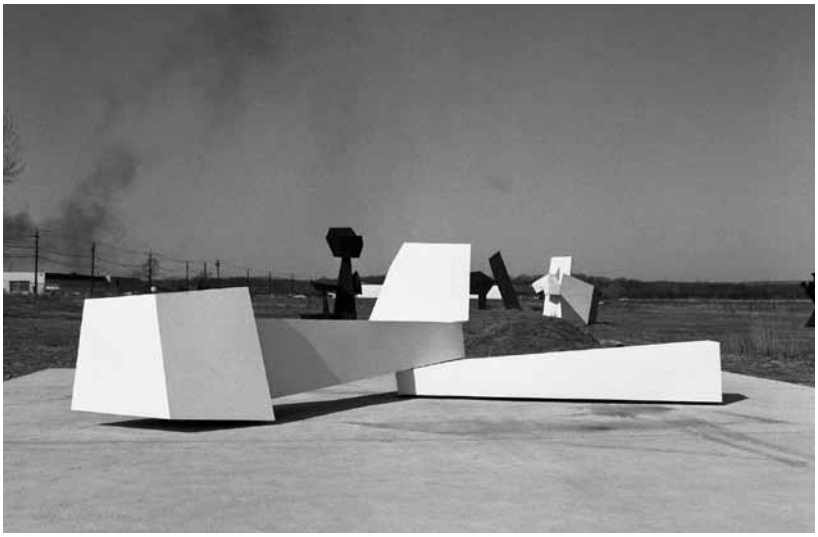


Ellsworth Kelly, *Green Rocker*, 1968. This sculpture, included in New York Painting and Sculpture, 1940–70, at the Metropolitan Museum of Art, is one of Kelly's few ground-sited pieces. The contact sheet shows multiple views of the sculpture prior to finishing, and illustrates the ways that the viewer's perspective changes the shape.

(Painted aluminum. 21" x 105" x 112" [53.3 x 266.7 x 284.5 cm]. Walker Art Center, Minneapolis, MN. Purchased with matching grant from Museum Purchase Plan, National Endowment for the Arts, and Art Center Acquisition Fund, 1969.4. © Ellsworth Kelly. EK 418. Photographs courtesy of Ellsworth Kelly.)

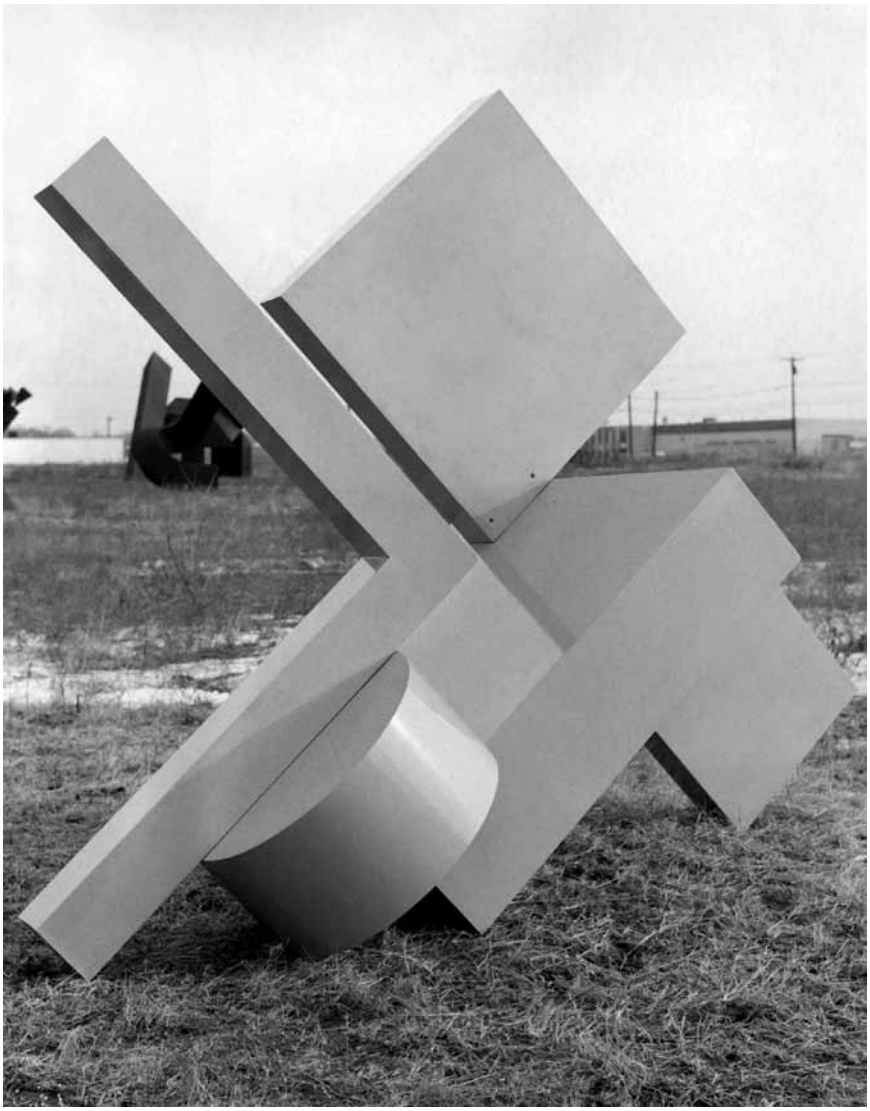
Kelly, *White Sculpture I*, 1968. This sculpture was shown at the 1968 Annual Exhibition at the Whitney Museum, and was also part of Kelly's show at the Museum of Modern Art in 1973. In this photo, the aluminum has been sanded smooth, in preparation for painting.

(Painted aluminum. 100½" x 146½" x 38⅜" [255.3 x 372.1 x 97.5 cm]. Private collection. © Ellsworth Kelly. EK 419.)



Rosati with *Shorepoints*, 1966–68, during fabrication (above), and the completed work (left). This piece was included in the Detroit show Sculpture Downtown in 1969.

(Painted Cor-Ten steel. 6'2" x 22' x 15'. Grounds For Sculpture, Hamilton, NJ. Art © Estate of James Rosati.)



Michael Todd, *Titus*, 1968. "I was working in wood and plywood at the time I connected with Lippincott in 1968, and I had made a whole series of big boxy sculptures. Roxanne visited my studio, and we chose one of them, *Titus*, to make in steel at Lippincott. During the 1960s, the outdoors became a consideration and destination for many sculptors who had been limited to wood and cardboard, and to small-scale work in gallery exhibits. Through Lippincott public art became connected to the best artists of the day." —Michael Todd*

(Painted steel. Notre Dame University, South Bend, IN. Art © Michael Todd.)

*Artist quotes are from correspondence with the author during the fall of 2009.

Kelly with *Yellow Blue*, 1968. This sculpture was commissioned for the Empire State Plaza Art Collection. Surface quality, flatness of planes, crisp corners, and true edges are all crucial elements in Kelly's work.

(Painted steel. 111" x 190" x 109" [281.9 x 482.6 x 276.9 cm]. Commissioned by the State of New York for the Empire State Plaza Art Collection, Albany, NY, 1968. © Ellsworth Kelly. EK 416. Photograph at left courtesy of Ellsworth Kelly.)

Menashe Kadishman with models for his sculptures *Wave*, 1965–69, *Aqueduct*, 1968–70, and *In Suspense* (opposite), on the desk and shelf at the right side of the photo.

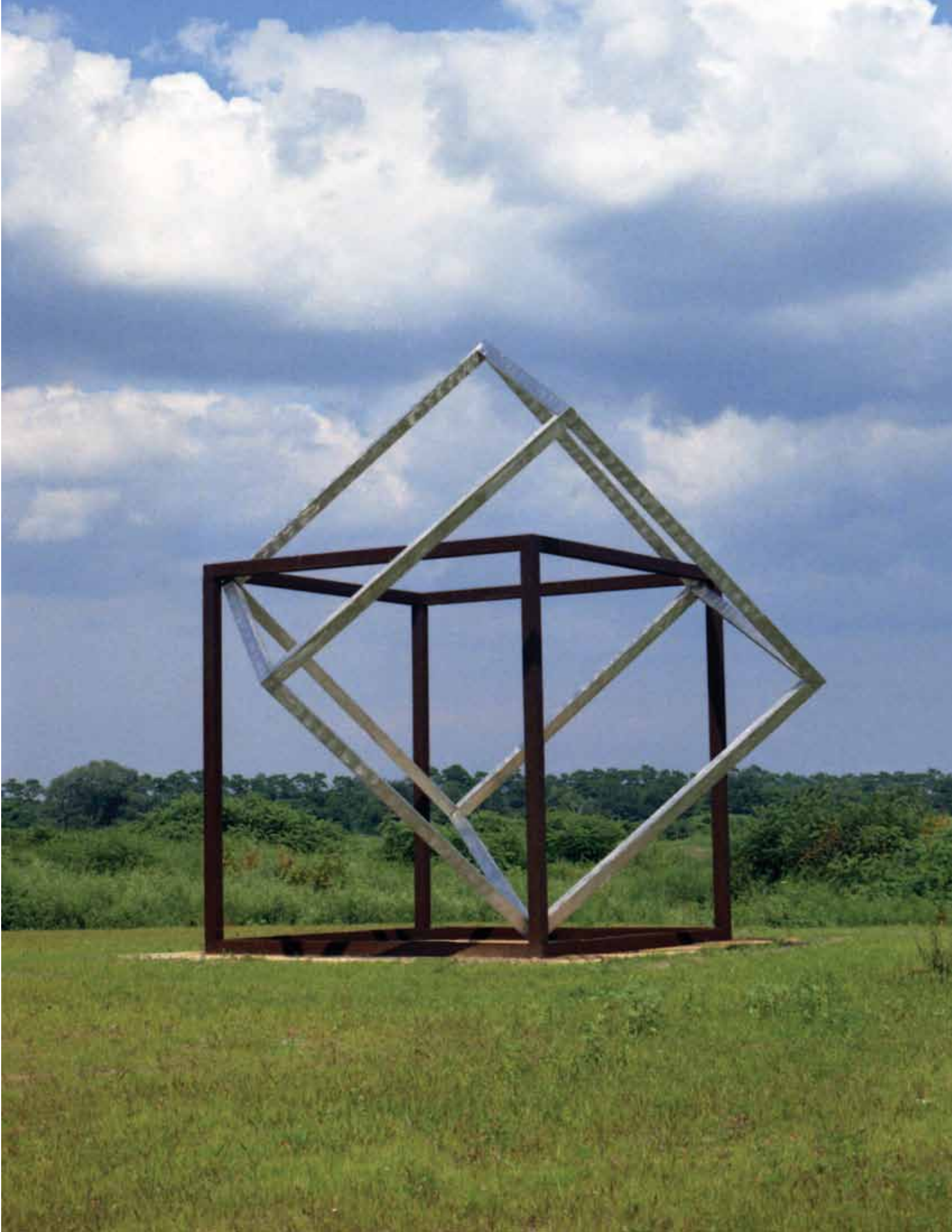
"I came from Israel, and was overwhelmed by America—there was something fantastic in Don Lippincott and all the friends who were working at the factory. I used to live in a kibbutz as a young man, and when I came at first to Lippincott I discovered a place where people are doing their work with love. I saw works of Nevelson, Oldenburg, Newman—nearly all the most known contemporary artists—and I felt fantastic. Everyone was so friendly and helpful. Also my English was not so good then, and when I was thinking of New Haven I translated it as 'new heaven,' and really I felt like I was in Paradise. And I still feel so. The people at Lippincott were true partners in the final sculpture." —Menashe Kadishman

Kadishman, *In Suspense*, ca. 1969, during fabrication (right), and later installed at Philip Johnson's Glass House in New Canaan, Connecticut (below)

(Cor-Ten steel. Hirshorn Museum and Sculpture Garden, Washington, DC. Art © Menashe Kadishman.)

Forrest Myers and Don, discussing the model for *Untitled*, 1969–70, which was commissioned for the Empire State Plaza Art Collection

Myers, *Untitled*. Myers had a unique way of working with different materials and combining shapes to capture and define space. This sculpture is made of two fifteen-foot cubes, one Cor-Ten and one stainless steel.
(Cor-Ten steel, stainless steel. 25'6" x 25'6" x 25'6". Empire State Plaza Art Collection, Albany, NY. Art © Forrest Myers.)



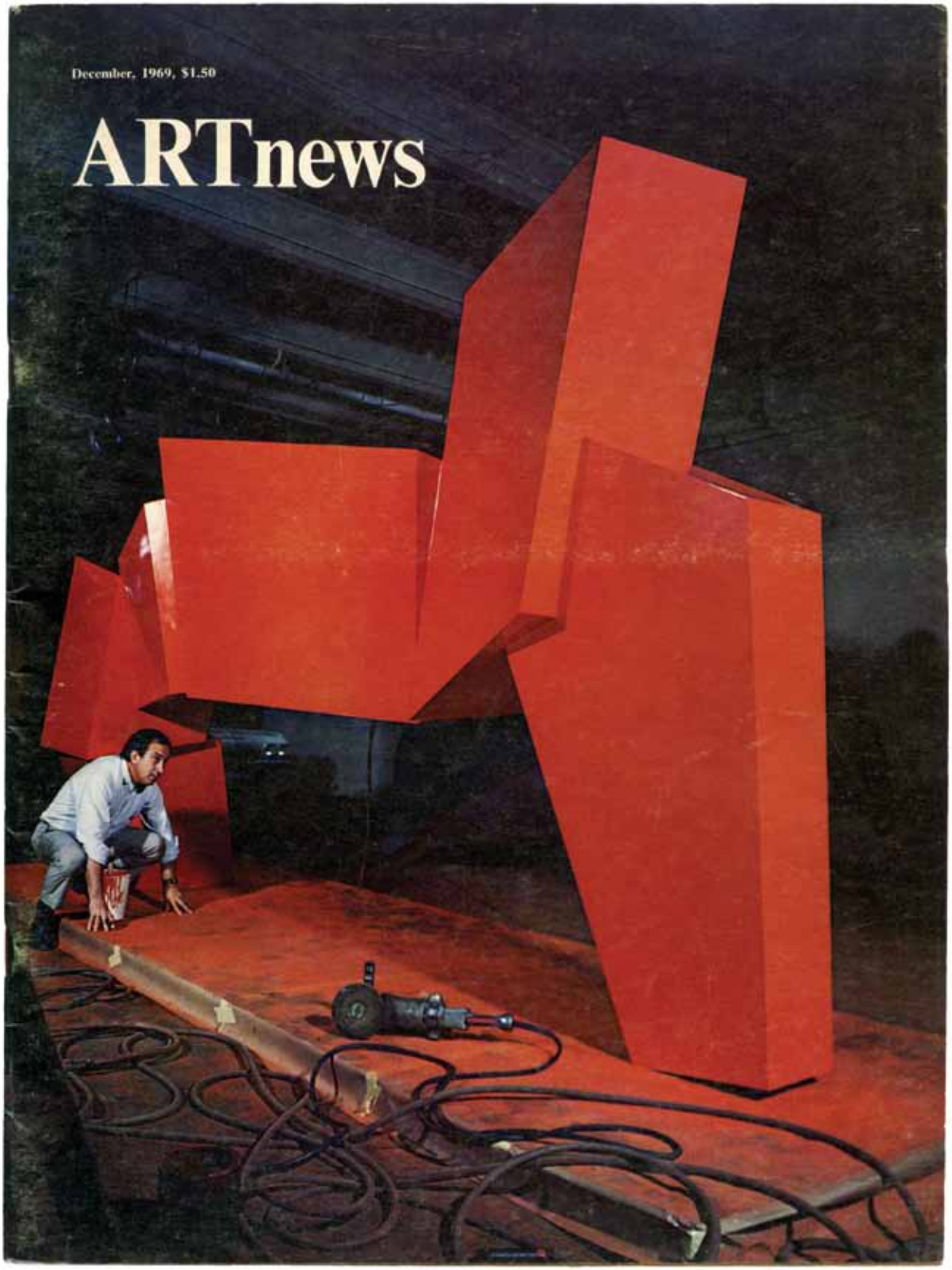
Louise Nevelson, *Atmosphere and Environment X*, 1969–70, during installation at Princeton University in 1971. The contact sheet shows the elements that make up the complete sculpture being bolted together on-site. This piece was commissioned by Princeton for their Putnam Sculpture Collection, which also includes works by Alexander Calder, Isamu Noguchi, and Tony Smith. Meadmore's *Upstart II*, 1970, is also part of this collection.

(Cor-Ten steel. 16'9" x 11' x 6'. Princeton University, The John B. Putnam, Jr., Memorial Collection, Princeton, NJ. © 2010 Estate of Louise Nevelson/Artists Rights Society [ARS], New York, NY.)


Lippincott

Rosati, *Lippincott II*, 1965–69. This sculpture was first shown in Detroit's Sculpture Downtown and was later the centerpiece of Rosati's 1969–70 show at the Rose Art Museum at Brandeis University in Waltham, Massachusetts. The piece was ultimately acquired by Kykuit, the Rockefeller estate in Pocantico Hills, New York.

(Painted Cor-Ten steel. 8'10" x 15'9" x 4'. Kykuit, Pocantico Hills, NY. Art © Estate of James Rosati.)



Rosati featured on the cover of *ARTnews*, December 1969, with the newly painted *Lippincott II*

Kadishman, *Aqueduct*, 1968–70. Kadishman's work at this time often combined metal and glass elements.

(Stainless steel, glass. 5'1" x 22'11½" [155 x 700 cm]. Collection of Edward Bleier, East Hampton, NY. Art © Menashe Kadishman. Photograph courtesy of Menashe Kadishman.)

Kadishman, *Wave*, 1965–69

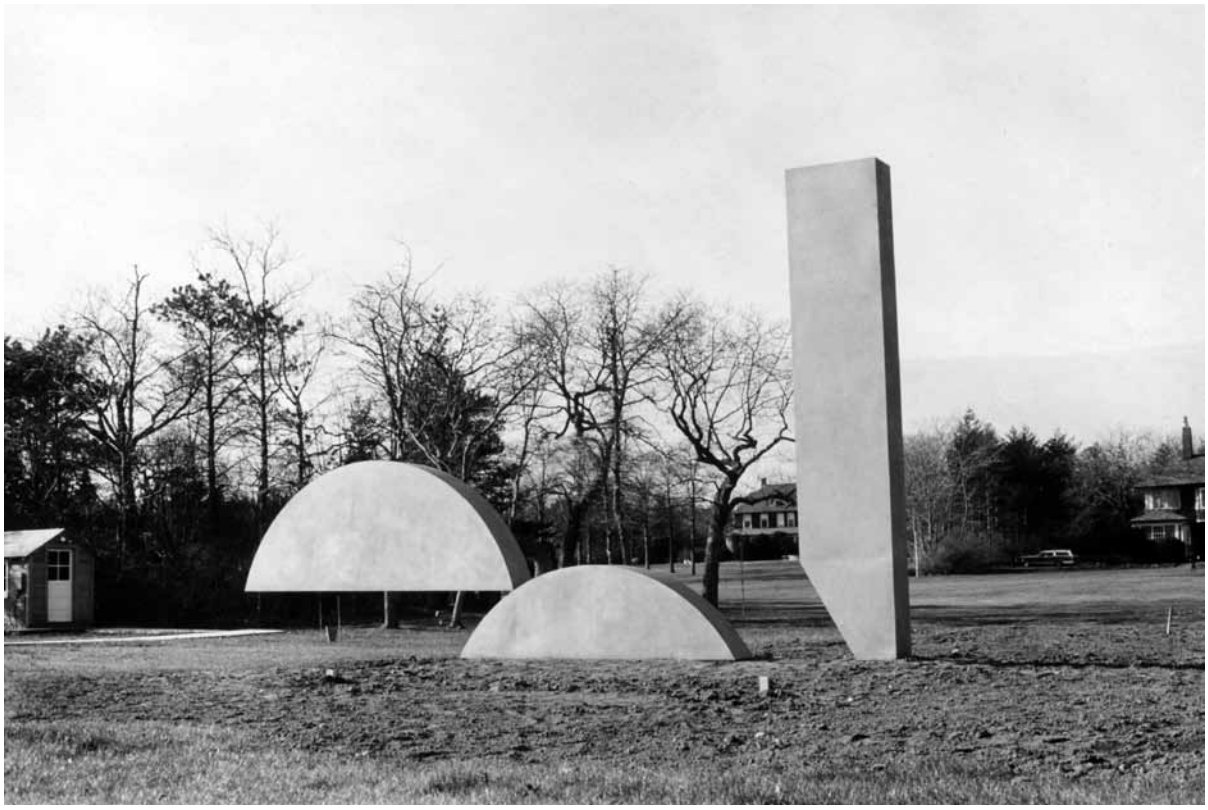
(Glass, stainless steel. 4'8" [140 cm] high. Hirshhorn Museum and Sculpture Garden, Washington, DC. Art © Menashe Kadishman. Photograph courtesy of Menashe Kadishman.)

Newman, *Broken Obelisk*, during installation for the show Sculpture Downtown in Detroit, 1969. The photo shows how the two elements of the sculpture fit together and how the junction bar, made of high-strength steel like that used in aircraft landing gear, projects up from the pyramid. Part of the challenge of fabricating large-scale sculptures was how to move them from place to place when they were completed. Some were able to travel in their final state, but most needed to be moved in pieces and assembled on-site.

Don, Newman, and Murray (left to right) stand in front of *Broken Obelisk*. Newman and Murray were good friends, having met in Canada in the late 1950s, and it was Murray who first encouraged Newman to visit the shop to consider working there.

(Cor-Ten steel. 26′ x 10′6″ x 10′6″. Museum of Modern Art, New York, NY; Rothko Chapel, Houston, TX; University of Washington, Seattle, WA.)

Watching the assembly of *Broken Obelisk*. Don stands next to the base, while the Newmans look on from the right side of the photo. The ropes attached to the top help guide the piece onto the junction bar.



Kadishman, *On*, 1969, was executed in stainless steel and sandblasted to give the surface a wonderful luster.
(Stainless steel. 16'5" [500 cm] high. Collection of Jerome Stern, Westhampton Beach, NY. Art © Menashe Kadishman.)

Oldenburg, *Geometric Mouse, Scale A*, 1969. This advertisement for Lippincott shows *Mouse* during the installation in the garden at MoMA for the show Claes Oldenburg, 1969. This was the first incarnation of *Mouse* as a sculpture. The museum had commissioned this black mouse, though later purchased a white mouse instead.

Oldenburg had previously explored the mouse in drawings and other media, and later went on to create sculptures of the mouse at five different scales: X, A, B, C, and D. Each version has a different ear diameter and was made in a different edition: scale D is the smallest, with a six-inch ear, made in cardboard in an unlimited edition by Gemini G.E.L.; scale X is the largest, with a nine-foot ear, and in an edition of one. (A: 6-foot ear, edition of six; B: 18-inch ear, edition of eighteen; C: 9-inch ear, edition of one hundred twenty.)

(Edition of six: three black, two yellow and blue, one white. Steel, aluminum; painted with automatic paint. 11'7" x 12½' x 6'2" [3.5 x 3.7 x 1.9 m]. Museum of Modern Art, New York, NY. © 1965–75 Claes Oldenburg.)

From execution of "Geometric Mouse, Variation I" through installation at the Museum of Modern Art, Lippincott, Inc. worked in close and continuous collaboration with Claes Oldenburg.

Lippincott, Inc. also works with:

Rafael Ferrer
Herbert Feuerlicht
Adolph Gottlieb
Robert Indiana
Daniel Johnson
Menashe Kadishman
Ellsworth Kelly
Marisol
Clement Meadmore
Robert Morris
Robert Murray
Bruce Nauman
Edgar Negret
Louise Nevelson
Barnett Newman
Jules Olitski
Stephen Porter
Eduardo Ramirez
James Rosati
Bernard Rosenthal
Lucas Samaras
Sahl Swarz
Tal Streeter
George Sugarman
Michael Todd
William Underhill

Sculptures by some of the artists, which are for sale, may be seen at North Haven by appointment.

Lippincott Inc. large scale sculpture

400 Sackett Point Rd., North Haven, Conn. 06473 (203) 248-9334 N.Y.C. (212) 249-1647

Newman with *Zim Zum I, 1969*, during fabrication. The sculpture is behind him, on the right of the photograph.

(Cor-Ten steel. 8' x 6'6" x 15'. San Francisco Museum of Modern Art, CA. © 2010 The Barnett Newman Foundation, New York, NY/Artists Rights Society [ARS], New York, NY.)

Newman, *Zim Zum II*, 1969/1984–85. The name *Zim Zum* comes from the kabbalistic word *tsimtsum*, which is the contraction and expansion that occur at the moment of creation. Other titles under consideration were *The Self* and *The Squeeze*.

Newman had previously explored interacting zigzag shapes in a model for a synagogue, which had zigzagging windows running down either side. *Zim Zum*, intended to be walked through, allows the viewer to physically experience the expansion and contraction of the space between the elements. He had originally envisioned the sculpture at twelve feet tall, but the piece was made for a show in Japan, and the shipping restrictions forced him to reduce the height to eight feet for *Zim Zum I*. A twelve-foot-high version, *Zim Zum II*, was later executed by his estate.

(Cor-Ten steel. 11'10" x 19'11" x 8'6" [360.7 x 607.1 x 259.1 cm]. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany [purchased 1994]. © 2010 The Barnett Newman Foundation, New York, NY/Artists Rights Society [ARS], New York, NY. Photograph by Bruce White; courtesy of The Barnett Newman Foundation.)


DETROIT BANK &

Murray, *Becca's H*, 1968–69. This advertisement ran in *Art in America* in 1969 and features Murray and the Lippincott crew with *Becca's H*. The photograph was taken by Bernie Horowitz, a friend of Murray's and a fellow pilot.

(Cor-Ten steel, aluminum; painted dark red. 153" x 202" x 90". University of Toronto, ON. Art © Robert Murray. Photograph by Bernie Horowitz.)

Rosenthal, *Cube in Seven Parts*, 1967, installed in Detroit for Sculpture Downtown

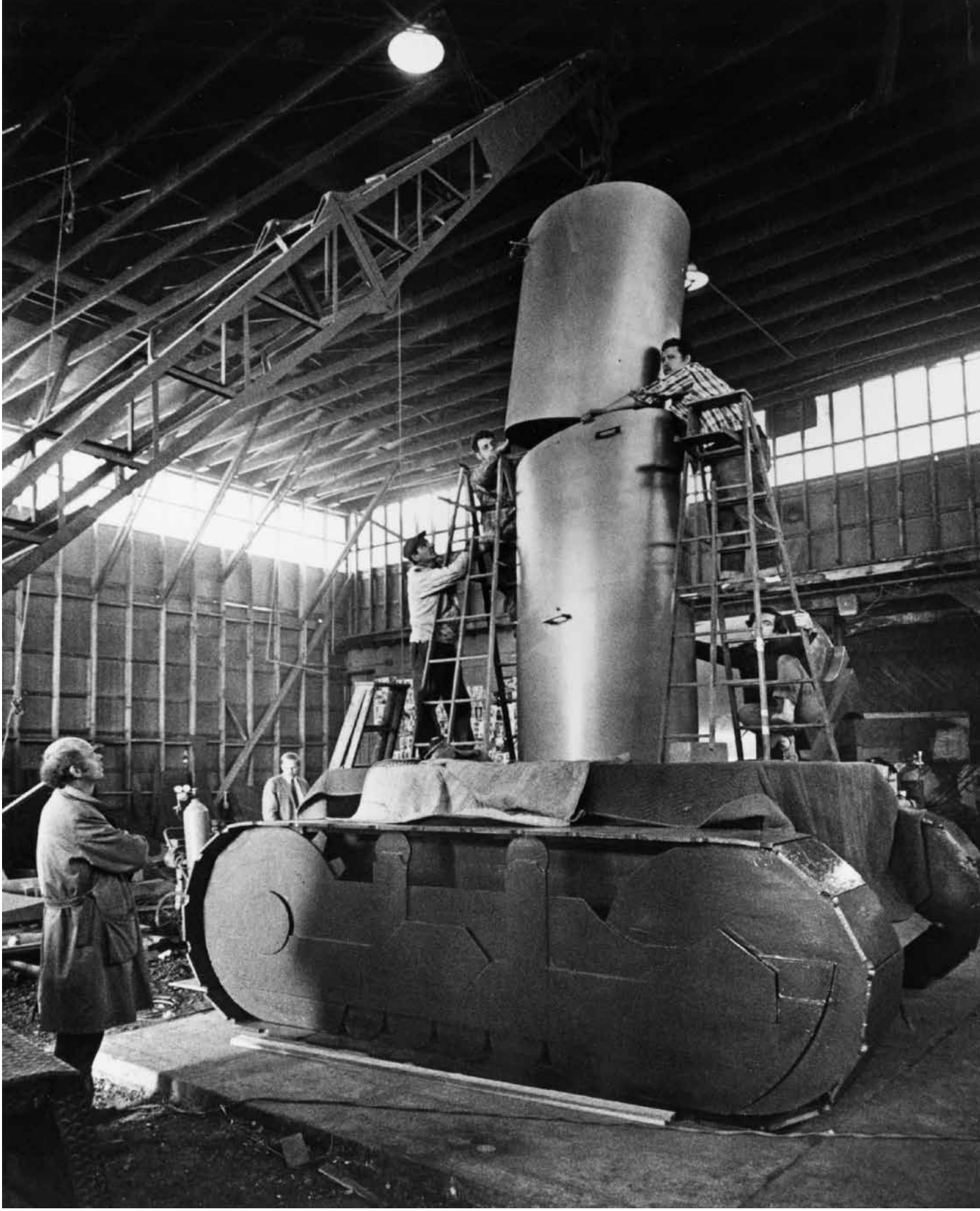
(Painted Cor-Ten steel. 15' x 14'6" x 14'6". © Tony Rosenthal/Licensed by VAGA, New York, NY.)

Oldenburg with the model and drawings of the *Lipstick (Ascending) on Caterpillar Tracks*, 1969

(*Lipstick (Ascending) on Caterpillar Tracks–Fabrication Model*, 1969. Plaster, balsa wood, cardboard; painted with spray enamel. 13⅜" x 11¾" x 9¾" [34 x 29.8 x 24.8 cm]. Collection of Claes Oldenburg and Coosje van Bruggen. © 1969 Claes Oldenburg. Photograph by Shunk-Kender © Roy Lichtenstein Foundation.)

Oldenburg's presentation model, showing the *Lipstick* at different stages of elevation

(*Monument for Yale University: Giant Traveling and Telescoping Lipstick with Changeable Parts in Three Stages of Extension–Presentation Model*, 1969. Cardboard, canvas; stiffened with glue, painted with spray enamel, and coated with shellac. Tractor: 5½" x 16½" x 29½" [14 x 41.9 x 74.9 cm]; lipstick, stage one: 4" x 8½" x 10¼" [10.2 x 21.6 x 26 cm]; lipstick, stage two: 14½" x 8½" x 10¼" [36.8 x 21.6 x 26 cm]; lipstick, stage three: 23½" x 8½" x 10¼" [59.7 x 21.6 x 26 cm]. Collection of Claes Oldenburg and Coosje van Bruggen. © 1969 Claes Oldenburg. Photograph by David Heald. Photograph courtesy of the Oldenburg van Bruggen Foundation.)



Oldenburg supervising the assembly of the *Lipstick*

(Cor-Ten steel, aluminum; coated with resin and painted with polyurethane enamel. 23'6" x 24'10½" x 10'11" [7.16 x 7.58 x 3.33 m]. Yale University Art Gallery, New Haven, CT. Gift of Colossal Keepsake Corporation. © 1969 Claes Oldenburg. Photograph by Shunk-Kender © Roy Lichtenstein Foundation.)

The *Lipstick* was commissioned by Stuart Wrede, an architecture student at Yale who joined forces with five other students and two members of the architecture-school faculty, Vincent Scully and Charles Brewer, to ask Oldenburg to create one of his proposed monuments for the Yale campus. Oldenburg later named this group the Colossal Keepsake Corporation. The group had been formed in secret, without sanction from Yale, and the sculpture was created, delivered, and installed without the university discovering what was afoot. The piece was presented as a gift to Yale by the Keepsake Corporation, with strict rules that it not be moved or relocated. The university never officially accepted (or refused) the sculpture, and the *Lipstick* remained in Beinecke Plaza until the spring of 1970. (For the continuation of the story of the *Lipstick*, see page 156.)

The *Lipstick* was originally installed with a soft, inflatable vinyl tip (above). Due to mechanical problems, this had to be replaced a week later with a hard fiberglass version (opposite). Lippincott fabricated the aluminum cylinder that contained the lipstick and the steel infrastructure of the base. The caterpillar tracks were made of wood and were built by several of the architecture students.

(Cor-Ten steel, aluminum; coated with resin and painted with polyurethane enamel. 23'6" x 24'10½" x 10'11" [7.16 x 7.58 x 3.33 m]. Yale University Art Gallery, New Haven, CT. Gift of Colossal Keepsake Corporation. Photograph above by Shunk-Kender)


ANDRE

Myers with *Four Corners*, 1969–70, the first time the piece was set up at Lippincott. The sculpture is part of the permanent collection of the Storm King Art Center in Mountainville, New York.

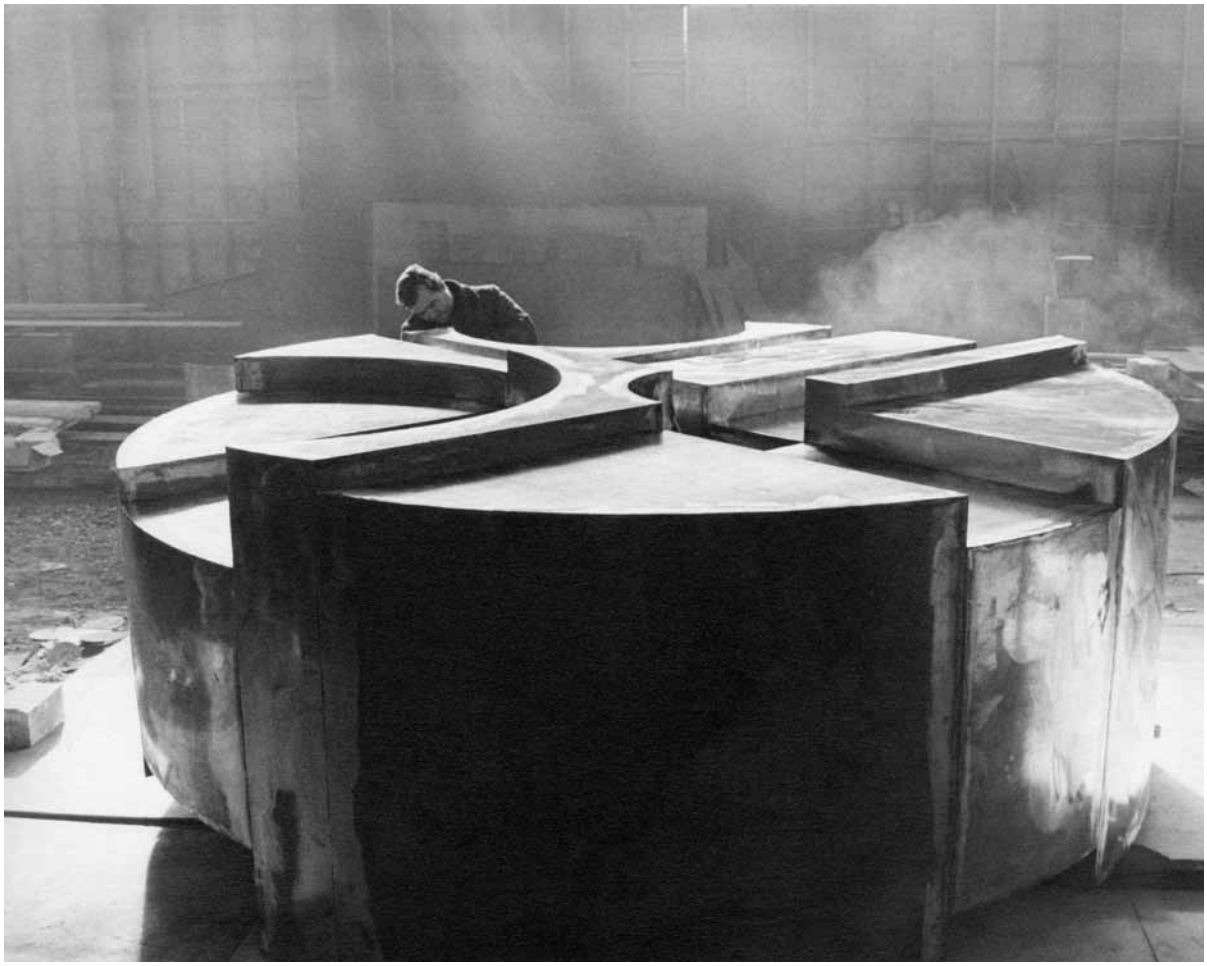
(Bronze, stainless steel, Cor-Ten steel, concrete. 10' x 10' x 10'. Storm King Art Center, Mountainville, NY. Art © Forrest Myers. Photograph courtesy of Forrest Myers.)

Meadmore, *Upstart I*, 1967, installed in Detroit for Sculpture Downtown

(One of an edition of two. Cor-Ten steel. 20'6" x 15' x 13'. Milwaukee Art Museum, Milwaukee, WI. Art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY.)

The three exemplars of Newman's *Broken Obelisk* (opposite). Two were fabricated in 1967, the third in 1969. They are all now in permanent collections: one given as an anonymous gift to MoMA (above, during the siting for the artist's retrospective in 1971); one purchased by Dominique and John de Menil for The Rothko Chapel in Houston and dedicated to the memory of Dr. Martin Luther King, Jr.; and one donated to the University of Washington in Seattle by the Virginia Wright Fund.

(Cor-Ten steel. 26′ x 10′6″ x 10′6″. Museum of Modern Art, New York, NY; Rothko Chapel, Houston, TX; University of Washington, Seattle, WA.)



Rosenthal, *Rondo*, 1969. Bob Sanford sanding the welded seams of the sculpture. The polished bronze surface was coated with lacquer to preserve the lustrous presence that Rosenthal preferred. When installed, *Rondo* stands upright and, like *Alamo*, rotates on its base.

Installing *Rondo* at the East Fifty-eighth Street branch of the New York Public Library. The sculpture is being lowered onto the support post that will be the axis on which it turns.

(Bronze. 11' x 11' x 3'. New York Public Library branch at 127 East Fifty-eighth Street. © Tony Rosenthal/Licensed by VAGA, New York, NY.)

Oldenburg, *Giant Three-Way Plug, Scale A*, 1970. The *Plug* hangs from the hook of the Lippincott mobile crane, which allowed a careful inspection of the work prior to sandblasting. The Cor-Ten surface was allowed to weather before it was installed.

Giant Three-Way Plug at the Allen Art Museum at Oberlin College in Ohio. The second piece in the edition is in the collection of the Saint Louis Art Museum, Missouri; the third is in a private collection.

"The Oberlin Plug was the original, created in response to a commission from the university. It was my first site-specific, permanently located project. It is partially buried in the ground, as if it had fallen from the sky. One of the rules for many artists at the time was to avoid a base for the sculpture. It seemed important for sculptures to be an object directly sited on the ground." —Claes Oldenburg

(Edition of three. Cor-Ten steel, bronze. 60⅞" x 78" x 120⅝" [154.6 x 198 x 306.4 cm]. Allen Memorial Art Museum, Oberlin College, Oberlin, OH. Gift of the artist and Fund for Contemporary Art, 1970. © 1970 Claes Oldenburg. Photograph above by the Allen Memorial Art Museum; courtesy of the Oldenburg van Bruggen Foundation.)

Todd, *Encinitas*, 1969, on view for William Leonard, director of the Contemporary Art Center, Cincinnati, Ohio, and George Tassian, a photographer, during a visit to the shop in 1969. Frank Viglione, one of the crew, stands by the sculpture. Leonard had come to the shop to see the sculptures that would be a part of Monumental Art, a show held at the Contemporary Art Center in the fall of 1970; Tassian took the photographs for the catalog. The three exemplars of Newman's *Broken Obelisk* are in the background to the right, Murray's *Becca's H* to the left.

(Steel. Art © Michael Todd.)

Meadmore, *Split Ring*, 1969, with Leonard, Don, and Roxanne

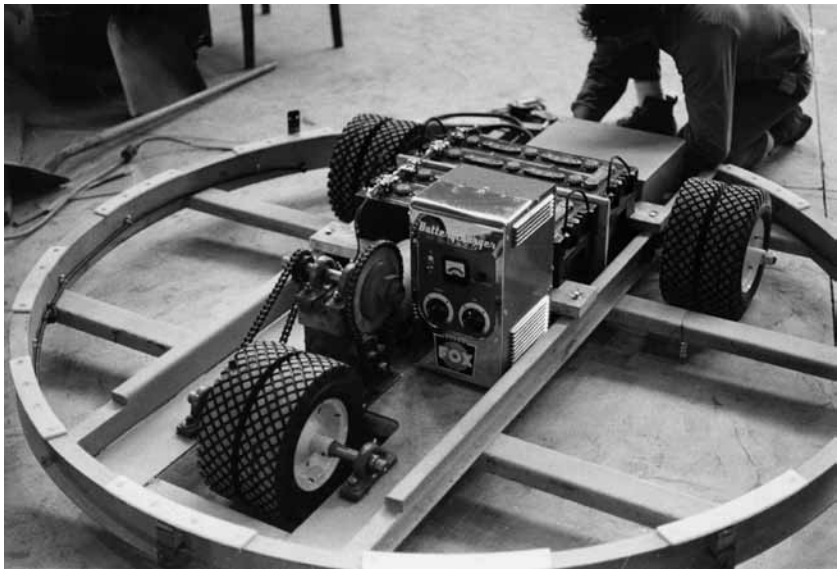
(One of an edition of two. Cor-Ten steel. 11'6" x 11'6" x 11'. Portland Art Museum, OR. Art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY. Photograph by George Tassian, from the catalog *Monumental Art*, courtesy of the Contemporary Arts Center, Cincinnati, OH.)


TOP

Robert Indiana and the Lippincott crew stand in front of the finished *LOVE*, 1970. Front row, left to right: Indiana, Roxanne, Toad, Bob Sanford, Peter Versteeg. Back row, left to right: Bill Rascoe, Don, Frank Viglione, Eddie Giza, Joe Lesco, Bobby Giza. This piece was shown for the first time at the Indianapolis Museum of Art as a part of Seven Outside in 1970, when it became part of the permanent collection.

One of the iconic images of the era, this version of *LOVE* was the first of many incarnations as a large-scale sculpture. In this photo, the *V* has already had the rough part of the weld ground off to make a smooth surface, as evidenced by the shiny edges. The other letters, in contrast, still show the welding at the edges. The small letters drawn on the *E* were used to indicate where the different sheets that made up each side of the three-dimensional forms matched up.

(Cor-Ten steel. 12' x 12' x 6'. Indianapolis Museum of Art, IN. Photographs by Tom Rummler.)



Robert Breer, *Float*, 1970. A view of the interior of this sculpture, which contains a small motor powered by car batteries, visible between the two sets of back wheels (top). Breer explored a variety of kinetic sculptures, and several earlier versions of *Float* were included in the PepsiCo Pavilion at the World's Fair in Osaka, Japan, in 1970. Breer had worked on the design for the pavilion with a group of artists and engineers collectively known as EAT (Experiments in Art and Technology). Breer with the completed *Float* by the entrance to the new shop building (bottom).

(Speed, 2 feet per minute. 3' x 8'. Moderna Museet in Stockholm, Sweden. Art © Robert Breer.)

Murray, *Windhover*, 1970. This piece was a part of several shows, including Monumental Sculpture for Public Spaces in Boston, 1971; a show of Murray's work at Dag Hammarskjöld Plaza in New York City, 1972; and Monumenta in Newport, Rhode Island, 1974. *Windhover* was ultimately purchased by the Hinsdale Junior High School of Hinsdale, Illinois, in 1976.

(Cor-Ten steel painted blue. 168" x 280" x 266". Hinsdale Junior High School, IL. Art © Robert Murray. Photograph courtesy of Robert Murray.)

Meadmore, *Upended*, 1969 (opposite) and *Split Ring* (above), during installation for a solo show at the Max Hutchinson Gallery, 1970. The portable gantry crane and hoist allowed the crew to manipulate the elements of the sculptures during assembly in the tight gallery space. This show also included several smaller, tabletop-sized sculptures. Hutchinson leans on the crane, and Meadmore stands in the curve of *Upended*.

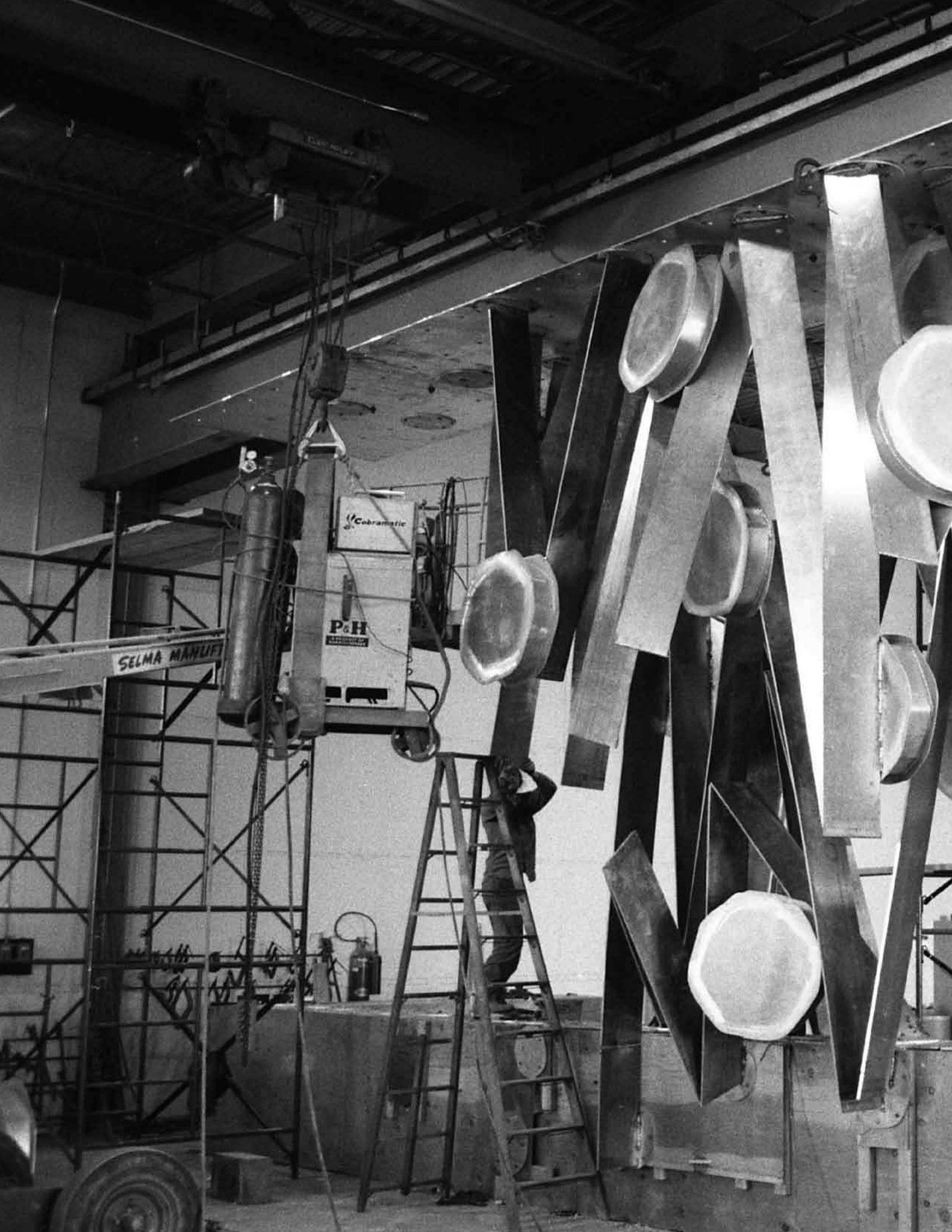
(*Upended*: One of an edition of two. Cor-Ten steel. 8' x 24' x 7'. Santa Barbara Museum of Art, CA. *Split Ring*: One of an edition of two. Cor-Ten steel. 11'6" x 11'6" x 11'. Portland Art Museum, OR. Art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY.)

Kadishman, *Segments*, 1969

(Painted aluminum, glass. 5'3" [160 cm] high. Museum of Modern Art, New York, NY. Gift of Janet and George Jaffin, New York. Art © Menashe Kadishman. Photograph courtesy of Menashe Kadishman.)

Sugarman, *Saint Paul Sculptural Complex*, 1968. This sculpture was commissioned by the First National Bank of Saint Paul as a site-specific piece for the ceiling of the plaza entrance in its new building. The maquette is suspended inside a scale model Sugarman built of the bank (left). Sugarman adjusting a template (right); several elements of the large-scale piece surround him. Working from the model, the artist and crew would create a detailed drawing or tracing of each element of the sculpture to be used as a template to create the large-scale work.

OVERLEAF: **The test installation of the *Saint Paul Sculptural Complex* in the new Lippincott building.** (This piece began in the old shop building and was completed in the new one.) One challenge of this sculpture was hanging all the elements from the ceiling. Each piece needed to be lined up precisely with inserts and hangers—a fairly complicated bit of planning and engineering.


Cobramatic
P&H
SELMA MANLIFT

Elements of the *Saint Paul Sculptural Complex* loaded onto a truck—one of three needed to transport all of the elements of the work to the site in Minnesota

Sugarman during an interview beneath the completed sculpture, at the First National Bank of Saint Paul

(Formerly located at First National Bank of Saint Paul, MN, the sculpture was removed and broken into fifteen separate elements, which are now scattered throughout Austin and Houston, TX, installed in front of museums and other buildings. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY. Photograph © *Star Tribune*/Minneapolis–St. Paul 2009.)

Lucas Samaras with his Polaroid camera trained on his *Chair Transformation #20*, 1970

Samaras placing *Chair Transformation #20* to be photographed in the field at Lippincott. This sculpture was included in the exhibition Lucas Samaras: Chair Transformations at Pace Gallery in the fall of 1970.

(Cor-Ten steel. All artworks by Lucas Samaras © Lucas Samaras; courtesy of Pace Gallery, New York, NY.)

Sugarman, *Roxanne*, 1972. This is the smaller version of the work he named for Roxanne Everett. The large-scale version is in the collection of Pyramid Hill Sculpture Park in Hamilton, Ohio.

(Aluminum painted red and black. Approximately 39" x 46" x 24". Collection of the estate of the artist. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)

Sugarman, *Trio*, 1969–71. These three views show the changing look of *Trio* from different angles. The children are on a school field trip, one of the many groups of students invited to see the sculptures over the years. *Trio* was made in an edition of two: one is in the Mrs. Harry L. Bradley collection at the Milwaukee Art Museum, and one is a part of the Empire State Plaza Art Collection.

(Painted aluminum. 9'11½" x 31'11½" x 13'7". Empire State Plaza Art Collection, Albany, NY; Milwaukee Art Musueum, WI. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)


UP

Nevelson at work on the series Seventh Decade Garden, 1971, with Bobby Giza and Bob Sanford. Nevelson engaged quite actively in the fabrication process, often creating directly at scale rather than starting with a model or drawings. She worked with remarkable intensity, directing the welders in assembling her work. Her pieces could be quickly collaged together with small welds, and then fully assembled after she left. Similar to her work in wood, her metal sculptures consisted of found elements, in this case culled from the collection at the shop. She would use these pieces as they were or have them sawed or bent to her specifications. The sculptures she created at the shop were completed works in their own right, though some also served as models for later, still larger versions. She would usually work for three or four days and then return a couple of weeks later to revisit the work and make changes and additions.

Ralph E. Ogden, Dorothy Mayhall, and Don, 1971. Ogden and Mayhall had come to see the sculptures that had been made for the Empire State Plaza Art Collection. Ogden was the founder and creator of Storm King with H. Peter Stern, and Mayhall was then the director of the museum. Behind them are Sugarman's *Trio* and Newman's *Broken Obelisk*.

Isaac Witkin, *Kumo*, 1971, installed at Storm King. This is one of five of Witkin's sculptures in the collection. *Kumo* ("cloud" in Japanese) was made in an edition of two, and is Witkin's largest sculpture at Storm King.

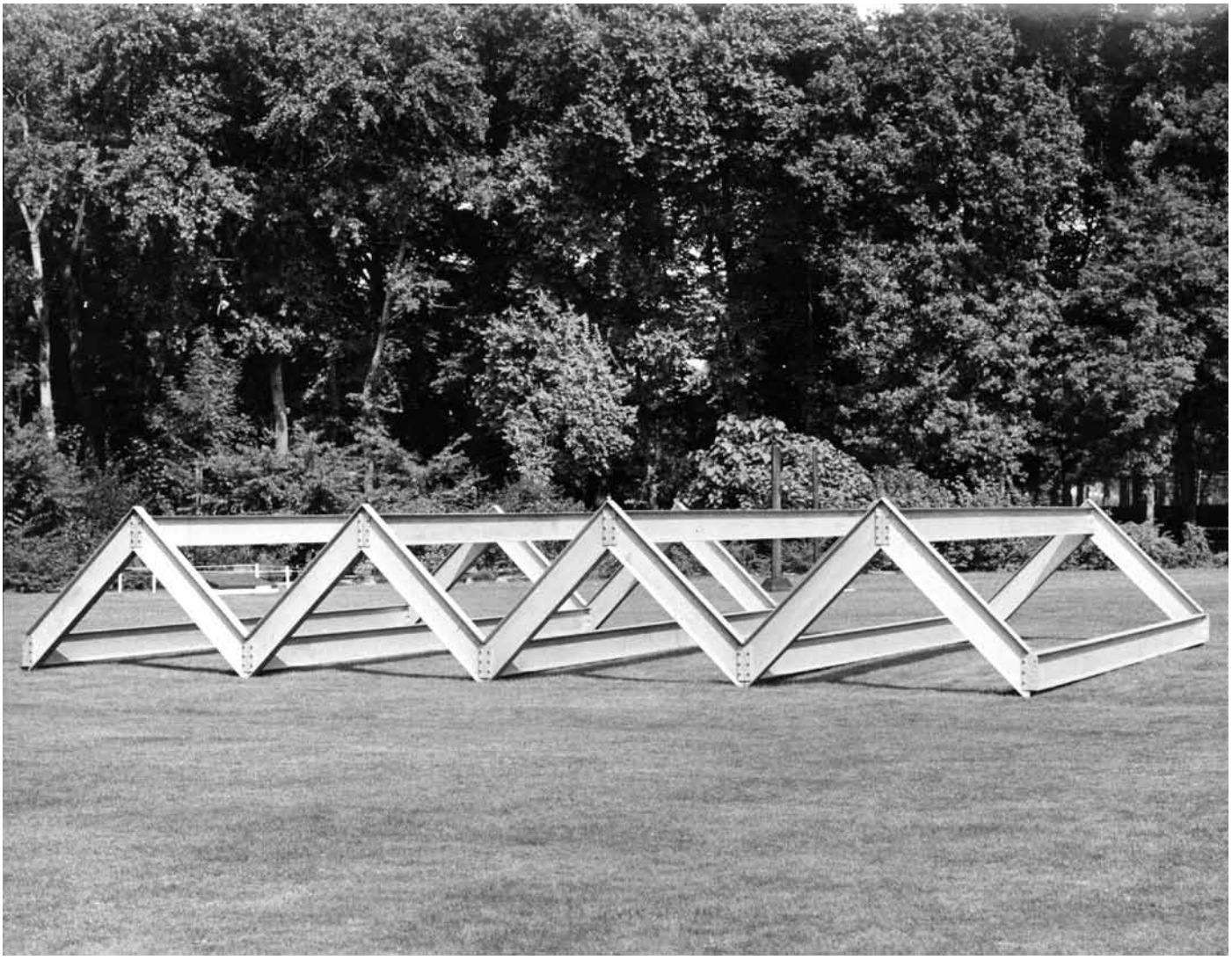
"In the late 1960s I began using leftovers of the industrial process for language. Where industry would use the circles, I would use the discarded punched-out plates, which had a strong graphic emphasis like a filigree screen—light enough to suspend in space at dramatically cantilevered angles. The piece is named *Kumo* because of its Asian feeling and its principal subject, the sky." —Isaac Witkin

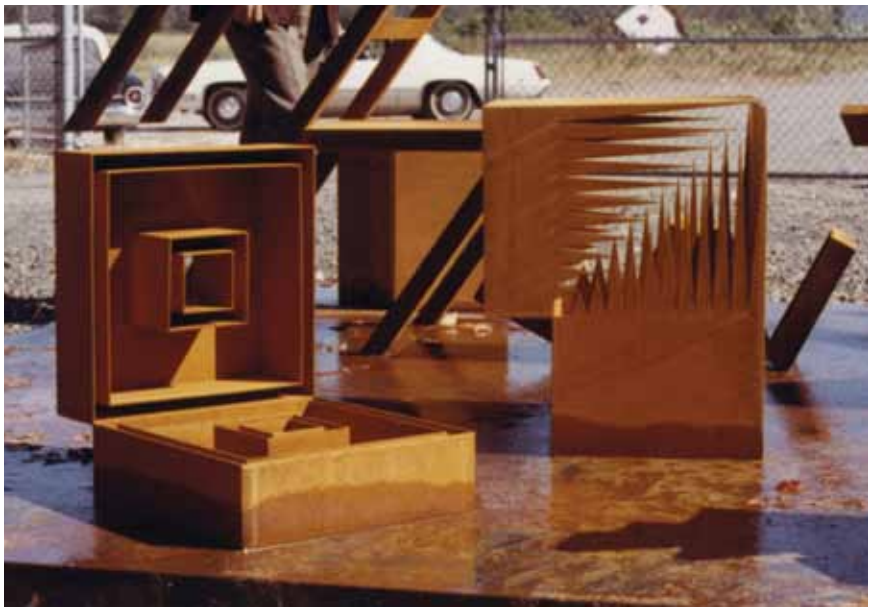
(Cor-Ten steel. 16'3" x 13'4" x 12'2". Storm King Art Center, Mountainville, NY; Milwaukee Art Museum, WI. Art © Nadine Witkin/Estate of Isaac Witkin.)

Installing Robert Morris's show at the Whitney Museum in 1970, with Morris driving the forklift (above left). Don drilling one of the twelve-inch-by-twelve-inch timbers, with Morris's assistance, to pin the structure together (above right) while a photographer and several of the museum staff look on. Installing sculpture could become a performance—moving these large elements around to create a sculpture on-site always drew a crowd, which was fascinated by the way everything fit together.

Morris, *Untitled*, 1967, installed at the Antwerp Biennial in Belgium, 1971. Other artists in the Antwerp show with work from Lippincott included Myers, *Four Corners*; Nevelson, *Atmosphere and Environment*, 1970; Oldenburg, *Geometric Mouse, Scale B*, 1970–72; Rosati, *Pennine I*, 1971; and Rosenthal, *Odyssey*. Morris had originally fabricated this sculpture, his first with Lippincott, for the show Plus by Minus, which opened in March 1968 at the Albright Knox Art Gallery in Buffalo, New York.

(Aluminum. Panza Collection at the Guggenheim. © 2010 Robert Morris/Artists Rights Society [ARS], New York, NY.)





Samaras, *Stiff Boxes*, 1971. The sculptures had been placed outside to start the weathering process.

Samaras and Roxanne in front of *Stiff Box #12*, 1971, also shown on the following spread during installation. This piece was made in an edition of three.

(Cor-Ten steel. All artworks by Lucas Samaras © Lucas Samaras; courtesy of Pace Gallery, New York, NY.)


Lippincott

Installing Samaras's show Stiff Boxes at Pace Gallery, which exhibited fifteen of his Cor-Ten sculptures (opposite). This was the second of two consecutive shows of Samaras's work; the first was Autopolaroids, a series of self-portraits taken with his Polaroid camera. Some of the Polaroids are visible on the wall behind Samaras, Arnold Glimcher, the director of the gallery, and Don (above).

Murray, *Haida*, 1973 (front left), and *Muskoka*, 1972 (back right)

(*Haida*: Cor-Ten steel painted blue. 108" x 276" x 108". Department of Foreign Affairs, Ottawa, ON. *Muskoka*: Cor-Ten steel painted chrome yellow. 95" x 119" x 35½". Private collection, AZ. Art © Robert Murray. Photograph courtesy of Robert Murray.)

Don and Oldenburg with *Geometric Mouse, Scale B*, 1970–72. They are in the lunchroom, discussing how the hinges will work. This *Mouse* could be set up in a variety of positions by adjusting the angles of the ears and nose. It is shown here in its typical stance. (The lunch table was also fabricated at the shop.)

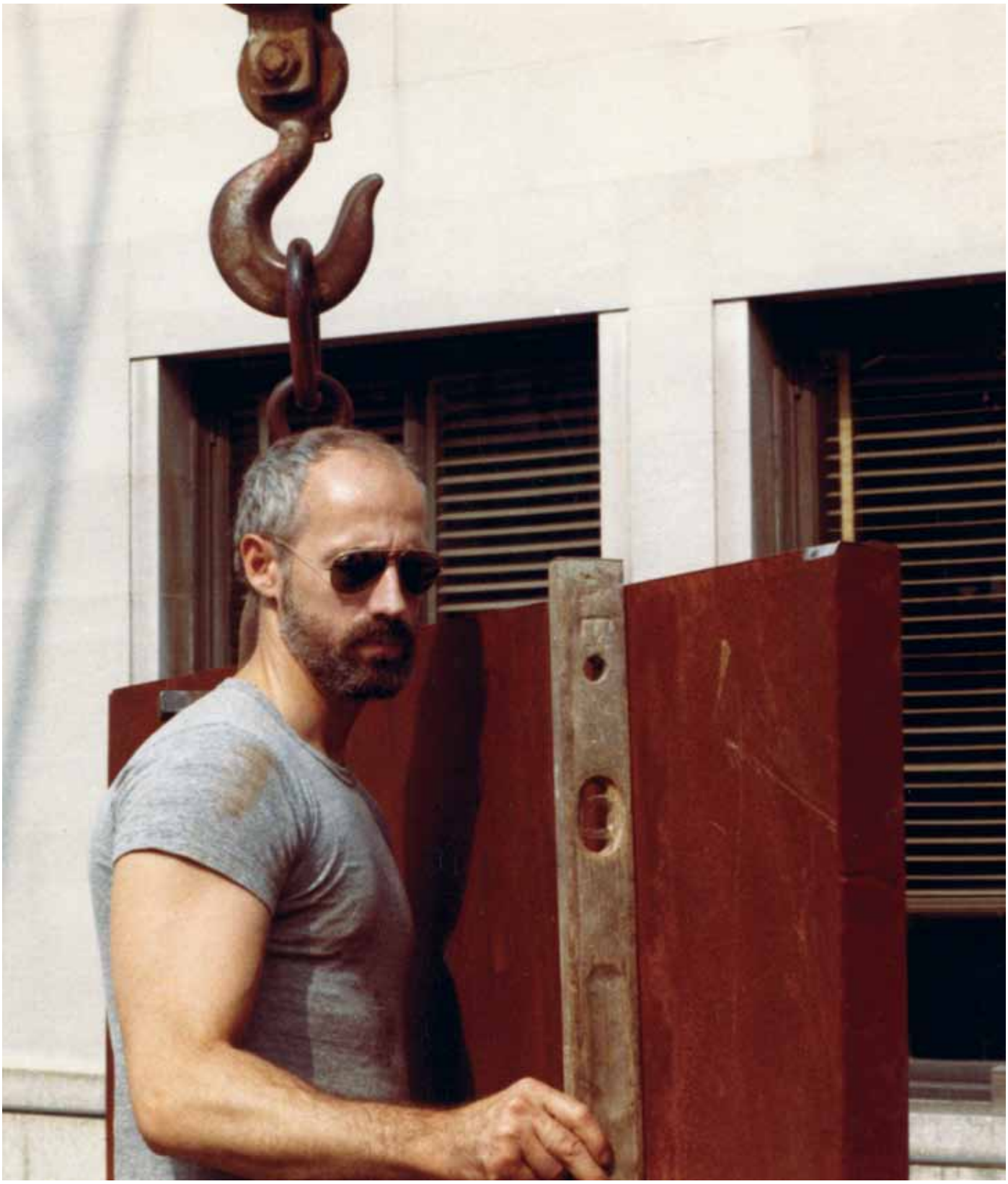
(Edition of eighteen. Aluminum, steel hinges, brass chains; painted with polyurethane enamel. Variable dimensions, approximately: 36" x 36" x 31" [91.4 x 91.4 x 78.7 cm]. © 1970–72 Claes Oldenburg.)

Installing Nevelson's Seventh Decade Garden at Pace Gallery, 1971

(© 2010 Estate of Louise Nevelson/Artists Rights Society [ARS], New York, NY.)

Rosati, *Pennine I*, 1971, installed at the Antwerp Biennial, 1971

(Painted Cor-Ten steel. 6' x 11'8" x 5'7". Art © Estate of James Rosati.)



Morris, *Untitled*, 1972, at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. Bobby Giza welding together two elements of the piece while Viglione and Sanford steady the piece (right); Morris checking the angle of the vertical element of *I-Beam* before the top steel plate is attached (opposite); and the completed installation (below).

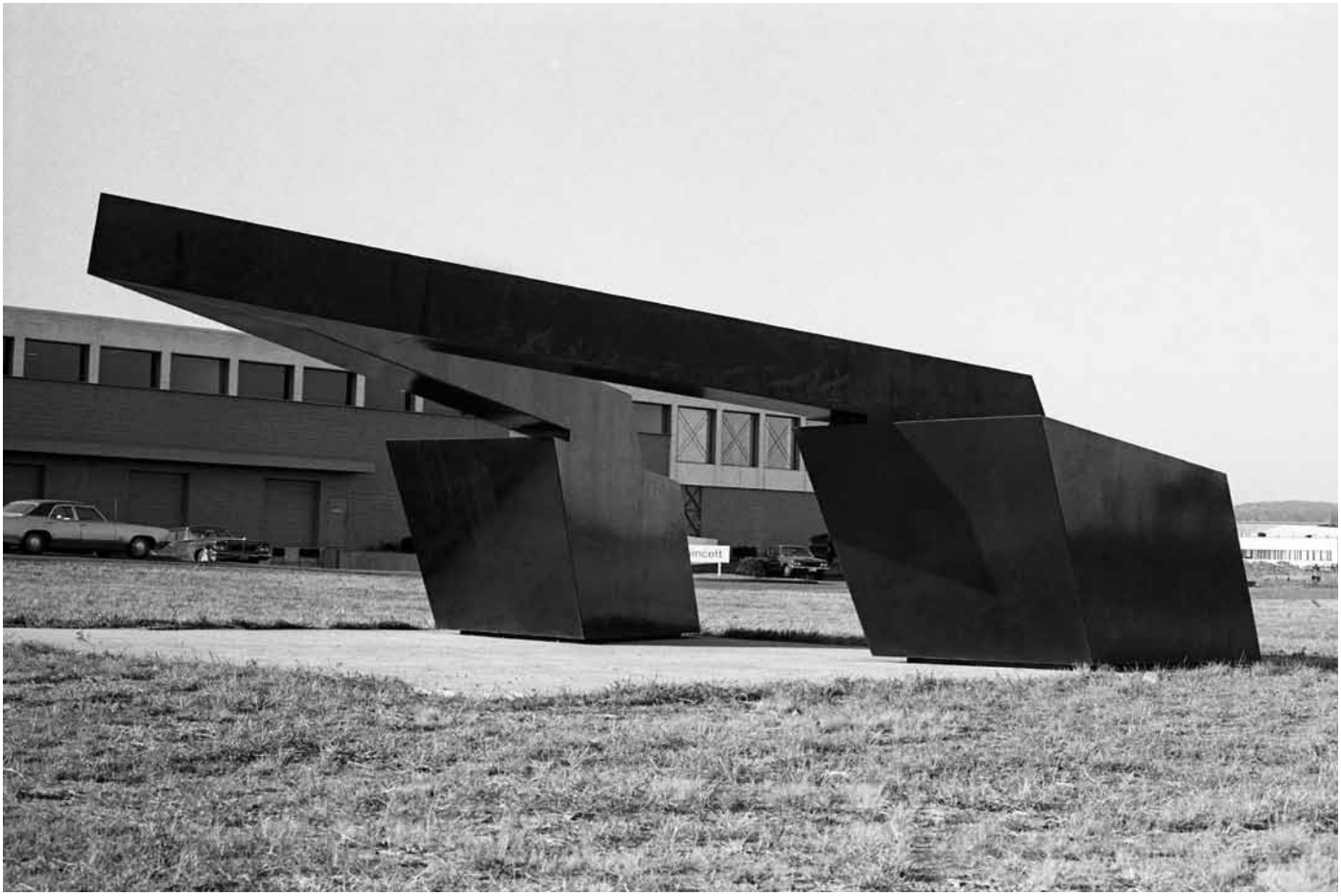
(Steel. Wadsworth Atheneum Museum of Art, Hartford, CT. © 2010 Robert Morris/ Artists Rights Society [ARS], New York, NY.)

William Underhill, *Ursa Major*, 1966 (above), and Meadmore, *Double Up*, 1970 (opposite), installed on the grounds of Mrs. Harry L. Bradley's home in Milwaukee in 1972. The lively collector Peggy Bradley had visited North Haven in 1969 and delighted Don and Roxanne by buying Underhill's *Ursa Major* and Meadmore's *Upstart I* on the spot. She later purchased *Double Up*, Witkin's *Kumo*, and Sugarman's *Trio*. She assembled a spectacular collection of painting and sculpture, which she later donated to the Milwaukee Art Museum.

(*Ursa Major*: Cor-Ten steel. 25' x 50' x 18'. Milwaukee Art Museum, WI. Art © William Underhill. *Double Up*: One of an edition of two. Cor-Ten steel. 20' x 15'6" x 12'6". Milwaukee Art Museum, WI. Art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY.)

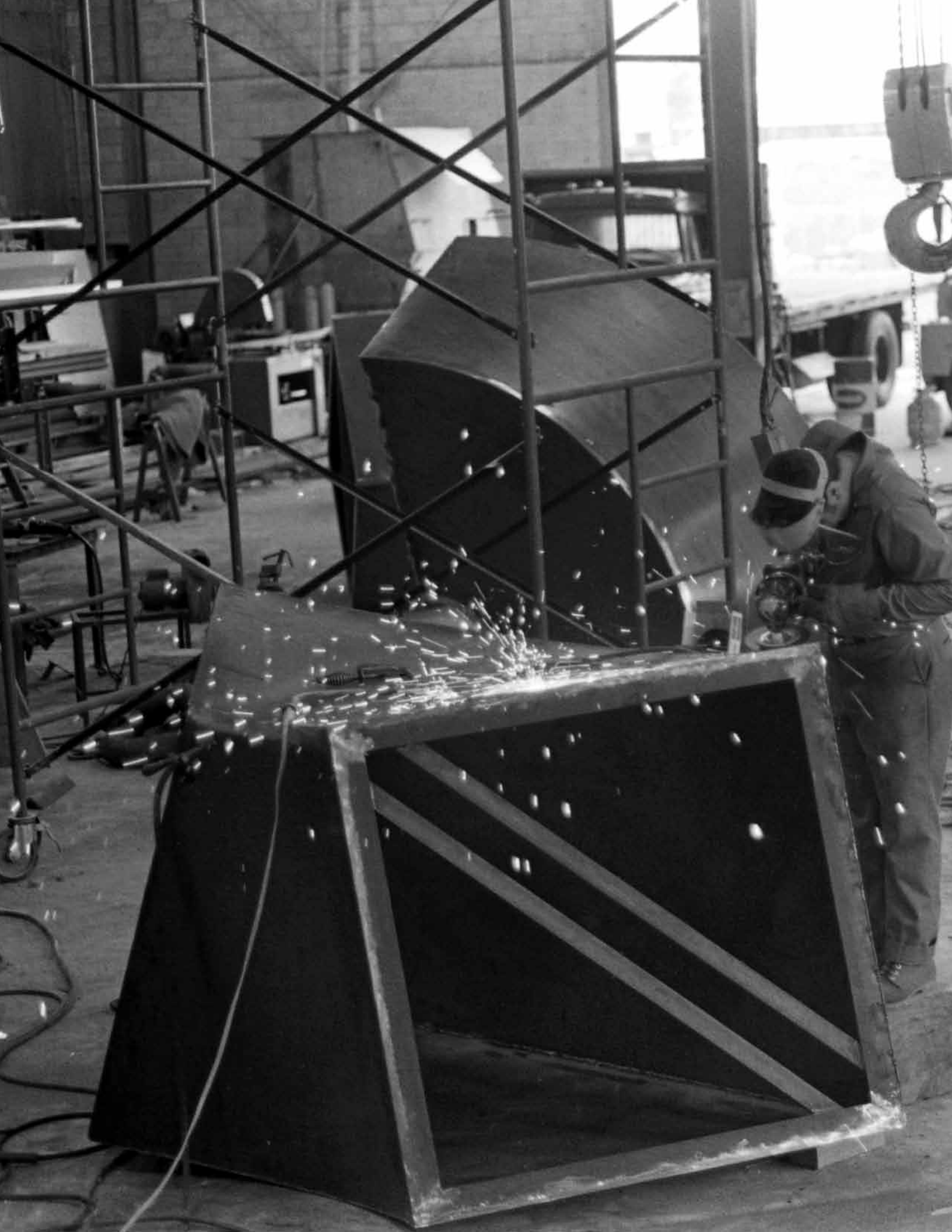
Sugarman, *Greenfield School Commission*, 1972. Installed at the Albert M. Greenfield School in Philadelphia, this elaborate, multipart relief sculpture grew out of Sugarman's experiments with color and shape in his painting. He made the model of this piece by cutting out the shapes in paper, painting them, and tacking them to his studio wall. Like the *Saint Paul Sculpture Complex*, this was a site-specific work.

(Polychrome aluminum. 384" x 216". The Albert M. Greenfield School, Philadelphia, PA. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)



Bladen, *Cathedral Evening*, 1971. This sculpture was originally created for the show 14 Sculptors: The Industrial Edge, held at the Walker Art Center in Minneapolis in 1969, and was made of wood. A commission from the Empire State Plaza Art Collection provided the opportunity to make this permanent version in steel.
(Painted Cor-Ten steel. 10'3" x 29'3" x 24'8½". Empire State Plaza Art Collection, Albany, NY. Art © The Estate of Ronald Bladen, LLC/Licensed by VAGA, New York, NY.)

OVERLEAF: **Sections of Meadmore sculptures** during fabrication in the fall of 1972

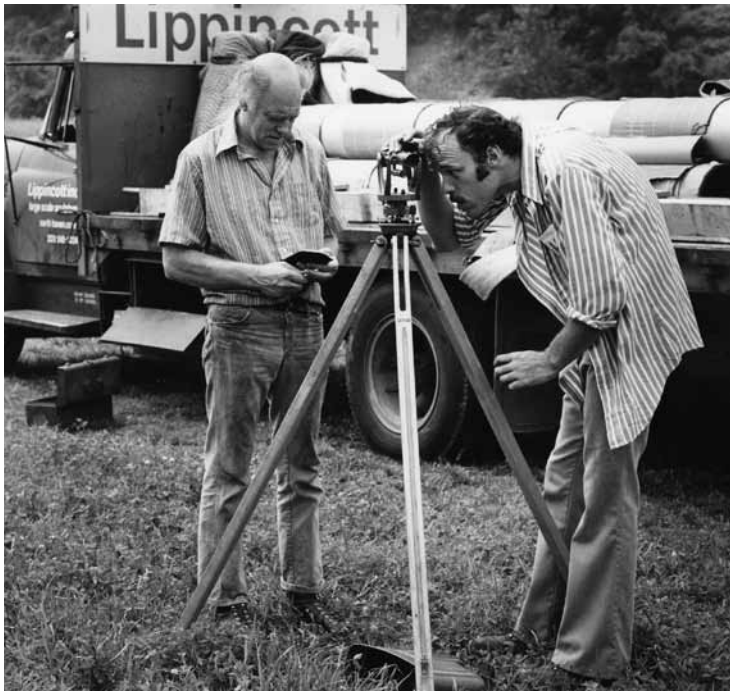


Nevelson watching the installation of *Night Presence IV*, 1972, at the corner of Central Park near the Plaza Hotel in New York City. The piece was later moved to its permanent site on the island in the middle of Park Avenue at Ninety-second Street. Nevelson gave the sculpture to the city to celebrate fifty years of living and working there.

(Cor-Ten steel. 22' x 13' x 9'. Park Avenue and Ninety-second Street, New York, NY.)

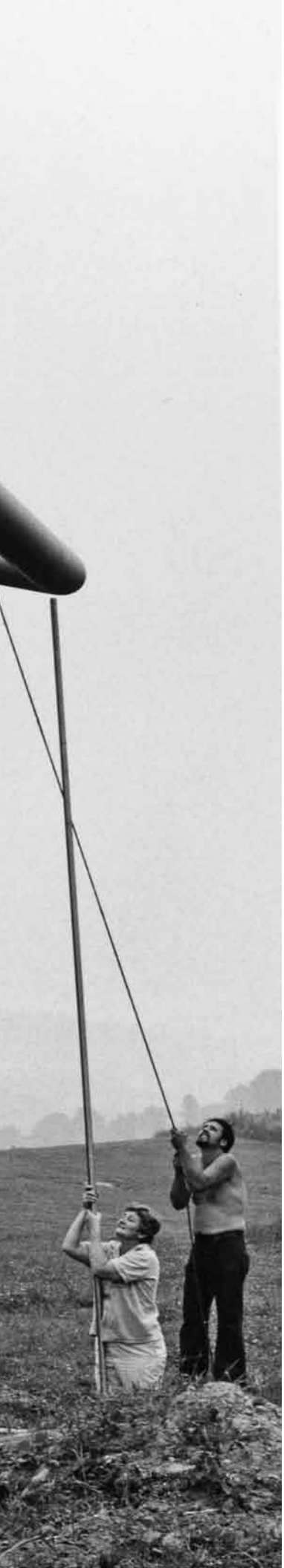
Meadmore, *Verge*, 1970, with Peter Versteeg. Myer's *Untitled* is in the background. Both sculptures are part of the Empire State Plaza Art Collection and are on display here while the site in Albany was being completed.

(One of an edition of two. Cor-Ten steel. 16'6" x 36' x 24'. Empire State Plaza Art Collection, Albany, NY. Art © Meadmore Sculptures, LLC/Licensed by VAGA, New York, NY.)



David von Schlegell and Don siting *Untitled*, 1969, at Storm King (top) and Sanford, Viglione, and Bobby Giza assembling one of the floating square elements of the piece (bottom). These sixteen-foot-square frames are made up of twelve-inch-diameter aluminum tubes and are supported by polished stainless-steel rods.

(David von Schlegell [1920–1992]. *Untitled*, 1969. Stainless steel, aluminum. Three elements: 20′ x 304′ x 16′ overall. Purchased by Storm King with the aid of funds from the National Endowment for the Arts and gift of the Ralph E. Ogden Foundation, Inc. Photographer Unknown. © Storm King Art Center, Mountainville, NY.)



Maneuvering a frame of *Untitled* into position (opposite), and von Schlegell with the first complete element of the work (above). The second part is under way, and the poles of the third are visible in the distance. The three elements of the sculpture are precisely placed in a line, with all the frames on a level plane in space. The rods connect below grade to footings with a specially designed fitting to facilitate line-up and adjustment during installation. (See page 164 for the completed work.)

(David von Schlegell [1920–1992]. *Untitled*, 1969. Stainless steel, aluminum. Three elements: 20' x 304' x 16' overall. Purchased by Storm King with the aid of funds from the National Endowment for the Arts and gift of the Ralph E. Ogden Foundation, Inc. Photographer Unknown. © Storm King Art Center, Mountainville, NY.)

Nevelson at work in 1972, with several sculptures in progress in the foreground. Pieces of aluminum are on the floor around and behind her, for her to select from as she guides the assembly process.

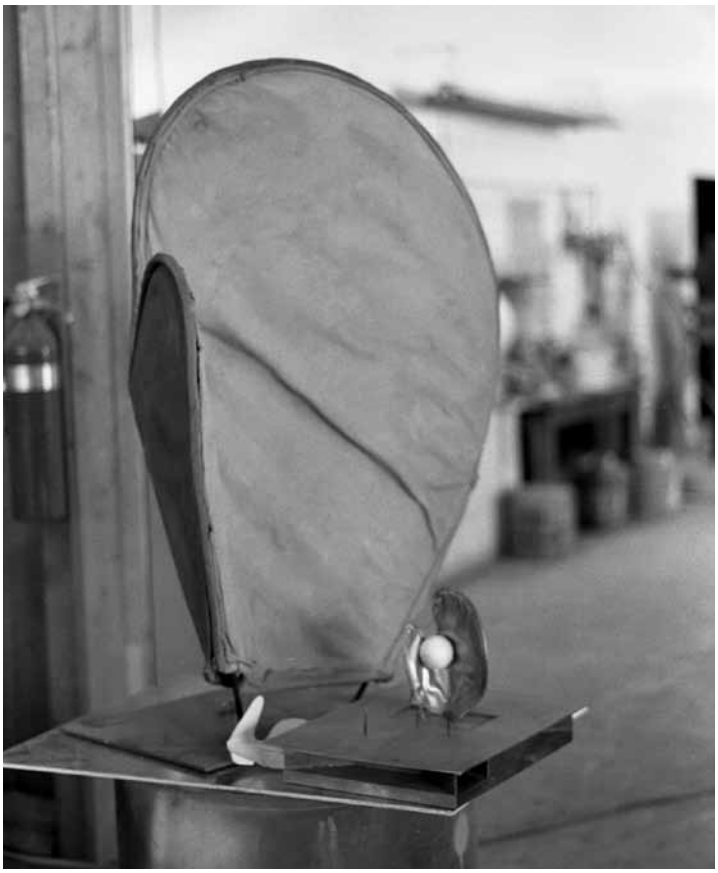
Murray's sculptures at 2 Dag Hammarskjöld Plaza in New York City during the winter of 1972. From the back: *Athabasca*, *Windhover*, and *Becca's H*. Underneath the building is *Muskoka*. This space was used to display art for many years. Oldenburg, Sugarman, and William T. Wiley also had work presented on the plaza.

(Art © Robert Murray. Photograph by Robert Murray.)

Don and Nevelson with *Atmosphere and Environment XIII (Windows to the West)*, 1972. This sculpture was commissioned by the Scottsdale Fine Arts Commission, with assistance from the National Endowment for the Arts, and installed in Scottsdale, Arizona, in 1973.

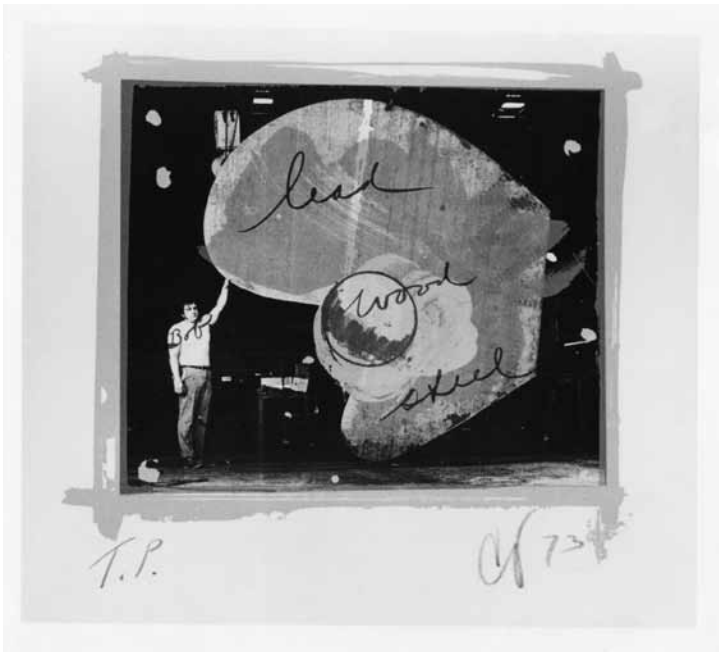
(Cor-Ten steel. 14' x 14'7½" x 5'. City of Scottsdale, AZ. © 2010 Estate of Louise Nevelson/Artists Rights Society [ARS], New York, NY.)

Oldenburg, *Standing Mitt with Ball*, 1973. Oldenburg working with Don and Versteeg on the frame of a cloth study of the *Mitt*. His original model, made from a child's toy mitt that he altered and painted, is on the table in front of him.



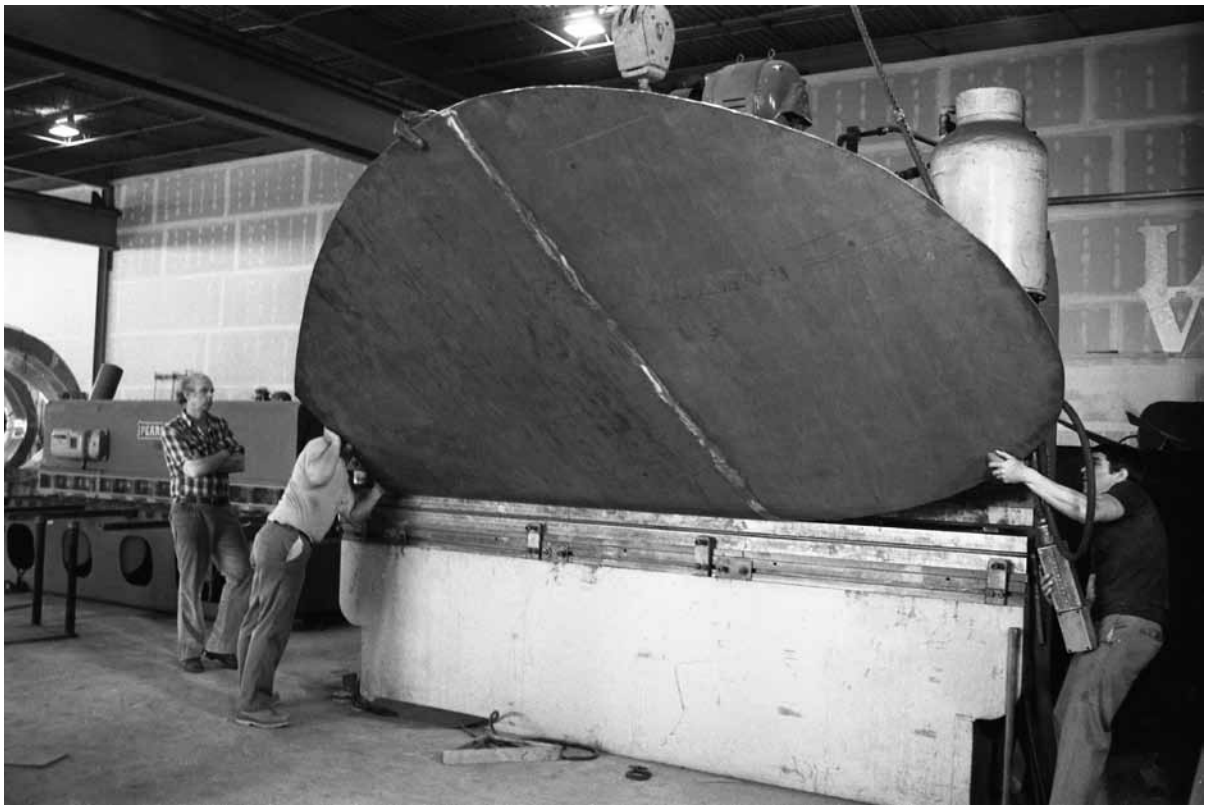
The completed cloth study for *Mitt* with the original model to its right. From the cloth model, a metal version, *Standing Mitt with Ball, ½ Scale*, was made. The half-scale work, six feet tall, allowed Oldenburg and the Lippincott crew to explore the use of lead for the lining of the *Mitt*.

(Original model: *Study for a Civic Sculpture in the Form of a Mitt and Ball*, 1973. Toy glove and ball, nails, wood; spray enamel, pencil. 8½" x 11½" x 10" [21.6 x 29.2 x 25.4 cm]. Collection of Claes Oldenburg and Coosje van Bruggen. © 1974 Claes Oldenburg. Cloth study: *Standing Mitt with Ball Model*, 1973. Steel, canvas, wood. 42" x 26" x 16½". Collection of William J. Hokin, Chicago, IL. © 1973 Claes Oldenburg.)



Oldenburg, *Mitt Print with "Bob,"* 1973, a screenprint made from a photo taken during fabrication

(*Mitt Print with "Bob,"* T.P., 1973. Edition of seventy-five with ten A.P.s and one T.P. Screenprint. © 1973 Claes Oldenburg. Photograph courtesy of the Oldenburg van Bruggen Foundation.)




WEBB

Shaping the ¼" weathering-steel shell of *Mitt* in the brake press (opposite top). The brake had different dies that could be placed in the upper and lower parts of the machine. The top die would press the metal down into the bottom die and form different folds or shapes depending on the amount of pressure. With a ninety-degree-angle die, for instance, light pressure could be applied to form an obtuse angle; greater pressure would push the metal farther into a right angle.

Further forming of the steel shell of *Mitt* in the roller (opposite bottom). The roller produces smooth, continuous curves by running the sheet of metal through the machine. Two initial rollers hold the sheet, and the third roller on the other side can be moved up and down to increase or decrease the diameter, or shape, of the curve. In both photographs, *Mitt* is suspended from a crane, visible at the top of the photograph.

The steel shell of *Mitt*, placed upright for study and to determine the method of support and the base structure.

Laying out the 3/16" lead sheet, which has been cut out in a rough shape of *Mitt*. The lead sheet is resting on a bed of sand, which will support it during the forming process.

After placing the ball and pressing it into the lead to shape the interior of *Mitt*, the crew works to support the lead form by packing sand underneath.

Placing the lead lining in the formed steel shell, which will act as a cradle during the move back into the shop for finishing

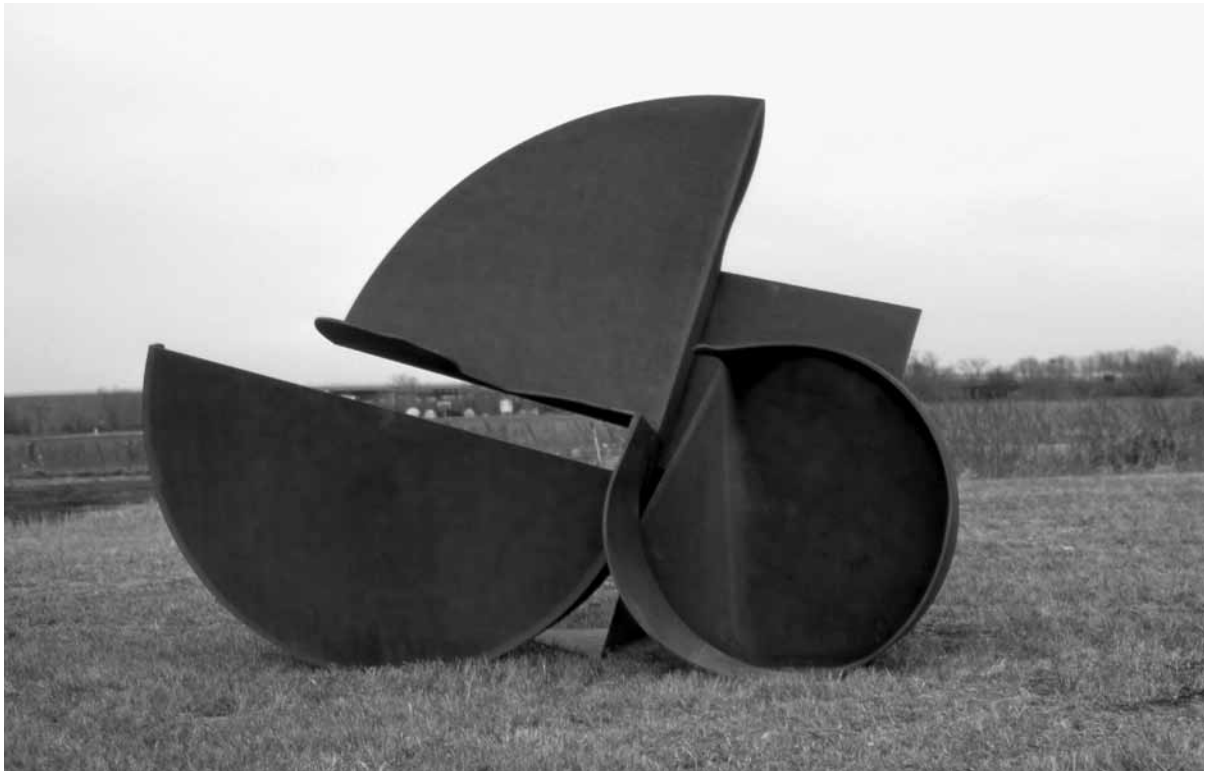
***Mitt* with the lead interior and the wooden ball in place.** The ragged edges of the lead are visible at the right side of the piece; these will be trimmed away as it is completed. Oldenburg is standing with Agnes Gund, who commissioned this sculpture.

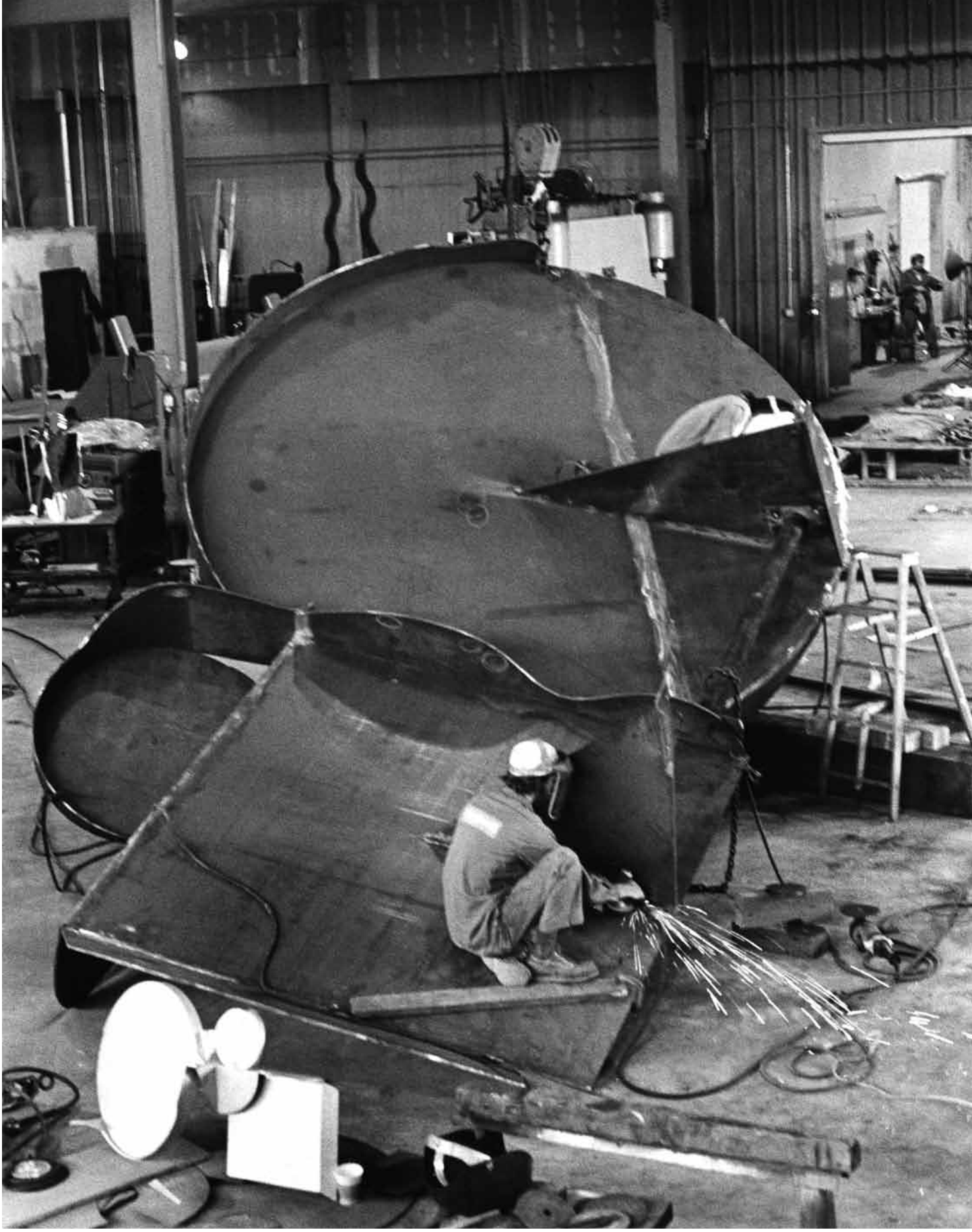
***Mitt* required many hours** of Oldenburg's observation, comment, and direction, and the wooden chair he used earlier was replaced with this more appropriate (and comfortable) director's chair, labeled MITTSEATT in magic marker.

The completed *Mitt* installed in the garden at the home of Agnes Gund in Greenwich, Connecticut.

(Cor-Ten steel, lead, cyprus wood. 12' x 8' x 5'. Collection of Agnes Gund. © 1973 Claes Oldenburg.)

Ernest Trova, *Profile Canto IV–A*, 1973, during fabrication (opposite). The model sits in the lower left corner of the photo. This sculpture is a part of the collection at Wichita State University. *Profile Canto C* (left) and *Profile Canto I* (below) were made the same year. An image of the latter was used on the invitation to Ernest Trova: The Profile Cantos at Pace Gallery in 1973.





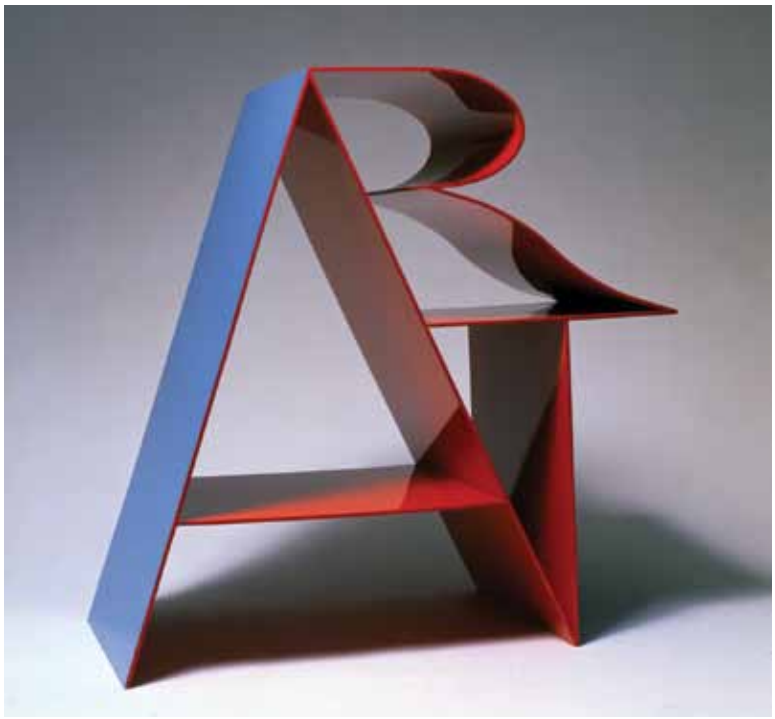
Nevelson and Don with her model of *Sky Covenant*, 1973, during a filmed interview. The sculpture was a commission from the Temple Israel in Boston. Nevelson's maquette is shown on the table in front of them (above). The sculpture during fabrication (opposite).

(Cor-Ten steel. 20' x 22'. Temple Israel, Boston, MA. © 2010 Estate of Louise Nevelson/Artists Rights Society [ARS], New York, NY.)


TEM

Sky Covenant during installation (opposite) and in place (above) at Temple Israel. The sculpture is set out slightly from the facade, which creates an interesting play of light.

(Cor-Ten steel. 20' x 22'. Temple Israel, Boston, MA. © 2010 Estate of Louise Nevelson/Artists Rights Society [ARS], New York, NY.)



Indiana, *ART*, 1972. Indiana explored this configuration of the letters of *ART* in both painting and sculpture.

(Polychrome aluminum. 84" x 84" x 42". © 2010 Morgan Art Foundation/Artists Rights Society [ARS], New York, NY. Photograph by Christopher Burke Studio; courtesy Paul Kasmin Gallery.)

Indiana with his green/blue *LOVE*, 1973

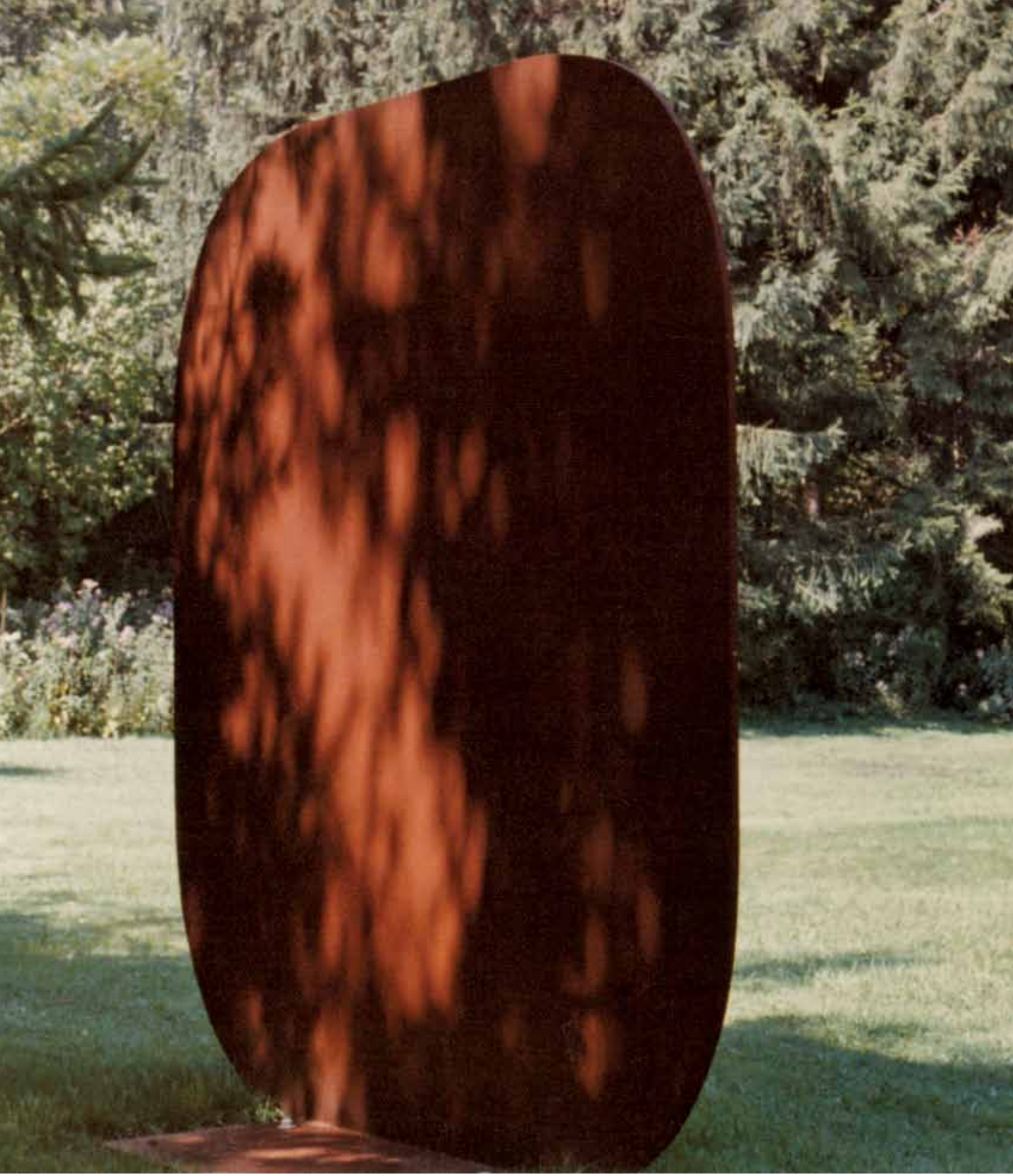
(Polychrome aluminum. 6' x 6' x 3'. © 2010 Morgan Art Foundation/Artists Rights Society [ARS], New York, NY.)

Kelly and Don looking at *Curve II*, 1973 (above). The sculpture is suspended from an overhead crane so that Kelly can examine it and decide on the size of the base. This piece was included in his retrospective at MoMA that year (right), and later became part of Philip Johnson's collection at his Glass House in New Canaan, Connecticut.

(Weathering steel. 117¾" x 123½" x 1" [299.1 x 313.7 x 2.5 cm]. The Museum of Modern Art, New York, NY. Gift of Philip Johnson. © Ellsworth Kelly. EK 507. Photographs courtesy of Ellsworth Kelly.)

Kelly and Don looking at *Curve I*, 1973. This piece was also part of Kelly's show at MoMA. They are discussing how high off the ground the work should be in order to decide the appropriate height of the supports to be made for its display.

(Weathering steel. 4" x 144" x 118¼" [10.2 x 365.8 x 300.4 cm]. 1" thick Cor-Ten steel. Weight: 4,000 lbs. Private collection. © Ellsworth Kelly. EK 506. Photograph courtesy of Ellsworth Kelly.)



Kelly, *Stele I* and *Stele II*, 1973, sited outdoors at Kelly's studio in upstate New York

(*Stele I*: Weathering steel. 216" x 120" x 1" [548.6 x 304.8 x 2.5 cm]. San Francisco Museum of Modern Art, CA, and anonymous private collectors. © Ellsworth Kelly. EK 508. *Stele II*: Weathering steel. 126" x 118⅛" x 1" [320 x 300 x 2.5 cm]. National Gallery of Art, Washington, DC. Gift of The Morris and Gwendolyn Cafritz Foundation, 1999. © Ellsworth Kelly. EK 509. Photograph courtesy of Ellsworth Kelly.)

Don and Oldenburg with *Bread Stone (Tombstone for Ed)*, 1974, which he had made for his friend Ed Kienholz, in response to a gravestone Keinholz had made for him. The letters *E* and *D* are placed as if they were part of the word *BREAD*, with the *B*, *R*, and *A* dropped out.

(Granite. 44½" x 22½" x 4" [113 x 57.2 x 10.2 cm]. © 1974 Claes Oldenburg.)

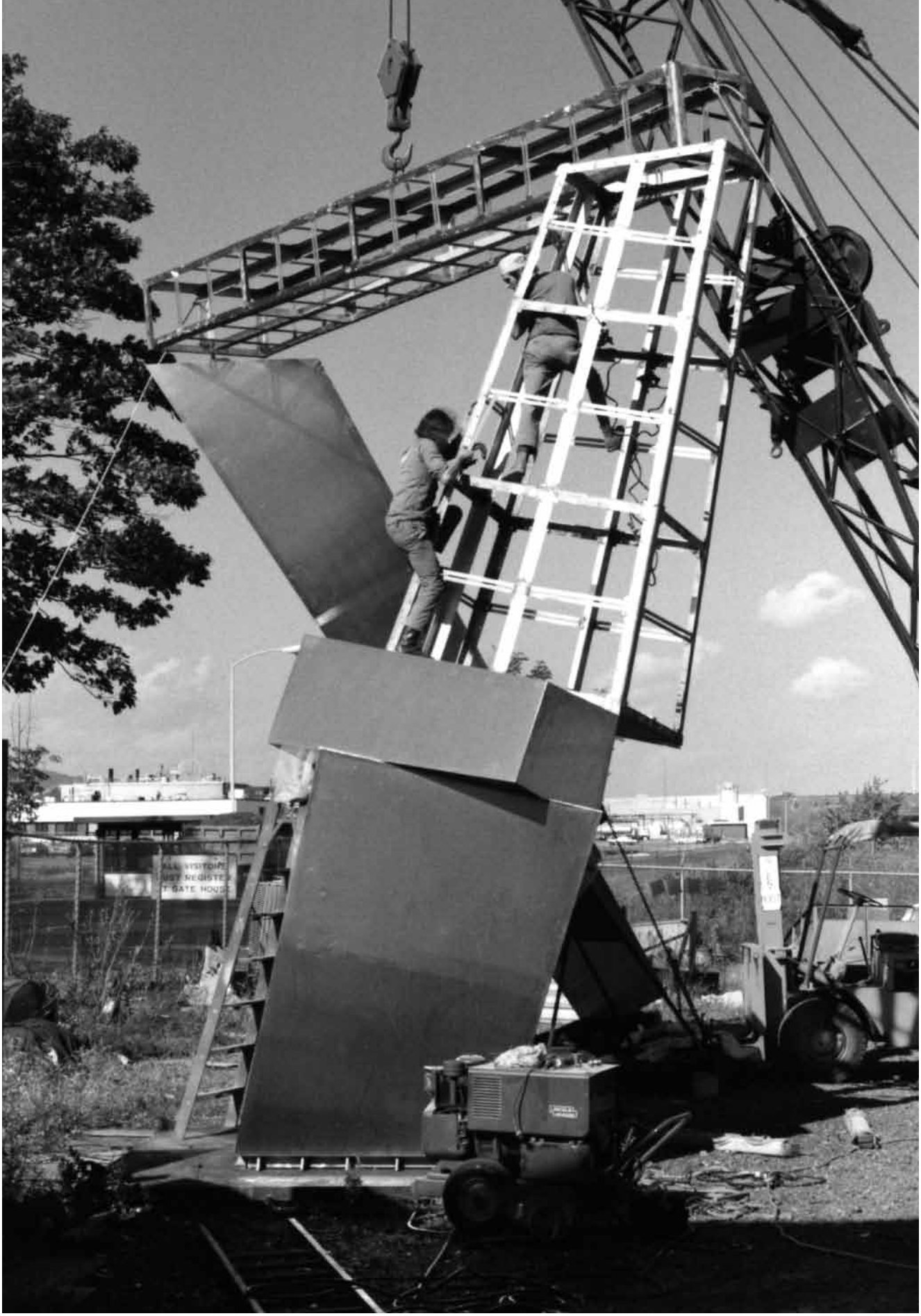
Oldenburg tracing shadows of *Bread Stone* on a concrete display base in front of the shop in November 1974

Kadishman's *Uprise*, 1967–74, during installation in a private collection in West Hampton, New York

(Cor-Ten steel. 21'9" [663 cm] high. Art © Menashe Kadishman.)

Reinstallation of Oldenburg's *Lipstick (Ascending) on Caterpillar Tracks* in Morse College at Yale, after its restoration, in October 1974. By the spring of 1970, *Lipstick* was in such a state of disrepair due to neglect and vandalism that Oldenburg asked Lippincott to bring it back to the shop. The fate of the piece was up in the air, and Oldenburg was unsure what he wanted to do with the sculpture. Fortunately, several members of the art history department and the art museum at Yale, including Vincent Scully, Sheldon Nodelman, Theodore Stebbins, and Alan Shestack, felt that it was a very important work and wanted it returned to the Yale campus. They decided that the sculpture should be placed in Morse College (where Scully was Master). The original wooden tracks were replaced with ones made of Cor-Ten, and the other components were entirely restored and repainted.

(Cor-Ten steel, aluminum; coated with resin and painted with polyurethane enamel. 23'6" x 24'10½" x 10'11" [7.16 x 7.58 x 3.33 m]. Yale University Art Gallery, New Haven, CT. Gift of Colossal Keepsake Corporation. © 1969–2009 Claes Oldenburg. Photograph by Attilio Maranzano; courtesy of the Oldenburg van Bruggen Foundation.)



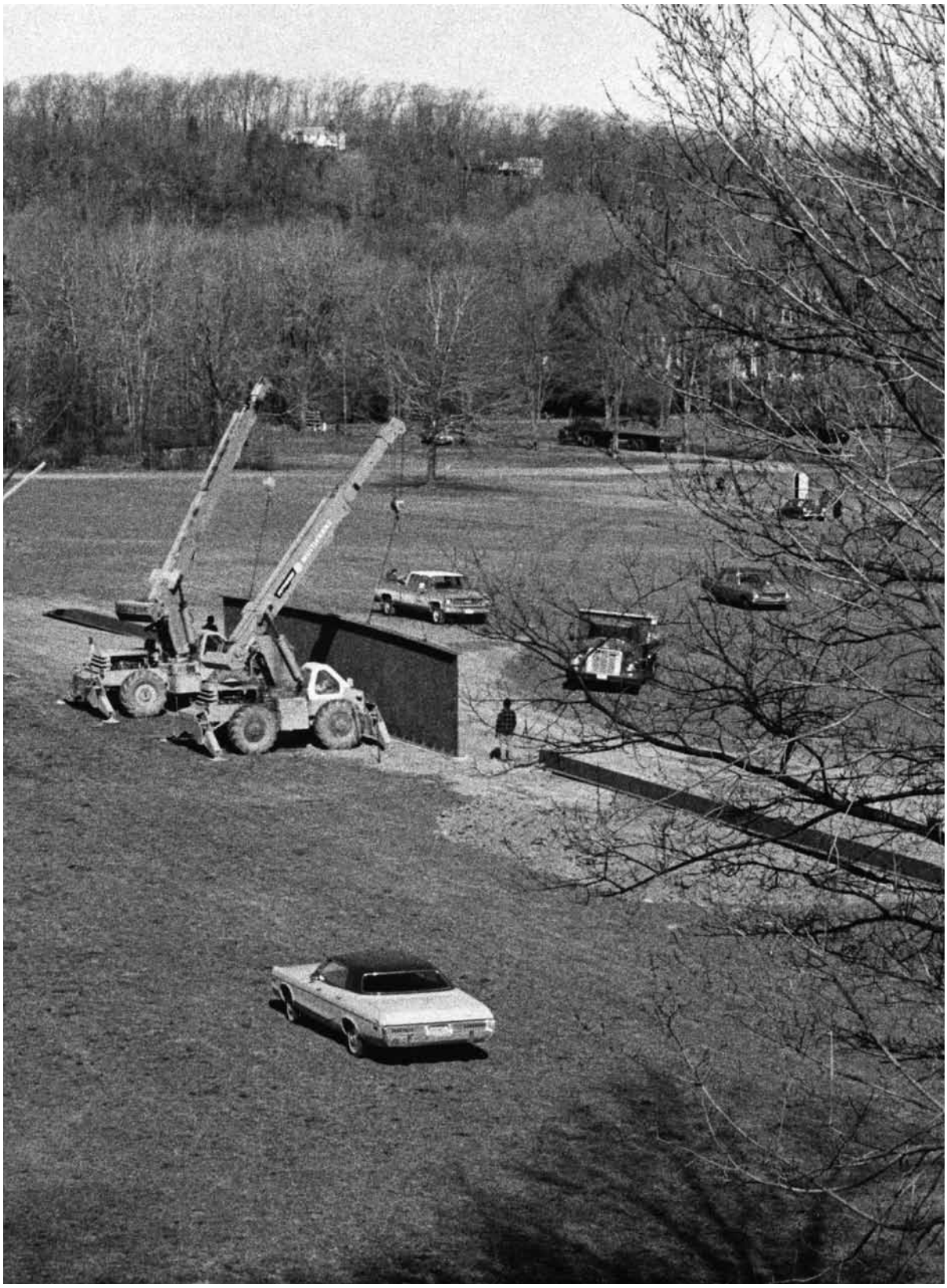
Rosati, *Ideogram*, 1974. The internal structural framework and the components of *Ideogram* being fitted together before the stainless-steel plate exterior is bolted and welded to the frame (opposite). Rosati with Minoru Yamasaki, the architect of the World Trade Center in New York City, who had come to the shop to see the sculpture prior to installation (right). The Port Authority of New York oversaw the building of the World Trade Center and the selection of the artwork in and around the buildings. Installing *Ideogram* on the plaza between the two towers (below).

(Stainless steel. 23'6" x 28'6" x 19'6". Art © Estate of James Rosati.)


PETTIBONE
MULTIKRANE

Robert Grosvenor, *Untitled*, 1970, during installation at Storm King in 1974. The two cranes lift the long central wall element of the work into position for bolting to the foundation (opposite). One of the crew drills through the holes in the base plate into the concrete foundation in preparation for inserting the anchor bolts (above).

(Art © Robert Grosvenor. Robert Grosvenor [1937–]. *Untitled*, 1970. Weathering steel painted black. 10′ x 212′5½″ x 1′. Gift of the Ralph E. Ogden Foundation, Inc. Photographer Unknown. © Storm King Art Center, Mountainville, NY.)



The completed wall installation (opposite) and during the final stage of assembly (above), with the side T-beams being welded into place. The welder stands on the scaffolding on the right side of the wall.

(Art © Robert Grosvenor. Robert Grosvenor [1937–]. *Untitled*, 1970. Weathering steel painted black. 10' x 212'5½" x 1'. Gift of the Ralph E. Ogden Foundation, Inc. Photographer Unknown. © Storm King Art Center, Mountainville, NY.)

Grosvenor's *Untitled* and von Schlegell's *Untitled* at Storm King

(Photograph © David Finn.)

Roxanne and Sugarman with *Orange Top*, 1974

(Polychrome aluminum. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY. Photograph by Donald Lippincott.)

Jean Dubuffet's *Milord la Chamarre*, 1974, during installation at the Seagram Building. The sculpture was moved by crane from the back of a flatbed truck onto the plaza (opposite), where it was set down on padding, rerigged, lifted into a vertical position, and attached to its base before the final move to its proper location (above). As always with public installations, a large crowd has gathered to watch the process unfold.

(Stainless steel with enamel paint. 24'6" [7.47 m] high. Centre Square, Philadelphia, PA.)

Kelly, *White Curve*, 1974. This sculpture was included in the show Artist & Fabricator at the Fine Arts Center at the University of Massachusetts, Amherst, in 1975.

(Painted aluminum. 63¾" x 202" x 4⅛" [161.9 x 513.1 x 10.5 cm]. Purchased by Tate, London. © Ellsworth Kelly. EK 516. Photograph courtesy of Ellsworth Kelly.)

Kelly, *Curve IV*, 1974. Kelly would often make groups of sculptures exploring certain ideas and shapes. This is one of a series of totemic sculptures made in 1974.

(Weathering steel. 120" x 12" x ¾" [304.8 x 30.5 x 1.9 cm]. The Museum of Contemporary Art, Los Angeles, CA. Gift of Daniel Melnick. © Ellsworth Kelly. EK 518. Photograph courtesy of Ellsworth Kelly.)

Nevelson at work on the pieces that would be part of her show Nevelson at Purchase: The Metal Sculptures at the Neuberger Museum in Purchase, New York, 1977. The photo above shows her working with Huey Gaddy (left) and Bobby Giza (center).

Sugarman, *Kite Castle*, 1974. *Kite Castle* was included in Monumenta in Newport, Rhode Island, in 1974. Other Lippincott-produced works in the show were Karel Appel's *Man with Flower*, 1971; Indiana's *ART*; Meadmore's *Around and About*, 1971; Nevelson's *Night Tree*, 1971; Newman's *Zim Zum I*; Oldenburg's *Geometric Mouse, Scale X* (below); Rosati's *Untitled*, 1963–70; Rosenthal's *Odyssey*; and Samaras's *Stiff Box #15*.

(Polychrome aluminum. 18' x 16' x 10'. World Trade Center, Brussels, Belgium. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)

Oldenburg's *Geometric Mouse, Scale X–Red*, 1971, installed on Ocean Drive at Brenton Point for Monumenta

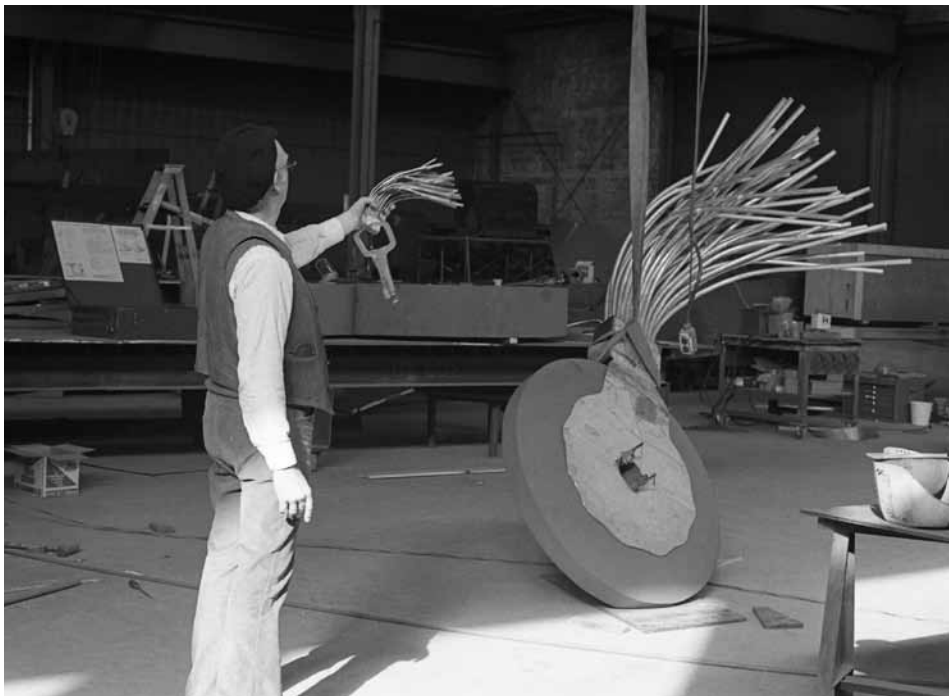
(Painted steel. 18' [5.5 m] high. Houston Public Library and City of Houston, TX. © 1971 Claes Oldenburg. Photograph by Gianfranco Gorgoni; courtesy of the Oldenburg van Bruggen Foundation.)

Early tests in shaping Oldenburg's *Fagends*, 1974, which were later exhibited as part of *Colossal Ashtray*, 1975, in Six Themes at the Walker Art Center in 1975. Each *Fagend* is made up of a steel cylinder attached to a lead cylinder. The crane manipulates the position of the lead end, which has been welded to a steel plate to add weight (above). Bobby Giza encourages the crumpling with a two-by-four. Don is holding the control unit for the crane while Oldenburg calls the shots. A steel plate is suspended from a crane and used for crushing the lead segment of the *Fagend* (opposite). A smaller *Fagend* study is upright in front of Oldenburg.

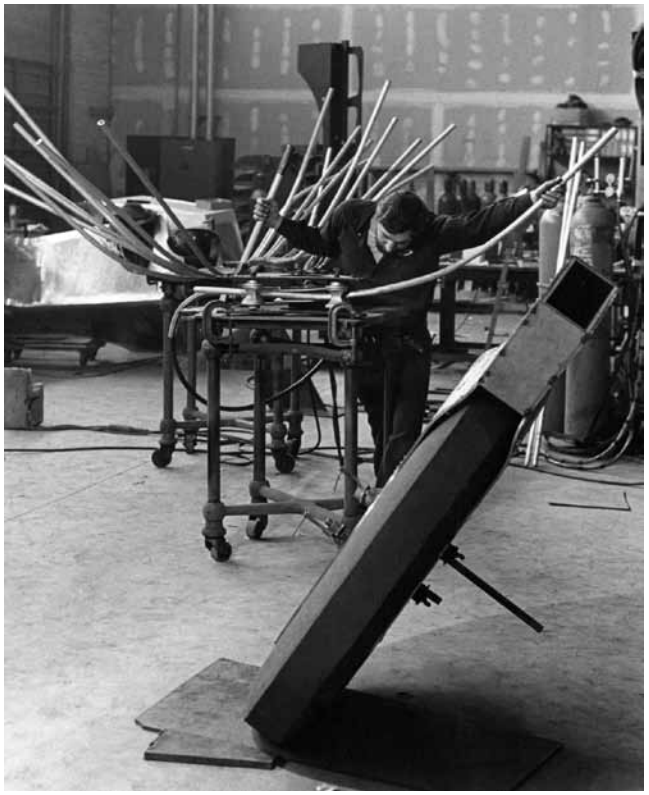
(*Colossal Ashtray*, 1975. Lead, steel; filled with polyurethane foam, on a steel base. 6'6" x 14'6" x 13' [1.98 x 4.42 x 3.96 m]. Ludwig Forum, Aachen, Germany. © 1975 Claes Oldenburg.)

Oldenburg's *Colossal Ashtray,* 1975, during a test assembly prior to shipment to the Walker Art Center for Six Themes. The chains helped in lifting the *Fagends* into the *Ashtray* and also added to the imagery by suggesting the ashes of the crushed cigarettes.

(Lead, steel; filled with polyurethane foam, on a steel base. 6'6" x 14'6" x 13' [1.98 x 4.42 x 3.96 m]. Ludwig Forum, Aachen, Germany. © 1975 Claes Oldenburg.)



Oldenburg with the *Typewriter Eraser*, 1976, comparing his model of the bristles to the large-scale version. The typewriter eraser is another form that Oldenburg explored in many incarnations—in drawings and paintings, as well as hard and soft sculptures.



Bobby Giza shaping the bristles using a hydraulic pipe bender

(Edition of three. Stainless steel, ferrocement, aluminum; painted with acrylic polyurethane. 7'5" x 7'6" x 5'3" [2.26 x 2.29 x 1.6 m]. © 1976 Claes Oldenburg.)

Oldenburg in 1976 with several of his edition pieces in various stages of fabrication, including three of the *Clothespin–4 Foot Version*, 1974 (left, on the floor); studies for the *Inverted Q*, 1976 (in the foreground, on the table); and *Trowel–Scale A*, 1970 (center, in front of Oldenburg). These photos show the shop as an extension of the artist's studio. Oldenburg would bring his models to the shop and then be part of the process of re-creating them at various scales. The four-foot version of the *Clothespin* was made of bronze (the middle *Clothespin* is lighter in color because it has been sanded and polished). These studies for the *Inverted Q* were cast in concrete, though the one closest to the camera is made of Styrofoam. This section of the shop was used for making smaller pieces, and Oldenburg often worked at this table.

(*Clothespin–4 Foot Version*: Edition of nine. Bronze, stainless steel; on acrylic base. 47½" x 16¼" x 7" [120.7 x 41.3 x 17.8 cm]. © 1974 Claes Oldenburg. *Trowel–Scale A*: Edition of three. Aluminum on steel base filled with dirt. 104" x 26" x 24" [264.2 x 73.7 x 61 cm]. © 1970 Claes Oldenburg.)

Murray, *Taku*, 1976. Commissioned by Honeywell International for their headquarters in Minneapolis, this visually dynamic sculpture has vast sweeping planes floating above relatively smaller supporting elements.

(Cor-Ten steel painted maroon. 120" x 310" x 198". Wells Fargo Bank, Minneapolis, MN. Art © Robert Murray.)

Sugarman with the model for *Baltimore Federal*, 1977–78 (above), and watching the fabrication of the full-size sculpture (opposite)

(Painted aluminum. Edward A. Garmatz Federal Building and United States Courthouse, Baltimore, MD. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)

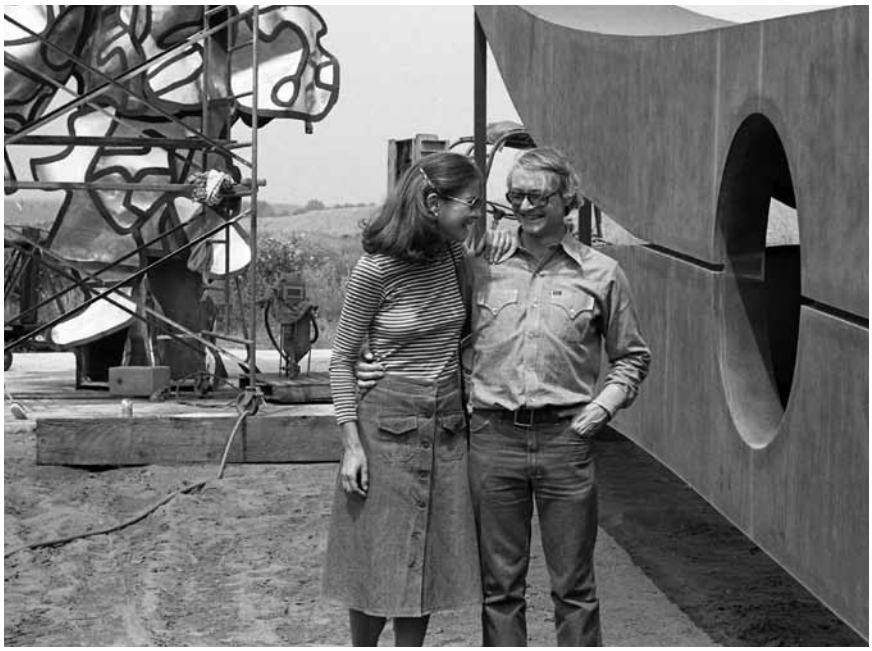
Installation views of *Baltimore Federal*. This piece was commissioned by the Government Services Administration (GSA), under their Fine Art in Federal Buildings program, for the Baltimore Federal Building and Courthouse. Sugarman conceived of the sculpture as a collection of covered and open seating areas, inviting people to experience and enjoy the public space in front of the courthouse. After the lengthy and thorough GSA selection process, which involved the National Endowment for the Arts (NEA) as well, Sugarman's proposal was approved.

Surprisingly, the sculpture sparked a year-and-a-half controversy when the District Court Chief Justice, with the unanimous support of the other judges, declared that the sculpture could not be a part of their site due to its potential as a place to conceal attackers or bombs. Members of the NEA and GSA, Artists Equity, national and local art committees, and others came out strongly in support of the sculpture, and in the end the commission went through without any further problems. It was installed without incident, and has been embraced as a part of the community.

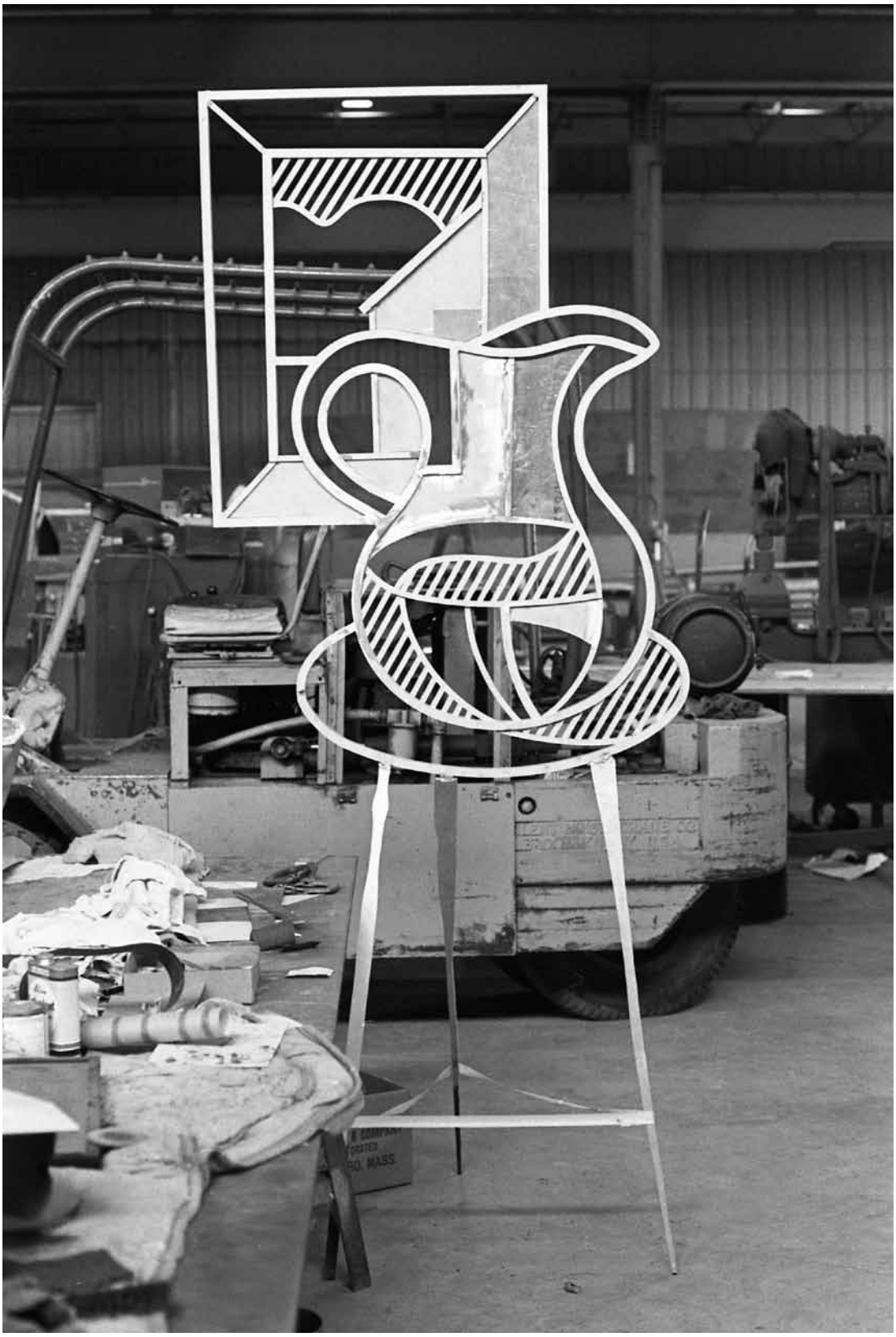
(Painted aluminum. Edward A. Garmatz Federal Building and United States Courthouse, Baltimore, MD. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)

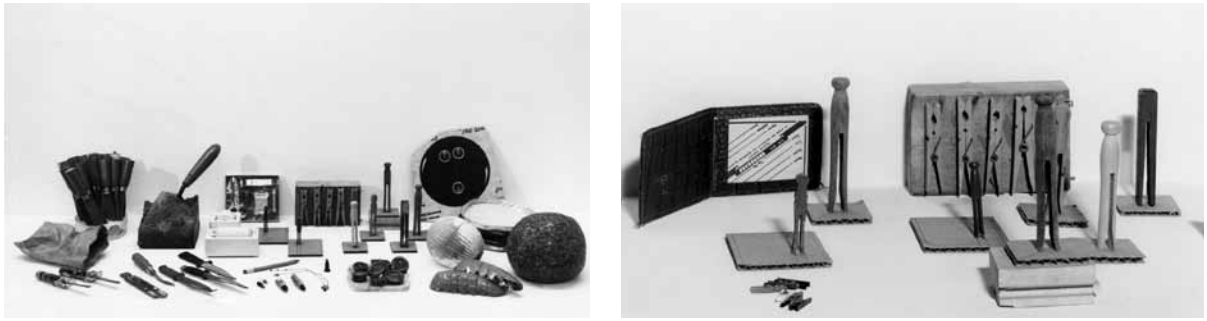
Roy Lichtenstein discussing *Picture and Pitcher*, 1978, with Bobby Giza and Don at the shop. Lichtenstein's wife, Dorothy Herzka, looks on at right (above). *Picture and Pitcher* during fabrication (opposite).

(Edition of three. Albright-Knox Art Gallery, Buffalo, NY: Margulies Warehouse, Miami, FL; private collection. Painted and patinated bronze. 94½" x 41" x 26" [240 x 104.1 x 66 cm]. Art © Roy Lichtenstein Foundation.)



Herzka and Lichtenstein standing with Oldenburg's *Clothespin* and Dubuffet's *La Chiffonnière*, 1978





Clothespins and other objects, gathered by Oldenburg and shown in his *Mouse Museum*, 1972

(Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria. © 1972 Claes Oldenburg. Photographs by Balthasar Burkhard; courtesy of the Oldenburg van Bruggen Foundation.)

Oldenburg, *Clothespin–10 Foot*, 1974. Don and Oldenburg making final adjustments to one of the templates for the ten-foot *Clothespin*.

Oldenburg with the completed ten-foot *Clothespin*

(Edition of three. Cor-Ten steel, stainless steel. 10' [3.05 m] high, on 24" x 44" [61 x 111.8 cm] platform. © 1974 Claes Oldenburg.)

Oldenburg comparing his model to the large-scale *Clothespin* (above). The ladder allowed him to examine the shapes of the forty-five-foot *Clothespin* in the way it would appear when vertical, to a viewer standing nearby. Sugarman's *Yellow Ascending*, 1977, is in progress at the left. Raising the *Clothespin* for Oldenburg to view it vertically and for the crew to make decisions about rigging the sculpture for installation (opposite).

"In 1975 came the moment we had been preparing for, the breakthrough into truly large scale. It was a commission from Bill Wolgin of Philadelphia aided by the city's One Percent for Fine Arts program, for a work in the city center next to City Hall. To be specific to its site, the sculpture would have to rival the buildings around it. I chose a clothespin, which I had already drawn as a building in *Late Submission to the Chicago Tribune Architectural Competition of 1922*, 1967. I transformed the shape, and prepared models, drawings, prints, and smaller editions in bronze. I determined the height by visits to the city, and the imagery was in several respects site specific. The shape brought to mind the form of the Liberty Bell with its split of curved forms but also Brancusi's *Kiss*, 1916, in the Philadelphia Museum. The two elements of the spring are shaped like a *7* and a *6*, the date of the bicentennial year when the work was inaugurated. The installation was dramatic—the forty-five-foot-high *Clothespin* transported from Lippincott's and lifted by a giant crane under the gaze of [Alexander Milne] Calder's *William Penn Atop City Hall*, 1894. Philadelphia was galvanized; the placing of an artwork became a front-page story." —Claes Oldenburg

(Clothespin–45 Foot Version, Model, 1976–79. Cor-Ten steel, stainless steel. 60" x 24" x 19 5/8" [152.4 x 61 x 49.9 cm]. Collection of Leonard and Evelyn Lauder, New York, NY. Promised gift to the Whitney Museum of American Art, New York, NY. © 1976 Claes Oldenburg. *Clothespin*, 1976. Cor-Ten steel, stainless steel. 45' x 12'3¼" x 4'6" [13.72 x 3.74 x 1.37 m]. Centre Square Plaza, Fifteenth and Market streets, Philadelphia, PA. © 1976 Claes Oldenburg.)

Oldenburg, *Clothespin*, 1976, installed in Philadelphia. The piece is sited on a raised platform in the entrance to the subway, offering excellent views from all sides, as well as from the stairway below.

(Cor-Ten steel, stainless steel. 45' x 12'3¼" x 4'6" [13.72 x 3.74 x 1.37 m]. Centre Square Plaza, Fifteenth and Market streets, Philadelphia, PA. © 1976 Claes Oldenburg. Photograph by Attilio Maranzano; courtesy of the Oldenburg van Bruggen Foundation.)

Sugarman, *Yellow Ascending*, 1977

(Painted steel, aluminum. 30' [914.4 cm] high. Joslyn Art Museum, Omaha, NE. Museum purchase in memory of Leo A. Daly. Art © Estate of George Sugarman/Licensed by VAGA, New York, NY.)

Von Schlegell, *Voyage of Ulysses*, 1976. Von Schlegell testing the angle of the water on the sculpture, while Bobby Giza runs a pump with a fire hose connected to an adjustable nozzle. This sculpture was also a fountain, and would be sited in the middle of a large reflecting pool. They were experimenting with the placement of the jets to create the desired flow and patterns of water.

Eddie Giza and von Schlegell looking at the water patterns. Several Nevelsons are in progress behind them.

An installation view of *Voyage of Ulysses* in the plaza between the James A. Byrne Federal Courthouse and the William J. Green, Jr., Federal Building in Philadelphia. This sculpture was commissioned as part of the Art in Architecture Program of the General Service Administration.

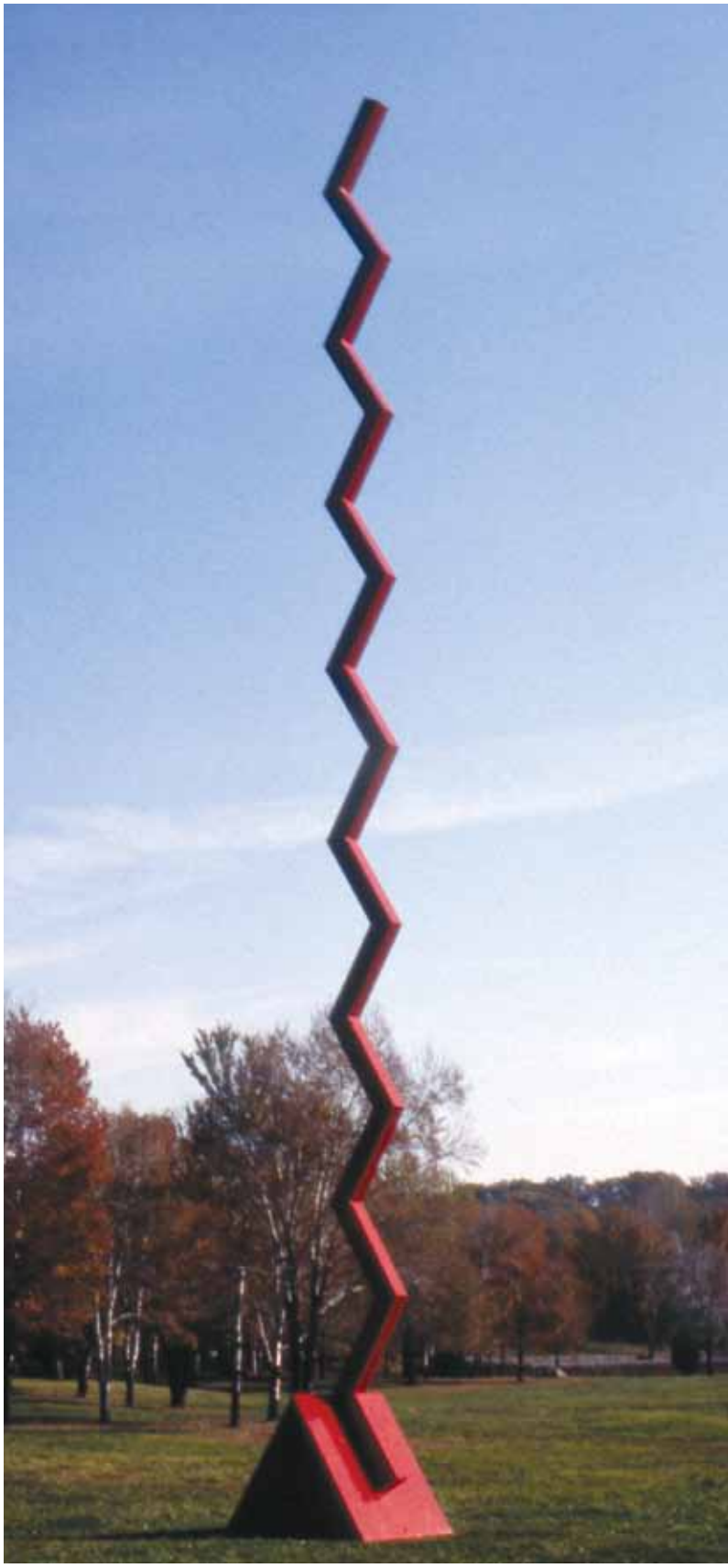
(Stainless steel. 16' x 28'4" x 6'6". James A. Byrne Federal Courthouse and William J. Green, Jr., Federal Building, Philadelphia, PA. Art © Mark von Schlegell/Estate of David von Schlegell.)

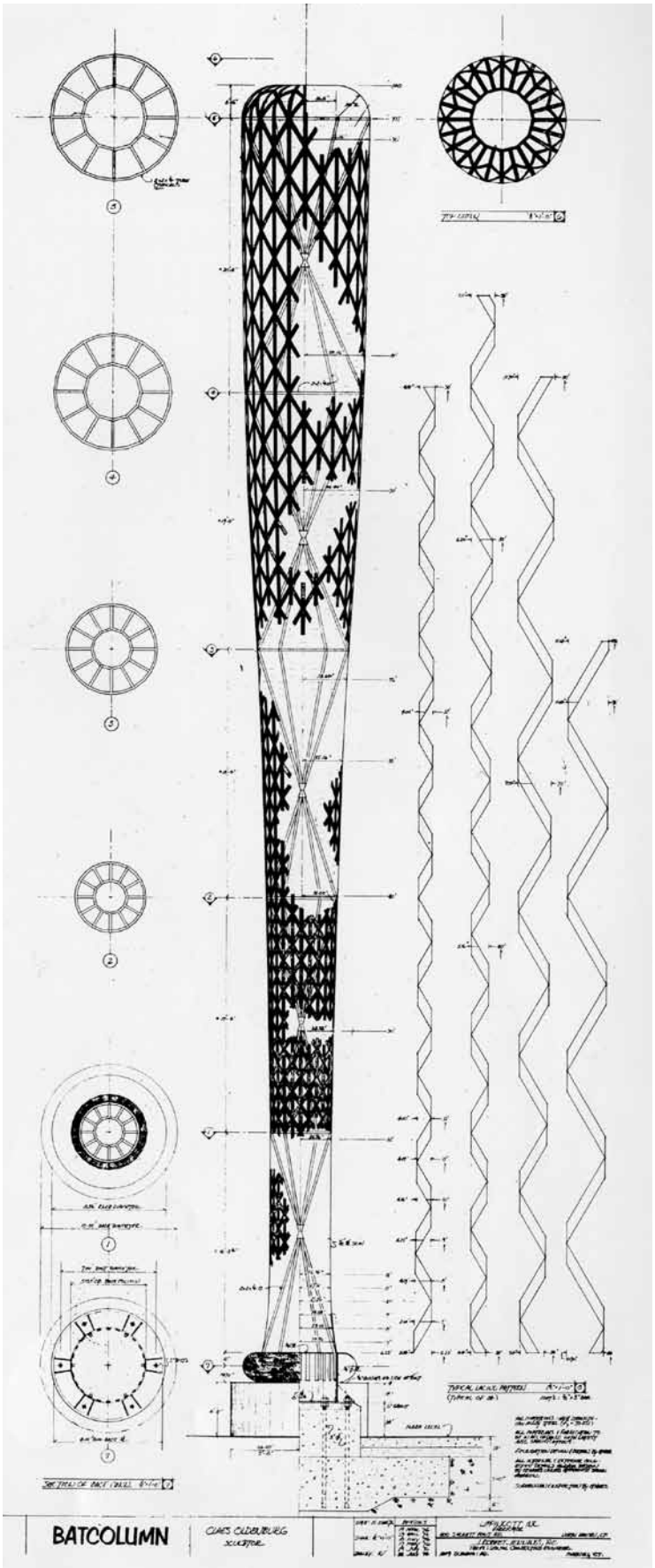
Claes Oldenburg and Coosje van Bruggen, *Trowel II*, 1976. This sculpture was executed in Cor-Ten steel plate as a hollow construction, and the surface was painted with a textured finish. The work is supported by a clamp at the tip, which will be below grade when it is installed. *Trowel II* is part of the collection at the Donald M. Kendall Sculpture Gardens at PepsiCo in Purchase, New York.

(Cor-Ten steel painted with polyurethane enamel [brown]. 41'9" x 11'3⅛" x 14'7" [12.7 x 3.4 x 4.4 m]. Sited: 37' x 11'3" x 7'5" [11.3 x 3.4 x 2.3 m]. Donald M. Kendall Sculpture Gardens at PepsiCo, Purchase, NY. © 1976 Claes Oldenburg and Coosje van Bruggen.)

Tal Streeter's *Endless Column*, 1968, installed at Storm King in 1977, when it was added to the permanent collection. The New York City Department of Cultural Affairs showed the sculpture on the corner of Seventy-ninth Street and Fifth Avenue, at the southeast corner of the Met, in 1968. This was one of several sculptures temporarily installed around the city in the late sixties and early seventies.

(Tal Streeter [1934–]. *Endless Column*, 1968. Steel painted red. 69'4" x 7'10" x 7'6". Purchased by Storm King with the aid of funds from the National Endowment for the Arts and gift of the Ralph E. Ogden Foundation, Inc. Art © Tal Streeter. Photograph at right by Tal Streeter.)



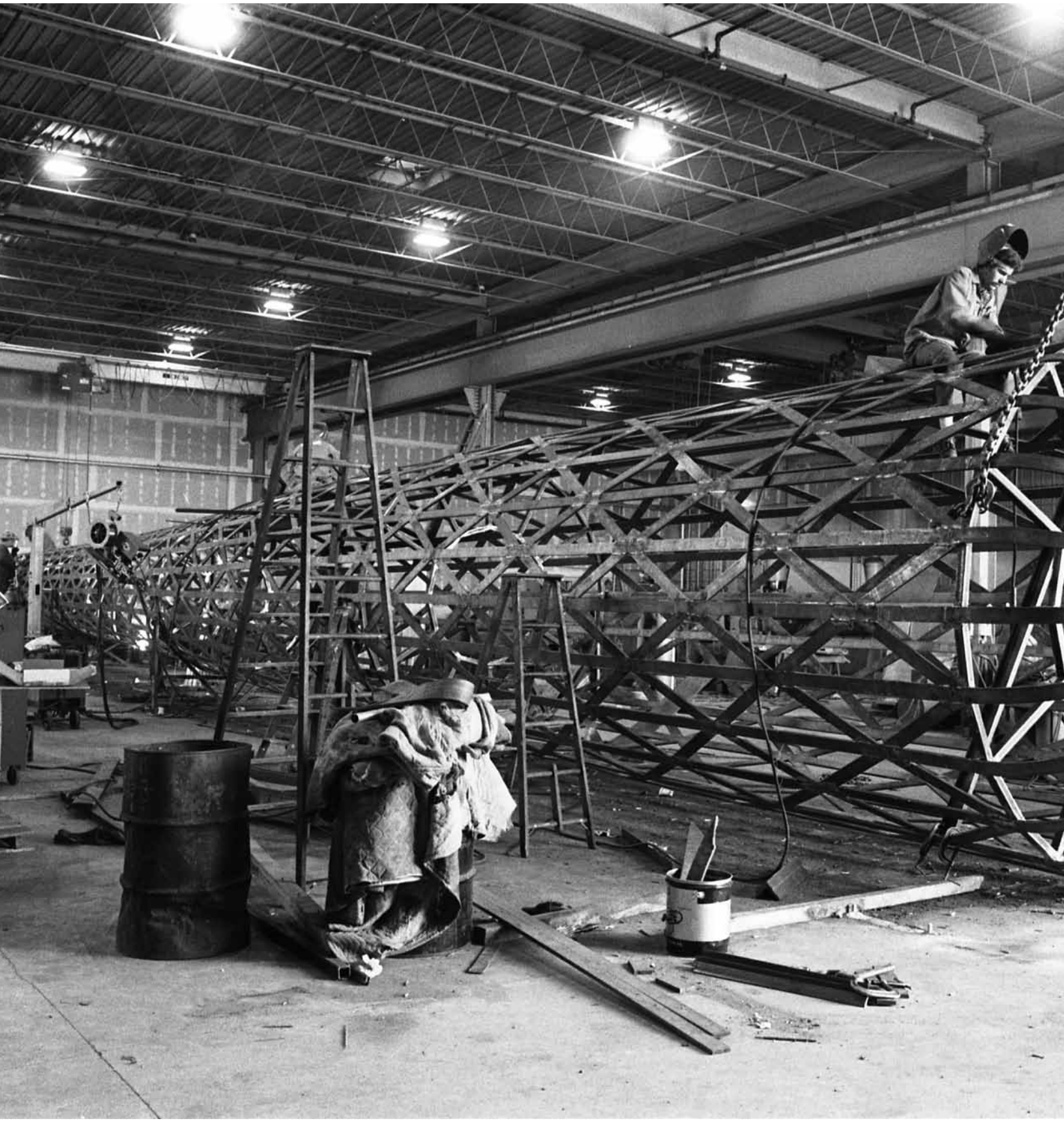


Oldenburg and van Bruggen, *Batcolumn*, 1977. Oldenburg and Bob Jennings looking at Jennings's engineering drawing. From the first year of Lippincott's operation, Jennings functioned as the engineer on projects whenever necessary and continues to consult on sculptures for Lippincott today. He prepared meticulous and artful working drawings that were particularly useful to and admired by Oldenburg, with whom he had a close rapport.

(*Batcolumn*, final plan by J. Robert Jennings, 1976. Pencil on vellum. 58 1/16" x 24".)

Early stage of fabrication on *Batcolumn*. The sculpture would eventually stretch across the entire workroom.

(Steel, aluminum; painted with polyurethane enamel. 96'8" [29.5 m] high x 9'9" [3.0 m] diameter, on 4' [1.2 m] high x 10' [3.1 m] diameter base. Harold Washington Social Security Center, 600 West Madison Street, Chicago, IL. © 1977 Claes Oldenburg and Coosje van Bruggen.)



The top of *Batcolumn* as the fabrication was nearing completion (left), and the sculpture loaded onto the truck (above), headed for the Harold Washington Social Security Center in Chicago. The truck was specially rigged to carry the hundred-foot sculpture, with the base of the bat attached to the truck and the tip riding on a dolly. Coosje van Bruggen, Oldenburg's wife and collaborator, stands at the left. The three children—the author, his brother Jeff, and their friend Matt Dugan (left to right)—are all missing school to watch the sculpture's loading and departure.

"This project was my first collaboration with Coosje after we were married. She chose the gray color to match the urban surroundings. In our sculptures over the following years, which Coosje called the Large-Scale Projects, we would focus more and more on site specificity and iconic significance. The approach to fabrication that we followed at Lippincott would spread to other factories and different countries, though we continued to work regularly in North Haven until the day in 1994 when we helped Don and Alfred lift the clock off the wall in the stilled main room of the factory." —Claes Oldenburg

(Steel, aluminum; painted with polyurethane enamel. 96'8" [29.5 m] high x 9'9" [3.0 m] diameter, on 4' [1.2 m] high x 10' [3.1 m] diameter base. Harold Washington Social Security Center, 600 West Madison Street, Chicago, IL.)

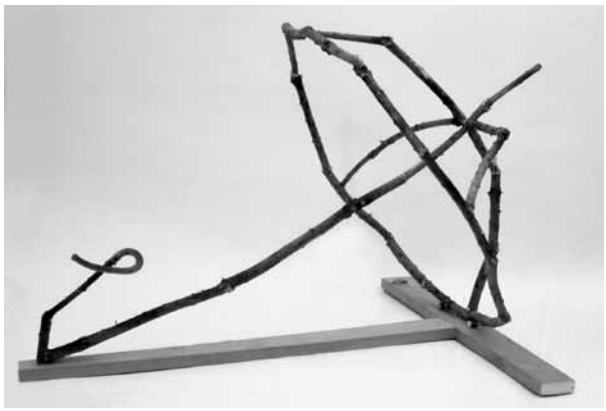

BRIGGS

***Batcolumn* during installation and in situ** at the Harold Washington Social Security Center, Chicago, 1977

(Steel, aluminum; painted with polyurethane enamel. 96'8" [29.5 m] high x 9'9" [3.0 m] diameter, on 4' [1.2 m] high x 10' [3.1 m] diameter base. Harold Washington Social Security Center, 600 West Madison Street, Chicago, IL. © 1977 Claes Oldenburg and Coosje van Bruggen. Photograph above by Shunk-Kender © Roy Lichtenstein Foundation; photograph opposite by Claes Oldenburg; both courtesy of the Oldenburg van Bruggen Foundation.)

Murray, *Nimbus*, 1978, presentation model (above) and installed work (opposite). *Nimbus* was created in part with funding from the NEA's Art in Public Places program for the Diamond Courthouse in Juneau, Alaska, and was the cause of much controversy after its installation. The piece was placed in front of the courthouse, across from the State Legislature building. Some politicians disliked the work and wanted it removed, though there was strong support for the piece from two of the State Court judges and from the public. One of the politicians managed to get the piece removed with an amendment to an otherwise popular bill, and *Nimbus* was placed in storage for several years. Fortunately, there was ongoing support for the sculpture, and it became part of the collection of the Alaska State Museum in Juneau, where it is now considered an important historic monument. As a result of the controversy, Murray convinced the NEA to amend their program to protect a work and keep it in its location for ten years.

(Cor-Ten steel painted turquoise blue. 204" x 192" x 165". Alaska State Museum, Juneau, AK. Art © Robert Murray. Photographs courtesy of Robert Murray.)



Oldenburg and van Bruggen, *Preliminary Model for the Crusoe Umbrella*, 1979, made from the branches of the artists' Christmas tree

(Pine branches, rope, wood. 22" x 33¼" x 23" [55.9 x 84.5 x 63.5 cm]. Collection of Claes Oldenburg and Coosje van Bruggen. © 1979 Claes Oldenburg and Coosje van Bruggen. Photograph by David Heald; courtesy of the Oldenburg van Bruggen Foundation.)

Oldenburg working on one of the templates for the *Crusoe Umbrella* (above), and the sculpture during fabrication (right), with Kim Grant.

(Cor-Ten steel painted with polyurethane enamel. 37' x 37' x 58' [11.3 x 11.3 x 17.7 m]. Sited: 33' x 37' x 56' [10.1 x 11.38 x 17.1 m]. Nollen Plaza, Civic Center of Greater Des Moines, Des Moines, IA. © 1979 Claes Oldenburg and Coosje van Bruggen. Photographs above and right by Claes Oldenburg; courtesy of the Oldenburg van Bruggen Foundation.)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***Crusoe Umbrella* during the initial test assembly,** prior to the finishing work

(Photograph by Claes Oldenburg; courtesy of the Oldenburg van Bruggen Foundation.)

Oldenburg and van Bruggen, *Crusoe Umbrella*, 1979, installed in Des Moines, Iowa

(Cor-Ten steel painted with polyurethane enamel. 37' x 37' x 58' [11.3 x 11.3 x 17.7 m]. Sited: 33' x 37' x 56' [10.1 x 11.38 x 17.1 m]. Nollen Plaza, Civic Center of Greater Des Moines, IA. © 1979 Claes Oldenburg and Coosje van Bruggen. Photograph by Attilio Maranzano; courtesy of the Oldenburg van Bruggen Foundation.)

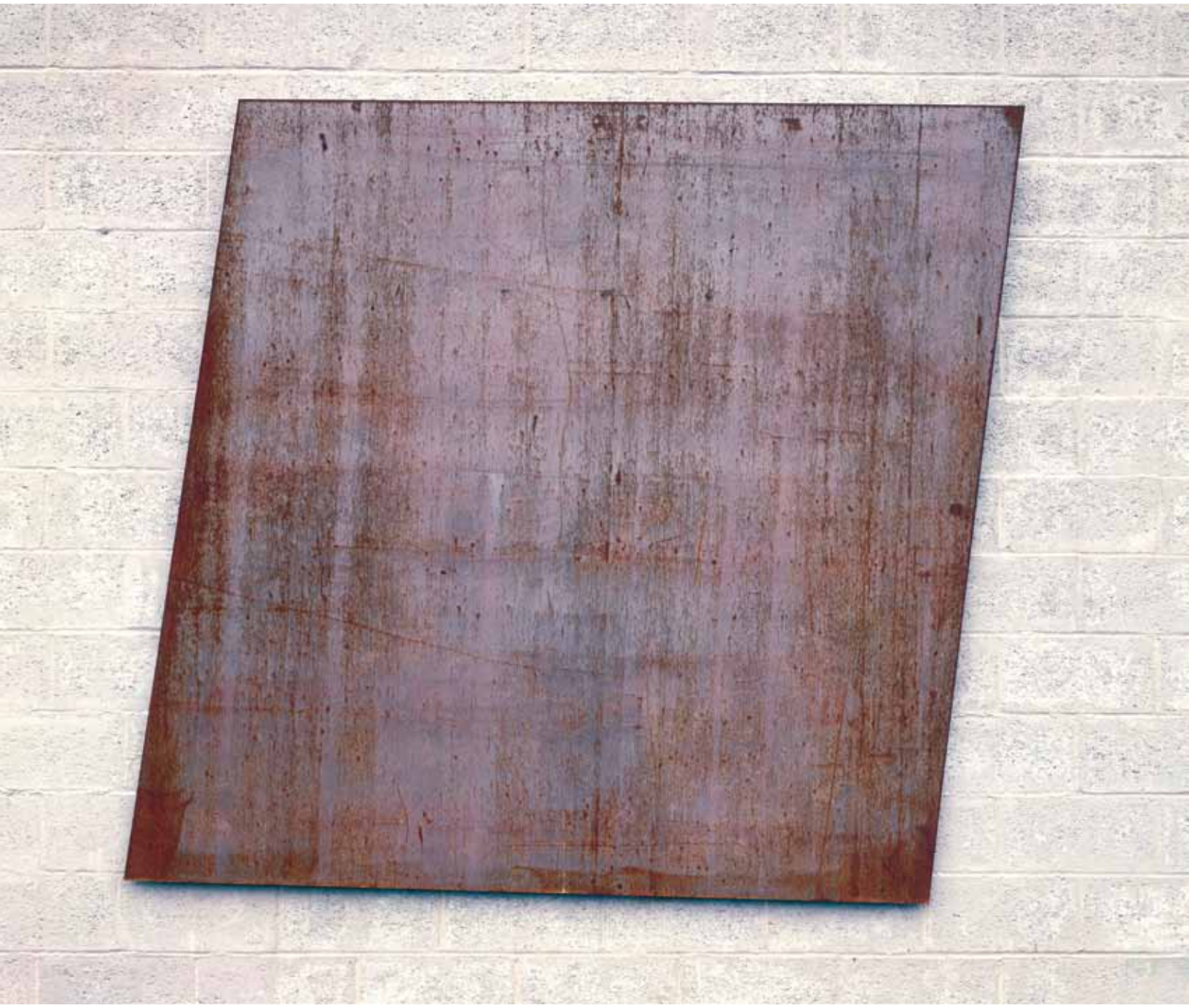

YMCA
THE CIVIC CENTER
DOWN TOWN
DOWN TOWN

Dubuffet, *La Chiffonnière*, 1978. The shapes of this sculpture were cut out in stainless steel, and then formed and welded into position. The surface has a nondirectional sanded finish, which makes for a lively play of light on the sculpture, and the black lines are painted.

(Stainless steel with enamel paint. 22' [6.70 m] high. Embarcadero Center, San Franciso, CA. © 2010 Artists Rights Society [ARS], New York, NY/ADAGP, Paris, France. Installation view, Central Park, New York, 1979. Photograph courtesy Pace Gallery, New York, NY.)

Oldenburg and van Bruggen, *Wayside Drainpipe*, 1979, installed in 2009 at Storm King on a long-term loan from Lippincott. At a height of nearly twenty feet, the work is beautifully sited near a pathway that leads along the spine of a hill. The cairnlike pyramid of stone supports the Cor-Ten structure, and on a rainy day the collected water issues from the spout onto the stones. Oldenburg had explored the *Drainpipe* concept as a colossal monument in his 1967 drawings and created two soft versions, which are in the collections of the National Gallery of Art in Washington, DC, and the Tate Modern in London.

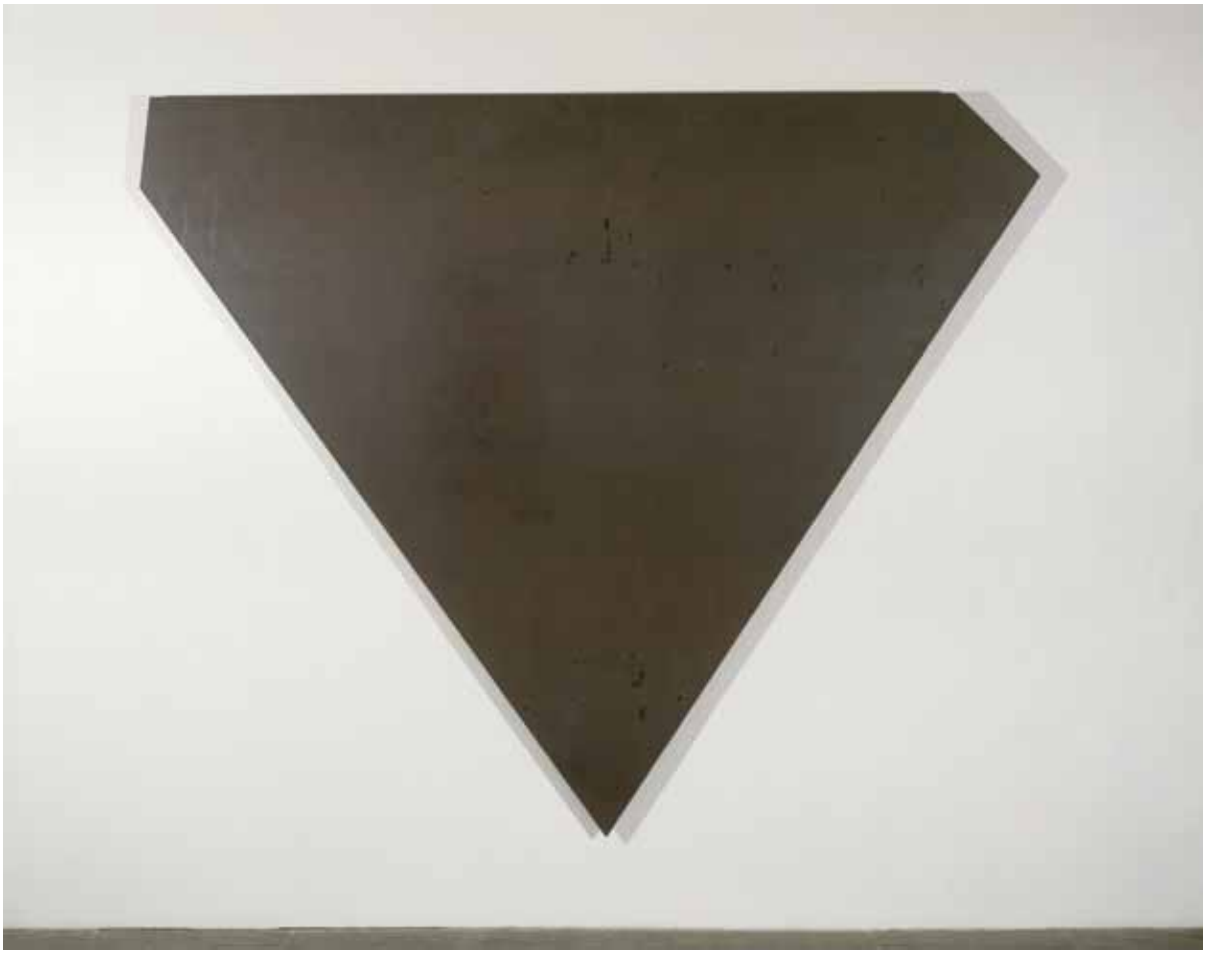
(Cor-Ten steel, found rocks. 19'8¼" x 8'1" x 6'½". Collection of Lippincott, Inc., North Haven, CT. © 1979 Claes Oldenburg and Coosje van Bruggen. Photograph by Jerry L. Thompson; courtesy of Storm King Art Center.)



Kelly, *Untitled*, 1978. Often, Kelly's completed wall pieces were hung on the exterior concrete block wall of the shop so that he could view them properly set off from the wall and in natural light. Any necessary corrections to the surface would be made, and then the sculpture could be left outside to weather. Many of these pieces were also photographed on this wall for catalogs, prior to being packed for shipment.

The shape and dimensions of this sculpture are the same as a painting Kelly made in 1976, though the color of the weathering steel and the placement five inches out from the wall create a very different effect.

(Weathering steel. 79½" x 88⅜" x ⅜" [201.9 x 224.5 x 1 cm]. Private collection. © Ellsworth Kelly. EK 583. Photograph courtesy of Ellsworth Kelly.)



Kelly, *Untitled*, 1979. Kelly explored several different orientations of this shape in smaller sculptures before settling on this for the single larger version.

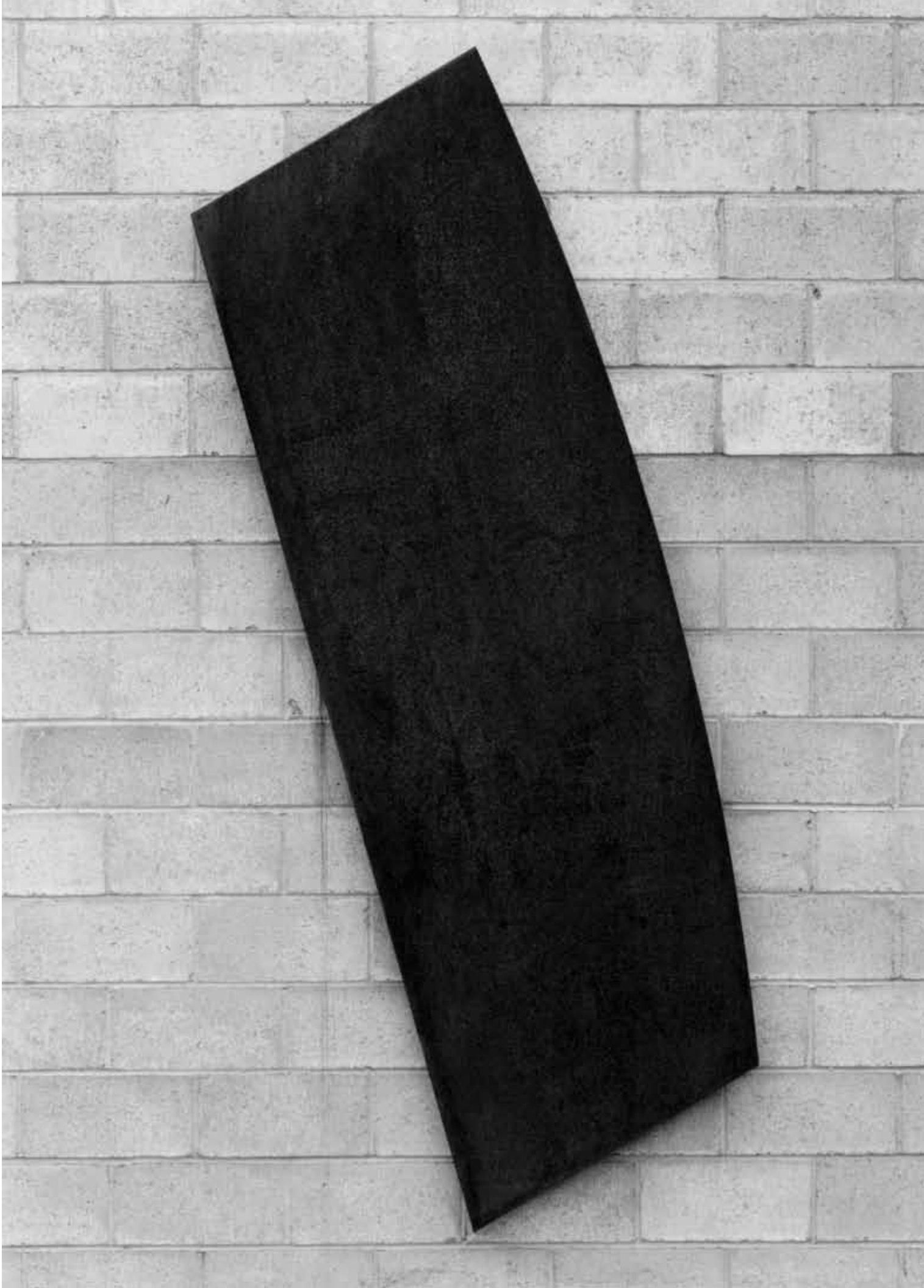
(Weathering steel. 92" x 112½" x ⅜" [233.7 x 285.8 x 1 cm]. Collection of Douglas S. Cramer. © Ellsworth Kelly. EK 590. Photograph courtesy of Ellsworth Kelly.)

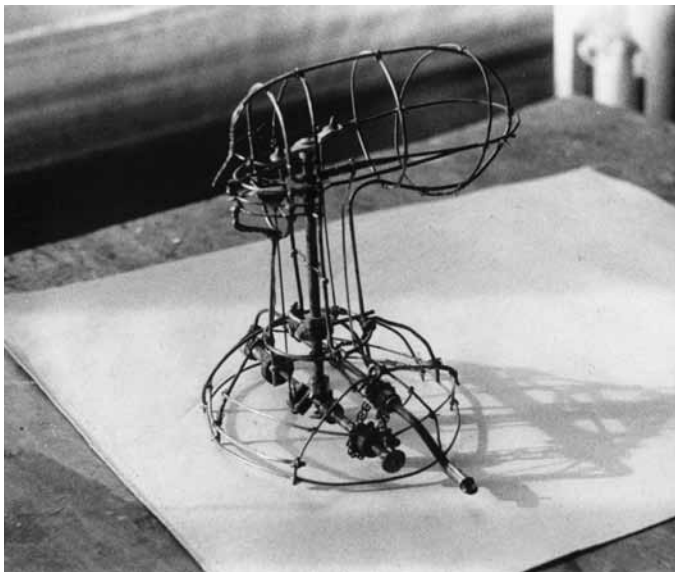
Kelly, *Diagonal with Curve X*, 1979

(Weathering steel. 111½" x 72" x ⅜" [283.2 x 182.9 x 1 cm]. Private collection. © Ellsworth Kelly. EK 594. Photograph courtesy of Ellsworth Kelly.)

Kelly, *Diagonal with Curve XI*, 1979. Kelly also made paintings in the same shape and dimension as these sculptures. While the paintings have perfect monochromatic surfaces, these metal reliefs have a natural variation in their color.

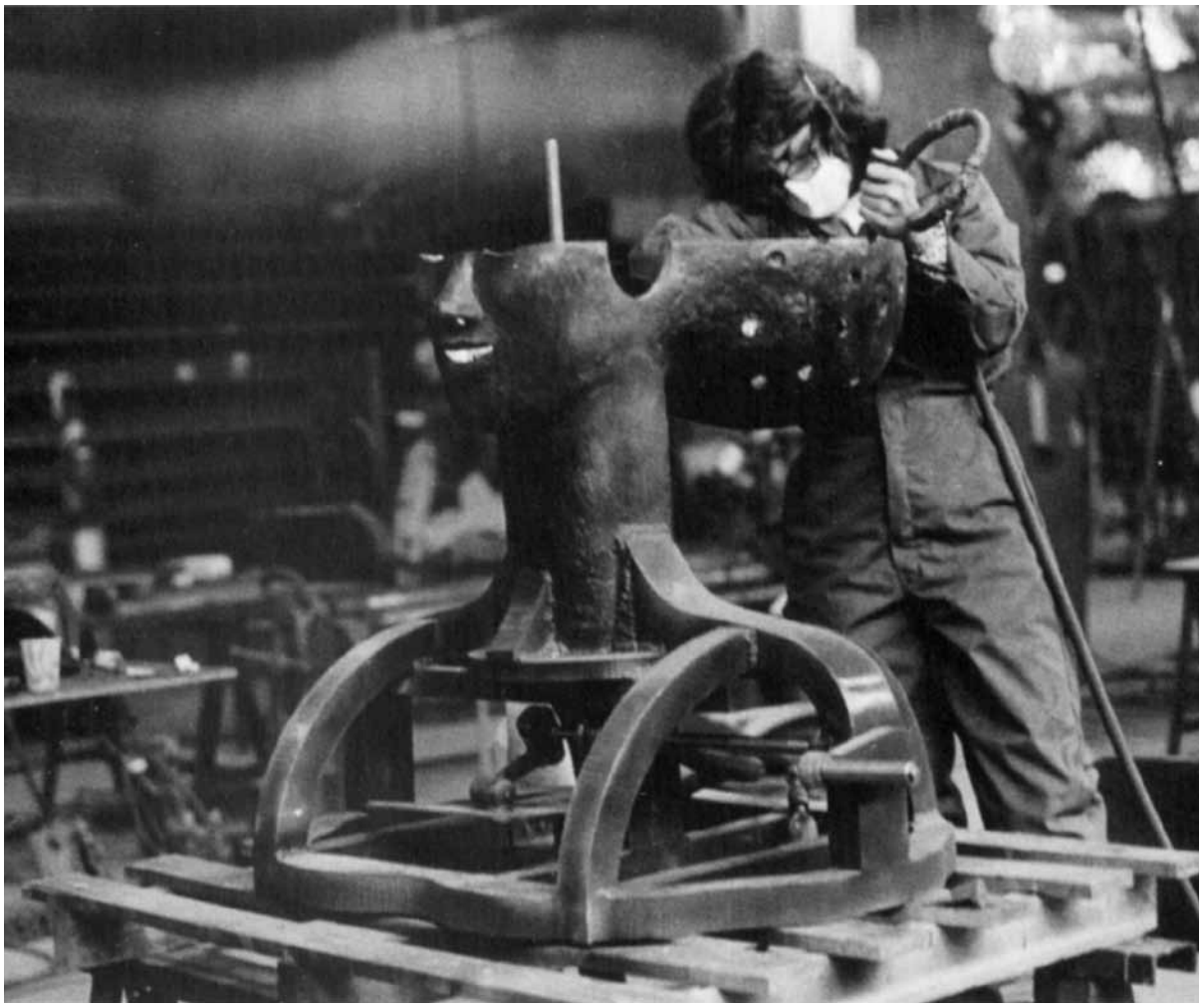
(Weathering steel. 107¾" x 52" x ⅜" [273.7 x 132.1 x 1 cm]. Private collection. © Ellsworth Kelly. EK 595. Photograph courtesy of Ellsworth Kelly.)





June Leaf, *The Head*, 1980. Leaf's model, from 1979 (left). Leaf uses a grinding tool to clean up the interior of *The Head* (below). A view during fabrication (opposite).

(Aluminum. University of Chicago Law School, Chicago, IL. Art © June Leaf. Photographs on this page courtesy of Edward Thorp Gallery, New York, NY.)



Donald Judd, *100 untitled works in mill aluminum*, 1982–86, during installation at the Chinati Foundation in Marfa, Texas, in 1983. The one hundred boxes were made over the course of four years and shipped down twenty at a time by truck. A forklift was used to bring the individually crated boxes from the delivery truck to their intended location within the building, where they were unwrapped (above). The Chinati Foundation crew used adhesive-backed vinyl to protect the surfaces during installation, and large vacuum-lifts rigged to the forklift to place each box in position (left).

100 untitled works in mill aluminum, detail. Interior of one of the modified artillery sheds at the Chinati Foundation showing a portion of the one hundred boxes in place. Each box has the same overall dimensions of 41 x 51 x 72 inches, but the division of the space within that envelope is different in each case.

(Permanent collection, the Chinati Foundation, Marfa, TX. Art © Judd Foundation/Licensed by VAGA, New York, NY. Photograph by Florian Holzherr, 2002.)

OVERLEAF: **Tony Smith, *Smug*, 1973/2005**. Alfred Lippincott stands with *Smug* after the installation at Glenstone in Potomac, Maryland.

(Painted aluminum. 11′ x 78′ x 64′. Glenstone. © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith.)

SELECTED SCULPTURES
1981 TO THE PRESENT

With Roxanne's departure in the early 1980s, the photo documentation of projects largely came to an end. After closing its North Haven facility in 1994, Lippincott continued to fabricate and conserve large scale works through collaborative efforts with other companies. The following section presents a sampling of the sculptures made at Lippincott from 1981 to the present. Where applicable, collaborating parties are listed in the credits acccompanying the project photographs.

1. Nancy Graves, *Trace*, 1981

(Cor-Ten steel, aluminum; painted with polyurethane paint. 192" x 214" x 120" [487.68 x 543.56 x 304.8 cm]. Los Angeles County Museum of Art, CA. Gift of Joseph Haddad in memory of Jaye Haddad. M.85.315. Art © Nancy Graves Foundation/Licensed by VAGA, New York, NY.)

2. Claes Oldenburg and Coosje van Bruggen, *Flashlight*, 1981

(Steel painted with polyurethane enamel. 38'6" [11.73 m] high x 10'6" [3.2 m] diameter. University of Nevada, Las Vegas, NV. © 1981–2009 Claes Oldenburg and Coosje van Bruggen. Photograph by Attilio Maranzano; courtesy of the Oldenburg van Bruggen Foundation.)

3. Ellsworth Kelly, *Curve XXII*, 1981

(Stainless steel. 432" x 68½" x 5" [1097.3 x 174.0 x 12.7 cm]. City of Chicago and the Chicago Park District, IL. © Ellsworth Kelly. EK 616. Photograph courtesy of Ellsworth Kelly.)

4. Ellsworth Kelly, *Curve XXIV*, 1981

(Weathering steel. 76" x 228" x ⅜" [193 x 579.1 x 1 cm]. Seattle Art Museum, WA. Promised gift of Virginia and Bagley Wright Collection in honor of the seventy-fifth anniversary of the Seattle Art Museum. © Ellsworth Kelly. EK 626. Photograph courtesy of Ellsworth Kelly.)

5. Tom Wesselmann, *Tulip and Smoking Cigarette*, 1981

(Painted aluminum. 68" x 100" x 60". Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY. Photograph courtesy of the Estate of Tom Wesselmann.)

6. Nancy Graves, *Indicate*, 1982

(Cast iron, Cor-Ten steel, stainless steel. 114" x 9" x 90" [289.56 x 22.86 x 228.6 cm]. New Britain Museum of American Art, New Britain, CT. Art © Nancy Graves Foundation/Licensed by VAGA, New York, NY.)

7. Ellsworth Kelly, *Diagonal with Curve XIV*, 1982

(Weathering steel. 67" x 192" x ½" [170.2 x 487.7 x 1.3 cm]. San Francisco Museum of Modern Art, CA. Gift of the artist. © Ellsworth Kelly. EK 655. Photograph courtesy of Ellsworth Kelly.)

8. Ellsworth Kelly, *Untitled*, 1982

(Aluminum. Three parts: 105½" x 29¾" x 1" [268 x 75.6 x 2.5 cm]; 85" x 93½" x 1" [215.9 x 237.5 x 2.5 cm]; 85" x 89" x 1" [215.9 x 226.1 x 2.5 cm]. Private collection. © Ellsworth Kelly. EK 656. Photograph courtesy of Ellsworth Kelly.)

9. Ellsworth Kelly, *Curve XXXIII*, 1982

(Weathering steel. 128" x 125½" x 1" [325.1 x 318.8 x 2.56 cm]. Private collection. © Ellsworth Kelly. EK 674. Photograph courtesy of Ellsworth Kelly.)

10. Ellsworth Kelly, *Untitled*, 1982–83

(Stainless steel. 120" x 228" x 204" [304.8 x 579.1 x 518.2 cm]. Dallas Museum of Art, TX. © Ellsworth Kelly. EK 679. Photograph courtesy of Ellsworth Kelly.)

11. Ellsworth Kelly, *Curve XXXV*, 1982

(Stainless steel. 300" x 22¼" x 2 1/16" [762 x 56.5 x 7.6 cm]. Private collection. © Ellsworth Kelly. EK 681. Photograph courtesy of Ellsworth Kelly.)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12. Ellsworth Kelly, *Untitled*, 1983

(Weathering steel. 99⅛" x 83⅞" x ⅜" [251.8 x 213 x 1 cm]. Private collection. © Ellsworth Kelly. EK 694. Photograph courtesy of Ellsworth Kelly.)

13. Ellsworth Kelly, *Untitled*, 1983

(Edition of one and one artist copy. Weathering steel. 99¾" x 78½" x ⅜" [253.4 x 199.4 x 1 cm]. Whitney Museum of American Art, New York, NY. Gift of the artist and Elliot K. Wolk, 1993. © Ellsworth Kelly. EK 695 AC. Photograph courtesy of Ellsworth Kelly.)

14. Robert Murray, *Hillary*, 1983

(Aluminum painted yellow. 68" x 194" x 256". Grounds For Sculpture, Hamilton, NJ. Art © Robert Murray. Photograph courtesy of Robert Murray.)

15. Louise Nevelson, *City on the High Mountain*, 1983

(Steel painted black. 20'6" x 23' x 13'6". Purchase Fund. Photographer Unknown. © 2010 Estate of Louise Nevelson/Artists Rights Society [ARS], New York, NY. © Storm King Art Center, Mountainville, NY.)

16. Claes Oldenburg and Coosje van Bruggen, *Screwarch*, 1983

(Aluminum painted with polyurethane enamel. 12' x 21' x 7' [3.86 x 6.55 x 2.39 m]; 12'8" x 21'6" x 7'10" [3.9 x 6.6 x 2.4 m]. Museum Boijmans-Van Beuningen, Rotterdam, the Netherlands. © 1983 Claes Oldenburg and Coosje van Bruggen. Photograph by Jannes Linders, Rotterdam, the Netherlands; courtesy of the Oldenburg van Bruggen Foundation.)

17. Keith Haring with *Untitled*, 1985. Haring was very much at home in the factory environment and greatly enjoyed a hands-on involvement in the process.

(Steel. Fukuoka, Japan. Keith Haring artwork © Keith Haring Foundation. Photograph by Ivan Dalla Tana.)

18. Ellsworth Kelly, *Untitled*, 1986

(Stainless steel. 75" x 130" x 137" [190.5 x 330.2 x 348.0 cm]. Hirshhorn Museum and Sculpture Garden, Washington, DC. © Ellsworth Kelly. EK 729. Photograph courtesy of Ellsworth Kelly.)

19. William T. Wiley, *Gong*, 1986

(Cor-Ten steel, stainless steel, bronze, wood. 12'8" x 11'6" x 22'. Lippincott/Wiley Partnership. Art © William T. Wiley.)

20. Jonathan Borofsky, *Man with Briefcase*, 1987

(2" thick Cor-Ten steel. 32' high. General Mills Collection, Minneapolis, MN. Art © Jonathan Borofsky. Photograph by Heinrich Photography; courtesy of Jonathan Borofsky.)

21. Ellsworth Kelly, *Double Curve*, 1988

(Bronze. 216" x 118½" x 4½" [548.6 x 301.0 x 11.4 cm]. Walker Art Center, Minneapolis, MN. Gift of Judy and Kenneth Dayton. © Ellsworth Kelly. EK 787. Photograph courtesy of Ellsworth Kelly.)

22. Claes Oldenburg and Coosje van Bruggen, *Spoonbridge and Cherry*, 1988

(Stainless steel, aluminum; painted with polyurethane enamel. 29'6" x 51'6" x 13'6" [9 x 15.7 x 4.1 m]. Minneapolis Sculpture Garden, Walker Art Center, MN. Gift of Frederick R. Weisman in honor of his parents, William and Mary Weisman, 1988. © 1988–2009 Claes Oldenburg and Coosje van Bruggen. Photograph by Attilio Maranzano; courtesy of the Oldenburg van Bruggen Foundation. Fabricated with Merrifield Roberts, Inc.)

23. Roy Lichtenstein, *Modern Head*, 1974/1989

(Edition of three, with one Artist Proof [which is painted blue]. Stainless steel. 31' high. Yale University, New Haven, CT. Art © Roy Lichtenstein Foundation.)


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24–27. William T. Wiley, *The Tower*, 1990. The two viewing platforms and the surrounding countryside. The stone-framed entrance gates to the spiral inclined walkway. Sunlight through the numerous Wiley cutouts makes the interior space glow in this view up the staircase.

(Bronze, aluminum, stainless steel, Cor-Ten steel. 80' x 17' x 17'. Lippincott/Wiley Partnership. Art © William T. Wiley.)

28–29. Claes Oldenburg and Coosje van Bruggen, *Monument to the Last Horse*, 1991, on display at the Seagram Building in New York City, and installed at the Chinati Foundation in Marfa, Texas.

(Aluminum, polyurethane foam; painted with polyurethane enamel. 19'8" x 17' x 12'4" [6 x 5.2 x 3.8 m]. The Chinati Foundation, Marfa, TX. © 1991–2009 Claes Oldenburg and Coosje van Bruggen. Photograph by Attilio Maranzano; courtesy of the Oldenburg van Bruggen Foundation.)

30. Jonathan Borofsky, *Hammering Man*, 1991. This is one of six versions of this sculpture made by Lippincott.

(Painted steel, electric motor. 48' high. Seattle Art Museum, WA. City of Seattle Public Art Collection. Art © Jonathan Borofsky.)

31. Tom Wesselmann, *Still Life with Fuji Chrysanthemums (Double Layer)*, 1985/92

(Alkyd oil on cut-out steel. 60" x 75". Private collection. Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY. Photograph by Jeffrey Sturges; courtesy of the Estate of Tom Wesselmann.)

32. Red Grooms with *The Agriculture Building*, 1992

(© 2010 Red Grooms/Artists Rights Society [ARS], New York, NY. Photograph by T. Charles Erickson.)

33. Red Grooms, *Henry Moore in a Sheep Meadow*, 1992

(Polystyrene, resin, aluminum. 94" x 138" x 92". © 2010 Red Grooms/Artists Rights Society [ARS], New York, NY.)


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34. Tom Wesselmann, *Still Life with Two Matisses (Portrait) (Black Variation)*, 1990/92

(Alkyd oil on cut-out aluminum. 68" x 85". Private collection. Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY. Photograph by Jeffrey Sturges; courtesy of the Estate of Tom Wesselmann.)

35. Ellsworth Kelly, *Gaul*, 1993

(Steel. 230" x 45½" x 24¼" [584.2 x 115.6 x 61.6 cm]. Carré d'Art Musée d'Art Contemporain, Nimes, France. © Ellsworth Kelly. EK 838. Photograph courtesy of Ellsworth Kelly.)

36. Tony Smith, *Moondog*, 1964/1996–97

(Painted aluminum. 17'1¼" x 13'7¼" x 15'8½". Installation: Paula Cooper Gallery, New York, NY. © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith. Fabricated with Promoco Manufacturing Company.)

37–38. Tony Smith, *Smog*, 1969–70/1999–2000

(Painted aluminum. 6'10" x 78' x 64'. Middlebury College, Middlebury, VT. © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith. Fabricated with Welding Works, Inc.)

39. Tony Smith, *Marriage*, 1961/2001

(Painted steel. 10' x 10' x 12'. Installation: Matthew Marks Gallery, New York, NY. © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith. Fabricated with Welding Works, Inc.)

40. Tom Wesselmann, *Bedroom Brunette with Irises*, 1988/2004

(Enamel on cut-out aluminum. 106" x 164". Private collection, on loan to the Montreal Museum of Fine Art, Montreal, Canada. Art © Estate of Tom Wesselmann/Licensed by VAGA, New York, NY. Photograph by Jeffrey Sturges; courtesy of the Estate of Tom Wesselmann. Fabricated with Versteeg Art Fabricators, LLC.)

41. Tony Smith, *Generation*, 1965/2005

(Painted aluminum. 33'11" x 36'11" x 36'11". © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith. Fabricated with Merrifield Roberts, Inc.)

42–43. Tony Smith, *Smoke*, 1967/2005

(Painted aluminum. 24'2" x 47' x 33'. Installation: Los Angeles County Museum of Art, CA. © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith. Fabricated with Ranor, Inc.)

44. Tony Smith, *Smug*, 1973/2005. Aerial view from the crane at the completion of the assembly

(Painted aluminum. 11' x 78' x 64'. Glenstone, Potomac, MD. © 2010 Estate of Tony Smith/Artists Rights Society [ARS], New York, NY. Photograph courtesy of the Estate of Tony Smith. Fabricated with Ranor, Inc.)

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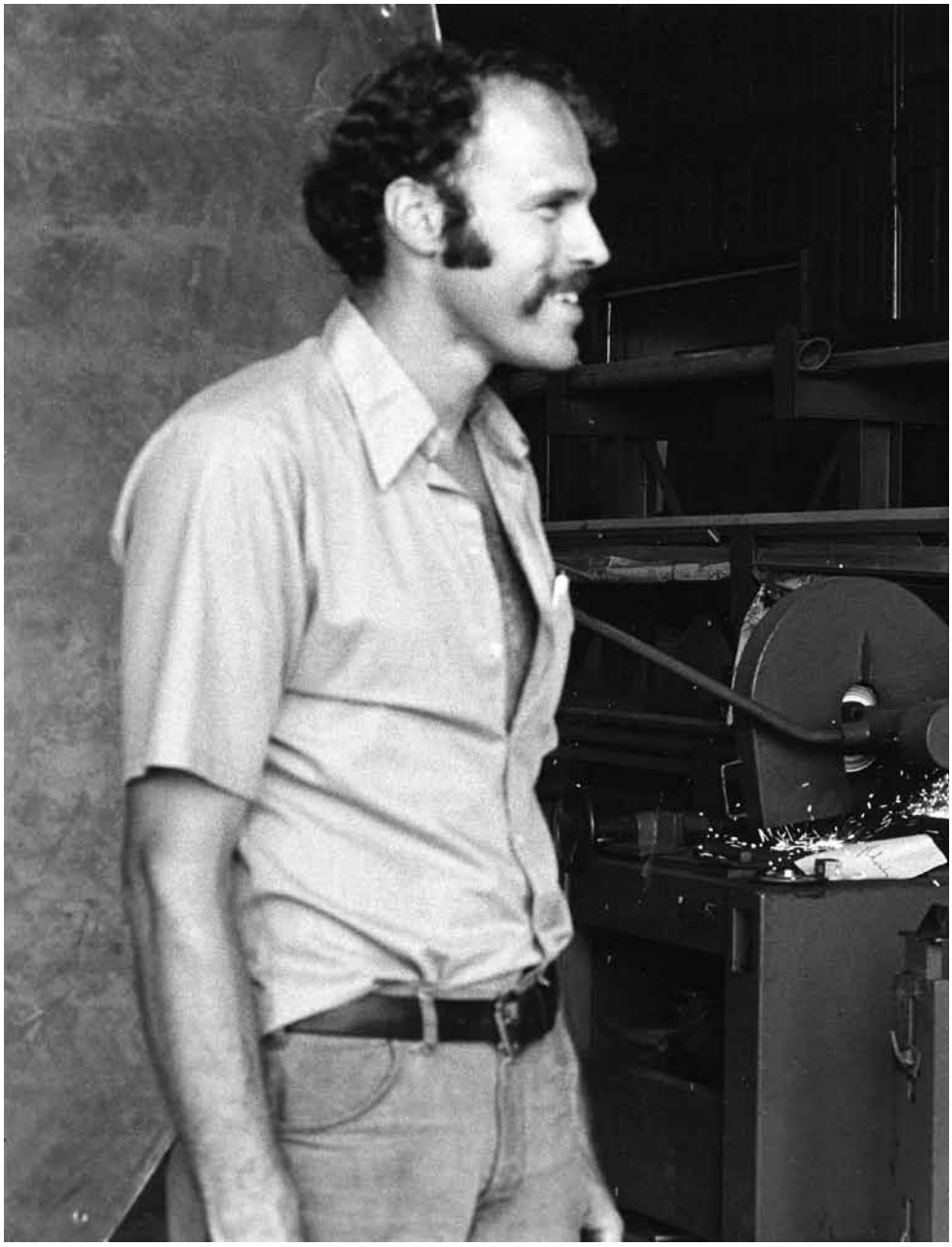

DONALD LIPPINCOTT INTERVIEW WITH HUGH M. DAVIES

Hugh Davies: How did you first become interested in fabricating sculpture?

Donald Lippincott: I've always been interested in sculpture and the arts, and Roxanne Everett and I had the feeling that there was a need for a place that specialized in dealing with artists. I think that recognizing the problems artists had working in other industrial situations is what led us to start the first pieces.

What are the problems that a sculptor faces in a non-sculpture-fabricating plant? A shipyard, for example.

Basically, it is one of understanding. It is difficult for many sculptors to communicate, first of all, with the people who own and run the shop, and secondly, with the men who fabricate their pieces. Few of the workers understand what the artist is trying to do; if a guy working on a piece feels that it is something crazy rather than something important, he won't do his best, and there won't be good cooperation between the man working and the artist directing. I think that the problem is pretty much the same as what a museum confronts with the general public in getting across the fact that what the artist is doing is serious, not a hoax. Our crew knows that the artist's work is important and really do get involved, and we have structured it that way.

How did you find the men that you have working for you?

We talk to a lot of people, and we always hire someone on a month or six-week trial period, so that we have a chance to get to know them and they get to know us. We can pretty well tell after that period of time if someone is going to work out or not. A lot of our men have been with us a long time. In fact, Eddie Giza and Frankie Viglione, the two men we started out with, are still with us. They worked for me renovating industrial buildings before we began working on sculptures. They were cement finishers and worked on precast stone and only later learned to weld.

When did you set up the first factory?

This is the second factory, and we built it in 1970. The first one was on this same property, an old wooden structure that had no particular use. We started out there in 1966. The building already existed, and we made use of it as best we could. When we built the second factory as a permanent home, we designed it to fit the specific needs of our operation.

Things like having large doors and a separate painting area?

Right. Everything about the building—the layout, the size of the doors and placement of windows, the lighting and the machinery—were all thought through in terms of the activity.

Had the earliest Lippincott sculptors worked with fabricators before?

In one way or another they had. Clement Meadmore had done some small things with a smaller fabricator, but the shop definitely couldn't do larger works. Robert Murray had worked with fabricators. Barney Newman had worked with Treitel-Gratz [a design and manufacturing company] in Brooklyn, which had done some fairly large things. In general, they had worked on a limited basis with other shops.

It seems as if right from the outset you were aware of the fact that you also had to display sculptures for people to come and see and that you would be responsible for delivering and installing the completed works when they were sold. So it's really a total process.

Right. We cater to all the basic needs of our clients, which is what makes us different from the average fabricator. We're involved from conception through to the final installation.

How do you go about building a piece? Would you assign a crew with a certain man to supervise a particular piece from start to finish, or would you bring in the best welder at that stage, and the best grinder and the best painter, and so on?

Eddie Giza, who runs the shop, is the one who assigns the crew. The artist and I, usually with Eddie, work out the general problems of fabrication, which are the selection of material and the way it's going to be put together. The fabrication process involves three stages. First is layout. We have two people who pretty much do nothing but layout work all the time. In the typical situation, the material is laid out and cut by them. Then it goes to a welding group in which there are four or five people. This group is headed by Bob Giza, who joined Lippincott in 1967 and is second in command to Eddie. He determines who takes on the job based on the specific issues of the piece. Then the finishing of the sculpture—sandblasting and painting—is a third department.

Now, there are certain pieces where one man might work on the whole thing. He might lay it out and cut it, weld it, and put it together, though the painting department always handles the finishing. It's rare that Bobby Sanford, who really is the painting department, does anything but paint.

Whenever possible you let the artist work directly with the man who is working on the piece.

That's basically the way we work. I may or may not be involved. Our function—"ours" being Eddie's, Bob's, and mine—is to be sure that the artists' wishes are understood and carried out, and to plan out the entire process so that work flows smoothly both when the artist is here and when he is not.

You prefer to have the artist here, especially for major steps in the piece.

That's the only way to work. You can't really do it long-distance.

I think that's one of the misconceptions people have about sculptural fabricators such as yourself: that the artist sends blueprints and only comes for the painting.

That's a misconception that comes from the notion that these larger pieces are just blown up. The average man on the street figures, just as you say, that there is a set of drawings or a model, and it's just a matter of carefully measuring and making it bigger,

which is rarely the case. Sometimes something is so well-defined and thought out in the drawing and model stage that you do perform that task exactly—the same as an architect making a drawing and a construction team building from it. Most of the time there is a great deal more interaction, discussion, and adjustment; we often make major changes during the fabrication process. I suppose it's always going to be difficult to convince the average person that an artist need not do his own work, hammer it all out himself, and kill himself in the process. The idea seems to be ingrained, but most artists working today obviously aren't doing this.

Murray and George Sugarman emphasized the fact that they like to work here because they think of the men as studio assistants. They claim the men can anticipate what they want done on a piece, that they know what sort of a lip to give an edge or how much to grind off and that sort of thing.

That is what is produced by this direct interaction. The guy working does become, in effect, an extension of the artist. He assimilates and starts to think the way the artist does. The question he's asking or the directions the artist is giving become more refined. He acquires this kind of knowledge and doesn't have to ask the next time.

It's more a communal studio than a factory.

Right. That's why all the artists we are working with have been with us for so long.

If an artist comes to you with an idea, do you prefer to work from drawings or from a model?

Many ideas, like Murray's [four-and-a-half-inch model for *Quinnipiac*, 1974], really can't be drawn. The paper pattern that we made from the second model of Murray's piece is what we've been using for measurements for the full-scale piece. That, in a way, is a drawing, but it isn't the drawing that you typically think of as a fabrication drawing. Usually we use a model rather than a drawing, and if a drawing is done, more than likely we create it ourselves, based on the model—and these drawings are often done to detail engineering information, to figure out the material thicknesses and stresses, for example.

You usually have your own engineer, J. R. Jennings, do the drawings that relate to problems such as site installation?

Yes, any situation that is a potential problem, he figures out for me. It is the structural analysis of the piece that he is actually responsible for. The drawing is really a by-product of that function.

How do you decide what sort of material to use for a sculpture? For instance, if Sugarman comes to you with a model in cardboard, how do you decide whether to fabricate it in aluminum sheet or in steel sheet, presuming it's going to be painted in the end and therefore the surface is not a major consideration?

Many times the artist makes the decision. In a painted piece, as Sugarman's generally are, the choice is aluminum. *Kite Castle* [1974] is the most recent steel piece that we've done of his, and steel was chosen in that case for economy and strength.

At that scale, could aluminum carry the weight just as well? It's not a structural problem as far as the piece being able to support its own weight?

There are some very thin connections where the points of the individual shapes join and touch. These welds in aluminum are weaker than steel joints. It probably could have been done in aluminum if we thickened up those parts, but the cost of the material would be a great deal more than steel.

What kind of steel do you use?

In general we use Cor-Ten steel, even in situations where a piece is painted. There are two reasons for doing this: first, it's a little stronger than carbon steel, which is the common steel used for building, and second, the surface quality of it is smoother and flatter. In its raw condition it's very hard to distinguish from mild carbon steel. We only buy mild steel for use as needed on particular jobs, and we get rid of any scraps to avoid mix-ups in the shop.

Cor-Ten seemed very much in vogue in the late sixties and early seventies, to create a rusted finish, a more "natural" finish than a painted surface. Do you recall which sculptor first used Cor-Ten?

It's been around for a long time, since the thirties and forties. It was used in railroad cars, in situations where it made sense for ease of maintenance: you don't have to paint it or take any particular care of it. I think the first large use of it aesthetically was in architecture, and pretty much at the same time it started to be used in sculpture. Who the first artist was that used it, I don't know.

How does Cor-Ten react to weather?

It forms a very tight layer of oxidation, or rust, tight enough so that it doesn't scale off. This, in effect, protects the steel underneath so that the surface, once it has matured, is stable. First, it becomes a sort of green, mossy color, and then an orange, which is very similar to mild steel rusting, and finally what I call a purply-black stage at the end of the one-and-a-half- or two-year process, and that is the final color of the piece. Some atmospheres affect it differently, so it may end up more brown than purple-black, but in general it's a dark, rather nice color.

The problem with it, which everybody is always quiet about, is that the surface is delicate. If someone paints on it or rubs it, it's quite hard to clean. In fact, it's impossible to clean it and have it blend in with the rest of the surface that hasn't been marked. The only real way you can do it is to clean everything and let it rust and mature all over again.

Would you sandblast to clean it, or would you treat it with acid?

Ideally, you should sandblast it. If you take the paint off with a paint remover, there will be a white cast on the surface. This will eventually disappear, but it takes an awfully long time. The rust is very thin—the oxidized surface is a matter of two- or three-thousandths of an inch thick—so you would only take off a negligible amount in the sandblasting. Each time you lose a little bit of material, but not enough to worry about.

In some senses, I see your operation as a continuation of the foundry tradition, of an artist hiring a craftsman to create his work. Do you think of yourself in that way at all?

Yes, in the sense of craftsmanship. However, I think that we are definitely different in that we are able to work in a much broader spectrum of techniques

and areas, and we can accomplish a great many more things than a foundry could accomplish.

You keep extensive records, photographs, and drawings of the pieces, and I imagine part of your work is maintaining or repairing pieces that are damaged.

Right. If you want to make the comparison, foundries used to keep patterns and molds too, so if the cast became damaged years later, they were able to remake the arm or the head or whatever. We follow that tradition; we do as much as possible to keep accurate records. Often the models that we use go back to the artist, but drawings and our notes and all the things we use in the shop we keep—and, of course, a record of paint colors.

How long does it take to go from beginning to end on an average piece?

The average time from talking about the concept with the artist to completion of the piece is usually four and a half or five months. The initial time is spent in accumulating materials, figuring out the engineering, and other discussions before the actual fabrication can begin. The average time for a commissioned work is about a year, from the time we first start talking seriously about a piece to the installation.

Are any of the men who work here sculptors themselves? Or do you prefer to have somebody working for you who isn't interested in making his own pieces?

[The latter] is preferable. That way you have a good craftsman who is capable and interested, but not necessarily directly involved with sculpture. Now, in time, once a person has worked and talked with enough artists, he may become interested to the point where he occasionally wants to do his own thing, which is fine. That's a lot different than someone who's trying to make a career of it.

Are there any stories of people who've worked for you and then gone on to become recognized sculptors?

No. But we haven't been around that long. To be a recognized sculptor takes a long time, considerable talent, and a lot of luck. It's even more difficult than becoming a recognized fabricator!

From Hugh M. Davies, *Artist & Fabricator* (Amherst, MA: University Gallery, Fine Arts Center, University of Massachusetts, Amherst, 1975).

ROXANNE EVERETT INTERVIEW WITH HUGH M. DAVIES

Hugh Davies: You've mentioned that the work of the late sixties had a certain look to it. What characterized that look, and why do you think it might have happened?

Roxanne Everett: I think that look came out of the Primary Structures show that Kynaston McShine did at the Jewish Museum in New York City in 1966. That show really identified Minimalist sculpture as a group. I certainly knew a little about welding, and it seemed to me relatively easy to weld planes together and get rectilinear geometric forms—that tendency clearly shows in the early pieces we built. Some of the artists originally chosen were exploring minimal forms.

I guess the finish, the fact that it was an automotive paint finish, contributed to the look.

Yes, but originally we were attracted to the use of weathering steel [Cor-Ten] because it seemed to be a more permanent material. It builds up a protective coating. This factor connected the material to bronze—to traditional bronze castings—in my mind. The painted finish was something that did not much interest me at first.

Which of your sculptors first started using weathering steel?

That was Newman, with *Broken Obelisk* [1963–67]. I think he had that idea for a long time. He had worked in the medium before and wanted to do that piece in weathering steel. That's probably one of the reasons that when he found we existed and were into that material, he came up here. Newman had made *Here II* [1965] elsewhere before *Broken Obelisk*. The first experimental pieces made at our place in the summer of 1966, Underhill's and Steven [Lippincott]'s, were made of weathering steel.

Can you describe the idea behind having a place where you could exhibit sculpture as well as make it—having a sculpture garden beside the factory?

People seemed to find it difficult to read a maquette and envision it large. The purpose of exhibiting sculpture was to let them see a variety of large pieces. Something I realized later, which came through the learning process, was just how extensive changes can be when scale increases. The artists often make changes from the model to the finished work, so it's certainly better to see a piece at actual size in the field than try to imagine it from a small maquette.

At the time you started, I suppose there weren't many places where you could see large-scale sculpture, besides the garden of the Museum of Modern Art and a few places like that.

There weren't many places, and there wasn't much large contemporary sculpture around. Only a few sculptors were making larger things on their own, but it seemed obvious that large public sculpture would proliferate.

Do you think that the new techniques of fabrication employed at the shop have changed and developed new possibilities in art?

That's the motivation for my involvement in the business. Don and I hope we're contributing to an artistic climate in which the artist doesn't have to conform so rigidly to existing techniques. In other words, we want to be able to make the available technology more diverse, to increase the artist's options. That means working with materials and finishes in new ways. It's slow, but it's happening.

Oldenburg has been terrifically instrumental in propelling me toward that goal. He and Sugarman have been particularly supportive; it's stimulating to explore all kinds of ideas with them. In the instance of Oldenburg's *Standing Mitt with Ball* [1973], our technology had to expand. How could we fabricate a sculpture in metal that had a soft canvas look? Oldenburg works from cardboard maquettes and from canvas and plaster models. The techniques for translating his cardboard models into metal are not that difficult because cardboard is planar like metal, although scale and proportion as the size of a sculpture enlarges are never easy. The technique for translating the canvas and plaster, for making something that looks soft or fluid, just wasn't there until *Mitt* came along. We had to think differently. The *Mitt* fabrication was a long, experimental, often frustrating process, which at times seemed like it might fail.

Can you name some of the other artists whose work presents technical challenges?

There's a degree of challenge in most sculpture fabrication. Both Sugarman's and Rosati's sculptures have quite complex shapes and forms, and they require a great deal of thought and planning to achieve the proper execution of each component, and to figure out how best to attach each component to the next to make up the whole. The cutout forms in the Samaras pieces also demand remarkable precision.

I tend to consider adjusting to an artist's individual personality and special technical requirements part of the general challenge. Each artist has his own singular approach to the technology itself. Nevelson, for example, has a unique manner of working spontaneously with found metal shapes on the spot. We initially had to adjust to that. I suspect that our entire staff makes quite an adjustment to Nevelson's absolutely incredible energy—it's a challenge just keeping up with her.

Did you anticipate that a big part of your work would be arranging for the pieces to travel, and to oversee installations at shows and museums?

Don and I thought of the sculptures as needing to travel from the start. We knew that we would have opportunities to exhibit the sculptures, so the necessities of that are always part of the planning of the overall sculpture. Moving them from place to place meant that they had to come apart, and there had to be people to assemble and install them properly.

What's your experience with people's reactions to sculptures in public situations?

The first pieces at shows like Sculpture in Environment in New York or Sculpture Downtown in Detroit, in the late 1960s, were received by a large sector of the viewing public with overt hostility—to a point where it was not uncommon to observe a passerby shouting insults and occasionally obscenities. Now, almost a decade

later, contemporary sculpture is an increasingly familiar sight, and people appear to be less threatened, more appreciative, aware, and genuinely curious. It's wonderful to see the smiles and amiable reactions to something like Dubuffet's *Milord la Chamarre* [1974]. People seem to respond to that sculpture in a very positive way.

Can you tell when you have a small model or maquette whether it will "work" when it's made full-scale?

There are times when you can be fairly sure of what a piece will look like enlarged, say, four times. But the sculpture that interests me most is where you can't be sure. I enjoy the element of risk. The artist has to be part of the process all the way through the fabrication, changing the relationship of one thing to another. It's pretty exciting to watch and participate in that process. An artist might say, "That looks wrong, I thought it was right, but it doesn't look right—so let's start again."

Does that happen, that people scrap a piece that has been fabricated?

Not the entire sculpture, no, but alterations of major magnitude take place frequently.

When Rosati started working with you, the increase in scale was a natural thing for him, but he'd never been able to do it before. It changed his work significantly, and in that sense it changed the pattern of art history. Are there any other people who you could point to with this idea in mind?

I imagine that significant change would take place for any artist of caliber who worked with and steadily concentrated on scale. I wouldn't care to say that Lippincott had specifically influenced anyone's work. Perhaps our role as patron—financing the work and enabling it to be built—is historically important. I do feel that it's accurate to state that Lippincott's input and commitment to its artists is a "force" and that the exchange and discussion of techniques and aesthetic ideas brings forth new fruit. That free flow of ideas and information stretches minds, expands concepts, and opens up new ways of thinking for all of us.

I wanted to ask you about the documenting process in terms of your photography, which is an important contribution to both art history and to your own company. Why did you decide to do it, and how did you go about it?

I always felt that documenting was important, but it was too expensive to have someone from outside the company do it. The interaction between the artist and the physical forming of the work fascinates me. I like the action; I like watching the work become what it is and communicating how that happened through photographs. Wouldn't it be something to have visual documentation of the Sphinx being made?

From Hugh M. Davies, *Artist & Fabricator* (Amherst, MA: University Gallery, Fine Arts Center, University of Massachusetts, Amherst, 1975).

ACKNOWLEDGMENTS

This book is dedicated to my parents

One of the great joys of my childhood was a trip to the shop, to see what was going on there. I loved checking out the new sculptures in the field, seeing the crane in action, looking at the partially completed sculptures—even just pushing the button to open the giant shop doors was exciting. I am very grateful for that ongoing entertainment, and education.

This book would not have been possible without my father's encouragement and help all the way through this very long process. I have always enjoyed talking with him about the shop and the artists, and I can well understand why everyone I spoke to in the course of putting this book together had so many enjoyable memories of working with him on their projects.

I have so many people to thank for their help while I was working on this book. First and foremost, thanks to all the artists and the artists' estates that were so generous with photographs and information, and granted permission for the reproduction of their work: Ramon Alcolea at the Ronald Bladen Estate; Jonathan Borofsky; Robert Breer; Heather Palmer at Pace Gallery (representing Jean Dubuffet); Shawn McLaughlin and the Easter Island Foundation; Red Grooms; Linda Kramer at the Nancy Graves Foundation; Robert Grosvenor; Annelise E. Ream at the Keith Haring Foundation; Mark Markin at the Paul Kasmin Gallery (representing Robert Indiana); Madeleine Hoffmann and Barbara McLanahan at the Judd Foundation; Ann Marie Nafziger and Rob Weiner at the Chinati Foundation; Menashe Kadishman and Maya Kadishman; Ellsworth Kelly, Jack Shear, and Eva Walters; June Leaf; Edward Thorp and Emily Hall at the Edward Thorp Gallery; Clare Bell and Shelley Lee at the Roy Lichtenstein Foundation; Marisol; Ellen Goldberg at Meadmore Sculptures; Robert Morris; Robert Murray; Forrest and Debra Arch Myers; the Estate of Louise Nevelson; Uta Hoffmann, Heidi Colsman-Freyberger, and Brigid Herold at the Barnett Newman Foundation; Claes Oldenburg and Carey Ascenzo at the Oldenburg van Bruggen Foundation; Margaret Rosati Norton and the estate of James Rosati; Joseph K. Levene and Robert Grunder at Joseph K. Levene Fine Art (representing the estate of Tony Rosenthal); Ken Fernandez at Pace Gallery (representing Lucas Samaras); Sarah Auld at the Tony Smith Estate; Tal Streeter; Arden Sugarman Eliopoulos at the George Sugarman Foundation; Michael Todd; Robert Jackson and the estate of Ernest Trova/The Trova Studios; William Underhill; Mark von Schlegell and the estate of David von Schlegell; Jeffrey Sturges and the estate of Tom Wesselmann; William T. Wiley and Wanda Hansen; and Nadine Witkin and the Estate of Isaac Witkin.

Thanks also to David Collens, Mary Ann Carter, and Dwayne Jarvis at the Storm King Art Center; Kimberly Tishler at VAGA; Maria Fernanda Meza and Janet Hicks at ARS;

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Alfred Lippincott was very helpful in discussing the work he did with artists in the 1980s and 1990s at Lippincott, and in explaining the projects and conservation work that continue today. Patterson Sims contributed a great deal to this book, in the introduction and throughout, and I greatly enjoyed our time discussing all aspects of the project. Hugh Davies's catalog *Artist & Fabricator* was an inspiration from the beginning, and I am very grateful for his preface and for the opportunity to include his interviews with Roxanne Everett and my father.

Many thanks to David Gibson for introducing me to my editor, Linda Lee. From our first conversations, I knew that Linda really understood and appreciated my book, and she has been enormously helpful in bringing it all together. Her excitement matched my own, and it has been a pleasure working with her. I am very grateful to everyone at Princeton Architectural Press for their belief in this book.

Although I have worked in publishing for seventeen years, this was my first venture as an author. Early support of this project came from Tom Consiglio and Jonathan Galassi, two of my colleagues at Farrar, Straus and Giroux. Debra Helfand and Thomas LeBien also offered much appreciated guidance and direction.

I am very grateful to all of my family and friends who have been so supportive throughout the process of creating this book. Matt Greene, Matthew Lore, and Kristy McGowan, in particular, were each a source of encouragement, counseling, and a lot of fun while I was working on this project. Chris Thompson was there every step of the way, and for that I am most thankful of all.

VISITING THE SCULPTURES

The following list represents the sculptures discussed in the book that are available for viewing. Please confirm visiting hours and availability of work with the respective institution before visiting.

RONALD BLADEN
Cathedral Evening, 1971. Empire State Plaza Art Collection, Albany, NY

JONATHAN BOROFSKY
Hammering Man, 1991. City of Seattle Public Art Collection, Seattle Art Museum, Seattle, WA
Man With Briefcase, 1987. General Mills Collection, Minneapolis, MN

ROBERT BREER
Float, 1970. Moderna Museet, Stockholm, Sweden

JEAN DUBUFFET
Milord la Chamarre, 1974. Centre Square, Philadelphia, PA
La Chiffonnière, 1978. Embarcadero Center, San Francisco, CA

Easter Island Head, 1968. Easter Island.

NANCY GRAVES
Indicate, 1982. New Britain Museum of American Art, New Britain, CT
Trace, 1981. Los Angeles County Museum of Art, Los Angeles, CA

ROBERT GROSVENOR
Untitled, 1970. Storm King Art Center, Mountainville, NY

KEITH HARING
Untitled, 1985. Fukuoka, Japan

ROBERT INDIANA
ART, 1972. Neuberger Museum, Purchase, NY
LOVE, 1970. Indianapolis Museum of Art, Indianapolis, IN

DONALD JUDD
100 untitled works in mill aluminum, 1982–86. Chinati Foundation, Marfa, TX

MENASHE KADISHMAN
In Suspense, c. 1969. Hirshorn Museum and Sculpture Garden, Washington, DC
Segments, 1969. Museum of Modern Art, New York, NY
Uprise, 1967–74. Hirshhorn Museum and Sculpture Garden, Washington, DC
Wave, 1965–69. Hirshhorn Museum and Sculpture Garden, Washington, DC

ELLSWORTH KELLY
Curve II, 1973. The Museum of Modern Art, New York, NY
Curve IV, 1974. The Museum of Contemporary Art, Los Angeles, CA

Curve XXII, 1981. City of Chicago and the Chicago Park District, Chicago, IL
Curve XXIV, 1981. Seattle Art Museum, Seattle, WA
Diagonal with Curve XIV, 1982. San Francisco Museum of Modern Art, San Francisco, CA
Double Curve, 1988. Walker Art Center, Minneapolis, MN
Gaul, 1993. Carré d'Art Musée d'Art Contemporain, Nimes, France
Green Rocker, 1968. Walker Art Center, Minneapolis, MN
Stele I, 1973. San Francisco Museum of Modern Art, San Francisco, CA
Stele II, 1973. National Gallery of Art, Washington, DC
Untitled, 1982–83. Dallas Museum of Art, Dallas, TX
Untitled, 1983. Whitney Museum of American Art, New York, NY
Untitled, 1986. Hirshhorn Museum and Sculpture Garden, Washington, DC
White Curve, 1974. Tate Modern, London, England
Yellow Blue, 1969. Empire State Plaza Art Collection, Albany, NY

JUNE LEAF
The Head, 1980. University of Chicago Law School, Chicago, IL

ROY LICHTENSTEIN
Modern Head, 1974–89. Yale University, New Haven, CT
Picture and Pitcher, 1976. Albright-Knox Art Gallery, Buffalo, NY; Margulies Warehouse, Miami, FL

MARISOL
Three Figures, 1967. The Hakone Open-Air Museum, Kanagawa, Japan

CLEMENT MEADMORE
Awakening, 1968. Australian Mutual Provident Society, Melbourne, Australia
Clench, 1972. Developers Diversified, Cleveland, OH
Curl, 1968. Columbia University, New York, NY
Double Up, 1970. Milwaukee Art Museum, Milwaukee, WI; Kykuit, Pocantico Hills, NY
Split Ring, 1969. Portland Art Museum, Portland, OR
Upended, 1969. Santa Barbara Museum of Art, Santa Barbara, CA
Upstart I, 1967. Milwaukee Art Museum, Milwaukee, WI
Verge, 1970. Empire State Plaza Art Collection, Albany, NY

ROBERT MORRIS
Untitled, 1972. Wadsworth Atheneum Museum of Art, Hartford, CT

ROBERT MURRAY
Athabasca, 1965–67. The Gallery, Stratford, ON
Becca's H, 1968–69. University of Toronto, Toronto, ON
Haida, 1973. Department of Foreign Affairs, Ottawa, ON
Hillary, 1983. Grounds For Sculpture, Hamilton, NJ
Nimbus, 1978. Alaska State Museum, Juneau, AK
Quinnipiac, 1974. University of Massachusetts, Amherst, MA
Shawanaga, 1967. Everson Museum, Syracuse, NY
Taku, 1976. Wells Fargo Bank, Minneapolis, MN
Windhover, 1970. Hinsdale Junior High School, Hinsdale, IL

FORREST MYERS
Four Corners, 1969–70. Storm King Art Center, Mountainville, NY
Untitled, 1969–70. Empire State Plaza Art Collection, Albany, NY

LOUISE NEVELSON
Atmosphere and Environment X, 1969–70. Princeton University, Princeton, NJ
Atmosphere and Environment XIII (Windows to the West), 1972. Scottsdale, AZ
City on the High Mountain, 1983. Storm King Art Center, Mountainville, NY
Night Presence IV, 1972. New York, NY
Sky Covenant, 1973. Temple Israel, Boston, MA

BARNETT NEWMAN

Broken Obelisk (1963–67). Museum of Modern Art, New York, NY; The Rothko Chapel, Houston, TX; University of Washington, Seattle, WA
Lace Curtain for Mayor Daley, 1968. Art Institute of Chicago, Chicago, IL
Zim Zum I, 1969. San Francisco Museum of Modern Art, San Francisco, CA
Zim Zum II, 1969/1984–85. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany

CLAES OLDENBURG

Clothespin, 1976. Centre Square Plaza, Philadelphia, PA
Colossal Ashtray, 1975. Ludwig Forum, Aachen, Germany
Geometric Mouse, Scale A, 1969. Museum of Modern Art, New York, NY
Geometric Mouse, Scale X–Red, 1971. Houston Public Library, Houston, TX
Giant Three-Way Plug, Scale A, 1970. Oberlin College, Obelin, OH; St. Louis Art Museum, St. Louis, MO
Lipstick (Ascending) on Caterpillar Tracks, 1969. Yale University Art Gallery, New Haven, CT

CLAES OLDENBURG AND COOSJE VAN BRUGGEN

Batcolumn, 1977. Harold Washington Social Security Center, Chicago, IL
Crusoe Umbrella, 1979. Nollen Plaza, Civic Center of Greater Des Moines, Des Moines, IA
Flashlight, 1981. University of Nevada, Las Vegas, NV
Monument to the Last Horse, 1991. The Chinati Foundation, Marfa, TX
Screwarch, 1983. Museum Boijmans-Van Beuningen, Rotterdam, the Netherlands
Spoonbridge and Cherry, 1988. Minneapolis Sculpture Garden, Walker Art Center, Minneapolis, MN
Trowel II, 1976. Donald M. Kendall Sculpture Gardens at PepsiCo, Purchase, NY
Wayside Drainpipe, 1979. Storm King Art Center, Mountainville, NY

JAMES ROSATI

Lippincott I, 1965–67. Empire State Plaza Art Collection, Albany, NY
Lippincott II, 1965–69. Kykuit, Pocantico Hills, NY
Richmond Tripod, 1973. East Main Street at Twelfth Street, Richmond, VA
Shorepoints, 1966–68. Grounds For Sculpture, Hamilton, NJ

TONY ROSENTHAL

Alamo, 1967. Astor Place Traffic Island, Lafayette Street at Eighth Street, New York, NY
Odyssey I, 1967. Middelheim Open Air Museum of Sculpture, Antwerp, Belgium
Rondo, 1969. New York Public Library branch at Fifty-eighth Street, New York, NY

TONY SMITH

Marriage, 1961/2001. Des Moines Art Center, Des Moines, IA
Moondog, 1964/1996–97. National Gallery of Art, Washington, DC
Smog, 1969–70/1999–2000. Middlebury College, Middlebury, VT
Smoke, 1967/2005. Los Angeles County Museum of Art, Los Angeles, CA
Smug, 1973/2005. Glenstone, Potomac, MD

TAL STREETER

Endless Column, 1968. Storm King Art Center, Mountainville, NY

GEORGE SUGARMAN

Baltimore Federal, 1977–78. Edward A. Garmatz Federal Building and United States Courthouse, Baltimore, MD
Kite Castle, 1974. World Trade Center, Brussels, Belgium
Trio, 1969–71. Empire State Plaza Art Collection, Albany, NY
Yellow Ascending, 1977. Joslyn Art Museum, Omaha, NE

MICHAEL TODD

Titus, 1968. Notre Dame University, South Bend, IN

ERNEST TROVA

Profile Canto IV–A, 1973. Wichita State University, Wichita, KS

DAVID VON SCHLEGELL
Untitled, 1969. Storm King Art Center, Mountainville, NY
Voyage of Ulysses, 1976. Byrne Greene Courthouse, Philadelphia, PA

TOM WESSELMANN
Bedroom Brunette with Irises, 1988/2004. Montreal Museum of Fine Art, Montreal, Canada

ISAAC WITKIN
Kumo, 1971. Storm King Art Center, Mountainville, NY

Noteworthy sculpture parks in the United States include Storm King Art Center in Mountainville, New York; the Empire State Plaza Art Collection in Albany, New York; the Donald M. Kendall Sculpture Gardens at PepsiCo in Purchase, New York; Grounds for Sculpture in Hamilton, New Jersey; Glenstone in Potomac, Maryland; the Hirshhorn Museum and Sculpture Garden in Washington, DC; the Minneapolis Sculpture Garden at the Walker Art Center in Minneapolis, Minnesota; the Nasher Sculpture Center in Dallas, Texas; the Embarcadero Center in San Francisco, California; and the Olympic Sculpture Park of the Seattle Art Museum in Seattle, Washington.

ARTIST LIST

The following list represents the artists who have had work fabricated by Lippincott from 1966 to 2010. Names followed by an asterisk indicate artists who have had work restored by Lippincott.

Moulton Andrus
Karel Appel
David Bakalar
Bill Barrett
Ronald Bladen
Jonathan Borofsky
Robert Breer
Grisha Bruskin
Alexander Calder*
Robert Costelloe
Robert Cronin
Carol Davidson
Guy Dill
Mark di Suvero*
Edward Dorson
Richard Driskell
Jean Dubuffet
Benni Efrat
Rafael Ferrer
Robert Fink
Richard Friedberg
Norman Gardner
Charles Ginnever
George Giusti
Adolf Gottlieb
Nancy Graves
Cleve Gray
Red Grooms
Robert Grosvenor
Homer Gunn
Keith Haring
Ralph Helmick
Charles Hinman
Robert Howard
Robert Indiana
Kyohei Inukai
Daniel LaRue Johnson
Donald Judd
Menashe Kadishman
Ellsworth Kelly
Lyman Kipp
Sacha Kolin
June Leaf
Sol LeWitt*
Alexander Liberman*
Roy Lichtenstein
Ernst Lurker
Marisol
John Mason
Clement Meadmore
Mary Anne Mears
Robert Milner
Joan Miró
Robert Morris
Robert Murray
Forrest Myers
Bruce Nauman
Edgar Negret
Barbara Neijna
Louise Nevelson
Barnett Newman
Claes Oldenburg
Jules Olitski
Karen Petersen
Stephen Porter
John Raimondi
Dina Recanati
Larry Rivers
James Rosati
Tony Rosenthal
Shirley Rothenburg
Lila Ryan
Lucas Samaras
Buky Schwartz
Tony Smith
Tal Streeter
George Sugarman
Donald Sultan
Sahl Swarz
Robert Tinch
Michael Todd
Ernest Trova
Edward Tufte
William Underhill
Eduardo Ramírez Villamizar
Coosje van Bruggen
David von Schlegell
Tom Wesselmann
William T. Wiley
Isaac Witkin
Rodner Wright
Jack Youngerman

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BIOGRAPHIES

JONATHAN D. LIPPINCOTT

Jonathan D. Lippincott was born the year after the first sculptures were made at Lippincott, and grew up watching the work taking place there. He studied studio art and art history at Swarthmore College, graduating in 1989. During the next few years, he worked at Haystack Mountain School of Crafts as a cook and handyman, at the Yale University Art Gallery as an art handler, and as a dessert baker in Providence, Rhode Island. In 1993 he moved to New York City to begin work in publishing, and a year later he joined Farrar, Straus and Giroux, where he is currently the design manager. Since 2000 he has also worked independently as art director and designer for a range of illustrated books about architecture, landscape, and fine art.

HUGH M. DAVIES

Hugh M. Davies received his BA (1970), MFA (1972), and PhD (1976) from the Department of Art and Archaeology at Princeton University. Since 1983 he has been The David C. Copley Director of the Museum of Contemporary Art San Diego (MCASD). Davies has served as curator or cocurator for numerous MCASD exhibitions, including Robert Irwin: Primaries and Secondaries (2008), Francis Bacon: The Papal Portraits of 1953 (1999), and William Kentridge: Weighing… and Wanting (1998). He has served on the Board of Overseers of the University of California, San Diego, since 2007 and was a cocurator of the Biennial 2000 at the Whitney Museum of American Art, New York.

PATTERSON SIMS

Patterson Sims is a New York–based freelance visual arts consultant, curator, writer, and lecturer. He has organized numerous exhibitions and written about a wide range of contemporary and twentieth-century American artists, including Willie Cole, Viola Frey, Ellsworth Kelly, Philip Pearlstein, and Fred Wilson.

Sims was the director of the Montclair Art Museum in New Jersey from 2001 to 2008. Other past positions include Deputy Director for Education and Research Support at the Museum of Modern Art (1996–2001) and Associate Director for Art and Exhibitions and Curator of Modern Art at the Seattle Art Museum (1987–96). At the Whitney Museum of American Art (1976–87), Sims was the first designated curator of the museum's comprehensive collection of twentieth-century American art. He organized many permanent collection installations and exhibitions at the Whitney, including four Whitney Biennials.

INDEX

Page numbers in *italic* refer to photographs.