

LINCOLN CENTER PLAZA NORTH

Landscape Design

The north plaza, part of the original plan for Lincoln Center, was designed by the preeminent American modern landscape architect, Daniel Urban Kiley. As previously noted, Robert Moses had assigned Harrison & Abramovitz to lay out the plaza and park areas beginning in late 1956. This plan was then revised successively by the center's planners and architects until the final master plan was approved by the board on July 13, 1959.¹ Eero Saarinen, having already been chosen to design the Vivian Beaumont Theater, had also been entrusted with the design of the plaza area in front of it. Saarinen in turn relied on Dan Kiley—as he had done for many of his earlier buildings—to produce a plaza landscape that would integrate and reflect the modern aesthetic posed by the adjacent buildings.

Like many of the architects of Lincoln Center, Dan Kiley was a pioneer in his field. Born in Boston, Massachusetts in 1912, Kiley apprenticed for several years under Warren Manning, founder of the American Society of Landscape Architects, before becoming Manning's associate.² Between 1936 and 1938, Kiley studied architecture at Harvard's Graduate School of Design, during which time, Bauhaus founder Walter Gropius became the school's dean. In spite of Gropius' presence, Kiley dropped out and embarked on a career in planning and landscape design. In 1942, he collaborated with Louis I. Kahn on the Willow Run Housing Development in Michigan before joining the Army's Office of Strategic Services, where he was appointed Chief of the Design Presentation Branch. In 1945, Kiley designed and constructed the room to house the Nuremberg Courtroom Internal Trials, thereby earning him the distinction of election to the United States Chief of the Council Legion of Merit.

Beginning in the early 1940s and continuing into the latter half of the twentieth century, Kiley collaborated with some of the world's most distinguished modern architects to produce innovative landscapes that incorporated contemporary motifs of abstraction, uniformity and

minimalism. In addition to working with Kahn, Kiley partnered with Eero Saarinen on designs ranging from the award-winning Jefferson Memorial, or “Gateway Arch,” in St. Louis, Missouri (1947-48), to the Miller House (1955) and Irwin Union Bank and Trust Company (1964) in Columbus, Ohio—the latter two designs having been listed on the National Register of Historic Places on May 16, 2000.

In particular, Kiley’s landmark garden for J. Irwin and Xenia Miller has been regarded as a signal event in the architect’s career as it featured all of the distinctive elements for which he became renowned. As scholar, Joseph Disponzio, noted:

Henceforth, his designs would be known for their genteel and sophisticated formality, structured by orthogonal geometry and expressed in a vocabulary of forms culled from garden history and the cultured landscape, designs distinguished by an innate sense of proportion and an unerring sense of balance that fit programs to sites in landscapes of extraordinary refinement and clarity.³

Other notable landscapes designed in partnership with Saarinen included the IBM Building in Rochester, Minnesota (1956), Dulles International Airport in Chantilly, Virginia (1958), and Stiles and Morse Colleges at Yale University in New Haven, Connecticut (1963).

With Gordon Bunshaft, Kiley produced corporate office landscaping for the Union Carbide and Carbine Company in Eastview, New York (1956) and the Reynolds Metal Building in Richmond, Virginia (1956). For Bunshaft’s firm, Skidmore, Owings & Merrill, the landscaper worked on the grounds of the Law Library at the University of Chicago (1958) and redesigned Pennsylvania Avenue in Washington, D.C. (1962). Other notable outdoor collaborations included works such as the United States Air Force Academy in Colorado Springs, Colorado, with Walter Netsch (1956), and Oakland Museum in California with Kevin Roche (1962).

Kiley has been widely praised for his progressive landscapes which infuse modern design principles into natural settings. Landscape architect and scholar, Ken Smith, has lauded Kiley’s ability to create “a pervasive sense of enclosure through the use of a limited palette of materials and minimalist geometries” while, at the same time, using “reductive and abstract principles...to

create a new type of ambient landscape space.”⁴ Kiley himself has stated that “[his] objective is the integration of man and nature into one” so that “the consistent parts of the design must be related one to another and to their surroundings inside and outside.”⁵ Having observed how nature continually changes and moves, Kiley has said, “What I’ve been trying to do in my work is create a man-made scene having those attributes or characteristics.”⁶

Furthermore, the landscapist has defended his style, reasoning that just “because it’s geometric in plan doesn’t mean that the space is static; hopefully the space continues to flow.”⁷ “Flow” has been a dominant quality in Kiley’s work as he has ordered his landscapes while incorporating full and colorful plantings to complement these shapes. I.M. Pei, who collaborated with Kiley on Fredonia College in New York (1965), as well as on the East Wing National Gallery of Art and Sculpture Garden in Washington, D.C. (1971), said of him: “He taught me that space is not something you stand at one point and take a picture of, it is something that you move through... you feel it.”⁸ In 1997, Kiley was awarded the National Medal of Arts for over fifty years of achievement in the field of landscape design.

Before Kiley had begun his work on Plaza North, he had recently completed the courtyard within Harrison & Abramovitz’s Rockefeller University Expansion Buildings (1957-58), located at York Avenue between East 64th and 65th Streets. Thus, both Rockefeller and Harrison had already endorsed Kiley’s work by the time Saarinen had recommended him for the job. Although Kiley’s input into the design of Plaza North was substantial, he cannot be credited with having created the reflecting pool. Many of Wallace K. Harrison’s drawings completed between 1955 and 1959 reveal that the lead architect had envisioned a water element of this type on some portion of the Lincoln Center campus.⁹ For Plaza North, Kiley and the design team had initially proposed a smaller reflecting pool, employing a series of “paved panels...set in a geometric pattern across the water.”¹⁰ However, this plan was altered when the Committee on Arts and Acquisitions decided to purchase a Henry Moore sculpture for the pool. As a result, the

pool's size was increased to enhance Moore's work, and the so-called "paved panels" were eliminated in favor of a larger yet more refined water element.

Striving for a "unifying force between the contrasting proportions and details" of the adjacent buildings, Kiley's design for Plaza North was spatially organized around the reflecting pool, which, in turn, embraced the Henry Moore sculpture as its focal point with Saarinen's theater as its backdrop.¹¹ Appropriately distanced from the reflecting pool on three of its four sides, Kiley's travertine planters were positioned far enough away so as not to interfere with the sculpture-pool-theater composition. On the other hand, the planters were still close enough to give a verticality to the plaza that would balance its pervasive horizontal orientation.

Furthermore, by placing pairs of planters along the north facade of the Metropolitan Opera House, the architect skillfully created a mall that respected the Beaumont theater while orienting visitors toward the library-museum entrance. Other planters, running single-file, north to south along Philharmonic Hall, and east to west along the proposed Juilliard School, appropriately framed the entire Plaza North area while demarcating other pedestrian trajectories.

With regard to materials, planter design and landscaping, Kiley employed travertine to give the courtyard a cohesion with the adjoining buildings, while introducing color and volume into the space through his choice of greenery. Housed within a series of low-riding, thirty-inch-high by twenty-foot-square planters, each box contained a quartet of London plane trees—uniformly spaced ten to twelve feet apart, center to center—embellished by a mix of red and white Japanese azaleas. Kiley's use of four plane trees within each planter was "essential to achieve the necessary mass and density for the plaza" and "to relate successfully to the surrounding architecture."¹² Furthermore, he advised the center's gardeners to clip the tops for architectural clarity and the roots to avoid damage of the underground roof membrane. The planters themselves were faced in travertine and featured coved corners at their bases that visually linked them to the travertine buildings.

Lincoln Center Plaza North embodied Kiley's use of minimalism and abstraction as a counterpoint to its modern architecture setting. Employing quartets of London plane trees within a series of geometrically-configured, square travertine planters, these plantings gave order, uniformity and volume to an otherwise flat, landscape palette, while his red and white azaleas provided bursts of color to an area largely characterized by beige-white planters and subdued pink marble granite pavers. Regarding the "flow" that figures so prominently into the designers work, Lincoln Center Plaza North's planters order the space in a way that directs visitors to its adjacent facilities, while, at the same time, offering an open plane from which they can view its reflecting pool, buildings and its art.

Art Within Lincoln Center Plaza North

In 1961, the Albert A. List Foundation gave a grant totaling one million dollars to Lincoln Center, Inc.—half to be used for the construction of the Metropolitan Opera House and the commissioning of art posters, and half to be used for the acquisition of sculptures and paintings for the complex. In November, the Committee on Arts and Acquisitions met with the Lincoln Center architects to discuss the possibility of a large sculpture for the reflecting pool within Plaza North. The Committee's unanimous choice of artist for the proposed work was the world-famous British sculptor, Henry Moore. Since committee chairman, Frank Stanton, knew Moore personally, he visited the artist at his studio in England and then invited him to come to Lincoln Center and assess the site in March 1962. Although Moore had been impressed with both the space and the reflecting pool as a setting for his work, he did not commit to the project until he had returned to England. Following his visit, Moore wrote Stanton and Rockefeller to let them know that he was interested in accepting the commission.¹³

Generally considered the "most important British sculptor of the 20th century," and hailed by *Time* magazine as a "modern master," Henry Spencer Moore was heavily influenced by non-Western sculpture.¹⁴ Born in Castleford, West Yorkshire, England in 1898, he worked as a

student teacher between 1915 and 1916, and began attending the Leeds School of Art in 1919.¹⁵ Influenced by Roger Fry's *Vision and Design*, Moore became interested in three-dimensional, non-Western sculpture and the technique of direct carving. In 1921, Moore received a scholarship to study sculpture at the Royal College of Art in London. Concurrent with his studies, he began focusing on African and Pre-Columbian art which he was able to more fully explore through his repeated trips to the British Museum.

1929 marked a turning point in Moore's work as he completed the first of his many "reclining figures." Inspired by *Chacmool*, figures of warrior priests carved out of basalt by the Toltec-Mayans, Moore revered the ancient work for its "stillness and alertness" and "sense of readiness."¹⁶ Using qualities of *Chacmool* as his prototype, Moore developed a style in his drawing and carving that used human and landscape forms interchangeably. *New York Times* critics Vera and John Russell wrote:

Represented in his figures is an idea of woman in which the bloom of physical magnificence at its fullest and ripest calls to mind the great heroines of history and legend. These are the mothers and consorts of heroes. But they also have the characteristics of landscape. Mountains, cliffs, river beds, headlands, rock tunnels and secret caves come to mind as we work our way around and through Moore's majestic inventions. And common to both woman and landscape are the notions of strength and shelter, growth and renewal.¹⁷

Moore himself was less verbose when asked about his predominant subject matter, "There is no doubt I've had what Freud would call a mother complex."¹⁸ In 1934, the artist's *Four-Piece Composition: Reclining Figure*, which featured a series of dismembered elements of the human body, not only anticipated what would become his signature style, but more specifically, his commission for Lincoln Center.

During World War II, Moore was appointed an Official War Artist, and received national recognition for his drawings which depicted local citizens taking shelter in London's underground. Citing a connection between his real life models and his favorite subject matter, Moore remarked, "I saw hundreds of Henry Moore Reclining Figures stretched along the

platforms...even the train tunnels seemed to be like the holes in my sculpture.”¹⁹ Six years after New York’s Museum of Modern Art gave him a major retrospective exhibition, Moore received a commission from the Arts Council for the Festival of Britain. Producing a *Reclining Figure* in bronze for the Arts Council, Moore’s 1951 version was a milestone in the artist’s development as his work assumed a more three-dimensional form than before, incorporating voids into his design. Commenting on the power of voids within sculpture, he said, “A hole can have as much shape-meaning as a solid mass.”²⁰

Between 1959 and 1964, Moore produced several reclining figures consisting of two and three pieces, the largest and last of which was created for Lincoln Center. However, in contrast to previous models in which “the human figure echoed the forms of mountains, hills and valleys,” for these commissions he reversed the metaphor as “rugged cliffs, caves, rocks and dramatic sea-worn headlands [became] the human body.”²¹ In fact, Moore had used Claude Monet’s depiction of the cliff at Etretát as the inspiration for one of his most recent reclining figure sculptures—*Two-Piece Figure No. 2*. Similarly, when referring to his piece for Lincoln Center, the artist stated, “I’d like the sculpture to rise out of the water like those cliffs.”²² The artist was also specific about his assignment:

What I’ve been asked to do is to provide a focal piece for a space that the architects have created. That space has buildings all around it, but I’m not required to alter my ideas to fit in with them...The Plaza is too big, too broad and too long for me to be concerned with anything but the space enclosed by the buildings.²³

He then added, “My sculpture must be big enough to make its point at a considerable distance...I want it to tower above the visitor so that his natural line of vision will be somewhere about the middle of it...Since you can walk around it, it’s a sculpture that has to be right from every angle of vision.”²⁴

Between 1963 and 1965, Frank Stanton and Gordon Bunshaft met with Moore to review his designs for the sculpture. By the summer of 1964, Moore had completed the plaster model and several of the center’s architects, along with members of the art committee, flew to England

to review his design. After the Lincoln Center representatives had approved the model, the sculptor sent it to a West Berlin foundry where bronze casting of the two pieces was begun. In the interim, the architects corresponded with Moore and the foundry's owner, Hermann Noack, in order to get specifications regarding anchorage, lighting, weights and water level. In August 1965, the two enormous pieces comprising Moore's *Reclining Figure* arrived in New York and were hoisted into the reflecting pool. Once their position and orientation had been established, the site was prepared for final installation. Moore's finished bronze sculpture weighed approximately 16,000 pounds and measured sixteen-feet-high by thirty-feet-across in relation to its eighty-foot-wide by one hundred, twenty-foot long reflecting pool. When specifically asked what body parts he had represented, the artist responded that the work comprised a "leg part" and "a head and arms part."²⁵ Several weeks later, the artist elaborated: "In this *Reclining Figure* and in the others of mine you find not only a human outline, but also references to landscape or rocks...The human figure is, for me, the basis of sculpture, of all our sense of form...Even if one thinks one is being abstract, that is really based on our sense of proportion, based on our own bodies."²⁶ *Reclining Figure* was officially presented as a permanent loan to the city on September 21, 1965, after having been approved by the city's Art Commission.²⁷ Upon acceptance of the sculpture, Mayor Robert F. Wagner gave Moore the city's Handel Medallion for Cultural Achievement.

Unlike the commissioning of the Henry Moore sculpture, the acquisition of the Alexander Calder work, *Le Guichet*, for Plaza North was controversial. Initiated by arts patrons, Howard and Jean Lipman, who regarded Lincoln Center as "the proper setting for the works of the outstanding American artists of our time" and Alexander Calder as one of "America's outstanding artists," the work primarily met with opposition from the City's Commissioner of Parks, Newbold Morris.²⁸ As the recipient of a gift or a loan, the City of New York, through its appointed officials, had the power to accept or reject it. Previously, Morris had been active in

securing the City Center of Music and Drama as the constituent organization for the New York State Theater. However, his appointment as Parks Commissioner in 1960—succeeding Robert Moses—placed him in a position whereby he had to reconcile personal taste with public purpose.

Morris' objections to the contrary, Alexander Calder had received wide critical and public acceptance when his work was being considered for installation in Plaza North. Having just set a record attendance for his one-man show at the Guggenheim Museum in New York between November 1964 and February 1965, the artist not only sold over 100 works, but was also besieged with major commissions.²⁹ Five years earlier, John Canaday, critic for *The New York Times*, had been unmitigated in his praise of the artist, writing, “The increasing precision and economy of Calder’s design make him a classical master in a current use of the term, but in addition he has an apparently inexhaustible joie de vivre, an unflagging ebullience of invention.”³⁰

Born in New York in 1898, Calder was the descendant of two famous American artists: his grandfather, Alexander Milne Calder, who created the statue of William Penn that crowns Philadelphia’s City Hall; and his father, Alexander Stirling Calder, who created the George Washington statue for the Washington Arch in New York.³¹ Both relatives had been celebrated artists by the time the younger Calder graduated from Stevens Institute of Technology in Hoboken, New Jersey with a degree in mechanical engineering in 1919. Enrolling in New York’s Art Students League in 1923, Calder studied under artist John Sloan, and worked primarily in oil painting. In 1926, his children’s book, *Animal Sketching*, was published, and featured both text and illustrations by the artist. Also in 1926, Calder began a series of trips to Paris where he was influenced by the collages of Joan Miró and the paintings of Paul Klee. His *Circus* (1926-32), which was created during this time, featured miniature pieces in the shape of animals, composed of wire and wood with movable parts.

One of the few American artists to be involved with Abstraction-Création, an avant-garde arts group in Paris, Calder had been influenced by Piet Mondrian, who urged him to undertake

experiments with abstract constructions. In the early 1930s, this experimentation later resulted in his creation of kinetic art consisting of mobiles that could be either hand-cranked or motorized. Calder, who worked extensively with non-objective construction, was the inventor of the mobile, “a kinetic construction of disparate elements that describe individual movements.”³² Later, Calder expanded his wind-driven and mechanized mobiles to not only include geometric forms, but also biomorphic ones as well. Regarding his preference for abstract motifs, Calder said, “I feel there’s greater scope for the imagination in work that can’t be pinpointed to any specific emotion. That is the limitation of representational sculpture. You’re often enclosed by the emotion, stopped.”³³ Combining Constructivist techniques and materials with Surrealist imagery, the artist was a pioneer in initiating an entirely new art form that embraced technology.

During the 1950s, Calder continued to develop an idea that he had introduced in the 1930s: the stabile. Composed of large-scale metal sheets that were cut and painted, these installations were stationary fixtures that later gained great popularity as outdoor public sculptures throughout the United States and Europe in the 1960s and 1970s. In the meantime, the artist continued to produce substantial mobiles such as *125 for Idelwild* (John F. Kennedy) Airport (1959) and *Big Red* (1959), as well as experimental new forms. The artist died in 1976.

In early April 1965, the Committee on Arts and Acquisitions sent a request to Parks Commissioner Morris to approve the permanent loan of Alexander Calder’s stabile, *Le Guichet*, for placement at the library entrance of Plaza North. Leading the campaign for approval was Gordon Bunshaft, who, along with the center’s arts committee, considered the stabile with its pedestrian-scale arches an appropriate piece to complement his building’s entryway. Comprised of enormous, thin, steel plates painted black, *Le Guichet* was created in 1963 in Tours, France. Although “le guichet” means “the ticket seller’s window,” Calder maintained “I only called it that to identify it. I give names to the things I’m working on just like license plates.”³⁴ After Morris rejected Lincoln Center’s request on the basis that it did not “transmit thought”—as he maintained good art should do—it was speculated that Mayor Robert F. Wagner had intervened

to get the work approved.³⁵ However, the final determination was delivered on July 12, 1965 by the city's Art Commission which voted 5 to 4 in favor of accepting the work. Among the panel members who voted in favor of accepting the loan were trustees from the Metropolitan Museum of Art and Brooklyn Institute of Arts and Sciences, a landscape artist, an architect and the Director of the New York Public Library. Those opposed included Morris, a sculptor, a painter and a lay member of the commission. On November 15, 1965, Alexander Calder's *Le Guichet* was presented and dedicated to the citizens of New York. Robert W. Dowling, the city's cultural executive, praised the artist as "a boy genius, who has given to the United States a completely new art form—massive, totally balanced, yet delicate—in which his spontaneity and ebullience come through."³⁶

Lincoln Center Plaza North Critical Response

In spite of Dan Kiley's significant contributions to Plaza North and other outdoor areas at Lincoln Center, he had not been widely known as its principal landscape architect until years later when his work had been altered, and a group of preservationists voiced their outrage to the Lincoln Center organization. Nonetheless, Ada Louise Huxtable lauded the original design, calling it "the only honestly contemporary vista in the place."³⁷ Moreover, the *Times* critic, contrasting the grouping with the trio at Lincoln Center Plaza, proclaimed, "This is the sole moment that lifts the spirit of those to whom the 20th century is a very exciting time to be alive, and for whom the fleeting sensuousness of lighting effects and matching travertine is not enough."³⁸ An unnamed critic for *Time* magazine remarked that the setting for Henry Moore's work, with its "tree-dotted promenade—designed for people bound for cultural experiences... would have made Michelangelo turn green with envy."³⁹

Praise was also heaped on *Reclining Figure* in its setting, which the same critic deemed "Manhattan's mightiest piece of modern sculpture" that "mingl[ed] the domestic grace of a nude in her bath with the powerful, primitive presence of a goddess disturbed from sleep by Leonard

Bernstein.”⁴⁰ The reviewer also hailed Moore for his ability to “enliven a great geometric space with a human form in bronze—the kind of intense life in art that the voids of architecture demand.”⁴¹ *New York Times* critic, John Canaday, affirmed Moore’s oeuvre as “among the most important expressions in contemporary art,” while his colleague, Hilton Kramer, called *Reclining Figure* “one of the sculptor’s major works.”⁴² Although lamenting the placement of *Le Guichet’s* in relation to *Reclining Figure*, Kramer complimented the Calder work itself, which he called both “beautiful” and “first-rate.”⁴³

Alterations to Lincoln Center Plaza North

During the late 1980s and early 1990s, three circumstances contributed to a dramatic alteration of Dan Kiley’s Plaza North landscape: damage to the underground parking roof caused by tree root expansion, tree disease and a lack of knowledge about the plaza’s significance.⁴⁴ On April 23, 1990, *The New York Times* reported that the quartets of trees within the plaza’s fourteen planters had been “cleaned out” and were being replaced with single “Aristocrat no fruit-bearing pear tree[s] with a supporting cast of azaleas.”⁴⁵ Thus, despite Kiley’s original instructions to clip the plane trees above- and below- ground, the Lincoln Center organization opted to replace them with a reduced number of an entirely different species. Kiley later wrote, “Sadly, this action emasculated the volumetric power of the original planting plan and severed the link between the architecture of plantings and buildings that together form a civic space of integrity.”⁴⁶ Another landscape architect, Peter Walker, saw the replacement as endemic of a mindset that has generally prevailed among stewards of modern landscapes: “The Kiley design was changed inadvertently because it wasn’t seen as something. Therefore you could change it. Because it wasn’t anything.”⁴⁷

As a result of these significant alterations, modern landscape advocates mobilized to express their outrage.⁴⁸ Following a letter of protest written by architect-historian Robert A.M. Stern in 1993, the New York chapter of the American Society of Landscape Architects began

lobbying on behalf of Kiley in order to open discussions between the landscapist and the Lincoln Center organization. What transpired was not only an advocacy group supporting Kiley's original plan, but also a meeting between the renowned architect himself and Andre Mirabelli, Vice President of Lincoln Center. In this meeting and others that followed, the architect explained his motives and maintenance techniques to the center's executive and gardening staff. Although a dialogue was initiated between designer, management and maintenance, the London plane trees and their accompanying shrubbery were never reinstated on Plaza North.

Concurrent with the landscaping alterations taking place in the early 1990s, another significant aspect of the plazas was being modified. In an article detailing many planned and implemented upgrades and changes, *New York Times* reporter, Richard F. Shepard, quoted the center's director of operations, Irwin I. Brooks, as saying that eventually all the travertine steps would be replaced.⁴⁹ Citing the fact that the steps "get the hardest pounding," along with the fact that "travertine is soft, doesn't wear well," Brooks said that his staff would be replacing the steps with either granite or a more substantial material.⁵⁰

¹ Young, "Construction Underway: 1959-1962," p.141.

² For Dan Kiley, see Pauline Saliga, "Kiley, Daniel Urban," in Emanuel, ed., pp.515-518, and Joseph Disponzio, Introduction, in William S. Saunders, ed., *Daniel Urban Kiley: The Early Gardens*, (New York: Princeton Architectural Press, 1999) pp.9-16.

³ Disponzio, Introduction, p.13.

⁴ Ken Smith, "Preserving a Modernist Legacy," *GSD News*, Harvard University Graduate School of Design, Fall 1996, p.15.

⁵ Quoted in Pauline Saliga, "Kiley, Daniel Urban," in Emanuel, ed., p.517.

⁶ Quoted in *The Work of Dan Kiley: A Dialogue on Design Theory*, Proceedings of the First Annual Symposium on Landscape Architecture, Campbell Hall, February 6, 1982, (Charlotte, VA: The University of Virginia, 1982) p.28.

⁷ *ibid.*

⁸ Quoted in "Daniel Urban Kiley: When the Landscape Smiles," *[SOURCE, DATE]*, p.9.

⁹ For early drawings showing Wallace K. Harrison's proposals for Lincoln Center, see Kathleen Randall, *Lincoln Center for the Performing Arts: Cultural Visibility and Postwar Urbanism*, Masters of Science Thesis, Historic Preservation, Columbia University, (New York: Graduate School of Architecture, Planning and Preservation, 1992) Figures 19, 20, 21, 27, 29, 33, 35, 38, 39, 40.

¹⁰ Dan Kiley, "Lincoln Center for the Performing Arts, New York, New York, 1960," *Dan Kiley: The Complete Works of American Master Landscape Architect*, (NY: Bulfinch Press, 1999) p.57.

¹¹ *ibid.*, p.56.

¹² Quoted in a letter to Robert A.M. Stern, October 20, 1993, as reprinted in Ken Smith, "The Challenge of Preserving Lincoln Center for the Performing Arts," Charles A. Birnbaum, ed., *Preserving Modern Landscape Architecture: Papers from the Wave Hill-National Park Service Conference*, November 1995, v.10, (Cambridge, MA: Spacemaker Press) p.50.

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- ¹³ For general background on the commissioning of Henry Moore's *Reclining Figure*, see Young, "Visual Arts in Lincoln Center, pp.208-17; George P. Elliott, "A Center in Search of a Role," *The New York Times Magazine*, September 11, 1966, II, p.47; and Vera and John Russell, "Moore Explains His 'Universal Shapes,'" *The New York Times Magazine*, November 11, 1962, VI, pp.60-82.
- ¹⁴ "most important..." according to Alan G. Wilkinson, "Moore, Henry (Spencer)," in Turner, ed., v.22, p.54; "modern master" according to "Maker of Images," *Time*, September 21, 1959, v.74, p.81.
- ¹⁵ For Henry Moore, see Alan G. Wilkinson, "Moore, Henry (Spencer)," in Turner, ed., pp.54-58.
- ¹⁶ Quoted in *ibid.*, p.55.
- ¹⁷ Russell, "Moore Explains His 'Universal Shapes,'" p.60.
- ¹⁸ "Maker of Images," p.82.
- ¹⁹ Quoted in Wilkinson, "Moore, Henry (Spencer)," in Turner, ed., p.56.
- ²⁰ Quoted in Russell, "Moore Explains His 'Universal Shapes,'" p.60.
- ²¹ Quoted in Wilkinson, "Moore, Henry (Spencer)," in Turner, ed., p.57.
- ²² Quoted in Russell, "Moore Explains His 'Universal Shapes,'" p.78.
- ²³ *ibid.*, pp.74-5.
- ²⁴ "My sculpture must be... the middle of it," quoted in *ibid.*, p.75; "Since you can walk...": quoted in John Canaday, "Henry Moore to Supervise Installation," *The New York Times*, August 25, 1965, p.41.
- ²⁵ Canaday, "Henry Moore to Supervise Installation," p.41.
- ²⁶ Young, "Lincoln Center 1960-1970: Visual Arts at Lincoln Center," p.217.
- ²⁷ Since 1938, the artist had been making maquettes, or small models, on which his larger works were based. A smaller model of *Reclining Figure*, cast in bronze, can be found within the courtyard facing the Weisner Building at the Massachusetts Institute of Technology campus. Acquired by Moore's patron, Vera Glaser List, the bronze sculpture was installed and dedicated to Samuel Glaser, an MIT graduate, in 1963.
- ²⁸ Howard Lippman, as quoted in Grace Glueck, "Ticket Window (Nonfunctional) Is Installed at Lincoln Center," *The New York Times*, November 12, 1965, p.49.
- ²⁹ "Finale," *The New York Times*, February 7, 1965, II, p.20.
- ³⁰ John Canaday, "Two Sculptors: Alexander Calder and Leonard Baskin Impressive in Contrasting Shows," *The New York Times*, March 20, 1960, II, p.20.
- ³¹ For Alexander Calder, see Joan Marter, "Calder, Alexander," in Turner, ed., v.5, pp.422-424, and Phyllis Tuchman, "Calder's Playful Genius," *Smithsonian*, May 2001, v.32, no.2, pp.83-92.
- ³² Marter, "Calder, Alexander," in Turner, ed., p.423.
- ³³ Quoted in Tuchman, "Calder's Playful Genius," p.88.
- ³⁴ Glueck, "Ticket Window (Nonfunctional) Is Installed at Lincoln Center," p.49.
- ³⁵ Paul L. Montgomery, "Calder Work for Lincoln Center Is Said to Get Morris's Blessing," *The New York Times*, April 18, 1965, p.67.
- ³⁶ Quoted in Grace Glueck, "A 'Knockout' Ends Sculpture Fight," *The New York Times*, November 16, 1964, p.59.
- ³⁷ Huxtable, "Adding Up the Score," p.29.
- ³⁸ *ibid.*
- ³⁹ "The Heroic Bather," *Time*, September 3, 1965, v.86, p.60.
- ⁴⁰ *ibid.*
- ⁴¹ *ibid.*
- ⁴² "among the most important...": John Canaday, "Moore' Work Analyzed," *The New York Times*, July 26, 1962, p.30; "one of the sculptor's...": Kramer, "Another Sculptural Nullity for New York's Lincoln Center," p.17.
- ⁴³ Kramer, "Another Sculptural Nullity for New York's Lincoln Center," p.17.
- ⁴⁴ For background on alterations to Dan Kiley's landscapes at Lincoln Center, see Smith, "The Challenge of Preserving Lincoln Center for the Performing Arts," in Birnbaum, pp.51-52.
- ⁴⁵ Shepard, "At Lincoln Center, It's Regilding Time," p.B5.
- ⁴⁶ Dan Kiley, "Lincoln Center for the Performing Arts, New York, New York, 1960," p.57.
- ⁴⁷ Quoted in Anne Raver, "Cherishing Landscapes as Living Art," *The New York Times*, III, November 30, 1995, p.C6.
- ⁴⁸ For background on the public response to alterations of the landscaped plazas, see Smith, "The Challenge of Preserving Lincoln Center for the Performing Arts," in Birnbaum, pp.51-52.
- ⁴⁹ Shepard, "At Lincoln Center, It's Regilding Time," p.B5.
- ⁵⁰ *ibid.*