# George Segal Papers, 1936-2006 (bulk 1970-1999: Finding Aid)

## Summary Information

<table>
<thead>
<tr>
<th>Call number:</th>
<th>C1303</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repository:</td>
<td>Princeton University. Library. Dept. of Rare Books and Special Collections Manuscripts Division One Washington Road Princeton, New Jersey 08544 USA</td>
</tr>
<tr>
<td>Size:</td>
<td>82.0 linear feet 113 boxes</td>
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<tr>
<td>Language(s) of Material:</td>
<td>English</td>
</tr>
<tr>
<td>Abstract:</td>
<td>Business files, correspondence, photographs, artwork, writings, and clippings of George Segal (1924-2000), 20th-century American sculptor, artist, and photographer active from the late 1950s until 1999. The papers contain photographs taken by and of the artist, correspondence and all business files relating to exhibitions, records of the production of public commissions, writings by and about Segal, audio and visual media, and exhibition catalogs.</td>
</tr>
<tr>
<td>Location:</td>
<td>This collection is stored onsite at Firestone Library.</td>
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Contents List
George Segal was born on November 26, 1924, in the Bronx, New York, the second son of two Jewish immigrants established as kosher butchers. Segal spent his youth in New York City and developed a keen interest in the pursuit of art while attending local schools and colleges. He studied the subject until 1942 when his older brother was drafted as a result of the United States entering World War II. Segal joined his family in South Brunswick, New Jersey where they had re-located in 1940, dividing his time between learning the trade of a chicken farmer and supplementing his education part-time.

After his marriage in 1946 to Helen Segal (nee Steinberg), he returned to school in New York City in order to continue his already established interest in the fine arts. New York was a milieu of influence for the young artist as the heady environment of Abstract Expressionism began to give rise to a younger generation of artists. Segal joined his fellows both in New York and at nearby Rutgers University in developing, expanding and participating in what became the Pop, Fluxus, and Op movements of the late 1950s and 1960s.

Having begun his artistic life as a painter, Segal was frustrated by the medium and his inability to express concepts of space and reality in daily life through heavy and often dogmatic abstraction. He began to experiment with armature sculpture in the summer of 1958, between posts as an educator. It was not until 1961 and a much-storied experience with plaster-impregnated bandages that Segal found his medium in live-cast plaster sculptures.

Segal's success in exhibiting at the Hansa, Reuben, Green, and Sidney Janis Galleries allowed him to support his family entirely on his own art by 1964. After completing his Masters of Fine Arts at Rutgers University in 1963, he began to exhibit and produce sculpture full-time. He had purchased property in 1949 in order to establish his own farm near that of his father's and built a 300-foot long chicken coop divided into ten rooms, with space for a few thousand hens. These coops would become his studio and gallery spaces for the duration of his career which, coupled with the environment of his family farm, became not only a hallmark of Segal's artistic activity but of the intimate and friendly atmosphere intrinsic to the man.

Segal continued to sculpt through the 1970s, experimenting with new materials and forms such as bas-reliefs, fragments, and an internal casting method using hydrostone that came to define his later work. In 1976, Segal created his first public commission of a work in bronze, a turning point in his career that would bring much attention and publicity to his bronzes, both public and privately commissioned, from that point on. Segal became famous both for those public works that engendered great controversy, such as Abraham and Isaac – In Memory of May 4, 1970 located at Princeton University, as well as those works so significant that they became known on a national level, as in the case of the sculptures created for the Franklin Delano Roosevelt Memorial in Washington, D.C.

Segal returned to drawing and sketching in the 1980s and 1990s, also taking time to experiment with small projects and becoming active in certain organizations. In the early 1980s Segal began a serious pursuit of fine photography, documenting those environments in New York and New Jersey that had influenced the creation of many of his sculptural environments. These pursuits, old and new, continued along with his sculpting until 1999. George Segal died on June 9, 2000 at the age of 75. He was survived by his wife Helen and their two children, Jeffrey and Rena.

Education
Fall 1941 - Spring 1942
Cooper Union School of Art

Fall 1942 - 1946
Rutgers University (part-time)

Fall 1947 - Spring 1948
Pratt Institute of Design

Fall 1948 - Spring 1949
New York University

Fall 1961 - Spring 1963
Rutgers University (Master of Fine Arts)

Awards and Honors

1970
Doctor of Fine Arts, Rutgers, The State University of New Jersey, New Brunswick, NJ

1979
Award of Excellence, Cheltenham (PA) Art Center

1984
Doctor of Humane Letters, Kean College of New Jersey, Union, NJ

1985
Visual Arts Award, The Bronx Museum of the Arts, New York, NY

1986
The Mayer Sultzberger Award, The Jewish Museum, New York, NY

Israel Cultural Award from the State of Israel Bonds, New York, NY

Israel Achievement Award from World Zionist Organization/American Zionist Organization, New York, NY

1987
Hall of Fame/Rutgers Achievement Award, Rutgers, The State University of New Jersey, New Brunswick, NJ

The Governor’s Walt Whitman Creative Arts Award, State of New Jersey, Trenton, NJ

1988
Alumni Achievement Award from Pratt Institute, Brooklyn, NY

National Arts Club Artist Award, New York, NY

1991
Distinguished Alumnus Award from New York University, New York, NY
Awards and Honors Chronology adapted from information provided courtesy of The George and Helen Segal Foundation.

**Description**

The George Segal Papers document over sixty years of the artist's life and include materials relating to almost every aspect of his creative work: photography, exhibitions, critical reception, activity within the art world, and personal interests beyond that of sculpture. The collection includes artwork, photographic prints and slides, negatives, handwritten and typed correspondence, book drafts and articles, audio and visual media, notebooks and early school assignments, photocopied newspaper clippings, exhibition catalogs and posters, and the photography of Donald Lokuta.

One of the most unique aspects of the collection is a series of artwork produced by Segal during his early education as an artist. These sketches and paintings in a variety of media highlight the heretofore unknown development of Segal's approach before and during his establishment as a major artist and feature many themes that prefigure his later work in sculpture, including sensuality and urban environments.

The bulk of the collection (and also representing a rarely seen aspect of Segal's art) is a collection of photographic prints produced over the course of some sixteen years towards the end of Segal's life. These prints chronicle Segal's interest in photography and his fascination with the environs immediately surrounding his home in South Brunswick, New Jersey, as well as New York City and cities abroad.

A large part of the collection consists of business files on a variety of topics that span Segal's entire career. Rich in information and opinion, this material provides a wide and varied portrait of the man as well as the artist, lending particular insight into the interpersonal relationships Segal had with family and friends (often used as models in his sculpture). This is demonstrated by personal correspondence and intimate photographs present in the collection.
At the same time, Segal was very active in regard to creating, exhibiting and speaking about his own artwork evidenced by the bulk of business correspondence relating to the production and exhibition of his work, numerous photographs of Segal sculpting, decade's worth of interviews and awards recorded on visual and audio media, and over fifty years of newspaper and magazine clippings that trace his career and celebrity. Segal's personal and other artistic interests are reflected in the causes he was a part of, the projects and commissions he was involved in, and the photography he created.

The collection is organized into eleven major series with additional subdivisions.

### Arrangement

The collection is organized into these series:

**Series 1: Artwork, 1940s-2000**
- Subseries 1A: Student Work, 1940s
- Subseries 1B: Student and Early Work, 1940s-1960s
- Subseries 1C: Mature and Later Work, 1950s-2000

**Series 2: Fine Photography, 1966-2010**
- Subseries 2C: Sleeved Negatives and Contact Sheets, 1983-2000

**Series 3: Business Files, 1940s-2006**
- Subseries 3A: Sculpture and Artwork, 1975-2006
- Subseries 3B: Business Correspondence by Year, 1950s-2006
- Subseries 3C: Business Correspondence by Subject, 1973-2001
- Subseries 3D: Exhibitions, 1976-2000
- Subseries 3F: Miscellaneous, 1940s-2001

**Series 4: Writings, 1943-2003**
- Subseries 4A: By Segal, 1981-1998
- Subseries 4B: On Segal, 1970-2003
- Subseries 4C: Unrelated, 1947-1995

**Series 5: Photographs, 1940s-2002**
- Subseries 5A: Sculpture and Artwork, 1958-1997
- Subseries 5B: Exhibitions and Events, 1964-1999
- Subseries 5C: Portraits, 1950s-2002
- Subseries 5D: Oversize Portfolios, 1950-1990
- Subseries 5E: Miscellaneous, 1940s-1990s

**Series 6: Audio and Visual Materials, 1959-2004**
- Subseries 6B: Audio Media, 1973-1999

**Series 7: Education and Early Career, 1937-1964**
- Subseries 7A: Education, 1937-1964
- Subseries 7B: Early Career, 1952-1964
- Subseries 7C: Miscellaneous, 1940s-1990s

**Series 8: Scrapbook, 1950s-2000**

**Series 9: Exhibition Materials, 1959-2000s**
Access and Use

Access

The collection is open for research.

Restrictions on Use and Copyright Information

Works of art rendered in any medium (including ink, pencil, and crayon) and on any support (including sketchbooks, paper, board) and in any form (including doodles and illustrated assignments), as well as photographs by George Segal and any art works by George Segal depicted in photographs are copyright The George and Helen Segal Foundation. Photoduplication for personal scholarly use is permitted. Reproductions for the purpose of publication, whether in print or electronic media, must be authorized in writing by The George and Helen Segal Foundation or its licensing VAGA (Visual Artists and Galleries Association), New York City.

Rights and permissions of the Donald Lokuta photographs are retained by the creator. Photoduplication is permitted for personal scholarly use only. Reproductions for the purpose of publication, whether in print or electronic media, must be authorized in writing by Donald Lokuta or his licensing agent VAGA (Visual Artists and Galleries Association), New York City.

Beyond Segal and Lokuta, the library has no information on the status of literary rights in the collection, and researchers are responsible for determining any questions of copyright. No further photoduplication of copies of material in the collection can be made when Princeton University Library does not own the original. Permission to publish material from the collection must be requested from the Associate University Librarian for Rare Books and Special Collections.

Physical access to audio and visual media in a variety of magnetic and optic formats is restricted. Please see Series 6 notes for additional information.

Acquisition and Appraisal

Custodial History

Files, photographs, and artwork were gathered from the Segal home, office, and studio.

Provenance and Acquisition

Gift of The George and Helen Segal Foundation in 2009.

Donald Lokuta photographs of George Segal at work and at home were the gift of the photographer in 2009.

The contents of boxes 105-112 were an additional gift of The George and Helen Segal Foundation in 2011.
Box 113 contains giclée prints produced from original negatives in 2010.

Appraisal

Personal family photographs were returned to the Segal family.

Processing and Other Information

Conservation

The contents of Series 1: Artwork underwent sterilization via ozone to address mildew and bacterial concerns. The materials were then flattened, sleeved, enclosed, and/or matted as appropriate for their medium and/or format.

Preferred Citation

Identification of specific item; Date (if known); George Segal Papers, Box and Folder Number; Department of Rare Books and Special Collections, Princeton University Library.

Processing Information

This collection was processed by Valerie Addonizio, January - July 2009 and January 2010, with assistance from Ayse Gursoy and Christine Call. Finding aid written by Valerie Addonizio in 2009; updated in 2010 and 2012.

Encoding

This finding aid was produced using the Archivists' Toolkit 2012-10-25T16:13-0400

Descriptive Rules Used

Finding aid content adheres to that prescribed by Describing Archives: A Content Standard.

Subject Headings

- Erffa, Helmut von, 1900-1979 -- Correspondence.
- Friedman, Martin L. -- Correspondence.
- Hyatt, Gordon -- Correspondence.
- Janis, Carroll -- Correspondence.
- Janis, Sidney, 1896-1989 -- Correspondence.
- Kaprow, Allan -- Correspondence.
- Kollek, Teddy, 1911-2007 -- Correspondence.
- Livingstone, Marco -- Correspondence.
- Lokuta, Donald P.
- Miller, Samuel C. (Samuel Clifford), 1930- -- Correspondence.
- Restany, Pierre -- Correspondence.
- Segal, George, 1924-2000 -- Criticism and interpretation.
· Segal, George, 1924-2000 -- Education.
· Segal, George, 1924-2000 -- Exhibitions.
· Segal, George, 1924-2000 -- Interviews.
· Tuchman, Phyllis -- Correspondence.
· Van der Marck, Jan, 1929- -- Correspondence.
· Johnson Atelier Technical Institute of Sculpture.
· Sidney Janis Gallery.
· Art Study and teaching -- 20th century.
· Art, Modern -- 20th century.
· Avant-garde (Aesthetics) -- Exhibitions.
· Bronze sculpture -- 20th century.
· Collectanea files.
· Figure sculpture, American -- 20th century.
· Franklin Delano Roosevelt Memorial (Washington, D.C.)
· Photographers -- New Jersey -- 20th century.
· Photography -- New Jersey -- 20th century.
· Photography -- New York (N.Y.) -- 20th century.
· Photography of art.
· Photography, Artistic -- 20th century.
· Pop art -- Exhibitions.
· Pop art.
· Portrait photography -- United States -- 20th century.
· Public art -- United States -- Public opinion.
· Public sculpture, American -- 20th century.
· Sculptors -- New Jersey -- 20th century.
· Artist files -- 20th century.
· Audiocassettes -- 20th century.
· Correspondence -- 20th century.
· Doodles -- 20th century.
· Exhibition catalogs -- 20th century.
· Paintings (visual works) -- 20th century.
· Photographs -- 20th century.
· Posters -- 20th century.
· Prints (visual works) -- 20th century.
· Project files -- 20th century.
· Sketchbooks -- 20th century.
· Sketches -- 20th century.
· Technical drawings -- 20th century.
· Videocassettes -- 20th century.
· Art history
· New Jerseyana
· Photography
Series 1: Artwork, 1940s-2000

Size: 17.0 linear feet

Description: This series contains works of art created by George Segal in a variety of mediums (ink, watercolor, tempera, pencil, charcoal, conté crayon) and on a variety of supports (paper, board, cloth) dating principally from the time of his education in the 1940s, but including works rendered over the course of his entire life until his death in 2000. Artwork is comprised mainly of loose, single sheets of paper, bound sketchbooks, or compiled illustrated assignments. There are also multiple prints produced from single, original engravings. The bulk of the work dates from Segal's time as a student at Cooper Union, Rutgers University, Pratt Institute, and New York University, from 1941 to 1949. Chronology was considered particularly important for the development of the artist's style and his influences. However, very few dates exist. Inclusive dates were assigned on the file-level based on a variety of factors, including content, style and context. The vast majority of all work broadly dated from the 1940s to the 1960s is in fact only from the 1940s, as the direct result of Segal's college-level art studies from 1941 to 1949. Some sketchbooks have been individually labeled with approximate (but more specific) dates. Researchers can reference the Education Chronology in order to help date artworks known or thought to have been produced for certain classes or institutions. Additional files, notebooks and documents in Series 7: Education and Early Career are directly related to these materials, and can be referenced for more information. Finally, due to the creative nature of any artist it should be noted that, despite specific folder titles, doodles, sketches, and works of art are rendered in multiple mediums and are found everywhere throughout the series and — for the most comprehensive consideration — everywhere in the collection. Segal doodled in the margins of notebooks, on the back of napkins, and even on some correspondence and other documents. He also kept the doodles and sketches of friends and colleagues. Moreover, Segal would create more than one artwork in more than one medium on the same support. An effort has been made to separate and organize these materials, but the arrangement is inherently limited in scope.

Arrangement: Arranged chronologically into three subseries.

Subseries 1A: Student Work, 1940s

Size: 8.0 linear feet

Description: This subseries consists of materials that can be definitively dated to the time of Segal's education and are known, with reasonable certainty, to have been created as the result of assignments and projects. Most of the material dates from 1947 to 1949, and contains artwork originally matted for presentation. A number of sketchbooks and original prints are also included. The subdivision Illustrated Assignments dates from Segal's one academic year at Pratt Institute (Brooklyn, New York), from Fall 1947 to Spring 1948, and contains scrapbook-like projects compiled for assignments. Although they resemble reports, many pages are
illustrated both for decoration and demonstration and therefore have been considered artwork for the sake of this arrangement. Artistic elements — rendered on paper in a variety of mediums including ink, watercolor, oil, and tempera — have been kept in their original order within the assignment, with conservation concerns addressed page by page. Most loose artwork (generally on paper) is housed in protective enclosures. File notes that mention 11x14, 16x20, and 21x25 inch enclosures actually range in size from just a few inches to the size of the enclosure itself.

Arrangement: Arranged chronologically with an additional subdivision.

Presentation Artwork, 1940s

Description: Contains artwork originally matted by Segal for presentation as the result of school assignments. These artworks correspond to some of the signature mats in Box 3, Folder 1 and Folder 2. Some artwork has been labeled with titles derived from those mats.

Presentation Artwork: 21x25 inch enclosures, 1940s

Prints: 11x14 inch enclosures, 1940s

Prints: 16x20 inch enclosures, 1940s

Signature Mats, 1940s

Description: Signed mats, some with hand-written titles, which correspond to artwork in Box 1, Folder 1 and Folder 2.

Sketchbooks (1), 1940s

Description: Contains one 14x17 and four 12x18 inch sketchbooks.

Sketchbooks (2), 1940s

Description: Contains five sketchbooks from 5x7 to 11x14 inches.

Unbound Sketches, 1940s

Acquisition and Appraisal: AM 2012-45

Technical Drawings, 1940s

Description: 16x20 inch enclosures. Pencil.

Illustrated Assignments, 1940-1949

Description: Most of the illustrative elements (original artwork and clippings) in these assignments were adhered by a paste that has lost its bonding properties. Researchers are cautioned that items are already loose and more will become detached with use. Envelopes have been provided for these materials.

"The Dreaming Fowl", 1940s

Description: Three versions of a short, abstract narrative.

"Saturday Morning School Notebook", 1947 September-1948 January
Description: Includes illustrated lesson plans.

"Historic Costume Notebook", 1947 September-1948 January  Box: 5 Folder: 3
Description: Illustrations of historic costumes from Ancient Egypt to the 1940s

"Methodology at the Elementary Level", 1947 September-1948 January  Box: 5 Folder: 4
Description: Includes illustrated lesson plans for teaching art to elementary students.

Elementary Methodology Notebook, 1948 January-1948 May  Box: 5 Folder: 5

"History of Art Notebook", 1948 January-1948 May  Box: 5A Folder: 1

"Costume Design Notebook", 1948 January  Box: 111 Folder: 3

"Anatomy Notebook", 1948 May  Box: 5A Folder: 2

"Saturday Morning Notebook", 1948 May  Box: 111 Folder: 1

Acquisition and Appraisal: AM 2012-45

Miscellaneous and Loose Materials, 1947-1948  Box: 5A Folder: 3

Subseries 1B: Student and Early Work, 1940s-1960s

Size: 7.0 linear feet

Description: This subseries consists of works that clearly date to Segal's formative years as both a student and an artist, but which generally lack dates that would inform a more specific consideration. It is possible to roughly date individual works and sketchbooks on an item-by-item level by comparing the subject, medium, style, and theme to other works that are dated, assignments that Segal may have been following as part of his education, or by observing creative trends in his style. As is the case with most of the material in this series, artwork dates primarily from the 1940s.

Most loose artwork (generally on paper) is housed in protective enclosures. File notes that mention 11x14, 16x20, and 21x25 inch enclosures actually range in size from just a few inches to the size of the enclosure itself.

Arrangement: Arranged alphabetically by medium.

Conté Crayon: 11x14 inch enclosures, 1940s-1960s  Box: 6 Folder: 1
Ink: 11x14 inch enclosures, 1940s-1960s  Box: 6 Folder: 2
Ink: 16x20 inch enclosures, 1940s-1960s  Box: 2A Folder: 3
Paint: 11x14 inch enclosures, 1940s-1960s  Box: 6 Folder: 3
Paint: 16x20 inch enclosures, 1940s-1960s  Box: 2A Folder: 4
Pencil: 11x14 inch enclosures, 1940s-1960s  Box: 2 Folder: 2
Sketchbooks (3), 1940s-1960s  Box: 6A
Subseries 1C: Mature and Later Work, 1950s-2000

Size: 2.0 linear feet

Description: This subseries consists of artwork either known or thought to date from the period after Segal's early formal instruction, during the maturing of his oeuvre, and thereafter until the end of his life. The arrangement reflects informed decisions based on style, context, materials, and the original location of some of the work. Notable themes and imagery in this subseries include sketches made at Provincetown, Rhode Island, where Segal was exposed to the work of Hans Hofmann; abstract and expressionist themes developed in the 1950s and evidence of a strict departure from the earlier styles Segal embraced as a student; and later sketches of intimate friends and associates, including Pierre Restany. Finally, there are doodles and small illustrated notes as well as small-format sketchbooks, which record idle or somehow casual moments of creativity.

The contents of Folders 4 through 7 in Box 5A originated from a folder originally kept with Series 3: Business Files.

Arrangement: Arranged chronologically.

Sketchbooks (4), 1950s
Description: Contains three 9x12 inch sketchbooks.
Box: 4 Folder: 2

Sketchbooks (5), 1950s
Description: Contains four 14x17 inch sketchbooks.
Box: 8

Various Mediums (3), 1950s-1960s
Description: Includes ink sketches made at Provincetown, circa 1956.
Box: 5A Folder: 4

Various Mediums (4), 1970s-2000
Description: Consists of sketches in a variety of mediums and on a variety of supports, including paper napkin.
Box: 5A Folder: 5

Doodles, 1970s-2000
Box: 5A Folder: 6

Rush Hour gouaches, 1980
Box: 7A
Series 2: Fine Photography, 1966-2010

Size: 21.0 linear feet

Description: This series contains prints, negatives, slides and transparencies of Segal's fine photography spanning thirty years, with the bulk of the series dating to a period of focused activity from 1984 to 1999. The series can be considered the result of two distinct periods in Segal's creative life: a long-time interest in fine photography without a disciplined or specific approach, from 1966 to 1983; and an active and informed pursuit of the subject, from 1984 to 2000.

Segal's early interest in photography influenced the creation of certain environments used in his early sculpture. These themes include highway and industrial scenes from around his home in South Brunswick, New Jersey and are represented by the earliest materials in this series. While Segal long had an interest in photography it was not until 1984 that Segal began to engage in it as an art form. Segal was displeased with the prints of his photographs taken in Egypt and Israel in 1983, and sought the advice of Donald Lokuta, Professor of Photography at Kean University. The original and subsequent experimental prints are included in this series and mark a turning point in the artist's focus. Until the time of his death in 2000, Segal went on to produce the bulk of this series, an estimated 5,000-6,000 prints and 10,000 negatives in collaboration with Lokuta who continued to photograph with him, share insights, and make archival-quality prints of Segal's photographs.

Researchers should note that the photography of Segal's collaborator make up Series 10: Donald Lokuta Photographs, and many prints are present in that series of Segal making the photographs that are included in this series.

Arrangement: This series is arranged into three subseries.

Subseries 2A: Prints and Slides, 1966-1999

Description: This subseries is comprised of photographic prints and slides that represent not only Segal's fine photography but the selective process he used to cull his best work. Descriptions given in the notes reflect the rating and grouping of these prints according to Segal's own estimation, including "very good" and "bad." These selections eventually culminated in the 1994 exhibition "Sequence: New York / New Jersey, 1990 – 1993" at the Howard Greenburg Gallery, which went on to France and California.

Some main themes include portraits taken at The Training School at Vineland, photographic studies of slaughtered veal, still-lifes, hands, urban scenes (storefront windows, graffiti, the homeless), the Jersey Shore, diner scenes, friends and family. Identifiable portraits include Helen Segal, Rena Segal, Jeffrey Segal, Pierre Restany, Donald Lokuta, Matteo Lorenzelli, Leon Bibel and Carroll Janis. Many of these prints became pastel sketches in the 1990s and the 1990s: Loose Photographs files have original context that suggest they were used in Segal's other artwork.
Urban and Jersey Shore environments include New Brunswick, South River, Asbury Park, Newark (Ironbound Section), Elizabeth, Seaside Heights and Keansburg, New Jersey; other scenes from the neighborhoods and boroughs of Manhattan (Times Square, East Village, SoHo, Port Authority Bus Terminal), Brooklyn (Coney Island) and the Bronx, New York. Other cities and countries include Moscow, Russia; Berlin, Germany; Venice, Italy; London, England; Cairo, Giza, Aswan, Egypt; Jerusalem, Galilee, Tel Aviv, Israel. It should be noted that the arrangement of these photographs within Segal's studio was a bit chaotic; original selections and groupings may have become disorganized over time. Folder titles are derived from handwritten information left by Segal on photograph boxes and the prints themselves; where dates were grossly in error the folder titles will contradict the handwritten information. Many photographs have date or technical information handwritten on the back, along with captions; most are unlabeled. Very few folder titles will completely and accurately describe the contents of the group. Segal moved and sorted most prints into discreet groups based on subjective decisions rather than concrete dates, locations, subjects or themes. For additional dating and context information of a particular year or photographic group, reference Subseries 2C: Sleeved Negatives and Contact Sheets. Physical notes: Photographs are bound between layers of archival board and preservation mylar. Researchers are asked to take care when returning materials to their folder that the mylar sheets are placed between the stack of photographs and the archival board, on top of the first print and beneath the last print. Secure the ribbon with a simple bow.

Arrangement: Arranged chronologically.

Car Reflections in Shopping Center Windows, 1966  Box: 9 Folder: 1
Description: Color slides.

Route 1, 1966  Box: 9 Folder: 2

Aerial Views, 1969  Box: 9 Folder: 3
Description: Color slides.

Interior Store Displays, 1969  Box: 9 Folder: 4
Description: Color slides.

New Jersey Turnpike, 1976  Box: 9 Folder: 5
Description: Some photographs used in George Segal by Sam Hunter and Don Hawthorne.

Various, 1980s-1990s  Box: 9 Folder: 6-7
Description: Grouping of loose prints, developing experiments and cropped photographs that were otherwise without context in the series. Multiple sizes.

American Institute of Mental Studies, 1980s  Box: 9 Folder: 8
Description: Includes negatives, original prints and letter from Donald Lokuta.
Subseries 2A: Prints and Slides... (Continued)

Large Prints: 16 x 20 Inches, 1980s  Box: 25

Wendy Worth, 1980s  Box: 9 Folder: 9
  Description: Proofs.

Japan, 1982  Box: 9 Folder: 10
  Description: Color slides. Slides apparently removed from larger groupings, possibly rejected.

Japanese Fields and Trees in Fog, 1982  Box: 9 Folder: 11
  Description: Color slides.

Kyoto / Temples / Rice Fields / Mist, 1982  Box: 9 Folder: 12
  Description: Color slides.

Tokyo Night Shots / Details of Holocaust Sculpture, 1982  Box: 9 Folder: 13
  Description: Color slides.

Tokyo Streets / "Jill" in Kimono, 1982  Box: 9 Folder: 14
  Description: Color slides.

Egypt and Israel: 16 x 20 Inches, 1983  Box: 26

Egypt: Archival Prints, 11x14 inches, 1983  Box: 27 Folder: 1

Egypt: Original Prints, 1983  Box: 10 Folder: 1-2

Egypt: Rejected Prints, 11x14 inches, 1983  Box: 27 Folder: 2

Israel: Original Prints, 1983  Box: 10 Folder: 3

London / New York / New Brunswick, 1983  Box: 10 Folder: 4

Los Angeles at Night, 1983 January  Box: 10 Folder: 5
  Description: Includes contact sheets.

Nursing Home / Hospital / American Institute of Mental Studies / New York Windows, 1983  Box: 10 Folder: 6

Egypt and Israel, 1985  Box: 11 Folder: 1

Israel / Seaside Heights, 1985  Box: 11 Folder: 2-4
  Description: Trial prints.

Jersey Shore, 1985  Box: 11 Folder: 5
  Description: Some prints attributed to Donald Lokuta. Includes contact sheets and unrelated prints.

Television Faces, 1985  Box: 11 Folder: 6

Travel / Studio Visit, 1985  Box: 11 Folder: 7

Asbury Park / Television Images / Bus Driver, 1986 June  Box: 11 Folder: 8
<table>
<thead>
<tr>
<th>Subseries 2A: Prints and Slides ... (Continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berlin, 1986</td>
</tr>
<tr>
<td>Description: Proofs and trial prints in two different sizes, includes negatives.</td>
</tr>
<tr>
<td>Box: 11 Folder: 9</td>
</tr>
<tr>
<td>House Wrecking / Tarot Card Window, 1986</td>
</tr>
<tr>
<td>Description: New Brunswick, New Jersey</td>
</tr>
<tr>
<td>Box: 11 Folder: 10</td>
</tr>
<tr>
<td>Large Prints: 16 x 20 Inches, 1986</td>
</tr>
<tr>
<td>Box: 28</td>
</tr>
<tr>
<td>New York City / Port Authority Bus Station, 1986 March</td>
</tr>
<tr>
<td>Description: Two rolls of film.</td>
</tr>
<tr>
<td>Box: 12 Folder: 1</td>
</tr>
<tr>
<td>Belgium / Nellens Reception / Emma Silber Birthday, 1989</td>
</tr>
<tr>
<td>Box: 12 Folder: 2-3</td>
</tr>
<tr>
<td>Moscow, 1989</td>
</tr>
<tr>
<td>Box: 12 Folder: 4</td>
</tr>
<tr>
<td>New Brunswick Police Department, 1989 January</td>
</tr>
<tr>
<td>Box: 12 Folder: 5</td>
</tr>
<tr>
<td>Rena's Show at Trenton / Chusid Wedding, 1989</td>
</tr>
<tr>
<td>Box: 12 Folder: 6</td>
</tr>
<tr>
<td>Test Shots / Don and Geo, 1989</td>
</tr>
<tr>
<td>Description: Some prints attributed to Donald Lokuta.</td>
</tr>
<tr>
<td>Box: 12 Folder: 7</td>
</tr>
<tr>
<td>Artistic Print of Helen, 1990s</td>
</tr>
<tr>
<td>Box: 27 Folder: 3</td>
</tr>
<tr>
<td>Loose Photographs, 1990s</td>
</tr>
<tr>
<td>Box: 13 Folder: 1-3</td>
</tr>
<tr>
<td>Portrait Transparencies, 1990s</td>
</tr>
<tr>
<td>Description: 8 x 10 inch transparencies and some related photographs.</td>
</tr>
<tr>
<td>Box: 13 Folder: 4</td>
</tr>
<tr>
<td>Various, 1990s</td>
</tr>
<tr>
<td>Box: 13 Folder: 5</td>
</tr>
<tr>
<td>Description: &quot;Good Shots&quot;</td>
</tr>
<tr>
<td>Box: 13 Folder: 6</td>
</tr>
<tr>
<td>New York / New Jersey: 16 x 20 Inches, 1990-1992</td>
</tr>
<tr>
<td>Box: 29</td>
</tr>
<tr>
<td>Urban Scenes, 1990-1993</td>
</tr>
<tr>
<td>Description: &quot;Early 1991 - 1993 ; Almost Good&quot;</td>
</tr>
<tr>
<td>Box: 30</td>
</tr>
<tr>
<td>Box: 31</td>
</tr>
<tr>
<td>Various, 1990-1995</td>
</tr>
<tr>
<td>Box: 14 Folder: 2</td>
</tr>
<tr>
<td>Urban Scenes, 1990-1996</td>
</tr>
<tr>
<td>Description: &quot;Almost – 1992&quot;</td>
</tr>
<tr>
<td>Box: 14 Folder: 3-4</td>
</tr>
<tr>
<td>New York / New Jersey, 1990-1997</td>
</tr>
<tr>
<td>Description: &quot;Almost Good - 1990 – 1991&quot;</td>
</tr>
<tr>
<td>Box: 14 Folder: 5-6</td>
</tr>
<tr>
<td>Various, 1990-1997</td>
</tr>
<tr>
<td>Box: 15 Folder: 1-4</td>
</tr>
</tbody>
</table>


Description: "Selected, 1990 – 1993"

Israel, 1998 April

Description: "Selected, 1990 – 1993"


Description: "Selected, 1990 – 1993"

People, 1990-1998

Description: "Selected, 1990 – 1993"

Various, 1990-1998

Description: "Selected, 1990 – 1993"

Asbury Park / New York City / Chusid Wedding, 1990 May

Description: "Not Good"

Elizabeth / Jersey Shore, 1990 April

Description: "Good Shots"

Elizabeth, 1990 April

Description: "Rejects"

France / Travel, 1990

Japan and Korea, 1990 November

Newark / Asbury Park / Diner Scenes (1 of 2), 1990

Description: "Rejects"

Newark / Asbury Park / Diner Scenes (2 of 2), 1990

Description: "Rejects"

Paris Installation / Wendy Worth / Pastels in the Studio, 1990

Pierre Restany in Times Square / Marcia Weisman, 1990 July


Description: "Almost Good!"

Caracas, Venezuela, 1991

Description: "Almost Good"

Morton Perry / New York City, 1991

Moscow, 1991

Neysa and Leon / Mahjong / Urban Scenes, 1991 March
Description: Leon Bibel and his wife Neysa, neighbors and personal friends of the Segals.

Maine Rocks / Winter Ice, 1992  
Box: 20 Folder: 1-2

Crashed Cars / Tools / Night Shots, 1993  
Box: 20 Folder: 3

Description: "Almost"

Video Still Life, 1993  
Box: 20 Folder: 4

Description: "94 - Photos of Video Still Life"

Sculpture and Photo-Sculpture, 1994-1995  
Box: 20 Folder: 5

American Institute of Mental Health Picnics / D'Shibe Group Home, 1994-1996  
Box: 20 Folder: 6

Leon and Helen, 1994  
Box: 21 Folder: 1

Description: Leon Bibel

Wendy Worth, 1995-1996  
Box: 21 Folder: 2-3

Box: 21 Folder: 4

Description: Includes contact sheet.

Seoul, Korea / Abba Eban Party, Washington, 1995  
Box: 21 Folder: 5-6

Woman with Graffiti Wall, 1995  
Box: 27 Folder: 4

Description: 11x14 inch prints

Box: 21 Folder: 7

Box: 22 Folder: 1-2

Travel / Italy / The White House / Still Lifes, 1996-1997  
Box: 22 Folder: 3

Rocks for Sculpture, 1996  
Box: 22 Folder: 4

Various, 1996  
Box: 22 Folder: 5

Wendy Worth, 1996 November  
Box: 22 Folder: 6

Box: 22 Folder: 7

Description: "Abstract Walls"

Franklin Delano Roosevelt Memorial Installation / Franklin Delano Roosevelt Portraits from Television, 1997  
Box: 23 Folder: 1

Sculpture and Artwork Large Prints, 1997  
Box: 27 Folder: 5

Description: 10 x 14 inches

Sculpture and Artwork, 1997  
Box: 23 Folder: 2-3

Urban Scenes, 1997  
Box: 23 Folder: 4

Faces / Various, 1998 June  
Box: 23 Folder: 5
People / Sculpture in Situ, 1998  Box: 23 Folder: 6
Veal, 1998  Box: 24 Folder: 1-2
Veal: 16 x 20 Inches, 1998  Box: 32
Veal: Transparencies, 1998  Box: 24 Folder: 3

Bus Stop / New York Street Scenes / Close-ups in House / Pastel Chalk / Home Shots, 1999 August 13-1999 November 5  Box: 24 Folder: 4

Hands, 1999  Box: 24 Folder: 5
Loose Photographs, 1999  Box: 24 Folder: 6

New York / Pastels / Lucretia / Small White Sculpture / Still Life Objects, 1999 August 10-1999 October 1  Box: 24 Folder: 7

Giclée Prints for Princeton University Exhibition: 16 x 20 Inches, 2010  Box: 113


Description: This small subseries is dedicated entirely to the catalogs and photo-suites that accompanied Segal's 1994 exhibition of fine photography at The Howard Greenberg Gallery. These monographs were produced by The Howard Greenberg Gallery in association with Umbra Editions, Inc.
Physical note: Box 33, which contains a limited edition photo-suite of the exhibition, is large and heavy. Please lift and move with care.
Arrangement: Arranged chronologically.

Layout with Photographs, 1994  Box: 34 Folder: 1

Description: Rough layout of the published book in a scrapbook format, including loose pictures found with the bound materials.

Slipcase with Artist's Proof, 1994  Box: 34 Folder: 2-3

Description: Two slipcased and numbered copies, including 11x14 inch signed artist's proof. ISBN: 1-884167-00-4
Suite: 2 of 9, 1994

Description: One of nine filed suites of 16x20 inch artist's proofs signed by the artist. Suite number AP - 2/9.

Subseries 2C: Sleeved Negatives and Contact Sheets, 1983-2000

Description: This subseries is comprised of three-ring archival negative pages (sleeved) interleaved with their respective contact sheets (unsleeved) in their original order. Almost all of this material is black-and-white and color negatives are indicated when present. Some of the earliest (1983) and latest negatives (1999) were separated from other materials and added to the arrangement. In its entirety this subseries represents the chronological order of fine art photographs as taken by the artist and is the best resource available for dating many of the loose, undated, and misdated prints located in Subseries 2A: Prints and Slides. A few of the negative sleeves include annotations by Segal, such as location or month. Some prints are interleaved along with the contact sheets and most often indicate experiments in processing, especially in the case of the Egypt and Israel prints from 1983.

The bulk of the negatives (from 1984 to 2000) correspond to the time of creative cooperation with Donald Lokuta, and the contact sheets and print experiments were all developed by him. It should be noted that the 1983 folder is from before this collaboration, as those negatives had originally been stored with their prints in paper envelopes, now housed in the Subseries 2A: Prints and Slides. After 1983 and his collaboration with Lokuta, the artist formed the bulk of this subseries in binders with sleeves, and included contact sheets with the negatives.

Physical note: In some cases photographic prints and contact sheets are interleaved with their respective sleeved negative sheets. Researchers are asked to take care to preserve this arrangement while using the relevant files.

Arrangement: Arranged chronologically.

Negatives and Contact Sheets, 1980s-1990s
Description: Contact sheets.

Negatives and Contact Sheets, 1983-1984
Description: Includes color negatives.

Negatives and Contact Sheets, 1985

Negatives and Contact Sheets, 1986

Negatives and Contact Sheets, 1988

Negatives and Contact Sheets, 1989
Series 3: Business Files, 1940s-2006

Size: 15.0 linear feet

Description: This series consists of correspondence, invoices, contracts, receipts, photographs, clippings, and sketches relating to the commissioning of sculpture and artwork, production of sculpture and artwork, arrangement of exhibitions, and participation in organizations and events. More material of this nature is included in Series 11: Additional Material.

The creators of the files, both George and Helen Segal, established two distinct ways of record-keeping over the course of Segal's lifetime: Segal organized files dating between the 1950s and 1976 by year, no matter the content, subjects, or correspondence contained therein; while material that dates from 1977 to 2006 was organized both by year and by subject. This shift in organization may have resulted from Segal's first public commissions in the late 1970s, as new materials such as contracts, commission proposals, and accounting information necessitated a different approach to record keeping.

A true reading of the series will require perusal of multiple subseries, since Segal's correspondence usually related to a variety of topics and was addressed to many parties,

<table>
<thead>
<tr>
<th>Division</th>
<th>Box</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>35</td>
<td>Negatives and Contact Sheets, 1990</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Negatives and Contact Sheets, 1991</td>
<td></td>
</tr>
<tr>
<td>1-2</td>
<td>36</td>
<td>Negatives and Contact Sheets, 1992</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Negatives and Contact Sheets, 1993</td>
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</tr>
<tr>
<td>1</td>
<td>36</td>
<td>Negatives and Contact Sheets, 1994</td>
<td></td>
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<tr>
<td>2</td>
<td>37</td>
<td>Negatives and Contact Sheets, 1995</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Negatives and Contact Sheets, 1996</td>
<td></td>
</tr>
<tr>
<td>1-2</td>
<td>37a</td>
<td>Negatives and Contact Sheets, 1997</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Negatives and Contact Sheets, 1998</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Negatives and Contact Sheets, 1999</td>
<td>Description: Includes color negatives.</td>
</tr>
<tr>
<td>5</td>
<td>37a</td>
<td>Negatives and Contact Sheets, 2000</td>
<td></td>
</tr>
</tbody>
</table>
including family, friends, and business contacts with whom Segal developed personal relationships. Very few of the files were strictly managed: exhibition correspondence is included in Subseries 3B: Business Correspondence by Year, personal correspondence is present across the entire series, and subject-specific correspondence can exist outside its subject file. Researchers are advised to consider the dates of the information (when known or relevant) and reference all files corresponding to those dates for the most comprehensive approach within the series (and the collection).

There is considerable correspondence with Gordon Hyatt, Pierre Restany, Martin Friedman, Phyllis Tuchman, Jan van der Marck, Vaughn Kaprow (Vaughn Rachel), Peter Putnam, Theodor Kollek, and Frederick R. Weisman.

Notable if less frequent correspondents include Marcel Duchamp, Walter De Maria, Robert Whitman, Robert Scull, Jasper Johns, Billy Klüver, Mark di Suvero, Ivan Boesky, Richard (Dick) Bellamy, Ileana Sonnabend, Sidney Delevante, Charles Martin Simon (Charlie Nothing), Maximilian Schell, Peter B. Lewis, Joan Mondale, and Jill Johnston.

Arrangement: Series is arranged into six subseries with additional subdivisions.

Subseries 3A: Sculpture and Artwork, 1975-2006

Description: This subseries is further organized into three divisions:
Bronzes and Commissions contains contracts, correspondence, invoices, clippings, research, technical information and receipts relating to the commission, design, shipping, installation and critical and public reception of those sculptures and artworks that were commissioned by various parties. This division is notable for the inclusion of a number of files on Segal's most famous and most often controversial public sculptures. These include Abraham and Isaac - In Memory of May 4, 1970. Gay Liberation, The Holocaust, and the Franklin Delano Roosevelt Memorial with its three sculptures: Depression Breadline, Fireside Chat, and Appalachian Farm Couple 1936.

Folder titles are arranged alphabetically by sculpture or name of artwork, along with the persons or corporate body responsible for the commission when known.

Projects, Editions and Proposals contains files that are concerned with the production of artwork that is either not rendered in Segal's usual figurative style or proposals for such sculptures that were rejected or otherwise did not come to fruition. Projects and editions are typically small ideas of interest that appealed to Segal but that did not form a large part of his oeuvre, while the proposals were ideas for public commissions or private portraits that for various reasons were not created.

Technical Files are comprised of subject files of detailed information on casting and patination as provided by foundries, records of repair performed on various sculptures, and the records pertaining to Segal's molds and casts at the Johnson Atelier. Researchers seeking casting or repair records of a particular sculpture should note that documentation along these lines is included elsewhere in the collection and are therefore encouraged to reference relevant subject files in Subseries 3A: Sculpture and Artwork, Subseries 3C: Business Correspondence by Subject, and Subseries 3D: Exhibitions.

Arrangement: Arranged alphabetically by title and subject.

Bronzes and Commissions, 1975 June 2-2006 August 11

Abba Eban – The Jewish Museum, 1995 April 11-1996 June 23

Box: 38 Folder: 1
Description: Includes photographs of the casting by Donald Lokuta.


Description: Includes 9 color photographs and related negatives of the plaster sculpture dated 1979.


Acquisition and Appraisal: AM 2012-45

Anne Frank Poster, 1996  Box: 38 Folder: 8-9

Boston Commission, 1985 August 14  Box: 38 Folder: 10

Chance Meeting – The State Foundation on Culture and the Arts, 1989 June 14-1993 August 6  Box: 38 Folder: 11

Description: One of six versions of Chance Meeting. The University of Hawaii. Includes color photographs of the sculpture in situ.


Circus Acrobats – Lincoln Property Company: Correspondence, 1988 March 11-1989 October 1  Box: 39 Folder: 2

Description: SunBank Center, Orlando, Florida. Includes color photographs.


Description: For the Butler Square building in Minneapolis, Minnesota.

Construction Man, 1990 March 22  Box: 39 Folder: 4

Couple on Two Benches – Various, 1985 June 11-1988 September 29  Box: 39 Folder: 5

Description: Invoices and receipts for multiple castings of Couple on Two Benches, one of which is in the Hunter Museum of Art (Chattanooga, TN).
<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Box: Folder:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four Women on Rocks, 1987 January 6</td>
<td>Possibly a cast of a small clay sculpture created for the collection of the artist.</td>
<td>39 Folder: 6</td>
</tr>
<tr>
<td>Franklin Delano Roosevelt Memorial – The Franklin Delano Roosevelt</td>
<td></td>
<td>39 Folder: 7</td>
</tr>
<tr>
<td>Franklin Delano Roosevelt Memorial – The Franklin Delano Roosevelt</td>
<td></td>
<td>39 Folder: 8</td>
</tr>
<tr>
<td>Memorial Commission: Correspondence (1 of 4), 1977 September 28-1977</td>
<td></td>
<td></td>
</tr>
<tr>
<td>December 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Franklin Delano Roosevelt Memorial – The Franklin Delano Roosevelt</td>
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<td>39 Folder: 9</td>
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<td>February 14</td>
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<tr>
<td>Franklin Delano Roosevelt Memorial – The Franklin Delano Roosevelt</td>
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<td>39 Folder: 10</td>
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<tr>
<td>Memorial Commission: Correspondence (3 of 4), 1990 July 9-1991</td>
<td></td>
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<tr>
<td>November 13</td>
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<td></td>
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<tr>
<td>Franklin Delano Roosevelt Memorial – The Franklin Delano Roosevelt</td>
<td></td>
<td>39 Folder: 11</td>
</tr>
<tr>
<td>Memorial Commission: Correspondence (4 of 4), 1992 April 29-1997</td>
<td>Includes photographs of Segal with the sculptures.</td>
<td></td>
</tr>
<tr>
<td>April 15</td>
<td></td>
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<tr>
<td>Franklin Delano Roosevelt Memorial – The Franklin Delano Roosevelt</td>
<td></td>
<td>39 Folder: 12</td>
</tr>
<tr>
<td>Memorial Commission: Technical and Background Information, 1977-1978</td>
<td>Includes technical binders and background source materials and photographs of FDR.</td>
<td></td>
</tr>
<tr>
<td>Gay Liberation – The Mildred Andrews Fund: Clippings (1 of 2), 1979</td>
<td>Clippings and articles covering the statue’s commission in 1979, its controversial acquisition</td>
<td>40 Folder: 1</td>
</tr>
<tr>
<td>July 21-1991 May 15</td>
<td>and stalled installation in California and New York respectively in the 1980s, and subsequent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>vandalism in 1984. Includes the Princeton University obituary for Peter Putnam.</td>
<td></td>
</tr>
<tr>
<td>May 19-1994 December 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gay Liberation – The Mildred Andrews Fund: Contractual, Installation,</td>
<td></td>
<td>40 Folder: 3</td>
</tr>
<tr>
<td>and Conservation Documentation (1 of 2), 1979 June 8-1986 June 27</td>
<td></td>
<td></td>
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<tr>
<td>Gay Liberation – The Mildred Andrews Fund: Contractual, Installation,</td>
<td></td>
<td>40 Folder: 4</td>
</tr>
<tr>
<td>and Conservation Documentation (2 of 2), 1990 December 11-1994</td>
<td></td>
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<tr>
<td>November 16</td>
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<tr>
<td>Subseries 3A: Sculpture and Artwork ... (Continued)</td>
<td></td>
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<td>-----------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Description: Commission by Peter Putnam on behalf of The Mildred Andrews Fund and in cooperation with Dr. Bruce Voeller of The National Gay Task Force (later The National Gay and Lesbian Task Force). Materials relate to two separate casts and their acquisitions. Other materials include letters and petitions from supporters and detractors of the sculpture, and some photographs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description: Includes a sketch by the artist.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Girl Standing in Nature, 1979 December 5-1988 April 1</td>
<td>Box: 40 Folder: 8</td>
<td></td>
</tr>
<tr>
<td>Description: Includes a possible Polaroid of the installation site in Greenwich, Connecticut.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry Dunant Writing – The International Red Cross Museum, 1987 July 12-1988 November 9</td>
<td>Box: 40 Folder: 9</td>
<td></td>
</tr>
<tr>
<td>Man in Window, 1985 March 13</td>
<td>Box: 40 Folder: 10</td>
<td></td>
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<tr>
<td>Man on a Bench – Illinois Institute of Technology, 1984 December 4-1986 May 8</td>
<td>Box: 40 Folder: 11</td>
<td></td>
</tr>
<tr>
<td>Machine of the Year – Time Magazine, 1982 December 21-1983 January 28</td>
<td>Box: 70 Folder: 1</td>
<td></td>
</tr>
<tr>
<td>Rush Hour - 1/5 – Frederick Weisman, 1984 January 31</td>
<td>Box: 41 Folder: 1</td>
<td></td>
</tr>
<tr>
<td>Description: Includes installation instructions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rush Hour - 3/5 – Rosehaugh Stanhope Developments, 1987 March 5-1989 March 30</td>
<td>Box: 41 Folder: 3</td>
<td></td>
</tr>
<tr>
<td>Description: Correspondence, technical notes and photographs relating to the installation of a cast of Rush Hour at the Broadgate Complex in London, England. One photo does not seem to be of London installation. Main correspondent: ARUP Associates.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rush Hour - 4/5 – Ho-Am Museum, 1987 November 25</td>
<td>Box: 41 Folder: 4</td>
<td></td>
</tr>
<tr>
<td>Description: Includes color slides taken at the foundry of the patina in progress.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saul Steinberg, 1982 August 2</td>
<td>Box: 41 Folder: 6</td>
<td></td>
</tr>
</tbody>
</table>

The Constructors – The State of New Jersey: Contractual Material, 1985 January 30-1985 April 16

The Constructors – The State of New Jersey: Correspondence, 1984 May 7-1986 October 7

Description: An artist's pen sketch of the work is present. Includes photographs of a model of the sculpture in the artist's studio, as well as the casting of one of the figures. Also includes slides of a model of the Commerce Building as well as construction workers at work.


The Commuters – Port Authority of New York and New Jersey: Contractual and Installation Materials, 1979 September 26-1982 March 5

The Commuters – Port Authority of New York and New Jersey: Correspondence, 1979 February 20-1982 April 26

Description: Includes black and white photos of the plaster original and personal letters from admirers of the piece.

The Dancers – Various, 1982 March 9-1997 March 4

Description: Six bronze casts of The Dancers in the collections of Seymour Schweber; The National Gallery (Washington, D.C.); Mr. and Mrs. Perry Base; Mr. and Mrs. David Bakalar; Museo de Arte Contemporaneao (Caracas, Venezuela); Gana Art Gallery (Seoul, Korea). Includes correspondence with Seymour Schweber.


Description: The Cuyahoga Justice Center in Cleveland, Ohio and a private collection.


The Holocaust – The San Francisco Memorial to the Six Million Victims of the Holocaust: Commission and Correspondence (1 of 2), 1981 October 19-1984 November 7

Description: William J. Lowenburg, committee member; William "Bill" Mandel, journalist.
<table>
<thead>
<tr>
<th>Subseries 3A: Sculpture and Artwork ... (Continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Holocaust – The San Francisco Memorial to the Six Million Victims of the Holocaust:</strong></td>
</tr>
<tr>
<td><strong>Commission and Correspondence (2 of 2), 1984 January 6-1991 March 12</strong></td>
</tr>
</tbody>
</table>

Description: Some slides attached to correspondence (1984). Includes an account of modeling for the sculpture by Julian Cater (the young boy).

**Box:** 42  
**Folder:** 2

|---------------------------------------------------------------|

**Box:** 42  
**Folder:** 3

<table>
<thead>
<tr>
<th><strong>The Holocaust – The San Francisco Memorial to the Six Million Victims of the Holocaust: Documentary, 1983-1985</strong></th>
</tr>
</thead>
</table>

Description: Proposals, correspondence, and interview transcripts for the short educational film entitled San Francisco Remembers, produced by Michael Gliksman.

**Box:** 42  
**Folder:** 4

|---------------------------------------------------------------|

Description: Includes notes from friends and colleagues attached to some of the clippings.

**Box:** 42  
**Folder:** 5

<table>
<thead>
<tr>
<th><strong>The Holocaust – The San Francisco Memorial to the Six Million Victims of the Holocaust: Research, undated</strong></th>
</tr>
</thead>
</table>

**Box:** 42  
**Folder:** 6

|---------------------------------------------------------------|

Description: Includes negatives and prints of the plaster original, a print of George Segal and the Chinese painter Yuan Yunsheng.

**Box:** 42  
**Folder:** 7

<table>
<thead>
<tr>
<th><strong>The Holocaust – The San Francisco Memorial to the Six Million Victims of the Holocaust: Color Photographs, 1983-1985</strong></th>
</tr>
</thead>
</table>

Description: Includes slides of the installation process and subsequent vandalism, prints of the installation site before installation, the sculpture after installation and two prints from Segal's studio.

**Box:** 42  
**Folder:** 8

|---------------------------------------------------------------|

Description: Includes correspondence after the death of Peter Putnam in 1987 and a number of color photographs, including The Homeless and Chance Meeting at Johnson Atelier foundry.

**Box:** 43  
**Folder:** 1

|---------------------------------------------------------------|

**Box:** 43  
**Folder:** 2

<table>
<thead>
<tr>
<th><strong>The Restaurant – General Services Administration: Correspondence, 1976 February 2-1976 July 16</strong></th>
</tr>
</thead>
</table>

**Box:** 43  
**Folder:** 3
Description: Includes photographs, negatives and a contact sheet of the sculpture at the foundry.

The Restaurant – General Services Administration: Photographs, 1976  
Box: 43 Folder: 4-5

Box: 43 Folder: 6

The Steelmakers – Youngstown Area Arts Council: Contractual and Installation Documentation, 1979 February 5-1980 May 12  
Box: 43 Folder: 7

The Steelmakers – Youngstown Area Arts Council: Correspondence, 1978 November 1-1981 September 21  
Description: Some photographs are included. Two sketches by the artist.

Box: 43 Folder: 9

Box: 44 Folder: 1

The Toll Collector – The Newark Museum, 1979 May 7-1980 December 9  
Description: For The Newark Museum. Principal correspondent is Samuel C. Miller.

Walking Man – Walker Art Center, 1987 August 5-1998 September 14  
Description: Includes photographs of the model for the garden.

Wendy, Chin on Hand, 1982 February 24-1983 September 15  
Box: 44 Folder: 4

Woman in Lace, 1984-1986  
Box: 44 Folder: 5


Woman on White Wicker Rocker, 1984 September 19-1990 May 22  

Woman Walking Under a Scaffold, 1990 March 22-1990 June 20  
Description: Includes photographs.

Woman with Sunglasses on Bench, 1983 October 17-1988 May 9  
Box: 44 Folder: 9

Projects, Editions and Proposals, 1979 August 29-2005 January 5  
Box: 44 Folder: 10

Classic Still Life – Artes Magnus, 1990 April 9-2005 January 5
Subseries 3A: Sculpture and Artwork ...

Description: Table art piece edition entitled Classic Still Life, including some personal correspondence with the relevant parties.


Description: Etchings done by Segal at Gemini G.E.L. (Graphic Editions Limited) in Los Angeles, California and the negotiation of possible limited edition prints of his work. Includes photographs of the artist in the studio and unrelated photographs of California.


Description: Includes a sketch by the artist. SEE ALSO - Series 10: Donald Lokuta Photographs.

Michael McKenzie – Multiple Proposal, 1993


Description: Two incomplete commissions by Peter Putnam of the Mildred Andrews Fund: a multiple casting of a portrait of Louise Nevelson and castings of both Sophie Segal and Mrs. Mildred Andrews.

Pittsburgh Cultural Trust – Competition Consideration, 1993 August 12-August 27

Street Crossing Proposal – General Services Administration, 1992 November-December 1

Description: For the Federal Triangle Project in Washington, D.C.

University of Chicago Library – Proposal, 1999 September 8

Description: Includes a number of photographs.

Woman in Japanese Kimono Editions, 1985

Description: Accounting information related to 155 editions of Woman in Japanese Kimono.

Woman Sitting on a Bed Multiple – Mixographia, 1992 May 21 - 2001

Description: A multiple edition of Woman Sitting on a Bed by the Mixographia Workshop, and its exhibition at the Remba Gallery in 1996. Included are twenty impressions of signatures used on the editions and photographs.

Yitzhak Rabin Poster, 1998 March-June

Description: To commemorate the 50th anniversary of Israel. A photograph and color reproductions on paper are included.

Technical Files, 1970-1998 March 27

Assembly Instructions, 1976-1985
Subseries 3B: Business Correspondence by Year, 1950s-2006

Description: This subseries is the most substantial of the Business Files series. The papers are chiefly concerned with business arrangements, which include the organization and preparation of exhibits, invitations and correspondence relating to lectures and symposia, travel arrangements, and the scheduling of studio tours and visits. There is also a great deal of personal correspondence with friends, family, and professional contacts with which Segal developed personal relationships. These materials often relate Segal's candid opinions on his business dealings, his own work, family matters, and life in general. Finally, there is correspondence from admirers and students, some of which goes on over a period of many years. Photographs, when present, are indicated in the file notes. Personal names of interest have been included in the file notes.

In some cases, files will overlap dates within a year (for example: Business Correspondence, January 13 – March 10, 1970 and Business Correspondence, March 1 –
March 25, 1970). This arrangement reflects the original order of the creator, as Segal would staple or group related correspondence and materials together. When this is the case, the group of documents is filed by the earliest dated piece of correspondence in the group. Researchers interested in correspondence from certain years should note whether or not that time frame is indicated in another file. Additional business correspondence files are located in Series 11: Additional Material. Those materials fill the gap between 1971-1990 reflected in this subseries.

Arrangement: Arranged chronologically.

Correspondence, 1950s-1960s Box: 46 Folder: 1
Description: Undated materials and correspondence from the early 1950s to the later 1960s. Includes letters (1959) and notes from Richard (Dick) Bellamy, Audrey Sabol, Gordon Hyatt, and Dody Müller. Includes a poem by Charles Martin Simon (Charlie Nothing).

Correspondence, 1956 September 26-1958 December 18 Box: 46 Folder: 2
Description: Jean Follett, Sam Hunter, Helmut von Erffa

Correspondence, 1959 January-1959 October 19 Box: 46 Folder: 3
Description: Dody Müller, Richard (Dick) Bellamy. Bellamy's letter regards an attempt to finance the cooperative Hansa Gallery.

Correspondence, 1960 January 14-December 24 Box: 46 Folder: 4

Correspondence, 1961 March 27-November 27 Box: 46 Folder: 5

Correspondence, 1962 January 9-December 7 Box: 46 Folder: 6
Description: Walter K. Gutman, Allan Kaprow, Dody Müller, Charles Martin Simon (Charlie Nothing), Beth Ann Simon

Correspondence, 1963 January 3-December 30 Box: 46 Folder: 7
Description: Sidney Janis, Cleve Gray, (Jim Dine?), Jan van der Marck, Robert Scull, Gordon Hyatt, Robert B. Mayer, Dody Müller, (Allan Kaprow)

Correspondence, 1964 January 2-April 1 Box: 46 Folder: 8
Description: Jan van der Marck, Ileana Sonnabend, Robert B. Mayer, Robert M. Watts (envelope), Gordon Hyatt

Correspondence, 1964 April 3-June 26 Box: 46 Folder: 9
Description: Ethel Scull (invitation), Gordon Hyatt, Ray Johnson, Ben Vautier

Correspondence, 1964 July 2-September 16 Box: 46 Folder: 10
Description: Walter de Maria, Ileana Sonnabend

Correspondence, 1964 September 18-December 31 Box: 46 Folder: 11
Description: George Sugarman, Jim and Nancy Dine (undated invitation), Stephen 'Steve' Poleskie, Robert B. Mayer, Jinny Wright (addressed to Richard (Dick) Bellamy)

Cash Receipts: 1964, 1964
Box: 46 Folder: 12

Oversize Correspondence, 1964-1971
Box: 70 Folder: 2

Correspondence, 1965 January 4-March 12
Box: 47 Folder: 1
Description: Gordon Hyatt

Correspondence, 1965 March 1-April 21
Box: 47 Folder: 2
Description: Marcel Duchamp, Walter De Maria

Correspondence, 1965 May 6-June 20
Box: 47 Folder: 3
Description: Dan Flavin

Correspondence, 1965 July 1-August 26
Box: 47 Folder: 4
Description: Robert Scull, Gordon Hyatt

Correspondence, 1965 September 2-October 31
Box: 47 Folder: 5
Description: Gordon Hyatt, William C. Seitz

Correspondence, 1965 November 2-December 30
Box: 47 Folder: 6

Lyndon B. Johnson Inauguration, 1964 November 4-1965 January 20
Box: 47 Folder: 7
Description: Includes telegrams, ticket stubs, and programs concerning the inauguration of President Lydon B. Johnson.

Correspondence, 1966 January 2-April 25
Box: 48 Folder: 1
Description: Frances Kuehn, Jean Francis Follett, Gordon Hyatt

Correspondence, 1966 March 1-April 25
Box: 48 Folder: 2
Description: Walter De Maria

Correspondence, 1966 May 1-June 30
Box: 48 Folder: 3

Correspondence, 1966 July 4-August 31
Box: 48 Folder: 4
Description: Jan van der Marck, (Rik van Bentum), Claes Oldenburg, Gordon Hyatt

Correspondence, 1966 September 5-November 4
Box: 48 Folder: 5
Description: Jan van der Marck, Robert Scull

Correspondence, 1966 November 1-December 30
Box: 48 Folder: 6
Description: Jean Francis Follett, Jan van der Marck, Robert and Beatrice Mayer (invitation), Gordon Hyatt

Correspondence, 1967 January 3-May 11
Box: 49 Folder: 1
Subseries 3B: Business Correspondence by Year ... (Continued)

Description: William C. Lipke, Thelma R. Newman, Jean Francis Follett, Vaughan Kaprow

Correspondence, 1967 February-June 2
Description: Jan van der Marck, Gordon Hyatt, Jean Francis Follett, Thelma R. Newman, William C. Lipke

Correspondence, 1967 May 1-August 5
Description: Gordon Hyatt

Correspondence, 1967 May 31-November 15
Description: Walter K. Gutman, Jan van der Marck, Gordon Hyatt, William C. Lipke

Correspondence, 1967 September 1-November 15
Description: Jean Francis Follett, Vaughan Kaprow, Allan Kaprow

Correspondence, 1967 November 2-1968 July 17
Description: Robert Whitman, Phyllis Tuchman, Walter K. Gutman, William C. Lipke, Hans Namuth

Correspondence, 1968 January 2-February 29
Description: Vaughan Kaprow, Jan van der Marck, William C. Seitz, Phyllis Tuchman, Wayne Clifford, Robert Motherwell

Correspondence, 1968 March 1-April 29
Description: Jan van der Marck, Sidney Janis

Correspondence, 1968 May 1-June 26
Description: Gordon Hyatt, Andreas Vowinckel, Carroll Janis

Correspondence, 1968 July 2-December 19
Description: Walter de Maria, Phyllis Tuchman, Robert B. Mayer, Andreas Vowinckel

Correspondence, 1968 September 1-October 31
Description: Sidney Janis

Correspondence, 1968 November 4-1969 February 4
Description: Walter de Maria, Carroll Janis, Helmut von Erffa

Receipts, 1968

Correspondence, 1968

Correspondence, 1968 December 19-1969 February 24
Description: Sidney Janis, Helmut von Erffa, Phyllis Tuchman

Correspondence, 1969 March 5-December 13

Box: 49 Folder: 2
Box: 49 Folder: 3
Box: 49 Folder: 4
Box: 49 Folder: 5
Box: 49 Folder: 6
Box: 50 Folder: 1
Box: 50 Folder: 2
Box: 50 Folder: 3
Box: 50 Folder: 4
Box: 50 Folder: 5
Box: 50 Folder: 6
Box: 50 Folder: 7
Box: 50 Folder: 8
Box: 51 Folder: 1
Box: 51 Folder: 2
Description: Sidney Janis, Bob and Ethel Scull (invitation)

Correspondence, 1969 April 28-June 27

Box: 51 Folder: 3

Description: Jan van der Marck, Phyllis Tuchman

Correspondence, 1969 July 2-September 3

Box: 51 Folder: 4

Description: Jan van der Marck, Sidney Janis

Correspondence, 1969 September 3-October 30

Box: 51 Folder: 5

Description: Hans Namuth

Correspondence, 1969 February 4-December 31

Box: 51 Folder: 6

Description: Gordon Hyatt, William La Riche, Walter de Maria (undated), Jean Francis Follett

Correspondence, 1969 July 2-September 3

Box: 51 Folder: 4

Description: Hans Namuth

Correspondence, 1969 September 3-October 30

Box: 51 Folder: 5

Description: Jan van der Marck, Sidney Janis

Correspondence, 1969 February 4-December 31

Box: 51 Folder: 6

Description: Gordon Hyatt, William La Riche, Walter de Maria (undated), Jean Francis Follett

Correspondence, 1970 January 6-March 9

Box: 52 Folder: 1

Description: Sidney Janis

Correspondence, 1970 January 13-March 10

Box: 52 Folder: 2

Description: Carroll Janis, Conrad Janis, Frances Kuehn, Deborah Hay, Mason W. Gross

Correspondence, 1970 March 1-March 25

Box: 52 Folder: 3

Description: Carroll Janis, Jan van der Marck

Correspondence, 1970 April 1-May 4

Box: 52 Folder: 4

Description: Frederick R. Weisman, Phyllis Tuchman

Correspondence, 1970 May 4-September 16

Box: 52 Folder: 5

Description: Conrad Janis, Vaughn Kaprow (Vaughn Rachel)

Correspondence, 1970 June 1-July 13

Box: 52 Folder: 6

Description: Jack Mitchell

Correspondence, 1970 July 1-July 31

Box: 53 Folder: 1

Description: Sidney Janis

Correspondence, 1970 July 5-August 31

Box: 53 Folder: 2

Business Correspondence, 1970 September 1-1971 January 6

Box: 53 Folder: 3

Business Correspondence, 1970 August 10-December 11

Box: 53 Folder: 4

Description: Walter K. Gutman, Sidney Janis

Business Correspondence, 1970 November 3-1971 May 25

Box: 53 Folder: 5

Description: Conrad Janis, Vaughn Kaprow (Vaughn Rachel)

Business Correspondence, 1970 December 1-31

Box: 53 Folder: 6

Description: Sidney Janis
Receipts, 1970  
Box: 53 Folder: 7

Business Correspondence, 1970  
Box: 53 Folder: 8

Business Correspondence, 1971 January 4-February 28  
Description: Ingeborg van der Marck, William C. Seitz, Frederick R. Weisman, Sidney Janis, Sidney Delevante  
Box: 54 Folder: 1

Business Correspondence, 1971 March 1-May 17  
Description: Beverly Pepper, Claire Wesselmann, Sidney Delevante, May Stevens and Rudolf Baranik, William C. Seitz, Sidney Janis, Daniel Spoerri, Gordon Hyatt  
Box: 54 Folder: 2

Business Correspondence, 1971 May 4-June 30  
Description: Beverly Pepper, William C. Seitz  
Box: 54 Folder: 3

Business Correspondence, 1971 June 14-September 11  
Description: Dietmar Schneider, Jan van der Marck, William C. Seitz  
Box: 54 Folder: 4

Business Correspondence, 1971 September 1-December 10  
Description: Conrad Janis, Gordon Hyatt, Frederick R. Weisman  
Box: 55 Folder: 1

Business Correspondence, 1971 November 1-December 30  
Description: Arnold Newman (invitation), Jan van der Marck, Vaughn Kaprow (Vaughn Rachel)  
Box: 55 Folder: 2

Receipts, 1971  
Box: 55 Folder: 3

Business Correspondence, 1971  
Description: SEE ALSO: Series 11  
Box: 55 Folder: 4

Business Correspondence, 1972 January 12-1976 July 4  
Description: SEE ALSO: Series 11  
Box: 55 Folder: 5

Business Correspondence, 1977 January 25-1980 December 26  
Description: SEE ALSO: Series 11. 1977: Sidney Delevante ; 1978: Joan Mondale ; 1979: Jimmy Carter ; 1980: Roland Sensini, Joan Mondale, Rosalynn Carter (invitation), Walter and Joan Mondale (holiday card), Jacob and Marian Javitz (holiday card), Rosalynn Carter (invitation)  
Box: 55 Folder: 6

Business Correspondence, 1981 January 23-1983 September 20  
Box: 55 Folder: 7

Business Correspondence, 1984 February 17-1987 January 7  
Box: 56 Folder: 1
Description: SEE ALSO: Series 11. 1984: Theodor Kollek, Roland Sensini; 1985: François Mitterand (invitation), Theodor "Teddy" Kollek, Martin Friedman, Phyllis Tuchman; 1986: Martin Friedman

Business Correspondence, 1987 January 22-1987 December 2

Description: SEE ALSO: Series 11. Darthea Speyer, Martin Friedman, Theodor Kollek

Business Correspondence, 1988 January 20-1989 May 3

Description: Suzy Eban, Martin Friedman
SEE ALSO: Series 11.

Business Correspondence, 1989 January 20-November 23

Description: SEE ALSO: Series 11. Martin Friedman.

Business Correspondence, 1990 January 5-December 27

Description: SEE ALSO: Series 11.

Business Correspondence, 1991 January 1-February 28

Description: 1991: Martin Friedman, Jim Florio, Rita Reif, Billy Klüver (postcard), Jan van der Marck, Renata Motherwell

Business Correspondence, 1991 March 6-April 30

Business Correspondence, 1991 May 2-June 27

Business Correspondence, 1991 July 2-August 20

Business Correspondence, 1991 September 26-October 22

Business Correspondence, 1991 November 5-December 31

Business Correspondence, 1992 January 9-March 9

Description: 1992: Woody Allen, Theodor Kollek, Samuel C. Miller, Billy Klüver, Martin Friedman, André Emmerich

Business Correspondence, 1992 March 2-April 30

Business Correspondence, 1992 May 1-October 20

Business Correspondence, 1992 July 14-September 9

Business Correspondence, 1992 September 24-October 29

Business Correspondence, 1992 November 2-December 28

Business Correspondence, 1993 January 5-September 8

Description: 1993: Theodor Kollek, Jill Johnston, Jan van der Marck (holiday card), Mark di Suvero

Business Correspondence, 1993 March 5-April 26

Business Correspondence, 1993 May 1-July 31
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Box: Folder:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business Correspondence, 1993 July-September 7</td>
<td>57 10</td>
</tr>
<tr>
<td>Business Correspondence, 1993 September 7-November 1</td>
<td>57 11</td>
</tr>
<tr>
<td>Business Correspondence, 1993 November 4-1994 January 19</td>
<td>57 12</td>
</tr>
<tr>
<td>Business Correspondence, 1994 January 3-March 11</td>
<td>57 13</td>
</tr>
<tr>
<td><strong>Description:</strong> 1994: Samuel C. Miller, Christine &quot;Cricket&quot; Taplin, Ambassador Colette Avital, Martin Friedman</td>
<td></td>
</tr>
<tr>
<td>Business Correspondence, 1994 March 2-April 21</td>
<td>57 14</td>
</tr>
<tr>
<td><strong>Description:</strong> Includes an audio cassette tape.</td>
<td></td>
</tr>
<tr>
<td>Business Correspondence, 1994 May 9-August 1</td>
<td>57 15</td>
</tr>
<tr>
<td>Business Correspondence, 1994 July 7-August 30</td>
<td>57 16</td>
</tr>
<tr>
<td>Business Correspondence, 1994 September 1-October 31</td>
<td>58 1</td>
</tr>
<tr>
<td>Business Correspondence, 1994 November 1-December 27</td>
<td>58 2</td>
</tr>
<tr>
<td>Business Correspondence, 1995 January 1-February 15</td>
<td>58 3</td>
</tr>
<tr>
<td><strong>Description:</strong> 1995: Michael Halsbad, J. Robert Moskin</td>
<td></td>
</tr>
<tr>
<td>Business Correspondence, 1995 March 2-April 27</td>
<td>58 4</td>
</tr>
<tr>
<td>Business Correspondence, 1995 May 5-June 26</td>
<td>58 5</td>
</tr>
<tr>
<td>Business Correspondence, 1995 July 2-August 29</td>
<td>58 6</td>
</tr>
<tr>
<td>Business Correspondence, 1995 September 7-October 27</td>
<td>58 7</td>
</tr>
<tr>
<td>Business Correspondence, 1995 November 1-December 22</td>
<td>58 8</td>
</tr>
<tr>
<td>Business Correspondence, 1996 March 14-December 15</td>
<td>58 9</td>
</tr>
<tr>
<td><strong>Description:</strong> William and Hillary Clinton (holiday card), Martin Weyl</td>
<td></td>
</tr>
<tr>
<td>Business Correspondence, 1997 January 29-December 24</td>
<td>58 10</td>
</tr>
<tr>
<td><strong>Description:</strong> Robert Maki, William J. Lowenberg</td>
<td></td>
</tr>
<tr>
<td>Business Correspondence, 1998 January 2-February 27</td>
<td>59 1</td>
</tr>
<tr>
<td><strong>Description:</strong> 1998: J. Robert Moskin, Vadim Grinberg, Michael McKenzie, Seymour Schwebber, Carol Diehl, Michael Bishop, Pierre Restany, Alfred Leslie, Martin Friedman, Howard Fussiner, Helene Aylon (postcard)</td>
<td></td>
</tr>
<tr>
<td>Business Correspondence, 1998 March 2-April 29</td>
<td>59 2</td>
</tr>
<tr>
<td>Business Correspondence, 1998 May 1-June 30</td>
<td>59 3</td>
</tr>
<tr>
<td>Business Correspondence, 1998 July 7-August 29</td>
<td>59 4</td>
</tr>
<tr>
<td>Business Correspondence, 1998 September 8-October 30</td>
<td>59 5</td>
</tr>
<tr>
<td>Business Correspondence, 1998 November 2-November 25</td>
<td>59 6</td>
</tr>
<tr>
<td>Business Correspondence, 1999 January 27-June 11</td>
<td>60 1</td>
</tr>
</tbody>
</table>
Subseries 3C: Business Correspondence by Subject, 1973-2001

Description: This subseries consists of subject files created by the artist that relate to aspects of Segal's business life that do not directly deal with the production of artwork or the exhibition of artwork. Subjects and materials therefore include correspondence relating to lectures, symposia, awards, honors, published works, memberships in professional and artistic organizations, travel and participation in special events. In addition, there is accounting and invoice information from shipping agencies and museums regarding the transportation, sale, or donation of artworks. Researchers should note that many of the topics and types of material represented by this subseries are also represented in Subseries 3C: Business Correspondence by Year and that the two subseries are not mutually exclusive. Researchers interested in a particular subject represented by these files are advised to reference those files in Subseries 3C that correspond to the relevant time period.

See also Series 11: Additional Materials.

Arrangement: Arranged alphabetically by subject.

All of us Here – Irving Feldman, 1989 December 8-1990 January 15
Box: 61 Folder: 1

Description: Relating to a limited edition of the title by The Press of Appletree Alley as part of the Bucknell University Series in Contemporary Poetry.

American Academy and Institute of Arts and Letters, 1991 March 14-2000 March
Box: 61 Folder: 2

The American Institute for Mental Studies – Photograph Releases, 1992-1993
Box: 61 Folder: 3
Description: Permission to use photographs taken at The American Institute for Mental Studies, later renamed The Training School at Vineland.

American Specialists Program to The Union of Soviet Socialist Republics, 1976 July 1-1978 January 3
Description: Includes photographs with George Costakis.

American Specialists Program to The Union of Soviet Socialist Republics: Photographs, 1976

Artostrada: Dunes, Art and Electricity, 1998 March 2-1998 September 26

ArtWatch International, 1992 April 17-1992 October 16

The Brooklyn Museum, 1992 January 6-1992 April 14

Douglas Caulk Art Services, 1995 January 12-1999 December 9
Description: Relating to the shipping of Segal sculptures by Douglas Caulk Art Services to various museums for exhibitions mounted between 1995 and 1999. Note: most of this information is located in the files of the specific exhibitions that Caulk was working on.

Description: Correspondence and disputes between Segal, The Sidney Janis Gallery, Ediciones Polígrafa, S.A. and José Barrio-Garay relating to the publication of a text which ultimately became George Segal by Sam Hunter and Don Hawthorne.

"Faith Love Hope," 1989 April 6-1990 April 6
Description: 1989 Russian theatre production of "Faith Love Hope" by Eden von Horvath at the Oleg Tabakov Theatre-Studio, attached to the Moscow Art Theatre, for which Segal did some set design and planning. Correspondents include Oleg Tabakov and Maximilian Schell. Includes one Polaroid photograph.

Fondation Claude Pompidou, 1997 September 12-1998 April 17
Description: Donation of Woman with Her Hand on Her Shoulder for a charity auction. Includes personal correspondence with Pierre Restany.


Grounds for Sculpture, 1992 May 14-2001 February 22

Hebrew University Lecture 1992, 1988 December 9-1993 February 15

International Sculpture Center, 1991 June 20-2000 February 9


Japan Art Association – Praemium Imperiale: Correspondence, 1997 April-1998 August 18
Description: Includes correspondence with Pierre Restany.

Japan Art Association – Praemium Imperiale: Yearbooks, 1996
Box: 61 Folder: 18
Description: Two yearbooks from the 1996 Praemium Imperiale.

The Jewish Museum, 1992 February 27-1993 April 22
Box: 62 Folder: 1
Description: Relating to the installation and restoration of the plaster version of The Holocaust as part of the museum's permanent collection. Note that this folder does not contain all correspondence with The Jewish Museum or all correspondence pertaining to this sculpture.

Box: 62 Folder: 2
Description: Two applicants, in 1993 and 1998, for the John Simon Guggenheim Memorial Foundation fellowship.

Judith Rothschild Foundation, 1995 May 12-1997 April 16
Box: 62 Folder: 3

Kodansha Ltd, 1991 July 31-1993 June 25
Box: 62 Folder: 4

Kunst Kompass, 1976-1977
Box: 62 Folder: 5
Description: Material relating to an effort by the German publication Art Aktuell to rate the popularity of contemporary artists.

Kunst Kompass: Poster, 1977
Box: 70 Folder: 4
Description: Poster displaying the results of the 1977 Kunst Kompass rating.

Laumeier Sculpture Park, 1996 August 19-1997 May 21
Box: 62 Folder: 6

National Medal for the Arts Proposal, 1984 December 6-1985 January 9
Box: 70 Folder: 10
Description: Includes 11x14 photographs of Segal's design.

Box: 62 Folder: 7

Box: 62 Folder: 8
Description: Includes color reproductions of Segal's work on the Spring 1941 issue of the Stuyvesant High School literary magazine and black and white reproductions of Segal during the filming of Robert Frank's "The Sin of Jesus" in 1960.

Oil & Steel Gallery, 1985 April 2
Box: 62 Folder: 9
Description: Invoice for the purchase of Jan Müller's Abstraction: Provence.

Box: 62 Folder: 10

Photo Dynamics, 1994-1995
Box: 62 Folder: 11
Description: Accounting information for large-scale photomural reproductions.

Box: 62 Folder: 12

Pratt Institute: Advertisement Layout, 1999
Box: 70 Folder: 5

Box: 62 Folder: 13

Provenance.com, Ltd, 1996 July 8-1996 September 6
Box: 62 Folder: 14

Description: Gallery website hosted by The SoHo Photographer Inc. Main correspondent: D. James Dee.

Ramapo College, 1997 August 26-2000 April 11
Box: 62 Folder: 15

Box: 62 Folder: 16

Description: Personal and business correspondence on a number of topics. Note that this folder does not contain all correspondence with Pierre Restany.

Santa Fe Institute of Fine Arts, 1991 October 1-1993 September 9
Box: 62 Folder: 17

Description: Relating to Segal's participation, eventually canceled, in the 1992 Masters-in-Residence program.

Serra, Richard – Tilted Arc Controversy, 1985
Box: 62 Folder: 18

"The Land Was Theirs" – 1993, 1993 January 8
Box: 62 Folder: 19

Description: 1993 documentary by Gertrude Dubrovsky.

United Jewish Federation of MetroWest, 1992 August 7-1992 October 14
Box: 62 Folder: 20

University of Notre Dame – The Holocaust Project, 1997 April 17-1998 June 28
Box: 62 Folder: 21

Description: Segal's participation in the international conference Humanity at the Limit.

Box: 62 Folder: 22

Visual Artists and Galleries Association, 1998 September 8-2001 June 20
Box: 62 Folder: 23

Description: Correspondence relating to copyright and a copyright dispute over Depression Breadline.

Box: 62 Folder: 24

Description: Correspondence and insurance information regarding Roy Lichtenstein's Woman with Peanuts (1962) owned by George Segal. Correspondence relates to Segal's loan for the touring Japan exhibition "Pop Muses: Images of Women by Roy Lichtenstein and Andy Warhol," organized by Marco Livingstone ; an insurance estimate by Leo Castelli ;
Subseries 3D: Exhibitions, 1976-2000

Description: This subseries contains subject files arranged by the artist of material relating to major and minor exhibitions. Segal's work was featured in over one hundred one-man exhibitions and over three hundred group exhibitions within his lifetime. Segal himself was often involved in the preparation, arrangement, lending, installation and shipping of his artwork and thus kept files containing the correspondence, invoicing, insurance, check-lists and photographs that would correspond to these large and often long-term engagements. He would also provide interviews for catalog texts and subsequently edit them. Thus the content of these files is varied and includes travel arrangements, financial accounting information, shipping invoices, correspondence with various institutions and private individuals, catalog texts, photographs, records of repair, and tourist materials. This subseries is not comprehensive. Researchers interested in a particular show or correspondent should reference files in 3C: Business Correspondence by Year dated at least a year prior and a year after the opening date of a specific exhibition, or for information on exhibits not listed here.

Folder titles are derived from the name of the host institution and the year in which the show opened.

Arrangement: Arranged alphabetically by host institution.

<table>
<thead>
<tr>
<th>Host Institution</th>
<th>Date Range</th>
<th>Box:</th>
<th>Folder:</th>
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<tbody>
<tr>
<td>Casino Knokke – Clippings, 1989</td>
<td></td>
<td>63</td>
<td>1</td>
</tr>
<tr>
<td>Casino Knokke – Correspondence, 1989 February 12-1989 November 2</td>
<td></td>
<td>63</td>
<td>2</td>
</tr>
<tr>
<td>Description: Includes correspondence relating to a repair of The Hustle.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casino Knokke – Photographs, 1989</td>
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<td>3</td>
</tr>
<tr>
<td>Contemporary Sculpture Center – Japan 1982: Correspondence (1), 1980 September 17-1981 December 26</td>
<td></td>
<td>63</td>
<td>4</td>
</tr>
<tr>
<td>Description: &quot;George Segal&quot; at Takanawa Museum of Art (Karuizawa) ; The Seibu Museum of Art (Tokyo) ; The Toyama Prefectural Museum of Modern Art (Toyama) ; The National Museum of Art (Osaka). Includes an invitation to participate in the Second Kotaro Takamura Grand Prize Exhibition at the Hakona Open-Air Museum.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contemporary Sculpture Center – Japan 1982: Correspondence (2), 1982 February 8-1983 October 22</td>
<td></td>
<td>63</td>
<td>5</td>
</tr>
<tr>
<td>Description: Includes color and black and white photographs of the installation and lecture.</td>
<td></td>
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<tr>
<td>Contemporary Sculpture Center – Japan 1982: Clippings and Publications, 1982</td>
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<tr>
<td>Contemporary Sculpture Center – Japan 1982: Damaged Sculptures, 1982</td>
<td></td>
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<tr>
<td>Exhibition</td>
<td>Dates</td>
<td>Description</td>
<td>Box: Folder:</td>
</tr>
<tr>
<td>---------------------------------------------------------</td>
<td>----------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Galerie Tokoro – Japan 1994, 1994 February 3-1995 February 15</td>
<td></td>
<td></td>
<td>64 Folder: 1</td>
</tr>
<tr>
<td>Description: Includes a letter to Joan Mondale.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Galerie Tokoro – Japan 1996: Correspondence (1 of 2), 1994 April 13-1996 July 24</td>
<td></td>
<td>Description: 1996 Japanese retrospective &quot;George Segal: Recent 15 Years.&quot; Principal correspondents: Akiyoshi Tokoro, Galerie Tokoro; Douglas Caulk, Caulk Art Services; Martin Friedman; David Janis, The Sidney Janis Gallery; Matteo Lorenzelli, Lorenzelli Arte.</td>
<td>64 Folder: 2</td>
</tr>
<tr>
<td>Galerie Tokoro – Japan 1996: Correspondence (2 of 2), 1996 August 8-1997 October 16</td>
<td></td>
<td></td>
<td>64 Folder: 3</td>
</tr>
<tr>
<td>Fred Hoffman Gallery – 1995, 1995 May 24-1995 November 30</td>
<td></td>
<td>Description: October 1995 exhibition &quot;George Segal, New Photo Sculpture&quot; at the Fred Hoffman Gallery. Principal correspondents include Sam Hunter; Fred Hoffman; Sidney Janis Gallery. Includes Polaroids of the installation space and newspaper clippings.</td>
<td>64 Folder: 4</td>
</tr>
<tr>
<td>Fort Worth Art Museum – 1990: Correspondence (1 of 3), 1987 April 21-1989 December 20</td>
<td></td>
<td>Description: Includes photographs of the installation and a photocopied exhibition catalog.</td>
<td>64 Folder: 5</td>
</tr>
<tr>
<td>Fort Worth Art Museum – 1990: Correspondence (2 of 3), 1990 January 25-1990 October 29</td>
<td></td>
<td>Description: Includes photographs of the installation and a photocopied exhibition catalog.</td>
<td>64 Folder: 6</td>
</tr>
<tr>
<td>Fort Worth Art Museum – 1990: Correspondence (3 of 3), 1991 February 27-1992 January</td>
<td></td>
<td>Description: Includes photographs of a damaged sculpture and correspondence for the acquisition of a bronze cast of Chance Meeting.</td>
<td>64 Folder: 7</td>
</tr>
<tr>
<td>Galerie Beaubourg – 1990, 1990 September 11-1990 November 5</td>
<td></td>
<td></td>
<td>64 Folder: 8</td>
</tr>
<tr>
<td>Gana Art Gallery – Korea 1995: Correspondence (1 of 2), 1994 November 17-1995 March 31</td>
<td></td>
<td>Description: &quot;George Segal&quot; at the Ho-Am Museum in Seoul, Korea from May 25 to July 4, 1995, organized by the Gana Art Gallery.</td>
<td>65 Folder: 1</td>
</tr>
<tr>
<td>Gana Art Gallery – Korea 1995: Correspondence (2 of 2), 1995 April 1-1995 September 30</td>
<td></td>
<td>Description: Includes tourist brochures from Korea and one sketch by the artist.</td>
<td>65 Folder: 2</td>
</tr>
</tbody>
</table>
Description: "George Segal, a Retrospective: Sculptures, Paintings, Drawings" at the Hirshhorn Museum and Sculpture Garden from February 19, 1998 to May 17, 1998.

Description: Includes a Spanish language article from 1994.

Howard Greenberg Gallery – 1993: Correspondence, 1993 May 6-1998 September 30

Israel Museum 1983: Clippings and Promotional Materials, 1983 June

Israel Museum 1983: Correspondence, 1981 December 14-1983 November 15

Description: Includes correspondence relating to the museum's acquisition of Sophie V.


Lorenzelli Arte – 1994: Correspondence, 1994 April 14-1996 February 8


Description: "Pop Art," a major exhibition organized by Macro Livingstone for the Royal Academy of Arts, which showed in Montreal from October 22, 1992 to January 23, 1993. Also includes correspondence relating Segal's loan of the Roy Lichtenstein work Woman with Peanuts and Allan Kaprow's Cubist Collage.


<table>
<thead>
<tr>
<th>Subseries 3D: Exhibitions ... (Continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Museo de Arte Contemporáneo de Caracas – 1991: Clippings, 1991</strong></td>
</tr>
<tr>
<td><strong>Museo de Arte Contemporáneo de Caracas – 1991: Clippings and Promotional Materials, 1991</strong></td>
</tr>
<tr>
<td><strong>Museo de Arte Contemporáneo de Caracas – 1991: Correspondence, 1990 October 4-1992 February 26</strong></td>
</tr>
<tr>
<td>Description: Includes a card from Ali Cordero Casal (entrepreneur, collector, photographer) dated January 1991 and correspondence with Sophía Imber.</td>
</tr>
<tr>
<td><strong>National Gallery of Victoria – Australia 1998, 1996 November 4-1998 July 2</strong></td>
</tr>
<tr>
<td>Description: Group exhibition at the Newark Museum and subsequent monograph by Joan Marter by the same name: &quot;Off Limits: Rutgers University and the Avant-Garde, 1957-1963.&quot; Includes interview text.</td>
</tr>
<tr>
<td><strong>New York Studio School – 1999, 1999 October 5-6</strong></td>
</tr>
<tr>
<td>Description: &quot;Another Form: Drawing into Sculpture.&quot;</td>
</tr>
<tr>
<td><strong>Seoul International Art Festival, 1990 July 20-1991 March 15</strong></td>
</tr>
<tr>
<td><strong>Skirball Cultural Center and Museum – 1997: Correspondence (1 of 2), 1996 June 24-1996 December 24</strong></td>
</tr>
<tr>
<td><strong>Skirball Cultural Center and Museum – 1997: Correspondence (2 of 2), 1997 January 8-1998 April 29</strong></td>
</tr>
<tr>
<td><strong>Walker Art Center – 1978: Clippings, 1978</strong></td>
</tr>
<tr>
<td><strong>Walker Art Center – 1978: Correspondence (1 of 2), 1976 November 9-1977 November 30</strong></td>
</tr>
<tr>
<td><strong>Walker Art Center – 1978: Correspondence (2 of 2), 1978 January 17-1979 September 20</strong></td>
</tr>
</tbody>
</table>

Description: This subseries contains oversized site, elevation, and floorplans that date from 1957 to 1998, but correspond to projects and exhibitions that took place from the 1970s to 1998. In the preparation stages of almost all of Segal's important public commissions one or more site plans or elevations would be provided or drawn in order to facilitate the installation of the sculpture(s). In addition to this, the planning of large-scale exhibition installations, especially those requiring input directly from Segal himself would also require oversized gallery plans. These and other materials were separated from their relevant files for preservation reasons and included in this subseries. Separation sheets were put in place in order to indicate when an oversized document was removed to this subseries.

For clarity, the following terms have been included: Gallery plan is a plan that depicts the floorplan of a gallery with dimensions; installation plan is a plan that depicts the floorplan of a gallery along with notations for the placement of sculpture and artwork; elevation is a plan that depicts the vertical dimensions of a site; site plan is a plan that depicts the dimensions of an installation site that is not a gallery.

Physical notes: This subseries is housed in a large oversized box. Researchers are asked to secure an area appropriate for the proper handling of these large materials.

Arrangement: Arranged alphabetically.

Abraham and Isaac - In Memory of May 4, 1970: Princeton University Installation and Site Plan, 1970 May 4  Box: 69 Folder: 1
Abraham and Isaac - In Memory of May 4, 1970: Princeton University Plaque Text, 1979  Box: 69 Folder: 2
Galerie Darthea Speyer: Gallery Plans, 1967 October 10  Box: 69 Folder: 4
Gay Liberation: Christopher Park Site Plans (1 of 2), 1957 July 3  Box: 69 Folder: 5
Gay Liberation: Christopher Park Site Plans (2 of 2), 1960 April 27  Box: 69 Folder: 6
Gay Liberation: Reconstruction of Christopher Park Site Plan, 1982 April 29  Box: 69 Folder: 7
Gay Liberation: Reconstruction of Christopher Park Site Plans, 1983 January 7  Box: 69 Folder: 8
Irish Famine Memorial: Site Plan, 1997  Box: 69 Folder: 10
Rush Hour: Broadgate Installation and Site Plans, 1986 February 19  Box: 69 Folder: 13
Subseries 3F: Miscellaneous, 1940s-2001

Description: This subseries consists of subject files of separated material that are otherwise unrelated to Segal's business correspondence or the creation of his artwork and sculpture.

Arrangement: Arranged alphabetically.

- Hospital Records, 1995  
  Box: 68 Folder: 3
- Nakashima Foundation for Peace, 2001  
  Box: 68 Folder: 4
- Separated and Personal Material, 1940s-1970s  
  Box: 68 Folder: 5
- The Feminine Touch, 1995 September 18  
  Box: 112 Folder: 2
  Description: VHS screening copy and promotional materials for the film directed by Conrad Janis.
- Valentines, 1941-1989  
  Box: 68 Folder: 6
- Zion Corporation, 1995-1996  
  Box: 68 Folder: 7

Series 4: Writings, 1943-2003

Size: 1.0 linear feet

Description: This series is a collection of articles, essays, catalog texts, papers, dissertations, and book drafts written either by Segal (usually on the work of others) or on Segal by noted critics, art historians or people otherwise interested in his work.

Arrangement: This series is arranged into three subseries.

- Subseries 4A: By Segal, 1981-1998
Subseries 4B: On Segal ... (Continued)

Description: This subseries contains transcripts of interviews and lectures, articles, and statements by George Segal about his own work and the work of others.

Arrangement: Arranged chronologically.

Segal, George – Statements, Articles, and Interviews, 1978-1990

Description: Includes an article on Rembrandt reproduced in Art & Antiquities; artist statements on Clarence Carter, Delevante, and Walter Gutman; a statement on Segal's own interpretations of Picasso; and an interview with Billy Klüver.

Box: 71 Folder: 1

Segal, George – Statements, Articles, and Interviews, 1991-1998

Description: Includes statements on Meyer Shapiro, Pierre Restany, Gary Kuehn, Clarence Carter, Bob Whitman, and Leon Bibel.

Box: 71 Folder: 2

Subseries 4B: On Segal, 1970-2003

Description: This subseries includes articles that appeared in major publications, electronic encyclopedia entries, essays, book drafts, catalog texts, dissertations and student papers, and lectures concerning Segal's life, oeuvre, style and impact. Most of the material relates to major publications and exhibitions on his work within his own lifetime, while other material was written posthumously.

See also Series 8: Scrapbook.

Arrangement: Arranged alphabetically.

Articles, Papers, and Lectures (1 of 2), 1978-1999

Description: Includes text by Sam Hunter, Phyllis Tuchman and Marlena Donohue.

Box: 72 Folder: 1

Articles, Papers, and Lectures (2 of 2), undated

Description: Sam Hunter, Phyllis Tuchman.

Box: 72 Folder: 2

Beal, Graham & Friedman, Martin – Catalog Drafts, 1977-1978

Description: For the "George Segal Retrospective," Walker Art Center, 1978-1979

Box: 72 Folder: 3

Biography, 1996

Description: As written by The Sidney Janis Gallery. Includes exhibition and collection listings, bibliography, awards, etc.

Box: 72 Folder: 4


Description: Ph.D. dissertation written under the direction of Joan Marter at Rutgers University.

Box: 72 Folder: 5

Hunter, Sam & Hawthorne, Don – George Segal: Book Covers, undated

Box: 70 Folder: 7
Subseries 4C: Unrelated, 1947-1995

Description: This subseries consists primarily of scholarly writing and criticism dating from 1947 to 1995 that may relate to art, but not directly to Segal or his work. Some of the material was written by friends or people Segal personally respected and admired.

Arrangement: Arranged alphabetically.

Artists on Art and the Art World, 1947-1983

Description: A collection of lectures and articles given and written by Frank Stella, Mark Rothko, Allan Kaprow, Barnett Newman. Includes some correspondence.

Critics and Scholars on Art and the Art World, 1943-1995

Description: Meyer Shapiro, Phyllis Tuchman, Sophía Imber, Michael Brenson.
Series 5: Photographs, 1940s-2002  

Size: 4.0 linear feet

Description: This series is comprised of photographic prints, negatives, slides and transparencies of Segal, Segal's sculpture and artwork, Segal at work in his studio, exhibition installations and gallery photographs, studio tours, and friends and family. The files range from a single subject, such as sitting portraits of Segal, to multiple subjects, events, and people. Owing to both the unique nature of Segal's technique and his absolute willingness to have himself and his studio photographed, this series has an interesting array of photographs of his life and work. Segal's casting sessions would last a matter of hours and was a relatively simple artistic process to photograph. At the same time, models and visitors to the studio were very interested in preserving the memory of their experience. As a result, there are many photographs highlighting this process and the studio space.

This series differs from Series 2: Fine Photography even though some of the photographs present were taken by Segal himself and the subjects (such as views of his own sculpture) are similar. This arrangement reflects both the physical separation of the materials as originally arranged by the artist, and their intellectual content. Series 5: Photographs is chiefly concerned with the artist and the creation of his work and was originally kept with Series 3: Business File, while Series 2: Fine Photography is a creation of the artist and was located in his studio. This series includes photographs by Donald Lokuta, some of which are duplicated in Series 10: Donald Lokuta Photographs. Photographs included in this series were in the possession of George Segal, while prints in Series 10 were an addition to the George Segal Papers from the photographer's own collection.

Credit given these prints, contact sheets and transparencies is not always clear. It is apparent in most cases that Segal had his prints developed by photographer friends, including D. James Dee and Donald Lokuta, whose photographs also appear in the series and sometimes alongside prints that appear to be attributed to Segal himself. Photographers include Arnold Newman, Hans Namuth, David Gahr, D. James Dee (The Soho Photographer Inc.), Nancy Astor, Donald Lokuta, Wouter Deruytter, Pepe Diniz, Renata Ponsold, Vera Isler-Leiner, and Dino Pedriali.

Identifiable persons in the series include Helen, Rena and Jeffrey Segal, Lucas Samaras, Sam Hunter, Michael Blackwood, Martin Weyl, Walter Gutman, Robert Rauschenberg, Donald Lokuta, and Miles Forst.

Arrangement: This series is arranged into five subseries with additional subdivisions.

Subseries 5A: Sculpture and Artwork, 1958-1997

Description: This subseries is further organized into three divisions, all of which contain photographic prints, slides and transparencies that have to do with the production of Segal's sculpture and artwork. Both Sculpture and Painting and Drawing are relatively small groups that most notably include some early photographs by Segal of his own work, including a Polaroid of the first version of The Gas Station (1964). Casting and The Studio is comprised of photographs that document George Segal at work and the space in which
he worked. Subjects include casting sessions with models, studio tours given to family, friends and groups, construction and manipulation of plaster casts and other materials into environments, and Segal interacting with acquaintances in his studio space.

Arrangement: This series is arranged into three divisions, each of which is arranged alphabetically by subject.

**Sculpture, 1958-1990**

- **Abraham and Isaac – In Memory of May 4, 1970, 1978**  
  Description: 11x14 inches  
  Box: 79 Folder: 1

- **Black Girl, Blue Wall, Red Door (1978), 1982**  
  Description: Later Flesh Nude, Brown Doorway (1982)  
  Box: 74 Folder: 1

- **Contact Sheets, Negatives, and Slides, 1958-1990**  
  Box: 74 Folder: 2

- **Pedriali, Dino – Sculpture Prints, 1976**  
  Description: Includes correspondence dated 1982. 12 x 16 inches.  
  Box: 80 Folder: 1

- **Polaroids, 1970s**  
  Box: 74 Folder: 3

- **Sculpture Prints, 1966**  
  Description: Includes photographs of sculpture, family and friends and portraits.  
  Box: 74 Folder: 4

- **Sculpture Prints, 1962-1973**  
  Box: 74 Folder: 5

- **Transparencies, undated**  
  Box: 74 Folder: 6

- **Walk, Don't Walk, 1976**  
  Box: 74 Folder: 7

- **Walk, Don't Walk: Mock-Ups, 1975-1976**  
  Box: 69 Folder: 23

- **Unknown Damaged Sculpture, undated**  
  Box: 112 Folder: 6

**Painting and Drawing, 1958-1984**

- **Paintings, Drawings and Pastels, 1958-1984**  
  Description: Slides, photographs, contact sheets and Polaroids.  
  Box: 74 Folder: 8

- **Rubbings and Reliefs, 1973**  
  Description: From an envelope labeled "Rubbings - Reliefs + Walter Gutman - Drawings from the Bible"  
  Box: 74 Folder: 9

**Casting and The Studio, 1963-1999**

- **Casting Photographs (1), 1963-1992**  
  Box: 75 Folder: 1

- **Casting Photographs (2), 1963-1992**  
  Box: 75 Folder: 2

- **Casting Photographs (3), 1980s-1990s**  
  Description: Color prints  
  Box: 75 Folder: 3
Subseries 5B: Exhibitions and Events ... (Continued)

Lokuta, Donald – Installations in the Studio, 1990-1997  
Box: 75 Folder: 4

Lokuta, Donald – Studio Scenes, 1990  
Box: 75 Folder: 5

Lokuta, Donald – Studio Scenes: Large Prints, 1980s  
Box: 79 Folder: 2

Description: 11x14 inches

Newman, Arnold – Studio Visits, 1982-1983  
Box: 75 Folder: 6

Description: Photographs of a party and studio visit (apparently two different events), including Lucas Samaras, Sam Hunter, Michael Blackwood, and Martin Weyl. Some photographs used in "George Segal" by Sam Hunter and Don Hawthorne.

Box: 75 Folder: 7

Description: Color prints.

Savage, Naomi – Rush Hour Casting and Patination (2), 1988-1989  
Box: 79 Folder: 3

Description: Includes color prints, 11x14 inches.

Studio Visits (1), 1963-1992  
Box: 75 Folder: 8

Studio Visits (2), 1992-1997  
Box: 76 Folder: 1

The Diner Casting, 1964  
Box: 79 Folder: 4

Description: Taken for LIFE Magazine, approximately 9 x 13 inches.

The Expulsion Casting, 1986  
Box: 76 Folder: 2

Description: Michael Bergman? Contact sheets only.

Subseries 5B: Exhibitions and Events, 1964-1999

Description: This subseries contains photographs, slides and contact sheets pertaining to various exhibitions of Segal's work. For clarity the following terms have been included: Installation photographs are prints that show Segal or others physically installing the work to be displayed; Gallery photographs are prints that show visitors to the exhibitions as they browse the installations; Opening photographs are prints that show Segal and others at a formal event marking the opening of an exhibit.

Arrangement: Arranged alphabetically by subject.

Abraham and Isaac – In Memory of May 4, 1970: Installation, 1979  
Box: 76 Folder: 3

Box: 76 Folder: 4


Galerie André Emmerich – 1975, 1975  
Box: 76 Folder: 5

Moderna Museet, 1973  
Box: 76 Folder: 6
Subseries 5C: Portraits, 1950s-2002

Description: This subseries contains photographs and contact sheets that feature Segal and his work, as well as some correspondence relating to those photographs. Segal posed for a number of formal and informal portraits throughout his career. Sometimes alone against a backdrop, surrounded by his studio or even posing with his sculptures, these photographs and contact sheets capture Segal throughout his life and in several different phases of his career, dating as early as the 1950s and including some prints that became part of the collection even after his death, as late as 2002.

Arrangement: Arranged alphabetically by subject.
### Filming of Art for Whose Sake, 1964
**Description:** Includes correspondence from Gordon Hyatt dated 1964 and 2002.

**Box:** 77 Folder: 4

### Large Portraits, 1965-1990s
**Description:** 11x14 inches

**Box:** 79 Folder: 5

### Matted Portraits, 1975-2002
**Description:** Includes correspondence and contact sheets.

**Box:** 80 Folder: 2

### New Jersey Monthly, 1984
**Box:** 77 Folder: 5

### Segal, George, 1950s-1998
**Box:** 77 Folder: 6-7

### Segal, George: With Sculpture, 1950s-1990s
**Box:** 77 Folder: 8-9

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### Subseries 5D: Oversize Portfolios, 1950-1990
**Description:** This subseries contains oversized portfolios of photographs arranged by the artist, one of which features only the work of Arnold Newman, even though not all of the prints in either of them conform to the dimensions of the portfolios themselves. These prints are by a number of different photographers and date from different points in Segal's career.

**Arrangement:** Arranged alphabetically.

- **Newman, Arnold, 1970-1984**
  **Box:** 81 Folder: 1

- **Various, 1950-1990**
  **Box:** 81 Folder: 2
  **Description:** Varying sizes and subjects by a number of different photographers.

### Subseries 5E: Miscellaneous, 1940s-1990s
**Description:** This subseries consists of photographs of Segal and others, mainly friends and family, which do not have to do directly with the production of his art. Other materials include correspondence, postcards and a clothing catalog in which Segal appeared.

**Arrangement:** Arranged alphabetically by subject.

- **Comme des Garçons Catalogs, 1987**
  **Box:** 80 Folder: 3

- **Correspondence, 1968 January 3-1995 January 5**
  **Box:** 78 Folder: 1
  **Description:** Letters that accompanied or pertained to photographs that have since been separated from the materials that they refer to.

- **Friends and Family, 1940s-1990s**
  **Box:** 78 Folder: 2-4
  **Description:** Includes a snapshot of Segal with Yoko Ono dated June 1971.

- **Promotional Postcards, undated**
  **Box:** 78 Folder: 5

Size: 3.0 linear feet

Description: This series is comprised of video cassettes, audio cassettes, compact discs and 45-rpm recordings of interviews, specials, documentaries, events, statements, and some unknown material on Segal's work, impact, opinion and life. Additionally, home recordings and videos used in Segal's environments are also present. Formats include VHS, U-matic, and Betamax.

Segal's words and image were recorded very often over the span of his career, often voicing opinions on his own work or the work of others, his feelings about certain prominent figures or schools of thought, or offering commentary on the state of art, criticism, or his place in any one movement. An open and expressive storyteller, Segal granted a number of interviews, many of which are present in this series. A number of uncredited and unlabeled media are also present. In addition to recordings made of Segal, Segal himself made recordings for his own purposes. Most notable among these is an audio recording of his friend Alice reading her own poetry, featured in the environment created in Alice Reading Her Poetry and Music (1970) and video from which a photographic still was used in the photomural Aerial View (1970).

Titles and notes are derived from all available information present on the item or the item's container.

Researchers should note that access to these materials is restricted. Rare Books and Special Collections does not have the equipment required for the playback of these materials, nor do policies on preservation allow for these original recordings to be used. Further, obsolete formats would need to be converted at the patron's expense before any reproduction could be made. Researchers may select materials for conversion and reproduction, but should allow approximately four to six weeks for the process, especially if outdated formats are involved.

Arrangement: This series is arranged into two subseries.

Subseries 6A: Visual Media, 1959-2004

Description: This subseries contains all visual media including VHS, Betamax, and U-matic format materials. All items are VHS unless otherwise noted.

Arrangement: Arranged alphabetically by item.

Amerikanarna och Pontus Hulten, undated
   Description: Barbara Schultz Lundestam. 48 minutes. Box: 82 Item: 1

Applause, undated
   Description: Virginia Museum of Fine Art. 30 minutes. Box: 82 Item: 2

Art For Who's [sic] Sake?, 1960
   Box: 82 Item: 3
Subseries 6A: Visual Media...

Description: Gordon Hyatt/WCBS. 26 minutes.

Art For Whose Sake?, 1964

Description: Eye on New York (WCBS) 26 minutes.

CBS Sunday Morning - Opening of show at Jewish Museum, 1998

Description: CBS. 9 minutes.

Cultural Fillers, 1983

Description: WPBT.

"Double Portrait" (Gertrude), undated


Figurative Sculpture (Tape #28), 1988

Description: Inner-Tube Video.

For Art's Sake, 1994

Description: Channel 8 (East Brunswick). 24 minutes.

For Art's Sake: Quietude Garden Gallery, 1991

Description: Uncredited. 28 minutes.

For Art's Sake: The World of George Segal, 1989

Description: Uncredited. 29 minutes.

Frederik Meijer Gardens & Sculpture Park, 2004

Description: Uncredited. 30 minutes.

French Canadian TV Documentary Fragment: "Growing Up", 1992

Description: Uncredited. (Shows "Gas Station")

Gay Liberation, 1992 June

Description: [WPIX]. A New York area news report on the dedication of Gay Liberation in Chistopher Park by Mayor David N. Dinkins in June 1992. 2 minutes, 4 seconds.

George Segal - Lecture Cape Cod, 1989

Description: Uncredited.

George Segal at the NHK, 1996

Description: NHK.

George Segal CNN Story, 1998

Description: CNN

George Segal on Corporate Art, 1984

Box: 82 Item: 4
Box: 82 Item: 5
Box: 82 Item: 6
Box: 82 Item: 7
Box: 82 Item: 8
Box: 82 Item: 9
Box: 82 Item: 10
Box: 82 Item: 11
Box: 82 Item: 12
Box: 82 Item: 13
Box: 82 Item: 14
Box: 82 Item: 15
Box: 82 Item: 16
Box: 82 Item: 17
Box: 82 Item: 18
Subseries 6A: Visual Media ... (Continued)

Description: Ch. 9.

George Segal Retrospective at The Jewish Museum VII, 1998  
Description: Gregory Perkel WMNB.

George Segal SBC, undated  
Description: SBC.

Segal, George (1), undated  
Description: Michael Blackwood Productions. 59 minutes.

Segal, George (2), 1959  
Description: Uncredited.

Segal, George (3), undated  

George Segal Sculpture David Savage Walker Art Museum, undated  
Description: Uncredited.

George Segal Segment, undated  
Description: Hinds Benjamin.

George Segal Show at Lorenzelli Gallery - Milan, undated  
Description: Lorenzelli Arte.

Holocaust Memorial, undated  
Description: Uncredited.

Interview with George Segal (To be included in "Liberated Space," a documentary by E. Wortham), 1993  
Description: Erica Wortham.

Introduction to Collections, 1991  
Description: National Museum of Contemporary Art (Seoul, S. Korea). 18 minutes.

Jasper Johns: Take an Object, 1990  
Description: Namuth/Wechsler. 26 minutes.

Nasher Symposium Part 1, 1997  
Description: Guggenheim Museum.

Nasher Symposium Part 2, 1997  
Description: Guggenheim Museum.

National Arts Medal, 1999  
Box: 83 Item: 1
Description: Uncredited.

New Jersey Governor's Award (copy), 1989

Description: Uncredited.

Public Art - Process and Product (Rough Cut), undated

Description: Uncredited.


Description: Written and produced by Vincent Ahern, University of South Florida, Contemporary Art Museum. Features Three People, Four Benches.

Renaissance - The Artist with George Segal - Ted Rabb, undated

Description: Uncredited.

Robert Rauschenberg: Inventive Genius, 1999

Description: NJN.

Sample Tape for George Segal's "The Holocaust," 1984

Description: Michael Gliksman.

Segments, 1978-1981

Description: U-matic. Home recording. 000-252: CBS Sunday Morning - Osgoode 262-437: November Journal - Channel 33 YGSTN. 0 441-522: Local Youngstown television - Dedication Day (CBS-NBC-ABC affiliates) 532-698: Interview following dedication included in local television program on sculpture "gallery" 702- : "Good Morning Youngstown" (33) with telephone interview.

Showreel, 1995

Description: Giorgia Marangoni. 53 minutes.

Soutine Sight/ed Panel Discussion, 1998

Description: The Jewish Museum.

Special Edition Part 1, undated

Description: ETV

Special Edition Part 2, undated

Description: ETV

State of the Arts: Rena - George - Sam Hunter, undated

Description: Uncredited.

State of the Arts: Rubin/Opera/Kuern, 1996

Description: NJN.
State of the Arts: Trischka/"Off Limits," 1999  
Description: NJN.

Description: NJN. 13 minutes.

Sunday Morning - The Holocaust Cover, 1983  
Description: CBS. 20 minutes.

Sunday Morning (June 14) - George Segal, 1998  
Description: CBS.

The 1989 Governor's Award (1), 1989  
Description: NJN.

The 1989 Governor's Award (2), 1989  
Description: The Governor's Media Office.

The 9th Praemium Imperiale, 1997  
Description: Uncredited.

The Nasher Collection: Sculpture of the 20th Century Digital Beta Master, undated  
Description: Uncredited.

Tribute to George, 2000  
Description: CBS.

Untitled (1), undated  
Description: Uncredited.

Untitled (2), undated  
Description: Pittsburgh Center for the Arts.

Untitled (3), undated  
Description: Uncredited.

Untitled (4), undated  
Description: Betamax. Uncredited.

Subseries 6B: Audio Media, 1973-1999

Description: This subseries contains all audio media including audio cassettes, compact discs, and phonograph records. All items are audio cassettes unless otherwise noted.

Arrangement: Alphabetically by item.
<table>
<thead>
<tr>
<th>Subseries 6B: Audio Media ... (Continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice's Poetry, undated</td>
</tr>
<tr>
<td>Description: Home recording.</td>
</tr>
<tr>
<td>An Art Evening to Honor George Segal, 1990</td>
</tr>
<tr>
<td>Description: The Lotos Club.</td>
</tr>
<tr>
<td>Centurions: Rothko - Light Red Over Black, 1999</td>
</tr>
<tr>
<td>Description: Emily Kasriel (BBC 3 Radio). Accompanied by a card.</td>
</tr>
<tr>
<td>der Marck, Van, undated</td>
</tr>
<tr>
<td>George Segal Interview, 1973</td>
</tr>
<tr>
<td>Description: Moira Roth.</td>
</tr>
<tr>
<td>George Segal on Stanford Vandalism, 1994 May 23</td>
</tr>
<tr>
<td>Description: KCBS. Two audio clips on alternate sides of the tape totalling 2 minutes 36 seconds.</td>
</tr>
<tr>
<td>George Segal to Loesa Fanning, 1999</td>
</tr>
<tr>
<td>Description: CD. Nelson Atkins Museum.</td>
</tr>
<tr>
<td>George Segal: Voice of America Today and Studio 38, 1998</td>
</tr>
<tr>
<td>Description: Voice of America.</td>
</tr>
<tr>
<td>George Segal on the Nature of Public Sculpture, 1981</td>
</tr>
<tr>
<td>Description: Cleveland Institute of Art.</td>
</tr>
<tr>
<td>Interview with Billy Klüver, 1990</td>
</tr>
<tr>
<td>Description: Uncredited. Interviews conducted 1957-1962.</td>
</tr>
<tr>
<td>Intervista a George Segal, 1994</td>
</tr>
<tr>
<td>New York Works (George Segal), undated</td>
</tr>
<tr>
<td>Description: WNYC.</td>
</tr>
<tr>
<td>Promotion tape for The Holocaust Survivor Project, 1983</td>
</tr>
<tr>
<td>Description: Michael Gliksman. Excerpts from &quot;The Michael Krasney Show&quot; and Yiddish Songs. Two copies: FeCr and UCX.</td>
</tr>
<tr>
<td>Remembrance of Marcel (Duchamp), 1973</td>
</tr>
<tr>
<td>Description: Record. George Segal. 18 copies.</td>
</tr>
<tr>
<td>Segal on Public Sculpture and Color in Sculpture, 1979</td>
</tr>
<tr>
<td>Segal, George (1 of 2), 1977</td>
</tr>
<tr>
<td>Description: CD. Disc 1 of 2.</td>
</tr>
<tr>
<td>Segal, George (2 of 2), 1977</td>
</tr>
</tbody>
</table>
Series 7: Education and Early Career, 1937-1964

**Size:** 3.0 linear feet

**Description:** This series contains material related to Segal's formative years as a student and an educator at a number of New York and New Jersey institutions. Materials include assignments, syllabi, projects, lesson plans, transcripts and ephemera accumulated over the course of Segal's primary, secondary, college-level and post-graduate studies as well as his experiences teaching from 1958 to 1964.

Segal's education as a fine artist was important not only for his training, but because he attended art school in New York City at a significant time in the Avant-Garde art world. In interviews Segal points to the time and place of his education as fundamental inspiration for the rest of his career. The history of Segal's education and how it later determined his early career as an art teacher is also integral to the development of his particular plaster-cast

<table>
<thead>
<tr>
<th>Description</th>
<th>Box:     Item:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Segal, George (1), undated</td>
<td>84 Item: 18</td>
</tr>
<tr>
<td>Description: NPR + WGBO/Newark, NJ.</td>
<td></td>
</tr>
<tr>
<td>Segal, George (2), 1997</td>
<td>84 Item: 19</td>
</tr>
<tr>
<td>Segal, Sophie, undated</td>
<td>84 Item: 20</td>
</tr>
<tr>
<td>Description: Home recording.</td>
<td></td>
</tr>
<tr>
<td>Segal: Interview with Terry Gross, 1985</td>
<td>84 Item: 21</td>
</tr>
<tr>
<td>Description: WHYY.</td>
<td></td>
</tr>
<tr>
<td>Soutine Sight/ed Panel Discussion, 1998</td>
<td>84 Item: 22</td>
</tr>
<tr>
<td>Description: The Jewish Museum.</td>
<td></td>
</tr>
<tr>
<td>Statement on Holocaust Sculpture, 1983</td>
<td>84 Item: 23</td>
</tr>
<tr>
<td>Description: Matthew Baigell</td>
<td></td>
</tr>
<tr>
<td>Tuesday Night Talk/Segal, 1988</td>
<td>84 Item: 24</td>
</tr>
<tr>
<td>Description: Kopit CSU Summer Arts</td>
<td></td>
</tr>
<tr>
<td>Untitled, undated</td>
<td>84 Item: 25-30</td>
</tr>
<tr>
<td>Untitled, 1994</td>
<td>84 Item: 31</td>
</tr>
<tr>
<td>Description: U.S.I.A. (Moderator: Gloria Portler).</td>
<td></td>
</tr>
<tr>
<td>Visual Artist Tape (2 of 3), undated</td>
<td>84 Item: 32</td>
</tr>
<tr>
<td>Visual Artist Tape (3 of 3), undated</td>
<td>84 Item: 33</td>
</tr>
<tr>
<td>Description: Uncredited. George Segal, Close.</td>
<td></td>
</tr>
</tbody>
</table>
technique, since without those particular circumstances he would not have been exposed to the materials and thereafter establish his distinct style. Researchers should note that some of the material located in this series relates directly to the artworks present in Series 1: Artwork. In many cases those artworks are the direct result of courses of study and assignments recorded in this series; the two series can be considered in tandem for the most comprehensive examination of Segal's early creative life.

Arrangement: This series is arranged chronologically into three subseries.

Subseries 7A: Education, 1937-1964

Description: This subseries contains notebooks, transcripts, syllabi, correspondence, a yearbook, papers and projects corresponding to Segal's education at P.S. 70 in the Bronx and at Stuyvesant High School in Manhattan from 1930 to 1941, Cooper Union School of Art from 1941 to 1942, Rutgers University (part-time) from 1942 to 1946, Pratt Institute of Design from 1947 to 1948, New York University from 1948 to 1949, and Rutgers University (Master of Fine Arts) from 1961 to 1963. The bulk of the material dates to Segal's time at New York University from 1948 to 1949.

Arrangement: Arranged chronologically.

Primary and Secondary Education, 1937-1941
Description: Includes 1941 yearbook from Stuyvesant High School.

Stuyvesant High School: Notebooks, 1937-1941
Description: Composition notebooks for science classes. Includes doodles and sketches, including some imagery that evokes Nazi Germany.

Stuyvesant High School: Caliper Literary Magazine, 1940

Cooper Union for the Advancement of Science and Art, 1941-1942

Pratt Institute: Transcripts, Correspondence, Notes, 1947-1948

Pratt Institute: Class Notes and Assignments, 1947-1948

New York University: Administrative Material, 1948-1949
Description: Transcripts, correspondence.

New York University: Class Notes and Assignments (1 of 4), 1948-1949

New York University: Class Notes and Assignments (2-4 of 4), 1948-1949

New York University: Student Teacher Log Book, 1949

New York University: Term Papers and Projects, 1948-1949

New York University: Textbooks, 1948-1949

Rutgers University Materials, circa 1946
### Subseries 7B: Early Career, 1952-1964

Description: This subseries includes résumés, job-hunting letters, contracts, lesson plans, and correspondence relating to Segal's time as a public educator in New Jersey at Jamesburg High School from 1956 to 1958, Piscataway High School from 1958 to 1961, and Roosevelt Junior High School from 1961 to 1964. Other material corresponds to casual art instruction at the local Jewish community center and the Sketch Club at Rutgers University.

Arrangement: Arranged chronologically.

<table>
<thead>
<tr>
<th>Section</th>
<th>Box: 87 Folder:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Job Search, 1952-1962</td>
<td>3</td>
</tr>
<tr>
<td>Description: Correspondence concerning search for a position as art educator.</td>
<td></td>
</tr>
<tr>
<td>Jamesburg High School, 1957-1958</td>
<td>4</td>
</tr>
<tr>
<td>Piscataway Township High School, 1958-1960</td>
<td>5</td>
</tr>
<tr>
<td>Roosevelt Junior High School, 1960-1963</td>
<td>6</td>
</tr>
<tr>
<td>New York University Art Education Seminar, 1964</td>
<td>7</td>
</tr>
<tr>
<td>Description: Correspondence, seminar materials, and supplementary reports.</td>
<td></td>
</tr>
<tr>
<td>Lesson Plans for Art Classes, undated</td>
<td>8</td>
</tr>
</tbody>
</table>

### Subseries 7C: Miscellaneous, 1940s-1990s

Description: This subseries consists of materials that are related to Segal's education and early career, but not directly to the subject matter he was studying or the application of that knowledge. Instead, these materials were collected by Segal as ephemera or as source materials for assignments and projects.

Arrangement: Arranged into one file.

<table>
<thead>
<tr>
<th>Section</th>
<th>Box: 88</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Studies Source Material, undated</td>
<td></td>
</tr>
<tr>
<td>Description: Miscellaneous educational materials including advertisements for art supplies and materials; clippings and magazines amassed for figurative, art historical, design, and color studies; art related journals.</td>
<td></td>
</tr>
</tbody>
</table>

### Series 8: Scrapbook, 1950s-2000

Size: 7.0 linear feet
Series 8: Scrapbook ... (Continued)

Description: This series contains articles, reviews, photograph reproductions, interviews and casual mentions of George Segal's artwork, sculpture, participation, celebrity, awards or curiosities from newspapers, magazines, journals, pamphlets and other printed formats. The name of the series reflects its original title and not format; instead the series consists of clippings in folders. It is the result of Helen Segal's effort to keep a meticulous record of Segal's entire career, which was bolstered by friends, family members and business and art associates sending clippings from all over the world. The series is a record of George Segal's activities (both professional and casual), opinions, celebrity and notoriety, and the public and critical opinion of his oeuvre from the early 1950s until the year of his death in 2000.

The materials range from editorial cartoons to major articles in important or widely-circulated publications. In some cases, especially after international exhibitions, the museum staff responsible for the exhibit would gather clippings from news agencies. In other cases, long-time friends would send the Segals small bits of interest or curiosity, often with hand-written notations or underlining. Segal lent or referenced some of these files for the writing of several monographs about his life, whereupon they were arranged into bibliographies. The range of material is broad and rich in content. Languages include German, Swedish, French, Dutch, Spanish, Japanese, and Korean; major English language publications include The New York Times, Time, LIFE, Vogue, Art International, Newsweek, Art Journal, Art in America, Studio International, The New Yorker, Harper's Bazaar, and Playboy. Some correspondence accompanies materials including letters from William Benson, André Emmerich, Billy Klüver, Jan van der Marck, Germain Viatte, Gordon Hyatt, and Helmut von Effra. The series includes articles written by notable art historians and critics including John Canaday, Grace Glueck, Thomas B. Hess, Jill Johnston, Allan Kaprow, Hilton Kramer, Valdi S. Maris, John Perreault, Barbara Rose, David Shapiro, and Sidney Tillim. It should be noted that clippings related to high-profile or controversial events, exhibitions or commissions appear elsewhere in the collection (3A: Sculptures and Commissions; 3D: Exhibitions). For clippings on specific sculptures or events, researchers are advised to also reference relevant subject files noted in the subseries above.

Arrangement notes: For those years divided by month, articles without dates are placed at the end of the last folder in that year. Those years without a Foreign Publications file may still have foreign publications but not so many as to be divided.

Arrangement: This series is arranged chronologically.

Clippings, 1950s-1960s

Description: Collected and clipped, these materials do not directly relate to Segal and his work but consist of humorous or interesting headlines, articles and comic strips sent to or collected by Segal over an estimated period of time from the late 1950s to the early 1960s.

Box: 89 Folder: 1

Clippings, 1956

Box: 89 Folder: 2

Clippings, 1957

Box: 89 Folder: 3

Clippings, 1958

Box: 89 Folder: 4

Clippings, 1959

Box: 89 Folder: 5

Clippings, 1960

Box: 89 Folder: 6
Clippings, 1961  Box: 89 Folder: 7
Clippings, 1962  Box: 89 Folder: 8
Oversize Clippings, 1962  Box: 96 Folder: 1
Clippings, 1963  Box: 89 Folder: 9
Oversize Clippings, 1963  Box: 96 Folder: 2
Clippings, 1964 January-June  Box: 89 Folder: 10
Clippings, 1964 July-December  Box: 89 Folder: 11
Oversize Clippings, 1964  Box: 96 Folder: 3
Clippings: Foreign Publications, 1964  Box: 89 Folder: 12
Clippings, 1965  Box: 89 Folder: 13
Oversize Clippings, 1965  Box: 96 Folder: 4
Clippings, 1966 January-June  Box: 89 Folder: 14
Clippings, 1966 July-December  Box: 89 Folder: 15
Oversize Clippings, 1966  Box: 96 Folder: 5
Clippings, 1967 January-June  Box: 89 Folder: 16
Clippings, 1967 July-December  Box: 89 Folder: 17
Oversize Clippings, 1967  Box: 96 Folder: 6
Clippings, 1968  Box: 89 Folder: 18
Oversize Clippings, 1968  Box: 96 Folder: 7
Clippings, 1969  Box: 89 Folder: 19
Oversize Clippings, 1969  Box: 96 Folder: 8
Clippings, 1970  Box: 90 Folder: 1
Oversize Clippings, 1970  Box: 96 Folder: 9
Clippings, 1971  Box: 90 Folder: 2
Oversize Clippings, 1971  Box: 96 Folder: 10
Clippings: Foreign Publications, 1971  Box: 90 Folder: 3
Oversize Clippings: Foreign Publications, 1971  Box: 96 Folder: 11
Clippings, 1972  Box: 90 Folder: 4
Oversize Clippings, 1972  Box: 96 Folder: 12
Clippings: Foreign Publications, 1972  Box: 90 Folder: 5
Oversize Clippings: Foreign Publications, 1972  Box: 96 Folder: 13
Clippings, 1973  Box: 90 Folder: 6
Oversize Clippings, 1973  
Clippings, 1974  
Oversize Clippings, 1974  
Clippings, 1975  
Oversize Clippings, 1975  
Clippings, 1976 January-June  
Clippings, 1976 July-December  
Oversize Clippings, 1976  
Clippings, 1977 January-June  
Clippings, 1977 July-December  
Oversize Clippings, 1977  
Clippings, 1978  
Oversize Clippings, 1978  
Clippings, 1979 January-June  
Clippings, 1979 July-December  
Oversize Clippings, 1979  
Clippings, 1980 January-June  
Clippings, 1980 July-December  
Oversize Clippings, 1980  
Clippings, 1981  
Oversize Clippings, 1981  
Clippings, 1982 January-June  
Clippings, 1982 July-December  
Oversize Clippings, 1982  
Clippings, 1983 January-June  
Clippings, 1983 July-December  
Oversize Clippings, 1983  
Clippings, 1984 January-June  
Clippings, 1984 July-December  
Oversize Clippings, 1984  
Clippings, 1985 January-June  
Clippings, 1985 July-December
<table>
<thead>
<tr>
<th>Category</th>
<th>Box</th>
<th>Folder</th>
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<tbody>
<tr>
<td>Oversize Clippings, 1985</td>
<td>98</td>
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<tr>
<td>Clippings, 1986 January-June</td>
<td>92</td>
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<tr>
<td>Clippings, 1986 July-December</td>
<td>93</td>
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<td>Oversize Clippings, 1986</td>
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<td>3</td>
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<tr>
<td>Clippings, 1987 January-June</td>
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<tr>
<td>Clippings, 1987 July-December</td>
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<td>Oversize Clippings, 1987</td>
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<td>Clippings, 1988 January-June</td>
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<td>Oversize Clippings, 1988</td>
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<tr>
<td>Clippings, 1989 January-June</td>
<td>93</td>
<td>6</td>
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<td>Clippings, 1989 July-December</td>
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<td>Oversize Clippings, 1989</td>
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<td>Clippings, 1990 January-June</td>
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<td>Clippings, 1991 January-June</td>
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<td>Clippings, 1991 July-December</td>
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<td>Oversize Clippings, 1991</td>
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<td>Oversize Clippings: Foreign Publications, 1991</td>
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<td>Clippings, 1992 January-June</td>
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<td>Clippings, 1994 January-June</td>
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<td>Oversize Clippings, 1995</td>
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<tr>
<td>Clippings, 1996 January-June</td>
<td>94</td>
<td>5</td>
</tr>
<tr>
<td>Series 9: Exhibition Materials, 1959-2000s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Size: 4.0 linear feet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description: This series contains exhibition catalogs and posters related to over forty years of exhibitions in a number of countries and in a variety of languages, including Japanese and Korean. Despite a prolific history of exhibition – Segal and his work were featured in over one hundred one-man exhibitions and over three hundred group exhibitions in the course of his life and beyond – there are relatively few catalogs and posters present in the collection. Researchers can reference the Exhibition Chronologies for a complete list of Segal's exhibitions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arrangement: This series is arranged into two subseries.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subseries 9A: Catalogs, 1960s-2000s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Description: This subseries contains just over eighty exhibition catalogs, including some in Korean and Japanese, dating from 1960s-2000s. These catalogs are often for Segal's annual shows at The Sidney Janis Gallery in New York City, but also from major shows across the United States and abroad.</td>
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<td>Arrangement: Arranged chronologically.</td>
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<td>Exhibition Catalogs, 1985-1989</td>
<td>Box: 99 Folder: 5</td>
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| Clippings, 1996 July-December             | Box: 94 Folder: 6 |
| Oversize Clippings, 1996                 | Box: 98 Folder: 14 |
| Clippings, 1997 January-June             | Box: 94 Folder: 7 |
| Clippings, 1997 July-December            | Box: 94 Folder: 8 |
| Oversize Clippings, 1997                 | Box: 98 Folder: 15 |
| Clippings, 1998 January-June             | Box: 94 Folder: 9 |
| Clippings, 1998 July-December            | Box: 95 Folder: 1 |
| Oversize Clippings, 1998                 | Box: 98 Folder: 16 |
| Clippings, 1999                         | Box: 95 Folder: 2 |
| Oversize Clippings, 1999                 | Box: 98 Folder: 17 |
| Clippings, 2000                         | Box: 95 Folder: 3 |
| Oversize Clippings, 2000                 | Box: 98 Folder: 18 |
Subseries 9B: Posters ... (Continued)

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<td>Exhibition Catalogs, 1990</td>
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<td>Exhibition Catalogs, 1991-1992</td>
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<td>Exhibition Catalogs, 1993</td>
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<td>Exhibition Catalogs, 1994</td>
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<td>Exhibition Catalogs, 1995-1999</td>
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<tr>
<td>Exhibition Catalogs, 2000s</td>
<td>Box: 101 Folder: 2</td>
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</tbody>
</table>

Subseries 9B: Posters, 1959-1998

Description: This subseries contains twenty-one exhibition posters from the United States and abroad. Researchers can reference the Exhibition Chronologies for a complete list of Segal's exhibitions.

Physical notes: This subseries is housed in a large oversized box, and materials can vary in size up to 28 x 40 inches (approximately 71 x 101 centimeters). Researchers are asked to secure an area appropriate for the proper handling of these large materials.

Arrangement: Arranged chronologically.

<table>
<thead>
<tr>
<th>Exhibition Posters, 1959-1977</th>
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<tbody>
<tr>
<td>Description: Seven posters, including one for the &quot;Below Zero&quot; show at the Rueben Gallery in 1959 and a Segal one-man exhibition at The Green Gallery in 1964.</td>
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<table>
<thead>
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<th>Exhibition Posters, 1978-1998</th>
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<tr>
<td>Description: Fourteen posters.</td>
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Series 10: Donald Lokuta Photographs, 1983-2005

Size: 1.0 linear feet

Description: This series contains photographic prints by Donald Lokuta of George Segal, the Segal studio and galleries, casting sessions, and major installations of Segal's work.

Donald Lokuta was a professor of Photography at Kean University when he met George Segal through one of his students during a studio visit in 1984. Lokuta, so interested to meet the sculptor whose work he had admired during the pursuit of his Doctorate in Education at Ohio State University, would go on to spend the next sixteen years as a close family friend, fellow photographer, and studio assistant to the sculptor. This long and intimate friendship was owed in part, and most certainly at the beginning, to a mutual interest in photography. As a result, Lokuta was afforded the opportunity of photographing George Segal and his work from their meeting in 1984 until after the artist's death in 2000.

A majority of the prints in this series are the direct result of the fact that Lokuta, soon after meeting the artist, made a spontaneous offer during a photography session to assist Segal in the casting of one of his sculptures. Segal accepted his offer and Lokuta went on to assist
him until he fell ill. Lokuta was present at dozens of casting sessions from 1984 to 1999. The prints in the Casting Sessions files document these fifteen years worth of sculpting and are the most complete and consistent record of Segal's hallmark method ever recorded. Photographs of sculptures being created include Street Crossing, Guinness Gold, Parking Garage, The Red Scaffold and Bus Passengers.

Lokuta was also keenly interested in the artist's installations. Segal considered the display of his artwork and sculpture in Rooms 2-9 of his ten room coop as gallery installations, carefully arranged by Segal himself and varying for whatever creative reasons Segal was inclined toward. These photographs document these installations over a span of eight years from 1992 to 2000. Additionally, Lokuta documented the studio (Room 1), the galleries (Rooms 2-9), and storage (Room 10) immediately preceding and following the artist's death on June 9, 2000. These photographs capture unfinished works in progress and the final installations by the artist in his lifetime.

Beyond the intimate, candid, and near constant access to Segal's studio and galleries, Lokuta was also present during important events. Documented in this series is a photographic record of the Franklin Delano Roosevelt Memorial in Washington, D.C, from plaster casting sessions (including his own), bronze casting at the foundry, and finally installation and dedication. Initially commissioned in 1977, the project was delayed until 1991, at which time Segal was called upon for the sculptures he had agreed to produce some thirteen years earlier. They were Depression Breadline, Fireside Chat, and Appalachian Farm Couple 1936, and Lokuta's photographs include the models (including Miles Forst, Martin Friedman, Donald Lokuta, Julie Martin, Billy Klüver, George Segal). Other models for the sculptures include Helen Segal, Leon Bibel and Daniel Burger.

Also present in the series is the last photography session that photographer Hans Namuth ever did with a professional artist, taken just four weeks before his death on October 13, 1990. Additionally there are prints of Segal installing "George Segal, a Retrospective: Sculptures, Paintings, Drawings" at the Hirshhorn Museum in 1998.

As the two friends photographed side-by-side for almost all the time they spent together, parts of this series coincide with Series 2: Fine Photography. Some of the prints located in the Life / Photography / Work files were taken on the same journeys throughout New York and New Jersey that produced most of the prints in Series 2. Lokuta would often photograph Segal making photographs, and these prints lend insight into the artist's method and approach. A guest of the family as often as a professional colleague, Lokuta's prints in these files capture a variety of other subjects, including family gatherings, dinner table scenes and ordinary moments in Segal's life.

The greater part of the photographs are annotated with remarks, dates, names and titles on the back of the prints detailing much information of interest. Additionally, Donald Lokuta agreed to further annotate certain photographs in the series, most notably by providing the names of models for as many of the installed sculptures as possible. These handwritten notes are present on envelopes and sheets of paper located with the prints themselves in certain files of the series and were recorded at the same time that the photographs were added to the collection in July 2009. Typed documentation provided by Lokuta is also present.

Physical notes: Photographs are contained within envelopes that have hand-written notes that pertain to those photographs or which have been paired with sheets of notations. Additionally, the prints are housed with sheets of paper interleaved between them. Researchers are asked to take care to preserve this arrangement while using the relevant files.
In some cases, photographs are bound between layers of archival board and preservation mylar. Researchers are asked to take care when returning materials to their folder that the mylar sheets are placed between the stack of photographs and the archival board, on top of the first print and beneath the last print. Secure the ribbon with a simple bow.

Arrangement: Arranged alphabetically by subject.

Casting Sessions (1), 1985-1992  
Description: Envelopes annotated with dates and names of models when known, including Abba Eban, Miles Forst, Brian O'Doherty (Patrick Ireland).

Casting Sessions (2), 1994-1999  

Franklin Delano Roosevelt Memorial: Casting, 1991-1995  
Description: Accompanied by notes by Donald Loukta.

Franklin Delano Roosevelt Memorial: Installation and Dedication, 1997  
Description: Includes photographs of Lawrence Halprin onsite at installation in Washington, D.C.

Hans Namuth Photographing George Segal, 1990 September 14  
Description: Namuth's last session with a major artist before his death on October 13, 1990.

Installation at The Hirshhorn Museum, 1998  
Description: Segal installing "George Segal, a Retrospective: Sculptures, Paintings, Drawings" (February 19 - May 17, 1998) at the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

Life / Photography / Work (1), 1987-1991  
Description: Photographs taken with and of Segal on various photographing trips throughout New York and New Jersey in the company of Donald Lokuta, at the Johnson Atelier, installing sculpture, at home and at leisure. Includes photographs of Miles Forst, Carroll Janis. Arranged by year in envelopes.

Life / Photography / Work (2), 1992-2005  

Portraits / Informal Events / The Studio, 1984-1999  

Studio at Time of Death, 2000 July 10  
Description: Photographs of Segal's studio taken soon after his death on June 9, 2000. Includes unfinished works in progress.

Studio Installations (1), 1992-1999  

Studio Installations (2), 2000  
Description: Views of studio installations at the time of the artist's illness and death, including unfinished works in progress.

Size: 6 boxes

Arrangement: This series is arranged chronologically.

Description: This series consists of correspondence, invoices, contracts, receipts, photographs, clippings, and sketches relating to the commissioning of sculpture and artwork, production of sculpture and artwork, arrangement of exhibitions, and participation in organizations and events. This material is of the exact same type as that described in Series 3: Business Files, and corresponds to a sizable gap in that series.

Acquisition and Appraisal: The material in this series was discovered in the Segal household after the initial arrangement of the papers. AM 2012-45

Correspondence, 1971 January 7-December 30
Correspondence, 1972 January 3-March 30
Correspondence, 1972 April 1-June 6
Correspondence, 1972 July 2-September 29
Correspondence, 1972 October 1-December 28
Correspondence, 1973 January 1-April 30
Correspondence, 1973 May 1-August 22
Correspondence, 1973 September 1-December 27
Correspondence, 1971-1973
Correspondence, 1974 January 3-March 30
Correspondence, 1974 April 1-June 27
Correspondence, 1974 July 9-September 30
Correspondence, 1974 October 1-December 27
Correspondence, 1974
Correspondence, 1975 January 3-June 28
Correspondence, 1975 July 9-September 30
Correspondence, 1975 October 4-December 29
Correspondence, 1975
Correspondence, 1976 January 6-March 31
Correspondence, 1976 April 2-June 30
Correspondence, 1976 July 2-September 29
Correspondence, 1976 October 1-December 31
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