

METROPOLITAN MUSEUM OF ART

October 9, 2014

Bob Weber

A long, overdue update on our work at the Metropolitan Museum of Art...

Island Acoustics began working directly for the MMA in the early 1970's. We have averaged thirty individual projects each year, resulting in a total of 1,300 jobs to date. A sampling of projects we've worked on during this timeframe includes:

American Wing	Venice & Islamic World	Beyond Babylon
Egyptian Gallery	Cleopatra	Savage Beauty
Rembrandt	Arms and Armor of Tibet	China Tish
Temple of Dendur	Van Gogh	Schiaparelli Prada
Warhol Tish Galleries	King Tut	

A partial list of work completed in 2014 includes:

Fifth Avenue Plaza	American Wing Bronze	Jean Baptiste Carpeaux
Renovation	Lost Kingdom	Cantor Assyria to Iberia
Cleopatra's Needle	Gubbio Chapel	
Costume Institute Benefit	Canterbury at the Cloisters	

We've completed a total of **sixty** projects and exhibits in 2014 alone. Perhaps you'll take a moment to read the following – "A Piece of History", originally published in *Island Eyes*, July 2005.

We are very proud of the work we have been privileged to do at the Metropolitan Museum of Art over the years. Our work is presently under the direction of our carpenter supervisor, Chris Corso, with estimating/administrative support by Tom Booth.

CONSTRUCTING WITH PURPOSE, PASSION AND PRIDE

LETTER FROM OUR EDITOR

Bob Weber

A Piece of History

Island Acoustics has been working at and for The Metropolitan Museum of Art (MMA) on a continuous basis since 1972. I believe the first job was at the American Wing addition. Bob Harrington was our foreman. The week before the opening Bob was asked to assist the curators in moving and hanging that famous Remington painting of Washington crossing the Delaware. You know, the one with George standing in front of the row boat on that cold winter morning. Anyhow, Bob was wearing his tool belt and his sheetrock saw punctured the rowboat. Although no one saw the accident, Bob turned himself in. The curators, impressed with Bob's honesty, performed their cosmetic reconstructive surgery - we would call it a "blow out patch". The Remington still hangs at MMA, as does Island. Since that time, Island has had the privilege of completing over 600 projects at The Metropolitan Museum of Art.

After Bob, came **John Honick**, a valued foreman, who worked for Island at MMA for nine years and was offered, and accepted, a position in the MMA's construction department. This was the ultimate compliment from this world-class museum. After we got over the initial surprise and disappointment of John's leaving, we wished him all the best and John, like Island and the Remington, are still...hanging at MMA.

Our work at the MMA is now being supervised by **Chris Corso**. Chris, now in his sixth year, is going strong, meeting the needs of this valued client. This past winter, we temporarily enclosed and heated an area at the roof garden. Our steel stud Dens glass Gold wallblock, finished with smooth plaster, has been turned over to an artist who is painting and completing an exhibit called the Lewitt Exhibition opening this summer. Check it out as, like most exhibits, our work will be demo'd to make room for yet another great showing.

Capital projects like the new Cafeteria, Egyptian Wing, Trustees dining room and President's office were done by our company. The work most rewarding for me is the on-going special exhibits. Just a sampling of exhibits done by Island...

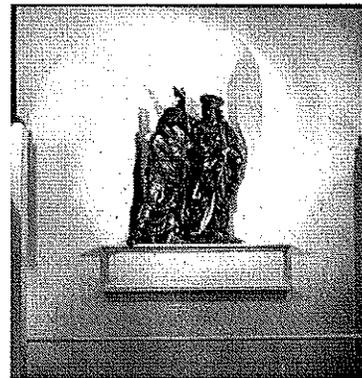
American Wing, Pergamon Gallery, Lehman Wing, Rembrandt Not Rembrandt, Mexico, Benin African Gallery, Poussin to Mattise, Giambattista Tiepolo, French Renaissance, Pages of Perfection, Havemeyer Legacy, Goya, French Renaissance, Fireplace, Faberge, President's Office, Lautrec, Chinese Gallery, Carot Exhibit, Greek/Gold Exhibit, Cavalier Exhibit, Weber/Japanese Gallery, Arms & Armor, Egyptian Gallery, Royal Women of Armana, Dali Exhibit, Glory Days of Byzantium, Medieval Spain, Flowers Underfoot, Lautrec, King of World, MacIntosh, Picasso, Armana Gallery, Degas Private Collection,

Sacklering, European Paintings Gallery, Winslow/Homer Gallery, China, Tish Galleries, MMA Watson Library

Quite an impressive list! Which was the job I remember best? Well...Mexico where the sketches were single line like most exhibit drawings and the structural specification, particularly for the mill stone platform, was to "double sheath the top and include enough gussets to carry a Volkswagen" and, oh, "we need it in 3 days".

or...

RILIEVO DELLA NICCHIA - that was the name on the 15th century drawing. **Tom Scally** faxed over the dimensions which were metric scale: 1/10 - the language, Latin! The niche was to be set in an existing wall to display statuary sent to MMA from a museum in Italy for cleaning. The 3'x5' niche was constructed in our shop with a bird cage of wooden strips, fiber glass mesh, a bag of gypsum plaster and 1/2 skid of compound. We had one day to install it, as an exhibit was closing, the statuary was being uncrated and the unveiling and exhibit opening was the following day. The dimensions, fit and finish, were as shown on the drawing. The statuary, two large bronze-robed figures, was being placed. Just hours before the unveiling, we received a call to help with the placing of a 2x4 wood block to support the foot of one figure whose toes stuck out behind the niche. The curators surmised something similar had to have been done 400 years earlier at the original unveiling - a field condition?! See picture...



I could go on and on and on...like talking about the piece of sheet rock about 12" x 12" we installed to seal a light leak deep in the bowels of the tomb before the opening of the KING TUT EXHIBIT seen by millions (the exhibit not the sheetrock) some 25 or so years ago...and this may be enough Island history for this issue.

Thanks to the people at The Metropolitan Museum of Art for allowing us the privilege of being a small part of this world-class institution and thanks to the Island world-class craftsman - without you, this would have been a short article.