

# Factory of Two: Matson Jones Blueprints for Window Display

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fig. 1

Matson Jones, four cyanotypes for department-store window displays, 1954–58

Cyanotype

Four parts, approximately 14 feet × 3 feet 5 inches (364 x 106.5 cm) each

Inscribed verso (left to right): “Window 1 Top Jasper Johns Blue Ceiling”; “Window 2 Top”; “Top Window #3”; “Top Window 5”

Private collection

## Factory of Two: Matson Jones Blueprints for Window Display

Shortly after meeting in New York in 1954, Robert Rauschenberg and Jasper Johns began working collaboratively under the commercial pseudonym Matson Jones.<sup>1</sup> As Matson Jones, they created window displays for New York department stores, including Bonwit Teller and Tiffany & Co., and between 1954 and 1958, they made a group of four cyanotypes that have been referred to as "Jasper Johns Blue Ceiling" (fig. 1).<sup>2</sup> Extensive research on the Matson Jones works has not been published, resulting in many unanswered questions regarding their creation, dating, and use as commercial display pieces.<sup>3</sup> Collectively, the four panels depict an underwater scene in which male figures appear to float, dive, and swim in an environment surrounded by fish, lobsters, crabs, and other ocean motifs. The figures holding tridents that appear in two of the panels recall mythological references. While the various positions of the figures are complex—at times showing overlapping limbs—they nonetheless maintain the flatness of the medium. These figures and their precise details, such as seaweed-like strands and sea-urchin spikes in fourteen-foot-high works, provide insight into the creative process of the individual artist as he worked collaboratively during this time.

Philip Williams, a vintage poster collector in New York, owned these four blueprints until they were sold by Christie's auction house in December 2020.<sup>4</sup> According to Williams, he received the works in the mid-1970s from an assistant to Gene Moore. Moore was a successful window dresser for multiple department stores in New York City beginning in the 1930s until his retirement in the 1990s. At various times during his career, Moore invited emerging artists to work with him on window displays. Williams believes that Moore hung the four panels in Bonwit Teller's windows sometime in the 1950s, citing writings in which Moore describes having displayed some of Rauschenberg's blueprints there.<sup>5</sup>

Rauschenberg's commercial work dates back to several years before he met Johns. After enrolling at the Académie Julian in Paris and meeting fellow student Susan Weil in 1948, Rauschenberg spent the following summer with Weil's family on Outer Island, Connecticut. This is where Weil introduced Rauschenberg to cyanotype printing, a process she has described as a pastime she learned when she was young.<sup>6</sup> Weil and Rauschenberg were married on Outer Island in 1950, and subsequently moved to New York, where they worked on window displays for Moore at Bonwit Teller to sustain themselves while developing their studio art practices. Over the next few years, Rauschenberg and Weil collaborated on large-scale blueprints, typically made with live models, and miniature blueprints that were scaled-down versions of their larger counterparts. It is unknown which blueprints from this period were used in their

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### HOW TO CITE THIS ESSAY

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department-store window displays. After studying at Black Mountain College near Asheville, North Carolina, the pair continued to collaborate on various cyanotype artworks and commercial projects. Notably, their cyanotype *Female Figure* (ca. 1950) was included in the Museum of Modern Art's (MoMA) *Abstraction in Photography* exhibition in 1951. Rauschenberg continued to develop his cyanotype method after his initial collaborations with Weil by teaching Johns how to make them as well.<sup>7</sup>

According to a chronology by Moore published in 1990, Rauschenberg had learned of Moore's commercial display work while attending Black Mountain College, and he paid a visit to Moore's office at Bonwit Teller when he returned to New York.<sup>8</sup> Although the exact date of this meeting is unclear, Weil's oral history interview, conducted by the Robert Rauschenberg Foundation in collaboration with INCITE/Columbia Center for Oral History Research in 2014, notes that by 1951, Rauschenberg and Weil's relationship with Moore had been established, and the blueprints that they were making together had been displayed at Bonwit Teller.<sup>9</sup> Filmmaker Emile de Antonio provided a conflicting account of this timeline. According to Douglas Kellner and Dan Streible, the authors of *Emile de Antonio: A Reader*, de Antonio helped "Bob and 'Jap' get some of their first jobs as commercial artists" ("Jap" being a nickname Johns's friends often used to refer to him).<sup>10</sup> Andy Warhol, who was a close friend of de Antonio, similarly recalled that de Antonio helped Rauschenberg and Johns get "work doing windows at Tiffany's for Gene Moore . . ."<sup>11</sup> Nevertheless, given that de Antonio met Rauschenberg and Johns in October 1955, while helping to produce a John Cage performance, it is unlikely that de Antonio introduced them to Moore. Rauschenberg had worked with Moore at least four years prior. What does coincide with the 1955 encounter, however, is the creation of the name Matson Jones. Could it be that de Antonio, a "vanguard impresario," encouraged the two artists to commercially brand themselves under a pseudonym?<sup>12</sup> In the years that followed, de Antonio worked with Rauschenberg and Johns as their agent, yet the exact details of this professional relationship remain unclear.<sup>13</sup> De Antonio was known as an advocate and supporter of Warhol's commercial work, so it is possible that his entrepreneurial ambitions extended to Rauschenberg and Johns.

Another account of Rauschenberg and Johns's early collaborative work was documented by Rachel Rosenthal, who was a performance artist living and working at this same time in New York. She was a close friend of both artists and at one point lived in a loft above Johns's on Pearl Street. Rosenthal described the early formation of the commercial partnership of Matson Jones by noting that Rauschenberg "talked Jap into quitting his job and going in with him on displays. At first Jap was very apprehensive. But the two of them started to go around to stores. Bob did the talking, and he could always talk anybody into anything, so they got plenty of jobs."<sup>14</sup> Rauschenberg would later move into Rosenthal's loft on Pearl Street when she relocated to Los Angeles in the summer of 1955. They would continue to correspond, updating one another on their work. This period was fruitful for Rauschenberg and Johns, and their close proximity fueled a romance. For several years, their relationship was neither entirely public nor acknowledged. Although they were widely considered a tight-knit pair of friends, it was only decades later that the intensity of their relationship as lovers between 1954 and 1961 received more recognition. Scholar Jonathan Katz describes their connection during this period as

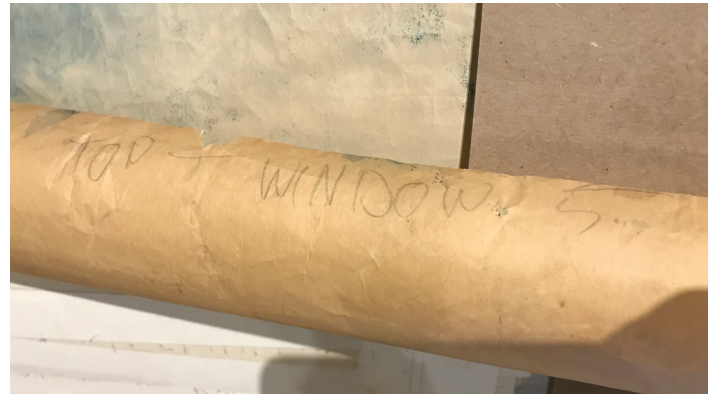
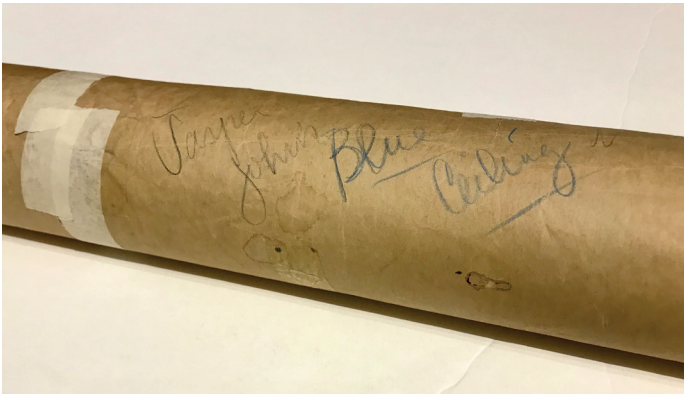


fig. 2  
 “Jasper Johns Blue Ceiling” verso of Matson Jones, cyanotype for department-store window display, 1954–58 (detail, one panel).

fig. 3  
 “Top—Window 5” verso of Matson Jones, cyanotype for department-store window display, 1954–58 (detail, one panel).

“probably the most serious and intense relationship of their lives, a relationship which was to have a profound effect on the work of each of them at a critical moment in their development.”<sup>15</sup> The bond between Rauschenberg and Johns allowed them to inspire one another and critique each other’s work.

“Jasper Johns Blue Ceiling,” which refers to the written elements found on the reverse of one panel, is a title sometimes used for this group of four blueprint panels. The reverse of each panel also contains handwritten elements that describe window numbers. These elements seem to have been a reference for the window dresser, indicating in which window each panel was to be displayed. The panel with “Window 1” written on it includes “Jasper Johns Blue Ceiling” in cursive handwriting (fig. 2). The markings appear to have been made with pencil but do not resemble Rauschenberg’s distinctive handwriting, which was typically in all capital letters. Extensive examples of handwriting by Johns are difficult to find because he has actively avoided hand-signing his works and preferred ready-made lettering. It is possible, even likely, that the two artists did not write the window numbers nor the phrase “Jasper Johns Blue Ceiling” and thus probably did not choose it as a title. Another example of these written elements can be seen on one panel, where the word “top” is distinguishable, and the words “window” and the number “5” are written next to it (fig. 3).<sup>16</sup> Despite a bit of fading, the words and numbers on all four panels are still discernible. As an indicator for the direction in which the panels are meant to be hung, the word “top” appears on each panel.

As noted, Rauschenberg and Johns employed the cyanotype process to create the four separate images. This method, in which sensitized paper is exposed to ultraviolet light, such as sunlight, to produce an image, had been developed about a century earlier. During the exposure process, material objects placed on the paper surface prevent the ultraviolet light from exposing certain parts of the paper. The result is an impression of those objects that typically appear in white. Once the exposure is finished, a short water bath or wash removes the remaining iron compounds from the paper, resulting in blue-colored tones where the paper absorbed the light. The image slowly darkens as it dries over time.



fig. 4

Example of textured effect, Matson Jones, cyanotype for department-store window display, 1954–58 (detail, one panel).

In addition to the blueprints, Matson Jones created a variety of other works for Moore in the 1950s. Several of these works are documented in Moore's archives, which are now held by the Smithsonian Institution. Images of nearly all of Moore's window displays from 1955 to 1995 produced for Tiffany & Co. have been digitized.<sup>17</sup> Although the blueprints were almost certainly not produced for display at Tiffany's—as those windows were much smaller than the Bonwit Teller ones and would not have fit fourteen-foot panels—the archival photographs help identify the Matson Jones works created during the same period.<sup>18</sup> Many works by Matson

Jones are part of this collection of photographs, such as a series of plaster-cast caves from August 1956. In July 1957, the artists created papier-mâché outdoor scenes, including a ravine, a well, and a highway lined with power or phone wires and utility poles. In September 1958, Matson Jones's final project for Tiffany's is documented as an arrangement of five-layered paper cutouts in the shapes of different birds, such as swans, a rooster, and an eagle. The artistic techniques employed in these display commissions, some of which are represented in other independent works by Rauschenberg and Johns, would benefit from further scholarship, as they have yet to be researched in-depth and may reveal significant connections between these early commercial works and works the artists considered to be part of their art practices.

Of the known Matson Jones works, the four Bonwit Teller blueprints are the only cyanotypes.<sup>19</sup> During a fall 2019 Hunter College graduate seminar "Research Methods: Robert Rauschenberg," taught by Michael Lobel, Professor of Art History at Hunter College and the Graduate Center, CUNY, students participated in a blueprint workshop with Christina Freeman, artist and Adjunct Assistant Professor of Art and Technology Coordinator at Hunter College. The workshop was intended to help students develop a better understanding of how the works were made.

While visually analyzing images of the Matson Jones blueprints, Freeman suggested that the textured effect observed throughout the four panels (fig. 4) might have been achieved by folding or crumpling the paper. At her recommendation, we conducted experiments to re-create this effect. The resulting images demonstrate that exposing the paper while in a folded state results in a crinkled effect that is visually similar to the Matson Jones works (fig. 5). It is likely that Rauschenberg and Johns used a variation of this method and possibly held a longer exposure time to achieve greater contrast between the creased lines.

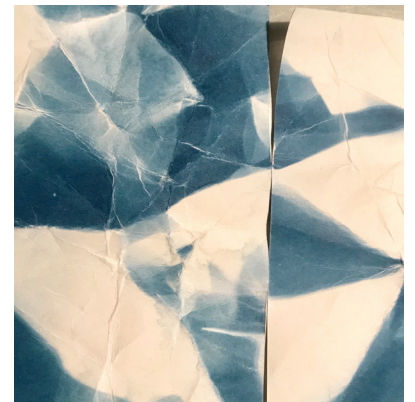


fig. 5

Test blueprint made at the workshop led by Freeman, October 16, 2019.

fig. 6

Robert Rauschenberg holding a blueprint that he and Susan Weil made in their West Ninety-Fifth Street apartment, New York, ca. January 1951. Photo: Wallace Kirkland. Wallace Kirkland Papers, [0062\_OL11C\_0004], Special Collections and University Archives, University of Illinois at Chicago.



fig. 7

Matson Jones, cyanotype for department-store window display, 1954–58 (one panel).



All four Matson Jones blueprints contain passages of this crinkled paper effect. When viewed from a distance, the textured treatment of the paper resembles the rippling motions of water. Comparable textured effects can also be found in Rauschenberg and Weil's blueprints. Photographs taken in 1951 by *Life* magazine photographer Wallace Kirkland show the Upper West Side apartment that doubled as Rauschenberg and Weil's studio space.<sup>20</sup> A photograph from Kirkland's visit shows one smaller-sized blueprint with similar textured effects in a corner of the apartment (fig. 6).<sup>21</sup> It is not known whether this piece was an experimental exploration of the medium for Rauschenberg and Weil, or if it was considered a finished product. Nonetheless, the small blueprint is evidence that Matson Jones's commercial blueprints were reliant in technique and form on Rauschenberg and Weil's earlier collaborations in this medium.

Although the small Rauschenberg and Weil blueprint from the 1951 photo shoot shows the textured effect across what appears to be the entire composition, the Matson Jones works include this feature only in certain areas of the panels. For example, the crinkling technique is concentrated in the central portion of one of the panels (fig. 7), visible below the figure's outstretched

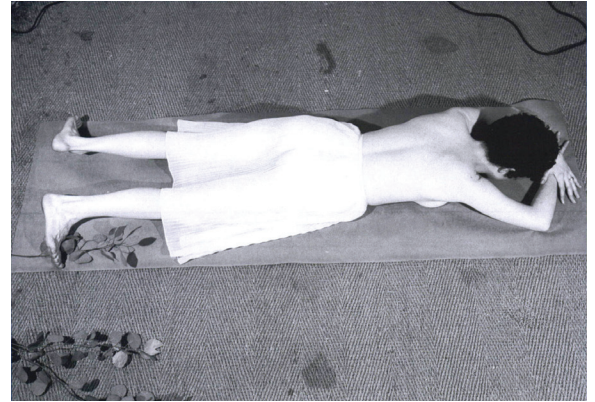
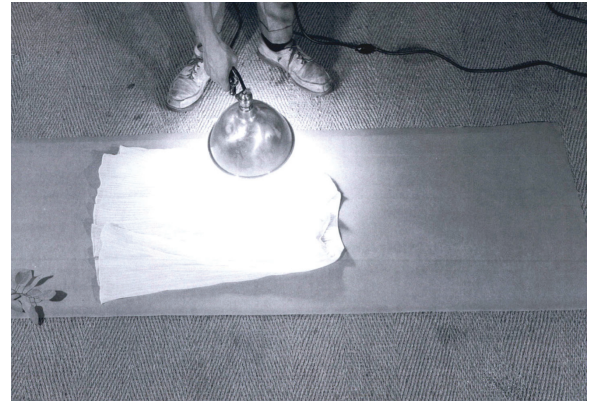


fig. 8

Rauschenberg making a blueprint with a *Life* magazine model, West Ninety-Fifth Street apartment, New York, spring 1951.

fig. 9

Blueprint in process in Weil and Rauschenberg's apartment, New York, 1951.

fig. 10

Figure laying on Weil and Rauschenberg blueprint, New York, 1951.

All photos this page: Wallace Kirkland. Wallace Kirkland Papers, Special Collections and University Archives, University of Illinois at Chicago.

arms. This demonstrates a complex application of the technique, suggesting that only the portions of the paper that contain this effect may have been crumpled during the exposure, or the artists may have performed a double exposure to create certain parts of the image at different times.

Additional Kirkland negatives indicate that Rauschenberg and Weil created large-scale blueprints with female figures.<sup>22</sup> In one of Kirkland's negatives, two large sheets of paper have been laid out, and a hammock and model are lying across both pieces of paper (fig. 8). Branches of foliage surround the model and Rauschenberg is exposing the scene, which suggests this image may have been created by using a single exposure. Other photographs demonstrate that some blueprints were made with multiple exposures. In another Kirkland image, a mid-length skirt is shown in the process of being exposed on a sheet of paper (fig. 9); and in yet another, a figure is seen wearing the skirt during a different exposure of the same sheet (fig. 10). This type of experimentation with multiple light exposures may have been repeated in the Matson Jones works.

It is not likely that live models were directly used to create the figural elements in the Matson Jones blueprint works. In contrast to the Rauschenberg and Weil works, it is feasible that Rauschenberg and Johns created flat cutouts instead for their exposures. The poses of the figures are physically intricate and would have been difficult for a person to hold for the twenty to thirty minutes—the amount of time indicated by Weil that would have been necessary for



fig. 11

Robert Rauschenberg and Susan Weil, *Female Figure*, ca. 1950. Cyanotype, 104 5/8 x 36 inches (265.7 x 91.4 cm). Robert Rauschenberg Foundation.



fig. 12

Matson Jones, cyanotype for department-store window display, 1954–58 (one panel).

a full body cyanotype, such as Rauschenberg and Weil's *Female Figure* (fig. 11).<sup>23</sup> Alternately, the Matson Jones blueprints contain more decorative elements that surround and interlock with each figure, suggesting that each panel took more than twenty to thirty minutes to create. One panel shows the figure reaching its left arm across the chest to hold the trident, indicating that if this were a real body, it would not have been lying flat against the paper (fig. 12). In this case, it would have been extremely difficult to achieve the stark delineation of the facial profile and both sides of the neck. Cutouts would have offered the artists flexibility to create intricate poses that were flush

against the paper, ensuring the final pieces had sharp outlines, as is visually evident in these works. The visual effect of such distinct outlines and contrast between the deep blues and white unexposed paper might also have proved more appealing in a merchandising context like a department-store display window.

Further visual analysis of the differences between blueprints created with three-dimensional objects and those made with flat objects supports the notion that the artists did not use live models during the exposure of the four-part Matson Jones blueprint piece. During a blueprints study day organized in November 2019 by the Robert Rauschenberg Foundation and Hunter College, Joshua Chuang, Miriam and Ira D. Wallach Associate Director for Art, Prints, and Photographs and The Robert B. Menschel Senior Curator of Photography at the New York Public Library, made a number of useful observations about a series of untitled cyanotypes that were probably made in the 1950s by Rauschenberg, possibly working in collaboration with Johns. Chuang noticed that the central shape in the blueprint referred to as SC193 (undated; fig. 13)

fig. 13

Attributed to Robert Rauschenberg, untitled blueprint, undated. Cyanotype, 10 3/4 x 9 5/8 inches (27.2 x 24.5 cm). Robert Rauschenberg Foundation, Study Collection, RRF# SC193.





fig. 14

Matson Jones, cyanotype for department-store window display, 1954–58 (one panel, detail).



fig. 15

Greg Allen comparison of Jasper Johns profile alongside detail of “Window 1,” Matson Jones, undated, cyanotype.



appears to be an outline of a small perfume bottle, surrounded by shapes possibly made with three-dimensional round objects, feasibly stones or rocks.<sup>24</sup> In the case where objects have curved edges, it is possible that the light may spill over those edges, creating the light blue halo on the paper. This effect is observed in the two arcing auras to the bottom right side of the perfume bottle shape. Chuang's remarks support the hypothesis that flat objects, such as cutouts, were used in the Matson Jones blueprints, since there is no visual evidence of halo-like shading around the figures. Instead, in one of the panels, the lines that define the figure's head create a sharp delineation between the blue and white areas (fig. 14).

Similar observations have been made by independent researcher and blogger Greg Allen, who notes that although cutouts were probably used during the exposure of the blueprints, this does not mean that the human body was not involved in the process. The figures in the blueprints are life-sized, suggesting that the cutouts may have been derived from live models. It may be the case that Rauschenberg and Johns chose to create flat cutouts (likely in paper) of one of their own bodies and then used those cutouts to create the blueprint exposures. From close observations of the facial profiles found in the Matson Jones works, Allen has commented on the resemblance of one of the figures to Johns (fig. 15).<sup>25</sup> This leads to the possibility that these works contain indirect impressions of his body: arms, legs, neck, and facial profile rendered into flat cutouts that, as noted, were then used to expose the blueprint paper. Further research on the validity of this claim is necessary, but Allen's theory that a physical body was involved at some stage to create these works is significant. This practice of physical bodily imprinting is found in both Rauschenberg's and Johns's works. Rauschenberg's *Lawn Combed* (1954) is a contemporary example of the artist employing a body tracing. The work includes a traced outline of Rauschenberg's feet. Curator Susan Davidson reveals that although Rauschenberg's very early practice involved drawing, *Lawn Combed* is one of the rare instances where this can be found.<sup>26</sup> Similarly, Johns included



fig. 16  
Jasper Johns, *Study for Skin I*, 1962. Charcoal on drafting paper, 22 × 34 inches (55.9 × 86.4 cm). Collection of the artist. © Jasper Johns / VAGA at Artists Rights Society (ARS), New York.

imprints of his face in *Study for "Skin" I* (1962; fig. 16). In this drawing, Johns used oil to capture his body's imprint on paper. According to curator Jeffrey Weiss, Johns oiled his face and hands, rolled them against the paper, and then used strokes of charcoal to reveal the imprinted image of his face and hands.<sup>27</sup> Johns would go on to create three more versions of *Study for "Skin,"* numbered II through IV, which are now collectively known as the "Skin" drawings.

The four Bonwit Teller blueprints also include signatures that are not found in other extant Matson Jones works (figs. 17–19). The signatures are quite small and would have been virtually unnoticeable when viewed from a distance. They were not created via direct penmanship but instead created using the cyanotype process: letter shapes were placed on the paper and removed after the exposure, leaving the outline of the artists' chosen pseudonym. The letters that Rauschenberg and Johns used appear uniform in shape across the panels, signifying that the same objects were possibly reused. The letters also have serif detailing; as evidenced



figs. 17–19  
Matson Jones, cyanotypes for department-store window displays, 1954–58 (three panel, details).

in the small downward projections of the horizontal line within the uppercase letter “T” and the slight swell at the lower end of the uppercase “S” letters. In one panel, the letters appear spaced out, with no visible overlap. In another panel, however, the letters are placed closer together where the lowercase “s” and “o” in Matson appear to overlap slightly. Multiple possible materials used to create these signatures—ranging from pasta alphabet letters (of the type used in alphabet soup) to the cereal Alpha-Bits that were available at the time—have been investigated. The small size of such objects would allow for a variety of individual placements and would have been easy to remove from the paper once the exposure was done. An additional test using pasta was conducted in an attempt to re-create the signature, but this did not prove to be an exact match. The technique Rauschenberg and Johns implemented to create the signatures remains uncertain.

Another puzzling aspect of the signatures on the Matson Jones blueprint panels is that Moore recalled providing attribution to display artists in the form of captions produced by the department store. Moore notes in his book that he would create “credit cards” or panels that were placed inside the window displays to credit the artists and designers with whom he worked.<sup>28</sup> An undated Bonwit Teller window display features a mannequin wearing a masked headpiece with large feathers (fig. 20).<sup>29</sup> Along the bottom of the photograph, an example of one of Moore’s “credit cards” is visible, reading “Bird masks by William J.”<sup>30</sup> With the credit descriptions already provided by Bonwit’s, the artists would not have needed to supply a duplicative signature. Moreover, in fall 1955, Rauschenberg wrote to Rosenthal to describe how “shame” had forced him and Johns to take the pseudonym Matson Jones.<sup>31</sup> Despite this purported shame in performing commercial work, Rauschenberg and Johns marked the works to secure the attribution to them.

For Johns, the Matson Jones signatures coincided with his use of lettering in a variety of ways in multiple works from the 1950s to the late 1960s. Sometimes the individual letters were discrete forms and, at other times, they were superimposed onto one another. Johns has famously stated his interest in “things the mind already knows” in order to focus on the methods and materials of his art.<sup>32</sup> By this, Johns meant he was interested in working with familiar forms to direct the viewer’s attention toward the aesthetic arrangement of his works. As curator and art historian Kirk Varnedoe notes, beginning in the 1950s Johns was drawn to found images, including maps and stencils that “reduce the world’s variety



fig. 20

Bonwit Teller Window Display, New York, after 1947. Bird masks likely by William J. Cunningham. Photo: Nick Malan. Dan Arje Papers, KA.0001, box 1 folder 7, New School Archives and Special Collections, The New School, New York.

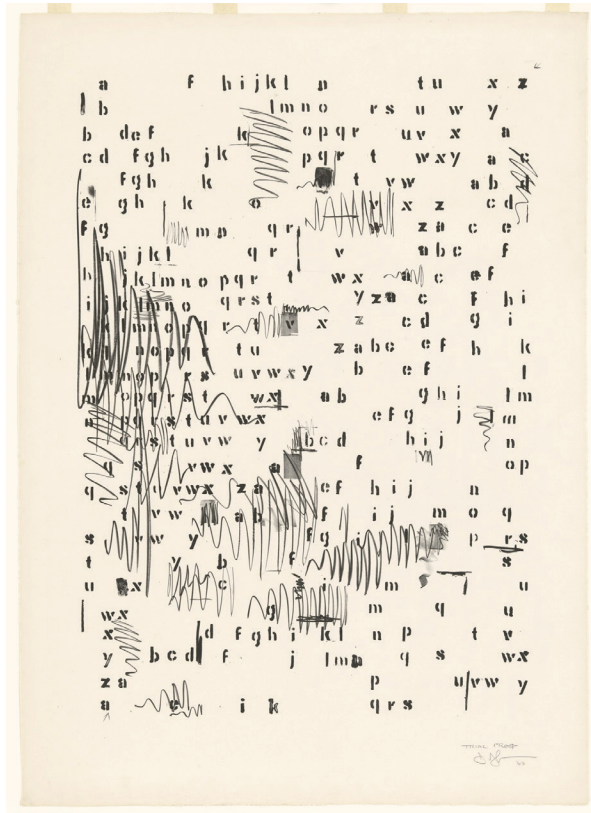


fig. 21

Jasper Johns, *Alphabets*, 1962. Lithograph, 34  $\frac{1}{16}$  × 24 inches (87.8 × 61 cm). Museum of Modern Art, New York. Unpublished edition printed by Universal Limited Art Editions. © Jasper Johns and ULAE / VAGA at Artists Rights Society (ARS), New York.

to an apparently objective, flattened form."<sup>33</sup> This interest of impersonal mark making can be found in the blueprints. By using mass-produced lettering shapes to create the Matson Jones signatures, Johns was repeating the practice of incorporating predesigned forms into his works.

In 1970, MoMA organized a major survey of Johns's lithographs that included *Alphabets* from 1962 (fig. 21). Johns uses small, stenciled letters in this print, some of which are clear, while others are blurred or obscured by black marks. The exhibition catalogue highlights the importance of this work by stating, "Progression of small forms, bearers of the kind of aesthetic information that Johns presents, began with the alphabet sequences. According to Johns, even the numbers with all their permutations developed from an alphabetical

table that he saw quite early in his artistic career."<sup>34</sup> As an artist concerned with conventional symbols that were recognizable to the eye, alphabetical forms were appealing to Johns. Given this interest in standardized lettering emerged as Johns was working on Matson Jones displays, it is not surprising that the blueprint signatures also presented fixed-order letters. The addition of the small Matson Jones signatures on the Bonwit Teller blueprints may have been a type of early experimentation for Johns, aligning with his interest in creating images with readymade objects.

The Matson Jones blueprints originated as commercial displays, and they were meant to be separate from Rauschenberg's and Johns's individual art practices. Despite the artists' intentions to discount these works as unrepresentative of their studio art, closer scrutiny indicates that similarities exist. Techniques, such as the experimentation with cyanotype process and the probable use of preexisting commercially produced lettering, are reminiscent of independent works by Rauschenberg and Johns. The divide that Matson Jones was meant to create between the artists' commercial works and their artworks may not be as clear as they had intended.

## ENDNOTES

- 1 Matson Jones is a combination of Rauschenberg's mother's maiden name, Matson, and Jones—a near homonym of Johns. M. H. Miller, "Jasper Johns, American Legend," *New York Times*, February 18, 2019.
- 2 Catherine Craft notes that by 1958, Robert Rauschenberg and Jasper Johns were "selling enough of their work to enable them to retire Matson Jones." Johns's work was also included in the XXIX Venice Biennale in summer 1958. Catherine Craft, *Jasper Johns* (New York: Parkstone International, 2012), p. 49.
- 3 Jasper Johns's Catalogue Raisonné of Drawing and Christie's list the date as 1955, but this paper suggests a wider date range. The works themselves are undated, and I have not found primary evidence of 1955 as the exact date that these cyanotypes were made. However, there is documentation that the Matson Jones collaboration was between 1954 and 1958, which is the reason for the date range I suggest.
- 4 These four Matson Jones blueprints were included as Lot 40 in Christie's Live Auction 12220, "20th Century: Hong Kong to New York," and sold on December 1, 2020.
- 5 Gene Moore and Jay Hyams, *My Time at Tiffany's* (New York: St. Martin's Press, 1990), p. 69.  
According to the Christie's lot essay for the sale of the works, the Matson Jones blueprints were displayed at Bergdorf Goodman's, as noted in Roberta Bernstein's catalogue raisonné of Jasper Johns's work. "Matson Jones (Robert Rauschenberg [1925–2008] and Jasper Johns [b. 1930]), *Untitled: Lot Essay*," *Christies*, December 1, 2020, accessed November 14, 2019. Roberta Bernstein, *Jasper Johns: Catalogue Raisonné of Painting and Sculpture*, vol. 5 (New York: Wildenstein Plattner Institute, 2017), p. 8, fig. 12. However, the likelihood of this is low, given that Moore's account in *My Time at Tiffany's* notes that he worked on the windows at Bergdorf's from 1938 to 1940 and at Delman's (Bergdorf's shoe department) from 1940 to 1945. During these years, Rauschenberg was not living in New York; he was enrolled in the U.S. Navy from 1944 to 1946 and did not learn how to make cyanotypes until after meeting Weil in 1948. Additionally, Rauschenberg did not meet Johns until 1954.
- 6 Calvin Tomkins, *Off the Wall: The Art World of Our Time* (New York: Doubleday, 1980), pp. 48–49. Weil continues to live and work in New York, focusing primarily on painting and printmaking, including cyanotypes. See also "The Reminiscences of Susan Weil," September 10, 2014. Robert Rauschenberg Oral History Project. Conducted in collaboration with INCITE/Columbia Center for Oral History Research. Robert Rauschenberg Foundation Archives, pp. 1–17.
- 7 Michael Lobel, "Lost and Found: Susan Weil and Robert Rauschenberg's Blueprints," *Artforum International* 54, no. 6 (2016), p. 188.
- 8 Moore and Hyams, *My Time at Tiffany's*, p. 69.
- 9 "The Reminiscences of Susan Weil," p. 89.
- 10 Emile de Antonio, Douglas Kellner, and Dan Streible, *Emile de Antonio: A Reader* (Minneapolis: University of Minnesota Press, 2000), p. 9.
- 11 Andy Warhol and Pat Hackett, *Popism: The Warhol '60s* (London: Penguin, 2007), p. 4.
- 12 Tomkins, *Off the Wall*, pp. 134–35.
- 13 Ibid.
- 14 Kirk Varnedoe, Jasper Johns, and Roberta Bernstein, *Jasper Johns: A Retrospective*, exh. cat. (New York: The Museum of Modern Art, 1996), p. 123.
- 15 Jonathan Katz, "Art of Code: Jasper Johns and Robert Rauschenberg," in *Significant Others: Creativity & Intimate Partnership*, edited by Whitney Chadwick and Isabelle de Courtivron, pp. 188–207 (New York: Thames and Hudson, 1993), p. 189.
- 16 Though there are only four known extant panels, the inscriptions—"Window 1," "Window 2," "Window #3," and "Window 5"—may indicate that there were additional blueprints made for this display. According to Moore, there were sixteen out-facing windows at Bonwit Teller. Though Williams was aware only of the four cyanotype panels he received, there could be one or more panels that are not known.

- 17 According to the Smithsonian Institution, no materials on Moore's displays for Bonwit Teller are included in their archives. Tiffany & Co. images may be found in the Smithsonian Online Virtual Archives: Gene Moore, "Series 1, Display Window Photographs, 1955–1995," Archives Center, National Museum of American History, Smithsonian Institution, Washington, D.C.
- 18 Gene Moore described the Tiffany's windows as being "thirty-six inches high and twenty-two inches deep; the width is five and one-half feet." Moore and Hyams, *My Time at Tiffany's*, p. 63.
- 19 The Robert Rauschenberg Foundation holds a set of seventeen untitled and undated "study blueprints." These were created using the cyanotype method, and there is a possibility that they were made by Rauschenberg, Johns, and/or Weil, but none have been officially attributed.
- 20 "Speaking of Pictures: Blueprint Paper, Sun Lamp, a Nude Produce Some Vaporious Fantasies," *Life* 30, no. 15 (April 9, 1951), pp. 22–24.
- 21 Lobel, "Lost and Found," pp. 184–97.
- 22 *Ibid.*, pp. 186, 192, 194.
- 23 Susan Weil noted the exposure time for Rauschenberg and Weil's *Female Figure* (ca. 1950) on November 22, 2019, during a blueprints study day hosted by the Robert Rauschenberg Foundation. This timeframe is also corroborated in *Life* magazine's publication, "Speaking of Pictures: Blueprint Paper, Sun Lamp, a Nude Produce Some Vaporious Fantasies," pp. 22–24.
- 24 Information shared by curator Joshua Chuang on November 22, 2019, during a blueprints study day hosted by the Robert Rauschenberg Foundation, New York.
- 25 Greg Allen, "Wait, What? Jasper Johns Blue Ceiling by Matson Jones??" *Greg.org*, December 22, 2014, accessed November 14, 2019.
- 26 Susan Davidson, "*Mother of God*," Rauschenberg Research Project, San Francisco Museum of Modern Art, July 2013, accessed November 14, 2019.
- 27 *Study for "Skin"* I was featured in the National Gallery of Art's 2007 exhibition *Jasper Johns: An Allegory of Painting, 1955–1965*. Jeffrey Weiss, John Elderfield, and Jasper Johns, *Jasper Johns: An Allegory of Painting, 1955–1965*, exh. cat. (Washington, D.C.: National Gallery of Art in association with Yale University Press, 2007), pp. 13–14. Weiss also explains Johns's process in creating the "Skin" drawings during a walkthrough of the 2007 exhibition *Jasper Johns: An Allegory of Painting, 1955–1965*. "Jasper Johns: An Allegory of Painting 1955–1965," *NCITV*, June 14, 2018, accessed from YouTube, January 13, 2021.
- 28 Moore and Hyams, *My Time at Tiffany's*, p. 67.
- 29 Dan Arje was an assistant of Gene Moore's and worked closely on window displays at Bonwit Teller. This image (fig. 20) from Arje's archives states that it was taken "after 1947." Dan Arje Papers, 1949–1981, box 1, folder 7, The Kellen Design Archives, The New School, New York.
- 30 A digitized, enlarged version of this image may be found at "Dan Arje Papers: Bonwit Teller Window Display Featuring Women's Dress and Bird-Themed Mask with Striped Plumage," *New School Archives Digital Collections*.
- 31 Varnedoe, Johns, and Bernstein, *Jasper Johns: A Retrospective*, p. 124.
- 32 Johns quoted in "Art: His Heart Belongs to DADA," *Time*, May 4, 1959, p. 58.
- 33 Varnedoe, Johns, and Bernstein, *Jasper Johns: A Retrospective*, p. 15.
- 34 Jasper Johns and Riva Castleman, *Jasper Johns Lithographs*, exh. cat. (New York: The Museum of Modern Art, 1970), p. 5.