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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III. 14.c

"New Building" ca 1967-62
menus re: problems etc.

To Don Dean
From Dorothy Miller
Date February 14, 1967
Re

Dear Don:

Would it not be possible to have our engineers make diagrams of the second and third floors as a key to the light switch panels? This would enable us to light only the needed galleries when we work on those floors out of regular Museum hours. As it is now we have to throw on the lights of the entire floor.

We always had such charts before the 1963-64 reconstruction. They were posted beside the light switch panels.

1963-64 reconstruction and it would be very useful to have again.

Thanks

Trace

mem

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The Museum of Modern Art

To Don Dean

cc: Miss Miller ✓

From Dorothy Miller

Date February 14, 1967

Re

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Thanks

Trace

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The Museum of Modern Art

To Don Dean
From Grace B. Stevens
Date December 30, 1966
Re

cc: Miss Miller ✓
see also Miller
re: Mr. Dean

Dear Don:

Two reminders

1. Please don't forget to SAVE THE CURTAIN when the Japanese show is dismantled. Francesca Fleming will adjust it for the sculpture gallery (III, 14).
2. Re Miss Miller's memo of September 30, 1966 to John O'Rourke: is it possible to make up charts for the 2nd and 3rd floor galleries, to be posted by the light switches on each floor, indicating which switches control the lights in which galleries? There used to be such a chart before the Museum's 1963-64 reconstruction and it would be very useful to have again.

new memo

Thanks

Grace

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THE MUSEUM OF MODERN ART

The Museum of Modern Art

cc: D. Miller ✓

Date May 25, 1966

To: Jean Volkmer

Re: not D. Miller

From: Betsy Jones

Director, Mr. Dean

It looks as if at some time in the past the wall behind the Matisse Piano Lesson perspired heavily or even had a leak. All along the wall just under the bottom edge of the picture there are stains of dripping water. It reminds me of what happened on the north wall that time. I don't know whether this may have affected the Matisse. Probably not, but you might want to take a look.

There seem to be some new chips in the Balla Swifts which you probably already know about.

It does indeed the case — and I can't believe that our electricians aren't capable of carrying ladders carefully — then it is absolutely imperative that the galleries be checked by an electrician every morning at least 30 minutes before the lights be replaced before the galleries are open. When I arrived on the second floor this morning there were no lights on at all — about 20 minutes to 11:00 so that obviously no one had been through checking lights ahead of me. One of the guards told me when he saw that I was noting down one light out that he had already reported it.

One of the basic things that visitors who pay \$1.00 to see our pictures ought to be provided is the best lighting we can give.

cc: E. Bach, A. Barr, D. Miller

D. Dudley, R. Yocco, J. Ladd

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The Museum of Modern Art

To John O'Rourke
From Betsy Jones
Date May 25, 1966
Re Replacing burned out lights in galleries

cc: Miss Miller ✓
~~Mr.~~ Mr. Dean

I was much surprised to be told by Cioc today when I started to speak about lights out in the second floor galleries that since the Museum was already open (it was about 11:35) the lights could not be replaced until tomorrow since the men could not go around the galleries with ladders while the public was there.

If this is indeed the case --- and I can't believe that our electricians aren't capable of carrying ladders carefully --- then it is absolutely imperative that all galleries be checked by an electrician every morning without fail before 11:00 and that all lights be replaced before the galleries are open. When I arrived to check the second floor this morning there were no lights on at all --- about 20 minutes to 11:00 so that obviously no one had been through checking lights ahead of me. One of the guards told me when he saw that I was noting down one light out that he had already reported it.

One of the basic things that visitors who pay \$1.00 to see our pictures ought to be provided is the best lighting we can give.

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THE MUSEUM OF MODERN ART

The Museum of Modern Art

Mr. Barr
Miss Miller
Miss Dudley

April 27, 1966

To: Alfred Barr & Dorothy Miller
From: Betty Jones

Date: April 27, 1966

THE MUSEUM OF MODERN ART

Date: May 19th 1966

To: Rene d'Harnoncourt
From: John J. O'Rourke

Re: Drip Pans - Storeroom A

I have just received the quote for making and installing drip pans in Storeroom "A" where condensing escaped steam has given us water problems.

The price is Sixteen hundred and fifty dollars (\$1,650.00). These pans, will cover wall to wall, the northernmost twenty feet of the room. Delivery and installation will be approximately 2 weeks from date of order. This will be in time for the dismantling of Turner.

All other precautions have been completed to prevent a recurrence of the steam escapeage.

cc: R. Koch, A. Barr, D. Miller
D. Dudley, D. Vance, A. Legge

John J. O'Rourke

I should mention, incidentally, that there was a very active leak in the Sunday morning in the usual place. The engineer who "fixed" it said that there be no way of preventing steam pipes from leaking because of their expansion and contraction, but that they could use a leak developing if they were able to get in at least once a day, or preferably every shift. Miss Dudley thinks we should make an arrangement to have one of our men go into the storeroom with an engine every morning. I was totally unable to get any information as to the precise nature of Sunday's leak or to the likelihood of its recurrence. Miss Dudley asks if you will please follow all this up with John O'Rourke.

Miss Dudley has just heard from John O'Rourke that the engineers will be working on the duct from 12:00 midnight to 5:00 A.M. He assured her that no guard will be needed.

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THE MUSEUM OF MODERN ART

The Museum of Modern Art

cc: Mr. d'Harnoncourt Mr. Koch
 Mr. Barr Mr. Green
 Miss Miller ✓ Mr. O'Rourke

Date

April 27, 1966

To: Miss Dudley

Re:

From: David Vance

Leak in storeroom E

Eric Rowlison

APRIL 19, 1966

EBR

Miss Dudley has asked me to write you a report on the latest leak in E. It was discovered about 10:30 this morning by Miss Dudley when she was on her rounds. It was not active at that time. The wet areas covered the floor in front of the oversize tills, and the stain extended as far as the desk. Apparently there had been one leak above the oversize tills and another over the desk. At least part of the leak came from the air conditioning ducts. A puddle had accumulated in the pliofilm over the tills, and there were water stains on the Mallory which was sitting on the desk. I have not yet tested to see if the motor is damaged, as I thought it should dry out first.

Miss Dudley felt that it was no longer safe to store paintings in the area, so we moved the eleven oversize works to storeroom B. They are now stacked in two piles on the platform there. I have asked the men to cover the stacks with pliofilm as there was a leak in B once upon a time. We changed the location on the storeroom cards to "B" but left the original till numbers written in very small pencil figures. I thought it would make it easier to put the things away should E become safe or should you move the tills to B.

As the paintings were being taken out of their tills, I checked them quickly with the Tensor light for water spots. There were none.

If the paintings are going to be left in B for some time (and you don't want to take the tills over there), I think we should take over those extra platforms from C so that we can make two more stacks against the opposite wall. When the Agam boxes and Connie's chair box are discarded (Lanier said OK to the latter), we should have room. I think the Tamarind stuff could go on a platform in the back of the Mezzanine.

I should mention, incidentally, that there was a very active leak in E on Monday morning in the usual place. The engineer who "fixed" it said that there is no way of preventing steam pipes from leaking because of their expansion and contraction, but that they could see a leak developing if they were able to get in at least once a day, or preferably every shift. Miss Dudley thinks we should make an arrangement to have one of our men go into the storeroom with an engineer every morning. I was totally unable to get any information as to the precise nature of Monday's leak or to the likelihood of its recurrence. Miss Dudley asks if you will please follow all this up with John O'Rourke.

Miss Dudley has just heard from John O'Rourke that the engineers will be working on the duct from 12:00 midnight to 8:00 A.M. He assured her that no guard will be needed.

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The Museum of Modern Art

To MR. d'HARWONCOURT
From DAVID VANCE
Date APRIL 19, 1966
Re Building Emergency

cc: Mr. Barr
Miss Dudley
Mr. Green
Mr. Koch
Mr. O'Rourke
Miss Miller

This morning the events of August 11, 1965 in the Mezzanine were repeated (See my memo of that date).

A cloud of steam accidentally released in the sub-basement rose through a duct shaft, entered the mezzanine, condensed on the ceiling and "rained" onto the examining tables and storage platforms. Even greater damage to the Kahn exhibition was avoided only because Bill Farnie had covered everything for the night with plastic.

After the first accident of this kind, Mr. O'Rourke made a change in the piping downstairs to prevent a recurrence. The change has since been partially undone by persons unknown for reasons likewise unknown.

This time, I have asked Mr. O'Rourke to try to plug the openings where the steam enters the mezzanine. I hope that whatever expense is involved will be authorized since there is almost no limit to the damage we may have if this happens again.

I also hope something can be done to force the engineering staff to note all their actions in a log and to stop making unauthorized changes.

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The Museum of Modern Art

To MR. KOCH AND DONALD DEAN
 From DAVID VANCE
 Date MARCH 22, 1966
 Re Storeroom E Security
 (Sculpture and Watercolor Collections)

cc: Mr. Barr
 Miss Dudley
 Miss Jones
 Miss Miller
 Mr. O'Rourke

Last Friday morning, Al Steventon and Owen Linn found a key on the floor of Storeroom E about 4 feet inside the wire gate. Since access is limited to members of this department and Museum Collections, everyone in those departments was questioned. Nobody admits having lost a key.

The Security Department first reported (mistakenly) that no engineer had been admitted during the week. Later, it was discovered that two night engineers had been admitted after all, Thursday night, but neither of these men lost the key.

I spent Friday afternoon, with the help of five other members of the Registration Department, making an emergency inventory. The Storeroom cards were checked against office records to be sure nothing had been removed together with its card. Nothing is missing; and, except for the key, there is no sign of unauthorized entry.

Mr. O'Rourke has determined, by checking with the manufacturer (Corbin), that this key does not belong to the Museum.

I can't think of anything more to do, but the mystery is worrying. Either someone we don't know about got into the storeroom or else someone is lying with no obvious motive.

cc: Mr. Joseph Chapman
 405 E. 72nd Street
 New York City

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THE MUSEUM OF MODERN ART
The Museum of Modern Art

Miss Dorothy Miller
Park Plaza

Date: December 13, 1965

To: JOHN O'Rourke AND DONALD DEAN

cc: Mr. Koch
Miss Miller ✓
Security Department

From: DOROTHY DUDLEY

Date: MARCH 11, 1966

Re: GARDEN GATE

It has just come to my attention that the works of art taken down in Room last Thursday for the Trustees meeting were never returned and in fact were left sitting around in the Founders Room. This is a very serious oversight in view of the fact that the Founders Room is open to the public and the works of art are not properly protected.

Dear John and Donald:

I was distressed to learn that when Santini Bros. came to collect the large David Smith sculpture CUBI XIII from the garden terrace this morning, they were forced to remove it through the narrow side gate near the restaurant because it was impossible to open the large gate. Neither the guards nor the Museum Collections Custodians were able to manipulate the keys in the bottom locks.

This situation must be remedied at once. I hope you will see to it that the gates are put into perfect working order and are carefully inspected frequently to see that they remain that way.

From: Dorothy Miller

Dear Dick:

Can the army cots bought during the transit strike be put in the painting room to tide us over the months and years until that doctor comes through with his offer of more comfortable facilities?

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THE MUSEUM OF MODERN ART

cc: Dorothy Miller ✓
Sara Mazo

Date: ~~October 13, 1965~~
December 13, 1965

To: Don Dean

Re: _____

From: Betsy Jones

It has just come to my attention that the works of art taken down in the Trustees Room last Thursday for the Trustees meeting were never rehung and in fact were left sitting around in the Founders Room. This is a very serious oversight in view of the fact that the Founders Room is open to the public over the weekend. I thought it was understood that the men would not have to be reminded every month to rehang these pictures on Friday after Trustees meetings.

Can you please make them or yourself responsible for seeing that what comes down temporarily must go up again immediately. They can very easily coordinate with the Registrar's men on Fridays who take the material away after the meeting, so that the temporarily hung stuff will be down when they go up to rehang.

To: Mr. O'Rourke

Re: _____

From: Sara Mazo

Dear Mr. O'Rourke:

We are again running into difficulties about taking the shield in front of the Morris Louis painting which is on view in the main lobby. This morning when Miss Miller was there around 11:00 the shield was still in front of the painting. When she asked one of the porters to have it removed he said he was waiting for the porter.

Is there any reason why the porter has to wait until the lobby is empty or when the public is already in the building to remove the shield? Couldn't it be arranged so that it is taken away the first thing every morning when the purpose of the shield is to protect it from the night cleaners?

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Burroughs

THE MUSEUM OF MODERN ART

cc: Mr. Barr
 cc: Miss Miller ✓
 Miss Jones ✓
 Miss Mazo
 Dudley Waggoner
 To: Fitzroy Williams
 Miss Dudley
 From: Grace B. Stevens
 Museum Collections

Date: October 11, 1965
 August 13, 1965
 Re: Watchlock Stations
Cigarette butt in "9"

We would very much appreciate it if you will instruct the watchmen who make the rounds to PLEASE RETURN THE KEYS AND CHAINS TO THE WATCHLOCK STATIONS. It is unsightly to have them hanging out of their boxes, and almost every morning it has been necessary for us to put back three or four on each floor in the galleries.

Thank you.

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
 cc: Dorothy Dudley
 To: Mr. O'Rourke
 From: Sara Mazo

Date: Oct. 7, 1965
 Re: Shield for Morris Louis
painting

Dear Mr. O'Rourke:

We are again running into difficulties about having the shield in front of the Morris Louis painting which is on view in the main lobby gallery before the Museum opens. This morning when Miss Miller was there around 11:30 the shield was still in front of the painting. When she asked one of the guards to have it removed he said he was waiting for the porter.

Is there any reason why the porter has to wait until the very last minute or when the public is already in the building to remove the shield? Couldn't it be arranged so that it is taken away the first thing every morning since the purpose of the shield is to protect it from the sight of the public?

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Building

THE MUSEUM OF MODERN ART

cc: Mr. Koch
Miss Miller
Mr. O'Rourke
Mr. Williams

To: _____

From: Miss Dudley
Eric Rowlison

Date: August 11, 1965
August 13, 1965

Re: Lost in Storeroom E
Cigarette butt in "S"

CR

There is water on the floor in Storeroom E this morning. It apparently fell on the Galle Sculpture On a Sling Chair, which fortunately was protected by a plastic sheet.

I recently found a cigarette butt in "S" right in front of the 21 elevator. I suspect that this was tossed through the grating by

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Dorothy Dudley

To: Mr. O'Rourke

From: Sara Mazo

Date: Oct. 7, 1965

Re: Shield for Morris Louis
painting

Dear Mr. O'Rourke:

We are again running into difficulties about having the shield in front of the Morris Louis painting which is on view in the main lobby removed before the Museum opens. This morning when Miss Miller was there around 11:15 the shield was still in front of the painting. When she asked one of the guards to have it removed he said he was waiting for the porter.

Is there any reason why the porter has to wait until the very last minute or when the public is already in the building to remove the shield? Couldn't it be arranged so that it is taken away the first thing every morning since the purpose of the shield is to protect it from the night cleaners.

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Building

THE MUSEUM OF MODERN ART

cc: Mr. Koch
Miss Miller
Mr. O'Rourke
Mr. Williams

Date _____
August 13, 1965

To:

Re: _____

From: Miss Dudley
Eric Rowlison

Cigarette butt in "S"

ER

I recently found a cigarette butt in "S" right in front of the 21 elevator. I suspect that this was tossed through the grating by some outsider. The elevator very frequently stops there, as messenger boys and so forth seem to think that "S" stands for "Street" or so. I have consequently worried about the works of art which are often stacked against the wall opposite the elevator. One of these idiots might very well throw his butt at a painting.

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Bddy

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Koch
Miss Miller ✓
Miss Jones
Miss Kane
To: Mr. O'Rourke
John O'Rourke & Don Bell
From: David Vance
Grace S. Stevens

Date: August 11, 1965

Re: Leak in Storeroom E

There is water on the floor in Storeroom E this morning. It apparently fell on the Gallo Sculpture Girl in a Sling Chair, which fortunately was protected by a plastic sheet. Found that the vitrine in gallery II, 3rd floor, was not locked. As there was a light on, this is rather puzzling as there is no plumbing in that part of the room. I wonder whether it could have come from the ridiculous flooding of the Monet room and Giacometti exhibition in Monday's rainstorm. The puddle was in a location where it might easily have escaped notice until today. Would it be possible to have the vitrines checked and locked each time after replacing a light or cleaning so that such an oversight does not occur again.

Thank you.

cc: Miss Miller ✓
Mr. Green

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Bldg. cc 440 W 6

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Koch
Miss Miller ✓
Miss Jones
Miss Mazo

July 6, 1965
Date July 13, 1965

To: *Mr. Roy Williams*
John O'ROURKE & Don DEAN

Re: Locking of vitrines

From: *Richard H. Koch*
Grace B. Stevens

Replying to your memo concerning the emergency reported by Mr. Barr we are
glad the situation has been corrected. In connection of this problem and
electric plans Per Dorothy Miller's memorandum of July 1 to the area occupied
by Mr. John O'Rourke, let's try posting the sculpture garden area occupied by
On Monday morning, July 12 while checking the galleries I found
that the vitrine in gallery 11, 3rd floor, was not locked. As there
was a light reported out there the end of last week, it is probable
that the vitrine was not relocked after the light was replaced and
therefore was open all weekend.

Would you please bring to the attention of those having access to
the vitrines that care must be taken to relock each time after replacing
a light or cleaning so that such an oversight does not occur again.

Thank you. *We will attempt to get emergency message will reach all floors.*
cc: Miss Dorothy Miller
Mr. John O'Rourke

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DM, B.J.V. *Blg. cc AHB ✓ WG*

THE MUSEUM OF MODERN ART

Date July 6, 1965

To: ~~Richard~~ Mr. Roy Williams

Re: Public Address System

From: ~~Joe~~ Richard H. Koch

Replying to your memo concerning the announcements reported by Mr. Barr we can state the situation has been corrected. An examination of blue prints and electric plans ^{Per Dorothy Miller's memorandum of July 1 to the area occupied by Mr. John O'Rourke, let's try posting the sculpture garden area occupied by Print guard on the upper terrace for the present. Please let the Founders' Room} me know if you find that the lower part of the garden second and third floor can be adequately covered by one of the first floor to annoy our staff, no doubt guards, or whether you think that an additional guard will be necessary for that area.

The speakers wires serving the fifth and sixth floors have been disconnected and no announcements will be heard there. Mr. Lieberman has requested his area be served by all announcements and therefore, since it is our policy to please, we pleased him.

We must have the unit adjusted so that emergency messages will reach all floors.

cc: Miss Dorothy Miller
Mr. John O'Rourke

Joe C -

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DM., B.J.V *cc AHB ✓*
WG

THE MUSEUM OF MODERN ART

Date 17 June, 1965

To: Richard H. Koch

Re: Public Address System

From: Joe Chapman

Replying to your memo concerning the annoyances reported by Mr. Barr we can state the situation has been corrected. An examination of blue prints and electric plans discloses that a total of 15 speakers serve the area occupied by Mr. Barr. 11 speakers daily blare into the fourth floor area occupied by Print and Drawing Study and into Photo Center. 7 speakers serve the Founders' Room area. By contrast one (1) speaker serves each of the second and third floor gallery areas. (This design appears to be sabotage to annoy our staff, no doubt the work of an enemy.)

The speakers wires serving the fifth and sixth floors have been disconnected and no announcements will be heard there. Mr. Lieberman has requested his area be served by all announcements and therefore, since it is our policy to please, we pleased him.

We must have the unit adjusted so that emergency messages will reach all floors.

Joe C -

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THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Hase
Miss Dudley

Date ~~May 28, 1965~~
June 15, 1965

To: Don Dean
John G. ...
From: Wilder Green
Dorothy ...

Re: ~~Jazz Concerts and~~
~~Staircase~~
~~Cincoyetti Sculptures~~
~~in the Garden,~~

None of the keys now in our department's rather vast collection works in the lock of the storeroom on the mezzanine where Museum Collections frames, pedestals, ~~etc.~~ are now stored (the old Drawing Collection storeroom).

Dear Don:

On the Thursday afternoons before each jazz concert I wish you would arrange to have the following pieces of sculpture moved and then returned to their original places after the concert: speed?

1. Monumental Head - move North close to the brick wall.
2. Walking Man - move West close to the planting area.
3. Leg - move South close to the East Wing glass wall.

I am afraid that because the silhouettes of these sculptures are so delicate that they may be damaged by the crowds unless we move them.

Would you also please arrange to have a guard posted during the concert just North of the bridge to prevent people from sitting on the large pedestal which holds the Figures from Venice.

WGr:lv

cc: Herb Bronstein
Dorothy Dudley
Dorothy Miller
Peter Sels

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THE MUSEUM OF MODERN ART
 THE MUSEUM OF MODERN ART

cc: Dorothy Miller ✓ Date May 25, 1965
 To: Sara Mazo Re: _____
 From: Bailey Logan _____

The accumulation of dust over a 24 hour period is appalling. On Monday May 25 I did the 3rd floor taking special care to dust. On the following day the dust had recurred to such a degree that, for example, in the dust on the base of the Herbert Ferber piece in the sculpture gallery was written the word dirt.

The first floor where we found evidence of the mop on the 3rd floor painting. Fortunately the Sinirov is covered with plexiglas so that the painting did not suffer any damage. However, as you know most of our paintings are not signed and the cards of the art contain only the title and the artist's name. How can you had any explanation from the Triangle people?

There may have been issued in the past fifteen years.

We still have a dangerous situation caused by doors closing automatically on works of art. Books are needed to hold back the doors of storerooms 1 (north end), 2, 3 and 4, and the fifth floor viewing rooms. The arrangement on the door between storeroom 2 and the second floor landing has always been satisfactory and need have been very easy to install.

Should the situation described above be corrected by the installation of books on the doors of the storerooms and the second floor landing, the situation would be greatly improved.

The above situation is a serious one and should be corrected as soon as possible. The situation is a dangerous one and should be corrected as soon as possible.

The only way to correct the situation is to install books on the doors of the storerooms and the second floor landing. The situation is a dangerous one and should be corrected as soon as possible.

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THE MUSEUM OF MODERN ART

cc. Mr. Keck
 Miss Dorothy Miller ✓
 David Vance
To: Betsy Jones
From: Mr. O'Rourke
 Sara Mize

Date: April 12, 1965
Re: CLEANERS
 STOREROOMS

Dear Mr. O'Rourke:

This morning I found adhering to the Sitnikov Hillock the attached piece of mop. This painting hangs about 4 feet from the floor in gallery 5 on the 3rd floor. It is difficult to understand why shreds from the mop are being flung so high above the floor level which was also the case on the first floor where we found evidence of the mop on the Miro painting. Fortunately the Sitnikov is covered with plexiglas so that the painting did not suffer any damage. However, as you know most of our paintings are not glazed and the shreds of the mop contain acids that stain the paintings. Have you had any explanation from the Triangle people?

On July 24, 1964, Miss Dudley asked for new locks on the mezzanine, Storeroom and Storeroom B, especially the elevator gate. There is a fantastic concentration of valves in B, and we have no record of the doors or keys that may have been issued in the past fifteen years.

We still have a dangerous situation caused by doors closing automatically on works of art. Hooks are needed to hold back the doors of storerooms 1 (north end), B, E and F, and the fifth floor viewing rooms. The arrangement on the door between storeroom B and the second floor landing has always been satisfactory and must have been very easy to install.

Several key valves are located in the mezzanine area, especially in the gallery area. The keys are numbered and should be kept in a safe place, etc. within a week.

The Museum's security situation is very serious. The mezzanine area is a very dangerous area. The keys are numbered and should be kept in a safe place, etc. within a week.

The only great concern I have is that the keys to the mezzanine area are not being kept in a safe place. The keys are numbered and should be kept in a safe place, etc. within a week.

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cc: D. Miller

THE MUSEUM OF MODERN ART

cc. Mr. Koch
Miss Miller ✓

Date March 12, 1965

To: MR. O'ROURKE

Re: Work to be done in

From: DAVID VANCE

storerooms

Dear Alfred:

This is our fourth urgent request since last May to have the lights fixed in Storeroom C. It is dangerous and unprofessional to grope for a string in the center of an art storeroom. the galleries three times a week (he also performed this duty for Museum Collections before we reopened), there Also in Storeroom C, the temporary wall protecting the Rivera mural during re-construction has not yet been removed.

According to Pete and my own observations there has been little in- At the north-east corner of Storeroom D there is an exposed steam pipe, which should be insulated. In the same area, at the floor level, there is a peculiar electrical arrangement that I don't know how to describe except to say that it seems unfinished.

Every flat exposed surface, such as pedestals, shelves (those in vitrines On July 24, 1964 Miss Dudley asked for new locks on the mezzanine, Storeroom C and Storeroom D, especially the elevator gate. There is a fantastic concentration of value in D, and we have no record of the dozen or more keys that may have been issued in the past fifteen years.

We still have a dangerous situation caused by doors closing automatically on works of art. Hooks are needed to hold back the doors of storerooms A of the (north end), B, E and F, and the fifth floor viewing rooms. The arrangement on the door between storeroom D and the second floor landing has always been satisfactory and must have been very easy to install. been cleaned, do not stay cleaner for a longer time than they did previous to reconstruction.

Because our vitrines accumulate dust we have to open them for cleaning at least once a month. The new vitrine on the first floor in the far northwest gallery installed for the Recent acquisitions exhibition was covered with lint, dust, etc. within a week.

The Museum Collection inspectors complain about the uneven temperature control in the galleries. (David Vance has statistical evidence of this.) For instance, there are two vents in galleries 10 and 11 on the 2nd floor in the new wing where you can feel the air blowing out of the vents. When they are not actively blowing, they are noisy. Other galleries, the Honarian room (2nd floor, gallery 17) for example, is sometimes humid or warmer than the adjacent galleries.

The only good comment I have to make is that the dust in the east wing does seem to be somewhat less than in the 11 building. (The air currents in the east wing are stronger and may blow the dust into the galleries in the 11 building. ?)

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cc: D. Miller

THE MUSEUM OF MODERN ART

Date March 8, 1965

To: Mr. Barr

Re: Conditions in galleries

From: Sara Mazo

Dear Alfred:

After consulting our two staff members who check the galleries every morning, and Pete McIntyre who cleans the galleries three times a week (he also performed this duty for Museum Collections before we reopened), these are the combined comments.

According to Pete and my own observations there has been little improvement as far as dust accumulation is concerned. Daily dusting is still an absolute necessity. Some of the smaller galleries seem to suffer most. One of the worst areas is the little surrealist gallery on the 3rd floor (3A).

Every flat exposed surface, such as pedestals, shelves (those in vitrines as well), tops of frames, etc. need constant attention since the dust sticks to them noticeably. The open shelf in the Matisse room, for example, has mixed in with the dust, tiny particles of lint or fibre. (Could this be picked up from the rug installed in the Philip Goodwin and Architecture & Design galleries opposite? Or is it from the public?)

The Nevelson Sky Cathedral is an object that is a constant reminder of the dust in the galleries. We cleaned this thoroughly before the opening and now the dirt has gotten into the crevices where they cannot be reached unless we take the construction apart again. Frames, after they have been cleaned, do not stay cleaner for a longer time than they did previous to reconstruction.

Because our vitrines accumulate dust we have to open them for cleaning at least once a month. The new vitrine on the first floor in the far northwest gallery installed for the Recent Acquisitions exhibition was covered with lint, dust, etc. within a week.

The Museum Collection inspectors complain about the uneven temperature control in the galleries. (David Vance has statistical evidence of this.) For instance, there are two vents in galleries 10 and 11 on the 2nd floor in the new wing where you can feel the air blowing out of the vents. When they are not actively blowing, they are noisy. Other galleries, the Mondrian room (2nd floor, gallery 17) for example, is sometimes humid or warmer than the adjacent galleries.

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THE MUSEUM OF MODERN ART

Cc: Mr. Dean
Miss Jones

Date February 19, 1965

To: Richard Koch
From: Dorothy Miller

Re: Cleaning up after meetings
on sixth floor

Dear Dick:

Referring to your memo of February 15 about cleaning up the meeting rooms on the sixth floor after a meeting has been held, whose responsibility is it to re-hang pictures if the requirements of the meeting have caused them to be removed from the walls?

I ask this because last Saturday when members were being allowed into the Founders' Room, the drawings which ordinarily hang in the South meeting room were standing around on the floor of the Founders' Room. They had been removed from the walls for our meeting of the Committee on the Museum Collections the preceding Tuesday. I am afraid Betsy and I assumed that our custodians would re-hang them, or at very least the guard in the Founders' Room when the public is admitted would notify someone that works of art were standing around the floor.

DM

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MEMORANDUM

TO: Department Heads

February 15, 1965

FROM: Richard H. Koch

At the end of each meeting held in any of the sixth floor meeting rooms it is the responsibility of the department calling or conducting the meeting to see that all papers, etc. are collected from the tables, that the room is left generally tidy, and that all communicating doors are securely locked.

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THE MUSEUM OF MODERN ART

cc: Mr. O'Rourke

Date February 18, 1965

To: Wilder Green
From: Dorothy Miller

Re: Lamp post which lights stair-
case at east end of garden

Dear Wilder:

It seems to me that the 45 ft. lamp post which lights the staircase at the east end of the garden provides a means whereby unauthorized persons could enter the garden at night.

If a shield were placed around the pole at the top of the wall such unauthorized entry to the garden would be prevented.

DM

3/2 Re: Green
won't do anything until Re + Mr Koch study
security report

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THE MUSEUM OF MODERN ART

cc: Miss Jones
Mr. O'Rourke
Mr. Dean

Date February 16, 1965

To: Wilder Green

Re: Steel hooks for hanging

From: Dorothy Miller

pictures in the lobby

Dear Wilder:

Unfortunately, in the horrible confusion of re-opening the Museum last May our supply of steel hooks and the die from which they were made were lost. You will remember that you placed the order on May 22 with Kenneth Lynch & Sons, Wilton, Conn. for:

50 hooks - special
50 lbs. of stainless steel C.D. Wire
One steel die

The cost was \$362.50.

We have the steel wires in the long wooden box in which they came. Some of the hooks arrived attached to the wires and these were used in hanging pictures in the lobby. The spare hooks were in a package presumably along with the die. We have found sixteen spare hooks bringing the total now on hand to about 35 instead of 50.

We may sometime have to re-order a supply of these hooks and will have to have a new die made unless by some miracle the original one turns up.

All of this points up our need for a storeroom devoted to installation materials.

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Green
Mr. Dean
Miss Stevens & Miss Waggoner

Date February 8, 1965

To: John O'Rourke

Re: Cleaning counter of the

From: Dorothy Miller

cloakroom

Dear John:

This will confirm my request to you this week that the Museum's cleaners be instructed to scrub the granite counter of the cloakroom. This is filthy. Obviously it should be kept just as clean as the floor, but apparently no-one has observed that it is not except the cloakroom attendants who sometimes cleaned it themselves.

There are also disfiguring dirt marks on the granite wall to the right of the cloakroom where people stand and wait with their feet or hands against the wall.

I do wish that gaps in our maintenance arrangements such as this could be observed and corrected by someone in your department. I know, however, that it is a hard problem to cover every detail in this large, complicated building.

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→ D.M.

THE MUSEUM OF MODERN ART

Mr. J. [unclear]
cc: Dorothy Miller ✓
Mr. Don Dean

February 4, 1965

Date February 5, 1965

To: John O'Rourke & DAVID TANCE
From: Betsy Jones

Storeroom 2 (Sculpture)

Re: ~~Doorstop needed in con-~~
~~nection with new acquisitions show.~~

We plan to hang a painting on the wall just to the east of the entrance to the garden restaurant. As you know we have had a lot of trouble trying to get the restaurant people to leave that door closed. We would now like to have a doorstop installed so that when the door has to be open to accommodate the people waiting in line it will swing only to a point perpendicular to the wall and not back against the wall.

so that it will open on the Registrar's and Museum Collections' sub-basement, but not on the corridor way.

It would be a great help to this department if the work could be done at once, so the storeroom can be set up in its permanent arrangement.

If possible, we should like to leave the north-south section of wire mesh in place, or install it against another wall as a device for hanging relief sculptures, a great many of which have recently been acquired.

Please contact me at 212-924-2000 if you have any questions or if you need any more information. Thank you for your attention to this matter and for your cooperation in the past.

Thank you

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THE MUSEUM OF MODERN ART

cc: Miss Mazo

Date January 15, 1965

To: Miss Miller

Re: ^{minor}leaks in 3rd floor galleries

From: Dudley Waggoner

Sculpture

David Vance called this morning to say there was water dripping on the Brancusi SOCRATES. I went down with a piece of plastic, but instead had the sculpture moved forward ca. 6 inches. (I did not find ~~ANY~~ ~~THE~~ water on the sculpture itself, but perhaps it had been wiped off). At any rate there are drops of water in all of the sculpture galleries. The water appears to be coming from the north edge of the sky light. The Zadkine TORSO and Moore MOTHER AND CHILD fall under this north edge of the sky light. Production is working on this presently.

To: Peter Amisano

Re: Smoking in galleries

From: Miss Miller

noise!

It was reported to me this morning that cigarette butts were found on the second floor in gallery 12 as well as under the light panels off gallery 20. As you know smoking in the galleries is a serious violation. Would you please bring this to the attention of the guards and perhaps the night cleaners should be cautioned as well.

Thank you

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THE MUSEUM OF MODERN ART

cc: Miss Miller *MB*
 Miss Dudley
 Mr. Vance
 Miss Jones Mr. O'Rourke *MB*

Date: December 31, 1964

To: Richard Koch

From: Alfred Barr

Re: Drawing Storage Space
 Restaurant

Dear Dick:

Dear Dick: I have just returned from the Garden Restaurant and I have been to the mess hall to look at what has been used as a storage room for drawings, now to be vacated. The room is smaller than I remember it and after discussing the matter with Mesdames Miller, Dudley, Jones, Maza and David Vance, who went with me on this expedition, I have to report that the entire room will scarcely be big enough for storage of frames, pedestals, screens, equipment for dollies, etc.

In any case, if a section of this space were to be used as an office it would be very difficult to work there. David Vance has some suggestions for other spaces which might be used as an office.

Donald Dean **Date:** November 13, 1964

To: Peter Insler

From: Miss Miller

Re: Smoking in galleries

noise!

It was reported to me this morning that cigarette butts were found on the second floor in gallery 12 as well as under the light panels off gallery 20. As you know smoking in the galleries is a serious violation. Would you please bring this to the attention of the guards and perhaps the night cleaners should be cautioned as well.

Thank you

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THE MUSEUM OF MODERN ART

cc: Mr. O'Rourke
Donald Dean

Date: ~~November 13, 1964~~

To: Peter Amzinaro

Re: Smoking in galleries

From: Miss Miller

It was reported to me this morning that cigarette butts were found on the second floor in gallery 12 as well as under the light panels off gallery 20. As you know smoking in the galleries is a serious violation. Would you please bring this to the attention of the guards and perhaps the night cleaners should be cautioned as well.

Thank you

at all times when the galleries are open to the public. People in the lobby of the Whitney Museum frequently smoke and it seems unnecessary and

Miss Miller- (F.Y.I.)
I sent this memo with Sara's additions and approval.

Dudley

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THE MUSEUM OF MODERN ART

cc: John O'Rourke
 Wilder Green
 Information Desk

Date November 11, 1964

To: Richard Koch

Re: One more complaint about the

From: Dorothy Miller

Restaurant

Miss Miller- (F.Y.I.)

I sent this memo with Sara's additions and approval.

Dudley

Dear Dick:

Even in conflict with the public, the restaurant door has always felt essentially essential. It is out of the Museum's responsibility. We do not have a line of people open, but I can't seem to get it open at all times when there are people in the lobby of the West Gallery and it seems un-

public part of the Museum. Alfred and I have been keeping the restaurant door closed. This is especially to the right of the wall of food and garbage. I have several times taken the door but it has not been open. When there obviously has to be wedged other time.

to keep the door closed when there is a line of people and also the whole of oxtail soup which was most unpleasant.

In the past, there have been complaints that the door has not been kept open. The group of pictures may have been the cause of the problem and the door was closed. I have been told that the door has been closed for some time. I believe the last time it was closed was...

The closing of the door of the restaurant and the objects in the Museum. I have been told that the door has been closed for some time. I believe the last time it was closed was...

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THE MUSEUM OF MODERN ART

cc: John O'Rourke
Wilder Green
Information Desk

Date November 11, 1964

To: Richard Koch
From: Dorothy Miller

Re: One more complaint about the
Restaurant

Dear Dick:

Who can be put in charge of keeping the public out of the
Ever since the Garden Restaurant opened Alfred and I have been
in conflict with the Union News Co. over their propping the restaurant door
open. The staff which is responsible for exhibitions in the Far West Gallery
has always felt strongly that the door should be kept closed. This is espec-
ially essential when a work of art is shown directly to the right of the
door. It is desirable at all times to keep the smell of food and garbage
out of the Museum galleries.

We do not know why the Union News wants the door open. When there
is a line of people waiting to get in, the door obviously has to be wedged
open, but I can't see why it is necessary at any other time.

Could the person in charge of whatever bookings are held in these
rooms be given a firm order to Union News to keep the door closed
at all times when the galleries are open, except when there is a line of
people in the doorway? Recently we found our galleries and also the whole
lobby of the Whitney Museum full of a strong smell of oxtail soup which
emanated from the open restaurant door. This really was most unpleasant
and it seems unnecessary and untidy.

In the past, there have been complaints about the fact that the door is
kept the space of minutes away from the wall of the restaurant and
restrooms which necessitate a labor in order to keep them clean. The
fact that the door is kept open for so long a time at the end of the day
does the damage of the paintwork. We do not know how to do this better and
I believe the last time it took them a whole week.

The cleaning of the walls of the restaurant and the adjacent to them, to help
myself experience a few more days, some of our staff members at least one
and one-half hours from 10:30 to 11:30. The problem is clean the surface of the
walls and ceiling because they are so high and need careful handling. It would
be very desirable to have a staff of people, however, to clean the walls and
ceiling of the gallery as a whole in a week. We have suggested that the staff
be in line with the door and the restrooms and the restrooms and the
restrooms and the restrooms, however, they are not completely out of the

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THE MUSEUM OF MODERN ART

cc: Wilder Green
 Dorothy Dudley
 Miss Mazo & Miss Jones
 Miss Stevens & Miss Waggoner

Date November 6, 1964

To: Mr. Richard Koch

Re: Trustees' and Founders' Rooms

From: Dorothy Miller

Dear Dick:

Dear Mr. Koch:

Who can be put in charge of keeping the public out of the Trustees' and Founders' Rooms? There is no guard on the 6th floor and we have valuable Museum paintings hanging in these rooms. I have had several reports that when the door from the Restaurant into the Founders' Room is unlocked or propped open for a meeting the public wanders in and out at will both before and after the meeting.

Members of the Registrar's Department have several times taken the responsibility of getting the public out and locking the door but it was only chance that these staff members happened to be on the 6th floor at the time when this condition existed.

Could the person in charge of whatever meetings are held in these rooms be asked to see that the door is locked and no public left inside when the meeting is over?

Also, two members of our staff inspect the three floors and the garden every morning (Monday to Friday) from about 10 to 11 a. m. There is no provision for cleaning and inspection during the weekend when the attendance is greatest. During their tour of inspection they also clean finger marks on glass, dust and take care of those areas that are disturbingly messy. This may take up about half of their time during their tour depending on other exigencies of the morning. For example, if a new exhibition is being installed or other works of art hung to replace works of art going out on loan, new labels have to be made. In that case the cleaning may have to be postponed to the next morning, which of course is not very satisfactory. We do not usually do our housekeeping when the public is in the Museum.

In the past, there have been occasions when Pete has had not had time to dust the frames of pictures hung high on the wall or those oversize paintings and sculptures which necessitate a ladder in order to reach them. Jess Volkner and Tessa Igari have then undertaken to do this at the same time that they clean the surface of the paintings. They do not have time to do this often and I believe the last time it took them a whole week.

The cleaning of the inside of 6 vitrines and the objects in them, to judge by our experience a few weeks ago, takes two of our staff members at least one and one-half hours from 9:30 to 11 a.m. We prefer to clean the objects in the case ourselves because they are delicate and need careful handling. We should do this cleaning at least once a month. However, to obtain two custodians to remove the glass is a task in itself. We have suggested that the electricians let us know when they have the cases open for replacing burnt-out bulbs, so that we could dust it at that time. However, they have not complied. Two of our

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Miller ✓
Miss Jones
Mr. O'Rourke

Date October 30, 1964

To: Mr. Koch

Re: Cleaning

From: Sara Mazo

Dear Mr. Koch:

In reply to your memo of October 29th concerning man-hours spent per day on cleaning, dusting, etc. in the galleries where paintings, sculptures, etc. belonging to the collection are on view, this is our present schedule.

Peter McIntyre, as of the last two weeks, has been coming in three nights a week, four hours each time, to wash glazed pictures, the outside of vitrines, painted pedestals and shelves, heel marks and finger marks on walls in the galleries (3 floors), to dust picture frames, sculpture, vacuum Lippold alcove, and occasionally to polish bronzes. A major portion of his work is devoted to cleaning dirty spots on walls in the galleries. He figures that about 6 hours a week is taken up with this and that does not necessarily take care of all the areas that need attention, only the most obvious. The other portion of his time is divided between cleaning the glass of vitrines and on pictures, leaving less time for the dusting of pedestals, sculpture and frames.

Also, two members of our staff inspect the three floors and the garden every morning (Monday to Friday) from about 10 to 11 a. m. There is no provision for cleaning and inspection during the weekend when the attendance is greatest. During their tour of inspection they also clean finger marks on glass, dust and take care of those areas that are disturbingly messy. This may take up about half of their time during their tour depending on other urgencies of the morning. For example, if a new exhibition is being installed or other works of art hung to replace works of art going out on loan, new labels have to be made. In that case the cleaning may have to be postponed to the next morning, which of course is not very satisfactory. We do not usually do our housekeeping when the public is in the Museum.

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THE MUSEUM OF MODERN ART

cc: Alfred Barr
Bara Hase
Miller Green

Date October 6, 1964

To: John O'Rourke

Re: Door to Men's Room on 3rd Floor

From: Dorothy Miller

Dear John:

vitines require 3 to 4 men to open and close; three take 2 men and one requires only one man. These are on the 2nd and 3rd floors. possible future for replacing the broken door to the men's room opening off the 3rd floor gallery. I would like to point out that much of Pete McIntyre's time which is needed for attention to works of art has to be spent cleaning damaged walls. This would more properly be taken care of by good painting maintenance, which we do not now have. It could then include many public areas which are dirty and unsightly and which Pete naturally cannot touch. last look directly into a brightly lit and shabby hallway which is very disturbing and unsightly.

cc: Miss Dudley
Miss Hase

THE MUSEUM OF MODERN ART

Date October 11, 1964

To: Miss Miller

Re: Temperature in galleries

From: Dudley Waggoner

In going through the galleries this morning on the 2nd floor I noticed that the temperature was especially uneven. Two ceiling outlets in gallery #10 were causing extreme heat in that area. Mr. O'Rourke's office was advised. During lunch I was wandering through the "Contemporary Painters and Sculptures as Printmakers" and suddenly WEI realized that the air conditioning was on in this section of the building...and it was cold. Talked directly with Mr. O'Rourke who said he would look into the matter. Gallery #10 on the 2nd floor was better in the late afternoon.

In general the stair wall and sculpture galleries on the 3rd floor are especially cold.

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cc: Miss Dudley
Miss Mazo

THE MUSEUM OF MODERN ART

Date October 13, 1964

To: Miss Miller

Re: Temperature in galleries

From: Dudley Waggoner

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In general the stair well and sculpture galleries on the 3rd floor are especially cold.

In the meantime, it seems to us that the door does not actually need to be propped open. A piece of stout cord or some other temporary remedy could be used to keep the door from closing entirely, so that it could be opened from inside even without a doorknob.

There are a number of other unfinished needs in our galleries which have had to remain unfinished since the May 25 opening. I am making up lists of these for you and Donald Dean.

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THE MUSEUM OF MODERN ART

cc: Alfred Barr
Sara Mazo
Wilder Green

Date October 6, 1964

To: John O'Hearice

Re: Door to Men's Room on 3rd Floor

From: Dorothy Miller

Dear John:

This is to ask you to set a deadline in the nearest possible future for replacing the broken door to the men's room opening off the 3rd floor galleries. The doorknob and lock of the door had to be destroyed, as you may remember, because they were jammed and a member of the public was caught inside. This happened during the last week of June, more than three whole months ago. The fact that the door has no doorknob means that it is continuously wedged open in a most unsightly way. Visitors in the galleries must look directly into a brightly lit and shabby hallway which is very distracting and unsightly.

Mr. Barr, as the person responsible for the adjoining galleries, is very eager to have this situation corrected immediately. Won't you please let me know the earliest date on which we can expect either a new door or a new doorknob?

In the meantime, it seems to us that the door does not actually need to be propped open. A piece of stout cord or some other temporary remedy could be used to keep the door from closing entirely, so that it could be opened from inside even without a doorknob.

There are a number of other unfinished needs in our galleries which have had to remain unfinished since the May 25 opening. I am making up lists of these for you and Donald Dean.

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THE MUSEUM OF MODERN ART

cc: Dorothy Miller ✓
Sara Mazo

Date: September 21, 1964

To: John O'Rourke

Re: Garden maintenance

From: Betsy Jones

The 54th street end of the garden sculpture terrace is a favorite spot for visitors to sit for long periods of time. Consequently, the cigarette butts get fairly deep up there and we have noticed that many of them do not get swept away each day, but get wedged into the cracks between the marble slabs. Could the porter who does this cleaning be asked to pay special attention to the cigarette butts? Also, people prop their feet up against the wall so that it gets quite dirty. Is there some way this could be cleaned regularly?

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

Thanks.

Date: April 23, 1964

To: Walter Green
From: Betsy Jones

Re: Mail colors Museum Collections
offices

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

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THE MUSEUM OF MODERN ART

cc: Richard N. Koch Betsy Jones
 Dorothy C. Miller John O'Rourke
 Dorothy H. Dudley File
 Elaine L. Johnson

Date July 8, 1964

To: PETER AZZINARO

Re: Print Room Security

From: William S. Lieberman
 Alfred Barr

Dear Pete:

A week ago, on Saturday, the Print Room was found open by Mr. Barr.

Last night I left the Museum at about 6:30, and the Print Room door was locked. Miss Miller tells me that Miss Jones found the Print Room open at about 7:45. When I arrived at the Museum this morning at 8:30 the Print Room was locked.

The Print Collection is one of the more valuable held by the Museum. The Print Room should be opened for the cleaners, and locked immediately when they leave each evening.

I gather that they cleaned the Print Room last night, but it is obvious that they did not run the vacuum cleaner over the carpeted areas. This should be done daily.

Thanks.

To: Wilder Green
 From: Betsy Jones

Re: Wall colors Museum Collections

We have just looked at walls in the new Painting & Sculpture offices which have been finished with a #2 white and find that with the tinted glass filtering out so much light they are impossibly dark and gloomy.

photo should therefore like to have the four Museum Collections offices painted deadwhite.

The viewing room, which will be entirely lit by artificial light, can be #2 white.

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THE MUSEUM OF MODERN ART

cc: Dorothy Miller ✓
Alicia Legg

Date April 20, 1964

To: Wilder Green

Re: Wall colors Museum Collections

From: Betsy Jones

offices

We have just looked at walls in the new Painting & Sculpture offices which have been finished with a #2 white and find that with the tinted glass filtering out so much light they are impossibly dark and gloomy.

We should therefore like to have the four Museum Collections offices painted dead white.

The viewing room, which will be entirely lit by artificial light, can be #2 white.

I suppose by filters or reflecting screens, but these would diminish the light even further.

As you know, I had planned to use daylight for the Monet installation because I believe after long experience of our north light that paintings hung at right angles to it are more beautiful than in any other light the Museum provides. This has been apparent in the north galleries on the second floor. Even when amplified by electric light, daylight still adds to the quality of the resulting mixture.

What I need to have now is some report on just how much the intensity of light is cut by the solarbronze. My own crude test on a light meter suggests that daylight is reduced by at least 40% which would mean a cut of over 35% or more over clear plate glass which as I recall diminishes light around 8 or 9%. I should like to have exact figures for both the solarbronze and the standard plate glass.

I am appalled by the \$5700 cost of replacing the "solarbronze" with ordinary plate glass. That replacement by plate glass would cost \$1250 a pane plus \$700 over-all for labor seems outrageous and gravely complicates my decision.

I hope to have the Monets on view on the second floor several days before the deadline by which we must order clear plate glass, should I feel this to be necessary. This tentative installation may of course suggest that my dream of daylight for the Monets is perhaps too romantic. I may be persuaded to fall back on artificial light leaving the non-glare glass curtained or venetian blinded.

I'm relieved that to my surprise Bill Lieberman is not troubled by "solarbronze" though Elaine Johnson was very much concerned.

However, all but one of my staff on the 5th floor do like daylight and hate

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Sara - note + return

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
 Mr. Koch
 Miss Miller
 Miss Dudley

Mr. Lieberman
 Mrs. Shaw

Date: 27 March 1964

To: Wilder Green

Re: "Solarbronze" glass

From: Alfred Barr

misfortune

W

Dear Wilder:

There are two things very wrong with solarbronze for picture galleries:

- 1) its color is bad
- 2) it cuts daylight by over 40% (?) by comparison with clear plate glass.

Thank you for sending me the letter of March 19 from R. W. McKinley of Pittsburgh Plate Glass Company to Richard Foster. Mr. McKinley is quite right in thinking that spectrophotometric data will not constitute a practical answer unless you or someone else can interpret it. For practical purposes our own eyes can see clearly that this coffee-colored glass discolors a painting, as it were, with a kind of yellow varnish. This is a particularly serious distortion in relation to the Monet paintings which are predominantly blue, a color which is inevitably dimmed and weakened by yellow light. The effect of the coffee-colored glass can be neutralized I suppose by filters or reflecting screens, but these would diminish the light even further.

As you know, I had planned to use daylight for the Monet installation because I believe after long experience of our north light that paintings hung at right angles to it are more beautiful than in any other light the Museum provides. This has been apparent in the north galleries on the second floor. Even when amplified by electric light, daylight still adds to the quality of the resulting mixture.

What I need to have now is some report on just how much the intensity of light is cut by the solarbronze. My own crude test on a light meter suggests that daylight is reduced by at least 40% which would mean a cut of over 35% or more over clear plate glass which as I recall diminishes light around 8 or 9%. I should like to have exact figures for both the solarbronze and the standard plate glass.

I am appalled by the \$5700 cost of replacing the "solarbronze" with ordinary plate glass. That replacement by plate glass would cost \$1250 a pane plus \$700 over-all for labor seems outrageous and gravely complicates my decision.

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I'm relieved that to my surprise Bill Lieberman is not troubled by "solarbronze" though Elaine Johnson was very much concerned.

However, all but one of my staff on the 5th floor do like daylight and hate

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THE MUSEUM OF MODERN ART

cc Mr. Beck -2-

Mr. Barr
Miss Miller
Miss Jones

Date March 20, 1960

To: Wilder Green

Re: "Solarbrnze" glass mis-

From: Alfred Barr

fortune (continued)

I have just talked with Bob May, who confirms a rumor I heard yesterday the prospect of working in this lurid dimness in the years to come. or leading from the large west side storage area into the office and rest room space at the south end of the building.

This problem was discussed at great length during the early planning, when we feared that it might be necessary to run a fire passage the whole length of the storeroom, but the plans were finally drawn on the assumption that the door in question would be an emergency exit from the storeroom only. I have assumed that it would be keyed as a collection storeroom and probably also belted on the inside.

As I understand that this door must, after all, serve as a secondary
P. S. B. Dudley will not be able to have the Monets on the second floor before April 16th. I trust our new opening date will make the glass deadline somewhat later. not a substitute for either. An unlocked storeroom is not acceptable, and this was made clear long ago.

The only alternative I can think of is to run a wire mesh partition the whole length of the room. Bob says this would not entail further approval from the Buildings Department. But it would mean expense and the sacrifice of several hundred square feet of storage space (roughly equal to the area I had hoped to reserve for future expansion of the collections).

It is not clear what the door will do when the building is closed. The door, which may be closed and locked, should be kept in the open position.

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THE MUSEUM OF MODERN ART

cc Mr. Koch
 Mr. Barr
 Miss Miller
 Miss Jones

Date March 20, 1964

To: Mr. Green

Re: Building Plans - M.C.

From: David Vance

Storage in East Wing Basement

Dear Wilder:

I have just talked with Bob King, who confirms a rumor I heard yesterday to the effect that the fire code forbids us to lock the door leading from the large East Wing storage area into the office and rest room space at the south end of the building. June 17, 1963 and November 15, 1963.

In any case it has several details which are not clear. This problem was discussed at great length during the early planning, when we feared that it might be necessary to run a fire passage the whole length of the storeroom, but the plans were finally drawn on the assumption that the door in question would be an emergency exit from the storeroom only. I have assumed that it would be keyed as a collection storeroom and probably also bolted on the inside.

Now I understand that this door must, after all, serve as a secondary exit from south to north and that only a burgler alarm is planned for security. It seems to me that the alarm is a useful adjunct to the lock and bolt but not a substitute for either. An unlocked storeroom is simply not acceptable, and this was made clear long ago.

The only alternative I can think of is to run a wire mesh partition the whole length of the room. Bob says this would not entail further approval from the Buildings Department. But it would mean expense and the sacrifice of several hundred square feet of storage space (roughly equal to the area I had hoped to reserve for future expansion of the collections).

If this is not the most up-to-date plan perhaps we could see that, since there may be other undesirable changes which we should catch before it is too late.

I will try to get a list of the items in the storeroom.

Very truly,
 David Vance

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THE MUSEUM OF MODERN ART

cc: Miss Miller ✓
 Dorothy Miss Dudley

Date: March 6, 1964
 March 4, 1964

To: Wilder Green
 From: Alfred Barr

Re: _____
 New Furniture & equipment needed
 Immediately for new Museum Collections
 office

Dear Wilder:

Dear Wilder: I have just seen a plan for the new Collections Committee room in the east wing. I do not know whether or not it is the most up-to-date plan. It bears two dates: June 17, 1963 and November 15, 1963. In any case it has several details which did not appear on the only other plan I have seen.

The plan shows a brick facing around the interior of the room with, I think, a plaster coating. It is not clear whether the plan calls for bricking in the three-foot ledge which runs for some 16 feet along the south end of the east wall. I certainly hope it does not because we need that ledge very badly. Will you please make sure that we do not lose it?

In the northeast corner of the room there is a column of brick projecting 7 5/8" into the room. I don't know what its purpose is but since it does not seem to have any structural function I hope it can be omitted. It would be in our way and we plan at present to leave the alcove completely open.

This plan also still has the door of the entrance corridor at the northwest corner of the room swung against the north wall. I think we have already asked to have it swung against the south wall.

If this is not the most up-to-date plan perhaps we could see that, since there may be other undesirable changes which we should catch before it is too late.

- 1 table top 13' 6" (s) long x 30" wide (to rest on file cabinets)
- N.C. office
- 1 table 10' long x 5' wide (with removable legs)
- 1 metal supply cabinet, 36" wide x 72" high x 18" deep with 5 open shelves (same as that in 308 office)
- 2 two-drawer file cabinets (ss) 28 1/2" deep

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THE MUSEUM OF MODERN ART

cc: Alfred Barr
Dorothy Miller ✓

Date March 4, 1964

To: Wilder Green
From: Betsy Jones

Re: New furniture & equipment needed
immediately for new Museum Collections
offices

Dear Wilder:

I am sorry I could not meet the deadline for listing new furniture and equipment which we will need immediately in our new offices. We have all worked over the office plan and have tried to use as much of our existing furniture as we can, but because the space is much larger and the staff more dispersed, I am afraid we do need quite a number of new things:

Alfred Barr office

1 table 15' long by 30" wide (not to be attached to a wall)

1 wall of metal bookshelves (like that on east wall of Library) 14' long x 8' high
I do not clearly understand the window details. x 12" (?) deep

1 shelf for viewing pictures, 14' long, not more than 8" wide

(**) I realize that file cabinets are probably to be excluded from this list, but those that I list here are ones we do need immediately and our need for them

Dorothy Miller office led to our having new and larger office space. We cannot wait until the end of the fiscal year with less until sometime even later.

1 table top 9' long (*) x 30" wide (to rest on file cabinets)

2 visitors' chairs (recommendations from you welcomed)

2 two-drawer file cabinets (**) 28 1/2" deep

Sara Mazo-Betsy Jones office

1 table top 13' 6" (*) long x 30" wide (to rest on file cabinets)

M.C. office

1 table 10' long x 5' wide (with removable legs)

1 metal supply cabinet, 36" wide x 72" high x 18" deep with 5 extra shelves
(same as that in P&S office)

2 two-drawer file cabinets (**) 28 1/2" deep

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THE MUSEUM OF MODERN ART

cc: Miss Miller ✓

Date March 4, 1964

To: Mr. Wilder Green
From: Ms. Betsy Jones

Re: New furniture & equipment needed
immediately for new Museum Collections
offices (page 2)

Dear Mr. O'Rourke:

Viewing room

I am sorry I could not answer your memo of February 21 before this.
At the moment we do not have anything to be repainted though after
I upholstered bench about same size as those in galleries (recommendations welcomed)
several pieces of furniture which need resurfacing, bookcases which need
shelves and ledges on three walls, totalling about 55 running feet. We also
want all of our file cabinets washed down after we are resettled after which
one or two of them will probably need repainting.

- (*) These dimensions may have to be increased slightly after discussion with you.
I do not clearly understand the window details.
- (**) I realize that file cabinets are probably to be excluded from this list, but
those that I list here are ones we do need immediately and our need for them
is directly related to our having new and larger office space. We cannot wait
until the end of the fiscal year much less until sometime even later.

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THE MUSEUM OF MODERN ART

cc: Miss Miller ✓

Date February 28, 1964

To: Mr. O'Rourke
From: Betty Jones

Re: New N.C. Storage
Painting and refurbishing
from Museum Collections Department

Dear Mr. O'Rourke: of new sculpture platforms will be needed when the art storerooms are set up again. These platforms are normally made in our own I am sorry I could not answer your memo of February 21 before this. should like to get estimates of the cost as soon as possible.

At the moment we do not have anything to be repainted though after we settle in our new offices there may be one or two small jobs. We do have several pieces of furniture which need resurfacing, bookcases which need backing or complete replacement but this would not involve painting. We also want all of our file cabinets washed down after we are resettled after which one or two of them will probably need repainting.

I have checked the drawings of the new sculpture platforms, and I think that the work will be satisfactory. I have also reviewed the number of units of the existing file cabinets to find out how many of them are on the west side.

I think the table, mentioned but not described in my earlier memo, should be just like the one in the conservation laboratory except that the material could be of lighter material than the already described platform.

My understanding is that this work is intended to hold the following parts of the Painting and Sculpture Collections:

1. all the sculptures,
2. all paintings in cylindrical and portable together with panels and the smaller, glass vitrines,
3. paintings too large for the above's but that are also too large for the new storerooms,
4. any paintings that may be left over when the art is filled with more valuable and important work.

I will give you the number of units that are required for painting supplies.

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THE MUSEUM OF MODERN ART

cc Mr. Barr
 Miss Miller ✓
 Mr. Green
 Mr. Sheimo

Date February 24, 1964

To: Mr. O'Rourke

Re: New M.C. Storage in East Wing

From: David Vance

Further to my memo of January 21, which you passed to Mr. Sheimo, I have a large number of new sculpture platforms will be needed when the art storerooms are set up again. These platforms are normally made in our own shops of fireproof lumber. Now that I have finished the plans, I should like to get estimates of the cost as soon as possible.

I am aware of at least some of the problems this raises and have done my best to keep fire passages open and not to block air vents or interfere with circulation. Nevertheless I think you and perhaps a J.N. and N. man should approve the plans before any order is placed. I expect to see someone this week. It is possible that they will raise technical points necessitating further revision.

Once the arrangement of tills is set the placement of lights can be worked out rather easily, I hope.

I should like to place the phone just north of the sliding door leading to the committee room.

I have changed the dimensions of the new sculpture platforms, but I don't think the cost will be affected. I have also reduced the number of units of new shelving from seven to five with space for two to four more as the need arises.

I think the table, mentioned but not described in my earlier memo, should be just like the new one in the conservation laboratory except that the shelves could be of lighter material than the five-ply fire-proof plywood.

My understanding is that this room is intended to hold the following parts of the Painting and Sculpture Collection:

1. All the sculpture.
2. All paintings in watercolor and gouache together with pastels and the smaller, glazed collages.
3. Paintings too large for "C", except a few that are also too large for the new storeroom.
4. Any paintings that may be left over when "C" is filled with more valuable and important works.

A small area near the committee room has been reserved for pending acquisitions.

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THE MUSEUM OF MODERN ART

cc Mr. Barr
Mr. Sheimo
Miss Miller ✓
Mr. O'Rourke

Date February 24, 1964

To: Mr. Green

From: David Vance

Re: New M.C. storage in East Wing

Further to my memo of January 21, which you passed to Mr. Sheimo, I have now finished preliminary drawings of steel equipment for the east wing storeroom.

Since most of these units run from floor to ceiling, they constitute virtual revisions of the floor plan. I am aware of at least some of the problems this raises and have done my best to keep fire passages open and not to block air vents or interfere with circulation. Nevertheless I think you and perhaps a J.E. and E. man should approve the plans before any order is placed. I expect to see salesmen this week. It is possible that they will raise technical points necessitating further revision.

Once the arrangement of tills is set the placement of lights can be worked out rather easily, I hope.

I should like to place the phone just North of the sliding door leading to the committee room.

I have changed the dimensions of the new sculpture platforms, but I don't think the cost will be affected. I have also reduced the number of units of new shelving from seven to five with space for two to four more as the need arises.

I think the table, mentioned but not described in my earlier memo, should be just like the new one in the conservation laboratory except that the shelves could be of lighter material than the five-ply fire-proof plywood.

My understanding is that this room is intended to hold the following parts of the Painting and Sculpture Collection:

1. All the sculpture.
2. All paintings in watercolor and gouache together with pastels and the smaller, glazed collages.
3. Paintings too large for "S", except a few that are also too large for the new storeroom.
4. Any paintings that may be left over when "S" is filled with more valuable and important works.

A small area near the committee room has been reserved for pending acquisitions.

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I plan to reuse all existing equipment from the old sculpture storerooms, and I expect that this, together with the new platforms, will accommodate the whole sculpture collection.

Date: January 25, 1964

The new equipment designed for the painting collection should have at least the following capacity:

To:

Re: Storerooms

From: Unit A

David Vance

408 slipcases, Maximum size 52 x 36"

Unit B

(Reserved for pending acquisitions.) so far has not been put in writing,

Unit C

Five super-oversize paintings, Maximum size: 144 x 141"

Unit D

12 painting and several rugs or other rolled material, Maximum size: 141 x 96"

Unit E

150 paintings or 300 slipcases or any combination of these, Maximum size: 60 x 48".

In the earlier memo I neglected to mention the small storeroom near the elevator in the garden wing. Dorothy and I have an original idea to try over there if I can dope out the details.

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THE MUSEUM OF MODERN ART

cc Mr. Koch ^{Barry}
Miss Miller ✓

Date January 28, 1964

To: Mr. Green

Re: Storeroom

From: David Vance

This is to confirm our expectation, which so far has not been put in writing, that the former storeroom #4 (adjoining the loading platform) will be reconstituted when the space is no longer needed for public access to the book store.

This room is important for two reasons:

- 1) There are several large paintings that can be stored there and nowhere else.
- 2) With the increased load on the mezzanine service facilities it will be necessary to use this space as an assembly area for outgoing shipments, relieving pressure on the elevator and in the shipping room.

The Mathieu can be stored in "5" but space will always have to be found for the others. If we get our old storeroom #4 back, that will take the Matisse and the Monet triptych.

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THE MUSEUM OF MODERN ART

cc: Mr. Barr

Date January 17, 1964

To: Miss Miller

Re: Storage for Oversize

From: David Vance

Paintings

I have just had a chance to study the detailed drawings for the "garden wing" elevator, which will limit the size of works that can be stored in the east wing. The clear height is 11'10" (142"), and the useful diagonal is 10'3" (123").

This will accommodate all paintings in the Collection except the following:

415.60	COULIBS	UNTILL LIFE.3	(155 1/4" l.)
198.55	Mathieu	Montjoie Saint Denis!, oc	(147 5/8" h.)
201.63	Matisse	The Dance, oc	(152 3/4" l.)
592.63	Miró	Mural, oc	(20' l.)
712.59	Monet	Water Lilies, oc	(20' l.)
666.59.1-3	Monet	Water Lilies, (triptych), oc	(168" l.)

The Mathieu can be stored in "S" but space will always have to be found for the others. If we get our old storeroom #4 back, that will take the Matisse and the Monet triptych.

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THE MUSEUM OF MODERN ART

cc: Alfred Barr
Dorothy Miller ✓
Betsy Jones

Date September 23, 1963

To: Wilder Green
Alfred Barr

Re: Museum Collections offices

From: Betsy Jones
Alfred Barr

in new wing

I attach a sketch of the Collections offices plan which Alfred has approved.

About the windows on the east wall he has the following comments:

"What about slanting embrasures (a medieval system)? These windows seem unnecessarily narrow as well as deep. Also, how high are the window heads? Are we getting a maximum use of these narrow apertures?"

The attached sketch shows in red what he had in mind for the embrasures. (If this idea is adopted we would ~~have~~ have to shift the dividing wall between our two east-wall offices slightly.) I think you told Dorothy and me this morning that the ceilings are 8' 10 1/2" high and that the windows are 6' high. The 10 1/2" difference is concentrated mostly along the floor where the heating and air conditioning apparatus is located.

The most desirable plan, of course, would be to increase the size or the number of these windows.

I spoke to Alfred about lighting today. In the viewing room he definitely does not want recessed lighting which is quite inflexible. He wants incandescent light designed along the lines of the gallery troughs. The exact placement is important and cannot be done long-range by Alfred. I assume you don't need to know this quite yet.

On our plan I have drawn a doorway from our viewing room through to the Registrar's file room. Naturally, however, she may not be willing to give up this precious wall space.

She should also be consulted about the main entrance to her offices. As you know, the entrance is now located at the end of the present fifth floor (north) corridor, a space which we have used for studying pictures and which does not lose its importance for this purpose now that we will have a viewing room. It is still the best wall for long-range viewing in the building and the pictures placed there have always provided the staff (other than Collections) with stimulating glimpses of works under consideration.

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THE MUSEUM OF MODERN ART

cc: Mr. Green
Miss Miller
Miss Jones

Date 22 September 1963

To: René d'Harnoncourt
William S. Lieberman

Re: _____

From: Alfred Barr

Dear René and Bill:

I've been under the impression - which may still be true - that the stairs running from the Drawings and Prints Gallery, 3rd floor, to the 4th floor curatorial spaces was not to be built at present but that the ceiling, etc., would be prepared so that it could be put in later.

I would be against building the stairs now and am not convinced they would ever be worth the extra space and probable personal cost of keeping an immobile guard at the foot of the stairs. Other departments (Photography, Design, Painting and Sculpture) have no such special stairs but all, including Drawings and Prints, do have ready access to the northeast fire stairs which is exactly 50 feet from the entrance to the proposed additional stairs. A phone placed in the area of the proposed stairs could be used by a guard to call someone on the Drawings and Prints staff upstairs to admit the visitor through the 4th floor fire door and conduct him to the D. and P. study rooms. The way down is easy since the fire door to floor III is not kept locked. A notice could be posted in the D. and P. Gallery to invite the visitor to visit the study rooms of the Drawing and Print collections and maybe of Photography, etc., always referring the visitor to the guard first.

(Transcribed and signed in New York in Mr. Barr's absence.)

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THE MUSEUM OF MODERN ART

cc: Mr. Barr (Nantucket)
 Miss Miller
 Miss Dudley
 Miss Jones

Date 5 July 1963

To: Wilder Green

Re: New Building

From: Alfred Barr

Nantucket, Massachusetts

Dear Wilder:

Just to confirm the preference of our department to stay in the offices where we are with the addition of the office now occupied by Peter Selz. Peter I think has no objection to taking the offices originally proposed for us on the north side of the new building. However, I'm afraid the four offices will scarcely provide adequate space since two of them will each have three people and at least three phones.

THE MUSEUM OF MODERN ART

cc: Dorothy Miller ✓

Date August 16, 1963

To: Wilder Green

Re: _____

From: Betsy Jones

I am sorry I have taken so long to answer your question about the size of the closet we will need. I have discussed it with Dorothy Miller and we both feel that we will need one no smaller than the one we now have (which I think is 8' 4" deep by 12' 4" long), and preferably larger. This is based on the assumption that there will be a corner of the viewing room where our painting rack could go. The last time I looked at a fifth floor plan there appear to be a space in the southwest corner, between two doors. It is 39 1/2" wide, x 36 1/2" deep and 81" high. If this cannot be fitted into without breaking up an otherwise good expanse of viewing wall, some other space will have to be found for it.

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THE MUSEUM OF MODERN ART

cc: Mr. Barr (Nantucket)
Miss Miller
Miss Dudley
Miss Jones

Date 5 July 1963

To: Wilder Green

Re: New Building

From: Alfred Barr

Nantucket, Massachusetts

Dear Wilder:

Just to confirm the preference of our department to stay in the offices where we are with the addition of the office now occupied by Peter Selz. Peter I think has no objection to taking the offices originally proposed for us on the north side of the new building. However, I'm afraid the four offices will scarcely provide adequate space since two of them will each have three people and at least three phones.

Peter wishes to share the viewing room. I am reluctant to share this space which we have wanted for so many years. Although I feel that the elevator lobby is untidy it at least has some sense of life and could be used as it is now, especially with better lighting. But if we are to move those chronically oversize pictures from the lobby into the Collection's viewing room we will have gained little but a picture slum. (The actual wall space is not as large as it looks since it is broken by five or more openings.) I have written René that if there isn't any other solution I will ask to keep control of the new viewing room even if at times we share it. None of us likes this solution.

For the pleasure, or at least the entertainment, of the staff I'd like to keep the space at the east end of the corridor to show a good picture (not the jumble currently on view).

(Transcribed and signed in New York in Mr. Barr's absence.)

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THE MUSEUM OF MODERN ART

cc: Mr. Barr (Nantucket)

STAFF Miss Miller (IND) - Wednesday, June 5, Date 26 June 1963
Miss Jones

Present: Mr. d'Harnoncourt, Chairman

To: René d'Harnoncourt

Re: _____

From: Alfred Barr, in care of

Miss Akermark
Miss Johnson
Mrs. Jones
Mr. Barr
Mr. Karpel
Miss Ross
Mr. Koch

Dear René: Mrs. Borden
Miss Legg
Mr. Bronstein
Miss Mayer
Miss Constantine
Miss Miller

If I am to come anywhere near the deadline preparing the painting and sculpture catalogue I will have to leave town now. If I wait until Monday or Tuesday I won't be able to get away until the fourth of July. I'm not sure of what the agendas of the meetings on the second and third will be beyond some discussion of allocation of office space. In the case of my own offices I think there is no conflict. We would stay where we are, taking over an additional office, the office now used by Peter Selz. These four offices would provide at least an office for Dorothy, another for me, but would leave two offices for six staff members which is certainly in no sense spacious but would be better than the present slum conditions. Also, this would leave no space for a possible additional assistant. Under these conditions we will need space across the corridor for files.

Excuse Peter is eager to share the viewing room, which had been allocated to the Museum Collections, since he says there is no other place. Again we face the chronic congestion which we all hoped would be improved. I don't want to split the viewing room, especially if it's to be used for huge American pictures which are brought in and left for weeks on end. If there is no other solution I will insist on having priority and control of this space which we have wanted for 15 years.

Dorothy and I went down yesterday to Washington and spoke with their staff. It's clear that we are now involved not only with selecting the show but also with providing all the catalogue material and virtually the layout at the very time I'm most deeply concerned trying to complete our own catalogue, since although the National Gallery show opens in mid-December they can produce a catalogue about twice as fast as we can, partly because it's 96 pages. Nevertheless, their deadline is in August, too, hoped the staff would concentrate on these problems now and be aware of

the amount of forethought which is required. In particular, the installation of the I hate to trouble you with the telephone and in some ways I ought to be here on Tuesday and Wednesday but I will be available on Nantucket (617-228-1941). We shall be staying there in Dorothy's sister's house until probably the middle of July (c/o Mrs. Reid White, Polpis Road, Nantucket, Massachusetts).

Museum would probably be ready before the deadline of April 1st to which the Fuller Company is committed for the completion of construction. Mr. (Dictated by Mr. Barr, signed in his absence) and discuss it with the Fuller Company in order to get estimates on the availability of specific areas before April 1, 1964.

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STAFF PROGRAM MEETING - Wednesday, June 5, 1963

Present: Mr. d'Harnoncourt, Chairman

Miss Akermark	Miss Johnson
Mr. Azzinaro	Mrs. Jones
Mr. Barr	Mr. Karpel
Miss Boas	Mr. Koch
Mrs. Borden	Miss Legg
Mr. Bronstein	Miss Mayer
Miss Constantine	Miss Miller ✓
Mr. D'Amico	Miss Moeller
Mr. Dean	Mr. Palmer
Mr. Drexler	Mr. Porter
Miss Dudley	Mr. Riabov
Miss Elliman	Mrs. Shaw
Miss Franc	Mr. Sheimo
Mr. Green	Mrs. Stern
Mr. Griffith	Mrs. Stone
Mr. Haviland	Mr. Vance
Miss Hibbard	Miss Volkmer

Excused: Mr. Lieberman Mr. Selz
 Mr. Rasmussen Mr. Szarkowski
 Miss Rubenstein Mr. Wheeler
 Mr. Seitz

Opening of the enlarged Museum - May 11, 1964

Mr. d'Harnoncourt said his purpose in calling the meeting was to remind the staff of the innumerable problems which face them between now and the opening of the enlarged Museum scheduled for May 11, 1964. He said he hoped the staff would concentrate on these problems now and be aware of the amount of forethought which is required. In particular, the installation of the greatly enlarged exhibition space in a five-week period calls for the most carefully worked out installation plans. In some cases, departments will be moving into new office space as well as working on the installation of an exhibition. Mr. d'Harnoncourt pointed out that some areas of the Museum would probably be ready before the deadline of April 1st to which the Fuller Company is committed for the completion of construction. Mr. Green said he would establish a priority list and discuss it with the Fuller Company in order to get estimates on the availability of specific areas before April 1, 1964.

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Opening Ceremonies

Since the actual character of the opening ceremonies is not yet decided, Mr. d'Harnoncourt said he hoped staff members would send him their ideas in memorandum form during the summer so committees can be set up and work begun in the early fall. Mr. d'Harnoncourt said he felt, in order to achieve the maximum impact on the public, the entire Museum should be opened at the same time. He hopes the opening will demonstrate that we meant it when we spoke of the "new" Museum of Modern Art.

Activities during Summer 1964

As special emphasis will be placed on exhibition of the Museum Collections when it re-opens, Mr. Drexler proposed an exhibition of material drawn from the Collection of the Architecture and Design Department, perhaps a design survey, rather than the exhibition of architecture and engineering which had been discussed previously. The Education Department will use the Art Center Gallery in the East Wing for the Children's Carnival.

Everyone agreed that the World's Fair will draw a greatly enlarged public to the Museum and that the summer of 1964 would call for special activities. Mr. d'Harnoncourt mentioned several such proposals already received including: the extension of the Museum hours, an expanded program of lectures for the galleries and the auditorium, the introduction of Acousti-guide, the use of the Garden at night, employment of bilingual receptionists, etc. These proposals will be discussed at a meeting in late August or early September.

The staff was in agreement that the Museum should reprint some of its promotional literature and prepare leaflets which Museum visitors can take away with them. It was suggested that leaflets be written on the activities of the various departments and that they be printed in more than one language. In response to a suggestion that the program of Circulating Exhibitions be represented by a panel exhibition Mr. Barr said he hoped the Museum would depend on simple publications rather than use exhibition space to display charts and other diagrammatic materials. It was suggested that the Museum publish more post cards of the works of art in the Collection and that letterhead, envelopes and labels be re-designed.

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Publications Sales Desk and Information Center

Mr. d'Harnoncourt said he was hopeful that space could be found to keep the Publications Sales Desk and an Information Center open to the public during the period in which the Museum is closed. He said it was important not only to keep up sales of publications but to make up-to-date information readily available to the public.

Suggestions

In closing Mr. d'Harnoncourt asked the staff to send in any suggestion they may have for activities and program during Summer 1964, and for the period starting October 1964 when the regular program of the enlarged Museum will be initiated.

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt Mr. Koch
 Mr. Barr Mr. Haviland
 Miss Miller Miss Volkmer

Date December 28, 1962

To: Mr. Green

Re: Air Conditioning for

From: Dorothy Dudley and David Vance

Phase I

Following our memo of December 18 a meeting was held, attended by yourself, Mr. Haviland, Mr. Vance, Mr. King, and Mr. Ranier, the engineer who is designing the new system.

Mr. Ranier gave a brief summary of his ideas. The main question at present is the relative cost of refrigeration powered by steam and electricity respectively.

The plan calls for one additional refrigeration unit to be located in the existing sub-basement, not in the East Wing, as we had supposed; a number of pumps, also in the sub-basement; fans in the East Wing Basement, on the 7th floor of the East Wing, in the Garden Wing, and over the cloak room in the 1st floor of the "11" building. There will also be two new cooling tower units on the roof of the East Wing. Capacity would be at least 350 tons. Control would be divided as follows:

1. Office floors
2. 2nd and 3rd floors
3. Main floor
4. Basements exclusive of school
5. The School
6. 6th floor
7. Garden wing main floor.

The new system will be fully winterized so that cooling and drying capacity need not be lost between October and April.

Estimates will also be submitted for winterizing the existing system and bringing it up to the same specifications as the new system. This is almost a necessity since the spaces served by the old and new systems will be interconnected on the gallery floors.

The most difficult problem seems to be condensation on the glass walls. If R.H. is maintained at never less than 40%, condensation will be difficult to avoid when the outdoor temperature falls to 15° or less. One answer is thermal glass, but the cost would be prohibitive for such large sheets. Mr. King and Mr. Ranier will work out a duct system to provide warm air curtains against glass in the gallery floors.

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
 Mr. Koch
 Miss Miller
 Mr. Haviland
 Miss Volzner

Date _____

To: Mr. Gross
 From: Mr. Vande

Re: Page 2

As a preliminary to our meeting next Wednesday with the air conditioning
 It was agreed that the new system would be designed to maintain the following
 conditions at all times:

	Summer Temp.	R.H.	Winter Temp.	R.H.
Galleries and offices	not over 78°	53% ± or - 2%	at least 72°	42% ± or - 2%
Storerooms	not over 78°	50% ± or - 2%	at least 72°	50% ± or - 2%

The seasonal changes in temperature and R.H. will be introduced gradually over a period of about seven weeks and will not be influenced by fluctuations in outdoor conditions.

Electrostatic filters are not being considered because of ozone. The filters will be of the same type now in use, but with coarse, preliminary filters added at the intake. (I understand 100% filtration is possible only with a "high pressure" system, which is very expensive.)

The storerooms will have slightly higher air pressure than adjoining areas so that dust will tend to be blown out rather than in.

Naturally some of these measures will be limited to the public galleries, etc., but I don't see that they will limit the special areas such as the conservation lab, print storage, or book storage and reference department.

I also attach a copy of my 1958 report of work done in the National Gallery, London.

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ATMOSPHERIC CONTROL AT THE NATIONAL GALLERY, LONDON

THE MUSEUM OF MODERN ART

cc: Mr. Barr

Mr. Koch

Miss Miller

Mr. Haviland

Miss Volkmer

Date: December 20, 1962

To:

Mr. Green

Re: Dust Control

From:

Mr. Vance

On September 11, 1962, I had a long conference with Mr. Fox and Mr. Barr in the National Gallery. The other people who were present.

The problem after the collections were removed from a room where they had been stored during the war. Conditions under ground had remained constant at 63° F and 50% humidity. It was found that all deterioration had stopped. It was decided to duplicate these conditions in the museum. Since then air conditioning has been installed, one room at a time, and the building is now about one-third air conditioned. As a preliminary to our meeting next Wednesday with the air conditioning engineers, I should like to call your attention to an article that appeared in the World-Telegram and Sun back in the Newspaper Era (3-3-61).

Describing the "white room" of Sperry Gyroscope's Marine Division at Roosevelt Field, L.I., the article read in part:

Speaking of the new assembly line with the pride of a meticulous housewife, company officials claim its atmosphere will be totally free of dust or microbes larger than one ten-thousandth of an inch. The immaculate facilities will, they say, enable them to triple production.

The exacting tolerances of the SINS gyro necessitate the installation of white rooms. Its components are built to an accuracy of fifty-millionths of an inch, achieving a balance so delicate that a particle of dust, one ten-thousandth of an inch in size, could upset it and destroy the accuracy.

And as impressive as those tolerances are, there are other industries forced to work much closer. Miniature Precision Bearings of Keene, N.H., for example, turns out bearings with tolerances approaching one millionth of an inch. Needless to say, their plant is considered one of the cleanest in the country.

The Sperry facility will have giant air-cleaning equipment keeping its air so pure that if the earth's atmosphere were as clear, they estimate, the human eye could see a distance of 900 miles. The assembly line will be more antiseptic than a hospital. Its temperature will never vary by more than half a degree and its humidity never more than 5 percent.

The work will be performed by 100 green-nylon-uniformed workers whose shoes are brushed on the bottom by a mechanical rotating brush and whose clothes are blown free of lint in an air lock that guards the entrance.

Naturally some of these measures are a little extreme for public galleries, etc., but I don't see that they are impractical for specific areas such as the conservation lab, print storage, or even painting and sculpture storerooms.

I also attach a copy of my 1959 report of work done at the National Gallery, London.

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ATMOSPHERIC CONTROL AT THE NATIONAL GALLERY, LONDON

THE MUSEUM OF MODERN ART
October 14, 1959

Mr. d'Honnin-Becker Mr. Koch

On September 9 I had a long conference with Mr. Fox, the official responsible for maintaining proper conditions in the National Gallery. The chief engineer was also present.

I. Origin

The program originated after the collections were removed from a mine where they had been stored throughout the war. Conditions under ground had remained constant at 63° F and 55% R.H. It was found that all deterioration had stopped. It was decided to duplicate these conditions in the museum. Since then air conditioning has been installed, one room at a time, and the building is now about one-third air conditioned. The program has been a complete success. Disintegration, especially of wooden panels, has slowed to the point where it can not be detected. The experiment was fully reported in the National Gallery Bulletin, but I have not seen the article.

II. The Plant

The plant is different from ours in several ways. It runs in the same way all year round, with no need to drain the cooling tower in cold weather. This means the galleries can be cooled if necessary in spring and fall or even in the winter. It is almost completely automatic. Moisture is added by passing the air through a shower rather than by steam jets. Temperature and relative humidity are recorded in the exhaust from each gallery, and the instruments checked frequently against a sling psychrometer.

III. Operation

There are two schools of thought at the Gallery. One group feels as we do that exact levels are unimportant if only conditions remain constant. The other party insists upon reproducing exactly the conditions of the underground storage. The second group has its way. The temperature is kept at 63° despite complaints from the public. The humidity is 55% in summer but only 40% in winter because of the condensation problem. Recirculation is c. 65%. Temperature and humidity fluctuate about 5%, but there are no sudden changes ever. A change on the order of 30% or a record of 80% of R.H. would be considered "a major disaster."

The system operates around the clock on automatic controls. The night man is not an engineer but is able to call one on short notice. The gallery feels very strongly that part-time air conditioning would be much worse than none at all. They also think that a painting once accustomed to air conditioning will suffer more when exposed to ordinary conditions than one which has never been protected. No explanation is offered for this phenomenon.

When, for any reason, the system must be shut off, a time is selected when outside conditions approach those in the galleries. The museum has special liason with the weather bureau and also keeps a careful watch over outside conditions near the building for this purpose.

Portable humidifiers are operated in galleries that have not yet been air conditioned whenever the R.H. falls below 55% (40% in winter).

David Vance

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt Mr. Koch
 Mr. Barr Mr. Haviland
 Miss Miller Miss Volkmer

Date December 18, 1962

To: Wilder Green

Re: Building Program

From: Dorothy Dudley and David Vance

Air Conditioning

Dear Wilder:

We wonder whether it is too soon to discuss air-conditioning plans for the first phase of reconstruction. We have already mentioned the need for placing ducts, etc., where they neither block the service passages nor present a hazard to works of art (i.e., no overhead ducts or pipes in storage or handling areas.)

However, little has been said about requirements for the performance of the new system. Experience in the present buildings has shown that the needs of an art museum are very special and almost impossible to meet with ordinary equipment. Even with Mr. Haviland and most of the engineering staff devoting a major portion of their time to service and adjustment it is only possible to maintain barely tolerable conditions most of the time with the present plant. For the first two years with the "new" system conditions were so erratic that in our opinion the air-conditioning actually did more harm than good. Even now emergencies and breakdowns are incessant. Some important parts of the system, such as the alarm apparatus, have never begun to function. We fear that these same or other difficulties may arise if the very unusual specifications are not considered at the very inception of the new plans.

The special requirements, in brief, are:

1. Control primarily for Relative Humidity, and secondarily for temperature.
2. Operation at all times without any interruption whatsoever.
3. No seasonal change-over from summer to winter operation. This can be achieved by pre-heating air in winter before it reaches the first cooling coils.
4. Separate control for individual spaces.
5. Dust control comparable to that of a scientific research lab.

Taken in the aggregate we believe this means VERY MUCH GREATER COOLING CAPACITY than would be normal for a building of comparable size.

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Barr
Miss Dudley
Miss Miller ✓

Mr. Koch
Mr. King
Mr. Vance
Miss Legg

Date

November 7, 1962

To: Wilder Green

Re:

Proposed First Floor

From: Peter Sels
William Seitz

Exhibition Galleries

I. MEMO OF OCTOBER 22 FROM DOROTHY DUDLEY AND DAVID VANCE

Except for certain mutual problems still under discussion, we are in entire agreement with the items in this memo which bear on our needs, among which we underscore the following:

- A. A hydraulic lift to service the East gallery.
- B. A hydraulic lift or an elevator to service the garden wing, which (for reasons noted below) will be a major exhibition area for the first building phase and will in all probability always be used periodically for exhibitions. Inasmuch as its ceiling is higher than that in the east gallery, very large paintings and sculpture must be shown there.
- C. A 12' x 76" corridor at mezzanine level to service both the east and garden galleries. Since it appears impossible to have a clearance of more than 9 feet under St. Thomas's Church, the largest works must come up the lift at the north end of the east gallery. Because of the two-foot stair which seems necessary at the entrance to the garden wing, all material would then have to negotiate a stairway.

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II. FIRST FLOOR GALLERIES

A. General comments

The first floor must serve all departments. In order to avoid serious curtailment of our plans during the interim phase of expansion, it must be understood that all of the first floor exhibition spaces, including the garden wing, with the exception

- c. of the three main bays of the lobby, be assigned regularly to changing exhibitions of all departments (including Collections, new acquisition shows, and small unscheduled exhibitions that must be organized quickly).

B. East Gallery

1. This gallery is not as conspicuous as it first appeared. Because of the constant need to use the garden end for a

of the slightly larger dimensions of the east gallery

(about 50 sq.ft.).

III. ARCHITECTURAL PROBLEMS

The east gallery could be appreciably enlarged by eliminating the 8-foot recess in the 53rd Street facade, moving the glass wall out to match the floors above (a gain of 364 sq. ft.).

2. The small space adjoining the check room between the lobby and the east gallery cannot be used for independent showings, but should be incorporated into the east gallery. We strongly suggest that, if possible, the partition between this area and the east gallery be eliminated, placing the entrance in the main lobby along the check room wall.

3. We request that the two entrance doors from the lobby to the east and west exhibition galleries be equipped with an effective and

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attractive means of closing the galleries during installations. If an access door toward the north is necessary from what would be the "entrance gallery" of the east gallery, this barrier would of course have to be placed at the east end, and treated differently.

C. Sculpture Garden

Our Department has had outdoor space only for "Sculpture of the Twentieth Century," in 1953, and is scheduled to have it again, but as a special privilege, for the Rodin show. We request that at least one major area of the sculpture garden -- perhaps the space between the west section and the garden building, which is accessible from the east gallery -- be made available when necessary for outdoor sculpture showings, and that either this space or that above the garden pavilion be available for occasional demonstrations.

III. ADDITIONAL PROBLEMS

Substitution of a freight elevator for ~~ix~~ a one-floor hydraulic lift has been suggested for the Frentiss wing. Desirable as this may be for the upper floors, it would not only further decrease the exhibition space of the east gallery (which a lift would not) but would seriously mar its appearance.

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt Miss Dudley
 Mr. Barr Mr. Vance
 Miss Miller ✓ Mr. Haviland
 Mr. Koch

Date October 30, 1962

To: Dorothy Miller
 Wilder Green
 From: Peter Brown
 Jean Volkmer

Re: Plans for Phases One and Two of Building Program
 Photography laboratory and darkroom facilities and photography equipment in the new system.

I have studied the plans for the new garden and east wing buildings.

Safety of handling is an essential conservation measure, so I took the practical outlook of how do we get our pictures - especially the big ones - into the galleries? These plans do not concede to this consideration, but tend to keep all the space to the galleries so that service will have to cringe along the outskirts. Lugging big paintings up and down steps - as some parts of these plans necessitate, plus the many turns and long corridors that have to be maneuvered for delivery of pictures to the galleries - is neither easy nor safe. I checked with Dorothy Dudley for her opinion, and she showed me the revisions which she and David Vance had suggested. I think they would be good solutions to this problem of service. I also think that if the plans remain as they are now, we will have a tougher time than ever to get pictures in and out of storage readily, and more danger of damage from handling exists than we have at present.

My other horrified discovery - whatever happened to running water?? The entire east wing - with the exception of the mezzanine floor - has no plumbing indicated. Your office floors - with many new offices - will have more personnel. The gallery enlargement will permit more people to be within our walls at a given time - like a Sunday afternoon during a Monet show. To put it delicately - where do all these extra folks go to wash their hands? Our existing facilities are woefully inadequate, and this will be the last straw. Even disregarding the human element, let's think about cleanliness in the new offices and galleries. With no water in the vicinity, how can these areas be kept clean? It is not human nature - nor the nature of our night cleaners - to walk miles carrying pails of water. Where a fresh change of mop-up water might have been made a few times in washing gallery floors, you can be certain that when the cleaner gets way out in the east wing far from the water hole, he'll start sloshing the dirty water around. Grey floors will be the prevailing tone - I trust this will go along with the design!

This is premature - but when the decision about glass walls which may be near displayed works of art is to be made I hope you will choose a type which filters out some of the spectral radiation hazard which exists in window lighted galleries. Daylight is dangerous wherever dyed or painted works are shown.

Finally, I appreciate the preview of the plan, and your request for suggestions. We all want a beautiful but also functional building so that we may better fulfill our own work in the museum.

Thank you for your attention.

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THE MUSEUM OF MODERN ART

cc; Mr. Barr
Miss Mazo
Miss Jones

Date October 23, 1962

To: Dorothy Miller

Re: Photography laboratory and darkroom
facilities and photography operations
in the "new" Museum.

From: Peter Thomas

For several months I have been working on a photography report or survey for Mr. Koch, the ultimate objective of which will be to serve as a basis for planning and installing a complex of laboratory and darkroom facilities in the "new" Museum so that a large percentage of basic photo processing can be done on the premises at a saving in time and money. Also up for consideration is adequate studio space to accommodate outside photographers whose services to the Museum may be expected to increase in view of the expansion program.

The report will consist of an analysis of the various uses of photography throughout the Museum, department by department. It will include, for example, a discussion on the importance and use of the condition photograph as it applies to the Museum Collections Department and the Registrar and the Conservation Department. Present photography procedures, problems and needs will be equated with future ones, expected or desired, as the case may be.

The report will be distributed to all concerned and a meeting will be called by Mr. Koch to discuss the idea of the laboratory etc. Only when everyone concerned with photography is present at the meeting and has expressed his views, can a proper plan be drawn up.

I have asked the various departments to send me "essays" on this topic, or in some cases I have written rough drafts and sent them to the departments for editing. I wrote the section on the Photographic Service of the Library and it is fairly comprehensive because of my previous experience there. Many things as they apply to the Museum Collections Department are naturally mentioned in this section. However, complete, critical coverage is needed and obviously that information should come only from you. May I ask you for a statement in that regard?

There are so many problems to be reckoned with. For example, there are 18,000 Sunami negatives on file in the Photographic Service. Who will print these in the future? What about outside photographers and the 12,000 negatives they own of Museum loan exhibitions, installations, Collections, publicity and other shots? What arrangements should be made in the future for the Museum to gain ownership of negatives outright? How can we coordinate the photo activities of the various departments - the photography involved in getting master prints of new acquisitions for the Museum Collections Department, and leicas for the Registrar? These are but a few of the questions that need answering.

Thank you for your attention.

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt Mr. Koch
 Mr. Barr Mr. Selz
 Miss Miller Mr. King

Date October 22, 1962

To: Wilder Green

Re: Plans for Phases One and

From: Dorothy Dudley and David Vance

Two of Building Program

Dear Wilder:

We have studied the plans for the East and Garden wings and are greatly disturbed by the lack of adequate service facilities--particularly corridors and elevators (or lifts) for servicing the new temporary exhibition galleries. These facilities will be essential for the safe handling of works of art delivered to and from galleries and work areas, not only during the period between phases one and two but also when the westward expansion is completed and a new freight elevator and enlarged work areas will be available (we hope).

Our primary concern is the safety and preservation of works of art for their intrinsic value. It should be remembered, however, that distance is time and time is money. Provision made now for safe, easy, systematic handling will pay economic dividends throughout the life of the building.

We have already gone on record about the danger of increasing our program and exhibition space without providing increased service facilities (see memo of August 6, 1962, from David Vance). Since the service facilities as shown in the recent plans are still inadequate, we are submitting the following recommendations and questions for discussion with you and Mr. King tomorrow:

RECOMMENDATIONS:

1. a. Excavate (under garden) a service corridor 12' high and 76" wide (A) connecting the future freight elevator and work areas in the West Wing (B) with the East Wing and Garden Wing at "Mezzanine" level.
 - b. Lower the floor in the West Wing (C) to EL-53'6" for 12' clearance needed for Receiving, Recording, etc.
- (See our drawing.)
2. Install an hydraulic lift in the East Wing from basement and/or mezzanine to first floor gallery if it is impossible to provide an elevator serving all floors.
 3. Install an hydraulic lift in the Garden Wing to serve the first floor gallery or, if possible, an elevator serving the sculpture terrace as well as the gallery.
 4. Retain the service elevator in No. 11 to use for services such as mail deliveries, restaurant deliveries, etc., after phase two is completed and

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THE MUSEUM OF MODERN ART

Date October 5, 1962

To: Dorothy Miller

Re: Page 2 Program

From: Wilder Owen

install two passenger elevators. (This is proposed now in case changes can still be made in the No. 11 Building to provide for two instead of three high-speed elevators.)

*being met
by the
mean rock
excavation*

5. Move mechanical equipment to basement of East Wing and use the underground garden area for storage.
6. Check all entries and exits into and out of the Museum galleries and service areas to make sure that they are at least 5' wide with clearances to full height of gallery ceilings.

QUESTIONS:

1. Will "special events" (usually for one day or one night only) eventually be scheduled during exhibitions in the Garden Wing? If so, should not space adjacent to the gallery be planned for storing works of art and installation equipment such as screens if necessary to remove for an "event" and replace the next morning?
2. Will the Mail Room, publications storage and shipping rooms, and all storage now in the "23" basement be relocated temporarily in one of the basements of the East Wing? If so, other arrangements may need to be made either in or outside the Museum for the storage of Museum Collections until the new West Wing storage areas are available.

REQUESTS:

1. May we be consulted as to air conditioning equipment:
 - a. to make sure that provision will be made for maintaining optimum conditions the year-round and 24 hours a day;
 - * b. to make certain that the ducts will not block essential passages.
2. Will you please provide us with a set of the very latest floor plans? We will then color in all areas where full 12' clearance is needed.

* This applies to all other ducts and pipes.

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THE MUSEUM OF MODERN ART

Date October 5, 1962

To: Dorothy Miller

Re: New Building Program

From: Wilder Green

Dear Dorothy

You will shortly receive a set of the building plans to date, which indicate the proposed layout for the Museum as of April, 1964 -- not including the new West Wing which will be constructed at a later date. The "21" and "23-25" buildings will remain essentially as they are until the second phase of the construction program is started.

As was mentioned at the staff meeting on September 28th, all major planning and design decisions should be made by November 1st, in order to allow time to complete the working drawings by April 1st. This does not mean that less important planning decisions, such as the location of interior partitions in office areas, must be determined by this November 1st date.

You will note that no floor plan lower than that of the mezzanine is included. Philip Johnson's office is now investigating the possibility of adding one more lower level for storage under the new East Wing, and we should have word shortly if this is financially or structurally feasible.

Please note that an hydraulic freight elevator has been added to the new Garden Wing. This will allow us to service this area from the mezzanine level without having to go through any of the first floor lobby or gallery areas.

Please let me know what ever questions and suggestions you may have. I am available to discuss any and all details when you wish, but would appreciate your first itemizing them in written form so that they can be studied and a record kept.

WG.

WG:kb

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NEW BUILDING