THE MUSEUM OF MODERN ART
14 WEST 49TH STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART

WILL HAVE GLASS WALLS

The new five-story-and-penthouse building for the Museum of Modern Art now rapidly nearing completion at the Museum's former address, 11 West 53 Street, New York, will be a departure in many ways from traditional museum buildings.

Primarily in the matter of light is the departure from tradition evident. Glass walls will admit as much natural light as is possible without sacrificing too much of the insulating properties of the ordinary wall. The three gallery floors are built without partition walls, like huge lofts. Instead, to a large extent, demountable interior walls will be used, to be taken down and put up differently to form changing gallery arrangements. For even greater flexibility of arrangement there will be no stationary ceiling lights. The lighting fixtures come in strips that can be "buttoned" on and off the ceiling in different locations as desired.

Philip L. Goodwin and Edward D. Stone, associated, are the architects for the building, which is of modern reinforced concrete construction throughout. The long front facade is almost entirely of glass -- the first floor, plate glass and metal; the second and third floors walled entirely in a new type of glass, thermolux, never before used in this country. The two office floors above are lighted by wide horizontal bands of windows and the entire front of the penthouse is chiefly plate glass.

The rear facade of the building, opening on a sculpture garden, is largely of plate glass, glass brick and bands of windows. The third floor gallery, reserved for sculpture, is walled on the garden side by white marble and lighted from above by a skylight the length of the building.

The south side of the penthouse, plate glass from floor to ceiling, is shaded from glare by a cantilevered slab pierced by eleven circular holes. Although the purpose of the overhanging slab is to shield from glare, it would cast too dark a shade were it not for the circular holes. These admit a pleasant amount of light and enlarge rather than obstruct the view, giving the entire upper structure somewhat the effect of a modern pergola.

There will be 7,500 square feet of plate glass in the building, 2,222 glass bricks, and 3,300 square feet of thermolux, which may be described as a sandwich of spun glass between two sheets of clear glass, the edges hermetically sealed. Thermolux is being used to wall the Museum of Modern Art galleries because it has only about one-third the heat conductivity of clear glass; because of its sound-reduction

properties; and because of its qualities of light diffusion and distribution -- it actually transmits light farther into the room than does clear glass, yet the light is singularly easy on the eyes and illuminates evenly the paintings and objects shown, without deep shadows or sun patches.

Another innovation employed in the new Museum is a nailable wall plaster developed by Walter A. Troy, owner's representative in the construction of the building. This plaster is used as the coating on the cinder blocks that form the party walls, windowless because of adjoining buildings. It may also be used on the Museum's demountable walls. The plaster will not crack when a nail is driven in; when it is withdrawn the neat hole is filled with plastic wood, leaving the wall in perfect condition. The plaster will be surfaced with a waterproof lacquer on which the Museum can paint and remove backgrounds of different colors to suit changing exhibitions.

Other innovations and unusual interior features are now in the final stage of development. As previously announced, the lobby of the building will be floored with terrazzo, the galleries and offices with linoleum, the library with cork. The lounge and lecture hall, below the street level, will be carpeted. The building will be ready for occupancy early in the spring of 1939.

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For the use of those who may be interested, a list of the firms and individuals concerned in the construction of the new building for the Museum of Modern Art is given:

George E. Strehan	- Structural Engineer
Clyde R. Place	- Mechanical Engineer
Edward B. Kirk	- Lighting Engineer
S. K. Wolf	- Acoustical Engineer
John Lowry, Inc.	- Builders
Demolition & Clearing Site	- John J. Abramson Co.
Excavating & Rock Work	- George Atwell Construction Co.
Foundations & Concrete Structure	- Reinforcing-Concrete Steel Co. Structural Steel - Post & McCord, Inc.
Concrete Foundations, Concrete Structure and Mason Work	- John Lowry, Inc.
Waterproofing	- R. B. Holtz Co.
Dampproofing	- Structural Waterproofing Co. using A. C. Horn
Stone Work	- Granite & bluestone by Justin R. Clary & Son
Exterior Marble	- Geo. Brown & Co. using Georgia white marble
Interior Marble	- James Cullo & Son
Tile Work	- National Tile & Marble Co.
Terrazzo	- V. Foscato Inc.
Architectural Terra Cotta	- Federal Seaboard Terra Cotta Corp.
Composition Roofing, Tile, Sheet Metal & Waterproofing	- Tuttle Roofing Co. using Drouve skylight, and terrace tile by Ludowici Celadon Co.
Metal Lath & Plastering	- Geddes & Isherwood Inc.
Architectural Metal	- C. E. Halback & Co.
Hollow Metal Work	- Superior Steel Door & Trim Co.
Elevator Fronts	- Dahlstrom Metallic Door Co.
Elevator Cabs	- W. S. Tyler Co.
Windows	- Campbell Metal Window Co.
Glass	- David Shuldiner, Inc. using Thermolux glass imported from Italy through Semon-Bache. (American licensee, Libbey-Owens-Ford, now preparing to manufacture.) Other glass by Libbey-Owens-Ford. Glass brick by Owens-Illinois. Wire glass by Mississippi Glass Co.
Electric Contact Elevators	- Edwards Electric Co.
	- Westinghouse Elec. Elevator Co.
Heating, Ventilating & Air Conditioning	- Baker-Smith & Co. using draftless air distribution by Anemostat Corp. of America
Plumbing	- James McCullagh Inc. using Crane valves and fixtures
Sprinkler Work	- Globe Automatic Sprinkler Co.
Hardware	- Russell & Erwin
Nailable Plaster	- California Stucco Products of New Jersey