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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bates Lowry	I.5

CC: Mr. Bareiss
 Mr. Chapman
 Mr. Cioc
 Miss Jones
 Mr. Koch
 Mr. Lieberman
 Mr. Mayo
 Mr. Rubin
 Mr. Vance
 Miss Volkmer

The Museum of Modern Art

To: Mr. Donepp
 From: David Vance *DV*
 Date: October 10, 1969
 Re: Atmospheric Control

Temperature and humidity records for the week ending Monday morning are attached. The graphs are tabulated below, where all unsatisfactory readings are underlined.

Week: Sept. 29 - Oct. 5, 1969.

	Temperature			Relative Humidity			Number of Severe Fluctuations
	Max.	Min.	Range	Max.	Min.	Range	
<u>"11" Building</u>							
Mezz.	78°	74°	4	66°	48°	18	5
Guernica	81°	74°	7	64°	35°	29	7
Drawing	78°	73°	5	58°	46°	12	5
<u>East Wing</u>							
Watercolor	76°	69°	7	74°	40°	34	13
Sachs Gal.	75°	65°	10	69°	41°	28	16
Print	77°	70°	7	69°	45°	24	11
Rothko	78°	72°	6	67°	40°	27	5
<u>North Wing</u>							
Sculpture Rm.	77°	73°	4	60°	50°	10	7
Paper Conservation	78°	69°	9	56°	42°	14	5
Jean Volkner	79°	70°	9	86°	59°	27	13

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	Bates Lowry	I.5

The Museum of Modern Art

file Bid file copy
JUN 2 1969
x Wm Lieberman

To: Matthew Donepp
 From: ~~Antoinette~~ Matthew Donepp, Joseph Chapman
 Date: May 23, 1969
 Re: The fun July 18, 1969 paper conservation laboratory

cc: Walter Bareiss ✓
 Joe Chapman
 Richard Koch
 Anthony Mayo
 David Vance
 Jean Volkner

Cleaning and locking up of director's office lab is a small disaster area. It poses a danger both to works of art and to conservators who must use it. This is especially bad because it is an essential piece of equipment for operations primarily, but also in the security measures to be taken for the director's office.

There are two major problems with the fume hood:

On July 9 the front door to my office (room 540) was locked whereas it is to be left open in the morning. Neither my office nor the director's had been cleaned. After calling operations to report this, I was told that someone would come to clean the offices that morning - no one showed.

Memorandum
 To: Richard Koch
 From: Walter Bareiss
 Date: June 2, 1969
 Re: Attached memo of May 23, 1969

On July 16 the door to my office was again locked and both offices had not been cleaned. This time though, someone did respond to my call to Operations.

On July 18 both offices again had not been cleaned.

Please make the proper checks into this matter that it may be quickly straightened out.

W.B. - Tony is already working on it, will have it done by Wednesday

now at present for removing discolorations from un-drawings, completely and without harm to the paper, of chlorine dioxide. We recently ran a test with the hood on full blast and the lab was instantly filled with dangerous fumes. The three conservators in the lab gasping. Therefore, even with the exhaust on high we method. The exhaust vent is at the top of the fume fumes to be drawn out they must first rise in the air. heavier than air, it sinks to the bottom of the fume hood lab.

this problem with Dr. Warren Falconer who is working methods urgently needed to preserve art on paper. He glass sliding door arrangement along the bottom of the trap the gas and allow it ultimately to be drawn up and this should be quite a simple arrangement. Any of the works of art on paper we conserve is worth many times the cost of small installations such as these doors and functioning controls.

We cannot risk our lives to treat a foxed drawing, therefore we cannot use the chlorine dioxide. But the life of the drawing is at stake if we don't. Please, could something be done as soon as possible about this?

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	Bates Lowry	I.5

Memorandum

To Richard Koch

From Walter Bareiss

Date June 2, 1969

Re Attached memo of May 23, '69

Museum of Modern Art

file Bldg. Ops.

JUN 2 1969

cc: Wm Lieberman

cc: Walter Bareiss ✓
Joe Chapman
Richard Koch
Anthony Mayo
David Vance
Jean Volkmer

How much will this cost?

WB - Donapp is already working on it; will have estimates by Wednesday.

paper conservation laboratory

Recently installed in the paper lab is a small disaster unit both to works of art and to conservators who must use it. It is very bad because it is an essential piece of equipment for the chlorine dioxide bleaching process for removing discolorations from drawings in friable media.

Problems with the fume hood:

1. Regulating the flow of air out of the exhaust do not have been trying for over a year to get it fixed. The control switch is supposed to open and close the exhaust flow of air can be lessened or increased. Since it

did not work when it was installed I had my choice to have the exhaust either on high or on low. If the exhaust is on low, solvent fumes are not drawn out fast and efficiently enough. The conservators in the lab can then risk the rapid effects of solvent toxicity: heavy throat, headache, dizziness, etc., or they can wait for the long-range effects, hepatitis, anemia of the bone marrow and possibly cancer. So I have had the exhaust always on high, but it is a risk to fragile and valuable works of art on paper because they fly around in the draft. This can cause creasing of paper. Once paper is creased it is often creased forever.

2. The best method we know at present for removing discolorations from unfixed charcoal and chalk drawings, completely and without harm to the paper, is bleaching in the fumes of chlorine dioxide. We recently ran a test with this bleach under the fume hood on full blast and the lab was instantly filled with its highly toxic and dangerous fumes. The three conservators in the lab had to leave choking and gasping. Therefore, even with the exhaust on high we can't use this bleaching method. The exhaust vent is at the top of the fume hood - in order for the fumes to be drawn out they must first rise in the air. Chlorine dioxide is heavier than air, it sinks to the bottom of the fume hood area and escapes into the lab.

We consulted about this problem with Dr. Warren Falconer who is working with us on some of the methods urgently needed to preserve art on paper. He suggests a tri-partite glass sliding door arrangement along the bottom of the fume hood which would trap the gas and allow it ultimately to be drawn up and out by the exhaust. This should be quite a simple arrangement. Any of the works of art on paper we conserve is worth many times the cost of small installations such as these doors and functioning controls.

We cannot risk our lives to treat a foxed drawing, therefore we cannot use the chlorine dioxide. But the life of the drawing is at stake if we don't. Please, could something be done as soon as possible about this?

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file Bldg. Ops.

JUN 2 1969

The Museum of Modern Art

cc: Wm Lieberman

To Matthew Donepp
 From Antoinette King
 Date May 23, 1969
 Re The fume hood in the paper conservation laboratory

cc: Walter Bareiss ✓
 Joe Chapman
 Richard Koch
 Anthony Mayo
 David Vance
 Jean Volkmer

The fume hood presently installed in the paper lab is a small disaster area. It poses a danger both to works of art and to conservators who must use it. This is especially bad because it is an essential piece of equipment for the chlorine dioxide bleaching process for removing discolorations and foxing from fragile drawings in friable media.

There are two major problems with the fume hood:

1. The controls for regulating the flow of air out of the exhaust do not work, and never have. I have been trying for over a year to get it fixed without success. The control switch is supposed to open and close the exhaust vents so that the flow of air can be lessened or increased. Since it did not work when it was installed I had my choice to have the exhaust either on high or on low. If the exhaust is on low, solvent fumes are not drawn out fast and efficiently enough. The conservators in the lab can then risk the rapid effects of solvent toxicity: heavy throat, headache, dizziness, etc., or they can wait for the long-range effects, hepatitis, anemia of the bone marrow and possibly cancer. So I have had the exhaust always on high, but it is a risk to fragile and valuable works of art on paper because they fly around in the draft. This can cause creasing of paper. Once paper is creased it is often creased forever.
2. The best method we know at present for removing discolorations from unfixed charcoal and chalk drawings, completely and without harm to the paper, is bleaching in the fumes of chlorine dioxide. We recently ran a test with this bleach under the fume hood on full blast and the lab was instantly filled with its highly toxic and dangerous fumes. The three conservators in the lab had to leave choking and gasping. Therefore, even with the exhaust on high we can't use this bleaching method. The exhaust vent is at the top of the fume hood - in order for the fumes to be drawn out they must first rise in the air. Chlorine dioxide is heavier than air, it sinks to the bottom of the fume hood area and escapes into the lab.

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We cannot risk our lives to treat a foxed drawing, therefore we cannot use the chlorine dioxide. But the life of the drawing is at stake if we don't. Please, could something be done as soon as possible about this?

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The Museum of Modern Art

To Staff
From Richard H. Koch
Date July 9, 1969

Henceforth Joseph Chapman, who has been working on a four-day per week schedule, will be here at the Museum only three days per week -- Mondays, Tuesdays and Wednesdays. The remainder of his time will be devoted to his practice as a consultant to other museums and similar institutions.

As Operating Administrator Mr. Chapman will continue to be responsible for the general supervision and coordination of Building Operations, General Services and Security -- which Departments, of course, remain in the charge of Messrs. Matthew Donepp, Fred Johnson and Fitzroy Williams, respectively. Mr. Chapman will also coordinate the operations of these Departments with those of the Lobby and the Restaurants. In Mr. Chapman's absence any urgent matters which would normally be referred to him should be brought to me.

In addition, Mr. Chapman will continue to be responsible for the Museum's relations with the labor unions with which we have collective bargaining agreements.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

To Office Staff
From Richard H. Koch
Date July 8, 1969

As you all know, the Museum is faced with continuing deficits resulting from lack of sufficient income to keep abreast of constantly increasing operating costs. As we enter the new fiscal year with a budgeted deficit of more than \$600,000 it is important that everyone do everything possible to minimize expenses -- and especially to avoid waste in any form. Even small savings can have a very substantial cumulative effect.

Hence, with apologies for possibly laboring the obvious, please:

Keep office windows closed at all times in order to keep our expensively conditioned air indoors.

On sunny days keep the Venetian blinds on the south side of the building closed to reduce the heating effect of direct sunlight.

Turn off air conditioning units in the 23 and 27 Buildings when leaving for the evening.

Turn off the lights in empty offices, especially at lunch time and on departure in the evening.

Use the mails rather than messengers except for matters of utmost urgency.

Do not allow Museum postage to be used on personal mail.

Send Telex messages by night letter rate, especially when sending messages overseas after 2:00 P.M., since they will not be delivered until the following morning anyway.

When you have telephoned someone who is not available, leave word asking that he call you back, rather than telephoning him again.

over . . .

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-2-

Do not use the Xerox machine for personal purposes.

Make carbon rather than Xerox copies whenever practicable -- especially when you need only a few copies of short interoffice memoranda and the like.

Use onion skin stationery, rather than letterhead bond, when making carbon copies for internal distribution.

Use cheap yellow paper, rather than expensive letterhead or bond, when drafting correspondence and other documents.

Return to the General Services Department all unneeded supplies, including outdated letterhead and other unusable stationery.

Turn off electric typewriters when they are not actually in use, and always cover typewriters and other office machines at night.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bates Oys

The Museum of Modern Art

MAY 7 1969

To Staff
From J. M. Chapman
Date May 6, 1969
Re

The pleasant weather we are presently enjoying indicates an early and warm summer. During these first days of spring, we are involved in the adjusting of air conditioning controls. Everyone is asked to please keep all windows and exterior doors closed. Many of the difficulties in adjusting the equipment are the result of office windows being kept open. It is requested that all windows be tightly closed; and if uncomfortable conditions result, Mr. Matthew Donepp, Building Manager, should be notified so that steps can be taken to correct these conditions without resorting to opening of windows.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bldg op
April 23, 1969
APR 25 1969

re: Tamarind Opening
memo from J. Chapman to
R. Koch.

File

9

Joseph M. Chapman

April 23, 1969

MONDAY OPERATIONS

C
O
P
Y

The New York Times of Wednesday, April 23, 1969, reported the New York State Senate gave approval on April 22nd to a bill which the Governor is expected to sign. This bill will become effective January 1, 1971, and it provides for the shifting of Washington's Birthday, Memorial Day and Columbus Day, as well as Veterans' Day to Mondays in the months in which these holidays would normally fall.

Our contract with Local 32B, which covers the guards, checkroom attendants, elevator operators and day porters, as well as the contract with Local 30 covering engineers, mechanics, custodians, etc. specify nine holidays for these employees. These holidays, when worked, call for these employees being paid double and one-half time their straight rate of pay. As Labor Day always falls on a Monday, this new legislation will add three additional Monday holidays. This increase in Monday gallery operating expense will considerably increase the cost of such operations. While it is seen that holiday attendance is high, the cost of such operations should be considered when we contemplate possibilities of being closed to the public on Mondays.

JMC/e

cc: Messrs: Richard Koch ✓
Bates Lowry ✓
Gerald Marenoff

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April 23, 1969

re: Tamarind Opening
memo from J. Chapman to
R. Koch.

see: Tamarind file
April 24, 1969.

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Bldg Op

MAR 17 1969

Mr. Donepp

Carol Brownell
Director's Office

March 24, 1969

The 21 Elevator

C
O
P
Y

Electrical receptacles around the trees in the Garden
Now that it is looking so beautiful with fresh paint, would it be possible to replace the glass on the control panel of the elevator? There are two holes from which the covering glass has been missing for some time.

I'm sure you that I'm a complete pest, for the fourth year in a row I'm begging you to investigate and take action on the electrical receptacles by the trees in the Garden.

These receptacles are very dangerous during the day, particularly when the Garden is crowded. They are even more dangerous in the evening when we hold cocktail parties in the Garden. If a visitor to the museum should trip over this obstacle we would be solely liable for the accident. I would feel personally responsible if someone got hurt. I've tripped over them and seen many others do the same. Luckily we haven't had a serious accident such as a broken hip or back.

John O'Rourke did a survey and discovered that if the electrical receptacles were dug up, the roots of the trees would be destroyed. My suggestion four (4) years ago was to build a fence around each tree.

Within a month, weather permitting, the Garden and Restaurant Terrace will again be in use. I do think a fence around each tree could be attractive and would be safe.

CC. Bates Lowry ✓
Mrs. Stearns
Richard Koch
Mrs. Stearns
Matthew Donepp

years round
a platform
put in
W. Stearns

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Bldg ops

The Museum of Modern Art

MAR 17 1969

To STAFF
 From Wilder Green
 Sarah Hege *S. Hege*
 Date March 7, 1969
 Re March 17, 1969

COPY

Electrical receptacles around the trees in the Garden

I am pleased to announce the appointment of Mr. Matthew Bonepp as
 Dear Wilder: He will join the staff on Monday, March 23, and will

To reassure you that I'm a complete pest, for the fourth year in a row
 I'm begging you to investigate and take action on the electrical
 receptacles by the trees in the Garden. *David Engineering and a Master's*

These receptacles are very dangerous during the day, particularly
 when the Garden is crowded. They are even more dangerous in the evening
 when we hold cocktail parties in the Garden. If a visitor
 to the museum should trip over this obstacle we would be solely
 liable for the accident. I would feel personally responsible if
 someone got hurt. I've tripped over them and seen many others do
 the same. Luckily we haven't had a serious accident such as a broken
 hip or back.

John O'Rourke did a survey and discovered that if the electrical
 receptacles were dug up, the roots of the trees would be destroyed.
 My suggestion four (4) years ago was to build a fence around each
 tree.

seems round

Within a month, weather permitting, the Garden and Restaurant
 Terrace will again be in use. I do think a fence around each tree
 could be attractive and would be safe.

CC. Bates Lowry ✓
 Mrs. Straus
 Richard Koch
 Mrs. Stone MACHINES IN THE STAFF LOUNGE
 Matthew Bonepp

*a platform
perhaps rather
than a fence*

FREE COFFEE-FREE SODA! Monday and Tuesday in the Staff Lounge

We have recently completed the new installation of vending machines. After
 a long investigation of various vending machine companies we decided upon
 the U-Vend Corporation. We have been assured of its high quality performance
 and merchandise. We hope it is to your satisfaction.

Please be our guest anytime Monday and Tuesday.

Thank you.

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The Museum of Modern Art

To STAFF
From F. E. Johnson
Date March 10, 1969
Re NEW VENDING MACHINES IN THE STAFF LOUNGE

FREE COFFEE! FREE SODA! Monday and Tuesday in the Staff Lounge.

We have recently completed the new instalation of vending machines,after a long investigation of various vending machine companies we decided upon the U-Vend Corporation. We have been assured of its high quality performance and merchandise. We hope it is to your satisfaction.

Please be our guest anytime Monday and Tuesday.

Thank you.

~~for the past two years he has been~~
at the United Nations headquarters. With extensive experience in the construction and cleaning-maintenance fields, Mr. Donepp brings valuable assets to the Museum.

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Bldg operations

MAR 7 1969

The Museum of Modern Art

To STAFF
From J M Chapman
Date March 7, 1969
Re

I am pleased to announce the appointment of Mr. Matthew Donepp as Building Manager. He will join the staff on Monday, March 10, and will be located on the mezzanine of the 11 building.

Mr. Donepp holds a Bachelor's degree in Civil Engineering and a Master's degree in Business Administration. He has served as Building Superintendent at the Chase Manhattan Bank head offices and was the Building Manager for Dow Jones and Co., publisher of The Wall Street Journal.

For the past two years he has been Chief of Maintenance and Operations at the United Nations headquarters. With extensive experience in the construction and cleaning-maintenance fields, Mr. Donepp brings valuable assets to the Museum.

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Registrar
Blog Ops
CC: Mr. Cioc
Mr. Lowry
Miss Miller

MAR 10 1969

Joe Chapman

Carol Brownell

March 7, 1969

March 6, 1969
Mr. David Baxandall, Director
National Gallery of Scotland
The Mound
Edinburgh 1, Scotland

Dear Mr. Baxandall:

Miss Dorothy C. Miller, Senior Curator, has asked me to reply to your letter of February 27.

Since the present system was installed we have experienced two general power failures lasting 12 hours or longer. We do not have an emergency power source.

In the same period there have been several instances of mechanical failure within our own system and interruptions of the steam supply. I mention this to illustrate the sharp contrast between our experience of total and partial failures.

The latter often produce sudden, violent changes that may be extremely damaging to objects in our care. I can't overemphasize the importance of absolute reliability as the central requirement in the design of central air-conditioning for a museum.

Our experience with general failures is quite the opposite: conditions within the building remain even more stable than is ordinarily the case. The reason, of course, is that the fans stop at the same time as the cooling, heating and regulatory systems; and without intake, exhaust, or circulation conditions can't change very quickly inside the building.

I hope this information will be useful to you. Please don't hesitate to write again if I can be of further help.

Yours very truly,

David Vance
Associate Registrar

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Security

Bates Lowry

Care: Joe Chapman

Carol Brownell

February 27, 1969

March 6, 1969

Water

Restroom downstairs from the Garden Restaurant

Any news on the analysis?

1. Stairway narrow, ill lit, corridor anonymous, ending with a door through which one goes to both Men's and Ladies' rooms. One long corridor wall very hot because of kitchen pipes or equipment behind it, so that the wall itself is cracked badly.

2. Signs: bad bad. Raw wood on entrance to kitchen scribbled on with pencil and door is unlocked so that the kitchen staff, when I poked my head in, automatically directed me to the right, down the hall. They are used to puzzled people.

Door at end of corridor says "Restrooms", some sort of sign.

Through the door to left is Men's room with one of our regular black labels there, but door itself also has a raw wood sign.

Through door to right--and a lady has to stop and get her bearings--is the ladies' room. Again, regular sign is used, this time on the door, but the door is apparently kept open for ventilation so sign is not visible. Raw wood sign to left of door.

Inside ladies' room one must go through another door to right to get to johns. There, metal partitions have been painted recently a good red. The room is badly lit. Ventilation may be a problem.

[I met a man coming out of the Men's room and asked whether it was ok in there. He said he wouldn't call it dirty, but it wasn't exactly clean. It might just need paint.]

Auditorium Rest Room

1. Sign is ok, but in wrong place. People think they're entering Lounge.

2. Seemed clean enough, but badly needs fresh paint, particularly on door and entrance walls.

3. Ventilation is practically non-existent and odors are very evident. When the ladies' room custodian says she sprays in there on her regular checks, but that does the job only temporarily. In the 13 years she has been here, since it was built, ventilation has been the issue.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Building Operations

Second Floor Rest Room

Bates Lowry

1. Needs 2 new signs.

Carol Brownell

2. As one enters, there is a long narrow room with a bench (padded, as in galleries). It could be very colorful, or plain. Very anonymous. To

February 27, 1969 again in this rest-room, are all the light panels for the galleries--lots of little doors in the wall. Each door has a paper label

Public Rest Rooms - Ladies' lights inside, and the paper is attached with frayed masking tape. It's very ugly.

3. Inside, needs fresh paint which help, especially on the metal partitions

Restroom downstairs from the Garden Restaurant

1. Stairway narrow, ill lit, corridor anonymous, ending with a door through which one goes to both Men's and Ladies' rooms. One long corridor wall very hot because of kitchen pipes or equipment behind it, so that the wall itself is cracked badly.

2. Signs: bad bad. Raw wood on entrance to kitchen scribbled on with Pentel and door is unlocked so that the kitchen staff, when I poked my head in, automatically directed me to the right, down the hall. They are used to puzzled people.

Door at end of corridor says "Restrooms", same sort of sign.

Through the door to left is Men's room with one of our regular black labels there, but door itself also has a raw wood sign.

Through door to right--and a lady has to stop and get her bearings--is the ladies' room. Again, regular sign is used, this time on the door, but the door is apparently kept open for ventilation so sign is not visible. Raw wood sign to left of door.

Inside ladies' room one must go through another door to right to get to johns. There, metal partitions have been painted recently a good red. The room is badly lit. Ventilation may be a problem.

[I met a man coming out of the Men's room and asked whether it was ok in there. He said he wouldn't call it dirty, but it wasn't exactly clean. It might just need paint.]

Auditorium Rest Room

1. Sign is ok, but in wrong place. People think they're entering Lumia.

2. Seemed clean enough, but badly needs fresh paint, particularly on door and entrance walls.

3. Ventilation is practically non-existent and odors are very evident. Wilma the ladies' rooms custodian says she sprays in there on her regular ~~she~~ checks, but that does the job only temporarily. In the 13 years she has been here, since it was built, ventilation has been the same.

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The Museum of Modern Art

Second Floor Rest Room

Joe Chapman

1. Needs x new signs. FYI

2. As one enters, there is a long ante-room with a bench (padded, as in galleries). It could be more colorful, or nicer. Very anonymous. To left, inside door, again in this ante-room, are all the light panels for the galleries--lots of little doors in the wall. Each door has a paper label listing various kinds of lights inside, and the paper is attached with frayed masking tape. It's very ugly.

3. Inside, again fresh paint would help, especially on the metal partitions which are scribbled on and worn.

Also, the little screen filters at the end of each faucet are not removed and result that water fairly sprays out of the faucet instead of being in an aerated stream.

Sixth Floor Members' Rest Room

Light, clean and pleasant, possibly because the entire walls are tile and therefore easy to clean.

The door should be repainted with fresh signs.

Note: In my conversation with Wilma, I gathered she reported problems to Sarah Hoge (she inspects with Sarah's staff), who then no doubt writes a memo to someone. She reports cleaning troubles to the Triangle people through Production.

In efforts to verify Mr. Deegan's statement with the New Jersey organization, I attempted to locate Mr. Stewart, and on finding he was in Chicago, I spoke with Mr. Stewart there. Mr. Stewart advised he is assistant to Mr. Deegan, and was Mr. Deegan's assistant in Mr. Deegan's employment with New Jersey in New York City. He stated Deegan had left New Jersey when the organization prepared to move to Princeton, New Jersey. Deegan was offered a position in the Princeton operation, but because of his obligations to his mother and mother-in-law, both living on Long Island, he resigned from New Jersey to remain in New York City. According to Mr. Stewart, Mr. Deegan's responsibilities with New Jersey were almost entirely in the area of physical maintenance, and that during his employment he had few responsibilities in the area of mechanical equipment maintenance. He stated he considered Mr. Deegan outstanding in his applications and expressed that many of the procedures instituted by Mr. Deegan have been incorporated in the Princeton, New Jersey operations. He stated he considered his an outstanding engineer and could not recall any shortcomings in his knowledge or background that might cause any future employer to hesitate retaining him. Mr. Stewart said that his organization would be happy to retain Mr. Deegan at any time, as they had he was the best qualified maintenance engineer who had ever been in their employ.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

The Museum of Modern Art

Joe Chapman

To Carol Brownell

From J. H. Chapman
February 24, 1969

Date Ladies' Room, Fifth Floor

Re Matthew Donepp -- Building Manager Applicant

As far as several of us can tell, the toilets have not been cleaned for over a week.

On Friday, February 7, 1969, after speaking with Mr. Donepp, I con-
Also, the little screen filters at the end of each faucet are not removed and cleaned regularly, with the result that water fairly sprays out of the faucet instead of being in an aerated stream.

At the Chase Manhattan Bank, Vice President Volkman verified that Mr. Donepp was employed by Chase during the period set forth in his resume. In my discussion with Mr. Volkman, he described Mr. Donepp as "spectacular" and stated he considered Mr. Donepp made a major contribution to the successful building operations of the Chase former building. Mr. Volkman explained that Mr. Donepp was employed by Chase in their previous headquarters building, and that he resigned as they were about to move into the structure at 1 Chase Manhattan Plaza. Mr. Volkman stated he considered Mr. Donepp extremely well-versed in mechanical and technical areas and thought that his ability in these areas far surpassed that of the average building manager or building operator. He expressed that they were extremely reluctant to lose Mr. Donepp and that they would rehire him immediately.

In efforts to verify Mr. Donepp's employment with the Dow Jones organization, I attempted to reach Mr. Shuman; and on finding he was in Chicago, I spoke with Mr. Stewart there. Mr. Stewart advised he is assistant to Mr. Shuman, and was in a position to verify Mr. Donepp's employment with Dow Jones in New York City. He stated Donepp had left Dow Jones when the organization prepared to move to Princeton, New Jersey. Donepp was offered a position in the Princeton operation, but because of his obligations to his mother and mother-in-law, both living on Long Island, he resigned from Dow Jones to remain in New York City. According to Mr. Stewart, Mr. Donepp's responsibilities with Dow Jones were almost entirely in the area of physical maintenance, and that during his employment he had few responsibilities in the area of mechanical equipment maintenance. He stated he considered Mr. Donepp outstanding in his applications and expressed that many of the procedures instituted by Mr. Donepp have been incorporated in the Princeton, New Jersey operations. He stated he considered him an outstanding engineer and could not recall any shortcoming in his knowledge or background that might cause any future employer to hesitate retaining him. Mr. Stewart said that his organization would be happy to retain Mr. Donepp at any time, as they feel he was the best-qualified maintenance engineer who had ever been in their employ.

FYI

✓ Donepp
✓ done

1318 94
JK ✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

The Museum of Modern Art

Bldg OP

PK

✓

*Dear J.M.C.
Cove*

To For The File
 From J M Chapman
 Date February 13, 1969
 Re Matthew Donepp -- Building Manager Applicant

On Friday, February 7, 1969, after speaking with Mr. Donepp, I contacted persons at his former places of employment to verify the employments listed by him in his resume and to determine the observations of his associates there.

At the Chase Manhattan Bank, Vice President Volkman verified that Mr. Donepp was employed by Chase during the period set forth in his resume. In my discussion with Mr. Volkman, he described Mr. Donepp as "spectacular" and stated he considered Mr. Donepp made a major contribution to the successful building operations of the Chase former building. Mr. Volkman explained that Mr. Donepp was employed by Chase in their previous headquarters building, and that he resigned as they were about to move into the structure at 1 Chase Manhattan Plaza. Mr. Volkman stated he considered Mr. Donepp extremely well-versed in mechanical and technical areas and thought that his ability in these areas far surpassed that of the average building manager or building operator. He expressed that they were extremely reluctant to lose Mr. Donepp and that they would rehire him immediately.

In efforts to verify Mr. Donepp's employment with the Dow Jones organization, I attempted to reach Mr. Shuman; and on finding he was in Chicago, I spoke with Mr. Stewart there. Mr. Stewart advised he is assistant to Mr. Shuman, and was in a position to verify Mr. Donepp's employment with Dow Jones in New York City. He stated Donepp had left Dow Jones when the organization prepared to move to Princeton, New Jersey. Donepp was offered a position in the Princeton operation, but because of his obligations to his mother and mother-in-law, both living on Long Island, he resigned from Dow Jones to remain in New York City. According to Mr. Stewart, Mr. Donepp's responsibilities with Dow Jones were almost entirely in the area of physical maintenance, and that during his employment he had few responsibilities in the area of mechanical equipment maintenance. He stated he considered Mr. Donepp outstanding in his applications and expressed that many of the procedures instituted by Mr. Donepp have been incorporated in the Princeton, New Jersey operations. He stated he considered him an outstanding engineer and could not recall any shortcoming in his knowledge or background that might cause any future employer to hesitate retaining him. Mr. Stewart said that his organization would be happy to retain Mr. Donepp at any time, as they feel he was the best-qualified maintenance engineer who had ever been in their employ.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	1.5

-2-

February 13, 1969

Mr. Koch has advised me of Mr. Lowry's approval of the retention of Mr. Donepp at the requested salary. Mr. Donepp has advised he will be free of his obligations at the United Nations building by the 10th of March, and can begin his employment with us on that date.

Our search for a new Building Manager began in mid-December of last year, when Miss Pellegrino, at my request, contacted the Baker agency in order to determine salary range. That agency then began sending us resumes on file and began seeking resumes for us. The search for a Building Manager was augmented when we began a series of ads in The New York Times on January 5th. In our search, we did receive a total of 30 resumes. Of those submitted, 15 applicants were interviewed by Miss Pellegrino; and of those 15 deemed qualified, I interviewed 8. Mr. Donepp is seen to be the most qualified; and when considered in comparison with the other applicants and with Museum Building Managers with whom I am personally acquainted, I consider this gentleman far more qualified than any.

cc: Messrs. Richard Koch, Bates Lowry.
Miss Ann Pellegrino.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

Bldg ops.

FEB 12 1969

February 8, 1969

*in
Joe C*

Mr. Bates Lowry, Director
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10020

Dear Sir;

Won't you please take a good hard look at the Ladies Room on the lower (Theater) level of the Museum?

The contrast between this area and the rest of the museum is - at the very least - disconcerting. The place has a dismal, neglected look. The air is close, the various surfaces in poor condition, and everything squeakable squeaks.

The ridiculous doors to the stalls make it impossible, since they swing themselves shut, to determine if a particular stall is occupied, unless one is willing to kneel on the floor or to push on a locked door. (Anyone who has been 'on the inside', with others continually trying the door, is reluctant to resort to this particular method.)

Larger facilities are no doubt needed - but until they become a possibility, surely something can be done to alleviate the depressing ambience.

Very truly yours,

Helen F. Herbstman

Helen F. Herbstman

129 Everett Place
Englewood, N.J. 07631

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

FEB 5 1969

Eldg op
cc BL
q/e *WB*

The Museum of Modern Art

✓ DK

To Richard Koch
From Fred E. Johnson
Date February 4, 1969
Re Furniture for Waldo Rasmussen

Dick, with regard to our conversation last week, Waldo Rasmussen has requested the following furniture. I would ask you to review the list and indicate to me which, if any, is approved for purchase.

1. He wishes the two "Corbu" chairs recovered in leather. They are now covered in some homemade covers of black canvas "duck" fabric. \$250.00
2. A wall to wall bookcase from the floor approximately nine feet high, with adjustable shelves, in poplar or some other such suitable hard wood, painted white to match the "Omega" table (see below #6). Additionally, he would have a storage cabinet on the lower part of this bookcase with sliding doors. \$200.00
3. A Knoll Associates 72 US-BC swivel side chair (Saarinen design) in royal blue homespun fabric. \$ 93.39
4. A Knoll Associates 1207 BC sofa in royal blue homespun fabric. \$801.30
5. Two each Knoll Associates 71 UPC armchairs (Saarinen design) in royal blue homespun. \$277.70
6. An "Omega" table (stendig) the top to be in white formica, legs in mirror chrome, top size 66 x 32. \$210.00
7. One each Breuer side table (stendig) #230, black top with mirror chrome frame. \$ 65.00
8. Two each Knoll Associates round cocktail tables, 16" in diameter (Saarinen design) in white formica. \$ 84.00
9. One each Designcraft typewriter stand model #SRU-91156, painted in black. \$ 89.60

The price for all this material, delivered and installed is: \$2,070.99

continued.....

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	Bates Lowry	I.5

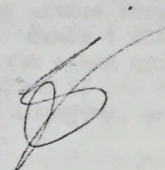
-2-

February 4, 1969

Subject: Furniture for Waldo Rasmussen

Please let me know your thinking with regard to these items, inasmuch as, subsequent to your approval, we are faced with our usual impossible six to eight week delivery schedule (and sometimes more in the case of Knoll Associates).

FEJ/cm
cc: J. Chapman



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

Joe Chapman

Carol Brownell

Feb. 5, 1969

Water fountain

1. The door to my new office, from the corridor, does not shut properly. The cold water fountain in the corridor outside my office seems to have impurities floating in the water as it comes out. ~~First~~ I fill the water carafe at the upper spigot. When I pour it from the clean carafe into clean glasses, wispy filmy impurities appear on the surface of the water. Perhaps my deduction is wrong, but I believe filters need changing, or pipes, or something. filthy portion. We do not recall that the floor has been cleaned by Triangle since last spring. Is this something one must request specially of Triangle? and does this situation (dirty floors) apply to most of the offices?

To: Roy Williams
From: Carol Brownell
Date: January 30, 1969
Re: Mr. Lowry's Office Door

Perhaps it would be a good idea to leave Mr. Lowry's office door locked until either Mr. Lowry or I arrive in the morning. My new office doors may be unlocked routinely, as they are now, at 3:00 a.m., or whatever it is.

Thanks again for having sorted out our key situation in the new doors so promptly. I take it everything is now organized with the cleaners, because the offices are well cleaned.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

JAN 17 1969

The Museum of Modern Art

To Joe Chapman
Edward Koch, Bates Lowry, Thomas McCullagh, Roy Williams
From Carol Brownell
Date January 18, 1969
Re Miscellanea

1. The door to my new office, from the corridor, does not shut properly without a good pull, nor will it stay open by itself. Perhaps the shutting machine's tension should be adjusted, or something.

2. Mr. Lowry was appalled at the difference between the cork floor of Irene's office that was cleaned by the flood from upstairs on Friday and the dry, filthy portion. We do not recall that the floor has been cleaned by Triangle since last spring. Is this something one must request specially of Triangle? and does this situation (dirty floors) apply to most of the offices?

To Roy Williams
From Carol Brownell
Date January 30, 1969
Re Mr. Lowry's Office Door

Perhaps it would be a good idea to leave Mr. Lowry's office door locked until either Mr. Lowry or I arrive in the morning. My own office doors may be unlocked routinely, as they are now, at 8:00 a.m., or whenever it is.

Thanks again for having sorted out our key situation in the new doors so promptly. I take it everything is now organized with the cleaners, because the offices are well cleaned.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

The Museum of Modern Art

To Roy Williams
From Carol Brownell
Date January 30, 1969
Re Mr. Lowry's Office Door

cc Joe
BL
FYI
cb

Perhaps it would be a good idea to leave Mr. Lowry's office door locked until either Mr. Lowry or I arrive in the morning. My own office doors may be unlocked routinely, as they are now, at 8:00 a.m., or whenever it is.

Thanks again for having sorted out our key situation in the new doors so promptly. I take it everything is now organized with the cleaners, because the offices are well cleaned.

Mr. Conti was highly complimentary in regard to the safety precautions taken in these areas. He expressed agreement in finding that the Workers' Compensation Board notices are properly displayed. He remarked on the cleanliness of the Engine Room, and in general, was totally pleased.

I want to compliment all who are responsible, as Mr. Conti stated he has not encountered this desirable situation in inspections elsewhere.

cc: Messrs. Emil Cioc, Donald Dean, Anthony Mayo

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	Bates Lowry	I.5

JAN 17 1969

The Museum of Modern Art

To Messrs. Richard Koch, ✓ Bates Lowry, Thomas McCullagh, Roy Williams

From J M Chapman

Date January 16, 1969 ✓

Re

I want to mention to you all that on Tuesday, the 14th, we were paid an unannounced visit by Inspector Rudolph J. Conti of the Division of Industrial Safety, New York State Department of Labor. Emil Cioc conducted this gentleman on a tour of our mechanical equipment areas, and Mr. Conti expressed he did not think his superiors would believe the report he would file.

Mr. Conti was highly complimentary in regard to the safety precautions taken in these areas. He expressed amazement on finding that the Workmen's Compensation Board notices are properly displayed. He remarked on the cleanliness of the Engine Room, and in general, was totally pleased.

I want to compliment all who are responsible, as Mr. Conti stated he has not encountered this desirable situation in inspections elsewhere.

cc: Messrs. Emil Cioc, Donald Dean, Anthony Mayo

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Air-conditioning

JAN 8 1968

The Museum of Modern Art

To Bates Lowry, Richard Koch, Joseph Chapman
From Arthur Drexler
Date January 8, 1969
Re

Regarding Joe Chapman's memo of January 6 on airconditioning work in the East Wing:

We will be very happy to close any part of the Goodwin Gallery, or the entire Gallery, if it will facilitate much needed adjustments to airconditioning.

We would prefer to store all Tiffany objects (I assume this refers to the vitrine that houses the Joseph Heil collection) in an adjacent alcove on tables set up for the purpose, and so avoid trundling them down to the Study Center.

What does concern me is possible damage to the Heil vitrine itself. You may remember that we had requested a budget allocation for this year that would allow us to renovate this section of the Gallery in order to introduce a Department orientation element consisting of slides and a recorded lecture. I am now wondering if work on, above, or near the Heil vitrine might not necessitate the removal of that area, and if this could not be considered in conjunction with the expense of correcting the airconditioning.

I would very much like to end up with a physical set-up that makes the airconditioning controls more readily accessible.

cc: Ludwig Glaeser

AS

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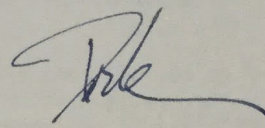
The Museum of Modern Art

JAN 7 1969

To Mr. Bates Lowry
From Richard H. Koch
Date January 7, 1969
Re Air Conditioning Corrections -
Joe Chapman's Memo of January 6

Both for the sake of economy and in order to have the necessary work proceed continuously until it is completed I recommend that it be done during the day and that the gallery areas involved in each phase of the work be closed until it has been completed.

Because of the short notice with respect to the work scheduled for the Cubist galleries I have asked Joe to check with Arthur Drexler regarding the emptying of the Tiffany showcase before authorizing the work to go forward tomorrow.



cc: Mr. Joseph Chapman

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The Museum of Modern Art

JAN 7 1968

To Messrs. Richard Koch, Bates Lowry

From J M Chapman

Date January 6, 1969

Re

As you are aware, certain work was done this past week to correct atmospheric conditions in the Monet Water Lily and the Watercolors Galleries on the second floor. This program must continue if we are to create proper conditions for the collection.

The problem we have is basically: When do we do it?

For a number of years, we have had a service contract with the Powers Regulator Company. The serviceman appeared here two days a week and apparently was not given sufficient guidance or instruction as to what areas he should attend. Tony Mayo and the engineers are finding deplorable conditions in all air-conditioning zones in the East Wing. Previous memos dealing with atmospheric conditions have outlined some of the difficulties encountered in creating proper conditions. The two zones corrected in the second floor East Wing Galleries occupied Mr. Mayo, a mechanic and an engineer for 31 hours last week. Certain of the controls for the zone in the Cubist Galleries are located above the Tiffany Showcase in the Goodwin Galleries.

Assuming we all agree this work is vital, our only question is: 1) Do we close these galleries for the day or days required to complete the work (no one can say how long it will take as only inspection will disclose conditions) at the straight time rate of pay: or 2) Do we leave the galleries open and do the work on overtime. Of our staff of mechanics and engineers, only Mr. Mayo, one mechanic and one engineer are qualified to do this work. We have explored the possibility of reassigning these three men to an evening shift, but the time of the service contract employee who works with these men would run us some \$20.00 per hour at his overtime rate. The overtime rate for our three employees totals \$18.26 per hour.

Regardless of the decision I await, the Tiffany Showcase must be emptied, as it conceals a set of controls which must be gotten to. The present work schedule will permit our crew to begin working on the Cubist zones (and require access through the Tiffany Showcase) on Wednesday, January 8.

When this work is completed on the second floor, our crew will move to the Sachs Gallery, where conditions are horrible; and the same decision will be required there: either close or pay overtime.

cc: Mr. Arthur Drexler

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The Museum of Modern Art

AUG 8 1968

To Mr. Bates Lowry

From J M Chapman

Date August 6, 1968

Re

With reference to your memo of August 3, I want to advise that the matter of the dead tree on 54th Street was gotten into some time ago, and we were advised by the Parks Department that the tree would be removed during the week of July 29 (we are bugging them now) and the other trees along the 54th Street sidewalk would be pruned at the same time. We did attempt to have as large a tree as possible replace it, but we learned that the size of the replacement is limited by the planting area open in the sidewalk. I assure you we will get as large a one as the planting area will accommodate and note that London plane trees are rapid growers.

The public address outlet in your future office has existed there since the days of the East Wing construction, and we will have it pulled. The problem of the sound transmission to Bill Lieberman's office appears resolvable with some insulation and the closing around radiator pipes, etc. We will have this taken care of during the remodeling.

cc: Mr. Richard Koch

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	Bates Lowry	1.5

Security

The Museum of Modern Art

To Mr. Bates Lowry

From J M Chapman

Date August 13, 1968

Re 54th Street Tree



A letter of August 5 from the Parks Department tells us that the largest size London plane tree that can be planted on 54th Street in the existing opening is a 3½ to 4-inch diameter tree. We expect this will be planted during September or early October.

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TO: ALL DEPARTMENT HEADS

FROM: J M Chapman

DATE: July 2, 1968

RE: Gallery Telephones

Lowry



The Telephone Company is completing installation of an intercom system operating from gallery areas to the Security Office and Checkroom.

Telephones on this intercom system have been installed in gallery areas either as wall-mounted units or recess-mounted in boxes. At each point where such a telephone is mounted, there is also a jack to accomodate telephones for use during exhibition changes. These jacks all operate on extension 376. The custodians will always have a jack telephone on their work truck when they are making any gallery changes.

The security intercom system telephones all ring directly in the Security Office and the Checkroom. Anyone wishing to reach a Security Supervisor can dial either 3, 4 or 5 on any of the intercom phones.

These phones and their extension numbers are as follows:
(These extensions can not be dialed on our internal office phone system.)

First Floor

Location

Dial Station No.

East-west corridor towards the North Wing Gallery in the fire hose cabinet on the south side of this corridor.

6

Both ticket booths in the Lobby, just inside the booth entrance doors.

7

Fire tower just inside the door at the north end of the East Wing. This phone rings in the gallery.

8

South wall of East Wing located in a flush-mounted box near the southwest corner of the gallery.

21

Behind the north door leading from the east-west corridor into the Garden Wing.

9

In the north-south corridor of the Garden Wing. The telephone is on the east wall of this corridor, and it rings in the gallery half way between the entrance from the small gallery to the north wall.

0

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July 2, 1968

Second Floor

<u>Location</u>	<u>Dial Station No.</u>
On the north wall of the entrance to the Ladies' Room near Gallery 19.	25
In the closet between Galleries 9 and 10.	22
Between Gallery 5 and the Goodwin Galleries in a flush-mounted box.	23
In Gallery 3 on the south wall in a flush-mounted box.	24

Third Floor

<u>Location</u>	<u>Dial Station No.</u>
On the north wall near the entrance to the Men's Room.	29
On the south wall just inside the entrance to the Sachs Gallery.	26
In a flush-mounted box on the north wall of the corridor from Gallery 6 to the Steichen Galleries.	27
In a flush-mounted box on the south wall in Gallery 3.	28

The flush-mounted boxes are opened by applying hand pressure to the box cover. The doors are spring-mounted and are closed with minimum pressure.

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See.

TO: Staff
FROM: J M Chapman
DATE: December 18, 1967

In an effort to clarify some misunderstanding as to the duties and responsibilities of persons assigned to the Building Manager's office, it is felt worthwhile to identify certain staff members and to describe their responsibilities.

Mr. John O'Rourke, as Building Manager, has over-all responsibility for the mechanical functioning of our facilities, repairs, cleaning, etc.

Mr. Emil Cioc, whose surname is remarkably easy to pronounce as it is simply "Chuck," is Assistant Building Manager and is specifically charged with all building maintenance and the scheduling of porters and custodians assigned to the Building Manager's office.

Mr. Anthony Mayo is Chief Engineer. He is principally responsible for the operation and repair of our entire air-conditioning system and is also responsible for scheduling the activities of the engineers and mechanics.

Mr. Donald Dean is Production Manager and would appreciate it if Staff became aware that he is not Assistant Building Manager. Mr. Dean is in charge of scheduling the activities in the Carpentry Shop and the Mounting and Framing Shop. He is also responsible for all galleries construction in connection with exhibitions.

Any inquiries or requests for the service of any of these gentlemen should be directed to the Building Manager's office, where extensions 240, 242 and 255 are located.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Memorandum

To *Bates*
 From Wilder Green
 Date *5/20*
 Re

MAY 22 1968

MAY 21 1968

Museum of Modern Art

*At some point
 we must meet
 to discuss lobby
 tensions in
 ceiling -*

right ✓

MAY 21 1968

hibition, we have been supplying the
of leaves, none which lasts very

resort to a better method of making
our lobby more attractive perhaps with the use of artificial
plants or live potted plants.

The three setees near the checkroom are beyond repair, and
as I recalled our initial cost when purchased was low enough
to warrant replacing the present ones.

Since this area is constantly used by the public, perhaps
we should even think of replacing the present setees with
something more durable.

Dear

Karen - send zerox to Mr. Lowry

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

CC: Joe Chapman
Emil Cioc
Sara Hoge
Betsy Jones
John O'Rourke

MAY 22 1968

MAY 21 1968

The Museum of Modern Art

To Wilder Green ✓

From Donald Dean

Date May 2, 1968

Re Lobby Area

Since the Picasso Exhibition, we have been supplying the lobby with various types of leaves, none which lasts very long, and are very costly.

I wonder if we could resort to a better method of making our lobby more attractive perhaps with the use of artificial plants or live potted plants.

The three setees near the checkroom are beyond repair, and as I recalled our initial cost when purchased was low enough to warrant replacing the present ones.

Since this area is constantly used by the public, perhaps we should even think of replacing the present setees with something more durable.

Dean

Karen - send zerox to Mr. Lowry

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bldg Ops

cc Mr. Chapman
Mr. d'Harnoncourt ✓
Miss Dudley
Mr. O'Rourke

The Museum of Modern Art

To Mr. Koch
From David Vance
Date February 14, 1968
Re North Wing Elevators

I understand from Mr. O'Rourke that there is no regular service for these two monitors because:

1. The only bid ever received was submitted by a company called Norton, who had it in olden times and is apparently to blame for the present state of affairs.
2. The said bid was too high, higher, in fact than what we pay for all the other elevators combined.
3. Other companies, including Armour, who does the other elevators, have caused the situation, gone away promising to bid presently and not been heard from again.

I guess you know that elevator service in the north wing is incredibly awful. Even by MOMA standards. I can't find words for it. It has cost our department hundreds of wasted man-hours.

The situation changes now and again but it's always complicated and ridiculous. Right now -

1. The passenger car hasn't been seen in about 2 weeks.
2. The freight car has a succession of operators who, naturally, don't know how to run it: they'd have to be sent to night school.
3. Some days the operators have a key; some days they don't.
4. The only way to attract the operator's attention is to thump on the door and shout one's location up or down the shaft. The customer who doesn't know this is welcome to punch dead buttons until he's dead himself.
5. Messages for the operator may be left with the platform man.
6. Upon arrival at any given level, the car may celebrate by doing a little up and down jig for about 2" and 1 to 10 minutes.
- 6 a. The passenger car did this too before it disappeared altogether.
7. There is a way, with the key, to stop at the 3rd floor, but it doesn't always work. (There's another way, but it's too involved for the average citizen to grasp and also doesn't always work.)
8. Sometimes the car stops at 3 of its own free will and opens its door into the most elaborately protected area in the whole museum.
9. The lock mechanism, which was supposed to call the late passenger car to 3, never did.
10. Service folk are here almost daily.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bates Lowry	I.5

- 2 -

I understand from Mr. O'Rourke that there is no regular service contract for these two monsters because:

1. The only bid ever received was submitted by a company called Horton, who had it in olden times and is apparently to blame for the present state of affairs.
2. The said bid was too high, higher, in fact than what we pay for all the other elevators combined.
3. Other companies, including Armour, who does the other elevators, have cased the situation, gone away promising to bid presently and not been heard from again.

