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Metropolitan Arts Council

July 29, 1980

Willis Strauss, Chairman
InterNorth
2223 Dodge Street
Omaha, Ne. 68102

Dear Mr. Strauss:

Just a line to let you know I've contacted Scott Burton to invite him to Omaha to view the Mall site. He'll be visiting Cincinnati and can come here from there on August 15, just to study the site and get ideas about what he'd create for it, and discuss logistics with me.

From here he's scheduled to go to England for the month of September, where he has an exhibit scheduled, and could return here to meet with the Committee sometime during the week of September 29.

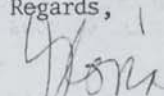
I doubt, given his schedule, that he'd have a model ready by then; the question is whether the Committee wants to meet with him before he begins to work on a model, or would prefer to wait until sometime in October and meet him for the first time when he presents the model to them.

If you'll let me know your preference, I'll contact Scott and make the arrangements.

I'd like to know your preference as soon as possible, so that, in the event you want to schedule a September 29 meeting, I can give the Committee ample time to make plans for a late September meeting.

Hope you're having a good vacation!

Regards,


Gloria Bartek
Executive Director

GB/ep

cc: Scott Burton
Sandy Matthews, Metro Arts Board

P.S.: I've talked with Meade Chamberlin and he's arranging a meeting which will also include Tom Skutt.

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Item #3

ARCHITECTS DESCRIPTION OF POTENTIAL SITE



THE OFFICE

Metropolitan Arts Council
P.O. Box 1077 • Downtown Station • Omaha, Ne 68101



Scott Burton
86 Thompson Street
New York, N.Y. 10012

off. The island, at its highest elevation, is about 5 feet above the water, and contains some trees and shrubbery.

The second island is located east of the McKesson-Robbins building, and is about half the size of the big island.

2) Meadow Site

There are three open expanses of lawn, or meadow, in the Park. Each have different characteristics and locations. One is directly east of the 13th Street Bridge, on the south side. It is a gently sloping area from the south sidewalk to the waterway, about 150 feet long and 80 feet wide.

ASSOCIATES
ROBERT LEZOTTE A.A.

PRINCIPALS
DEON BART
UTAH VERVEER J.D.
GEORGE TRECKER J.D.
GARY BOWEN J.D.
GARY L. GOLDSTEIN J.D.

1625 FARMING STREET
OMAHA, NEBRASKA 68102
402-341-8000

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Item #3

ARCHITECTS DESCRIPTION OF POTENTIAL SITE



THE OFFICE OF ARCHITECTURE

Wilson (Amherst)
aggr samples

— (Lincoln) (Cany A)
pre-cast forms

Metropolitan Arts Center
Box 1077 • Downtown Station • Omaha



OTT. The 1st
the water, an

bove

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PRINCIPALS
DEON BART
DAN VERNEER
GEORGE HARECR
GARY BONE
GARY GOLDBER A.A.

1625 PARKWAY STREET
OMAHA, NEBRASKA 68102
402-349-8000

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THE OFFICE OF ARCHITECTURE

Metropolitan Arts Center
 Box 1077 • Downtown Station • Omaha

Banquette
 1" = 10' (figure: 1/2" +)
 (1 segment is 5')
 total 210' w x 6' l x 40"

stairs risers
 3/8" = 1' 6" h. (figure: 2" +)
 total 60' l
 30' w
 12' h



OTT. The 19... above
 the water, and contains some...

The second island is located east of the McKesson-Robbins building, and is about half the size of the big island.

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PRINCIPALS
 DEON BARTY A.A.
 LYNN JENNER A.A.
 GEORGE HAECKER A.A.
 GARY BOWEN A.A.
 GARY L. GOLDSTEIN A.A.

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 OMAHA, NEBRASKA 68101
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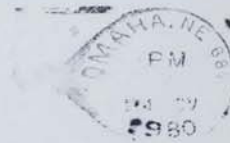
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ARCHITECTS DESCRIPTION OF POTENTIAL SITE



THE OFFICE

Metropolitan Arts Council
P.O. Box 1077 • Downtown Station • Omaha, Ne 68101



Scott Burton
86 Thompson St.
New York, N.Y. 10012

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ASSOCIATES
ROBERT LEZOTTE 2.2

PRINCIPALS
DEON BART 1.1
DAN VERNER 1.1
GEORGE HAECKER 1.1
GARY BONE 1.1
GARY L. GOLDBER 1.1

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402-345-8200

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ARCHITECTS DESCRIPTION OF POTENTIAL SITE



THE OFFICE
OF BAHR
VERMEER
& HAECKER
ARCHITECTS

14 April 1980

Gloria Bartek
Metropolitan Arts Council
P.O. Box 1077
Downtown Station
Omaha NE 68101

Re: Potential Sculpture Sites
Central Park Mall

As you requested, the following is a description of the potential sites in the Park:

1) Island Site

There will be two islands in the Park. One large island, approximately 200 feet long and 50 feet wide at the middle, located in the lagoon at a point where 12th Street intersects with the Park. It is accessible from a pedestrian bridge, however, the bridge is some 6 feet off the island, and a ladder is the only means to get off. The island, at its highest elevation, is about 5 feet above the water, and contains some trees and shrubbery.

The second island is located east of the McKesson-Robbins building, and is about half the size of the big island.

2) Meadow Site

There are three open expanses of lawn, or meadow, in the Park. Each have different characteristics and locations. One is directly east of the 13th Street Bridge, on the south side. It is a gently sloping area from the south sidewalk to the waterway, about 150 feet long and 80 feet wide.

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PRINCIPALS
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GEORGE HAECKER 1-1
GARY BOWEN 1-1
GARY GOLDSTEIN 1-1

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14 April 1980
Gloria Bartek
Potential Sculpture Sites
Page - 2 -

The second meadow slopes down from the Arch and Belvedere on 11th Street to the waterway. It is 250 feet wide and 125 feet deep. This site is also under consideration for an outdoor Performing Arts facility, which will not have structured seating, and an art piece may not conflict with the use of the area.

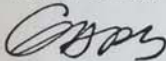
The third site is at the east end of the Park, west of 8th Street. It is a sloping bank that runs from the top of the knoll at the end of the Park down to the waterway, about 125 feet in both directions.

3) Water Location

There are no bad locations along the waterway. Some of the better ones might be the rectangularly defined area just east of 10th Street between the Burlington Building and the McKesson-Robbins Building. This space is sort of a nucleus for the Park. There are plans, however, for a large waterwheel on the north side of the lagoon at that point and there may be some competition with a major sculpture. There is a plaza at that location that could be used as well. The waterway, as it is located between 13th and 10th Streets, would serve as a good spot and I can't see one place that would be better than another. The waterway would have to be looked at in relationship to the land forms adjacent, vistas, etc., and the Artist would have to become involved in that site determination.

I hope this information is helpful. Please call if I can be of further service.

Yours truly,



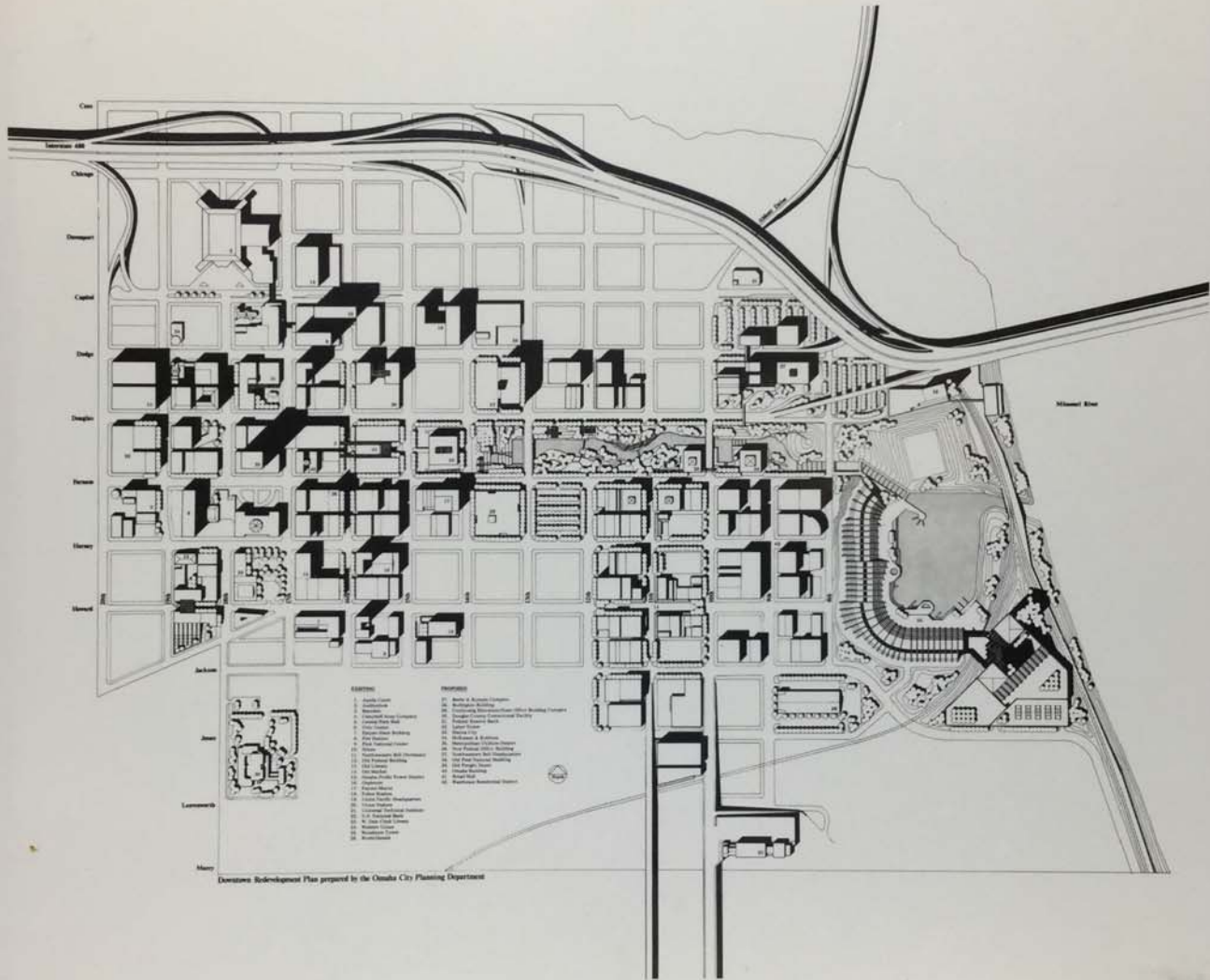
Gary Bowen

sd:omaha

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**1981
CENTRAL PARK MALL
Omaha, Nebraska**

Area: N/A
Cost: \$5,000,000±
Cost/SF: N/A

In 1969, a master plan for Omaha's Riverfront redevelopment was conceived. The Central Park Mall will be the catalyst. This publicly funded project is intended to stimulate private business to revitalize the downtown area.

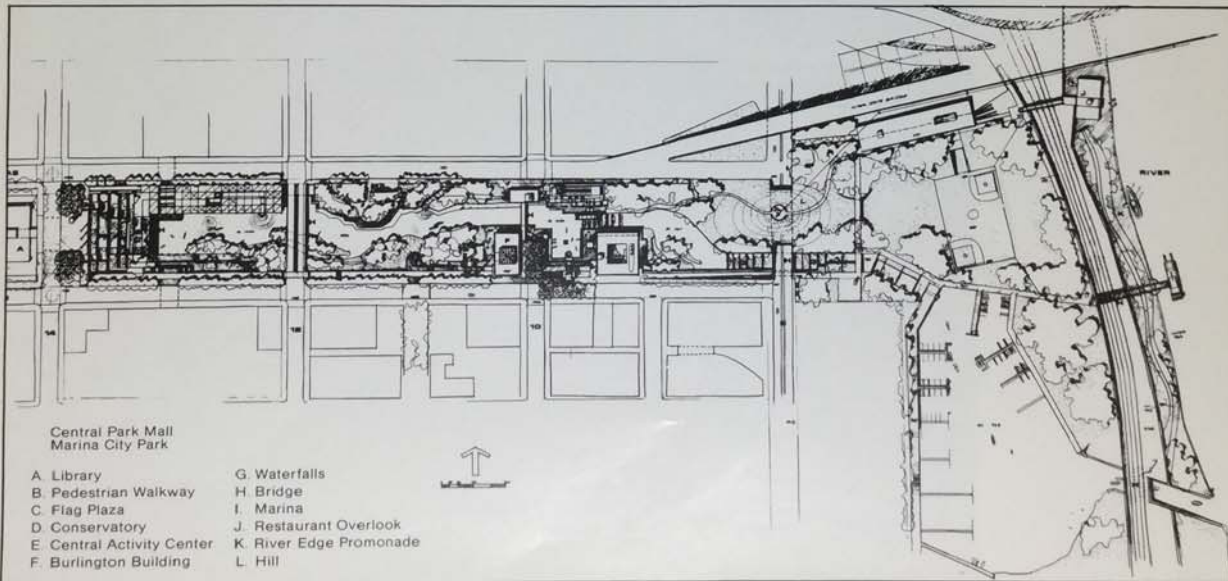
Bahr, Vermeer & Haecker and Lawrence Halprin & Associates used a workshop process to develop the plan. Private citizens and public officials helped to define the activities which would take place in the Park.

The Park provides a natural setting where man-made features are located. Events occur and activities are programmed along the entire length. Water is the predominant feature. A continuous canal, shaped by lowering the middle of the site 20' below the streets, flows down the center. Opportunities for seasonal recreation and visual pleasures, such as boating, fishing, ice skating, and fountains will exist. On both sides of the water, grass banks with tree groupings define spaces for picnics, gardens, and outdoor games.

The Park occupies a block-wide strip from 14th Street in the Central Business District east nine blocks to the Missouri River. It begins at the west with a large brick plaza, containing a gateway structure with banners, waterfalls, flags, and outdoor exhibitions. Three blocks east at 10th Street, the Burlington and McKesson-Robbins Buildings will be restored and converted into shops, offices, and restaurants.

Special features include a block long, 35' high limestone bluff along the north side, a tent structure that covers the children's playground, windmills which pump water into the waterway, and a three-level garden planted with a variety of flowers.

Materials were chosen for durability, easy maintenance, and visual appeal. Walls are board-formed, sandblasted concrete. Reused paving bricks and granite cobblestones are used on perimeter sidewalks.



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Model looking west

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Phase one

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1978
BURLINGTON BUILDING
Omaha, Nebraska

Area: 55,288 SF
Cost: N/A

Restoration and adaptive reuse of historic buildings make up an important part of our practice. Restoration of the Union Station and General Crook House in Omaha, and Architectural Hall and work on the Nebraska State Capital in Lincoln, are examples of this type of work.

The Burlington Building, former headquarters for the railway, is on the National Register of Historic Places. Built in 1878, it is one of two buildings chosen to remain in the Central Park Mall.

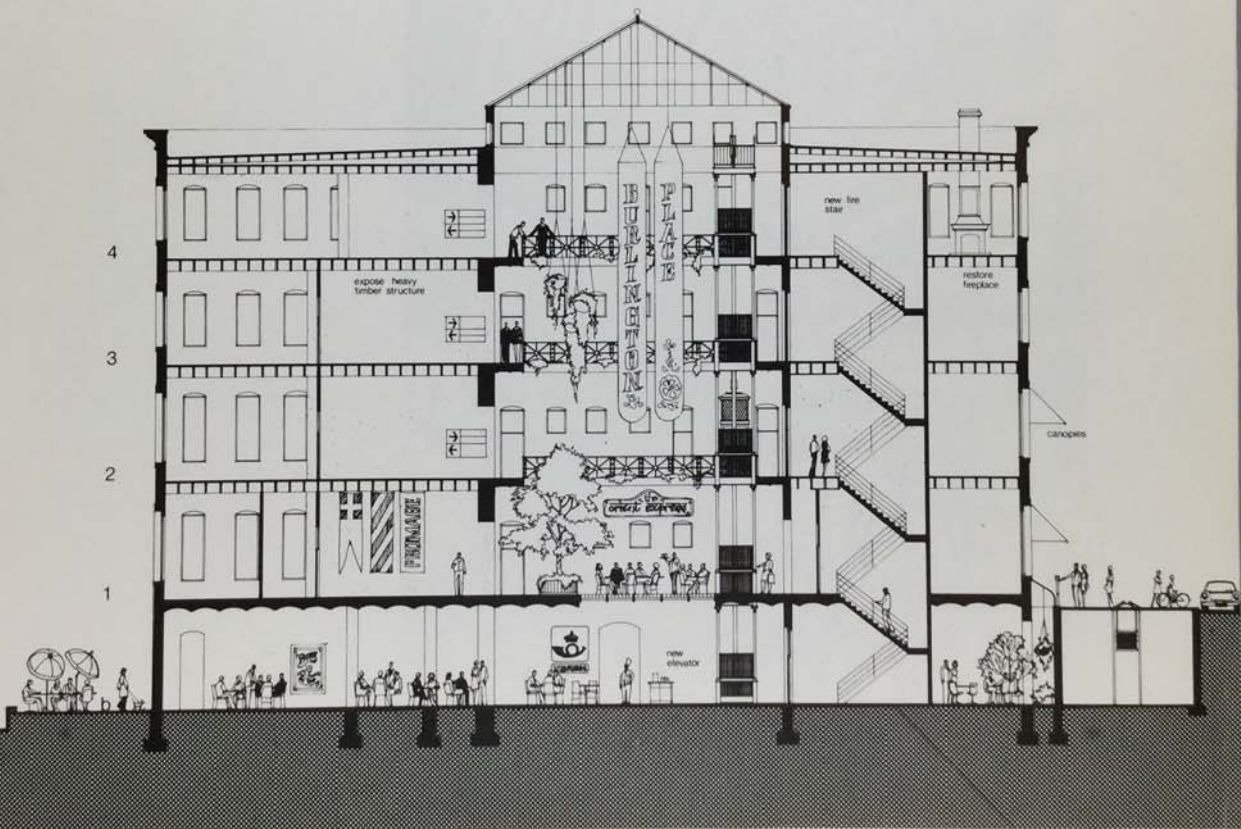
The exterior is a modest four-story structure with a cast-iron front. Once through the front door, however, the viewer is surprised to see a spectacular full-height atrium with overhead skylight.

In 1977, the City of Omaha invited proposals from architects and developers for ideas to reuse and restore the building. The proposal submitted by Bahr, Vermeer & Haecker, with a local development company, was selected. The plan includes using the basement for a restaurant. That level will be on grade as a result of excavation around

the building, and patrons can dine outside, overlooking the waterway. Another smaller cafe will be on the street level in the atrium. The top four floors will contain offices and shops.

In the atrium, a cage-type elevator will be reinstated, banners and plants will be added, and materials restored to their original splendor. New mechanical, electrical, and plumbing systems will replace the present, outdated versions.

On the outside, paint shall be removed, the brick restored, windows replaced, and canopies added.



Section through atrium looking east

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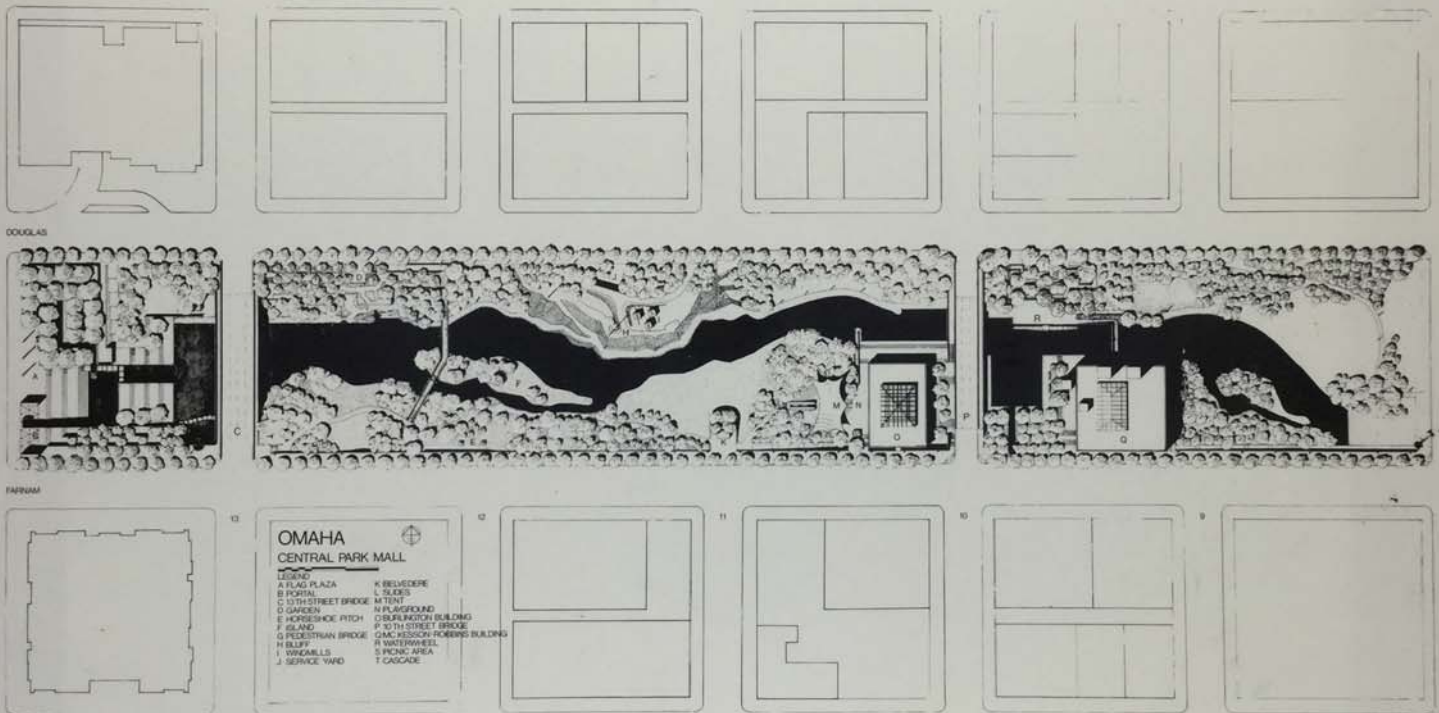
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Atrium

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Metropolitan Arts Council

ART IN PUBLIC PLACES PLANNING COMMITTEE

HONORARY CHAIRMAN:

Willis Strauss, Chairman
InterNorth, formerly Northern
Natural Gas Company
2223 Dodge
Omaha, Ne. 68102
Phone: 348-4000

VICE-CHAIRMAN

Sandy Matthews
Rt. 6 Box 75
Omaha, Ne. 68112
Phone: 453-4707

John Hulse, Senior Vice-President
Northwestern Bell Telephone Company
100 So. 19th Street
Omaha, Ne. 68102
Phone: 422-2000 422-2111

Bernice Stephens Dodd, Executive Dir.
Omaha Opportunities Industrialization
Center
2724 No. 24th Street
Omaha, Ne. 68111
Phone: 457-4222

Alden Aust, Director
City Planning Department
Omaha/Douglas County Civic Center
Omaha, Ne. 68102 *(Greg Peterson)*
Phone: 444-5204

Noreen Christon, Artist
Craft Studio Alliance
1111 Farnam
Omaha, Ne. 68102
Phone: 345-1131

George Haecker, Architect
Bahr Vermeer & Haecker
1209 Harney Street *(Gary Bowen)*
Omaha, Ne. 68102
Phone: 345-3060

Henry Flood Robert, Director
Joslyn Art Museum
2200 Dodge
Omaha, Ne. 68102
Phone: 342-3300

Norman Geske, Director
Sheldon Art Gallery
Lincoln, Ne. 68508
Phone: 1-472-2463



Handwritten signature in blue ink



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CITY
AL
M

Greg Peterson
City Planner



Omaha City Planning Department • Room 1110 • Civic Center
1819 Farnam Street • Omaha, Nebraska 68102 • 402 444-5207

October 16, 1980

Mr. Scott Burton
86 Thompson
New York, New York 10012


Dear Scott,

Enclosed is the grading plan for the Central Park Mall that you requested. The detail sheets that you requested will be forwarded to you in the next day or two.

If you have any questions please call me.

Sincerely,

CITY PLANNING DEPARTMENT



Greg Peterson
City Planner

Enc.

po

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CITY OF OMAHA

AL VEYS
Mayor



OMAHA/DOUGLAS CIVIC CENTER
1819 FARNAM STREET - OMAHA, NEBRASKA 68183 - 402/444-7000

October 16, 1980

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86 Thompson
New York, New York 10012


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CITY OF OMAHA

AL VEYS
Mayor



OMAHA/DOUGLAS CIVIC CENTER
1819 FARNAM STREET - OMAHA, NEBRASKA 68183 - 402/444-7000

October 30, 1980

Mr. Scott Burton
86 Thompson
New York, New York 10012

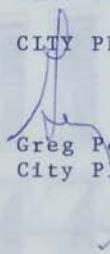
Dear Scott,

Enclosed are the two sheets of details that you requested for the Central Park Mall.

If you need any further information, please contact me.

Sincerely,

CITY PLANNING DEPARTMENT


Greg Peterson
City Planner

po

Enc.

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Exterior sketch from Farnam Street

uate continuing support.

ART IN PUBLIC PLACES: Metro Arts has formed an Art in Public Places Committee, which has developed criteria and guidelines for major works of art in public places. Its first project is a piece for Central Park Mall, for 1981 installation. In addition, Metro Arts has completed the indoor and outdoor murals and small sculpture projects in neighborhoods and small communities.

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Metropolitan Arts Council

FACT SHEET

DESCRIPTION OF ORGANIZATION: Founded in 1966, the Metropolitan Arts Council is governed by a board of twenty-five directors and is a non-profit corporation in the state of Nebraska, tax-exempt under Section 501(C)(3) of the Internal Revenue Code.

PURPOSE: As a community arts council serving citizens of the metro area, Metro Arts works with artists and arts organizations, business and community leaders, elected officials and community organizations. Its purpose is to help strengthen the economic base for all the arts, to encourage and develop arts programs which make arts experiences available to all citizens, and to utilize the arts in overall economic development in the community.

FUNDING: Metro Arts must rely mainly on private gifts, foundation support, membership dues and earned income for general operating support.

Our primary source of program funds has been through grants and contracts from federal, state and local government agencies. During the past eighteen months, CETA funds enabled employment and training of artists who played a major role in implementing its programs. Since community response has been so positive, Metro Arts seeks to continue these programs in 1980-81 and beyond, through a variety of funding sources.

GOALS:

ACCESSIBILITY: To encourage and develop arts programs for those not ordinarily served by the arts (especially the handicapped, the elderly and the economically disadvantaged), so that all citizens have the opportunity for arts experiences.

ECONOMIC DEVELOPMENT: To utilize all available arts resources for maximum economic impact on the community, especially towards downtown and neighborhood revitalization.

SUPPORT OF ALL THE ARTS: To encourage the creative development of our community's finest talent, and strengthen its cultural organizations.

PROGRAMS: To meet these goals, Metro Arts has developed the following programs and services:

ADVOCACY: Metro Arts is working with business leaders, elected officials and arts organizations to reach a consensus for a viable support system for all the arts in the community. A well-planned public/private sector support system would provide both a sound economic base for the arts and adequate information to evaluate continuing support.

ART IN PUBLIC PLACES: Metro Arts has formed an Art in Public Places Committee, which has developed criteria and guidelines for major works of art in public places. Its first project is a piece for Central Park Mall, for 1981 installation. In addition, Metro Arts has completed the indoor and outdoor murals and small sculpture projects in neighborhoods and small communities.

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METRO ARTS PROPOSAL - OUTLINE

NEIGHBORHOOD ARTS PROGRAMS: Metro Arts provides classes, workshops and performances by artists in community centers for civic groups and social service organizations and outreach performances and exhibits by major Omaha arts organizations (Symphony, Opera, Ballet, etc.) in neighborhood settings.

SPECIAL AUDIENCES: Metro Arts has developed arts activities for those not ordinarily involved in the arts--the deaf and hearing-impaired, the elderly, the hospitalized, handicapped or retarded. MAC has also begun translating classic theatre scripts into American Sign Language and coordinating sign-language interpreters for other arts organizations.

ARCHITECTURE/ENVIRONMENTAL ARTS: Metro Arts has placed an architect-in-residence in North Omaha, working with community groups on revitalization projects, and conducting community workshops on restoration and re-use of old buildings of architectural value.

Other programs include the Volunteer Lawyers and Accountants for the Arts.

Last year Metro Arts cooperated with the following arts organizations, community groups, schools and hospitals, to serve the people of the metro area:

- | | | | |
|--|--|--|--|
| Adams Park Festival | Eastern Nebraska Office of Aging | Omaha Children's Museum | Septemberfest |
| Arbor Heights Junior High | Florence Arts and Humanities Council | Omaha Community Playhouse | Shepler's |
| Bancroft Junior High | Florence Community Center | Omaha Girls' Club | Social Settlement Association |
| Base Lake Festival | Florence Pioneer Days | Omaha Junior Theater | Society for the Preservation and Encouragement |
| Bellevue College | Fontenelle Elementary School | Omaha Parks and Recreation Department | of Barbershop Quartet Singing in America |
| Bellevue East High School | Fort Calhoun High School | Omaha Public Schools Program for the Deaf/ | South Branch Library |
| Bellevue School | General Crook House | Hearing Impaired | Summer Arts Festival |
| Benson Baptist Church | Guadalupe Senior Citizens Center | Omaha School of Music | Summer in the City |
| Benson Community Center for Seniors | Nathan Hale Junior High | Omaha Symphony | Swanson Library |
| Benson Chatauqua | Holy Cross Festival | Opera/Omaha | That's Wintertainment |
| Benson Library | Indian Hills Junior High | Our Lady of Guadalupe | Third World Coalition of Minority Artists |
| Beveridge Junior High | Iowa School for the Deaf | Pan-African Festival | Trinity United Methodist Community Center |
| Boardwalk Bluegrass Festival | Jackson School | Papillon Arts Council | Tuesday Musical |
| Burke High School | Jewish Community Center | Papillon Chamber of Commerce | University Hospital |
| Campfire Girls | Joslyn Art Museum | Papillon Days | UNO Senior Celebration Days |
| Central Labor Union | Joslyn Chamber Music Series | Papillon Junior Womens Art Fair | Urban Survival Days |
| Christ Child Centers: | Joslyn Family Day | Park East Picnic | Valley Nutrition Site |
| Castelar School | Lewis and Clark Junior High | Prettiest Mile Neighborhood Association | Volunteer Lawyers and Volunteer Accountants |
| East Center | Lucas Hall Senior Citizens Center | Rockbrook Art Fair | for the Arts |
| Lincoln School | Horace Mann Junior High | Ryan High School | Washington County Fair |
| Main Center | Marrs Junior High | St. Agnes Festival | Washington Elementary School |
| North Center | Mason Elementary School | St. Joseph Mental Health Center | Wesley House |
| Rosewater School | McMillan Junior High | Santa Lucia Festival | Woodson Center |
| St. Ann's School | Metropolitan Technical Community College | Senior Citizen's Annual Picnic | Y.M.C.A. |
| St. Joseph's School | Meyer Children's Rehabilitation Institute | | |
| St. Patrick's School | Midlands Mall | | |
| St. Peter's School | Miler Park Neighborhood Association | | |
| South Center | Monroe Junior High | | |
| W. Dale Clark Library | Montclair Community Center | | |
| Columban Fathers of Bellevue Festival | Morton Junior High | | |
| Council Bluffs Chamber of Commerce | Nebraska Center for the Visually Handicapped | | |
| Council Bluffs Parks and Recreation Department | Nebraska Choral Arts Society | | |
| Council Bluffs Silent Club | Nebraska Theatre Caravan | | |
| Creighton Company of Dancers | North Branch Library | | |
| Crossroads Mall | Northeast Cooperative Ministries | | |
| Countryside Fair | Octoberfest | | |
| Dominican High School | Old Market Craftsmen Guild | | |
| Douglas-Sarpy County Area Senior Citizens | Old Market Puppet Theatre | | |
| Council | Omaha Airport Authority | | |
| Downtown Center for Seniors | Omaha Association of the Deaf | | |
| Downtown Omaha, Inc. | Omaha Ballet | | |

RESPECTFULLY SUBMITTED:

James M. Keck, President

Date

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Metropolitan Arts Council

July 28, 1980

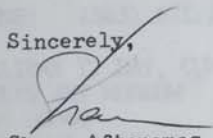
Scott Burton
86 Thompson St.
New York, N.Y. 10012

Dear Scott,

Enclosed is a copy of the packet of information sent to the selection panel regarding Central Park Mall. This should give you a good idea of the area. I am also returning your slides, photos, and sketches.

I am looking forward to meeting you in August. If you have any questions before then, please don't hesitate to call.

Sincerely,


Shaun Aftonomos
Program Coordinator

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Metropolitan Arts Council

April 18, 1980

SELECTION PANEL

ART IN PUBLIC PLACES PROGRAM

CENTRAL PARK MALL PROJECT

OMAHA, NEBRASKA

MARGE GOLDWATER
FORT WORTH ART MUSEUM
1309 MONTGOMERY STREET
FORT WORTH, TX. 76107

PHONE: (817) 738-9216

DEBORAH ALLEN, CURATOR
DENVER ART MUSEUM
100 West 14th Avenue Parkway
Denver, Co. 80204

PHONE: (303) 575-2036

HOLLIDAY T. DAY, CURATOR
JOSLYN ART MUSEUM
2200 DODGE
OMAHA, NE. 68102

PHONE: (402) 342-3300

ROBERT J. KUTAK, ATTORNEY-AT-LAW
KUTAK ROCK & HUIE
THE OMAHA BUILDING
1650 FARNAM
OMAHA, NE. 68102

PHONE: (402) 346-6000

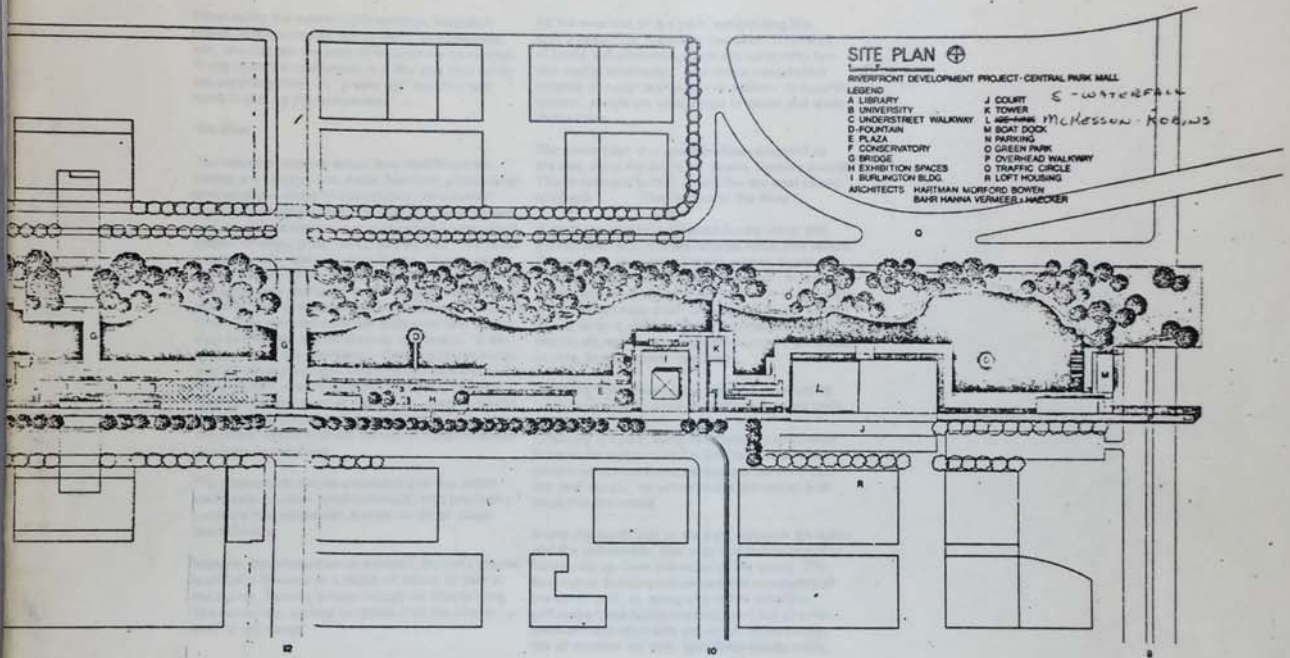
DR. HAROLD GIFFORD
3636 BURT STREET
OMAHA, NE. 68131

PHONE: (402) 556-7511

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Item #1

CITY PLANNING INFO ON CENTRAL PARK MALL



Hartman
Morford
Bowen
and
Bahr
Hanna
Vermeer
Haecker

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Item #1

CITY PLANNING INFO ON CENTRAL PARK MALL

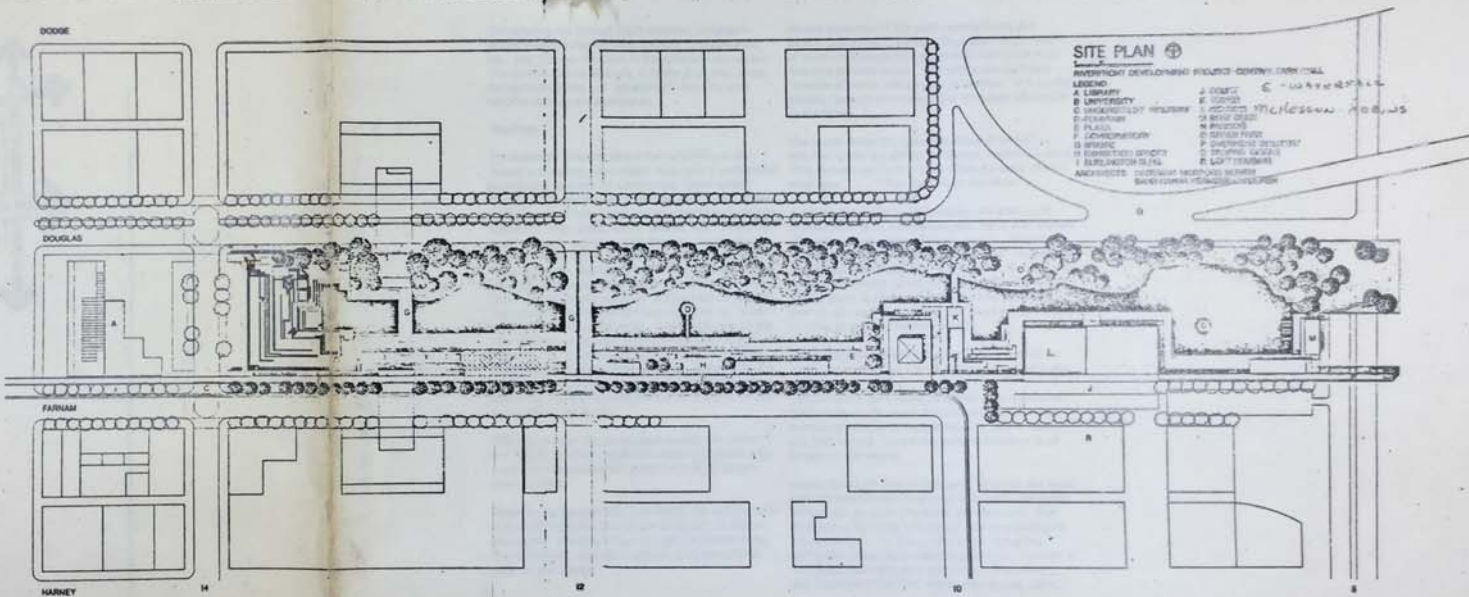
Program and Considerations

This project is more than a park. It is a diversified urban experience. It symbolically represents a tie between the Central Business District of Omaha and the Missouri River. It has direction. Everything moves from west to east. The city density and concentration of activities diminishes from west to east. The slope is west to east. It really ends up being "The Return to the River".

The parameters of the site make the park linear. Farnam is on the south, Douglas on the north; 8th Street on the east; and 14th Street on the west. The park extends beyond these boundaries, however. It begins on 16th Street, the heart of the downtown retail core, extends east through the adjacent block, under and around the new library, east for 6 blocks as designated above, over the 8th Street scenic parkway, through Marina City and finally to the river's edge. It is actually the heart of a major open-space greenway system. Finger parks extend to the north and south; one through the University area approximately along 13th Street; one south along 11th Street to the Old Market; and another south through the Loft Housing along 9th Street.

It is a green space, an open space, a pedestrian system. The central park mall is the spine. But, it must be more than that; it must be something in itself that has the strength to stand alone. It must be a place for people. It must be something people use and enjoy.

- People enjoy doing things
- People enjoy seeing things
- People enjoy other people
- People enjoy being alone
- People enjoy change and variety



Central
Park
Mall

Hartman
Morford
Bower
and
Bahr
Hanna
Vermeer
Haecker

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People enjoy pleasant surprises
 People enjoy relief
 People enjoy nature
 People enjoy comfort

These pleasures and needs have to be created and provided in the park. Few are now in the City.

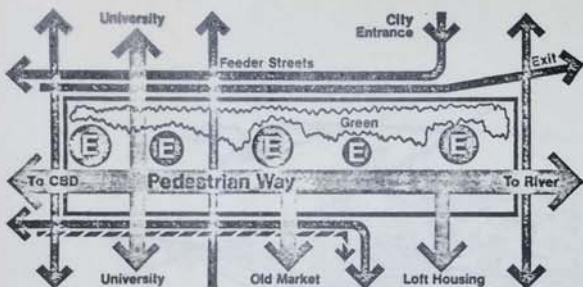
The park has to be understandable. Its appeal must be common and universal. This park, due to its proximity to the Interstate off-ramps from the east and Abbott Drive from the airport, is one of the first impressions a visitor has of Omaha. It is the entry to the City. It must have appeal from the loving vehicle as well as the pedestrian.

Only one structure was considered desirable and historically significant enough to bypass demolition, the Burlington Building. All streets across the 6 block area are eliminated or rerouted except for 24th Street. Flexibility and changability are prerequisites. Events and activities should be added, moved, and taken away. Permanent attractions such as an ice rink, conservatory, etc., will provide continuity of character. The park should be useable year-around.

Conclusions:

This diagram capsulizes the concept for the project.

The heavy line defines the limits of the park itself. Pedestrian activity is indicated by the shaded arrows. One can see a major spine with finger extensions to other neighborhoods. These fingers are miniature parks and pedestrian ways. Along the major park spine are events and activities marked 'E'. Mass transit routes are dotted. The irregularly defined area is naturalistic (trees, water, grass, etc.).



Considering the overall CBD concept, neighborhoods innerconnected with a series of greenways, etc., one can see the park is the primary connector. Along with the extensions, it is the glue that binds the parts together. It "greens up" the City and turns it over to the pedestrian.

The Plan

The solution revolves about four significant elements, a waterway and major fountain, a pedestrian promenade, a series of continuous "structured" platforms wherein most activities and events occur, and opposite a continuous unstructured naturalistic ribbon of trees, grass, rocks, bushes, etc. The promenade actually starts at 16th Street. It runs along the south side of the block, through the new library, along the park, through the Burlington Building and Ice Rink and terminates east of 8th Street in Marina City. This elevated walkway adds a vertical dimension to the park and to the way one sees it. It belongs only to the pedestrian. One future use extension of the second level might be the addition of an elevated PRT system directly adjacent. The deck then would also serve as a platform. Below, on the sidewalk level, strollers have protection from rain and snow, which extends the use of the promenade to a year-round thing.

The promenade can be expanded over the street eventually to other neighborhoods, thus providing a vehicle free pedestrian system for all of downtown Omaha.

Wherein the promenade is elevated, the park proper is actually lowered to a depth of about 15 feet at the center, forming a huge trough six blocks long. The waterway, aspired to above, is at the lowest level of the recess.

At the west end of the park, symbolizing the park's beginning, is a major fountain. It consists of levels and platforms, pools and waterfalls, tunnels and promontories. The entire composition consists of water and people in motion. It is participatory; people are encouraged to splash and wade in the thing.

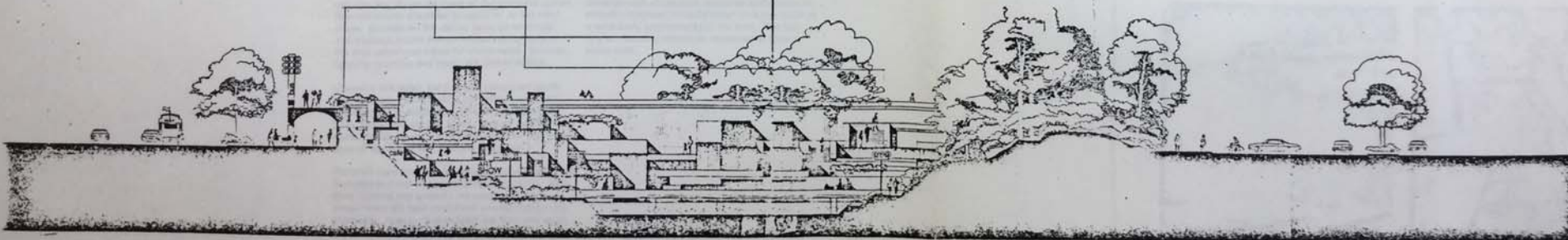
The water from this fountain flows downhill to the east along the entire six blocks, forming a canal. This movement further intensifies the west to east emphasis... "The Return to the River".

A great continuity is achieved by the water and promenade. But, a more tangible result also occurs. The water is an event, or many events: boating, fishing, skating and other activities, etc. It is also an obvious visual delight. It is the river in miniature. Along its run east, small fountains draw the water in and spray it about. People can walk beside it, over it, sit next to it, and in the fountain, get directly in it, to any degree they wish.

Once the water reaches the east end, it would be recirculated back to the fountain and reused again.

Lowering the park along its length allows penetrations to be made under the perimeter streets for pedestrian connections, particularly to the University and library. In winter, wind protection is afforded in the recess.

Along the south side of the park, between the water and the promenade, two large and continuous platforms step up from the water to the street. The Burlington Building influenced this structuring of the south half. It, along with other activities, will make these platforms lively and full of entertainment and enjoyable events. A conservatory, the all weather ice rink, exhibition spaces, cafes,



NORTH-SOUTH SECTION THROUGH CENTRAL PARK MALL

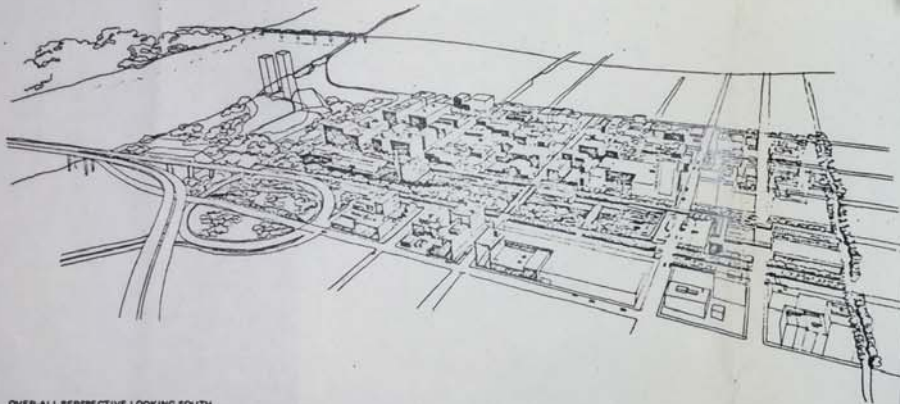
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OVER-ALL PERSPECTIVE LOOKING SOUTH

galleries and shops are some of the enclosed spaces. New structures could be 'plugged in' as the need arises. Outside on the decks, open air activities and displays would furnish visitors and residents of the area additional cause for enjoyment. Benches, lighting, graphics and music are also provided.

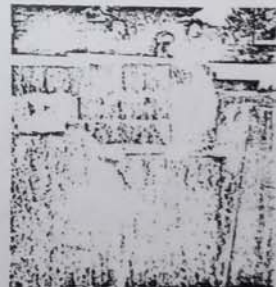
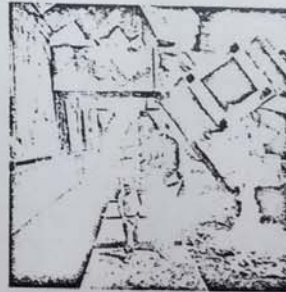
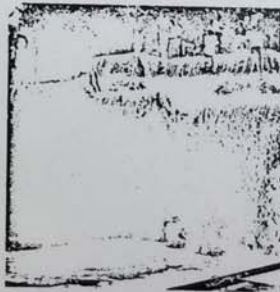
Opposite this strict, hard edged, structured south half, the entire north side is soft and naturalistic. The contrast is deliberate. One can stroll through trees, enjoy flowers and plants, or have lunch on the grass. Ducks, swans and other waterfowl may take leave of the water and habitate the green.

Materials used for the fountain and structured areas include concrete, and brick or asphalt pavers. Benches, lighting and graphics are subtle and perhaps drawn from the best traditional and contemporary standards. New built structures are light and open. Their construction may be of glass and metal.

Development of the park would be advisable in its entirety, however, it could occur on a two block at a time basis, commencing at the west. The Burlington Building should be developed at once in either case.



CENTRAL PARK MALL LOOKING WEST



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THE OFFICE
OF BAHR
VERMEER
& HAECKER
ARCHITECTS

19 September 1980

Mr. Scott Burton
86 Thompson Street
New York, NY 10012

Re: Central Park Mall

Dear Scott:

As you requested, I am enclosing current Plans of the Central Park Mall and an Area Plan showing how it relates to the surrounding environment. The Plan is absolutely current with one exception, that being the limestone bluff, labeled "H" on the Plan. Due to the budget problem, the limestone base has been removed, however, the hill will remain at the same general form and elevation. We do anticipate including the windmills approximately as shown. Otherwise, things have not changed in any way.

If I can be of further assistance, please call. I look forward to seeing your Proposals.

Best regards,

Gary Bowen

js:omaha

cc: Shawn Aftonomos
Metropolitan Arts Council

Enclosure

ASSOCIATES
ROBERT LEZOTTE AIA

PRINCIPALS
DEON BAHR AIA
LYNN VERMEER AIA
GEORGE HAECKER AIA
GARY BOWEN AIA
GARY L. GOLDSTEIN AIA

1623 FARNAM STREET
OMAHA, NEBRASKA 68102
402-345-3060

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Metropolitan Arts Council

ITEM 2

April 22, 1980

ART IN PUBLIC PLACES PROGRAM

DESCRIPTION OF SLIDES - Please view in conjunction with Item #1 - photocopies of pages 44-49 of City Planning publication "C.D.B."

PAGE I. CENTRAL PARK MALL UNDER CONSTRUCTION & IN USE

1. Summer Arts Festival in Central Park Mall looking east from library. (See "A" on Photocopy from "C.D.B." publication).
2. Library - Looking West to library, 14th St. between Farnam & Douglas Sts.
3. Same as #2 above: detail - Looking NW to 14th & Douglas.
4. Waterfall.
5. Same.
6. Mall under construction - looking West from 12th & Farnam.
7. Aerial view of Mall under construction - looking East.
8. Northwestern Bell building under construction - at 13th & Douglas Sts., and 13th St. bridge through Mall.
9. Same.
10. Same.
11. Model - McKesson-Robins Bldg. exterior (Warehouse scheduled for conversion to indoor park.) - 9th & Farnam Sts.
12. Model of McKesson-Robins Bldg. - interior.
13. Model - Dale Clark Library - 14th between Farnam & Douglas.

PAGE II. MODEL OF CENTRAL PARK MALL

14. 14th St. looking East.
15. Overview of Mall: looking from River to western boundary at 14th St.
16. Overview of Mall looking East from Library on 14th St. to River.
17. West from River--McKesson-Robins Bldg. in foreground.
18. West from River.
19. Looking North--west 14th Street--east 10th Street.
20. Looking West--11th Street to 14th St. (Dale Clark Library)
21. Looking North--11th St. to 8th St. McKesson-Robins Bldg. in center.
22. Looking East--11th St. to River. McKesson-Robins in center.
23. Marina City--looking to North - 8th St. - River.

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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292
Telephone (402) 342-3300

1. Joslyn Art Museum (the "Museum") is retaining Scott Burton (the "Artist") to: (1) conceive and develop a proposal (the "Proposal") for an original sculpture (the "Work") to be installed in the new Sculpture Garden (the "Site") located on the east side of the Museum.

2. The Artist, his own consulting engineers, and other advisors chosen by the Artist will prepare the Proposal. The Proposal shall include: (a) a three-dimensional model of the proposed Work ^{in situ} ~~and a two dimensional schematic rendering of the Work on the Site.~~ (b) samples and/or a list of recommended materials, and (c) accurate cost estimates for materials and construction of the Work. These estimates shall not exceed \$43,000 and shall include the Artist's travel, meals, and lodging expenses and any consultants' or engineer's fees deemed necessary to design the Work.

SB The Proposal will be made with regard to Omaha's seasonal variations so that the completed Work will withstand extremes of heat and cold found in Omaha. The proposal will be completed not later than ~~1~~ ^{April} 1, 1984.

3. The Proposal will be presented to the Museum for its consideration. If the Proposal is approved by the Museum, the Proposal shall then be the basis for a separate agreement between the Museum and the Artist for the construction of the Work on the Site. If for any reason the Proposal is disapproved, the Museum and the Artist shall then work together for a reasonable period of time, until a mutually agreed upon Proposal is developed. In the event that no proposal can be agreed upon, the Museum will purchase from the Artist or his dealer an available work by the Artist having a fair market value of \$47,000 if such work is acceptable to the Museum.

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2.

4. The Artist shall receive a fixed fee of \$1,000 for this Proposal, which is to be paid as follows: \$500 is to be paid immediately upon the signing of this agreement and \$500 upon completion of the Proposal. The Museum will also pay the Artist, against vouchers submitted by the Artist: (a) the Artist's expenses incurred in connection with the construction of the three-dimensional model and drawings representing the Proposal, (b) all expenses incurred by the Artist for preliminary engineering and other professional advice needed for the Proposal, and (c) all travel, lodging, and food expenses for the Artist in connection with the Proposal providing that the expenses for all of the above do not exceed \$2,000.

5. The Museum will arrange and bear all expenses for the crating, insurance, and shipping of the model from New York to Omaha.

6. Non-Discrimination. In carrying out the performance of the services designated, the Artist shall not discriminate as to race, creed, religion, sex, age, national origin, or the presence of any physical, mental, or sensory handicap, and the Artist shall comply with the equality of employment opportunity provisions of the National Endowment for the Arts as presently existing or hereafter amended.

7. Compliance with Laws. The Artist shall comply with all applicable federal and state laws, the Charter and ordinances of the City of Omaha, and rules and regulations of the administrative agencies of all such governmental units.

8. No Waiver. No waiver of full performance by either party shall be construed, or operate, as a waiver of any subsequent default of any of the terms, covenants, and conditions of this Agreement. The payment or acceptance of fees for any period after a default shall not be deemed a waiver of any right or acceptance of defective performance.

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9. No Assignment or Transfer. The rights and privileges granted by this Agreement are not subject to assignment or transfer in any manner whatsoever, without the prior written consent of the Museum. The giving of a consent to an assignment or transfer shall not authorize a further assignment of lease or transfer without further prior written consent by the Museum.

10. Excuse and Suspension of Contractual Obligations. The parties hereto shall be excused from their affected contractual obligations when their performance is prevented by acts of God, war, war-like operations, civil commotion, riots, labor disputes including strikes, lock-outs and walk-outs, sabotage, governmental regulations or controls, fire, or other casualty. Failure to fulfill contract obligations due to conditions beyond either party's reasonable control will not be considered a breach of contract, provided those obligations affected shall be suspended only for the duration of such conditions. During the existence of any such condition, both parties shall use a reasonable effort to protect each other's property, equipment, and inventory.

11. Reproduction. The Museum shall retain the copyright and all other rights to the Proposal, including ownership and possession.

12. Proposal. The Proposal shall be the property of the Museum and shall be treated accordingly.

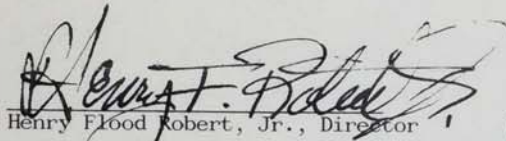
13. Amendments. No modification or amendment of the terms hereof shall be effective unless written and signed by authorized representatives of the parties hereto. The parties hereto expressly reserve the right to modify this Agreement from time to time by mutual agreement.

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4.

14. Entire Agreement. This Agreement is all of the covenants, promises, agreements, and conditions, either oral or written, between the parties.

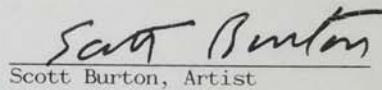


Henry Flood Robert, Jr., Director

JOSLYN ART MUSEUM

2200 Dodge Street

Omaha, Nebraska 68102-1292



Scott Burton, Artist

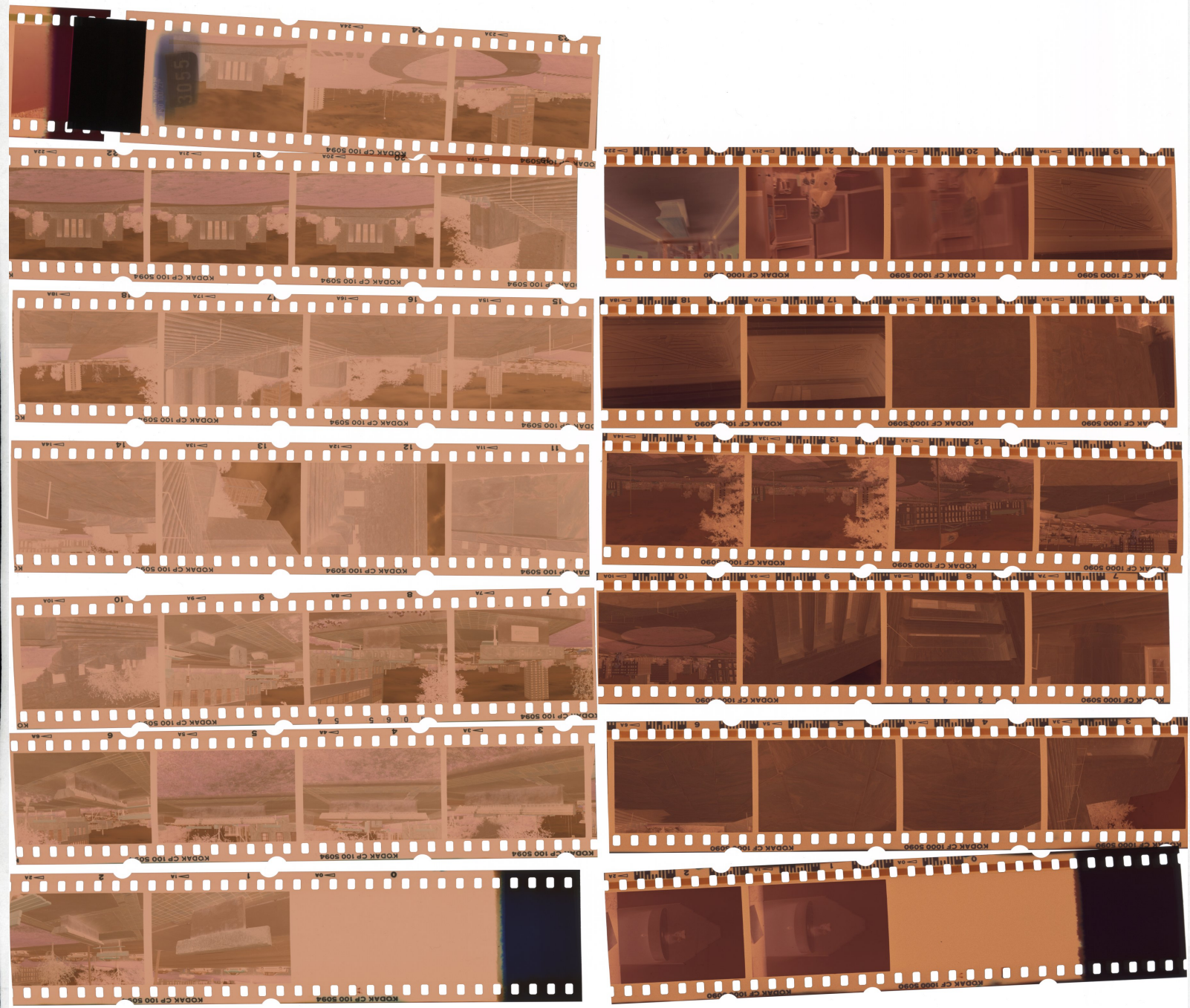
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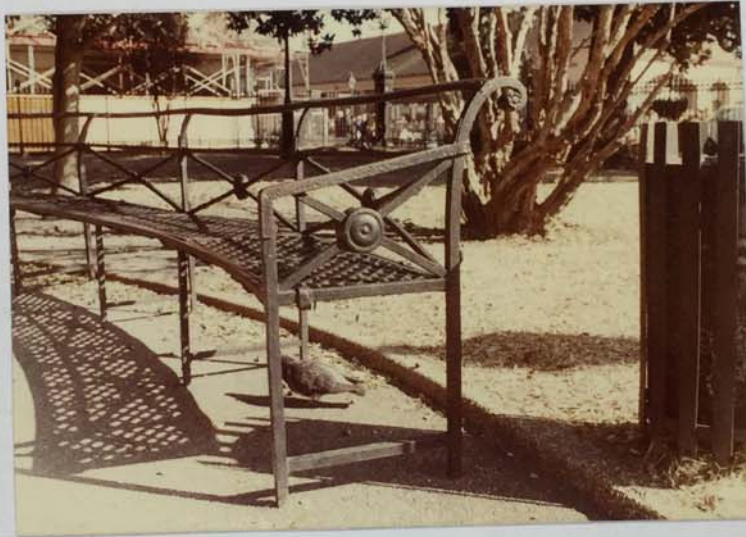
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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

June 29, 1983

Mr. Scott Burton
86 Thompson Street
New York, N.Y. 10012

Dear Scott:

We are all delighted that you will be making a commission for the Joslyn Art Museum. We have written the National Endowment for the Arts (copy enclosed) to make our formal request for the grant transfer and change of amounts; so that should be settled soon.

I am leaving for vacation July 2 and will be back July 25; therefore, if you wanted to get started right away, Ted James, Associate Director for Art, would be happy to arrange for your trip out here at a time which would be mutually convenient for both you and Henry Robert to go over the site together even though I am not here.

It is difficult to say when the garden will be completed. At the moment grading and walks are in, but a sprinkler system, lights, and planting are still to be done. It has been quite slow, as it is very muddy from weeks of rain. I think there are many possibilities within the walkways.

Sincerely,

Holliday T. Day
Curator of American Art

HTD:rch
encl.

cc: Ted James

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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

June 29, 1983

Ms. Stacey Paleologus
Art in Public Places
Visual Arts Program
National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Dear Ms. Paleologus:

On behalf of the Joslyn Liberal Arts Society I wish to inform you that the Acquisition Committee of the Society has accepted the transfer of Grant #12-4411-794. The only change that is requested is that the grant be scaled down to \$25,000. The museum's \$25,000 match is available from our Major Art Purchase Trust Fund for use in acquiring art for our new outdoor Sculpture Garden.

I am certain that you have received correspondence from the sculptor, Mr. Scott Burton, accepting the terms as I have outlined.

Please do not hesitate to contact me if there are any questions regarding this request.

Sincerely,

B. M. Fredrickson
Development Director

BMF:rch

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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292
Telephone (402) 342-3300



Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292



Mr. Scott Burton
86 Thompson Street
New York, N.Y. 10012



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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292
Telephone (402) 342-3300

June 7,

Scott B
86 Thom
New Yor

Dear Sc

I have
If not,

However
July 1,
and res
that th
that no
lasted
done, the benches could be manufactured in the
May.

Best,

Holliday T. Day
Curator of American Art



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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292
Telephone (402) 342-3300

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Best,

Holliday T. Day
Curator of American Art

JOSLYN ART MUSEUM - CULTURAL CENTER
OMAHA, NEBRASKA

The Joslyn Art Museum serving the Midwest, has on exhibit collections that include works by some of the world's greatest masters, artists of the American West, and Indian art. Classes, concerts, lectures, films and other programs are offered. Facilities include art reference library, gift shop, rental and sales gallery.

Photo by Samuels Art Studio



DT-15598-D

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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

June 7, 1984

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

I have requested an extension for your grant which I hope is granted.
If not, we are in trouble I fear.

However, if we get the extension, please start to work on the project July 1, because we need to get bids out. I think if you could choose and research some stone possibilities we will be in good shape. Remember that the weather is so inclement here between November 1 and April 1 that no outside work can be done. This year, in fact, winter really lasted until May 1. If we could at least get the cement and stone work done, the benches could be manufactured in the winter and installed in May.

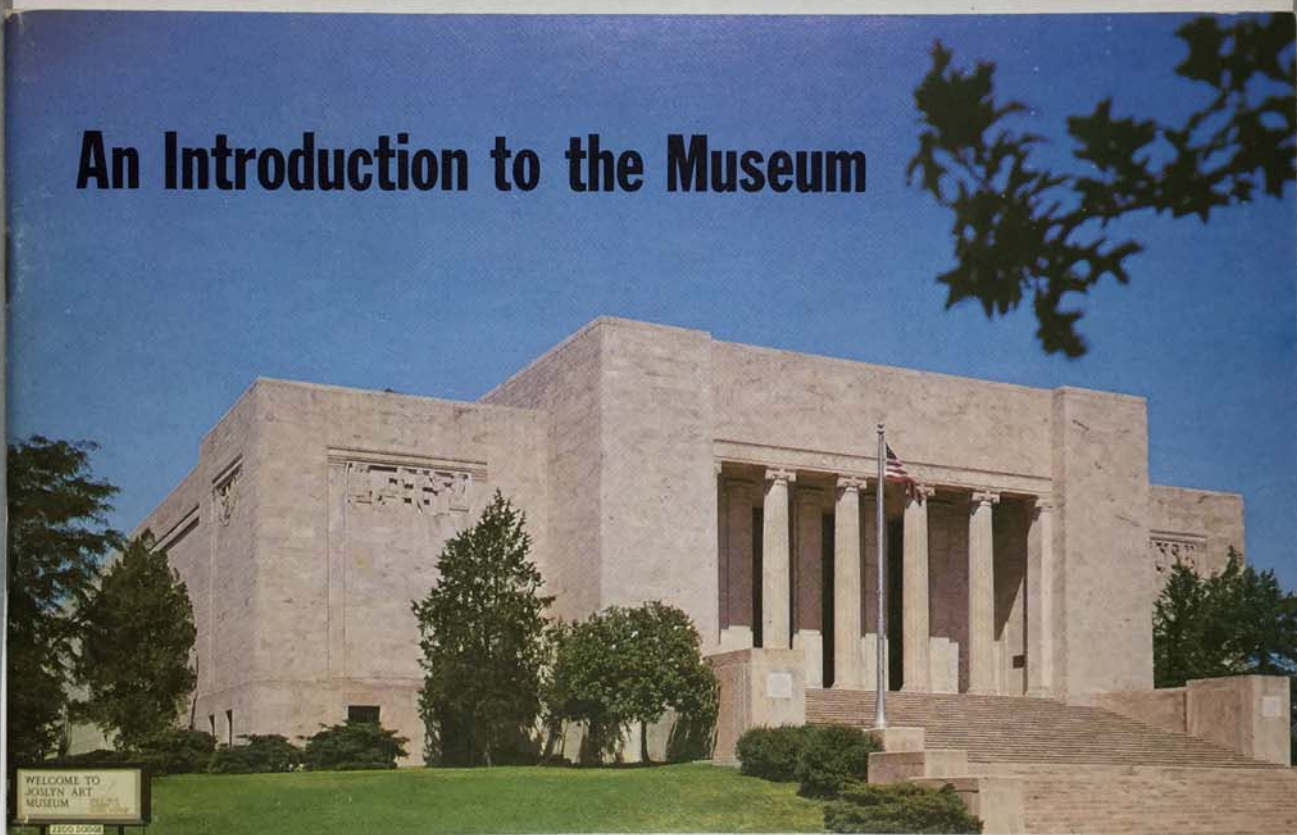
Best,

Holliday T. Day
Curator of American Art

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An Introduction to the Museum



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Entrance



MUSEUM HOURS

Tuesday through Saturday, 10 a.m. to 5 p.m.;
Sunday, 1 to 5 p.m. Closed Monday and major
holidays.

Art Reference Library: Tuesday through Friday,
10 a.m. to noon, 1 to 5 p.m.; closed Saturday
and Sunday.

Rental and Sales Gallery: Tuesday through
Friday, noon to 3 p.m.; Saturday and Sunday,
1 to 4 p.m.

Museum Shop: Tuesday through Saturday, 10
a.m. to 4:30 p.m.; Sunday, 1 to 5 p.m.

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Joslyn Art Museum • 2200 Dodge Street • Omaha, Nebraska 68102

This publication supported by the Joslyn Women's Association, 1976.

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MAILGRAM SERVICE CENTER
MIDDLETOWN, VA. 22645
28PM

Western Union Mailgram



4-066980S179002 06/28/83 ICS IPMTZZ CSP NYAB
1 2122262412 MGM TDMT NEW YORK NY 06-28 0840P EST

SCOTT BURTON
86 THOMPSON ST
NEW YORK NY 10012

THIS MAILGRAM IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

2122262412 MGM TDMT NEW YORK NY 164 06-28 0840P EST
ZIP
HOLLIDAY T DAY
JOSLYN ART MUSEUM
2200 DODGE ST
OMAHA NE 68102
DEAR HOLLIDAY

FIRST LET ME EXPRESS MY APPRECIATION AT YOUR PERSONAL INVOLVEMENT IN THIS PROJECT. NEXT LET ME EXPRESS MY GRATITUDE TO YOUR GENEROUS ACQUISITIONS COMMITTEE. YOUR SECOND ALTERNATIVE IS MY PREFERENCE AND I AM DELIGHTED TO ACCEPT A \$50,000 COMMISSION FOR A NEW WORK SPECIFICALLY CREATED FOR THE JOSLYN ART MUSEUM SCULPTURE GARDEN. WHEN DOES IT OPEN? I HAVE WRITTEN THE NEA, WITH A COPY TO YOU. I WOULD BE GLAD TO MAKE A PRESENTATION TO THE ACQUISITIONS COMMITTEE. HAPPILY I HAVE BEEN HAVING SOME IDEAS FOR OUT DOOR STONE PIECES IN A KIND OF SERIES THAT STARTED WITH THE DEMENIO CHAIRS, BUT MUCH MORE ABSTRACT-LOOKING. HOPEFULLY THE SAME MONUMENTAL FEELING AND STILL USEABLE OF COURSE. SOME PRELIMINARY MODELS ARE NOW BEING PHOTOGRAPHED FOR YOU AND I AM EAGER TO BEGIN AND LOOK FORWARD TO VISITING. CAN THIS BE IN JULY? PLEASE CONVEY MY PLEASURE TO HENRY. THAN YOU
SCOTT BURTON

SPECIAL 30-DAY OFFER

GET \$1.00 OFF ON YOUR NEXT MAILGRAM ORDER

TO SEND YOUR MAILGRAM(S), CALL 800-257-2241 AND ASK FOR OPERATOR 35. WE'LL AUTOMATICALLY DEDUCT \$1.00 FROM YOUR TOTAL BILL. OFFER GOOD ON EACH ORDER PLACED DURING THE NEXT 30 DAYS.

20:40 EST

HGMCOMP

TO REPLY BY MAILGRAM MESSAGE, SEE REVERSE SIDE FOR WESTERN UNION'S TOLL - FREE PHONE NUMBERS

5241 (R 7/82)

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Metropolitan Arts Council

March 21, 1983

Stacy Paleologos
National Endowment for the Arts
Art in Public Places Program
Washington, D.C. 20506

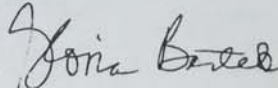
Dear Stacy:

As I told you in our phone conversation last week, the Joslyn Art Museum has requested that the Burton Grant transferred from the Metropolitan Arts Council to the Joslyn Art Museum, to simplify procedures.

The Chairman and Vice Chairman of the Art in Public Places Committee concur, and on their recommendation, the Executive Committee of the Metropolitan Arts Council today instructed me to request that the Endowment transfer Grant # 12-4411-794 in the amount of \$40,000, for commission and installation of a work by artist Scott Burton in the Joslyn sculpture garden, to the Joslyn Art Museum.

I very much appreciate all your help and advice.

Sincerely,



Gloria Bartek
Executive Director

cc: William Larson-President
Willis Strauss- Honorary
Ruth Ann Davis-Vice Chairperson
Henry Flood Robert, Jr.-Joslyn Art Museum
Karen Chambers-Agent
Scott Burton-Artist

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Metropolitan Arts Council

March 23, 1983

Metropolitan Arts Council

P.O. Box 1077 • Downtown Station • Omaha, NE 68101-1077



Scott Burton
86 Thompson
New York City, New York 10012

street in front of the museum has been closed off, and earth has been moved to cover it. You may remember the Museum is about a mile from Central Park Mall, and on a higher elevation--it's on top of the first bluff rising from the Missouri River.

I'm sorry it's taken so long--but hope you're pleased with the result.

Regards,

Gloria Bartek
Executive Director

cc: Karen Chambers

P.O. Box 1077 • Downtown Station • Omaha, Ne 68101 • (402) 341-7910

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.93

Metropolitan Arts Council

March 23, 1983

Scott Burton
86 Thompson
New York City, New York 10012

Dear Scott:

Finally--as you can see by the enclosed correspondence with the Endowment, Henry Flood Robert at the Joslyn and others involved in your project--there will be a Burton work in Omaha.

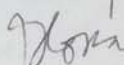
The Board of Directors and the Committee has approved requesting the Endowment to transfer the grant to the Museum, and the Endowment is anxious to accept the proposal. Stacy Paleologos has informed me she'll transfer the grant as soon as she gets our written request.

Once the Joslyn receives formal notification of the transfer, you should be hearing from Henry. The Museum will take complete charge of the project, and you'll work directly with the Joslyn staff.

I think you'll like the site--there is no sculpture garden yet, but yours will be one of the first works in it. The street in front of the Museum has been closed off, and earth has been moved to cover it. You may remember the Museum is about a mile from Central Park Mall, and on a higher elevation--it's on top of the first bluff rising from the Missouri River.

I'm sorry it's taken so long--but hope you're pleased with the result.

Regards,



Gloria Bartek
Executive Director

cc: Karen Chambers

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

March 21, 1983

Henry Flood Robert
Director
Joslyn Art Museum
2200 Dodge
Omaha, Nebraska 68102

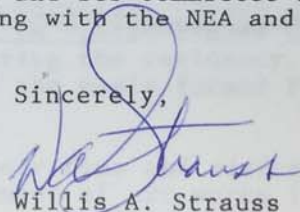
Dear Henry:

On behalf of the Art in Public Places Committee of the Metropolitan Arts Council, I am pleased to confirm that the National Endowment for the Arts Grant # 12-4411-794 for \$40,000 will be transferred to the Joslyn Art Museum to commission an \$80,000 sculpture from artist Scott Burton as you requested. You can expect to get the grant award letter from the Endowment shortly.

This action was approved by the Metro Arts Executive Committee on March 18, 1983. It is my understanding that in accepting this grant award, the Joslyn Art Museum accepts the responsibility for raising the necessary matching funds for this grant and for any additional costs such as installation and travel expenses for the artist. In addition, the Joslyn will be accepting full responsibility for all negotiations with the artist, management of the project and all final reports to the funding agencies and donors.

Because of the hard work of the Metro Arts Council in bringing the project to this point, I think it would be appropriate to credit the Metropolitan Arts Council and its Committee as one of the supporters of the project along with the NEA and the donors.

Sincerely,


Willis A. Strauss
Chairman
Art in Public Places Committee

cc: Stacy Paleologos-NEA
Gloria Bartek-Metro Arts
Ruth Ann Davis
William Larson
Karen Chambers-Agent
Scott Burton-Artist

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

March 23, 1983

Dr. Harold Gifford
3636 Burt Street
Omaha, Nebraska 68131

*This was sent
to all
individuals
who played a
part in this
project.*

Dear Harold:

I'm pleased to tell you that the Scott Burton sculpture project, on which you all worked so long and hard, will finally become a reality in Omaha.

As most of you know, construction deadlines in Central Park Mall made it impossible to install the work there. However, Henry Flood Robert, Director of the Joslyn Art Museum, suggested that we approach the National Endowment for the Arts to explore the idea of changing the site of the work to the Joslyn's new sculpture garden.

All the parties involved--the artist, the Museum, the Metro Arts Committee and the Endowment--accepted the plan, and the Endowment is now in process of transferring the grant from Metro Arts to the Museum.

The artist will be coming for a preliminary look at the sculpture garden, and discussion with the Museum staff on timelines.

Another bit of good news for art in public places in Omaha: in May Metro Arts will bring artists John Young, Alice Adams and Luis Jimenez to Omaha for ten-day residencies. These artists were selected last spring by the Art in Public Places Committee, and each will create a small work during the residency. They will be getting help from members of the newly formed Friends of the Visual Arts Committee.

I want to thank everyone who gave their time and advice, making it possible to add to the growing number of art works in public places in Omaha.

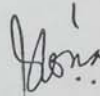
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page 2

If you have any questions or comments, please don't hesitate to call.

Sincerely,



Gloria Bartek
Executive Director

cc: Scott Burton
Karen Chambers

GB/cg

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Metropolitan Arts Council

July 12, 1982

Scott Burton
86 Thompson Street
New York, New York 10012

Metropolitan Arts Council

P.O. Box 1077 • Downtown Station • Omaha, NE 68101-1077



Scott Burton
86 Thompson
New York City, New York 10012

I didn't know there was any urgency about it.

We're currently working very hard to override the Mayor's deletion of our appropriation from the City budget, and since this is a life or death situation for Metro Arts, I must make that my first priority. But I will contact the Committee as soon as possible to let them know you have asked for the maquettes, and then let you know their decision.

I feel badly that a project that was begun with such aspirations and commitment to bringing major works of art to downtown Omaha seems to have dissolved into nothing but ill feelings. I was extremely disturbed when I got a message that you were "threatening to sue the arts council" on the issue of the maquettes.

P.O. Box 1077 • Downtown Station • Omaha, Ne 68101 • (402) 341-7910

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Metropolitan Arts Council

July 12, 1982

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott,

I spoke with Karen Chambers July 1, and with Stacy Paleologos at the Endowment after getting the phone message you left when I was out of the office July 6. I'm sorry there was a misunderstanding about the maquettes, and I'll do whatever I can to straighten it out.

You'll recall that our Central Park Mall Sculpture Committee commissioned you to fabricate two maquettes at the time of your first meeting with them on October 14, 1980 at a cost of \$1,500. Two payments of \$750 each were made to you by Metro Arts for the maquettes: the first on January 16, 1981, and the balance on March 24, 1981. It is therefore my understanding that the maquettes are the property of the Metropolitan Arts Council.

I recall that, at the time we discussed the commissioning and fabrication of the maquettes, you asked me whether you could have them when the project was completed. I told you that I didn't think the Committee would have any problem with that, and I'd ask them to donate them to you when the project was completed.

I haven't yet approached the Committee on the question, because I didn't know there was any urgency about it.

We're currently working very hard to override the Mayor's deletion of our appropriation from the City budget, and since this is a life or death situation for Metro Arts, I must make that my first priority. But I will contact the Committee as soon as possible to let them know you have asked for the maquettes, and then let you know their decision.

I feel badly that a project that was begun with such aspirations and commitment to bringing major works of art to downtown Omaha seems to have dissolved into nothing but ill feelings. I was extremely disturbed when I got a message that you were "threatening to sue the arts council" on the issue of the maquettes.

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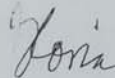
page 2

I feel your concerns and ours can all be resolved if we can each clearly state our desired goals, agree to the facts of what has or has not happened, and proceed to find resolutions satisfactory to all.

The Metropolitan Arts Council, its Art in Public Places Committee and I have worked hard and consistently to build partnerships with artists and arts organizations to bring more arts experiences to the people of this community.

Not every project come to fruition, but I think our goals and our track record make it clear that we have a strong commitment to the arts and to artists. I can assure you, we will do everything possible to resolve the problems associated with this project.

Sincerely,



Gloria Bartek
Executive Director

GB/gd

cc: E.A. Crouchley
William Larson
Patrick Kennison
Stacy Paleologos

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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

June 23, 1983

Mr. Scott Burton

Metropolitan Arts Council

P.O. Box 1077 • Downtown Station • Omaha, NE 68101-1077



Scott Burton
86 Thompson Street
New York, New York 10012

In both of the above alternatives, either the proposed model or the purchased pieces would have to pass the Acquisitions Committee again, unfortunately. However, I don't think that will be a problem as they were very enthusiastic about your work. They particularly liked the lounge chairs you made for Christopher de Menil. The Acquisitions Committee is a Trustee committee as in most museums; and for the most part they are very responsive to the Staff presentations we have made in the past. Their major function is to see the money is spent wisely rather than the aesthetic merits of a work. Since they have already approved the \$25,000, the basic hurdle is over. You would not have to make a presentation to them as you did for Metro Arts Council, as that is Henry's and my job.

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

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

June 23, 1983

Mr. Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

The Acquisitions Committee of the Joslyn voted to commit \$25,000 towards the NEA match. This is \$5,000 more than Henry and I had hoped for. The Metro Arts Council is unable to commit any money. My feeling is that asking them to put up money is a dead issue and nothing more can be done unfortunately. Consequently in trying to deal with the realities of the situation, Henry and I would like to propose to you the following alternatives:

1.) We purchase for \$50,000 a mutually agreed upon work previously made by you - such as a pair of chairs that would fit into our garden - and in addition pay for shipping and for any foundation that might be necessary for them to sit on.

or

2.) You design a piece for \$50,000 and we would pay for shipping the finished work here (preferably from a manufacturing site near Omaha). We would also pay for an initial round trip air ticket out here and hotel for you so that you could inspect the site or make plans.

In both of the above alternatives, either the proposed model or the purchased pieces would have to pass the Acquisitions Committee again, unfortunately. However, I don't think that will be a problem as they were very enthusiastic about your work. They particularly liked the lounge chairs you made for Christopher de Menil. The Acquisitions Committee is a Trustee committee as in most museums; and for the most part they are very responsive to the Staff presentations we have made in the past. Their major function is to see the money is spent wisely rather than the aesthetic merits of a work. Since they have already approved the \$25,000, the basic hurdle is over. You would not have to make a presentation to them as you did for Metro Arts Council, as that is Henry's and my job.


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Mr. Scott Burton (pg. 2)

If either of these alternatives appeal to you, the NEA said that they would need a letter from you accepting the reduction of the NEA grant from \$40,000 to \$25,000 and a letter from us accepting the transfer of the grant and a request from us to reduce it to the smaller amount.

Please let us know what you decide.

All my best,



Holliday T. Day
Curator of American Art

P.S. In the case of alternative #2, it would be a "turn key" operation. That is, if you built the work here on the site, you would be responsible for all the manufacturing costs needed to complete the work; however, we would be happy to assist you in any way that is feasible. For example, you could use our shop table saws or we could help you find student helpers etc., but we probably could not allocate our staff to do major work. If you gave us a list in advance of your needs, we could be specific about what we could do and what we couldn't do.

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Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292



Mr. Scott Burton
86 Thompson Street
New York, New York 10012

He is also interested in the total budget now
for the project.

Please let me know if there is anything I can do
to assist in this project.

Best regards,

Karen S. Chambers

cc: Stacy Paleologus

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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23 December 1982

Ms. Gloria Bartek
Metropolitan Arts Council
PO Box 1077
Downtown Station
Omaha, NE 68101-1077

Dear Gloria:

I have just sent Stacy Paleologus at the NEA a copy of Scott's letter to you, indicating his eagerness to continue the project in its changed form. He really is looking forward to working with Henry Flood Robert and can come out to Omaha in early January. Please let him know when would be good for you all.

He is concerned about the project completion date of summer 1983. I am sure you realize that that is completely impossible -- was it a typo? He would like to be reassured that the end date is flexible and open.

He is also interested in the total budget now for the project.

Please let me know if there is anything I can do to assist in this project.

Best regards,

Karen S. Chambers

cc: Stacy Paleologus

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.93

23 December 1982

Ms. Stacy Paleologos
Art in Public Places
National Endowment for the Arts
2401 E Street, NW
Washington, DC 20506

Dear Stacy:

I am writing on behalf of Scott Burton regarding the Metropolitan Arts Council grant. I have enclosed a xerox of Scott's letter to Gloria Bartek indicating his continued interest in the project and his approval of the change of site.

He wanted me to convey to you that he felt that the "series of misunderstandings and misperceptions" was not on his part.

He also would like to know more about how the grant will be administered under the Museum Program Purchase Plan. He is also unclear as to the amount of the funds available. He has already spent several hundred dollars of his own money on this project which has not been reimbursed and cannot proceed without some financial assistance.

He also wanted me to tell you that the summer 1983 completion date for the project is totally impossible.

However, he is still eager to continue this project and looks forward to working with Henry Flood Robert at the Museum.

Sincerely,

Karen S. Chambers

enclosure

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	<i>Burton</i>	<i>II.93</i>

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

Ms. Gloria Bartek
Executive Director
Metropolitan Arts Council
P.O. Box 1077
Downtown Station
Omaha, NE 68101

January 3, 1983

Dear Gloria,

I have received both your letter and Scott's letter.

A panel has approved the change of category for this grant #12-4140-353. The Purchase Plan category of the Museum Program no longer exists but the grant will be allocated retroactively, in the fiscal year the original grant was awarded.

All terms of this grant remain in effect and Stacy Paleologos will continue to administer it with consultation with the Museum Program.

If a time extension is needed, please request in writing and there should be no problem with a 6 month or 1 year extension.

Enclosed please find guidelines and reporting requirements for the Museum Purchase Plan category. If you have any questions, please feel free to contact Stacy at (202)634-1566.

Sincerely,

Leonard L. Hunter III
Assistant Director
Visual Arts Program

cc: S. Burton

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.93

Metropolitan Arts Council

January 4, 1983

Karen S. Chambers
One Sheridan Square
New York, New York 10014

Dear Karen,

Thanks for your letter of December 23, and for informing the Endowment of Scott's agreement to proceed with the sculpture project here in Omaha at a new site.

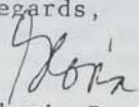
I've spoken with Stacy Paleologos, and having received the information you sent her, she is preparing the necessary documents to permit the change of site from Central Park Mall to the Joslyn Sculpture Garden. Once we receive those, we will draw up agreements with the Joslyn Art Museum and with Scott.

Don't worry about a project completion date of summer 1983--everyone (including Stacy) is aware that that may not be realistic. Let's just proceed with getting the paper work done, and once the agreements are signed, either Henry Flood Robert or Holliday Day of the Museum will call Scott to set time lines.

The important thing is that Scott, the Endowment, the Museum and Metro Arts have all agreed that Scott should create a work, and that the installation site will be the Museum's new sculpture garden. The total budget for the project is \$80,000.

If you or Scott have any questions, please don't hesitate to contact me.

Regards,


Gloria Bartek
Executive Director

GB/gd

cc: Stacy Paleologos, NEA
Scott Burton
Henry Flood Robert, Joslyn Art Museum
Willis Strauss, Metro Arts Committee
Ruth Ann Davis, Metro Arts Committee

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.93



Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

December 12, 1983

Mr. Scott Burton
86 Thompson Street
New York, N.Y. 10012

Dear Scott:

Finally, a contract for you. I hope it is agreeable. News on the other front is that your NEA grant ends June 31, 1984, and the other project is taking much longer to be resolved than we imagined. Consequently, I feel that we should not wait for it, but rather move ahead with your project. Therefore, if you thought that you could devote your energies to that aspect of the garden not involved with the circle and the front of the building, we could get under way. That way you would be able to be a major factor in shaping the use and atmosphere of the informal part of the garden and not be constrained or held up by something that none of us have any control over and may drag out for months.

The way I envision the garden now is that the circle area will be the formal part to complement the facade, but the major part of the garden will be a quiet place to discover sculpture and small vistas by walking. They will enter that part through the cement area to the parking lot side of the circle or by the two stone paths that lead east from the circle between the mounds. Your plan could even propose certain pieces of sculpture and their placement in relation to your work. How does that sound to you?

One final thing; I read a very upbeat article on Battery Park in Sunday's New York Times about the press conference held at the Whitney to announce the plans you and Siah and the architects had drawn up. Sounds great. It also reminded me that Siah's Reading Garden #2 is still in Omaha at UNO. It was build for us, but belongs to Siah. At the moment we have spent all our acquisition money on you, and it won't build up again for another year; but it seems conceivable to me that the Reading Garden could be incorporated into the sculpture garden in some way. It needs to have a permanent foundation and some weatherproofing, which Siah would do if we purchased it. If it could be made to fit into the scheme of things, I would stand a better chance of getting the money for it. The other work which we presently own and needs to be placed is the Snelson, Able Charlie. There is some talk now about putting it on the flat grass area to the north of the main east steps to the museum, rather than in the garden proper, but that is certainly not definite by any means.

Also, Russell Bowman, curator at the Milwaukee Art Museum, was here last week and I showed him your original model for the Mall. He was very taken

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Scott Burton

2.

December 12, 1983

with the one with steps with the chairs and tables on each level. He particularly liked, as do I, one set on the next to lower left side as you look down the steps.

Well, I hope you aren't bogged down from reading this far, and look forward to receiving the contract and your reactions to my proposal soon.

All my best,

Holly

Holliday T. Day
Curator of American Art

HTD:rch
encl.

Left over from my to artist:

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

October 11, 1977

COST ESTIMATES - SCOTT BURTON SCULPTURE

- New work: \$43,000 - work
2,000 - proposal
1,000 - artist's fee for proposal
4,000 - artist's fee for work
- Purchased work: \$47,000 - work
2,000 - proposal (previously spent)
1,000 - artist's fee for proposal (previously spent)

Left over if any to artist:

Enclosed for your information is a copy of my letter to the MFA, requesting the site change. Please read it, and if you agree with the proposal, return a letter in writing, with a check to MFA, who will administer the grant.

When the Endowment receives information that you agree, they will send the revised agreement to us, and we will complete the agreements on the local level.

I look forward to hearing from you.

Respectfully,
Robert Rauschenberg
Director

Scott Burton
111 West 23rd Street
New York, NY 10011

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

December 17, 1982

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott,

I was very glad to hear from Karen Chambers that you'd still like to do a work in Omaha, with the site changed from Central Park Mall to the Joslyn's new sculpture garden. Henry Flood Robert, Director of the Joslyn, suggested the possibility, and our Committee asked me to explore the idea with the Endowment. I did so, and Stacy Paleologos called last week to say it was approved, from the NEA Museum Program Purchase Plan category. I didn't want to call you until I was sure we could make it happen.

The Purchase Plan is no longer an NEA program, but the grant will be allocated to it retroactively, in the fiscal year the original grant was awarded. Stacy says the Endowment is making an exception in doing so, but they are anxious for the project to continue.

Enclosed for your information is a copy of my letter to the NEA, requesting the site change. Please read it, and if you agree with the proposal, send me a letter so stating, with a xerox to Stacy, who will administer the grant.

When the Endowment receives information that you agree, they will send the revised paperwork to us, and we'll complete the agreements on the local level.

I look forward to hearing from you.

Regards,

Gloria Bartek bygd
Gloria Bartek
Executive Director

cc: Stacy Paleologos, NEA
Henry Flood Robert, Joslyn
Willis Strauss, Chairman, Central Park Mall Committee
Ruth Ann Davis, Vice Chair, Central Park Mall Committee

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Metropolitan Arts Council

November 10, 1982

Stacy Paleologos
Art In Public Places Program
National Endowment for the Arts
Washington, D.C. 20506

Dear Stacy,

The Metropolitan Arts Council would like to request an extension on Grant #12-4140-353, and would also like to request that the Endowment approve a change of site for a commissioned work by artist Scott Burton; from Central Park Mall to the sculpture garden of the Joslyn Art Museum, which is now in the process of being designed.

I understand from our phone conversation that the Endowment does not ordinarily fund works for museums in this grant category, but I hope that an exception can be made in our case, because I believe such a decision would be an ideal solution for the current situation here.

The selection process, because of a series of misunderstandings and misperceptions by all parties, was not ideal. In spite of that, Scott Burton proceeded in good faith, as did we to find a site in Central Park Mall for a piece that could be accommodated to an existing park plan, and to a rapidly accelerating construction schedule. Unfortunately a decision could not be made in time to meet the contractor's schedule for installing pipes and wiring underground at the proposed site, and the Mall went on to completion this summer. Since Burton's work is an inherent part of the landscape it inhabits, the cost of changing wiring and water connections would now be prohibitive.

However, the sculpture garden is now at the stage, when Burton could be brought to Omaha to work in close collaboration with the architect and the staff of the museum, under circumstances which are ideal for his approach and style.

The project would not only make it possible to bring a Burton work to Omaha, but would also provide an opportunity for a local arts agency to work in close collaboration with one of the city's major arts institutions. Pooling resources on behalf of the community can generate more support and better services to our constituents.

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Stacy Paleologos
page 2

Metro Arts' long range plan for its Art in Public Places Program calls for the commission (or purchase) and installation of major works each year. In 1980 Doug Hollis completed a wind organ which now sits on a grassy hill at Standing Bear Lake (a dam site which is the locale of a city park). This most successful residency and commission generated enthusiasm for the program.

That same year we also provided technical assistance to Omaha Opportunities Industrialization Center for a project which brought George Trakas to Omaha, where he fabricated a work in the inner city.

Though circumstances made it impossible to complete the Burton project in 1982, we did purchase a work by Sidney Buchanan, a Nebraska artist, and placed it in Central Park Mall this summer (a slide of that work is enclosed).

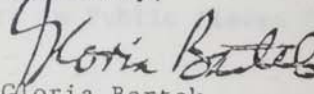
This spring Metro Arts will bring Alice Adams, John Young and Luis Jiminez to Omaha for 10-day residencies, and we hope to submit a letter of intent in June 1983 to apply for an Endowment grant for the commission of a work by one of these artists in 1984.

It is possible that one of the designs already presented by Burton will be most appropriate for the new site, but, should the Endowment approve this project, Burton would be invited to come to Omaha as soon as possible to view the site and discuss the project with the architect and the museum staff. A new design would certainly be considered if the artist so recommends. Two or three trips might be necessary to reach a decision and the artist's expenses would of course be reimbursed for these. Installation of the work would be scheduled for summer, 1983.

The museum is downtown, 10 blocks west and one block north of Central Park Mall. The sculpture garden will adjoin Central High School, and will be highly visible and accessible.

It is the feeling of our Art in Public Places Committee that every effort should be made to bring a work of Scott Burton to Omaha, and we ask that you make this possible by approving a change of site in time for Burton to work with the sculpture garden designers.

Sincerely,


Gloria Bartek
Executive Director

GB/gd
encl.

cc: William Larson
Willis Strauss

Ruth Ann Davis

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

March 21, 1983

Henry Flood Robert
Director
Joslyn Art Museum
2200 Dodge
Omaha, Nebraska 68102

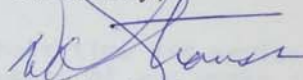
Dear Henry:

On behalf of the Art in Public Places Committee of the Metropolitan Arts Council, I am pleased to confirm that the National Endowment for the Arts Grant # 12-4411-794 for \$40,000 will be transferred to the Joslyn Art Museum to commission an \$80,000 sculpture from artist Scott Burton as you requested. You can expect to get the grant award letter from the Endowment shortly.

This action was approved by the Metro Arts Executive Committee on March 18, 1983. It is my understanding that in accepting this grant award, the Joslyn Art Museum accepts the responsibility for raising the necessary matching funds for this grant and for any additional costs such as installation and travel expenses for the artist. In addition, the Joslyn will be accepting full responsibility for all negotiations with the artist, management of the project and all final reports to the funding agencies and donors.

Because of the hard work of the Metro Arts Council in bringing the project to this point, I think it would be appropriate to credit the Metropolitan Arts Council and its Committee as one of the supporters of the project along with the NEA and the donors.

Sincerely,



Willis A. Strauss
Chairman
Art in Public Places Committee

cc: Stacy Paleologos-NEA
Gloria Bartek-Metro Arts
Ruth Ann Davis
William Larson
Karen Chambers-Agent
Scott Burton-Artist

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

March 23, 1983

Dr. Harold Gifford
3636 Burt Street
Omaha, Nebraska 68131

Dear Harold:

I'm pleased to tell you that the Scott Burton sculpture project, on which you all worked so long and hard, will finally become a reality in Omaha.

As most of you know, construction deadlines in Central Park Mall made it impossible to install the work there. However, Henry Flood Robert, Director of the Joslyn Art Museum, suggested that we approach the National Endowment for the Arts to explore the idea of changing the site of the work to the Joslyn's new sculpture garden.

All the parties involved--the artist, the Museum, the Metro Arts Committee and the Endowment--accepted the plan, and the Endowment is now in process of transferring the grant from Metro Arts to the Museum.

The artist will be coming for a preliminary look at the sculpture garden, and discussion with the Museum staff on timelines.

Another bit of good news for art in public places in Omaha: in May Metro Arts will bring artists John Young, Alice Adams and Luis Jimenez to Omaha for ten-day residencies. These artists were selected last spring by the Art in Public Places Committee, and each will create a small work during the residency. They will be getting help from members of the newly formed Friends of the Visual Arts Committee.

I want to thank everyone who gave their time and advice, making it possible to add to the growing number of art works in public places in Omaha.

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

page 2

If you have any questions or comments, please don't hesitate to call.

Sincerely,

Gloria Bartek
Executive Director

cc: Scott Burton
Karen Chambers

Dear Scott:

Enclosed you can see by the enclosed request form with the Endowment, Henry David Hubert at the Justice and Attorney General in your project—there will be a Bureau with the Board.

The Board of Directors and the Committee has approved in granting the Endowment to transfer the grant to the Bureau, and the Endowment is available to accept the proposal. Henry David Hubert has informed us that he stated the grant as well as the grant was stated request.

Now the Bureau requires some modifications of the proposal, and should be having that done. The Bureau will take requests during of the process, and you'll have to make sure the grant staff.

I think you'll like the idea—there is no doubt that the grant, but you will be one of the first to go to it. The grant is that of the Bureau has been stated off, and you'll see how much of the grant. The grant is that of the Bureau has been stated off, and you'll see how much of the grant.

The grant is that of the Bureau has been stated off, and you'll see how much of the grant.

GB/cg

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

March 23, 1983

Scott Burton
86 Thompson
New York City, New York 10012

Dear Scott:

Finally--as you can see by the enclosed correspondence with the Endowment, Henry Flood Robert at the Joslyn and others involved in your project--there will be a Burton work in Omaha.

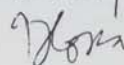
The Board of Directors and the Committee has approved requesting the Endowment to transfer the grant to the Museum, and the Endowment is anxious to accept the proposal. Stacy Paleologos has informed me she'll transfer the grant as soon as she gets our written request.

Once the Joslyn receives formal notification of the transfer, you should be hearing from Henry. The Museum will take complete charge of the project, and you'll work directly with the Joslyn staff.

I think you'll like the site--there is no sculpture garden yet, but yours will be one of the first works in it. The street in front of the Museum has been closed off, and earth has been moved to cover it. You may remember the Museum is about a mile from Central Park Mall, and on a higher elevation--it's on top of the first bluff rising from the Missouri River.

I'm sorry it's taken so long--but hope you're pleased with the result.

Regards,



Gloria Bartek
Executive Director

cc: Karen Chambers

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NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

Ms. Gloria Bartek
Executive Director
Metropolitan Arts Council
P.O. Box 1077
Downtown Station
Omaha, NE 68101

January 3, 1983

Dear Gloria,

I have received both your letter and Scott's letter.

A panel has approved the change of category for this grant #12-4140-353. The Purchase Plan category of the Museum Program no longer exists but the grant will be allocated retroactively, in the fiscal year the original grant was awarded.

All terms of this grant remain in effect and Stacy Paleologos will continue to administer it with consultation with the Museum Program.

If a time extension is needed, please request in writing and there should be no problem with a 6 month or 1 year extension.

Enclosed please find guidelines and reporting requirements for the Museum Purchase Plan category. If you have any questions, please feel free to contact Stacy at (202)634-1566.

Sincerely,

Leonard L. Hunter III
Assistant Director
Visual Arts Program

cc: S. Burton

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Metropolitan Arts Council

January 4, 1983

Karen S. Chambers
One Sheridan Square
New York, New York 10014

Dear Karen,

Thanks for your letter of December 23, and for informing the Endowment of Scott's agreement to proceed with the sculpture project here in Omaha at a new site.

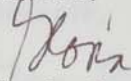
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Don't worry about a project completion date of summer 1983--everyone (including Stacy) is aware that that may not be realistic. Let's just proceed with getting the paper work done, and once the agreements are signed, either Henry Flood Robert or Holliday Day of the Museum will call Scott to set time lines.

The important thing is that Scott, the Endowment, the Museum and Metro Arts have all agreed that Scott should create a work, and that the installation site will be the Museum's new sculpture garden. The total budget for the project is \$80,000.

If you or Scott have any questions, please don't hesitate to contact me.

Regards,


Gloria Bartek
Executive Director

GB/gd

cc: Stacy Paleologos, NEA
Scott Burton
Henry Flood Robert, Joslyn Art Museum
Willis Strauss, Metro Arts Committee
Ruth Ann Davis, Metro Arts Committee

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Metropolitan Arts Council

December 17, 1982

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott,

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When the Endowment receives information that you agree, they will send the revised paperwork to us, and we'll complete the agreements on the local level.

I look forward to hearing from you.

Regards,

Gloria Bartek bygd
Gloria Bartek
Executive Director

cc: Stacy Paleologos, NEA
Henry Flood Robert, Joslyn
Willis Strauss, Chairman, Central Park Mall Committee
Ruth Ann Davis, Vice Chair, Central Park Mall Committee

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Metropolitan Arts Council

November 10, 1982

Stacy Paleologos
Art In Public Places Program
National Endowment for the Arts
Washington, D.C. 20506

Dear Stacy,

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I understand from our phone conversation that the Endowment does not ordinarily fund works for museums in this grant category, but I hope that an exception can be made in our case, because I believe such a decision would be an ideal solution for the current situation here.

The selection process, because of a series of misunderstandings and misperceptions by all parties, was not ideal. In spite of that, Scott Burton proceeded in good faith, as did we to find a site in Central Park Mall for a piece that could be accommodated to an existing park plan, and to a rapidly accelerating construction schedule. Unfortunately a decision could not be made in time to meet the contractor's schedule for installing pipes and wiring underground at the proposed site, and the Mall went on to completion this summer. Since Burton's work is an inherent part of the landscape it inhabits, the cost of changing wiring and water connections would now be prohibitive.

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Stacy Paleologos
page 2

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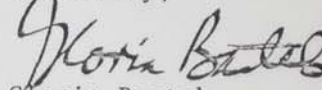
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The museum is downtown, 10 blocks west and one block north of Central Park Mall. The sculpture garden will adjoin Central High School, and will be highly visible and accessible.

It is the feeling of our Art in Public Places Committee that every effort should be made to bring a work of Scott Burton to Omaha, and we ask that you make this possible by approving a change of site in time for Burton to work with the sculpture garden designers.

Sincerely,



Gloria Bartek
Executive Director

GB/gd
encl.

cc: William Larson
Willis Strauss

Ruth Ann Davis

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SCOTT BURTON

86 Thompson Street
New York, NY 10012

Gloria Bartek
Metro Arts
PO Box 1077
Downtown Station
Omaha, NE 68101

Dear Gloria:

Karen Chambers has told me of the latest developments in Omaha, the transferring of the site and grant.

It sounds very good to me as I am still eager to work in Omaha on the sculpture commission. Please let me know what I need to do to facilitate this.

Best regards,

Scott Burton

ksc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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23 December 1982

Ms. Gloria Bartek
Metropolitan Arts Council
PO Box 1077
Downtown Station
Omaha, NE 68101-1077

Dear Gloria:

I have just sent Stacy Paleologus at the NEA a copy of Scott's letter to you, indicating his eagerness to continue the project in its changed form. He really is looking forward to working with Henry Flood Robert and can come out to Omaha in early January. Please let him know when would be good for you all.

He is concerned about the project completion date of summer 1983. I am sure you realize that that is completely impossible -- was it a typo? He would like to be reassured that the end date is flexible and open.

He is also interested in the total budget now for the project.

Please let me know if there is anything I can do to assist in this project.

Best regards,

Karen S. Chambers

cc: Stacy Paleologus

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23 December 1982

Ms. Stacy Paleologos
Art in Public Places
National Endowment for the Arts
2401 E Street, NW
Washington, DC 20506

Dear Stacy:

I am writing on behalf of Scott Burton regarding the Metropolitan Arts Council grant. I have enclosed a xerox of Scott's letter to Gloria Bartek indicating his continued interest in the project and his approval of the change of site.

He wanted me to convey to you that he felt that the "series of misunderstandings and misperceptions" was not on his part.

He also would like to know more about how the grant will be administered under the Museum Program Purchase Plan. He is also unclear as to the amount of the funds available. He has already spent several hundred dollars of his own money on this project which has not been reimbursed and cannot proceed without some financial assistance.

He also wanted me to tell you that the summer 1983 completion date for the project is totally impossible.

However, he is still eager to continue this project and looks forward to working with Henry Flood Robert at the Museum.

Sincerely,

Karen S. Chambers

enclosure

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18 March 1981

Gloria Bartek
Metropolitan Arts Council
P.O. Box 1077, Downtown Station
Omaha NE 68101

Dear Gloria:

As I told Sean yesterday, I am sending the trans-
parencies of the Burton models,

If you need anything else, please let me know.

Best regards,

Karen S. Chambers

enclosure

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MAR 22 1981
10 10 1981

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7 February 1982

Gloria Bertek
Metropolitan Arts Council
PO Box 1077 D.T.S.
Omaha, NE 68101

Dear Gloria:

Thanks for sending Scott Burton's 1099. I am afraid that I made an error in giving you his Social Security number. It should be 021-30-3990.

If that makes a difference, please issue a new 1099. If not, we can merely change it when we file his income taxes.

Sorry for the inconvenience.

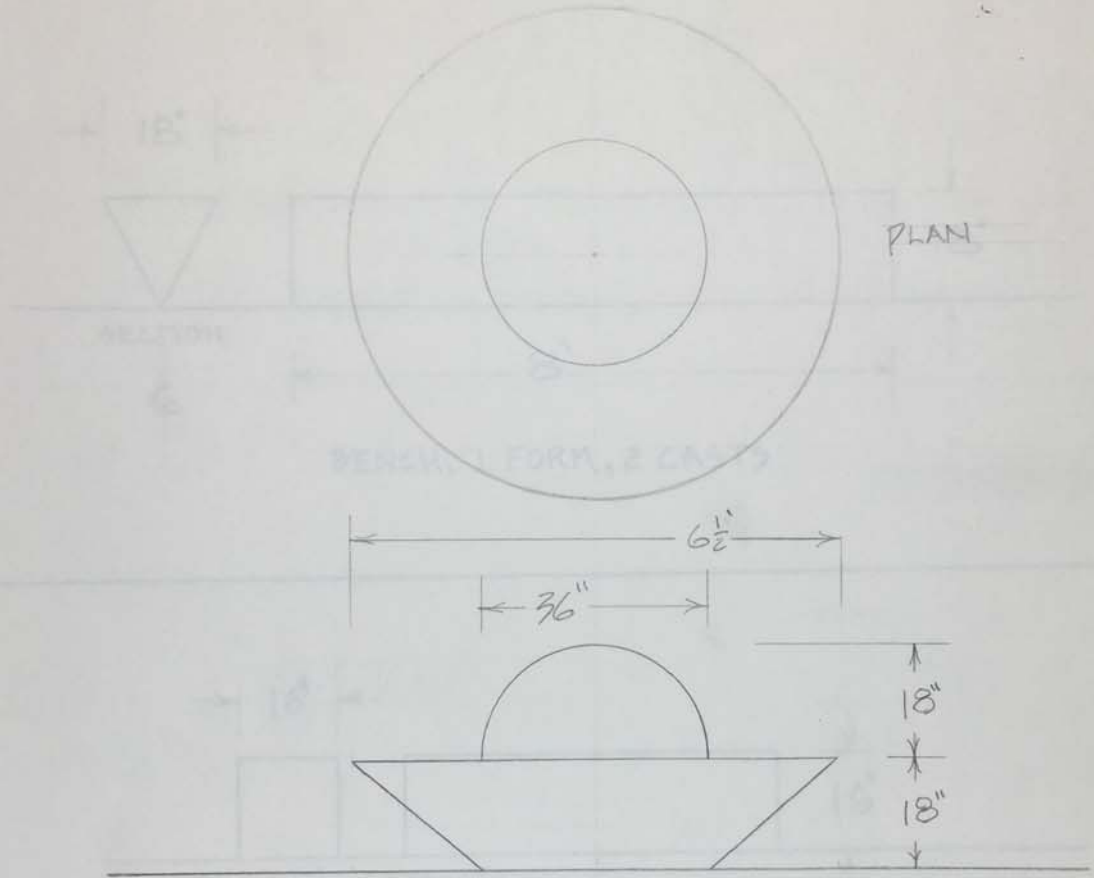
Best regards,

Karen S. Chambers

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1



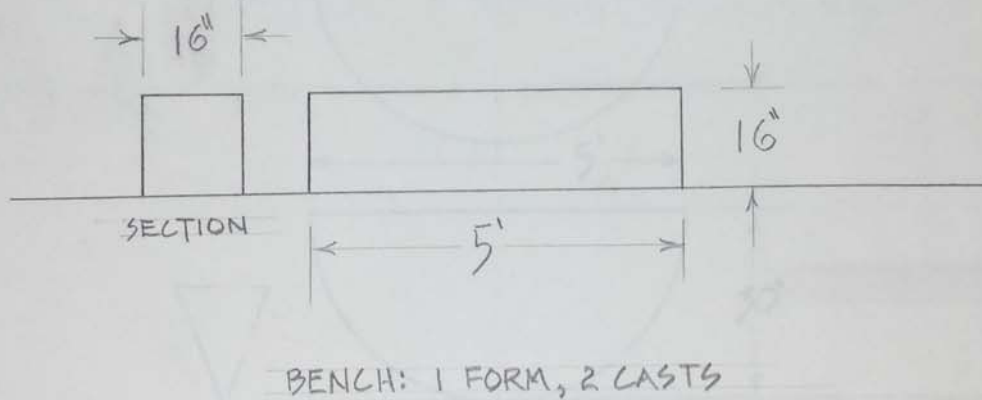
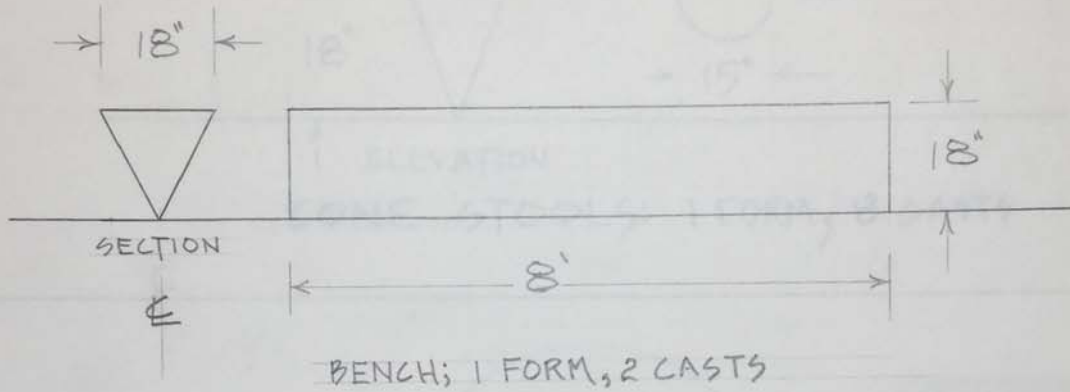
SECTION
ELEVATION
OTTOMAN: 2 FORMS, 2 CASTS EACH

BURTON/OMAHA

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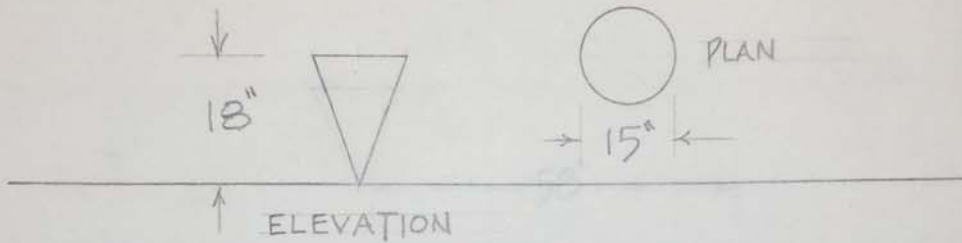


BURTON / OMAHA

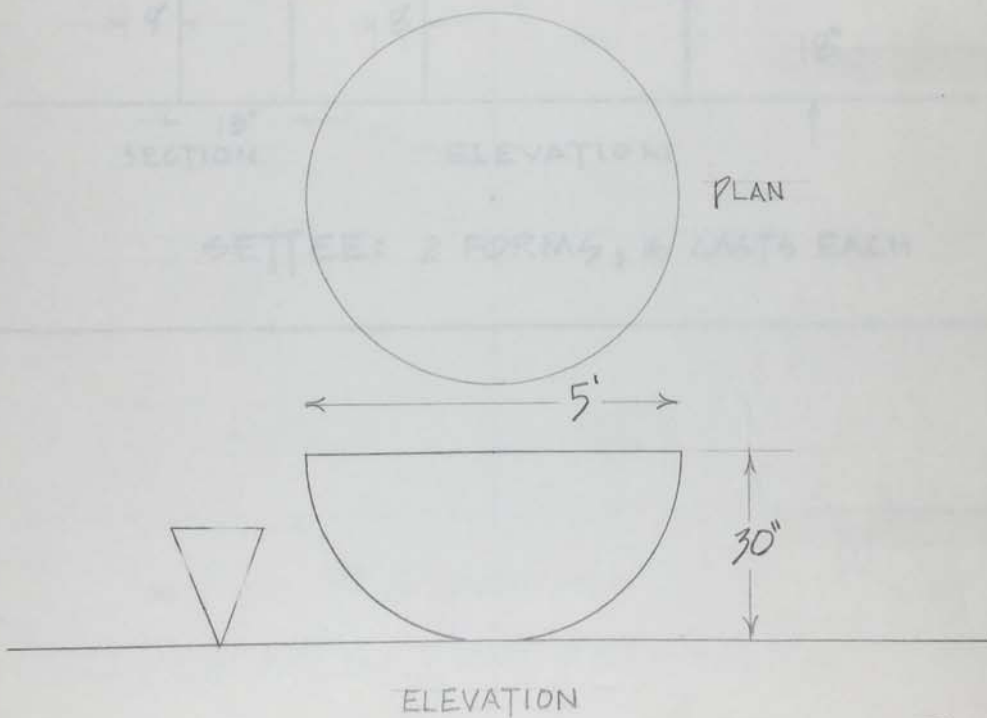
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3



CONE STOOLS: 1 FORM, 8 CASTS



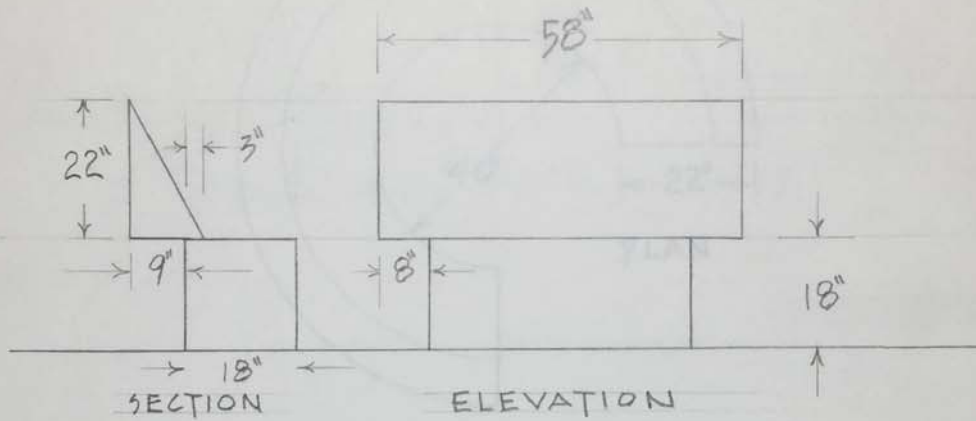
HEMISPHERE TABLE: 1 FORM, 2 CASTS

BURTON/OMAHA

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4



SEETEE: 2 FORMS, 6 CASTS EACH

ELEVATION

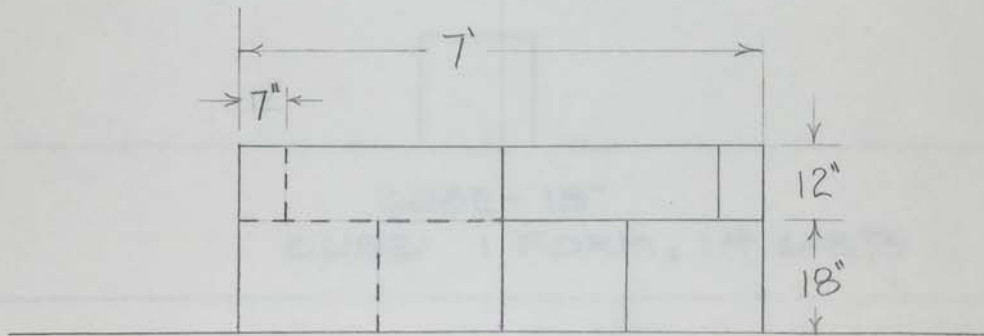
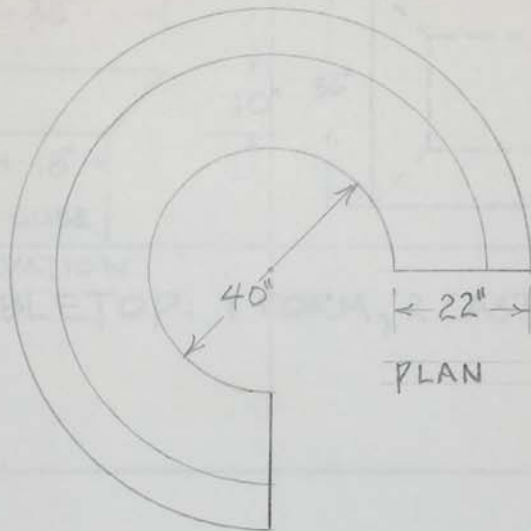
CIRCULAR SEETEE: 2 FORMS, 2 CASTS EACH

BURTON/OMAHA

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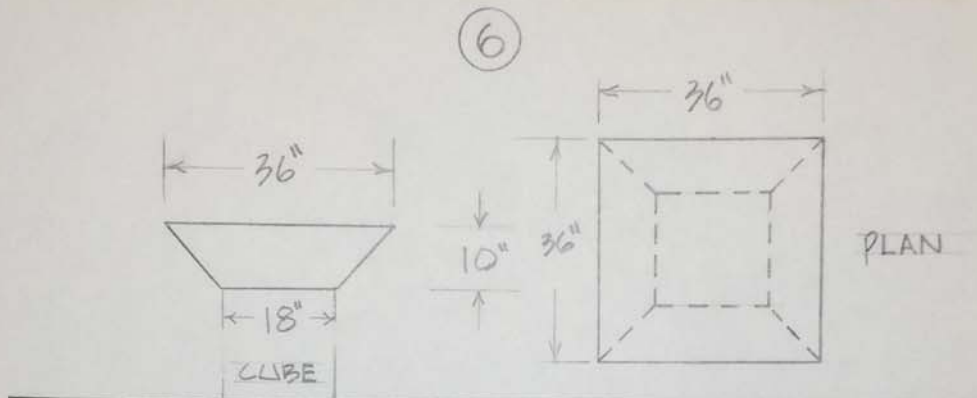
ELEVATION

CIRCULAR SETTEE: 2 FORMS, 2 CASTS EACH

BURTON/OMAHA

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	Burton	II.93



ELEVATION

TABLETOP: 1 FORM, 2 CASTS



CUBE - 18"

CUBE: 1 FORM, 14 CASTS

12 FORMS, 50 CASTS

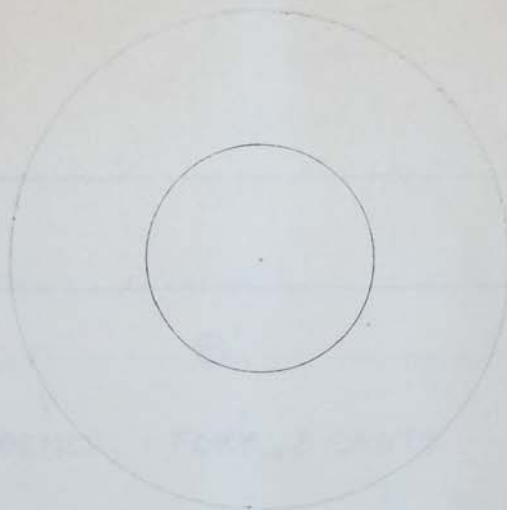
BURTON/OMAHA

DWGS. BY T. ABATE-MARCO

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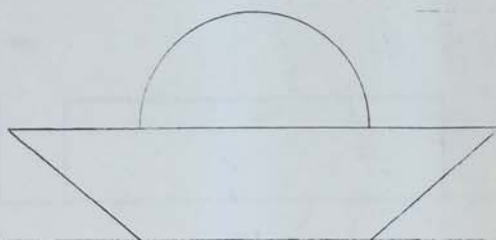
1



PLAN

6 1/2"

3/6"



1

18"

18"

ELEVATION

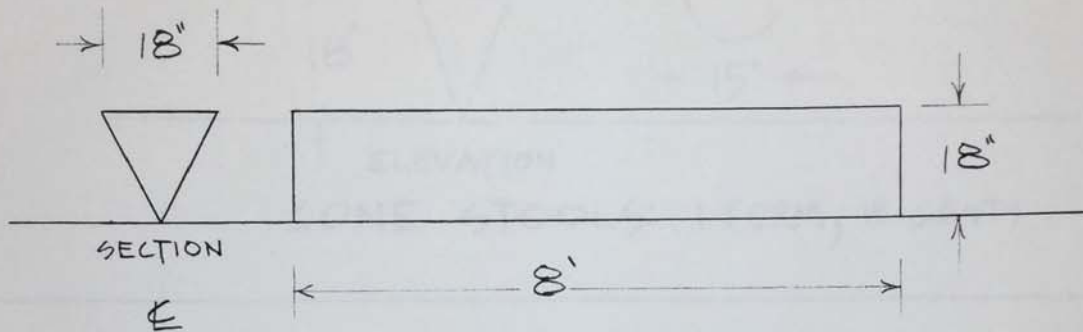
OTTOMAN: 2 FORMS, 2 CASTS EACH

BURTON/OMAHA

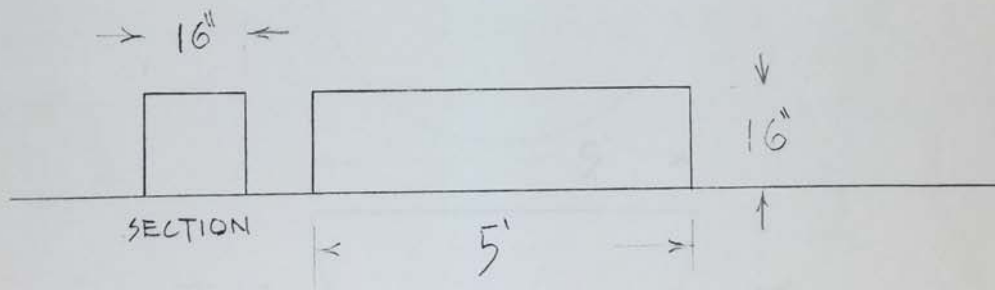
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②



BENCH; 1 FORM, 2 CASTS



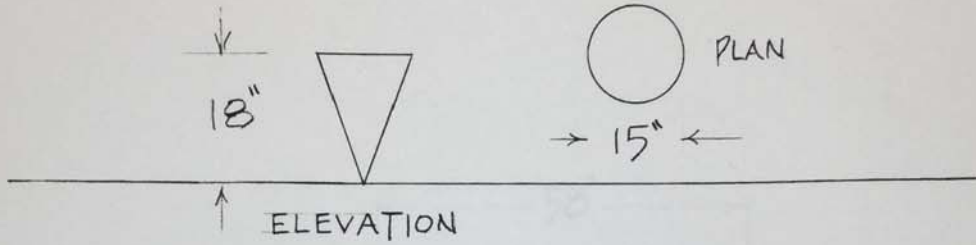
BENCH: 1 FORM, 2 CASTS

BURTON / OMAHA

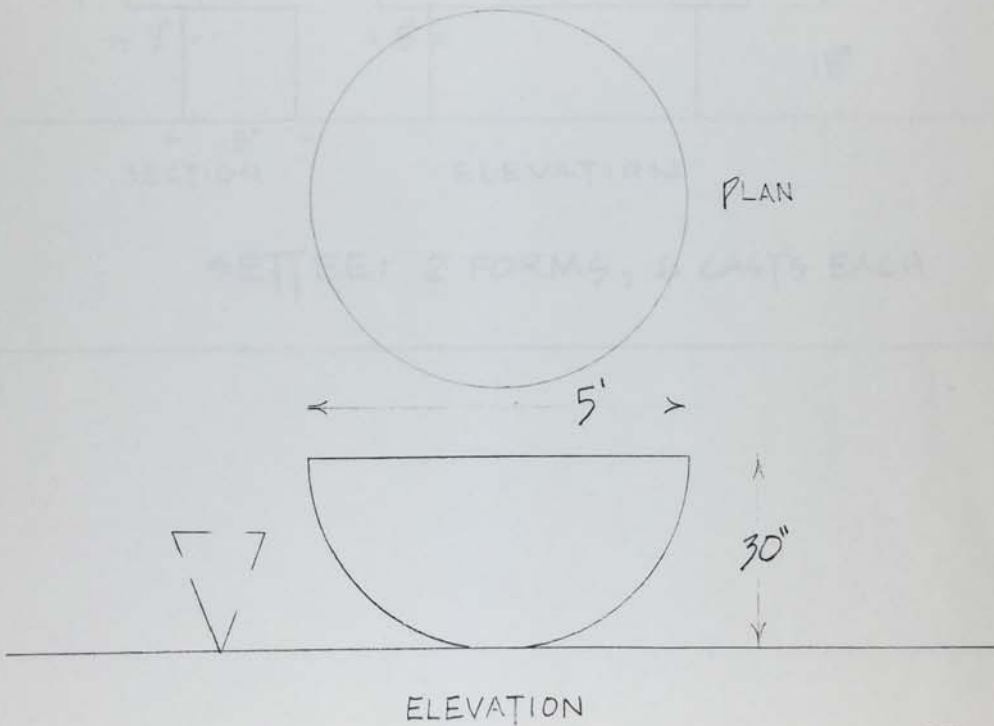
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③



CONE STOOLS: 1 FORM, 8 CASTS



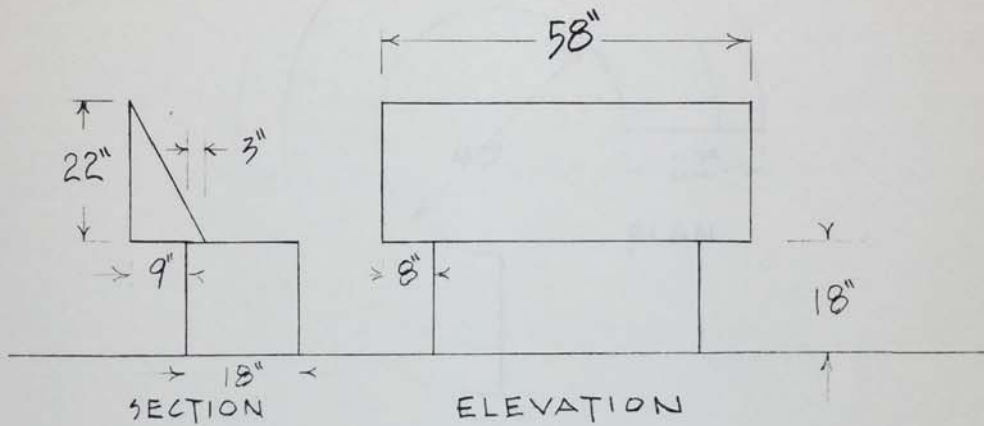
HEMISPHERE TABLE: 1 FORM, 2 CASTS

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4



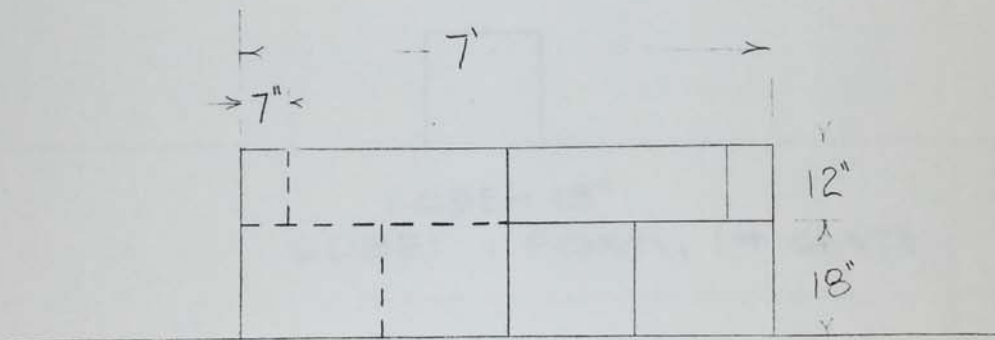
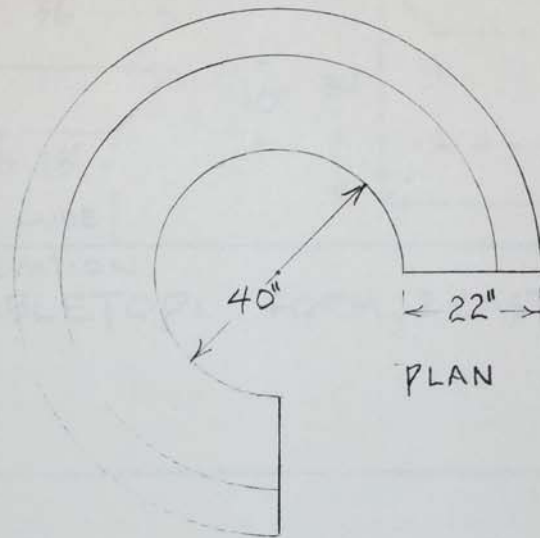
SETTEE: 2 FORMS, 6 CASTS EACH

BURTON/OMAHA

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5



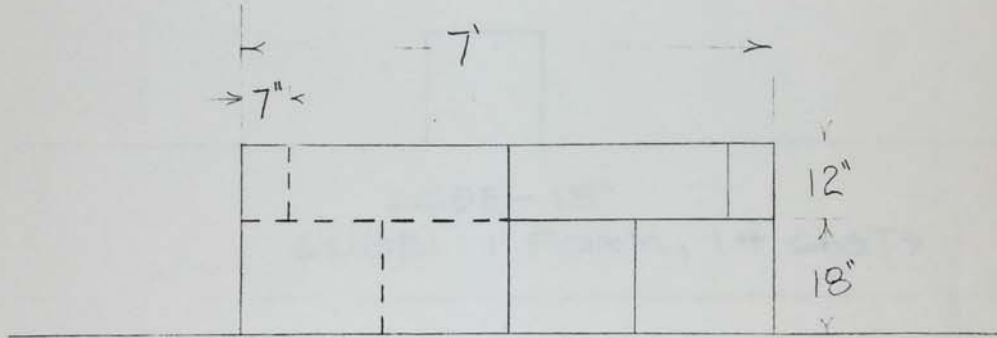
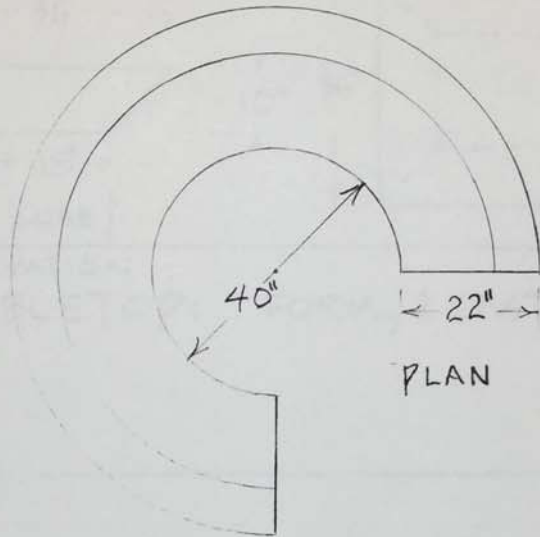
CIRCULAR SETTEE: 2 FORMS, 2 CASTS EACH

BURTON/OMAHA

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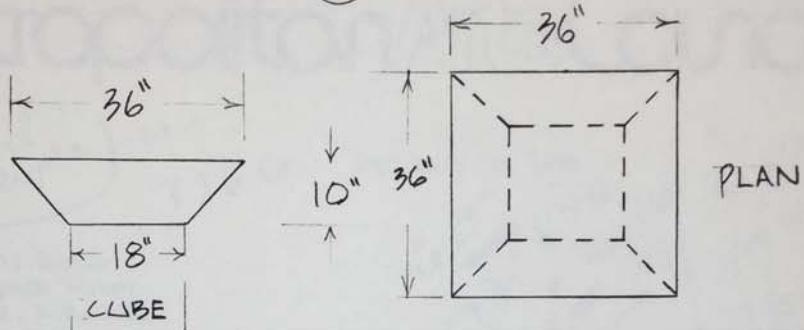
CIRCULAR SETTEE: 2 FORMS, 2 CASTS EACH

BURTON/OMAHA

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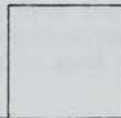
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6



ELEVATION

TABLETOP: 1 FORM, 2 CASTS



CUBE - 18"

CUBE: 1 FORM, 14 CASTS

12 FORMS, 50 CASTS

BURTON/OMAHA

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Metropolitan Arts Council

Travel People 117 - 3366

September 29, 1980

6:05 8:42 (united) 13th Mon 397
4:50 (542) (9:59) (united) Tues.

Mr. Scott Burton
86 Thompson Street
New York, N.Y. 10012

Dear Scott:

The meeting with the Art in Public Places Planning Committee has been confirmed for October 14, 1980 at 9 a.m. at Kutak Rock & Huie, 1650 Farnam St., Omaha, Nebraska, 4th floor conference room.

I have enclosed a copy of a memo sent to members of the committee. Please give us a call and let us know what traveling arrangements you have made and we will arrange to have someone waiting for you at the airport.

We've gotten a good response from the NEA Advisory Panel, indicating that they would welcome an application. Your meeting with the Committee should help to move us along in good time to make an application in January.

Sincerely,

Gloria Bartek

Gloria Bartek
Executive Director

GB/ckj
Enclosure

Carol Gembler

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Metropolitan Arts Council

September 26, 1980

MEMO TO: ART IN PUBLIC PLACES PLANNING COMMITTEE: Willis Strauss,
John Hulse, Adlen Aust, George Haecker, Norman Geske, Sandy
Matthews, Bernice Stephens Dodd, Noreen Christon, Henry
Flood Robert

FROM: Gloria Bartek

SUBJECT: COMMITTEE MEETING WITH MR. SCOTT BURTON

The Art in Public Places Planning Committee will meet next on October 14, 1980. The purpose of the meeting is for the committee to meet with Mr. Scott Burton to discuss the possibility of Mr. Burton producing a piece of sculpture for the new Central Park Mall.

If the committee agrees on Mr. Burton, he will then begin work on a maquette of the proposed piece.

The meeting will take place at Kutak Rock & Huie, 1650 Farnam St., 4th Floor Conference room at 9:00 a.m.

GB/ckj

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Metropolitan Arts Council

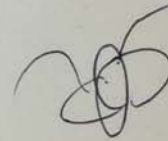
January 28, 1981

Scott Burton
86 Thomson St.

Metropolitan Arts Council
P.O. Box 1077 • Downtown Station • Omaha, Ne 68101



Mr. Scott Burton
86 Thompson St.
New York, N.Y. 10012



Regards

Shaun Aftonomos
Program Coordinator

P.O. Box 1077 • Downtown Station • Omaha, Ne 68101 • (402) 341-7910

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Metropolitan Arts Council

January 28, 1981

Scott Burton
86 Thompson St.
New York, N.Y. 10012

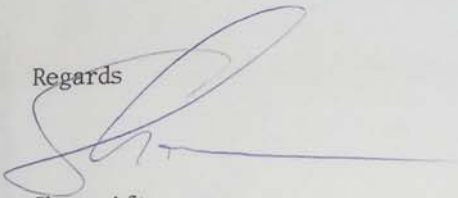
Dear Scott,

Just a quick note to let you know that the meeting for the Committee to view your maquettes has been set for February 23, 1981 at Gloria and Tom's new building. The entire Committee has that date clear, so you will be able to meet with everyone. The three local representatives of the Selection Panel that recommended artists to the Committee will also be present. Several Committee members have expressed a desire to meet with you on an individual basis prior to the meeting on the 23rd. Let us know as soon as possible what day to expect you, so that we can make any necessary arrangements.

I have talked with several masonry contractors in the area. The general opinion is that without some idea of what you are proposing, they can not give us a very reliable estimate of costs. So far, the range of cost is \$3 to \$12 a square foot, depending upon the way the brick and concrete are to be used, necessary preparation of the area, etc. If you have even a rough plan of some sort that I can show the contractors, they will be able to give us a better estimate of cost and time for the project.

I look forward to hearing from you.

Regards



Shaun Aftonomos
Program Coordinator

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[Faint, illegible text, likely bleed-through from the reverse side of the page]

Metropolitan Arts Council
P.O. Box 1077 • Downtown Station • Omaha, Ne 68101



Scott Burton
86 Thompson St.
New York, N.Y. 10012

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Art in Public Places Committee Meeting

October 14, 1980

Present: Willis Strauss, John Hulse, Henry Flood Robert Jr., Alden Aust, Noreen Christon, Bernice Stephens-Dodd

Staff: Gloria Bartek, Shaun Aftonomos

Absent: George Haecker, Norman Geske, Sandy Matthews

Scott Burton was introduced to the Committee members present. Mr. Strauss summarized the previous meetings of the Committee, then asked Burton to discuss his feelings and ideas for a work in Central Park Mall.

Burton stated he wished his work to be accessible as public art, and seeks a style that is different from studio work. He also stated that he wished to leave the final choices from five options up to the Committee. His proposals:

1. A grouping of granite chairs, geometric granite seating pieces, that would be in dark rich colors. There would be several groupings.
2. Rock furniture made from boulders cut for seating, also placed in groupings.
3. Chairs and tables made from indigenous materials such as sandstone and river gravel. These would probably function best in the architectural areas of the mall.
4. A serpentine banquette made of cast concrete or terrazzo. This would serve as a bench and a walkway, curving to form seating areas for groups of people. There would be the possibility of tinting the concrete or using terrazzo.
5. An area of terraced ramps, and steps that would function as paths and seating areas. This would be placed on the northside hill facing the river and convey a feeling of usefulness and beauty akin to the Spanish steps in Rome.

Committee members then discussed pros and cons of various materials and their suitability to this climate, as well as the reasons why indigenous materials would not be suitable. Mr. Aust suggested that boulders would have to be ordered from out of state, since none here are large enough to work as seating places.

There was some question whether terrazzo or heavily pigmented concrete could survive the weather changes in Nebraska. It was agreed that a long, serpentine banquette would need to be constructed to avoid trapping moisture, since any freezing taking place between joints would result in permanent damage.

Mr. Aust offered to arrange a meeting with City Planner Greg Peterson, project director for the Mall, to look at the specific contract already let for the site, to avoid any construction conflicts.

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Metropolitan Arts Council

There was discussion about the pre-fabrication budget, which currently totals \$4,000. After discussion, the Committee asked Mr. Burton to develop two maquettes with a total budget of \$1,500: one for the serpentine banquette, and one for proposal #5 -- ("Spanish Steps").

Mr. Burton agreed, and indicated he would meet with Mr. Peterson that day, get the necessary plans, and be ready to present the maquettes to the Committee in mid-December, at which time they would decide whether to accept one or the other of them.

There being no further business, the meeting was adjourned.

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Metropolitan Arts Council

ART IN PUBLIC PLACES PROGRAM

1981-82 CENTRAL PARK MALL PROJECT

GUIDELINES

PROJECT DESCRIPTION: A three-dimensional art work to be installed at one of several approved sites in Central Park Mall during the period July, 1981 - June, 1982. These sites have been designated as appropriate for this project by the Mall designers; the artist may choose from among them.

The art work to be commissioned through this project must be appropriate to the overall design of Central Park Mall. No work will be accepted that would seek to alter or impinge on the architect's original concept of the Mall.

SITE DESCRIPTION: Central Park Mall, slated for completion in 1982, is part of a major downtown revitalization effort undertaken by local government and the business community.

The Mall is one block wide from North to South, and its West/East boundaries run from Fourteenth Street easterly to the Missouri River on Eighth Street.

The Mall includes pedestrian walks, green spaces at various levels, small islands and a waterfall on Fourteenth Street which flows East to the River, where it is recycled back to the waterfall.

Potential sculpture sites designated by the architects include an island inaccessible to the public, accessible green spaces, or specific sites on/in the waterway.

BUDGET: Up to \$80,000, including artist's fees and cost of materials for fabricating the work. (Grant application will be made for support from the National Endowment for the Arts.)

SELECTION PROCESS: The Arts Council's Planning Committee for Art in Public Places has appointed a Selection Panel made up of three community representatives and three nationally known art experts, who will review slides submitted by artists from all over the country.

Local members of the Selection Panel will meet first in early May, bringing slides of artists' work they feel would be appropriate to the site. They will also review slides submitted by artists in response to invitations and communications through the media and colleges and universities in the region.

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In this first round review, the local Panel members will select up to twenty artists, whose slides will then be presented at a second round review in mid-May, when the full Selection Panel meets. The national experts will also be bringing slides of artists' work which they feel would be appropriate to the site.

At the meeting of the full Selection Panel, three artists will be selected in order of preference. These are to be contacted one at a time to determine which would be interested in undertaking the project.

The artist who accepts the proposal will visit the site and prepare a maquette, which must be approved by the Metro Arts Planning Committee for Art in Public Places.

Should the maquette not be approved, the Committee may either ask the artist to continue work on the design, or instruct Metro Arts to ask the next artist to visit the site and fabricate a maquette, etc., until a consensus is reached by the Committee.

Travel, per diem and fabrication costs for the maquette will be paid by the Metropolitan Arts Council.

The first criterion for selection is quality of work, according to the judgment, first, of the Selection Panel, and second, by the Planning Committee for Art in Public Places.

SELECTION PANEL: To be composed of three representatives from the local community, with a background and interest in the visual arts; and three nationally known art experts.

PLANNING COMMITTEE FOR ART IN PUBLIC PLACES:

HONORARY CHAIRMAN
Willis Strauss, Chairman
InterNorth (formerly Northern
Natural Gas Company

Bernice Stephens Dodd,
Executive Director
Omaha Opportunities Industrialization
Center

VICE-CHAIRMAN
Sandy Matthews

John Hulse, Senior Vice-President
Northwestern Bell Telephone Company

Alden Aust, Director
City Planning Department
Omaha/Douglas County Civic Center

Noreen Christon, Artist
Craft Studio Alliance

George Haecker, Architect
Bahr Vermeer & Haecker

Henry Flood Robert, Director
Joslyn Art Museum

Norman Geske, Director
Sheldon Art Gallery

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-3-

INSTRUCTIONS TO ARTISTS: Artists who wish to be considered by the Selection Panel should send slides to:

Art in Public Places Program
Metropolitan Arts Council
P. O. Box 1077, D.T.S.
Omaha, Nebraska 68101

(Phone: (402) 341-7910)

DEADLINE: Please send slides to Metro Arts by May 15, 1980.

Do not send models or proposals.

Place slides in a plastic slide sheet.

Label sheet with your name, address and phone number.

Label each slide with your name, and the size, medium and present location of the work.

Send no more than 5-7 slides of your work; please include examples of work of the past year, and others that demonstrate your development over the past six to seven years.

Include a one-page resume of your training, shows and most recent commissions.

NO SLIDES CAN BE RETURNED.

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Metropolitan Arts Council

November 13, 1980

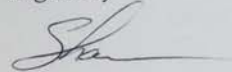
Mr. Scott Burton
86 Thompson St.
New York, N.Y. 10012

Dear Scott:

This letter is to confirm the date of the meeting for the Central Park Mall sculpture. I recently spoke to Mr. Strauss' office, and due to a conflict in his schedule, the date has been moved to the morning of January 20, 1981. If a conflict arises, and we find that we must change the schedule again, I will call you.

I have enclosed a copy of the minutes from the October meeting. If you have any questions regarding the minutes or the next meeting give me a call.

Regards,



Shaun Aftonomos
Program Coordinator

SA/ckj
Enclosure

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 P.O.S. 1077
 Paint in Station
 402. 571. 7910
 Dir
 Paint Art
 Gloria
 Bartek
 Sham Burton 571. 5

Read to Bill

Call Dick to see if they want
 budget, or if photos are okay
 look out what we need to submit
 to the panel, and why
 (e.g. budget details)
 then send the financial report details in final
 version (of budget & story)
 Call Dick tomorrow about
 looking over again (if possible)
 provide final details
 Dick will tell them to try to
 get approval over budget in
 meeting by 11/20/77 budget
 approved probably with them

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ownership of r
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Form (molds)
costs -
16,000
me casters. (+ 10 to
15,800 sub-
con. .)

furn.

engineering
extra
install
not
included

Call
Drey
about
cost

negotiate w/ of photos on day
had not what we need to submit
to him final and return
(e.g. subject details)
the and use provided budget details in final
version (of budget or other)
Call Drey tomorrow about
budget structure (if possible)
possible funds available
Drey will call Drey to try to
get support from
budget to start project
concerns for other institutions

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	Burton	II.93

maha

ownership of models

d retain ownership of steel forms for forms

Maintenance reg's -

call up estimate of cost
 of stairway plate
 paint estimate on work
 estimate to Metal Plate

call
 Metal
 Plate
 estimate

Memo to Will

I call DEA to see if they want
 any photos of plates or they

find out what we need to submit
 to the panel, and when
 for budget details

they need some form about budget details in final
 version (of budget or plans)

I call Day tomorrow about
 looking staircase (if possible)

possible funds available

I will call Day to try to
 get support with estimate on
 budget to start the project
 tomorrow, please, I will call

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II.93

Within one week —

Scott - will expand bouquet concept,
and return photos of it
to Metro Arts;

will get estimates of cost
of stairway piece
and ~~cost~~ send
estimate to Metro Arts

Call
George
Hacker
et al
(Philadelphia
Ancestral)

Metro Arts will

1) Call NEA to see if they want
maquette, or if photos are okay
&

find out what we need to submit
to NEA panel, and when
(e.g. budget details) &

When must NEA know about budget details and final
selection (of bouquet or stairs)?

2) Call Greg Peterson about
holding staircase (if possible)

possible ^{city} funds available

3) Deal with Bill Strauss to try to
get upfront costs ^{paid} outside in
addition to \$50,000+ ^{for} project
commission, fabrication & installation.

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Metropolitan Arts Council

February 26, 1981

Scott Burton
86 Thompson St.
New York, N.Y. 10012

Dear Scott:

I'm pleased to confirm our conversation of February 23, letting you know that the Metropolitan Arts Council's Art in Public Places Committee selected you as the artist to fabricate and install a work in Central Park Mall in 1981-82, for their first major sculpture project.

As I told you, the Committee did not make a final selection of either of the two proposals you presented to them at their meeting. They have asked for more information; specifically:

1. On the banquette piece--that you give them a drawing which will more clearly indicate what the finished design will be; and
2. On the stair piece--that you submit an estimate of its total cost.

As you know, the Park construction is going along well ahead of schedule. At my request, Greg Peterson has asked the contractor to delay work on the stairs already included in the plans, pending the Committee's final decision. Therefore, it's imperative that we get the cost estimate for your stair piece within the next ten days.

I would like to contact the Committee as soon as possible to set a date for them to meet and come to a final decision, but will wait to do so till I hear from you as to the earliest date we can set the meeting.

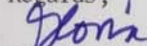
Further information: I've contacted Melanie Maudlin at the Endowment's Art in Public Places Program. She'll send sample artist's contracts for us to work with. She's informed us that the NEA Panel will meet March 23-26 to review applications, and suggested I send them a letter to bring them up to date on our selection process. A copy of my letter to the Endowment is enclosed.

Some good news! This project will come out of FY-81 funds, so grant awards are not threatened by budget cuts.

Finally, expenses for travel, per diem, maquettes, drawings and cost estimates are part of pre-project expenses. Please continue to bill Metro Arts for costs incurred by you in connection with the project.

We're looking forward to our first major art in public places project--and to working with you to make it happen.

Regards,


Gloria Bartek
Executive Director

cc: Art in Public Places Committee Members

P.O. Box 1077 • Downtown Station • Omaha, Ne 68101 • (402) 341-7910

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Metropolitan Arts Council

October 5, 1981

Scott Burton
86 Thompson
New York, N.Y. 10012

Dear Scott:

I apologize for not writing earlier--I have tried to call both you and Karen Chambers, but haven't been able to reach either of you. We've had some severe financial problems, necessitating cutting back on both staff and programs, but the situation now seems improved.

In my last conversation with Karen, I told her that the selection committee members did not feel that the drawing you sent of the banquette gave them a specific enough idea of the finished work for them to come to a decision. She indicated she'd tell you about our conversation, and ask you to come up with something more detailed.

The good news is that we have received a grant award letter from the Endowment so we can move forward.

The first thing we need is specific costs of each piece to present to the committee, so they can come to a final decision.

I've talked with George Haecker (Bahr Vermeer & Haecker, architects for the Mall). He suggests that, if you want them to do the specs for each piece, you write and ask them to do so. They'll bill you, and you can bill us as part of the total cost of the project. George feels this is the most appropriate way to handle it, since he sits on the selection committee.

What are your plans for presenting the committee with a more specific idea of the banquette? Given the costs of the stairs piece, it simply may not be realistic to believe they'll select that--but they are not happy with the banquette as you've presented it so far. The architects also feel they need some idea from you of lighting, water, drainage, etc. for the banquette. They aren't sure how much of the engineering aspects of the piece you feel are an inherent part of the overall design, and don't want to take it on themselves to tinker with it till they get more information from you.

You're not obliged to have BVH do the specs, of course, if you would rather have someone else do them. I think cost estimates might be more accurate if done here, though.

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When we have the specs, we need to bring them to Greg Peterson, of City Planning, to get an idea of how the piece can be incorporated into the existing design, and what the additional costs would be, if any. As soon as this information is compiled, we'll call a meeting of the Committee and ask them for a decision.

I look forward to hearing from you soon.

Sincerely,



Gloria Bartek
Executive Director

GB/ckj

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MIDDLETOWN, VA. 22645



4-051334S302002 10/29/81 ICS IPMTZZ CSP NYAB
1 2122262412 MGM TDMT NEW YORK NY 10-29 0548P EST

SCOTT BURTON
86 THOMSON ST
NEW YORK NY 10012

THIS MAILGRAM IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

2122262412 MGM TDMT NEW YORK NY 163 10-29 0548P EST

ZIP
GLORIA BARTEK
METROPOLITAN ARTS COUNCIL
PO BOX 1077 DOWNTOWN STATION
OMAHA NE 68101
DEAR GLORIA,

THANK YOU FOR YOUR LETTER OF OCTOBER 5. I HAVE BEEN AWAY. I'M GLAD THE COUNCIL IS DOING BETTER. I DIDN'T GET ANY MESSAGE THAT YOU HAD CALLED. I WOULD HAVE ENJOYED HEARING FROM YOU WHEN THE NEA GRANT NEWS CAME. WAS IT FOR \$40,000? ANYWAY, LET'S PRESS ON. ARE YOU DEFINITELY COMMITTED TO WORK TOGETHER? IF SO I'LL DO ANOTHER BANQUETTE MODEL, AS I ALWAYS SAID I WOULD, WITH SOME FURTHER IMAGINATION IN IT. I'LL BE VERY HAPPY AND FEEL LUCKY TO HAVE GEORGE HAECKER DO THE BANQUETTE SPECIFICATIONS. OR I COULD CUT THE SIZE OF THE STAIR PIECE BY 20 PERCENT, THAT IS ONE LEVEL, IF THAT WOULD LOWER THE COST SUFFICIENTLY. DON'T YOU HAVE ROUGH ESTIMATES ON IT? AT WHAT STAGE IS THE HILL NOW? HOW ARE YOU? IS SHAWN AROUND? IF SO REGARDS TO HER. ALSO TO GARY AND GREG AND TOM.

SCOTT BURTON

17:52 EST

MGMCOMP

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Metropolitan Arts Council

March 3, 1981

Melanie Modlin, Program Specialist
National Endowment for the Arts
Art in Public Places Program
Washington, D.C. 20506

Dear Melanie:

Thanks for the artist contract packet. We have some experience in this area, having completed over 2 dozen neighborhood murals, a sculpture project with Doug Hollis (NEA funded) and the restoration of 8 murals on the Douglas County Courthouse dome--but this material will be very useful, as more parties will be involved in the Central Park Mall project.

I'd also like to report on the status of our selection process to date, and would appreciate it if you would include this information in that which you submit to the Selection Panel.

The Central Park Mall Committee for Art in Public Places met on February 23, and artist Scott Burton presented two maquettes for their consideration, as they had requested last November. Slides of these models are enclosed. One is a 210' banquette which curves around a hillside on the North side of the Mall. Material would be architectural concrete.

The other is a stairway, about 30' x 60', with spaces for sitting at each 2 1/2 foot rise. In effect, ten little "rooms" with furniture characteristic of Burton's work. Norman Geske, Director of the Sheldon Memorial Art Gallery in Lincoln, is a member of our Committee; he felt this was an ambitious and inventive development in Burton's work.

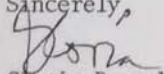
The Committee formally selected Scott Burton as the artist to create this first piece in the Mall, but felt it could not make a selection between the two maquettes until they had the following information from Burton:

1. A drawing showing more detail on the banquette, so they would have a clearer idea of what the finished piece would be;
2. An estimate on the cost of the stairs piece--it would obviously go over our \$80,000 budget, and the question was, how much.

He is to get this information to us within the next ten days; I'll keep you informed of the Committee's decision.

Please let me know if you have any questions or suggestions.

Sincerely,


Gloria Bartek

Executive Director

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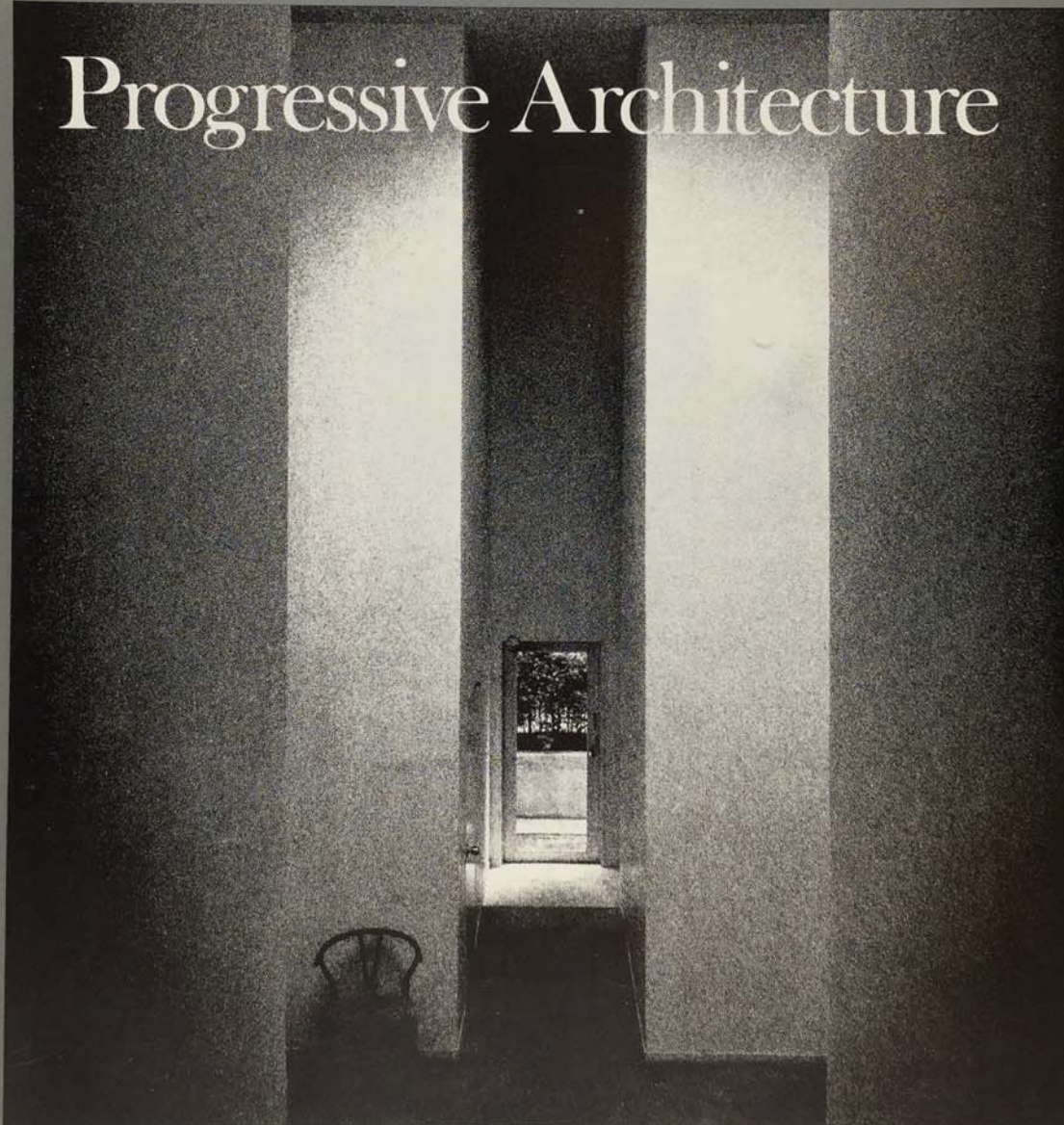
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**Technics: A New Material
With A Familiar Face**

**Reprint from
Progressive Architecture,
May 1980**

Progressive Architecture



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Technics: Glass fiber reinforced concrete

Reprinted from the May 1980 issue of *Progressive Architecture*, copyright 1980, Reinhold publishing.

Glass fiber reinforced concrete is proving to be a lightweight, versatile addition to the family of building materials. Its rapid growth is a model of well applied technology.

The glass strands and the sand-cement slurry do not meet until they are about to reach their formwork destination. These criss-crossed chopped fibers steeped in gray "mud" do not call forth memories of the business end of a concrete truck. The fabrication environment resembles a fiberglass factory more than a precasting plant. The fresh appearance of glass-reinforced cement, however, most accurately characterizes the material.

After it has been rolled and cured, the exterior surface material mirrors its formwork precisely and takes the molded imprint of one of a thousand familiar disguises. In place on a building, it can be practically indistinguishable from conventional reinforced concrete. It can easily be designed to match a limestone facing and, from a distance, it can be mistaken for a metal panel. It precisely duplicates natural rock formations or trees for zoos or can even match complicated terra cotta work for rehabilitation (P/A, Nov. 1977, p. 98). It may be smooth, rough-surfaced, textured, flat, contoured, or rounded. The exterior appearance is limited only by the architect's imagination and the material's cost.

The name of the material, GFRC, is also self-effacing: glass fiber reinforced concrete—or is it cement? When the product was born in England, the manufacturer also made GRP, glass-reinforced plastic, and naturally called its newest product GRC, glass-reinforced cement. In this country the FRP (fiberglass-reinforced plastics) people also had a name for their new product, FRC; fiberglass-reinforced concrete. As the material matured and needed official generic nomenclature, the natural combination was GFRC.

A new material with a familiar face

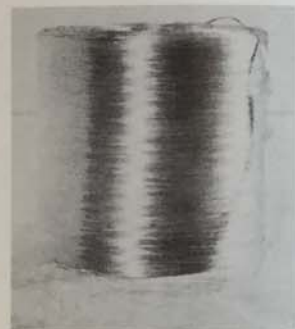
Some industry figures would rather insist on calling it "C" for cement, as the material contains no large aggregate—just cement, sand, and water mixed with glass fibers. (Just as asbestos cement products are not asbestos concrete.) Or alphabetically, GRC+FRC=GFRC.

The international history

GFRC as it has come to be used in this country in the last five years originated in England at a Building Research Station in the mid-1960s. Encouraged by Russian research and other work in China in a similar direction, Dr. A. J. Majumdar came to the conclusion that to incorporate glass fiber into a concrete mix required some changes. Borosilicate glass, or E-glass as it is more commonly known, can be drawn into glass fibers for use in GFRC, but is destroyed by the alkali in cement. The Russians decided to use E-glass but alter the cement to reduce the alkali effects on the glass. Dr. Majumdar approached the problem by experimenting with zirconia glasses. Zirconium dioxide is available in foundry sand and, when added to the glass composition, produces an alkali-resistant (AR) glass which could also be drawn into fibers. Such AR glass was in production at that time for the specific use of boiler gauges. Majumdar's work in the laboratory resulted in 1968 in a collaboration agreement between the British government and Pilkington Brothers Glass Company. Pilkington agreed to supply the Building Research Station with the zirconia glass it needed in return for the worldwide rights to develop the market for the experimental results.

Part of the laboratory work of the first two years was spent determining precisely how the AR glass fiber would be most effectively distributed in the cement mixture. The physical properties were studied and some 400 compositions tried. The most satisfactory results were achieved with a spray applicator. A continuous strand of alkali-resistant glass fiber was fed into a compressed-air-powered gun, where the strand was chopped into short, 1½-2-in. lengths and combined with a sand and cement slurry.

Variations were studied. If the sand



Glass fiber roving stored in a spool.



Microscopic view of fibers in cement.



GFRC is sprayed into its formwork.

particles were too large, the spray nozzle would plug up. Sand that was too fine reduced workability of the concrete. Natural rounded sand proved superior to angular sand, which was abrasive on the machinery. Too much cement added to the cost and increased shrinkage in both curing and weathering in place. The panel thickness—less than 1 in.—and expense of the materials required factory-control conditions for optimum results.

By 1970, Pilkington officials were confident that they had a composite material of exceptional strength-to-weight characteristics, high impact strength, and durability, but they weren't quite sure where to place it in the building market. By 1972, the research indicated a viable first market for GFRC was the architectural panel.

The use of GFRC would expand the capabilities of most precasting plants. The material was nonstructural, very thin, and could be used for lightweight fascia and spandrel panels. The weight meant that shipping and erection costs were improved, and the component that resulted could be matched to other cementitious products and members of the building. In the precasting plant, the GFRC, therefore, found a physical plant and a market ready-made. New companies were licensed in England, Japan, Australia, and South Africa in the early years, but the Pilkington product did not come to this country until 1975.

Surface bonding: Studies of glass reinforcing of cement had already begun in this country with early work in "surface bonding." The original research was done by the Department of Mechanical Sciences of the Southwest Research Institute, San Antonio. In this process, a ½-in.-thick coating of glass-reinforced cement was parged onto both sides of a dry-stacked concrete-block wall. By the mid-1960s, both the Army Corps of Engineers and the U.S. Department of Agriculture were involved in perfecting the technique. Owens-Corning Fiberglas was using an alkali-resistant glass composition by 1969 in its research. Parallel work was being done using E-glass and modified cement.

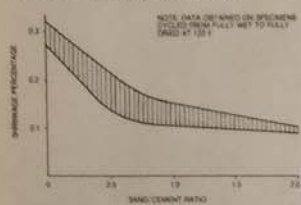
Early technical problems had to be overcome to ensure the future success of the process. Control of the mix at the site was difficult. Mixing the glass and the cement was sometimes crude and resulted in destruction of fibers, and the inconsistency of the mix resulted in wide variation of material properties. The lack of seismic strength was generally regarded as a restriction on use west of the Rockies. Proponents of the system, however, demonstrated that walls could



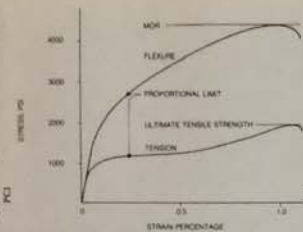
1) The rocks and trees shown at the Los Angeles Zoo are made of GFRC. 2) GFRC is being used to replace terra cotta. 3) Surface bonding applied on dry-stack concrete blocks. 4) Mondial Building at Tiel, Holland (Jan Brower Assoc.). 5) Credit Lyonnais Hdqtrs., London, the first major building to be clad in GFRC both inside and out (Whinney Son & Austen Hall). 6) Pacific Mutual Building, San Francisco (William L. Pereira Assoc.), the tallest GFRC structure. 7) The one-piece molded coffers are made of GFRC.

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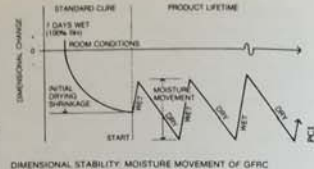
Glass fiber reinforced concrete



EFFECT OF SAND ADDITION ON SHRINKAGE



GENERAL STRESS-STRAIN BEHAVIOR OF GFRC TESTED AT 28 DAYS



DIMENSIONAL STABILITY: MOISTURE MOVEMENT OF GFRC

The material properties of GFRC change over time. The shrinkage patterns displayed here demonstrate the dimensional change due to moisture exposure.

be constructed in less than two-thirds of the time of a conventional masonry wall, with improved impact strength. This property has generated great popularity for the system recently for racquetball courts. The walls also show about double the flexural strength of a normal concrete masonry wall, improved moisture penetration characteristics, and a full two-thirds of the compressive strength of a similar conventionally constructed concrete masonry wall. The surfaces may be spray-applied or hand-troweled.

AR arrives from England: By the mid-1970s, however, the British formula for alkali-resistant glass was imported into the U.S. Owens Corning has been licensed to manufacture and market the Pilkington AR glass product in America. Pilkington's own subsidiary in North America, Cem-FIL Corporation, is supplying the glass-fiber materials directly from England.

The technology has advanced abroad to production of non-pressure sewer pipe, street furniture, and formwork. In the last 18 months in the U.S., flat 4' x 8' sheets of GFRC are being produced for asbestos replacement products in thicknesses ranging from 1/4 in. to 4 in. A Canadian producer has also been exporting to the U.S. GFRC ceiling systems which simulate concrete coffered slabs.

The GFRC technology today: Since January of this year, an improved glass fiber is available for use in GFRC. It is called Cem-FIL2 and is meant to replace the original Pilkington product. The new glass has the same composition and physical form as the original but has been given a special treatment which further counteracts and resists attack by alkali in the cement.

Glass manufacture and testing has been rigorous from the beginning of GFRC production. The industry has experimented with structural applications of the material but has explicitly discouraged such use in buildings. Alkali attack on the glass apparently continues over time and causes changes in

properties when the material is exposed to moisture and weathering. The ten-year report issued last November by the Building Research Establishment explained: "When used in wet or natural weather conditions, over a period of time GFRC becomes essentially a brittle material."

The new Cem-FIL2 fiber is designed to reduce and delay such problems. The material has long-term toughness and impact strength superior to the first fiber design. There is, however, no immediate intention to alter the original design recommendations. A recommended practice for GFRC is under development by Prestressed Concrete Institute and is expected to be released late in 1980. The conservatism inherent in the original design amply covers the new material.

The Dutch connection: Also within the last three years, an alternative GFRC technology has been developed in Holland and is just now beginning to be imported to the U.S. The process rejects the use of alkali-resistant glass entirely and pursues the cement modification option originally suggested in the Russian research of the 1960s. Adding a soft elastic polymer to the cement is designed to reduce the alkali attack of the cement on E-glass.

Dutch researchers concluded that the long-term alteration of GFRC properties was due to salt crystal accumulation in the interfilament spaces of the material and have attempted to fill these spaces with an additive-improved cement. The parent company, Forton, claims its material is 10 to 15 percent stronger than conventional GFRC (better bending and tensile strength for its glass), and has more surface coloration options, improved shrinkage characteristics, lighter weight, and a cost incentive due to the use of the less expensive E-glass. No wet room is needed for curing with the Dutch "Forton" system. The glass fiber can be introduced into the mix in mat or woven form, and the cement may be vertically applied. There are no examples as yet in this country, but trials are starting in four American locations. The Dutch experimental buildings are three years old. The company, Forton, is itself only one year old.

GFRC in use

The fact that GFRC has no particular surface qualities which distinguish it from other materials means that the effective use to which it has been put in recent years in this country may have gone unnoticed. There are some distinct architectural advantages to GFRC. The economic advantages of the material aim directly at the breadbasket of building types which play such a key role in today's building market.

The first buildings with GFRC panels in this country used them for replacing heavier concrete panels in the design. The light weight meant that more sections could be shipped longer distances, and the finish on the panels could match conventional concrete perfectly. Thus, GFRC is attractive for rehabilitation.

Architects and engineers in seismic zones also took careful note of the weight advantages of GFRC panels. Reducing the weight of the surface cladding meant reductions in horizontal earthquake loading. The West Coast is the largest growth area for the material. There are three producers in San Francisco alone. The Basalt Rock Company of Napa, Ca, has taken the lead in GFRC construction. Both the 19-story Pacific Mutual Building in San Francisco and the 12-story Watergate II Tower in Emeryville, Ca, use lightweight cladding produced by Basalt Rock.

The light weight also meant the panels could be fabricated in the western U.S. and shipped to Alaska, providing a new cladding option for Alaskan hotels and office buildings. Olympian Stone Company of Seattle fabricated preglazed 150-sq-ft panels and shipped them to Anchorage for use on the Calista-Sheraton Hotel, CCC/HOK, Architects. The panels were shipped complete with glazing and insulation.

The shipping radius for a precaster is extended in mainland states as well. A

Minnesota precaster can supply panels for a building in Dallas. A Connecticut firm can ship to Virginia. Even at the building site, the lightweight panels reduce the size and cost of the cranes needed for construction.

The real competition is not the conventional precast panel. GFRC places concrete construction in a good, competitive position with the metal or lightweight fiberglass exterior panel. Through GFRC, the architect can achieve traditional concrete detailing and surface characteristics but at one-third to one-tenth the weight of conventional concrete panels, with the option of either single- or double-skin panels. If they are incorporated from the beginning of the design, tons of structure can be saved. Early choice of the material also allows the designer to capitalize on the repetition of units and detailing situations. By understanding the restrictions of the material early in design, the architect is free to incorporate the material's good qualities.

Detailing: The reason GFRC is light in weight is because the material is essentially a thin shell. The dimension is accomplished through the combination of 5 percent glass by weight and a high cement content in the mix. Normal reinforced concrete may contain 30 percent cement. Normal precast may contain 50 percent, but GFRC typically uses as high as 80 percent cement. This high cement content in the absence of large aggregate means shrinkage during curing and also means that the panel must be allowed to move in place on the building. The temperature and moisture variation from outside to inside of a panel 3/8 to 1/2 in. thick can mean warpage or bowing. Increased movement also implies that joints between large panels must be larger.

Finish: Because it is a cement product, GFRC is completely compatible with other normal concrete surfaces. It is possible, for example, to lay tile in a mold prior to spraying the GFRC and produce a tile-surfaced, lightweight panel. A surface mix of aggregate can be placed in the form and result in an exposed aggregate finish. A ribbed or "fractured fin" texture can be introduced with a form liner filled with normal concrete and then sprayed with GFRC. The high cement content guarantees great accuracy if a surface pattern in low relief is desired. Dimensions should be large enough to keep the 1 1/2-in. glass fibers from bridging indentations and leaving the resulting protrusion unreinforced.

Industry figures do not encourage leaving a panel surface completely natural in color and flat in geometry.



Watergate II Tower (above and below).



Panels (below) for Alaska hotel (above).



1) The "fractured fin" GFRC panels used here are part of a renovation. 2) Exposed aggregate can be used very effectively with GFRC panels. 3) With complex geometries, structural ribs are sometimes needed to control bowing or warping. 4) Because of the thinness and resulting light weight, GFRC panels in large numbers can be shipped long distances.

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Glass fiber reinforced concrete

Discoloration during production leaves panels uneven in color, and staining panels a light color has been very successful. A flat surface is also prone to efflorescence, and white, chalky patterns will show up on darker colors. Exposed aggregate or ribbed surfaces, of course, minimize such problems. Such treatments become somewhat difficult to produce on angled surfaces and do add weight to the panel. The face mix aggregate is usually restricted to a maximum size of 1/2 in. Adding material of any kind to the surface amplifies the expansion and shrinkage characteristics of the panel.

Precasters have also been experimenting with preglazing panels with varying success. The diverse thermal characteristics of aluminum or steel make it necessary to avoid entrapment of such materials within a panel. The most successful solutions have been applications where the window frame can be supported not by the panel but by means of a separate structure.

The GFRC system design team

After the initial decision to investigate GFRC as a panel system for a building, the detailing and design decisions are usually made in conjunction with GFRC producers. Regardless of the glass fiber or cement system employed, the use of GFRC is limited to precasters or entrepreneurs who have been trained and prepared by the GFRC glass manufacturers. Glass producers are not anxious to have early failures mar the potential of their material. The liability for a GFRC panel lies, however, squarely with the panel producer, not with the material supplier. Of the 100 or so qualified precasting factories in the U.S., two or three dozen experienced companies have done the majority of the work. Each producer has his own preference as to precisely how the panels should be made and attached.

Glas-Con: Glas-Con of Minneapolis is a good example of how GFRC has grown in recent years. Company owner Iver Johnson was a contractor six years ago when he first recognized the potential of GFRC and decided to begin his own precasting plant. His early jobs included additions to existing buildings, where the material's matching capabilities were particularly important, and remodeling where the lightweight panels actually covered other existing panel materials.

As the manufacturing expertise increased, Johnson saw the necessity to



The ITT Office Complex, Shelton, Ct (GSGS & D), shown here makes use of spray-applied GFRC for the curved panels and factory cast-in-place flat panels.



perfect the connection details. Using conventional steel reinforcing or clip design presented problems. Embedding steel in the panel caused thickening in the panel and further expansion and shrinkage problem potential.

Glas-Con developed instead a system which incorporates a steel-stud framework to support the thin GFRC panel. The stud-reinforced panel is then connected directly to the structure of the building, and the windows are also supported by the stud framework. Once in place, the wall can be filled with insulation and the interior wall finish applied. By incorporating the framing (which would possibly be present in the interior wall anyway), the panels could be made larger and easier to handle. The bigger the panel, the fewer and the less handling. The largest panel Glas-Con has fabricated is 12' x 30', a dimension largely limited by transportation.

The steel-stud trusses are jugged and prepared separately. L-shaped round steel rods are welded directly to the stud frame. The first thin layer of GFRC is then sprayed into the mold. When the frame is placed into the wall form, the steel rods act as feet to hold the frame above the GFRC layer. The feet are then covered with a layer of fresh GFRC which is still flexible and "green." Another layer of cement and glass is then sprayed over the "feet," embedding them permanently in the panel surface. In addition to securing the panel in place on the building, the steel rods allow the cement panel to expand and contract freely. When the bar flexes, the stud also can move by twisting. The GFRC weighs about 5 to 6 lb per sq ft and the steel frame adds only another two pounds. The 6-in. hollow wall so produced is compared with the weight of a 6-in.-thick precast panel that might weigh ten times as much.

The unique system is now being used on a second building, the new Hyatt Regency Hotel in the center of Minneapolis. Architects Peterson Clark & Associates called for 144,000 sq ft of panel surface, which will be the largest installation of GFRC in the nation. Another advantage has proven to be the speed of erection. A new panel can be

cured and in place on the building within one week after the spray hits the form.

Hamden Industries: Hamden Industries is an East Coast precaster which has chosen a completely different approach to GFRC panels. A 3-in.-thick urethane foam panel is completely encapsulated into a 4-in.-thick GFRC panel, providing a U-value of .04. The panel can weigh as little as 10 lb per sq ft. Siegmur Knebl is a specialist in insulated panel design and is president of the company.

To produce the panels, Hamden manufactures its own urethane and uses both a spray GFRC process and the option of factory cast-in-place GFRC. Knebl finds casting most useful for flat panel shapes and four or five times faster than spraying. Says Knebl: "Spraying is the slowest way to produce a concrete product." For the new ITT offices in Shelton, Ct, Hamden Industries used both spray and cast-in-place procedures. The complex rounded corner panels were sprayed, and the flat panels cast in place in the factory. A form liner and surface mix were identical for both panels so the exterior is matched.

Knebl prefers to see two lines of support for his panel, and support ribs occur in the panel section where the urethane sections are separated. Light steel reinforcement is used with the resulting ribs. Knebl's company is practically alone in use of casting and owns the six-year-old patent on the particular technology used.

Industry experts do not encourage cast-in-place applications of GFRC. James Ford of OCF cautions: "If you deviate from the specifications, we don't really have a good peg on the long-term properties. All of the real-time aging studies have been done with the spray system." Spraying is the strongest method by weight, but precise thickness is difficult to control. GFRC spokesmen are also uncomfortable with steel reinforcing longer than six inches embedded in the panel, another Knebl procedure. They also insist, however, that connections cannot be standardized and



vary with the job situation. As long as the panels are supported from below and not constrained from moving, detailing will vary widely.

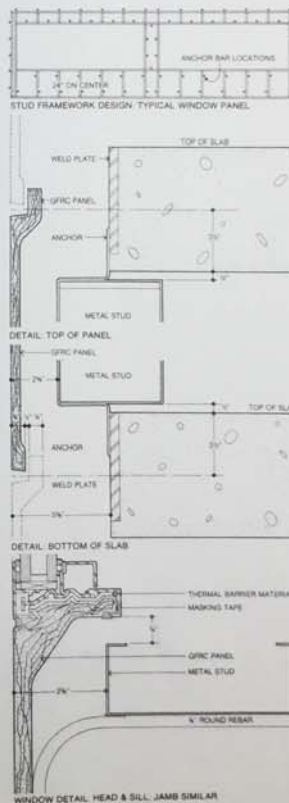
The future: So far the loudest voice in favor of GFRC has been economics. Such panels, especially when insulated and systematized, are highly competitive in the medium- to high-priced panel market. With simple surfaces, the price range is \$6 to \$10 per sq ft in place, and with exotic aggregates or face mixes, the price can reach \$20.

While the challenge of economics will always provide an incentive, the real progress in the field of GFRC will occur when the thin-shell character of the material leads architects into geometries and surface shapes unique to its physical properties and method of manufacture. We will have to learn to think GFRC. We may never be able to recognize a GFRC face panel from its surface texture, but perhaps its profile will give it away. [Richard Rush]

Acknowledgments

We wish to thank the following manufacturers, organizations, and precasters for their help in preparing this article: ACI; Cem-FIL Corp.; Ceramacor; Concrete Technology Inc.; Forton; Glas-Con; Hamden Industries, Inc.; Hydro Conduit; Mo-Sai Institute; Owens-Corning Fiberglas; PCA; PCI; Preco.

For GFRC product and literature information, see p. 169.



The new Hyatt Regency Hotel in Downtown Minneapolis will be the largest surface area of GFRC when it is completed. Glas-Con of Minneapolis has devised an ingenious solution to the panel shrinkage problem. 1) A mockup of the panel construction being tested in high wind. 2) The thin stud framing reinforced panels are light and easily transported. 3) The panel ready for insulation and glazing. 4) The key to the system is the L-shaped steel bars which anchor the GFRC to the stud frame and flex when the panel expands and shrinks.

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Fiberglas Reinforced Concrete Marketing
Fiberglas Tower, Toledo, OH 43659

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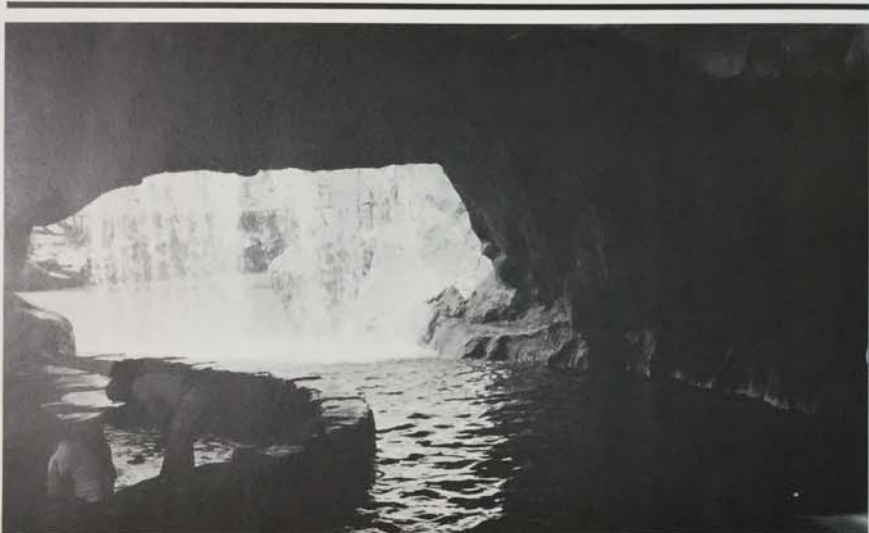
**FRC rocks beautify
Maui hotel complex**

Case History



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Reproductions



Hyatt-Regency Hotel
Maui, Hawaii

Owner:
Hyatt Hotels Hawaii

Creators of rocks:
Rock & Waterscape Systems, Inc.
Irvine, Calif.

The Hyatt-Regency Hotel in Maui, Hawaii, cost about \$80 million—including \$1 million for rocks. But these are no ordinary rocks. They are prominent features of lagoons stocked with plants and fish, of swimming pools with caves and of a 120-ft long slide. These rocks form cliffs, lava flows, nine waterfalls and other boulder and stone landscaping.

The scenes are the creation of Rock & Waterscape Systems, Inc., Irvine, Calif., which has built exotic, rock-dominated landscapes for zoos, hotels and the like throughout the U.S., as well as Mexico and the Bahamas.

While the cost may sound like the biggest expenditure for rocks since man last brought some back from the moon, Chris Hemmeter, the hotel's developer, felt it was worth it. "Its percentage of the hotel's overall cost is reasonable," he explained, "since landscaping has the greatest visual impact on visitors to Hawaii. They expect to see lush vegetation, exotic lagoons and beautiful water scenes."

Actually, the rocks at the Hyatt-Regency Maui are not rocks at all—they are reproductions, molded from fiber glass-reinforced concrete (FRC). FRC is a combination of Portland cement and alkali-resistant (AR) glass fiber from Owens-Corning Fiberglass Corporation.



Julian George, chief designer for Rock & Waterscape Systems, said the job is one of the most ambitious and esthetically pleasing he has attempted. But, he added, it could not have been done with as much artistry using natural rocks and boulders, Rock and Waterscape's exclusive medium until a few years ago.

"We wanted to create rocks to fit the particular job," he remarked, "so we started making rock molds of concrete, six inches thick. But, they were very heavy. Finally, we got together with Owens-Corning, who sells the alkali-resistant glass fiber that goes into the mix.

"Material Of Future"

Rock and Waterscape calls FRC the "building material of the future." They use it exclusively in their created rocks. (The company prefers to call the rocks "created," rather than synthetic, fake or simulated—some of the words that have been used to describe them. FRC is strong, easy to handle, lightweight (from five to eight lbs per sq ft) and easy to install.

The Maui Hyatt-Regency was conceived as a very large hotel in a tropical garden setting with bridges connecting man-made islands in pools and lagoons. "We needed 840 rooms," said architect Herbert Lawton, AIA, Honolulu. "But, we didn't want a 'Great China Wall' of 12 stories (the height limitation on buildings set by the Maui County Commission)."

California Models

Rock and Waterscape went to Hawaii, the Big Island, to look at volcanic rocks and boulders and take impressions of some. Back in California, they went to Little Lake, an area where the volcanic rock is about the same age as Hawaiian rock, "give or take 10,000 or 20,000 years." The rocks at Little Lake matched the characteristics of the Hawaii rocks perfectly, so many of the molds for the Maui hotel were made from California rocks.

Rock Cloning

To create the "new" rocks, Rock and Waterscape first covers the original with a special blend of liquified rubber or a special formula of flexible plastic. The compound goes into each crevice and curve of the natural stone,

FRC Developed

Early efforts to combine glass fibers and concrete about 12 years ago showed that the alkali in Portland cement attacked and weakened conventional glass fiber, known as "E" glass. After considerable research, scientists developed a new glass formulation based on the addition of zirconia, which makes the glass fiber resistant to alkali degradation. Thus, FRC was born. In the last couple of years, its use in construction applications, including architectural cladding, has grown.

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Then R&W sprays the top of the skin with polyurethane foam, which makes the skin rigid to hold the natural shape of the rock. The rock-makers peel this skin off and spray the face of it with a chemical hardener to improve the durability of the mold surface. A release agent, a plastic Rock and Waterscape called "magic dust," is sprayed, painted or dusted into the mold. The FRC combination of Portland cement, sand, water and alkali-resistant glass fiber is sprayed into the rock mold and allowed to set for 24 hours.

In the landscaping, the rocks are fastened together with bolts set into the mold with the FRC. Some coloring is integral to the cement, but for special effects, coloring is added to the FRC while wet. The light weight of FRC allowed the use of only eighteen-ton cranes, whereas natural rocks would need seventy-ton cranes.

Because of the release agent, R&W can release the hardened, created rock and recast more rocks from the same mold. The skin molds are numbered and filed for future use. FRC gives Rock and Waterscape complete control of the shape of the rocks. After the rocks are made, the creators can cut, carve or split them to fit any place. The end product is a natural-looking cliff, boulder, mountain or stream, ingeniously put together. The created rocks, with ½- to ¾-in. wall thicknesses, are actually shells which leave space behind the work for storage.



R&W used 27,000 sq ft of created rock, blending them with some 10,000 sq ft of natural boulders found on the site. Only the designer will know the difference.

Simulated Lava

One wall, 27 ft high, of both created and natural boulders, is a retaining wall for a restaurant. It looks like lava that flowed out of a crater and suddenly stopped. Facing this wall is a Japanese garden designed by Richard Tongg, FASLA, Honolulu. Rock and Waterscape also used both natural and FRC rocks for this creation.

When the hotel opened in March 1980 (construction began July 1978), the garden with full-grown trees completed the landscaping. "Rock and Waterscape wanted this job to be a masterpiece," Mr. George said, "and because of FRC, it is."

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**Architectural Applications of
Fiberglass-Reinforced Concrete**



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Owens-Corning Fiberglas

Owens-Corning Fiberglas Corporation is no stranger to the architectural community. You know us for a variety of insulation and roofing products (made from various forms of the remarkably versatile glass fiber), and you may know us for our achievements in development of open office concepts, materials and technology, as well as for our work with Fiberglas® fabric structures.

For the Fiberglas-reinforced concrete market we manufacture AR (Alkali Resistant) glass fibers and supply them, along with the technology we have developed for their use, to selected producers of architectural panels and other building components. While we believe that this technology and the information in this brochure reflects the state-of-the-art, we have no control over the design, fabrication and testing of the panels produced by the independent manufacturer's and assume no responsibility for the end products.

A current list of these producers is available by writing to the address below. Also, please write to us if you have other specific questions about the materials and processes described in this brochure.

Marketing Manager
Fiberglas Reinforced Concrete
Marketing Division
Owens-Corning Fiberglas Corporation
Fiberglas Tower
Toledo, OH 43609

Evolution

The union of glass and concrete

Fiberglas-reinforced concrete (FRC), is a relatively young construction material—but it has long roots.

It is "new" because it has only been within the past few years that architects have actually employed the material. It is "old" because the concept behind FRC has been around for centuries—as have the materials of its composition, concrete and glass.

With FRC, just as with the straw and adobe bricks of the ancients, builders can construct very strong and solid components from materials which previously were thought to have more limited potential.

Concrete, for example, has long been widely used, but generally for its compressive strength alone. Glass fibers add flexural, tensile and impact strengths. Together, Fiberglas and concrete exhibit synergistically improved properties.

The concept is simple: a *homogeneously reinforced* concrete part, such as a cladding panel, can be made much thinner than one with only intermittent reinforcement, as with steel reinforcing bars. Fiberglas-reinforced concrete panels can perform the same function as conventional pre-cast concrete panels, but with only a fraction of the weight.

Fiberglas-reinforced concrete is an evolutionary material. In fact, the only thing that's really new about FRC is the development of alkali-resistant (AR) glass fibers.



These special fibers resist degradation by the alkali developed during hydration of cement. Previous glass fiber reinforcements, such as "E" glass, showed in early experiments that alkalinity would eventually diminish their usefulness as reinforcements. Within the past 10 years the glass industry has conquered that problem.

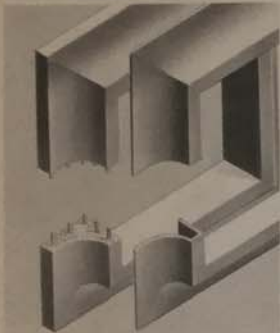
The solution: an entirely new kind of glass, based on addition of zirconia to the glass batch.

The result: Fiberglas-reinforced concrete. An evolutionary material that permits some revolutionary designs with concrete.

Fiberglas-reinforced concrete panels perform the same function as pre-cast concrete panels but at a fraction of the weight.

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Material description



FRC panels generally weigh about 10 percent as much as pre-cast concrete panels.

The first and major difference between Fibreglas-reinforced and conventional concrete can be seen in Figure 1.

The precast concrete panel, on the left, is a solid mass. It was made by placing concrete into a form or mold until the form was filled. It may also incorporate steel reinforcing bars.

The FRC panel, on the right, also uses a concrete mixture, but here the manufacturing process involves *spraying* the concrete, along with chopped glass fibers, into the form.



Externally these two parts look exactly alike. But the FRC part, viewed from the back, is concave, following the shape of the face. It is a high-strength "skin" (3/8 in. to 1 in. thick) which serves the same function as the thicker pre-cast concrete panel, but at a fraction of the weight.

FRC panels have the "moldability" of plastics but with all the strength of concrete.

It is partly from the weight savings and partly from the spray-up manufacturing process that FRC derives its other distinguishing features compared to conventional concrete.

Not limited by the weight and rebar requirements of a solid concrete mass, the FRC "skin" can be sprayed into a very broad array of forms.

Considering installed-cost economics—including building structural requirements, panel cost and weight, and erection equipment and procedures—the *practical* range for FRC forms is broader in several respects than for precast. Panel designs which would require a large volume of concrete, such as those with very deep sections, are particularly good candidates for FRC.

Figure 2 exhibits an FRC application on an office building as a case in point. The light weight deeply recessed panels permitted the windows to be set back thus providing shading without obstructing the view or the light. Externally they add a design element that distinguishes the building. The "moldability" of FRC provided the solid look of precast as well as the design feature of the structure.

FRC panels are reinforced throughout by high-tensile-strength glass fibers. Like millions of tiny rebars.

Part of the capability created with the union of concrete and glass fibers takes place within any given cubic inch of an FRC part. Figure 3 illustrates the homogeneous nature of glass-fiber reinforcement at a microscopic level; the entire volume of the concrete skin is structurally reinforced by these fibers.

The function of steel reinforcing bars in a conventional concrete product is to increase the ability of concrete to absorb stresses imposed on the material. Likewise, Fibreglas reinforcements allow the skin to withstand loads which would break a plain concrete part made to the same thickness. And this reinforcement exists throughout the material—not just in intermittent areas. The fibers function as crack arrestors from a micro viewpoint while eliminating the overall need for rebar in cladding panels.

FRC panels offer a broader range of creative possibilities.

Fibreglas-reinforced concrete allows you to be more expressive than ever before. It allows you to design buildings that no one has ever seen—or even imagined—ever before.

And if that sort of aesthetic revolution falls outside your normal practice, you may regard FRC simply as a way to produce many customary appearances in a more economical manner. Because not only does FRC offer new design opportunities, it may offer cost savings as well.

The materials, technology and production capacity for FRC panels are available now. Thorough testing has been completed on first-generation applications. And several years have now passed since the construction industry first utilized the material. In England, Japan and the U.S., pragmatic architects have found that FRC offers significant benefits over similar materials of construction.

It is hoped that this brochure will provide the necessary data for you to begin consideration of how Fibreglas-reinforced concrete can be put to work on your own buildings.



Electron microscope at 900X reveals homogeneous nature of Fibreglas reinforcement throughout an FRC panel.

(Top) Solid pre-cast panel on left would be about 10 times the weight of FRC panel at right and would require steel reinforcement.

(Bottom) Panels on this office building demonstrate the variety of shapes possible with FRC.

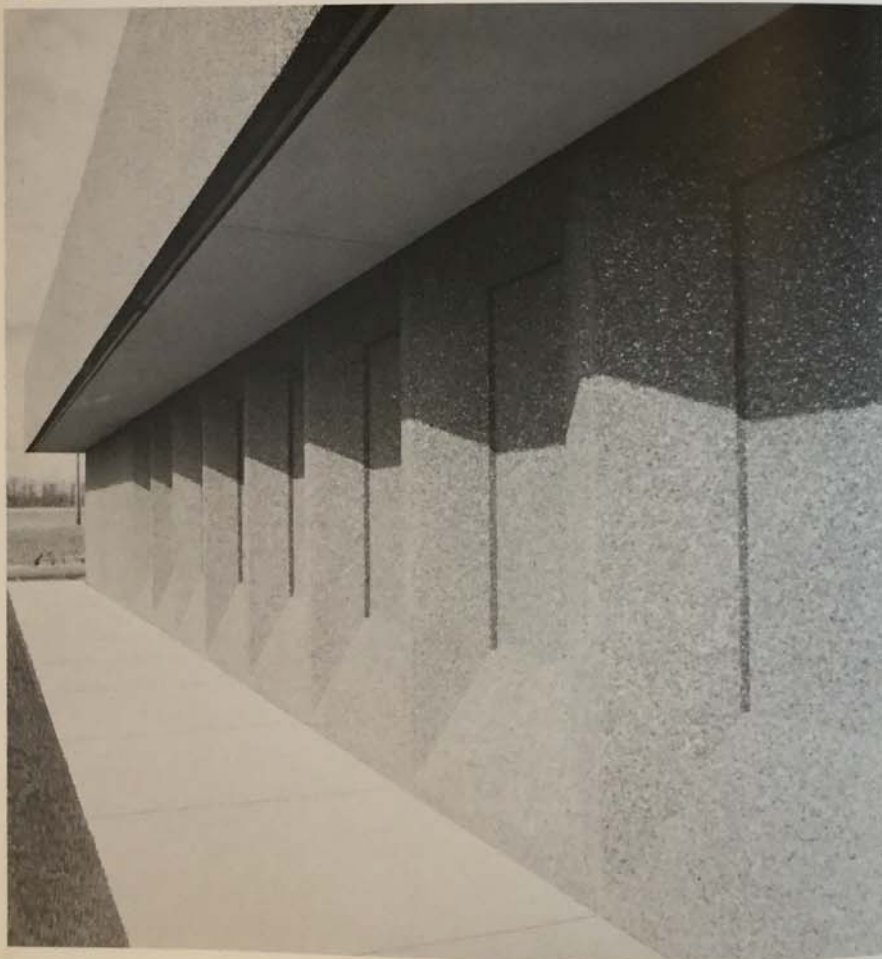
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Major benefits

1. Greater freedom of design

Because FRC panels are relatively thin sections or "skins," they do not require support for a massive amount of concrete—as would be the case with standard precast panels. Furthermore, steel reinforcement is not used in FRC, so the complications and expense of placing it in a panel are eliminated.

Parts made of FRC can take virtually any shape: deep reveals and complex rectilinear and curvilinear shapes. The more complex the shape and the deeper the reveal, the greater the utilization of FRC potential. Panels you previously only imagined in precast can now be practically and economically produced in FRC.

2. Structural economy

Because an FRC part is light in weight (an average of 10 percent of the weight of precast concrete), you can significantly reduce the structural requirements of your curtain wall buildings.

Calculation of actual savings depends on many other factors, of course, and can only be made by your engineer. Remember, this savings also applies to the panel fastening or attachment materials and devices; a lighter-weight panel allows lighter hardware, too.

3. Freight, handling and installation economy

The light weight of FRC panels also means that you can have more of them delivered to the job site in a single load. The savings can be substantial here. And the same benefit applies to the ease and economy of handling and erection.

The "moldability" of FRC allows production of panels in almost any shape imaginable.



4. More useable interior space

Because FRC parts are thinner than most other building-system components, you may be able to design walls so that HVAC equipment, wiring and other utilities networks are contained within the panels—but outside the studding. Result: your net floor space can be surprisingly larger—a subtle but nonetheless effective benefit.

5. Durability

Fiberglass-reinforced concrete is resistant to cracking, chipping and spalling. Also, impact damage is less likely to be catastrophic with FRC than with materials that are more prone to fracture. The key is Fiberglass reinforcement, which strengthens the entire mass of concrete.

Used as entire curtain walls or as design elements in conjunction with other materials, FRC panels offer greatly increased freedom of design as well as many benefits of lighter weight.

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Economics

Cost comparison

	AR Glass reinforced concrete panel	Pre-cast concrete shaped panel	Indiana Limestone 2" thick	Polished Granite 2" thick
Material cost index	100	127	43	162
Installation cost index	100	168	452	565
Total cost index	100	133	102	220

This panel is assumed to be made with some relief or reveal to its shape. Within broad limits, the degree of such shaping has a surprisingly small effect on the cost of the panel because of the material's inherent design flexibility.

Installation costs are the lowest listed because of the relative ease of handling and lower cost of lightweight attachment systems.

Precast panels can be made load bearing, while Fibreglas-reinforced concrete is restricted from such applications. For regular curtain wall constructions, however, the lower initial cost and simpler, faster erection of FRC panels indicate greater economy with equal performance. The cost index comparison does not consider potentially large savings that might be made by scaling down a building's structural requirements as allowed by the lower total weight of an FRC clad wall.

Limestone runs a fast race when cost alone is considered, but once again the ease and speed of erecting FRC panels provides the economy necessary to overcome a lower materials cost.

Simply for the sake of further comparison, FRC versus polished granite—a handsome but rather inflexible material when it comes to design potential. At over two times the cost of FRC panels, granite curtain walls cannot be considered economical.



The economy of FRC panels results from ease of handling, transportation and erection allowed by the lightweight material.

FRC panels offer lower installed costs

FRC panels are custom-fabricated and actual costs, of course, depend on the design.

In general, however, Fibreglas-reinforced concrete costs *less* than most comparable building materials systems on an installed-cost basis.

The cost index chart above, derived from Dodge Cost Data, indicates roughly what you might expect to find when comparing actual costs of several popular materials.

But the only way you'll really know how much you and your client can save is by asking an FRC panel producer to make a proposal on your next appropriate building.

Fabrication

How parts are made with Fibreglas-reinforced concrete

To make a typical Fibreglas-reinforced concrete panel, the manufacturer first builds a form or mold to the designer's specifications (see page 10 for more design data). Into this form the producer sprays a slurry mixture of standard portland cement, sand, water and additives, and a spray of two-inch-long chopped glass fibers. The sprayed-up composite is then "rolled out" (compressed with hand rollers) to remove entrapped air and assure solidity of the mass. The panel is left to set in the covered form and is then stripped and cured under controlled environmental conditions.

During the spraying process, fastening devices and structural design features (such as ribs sprayed over foam blocks) are set into the form and covered with the FRC mixture.

The spray-up process and the homogeneity of Fibreglas reinforcement it produces allow production of relatively delicate detail. Virtually any texture can be reproduced with FRC, including those with exposed aggregate.

Also available for finish technique are pigmentation, applied colorants and various texturing methods.

Owens-Corning and the fabricators of FRC products stand ready to provide the means of implementing your ideas.



Applications

Here is a starter list of architectural or building components which can be made of FRC with the spray-up process. These are all non-load-bearing items because the spray-up process does not produce structural parts.

Cladding panels	Equipment housings
Soffits	Fascia panels
Booths	Column covers
Cabanas	Coping
Street furniture	Kiosks
Planters	
Interior panels	



(Top) FRC panels are made by spraying a concrete slurry and chopped glass fibers into an architectural form.

(Bottom) The finished panel is stripped from the form and cured under controlled environmental conditions.

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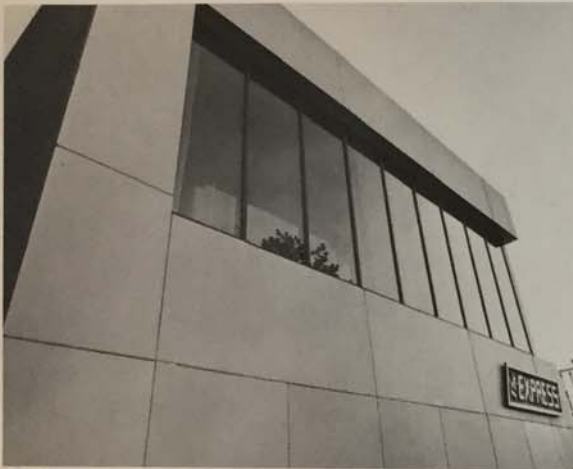
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The panel producer



Producers of FRC panels are required to demonstrate broad knowledge of construction industry practices.

A select group

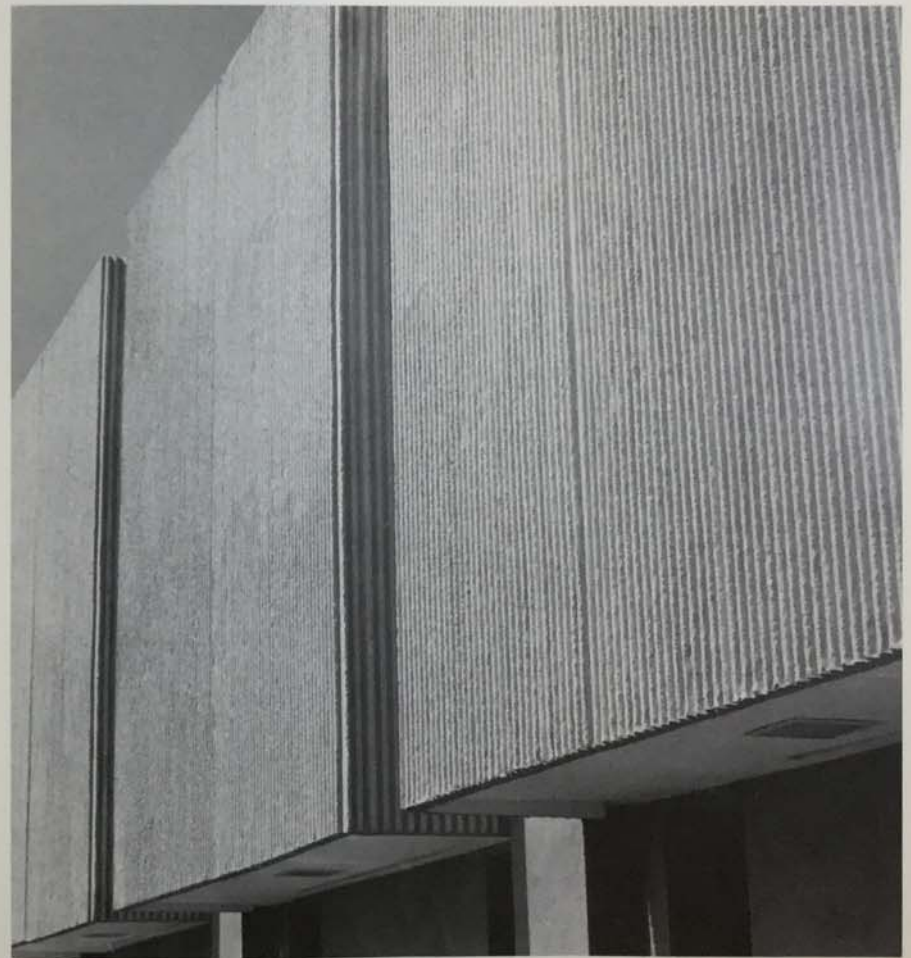
In order to qualify as a producer of Fibreglas-reinforced concrete architectural components, a company must first satisfy Owens-Corning that it already has extensive knowledge and experience in the construction industry. In particular, we look for stability, production capability and a demonstrated appreciation of architectural design.

For it is the panel producer who actually will execute your ideas. You will need to begin working with him at the earliest possible stage in order to provide ample time for development of the form as well as for engineering of the erection and fastening systems.

Generally, the companies performing this function are established pre-casters of concrete architectural products. Thus their knowledge of the industry is advanced and they are experienced in the particular demands of construction scheduling, logistics and procedures.

These companies all receive technical and marketing support from Owens-Corning. Included is a thorough training in the technology of Fibreglas-reinforced concrete design, production, quality control and testing. (See warranty statement, inside back cover.)

The panel producer is able to call upon Owens-Corning's technical staff and is encouraged to conduct an independent testing program to confirm the accuracy of design calculations on each production item.



Fluted FRC panels add dramatic accent to this office building.

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Design data



FRC broadens the economic range of design possibilities for concrete

Guidelines for effective use of FRC material

The most important point about design with Fibreglas-reinforced concrete is that your FRC panel producer is fully prepared to execute your conceptions. He knows FRC technology and the nuances of design in this medium. He can recommend the most cost-efficient production methods and will assist you in design of fastening devices and in determining panel erection procedures.

These are some of the guidelines you and your panel producer will use:

1. Think about the curvilinear and not just the rectilinear possibilities of FRC. Because this product is a skin or membrane, without massive backing of the external form, you can design deep reveals and curving spans which would be uneconomical in many other materials.

2. Design panels so that they will be supported from the bottom rather than hung from the top. This method puts the entire panel in compression rather than tension.
3. Always allow for part movement caused by thermal and moisture effects. Use minimal part restraint, fixing one attachment point and allowing the others to have at least one degree of freedom to move. Avoid point loads in this procedure. Avoid point loads in this procedure.
4. In order to insure that the total matrix is adequately reinforced with glass fibers, make sure you allow ample space in radii and at corners for the part producer to spray-up and "roll-out" the composite.
5. Carefully calculate the weight savings allowed by lightweight FRC panels and factor that cost back into your structural design. The economics may surprise you.
6. Think about how you might design exterior or interior parts or panels to generate more useable interior space—because of the relatively thinner wall made possible by the composite strengths of Fibreglas-reinforced concrete.

There are, of course, a number of additional considerations in the design of an FRC part. Your panel producer, supported by Owens-Corning's technical services, is trained and experienced in panel design and is prepared to turn your conceptions into practical, working components.

The union of Fibreglas reinforcements and concrete is synergistic; FRC panels exhibit capabilities beyond the strengths of either material alone



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Physical properties

The proof of FRC strength

Test results displayed here were determined with equipment and procedures employed by the Owens-Corning Technical Center in Granville, Ohio.

The Technical Center also performs accelerated and real-time exposure tests to determine the properties of aged FRC material. The accompanying chart shows the effects of time on ultimate and PEL (Proportional Elastic Limit) strengths. Note that aging has the effect of gradually increasing PEL strength*—so that it tends toward identity with ultimate strength as time passes and stability is achieved. This is the reason for design of the FRC part to working stress levels which are generated from PEL, rather than ultimate strengths.

Since the highest ultimate strengths are developed in the part during the period immediately following manufacture, these higher strengths are of considerable benefit. For it is during that period of handling, shipping and erection—rather than during architectural use of the product—that it is subjected to the greatest stresses.

*A slight decrease in PEL strength over time has been noted in extremely hot, dry exposures. Continuous exposure to extremely hot, dry conditions may require special design consideration.

Typical property ranges of FRC spray-up materials

Tested at 28 days, 7-day wet cure, 4 volume percent (5 weight percent), with 2" AR Glass fibers

Mix	
Portland cement, Type I	94 lbs.
Sand	31 lbs.
Water-reducing agent*	4 oz.
Water	31 lbs.
AR Glass fibers (added by chopper during spray-up)	8.2 lbs.

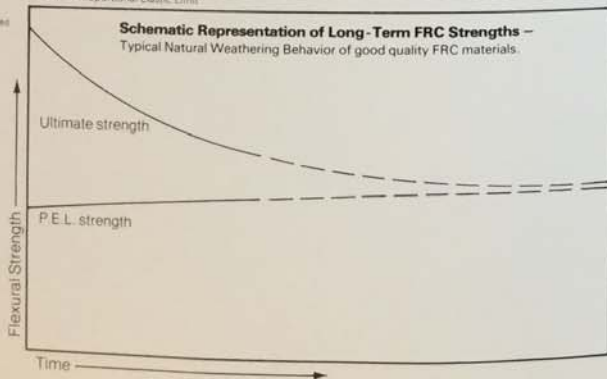
*It may not be necessary to use a water-reducing agent if a high shear mixer is employed in the mixing process.

Properties

Note: These are typical properties and are not to be used for design purposes. Each manufacturer must test composites produced in his own facility to establish actual physical properties for use as design parameters of their products.

Ultimate flexural strength, psi	3000-4500
P.E.L.** flexural strength, psi	1200-1800
Ultimate tensile strength, psi	1000-1600
P.E.L.** tensile strength, psi	400-1000
Compressive strength (edgewise), psi	7000-12000
Shear strength (interlaminar), psi	500-800
Impact strength (Charpy), in-lbs/in ²	70-140
Young's Modulus (sonic), psi x 10 ⁶	3.1-4.2
Young's Modulus (flexural), psi x 10 ⁶	1.8-3.2
Density, pcf	115-140
Coefficient of thermal expansion, in/in/°F x 10 ⁶	6-9

**P.E.L. = Proportional Elastic Limit



Warranty

We warrant for a period of one year following delivery that our AR glass fibers will meet our published specifications and will be free from material defects in material and workmanship. Our liability under this warranty is limited to replacement of the defective product or refund of the original purchase price, and we shall not be liable for any indirect or consequential damages or other damages related to the use of our fibers or the products in which they are incorporated. Except as stated above, we make no warranty of merchantability, no warranty that our AR glass fibers are fit for any particular purpose or use and no other warranty, express or implied.