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Budget

COPY

file

Aiken
South
Carolina
March 4, 1950

Dear Nelson:

At the meeting of the Museum of Modern Art which I attended on February 9, the suggestion was made that the Whitney Museum adopt the ideas of Mr. Philip Johnson as to the facade on the garden side of the Whitney building. We are therefore planning to omit the set-back on our fourth floor, as shown on our previous elevations.

If you and your Board agree on the grey brick shown us by Mr. Johnson, and which we have seen in a completed building (Post Office on Grand Concourse), we would approve its use for the garden side of our building.

As our plans are now being drawn, space is reserved for your restaurant on the first floor and cellar to occupy the additional footage (about 23' by 80') which you so generously have offered us. The restaurant floor will be made to line up with the present first floor level of the Modern Museum. We understand that the services for this portion, including plumbing, heating, electric, etc., will be provided for by you, as well as interior finish, large windows, etc.

May I again take this opportunity to express our deep appreciation for your generosity in making it possible to, not only have the property for a Museum, but to have sufficient space to construct a building which we now feel sure will be worthy of its neighbor.

Most sincerely,

Flora W. Miller (s)

P.S. I am so sorry I will not be at the meeting on March 9.

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THE MUSEUM OF MODERN ART

Date March 7, 1950

To: Rene d'Harnoncourt
Philip Johnson
Ranald H. Macdonald

From: Ione Ulrich

Re: Extension at 21 West 53rd Street

REVISED COST ANALYSIS

Total of Bids for Complete Job (Item IV, Minutes of Meeting of Nov. 30, 1949, as compiled for Miss Ulrich)	\$ 343,046
Additional Allowance for Engineers' Fees, Revision costs, etc.	<u>8,000</u>
Revised Total before Reductions	\$ 351,046

Optative Reductions:

Saving on Ornamental Iron, Plate Glass and Steel Sash in new design of building	\$5,000
Low Bid on Elevator	500
Eliminate Mov. Partition	1,210
Change from top quality Fluorescent to medium grade Incandescent fixtures	<u>5,000</u>
	<u>11,710</u>
Revised Total All Items	\$ 339,336

CHANGES IN COSTS - Re Use of Capital Funds

Deletion of rent at 681 5th Avenue	\$- 10,000
storage rent and in & out charges	- 2,000
Addition of maintenance in new building (maximum)	+ 3,000
Loss of income on invested capital	
\$250,000 @ 2 1/2% (govts.)	+ 6,250
<u>90,000 @ 3% (other bonds)</u>	<u>+ 2,700</u>
340,000	\$- 50

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THE MUSEUM OF MODERN ART

WMA

Date March 17, 1950

To: Rene d'Harnoncourt

Re: Whitney Museum

From: Philip Johnson

Dear Rene:

As to the second paragraph, you and Nelson can answer this to suit yourselves. You know my stand on it: that I wish both the wall and the facade of the Whitney to be the same brick, and naturally my vote is for the grey.

As to the third paragraph, it is the last sentence that is important. Mr. Noel and I are under a different impression, namely, that the heating, plumbing and air conditioning will be organized as part of the Whitney Museum building and either prorated or metered to us as the operators of the restaurant and basement. The question of the large windows, which she mentions, goes back to the fact that I told Mr. Noel that we could hardly expect the Whitney to install expensive, motor driven, disappearing windows in their part of the bargain. Since then, however, I have changed the design to regular fixed glass and doorways just like the north facade of the Museum building itself. This I feel would be a normal expense and should be born by the Whitney Museum. X You and Nelson can make up your letter from these notes.

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August 7, 1950

Mr. Hermon More
Director
Whitney Museum of American Art
10 West 8th Street
New York 11, N. Y.

July 11, 1950

Mr. Hermon More, Director
Whitney Museum of American Art
10 West Eighth Street
New York 11, New York

Dear Hermon:

Dear Mr. More:

Many thanks for your good note of July 13th, which reached me on my return from vacation. In Mr. d'Harnoncourt's absence I wish to acknowledge receipt of your copy of the Whitney Museum of American Art. I have delivered the copies for Mr. Barr, Mr. d'Harnoncourt's copy until his return in August. We are most grateful to you for sending us your program of future exhibitions. I hope we can all get together very soon to compare notes on proposed plans and activities of the two institutions.

Sincerely yours,
Natalie Hoyt
Asst. Faithfully yours,

HH:PW

René d'Harnoncourt

RdH/ek

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WHITNEY MUSEUM OF AMERICAN ART

BERTRAUDE H. KROPPING, HONORARY SECRETARY FRANK W. WHEELER, PRESIDENT
10 WEST EIGHTH STREET, NEW YORK 11, N. Y.



Whitney Museum, Empire State
10 West Eighth Street, New York 11, N. Y.

July 14, 1950

Mr. Hermon More, Director
Whitney Museum of American Art
10 West Eighth Street
New York 11, New York

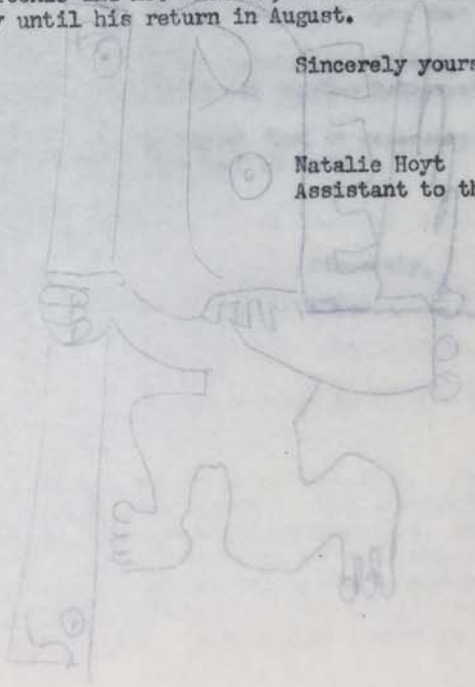
Dear Mr. More:

In Mr. d'Harmoncourt's absence I wish to acknowledge receipt of four copies of the Exhibition Schedule of the Whitney Museum of American Art. I have delivered the copies for Mr. Barr, Mr. Ritchie and Mr. Wheeler, and shall hold Mr. d'Harmoncourt's copy until his return in August.

Sincerely yours,

Natalie Hoyt
Assistant to the Director

NH:PW



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WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



HERMON MORE, Director

LLOYD GOODRICH, Associate Director

MARGARET MCKELLAR, Executive Secretary

ROSALIND IRVINE, Assistant Curator

July 13, 1950.

Mr. Rene D'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Rene:

I am sending you our program of future exhibitions with copies for Monroe Wheeler, Alfred Barr and Andrew Ritchie. The dates for the 1950-51 season are definite and the exhibitions scheduled for 1951-52, 1952-53 are also definite. God and Gus willing, two or more of the 1951-52 shows will be held in your backyard, the dates contingent upon that happy event.

Besides the future exhibitions listed, we plan to continue the series of Annuals and One-Man Retrospectives.

If for any reason, we find it necessary to amend our program, we shall let you know at once.

Best regards.

Sincerely,

HM:AM
Enclosures.

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EXHIBITION SCHEDULE

WHITNEY MUSEUM OF AMERICAN ART

American Sculpture, 1913-1950. A survey of American sculpture since the Armory Show, as represented by the work of about 10 or 12 outstanding sculptors, each represented by 3 or 4 pieces, for a total of about 36 or 40 pieces. Tentative list of sculptors: Lachaise, Zorach, Laurent, Flaminio, de Creeft, Robus, Chaim Gross, etc.

Season

1950/1 Permanent Collection: Paintings.
September 19 - October 10

Permanent Collection: Sculpture, Watercolors and Drawings.
October 14 - November 5

The Index of American Design: 100 selected Drawings.
October 17 - November 5

1950 Annual of Contemporary American Painting.
November 10 - December 31

Arshile Gorky Memorial Exhibition.
January 6 - February 18

1951 Annual of Contemporary American Sculpture, Watercolors and Drawings. February 24 - April 8

Acquisitions, 1947-1950 Another in the preceding series, covering the art about the time of the depression, turned to subjects of social significance, usually with a decided ideological content. The exhibition would include not only the works of the artists like the Social School, but also the works of the mural and graphic artists like the Federal Art Projects will be represented by photographs and sketches.

1951/2 1951 Annual of Contemporary American Painting.
John Sloan Retrospective Exhibition.

1952 Annual of Contemporary American Sculpture, Watercolors and Drawings.
Loren MacIver and I. Rice Pereira Exhibition.

Regional Exhibitions. A continuation of the series of shows by artists from particular regions or cities of which we have not yet had an exhibition.

1952/3 1952 Annual of Contemporary American Painting.
George Grosz Retrospective Exhibition.

1953 Annual of Contemporary American Sculpture, Watercolors and Drawings.

Recent Tendencies in American Art. Period covered, the preceding ten years. The exhibition will concentrate on new and growing tendencies, without attempting to give a cross-section of all American art of the period or to include older artists who are continuing their past performances. Paintings, watercolors, sculpture, graphic art. About 200 items by about 60 artists.

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MUSEUM OF MODERN ART

Dates to be Fixed Later

Date June 12, 1938

American Sculpture, 1913-1950. A survey of American sculpture since the Armory Show, as represented by the work of about 10 or 12 outstanding sculptors, each represented by 3 or 4 pieces, for a total of about 35 or 40 pieces. Tentative list of sculptors: Lachaise, Nadelman, Zorach, Laurent, Flannagan, de Creeft, Robus, Chaim Gross, Calder, Noguchi, Roszak.

The American Scene, 1918-1940. Paintings, watercolors, drawings, perhaps prints. A continuation of the series of exhibitions of 20th-century schools or tendencies, of which we have already shown the "New York Realists, 1900-1914," in 1937; and "Pioneers of Modern Art in America, 1908-1922," in 1946. This would cover the reaction against modernism which led many artists in the 1920's and 1930's to a rediscovery of America. Besides the figures usually identified with the movement (Hopper, Burchfield, Benton, Wood, Curry and Marsh), it would include a great many other artists of the period who painted the American scene, including the work of some of the older realists such as Sloan, Shinn, Bellows, Coleman, du Bois, etc., during this period, as well as of individual modernists like Sheeler, Hartley and O'Keeffe who turned from abstraction or semi-abstraction to painting the American scene.

The Social School, 1928-1950. Paintings, sculpture, watercolors, drawings, perhaps prints. Another in the preceding series, covering the artists who, beginning about the time of the depression, turned to subjects of social significance, usually with a decided ideological content. The exhibition would include not only the definitely socialist artists such as Shahn, Evergood, Gropper, Grosz, Guston, Gwathmey, Levine, Guglielmi, Prestopino, Harkavy, Weschler, Berta Margoulies, but more objective artists like the Soyers, Marsh, Bishop, Cadmus, Laning; also the occasional social works of many other artists such as Weber, Kuniyoshi, etc. Some of the mural and sculptural work done on the Federal Art Projects will be represented by photographs and sketches.

Regional Exhibitions. A continuation of the series of shows by artists from particular regions or cities, of which we have already held the following: Chicago, 1933; Philadelphia, 1934; Cleveland, 1937; Artists West of the Mississippi, 1938.

The following regions will be covered in coming exhibitions:

The Northwest (Washington and Oregon).

California.

New England, or perhaps Boston.

Iowa, Minnesota, Nebraska, North Dakota, South Dakota, Wisconsin.

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THE MUSEUM OF MODERN ART

RECEIVED
Mr. Rockefeller
Date June 12, 1950

To: Mr. Nelson A. Rockefeller

Re: Garden estimate

From: Rene d'Harnoncourt

Dear Nelson:

Here is a copy of Borella's report to Philip Johnson on the matter of the garden budget. I shall put the subject on the agenda of our next meeting.

Mr. Borella, Mr. Johnson of my staff, and I have gone over the garden specifications and we have come to the conclusion that an area as large as this cannot be done for under \$60,000 to \$65,000 which is the approximate figure you arrived at after certain economies, such as substituting gravel for stone paving. In fact, it is **Enc.** relief that the budget might run a little more than this as we could not find in the plumbing, for example, any estimate for a pump and we feel that the electrical work is not sufficient for any real night lighting.

Furthermore, we are all in agreement that one of the main factors about this garden is the fact that it will not require very much maintenance, although the initial cost may seem high.

It is possible, of course, that when actual drawings are made and competitive bids given out, there may be some slight savings, but in my opinion these would not be very substantial. In other words, it should cost you \$60,000 to \$65,000 minimum to do the work as presented to us.

I am returning herewith press notes and correspondence from Leslie S. Storm and specifications by yourself and James Mosler which you handed us.

Sincerely,

/s/

Victor Borella

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ROCKEFELLER CENTER, Inc.
30 Rockefeller Plaza
New York 20, N.Y.

C
O
P
Y

June 7, 1950

Mr. Philip Johnson
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Johnson:

Mr. Carson, Mr. Hopkinson of my staff, and I have gone over the Garden specifications and we have come to the conclusion that an area as large as this cannot be done for under \$60,000 to \$65,000 which is the approximate figure you arrived at after certain economies, such as substituting gravel for stone paving. In fact, it is our belief that the budget might run a little more than this as we could not find in the plumbing, for example, any estimate for a pump and we feel that the electrical work is not sufficient for any real night lighting.

Furthermore, we are all in agreement that one excellent feature about this Garden is the fact that it will not require very much maintenance, although the initial cost may seem high.

It is possible, of course, that when actual drawings are made and competitive bids given out, there may be some slight savings, but in my opinion these would not be very substantial. In other words, it should cost you \$60,000 to \$65,000 minimum to do the work as presented to us.

I am returning herewith presentation and memorandum from Heflin & Storms and specifications by yourself and James Fanning which you loaned us.

Sincerely,

/s/

Victor Borella

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AUGUSTE L. NOEL 2 WEST 45 STREET NEW YORK 19
ARCHITECT

GEORGE H. DICK

TEL VANDERBILT 6-4847

May 22, 1950

Dear Rene:

Thanks for your letter of the 18th: I can't tell you how glad I am that the whole thing is settled, and I am sure we can go ahead now and turn out a really swell job.

Sincerely,

Gus.

Auguste L. Noel

P. S. I am sorry that I didn't get your 'phone call to go to the exhibition, but I have a couple of cards and expect to go to see it this week.

A.L.N.

A.L.N.

Mr. Rene d'Harnoncourt
Director
Museum of Modern Art
11 West 53d Street
New York 19, New York

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Copy: ✓ Mr. D'Harnoncourt

June 9, 1950

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York, New York

Dear Nelson:

I enclose a copy of a memorandum prepared by Auguste Noel concerning the mechanical equipment of our restaurant. There is only one item of interest, No. 5 of the second list, in which Mr. Noel states that we are to install and pay for an air conditioning unit for our kitchen and restaurant. It had been my understanding that we were to pay for the air conditioning either by meter or by prorating a share of the total. It is now Mr. Noel's suggestion that we put a separate unit in. Although this is somewhat different from our understanding, I feel that, on the whole, the cost will not be more in the long run and will avoid the complications of metering which go with air conditioning.

The other items seem routine and follow our earlier understandings. I do not expect an answer from this unless you have an objection to the air conditioning arrangement.

Yours sincerely,

PCJ
Philip C. Johnson

J/mj

Enclosure

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cc: Mr. Goodrich
Mr. Noel
Mr. Goodrich
Mr. Har
Mr. Harman

May 19, 1950

May 19, 1950

Dear Harman:

Dear Auguste:

As you know, soon after our conversation, Hermon called me and told me that he will send me two alternate drawings with a request for our approval of one of them. Since this superseded our arrangement I have, on receipt of this letter, sent him the enclosed reply. I hope very much that my proceeding in this way is agreeable to you.

Let me tell you how glad I am that our joint efforts worked out so well and let me thank you again for all your collaboration.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Auguste Noel
2 West 45th Street
New York 18

Enc.

Director
Museum of American Art
10 West 8th Street
New York 11, New York

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WHITNEY MUSEUM OF AMERICAN ART

HEATRUDE E. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

cc: Mr. Goodwin

Mr. Noel

Mr. Goodrich

Mr. Barr

Mr. Johnson

HERMAN MORE, Director

LLOYD GOODRICH, Assistant Director



MARGARET McKEELAN, Executive Secretary

10 WEST 8TH STREET, ARTIST CENTER

May 19, 1950

May 17, 1950

Dear Hermon:

Mr. Rene d'Harnoncourt, Director

The Museum
11 West 5th Street
New York

Thank you very much for your good letter of May 17 and the alternate set of drawings for the new building of the Whitney Museum of American Art.

Dear Rene
Our Committee unanimously approved the plans for the East facade presented in Scheme X, showing a metal fascia above the top story and vertical metal ribs. We completely agree with you that the window division shown in Scheme Y is the most desirable and that therefore it should be used instead of the one on Scheme X.

Scheme "Y" shows the garden side of the building with the mass concerning the North facade we will, of course, defer to your preferences. brick-work on the north side.

Let me take this opportunity to thank you, Auguste Noel and Lloyd Goodrich for the wonderful spirit of cooperation you have shown in conferring with us. I sincerely believe that our meetings have been most fruitful and all of us here are looking forward with the greatest pleasure to continuing our collaboration. a treatment of the windows as shown in scheme "Y".

With very best regards,

We should like you to reserve decision on the north elevation as we may wish to use an (nbr) Faithfully yours, all on that facade.

As soon as we receive your approval of one of these designs we are ready to proceed with th Rene d'Harnoncourt, and will make every effort to construct the building according to the scheme which you prefer. There has been such discrepancy in the cost of the additional steel required in scheme that it is obvious that we must have a more exact basis for Whitney Museum of American Art. Unless the cost proves prohibitive we shall not hesitate to adopt that scheme. The cost, however, 10 West 8th Street paramount consideration. Rather we shall try New York 11, New York g that will be attractive and

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WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.



Mr. Rene d'Harnoncourt
HERMON MORE, Director
LLOYD GOODRICH, Associate Director

May 17, 1950
MARGARET McKELLAR, Executive Secretary
ROSALIND IRVINE, Assistant Curator

appropriate, and one which will be satisfactory.

May 17, 1950

I would like to thank you and the members of the committee for the generous cooperation that has been given us and which we hope we may count on in the future.

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Very sincerely yours,

Dear Rene:

I am submitting for the consideration of the committee on architecture of The Museum of Modern Art drawings of the north and east elevation of our new building on West 54th Street.

Scheme "Y" shows the garden side of the building with the mass of masonry relieved by vertical channels of brick-work and an unbroken facade of brick on the north side.

Scheme "X" shows the masonry divided by steel members which express the structure of the columns beneath them.

These are the principal differences between the two schemes. The details are clearly shown in the drawings. In whichever scheme we adopt we would prefer the treatment of the windows as shown in scheme "Y".

We should like you to reserve decision on the north elevation as we may wish to use an unbroken masonry wall on that facade.

As soon as we receive your approval of one of these designs we are ready to proceed with the working drawings, and will make every effort to construct the building according to the scheme which you prefer. There has been such discrepancy in the estimates of the cost of the additional steel required in scheme "X" that it is obvious that we must have a more exact basis for arriving at a true figure. Unless the cost proves prohibitive we shall not hesitate to adopt that scheme. The cost, however, will not be the paramount consideration. Rather we shall try to erect a building that will be attractive and

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Mr. Rene d'Harnoncourt

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May 17, 1950

appropriate, and one which will be satisfactory to both museums.

I would like to thank you and the members of the committee for the generous cooperation that has been given us and which we hope we may count on in the future.

With kind regards,

Very sincerely yours,



Hermon More, Director

HM:m
Enclosures

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THE MUSEUM OF MODERN ART

cc: Miss Gable
Mr. Ritchie
Miss Ulrich
Mr. Wheeler

Date: September 5, 1950

To: Mr. Paul d'Harnoncourt

Re: Glass for the front of the

From: Alfred R. Barr, Jr.

April 27, 1950

Dear Mr. Abberley:

In accordance with our discussion and your kind offer to aid in securing the building permits which this Museum and the Whitney Museum are going to need, I am enclosing the following:

- 1) The deed from the Museum of Modern Art to the Whitney Museum covering the 50 feet at the west end of the Garden;
- 2) The letter of agreement between the Whitney Museum and this Museum which accompanies the above deed;
- 3) The deed from Mr. and Mrs. Rockefeller covering property at 16, 14, 12 and part of 10 West 54th Street — a total of 75 feet.
- 4) A copy of a map indicating the location of the above two plots in relation to the entire garden area.
- 5) The deed covering the balance of the Garden (marked #5 on the map).

I will, of course, expect the return of the two above-mentioned deeds at your convenience.

The correspondence and Trustee action in reference to a possible additional 23 feet to the Whitney Museum is being assembled and will be sent in a day or so.

Again, we cannot thank you enough for your willing helpfulness. With best wishes.

Sincerely,

Mr. Lester S. Abberley
50 Rockefeller Plaza
New York 20, New York

IU/EC
Encls. (5)

cc: Mr. d'Harnoncourt ✓

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THE MUSEUM OF MODERN ART

cc: Miss Cable
Mr. Ritchie
Miss Ulrich
Mr. Wheeler

Date September 5, 1950

To: Mr. René d'Harnoncourt

Re: Glass for the front of the

From: Alfred H. Barr, Jr.

Museum

Dear René:

I have seen a copy of Ione's memorandum to the Coordination Committee of August 23 and would like to make this comment.

It's quite true as Philip Goodwin points out that comparatively little of the glass on the front of the Museum has been uncovered so far as the galleries are concerned. He forgets however that the great glass panel was designed as a whole to cover both galleries and stairwell which includes about 25% of the thermolux area. Furthermore between 1939 and 1943 much more of the gallery thermolux was used for light than in more recent years. Some times in fact the whole glass wall on a single floor was used for light with dramatic effect. I would say that the percentage of glass used for light was nearer 35% than 2-5% as Philip Goodwin suggests.

It is of course true that the side lighting is not easy to use for paintings, but it can be useful for other kinds of exhibitions, and if our Collection galleries were not so desperately crowded I would use it more extensively than we do now.

In any case some such improved equivalent of thermolux makes a good facade, has high insulating value in proportion to its thickness and can be backed up in any case with an opaque insulating panel when light is not desired.

As for the glass front of "21" I should think some kind of glass which would insulate against heat would be extremely desirable. I do not trust Philip Johnson, whom I admire in practically every other architectural capacity, to protect the inmates against the summer sun.

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THE MUSEUM OF MODERN ART

File

Date August 23, 1950

To: Coordination Committee

Re: Glass for "21" and the

From: Ione Ulrich

front of the Museum.

No request has been made for glass for "21". We requested insulation from the Owens-Corning Fiberglas Corporation, and were turned down. They supplied the insulation for the Breuer House and offered insulation for the Ain House, which we did not use.

I talked to Mr. Harrison about the approach to the glass industry. It has been agreed that no approach will be made re glass for the buildings until he and Mr. Ruml have had a chance to make their approach for a large contribution on the basis of what we have done in the past. He knows that the problem of the glass for "21", as well as the front of this building, is under question.

Here is what Philip Goodwin has to say about the glass for the front of this building,

"I had a passing word with P.C.J. on the subject of the glass, and find that he is using plain plate glass for the windows and wire glass for the panels below the sill level at #21. It seems to me a decision which should be taken by the Coordinating Committee as to whether we should use insulated and directional glass, such as thermopane, which will cost two or three times what you have in hand now, obscure glass with a texture to it and insulating qualities, or the same plate glass that is used at #21. It should be considered that only 2% to 5% of the glass has been used during the life of the building—11 years—and it might be better to fill the panels with masonite or some other material which will allow no light to penetrate but would have an insulating quality."

Philip Goodwin also believes the two aspects should be combined in a single request and presumes Mr. Harrison and Mr. Ruml will bear this in mind.

copies to: Mr. d'Harnoncourt
Mr. Barr
Mr. Wheeler
Mr. Ritchie
Miss Cable

jk

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THE MUSEUM OF MODERN ART

ERN ART

cc: George

MEMORANDUM from
IONE ULRICH

April 12, 1950

Date 4/12/50

To: Alfred H. Barr

To: Rene d'Harnoncourt

From: Ione Ulrich

NOTE

For your information

For your O. K.

Please return

Please return with comment

Please forward to

Dear Alfred:

In case
be prepared to
would be helpful
following:

on Thursday, we must
Therefore, it
on concerning the

1. Putting
storage
months.

n in "dead"
10 to 12

2. Expand th
is "I" sh
of runnin

erstand it
thout loss

3. If we use the photography room outside the dark room for the mailroom, we will need to clear the southwest end of the receiving room of any art material. Bob tells me he can clean out the larger north end of the room so that it can be handled there. This is a safety measure because the mailroom will need to truck its supplies in and out of the area.

4. To create storage space during this period it has been suggested that the bay on the south side of the auditorium be closed off making the south wall continuous from the foot of the stairs to the auditorium. Also, we might construct a wall around the northeast corner of the auditorium lounge. Thereby, the north wall would also be one continuous wall simply leaving an exit hallway just outside the entrance to the auditorium itself.

Mr. Alfred H. Barr
29 East 57th Street
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	IV. 46

THE MUSEUM OF MODERN ART

cc: Coordination Committee

Date April 12, 1950

To: Alfred H. Barr, Jr.

Re: _____

From: Ione Ulrich

Dear Alfred:

In case the rebuilding of "21" is approved on Thursday, we must be prepared to commence moving from "21" immediately. Therefore, it would be helpful if you could let me have your opinion concerning the following:

1. Putting the Architecture and design collection in "dead" storage - not available for a period of from 10 to 12 months.
2. Expand the second floor storage space - I understand it is "I" shaped now and could be squared off without loss of running feet of wall space on the outside.
3. If we use the photography room outside the dark room for the mailroom, we will need to clear the southwest end of the receiving room of any art material. Bob tells me he can clean out the larger north end of the room so that it can be handled there. This is a safety measure because the mailroom will need to truck its supplies in and out of the area.
4. To create storage space during this period it has been suggested that the bay on the south side of the auditorium be closed off making the south wall continuous from the foot of the stairs to the auditorium. Also, we might construct a wall around the northeast corner of the auditorium lounge. Thereby, the north wall would also be one continuous wall simply leaving an exit hallway just outside the entrance to the auditorium itself.

Mrs. Albert D. Lasker
25 East 57th Street
New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N.Y.
Telephone: CIRCLE 5-8900

WHITNEY MUSEUM OF AMERICAN ART
10 West 8 Street, New York 11, N.Y.
Telephone: SPRING 7-0770

FOR RELEASE MAY 31, 1949

WHITNEY MUSEUM TO ERECT NEW BUILDING IN
GARDEN OF MUSEUM OF MODERN ART

The only major problem left seems to be the question of paving. Cut stone is out but I think that the gravel which one finds in French gardens would be perfectly satisfactory. Perhaps we could go over a few of these points with you after you get back.

I'm looking forward to seeing you and in the meantime, with very best wishes,

Sincerely,

NELSON A. ROCKEFELLER MAY 10 1950

Nelson A. Rockefeller

Mrs. Albert D. Lasker
29 Beekman Place
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
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THE MUSEUM OF MODERN ART

Date May 11, 1950

To: Mr. Rene d'Harnoncourt

Re: Letter to Mrs. Lasker

From: Susan Cable

re Garden

I thought you might be interested in seeing the attached copy of Nelson's letter to Mrs. Lasker which he apparently wrote the same day he lunched with us. She is not due back from Europe until the twenty-second of May.

The only major problem left seems to be the question of paving. Cut stone is out but I think that the gravel which one finds in French gardens would be perfectly satisfactory. Perhaps we could go over a few of these points with you after you get back.

I'm looking forward to seeing you and in the meantime, with very best wishes,

Sincerely,

NELSON A. ROCKEFELLER MAY 10 1950

Nelson A. Rockefeller

Mrs. Albert D. Lasker
29 Beekman Place
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	RDH	IV. 46

CC Miss Susan Cable

May 10, 1950

May 9, 1950

Mr. Nelson A. Rockefeller
29 Beekman Place
New York, N. Y.

Dear Mary:

Dear Nelson:

With the garden plans nearing completion and the final negotiations with the Whitney concerning the relationship between their building and "21" coming to a conclusion, I'm anxious to complete the arrangements for the financing of the garden. \$30,000 has been contributed in addition to the \$15,000 which you so generously pledged. The \$30,000 is already in and at your convenience we would like very much to have your pledge in order that all the funds may be in hand before taking bids. I hope we can get bids within the \$45,000.

The only major problem left seems to be the question of paving. Cut stone is out but I think that the gravel which one finds in French gardens would be perfectly satisfactory. Perhaps we could go over a few of these points with you after you get back.

I'm looking forward to seeing you and in the meantime, with very best wishes,

Sincerely,

NELSON A. ROCKEFELLER MAY 10 1950

Nelson A. Rockefeller

Yours,

Mrs. Albert D. Lasker
29 Beekman Place
New York, New York

Philip Johnson

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

File

June 19, 1960

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York, N. Y.

Dear Nelson:

Miss Cable has asked me to look into the matter of future air conditioning of the old Museum building which I have taken up with our mechanical engineers. The situation is as follows:

The new building we are now air conditioning with the exception of the ground floor which is a passage to the new Whitney Museum; and the second floor which is a storage for painting. The other floors are mechanically ventilated and the ducts big enough to serve for future air conditioning. This air conditioning equipment is placed on the roof of "21".

Our engineers recommend that if we intend to air condition the office floors of the old Building, the best way would be to add to the old system by means of new equipment on the roof which would also help relieve the present inadequate air conditioning of the lower floors. They feel that it would not help to add it to the roof of "21".

As to the possibility of using a high velocity system such as Wally is using in his new building they feel that any additional work should by all means be of the same type as the original so that the new system could be interlocked with the old.

If there are any further questions do not hesitate to ask.

Yours,

Philip Johnson

J/op
cc: Miss Susan Cable

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date: Dec 14, 1951

To: Mr. Nelson A. Rockefeller
Address: 310 Fifth Street

Re: Cost of Construction -
21 West 53rd Street
December 4, 1949

At the trustee's meeting of the Museum, on October 19, 1949, you authorized the cost of the new building at 21 West 53rd Street to be approximately \$13,000,000. That was based on completing the building structurally as well as complete interior finish. On the same basis of completion, the actual cost will amount to \$14,500,000 as follows:

Dear Nelson:

Here is the draft of the agreement between the Whitney and the Museum of Modern Art and the draft of a release.

I would like to have said more about the purchases but the Whitney people feel that an announcement of their plans should be made in great detail in a special release of their own. Henry Moe thinks that they are right and I am inclined to think so too particularly because it would not look too well if our statement about purchases would seem vague compared with theirs.

The release would carry a footnote, as you suggested, indicating that this agreement parallels in essence the one we made with the Metropolitan and that it reaffirms the arrangements made between the Whitney and ourselves in the original tripartite agreement that was voided.

I am not too proud of my effort but hope that we a little constructive criticism the drafts of the agreement and release can be made to work.

With very best regards,
Faithfully yours,

Mr. Nelson A. Rockefeller
310 Fifth Ave. New York 21

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WHITNEY '31
File

THE MUSEUM OF MODERN ART

Date: June 14, 1951

To: Mr. Nelson A. Rockefeller

Re: Cost of Construction -

From: Charles Keppel

21 West 53rd Street

At the trustee's meeting of the Museum, on October 19, 1950, you estimated the cost of the new building at 21 West 53rd Street to be approximately \$419,000. That was based on completing the building structurally as a loft without complete interior finish. On the same basis of completion, the actual cost will amount to \$446,828.43, made up as follows:

Obligations to March 29, 1951	\$429,498.30
Estimated obligations -	
March 29th to completion	<u>17,330.13</u>
	\$446,828.43

To complete the building from a loft structure to a serviceable addition to the Museum's plant, additional painting and interior partitions will be required. This can be carried out by the Museum's own personnel for an estimated \$5,591.00 or \$2,960.00 over and above the amount usually allowed for maintenance work.

Funds already available for paying for "21" are:

Proceeds from Rogers estate	\$391,764.78
Miscellaneous contributions	1,700.00
Contribution by Junior Council (for space they will use)	<u>1,500.00</u>
	\$394,964.78

A balance of \$54,823.65 must be made available to complete payment for "21", either by transfer from capital funds or by negotiation of a mortgage to be paid off over a period of years.

(These figures do not include cost of school equipment)

cc: ✓ Mr. Rene d'Harnoncourt
Mr. George W. Hopkinson
Mr. Landis Gores
Miss Ione Ulrich

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

WHITNEY - MOMA

file =

THE MUSEUM OF MODERN ART

Date June 20, 1951

To: Mr. Nelson A. Rockefeller

Re: Whitney window.

From: Charles Keppel

The problem of the "Whitney window" in 21 West 53rd Street is becoming acute as we approach the completion of the building. You will remember the arrangement, whereby the Whitney Museum agreed to supply the Museum of Modern Art with a window in the section of "21" which will adjoin their future building, so as to match their design. The design has not yet been agreed upon and we will not be able to obtain a certificate of occupancy with the space boarded up as it is now.

The best solution seems to lie in our installing ordinary steel sash, at an approximate cost of \$1,000. This can be replaced when the suitable design is agreed upon, and will pass inspection for the certificate of occupancy. I feel the Whitney should pay for this steel sash which they can probably use in the rear portion of their building, once it is replaced. Would you approve of my negotiating with the Whitney along these lines?

Time is the critical factor now, because even the most optimistic estimate of the time required to reach a decision on the design, added to the time required for constructing the window, would push its installation back into the fall when we want to start using "21".

(Mr. Keppel has spoken to Mrs. Boyer about this - I believe will probably handle it himself. Is in the works and.)

Law

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 10, 1951

Approved Committed or Spent	Not Approved But Committed or Spent	Estimated But Not Approved
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ORIGINAL BUDGET:

SUPPLEMENT TO
REPORT RE BUILDING 21 WEST 53rd STREET

INCREASE OVER ORIGINAL BUDGET:	Approved & Committed or Spent	Not Approved But Committed or Spent	Estimated But Not Approved
1. Construction:			
a. See Architect's Analysis appended hereto. \$25,969	(I) \$17,926	(II) \$ 8,043	
b. Estimated Allowance for further problems. (Estimated by Architect's office) \$5,000			\$ 5,000
2. Elevator:			
a. See Architect's Analysis. \$311		(III) 311	500
b. Estimated allowance for further problems. (Estimated by Architect's office) \$250			250
3. Fees:			
a. Architect Landis Cores supervision time, detail shop drawings at the moment re Whitney window. \$2,117	12,966	16,105	5,117
b. Permit Meeting building department requirements due to cooperative plans with Whitney Museum \$1,407 Easement re Whitney use of property still to be filed. \$100		1,407	100
c. Model Ordered early in 1950 by Philip Goodwin in relation to the entire project, i.e., with Whitney, garden, etc. \$565			565

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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<u>INCREASE OVER ORIGINAL BUDGET:</u>	<u>Approved & Committed or Spent</u>	<u>Not Approved But Committed or Spent</u>	<u>Estimated But Not Approved</u>
d. Specifications Revisions and new sets for bids. \$1,350		1,350	
e. Mechanical engineering Changes in specifications due to same factors in item (2), page 2 of report dated March 29, and in relation to C.O.#17 of Analysis. \$1,202		1,202	
f. Structural engineering in consequence of unforeseeable conditions. \$150			150
4. Other:			
a. Filling in end of building with cement blocks. \$500			500
b. Lights Anticipated contribution of lighting fixtures did not materialize. Total cost of \$7,227 represents \$15,000 retail value. \$3,227		3,227	
Totals-	\$42,148	17,926	8,117
<p>U.S.G.# Filling in End of West party wall. \$2,300.00 Previous structure had lines 11-12 U.S.G.# Bolson Chases West Cellar Party Wall. 800.00 Finish West Cellar party wall to height about 6'-0" above cellar floor found to be rubble stone masonry projecting 4" beyond rest of wall where plaster removed. \$27,986.30</p>			
<p>U.S.G.# Demolition West Wall Finishing Room \$50.00 Ungraded filter brick hastily laid above and beyond pre-existing party wall; caused to workmen and to general safety.</p>			

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C.O.#1 Under INTERIM EXTRA COST ANALYSIS
 From Exstg. Budget. \$ 239.00
 For— Alteration, Museum of Modern Art
 used to 21 West 53rd Street
 located near New York, N. Y. location
 left for retaining structure.

C.O.#10 Change to Interior Doors Philip C. Johnson, Designer
 Bldg. Dept. and Fire Dept. Landis Gores, Associated
 approval of plans on revising
 Pl. Corridor & Lounges into fire
 protected area, requiring all doors
 to be changed from Effective date: March 12, 1951

I. APPROVED AND COMMITTED OR SPENT

- (1) Change Orders required in consequence of unforeseeable conditions.
- C.O.#7 Filling in flues on West party wall. \$2,360.00
 Previous structure had flues il-
 legally chased in party wall; Bldg.
 Dept. required solid masonry or
 gunite fill.
- C.O.#8 Blasting, Drilling, Wedging and
 Rock Excavation. 14,766.30
 Stipulated sum of contract de-
 signed to include underside cellar
 slab only, unit prices appended
 for required excavation below that
 grade since impossible to predict
 accurately enough nature or extent
 of rock under existg. building to
 permit fixed price.
- C.O.#9 Column Chases West Cellar Party Wall. 800.00
 Existg. West Cellar party wall to
 height about 6'-0" above cellar
 floor found to be rubble stone
 masonry projecting 4" beyond rest of
 wall where plaster removed.
- (2) Changes Re-
 Plant Office

\$17,926.30

II. NOT APPROVED BUT COMMITTED OR SPENT

- (1) Change Orders required in consequence of unforeseeable conditions.
- C.O.#3 Demolition, West Wall Existg. Museum 280.00
 Unbonded filter brick hastily laid
 above and beyond pre-existg. party
 wall; menace to workmen and to
 general safety.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2.

- C.O.#5 Cinder Block Wall in Loading Zone Existg. Museum. \$ 250.00
Pre-existg. party wall had been used to close in west side of loading zone; necessary destruction left gap requiring closure.
- C.O.#10 Change to Interior Doors 323.00
Bldg. Dept. and Fire Dept. bases approval of plans on revising 4th Fl. Corridor & Lounge into fire-protected area, requiring all doors opening thereon to be changed from wood to metal.
- C.O.#15 Abandoning Concrete Forms Northwest Cellar Wall. 259.00
(3) Existg. west neighbor bldg. built 2" west of lot line, legally most inadvisable to pour concrete right against wall and thus on neighboring property.
- C.O.#17 Changes in Mechanical Lines & Equipment. 4,515.00
Various unforeseeable changes including rerouting main and branch steam risers to fit between buildings, carrying exhaust duct for fat. kitchen thru cellar instead of 2nd Fl. owing changes in Whitney Mus. Plans; new ducts 4th Fl. owing to fire-protected corridor requirements (see C.O.#10 above), new house drain and trap and various reroutings owing unsuitability of facilities of previous building, and relocation of leaders to reduce wall thicknesses.
- (2) Changes Requested by Owner for Improved Plant Efficiency.
- C.O.#12 Bleeder Pit in Cellar 53.00
Requested by Prod. Mgr. to attempt to reduce hydrostatic pressure on concrete west foundation wall at Basement and Mezzanine levels of existg. Museum.

5,627.00

C.O.#19 Additional Ceiling Cylinders.
Elevator Lobby
Improve quality of dispersed light satisfiable by increasing number of cylinders and fixtures.
Figure includes hanging of fixtures.

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3.

C.O.#20	Plaster & Terrace Changes, 1st Fl. Gallery	\$ 570.00
C.O.#16	Dampproofing Exterior North & West Cellar Walls. Requested by Prod. Mgr. in addition to interior water-proofing included in General Contract, as extra preventive of dampness in new cellar	\$ 132.00
(4) C.O.#21	Additional Cinder Block for West Cellar Wall.	221.00
C.O.#	Furring out from existing rough party wall to furnish flush surface, for waterproof plaster, requested by Prod. Mgr. to render cleaning and maintenance of new cellar easier.	200.00
		406.00
(3) Change Orders Requested by Architects		
C.O.#11	Special Detailing Herculite Doors Owing extreme pressure of time in preparing drawings for bidding after decision on necessity of including doors to keep Air Condng. systems of existing new buildings from conflicting, only stock door was specified. Improved jambs, trim & Hdw. to harmonize with rest of new bldg. were detailed later.	396.00
C.O.#6		339.00
		439.00
(5) Change Orders		
C.O.#11	Steel Sheathing of Gallery Column, First Floor To harmonize with detailing of fut. Restaurant, not detailed when contract for addition signed, felt desirable to sheathe raw concrete column in Gallery; painted steel more durable than plaster, cheaper than stainless steel.	757.00
C.O.#18	Larger Steel Casing Channels, 2nd-6th Fl. Windows. Window Subcontractor shop drawings showed specified casing channel would leave large and visible caulked joint at each jamb all north and south windows unless increased.	175.00 77.00
C.O.#19	Additional Ceiling Outlets, Elevator Lobby Superior quality of dispersed light obtainable by increasing number of outlets and fixtures. Figure includes hanging of fixtures.	280.00

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4.

C.O.#20	Plaster & Terrazzo Changes, 1st Fl. Gallery	\$ 570.00	
	No details shown in Contract Plans owing insufficient time to prepare; special detailing to harmonise with Entrance Lobby and Existing Museum. Also non-slip terrazzo found advisable for all ramps.		
C.O.#1	Plastic Tile, identical to	\$ 20.00	
		2,080.00	
(4)	Miscellaneous Additional Change Orders		
C.O.#4	Removal & Salvage of Facing Stone Stones of Theatre Guild west neighbor bldg. inserted loosely at time of construction of now de- molished bldg. became unsafe during demolition, was removed, numbered and stored for fut. relocation at expense of Thea. Guild. Not proper- ly included in cost to Museum Mod. Art. (Part. received)	200.00	
C.O.#2		380.00	
		100.00	
C.O.#6	Additional Cost Finishing Hardware.	239.00	
(2)	Original contract included al- lowance only for Fin. Hdw. to be selected by Architect. Final Schedule after changes was in ex- cess of allowance by amount shown.	89.00	\$ 322.00
		439.00	
(5)	Change Orders Deducting from General Account		
C.O.#1	Deduction of Ornamental Metal Contract. Gen'l. Cont. included allowance for orn. metal rounded off from separate contract bids received by Architects prior to general bidding.	12.00	
C.O.#2	Deduction on North & South Window Contract. Similar to C.O.#1 above.	100.00	
C.O.#13	Miscellaneous Changes Bulletin #9. Reductions in piping required for pipe railings, deletion of metal sash and glass and painting there- fore.	175.00	
C.O.#22	Savings on Roofing Materials. Reduction in cost of materials re- quired under this subcontract, owing to procurement thereof at re- duced prices by Museum representa- tive, Miss Natalie Hoyt.	222.00	
		509.00	
			\$8,043.00

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April 5, 1951

5.

III. NOT APPROVED BUT COMMITTED OR SPENT

Elevator Contract:

(1) Change Orders requested by Architects.

	C.O.#1	Flexachrome Tile in Cab	\$ 20.00
		Substitution of Flexachrome Plastic Tile, identical to that used in all corridors and lobbies except Main Lobby, to replace rubber tile originally assumed.	
1.	Construction:		
	a.	See [unclear] re [unclear] 1951.	825.969
	b.	Estimated allowance for further problems.	
	C.O.#2	Detail Changes in Cab (office)	380.00
		Changes in cab outline and construction, grilles, hand rails and stainless steel cove lighting, all according to special detail, instead of stock equipment originally assumed.	
2.	Elevator:		
	a.	See [unclear]	311
	b.	Estimated [unclear] problems. (estimated by Architect's office)	400.00

(2) Original Contract written for less than budget.

3.	Cost:		89.00
	a.	Architect	\$ 311.00
		Landis covers supervision time, detail shop drawings at the moment re Whitney window.	2.117
	b.	Permit	
		Meeting building department requirements due to cooperative plans with Whitney Museum.	1,187
		Consent re Whitney use of property still to be filed.	100
	c.	Model	
		Ordered early in 1950 by Philip Goodwin in relation to the entire project, i.e., with drawings, garden, etc.	368
	d.	Specifications	
		Revisions and new sets for office.	1,350
	e.	Mechanical engineering	
		Changes in specifications due to same factors in item (d), page 7 of report re building "X" dated March 29, and in relation to change order #17 of July 1951.	1,200
	f.	Structural engineering	250

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 5, 1951

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SUPPLEMENT TO
REPORT RE BUILDING 21 WEST 53rd STREET

INCREASE OVER ORIGINAL BUDGET:

1. Construction:		
a. See Architect's "Analysis" appended to report re building "21" dated March 29, 1951.		\$25,969
b. Estimated allowance for further problems. (estimated by Architect's office)		5,000
2. Elevator:		
a. See Architect's "Analysis".		311
b. Estimated allowance for further problems. (estimated by Architect's office)		250
3. Fees:		
a. Architect		
Landis Gores supervision time, detail shop drawings at the moment re Whitney window.		2,117
b. Permit		
Meeting building department requirements due to cooperative plans with Whitney Museum.		1,407
Easement re Whitney use of property still to be filed.		100
c. Model		
Ordered early in 1950 by Philip Goodwin in relation to the entire project, i.e., with Whitney, garden, etc.		565
d. Specifications		
Revisions and new sets for bids.		1,350
e. Mechanical engineering		
Changes in specifications due to same factors in item (2), page 2 of report re building "21" dated March 29, and in relation to change order #17 of Analysis.		1,202
f. Structural engineering.		150

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2- March 29, 1951

NOTE 4. Other:

a. Filling in end of building with cement blocks. \$ 500

b. Lights
Anticipated contribution of lighting fixtures did not materialize. Total cost of \$7,227 represents \$15,000 retail value. 3,227

423
423
Total- \$12,148

	Original	Deleted or Sold	Additional	Total
\$333,500	25,148	5,000	36,168	
23,000	25,313	250	23,563	
356,500 (1)	362,780	5,250	368,030	
22,000				
Driftwood and bice				
solid, castle only	(2)	22,117	5,000	27,539
solid	(3)	1,107	100	1,207
solid		585		585
solid		1,380		1,380
Mechanical workovering	5,000 (4)	5,728	500	9,228
Structural engineering	7,000	5,369	1,800	7,169
31,000	29,191	1,400	33,591	

	Original	Deleted or Sold	Additional	Total
Window and bice in weather	2,500 (5)		2,500	2,500
Lights	4,000 (6)	7,227		1,227
Other	1,300		1,300	1,300
7,800	7,227	1,600	11,627	

Total- 360,800 \$129,198 \$13,150 \$403,148

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MEMORANDUM from
IONE ULRICH

Date 4/2/51
To: Rene d'H

NOTE

- For your information ✓
- For your O. K.
- Please return
- Please return with comment
- Please forward to

423.

423000 -

March 29, 1951

SECTION:

Miller "Analysis" appended hereto.

original drawings discarded owing to extension of
and changes in Whitney plans.

RT RE BUILDING 21 WEST 53rd STREET

Specifications due to same factors in item (2)
relation to change order #17 on page 2 of analysis.

Estimated total cost

Budget	Committed or Paid to date	Additional Allowance	Total
\$333,500	359,469	5,000	364,469
23,000	23,311	250	23,561
356,500	(1) 382,780	5,250	388,030

Fees, etc:				
Architect:	22,000			
Draftsmen and blue print costs only		(2) 22,117	2,000	27,539
Permit		(3) 1,407	100	
Model		565		
Specifications		1,350		
Mechanical engineering	8,000	(4) 8,702	500	9,202
Structural engineering	7,000	5,350	1,800	7,150
Miller Co. - lighting	37,000	39,491	4,400	43,891

Other:				
Window and fill in re Whitney	2,000	(5)	2,500	2,500
Lights	4,000	(6)	7,227	7,227
Blinds	1,300		1,300	1,300
U. S. Steel	7,300		7,227	3,800
Tale and Towne				11,027

Totals- \$400,800 \$429,498 \$13,450 \$442,948

Against total commitment to date
of \$27,192.00

See reference notes next page

Procedure
no comm. due
40
50

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	IV. 46

March 29, 1951

TO: Nelson A. Rockefeller "Analysis" appended hereto.

FROM: Ione Ulrich original drawings discarded owing to extension of building and changes in Whitney plans.

REPORT RE BUILDING 21 WEST 53rd STREET

COST OF CONSTRUCTION:

	Budget	Committed or Paid to date	Additional Allowance	Total
Base Contracts:				
Construction	\$333,500	359,469	5,000	364,469
Elevator	23,000	23,311	250	23,561
Rogers Estate:	356,500	(1) 382,780	5,250	388,030
Fees, etc:				
Architect:	22,000			
Draftsmen and blue print costs only		(2) 22,117	2,000	27,539
Permit		(3) 1,407	100	1,507
Model		565		565
Specifications		1,350		1,350
Mechanical engineering	8,000	(4) 8,702	500	9,202
Structural engineering	7,000	5,350	1,800	7,150
Miller Co. - lighting	37,000	39,491	4,400	43,891
Other:				
Window and fill in re Whitney	2,000	(5)	2,500	2,500
Lights	4,000	(6)	7,227	7,227
Blinds	1,300		1,300	1,300
U. S. Steel	7,300	7,227	3,800	11,027
Totals-	\$400,800	\$429,498	\$13,450	\$442,948

Against total commitment to date of \$27,193.00

See reference notes next page

Proceeds
no comm. due
40
50

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-2-

NOTES RE COST OF CONSTRUCTION:

- (1) See Architects "Analysis" appended hereto.
- (2) Includes original drawings discarded owing to extension of building and changes in Whitney plans.
- (3) Meeting building department requirements due to cooperative plans with Whitney Museum.
- (4) Changes in specifications due to same factors in item (2) and in relation to change order #17 on page 2 of analysis.
- (5) Allowance for temporarily finishing north end of building, due to postponement of building of Whitney.
- (6) Anticipated contribution of lighting fixtures did not materialize. This cost represents \$15,000 retail value.

INCOME:

Rogers Estate:	
Principle	\$391,764.78 +
Income	10,948.05 +
	<u>\$402,712.83</u>

Contributions:	
Lehigh Portland Cement Co.	500.00
Hanley Co. (brick)	1,000.00
Theatre Guild - payment for change order #4, see page 4 of analysis.	200.00
Koppers Co. - reduction of change order #22, see page 4 of analysis.	-----
Miller Co. - lighting at cost, see note (6) above.	-----
	<u>1,700.00</u>

Other Possibilities:	
Crane Company	
Cincrete	
U. S. Steel	
Yale and Towne	
Minneapolis-Honeywell	
	<u>0</u>
	<u>\$402,712.83</u>

EXPENDED TO DATE:

Against total commitment to date of \$429,498.00	\$186,290.01
--	--------------

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INTERIOR EXTRA COST ANALYSIS

Alteration, Museum of Modern Art
21 West 53rd Street

INTERIOR WORK OMITTED - detailed schedule in preparation

First Importance:

Philip C. Johnson, Designer
Ludwig Borst, Associated

Effective Date: March 10, 1961

1. Equipping lobby.
2. Class room sliding wall and cabinets needed in addition to old furnishings being transferred from 681 Fifth Avenue. \$123,500.00
3. Partitions, flooring, plastering, and painting of space being used for offices.
4. Finish 6th floor floor and walls as one complete unit for future flexibility. Add temporary partitions, etc. for use of Junior Council (if this is the space being assigned them.) \$80.00

Eventually:

1. Ideal lighting, first floor. \$50.00
 2. Screens for Collection storage.
 3. Balance of partitions, flooring, plastering and painting.
 4. New equipment for classes. \$300.00 +
 5. Balance of 6th floor. \$14,750.00 +
- (c) 2,000 sq. ft. ceiling, ceiling, wedging and
and renovation.
Estimated cost of contract designed
to include materials ceiling slab
and 1/2" thick concrete for
required excavation below that grade
since impossible to predict
accurately what nature or extent
of rock under exists. Pulling to
current fixed price
- (d) 3,000 sq. ft. ceiling West Wall Party Wall \$50.00
to top West Wall Party Wall to
ceiling about 1'-0" above ceiling
floor to be rubble stone
masonry projecting 4" beyond wall
wall above plaster removed

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INTERIM EXTRA COST ANALYSIS

Alteration, Museum of Modern Art
21 West 53rd Street
New York, N.Y.

Philip C. Johnson, Designer
Landis Gores, Associated

Effective date: March 12, 1951

I General Contract - James King & Son, Inc.

A Original contract, dated August 9, 1950 \$333,500.00

B additions to Original Contract

(1) Change Orders required in consequence of unforeseeable conditions

- (a) C.O.#3 Demolition, West Wall Existg. Museum \$280.00
Unbonded filter brick hastily laid above and beyond pre-existg. party wall: menace to workmen and to general safety
- (b) C.O.#5 Cinder Block Wall in Loading Zone Existg. Museum 250.00
Pre-existg. party wall had been used to close in west side of loading zone; necessary destruction left gap requiring closure
- (c) C.O.#7 Filling in flues on West party wall 2,380.00 +
Previous structure had flues illegally chased in party wall; Bldg. Dept. required solid masonry or gunite fill
- (d) C.O.#8 Blasting, Drilling, Wedging and Rock Excavation 14,766.30 +
Stipulated sum of contract designed to include underside cellar slab only, unit prices appended for required excavation below that grade since impossible to predict accurately enough nature or extent of rock under existg. building to permit fixed price
- (e) C.O.#9 Column Chases West Cellar Party Wall 800.00
Existg. West cellar party wall to height about 6'-0" above cellar floor found to be rubble stone masonry projecting 4" beyond rest of wall where plaster removed

18,456
 259
 18,715-

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2.

(f)	C.O. #10 Change to Interior Doors Bldg. Dept. and Fire Dept. bases approval of plans on revising 4th Fl. Corridor & Lounge into fire-protected area, requir- ing all doors opening thereon to be changed from wood to metal	323.00
(g)	C.O. #15 Abandoning Concrete Forms North- west Cellar Wall Existg. west neighbor bldg. built 2" west of lot line, legally most inadvis- able to pour concrete right against wall and thus on neighboring property	259.00
(h)	C.O. #17 Changes in Mechanical Lines & Equipment Various unforeseeable changes including rerouting main and branch steam risers to fit between buildings, carrying exhaust duct for fut. kitchen thru cellar instead of 2nd Fl. owing changes in Whitney Mus. Plans; new ducts 4th Fl. owing to fire-protected corridor require- ments (see (f) above), new house drain and trap and various reroutings owing unsuitability of facilities of previous building, and relocation of leaders to reduce wall thicknesses	4,516.00
	Total unforeseeable Change Orders	\$23,553.30
(2)	Changes Requested by Owner for Improved Plant Efficiency	
(a)	C.O. #12 - Bleeder Pit in Cellar Requested by Prod. Mgr. to attempt to reduce hydrostatic pressure on concrete west foundation wall at Basement and Mezzanine levels of existg. Museum	53.00
(b)	C.O. #16 - Dampproofing Exterior North & West Cellar Walls Requested by Prod. Mgr. in addition to interior waterproofg. included in General Contract, as extra preventive of dampness in new cellar	132.00
(c)	C.O. #21 - Additional Cinder Block for West Cellar Wall Furring out from existing rough party wall to furnish flush surface, for waterproof plaster, requested by Prod. Mgr. to render cleaning and maintenance of new cellar easier	221.00
	Total Change Orders Requested by Owner	\$405.00

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3.

(3) Change Orders Requested by Architects

(a)	C.O.#11-Special Detailing Herculite Doors Owing extreme pressure of time in preparing drawings for bidding after decision on necessity of including doors to keep Air Condtg. systems of existing new buildings from conflicting, only stock door was specified. Improved jambs, trim & hdw. to harmonize with rest of new bldg. were detailed later	296.00
(b)	C.O.#14-Steel Sheathing of Gallery Column, First Floor To harmonize with detailing of fut. Restaurant, not detailed when contract for addition signed, felt desirable to sheathe raw concrete column in Gallery; painted steel more durable than plaster, cheaper than stainless steel	767.00
(c)	C.O.#18-Larger Steel Casing Channels, 2nd-6th Fl. Windows Window Subcontractor shop drawings showed specified casing channel would leave large and visible caulked joint at each jamb all north and south windows unless increased	77.50
(d)	C.O.#19 - Additional Ceiling Outlets, Elevator Lobby Superior quality of dispersed light obtainable by increasing number of outlets and fixtures. Figure includes hanging of fixtures	280.00
(e)	C.O.#20-Plaster & Terrazzo Changes, 1st Fl. Gallery No details shown in Contract Plans owing insufficient time to prepare; special detailing to harmonize with Entrance Lobby and Existing Museum. Also non-slip terrazzo found advisable for all ramps	570.00

Total Change Orders Requested by Architects

 \$2,080.00

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4.

(4) Miscellaneous Additional Change Orders

- | | |
|--|--------|
| (a) C.O.#4-Removal & Salvage of Facing Stone | 200.00 |
| Stone of Theatre Guild west neighbor bldg. inserted loosely at time of construction of now demolished bldg. became unsafe during demolition, was removed, numbered and stored for fut. relocation at expense of Thea. Guild. Not properly included in cost to Mus. Mod. Art. | |
| (b) C.O.#6-Additional Cost Finishing Hardware | 239.00 |
| Original contract included allowance only for Fin. Hdw. to be selected by Architect. Final Schedule after changes was in excess of allowance by amount shown | |

Total Miscellaneous Additions	\$439.00
-------------------------------	----------

Total Additions from Change Orders	\$26,478.30
------------------------------------	-------------

C Change Orders Deducting from General Contract

- | | |
|--|--------|
| (1) C.O.#1 Deduction on Ornamental Metal Contract | 12.00 |
| Gen'l. Cont. included allowance for orn. metal rounded off from separate contract bid received by Architects prior to general bidding | |
| (2) C.O.#2 Deduction on North & South Window Contract | 100.00 |
| Similar to (1) above | |
| (3) C.O.#13 Miscellaneous Changes Bulletin #9 | 175.00 |
| Reductions in piping required for pipe railings, deletion of metal sash and glass and painting therefor | |
| (4) C.O.#22 Savings on Roofing Materials | 222.00 |
| Reduction in cost of materials required under this subcontract, owing to procurement thereof at reduced prices by Museum representative, Miss Natalie Hoyt | |

Total Savings from Change Orders	509.00
----------------------------------	--------

Adjusted Total General Contract to Date	\$359,469.30
---	--------------

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II Elevator Contract - Westinghouse Electric Corp.

A Original Contract, dated August 10, 1950 \$22,911.00

B Additions to Contract

Change Orders requested by Architects

(1) C.O. #1 Flexachrome Tile in Cab 20.00
 Substitution of Flexachrome Plastic Tile,
 identical to that used in all corridors
 and lobbies except Main Lobby, to replace
 rubber tile originally assumed

(2) C.O. #2 Detail Changes in Cab 380.00
 Changes in cab outline and construction,
 grilles, hand rails and stainless steel
 cove lighting, all according to special
 detail, instead of stock equipment originally
 assumed

Total Additions to Contract 400.00

Adjusted Total Elevator Contract to Date \$23,311.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Philip C Johnson New Canaan Connecticut New Canaan 9 9593

Hand to architect

March 9, 1951

Mr. Rene D'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

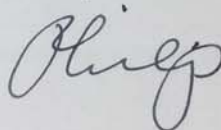
Dear Rene:

I always keep forgetting this, but it has now assumed great importance.


Whitney cannot file until arrangements are made concerning a second exit from our new kitchen basement. Their architect contends we should allow them access to the garden. We contend, on the contrary, we should be allowed access to their fire stairs. They contend that our personnel thereby must pass through their storage areas. I contend, on the contrary, that an alarm bell would prevent them from walking through.

Landis and I feel that this must be settled at the highest levels before long. I will speak about it with you as soon as I see you.

Yours,



Philip C. Johnson



PCJ:MWH

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THE MUSEUM OF MODERN ART

Date March 7, 1951

To: Rene d'Harnoncourt

Re: Whitney Museum

From: Philip Johnson

It would work a distinct hardship on the Museum of Modern Art were the building on 51st Street of the Whitney Museum not to go ahead. The facts are that the Museum of Modern Art has already constructed the first bay of the four bay facade of the Whitney building that faces the Museum garden. In order to make the rear of our building coincide with the rest of the Whitney building, we were forced to change the plans of our building radically. This was an especially expensive move since our building is built in reinforced concrete and theirs is built in steel. It was quite expensive to build the connection between the two. Indeed, as matters stand, one column of their building has already been erected integrally with our own.

In addition to expense, there is the question of looks. With only one part of their building built, and the unsightly temporary connecting wall exposed in the middle of our sculpture garden, the appearance of this truncated facade will be peculiar and ungainly. It looks exactly as if one quarter of the projected building had been completed, which indeed is the case. Both buildings were designed a year ago as one building, and should the Whitney not be completed, a one quarter building would dominate our hitherto pleasant and verdurous garden.

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Plan for Space Assignment

FOURTH FLOOR

<u>21 Front</u>	<u>Present Location</u>
Education	5th floor
 <u>21 Center</u>	
Receptionist	4th floor
 <u>21 Rear</u>	
Storage from warehouses Staff Restroom	5th floor
 Museum Bldg. <u>53rd St. Side:</u>	
2 offices: Publicity	no change
4 offices: Film Library, including Inspection	Inspection on 6th floor
1 office: Assistant Secretary	no change
2 offices: Photography	no change
2 offices: Secretary	(Personnel now occupying to be transferred)
 <u>54th St. Side:</u>	
Library and Print Room	no change

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Plan for Space Assignment

FIFTH FLOOR

21 Front

A & D Dept. offices

Present Location

5th floor

21 Center

Receptionist-Teletype machine

5th floor

21 Rear

A & D Dept. offices
A & D Collection space
(reserved for return)

5th floor

Museum Bldg.
53rd St. Side:

1 office:	Registrar	no change
1 office:	Fund Raising	4th floor
1 office:	Publications	no change
3 offices:	Circ. Exh.	5th floor
1 office:	Adm. Asst.	4th floor
1 office:	Membership Recording*	6th floor
2 offices:	Treasurer	no change

54th St. Side:

Alternate Suggestion

1 office:	Museum Collections	1 office:	Mus. Coll.
1 office:	Museum Collections	1 office:	Mus. Coll.
1 office:	Museum Collections	1 office:	Mus. Coll.
1 office:	Asst. to Director	1 office:	P & S
1 office:	Exh. & Publications	1 office:	P & S
1 office:	Director	1 office:	Exh. and Pub.
1 office:	2 secretaries	1 office:	2 secretaries
1 office:	P & S Dept. staff	1 office:	Director
1 office:	P & S Director	1 office:	Asst. to Director
1 office:	Personnel	1 office:	Personnel
1 office:	Design Dept.	1 office:	Design Dept.

*-If IBM used: transfer Membership Rec. to North side 5th floor center space
Install IBM machines in Room 6, 53rd St. side
Move Lindsay to vacated Barr staff space (or now)
Make Lindsay space IBM stockroom

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 20, 1950

PHILIP G. JOHNSON
200 East 47th Street
New York

Mr. Nelson A. Rockefeller

Foundation blasting

Rene d'Harnoncourt

for "21"

Dear Nelson:

Here is the second installment of the bad news on the foundations of "21" namely, the bill for \$14,766 for the blasting and \$800 for the foundation of the seven concrete columns.

In accordance with your suggestion, I asked Philip if in view of the very large amount involved it would not be possible to make changes in the original plan which would make the blasting unnecessary. Philip said that he investigated this possibility as soon as the need for blasting came up. He found that the only way of saving on this work would have been to omit the whole basement which, however, would cost a minimum in additional construction of \$7,000 and necessitate a general delay of the work amounting possibly to two months. This, in turn, would increase expenses enormously.

Also without the basement the connection with the basement below the restaurant would be impossible. In other words, he does not feel that such a plan would result in economies.

It is obvious that we are having particularly bad luck with the foundation since after finding rock where it has to be blasted we found that under the concrete columns we have to fill in with rock.

Enclosed are the two change orders No. 8 and No. 9.

Enc.

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PHILIP C. JOHNSON
205 East 42nd Street
New York, 17, New York.

November 14, 1950.

Miss Sarah Rubenstein
Museum of Modern Art
11 West 53rd Street
New York, 19, New York.

Dear Miss Rubenstein:

I am enclosing the two proposals from James King & Son
which refer to the Change Orders which were forwarded
to you yesterday.

Very truly yours,

Marian C. Dunham
Secretary to Mr. Johnson

encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date: November 9, 1950

To: Mr. Rockefeller

Cost of "21"

From: René d'Harnoncourt

Dear Nelson:

The attached papers concern the increase in the cost of "21" caused by unforeseeable circumstances. I believe you have heard from Ione at the time the matter was first brought to our attention.

I am sorry about the delay of this letter but I asked Philip for a covering letter to me before sending it on to you.

The change of order are enclosed for your signature.

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THE MUSEUM OF MODERN ART

Date June 7, 1950

To: Mr. d'Harnoncourt

Re: Contributors of material

From: Natalie Hoyt

to new building

It is my belief that manufacturers of building materials will contribute to the new building of the Museum and possibly to the refurbishing of the present building if they are assured that they will receive adequate recognition. To this end I suggest that consideration be given to a permanent list of contributors to be installed in the lobby of "21" and in a suitable location in the present building.

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THE MUSEUM OF MODERN ART

Mrs. Cabl,

Date June 7, 1950

To Mr. d'Harnoncourt

Re: Contributors of material

From Natalie Hoyt

to new building

It is my belief that manufacturers of building materials will contribute to the new building of the Museum and possibly to the refurbishing of the present building if they are assured that they will receive adequate recognition. To this end I suggest that consideration be given to a permanent list of contributors to be installed in the lobby of "21" and in a suitable location in the present building.

Item	Amount
1. School of Architecture (provisionally estimated)	25,000
2. Office Building	10,000
3. Administration Building	10,000
4. Garage	10,000
Total	55,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

SCHEDULE OF ESTIMATE RE 21 West 53rd Street - as prepared by Philip Johnson & Ione Ulrich

ITEMS			
1. Demolition (6 to 10 M)			\$ 8,000
2. Construction			
Hageman & Harris bid (including own fee)			265,000
Includes:			
elevator (30 M)			
ventilating system (12 M)			
partitions (12 M)			
fixtures, electric, plumbing,			
sinks for classes			
entrance as designed			
Facade: glass & painted steel			
floors (asphalt tile)			
terrazzo - 1st floor			
Excludes:			
air conditioning			
rear facing (brick row as laid)			
kitchen			
collection storage racks			
acoustic ceilings			
3. School equipment as previously estimated (exclusive of plumbing)			10,000
4. Office furniture			2,500
Collection storage racks			2,500
5. Architect's fee (10% is usual) Costs only			13,000
6. Contingency			10,000
			<hr/>
	total		\$ 311,000

file

Mr. Philip L. Goodwin
21 East 57 Street
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. d'Harnoncourt ✓
Mrs. Lasker

June 13, 1949

Dear Philip:

Here are four lists of sculpture:

1. Pieces actually on view in the garden, including three at the east end, back of the Breuer house.
2. Works available but not now on view.
3. Three large pieces which have been commissioned.
4. "Other possibilities"

When the museum was designed, only a small amount of gallery space was allocated to sculpture on the theory that we would use the garden for all large pieces that could stand the weather.

In 1939 we had much more space that we could use for sculpture. Since then the space has gradually shrunk until now we are actually unable to show so important a piece as the Lachaise Floating Figure.

I look forward with the greatest interest to the deliberations of the Committee on the Museum Garden.

Sincerely yours,
s/Alfred H. Barr, Jr. (ob)

Mr. Philip L. Goodwin
32 East 57 Street
New York City

AHB/ob
enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Sculpture in the garden - June 10, 1949

"L" = Extended Loan

Larger pieces

Lachaise : Standing Woman
Maillol : The River
Despiau : Assia
Lipchitz : Figure (1926-30)
Calder : Whale (L)
Duchamp-Villon : Horse
de Creeft : Saturnia. lead relief
Wallace : Totem pole (L)
Noguchi : Capital
Harkavy : Miner's Family
Jaspers : St. Anthony
Reber : Forso

[East end, behind Breuer House:

Lipchitz : Benediction
Callery : Amity (L)
Noguchi : Nightland (L)

Smaller pieces

Flannegan : Ram (L)
Sintenis : Daphne
Smith : Head

Other sculptures available for garden

Larger pieces

Lachaise : Floating Woman
Lehmbruck : Standing Woman

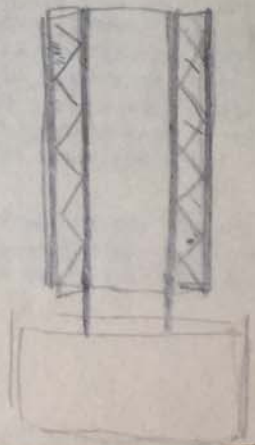
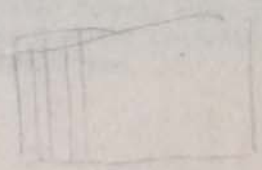
Smaller pieces

Nadelman : Men
Ben Shmuel : Boxer

(P)



5.50
to Glenn



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Sculptures commissioned (without final commitment)

Large pieces

- To Moore : large figure
- Maillol : Seated Woman (La Pensée or La Méditerranée)
- Calder : new mobile or constellation (?)

Dear Dan:

Other possibilities

- Brancusi
- Zorach
- Rodin
- Marini : a large horseman
- Marcks ?
- Another American piece - Esherick (?)

You will note on the plan that I have not indicated a window through from the Whitney Museum. This is the person in charge of their architect mind he feels that a direct window to such a restaurant occupies ill with the dignity of their lobby. Also, and still more I have no street entrance on 54th Street. This is because the plan would be recruited from the immediate vicinity of the museum, 54th Street. Mr. Hill assured me in his absence he had no objection for a restaurant to situate the whole thing. I think reason for not having a direct entrance to the street would be that in my plan anyone who has paid his entrance would not go to the museum and walk into the restaurant. In the plan I have indicated I have provided that the three vertical lines of the building go into the basement allowing the whole restaurant to be built in the basement. Besides the morning tea, writing will be possible.

As to costs, most of my information was in connection with the building's prior estimate of \$200,000. of which \$100,000 represents the structure and the rest the shell of the building. There are other estimates of approximately \$10,000 necessary to furnish the restaurant. The whole would, of course, have to be air-conditioned, and a great amount of heat in the height of the surrounding buildings. I have indicated the plan in the sketch map. This task was I believe to have been done by the building at 54th.

There is some question as to the extent of the plan. I have indicated the plan I desire the most. I have indicated the plan I desire the most. I have indicated the plan I desire the most.

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THE MUSEUM OF MODERN ART

Date August 16, 1949

To: Mr. Rene d'Harnoncourt
From: Philip Johnson

Re: Restaurant behind
"21"

Dear Rene:

Here are the plans for the restaurant behind "21".

In conferring with Mr. Till of Union News it became apparent that the restaurant most likely to pay off would be a "fountain" type. That is where most of the food is prepared on the counter similar to a "diner". The main kitchen, the dishwashing, the lockers for the help, the freezer room, etc. are placed in this plan in the basement of the restaurant. This basement would be serviced by an elevator under the sidewalk on 54th Street. The entire space would be occupied by these functions. There is no second floor since New Yorkers refuse to walk upstairs to eat (Mr. Till).

You will note on the plan that I have not indicated a window through from the Whitney Museum. This is the present decision of their architect since he feels that a window looking through a restaurant comports ill with the dignity of their lobby. Also, you will note I have no street entrance on 54th Street. This is because our public would be recruited from the transient population of the Museums. 54th Street, Mr. Till assures me is of absolutely no use as a location for a restaurant to attract the general public. A final reason for not having a street entrance is the question of control. In my plan anyone who has paid his forty-one cents to get in the Museum can walk into the restaurant. On the east you will notice I have provided that the three central panes of glass be dropped into the basement allowing the whole restaurant to open to the Garden. Against the morning sun, awnings will be provided.

As to costs, most of my informants seem to agree with Mr. Harrison's quick estimate of \$100,000. of which \$25,000 represents the equipment and the rest the shell of the building. This sum does not include the approximate \$10,000. necessary to furnish the restaurant. Both floors would, of course, have to be air-conditioned, and a shaft running 100 feet to the height of the surrounding buildings installed to exhaust the kitchen odor. This last item I intend to leave space for within the building at "21".

There is some urgency in this matter since I cannot put "21" out for bids until I design the rear facade, which fronts on the new restaurant. Perhaps I should assume a garden entrance there until such time as the funds are voted for the restaurant.

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MUSEUM OF MODERN ART

May 17, 1950

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
12 West 53rd Street
New York 19, New York

August 16, 1949

Dear Rene:

Dear Nelson:

I am sending you under separate cover Philip Johnson's promised plans for a restaurant in the Garden.

As you will see from the enclosed copy of his memo, he had a talk with Mr. Till of the Union News to get some technical advice.

The one decision connected with this problem which is exceedingly urgent is that of the entrance from the back of "21" to the restaurant since this must be incorporated into the definite plans for "21", that Philip is now working on. Please let me know if you agree that he can include an exit on the groundfloor in the north wall of "21" which can be used in any case as an entrance to the Garden.

I don't know if I am bothering too much during your vacation but I hope that I won't have to do so again before your return to the city.

As soon as we receive your approval of one of these designs we are ready to proceed with the work. With very best regards, make every effort to construct the building according to the scheme which you prefer. There has been such discrepancy in the estimates of the cost of the additional steel required in Scheme "Y" that it is difficult to arrive at a more exact basis for arriving at a true figure. Unless the cost proves prohibitive we shall not hesitate to adopt that scheme. The cost, however, will not be the paramount consideration. Rather we shall try to erect a building that will be attractive and appropriate. Rene d'Harnoncourt will be satisfactory to both museums.

I would like to thank you and the members of the committee for the generous cooperation that has been given us and which we hope

Mr. Nelson A. Rockefeller
Seal Harbor, Maine

Very sincerely yours,

Enc.

Rene d'Harnoncourt, Director

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WHITNEY MUSEUM OF AMERICAN ART

May 17, 1950

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Rene:

I am submitting for the consideration of the committee on architecture of The Museum of Modern Art drawings of the north and east elevation of our new building on West 54th Street.

Scheme "Y" shows the garden side of the building with the mass of masonry relieved by vertical channels of brick-work and an unbroken facade of brick on the north side.

Scheme "X" shows the masonry divided by steel members which express the structure of the columns beneath them.

These are the principal differences between the two schemes. The details are clearly shown in the drawings. In whichever scheme we adopt we would prefer the treatment of the windows as shown in scheme "Y".

We should like to reserve decision on the north elevation as we may wish to use an unbroken masonry wall on that facade.

As soon as we receive your approval of one of these designs we are ready to proceed with the working drawings, and will make every effort to construct the building according to the scheme which you prefer. There has been such discrepancy in the estimates of the cost of the additional steel required in Scheme "X" that it is obvious that we must have a more exact basis for arriving at a true figure. Unless the cost proves prohibitive we shall not hesitate to adopt that scheme. The cost, however, will not be the paramount consideration. Rather we shall try to erect a building that will be attractive and appropriate, and one which will be satisfactory to both museums.

I would like to thank you and the members of the committee for the generous cooperation that has been given us and which we hope we may count on in the future.

With kind regards,

Very sincerely yours,

HM:m
Enclosures

/s/ Hermon More, Director

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COPY

File

May 8, 1950

Mr. Auguste L. Noel
2 West 45th Street
New York 19, N. Y.

January 11, 1950

Dear Gus:

Just a note to confirm our telephone conversation. The firm that I consulted is called Construction Survey Institute and the man to see there is Mr. Szmak. He bases his figures on current costs of steel and setting. We figured, of course, only the facade facing the garden since that is the only one that comes into question for us. He figured the cost of the two spandrels which are extra plus the T-Coping at \$19.00 per lineal foot which is to be compared with your 2 foot parapet faced with \$100.00 brick, and capped by a limestone coping, plus face brick on the spandrel below where I have steel, which would cost \$16.00 per lineal foot. Since there are only some 110 feet of this the extra on the steel is obviously not much.

He figured the T-mullions where they occur in the brick panels at \$2.25 a running foot. Since there are about 150 running feet of this on the facade you can see that this would not be a large item. I see no other steel on this facade that is beyond what you have on your details. However, I would be glad to go over it with you sometime.

Concerning the painting, I was as surprised as you when he told me that the extra paint per coat would come to \$.05 a square foot or \$25.00 for all the steel which I mentioned. This is so low he explained because the painters would be on the job anyhow for the steel windows on the fourth floor and ground floor. It still seems rather fantastic to me but maybe there is a mistake somewhere.

I hope this will help you with your calculations.

Yours,

Philip C. Johnson

PCJ/op

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 11, 1950

The Whitney Museum of American Art
Ten West Eighth Street
New York, New York

Gentlemen: I enclose herewith two drawings and an improvement on the original idea, and trust they will meet with your approval.

I am submitting herewith preliminary drawings showing the points discussed with you in connection with the construction of the Whitney Museum of Art building on 54th Street.

As you know, it has been hard to arrange the various required facilities on the ground floor in the space now allotted for the new museum. This was accomplished to some extent in the earlier drawings, but with the additional grant of 23.5' of frontage on 54th Street the problem seemed to be solved, except for the space required by the proposed restaurant. As this restaurant is to be served from 53d Street and not 54th, it would seem practical to make the entrance to the Whitney Museum of Art as shown on the drawing marked "P-1". I hope this plan will meet with your approval, as it gives us what you want - namely a larger coat room, adequate desk for publications etc., and a reasonably sized lobby. It has another advantage: should the restaurant ever be given up, the space presently allotted to it could become a connecting gallery uniting the two museums for inside circulation.

"P-2" is an isometric drawing showing the garden facade of the Whitney Museum as now planned.

"P-3", also isometric, shows further development of the same idea; the office floor is set back to provide a connecting terrace with the Museum of Modern Art at this level. This development is architecturally better integrated as far as design and practicality are concerned.

"P-4" is similar to "P-3" but shows a development which may be necessary to conform with the present building department regulations: the first floors of the two new buildings are joined, as is presently allowed; the "back yard" now necessary behind buildings belonging to different owners

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1800 A.F.
 -Tommerscti- 1910M
 -2 a m o l t - l o m a 2 -
 1117 # 1000SP

-2-

is shown, covered by a bridge connecting the fourth floors of the two buildings.

I think these last two drawings are an improvement on the original idea, and trust they will meet with your approval.

Date: April 26, 1940

Very truly yours,

To: Miss Cristl Ritter
 From: Susan Cable

Auguste L. Noel

In view of the fact that the incoming letters were addressed to Mr. P. Bernecourt, I thought you might like to see the attached copies for your files. I haven't received a reply from any of them.

Attachments: 2 of letters to Otto Karl Bach
 Henry L. Radway
 Fred Quallmar, Jr.
 W. H. Symon

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Armando-Llama S,
Hotel. Somerset,-

180 W. 47.

Room # 711.

COOPY

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THE MUSEUM OF MODERN ART

Date April 28, 1950

To: Miss Cristl Ritter

Re: 3-Way Statement

From: Susan Cable

In view of the fact that the incoming letters were addressed to Mr. d'Harnoncourt, I thought you might like to have the attached copies for your files. I haven't received a reply from any of them.

Attachment: cc of letters to Otto Karl Bach
Emery L. Radwany
Fred Quellmalz, Jr.
W. M. Symon

Alison B. Lee
89 Park Avenue
New York 17, N. Y.

Philip C. Johnson
Director

J/mj

Donna M. Moore
1818 17th Street, N. W.
Washington, D. C.

3 copies

Free

Raymond S. Hobb
Louisiana State University
Box 5908, University Station
Baton Rouge 3, Louisiana

2 copies

100 (attach to 100)

Mrs. Gloria Eahn
625 South Beckren Avenue
Los Angeles 36, California

1 copy

Free

Paul Sieghardt
128 Laurel Avenue
Chicago, Illinois

3 copies

100 (attach to 100)

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Copy to: ✓ Mr. D'Harnoncourt

THE MUSEUM OF MODERN ART

Date _____

To: _____
Re: March 9, 1950

From: _____

Mr. Henry C. Scott
Caldwell & Scott, Inc.
90 Broad Street
New York, New York

1 copy

free

Dear Mr. Scott:

Mr. Whitney has passed your letter concerning the Museum of Modern Art building on to me for reply, since I am in charge of the work. If it is convenient for you, I should be glad to see you and talk over our problems here at the Museum at some time next week.

730 Montgomery Street
San Francisco 11, California

Sincerely yours,

Anna Vogel
Cinema 15, Inc.
59 Park Avenue
New York 16, N. Y.

2,000 copies *

free

Philip C. Johnson
Director

J/mj
Dennis H. Sawyer
1818 19th Street, N. W.
Washington, D. C.

5 copies

free

Kenneth S. Cobb
Louisiana State University
Box 6900, University Station
Baton Rouge 7, Louisiana

2 copies

10¢ (affirm to pay)

Rev. Gloria Fahn
625 South Goodson Avenue
Los Angeles 14, California

1 copy

free

Paul Heyhardt
108 Laurel Avenue
Macon, Illinois

2 copies

10¢ (affirm to pay)

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THE MUSEUM OF MODERN ART

Date _____

To: _____ Re: _____

From: _____

March 23, 1959

Helen M. Madsen 7305 Goff Avenue St. Louis, Missouri	1 copy	free
Emery L. Radwany The Summit - Box 322 Milford, Connecticut	12 copies	free
Squire Knowles, designer 730 Montgomery Street San Francisco 11, California	6 copies	free
Amos Vogel Cinema 16, Inc. 59 Park Avenue New York 16, N. Y.	2,000 copies *	free
Donna M. Swayze 1818 19th Street, N. W. Washington, D. C.	5 copies	free
Kenneth S. Rabb Louisiana State University Box 6900, University Station Baton Rouge 3, Louisiana	2 copies	10¢ (offers to pay)
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THE MUSEUM OF MODERN ART

File

Date: April 23, 1950

To: Mr. Nelson A. Rockefeller
From: Rene d'Harnoncourt

Re: Mr. Lester Alderley

March 23, 1950

Dear Flora:

I feel very badly to have been so long in answering your letter of the fourth but have been trying to find out from the architects the answers to the questions you raise, particularly in connection with the services for the restaurant space.

We appreciate that the Whitney cannot be responsible for any elaborate windows but our plans now call for the simplest form of fixed glass panes and doors just like those on the north facade of the Museum. Therefore, we would consider these as being part of the shell. I understand that Mr. Noel and Philip Johnson have been proceeding under the assumption that the services will be organized as part of your building and will be metered or prorated to us as the operators of the restaurant and basement.

I was delighted to hear that you and Rene are meeting to discuss the facade and look forward to hearing the results.

In the meantime, with personal regards,

Sincerely,

NELSON A. ROCKEFELLER MAR 24 1950

Nelson A. Rockefeller
President

Mrs. G. Macculloch Miller
10 Gracie Square
New York, New York

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THE MUSEUM OF MODERN ART

Date April 25, 1950

To: Mr. Nelson A. Rockefeller

Re: Mr. Lester Abberley

From: Rene d'Harnoncourt

Dear Nelson:

Philip Johnson and I went to see Les Abberley this afternoon. He was most helpful and believes that it is possible to clear everything and get binding commitments from the contractors by June 15.

He pointed out, however, that the expected increase in building costs is already taken into consideration by the contractors so that he does not think that speed will save money along that line. He does not think that it will be difficult to get the permission to have the two buildings adjoin.

He asked for all documents relating to the original deed of the Museum, for the deed of the land by the Museum to the Whitney Museum, and for the agreement to turn over additional space to the Whitney Museum with the understanding that they will build a shell for a restaurant on the first floor and a basement to be used by the Museum of Modern Art.

In order not to cross wires with the people already dealing with the subject, he suggested that he be asked to sit in on a meeting between Mr. Husted and Mr. Miller, the lawyer for the Whitney Museum, the suggestion for this meeting to come from us with their approval. He finally suggested that Philip call Wally on the best method of framing the bids and offered to look the bids over before they are sent out.

I have never known a lawyer who is as clear in his statements, who can use language that even I can understand and who inspires so much confidence in his wisdom and know-how.

Faithfully yours,

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Room 5600
30 ROCKEFELLER PLAZA

April 20, 1950

To: Mr. Rene d'Harnoncourt

From: Louise A. Boyer

Subject; Letter from Mrs. Miller

Attached for your information is a copy of the letter from Mrs. Miller and Mr. Nelson's reply about which I spoke to you on the telephone.

9 Rue Boileau XVI
Paris, France
April 10, 1950

without seeing you again --
see any point in bothering
by now things are smoothed
will be.

plain windows of the
e shell and we would naturally
y afraid of very fancy ones.
oney to spend and didn't
price all the time! I wish I
could be at your next meeting as I remember my first
one with such pleasure.

If anything momentous arises before we
plan to return in June I could always fly back -- but
maybe they will all get ahead faster without me.
I didn't feel I helped much at our last meeting and I
am waiting anxiously to hear what has happened since
we left.

Paris is beautiful as always,

Most sincerely,

s/ Flora Miller

file

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COPY

file
2

John D. Rockefeller, 49 Rue Boileau XVI
30 Rockefeller Plaza Paris, France
New York 20 April 10, 1950

Dear Nelson:

I hated leaving without seeing you again -- but I also did not quite see any point in bothering you at that time. I hope by now things are smoothed out, which I am sure they will be.

As you said the plain windows of the restaurant are part of the shell and we would naturally build those. We were only afraid of very fancy ones. I only wish we had more money to spend and didn't have to quibble over the price all the time! I wish I could be at your next meeting as I remember my first one with such pleasure.

If anything momentous arises before we plan to return in June I could always fly back -- but maybe they will all get ahead faster without me. I didn't feel I helped much at our last meeting and I am waiting anxiously to hear what has happened since we left.

Paris is beautiful as always,

Most sincerely,

s/ Flora Miller

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THE MUSEUM OF MODERN ART

Date: March 15, 1949

To: Miss A. Brown

Re: Re-building '21'

From: Mrs. G. MacCulloch Miller

John D. Rockefeller, Jr.
30 Rockefeller Plaza
New York 20

RE: 1

Basement and 5 floors (27,490)
Smaller 7th floor

RCA

April 17, 1950

Total 14,300 sq. ft.

With the Mrs. G. MacCulloch Miller
back and 49 Rue Boileau XVI^e due to
electrical Paris, France

4,300 sq. ft.

(Building Thanks so much your letter. Everything going
wonderfully here. Hope you two having wonderful
trip. Regards

RE: 1 (in order of preference)

Nelson A. Rockefeller

1. Classes (presently use 4,000 sq. ft. at 681 - 5th Avenue)
3 classes in new building 4,300 sq. ft.
 2. Storage (presently at Lincoln 2 Manhattan Warehouse) 2,300 sq. ft.
 3. Architecture Department office - (Philip Johnson using office of painting and sculpture until August) 400 sq. ft.
 4. Additional library stacks - (very crowded at present) 600 sq. ft.
- 7,200 sq. ft.

STATE OF NEW YORK BUDGET ONCE ACCOMPLISHED:

	Additions (or loss) re cost '21'	Deletion of present budget
Cost - 681 5th Avenue		- \$5,750
Reimbursements:		
added re '21' (marion)	\$5,000	
re '21'		\$ 33,435
Storage and in and out charges		- \$2,000
loss of 1 1/2 % income on invested capital - \$225,000 -	5,625	
	\$5,625	\$11,585
Net saving -		\$ 3,960

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THE MUSEUM OF MODERN ART

Date March 15, 1949

To: Rene d'Harnoncourt

Re: Re-building "21"

From: Ione Ulrich

SPACE:

Basement and 6 floors (23X90)
 Smaller 7th floor
 Total 14,500 sq.ft.
 With the restrictions of the building code; and, the loss of space due to stairways, etc.,
 We now are able to use - 6,500 sq. ft.
 (Building has 12,000 sq. ft.)
 New space 8,000 sq. ft.

NEED:

- (in order of preference)
- Classes (presently use 4,000 sq. ft. at 631 - 5th Avenue)
 2 floors in new building 4,200 sq. ft.
 - Storage (presently at Lincoln & Manhattan Warehouses) 2,000 sq. ft.
 - Architecture department office - (Philip Johnson using office of Painting and Sculpture until August) 400 sq. ft.
 - Additional Library stacks (very crowded at present) 600 sq. ft.
- 7,200 sq. ft.

EFFECT ON ANNUAL BUDGET ONCE ACCOMPLISHED:

	Additions (or loss) re new "21"	Deletion of present budget
Rent - 631 5th Avenue		- \$5,750
Maintenance: added re "21" (maximum) re "631"	\$3,000	\$3,835
Storage and in and out charges		- \$2,000
Loss of 2 1/2 % income on invested capital - \$225,000	5,625	
	<u>\$8,625</u>	<u>\$11,585</u>
Net saving -		\$ 2,960

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GENERAL CONSIDERATIONS:

This assumes prohibition of use of any space for expansion of Museum activities; only using the space to bring in to the building activities now housed outside and to relieve present extreme congestion.

ing procedure of mixing office visitors with the public and consequent delays and crowding of present elevators.

2. Include a kitchen on the basement level with access to the garden. Continue present kitchen for sixth floor events and limited use for which the size was intended.

3. Would it be necessary to include some kind of a ventilating system

FIRST YEAR OUTLAYS: interior parts of the building?

1. Cost of housing and storing present operations in the building while construction going on. ?
2. Equipping new building:
 - (a) construction of moveable walls, shelving, closets, etc..
 - (b) Furniture: (few desks and chairs) (majority of both done by our own shops) ?
3. Classes equipment - present equipment will have to be replaced in any event if classes are continued. \$12,000

BUILDING COSTS - on a minimum basis as follows:

1. Floor levels same as this building. Fire stair well to serve both sides, adjoining doors to stair wells in front and back - two on each floor.
2. Use present side walls and basement excavation.
3. No engineering. Heat, etc. from equipment in this building - being done at present.
4. No plumbing except on class floors and design work shop. Use facilities in main building on each floor.
5. No stairs except from first to second floor for class use.
6. Construction of only one interior wall separating the front suite from the back. All other walls to be moveable.
7. Minimum entrance feature for class use.

Philip Johnson and I have estimated \$1.50 per cubic foot or about \$200,000 to \$210,000. His contractor, however, says \$1.25 if held to the above.

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OTHER CONSIDERATIONS:

1. Include an "office" entrance and an elevator for access to offices. This would relieve the present confusing procedure of mixing office visitors with the public and consequent delays and crowding of present elevators.
2. Include a kitchen on the basement level with access to the garden. Continue present kitchen for sixth floor events and limited use for which its size was intended.
3. Would it be necessary to include some kind of a ventilating system for the interior parts of the building?

I. BIDS

Seven bids were made, including elevator, ranged from \$360,175 to \$382,211.

The preferable bidder, who supplied the most information and with whom the Museum has worked, was Murphy-Brinkworth, Inc. They were \$500 over the lowest bidder. Their bid was \$381,175.

This bid should be compared with the original estimate of \$380,000, Harris Co., Inc., amounting to \$380,000.

II. COSTS

The following were considered to be out from the simply estimated bids:

- | | |
|---|----------|
| (1) Air conditioning system from all but the second floor | \$10,000 |
| (2) Structural change:
Cheaper method of constructing skeleton,
cheaper framing, exposing beams and columns
(this means that if there were any
to be covered over in the future, there
will be some loss of space) | 20,000 |
| (3) Cheaper electrical installation
(Lower standard of lighting) | 1,000 |
| (4) Other here or less incidental changes | 6,000 |
| | \$37,000 |

Adjusted bid, therefore, is \$344,175

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pd
11

MEETING IN REGARD TO 21 WEST 53 STREET

November 30, 1949

PRESENT: Mr. Rene d'Harnoncourt, Mr. Philip Johnson, Mr. Arthur Jones, Mr. Landis Gores (associate of Mr. Johnson) and Miss Ione Ulrich.

I BIDS

Seven lump sum bids, including elevator, ranged from \$360,276 to \$382,241.

The preferable bidder, who supplied the most information and with whom the Museum has worked, was Murphy-Brinkworth, Inc. They were \$800 over the lowest bidder. Their bid was \$361,575.

This bid should be compared with the original estimate of Hegeman, Harris Co., Inc., amounting to \$301,975.

II CUTS

The following were considered to be cut from the Murphy-Brinkworth bid:

- (1) Air conditioning omitted from all but the seventh floor \$32,000
 - (2) Structural change:
Cheaper method of constructing skeleton, cheaper framing, exposing beams and columns (this means that if these beams are to be covered over in the future, there will be some loss of space). 24,000
 - (3) Cheaper electrical installation (lower standard of lighting) 5,000
 - (4) Other more or less incidental changes (a cost) 16,800
- \$77,800

Reduced bid, therefore, is \$283,696

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III ALTERNATES

Bidders were requested in addition to bid on several alternate suggestions totalling \$22,893.

The following lists the items to be retained or excluded:

Retained

Second and third floors: furring, plastering and accoustical ceiling	\$ 5,376
Fourth floor: plastering office	357
Fire hose	<u>110</u>
Total	\$ 5,843

Excluded

Travertine in lobby entrance	\$ 6,125
Second and third floors: elimination of tile in toilet rooms	2,048
Fourth floor: elimination of tile floor	746
Fifth, sixth and seventh floors: elimination of plaster walls and tile floor	4,131
Installing light fixtures (included in the work to be done by the Museum shops)	<u>4,000</u>
Total	\$17,050

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IV OTHER NECESSARY COSTS AND TOTAL FINAL FIGURE

Other items to be included in any case,
as follows:

Blinds and light fixtures	\$13,797
School equipment and movable partition . . .	11,210
Work to be done by Museum shops, painting and lighting installation, movable par- titions, etc.	15,500
Architects fees	<u>13,000</u>
Total	\$53,507

TOTAL BIDS FOR COMPLETE JOB \$343,046

V ITEMS OVER ORIGINAL PLAN

The original estimate of \$310,000 did not
provide the following which came up as a re-
sult of discussion or were requirements of
the Building Code.

New structure instead of alteration -- rebuilding party walls	\$15,000
Stairs to the second and third floors	10,000
Two additional toilet rooms	2,000
Seventh floor air conditioning . . .	5,000 (?)
Extra floor between main building's third and fourth floors	5,000
Break through on the ground floor of this Museum to provide suitable pas- sage to the Whitney Museum	<u>15,000</u>
Total	\$52,000

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V (continued)

Equipping of seventh floor to house the collection has been deleted entirely in the above figures though bids were obtained and the estimates came to \$14,450, which includes \$8,000 for fire protection.

- VI The plans on which these bids were placed are invalidated if another 25 feet is given to the Whitney. A revision of the plans would be necessary; if not a complete new plan. The following factors are involved:

The windows would have to be removed from the end of the building and placed on the side of the building. They would abut the present Museum building in a straight column though the present building steps back twice.

It is impossible to extend the length of "21". The Building Code prohibits more than 2,500 square feet to a floor without a fire tower.

If the windows were omitted entirely, it would necessitate including air conditioning in "21".

The exposed garden facade of "21" must be appropriately related to both the present Museum building and the eventual Whitney Museum.

The alternatives are:

In the words of Arthur Jones, "the sound solution would be not to give the Whitney another 25 feet."

If 25 feet does go to the Whitney (it should be 23 feet, the width of "21") it is imperative that the architects get together; Philip Johnson should be called in by the Whitney as an associate architect in order that both buildings can be planned with one facade which is in harmony for the exterior and interior use of both museums.

This delays proceeding with "21" and the garden until after

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the Whitney has presented a plan acceptable to the Museum; which involves:

A common facade.

The height of the Whitney and the height of "21" related to each other as well as to the height of the present Museum building -- avoiding three levels.

The probable greater expenditure on the part of the Whitney and the question as to whether or not they can afford it (therefore, the decision should be delayed until not only their plan but their actual bids are in hand and approved.)

Integration with the new garden plan in relation to the air spaces and angles of light as well as the appearance.

VII A delay would necessitate arranging housing for the school for the period. We probably can continue where we are at 681 Fifth Avenue for the calendar year 1950 at the higher rent of \$10,000 instead of \$6,000.

The alternatives are to find some cheap space to move into, which would be extremely difficult if the school is to remain in the vicinity of the Museum; or, to give up the school from the time we must vacate 681 Fifth Avenue and for the balance of the period of delay.

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*Four
on the
& sketch by Philip J.*

Dear Mr. Goodwin:

The Department of Education of the State of New York has made the request to Philip Johnson, our director of Architecture and Design that the supervision of the work on "21" be placed in the hands of a leading member of the Architectural profession.

May we ask you therefore, to act in this capacity for us. We feel free to do this, since you are the Architect of our present building and a Trustee of our Institution.

As heretofore, Mr. Landis Gores will continue to do the supervision on the site, but from now on under your overall jurisdiction.

Yours very sincerely,

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March 14, 1949

Dear Jim:

In accordance with our conversation last week, I am putting down several considerations that might be useful in your discussions of the agreement with the Whitney Museum.

Ceding a 12-foot strip of the Museum garden east of the proposed Whitney Museum building would create certain difficulties that may not be obvious at first glance. This strip represents the only section of the sculpture garden which is uninterrupted by a thoroughfare. The south and north sections of the sculpture garden are divided by doors leading into the Museum and the garden door to 54th Street. The east end of the garden leads to the area where the model house stands. A twelve-foot passage crossing the garden east of the proposed building would bring the western limits of the garden so close to the line of communication from the entrance of the Museum to the garden entrance on 54th Street that it would be exceedingly difficult to make any effective display of sculpture. Another consideration of importance is the fact that such a right of way, if it were to extend all the way to the south end of the garden would cross the path from the fire escape of 21 East 53rd St. to the garden. It would also cross the proposed sheltered path from the Whitney Museum to our Museum - all of which presents problems that are not at all easy to solve.

I wonder if it would be worthwhile to bring to the attention of the representatives of the Whitney Museum the manner in which we have solved the trucking entrance on 53rd Street. As you know, this entrance is incorporated into our facade and does not interfere, I believe, with its architectural appearance. The space taken up by this entrance is approximately 12 by 30 feet including the loading platform. I am rather inclined to think that the loss of useful space to our Museum that would result from the proposed right of way in the garden would be more serious than that which would result from incorporating the trucking entrance on 54th Street into the proposed building of the Whitney Museum.

With very best regards,

Faithfully yours,

Mr. James W. Husted
Winthrop, Stimson, Putnam & Roberts
32 Liberty Street
New York 5, New York

Rene d'Harnoncourt

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Mr. Nelson Rockefeller
February 8, 1949.

4) Building space: The best possible place for a future wing for our Museum is the very space which would be turned over to the Whitney. Credit space to be given to the Whitney at the other end of the garden? (Is there any real probability that the building would be relinquished to the Museum within this length of time? I do not know how people involved feel but I think this is a very important question.)

CONFIDENTIAL

The proposed "glass" building at the east end might give some exhibition space for architecture and material design but it would not give the pressing need for a building for this valuable land?

Dear Nelson,

You asked me for some thoughts on the proposal to give the Whitney Museum a 50 ft. plot at the west end of our garden for building purposes.

I am very much in favor of having the Whitney build somewhere near us, either in the garden or across 53 Street.

Here are some notes:

- 1) General: Such a move would be evidence of a friendly alliance between two independent institutions working in overlapping fields; it might serve as a block against present resentful hostility of some of our conservative "friends". Doubtless these friends would complain that the move would indicate too great concentration of power and influence in the modern field. I think this is a risk we should take.
- 2) Admission charges: I agree with René that this is an awkward problem. The public is likely to compare the Whitney's free admission with our 35 cents charge to our disadvantage. However, Marga had a long conversation recently with Herman More which led her to think that the Whitney might seriously consider charging admission because they seem to be short of funds in some ways, though fairly comfortable in others.
- 3) The American artist: The Whitney's exclusive concern with American art if next door, might lighten their recurrent pressure on our Museum to reduce its international activities in order to benefit American artists - pressure which is likely to increase when the present economic boom is over.

Mr. Nelson
Rockefeller
New York City
New York

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Mr. Nelson Rockefeller.
February 8, 1949.

- 4) Building space: The best possible place for a future wing for our Museum is the very space which would be turned over to the Whitney. Could't space be given to the Whitney at the other end of the garden ? (Is there any real probability that the Whitney building would be relinquished to the Museum within a reasonable length of time ? I do not know how the people involved feel but I think this is a very important question.)

The proposed "glass" building at the east end might solve some exhibition space for architecture and industrial design but it would not solve the pressing space needs of the Museum collections.

- 5) Compensation Considering our very serious need for income, would our Museum receive any compensation from the Whitney for this valuable land ?

To summarise I think the move would be of real advantage to our Museum, though of even greater advantage to the Whitney - and there may be solutions to the problems I have mentioned which I do not know or cannot foresee. Anyway it is a grand plan - and a generous one !

Sincerely,

Barr

Mr. Nelson Rockefeller,
Rockefeller Plaza 30,
New York 20,
New York.