GALLERY OF MODERN ART

--- A MUSEUM

by

Hanford Yang

B.A. University of Pennsylvania (1954)

Submitted in partial fulfilment of the requirements for the degree of Master in Architecture at Massachusetts Institute of Technology August, 1957

by

Hanford Yang

to

Lawrence B. Anderson
Head of Department
"Architecture is judged by eyes that see, by the head that turns and the legs that walk. Architecture ... is made up of pictures adding themselves together ... like music."

Le Corbusier
Cambridge, Massachusetts
August 7, 1957

Dean Pietro Belluschi
School of Architecture and Planning
Massachusetts Institute of Technology
Cambridge, Massachusetts

Dear Dean Belluschi:

I have the honor to submit herewith my thesis entitled:

"Gallery of Modern Art."

Very truly yours,

Hanford Yang
The purpose of this thesis is the design of an art museum to display paintings, sculpture, prints, photography, and models of modern architecture. Mr. Huntington Hartford, the owner of the Museum, has named it The Gallery of Modern Art, and the site — costing about $1,000,000 — is on Columbus Circle in New York City.

There are three major components in this museum: the main exhibition hall, a small lecture room and a snack bar. Because of the characteristic of a small site, the building will be a multi-story one.

With the hope of providing the most efficient method for exhibitions in a vertical type of circulation, the design for this project is intended to be what the space wants to be: a play of forms in light and shade.
DEDICATION - To all museum lovers who believe in the understanding of our past and of other peoples and their past, that upon this knowledge they may build a keener interest in the future.
CONTENTS
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>INTRODUCTION</th>
<th>Page 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>INQUISITIONS</td>
<td>Page 2</td>
</tr>
<tr>
<td></td>
<td>PROGRAM</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Objectives</td>
<td>Page 7</td>
</tr>
<tr>
<td></td>
<td>2. The Site</td>
<td>Page 13</td>
</tr>
<tr>
<td></td>
<td>3. Functions</td>
<td>Page 17</td>
</tr>
<tr>
<td></td>
<td>Public Spaces</td>
<td>Page 17</td>
</tr>
<tr>
<td></td>
<td>Exhibition Spaces</td>
<td>Page 19</td>
</tr>
<tr>
<td></td>
<td>Administrative and Curatorial Spaces</td>
<td>Page 21</td>
</tr>
<tr>
<td></td>
<td>Operating Spaces</td>
<td>Page 23</td>
</tr>
<tr>
<td></td>
<td>Additional Spaces</td>
<td>Page 27</td>
</tr>
<tr>
<td></td>
<td>4. Summation of Space Needed</td>
<td>Page 28</td>
</tr>
<tr>
<td></td>
<td>5. Finances</td>
<td>Page 33</td>
</tr>
<tr>
<td></td>
<td>MAPS</td>
<td>Page 34</td>
</tr>
<tr>
<td></td>
<td>PHOTOGRAPHS</td>
<td>Page 38</td>
</tr>
<tr>
<td></td>
<td>A SURVEY OF MUSEUMS IN NEW YORK CITY</td>
<td>Page 43</td>
</tr>
<tr>
<td></td>
<td>SOUVENIRS</td>
<td>Page 50</td>
</tr>
</tbody>
</table>
INTRODUCTIONS
This is a simple story. Mr. Huntington Hartford, member of the family that founded the Great Atlantic and Pacific Tea Company and the entrepreneur of the Huntington Hartford Enterprises, has decided to build an art museum to house his own collections of art. The site of the museum is to be near Columbus Circle in New York City. After the project was announced in the papers everybody began talking about it.

"Why not take this museum as the subject of your Master's thesis in architecture? It might be an interesting one," Dean Belluschi urged me when I went to see him about a topic.

So I inquired further about the museum and learned that it would indeed be an interesting subject for a thesis. Thus, it all began.
INQUISITIONS
INQUISITIONS - A certain amount of information about the proposed museum was obtained by direct contact and correspondence with Mr. Hartford and the Huntington Hartford Enterprises. With this information a program for the design of the project was then set up.
Question: In general, what do your collections consist of?
Answer: Paintings, later on sculptures.

Question: Does your collection represent one period of art only?
Answer: Yes, nineteenth to twentieth centuries, 1800 to contemporary.

Question: Does your collection represent one type of art only?
Answer: No. It includes all types of art within these restrictions. However, in the case of contemporary art the emphasis will probably be less on the abstract expressionism and extreme forms of art.

Question: How many paintings are there in the collection?
Answer: Twenty-five paintings at present, but the collection will continue to grow indefinitely.
Question: What are these paintings?
Answer: They are mostly by Reginald Marsh, Frederic Waugh, Edward Hopper, Blakelock, Inness, Monet, and Orozco.

Question: How many pieces of sculpture are there in the collection?
Answer: None at present, but some will be gathered by the time the museum opens.

Question: Do you collect other objects beside paintings and sculpture?
Answer: The plan is to collect mainly paintings and sculpture, but one floor in the museum will be dedicated to architectural models, perhaps to prints and photography as well.

Question: What is the proposed name of your museum?
Answer: The Gallery of Modern Art.
Question: How big a museum do you intend to have?
Answer: It will be approximately height limit, or ten to twelve stories, depending on set-back, etc.

Question: Do you intend to expand your museum in the future?
Answer: No, although the building may not be entirely used for a gallery in the beginning.

Question: Is a small auditorium or lecture room needed?
Answer: Yes. It may or may not go through--possibly a circle-type theatre.

Question: Is a snack bar or cafe needed?
Answer: Yes, some kind of bar or restaurant on the top level or roof.
Question: Do you intend to have temporary displays in the museum?
Answer: There will be a room dedicated to the Hartford Foundation in California where painters could exhibit their works once a month.

Question: Is this museum going to be open to the public free of charge?
Answer: Probably there will be a small admission fee, but it is hoped to keep it somewhat lower than that of the Museum of Modern Art, which will be our natural rival.

Question: What is the exact location of your property?
Answer: At Columbus Circle, between West 58th Street and Broadway.

Question: Do you intend to expand your property in the future?
Answer: No.
PROGRAM
OBJECTIVES -

The purpose of the Gallery of Modern Art, like any other fine arts museum, is to give opportunity for enjoyment to those who seek enjoyment and to give opportunity for study to those who seek knowledge.

The entire building, designed to display paintings, sculpture, prints, photography and models of modern architecture, will create a small community of art and raise the general level of refinement by giving pleasure and imparting knowledge.

Through this institution, and others like it, people may be led to appreciation and enjoyment of beauty and to intelligent understanding of our past and the past of other peoples.

Upon this knowledge they may build a keener interest in the future.

In studying the true nature of the space involved, one finds that the Gallery of Modern Art actually has
three major components:
1. the main exhibition space
2. a small auditorium or lecture hall
3. a roof-top eating place

- The exhibition space is, of course, the main feature of the entire museum. Because of the characteristics of the relatively small site, which will be studied in the following section, the building will be naturally a multi-story one. The exhibition space, thus, should be designed to have not only easy horizontal circulation on each floor for the museum visitors but also carefully considered vertical circulation between the floors, so that a feeling of continuity of space is present. The whole museum, therefore, will be composed of displays on a series of levels rather than in different rooms. The lighting for the exhibition space is also an important factor that re-
quires consideration in the design. Mixed light—that is, light coming from both the sun and lamps—is what we are accustomed to during daylight hours. The natural ingredient does its share in illumination and at the same time sets some of our primitive feelings at rest. The artificial ingredient makes up for the fact that natural light can not do a fully satisfactory job indoors. Museums must recognize this double requirement. Moreover, air conditioning should be used in museums for the comfort of visitors and employees and for the conservation of the collections. Adequate air conditioning retards or eliminates shrinking, bulging, warping, and cracking that may come from temperature and humidity changes. It keeps out dust; forestalls discoloration, "foxing," and growth of mold, mildew and fungus; and prevents sub-
stances from decaying and softening, from becoming brittle or loosened. In short, any museum with important collections to preserve must either meet the cost of air conditioning or neglect a duty toward its charges.

In addition to the main area, a special exhibition space is to be designed for the Hartford Foundation in California so that painters can display their efforts occasionally.

The auditorium with a seating capacity of about three hundred is another important element in the Gallery. Besides offering fine motion pictures and lectures by various experts in the field of the arts, the space can also be used for chamber music concerts, recitals, and recitations. It can be a meeting room, too, if so needed.

For easy control and circulation of a maximum crowd the location of the audi-
torium would best be on the first floor or in the basement. It is essential that the assembly hall be usable without opening other parts of the museum. The auditorium lobby and its service facilities--check room, toilets, reception room, pantry, and box office--should be adequately designed and conveniently located in relation to the museum entrance.

The stage and auditorium should be equipped with adequate lighting, including footlights or outlets for similar lights, public address system, two-way television circuit, area for television broadcasting, and apparatus for sound motion picture and slide projection.

- A roof-top restaurant should provide a pleasant atmosphere for both museum staff and visitors. Situated in the heart of the towers of Manhattan and
overlooking Columbus Circle, Central
Park and the skyline of New York, the
restaurant can indeed be one of the
ideal places to dine.
A staff lunchroom or kitchenette sep-
arate from the regular dining room is
not advisable. Where there is a public
restaurant a staff table or section is
the best solution. The kitchen should
be designed with adequate facilities
and be located close to the dining
room.
Downtown plots in New York City are occupied by a great number of museums. Such a location near the business areas seems to surpass any other.
The property for Mr. Hartford's museum is located at Columbus Circle. The site, facing the New York City Coliseum, is an oddly-shaped island formed by the junction of Eighth Avenue and Broadway, between the Circle and Fifty-eighth Street. The land at present is occupied by a five-story building that houses a shoe store and offices. About $1,000,000 was paid for the building and lot.
To the east, along Broadway, the site faces a group of tall apartment buildings constructed of red brick with simple facades. They are twenty stories high, with the ground floors being leased to drug stores, ladies' garment shops, and shoe stores.
To the south, across Fifty-eighth
Street, is the General Motors Building. It is about twenty-six stories high with a limestone facade. The site faces the Coliseum on the west side. Essentially this newly finished structure consists of a four-level exhibition hall surmounted along the Fifty-eighth Street frontage by a twenty-story office building. The entire basement and sub-basement are used as parking garage with a capacity of 666 self-parked cars or 850 attendant-parked vehicles. The conservatively designed facade is of light-grey brick with vertical lines emphasized by recessed panels in the windowless lower portion of the building.

Columbus Circle is directly to the north of the site. The circle provides an open view toward Central Park. It is conceivable that the proposed museum will have, therefore, a magnificent outlook toward the wooded park and the city skyline beyond.
The site is easily accessible from all parts of the city. Both the Seventh Avenue-Broadway, Sixth and Eighth Avenue subways have stations at Fifty-ninth Street, and the Fifty-seventh Street station of the BMT is only one block away. The Grand Central Station of the New York Central and New York, New Haven and Hartford Railroad, at Forty-second Street and Park Avenue, is a short distance by subway, bus, or taxi. At Thirty-fourth Street and Seventh Avenue the Pennsylvania Railroad Station, which also is the Manhattan terminal of the Long Island Railroad and some New York, New Haven and Hartford and other trains, is even closer. It is also only a few minutes from the Port Authority Bus Terminal. Bus lines on Fifty-seventh and Fifty-ninth Streets as well as on Fifth, Sixth, Seventh, Eighth, Broadway, and Ninth Avenues pass by or are conveni-
ent to the site. The Franklin D.
Roosevelt Drive, the Miller Highway,
and the Henry Hudson Parkway encircle
the island of Manhattan and permit
easy access by automobile by way of
the bridges and tunnels across the
Hudson River from New Jersey, across
the East River from Queens, Brooklyn
and Long Island, and from the arter-
ial highway system of the Bronx, West-
chester, upper New York State, and
New England.
Physically, the site is a rather
small one. Along Broadway, on the east
side, the site is approximately 75 feet,
11 inches; south, along West Fifty-
eighth Street, 97 feet, 15 inches; west,
along Eighth Avenue, 40 feet, 81\(\frac{1}{2}\) inches;
north, facing Columbus Circle, 75 feet,
9 inches.
A museum is a sort of creature for which the museum building is the supporting structure and covering. A good building fits its occupant and provides for natural action, and its physical volume ought to have ways of being increased as well as decreased when the occupant and exhibition changes. A functional shelter is just as important as a functional staff, and through proper housing the staff can be even more effective.

The following types of space will be required to provide for the proper activities of the Gallery of Modern Art:

I. Public Spaces

Lobbies

A spacious, attractive, well lighted and well ventilated lobby is necessary to receive visitors. The lobby should be designed so as to put the visitors at ease and orient them to
the contents of the museum. It controls traffic to exhibits, to meeting rooms and auditorium, to curators' offices and to the restaurant. The usual features of a lobby are information desk, publications and reproductions salesroom or island, check room, sitting areas and toilets. It also provides mailbox, telephones, writing desks, drinking fountains, directory and directing devices and guard post.

Special Exhibits Space
An area of 1000 sq.ft. should be located close to the auditorium or main lobby for the travelling exhibitions and Hartford Foundation displays.

Auditorium
The auditorium should have a seating capacity of three hundred. Preferably it should be located on the first floor or in the basement. The auditorium proper should be an unbroken
space with a level floor and portable chairs, so that it gives a useful room for receptions, meetings and perhaps even exhibitions. There should be soft flooring, proper acoustical treatment, air conditioning, and special lighting. Small dressing rooms, toilets and storage spaces should be provided backstage.

II. Exhibition Spaces

Collections for exhibition in the Gallery of Modern Art belong under five categories: painting, sculpture, prints, photography, and architectural models. The allocation of exhibition space among the various exhibits is approximately as follows:

- Painting .............. 10,000 sq.ft.
- Sculpture .............. 6,000 sq.ft.
- Prints ................. 1,000 sq.ft.
- Photography .......... 1,000 sq.ft.
- Architectural models .. 2,000 sq.ft.

Total exhibition space 20,000 sq.ft.
Part or all of the rooms for sculpture and architectural models will require high ceilings.

With new freedom given by recent developments in engineering and architectural design, the museum planner can approach the problem of organizing space in a direct and practical way. No longer need one take for granted some conventional form such as U-and V-shaped, E-shaped, H-shaped or other such formal plans for exhibitions. These shapes are satisfactory if requirements of the museum necessitate their use, but they are no longer indicated before the problem is worked out. Nevertheless, in conducting visitors through the museum, passageways and vertical transportation must be adequate to handle the large crowds who come to see the exhibits and who move along in groups from a starting point. Circulation
areas should also be adequate and usable for special exhibitions during quiet periods.
Smoking lounges with associated rest rooms, preparation rooms and temporary storage areas should be distributed throughout the exhibition spaces. In addition, all floors must have the full complement of service and maintenance facilities including mop sinks, storage closets for cleaning supplies and equipment, outlets for scrubbing, vacuum cleaning and waxing.

III. Administrative and Curatorial Spaces

Administrative offices should have adequate and well placed space for the personnel. Location of offices in the building is a matter of very practical concern since business visitors should not have to be privately conducted nor should they be
sent exploring through the building
in order to reach a member of the
staff. The route from the main en-
trance to the offices should be un-
der control from the lobby. This is
partly for convenience and partly to
prevent thefts from the offices.
From the administrative areas it
should be easy to reach the curatorial offices, exhibition space and
service quarters.
Modern, ample, and efficient work
places are essential. Offices should
have proper closet and cabinet space.
There should be convenient toilet
facilities for the staff. Dividing
partitions should be light and flex-
ible. Flooring should be wood or
linoleum. The ceiling should be
treated acoustically. There should
be windows to let in some natural
light and air conditioning for the
comfort of the staff members.
IV. Operating Spaces

Housekeeping services of the museum are a varied number of activities having to do with supply, maintenance, and shop work, and with the arrival, movement, and departure of museum possessions and exhibitions. The artisans and laborers of the service force engaged in these operations are under the control of the superintendent. The superintendent's office should be at the service entrance to facilitate supervision.

The service entrance, which leads to workrooms and other parts of the service quarters, should also be conveniently located for truck traffic.

The rooms of the registrar and photographer should be grouped with the service quarters since the recording and photographing of works of art that come and go can best be done there.
Service Entrance
The service entrance should lead directly to the receiving room with a packing and unpacking area. A doorway for the use of service employees, delivery men, and other persons should be provided. It requires also a freight portal for the use of trucks.

The Receiving Room
About 500 sq.ft. is needed for the receiving room. Other rooms, such as the superintendent office, storage, shop, and work areas, and registrar's and photographer's quarters, should be conveniently connected. The receiving room and the freight elevator should lend themselves to movement of materials throughout the building.

Superintendent's Office
This is the control room. It should be placed so that the superintendent can see through a window or glazed
partition what goes on at the service entrance and in the receiving room. 100 sq.ft. is required.

The Freight Elevator
Generally it should be large, slow, and powerful, and should be operated by push button. 70 sq.ft. is required.

The Registrar's Quarters
The registrar's room should communicate freely with the receiving room and should also be arranged for complete closing under lock and key.

The storage place may require simple picture racks and shelves to take care of the works of art.

Photography Workrooms
Required are a studio or camera room of at least 150 sq.ft., a dark room of 40 sq.ft. for loading, unloading, film developing and drying, and another larger room for printing, enlarging, and the developing, fixing, washing and drying of prints.
Shops

Not only should adequate space be provided in a suitable location, but the space too should be planned for the required shop operations by someone experienced in the work.

The principal kinds of shop work for which provisions are needed are carpentry, painting and finishing, machine and sheet metal work, electrical maintenance, and structural installation. About 600 sq.ft. is needed.

Storage Space

An area for exhibition cases, equipment, and collections not in use is required. About 1000 sq.ft. should be enough. Other housekeeping storage, as of restaurant supplies, janitor's supplies and office supplies, should be put in places convenient to those who use them.
Boiler Room and Air Conditioning Room

As a rule, the space should be centrally located at a level lower than the basement or in a sub-basement. It should be isolated and ventilated.

V. Additional Spaces

Restaurant

The restaurant will operate principally for lunch for visitors and museum employees. It will be arranged to serve as a snack bar for refreshments during morning and afternoon periods.

The kitchen should be conveniently located to the dining room. Storage space and service area should be adequate.

Exterior Spaces

Outdoor exhibits, sculpture, fountains, garden patios, sheltered spaces, benches and roof terraces should be considered.
### SUMMATION OF SPACE NEEDED

#### I. Public Spaces

<table>
<thead>
<tr>
<th>Space</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lobbies</td>
<td>900 sq.ft.</td>
</tr>
<tr>
<td>Check room</td>
<td>100 sq.ft.</td>
</tr>
<tr>
<td>Toilets</td>
<td>200 sq.ft.</td>
</tr>
<tr>
<td>Storage room</td>
<td>100 sq.ft.</td>
</tr>
<tr>
<td>Sales</td>
<td>100 sq.ft.</td>
</tr>
<tr>
<td>Special exhibition space</td>
<td>1,000 sq.ft.</td>
</tr>
<tr>
<td>Auditorium</td>
<td>1,600 sq.ft.</td>
</tr>
<tr>
<td>Other spaces</td>
<td>1,000 sq.ft.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,000 sq.ft.</strong></td>
</tr>
</tbody>
</table>
II. Exhibition Spaces

Painting ..... 10,000 sq.ft.
Sculpture ..... 6,000 sq.ft.
Prints .......... 1,000 sq.ft.
Photography ... 1,000 sq.ft.
Architectural models ........ 2,000 sq.ft.
Smoke lounges and toilets .... 800 sq.ft.
Storage ............ 200 sq.ft.
Other spaces .. 1,000 sq.ft.

Total 22,000 sq.ft.
III. Administrative and Curatorial Spaces

<table>
<thead>
<tr>
<th>Space</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director's office</td>
<td>200 sq.ft.</td>
</tr>
<tr>
<td>Reception room</td>
<td>400 sq.ft.</td>
</tr>
<tr>
<td>Pantry</td>
<td>100 sq.ft.</td>
</tr>
<tr>
<td>Toilets</td>
<td>200 sq.ft.</td>
</tr>
<tr>
<td>Stenographers</td>
<td>300 sq.ft.</td>
</tr>
<tr>
<td>Files and storage</td>
<td>300 sq.ft.</td>
</tr>
<tr>
<td></td>
<td>1,500 sq.ft.</td>
</tr>
<tr>
<td>Curator's office</td>
<td>200 sq.ft.</td>
</tr>
<tr>
<td>Stenographers</td>
<td>300 sq.ft.</td>
</tr>
<tr>
<td>Library</td>
<td>200 sq.ft.</td>
</tr>
<tr>
<td>Files and storage</td>
<td>300 sq.ft.</td>
</tr>
<tr>
<td></td>
<td>1,000 sq.ft.</td>
</tr>
<tr>
<td>Staff lounges</td>
<td>600 sq.ft.</td>
</tr>
<tr>
<td>Other spaces</td>
<td>400 sq.ft.</td>
</tr>
<tr>
<td></td>
<td>1,000 sq.ft.</td>
</tr>
<tr>
<td>Total</td>
<td>3,500 sq.ft.</td>
</tr>
</tbody>
</table>

IV. Operating Spaces

Service entrance .......... 100 sq.ft.
Receiving room .......... 500 sq.ft.
Superintendent's office .......... 100 sq.ft.
Freight elevator .......... 100 sq.ft.
Registrar's quarters .......... 200 sq.ft.
Photography workrooms .......... 250 sq.ft.
Shops .......... 600 sq.ft.
Storage .......... 1,000 sq.ft.
Boiler room and air-conditioning room .......... 1,500 sq.ft.
Toilets and locker rooms .......... 600 sq.ft.
Other spaces .......... 450 sq.ft.

Total .......... 5,400 sq.ft.
V. Additional Spaces

Restaurant ..... 2,000 sq.ft.
Kitchen ........... 800 sq.ft.
Storage ........... 200 sq.ft.
Toilets ........... 200 sq.ft.

Roof terraces
and outdoor
exhibits ....... 2,000 sq.ft.

Other spaces ..... 300 sq.ft.

Total 5,500 sq.ft.

***

Total for the
Gallery of
Modern Art ......... 41,400 sq.ft.

or approximately ... 42,000 sq.ft.
FINANCES -

As head of the institution, the president, Mr. Huntington Hartford, should take the initiative in providing income, but in order that the museum may have a healthy life and growth he should have the support of the executive committee and of the trustees—if such an organization is desired by Mr. Hartford—as well as the assistance of the director, who functions as professional advisor to the board and as agent of the board in the conduct of museum business.

The cost of the new building is estimated at $1,500,000. About $1,000,000 was paid for the property by Mr. Hartford.

Admission fees; income on endowment consisting of interest or dividends on stocks, bonds, mortgages, loans and rental of real estate; and contributions and gifts will be the income for maintenance of the museum.
Transportation study

-- to the site
Location and dimension
The site
Gallery of Modern Art at Columbus Circle

Museum of Modern Art at West Fifty-third Street

Metropolitan Museum at Fifth Avenue and Eighty-second Street

Guggenheim Museum 1071 Fifth Avenue
PHOTOGRAPHS
View of Columbus Circle
To the east, along Broadway, the site faces a group of tall apartment buildings.
To the south, across
Fifty-eighth Street, is
the General Motors Building.
The site faces the Colosseum on the west.
Columbus Circle is directly to the north of the site.
A SURVEY OF MUSEUMS
IN NEW YORK CITY
1. Brooklyn Museum: Houses extensive and varied collections covering the fine and applied arts. Also here are held important temporary exhibitions. Permanent collections contain fine European and American paintings, especially early works of this country and an inclusive group of modern artists; Indian objects from the United States, Mexico and South America; and African art.

2. The Cloisters: Is a branch of the Metropolitan Museum, at Fort Tryon Park overlooking the Hudson River in uptown New York. This museum is a successful attempt to recapture the effect of medieval art through the use of architectural ensembles, reconstructed as accurately as possible and used, as they were in the past, as the setting for sculpture and painting and other artistic
works. Included in the displays are the series of "Unicorn" tapestries, individual Romanesque and Gothic sculpture like the thirteenth century heads high up in a chapel, and the multi-colored Madonna and child of the fourteenth century which was sold by Hitler under the pretext that it was French art.

3. The Coliseum: Has four exhibition floors with 273,672 sq.ft. for boat shows, flower shows, dog shows, home shows, do-it-yourself shows, and other exhibitions.

4. Cooper Union: Contains collections of applied arts, especially textiles.

5. Frick Collection: Is kept on a high level. The paintings include masterpieces by Duccio, Piero della Francesca, Castagno, Bellini, Titian, El Greco, Goya, Rembrandt, and Hals. Fine porcelains, enamels and numerous
other objects are included.


7. Hispanic Society of America: Contains a collection of paintings, sculpture, and drawings covering Spanish-American subjects as well as works by the great Spanish masters.

8. The Metropolitan Museum of Art: Reputed to cover the fine arts more fully than any other museum although it still excludes much primitive work. The comprehensiveness of the collections is matched, in numerous fields, by their richness in works of very high quality. The galleries of classical art cover the whole development from an early Archaic figure of more than life size to a series of frescoed rooms from Boscoreale
(near Herculaneum) which are unique outside of Naples and Pompeii. The Egyptian collections are, in part, from the museum's own excavations. The assemblage of arms and armor is the finest in America. Also excellent are the collections of silver, lace, textiles, ceramics and the other applied arts. The painting collections include works of Filippo Lippi, Raphael, Titian, Veronese, and Bronzino; the Spanish school, with numerous works by El Greco and Goya; magnificent examples of Van Eyck, Van der Weyden, Bruegel, Rubens, Hals and Rembrandt; French painting from the time of the Avignon and Fontainebleau masters; and English and American works. The department of prints and drawings is also of great importance.

9. Museum of the City of New York:
Houses many objects which have, beside
10. Museum of Modern Art: Was established in 1929 as a place for the exhibition of contemporary masters and experimenters. It has already a collection of fine works along with important modern exhibitions, Picasso's "Guernica," and one-man shows of Rouault, Leger, and Miro.

11. Museum of Non-objective Art (or Guggenheim Museum): Set up by the Solomon R. Guggenheim Foundation. The permanent collection centers around Bauer and Kandinsky, with other works of similar type. In addition, there are collections of moving pictures, photography, architectural material and applied arts.
12. National Academy of Design: Has been holding annual exhibitions for over a hundred years. It possesses too an extensive collection of works by and of its members.

13. New York Historical Society: Owns several galleries of paintings together with a multitude of historical objects. Some paintings are by early Americans while others date from a time before New York had a permanent art museum. These works, along with Egyptian, Assyrian, and ancient Mexican ones, were given to the Historical Society during that period.

14. New York Public Library: Has varied collections of paintings, including works by Turner, Reynolds, Copley, and Stuart, and a large number of prints.
15. Pierpont Morgan Library: Is one of the great private libraries of the world. It is especially rich in illuminated manuscripts and other rarities of the book-making art. Drawings by masters, including an impressive group of works by Blake, are housed here.

16. Whitney Museum of American Art: Developed from exhibitions held at a club founded by Gertrude Vanderbilt Whitney. It still stages important exhibitions of contemporary American painters and sculptors. A long continued program of support to American artists by the purchase of their work has given the museum a permanent collection. It is affiliated with the Metropolitan Museum.
Art Museum at Columbus Circle
Planned by Huntington Hartford

A. & P. Heir to Build 10-Story
Gallery for Modern Works
at Cost of $2,500,000

By SANKA KNOX

The burgeoning plans for the
Columbus Circle area have
grown to include a new art gal-

dery. Huntington Hartford, mem-
ber of the family that founded

the Great Atlantic and Pacific
Tea Company, plans to build the
gallery.

Mr. Hartford's project, al-
though not yet in the blueprint
stage, is planned as a ten-story
building that would be a marble
showplace of the visual arts. The
site, facing the Coliseum, is an
island, formed by the juncture of
of Eighth Avenue and Broadway,

nt between the Circle and Fifty-
eighth Street.

The land is occupied by a five-

ry building housing a shoe
store, office space and a large
selling advertising sign. About $1,000,-
7-
000 was paid for the building and

ld oddly shaped lot. The cost of the
new building is estimated at

1,500,000.

An architect has not been se-
lected for the new building. But,
Mr. Hartford said yesterday, the
building will be simple. It will
be white or off-white in color,

Continued on Page 32, Column 2
Art Museum at Columbus Circle
Planned by Huntington Hartford

Continued From Page 1

were pitched in a far milder key
than other of his public state-
ments on the subject. Last year,
in full-page advertisements in
New York newspapers, Mr. Hart-
ford defined his views of what
art is. These views excluded
both photographic realism and
abstraction.

The state of art in the nation,
he wrote, in "the profession of
painting, at least, has esthet-
ically, morally and in certain
quarters even politically become
a thoroughly degenerate one."

Mr. Hartford asserted that Pablo
Picasso had gone "an amazing
distance toward wiping out sin-
gle-handed all the gains that
have been made in the world of
painting in the last 500 years."

Mr. Hartford has a collection
of twenty-five paintings, which
he will continue to add to, he
said. His pictures include work
by Reginald Marsh, Frederic
Waugh and Edward Hopper,
Blake Lock, Inness, Monet and
Orozco. The collection will be on
permanent loan in the new gal-
lery.

will be devoted to art. The space
is about equal to that in the
Museum of Modern Art.

The remaining floors will be
rented as office space at first.
But eventually the entire build-
ing will be used to display paint-
ings, sculpture, prints, photo-
graphy and possibly models of
modern architecture, Mr. Hart-
ford said.

There will be shops at street
level. The entrances will be on
Fifty-eighth Street, he said.

Mr. Hartford said he thought
of his new venture mostly as
a museum, with a curator in
charge. "But paintings will be
sold in the gallery."

"I want to encourage artists,
but the emphasis will be on ex-
hibition," Mr. Hartford said.
He considers himself "quite
liberal" in his views on art.

"But I don't favor extreme ab-
stract expressionism, or other
extreme trends," he said.

Mr. Hartford's exceptions to
certain trends in art yesterday
Mr. Huntington Hartford
River House
135 East 52nd Street
New York, New York

Dear Mr. Hartford:

Mr. Hanford Yang, a graduate student at the School of Architecture at Massachusetts Institute of Technology, came to me in search of a subject for his Master's thesis. I recommended your Museum project to him as I thought it might be an interesting one.

It is understood that the thesis is one of the requirements for all students who wish to obtain a Master's degree and the solution of any thesis project is purely academic. It will not in any way compete with any work on the Museum that your architects may be at present engaged on.

I would appreciate your assistance to Mr. Yang in the matter of furnishing some essential information for the thesis. This will comprise a map of the Museum site and a simple program of the requirements, etc.

Sincerely,

Pietro Belluschi
May 13, 1957

Dear Mr. Belluschi:

I would be delighted to cooperate in any manner with Mr. Hanford Yang. I have not yet selected an architect for the museum, but I hope to do so within the next few weeks. Whoever the architect turns out to be, I will make sure that he gives Mr. Yang whatever information he needs.

Kindest regards,

Huntington Hartford
July 9, 1957

Mr. Hanford Yang
School of Architecture
M.I.T.
Cambridge 39
Massachusetts

Dear Mr. Yang:

As Mr. Huntington Hartford is still out of town and will not be back before next week he asked me to thank you for your letter of June 24, 1957. Unfortunately I do not have the questionnaire which you enclosed with your letter but I will try and reply as directly as possible.

Mr. Hartford's collection consists almost entirely of oil paintings of the western hemisphere. It represents the period 19/20th century—1800 to contemporary. It will include all types of art within these restrictions—however, in the case of contemporary art the emphasis will probably be less on the abstract expressionism and extreme forms of art. There are about 25 paintings in Mr. Hartford's collection but he hopes to continue collecting for an indefinite period of time along the same lines as he has been doing.

So far he has no sculpture but hopes to have some when the museum is ready.

Although the object in mind is to collect paintings and sculpture, Mr. Hartford hopes to have one floor dedicated to architectural models.

The name of the building will be THE GALLERY OF MODERN ART. It will be approximately height limit, which will probably be 10/12 stories, depending on set-back, etc. It will not be possible to expand. The building may not be utilized entirely for a gallery at the beginning but will be to the greatest possible extent. Mr. Hartford has a tentative plan to build a theatre on one floor which may or may not go through—possibly a circle type theatre. Definitely planning to have some kind of bar or restaurant on top floor or roof. Mr. Hartford intends to have a room dedicated to his Foundation in California, where painters could possibly exhibit once a month in the room.

There will probably be a small admission charge but it is hoped to keep it somewhat less than that of the Museum of Modern Art which will be our natural rival.
The property is located at Columbus Circle here in New York City. I do not have any plans of the property readily available but could possibly get some for you if you wish. The enclosed newspaper clipping may be of interest to you, as it shows the site of the proposed gallery.

If there is any additional information which you require please let me know and I will be delighted to send it immediately.

Sincerely yours,

Barbara Solier
Secretary to
Mr. Huntington Hartford
"Architecture is the play of forms under the light, the play of forms correct, wise and magnificent."

Le Corbusier
gallery of modern art

a proposed museum for mr. huntington hartford
hanford yang 1957
TYPICAL EXHIBITION HALL - B & D LEVELS

TYPICAL EXHIBITION HALL - A LEVEL
TYPICAL LOUNGE LEVEL

TYPICAL EXHIBITION HALL - C LEVEL
REFLECTD CEILING PLAN

OFFICE LEVEL
MULTIPURPOSE ROOM LEVEL

DINING ROOM LEVEL