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Series: Rogers, Ed, Files
Subseries: Subject Files

OA/ID Number: 04014
Folder ID Number: 04014-023

Folder Title:
Rockefeller Information

Stack:	Row:	Section:	Shelf:	Position:
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Fax Phone Number: 202-357-1303
Telephone Number: 202-357-1680

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FROM:

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MESSAGE:

TOTAL PAGES (including cover sheet):

5



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.

February 5, 1991

Mr. Ed Rogers
Deputy Assistant to the President and
Executive Assistant to the Chief of Staff
The White House
Washington, D.C.

Dear Mr. Rogers:

I wanted to let you know that, according to our Smithsonian historic preservation staff, the letter triggering the 60-day hearing period may not yet have been sent to the New York office of the General Services Administration by the President's Advisory Council on Historic Preservation. Our position would be advanced considerably if that letter were stopped and a clear signal given by your office that the National Museum of the American Indian's position is reasonable and should not be subjected to further objection on historic preservation grounds.

I appreciate fully the value of your time and the complexity of your schedule, but Mr. Rockefeller and I would be deeply grateful if you could provide us with an update later today or early tomorrow. I hope to hear from you soon.

With kind regards.

Sincerely yours,

W. Richard West, Jr.
Director
National Museum of the
American Indian

WRW:ss



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.Ed Rogers
786-0503

February 4, 1991

Mr. Ed Rogers
Deputy Assistant to the President and
Executive Assistant to the Chief of Staff
The White House
Washington, D.C.

Dear Mr. Rogers:

I appreciated the opportunity to join David Rockefeller in meeting with you regarding construction delays the National Museum of the American Indian's New York facility is experiencing because of unresolved historic preservation issues. I am forwarding a memorandum which describes very briefly the background of the situation and explains, I believe fairly, the prejudice the Museum is suffering. The substance of the memorandum, in my view, would be appropriate for transmittal to the Chair of the President's Advisory Council on Historic Preservation, and I would be glad to do that at your suggestion. In the interim, however, the document also will provide a basis for your discussing the matter with the Chair.

With kind regards.

Sincerely yours,

W. Richard West, Jr.

W. Richard West, Jr.
Director
National Museum of the
American Indian

WRW:ss

cc: David Rockefeller

624-7506

NATIONAL MUSEUM OF THE AMERICAN INDIAN

MEMORANDUM

TO: Ed Rogers

FROM: W. Richard West, Jr. *WRJ*
Director, National Museum of the American Indian

DATE: February 4, 1991

RE: U.S. Custom House facility of the Smithsonian Institution's National Museum of the American Indian and the President's Advisory Council on Historic Preservation

Introduction

This memorandum will summarize the current state of negotiations between the National Museum of the American Indian ("NMAI" or "Museum") and staff of the President's Advisory Council on Historic Preservation ("Council") concerning the Museum's New York facility at the old U.S. Custom House. That facility currently is scheduled to be opened in November, 1992 - a year important to the Museum and its Board of Trustees because it marks the commemoration of this country's quincentenary. The problem to be addressed is the delay in renovation and construction of NMAI's space in the Custom House that will result from the State of New York and the Council's decision to terminate consultations with the Museum concerning preservation issues and to invoke a 60-day hearing period, which inevitably will push the facility's opening date beyond the quincentenary year.

This delay is caused by the following sequence of circumstances. Until negotiations regarding preservation issues have been resolved, the State of New York and potentially the City of New York will not release funds they committed for the renovation of the Custom House. The Smithsonian Institution, in turn, under its own regulations and practices, cannot let bids for the renovation and construction project at the Custom House unless the State and City funds are released and at the Smithsonian's immediate disposal.

Background

Summarized briefly, the background of the foregoing problem is the following. In late 1989 Congress authorized the National Museum of the American Indian by legislatively confirming an agreement that had been reached, after lengthy negotiations

covering several years, between the Smithsonian Institution and the George Gustav Heye Foundation's Museum of the American Indian in New York. Under the legislation the Smithsonian Institution agreed, at the strong urging of the City and State of New York, to establish a major education and exhibition facility of the NMAI at the old U.S. Custom House in New York. The Board of Trustees of the Museum and the General Services Administration ("GSA"), which administers and manages the Custom House, agreed in principle months ago that the Museum's exhibition space would be located on the Second Floor of the Custom House. For your information I have attached a copy of the architectural footprint for the Second Floor.

Based upon that agreement, the Museum has proceeded in good faith under tremendously short deadlines to maintain a schedule for architectural design work, exhibition planning, and program development that would permit the Custom House facility to open in late 1992. More specifically, the Museum's architects have designed over the past several months the exhibition "envelope" that would be placed within the exterior walls of the Custom House on its Second Floor. The installation of this envelope is absolutely essential in order to provide for the strict environmental controls, including temperature and humidity, that must be maintained to protect the objects and artifacts that will be displayed. In this process the Museum has gone to great lengths to anticipate and accommodate historic preservation concerns. This effort has involved ensuring that the construction of the exhibition envelope would have little impact on all historic building fabric in the Museum's spaces. Indeed, notwithstanding the fact that an ideal exhibition area configuration would have dictated otherwise, the NMAI chose to design exhibition space that left virtually all of the original walls and hallways on the Second Floor intact.

The Problem

Despite this lengthy history of understandings between the Museum and the GSA regarding NMAI exhibition space at the Custom House and the Museum's considerable efforts to accommodate historic preservation concerns in its architectural design work, the New York State Historic Preservation Officer ("SHPO") and Council staff have persisted in requiring a condition to their sign-off on the Museum's Custom House design. Specifically, they have requested that two areas located within the Museum's exhibition envelope be fully restored.

The Museum's Response

The Museum has responded to the foregoing request as follows. First, the Museum does not consider fair or reasonable the request

that it fully restore spaces within its exhibition envelope. As explained above, NMAI already has taken great pains to ensure that the construction of its exhibition envelope has little adverse impact on historic building fabric. Second, the additional construction costs attributable to complete restoration, to say nothing of the expenses incurred by the Museum in redesigning these areas, are very substantial and risk compromising the Museum's ability to control, in a cost efficient manner, the environment in the exhibition envelope. Third, the construction of such space within the exhibition envelope would create an anomaly that would disrupt thoroughly the architectural design and integrity of the Museum's exhibition space. Finally, in a further effort to accommodate historic preservation interests, the Museum has offered to show original building fabric in a space that is on the Second Floor but outside NMAI's exhibition envelope. Significantly, this space is located immediately adjacent to other areas, including hallways and a ceremonial room, that will be restored.

Conclusion

In light of the foregoing, the Museum strongly urges that it not be required, based upon objections of SHPO or Council staff, to incur further delay in commencing renovation and construction of its space at the Custom House. This determination, in the view of NMAI, in no way conflicts with legitimate historic preservation interests.



General Services Administration, Region 2
Jacob K. Javits Federal Building
New York, NY 10278



May 31, 1990

Mr. Ed Rogers
Deputy Assistant to the President
and Executive Assistant to the
Chief of Staff
The White House
First Floor - West Wing
Washington, DC 20500

Dear Ed:

Per your instructions, I took care of the concerns of David Rockefeller and Senator Moynihan regarding the space that the Museum of the American Indian will occupy in the U. S. Customhouse at Bowling Green.

Please let me know if I can be of any further assistance to you.

With warmest regards,

Sincerely

WILLIAM J. DIAMOND
Regional Administrator

Enclosure

Daniel P. Moynihan
New York



United States Senate

WASHINGTON, D. C.

May 22, 1990

Dear Mr. Mayor:

I have just concluded a meeting here at the Senate with Robert McC. Adams, Secretary of the Smithsonian Institution, David Rockefeller, and William Diamond, Regional Director of the General Services Administration, concerning the George Gustav Heye Center of the National Museum of the American Indian, which is to be located in the old U.S. Custom House at Bowling Green.

We have now agreed in principle on all essential matters. The Museum will, of course, move from New York to Washington, but a permanent branch will remain in the Custom House. (By way of comparison, the exhibition space will be roughly that of the Whitney.) It was further agreed that an all-out effort would be made to mount an exhibition in 1992, in time for the 500th anniversary of the European discovery of North America, with materials representing the various Indian cultures in place at that time. The Heye collection is, of course, gathered from the whole of the Western Hemisphere.

With this agreement, my role in the affairs of the Museum of the American Indian comes to a close. It has been going on for some 14 years, many of them bleak indeed. But in the end things have worked out well enough. I suppose.

In the mid-'70s, a group of downtown businessmen had grown concerned with the seeming abandonment of the Custom House, a masterwork of Cass Gilbert; the finest structure the Federal government has ever built outside the Washington area. You could not put a price on it, but surely it would have been a great addition to the City's inventory.

Enter the Museum of the American Indian, which at about this time announced that unless a suitable building was found for it, it would leave the City. We rushed money to the Custom House to fix the roof and do first order maintenance. There now commenced a ten-year negotiation during which the City was asked to accept the Custom House and the Museum to move in. In 1986, President Reagan himself offered us the building. But nothing availed. The City would not take it. It was pure disaster, compounded by bad faith and deceit. And so Congress came along and invited the Museum to Washington, and in fairly short order the deal was done. May I state, as a Regent, that the Smithsonian did not grab our treasure. (This is the most important ethnographic collection in the world.) In point of fact, the proposal to take over was first broached by a New York member of the Board of Regents some fifteen years ago.

However, there is a saving remnant of large value. There will be a George Gustav Heye Center. If the Museum itself has moved to Washington, well, that is New York's loss and Washington's gain. Nothing new these days!

In closing, may I express what I believe should be our great gratitude to James D. Wolfensohn, who headed the group put together by the Downtown Association which identified the

importance of the Custom House; to Barber Conable, now head of the World Bank but then chairman of the board of the Museum, who was heroic in his concern for the collection, and no less desirous to see it remain in New York; and finally, to David Rockefeller, who, as in so many things, was unwavering in his support for the City and his appreciation of its treasures.

Most respectfully,



The Honorable David N. Dinkins
City Hall
New York, NY 10007

Enclosures

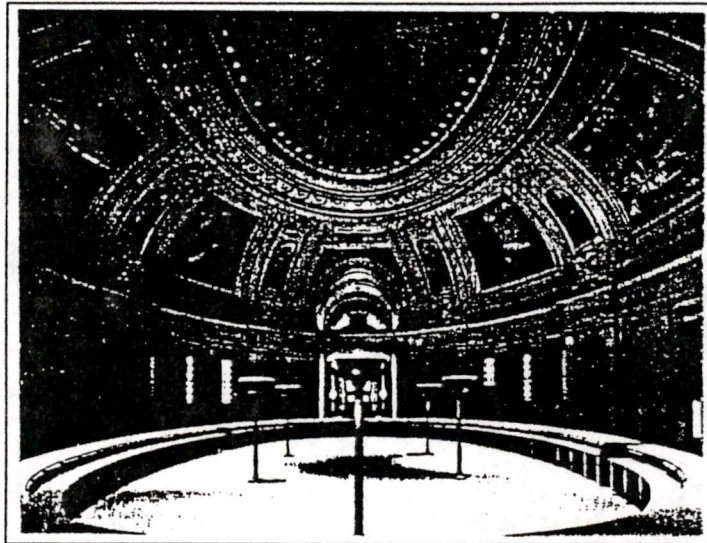
cc: Mr. William Diamond

Smithsonian Institution

National Museum OF THE
American Indian

George Gustav Heye
Center

Old US Custom House



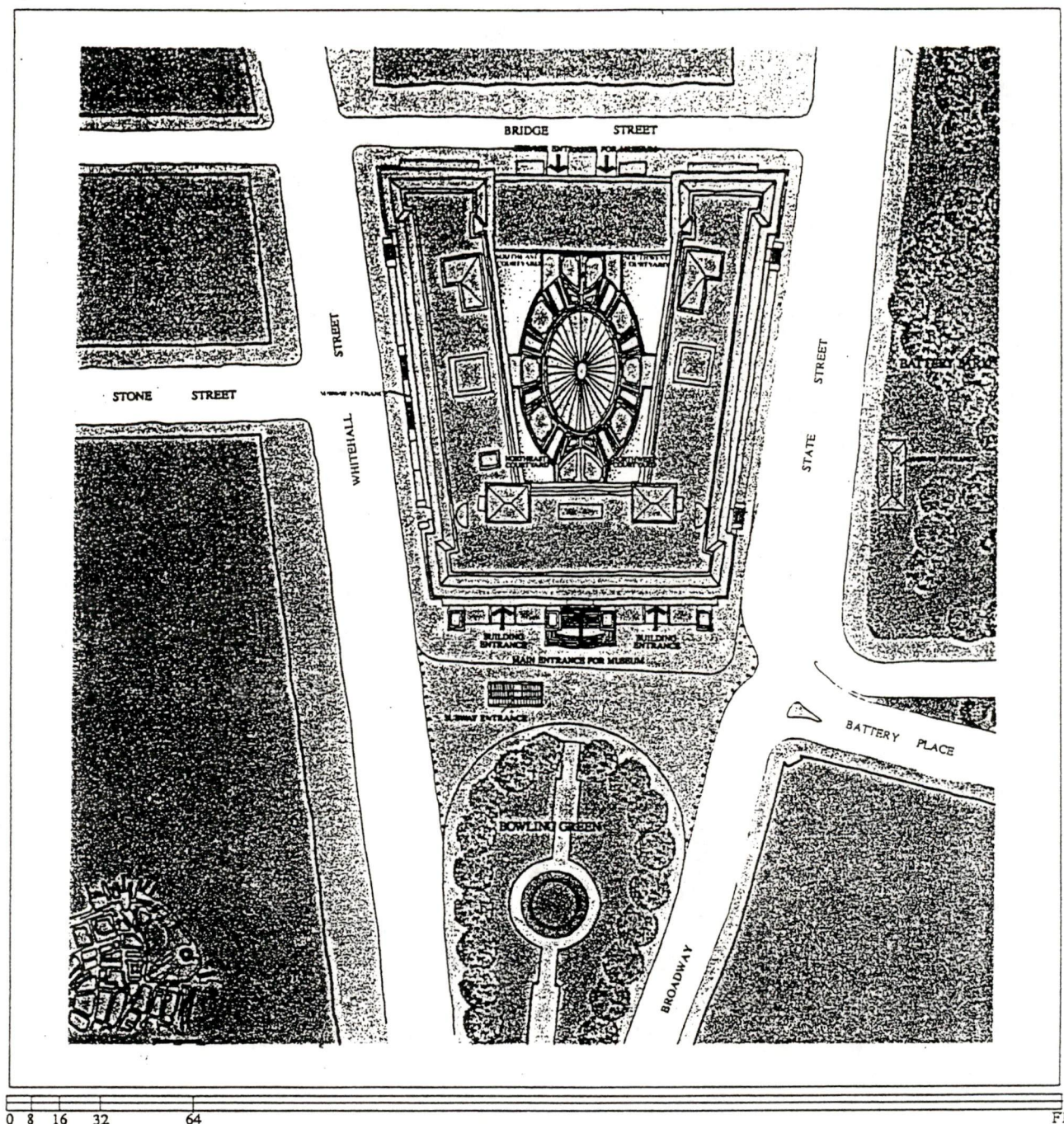
*Ehrenkrantz, Eckstut & Whitelaw
Architects, P.C.
23 East Fourth Street
New York, NY 10003*

April 2, 1990

George Gustav Heye Center

Old US Custom House Space Allocation Plan Analysis (square feet)

	Floor	Gross	Net	Permanent Exhibit	Changing Exhibit	Total Exhibit
Proposal Plan	Second Level	55,000	26,140	11,200	3,600	14,800
	First Level	18,000	12,000			
	Below Grade Level	4,500	3,000			
	Auditorium	9,900	8,500			
TOTAL		87,400	49,640	11,200	3,600	14,800
						85
						23,3
Audubon Terrace	All Floors	40,000	25,035	9,870	1,870	11,740



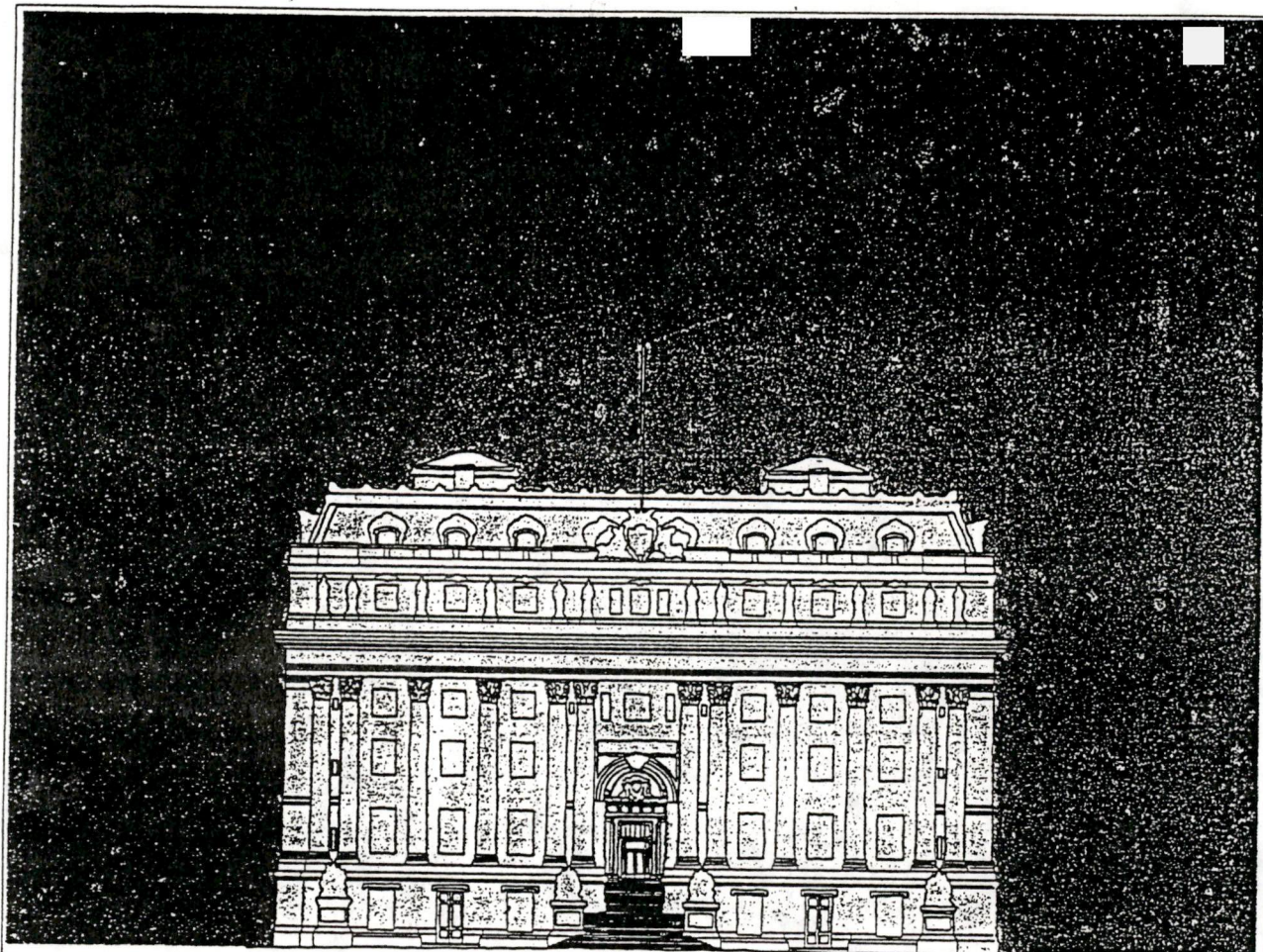
Smithsonian Institution
 National Museum OF THE American Indian
 George Gustav Heye Center
 Old US Custom House

Bowling Green, New York

Site Plan

Ehrenkrantz, Eckstut & Whitelaw

April 1990



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FT



Smithsonian Institution
National Museum OF THE American Indian
George Gustav Heye Center
Old US Custom House

Bowling Green, New York

Front Elevation

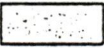
Ehrenkrantz, Eckstut & Whitclaw

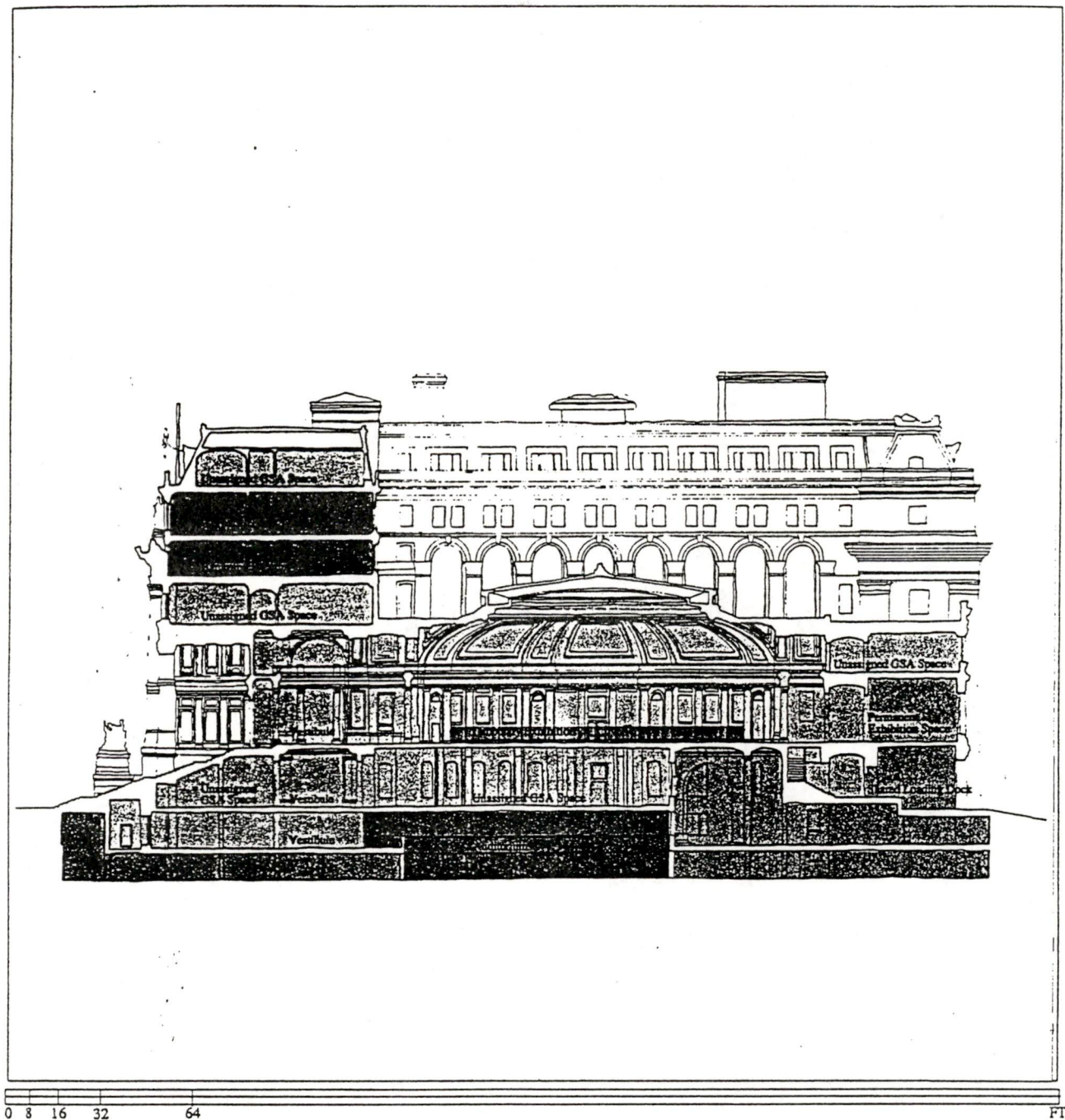
April 1990

Customs House

The following drawings represent the proposed scheme for the installation of the Smithsonian Institution/National Museum of the American Indian, George Gustav Heye Center, at the Old US Custom House, Bowling Green, New York. These drawings are color coded in accordance with uses shown in below legend.

Legend

	Temporary Exhibition Space
	Permanent Exhibition Space
	Changing Exhibition Space
	Education
	Staff Functions
	Facilities
	Auditorium
	Public Access
	GSA Unassigned Space
	Bankruptcy Court



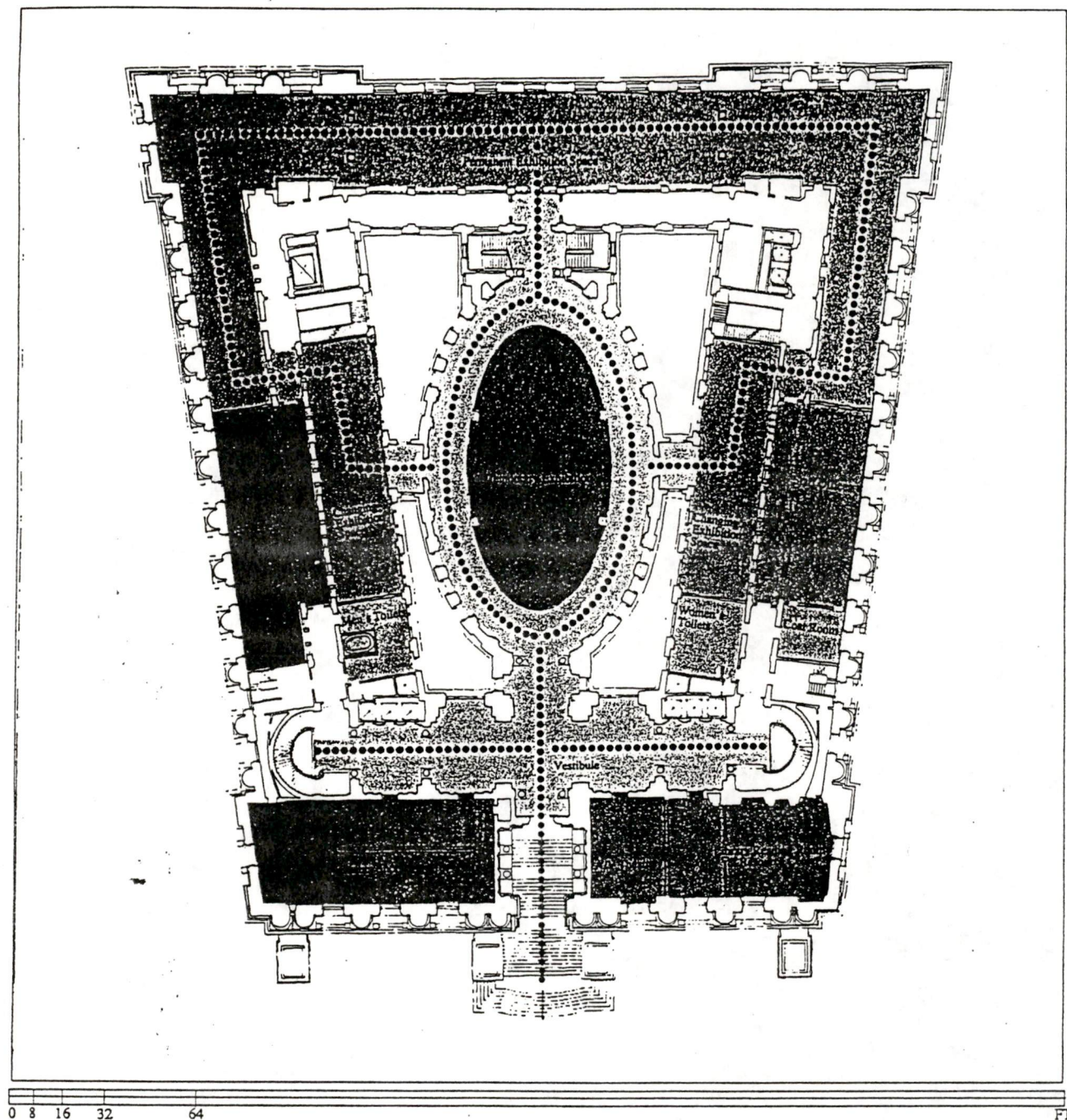
Smithsonian Institution
 National Museum OF THE American Indian
 George Gustav Heye Center
 Old US Custom House

Bowling Green, New York

Illustrative Section

Ehrenkrantz, Eckstut & Whitelaw

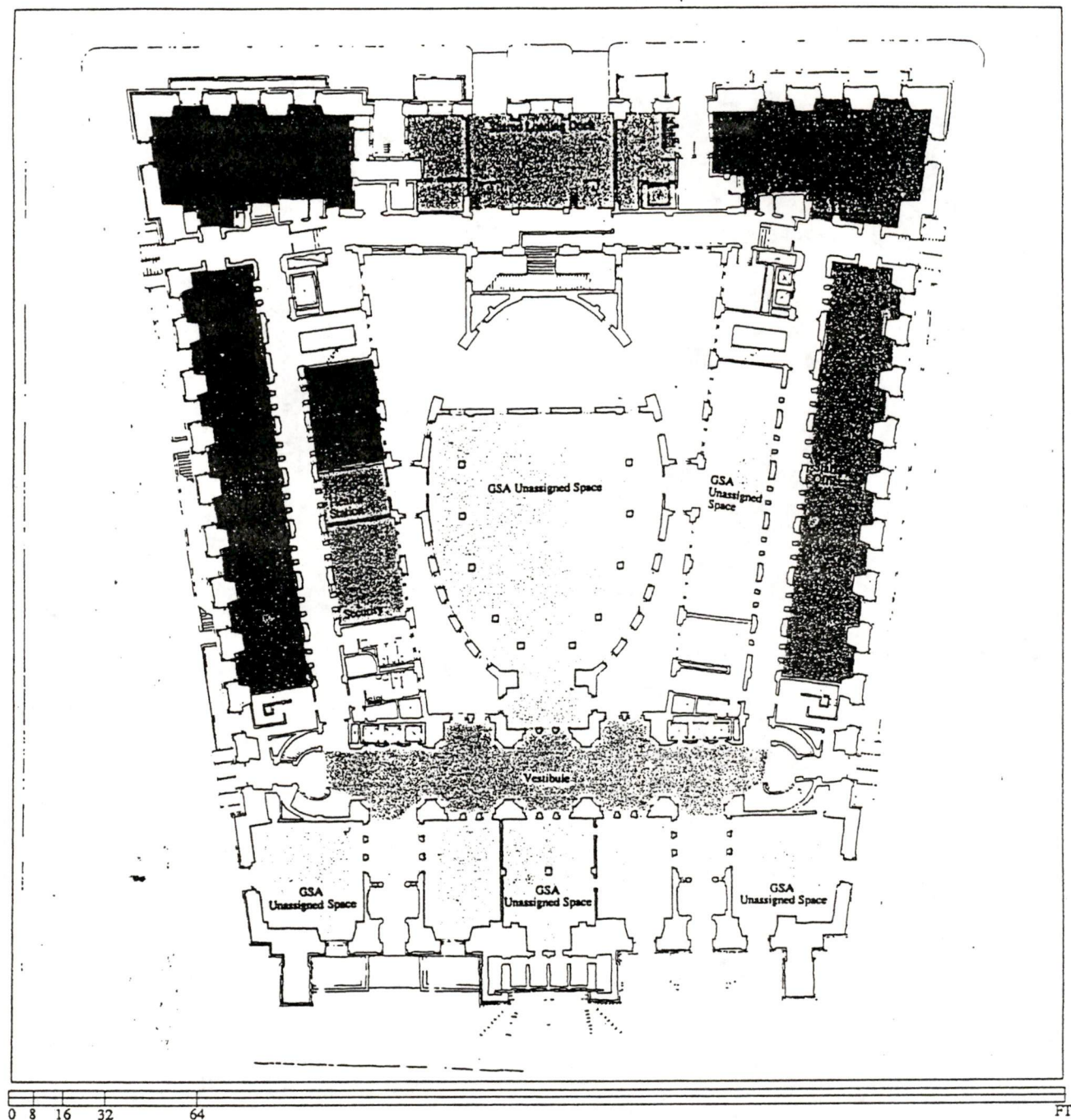
April 1990



Smithsonian Institution
National Museum OF THE American Indian
George Gustav Heye Center
Old US Custom House

Second Level Pan

April 1990



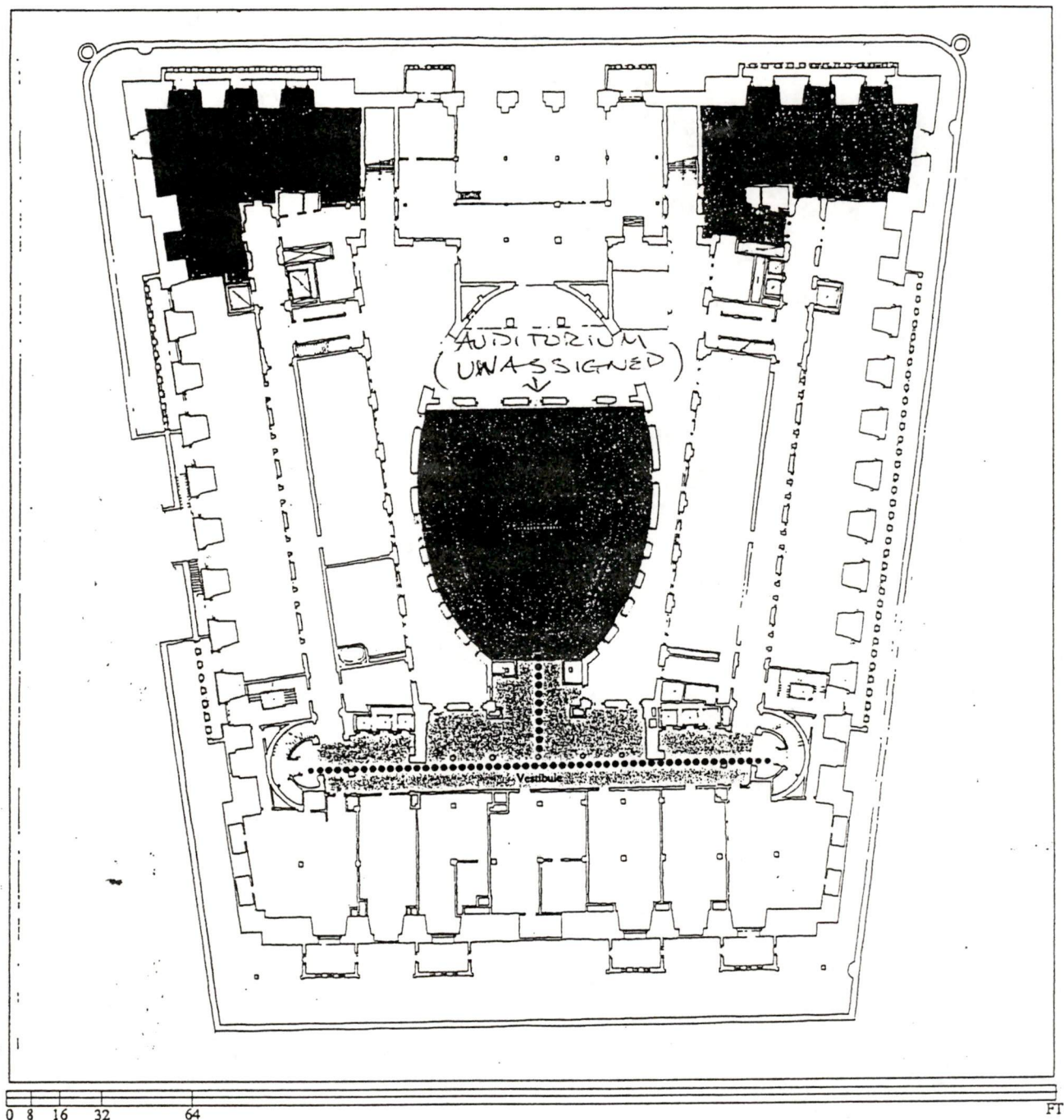
Smithsonian Institution
National Museum OF THE American Indian
George Gustav Heye Center
Old US Custom House

Bowling Green, New York

First Level Plan

Ehrenkrantz, Eckstut & Whitelaw

April 1990



Smithsonian Institution
National Museum OF THE American Indian
George Gustav Heye Center
Old US Custom House

Bowling Green, New York

Lower Level Plan

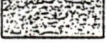
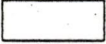
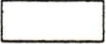
Ehrenkrantz, Eckstut & Whitelaw

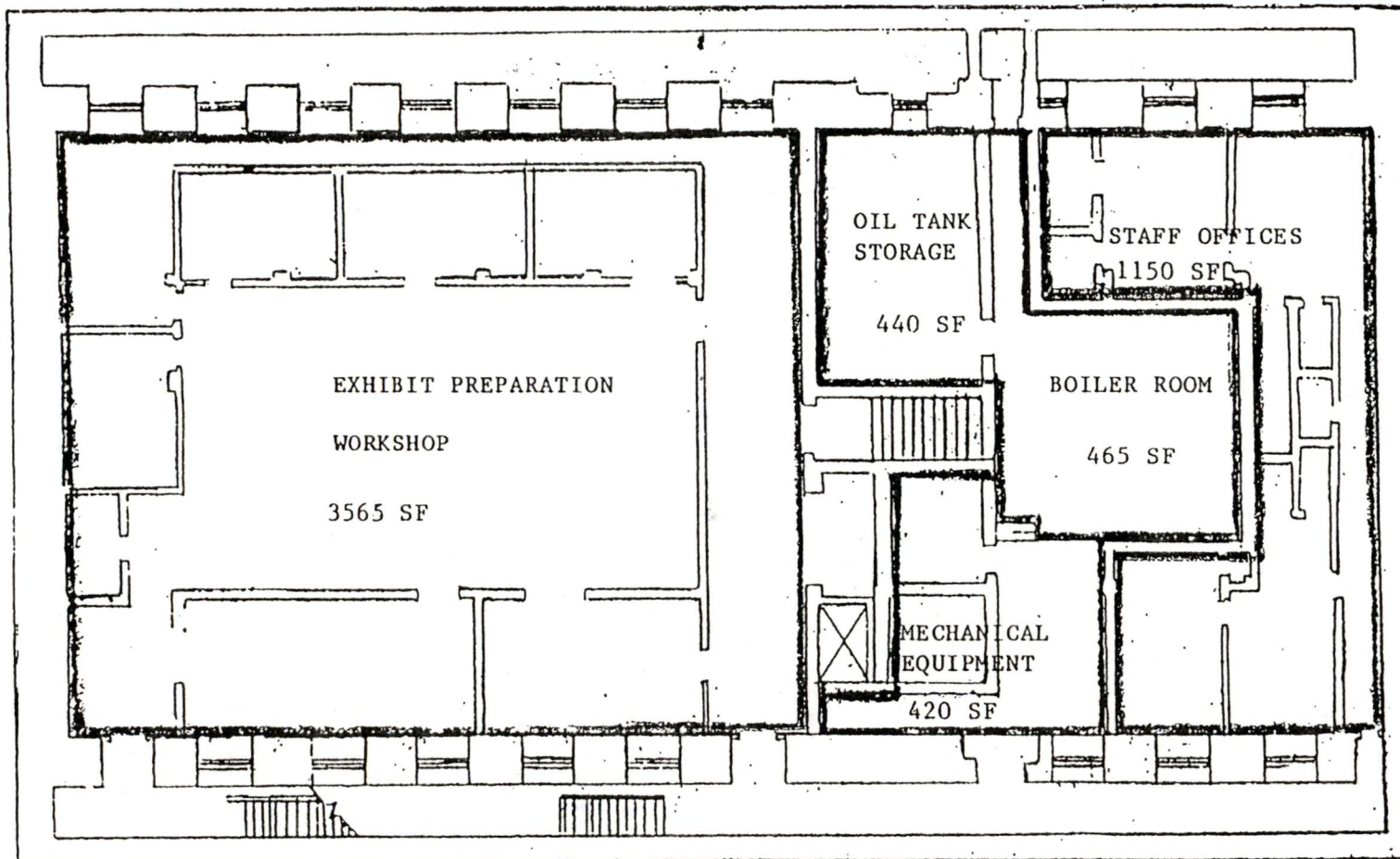
April 1990

Audobon Terrace

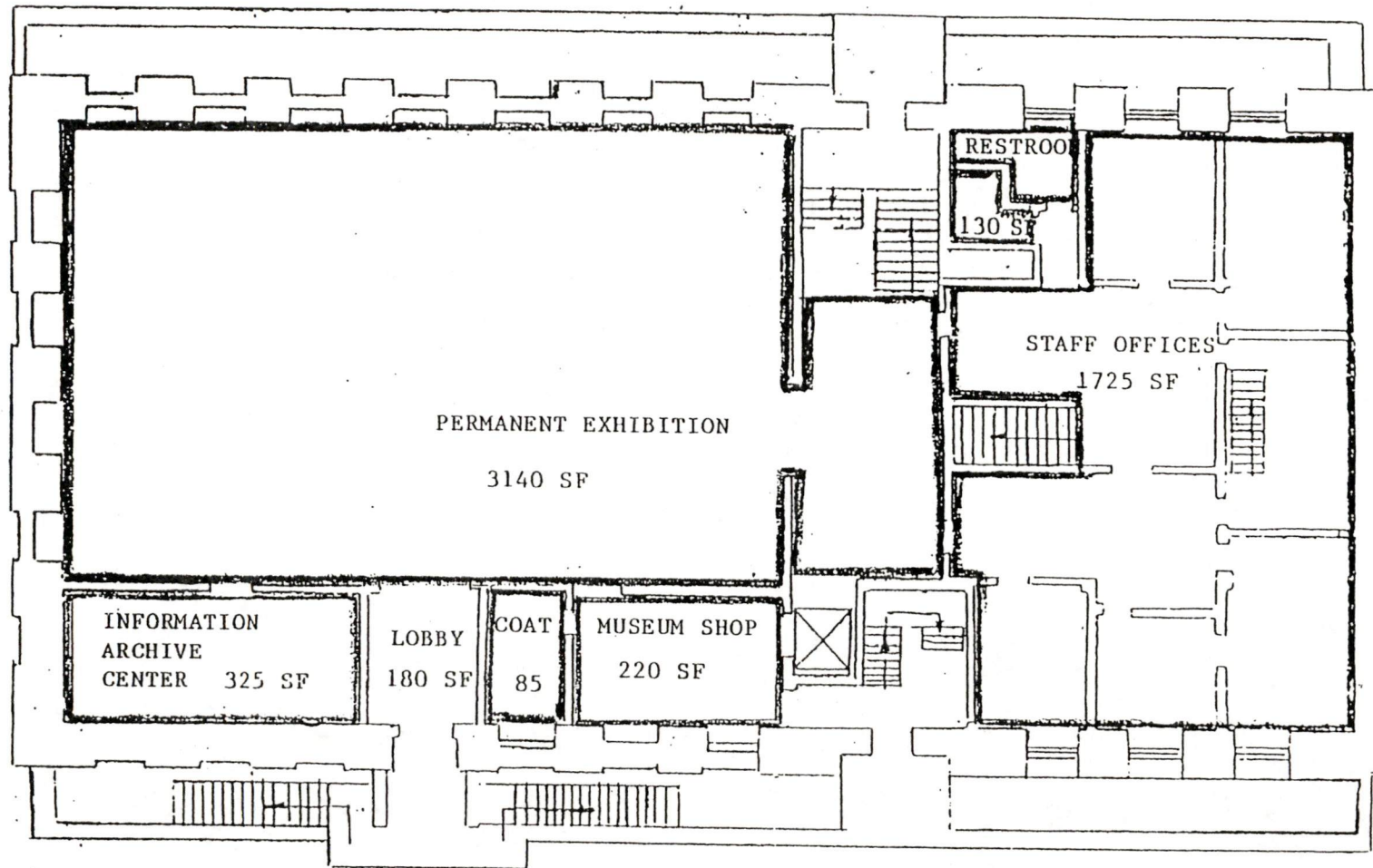
The following drawings are diagrammatic indications of the present installation at the Audobon Terrace building of the Museum of American Indians located at 155th Street and Broadway, New York. These spaces have been color coded to indicate the different uses in accordance with the legend issued on Wednesday, March 21, 1990.

Legend

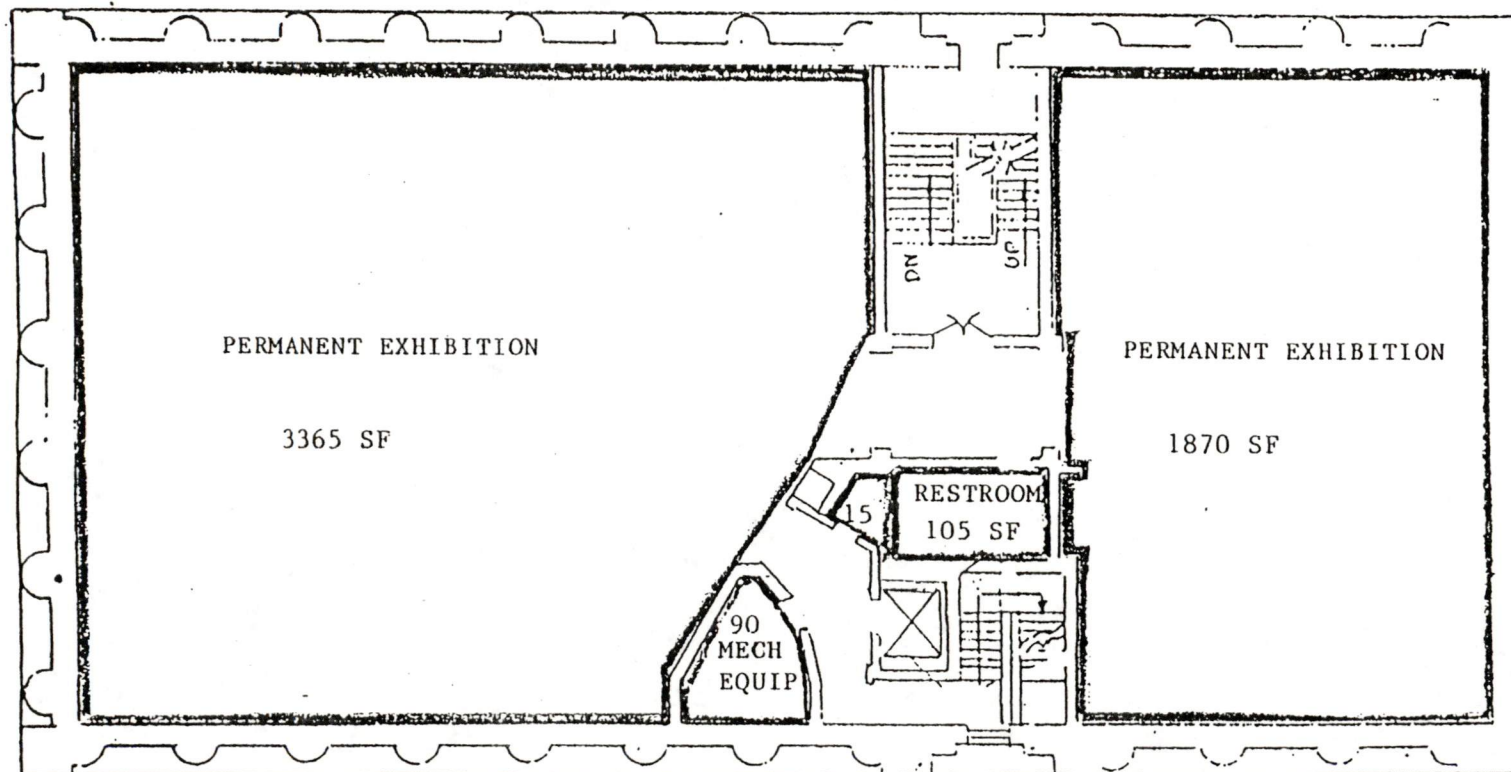
	Temporary Exhibition Space
	Permanent Exhibition Space
	Changing Exhibition Space
	Education
	Staff Functions
	Facilities
	Auditorium
	Public Access



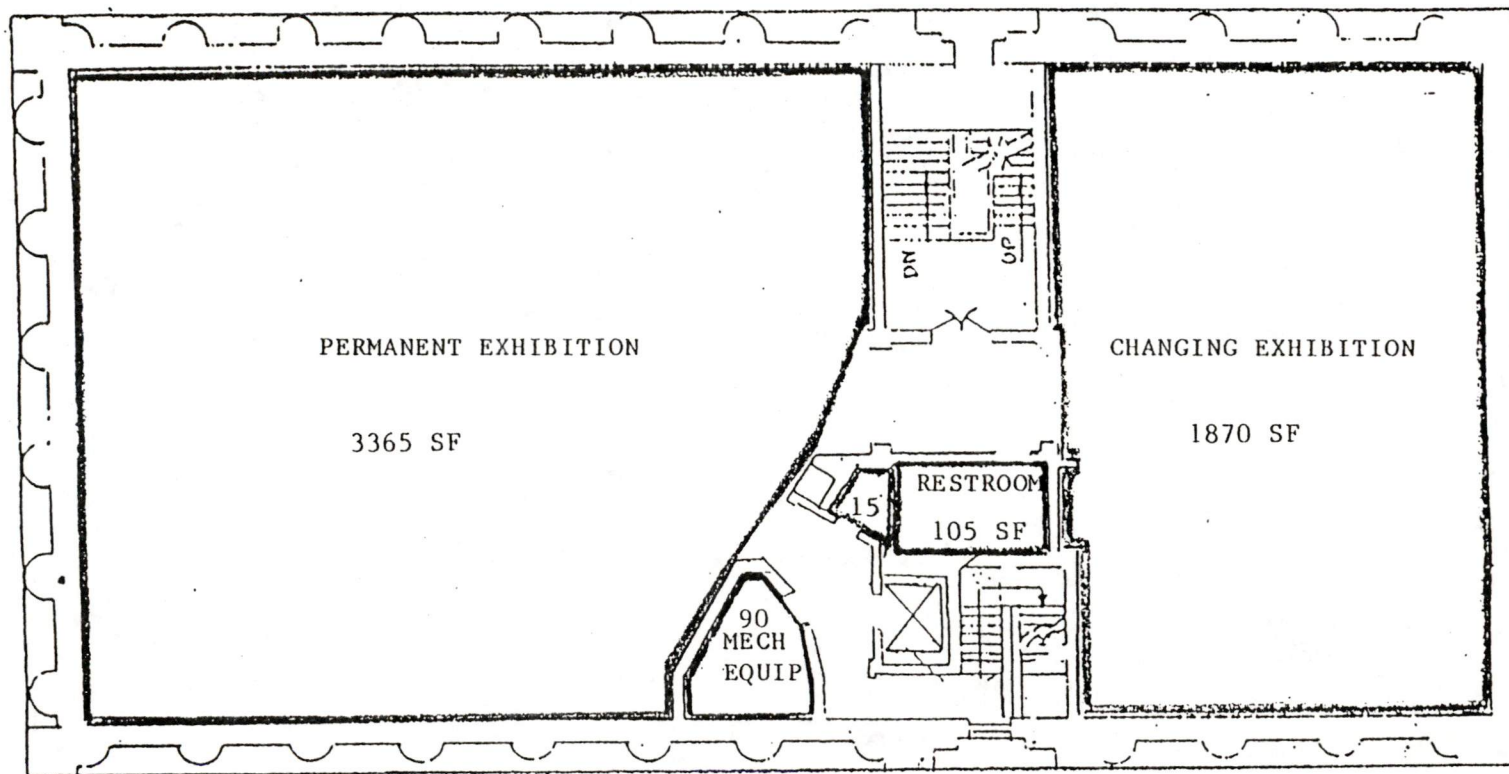
MUSEUM OF THE AMERICAN INDIAN
AUDUBON TERRACE
BASEMENT



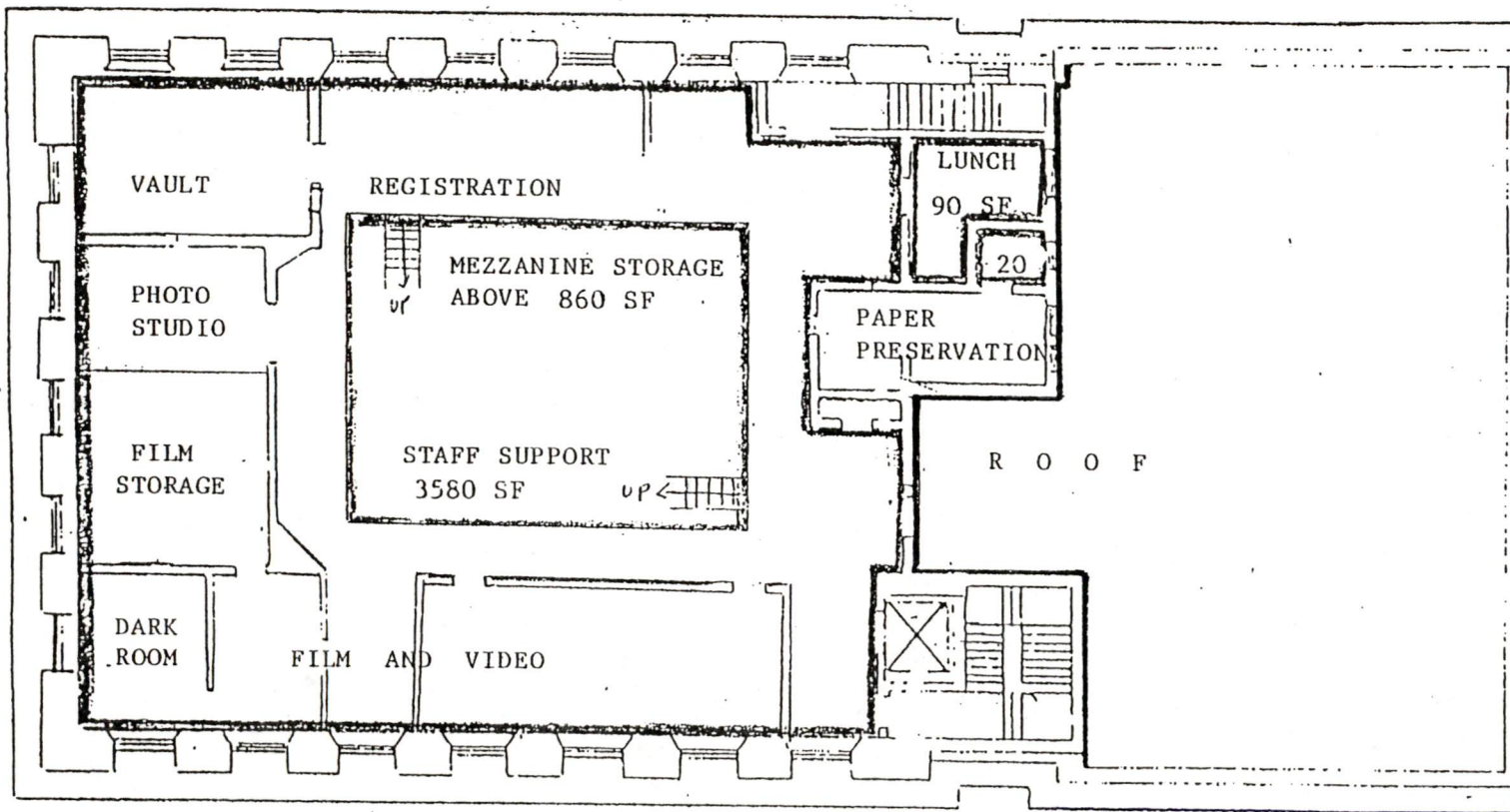
MUSEUM OF THE AMERICAN INDIAN
AUDUBON TERRACE
FIRST FLOOR



MUSEUM OF THE AMERICAN INDIAN
AUDUBON TERRACE
SECOND FLOOR



MUSEUM OF THE AMERICAN INDIAN
AUDUBON TERRACE
THIRD FLOOR



MUSEUM OF THE AMERICAN INDIAN
AUDUBON TERRACE
FOURTH FLOOR

Indian Museum Director Named

Cheyenne W. Richard West Jr. To Launch Smithsonian Effort

By Judith Weinraub
Washington Post Staff Writer

W. Richard West Jr., an Albuquerque lawyer and member of the Cheyenne-Arapaho tribes, has been appointed "founding director" of the National Museum of the American Indian, Smithsonian Secretary Robert McCormick Adams announced yesterday.

The naming of West, 47, who has devoted his entire legal career to Indian concerns, brings the project one important step closer to fruition.

"Launching this great new museum calls upon an almost overwhelming array of experiences and talents," said Adams, standing in front of a portrait of the celebrated Indian warrior Bear-catcher by artist George Catlin. "West brings together the critical ones to an extraordinary degree.

"Rick will face enormous challenges," Adams continued. "But we have in him an individual who will hit the ground running."

Said West, who is president and partner in the

See WEST, C8, Col. 1



BY LARRY MORRIS—THE WASHINGTON POST

Albuquerque lawyer W. Richard West Jr.

Museum Director Named

WEST, From C1

Indian-owned Albuquerque law firm of Gover, Stetson, Williams & West, "My highest aspiration for the National Museum of the American Indian is that it will re-analyze, redirect, and, in many cases, reformulate entirely the concepts and presentations of the past concerning Indian culture."

West's selection was the result of a broad search (including query letters to more than 1,300 Indian organizations) led by Smithsonian Undersecretary Dean Anderson. West was contacted this past winter to see if he was interested in filing an application. "It didn't take me long to decide," he said yesterday in an interview preceding the announcement.

Eventually the field was narrowed to 18 candidates, but West's recommendation by the search committee was unanimous. The final selection was made Friday by Adams.

West will be stepping down from the presidency of his firm to take the \$115,000-a-year job. It is a challenge he welcomes. "I think that if it's done right, history will probably record that this museum will be one of the most influential Indian cultural institutions of this half-century," he said.

Money was not an issue in his deliberations. "I'm not leaving major money behind," said West, who yesterday was dressed more like a banker (blue pin-stripe double-breasted suit, broad blue suspenders, white shirt with French cuffs) than the frequently rumpled scholarly attire favored by many Smithsonian staffers.

The tasks facing West are diverse. For starters he must get not one but three buildings in working order: the renovation of a facility at the Custom House in New York City whose expected completion date is 1992; the construction of a storage, research and restoration building at the Museum Support Center in Suitland, whose completion is expected in 1995; and the construction of a Mall museum east of the Air and Space Museum, which should be open to the public in 1998. In addition, he must identify appropriate staff, and embark on major fund-raising.

One thing he does not have to do is set policy for the repatriation of Indian human remains. That controversy was resolved in September when the secretary of the Smithsonian reached an agreement with Indian leaders to conduct a detailed inventory of the 18,650 North American Indian human remains and associated funerary objects in the Smithsonian's collections and to return (upon request) to the descendants any human remains that could be identified as those of an individual culturally affiliated with a particular tribe.

West is no stranger to Washington and its unique culture. As an attorney at the New York-based law firm of Fried, Frank, Harris, Shriver and Jacobson from 1973 to 1988, he worked in the Indian and corporate departments of the D.C. office. "When they got out of Indian affairs, I left," he said.

Although he has no specific curatorial background, from 1975 to 1980 he served on the Native American Council of Regents of the Institute of American Indian Arts in Santa Fe, and for the past three years he has been on the cultural education committee for the Smithsonian.

He views the new job as a logical extension of his legal work. "My entire professional life has been spent protecting the political integrity of Indian tribes, but the ultimate object is protecting their cultural integrity," he said. To that end, he sees strengths in his managerial and lobbying backgrounds. "From the get-go, we're talking about a managing and planning process. That is something I feel quite comfortable with," he said. "This will be a fundamentally different museum. It will reach out into the community and have to deal with more constituencies than many museums. So it will need a different kind of director."

Roger Kennedy, director of the National Museum of American History and a member of the search committee, said of West's selection: "We needed a big figure with broad competence and intense and passionate interest in Native American affairs. There was no prototype. The job clearly required someone who would be a major national figure in crystallizing not just a museum but a whole program that the nation needs. Rick West is a person who combines passion with great sophistication, deep roots in his own community and a thorough knowledge of the larger world."

West grew up steeped in Indian culture. His parents—his father is a painter and sculptor and his late mother was a musician—encouraged his and his younger brother's Cheyenne identification, and frequently left their home in eastern Oklahoma to travel to the western part of the state for "family events, weddings, funerals, the things that make up life."

"My father knew everything that makes up being a Cheyenne," said West. "It was clear who we were."

Adams, who was all smiles and obviously delighted with yesterday's developments, has long seemed partial to the Indian Affairs project. Asked why it was dear to his heart, he responded, "I think this holds promise of doing more for the general subject of cultural diversity in this country than any one thing could have done. I think that the complexity and the sophistication of Ameri-

can Indian culture and its existence here . . . creates opportunities to recognize the really extraordinary diversity of the country itself."

West's appointment starts June 1. For a while, he expects to commute between here and Albuquerque, where his wife, Mary Beth, is a professor at the University of New Mexico School of Law, and where his children, Amy, 15, and Ben, 12, who were born in Washington, have made it clear they would prefer to stay.

West understands their predicament. "I'm a Westerner," he said. "I'm used to open spaces and desert sunsets and I'll miss that. And I'll miss the closeness to Indian country. But I feel perfectly at home in Washington."

KEY

UTILITY AND EQUIPMENT SPACES

- 1 Electrical and Telephone
- 2 Elevator
- 3 Post Offices
- 4 Service Counter
- 5 Quiet Study
- 6 Passenger Entrance
- 7 Service / Passenger Entrance
- 8 Escalator Churnway

FIRE-SAFETY IMPROVEMENTS

- 9 Smokeproof Stair Tower with
- 10 2hr. Aired Enclosure
- 11 The Corridor - Hold-Open Doors
- 12 Smokeproof Passage with
- 13 2hr. Aired Enclosure

SPECIAL FEATURES

- 14 Escalator Revolving Door Refurbished for Pass. Exit
- 15 Resource Customer Office for Federal Information Center
- 16 Escalator Counter and Office Work Area
- 17 Coat Room and Gift Shop
- 18 Automobile
- 19 Escalator Ornamental Wood Screen
- 20 Resource Collector's Office for Meeting Room
- 21 Resource Collector's Office
- 22 Mail Chute
- 23 New Ornamental Security Gate
- 24 Escalator Marble Floor
- 25 Information
- 26 Escalator Marble Counter
- 27 Escalator Marble Counter
- 28 Escalator Marble Counter
- 29 Escalator Marble Counter
- 30 Escalator Marble Counter
- 31 Escalator Marble Counter
- 32 Escalator Marble Counter
- 33 Escalator Marble Counter

Marcel Breuer Associates
James Stewart Polshek and Associates
Stewart Daniel Froom and Associates
Goldman-Sokolow-Copeland
A Joint Venture

SECOND FLOOR PLAN

Scale of  Feet

ORIGINAL PLANS



MEMORANDUM

TO: Senator Inouye
Mr. Josephy
Mr. Muser
Mr. Rockefeller
Dr. Worl

DATE: March 23, 1990

FROM: Dean W. Anderson 

SUBJECT: NMAI Ad Hoc Committee on U. S. Custom House Plans

This will confirm arrangements for our meeting to discuss plans for the renovation of the Custom House. Senator Inouye has graciously invited us to use his office, Room 722 in the Hart Office Building, Second and C Streets, N.E., for our meeting on March 27, which will start at 8:30 a.m., promptly. Senator Inouye will be able to meet with us until about 10:00 a.m., but if our meeting takes longer I am assured by Patricia Zell that we can continue to meet there until we finish.

Mr. Denis Kuhn, from the architectural firm which is doing the historic reconstruction of the Custom House, will join us bringing floor plans and sketches that show several approaches to accomplishing in spatial terms the program of activities the Museum will pursue at the Custom House. A draft statement of that program is attached. It makes explicit the assumptions staff have been working with, and provides budget estimates for proceeding.

Following our meeting, all are welcome to have lunch back down the Hill at the Smithsonian's Commons. Similarly, those who wish are invited after lunch to tour the Smithsonian's Museum Support Center facility. This building is emblematic of the second new facility to be created for the National Museum of the American Indian, following renovation of the Custom House and preceding construction of the new Mall museum.

I look forward to a stimulating discussion and the opportunity for a consensus that can then be presented to the full Board at its meeting on April 2.

Attachments



**THE GEORGE GUSTAV HEYE CENTER
OF THE
NATIONAL MUSEUM OF THE AMERICAN INDIAN
Program Assumptions**

PURPOSE

The National Museum of American Indian (NMAI) is a living memorial dedicated to the public presentation and study of the history, art, and cultures of the American Indian. The legislation signed into law (S.978) by President Bush calls for the creation of a 400,00 square foot museum to be constructed on the national Mall, next to the National Air and Space Museum; an 82,500 square foot exhibition gallery and public programs facility located in the Old United States Custom House in lower Manhattan to be known as the George Gustav Heye Center of the National Museum of the American Indian; and, a storage and research facility for a priceless collection of over 1 million artifacts at the Museum Support Center in Suitland, Maryland.

The George Gustav Heye Center of the National Museum of the American Indian, known throughout this document as the Custom House facility, is an exhibition gallery and public programs facility which will draw on the exhibitions, programs and research of the Mall museum in Washington, D. C., and the research and collections in the facility at Suitland, Maryland.

AUDIENCE

The Custom House audience will consist of local students and teachers, families and residents who live in the City and the surrounding areas, tourists visiting New York, financial and business professionals who work in the immediate area, and visitors with a special interest in the history, art, and cultures of the American Indian. It is assumed that the predominant audiences will be school groups in the weekday morning, business professionals during the weekday lunch break, and family groups on holidays, weekends, and summer. It is further believed that the primary audience will be a novice one with respect to knowledge about native peoples. A resource center will address the secondary needs of more in-depth information for teachers researching lessons, students doing homework assignments, and buffs interested in specialized information.

Based on the traditional attendance patterns of other museums and cultural institutions, the Custom House attendance pattern for the Custom House facility suggests that it will be: filled and used to capacity during the morning hours throughout the school year and relatively unused during the weekday afternoons, especially at the beginning and end of the school year; active during the summer months and school holidays, especially with tourists and families; and, very active during holidays or weekends when there is a pre-announced special event.

Despite this anticipated audience profile, attendance figures are difficult to project, mostly due to the changing and evolving dynamics of the Battery City Park area. Growth in this area has been significant and with the opening of 3 major cultural facilities in the area -- the new Ellis Island Museum, the new Museum of Jewish Heritage expected to open in 1992, and the Custom House facility -- all of which will change the nature of museum visits in the area.

Secondly, the kind of program that is operated will greatly effect the number of visitors we expect each year, whether this includes an active rotating exhibition schedule, the number of public programs and the number and kinds of focused weekend events.

The current annual attendance figures of some illustrative institutions include:

Statue of Liberty	3,000,000
South Street Seaport	100,000 at the museum 10,000,000 visits to the pier
Museum of Jewish Heritage	500,000 projected
Museum of the American Indian	37,000
Fraunces Tavern	37,500

The visitor number would be greatly effected upward if the Custom House were to include visitors on regular tour bus groups.

ADMISSIONS

As urged by the Committee on House Administration in its report on H.R. 2668, it is assumed that the Custom House facility will not charge an admission fee in order to maximize visitor attendance. Studies have shown admission fees charged at museums and other cultural institutions reflect a marked drop in attendance, which reverses itself in subsequent years.¹ Based on parallel experience elsewhere, if a fee is charged at the Custom House, then the attendance projection should be

¹. Hoy, Douglas. A PRELIMINARY LOOK AT ATTENDANCE AND ADMISSION FEES, Visitor Studies Conference 1989, Jacksonville State University.

reduced by as much as 25% for the general audience, and an even higher reduction (as much as 50%) for school groups. School groups in particular cannot afford admission fees, nor the cost of buses, and their attendance is almost exclusively related to the availability of free programs. Subventions from New York City to offset the loss of revenue may be necessary to support these groups. Admission fees in general also suggest that the visitor profile will tend to be affluent.

It would be possible to state a voluntary suggested fee, which is prevalent in New York City funded museums. In theory, at the American Museum of Natural History, an acceptable fee is 1 cent.

HOURS

It is assumed that, like the Mall museums, the Custom House facility would be open seven days per week, or it would perhaps follow the long-standing tradition of being closed to the public on Mondays which is the practice of most New York museums. It will be closed on Christmas Day and New Year's Day, and perhaps Thanksgiving Day as well, a holiday that is problematic to American Indians. The staff will need to be staggered to accommodate weekend programs so that some overlap time will be expected. Therefore, some positions will need to be costed at 120% to indicate a six day coverage, others at 140% for a seven day coverage, and still others 160% to accommodate a 1 day overlap.

PUBLIC PROGRAMS

The major focus will be on the exhibitions and related activities, lectures and performances utilizing the auditorium. The education staff will organize pre-visit and post-visit education materials, on-site school programs, and special theme events for weekends and holidays. These events would include performances, craft and food demonstrations, and possibly lectures and films for a specialized audience after regular visiting hours or on the weekends.

Additional program possibilities include openings and other special functions after visiting hours, civic group meetings (which could be Indian-related), and special symposia for targeted audiences, etc.

Permanent exhibitions using artifacts from the NMAI/Heye collections should rotate every five years, in order to provide consistency in the programs for students. Temporary exhibitions will maintain repeat visitation by families and local groups, and will consistently draw new visitors.

PERMANENT AND TEMPORARY EXHIBITIONS

The permanent exhibition halls will feature artifacts from the NMAI/Heye collections and use interpretive strategies that include



advanced technologies (i.e., computers and video disc), hands-on interactive components, performances and demonstrations. These spaces must provide adequate flexibility in the electrical and lighting units to accommodate the interpretative strategies and materials that will be developed and used in this exhibition over time. Artifacts chosen for this exhibition will not be available for other uses for at least five years, either as objects for exhibits in the Mall museum or for traveling exhibitions. These objects must, therefore, be chosen with care.

To maintain the integrity of the space and to provide the greatest flexibility, the permanent gallery should not be restricted to presenting cased materials only; therefore, 50/50 humidity and constant climate control are a priority. Equally important is the capacity to reduce light levels to accommodate works on paper; none of the galleries should have direct natural light.

Temporary exhibitions would be installed in at least two galleries and changed at least once per year on a staggered rotation, and advertised widely to the general public.

It is likely that these galleries would be used to mount special exhibitions, created for the Custom House facility only, and using the NMAI/Heye collections in whole or in part. These could include exhibitions on contemporary subjects which use artifacts not in the NMAI/Heye collections or will focus on social issues and concerns that may not use three-dimensional artifacts but will feature photographs, documents, etc.

On occasion, SITES could produce these exhibitions and travel them to other venues, most notably to those tribal museums that will form part of the NMAI outreach program; these exhibitions would be premiered in this facility before "going on the road." Traveling exhibitions intended for tribal museums would include low-security exhibitions in which artifacts are either not necessary or are installed at each location by a community museum.

These spaces might also accommodate exhibitions produced by Indian controlled institutions or on topics of interest produced by other museums.

CHANGING GALLERY REQUIREMENTS

These changing galleries should contain 1,500 - 5,000 square feet each in order to accommodate traveling exhibitions. Traveling exhibitions, with the exception of "blockbusters", do not normally exceed 3 - 5,000 square feet and are often appreciably smaller. Purpose-built special exhibitions can be designed for any space. Clearly, the larger the total special exhibition space and the more often they are changed, the higher the annual expense.

These galleries should provide high- or low- security, flexible electrical and lighting systems, possibly a panel system and HVAC which are suitable for uncased exhibitions. If a less-than-constant climate control in these galleries is maintained, it will determine the exhibition content to some extent but will still be useful for many approaches. The galleries for special exhibitions and the permanent galleries should be able to be interchanged in some instances so that flexibility for future programming can be preserved.

RESOURCE CENTER

Using materials from the Huntington Library, this resource center should cater to visitors, teachers, and students, rather than the academic/scholar who could more profitably use the research facility in Suitland. The center should include the most fundamental resource materials and might include duplicates of the most frequently used resources, books, letters, reports, illustrated volumes, and subscriptions to current Indian journals and newsletters. In addition, access to video disc technology or on-line computer access to the collections material will be necessary so that students can have knowledge of the entire collection. There should be curricula materials produced commercially that include three-dimensional objects for classroom use.

It would be advantageous to have individual carrels for listening to music as well as televisions and VCRs for videos; this arrangement might suggest enclosed listening and viewing booths. Adequate storage for books, papers, curricula materials, and video and audio equipment in this area will be necessary.

Bulletin boards and other space should be provided for clippings and articles about current Indian issues, events, and upcoming activities.

ORIENTATION THEATRE

An orientation theatre should be adjacent to the lobby and located, if possible, outside of the exhibition spaces so that the exhibition areas can be locked independently and so that there will be no sound bleed into the galleries. This theatre would allow up to 20 - 30 people, or an entire school class, to view an 8 - 12 minute film presentation. The film could also be shown to a general audience and could alternate whenever appropriate with one produced specifically on the temporary exhibitions. The theatre could also feature films for audiences with a more specialized interest.

MUSEUM SHOP

A museum shop should contain merchandise for purchase, such as books and objects for school children, and should be located near the exit.

This would suggest a shop of educational materials rather than art objects. However, it is possible to make such a shop the point of sale for unique and, therefore, expensive art objects created by Indian artists. A further discussion on this subject needs to take place.

Like the shops on the Mall, this shop will make purchases directly from Indian craftspeople.

CLASSROOM AND EDUCATION FACILITIES

There should be at least two classrooms that can accommodate up to 30 people each. This would allow for one school bus (of 60 students) to be accommodated at a time -- with two sessions per morning. These classroom spaces would be used for public programs, evening and afternoon courses, and special crafts and cooking activities during theme events. These rooms must be easily accessible from the lobby so that they could be used either at the beginning or the end of a group visit. Ideally, these rooms should be located on the same floor as the exhibitions in order to be in close proximity to and be useful to augment the exhibition; however, if these rooms are to be used by community organizations after the regular visiting hours as well, it would be useful if the rooms are located just off one of the hallways. This would provide the necessary security for the exhibitions and all other entrances. Thus, after hours staffing costs would be reduced.

The classrooms should have sinks, and cleanable surfaces and floors. They should be relatively soundproof and provide enough room to show slides and movies on a built-in screen. If possible, a ceiling-mounted slide projector should be installed.

Located near the classrooms should be a storage area for teaching collections and materials for craft activities with carts to transport the materials. While these materials are considered disposable, security and closed shelving for these teaching collections and other materials will be necessary. This room should also be large enough to accommodate a worktable and provide enough room to allow for preparations for other scheduled activities at the same time.

Assuming that classes will be taught by docents or that docents will provide in-gallery assistance, there needs to be a docent/volunteer lounge. This area could easily serve as the staff lounge as well. A small kitchen is needed.

AMENITIES

There should be an information booth that would collect admission fees (if admission fees are collected) and should be located at the entrance. Otherwise, additional staff will be needed to check tickets at the entrance of the galleries.

A lobby area should be sufficiently large enough so that classes and groups can remain together and greeted before proceeding into the galleries.

A coat and package check should be adjacent to the lobby and easily accessible, and should be large enough to accommodate school group coats and lunches (which are usually stored in bins with pegs, rather than hangers).

There should be a public address system throughout the facility including the galleries, although it should be seldom used.

Kiosks announcing special or upcoming events should be located in the lobby area.

It is assumed that this facility, including the lavatories, will be fully accessible to the handicapped.

A baby changing facility should be included in both male and female lavatories.

The general signage should be simple, easy to follow and uniform.

AUDITORIUM

The auditorium will be located on the lower level and shared with other GSA users. It should be accessible from street level when the exhibition areas are open or closed both by stairs and elevators. An area for collecting fees for the auditorium should be located on the lower floor. The programs in the auditorium should be available to school classes on special occasions as well as for after hours events. However, it should mostly be considered a special events space for performances, films, and lectures for targeted audiences or to augment theme events.

REGISTRATION

There should be a climate controlled and secure space that is adjacent to the loading dock so that artifacts brought in for temporary exhibitions can be uncrated, examined, and prepared for installation. This room should be large enough to house objects and materials from the outgoing show while preparation for the new show is in progress. This area will serve as the only collections storage/holding area on the site and should be large enough to house replacement materials, as well as work areas for the registrar and assistant.



SHIPPING AND RECEIVING

There is an excellent loading dock on the site that provides for indoor loading and unloading. It should be easy to unload materials and move them to a secure storage area and, from there, to the exhibition halls. If the exhibitions are on the first floor, then the registration area should be as close as possible to the freight elevator.

TECHNICAL MAINTENANCE

Three separate work and storage areas should be created for the repair of technical equipment, for storage of cleaning materials, and for exhibition maintenance and repair. All three areas should be located as near as possible to the freight elevator.

SECURITY AND BUILDING MAINTENANCE

The operations of the Custom House will require security personnel during the public visiting hours and night when only staff is present. The security personnel for the exhibition areas will be hired on contract and will be supplemented by a number of guards and supervisory staff who will be full-time Smithsonian employees. Additional staff would include one alarm technician to maintain and service security systems in the building, and a full-time health services nurse.

Annual costs for the security personnel will include uniform cleaning and alterations, office supplies, vehicle maintenance, security equipment maintenance contracts, and security and health unit supplies.

The Office of Plant Services (OPLANTS) will operate, monitor, and maintain the HVAC systems which will be installed specifically for the NMAI as part of the existing building. OPLANTS will also provide trade and craft support in addition to HVAC services, for both operating and program needs.

OPENINGS AND RENTAL FUNCTIONS

In order to hold special functions, openings and other social events, a gathering space is needed. The space should be flexible and adaptable to accommodate a different sized events. In this case, the entrance vestibules, the rotunda, and the gallery spaces could all be used. It is essential that sufficient food preparation facilities (i.e., 50/220 outlets for caterer's electric stoves, etc.) are located directly off the spaces chosen, with easy access to the freight elevator so that everything can flow smoothly. All events will be related to the NMAI, either as directly produced by the Museum or in its co-sponsorship with other organizations.



**GEORGE GUSTAV HEYE CENTER
OF THE
NATIONAL MUSEUM OF THE AMERICAN INDIAN**

ON-GOING OPERATING AND OPENING COSTS

CUSTOM HOUSE BUDGET SUMMARY

OPTION A: Exhibition spaces are on the ground and first floors with a total exhibition area of 29,100 square feet;

OPTION B: Exhibition spaces are on the first floor with a total exhibition space of 14,800 square feet;

OPTION C: Exhibition spaces are on the ground and basement floors with a total exhibition of space of 17,000 square feet;

	PLAN A	PLAN B	PLAN C
<u>ON-GOING OPERATING:</u>			
Personnel	\$ 997,223	\$ 997,223	\$ 997,223
Non-personnel	\$ 299,167	\$ 299,167	\$ 299,167
Building/ maintenance	\$1,470,000	\$1,330,000	\$1,130,000
Security	\$1,220,000	\$ 990,000	\$1,090,000
Exhibitions/ changing	*\$2,693,000	\$ 804,000	\$ 804,000
TOTAL:	\$6,679,390	\$4,420,390	\$4,320,390

	PLAN A	PLAN B	PLAN C
<u>OPENING COSTS:</u>			
Does not include opening events and publicity			
Renovations	\$28,600,000	\$21,760,000	\$21,500,000
Opening exhibitions	\$ 5,820,000	\$ 2,960,000	\$ 3,480,000
TOTAL:	\$34,420,000	\$24,720,000	\$24,980,000

* Combined ground and first floor

CUSTOM HOUSE ON-GOING OPERATING COSTS

PERSONNEL COSTS

ADMINISTRATION:

Associate Director, NMAI Custom House - GS-16	\$69,451
Administrator/fiscal officer - GS-12/13/14	\$50,342
Public Affairs/editor/writer - GS-11/12/13	\$42,601
2 clerical/fiscal assistants - GS-5/7 @ \$20,195	\$40,390

EXHIBITIONS:

Exhibition coordinator and developer - GS-12/13/14	\$50,342
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PUBLIC PROGRAMS AND EDUCATION PERSONNEL:

Chief education officer - GS-12/13/14	\$50,342
Librarian/resource specialist - GS-12/13	\$42,601
*Library assistant - GS-9/11	\$29,891
*Special events coordinator - GS-11/12	\$35,825
Docent/volunteer coordinator - GS-11/12	\$35,825
Content specialist/curriculum developer - GS-11/12	\$35,825
3 clerical assistance/reservation - GS-5/7	\$60,585
*2 teachers/guides/interpreters - GS-7/8/9	\$49,410

COLLECTIONS CARE:

Chief registrar - GS-13/14	\$50,342
Assistant registrar - GS-7/9	\$24,705

TECHNICAL AND REPAIR:

*AV technician - GS-8	\$22,367
Exhibition maintenance - GS-7/8/9	\$24,075

SUPPORT PERSONNEL:

*Coat check, approximately, 160% at GS-5	\$26,088
**Information/orientation, 160% at GS-5	\$26,088

TOTAL COST:	\$767,095
TOTAL BENEFITS (30%):	<u>\$230,128</u>
TOTAL PERSONNEL COSTS	<u>\$997,223</u>

* Weekend coverage

** This assumes no entrance fee. If there is an entrance fee, then include 1 position at GS-9 @ 60% for money handling, and construction for a secure room with a safe for counting money.

CUSTOM HOUSE ON-GOING OPERATING COSTS

NON-PERSONNEL EXPENSES:

Equipment, supplies, travel, entertainment, and special purpose needs are calculated at 30% of total personnel costs.

TOTAL NON-PERSONNEL COSTS: \$299,167

BUILDING AND SECURITY OPERATING COSTS:

(HVAC, utilities, building management, telephone, postal)

	PLAN A	PLAN B	PLAN C
Building	\$1,470,000	\$1,330,000	\$1,130,000
Security	<u>\$1,220,000</u>	<u>\$ 990,000</u>	<u>\$1,090,000</u>
TOTAL	\$2,690,000	\$2,320,000	\$2,220,000

BUILDING RENOVATION COSTS:

	PLAN A	PLAN B	PLAN C
Gross sq. footage	114,900	87,400	86,400
Cost/sq. footage	<u>\$249</u>	<u>\$249</u>	<u>\$249</u>
TOTAL	\$28,600,000	\$21,760,000	\$21,500,000

CUSTOM HOUSE VARIABLE OPERATING COSTS

CHANGING EXHIBITION COSTS

EXHIBITION FABRICATION & INSTALLATION COSTS:

	Plan A	Plan A (ground)	Plan B	Plan C
Square feet	8,500	9,600	3,600	3,600
Guest curator	\$75,000	\$75,000	\$50,000	\$50,000
Design services cost/show	\$75,000	\$75,000	\$75,000	\$75,000
Interior space configuration	\$150,000	\$150,000	\$150,000	\$150,000
Exhibition fabrication services @ \$80/sf	\$680,000	\$768,000	\$288,000	\$288,000
Installation @ \$15/sf	<u>\$127,500</u>	<u>\$144,000</u>	<u>\$54,000</u>	<u>\$54,000</u>
TOTAL:	\$1,107,500	\$1,212,000	\$617,000	\$617,000

ADDITIONAL PROGRAM COSTS:

Educational materials/ brochure	\$15,000	\$15,000	\$15,000	\$15,000
Public relations materials	\$3,000	\$3,000	\$3,000	\$3,000
Audio visual	\$60,000	\$60,000	\$60,000	\$60,000
Catalogue/ publication 15,000 copies	\$100,000	\$100,000	\$100,000	\$100,000
Demonstrators/ Performers	\$5,000	\$5,000	\$5,000	\$5,000
Posters	<u>\$4,000</u>	<u>\$4,000</u>	<u>\$4,000</u>	<u>\$4,000</u>
TOTAL:	\$187,000	\$187,000	\$187,000	\$187,000



CONTINUED CUSTOM HOUSE VARIABLE OPERATING COSTS

	PLAN A (first)	PLAN A (ground)	PLAN B	PLAN C
TOTAL FABRICATION AND INSTALLATION:	\$1,107,500	\$1,212,000	\$617,000	\$617,000
TOTAL ADDITIONAL CHANGING COSTS:	<u>\$ 187,000</u>	<u>\$ 187,000</u>	<u>\$187,000</u>	<u>\$187,000</u>
TOTAL CHANGING EXHIBITION COSTS:	\$1,294,500	\$1,399,000	\$804,000	\$804,000

Assume each space changes 1 time/year original exhibition built and installed for each space. Not traveling. Combination of cased and open installation, some AV in each.

OPENING INSTALLATION:

	PLAN A (29,100sf)	PLAN B (14,800sf)	PLAN C (17,400sf)
\$180/sf	\$5,238,000	\$2,664,000	\$3,132,000
<u>\$200/sf</u>	<u>\$5,820,000</u>	<u>\$2,960,000</u>	<u>\$3,480,000</u>
\$230/sf	\$6,693,000	\$3,404,000	\$4,002,000



SMITHSONIAN INSTITUTION

Washington, D.C. 20560
U.S.A.

March 21, 1990

TO: Daniel K. Inouye
Alvin Josephy, Jr.
Curt Muser
David Rockefeller
Rosita Worl

FROM: Robert McC. Adams *McC*

SUBJECT: United States Custom House

I regret very much having been unable to attend the last meeting of the Board of Trustees of the National Museum of the American Indian, held in New York, and even more so that I will be in Panama and hence also unable to attend the committee meeting scheduled for March 27 in Senator Inouye's office. The intention on that occasion, I am told, is to discuss appropriate space allocations for the Museum's activities in the United States Custom House. This is clearly a matter of considerable complexity as well as substance, and I hope you will allow me to contribute some views about it that I would have much preferred to take up with you in person.

Primarily at issue are two interrelated questions: 1) which floor of the Custom House ought to accommodate the Museum's principal exhibition activities, and 2) what aggregate amount of space should be allocated to Custom House exhibition and education activities?

Both of these issues are ones on which considerable water flowed under the bridge before the new Board of Trustees was constituted. For example, my testimony of May 12, 1989, before the Senate Committee on Rules and Administration and the Select Committee on Indian Affairs contains an explanation of the Smithsonian's plan "to reconstruct for museum purposes and maintain a museum facility on the street level floor of the old United States Custom House..." and our "concept paper for the use of space there was made part of the official hearing record. Our decision to propose the ground floor space was informed by a variety of museological considerations having to do with artifact security, environmental controls, pedestrian circulation patterns, handicapped access, flexibility of space, as well as

more immediate co-location and vertical access to the auditorium and lower level office space. I do not regard this reasoning as any less cogent today than at the time of its initial development, although I certainly respect the countervailing view taken by the Trustees. Symbolism is always important, and there is no gainsaying that the rotunda floor provides a "grander" (if to my tastes somewhat incongruous) setting. Accordingly, I do not find any personal difficulty in accepting the majority view that the principal exhibition activities of the Museum in the Custom House should be located on the rotunda level.

I should point out, however, that Bill Diamond, Regional Administrator of the General Services Administration in New York, testified at the same hearing that his agency's position, as landlord of the building, is that the Museum's space should be located on the street level and below, keeping the rotunda floor unencumbered and available, following careful historic reconstruction, for display to the public in its original state. Mr. Diamond also testified that the amount of space GSA was willing to allocate for museum purposes would total not more than 82,500 gross square feet -- including shared public spaces, such as entryways, circulation space, the proposed auditorium, and the loading dock.

This brings me to the second issue which I understand will be discussed on March 27, that of the overall scale of Museum activities in the Custom House. I need not emphasize that restoring a larger envelope of space within that historic building and providing a larger staff to occupy it permanently will entail additional costs for which financing has not previously been contemplated or identified. New York City and New York State, as part of the negotiations leading to enactment of the enabling legislation, set finite limits of not to exceed \$8 million each (or not more than one-third of the total project cost, whichever is less) for their contributions toward space preparation. The responsibility for raising added funds to develop any larger amount of space would fall exclusively to the Smithsonian, and the same is, of course, true with respect to higher operating costs.

To be sure, the Congress may be willing to underwrite these additional costs for the enhanced benefit of visitors to New York City. If not, or if the support given to our operating budget dwindles after a few years, there is a real risk that future directors of the National Museum will face an indefinite obligation to raise substantial funds simply to maintain a basic program. Alternatively, one could redirect resources to New York from the activities of the National Museum at its Washington, D.C., site, its Suitland, Maryland, site, or from the extensive cooperative programs throughout Indian country that are contemplated in the authorizing legislation. But this is a course of action I believe any occupant of my office would be forced

resolutely to oppose. To do otherwise would involve redrawing the balance of program activities which the Regents of the Smithsonian Institution considered very carefully before expressly approving legislation which stipulates that the facilities in the Custom House "would have, in the aggregate, a total square footage of approximately 82,500 square feet."

Naturally, there is room for a little flexibility with regard to the precise number of square feet. Moving up to the rotunda would involve having to adapt to a different configuration than we ever considered previously, and I have no way of knowing what arrangement of facilities will be optimal in this new setting. But the given number approximately defines a scale of operations that is reflected in law as well as in the Regents' formal decision, and is not subject to alteration by action of the new Board of Trustees.

The only condition under which we, as Trustees, can responsibly consider substantially increasing the scale of the Museum's New York presence is that under which the financing of the incremental construction and operating costs in question would be guaranteed in advance by the establishment of a restricted endowment created expressly for that purpose. Of course, fund raising is already a daunting prospect, even without such a new requirement. We face the need to raise between \$35-50 million simply in order to match, in advance, Federal appropriations for construction of the Museum's principal facility at the foot of Capitol Hill in Washington, D.C. A good deal of preliminary research has already been undertaken on our campaign prospects, most of it only serving to underline the difficulties we are likely to encounter in meeting our present goal. Hence I cannot agree to have the campaign staff assume additional responsibilities in New York that enlarged space in the Custom House might entail.

On balance, these concerns suggest to me that the wisest course would be to apportion space within the Custom House in ways dictated by the activities needing to be accommodated there, including those of symbolic pronouncement, as determined by the subcommittee at its meeting on March 27 and as discussed, ratified, or refined by the full Board at its meeting on April 2, with the clear understanding that the total allocation of space in question will be held to approximately 82,500 gross square feet upon which all previous negotiations, testimony, and agreements were based. This position leaves still unresolved the objection of the landlord agency, GSA. Clearly, a means to resolve that objection has to be found if a significant permanent presence for the museum on the rotunda floor is to be achieved. I would be pleased to work with members of the committee toward that end, if needed, following my return from Panama, and look forward to a report from Dean Anderson on the outcome of your meeting.

bcc: Messrs. Anderson, Jameson, Freudenheim, Siegle;
Mesdames Burnette, Gaynor, Archambault, Suttentfield

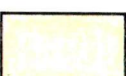
Smithsonian Institution
National Museum OF THE American Indian
Old US Custom House

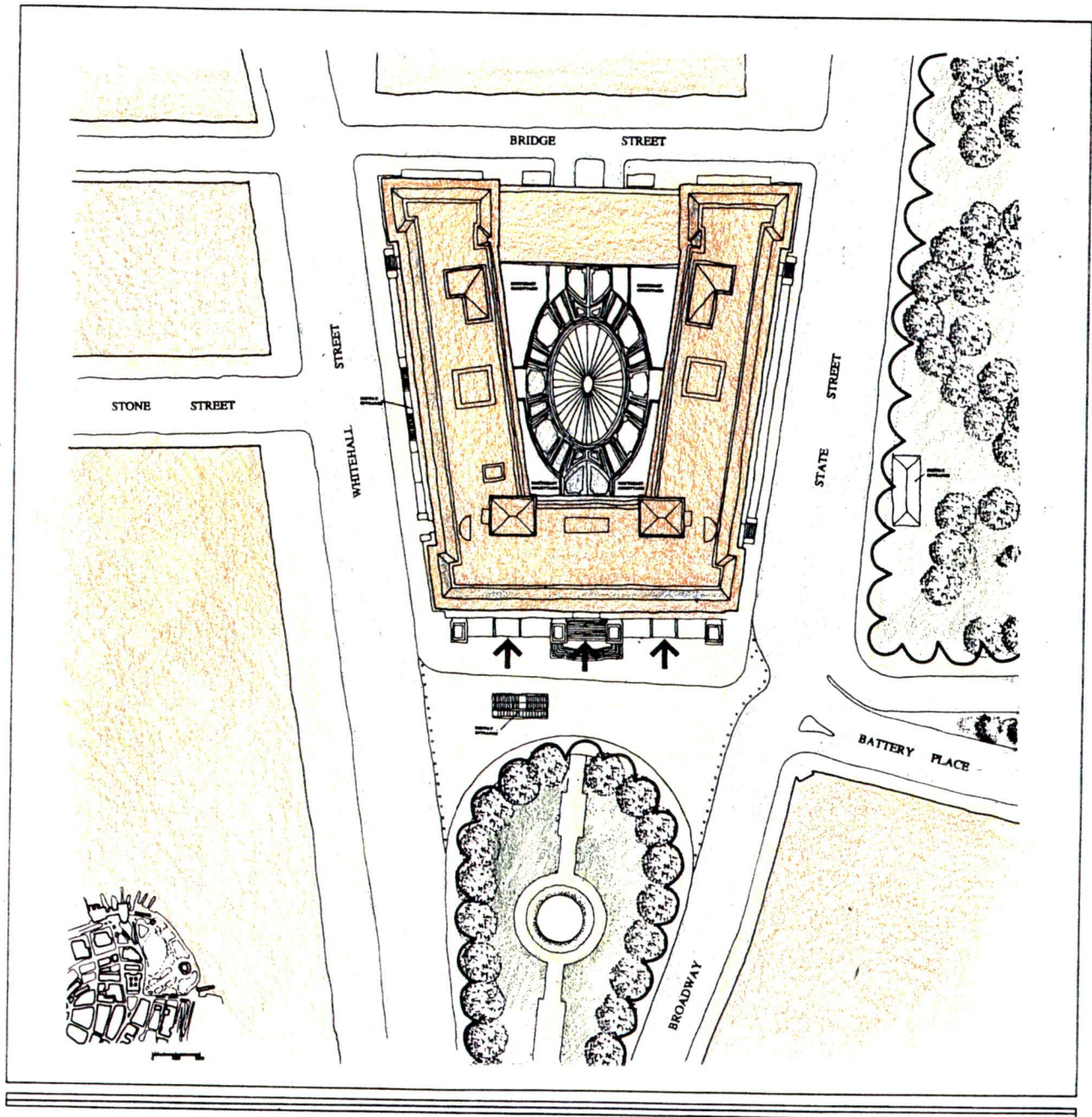
Bowling Green, New York

Ehrenkrantz, Eckstut & Whitelaw

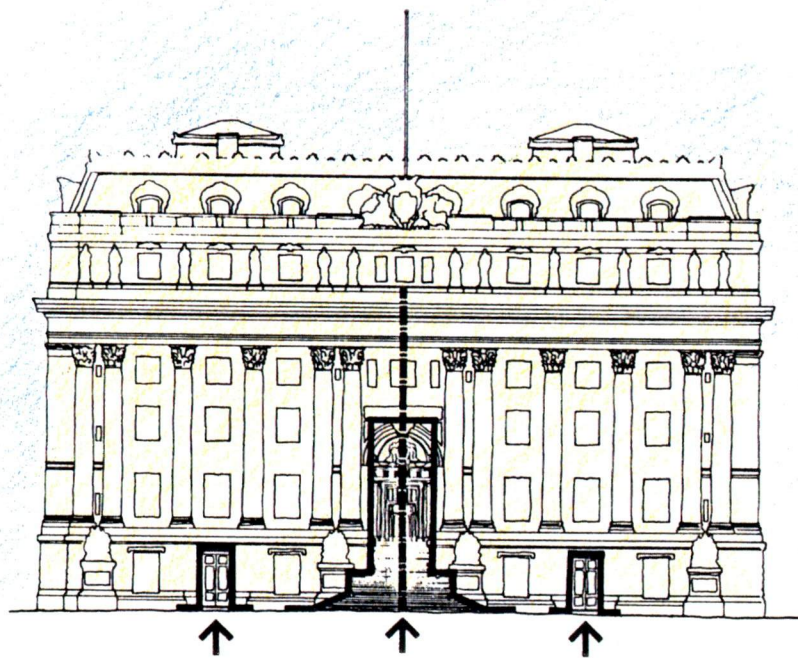
March 1990

Scheme A,B & C
Legend

	Temporary Exhibition Space
	Permanent Exhibition Space
	Changing Exhibition Space
	Education
	Staff Functions
	Facilities
	Auditorium
	Orientation/Public Area



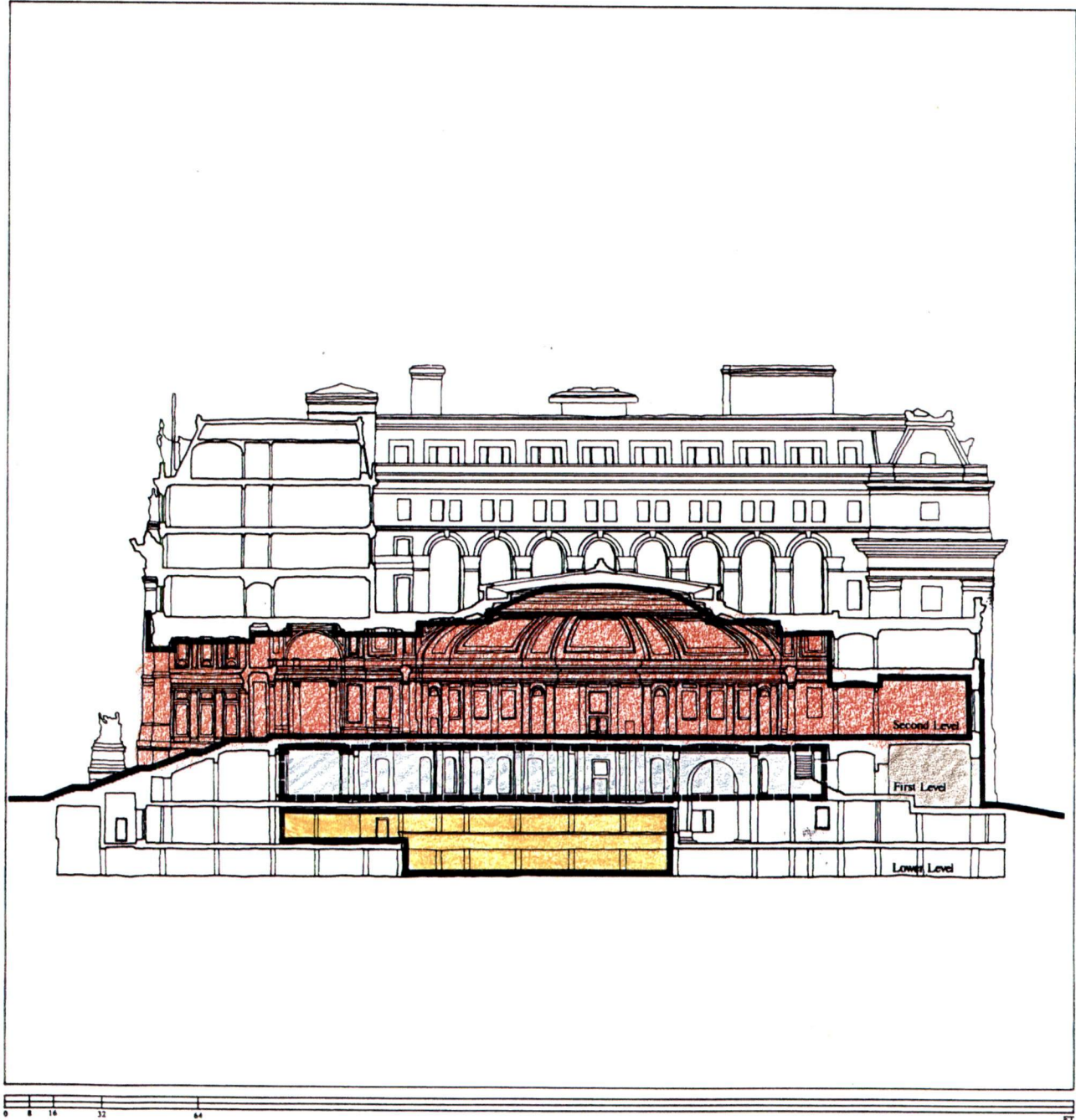
Smithsonian Institution
 National Museum of the American Indian
 Old US Custom House
 Bowling Green, New York
 Site Plan
 Ehrenkrantz, Eckstut & Whiteclaw
 March 1990



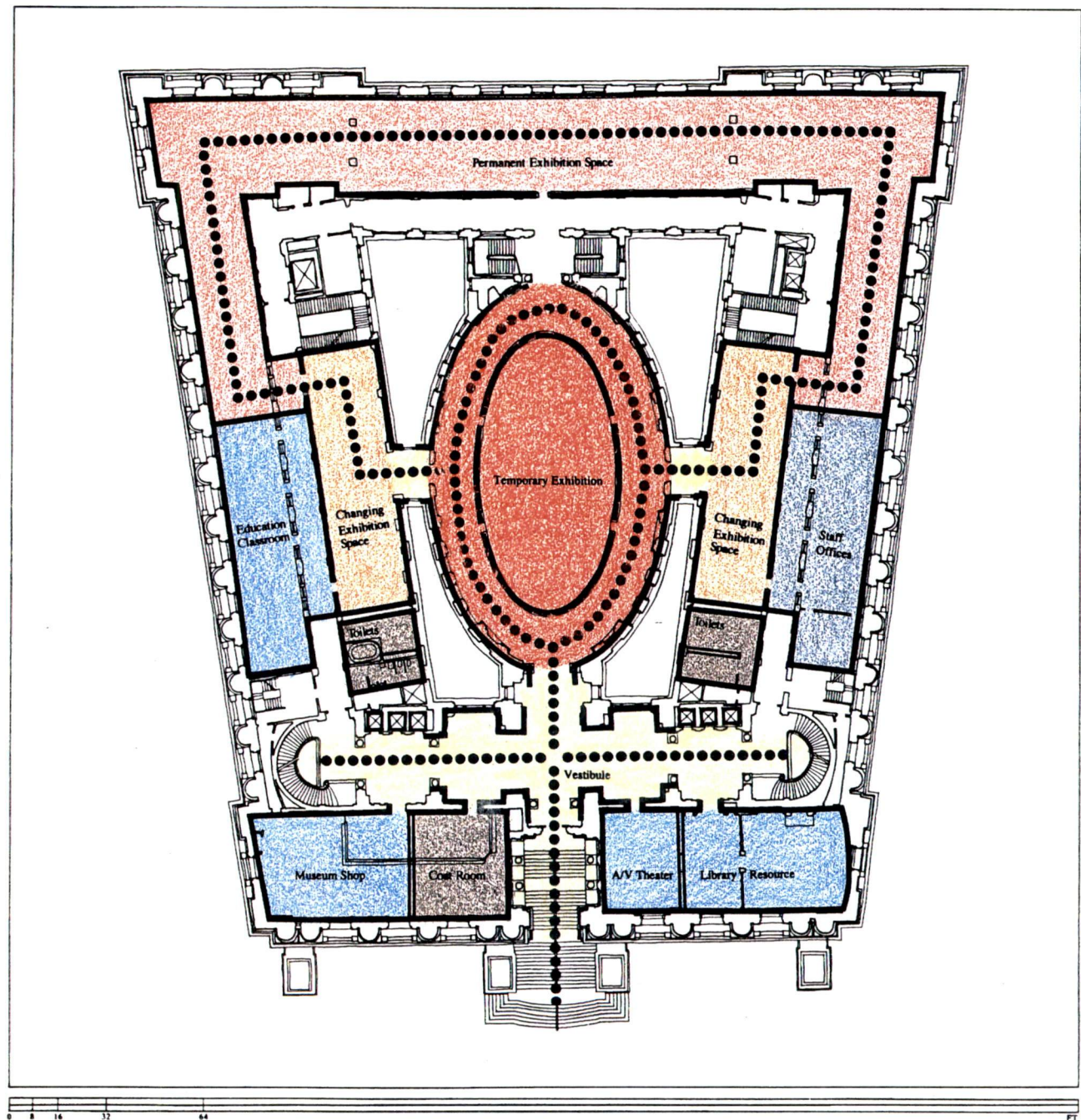
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Smithsonian Institution
 National Museum of the American Indian
 Old US Custom House
 Bowling Green, New York
 Elevation
 Ehrenkrantz, Eckstut & Whitley
 March 1990



Smithsonian Institution
 National Museum of the American Indian
 Old US Custom House
 Bowling Green, New York
 Scheme B - Illustrative Section
 Ehrenkrantz, Eckstut & Wiselaw
 March 1990

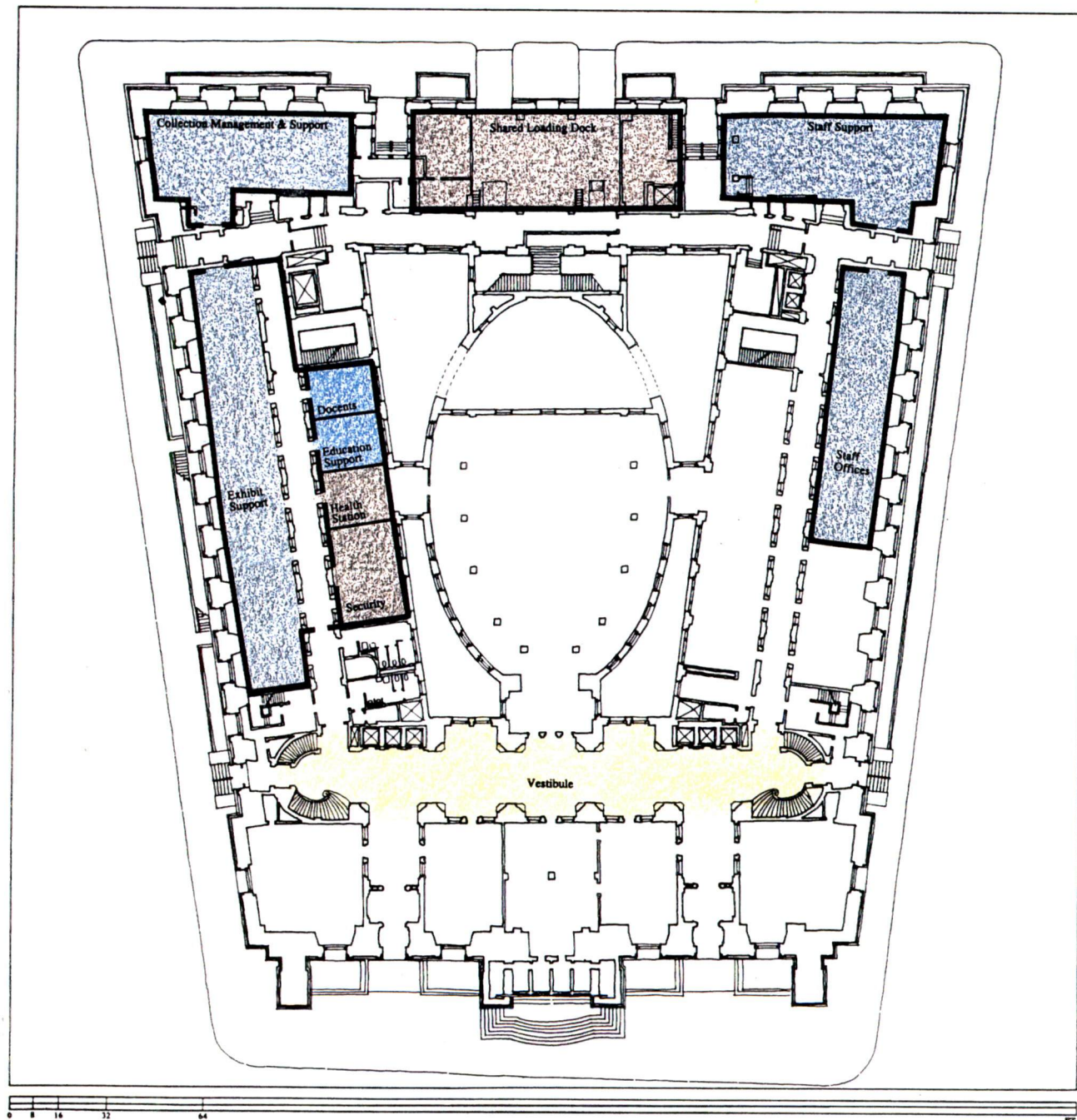


Smithsonian Institution
National Museum of the American Indian
Old US Custom House
Bowling Green, New York

Scheme B - Second Level Plan

Ehrenkrantz, Eckstut & Wiselaw

March 1990

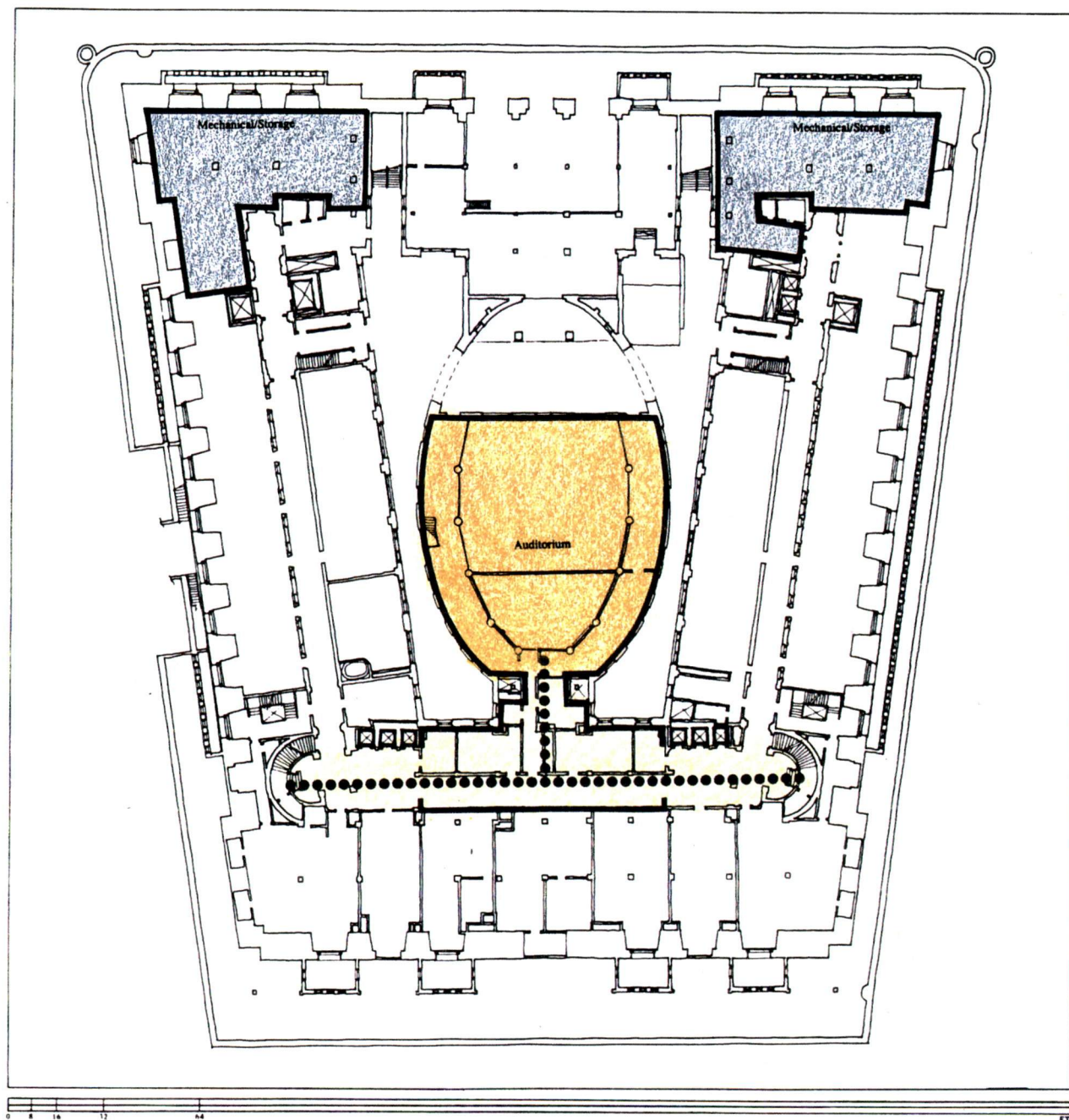


Smithsonian Institution
National Museum of the American Indian
Old US Custom House
Bowling Green, New York

Scheme B - First Level Plan

Ehrenkrantz, Eckstut & Whiselaw

March 1990



Smithsonian Institution
 National Museum of the American Indian
 Old US Custom House
 Bowling Green, New York
 Scheme B - Lower Level Plan
 Ehrenkrantz, Eckstut & Whielaw
 March 1990