

Hoving Will Leave Met Next Year; Says It's Time for New Leadership

By GRACE GLUECK

Thomas Hoving, director of the Metropolitan Museum of Art since April 1967, will retire from the post as of Dec. 31, 1977.

A statement released yesterday by his office after a reporter's inquiry said that although Mr. Hoving had "enjoyed 10 marvelous and rewarding years" in the directorship, he felt that the moment had arrived "to make way for new leadership, for someone who will bring fresh energy, imagination and skills to this extremely demanding and complex job."

"I love this place. I cherish it," Mr. Hoving said in the statement. "But I have from the start expressed firm views about how long an individual should remain as chief executive of any complex institution. I feel that the period must not exceed either an historical or programmatic period of the institution, nor the point where the individual no longer has the capacity to be engaged in all aspects of the job with full vitality, creativity, a sense of challenge and with as much enjoyment as possible."

What Mr. Hoving who is 45 years old, will do next could not be determined yesterday, but there are reports that he will head a new venture that will involve publishing, and films, to be financed by one of the museum's trustees, Walter Annenberg. Mr. Annenberg, former United States Ambassador to England, is president of Triangle Publications Inc. in Philadelphia, which publishes TV Guide and other magazines.

Museum spokesmen would not confirm reports of Mr. Hoving's future plans. In his statement Mr. Hoving indicated that speculation about his future would be "premature, since a whole year still lies ahead and my future plans are far from fully formed." Mr. Annenberg could not be reached for comment.

Board 'Reluctant and Sad'

Mr. Hoving's statement was accompanied by one from Douglas Dillon, the museum's president, which said that the board of trustees was "reluctant and sad" at the director's decision. Crediting Mr. Hoving with "years of magnificent accomplishment" at the Met, the statement cited as evidence of his "initiatives and hard work" the opening of the Robert Lehman wing, the museum's building program, the recently opened Egyptian galleries, and the program of international exchanges, which have resulted in the recent Scythian Gold show and the forthcoming "Treasures of Tutankhamun" exhibition.

Mr. Dillon also lauded Mr. Hoving for the museum's "excellent administration and its ability to remain free of overwhelming deficits in these difficult times."

"There is no limit to our affection and respect for him and to our heartfelt good wishes as he prepares to move on," the statement concluded.

Since his appointment to the museum

directorship, after a much-publicized and ebullient stint as New York City's Parks Commissioner, Mr. Hoving has had a career marked by both controversy and accomplishment.

He has been chided by critics for excessive showmanship in the running of the museum, his interest in "box office" exhibitions such as the current one devoted to Andrew Wyeth, and for his lavish acquisitions, such as the \$5.5 million Velazquez painting bought by the museum in 1971, partly through the clandestine de-accessioning of major works.

But he has also been lauded for his role in establishing the museum as the city's No. 1 tourist attraction, as determined by a 1974 public opinion survey; for his marketing skill that has brought the museum a \$1.5 million annual income from its sales of publications and reproductions, and for his ability to balance the Met's books, resulting in surpluses at a time when most of the country's nonprofit institutions are deep in deficit.

Early in his career at the Met, Mr. Hoving almost came to ruin, with the 1969 exhibition "Harlem on My Mind," a multimedia display devoted to 20th-century Harlem history. Developed out of his feeling that the museum should be "socially relevant," the show was caustically received by black and white critics alike.

But the real crunch came when members of the Jewish community objected to portions of an introduction to the show's catalogue by a 16-year-old black student; they were perceived as anti-Semitic. (It turned out that some of the student's writing had been paraphrased from a respectable sociological study, with her quotation marks eliminated by the show's organizer.)

But Mr. Hoving took the blame, and although both the show and the catalogue flaws considerably weakened his position with the museum's trustees, he stayed on.

His career took an upward turn with the mounting of the museum's lavish series of Centennial shows in 1970, and its beginning of a master plan, a comprehensive program for the building's physical reorganization and expansion that will be completed in 1980.

Recent Accomplishments

Among Mr. Hoving's most recent accomplishments at the museum have been the reinstallation of certain long-neglected collections, such as the new galleries for Islamic art that opened last year, and the new Egyptian galleries, whose first-phase opening took place last month.

He has also been much lauded for a series of innovative exchange agreements with other countries, resulting in such exhibitions at the Metropolitan as the recent "From the Land of the Scythians," a display of gold objects from the Soviet Union; the forthcoming "Treasures of Tutankhamun" from



The New York Times

Thomas Hoving

Egypt, and a projected show of masterpieces from the State Art Collection of Dresden, in East Germany.

Associates of Mr. Hoving in the museum trade expressed surprise yesterday at the timing of the resignation, since the 45-year-old director had often said that he wanted to stay at the museum until the building program was completed. But one colleague said yesterday, "He's been around this track a lot in 10 years. He's done everything here. What else is there for him to do?"

SAFETY IN PARKS SOUGHT BY HOVING

He Confers With Police on More Effective Patrols

By EMANUEL PERLMUTTER

A campaign to make the city's parks safer and more usable at night was announced yesterday by Park Commissioner Thomas P. Hoving.

He said he had conferred recently with the commanders of police precincts near the larger parks to work out improved safety measures for the spring.

Police Commissioner Vincent L. Broderick said yesterday that a "massive increase in motor scooter patrols in every residential area and the parks" was envisaged in his department's plans for this year.

Mr. Broderick noted that the budget request he submitted to the Budget Director last month for the fiscal year starting July 1 called for 685 radio-equipped motor scooters and 425 radio cars to improve police patrols in the city. He spoke on WNBC-TV's "Direct Line" interview program.

Commissioner Hoving, in his remarks yesterday, said, "I think we have to increase police scooter patrols, and I believe the city has enough money for that." "We have to work with the Police Department ("and that") they are perfectly delighted to cooperate in this regard," he added.

More Concerts Urged

He said he was hopeful that there would be more use of the parks at night for cultural events.

"We should try to increase concerts and other night performances," he said. "What better police system is there than 70,000 persons sitting and watching a concert? If you have a lot of people in the park, you're not going to get purse-snatching and similar incidents."

Mr. Hoving said that if the measures proved effective it might be possible to rescind present regulations that bar the public from the parks after 11 P.M.

"People should be able to stay all night in the parks in hot weather," he said. "I would like to see this happen."

Mr. Hoving asserted that the crime rate in the parks, while bad, was not as high as the public believed.

Speaks on Radio

The Commissioner discussed his plans for improving police protection in a recorded interview on the CBS "Let's Find Out" radio program and in an interview afterward.

He said improved night protection was needed most in Central Park and Bryant Park in Manhattan and Prospect Park in Brooklyn.

"We have a crucial problem in the Rambles and the Bethesda Fountain areas of Central Park and the section of Prospect Park near the Grand Army Plaza entrance," he declared.

There are now five police scooters assigned to Central Park and four to Prospect Park. Mr. Hoving said he was hopeful that this number would be increased in warm weather.

For Bryant Park he envisages an increase in foot patrols.

The Commissioner said he had instructed Park Department employes to help the police by alerting them to the presence of disorderly persons.

As to the effect of the recent conversion of Fifth Avenue to one-way traffic, Mr. Hoving said: "I don't think it has hurt Washington Square Park. There is less traffic there than before."

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Hoving Says Moses May Happen to Like One of Those Events

Robert M. Moses can upgrade a "happening" scheduled tomorrow in a Queens park into an "event" by accepting Park Commissioner Thomas P. F. Hoving's invitation to attend.

So said Mr. Hoving, in a note scrawled at the bottom of a typewritten invitation to Mr. Moses. The latter issued a statement last Wednesday describing as "freakish" the things that happened at a Central Park happening that Mr. Hoving had permitted. It included the washing of dirty laundry in the Observatory Lake.

Mr. Hoving's invitation to Mr. Moses, himself a former Park Commissioner, noted that there would be "a series of unusual 'happenings' in Baisley Pond Park in Queens this Sunday, Sept. 25."

"I think that if you visited one of these events instead of reading about them in the newspapers, you might actually enjoy them."

At the bottom of the note, Mr. Hoving wrote: "If you come, the happening will become an event!" The last word was underlined.

At the offices of the Triborough Bridge and Tunnel Authority, of which Mr. Moses is chairman, no one could be found who had seen the invitation. So no one knew if Mr. Moses planned to accept it. No one seemed to think he would.

The New York Times

Published: September 24, 1966

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SLIM PARK BUDGET DECRIED BY HOVING

Parks Commissioner Thomas P. F. Hoving said yesterday that the Children's Zoo in Central Park and Carl Schurz Park would be among the first facilities to close if his department's share of the city expense budget was not increased.

Mr. Hoving also told the Women's City Club of New York that there would be "new and elegant popularly priced restaurants equaling those of the parks and boulevards of Paris and Madrid" in the parks by the summer.

He said that Mayor Lindsay was "extremely sympathetic" to the needs of the Parks Department but that the Board of Estimate and the City Council remained to be convinced. Budget hearings will be held early next month.

He told the group that he was asking for \$56-million, or \$12-million more than last year's budget provision.

Mr. Hoving's fleeting reference to restaurants in the parks was amplified later in an interview when he acknowledged that existing facilities would be used so that the natural beauty of the parks would not be encroached upon.

The outdoor restaurants would be financed by private funds and would operate during the warmer months until "about 9 or 10 at night." He said that one would be in Central Park and another in Prospect Park.

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HOVING PLANNING PARK FOOD KIOSKS

Horn & Hardart May Get Central Park Concession —Top Aide Appointed

By RALPH BLUMENTHAL

Parks Commissioner Thomas P. F. Hoving named a 30-year-old lawyer yesterday as his top aide and announced several projects to "bring back the opportunity for imagination, taste and creative design that existed in the 19th century."

He appointed Henry J. Stern, former assistant in the Manhattan Borough President's office, as executive director of the Parks Department, and also as executive director of the office of cultural affairs and counsel.

The design projects, which Mr. Hoving said would redeem Mayor Lindsay's campaign pledge for a new creativity, include the first of many architectural competitions and the enlistment of college students to design three small park facilities.

Gift for a Kiosk Design

The commissioner announced that the Horn & Hardart Company had contributed \$2,000 for the first prize in a competition to design a prototype refreshment kiosk for Central Park. The food chain, he said, also had pledged up to \$12,000 for construction of the first kiosk.

It was learned that Horn & Hardart had already been offered the concession in the first kiosk and would operate it and possibly any others that were built throughout the park.

Arthur Rosenblatt, the department's design consultant, said he had approached Thomas Mesereau, vice president of Horn & Hardart, about three weeks ago with an offer to operate the kiosks. He denied, however, that the company's competition grant and pledge of funds for the kiosk were made a condition for the concession.

Asked whether the company would have been promised the concession without its gifts, Mr. Rosenblatt said, "I don't know. I can't answer that. No comment."

Better Food an Aim

Under the law, the Parks Commissioner can assign and revoke concessions at his pleasure without competitive bidding. Mr. Hoving is known to be less than satisfied with the quality of food at many of the present concessions and is believed to be eager to get Horn & Hardart as an operator.

However, the spokesman said the department would be happy to work out arrangements similar to Horn & Hardart's with other companies for other parks.

At the news conference in the department's headquarters in the Central Park Arsenal, Commissioner Hoving also announced that Columbia University, City College and Pratt Institute had agreed to help design three small park projects.

Senior architectural students from City College, he said, met

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HOVING PLANNING PARK FOOD KIOSKS

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with community leaders in East Harlem on Tuesday night to discuss what facilities should be included in a low-budget park at 100th Street and the East River, in the Metro North urban renewal area.

Pratt Institute's Community Education Program, headed by Ronn Shiffman, is making a class project out of the design of a small triangular playground site at Columbia and Vine Street in Brooklyn Heights, the Commissioner said. The land was donated to the Park Department years ago by the Triborough Bridge and Tunnel Authority, which will pay for the playground's construction. M. Paul Friedberg, a landscape architect, has agreed to serve as consultant.

The Columbia University School of Architecture, Mr. Hoving said, will have students do a feasibility study of a year-round marionette theater for one of the city's parks.

New Park Signs Planned

The commissioner also announced that Make New York Beautiful, Inc., had donated \$1,000 to the department, and that the money would go to the graphic arts firm of Push Pin Studios to redesign park signs and the department letterhead. Prints of new sign ideas with shaded block lettering and silhouette symbols were displayed by the Commissioner.

The appointment of Mr. Stern at \$18,000 a year fills a vacancy caused by the resignation in December of Dr. E. William Doty, a dean at the University of Texas, as executive director of cultural affairs.

Mr. Stern will be assisted by Peter Aschkenasy, a 24-year-old recreation specialist, whose appointment also was announced yesterday. He will receive \$7,500 a year.

Mr. Hoving has been faced with a problem, park sources said, in hiring a staff in the face of the Mayor's job freeze and certain civil service qualifications. He has obtained foundation grants to pay some salaries not in the budget and has given other staff members titles not strictly appropriate in order to fit them in under the budget.

State Supreme Court Justice Matthew M. Levy and Borough President Constance Baker Motley of Manhattan, two of Mr. Stern's former employers were on hand in the Arsenal to witness his swearing in yesterday.

Mr. Stern said he was pleased to join a department "recently liberated from conformity" and would work to get it "out from behind its chain-link fence" and closer to the people.

The New York Times

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New Era for Parks

Hoving and Young Appointees Hope to Scrap the Traditional and Try the New

By ADA LOUISE HUXTABLE

The Young Turks have taken over the Arsenal in Central Park and mounted their first attack. At a news conference yesterday that was a lively cross between a three-ring circus and a call to arms, a full complement of youthful reformers stood at the side of Commissioner Thomas P. F. Hoving to declare a revolution in the Parks Department.

An Appraisal Mr. Hoving's appointees, ranging in age from 24 to 34 and in responsibilities from total design supervision of departmental planning and construction to executive director of the office of cultural affairs, have all been active in the not inconsiderable opposition to Parks Department policies voiced in recent years through citizens' organizations and New York's intellectual underground.

Such groups are traditionally committed in this city to criticize, but seldom to serve. Now, in a quick switch from anti-Establishment to Establishment and to official political life, the insurgents are calling the shots.

The first exploded with considerable force and promise. At the Arsenal, the department's headquarters at 64th Street and Fifth Avenue the news conference's concentrated announcement of design projects—a refreshment kiosk competition, three small parks to be studied by three New York architectural schools and a departmental graphics program—was aimed at a variety of positive reforms.

Plans Are Comprehensive

No mere "beautification" kick, the program involves technological and budgetary innovations closely allied with the new design policy.

It will concentrate on breaking the cast-in-concrete mold of traditional Parks Department procedures and regulations to experiment with new materials and construction techniques that can be both cost-cutting and design-liberating. It will explore previously untouched resources in the esthetic and financial aspects of its proposals. And it signals an all-out attack on a kind of repetitive, conservative design associated with the Parks Department since the Depression days of the W.P.A. that critics have alternately called naive or neanderthal.

Esthetically, the new resources include competitions, the use of students in architecture schools for design studies and direct commissions to supplement a departmental design staff whose Civil Service members average up to 40 years on the job.

According to Arthur Rosenblatt, the 34-year-old architect who is the department's design consultant under an Urban America grant, "we want to find the talent that hasn't had a piece of the action and to flush it out of the big offices."

Financial Aid Sought

Significantly, a competition in the 1850's flushed the designer of Central Park, Frederick Law Olmstead, considered one of the great landscape architects of all time, who was responsible for much of the handsome 19th-century park legacy in the United States. It also found Calvert Vaux, one of the best of the Victorians, who created many of the park's rustic and revival style buildings that have either disappeared or are presently in ruins. The department plans a restoration program, as well.

Financially, the department hopes to turn increasingly to corporations and foundations as sponsors of new designs and underwriters of commissions and construction. Both sources were represented in the first projects: Horn & Hardart as sponsor and operator for the refreshment kiosk, and George Delacorte's Make New York Beautiful Foundation for the graphics fee.

Preliminary studies for the

graphics, exhibited at the conference, indicate that the signs and lettering still have a long way to go. At the moment, they are more cute than clear, with too much styliness and too little style.

The right combination of legibility—the primary requirement—and typographical finesse that creates a distinctive result is not easily developed. In the case of the Parks Department there is the additional design hurdle of finding a contemporary "house style" that will also be a suitable symbol for some century-old parks. The new regime wants to express the new spirit as well.

That spirit is best indicated by the fact that one of the three small parks just announced is being planned in collaboration with a redevelopment project called Metro North that represents the most progressive spirit in the city's urban renewal. The vest-pocket playground at 100th Street and the East River, to be developed by the architecture school of City College, will be part of a project undertaken by the east Harlem community with a remarkable degree of sophistication.

Re-Evaluation Under Way

All Parks Department projects are in the process of being re-evaluated. Some old ones, for example urgently needed school playgrounds, will go ahead. Others, such as riding stables for Central Park or major improvements in Mount Morris Park, are being re-designed. New projects will stress technical and esthetic innovations.

It has been a popular pastime in the last few years for New Yorkers interested in park and playground progress to tour Philadelphia's greenways and Boston's totlots. There are firm hopes at the Arsenal of reversing the trend. The new program promises the "opportunity for imagination, taste and creative design" that was one of the Lindsay administration's major campaign pledges.

"We're boiling up a creative pot," Commissioner Hoving said. "An indication of a new era, I hope."

Hoving Thanks Nurses in Big Way



The New York Times (by Allyn Baum)

Parks Commissioner Thomas P. F. Hoving and Dr. Martin R. Steinberg, director of Mt. Sinai Hospital, in front of sign erected by the Commissioner opposite the hospital. Mr. Hoving holds a copy of ad thanking him for improving Central Park, which the hospital nurses published.

Parks Commissioner Thomas P. F. Hoving sent a 8-by-10-foot "you're welcome" note to the nurses of Mount Sinai Hospital yesterday for thanking him "for improving our front lawn"—Central Park.

The sign, with the two words written in black script against a white background above long green-stemmed roses, suddenly appeared in the morning on a temporary wooden easel opposite the Guggenheim Pavilion of the hospital, at Fifth Avenue and 89th Street.

It was in answer to a \$900 advertisement in the American Journal of Nursing thanking Mr. Hoving for various improvements in the park, which

faces the hospital. The ad was part of a recruiting campaign for nurses.

Mr. Hoving appeared before the sign just after noon to personally thank the nurses and Dr. Martin Steinberg, director of the hospital. He said the sign was the beginning of such colored signs for parks and beaches.

He also promised the nurses he would add to the beautification of the park through a request to the 22d Precinct for assignment of "tall and handsome" policemen.

The Commissioner had a bandage over his left eye. He said he was hit by a spinnaker boom Saturday during a sailing trip on Long Island Sound.

The New York Times

Published: October 12, 1966

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Trapping of Cats In Central Park Ordered Stopped

Parks Commissioner Thomas P. F. Hoving has agreed to stop trapping cats in Central Park, and thereby won postponement of a court suit threatened by the Save a Cat League.

At a meeting with league officials in his office Wednesday, Mr. Hoving also agreed to stop plugging up the burrows in the park where stray cats rear kittens.

For its part, the league agreed to help the department with its stray animal problem. The league will investigate reports of abandoned animals that are a threat to safety and will take whatever action is necessary after reporting to the Commissioner.

But still at issue are the league's charges—and Mr. Hoving's denial—that he had been trapping cats to please the bird-watchers; that he had ordered a stray dog shot at the Cloisters in Fort Tryon Park, and that he had asked that the suit be quashed to avoid publicity.

In an interview after the meeting, the Commissioner said he had called the league officials to his office "because it is always better to settle things out of court." He said the traps, wire cages that do not hurt the cats, had been inherited from the previous parks administration. The trapped cats were turned over to the A.S.P.C.A. for disposal.

Mr. Hoving said there was no truth to the dog-shooting story. He told the league he would have two runs built in the park where dogs can romp without leashes.

Hoving Joins the Fun At Playground Program

Thomas P. F. Hoving, the city's 34-year-old Park Commissioner, swung enthusiastically from the bars of the new "geodesic dome" in Carl Schurz Park yesterday at the dedication of the first improvements in the playground's 32 years.

Besides the dome, there are now galvanized steel bars in the shape of an orange-coned rocket, a sparkling red fire engine, a sky-blue submarine and a small castle and "fantasy village" of reinforced concrete.

The innovations, which also include synthetic rubber safety surfacing under the equipment, are the outcome of efforts of 12 neighborhood mothers who formed the Mayor's Backyard Playground Committee in November, 1961.

Through meetings with legislators, the City Planning Commission and the Parks Department and at public hearings before the City Council they finally succeeded in getting \$112,000 appropriated for design and construction in the 1964-65 and 1965-66 capital budgets.

The New York Times

Published: June 2, 1966

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The New York Times

Published: June 2, 1966

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Parks Commissioner Has Hot Ride on Cycle

Parks Commissioner Thomas P. F. Hoving's motorcycle caught fire last night as he was riding home on Fifth Avenue.

"I heard this kind of 'puk' sound," he said. "I looked down and there were flames licking out of the bottom. They kind of got high, so I got off and got the people the heck out of there. I was kind of concerned, you know—the gasoline."

Mr. Hoving, who was not hurt, pulled a fire alarm near Fifth Avenue and 58th Street and saw the Fire Department come "in no time" and put out the flames. The Fire Department said three engines and two ladder trucks responded at 6:59 P.M.

He said he would not give up riding his motorcycle, because "I've got to get around the city."

The New York Times

Published: February 15, 1966

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OLD CENTRAL PARK

WILL ROCK 'N' ROLL

Go Go Concerts and Dancing to Discotheque Combos Planned for Summer

CONTESTS ALSO STUDIED

Hoving Thinks Attractions Will Draw Teen-Agers and Make Area Safer

By FRANKLIN WHITEHOUSE

Central Park will have rock 'n' roll concerts and a "discothèque al fresco" this summer with the Park Department booking the acts.

"Times have changed," Park Commissioner Thomas P. F. Hoving said yesterday. "We're going to open it up and have a little bit of—how shall we call it—Central Park a Go Go."

"No longer are we going to restrict ourselves to square dancing and ballroom dancing" at the Wollman Memorial skating Rink, the Commissioner said on the WCBS-TV program "Newsmakers."

"Anybody who has an idea—wants to play some musical instruments, wants to have a ballet, whatever—they come to us and we'll see if it's got merit," Mr. Hoving said.

He explained in an interview later that rock 'n' roll concerts and dances would be held on the Mall and would draw many teen-agers to the park as both performers and onlookers. The lights and crowds will make the park safer, he said.

Mid-June Date Studied

The Commissioner said Mrs. Mary Nichols, the department's chief public relations officer, had already interviewed "one or two" applicants for performances. She will screen the candidates for talent, and Mr. Hoving will pass final judgment.

Concerts by rock 'n' roll singers and combos and folk-singing groups, both professional and amateur, are tentatively scheduled to begin in mid-June, Mr. Hoving said.

"Practically anybody can apply," Mr. Hoving said. "I hope we won't run afoul of the unions." He said that he had had "peripheral" talks with officials of a musicians union local and that they were now "mulling over" the problem of amateurs usurping jobs of professionals.

Performances by amateurs would be free to the public, Mr. Hoving said, but admissions of 50 cents to \$1 may be charged for concerts by professionals "like the Wild Ones."

Mr. Hoving said the department would also hold contests and award prizes to the best amateur groups, in the manner of the San Remo festival for songwriters in Italy. "We'll give everyone a cup," he said. "An ugly one for the kid with the longest hair."

Meeting Is Scheduled

Mr. Hoving has scheduled a meeting with professional booking agents on Wednesday to get information on how best to proceed. He said he would also "touch base" with other interested city officials, such as the License Commissioner, but added that he foresaw no trouble about licenses because he is the dispenser of all park permits.

The discothèque al fresco, an outdoor dance area, will not be an authentic discothèque because discothèque music is recorded. Rock 'n' roll combos will supply the music for dancing on the mall, Mr. Hoving said.

The Commissioner said the concerts and dances would be held on Wednesday and Saturday nights, but it is still to be determined which nights will be devoted to dancing and which to concerts, Mr. Hoving said.

The Commissioner said the experiment might be extended to other parks such as Prospect Park in Brooklyn, which is celebrating its centennial this year. It already has steel-band concerts, among other things.

On the television program, Mr. Hoving said the parks were generally safer than "three, four, five years ago" and were becoming more so through new equipment and "saturation by police."

"At the same time," he said, "it's my responsibility to make [the parks] so exciting that people will come in there in droves, and that also is protection. So I think two or three years from now people will not, in jokes and anecdotes, think of Central Park and Prospect Park as the most unsafe place to be."

"Maybe that's the place they will go from the streets. I hope so."

HOVING DENOUNCED AT MEETING OF UNION

Parks Commissioner Thomas P. F. Hoving was described last night before 1,000 department employes as "an intelligent and personable young man [who] doesn't know what the hell is going on with the working men and women in the Department of Parks."

Reached last night at home after a mass meeting in Manhattan Center called to detail labor grievances, Mr. Hoving replied:

"Could it be that a small but dissident and vocal minority is annoyed that for the first time in a decade they have had to work? There are always Rip Van Winkles in any team."

The meeting was called by District Council 37 of the State, County and Municipal Employes Union, which says it represents 5,500 of the 6,000 full-time park workers.

Victor Gotbaum, executive secretary of the council, was the speaker who attacked Commissioner Hoving. He said that park employes had been doing work beyond their job responsibilities without higher pay, that seniority was not being taken into account and that vacancies were going unfilled.

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HOVING APPROVES CHILDREN'S FARM

Overrules Critics of Project for Prospect Park

By **FARSNWORTH FOWLE**

The Department of Parks has signed contracts to go ahead with the controversial Children's Farm in Brooklyn's Prospect Park, a spokesman disclosed last week.

The plan of showing live farm animals to city children was proposed by the Abraham & Straus department store in the borough with a gift covering about 40 per cent of the original cost. It has drawn criticism as well as praise since Mayor Wagner formally accepted the gift on Jan. 25, 1965.

The design, by Edward Coe Embury, architect also of the Children's Zoo in Central Park, includes indoor and outdoor accommodations for horses, sheep, cattle and poultry, with a hay-mow-slide and a silo-style lookout for children to climb.

Abraham & Straus has given \$90,000, leaving \$130,975 as the city's share of the cost. Annual maintenance by the city would cost about \$95,000, some of which would be recovered from admissions to the farm enclosure.

Critics have argued that even a farm reduces the pastoral charm of Prospect Park, that it imposes new maintenance charges the department cannot afford, and that the commercial nature of the benefactor gives an advertising tinge to its philanthropic act.

Hoving Does Not Object

Shortly after taking office this year as Commissioner of Parks in Mayor Lindsay's administration, Thomas P. F. Hoving said he would not be inclined to oppose the farm because planning had gone too far. Clay Lancaster, the Brooklyn art historian whom he appointed curator of Prospect Park, has been even less enthusiastic.

In a letter to The New York Times on Aug. 7, Mr. Lancaster wrote of the "enormous amount of restoration" needed in Prospect Park, both for existing structures and for "meadows, woods, watercourses, lakes and pools." He added:

"The worthiness of this project can little justify consideration of 'gifts' to the park by commercial interests bent upon getting cheap advertising on public land at predominantly the city's expense."

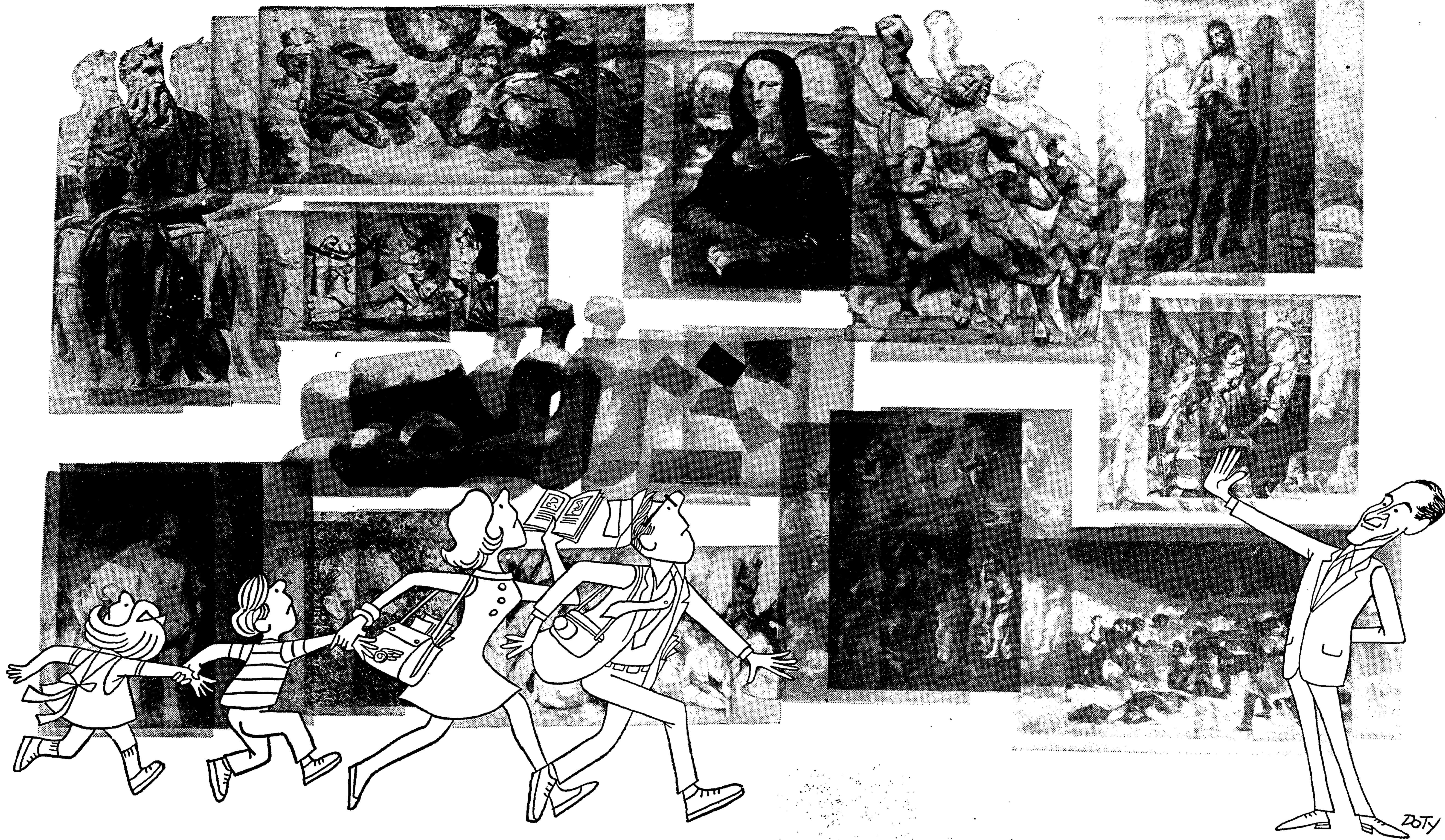
Robert M. Makla, a Manhattan lawyer who lives on Prospect Park West, who has been among the critics of the Children's Farm, said last week that he and others who oppose the plan were considering what they might be able to do to express their opposition.

The Parks Department said that if actual construction begins soon, the Children's Farm will be ready for its occupants late next fall.

The New York Times

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Hoving's Art Guide To Europe: Getting The Picture Straight

By DONALD JOHNSTON

provincial art museum—reflect the history of their surrounding region. And of course the cathedrals are storehouses of treasures, as are many of the palaces and castles. In addition, there are small collections in private homes. ("These often are the most exciting.") Finally, there are galleries everywhere specializing in modern art. The Riviera, for example, is loaded with them.

To achieve some order and balance in tackling this almost limitless challenge, Hoving offered the following tips.

Guide Yourself

"Avoid guides," he declared emphatically. "I mean the kind who wear caps and look official but aren't official. You know them. They're always hanging around." (The Met, incidentally, has no guides, official or unofficial, except for school classes and special educational groups.)

"Some guides are all right, of course," Hoving went on to say, "but most are babel. They're boring."

"I think the most enjoyable way to see a museum, even for the first time, is to wander around by yourself. You may be somewhat mystified at first. But get the feel of the place and then go back and hit the high spots."

It was at this point that Hoving mentioned his little game of listing the 10 things you'd like to swipe.

"Obviously," he explained, "those are the paintings or sculptured works that you like best. Right? Concentrate on them. These are the items that you

should go back to examine and study."

"Because, more often than not," the Met's director said slowly, putting his long arms behind his head, "I'll bet that you'll find—whether you're a connoisseur or not—that the items that appeal to you, the ones that you picked out, will turn out to be the 10 best things in the place."

The arms came down. "Quality speaks," Hoving said firmly. "Quality speaks to everyone!"

To minimize the mystification of the exhibits, the director suggested another trick: "Head straight for the postcard counter. Spend at least five minutes looking over the cards and sorting out the pictured pieces you'd like to see."

The Real Treasures

"The cards tell the real treasures in a museum," Hoving observed, "because these are the works the curator wants to advertise in pictures." (The Met's own postcard counter offers at least 200 cards, including—picked at random—reproductions of such treasures as Renoir's "By the Seashore," Monnot's sculpture of "Andromeda and the Monster" and Rembrandt's pen-and-ink sketch of "Nathan Admonishing David.")

Next, Hoving advised, pick up one of the museum's brief printed guides. With the postcards to point the way, chart your tour. Check the sections you're interested in; don't waste time on the ones you're not interested in—particularly in a place as large as the Louvre, which has hundreds of thousands of ob-

ject spread through miles of exhibition halls.

"Approach a museum within the context of the history of the area," was Hoving's next suggestion. "Work out your tour," he said, "in blocks of time—such as medieval, Renaissance and so on. This will give you a better sense of the times depicted and provide more meaning to your visit."

Incidentally, European museums do not offer special attractions with instructive brochures as commonly as do American museums. By way of comparison, Hoving referred to the Met's special exhibit "The Year 1200" held earlier this year. This exhibit contained objects assembled from art centers around the world, and the brochure handed out to visitors not only described the major pieces, but also explained the origin of the exhibit and the significance of the year 1200 as a historical turning point in style.

Concept of Communication

"This fits into our concept of the museum as an educational and communications source as well as a depository for art works," Hoving explained. "Germany does some of this sort of thing, and Switzerland, but on the whole, tourists shouldn't expect it in most European museums."

To budget tour time properly and also to help gain at least a minimum of understanding of the art one sees, Hoving recommends as much intellectual preparation as possible for every trip.

The most obvious prerequisite, of course, is reading. Hoving declined to mention specific titles, but two that I, as a non-professional museum-hopper, would recommend are "The Traveler's Guide to Europe's Art" by Jane and Theodore Norman, and "Putnam's Guide to the Art Centers of Europe" by Donald Braider. Both are divided by country and region. Each chapter begins with a section on the history and status of the region's art, including architecture; then it lists the museums and their major works. At the end of each book is a glossary of terms.

Royal Collections

The Braider book offers an interesting bit of background: "An astonishing proportion of the art described (in the book) was either commissioned by or bought by one monarch or another. The foundation on which almost all of the greatest European museums are based are collections formed by kings, and kings and princes were often sponsors of the great churches that have survived. The role of art in European history is important; in significance it must rank only below power and women as a source of royal pleasure. And what remains for us to see is truly a pleasure of kings."

For the lovers of modern art, a useful book, in my opinion, is the "Guide to Modern Art in Europe" published by The Museum of Modern Art in New York. This lists several hundred galleries displaying art produced after 1850.

And for advice on more mundane things such as avoiding physical and mental fatigue, I would suggest "Adventures in Art—a Guide to Gallery-Going" by Howard Daniel. "Don't strain your feet, your eyes and your memory," this little book warns. "You can comfortably view 20 or 30 works in a single visit. Therefore, be selective, turn first to the most important objects." As for enjoyment, the book says: "Works of painting and sculpture, like people, have a background and history, and these need to be known so that art can

be understood and loved." The subject matter in a work of art often comes from the Bible, from history, or from mythology, and "most of us have forgotten much of this."

In addition to studying guidebooks, Hoving offered three other suggestions for home preparation:

"First, go to the tourist offices of the countries you plan to visit and gather up all the literature they have. Most of their guidebooks are excellent. But some are not in English, so if you write from

Continued on Page 22

Hoving's Gallery Guide

Continued from Page 1

out of town. play safe and specify English."

"Second, get in touch with the consulates of the countries and ask them for help on such things as special museums, visiting hours and, perhaps, even booking personal tours. This could make things more convenient when you arrive."

"Third, where tourist offices and consulates aren't readily available, don't be embarrassed to go to the curator of your local museum and ask for information. This is something few tourists utilize."

When you reach your destination, pick up appropriate literature at your hotel desk or tourist center, Hoving adds. This literature is usually more detailed than the material one is likely to find at home. Admission fees, if any, may be specified, and museum locations and schedules will surely be spelled out. Some countries offer for sale special tickets that grant admission to all national museums at a bargain rate, and these, too, can be discovered at local tourist information centers.

Frustrating Schedules

One of the most frustrating aspects about European museums, castles and palaces—for Americans used to things running on the minute—is the unusual schedules some of them keep.

"Check and double check schedules with your hotel clerk or concierge," Hoving warned. "The times these places are open vary wildly. Some are open only certain days of the week. Others close at odd times of the afternoon. Still others close on local festival days that may not be familiar to tourists."

"There is nothing so disappointing as planning your day around a visit to a museum and then discovering the museum is closed."

Hoving strongly urged tourists to stray from the beaten path. While museum-hoppers almost always hit the big and better known—the National Gallery in London, the Louvre in Paris, the Uffizi in Florence, the Prado in Madrid and so on — they too often skip the smaller places and thereby miss some excellent exhibits.

'Incongruous' Museums

"Many of these are special collections of ethnological art or casts or Chinese objects," the Met director said. "Some of them I call 'incongruous' museums—like, say, a big Tibetan exhibit in Basle, works brought back by missionaries. These are really fun to see."

From among the hundreds of these offbeat museums, Hoving mentioned a few of his favorites:

¶ In London—the Wallace Museum, which features 18th-century French art and an outstanding collection of armor displayed informally in what used to be a private home. Hoving believes the paintings are in better condition than any of comparable age elsewhere.

"They've been under glass for a hundred years," he says. "Nobody's tampered with them."

Also the Wellington Museum, notably including an exhibit of period furniture and some works of Goya.

¶ In Paris—the Trocadero, the museum of casts. "Here there are whole buildings in reproduction. A whole history unfolds."

Also the city's wealth of archeological displays. "Every American tourist should see the archeology because, of course, there is nothing like it at home."

¶ In Rouen—Musée Le Sez de Tournelles "for those interested in iron works as an art form."

¶ In Bourges — the Hotel Jacques-Coeur, "especially good for 15th-century art." This is a well-preserved medieval town residence with flamboyant decorative motifs, especially the sculptural facade.

¶ In Marseilles—the Musée des Beaux Arts, which has excellent modern art. There also is a good children's museum. (When asked if children generally would get much out of a tour of museums, Hoving shrugged. "It certainly won't do them any harm. But remember, we're not talking about a tour of playgrounds. The important thing is that you get to the museums on your trip if you want to—kids or not.")

¶ In Rome—the Galleria Doria Pamphili. "Great pictures," especially the works of Velazquez, the Spanish painter, and Caravaggio's rendering of "Flight into Egypt." The archeology and crypts are also of particular interest. "Rome is a paradise for this, as everyone knows. For example, the San Clemente Church—the Irish Church—is fantastic. Six levels down of archeology, right in the church."

¶ In Turin—the Egyptian Museum. "Absolutely heavenly. Every piece is small and a gem. Here is this city known for its 18th-century architecture, and suddenly you come upon this little place. Utterly incongruous!"

¶ In Vienna — the Kunsthistorisches (Art History) Museum, which exhibits about 800 of its thousands of canvasses by German, Dutch, Flemish and Italian schools. "This is one of the greatest collections of paintings in the world—for scope and depth of works. The Habsburgs collected well, you know."

Also, the Albertina Museum, which houses probably the world's finest collection of graphic art—drawings, etchings, lithographs, architectural drawings. "These are exquisite."

¶ In Berlin — the Ethnographical Hall, specializing in primitive art depicting the story of man from the standpoint of geography and migration.

¶ In Cracow—the Wawel Castle, with its unusual exhibit of the spoils of war from the 17th-century defeat of the Saracens. There are displays of such things as Persian tents and armor. "You can practically hear the din of battle."

The New York Times

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HOVING DEPLORES CENTER FOR MEN

Parks Head Says He Will Fix Shabby Bathhouse

By **RALPH BLUMENTHAL**

Parks Commissioner Thomas P. F. Hoving paid a surprise visit yesterday to the locker room of the women's bathhouse at Thomas Jefferson park in East Harlem and found about 75 elderly men playing cards there with coats and hats on.

The Commissioner had been told by an aide the night before that the bathhouse -- which serves as a dressing room for women swimmers in the summer and a "golden age" center for men in winter -- was alarmingly dilapidated.

Upon arriving at 10 A.M., he found the temperature in the stone-floored locker room a cool 56 because heaters were emitting only wisps of warm air.

He saw wooden timbers supporting the roof because rain had seeped in and rotted the beams. And he found many of the men standing up because there were not enough card tables and chairs to go around.

"Slumlords would never be allowed to do this," said Arthur Rosenblatt, the aide who reported the building's condition. "And this the city."

Promises More Chairs

Commissioner Hoving promised the men that the department's warehouses would be immediately searched for extra tables and chairs. If none could be found, he said, they would be bought.

Then, looking around at the television news crews, he added: "What about a television set? I'm sure the great networks could get together to buy a television set."

"I should think so," said a spokesman for one of the networks later. "Wheels are turning," he added. "Somebody will pursue this."

The Commissioner was greeted with a kind of puzzled hospitality by the men, remnants of what was once a flourishing Italian community around First Avenue and 111th Street, where the park is situated.

But he caused a mild uproar when he broke into Italian and began discussing certain streets in Palermo with one of the men. Another soon buttonholed him and presented the men's requests.

The New York Times

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GYM-IN-PARK DEAL 'UPSETS' HOVING

City Official Sees Columbia Short-Changing Public

By RALPH BLUMENTHAL

Parks Commissioner Thomas P. F. Hoving said yesterday he was "pretty damned upset" about Columbia University's plans for a gymnasium in Morningside Park.

"This is the most puzzling example of the use of public space for a private institution that I have ever seen," he said.

The controversy over the proposed \$9 million gymnasium goes back to Aug. 30, 1961. On that day Newbold Morris, then Parks Commissioner, and Dr. Grayson Kirk, president of Columbia University, signed a 100-year lease for two acres of land in the park near 113th Street.

The land, which includes a steep slope, was to be used for a gymnasium building that would also include facilities for neighborhood youngsters. Columbia's rent was fixed at \$3,000 a year.

1967 Deadline Set

Under the agreement, ground-breaking must begin by August, 1967. So far Columbia has raised about \$5.3 million of the \$9 million necessary to build.

What Commissioner Hoving said disturbed him as much as turning over public land to a semi-private tenant was the community's share of the facility compared with the university's.

Leafing through a Columbia brochure that showed the institution's share to be a swimming and a diving pool, two gymnasiums and squash courts, and the community's share to be one gymnasium, smaller than the others, Mr. Hoving said:

"The more I saw the community's slice of this particular pie, the more disturbed I was at the thinness of the slice. When I saw the unbelievable richness of the university part and the comparable poverty of the community part, I began to get really steamed up.

"It's absolutely ridiculous! To try to palm off this as a significant contribution to community needs is—I just can't believe it."

When Mr. Hoving's reservations about the gymnasium became known about two weeks ago, Dr. Kirk arranged to visit the Commissioner in the Parks Department headquarters in the Arsenal Building in Central Park. He sought to explain the university's position.

"He convinced me in the opposite direction," Mr. Hoving said yesterday in an interview. "I told him I thought the university was getting an extraordinary deal. He discussed what he planned to build. He had no comment when I spoke of the inequity."

A spokesman for the university said the meeting had "no particular outcome."

Protests Envisioned

"The purpose," the spokesman said, "was to bring Hoving up to date, which was done. It was an educational session, not a negotiating session."

Commissioner Hoving said city lawyers had been looking into the contract for the last several weeks to see if there were any grounds for cancellation or modification. That failing, he said, "after the last hurrah," perhaps the university can be persuaded to open more of the facilities to the community.

"There are other ways to stop this, as the citizens of New York have found, the Commissioner said, alluding to a possible organized protest movement against the university's

expansion. Columbia has clashed with community leaders often in the past.

"If the community rose up and said, 'We aren't getting much,' I'd have to agree with them," Mr. Hoving said.

The combined university-community facility grew out of a 1956 project that saw Columbia clear the south section of the park at its own expense, create athletic fields and build an administration building. These facilities are now used by the university during school hours and by community youngsters in the evenings and on weekends and holidays.

HOVING PROPOSES PARK AUTO CURBS

Test Ban on Weekend Use of Central Park East and West Drives Is Sought

DOG PATROLS WEIGHED

Both Proposals Draw Fire but Former Elicits More Support Than Latter

By HOMER BIGART

Dreaming of a Central Park free on a springtime sabbath of the hum, smell and menace of cars, Parks Commissioner Thomas P. F. Hoving proposed yesterday the banning of automobiles from the park's east and west drives on weekends as a test.

The use of police dogs in Central Park to discourage thugs and molesters and tighter enforcement of the long-established curfew closing the park to pedestrians from midnight to a half-hour after sunrise were also under consideration, Mr. Hoving revealed.

But visions of a tranquil greensward policed by a canine corps received scant encouragement from Police Commissioner Howard R. Leary. And Traffic Commissioner Henry A. Barnes said he would fight any attempt to close the drives to traffic.

"We will not use dogs in the park," Deputy Police Commissioner Joseph G. Martin, in charge of community relations, told reporters after Mr. Hoving met Mr. Leary.

Use of Dogs Discussed

Mr. Hoving said the question of dogs was brought up "peripherally" during a general discussion of crime in the parks. He said he told Commissioner Leary he had received several letters recommending dogs and that the Commissioner then "said he'd consider the use of them." Dogs were credited with a sharp reduction of crime in Philadelphia's subways and Fairmount Park during Mr. Leary's term as Police Commissioner there.

In suggesting a springtime test ban on weekend motor traffic in Central Park (only the transverse roads would remain open to cars), Commissioner Hoving said he was harking back to the original concept of the park as a tranquil refuge.

As conceived in the middle of the last century by Frederick Law Olmsted and Calvert Vaux, Central Park's east and west drives were to be used only by slow-moving carriages. They were laid out on a serpentine course designed to discourage speed.

Would Turn Clock Back

"If we could turn the clock back," sighed Mr. Hoving yesterday, "it would be pleasant. The park was originally designed for leisurely, pleasant drives. I doubt if that's the case today."

Besides restoring the drives to horse-drawn vehicles, cyclists, roller-skaters and strolling lovers, Mr. Hoving's auto ban would give roadside flora a chance to breathe air relatively free of carbon monoxide on weekends.

"There's no question trees have a hell of a time living with carbon monoxide," Mr. Hoving said.

His director of horticulture, Carl Schiff, said it was true that a lot of plants in the park died last summer, but added that the drought, and the heavy soot-fall, not the cars, may have been responsible. Needle evergreens, in particular, found breathing difficult, he said.

The curator of Central Park, Henry Hope Reed Jr., and civic organizations rallied in support of Mr. Hoving's proposal.

Mr. Reed went even further and suggested that the drives be closed to motor traffic from 6 A.M. Saturdays to 8 P.M. Sundays during what he called "the four dead weeks of summer"—from mid-July to mid-August when, he said, "half the people are out of town."

That would give the plants and trees four solid weeks to breathe, he said, and provide a noise-free refuge during mid-summer heat.

Mr. Reed also favored the use of police dogs. He said purse-snatching in London's Hyde Park dropped from 520 a year

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Hoving Proposes to Bar Cars In Central Park on Weekends

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to 17 after the introduction of dogs in the early 1950's.

Sheldon Oliensis, president of the Park Association, called the test ban proposal "imaginative and ingenious" and said it would "increase the recreational use and usefulness of Central Park."

Mrs. Lawrence Bittenwieser, president of the Council of Parks and Playgrounds called the plan "a good one," provided it did not deprive motorists of access to parking facilities inside the park. She also wanted the roadways reopened to motor traffic at night.

Not Alone for Skaters

Commissioner Barnes said he was "very much opposed" to the proposal. He recalled a hassle with former Parks Commissioner Newbold Morris over control of the roads in the park and said that the city administrator had finally decided that the east and west drives were extensions of the city street system and for that rea-

son should be under the Traffic Department.

"After all," said Commissioner Barnes "Central Park belongs to all the people, not just to those who roller skate. Motorists pay taxes, and they have the right to take their families on pleasant drives through the park."

He said the closing of the drives would prevent many people from "getting anywhere near the park." It would prevent them from reaching any of the public parking lots within the park and prevent them from reaching the Tavern-on-the-Green.

Mr. Reed disputed that point. There were too many parking lots, he said. People could reach the park by subways and buses. As for the Tavern-on-the-Green, it was within easy walking distance of Eighth Avenue.

"And when you reach the Tavern-on-the-Green," Mr. Reed said, "what is it you see out of the picture windows of the main dining room? A parking lot!"

The New York Times

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A Festival of Music For Central Park Planned in Summer

Parks Commissioner Thomas P. F. Hoving announced plans yesterday for what he called "the largest outdoor music festival in the world."

Beginning July 1 and continuing through Sept. 5 for 45 days and 47 nights—the Kate Wollman Memorial Skating Rink in Central Park will resound to rock 'n' roll, folk, jazz, popular and ethnic music of various nations.

Admission to the music festival will be \$1 for the professional evening performances and 15 cents for the amateur

rock 'n' roll groups during the day. The proceeds will go to Rheingold Breweries, which is spending about \$300,000 on the festival.

Rheingold is paying for construction of a stage, the installation of 4,500 seats and the hiring of such professional entertainers as Nina Simone, Stan Getz, Dionne Warwick, Peter Nero and Thelonus Monk.

A Parks Department spokesman said the company would probably get back all but "\$100,000 or so" of its money.

The New York festival will bring scheduled music programs to the Wollman Rink, just west of the zoo near 63d Street, daily except on Tuesdays and Thursdays, which will be kept open for rained-out programs.

Monday will be jazz night; Wednesday, rock 'n' roll night; Friday, folk music night; Saturday, popular music night; and

Sunday night will be devoted to dancing of various nations.

The noon concerts, also scheduled daily except on Tuesdays and Thursdays, will have amateur rock 'n' roll groups, which will audition for the Wednesday night performances.

The New York Times

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HOVING PROPOSES MOBILE MUSEUMS

Exhibits on Model of Drama Program Are Proposed

By RICHARD F. SHEPARD

Mobile museums that will trundle art and natural history exhibits and even movies through the streets of New York may be in the city's future. Parks Commissioner Thomas P. F. Hoving said yesterday.

Mr. Hoving voiced the idea in an interview in his role as head of the city's cultural program. With the inauguration of the new city administration, the office of cultural affairs has been placed within the jurisdiction of the Parks Department.

Previously it was a separate office reporting to the Mayor.

The new commissioner said: "I think one of the things the city should do is to get cultural programs into the streets."

He said that he would like to see more theater and dance taken to neighborhoods, in the manner that has brought Shakespeare and other classics to various parts of the city in summers past.

"The New York Philharmonic will be back in the parks this summer, you may be assured of that," Mr. Hoving said, expressing great satisfaction with the city-wide concerts by the orchestra last summer. He said the arrangements would be similar to those on the first subway tour.

Mobile museum exhibits would be one way to bring the greatest benefits to would-be museumgoers after regular hours, he said.

"That may be one way of opening the museums at night," Mr. Hoving commented.

Robert W. Dowling, until last month the city's first cultural executive — the title is now vacant and will probably remain so—had advanced a program of keeping museums open in the evening so that more people could visit them.

Mr. Hoving, who was formerly curator of medieval art for the Metropolitan Museum of Art at the Cloisters, said that later closings "would be a wonderful thing."

"But there is the question of costs," he continued. "In some places this would mean the entire re-lighting of galleries, an extremely expensive affair. There would have to be an entirely new staff of guards."

Mr. Hoving said that a previous experiment in overtime hours had not proved successful with the Metropolitan. In Paris, he said, it had not been much of an attraction except in the case of Impressionist museums.

Although the mobile units are yet only a possibility, Mr. Hoving said he had been speaking with a Puerto Rican cultural official about placing such exhibits in New York's Puerto Rican areas, where they would acquaint people with their own heritage.

He said there were many fine noncommercial motion pictures shown by museums, particularly the American Museum of Natural History, that could be shown to street audiences.

The commissioner said his department was going over the cultural budget to be submitted for the next fiscal year. It will, he said, reflect the mayor's budget guidelines for cuts where they can be made.

He said that he and Lewis Anderson, a department liaison officer who has for many years been contact man with museums and has represented the former commissioner on the Art Commission, would be in charge of directing and coordinating the cultural program.

Mr. Hoving, by virtue of his office, is a member of the Art Commission. He believes the commission should be kept as an agency separate from his department.

But, he said, "I would like to see a re-evaluation of the procedure under which nominations are proposed for the commission. I think such institutions as the Museum of Modern Art must be recognized. We should take note of developments in art and sculpture since 1898."

Under present procedures, nominations are suggested by the Fine Arts Federation.

Unlike his predecessor, Newbold Morris, Mr. Hoving admires the works at Lincoln Center for the Performing Arts by Henry Moore and Alexander Calder.

"I'd like to see contemporary art and sculpture in parks, plazas and city buildings," he said.

Under an executive order by Mayor Wagner, between 1/2 of 1 per cent and 1 per cent of all municipal money put into city buildings may be spent on such art.

"Now we can have works by leading artists and sculptors," Mr. Hoving concluded.

The New York Times

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Barnes Against Closing Park Drives

By **RICHARD J. H. JOHNSTON**
Parks Commissioner Thomas P. F. Hoving asked the police yesterday to close the East and West Drives in Central Park to automobiles on three Sunday mornings, but was quickly opposed by Traffic Commissioner Henry A. Barnes.

Mr. Barnes, who had just returned from a Florida vacation, said he would resist the plan to close the drives between 6 A.M. and 11 A.M. on May 1, May 22 and June 5.

A spokesman at Mayor Lindsay's office said the Mayor would not comment until he had looked into the matter.

Mr. Hoving said his idea was to restore the park to its former leisurely aspect on Sunday mornings. He added that if the experiment proved successful he would extend the closing of the drives to motor traffic until 2 P.M.

He said the plan had "the

complete cooperation" of Mr. Barnes, but the traffic official, who had opposed similar proposals when the late Newbold Morris was Parks Commissioner, said: "Mr. Hoving has not contacted me about this."

Claims Jurisdiction

The Traffic Commissioner said his department had jurisdiction over traffic roads in the park. If Mr. Hoving wants to restrict "paths and roads leading down to the lake," he said, or roads that are not tied into the city's traffic complex, there would be no objection.

Mr. Barnes asserted that the City Charter gave the Traffic Department unquestioned control over roads and streets carrying traffic.

Mr. Barnes said he feared the experiment might lead to an extension of Parks Department closings "on such streets as Fifth Avenue, Central Park

South and Central Park West, all contiguous to the park."

"This," he declared, "would lead to serious consequences."

He said he realized that traffic in the park early Sunday mornings was normally light, but he said he was concerned over the possibility that restrictions would be extended to busier hours.

Mr. Hoving said he had asked Corporation Counsel J. Lee Rankin for an opinion on which department had jurisdiction of the park roadways.

He added that because cooperation between the Parks and the Traffic Departments was so good, "there was really no need" for a legal opinion.

Mr. Hoving said that, if only for a few hours, he wanted to return the park drives on Sundays from "menacing speedways" to places for the pleas-

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The New York Times

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BARNES OPPOSES CLOSING OF DRIVES

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ures envisaged by the park designers of a century ago, Frederick Olmstead and Calvin Vaux.

Last month the Park Commissioner was quoted as having said that auto traffic through the park contributed heavily to air pollution and that "there's no question trees have a hell of a time living with carbon monoxide."

It was understood that Mr. Hoving's experimental plan would not bar traffic from the four transverse roads. They cross the park from East 65th Street to West 66th Street; East 79th to West 81st; East 85th to West 86th and East 96th to West 96th.

The drives involved in the

Hoving experiment wind through the park from north to south. They lie near the east and west borders of the park.

The Automobile Club of New York sent a telegram yesterday to Mayor Lindsay protesting Mr. Hoving's plan as "nothing except the anti-automobile bias of a public official who has previously made clear his desire to exorcise motor vehicles from all areas of the park at all times."

In another matter involving the Traffic Department, Mr. Barnes lunched for two hours with Nat H. Hentel, Queens assistant district attorney, at Toots Shor's restaurant. They discussed a Queens grand jury investigation into thefts from parking meters.

Last month the police broke up a Queens and Long Island ring that looted the meters. It was reported that the looters paid the ring as much as \$200 a week for the use of keys that opened the coin boxes. The thieves were said to have taken

in \$300 a night. A safe-deposit box was discovered containing 41 master keys that could open all of the city's 61,000 meters. A number of arrests have been made and other suspects are being sought.

Before the meeting with Mr. Hentel, Mr. Barnes said on a Columbia Broadcasting System interview program that there was no foolproof way to prevent thefts from parking meters.

The New York Times

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Hoving, Advocate Of Bikes in Park, Loses His There

Thomas P. F. Hoving, who championed the cause of bicyclists who wanted to use Central Park without the competition of automobiles, disclosed yesterday that two of his bicycles were stolen Sunday in the park.

In addressing the 58th Convention of the Special Libraries Association at the Commodore Hotel, Mr. Hoving, director of the Metropolitan Museum of Art, casually asked for the return of the bicycles as he was reciting a list of things "somebody ought to do something about."

Last June, Mr. Hoving, who was then Parks Commissioner, instituted the closing of the park to cars on weekends to make it more pleasant for cyclists and strollers. The program proved successful and it was announced yesterday that the park also would be closed to cars Tuesday evening from 7 to 11 P.M.

The 22d Police Precinct in

the Arsenal in Central Park said last night that the police had received a report Sunday night that two bicycles belonging to Mr. Hoving had disappeared during the afternoon while parked on 72d Street in the park. The police said the bicycles had been locked when they were left at 2:30 P.M. and were gone about two and a half hours later.

The police gave the following description: one man's English racer, color black, made by Rolie; one lady's English racer, color black, made by Robin Hood.

Mr. Hoving said three of his bicycles have now been stolen in the park. He declined to comment further.

Puerto Ricans Honored

Mayor Lindsay yesterday proclaimed this week as Puerto Rican Week in the city to commemorate the social, economic and educational contributions made to New York by its Puerto Rican community and other Spanish-speaking residents. The celebration will culminate Sunday in the annual Puerto Rican Parade on Fifth Avenue from 44th to 83rd Street. Mr. Lindsay is scheduled to march part of the parade route.

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Hoving's Artistic Happening Draws Hundreds to Park



The canvas was 105 yards long, and it zig-zagged in Central Park near Fifth Avenue and 79th Street. It shimmered cleanly in the sunlight until

Pop Painting by Amateurs Covers 105-Yard Canvas

By BERNARD WEINRAUB

Pop, op, even hop art were splashed across a 105-yard canvas in Central Park yesterday afternoon in "A Hoving Happening" that included a pinfish with legs, a blue man, a da Vinci meter maid and Little Red Riding Hood axing the Big Bad Wolf.

"It's marvelous, it's great!" cried Parks Commissioner Thomas P. F. Hoving, who arrived at noon in his corduroy pants and ski sweater and quickly sketched a self-portrait. "Some of these are going to the Louvre."

This was not considered too likely by the dozens of other non-artists who took part in the happening, or "cartoon performance," at 79th Street near the Metropolitan Museum of Art. The show was sponsored by the Parks Department and the Museum of Contemporary Crafts, in connection with its current exhibition, "The Object in the Open Air."

"The museum came in to see what we could do to put art in the open air," said Mr. Hoving while students from Pratt Institute and the Parson School of Design were handing out paper cups of paint. "This was one of the ideas. It's marvelous. It lets people come in and smash away."

Not only did the painters

"smash away," they poured, dripped and flung away at the canvas, too — all, of course, in the name of art. "I don't know if you can really call it art," observed 18-year-old Frederic Schrag, a Fieldston senior, who was painting the comic strip figure "Blackhawk." "It's great therapy though."

Through the warm afternoon, hundreds of painters—including little boys in blazers, their mothers carrying poodles and their fathers wearing tweed jackets and ascots — lined up behind a police barricade to gawk and await their chance to grab a brush, a paper cup of paint and—create.

What was created was, simply, everything. There were signs painted about sex, Vietnam and Central Park ("Keep Central Park Bucolic. Stamp Out Huntington Hartford and Amateur Artists.").

There was a painting of three rabbits hopping, called "hop art."

A Captain Marvel mural was painted by Gary Weinstein, a systems analyst ("I also do portraits and I sculpt ice for bar mitzvahs"). There was a painting of Antioch College by two students who flung red paint at the canvas ("a dedication to our school!").

A Giant Red Eye

There were also complaints. Valeria von Pritzellwitz Vanderhorst, the wife of an M-G-M press agent, cried that it was unfair when new painters re-touched or repainted earlier works because space had run out. "It's a sacrilege!" she exclaimed.

A 26-year-old playwright, Saul-Paul Siraga, who was painting a giant red eye, said he was disappointed "because nobody's terribly serious."

"Everyone's just having a kind of weird lark," he said.

But museum and Parks Department officials hailed the all-afternoon happening. Mr. Hoving, who said that a "private donor" had supplied the funds for the paint and equipment, announced that another happening would be scheduled for Prospect Park in Brooklyn.

Paul J. Smith, the 35-year-old director of the Museum of Contemporary Crafts, was just as ecstatic. "We wanted to focus on new ideas and new concepts in playground living," he said, gazing at the artist smearing the canvas.

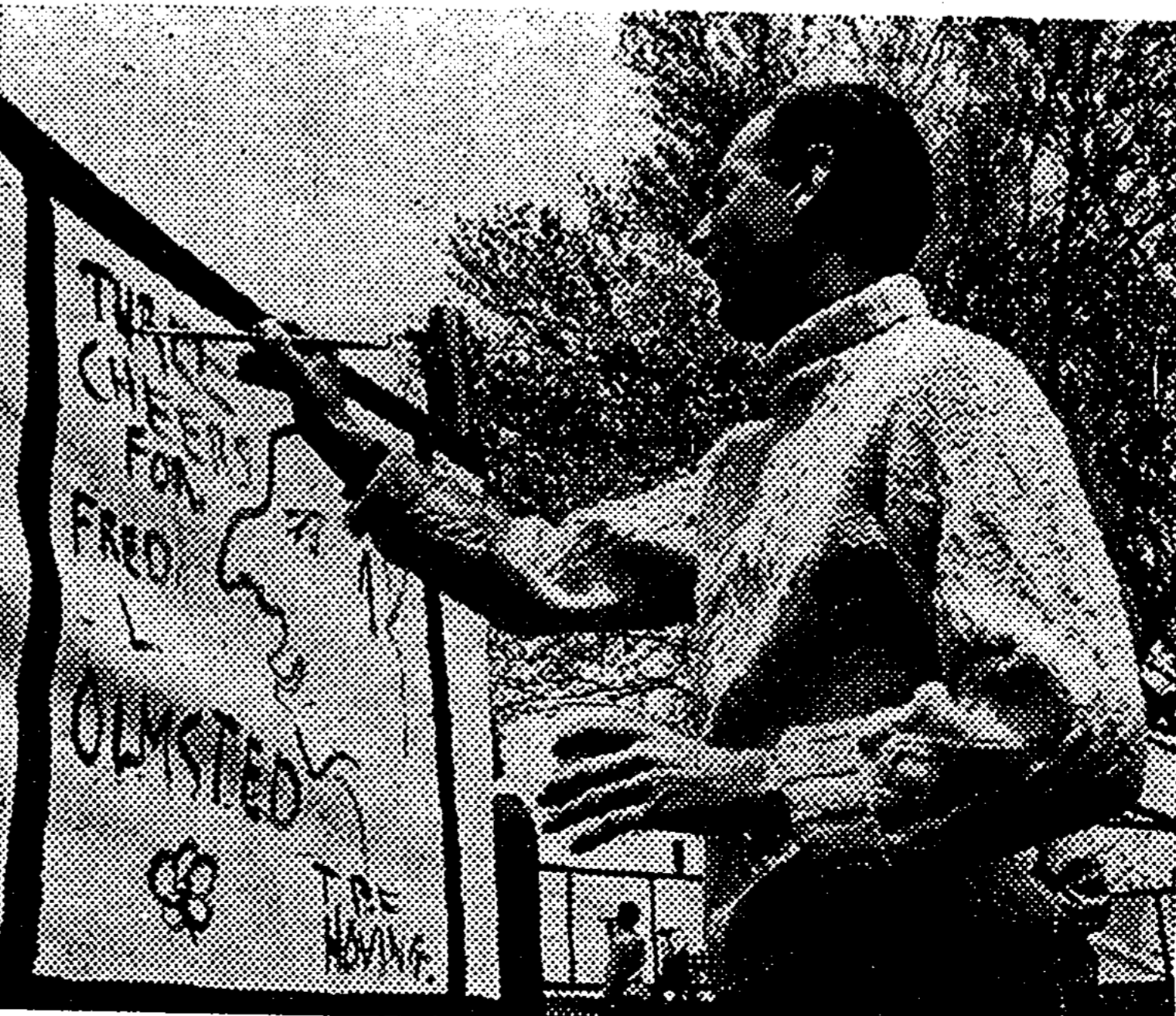
"Oh my," he said suddenly, looking past the canvas. "Aren't those children painting a tree?" He rushed off.



... the participants arrived for the "cartoon performance." Paint was distributed free . .



... so all one had to bring was a vigorous, free-spirited penchant for self-expression.



The New York Times (by Barton Silverman)

Park Commissioner paid tribute to a designer of the park

Central Park Drives To Be Shut to Cars Sunday Mornings

Central Park's east and west drives will be closed to automobiles on Sundays during the summer between 6 A.M. and noon beginning this weekend, according to Parks Commissioner Thomas P. F. Hoving.

On Monday, July 4, the drives will be closed from 6 A.M. to 3 P.M., and if it is found then that vehicular traffic has not been disrupted the drives will remain closed on Sundays until 3 P.M. This schedule will be maintained until colder weather comes in the fall.

Commissioner Hoving said that he, Traffic Commissioner Henry A. Barnes and Mayor Lindsay had worked out a compromise in the dispute between the Parks and Traffic Departments, and agreement was reached yesterday afternoon when the Mayor spoke by telephone with Mr. Barnes. Mr. Barnes is in St. Vincent's Hospital.

The agreement represented a victory for Mr. Hoving, who was exuberant in an interview as he disclosed the decision minutes after he said he had been informed of the plan by Mayor Lindsay.

The Mayor could not be reached for comment. Theodore Karagheuzoff, who is the Acting Traffic Commissioner, said that he expected no traffic problem with the noon closing on Sundays, saying:

"Traffic generally doesn't build up until after noon. We'll just have to see what happens with the 3 o'clock closing.

"If it doesn't work, I guess everyone will know about it."

Studies Effect on Streets

The dispute between Commissioners Hoving and Barnes began in March, when Mr. Hoving proposed closing the drives to cars on weekends. Mr. Barnes said he would fight such a plan. He said he feared it might lead to proposals to close Fifth Avenue and Central Park West and other streets bordering the park to traffic.

Mr. Barnes has said that the east and west drives were extensions of the city street system and should be under the jurisdiction of the Traffic Department. Roads in the park that are not connected to city streets are under the jurisdiction of the Parks Department.

The drives have been closed three times this year on Sundays between 6 A.M. and 11 A.M. for bicycle races. They were closed twice in May and last Sunday.

Hoving Brings Back Capture-the-Flag

"Get the Comish, get the Comish!" was the battle cry on The Meadow in Central Park yesterday afternoon.

The "Comish" was Thomas P. F. Hoving, Parks Commissioner, and the excuse for getting him was a game of capture-the-flag sponsored by the Parks Department.

They got him too, perhaps because of the heavy Marine boots he was wearing, and he spent most of the time in "jail."

Can Be Played Anywhere

Besides Mr. Hoving, about 60 youngsters in sneakers and dungarees, several park recreation directors, and a Democratic Congressional hopeful from the 17th District, Peter A. A. Berle, played.

The playing area yesterday was flat and the size of a football field, but the game can be played on terrain of any kind.

The object is for each team to capture the other's flag and to carry it back without being tagged. Those who are go to the area called "jail."

The players, who wore blue or white crepe paper armbands to show which side they were on, split the half-dozen games they played.

The youngsters wanted to keep playing after 3:30, but an hour and a half was all the adults could stand.

Decline in the Game

"The kids like it so much, I think we'll try to have it at other parks from now on," said one park official who had watched from the sidelines, near the orange drink vender.

"There's been a serious decline in capture-the-flag in recent years," said Mr. Hoving after the game. "When I was a youngster we used to play all the time in the street. Most of

the kids today didn't even know how to play. Perhaps this will help to revive capture-the-flag in New York."

Earlier, Mr. Hoving helped to dedicate the new Abingdon Square Playground at Hudson and Bleecker Streets. He presented certificates of appreciation to residents and organizations who had worked on the project.

After playing capture-the-flag, the Commissioner went to an event nearby, sponsored by the American Society for the Prevention of Cruelty to Animals, in which some Indians took part.

To encourage the youngsters there to pick up papers littering the area, Mr. Hoving offered to give ice cream to those who brought him a piece of trash. Several, as they walked away eating the ice cream, dropped the wrappers on the ground.

The New York Times

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Out of the Cloisters—

A Happening Called Hoving

By BERNARD WEINRAUB

THREE floors below, the children swarm around the fence at the seal pond, jarring a lazy summer afternoon with too much noise and laughter. Upstairs in the octagonal office a fan whirs, a phone rings and Thomas Pearsall Field Hoving moves quickly across the vinyl floor to lift the receiver. "Hoving here," he says sharply.

In the nearly six months since he was named Parks Commissioner by Mayor Lindsay (the ceremony was held in the Central Park boathouse), 35-year-old Thomas Hoving has forged a remarkable, and highly publicized, change in the Parks Department,

BERNARD WEINRAUB is a reporter covering New York City for The Times.

a change marked by an explosion of ideas and plans and projects. Hoving spends his days moving from one park to another, calling news conferences, creating "happenings," clashing with Huntington Hartford or Henry A. Barnes or cat lovers or Columbia University, setting up contests for the design of food kiosks, and in general acting like some ubiquitous Galahad intent on rescuing the city's parks from evil—whether asphalt or the paucity of creative design.

"We want to generate a hell of a lot of interest," he says, leaning back in his leather chair and casually draping his feet across his big mahogany desk. "We want to create

parks of the highest quality, parks that people will actually travel to see."

Suddenly he pushes the chair back, drops his feet to the floor and rises. "Environment is the key," he says moving about the office. "Each park, each playground has got to be unique. Look at the playgrounds now—they have the same asphalt, the same fences, the same play areas and comfort stations. Look at that hideous concrete and asphalt W.P.A.-Mussolini style! A park should embrace the architecture around it. It should complement the neighborhood, enhance the houses. It shouldn't stand out like an ugly blot."

When he took over, Hoving inherited a 7,000-man department which was getting less than 1 per cent of

the city budget (it is now getting 2 per cent) and earning no applause from architects. Headed for five and a half years by the late Newbold Morris, a genial and lackadaisical Republican and a close ally of Robert Moses, the previous Commissioner for 26 years, the department floundered. Design at the Arsenal, the department's headquarters near the Central Park zoo, was handled not by architects but by engineers—the same engineers who worked for the Triborough Bridge and Tunnel Authority and for the World's Fair, both of which Mr. Moses headed. The parks were run-down. Morale among employees was poor, in part because the department was so understaffed that five men would be responsible for

cleaning up 60 acres a day. There were clerical gaps and administrative problems.

"This place was a real arsenal," says Hoving. "Defensive. Secretive. People from outside were just uninvited. Nobody tried to do anything, nobody tried to change anything. The whole thing was dead, really ossified."

THE mood has changed. Hoving has replaced the old administrative staff with a half-dozen aides who are uniformly bright and eager, if inexperienced. Doors are kept open; the staff—even the Commissioner—is easily accessible. Hoving roams around the office in shirtsleeves, dropping in to chat with his slim, brooding executive

director, 31-year-old Henry Stern; poring over the design for a new playground in Queens with 34-year-old Arthur Rosenblatt, the design consultant to the Parks Department ("I'm one of the elder statesmen around here"); picking up the phone to make a lunch date at the Union Club with a prospective donor; signing letters on the run; reading reports and papers.

He is loath to admit that he enjoys the newspaper accounts of what he's up to, the 50 speaking invitations he gets a day (he accepts about two a night) and the 100 letters that arrive at his office each morning. He shrugs. "Our intention was to generate excitement of (Continued on Page 13)



New York Times photographs by SAM FALK



From cloistered quiet as Cloisters curator to reams of publicity as Parks Commissioner—that's the story of Thomas P. F. Hoving, seen here inspecting a sun helmet, inspecting a playground, visiting Central Park.

A Happening Called Hoving

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our own. Something has happened now. It's getting to be a personal thing that's not particularly beneficial."

THE personal publicity Hoving receives, in addition to the "official" is, after all, quite natural. Here is a high city official who turns out to be a handsome, 6-foot-3 aristocrat, charming, blunt, articulate, a liberal, a Republican, a bit of a rebel and, of all things, the son of the president of Tiffany's. Despite budget problems, his acknowledged lack of experience and what he terms the two biggest problems of the job — "The bureaucratic system and the apathy, the feeling of deadness, in the department"—he has emerged as one of the most successful and popular Lindsay appointees—a surprise to many since he was unknown, untried and even far-out (he was the Metropolitan Museum's curator at the Cloisters before his appointment).

During his time in office Hoving has sparked a program of vest-pocket parks throughout the city, raised more than \$1,500,000 for various improvements and applied to the Federal Government for more funds for more playing equipment for more parks.

And he's determined that the new projects must be designed along different lines. "The same old rinkydink, hand-me-down stereotype is out," cries Hoving. "Out."

Designs are set, or in progress, for parks in Brooklyn Heights, 100th Street and the East River, 138th Street and Willis Avenue and the Lower East Side—as well as for improvements in Harlem's Mount Morris Park. Four playgrounds, jointly operated by the Board of Education and the Parks Department, are planned for Richmond and Manhattan. An "adventure playground" is set for 67th Street and Central Park West. A series of small lots in Bedford-Stuyvesant are turning into playgrounds. And there's a popular play area on the Lower East Side that needed no design at all: "Hoving Hill"—a giant mound of dirt in Tompkins Square Park that had been used to fill in tree pits. When dirt removal began, the neighborhood protested that the kids would miss it. Hoving rushed downtown, proclaimed that the mound would not be removed, and "Hoving Hill" was unofficially christened.

In recent weeks, Hoving has focused on problems within the parks. He has announced plans for an early curfew and a strict ban on drinking in Bryant Park. Design consult-

ant Rosenblatt has also approved a major renovation of Washington Square Park.

Like the plan for Washington Square Park, much of Hoving's program remains in the formative stage. More plans obviously have been drawn up than actual work begun. Amid a flurry of publicity, Hoving has scurried across the city, making what at least some city officials feel are too many rash announcements. Yet Hoving himself points out with pride that his department has progressed on 22 of the 28 proposals in his white paper on parks prepared during the Lindsay campaign.

Hoving complains, to anyone within earshot, that New York spends only \$5 for every citizen on parks, while Washington, D. C., spends \$13 and San Francisco \$9.75. "The situation is appalling," he says.

To meet the costs of the burgeoning program, Hoving has set up a business advisory board to assist in raising funds. Privately, he has sought to raise funds at dinner and cocktail parties and through social contacts. "You talk with these people," he says, "and they just tell you that with the lassitude that existed before, who the hell wanted to give money?"

His efforts to raise money are concerted and aggressive. "He wanders around town and he wanders among people who have money," says one aide. "He talks to them about what he wants to do and then he says, 'But I can't do it because we don't have the money and we'd like to do it quickly,' and in no time they're shelling out. He pulls it off beautifully." (Hoving's salary, incidentally, is \$25,000.)

THERE have been mistakes and shortcomings. An appearance in February before the Board of Estimate showed Hoving inexperienced and uncomfortable under cross-examination by City Councilmen. Hoving himself has been rude and, at times, very uncool for a public official. At the "art happening" in Central Park, a reporter asked him who provided funds for the happening. He appeared annoyed and said: "A private source."

"Can you tell me the name?" the reporter continued.

"None of your business," he snapped and walked away. (He apologized later).

"I'm getting more arch in this job," he said the other day. "Sometimes I find myself thinking quite seriously that I'm an important man. I chuckle about it afterwards. I'm learning how to live with

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New York spends \$5 a resident on parks; Washington, D.C., \$13

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criticism, too. In the first month or two, I would have shivered, phoned all over town if I was criticized about something. Now I just let a day or two soothe the situation and it turns out perfectly fine."

Among businessmen and officials who have worked with Hoving, and who are generally sympathetic, there remain uncertainties and definite qualifications. "This business of telling everyone how open-minded he is is a form of arrogance, too," said one.

Another, who dealt with Moses and Morris, and now deals with Hoving, observes: "He very much wants to do good, but doesn't forget to tell the whole world about it. What the danger is, very often one has to choose between idealists and professionals. He has surrounded himself with idealists and I'm not sure—although I hope—they'll be able to deliver. They're incredibly green, incredibly inexperienced. Of course, I'll give you one guess who I'd rather work with—the old Moses and Morris crew, or these bright people who really want to do good."

Hoving's relations with Moses are surprisingly friendly, considering the fact that their first meeting, shortly after Hoving took over as Commissioner broke up when Hoving called the World's Fair Unisphere "a great big heavy clunk."

"Your design is absolutely appalling and you never gave a damn for the community," he added. Moses was furious.

During interviews Hoving is guarded when discussing Robert Moses, but when he relaxes and chats informally the criticism is harsher. "Moses worked from a totally unilateral and somewhat vague point of view," says Hoving. "He wanted more facilities—sure, we all want that. He built 700 playgrounds. Great! But the man has no interest or comprehension of environmental design."

"We've got to get back to the concept that a park is a work of art," he asserts. "Every portion, every piece contributes to a harmony. Everything should be detailed—the bannisters, railings, contourings, the curvatures of the chairs. In the old days they thought of texture, they considered the landscape as a painter. Today, that's all but disappeared.

TOM HOVING was born in New York on Jan. 15, 1931, the son of Walter Hoving, who

was then vice president of R. H. Macy, and the former Mary Osgood Field, the daughter of a wealthy real-estate broker. When he was 5, his parents were divorced, and the boy and his older sister, Petrea ("Petey"), now Mrs. Harry S. Durand and a buyer at Lord & Taylor, moved in with their mother, first in a Park Avenue apartment and then in an 8-room apartment on East 72d Street.

"The divorce," Hoving says now, "hit me rather hard."

ONCE a week, and on holidays, the two Hoving children would walk east to Walter Hoving's 16-room apartment in the River House (in 1937 he married his present wife, the thrice-married Pauline R. van der Voort), where they learned table manners, how to curtsy and what proper little boys and girls say at dinner parties. His relationship with his father was cool and formal.

"My father was very correct," says Hoving. "There was always the order of things, how a piece of luggage is unpacked, how a knife is lifted, form, dress, things like that. He made me terribly aware of what it means to be responsible and he did it through real fear. He's really a very imposing man."

Hoving's mother, who died in 1954, was, on the other hand, informal and spontaneous. "She was totally, utterly warm," recalls Hoving. "She loved people and, until her later years, was extremely happy. Very feminine, too. She'd have violent explosions, and then minutes later she'd be laughing. She zig-zagged her way through life. I guess there was a certain aspect of Auntie Mame about her."

If there was an aspect of Auntie Mame about Hoving's mother, there was certainly a bit of Holden Caulfield about Hoving. He was thrown out of the Buckley School (Mayor Lindsay's alma mater) in 1939 for failing to respond to discipline and was sent to Eaglebrook, in Deerfield, Mass.

For two summers he picked onions and potatoes in a work camp in Deerfield ("It was great") and later on divided his vacations between his mother's home in Martha's Vineyard and his father's retreat in Southampton. He was not very happy.

"One summer he'd want to be a writer, another he'd paint and another he'd just go off to the movies," his sister recalls.

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"Many times he'd just wander off by himself."

In the winters, Hoving would spend virtually every weekend at Loew's 72d Street movie theater. "He just wanted to get the hell away," says one friend. "His father was awfully strict and his mother didn't really give Tom and Petey what they were looking for. The kids were, frankly, pretty much left alone."

Hoving himself says that when he began his short-lived career at Phillips Exeter in 1947 he was gawky, shy and acne-ridden. "I created a rather unusual physical appearance." At the end of his

though, there was virtually no change. He joined an eating club—"It was a curious combination of jocks, really big types and second-rung socialites"—and vegetated. "I really fell apart," he says. "I didn't do a damn thing. I had a horrible dirty room. I shunned everything. I just would sit and do nothing, just sit and stare. Incredible. On Friday night I would get into a game of red dog or poker and play straight through the weekend until Sunday night."

During summers, he worked as a floor-walker at John David and Bonwit Teller ("That killed me from ever going into my father's business") and as a copy boy and assistant to columnist Sidney Fields on The Daily Mirror.

"God, that plant was unbelievable," he notes. "It looked like something that Moerdler [the Buildings Commissioner] would slap 6,000 summonses on. Part of the job—the best part, probably—was writing letters to the editor. They told you to come up with an interesting letter to back up an editorial—and then you had to be angered or enraged or humorous or a little old lady or something. You would pick a subject, say potholes in the street, and walk around the city room and get all steamed up and finally sit down and write this smashing letter about potholes."

In his second year at Princeton, Hoving showed up at a house party and met a Vassar sophomore, Nancy Melissa Bell, the daughter of Elliott V. Bell, the former State Superintendent of Banks and now chairman of the executive committee of McGraw-Hill. "He was trying to avoid his date, and I was waiting with not too much enthusiasm for mine," she says today. "We got into this sort of whimsical, nothing conversation about the people going by." Two years later they were married. (Mrs. Hoving is now a full-time, unpaid assistant to Dr. Efren Ramirez, the city's narcotics coordinator.)

MEANTIME, Hoving enrolled in a course in art history—a subject he knew virtually nothing about. "It was one of those courses that if you dropped a pencil and picked it up, you lost half a century," Hoving recalled at his apartment recently. "It clicked, though. It was quite clear that it was something I enjoyed."

"He was going to be an artist," his wife interjected. "He kept telling me this, and saying he was going to live an artist's life and I couldn't stand it. You know, up in a garret. Oh, too corny."

Quite suddenly, Hoving
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66'I'm learning how to live with criticism. At first I would have phoned all over town if I was criticized about something. Now I let a day or two soothe the situation and it turns out fine.'99

first term at Exeter, he received an A minus from a Latin teacher, who noted, however, that Hoving had neglected his studies. Hoving angrily stalked up to the 6-foot-5 teacher and asked for an explanation. Words were exchanged; the teacher gripped Hoving by the lapels and began shaking him; Hoving swung. He was thrown out the next morning.

Depressed and frightened, Hoving took the train back to New York that afternoon. "It was a terribly serious thing in my family," he recalls. "My father thought I was a nut, hopeless."

From 1947 to 1949, Hoving struggled through Hotchkiss, where the discipline was tight and the atmosphere, at least for Hoving, cold. "I've always had a broad streak of insubordination," he says. "I don't know why. I've always suspected the school spirit, cheering at football games, the old rah-rah unless you really felt it. In prep school I was always suspicious of the 'in crowd,' no one seemed to reach out, the intellectual curiosity was all put on. I never really got along with anyone at Hotchkiss, but I guess it was there that I realized that happiness was not the deal. The goal was to do something, to get engaged in something."

When he entered Princeton,

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became utterly fascinated with art. He came under the influence of Kurt Weitzmann, a professor of art and archeology and a specialist in medieval art, as well as the late Earl Baldwin Smith, then head of the Princeton art department. "Tom was not exactly the ideal college type," said one close friend, Prof. A. Richard Turner, who now teaches art history at Princeton. "Smith was a basic New England type and provided a big influence on him."

Another friend who knew Hoving as a youth recalls: "He changed completely as soon as he majored in art. It was as if he had found religion."

HOVING graduated *summa cum laude* in 1953, and won highest honors for a thesis on architectural history. His decision to apply for graduate school was not greeted enthusiastically by his father. "My father took it for granted that I'd go into business," he says. "Of course, he never believed I'd get through Princeton."

Nancy Hoving puts it more simply: "All hell broke loose." On Hoving's graduation day, his father gave him a \$1,000 check and told him that this was the last money he could expect from him.

(The Commissioner's relationship with his father appears closer today than it was when Tom Hoving was a youngster. The elder Hoving denies—to his son's puzzlement—that he was ever concerned about the young man's career, or that he wanted him to be a businessman. "The one time I was worried," he says with a smile, "was one summer in Stockbridge when Tommy, starting with \$5, became a croupier and made \$98. I thought he'd be a gambler." He adds: "He's quite a gifted kid.")

Hoving changed his mind about going to graduate school, and instead joined the Marines — which, for three years, he curiously enjoyed.

"After the snotty Eastern specialized schools, I had this hard shock of being pushed around," he says. "I had my doubts whether I could make it. I did. They're really quite a proud group of people. I was rather gung-ho and very impressed with the way the whole thing was run."

During boot camp at Quantico, Hoving attempted to get a weekend pass to marry Nancy. "Sonny," the platoon sergeant snarled, "if the Marine Corps wanted you to have a wife, we would issue you one." After Hoving completed boot camp, he and Nancy were married in one of the



LAUNCHED — Hoving pilots his wife, Nancy, and daughter, Petrea, around the lake in Central Park last December, when he was officially named to office.

major weddings of the year in Pawling, N.Y., where the Bells had a home. The newlyweds then flew to Camp Pendleton, where Hoving was executive officer of an amphibious tractor company.

Upon his discharge, Hoving applied to the N.Y.U. Institute of Fine Arts for a fellowship, and was turned down. He was accepted at Princeton, which awarded him a \$2,500 fellowship that he returned a few months later when his mother died and left him a yearly income of \$5,200.

In 1956—two years short of his master's degree in fine arts—Hoving and his wife left for a year's study in Italy, but not before throwing a party for the art department at which Nancy Hoving prepared a concoction made of rum and bananas that "looked like the Mississippi River." "The whole department—everyone—went wild," Hoving recalls. "Staid, dignified professors were cavorting in the most disgraceful manner."

THE Hovings finally made it to Europe, where they learned Italian and German, took part in the excavation of Morgantia in Sicily and covered virtually every museum in southern Italy, Austria and France.

Hoving won his master's degree from Princeton in 1958, and a doctorate one year later. In the spring of 1959 he appeared at the annual Frick Collection symposium at which graduate students read their papers before museum directors, officials and gallery owners. "The whole art world just glares at you," he says. "It's sort of the Marat/Sade of Fifth Avenue."

Seated in the audience was the late James Rorimer, director of the Metropolitan Museum of Art, who was obviously impressed with Hoving's paper on the Farnesi

Gallery in Rome. Within minutes after the paper was delivered, Hoving had accepted a job as curatorial assistant at the museum. His first assignment was to write a letter to a dealer in Europe turning down a marble carving on the Annunciation. Characteristically, Hoving told his superiors: "You can't reject this."

Sensing that the carving was a valuable and important work, Hoving examined dozens of photographs in the museum and at the public library until he discovered that this particular Annunciation was a delicately carved pulpit from a 12th-century Florentine church. Rorimer put his new employe in charge of all medieval acquisitions and later made him curator at the Cloisters.

A REGISTERED Republican, Hoving began working for John V. Lindsay in 1960, handing out leaflets in Sheridan Square, near the Hoving's former apartment on Carmine Street (they now live on East 73d Street). In the following years, Hoving and Lindsay met only casually, but when Lindsay decided to run for Mayor, Hoving and his wife decided to go to the Roosevelt Hotel and volunteer. At the same time, an old classmate of Hoving's, Eugene Becker, who has a Ph.D. in art history from Princeton and is now city budget director, phoned Hoving and told him, "You've got to come down and do something about the arts and the parks."

Hoving met with a group of high Lindsay aides, and then drafted the outline for a white paper on parks. Lindsay read the outline and asked Hoving to draft the document. For five months Hoving worked virtually around the clock,

traveling about town on his Jawa motorcycle when he was not at the Cloisters, discussing parks with architects, community officials, artists, newspaper reporters.

By election day, Hoving had visited most of the city's parks, spoken to hundreds of persons and produced a highly detailed document on what was wrong and what was needed that impressed architects and dazzled Lindsay. Two days after the election, Lindsay asked Hoving to be Parks Commissioner.

"I felt as if somebody had slammed me in the stomach with a fist," Hoving says. "I didn't expect it at all. There were an awful lot of other people around with corporate experience and a lot of executive ability."

Hoving spent several days thinking about the offer. "I was very anxious about being an administrator," he says. Finally he told Rorimer of the offer and of his nervousness about the job. Rorimer listened and smiled. "It's up to you," he told Hoving. "All I know is if I were your age I'd know what to do." Hoving promptly accepted the job.

Hoving, who has a picture of Lindsay on the wall of his office ("To Tom Hoving, a powerhouse and friend, from his grateful admirer and co-conspirator . . .") appears to be somewhat awed by the Mayor. "In the beginning I didn't know him and he frightened me," he says. "I sometimes have the feeling of a little boy in a Latin class who doesn't know his lesson. With the Mayor you better know exactly what he wants. He doesn't want a lot of blather and nonsense. I respect him a great deal."

Hoving usually begins his day about 7 A.M., when he has orange juice, three

medium-boiled eggs and heavily sugared black coffee. A Parks Department car waits for him downstairs (his Jawa recently burst into flames in front of the Plaza Hotel and is now being repaired) and by 8:30 he has read the papers and kissed Nancy and his 8-year-old daughter good-by and is off to the Arsenal.

WHEN relaxing at home, which is rare now, Hoving likes to tell interviewers how he spent several days in a bank vault in 1962 uncovering and identifying a 12th-century ivory cross from Bury St. Edmund's. The cross, purchased for more than \$500,000, is now in the Cloisters. In quiet moments, he may pick up a novel by Faulkner ("I revere him"), or by Camus ("The meanness of that prose—the unbelievable French quality") or chat with one of a number of Park Department aides who drop in for breakfast or dinner.

What Hoving wants after serving as Parks Commissioner remains—even to him, apparently—cloudy. While there are some who insist that Hoving has set his goal as the U.S. Senate or the Governor's mansion, he shrugs off any political career. The possibility that Hoving will be asked to succeed James Rorimer at the Metropolitan is met by a stiff Hoving silence—a rarity.

One of a number of controversies, generally painless, in which Hoving has been involved concerned his effort to ban cars in Central Park on Sunday mornings in order to provide a haven for cyclists and strollers. When Mayor Lindsay announced his support of this plan, Thomas Pearsall Field Hoving cried, "Hot dog!"

Can anyone imagine Robert Moses saying: "Hot dog"?

RHEINGOLD MUSIC PROVIDES REFILLS

Extra Concerts Scheduled at Rink—6 of 9 Sold Out

So many people have decided that the Rheingold Central Park Music Festival is doing something right that extra performances have had to be given for the last two nights.

Yesterday afternoon it became evident that the 4,200 seats and standing room for 200 in the Wollman Skating Rink would be sold out for last night's performance by the Horace Silver Quintet and Arthur Prysock singing with the Red Prysock Trio.

Ron Delsenser, the producer, decided to schedule a second performance to take care of the expected overflow. He had done the same thing on Sunday night when 3,000 more than the Rink's capacity showed up to hear "A Musical Salute to Israel" with Shoshana Damari, the Four Ayalons and the Negev Dancers.

Six Concerts Sellouts

Six of the nine concerts given in the series since it started on July 1 have been sellouts. As of Sunday, with both seats and standing room selling for \$1, the total attendance has been 33,349 of a potential 37,800.

Thirty-seven more concerts are scheduled between now and September 5. Two of them are already sold out—Judy Collins and Tom Paxton on July 29, and Stan Getz and Joe Williams on July 30. The Stan Getz-Joe Williams concert is scheduled for two performances, the only one in the series to be planned this way in advance. Last night, in view of the continued overflow attendance, Parks Commissioner Thomas P. F. Hoving was considering making two performances a night a regular policy, if arrangements could be made with the artists involved.

Audience Is Enthusiastic

The audience last night was vociferous in its enthusiasm but quite relaxed and orderly. It sighed and cheered for Arthur Prysock, a massive, handsome man who moved them with his throaty, murmuring manner of singing "Fly Me to the Moon," "Come Rain or Come Shine" and other romantic ballads, while his brother, Red Prysock, made his tenor saxophone moan in the background.

For Horace Silver's jazz group there was sustained applause and more cheers. In the last couple of years Mr. Silver has completely changed his personnel and built a new repertory of original compositions.

The net result, however, is very much like the group with which Mr. Silver achieved his initial fame—hard-driving performances based on catchy ensemble riffs with long but vital soloing from all members. Mr. Silver, on piano, is still the most striking soloist in the group, but his present trumpeter, Woody Shaw, revealed an exceptionally fine tone and a bright, crackling attack.

JOHN S. WILSON

The New York Times

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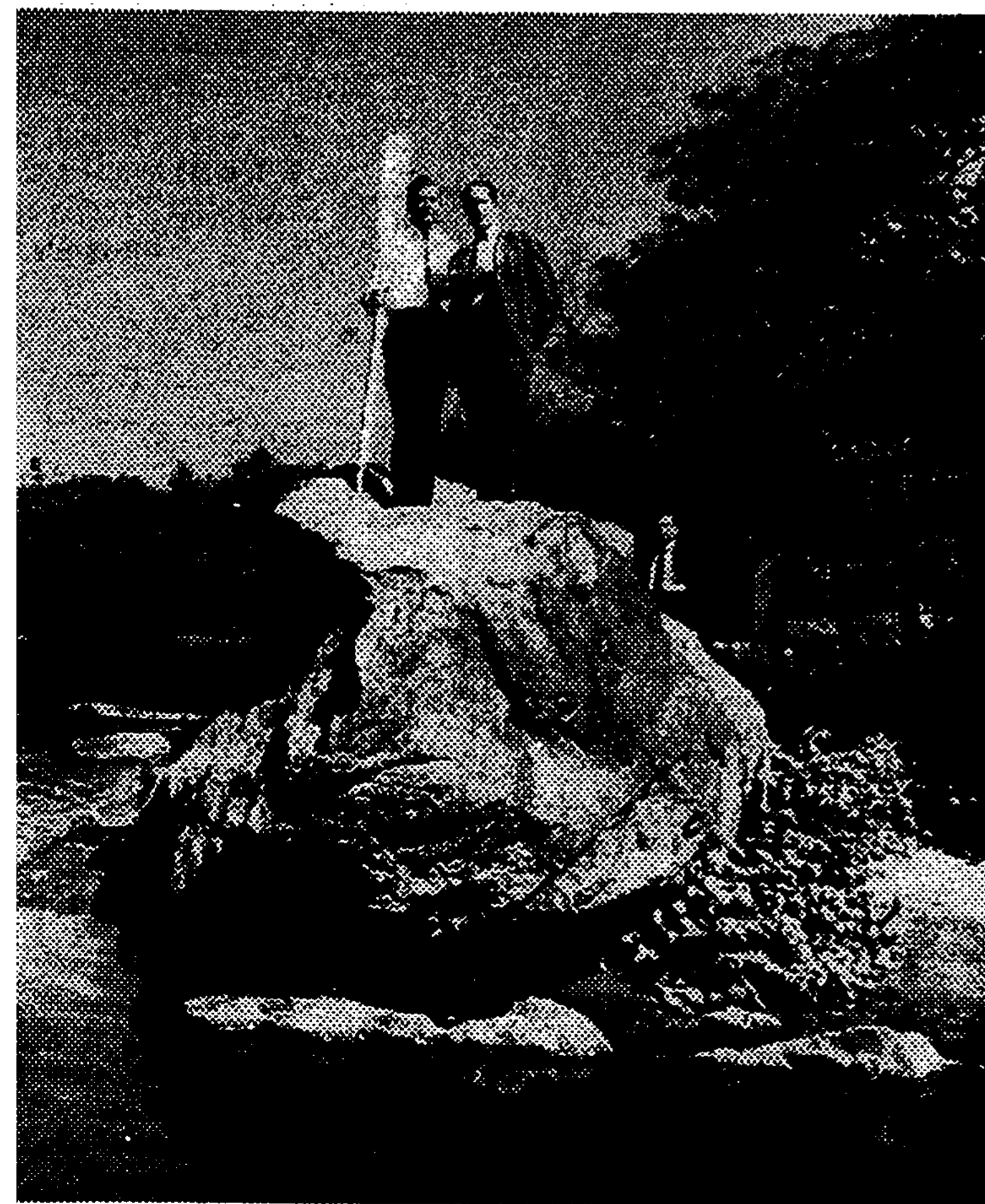
The Mayor and Commissioner Took to the Lake, in a Red, White and Blue Rowboat—Splash, Bam, Wow!



The Mayor and Park Commissioner Thomas P. F. Hoving each had oar and glass



They used the oars to splash some people in another boat—photographers. They got wet.



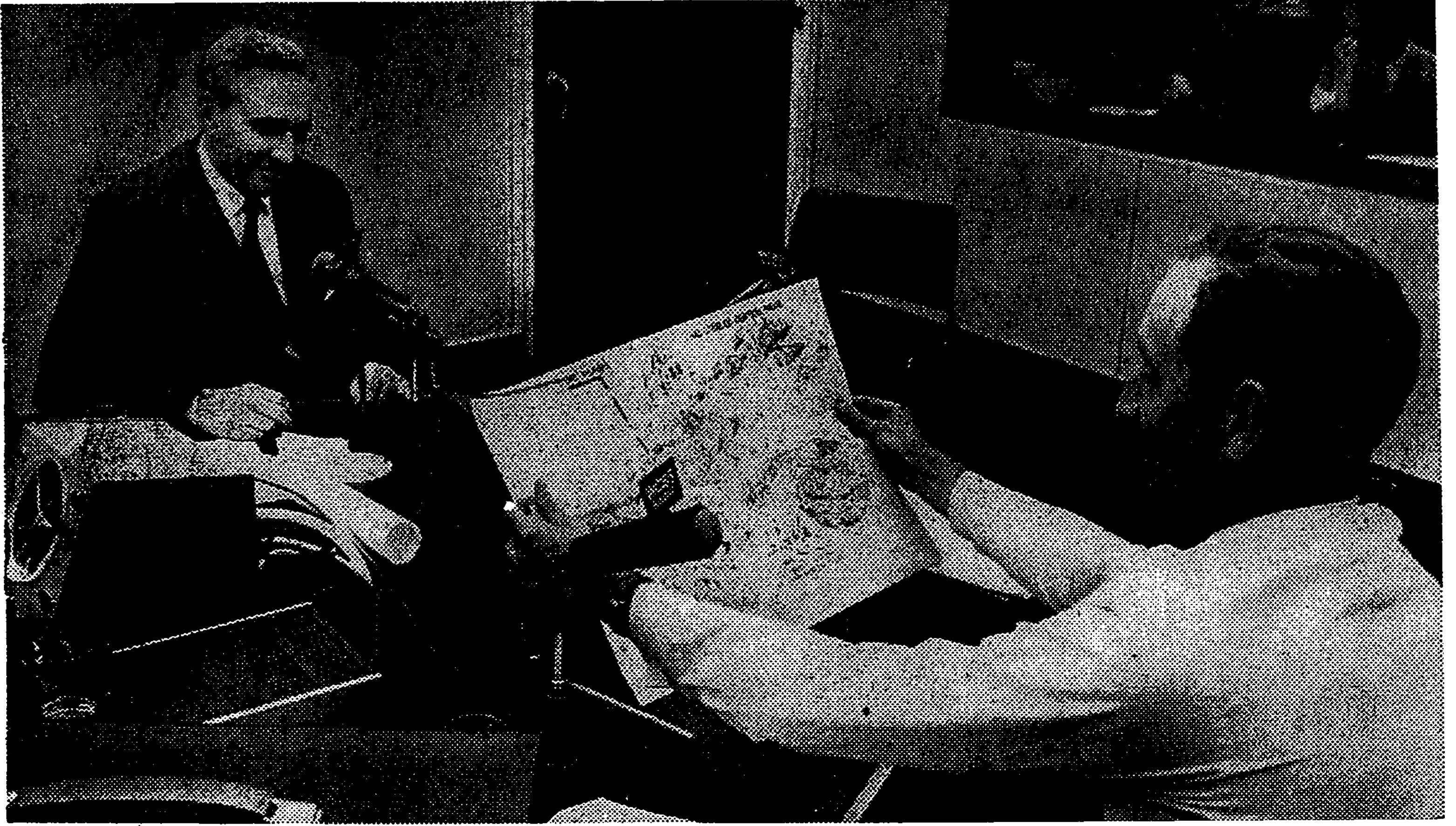
At one point, Mr. Lindsay and Mr. Hoving halted the voyage to climb onto a rock. They claimed it for the city.



Some people got into their boat. Sharman Douglas, a city greeter; Bess Myerson, former Miss America; Mrs. Ann Bittenweiser and George T. Delacorte Jr., who help the parks.

The New York Times (by Neal Boenzi)

Much Heat, if Little Light, Shed in Debate on Central Park Cafe



The New York Times (by Carl T. Gossett Jr.)

Huntington Hartford, left, engages Parks Commissioner Thomas P. F. Hoving in a radio debate. The issue: "Shall the City of New York accept \$1-million from Mr.

Hartford in return for permitting him to install a small cafe in Central Park?" When the debate ended, Mr. Hartford still wanted a cafe but Mr. Hoving was unmoved.

Hartford and Hoving Argue to Draw

By RICHARD J. H. JOHNSTON

Parks Commissioner Thomas P. F. Hoving and Huntington Hartford met yesterday in a radio debate on the question:

"Shall the City of New York accept \$1-million from Mr. Hartford in return for permitting him to install a small cafe in Central Park?"

The two men sat microphone-to-microphone in a Columbia Broadcasting System studio at 51 West 52d Street from 2:15 P.M. to 3 o'clock, veering not a grass blade's width from their positions as to what parks are really for.

Contrast in Appearance

Mr. Hoving upheld the negative side, armed with charts, graphs, dossiers and poetic paeans to parks. His coat tossed over the back of a chair, he twirled from side to side in his swivel chair, held his head in dismay and implored a handful of onlookers to behold his anguish over his opponent's presentation.

Mr. Hartford, the A. & P. heir, sat unruffled, his suit jacket neatly buttoned. He said again that he would give the city a "substantial sum" for recreational facilities for the Bedford-Stuyvesant area of Brooklyn if he is permitted his "little cafe" in the southeast corner of Central Park.

"Absolutely not," said Mr. Hoving more than 20 times, as he reiterated his conviction that the building of a cafe at the park on the site Mr. Hartford wants would spoil the park's natural allure and open the way for further commercial incursions in it.

A Confusing Afternoon

Ed Joyce, conducting the program "Talk of New York," introduced the debaters and the subject matter. From then on it was a hard afternoon for Mr. Joyce. As alternate presentations of argument became snarled, Mr. Joyce sought to separate charge from rebuttal with little success.

Mr. Hartford restated his "condition" for a donation to Bedford-Stuyvesant. "I will go to the people. I don't want to give the money to the Park Department," he declared.

"I hope this is the last time you mention Bedford-Stuyvesant," said Mr. Hoving.

Mr. Hartford returned to his proposal, and was interrupted by Mr. Hoving, who said: "I hand you a complete brochure on the park system," giving Mr. Hartford a voluminous file.

"I don't have time to read

it now," said Mr. Hartford.

"Let me go into this issue of the cafe," said Mr. Hoving.

Finally Mr. Joyce broke in: "Pardon me, gentlemen, it's time for a message."

Mr. Hartford said at one point he thought it an "interesting coincidence" that Mr. Hoving's father, Walter P. Hoving, former president of the Fifth Avenue Association and Board Chairman of Tiffany's, was among the staunchest opponents of the cafe proposal.

Commissioner Irritated

"Are you suggesting my father had something to do with my appointment?" bristled Mr. Hoving.

"Well, it's a damned coincidence," came the retort.

"Gentlemen," broke in Mr. Joyce, "do you have any area of compromise?"

Mr. Hartford said that "for five years" he had had "nothing but approval" until

Soon Mr. Joyce announced the Lindsay administration took over.

the time had come for another "message."

Afterward, Mr. Hartford said he would make an "important announcement" about a gift in two or three weeks. Then the hour was up and the exchange came to a confused end.

5,000 Fill Pavilion In Park to Enjoy Beer and a Band

By EDITH EVANS ASBURY

A Bronx nun, a Yorkville matron who danced in white tennis shoes, Mayor Lindsay, Parks Commissioner Thomas P. F. Hoving and about 5,000 other people crowded into the "Pavilion of the Oktoberfest" in Bryant Park yesterday for hot dogs, Bavarian beer and music and mid-Manhattan Gemütlichkeit.

Outside, on 42d Street, teamster pickets protested the use of city funds to "promote the sale of imported beers while New York City brewery workers are out of work."

Commissioner Hoving, who entered the park from the Avenue of the Americas, did not know of the pickets until an aide told him. He went immediately to the pickets and told them that he had "done plenty to plug New York beer and I would like to do more next year."

"But after all, fellows," he said, "two days out the year for this shouldn't disturb you."

Mayor Lindsay, who arrived an hour later, may or may not have known about the pickets, but he did not confront them. He entered the park walking briskly past the 42d Street exit where they were picketing, and left by an exit near the New York Public Library, closer to Fifth Avenue.

The pickets, representing Locals 3 and 46 of the International Brotherhood of Teamsters, melted under the sun-

Continued on Page 35, Column 3



5,000 PEOPLE JAM PAVILION IN PARK

Continued From Page 1, Col. 6

shine of Commissioner Hoving's ingratiating assault.

They shook hands with him, told him he was doing a good job and posed smilingly with him for photographers. Two of their officers agreed to meet with the Commissioner "whenever you say" to discuss plans for promoting New York beer in the parks next year. They were Al Dunne, president of Local 46, and Henry Bartels, vice president of Local 3.

Mr. Hoving told the pickets that he had forced one park concessionaire to switch from an out-of-town beer to a New York beer. He reminded them that he had arranged for the sponsorship of other park events by some beer companies here, and said that others had refused to cooperate.

"You let us know who they are," one of the pickets said, "and we'll see that they do cooperate."

After the friendly encounter, the picketing resumed. "He's a nice guy, but we have to do this," one of the pickets said.

The tall, brisk Commissioner returned to the pavilion and, head and shoulders above most of the crowd inside, strode through it, mounted the platform with the Bavarian band and prepared to break open a keg of the German beer.

Several whacks with a large wooden mallet failed. Finally, to cheers, Mr. Hoving punctured the keg. Out gushed beer that splashed him, other dignitaries, photographers and part of the audience.

"Sorry about that," Mr. Hov-

ing said to some elderly women in the front row.

They paused while brushing themselves off with lace handkerchiefs and beamed forgiveness. The Commissioner handed down to one of them the first stein of beer drawn from the keg.

Festivities began at 10 A.M. in the inflated structure, which is 30 feet high, 200 feet long and 60 feet wide.

Two five-horsepower blowers maintained pressure to keep it inflated. The structure is made of a nylon fabric coated on both sides with vinyl, with revolving doors at each end and round vinyl windows.

Mr. Hoving told the audience he was considering using similar structures in parks here to provide indoor recreation in winter.

Among the crowd were several shabbily dressed men who seemed mildly astonished at the transformation of their usual habitat.

The New York Times

Published: October 21, 1966

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The New York Times (by Meyer Liebowitz)

OKTOBERFEST: The thirsty and the curious enter the "Pavilion of the Oktoberfest in the Park" in Bryant Park. Structure is 30 feet high, 200 feet long and 60 feet wide. Oktoberfest is the traditional fall festival of Munich.

The New York Times

Published: October 21, 1966

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Lindsay and Hoving Give New Skating Rink a Whirl



The New York Times (by Robert Walker)

Parks Commissioner Thomas P. F. Hoving, left, and Mayor Lindsay try out new rink

Mayor Lindsay impressed exhibition ice skaters yesterday as he whirled with teenage girls to waltz tunes and dashed with Parks Commissioner Thomas P. F. Hoving around the city's newest skating rink.

The occasion was the dedication of the \$2,650,000 Loula D. Lasker Memorial pool and skating rink in the Harlem Meer section of Central Park, near 110th Street. The estate of the donor gave \$600,000 toward construction and the city put up the rest.

Mr. Hoving accepted the installation—which includes a building with locker and shower facilities—from William Rosensohn, a nephew of the late Miss Lasker.

Miss Lasker, who died in 1961 at the age of 72, was a sister of the late Albert D. Lasker, who, with his wife, set up in 1942 the Albert and Mary Lasker Foundation, which underwrites medical research and gives awards for medical journalism.

Mr. Lindsay said he "practiced two Sundays ago for the first time in 12 months," while Mr. Hoving confessed a "sneak practice" one day last week when the rink was being tested. Mr. Hoving remarked: "Actually, I am not a classy skater. I am a primitive and brutal skater." He said he was once an ice-hockey goalie.

The 28,000-square-foot rink, which the city said could ac-

commodate 2,000 skaters—and in the summer 2,000 swimmers—was opened without admission charge after the ceremony yesterday. Beginning today the fees will range from 25 to 75 cents for three-hour sessions.

The New York Times

Published: December 22, 1966

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AND IN THE PARK IT'S A HAPPENING

1,000 Hear a Work by Cage
With Hoving as Host

By ALFRED E. CLARK

By ALFRED E. CLARK

A "happening" took on new improvisations at the Mall in Central Park last night as some avant-garde music, an impromptu burning of a Christmas tree and a flock of snappish, quacking geese showed about 1,000 warmly clad New Yorkers how to start the new year.

The occasion, Parks Commissioner Thomas P. F. Hoving said, was "to show New Yorkers that there were other places besides Times Square where they could greet the New Year in."

At the stroke of midnight, a helicopter flew over the Mall and on the amphitheater stage a 27-year-old percussionist, Max Neuhaus, busily played—on five separate amplifiers in an ear-piercing performance—one of the works of the avant-garde composer, John Cage, "Sound of Sound."

The composition, which ran for 15 minutes, and increased gradually in decibels, was described by Mr. Neuhaus as "the Fontana Mix-Feed."

He said that Mr. Cage had written the composition in honor of a former landlady in Rome, whose name was Fontana.

"I've played this piece about 20 times both here and in Europe," Mr. Neuhaus said.

Commissioner Hoving, clad in a parka, khaki trousers and ski boots, stood at a microphone in the front of the stage. Just as the music reached a crescendo, the crowd burst into the singing, without accompaniment, of "Auld Lang Syne."

Mr. Hoving sang along enthusiastically. The voices almost

drowned out the screeching amplifiers.

Someone in the audience handed up a Christmas tree to the Commissioner. The seven-foot fir, trailing a few scraggly bits of tinsel, was apparently a discard.

Nonetheless Mr. Hoving accepted it gracefully and with profuse and smiling thanks. However, a few moments later, an unidentified prankster set it afire on the stage. It blazed up, but burned out quickly. No one was hurt.

After the happening, which lasted about half an hour, many in the crowd walked down to the refreshment kiosk at the park's Bethesda Terrace, where they warmed themselves with steaming wine punch (35 cents a cup), hot apple toddy (also 35 cents), hot onion soup (25 cents) frankfurters (30 cents) and bratwurst (40 cents).

Sitting at tables, they watched a few skaters skimming about on the ice of the boat lake, near 72d Street. Later, many left the kiosk to

The New York Times

Published: January 1, 1967

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Park Association To Honor Hoving At a Happening

Village Gate on Jan. 18 Will Be Transformed Into Indoor Park

A happening honoring Parks Commissioner Thomas P. F. Hoving and benefiting the Park Association of New York will take place on Jan. 18 at 7 P.M. in the Village Gate, Bleecker and Thompson Streets.

For that evening, the nightclub will be transformed into an indoor park. The happening will be presented by the Park Association with the help of the Department of Parks, Art D'Lu-goff, owner of the Village Gate, and the film departments of various city colleges and universities. Cocktails and dinner will be served.

Mrs. Louis S. Auchincloss and Mrs. Donald R. Johnston are co-chairmen of the event. Proceeds will be used to further the work of the association, a civic group established to help improve recreational facilities in parks, open spaces and neighborhoods throughout the city.

Among the patrons are Mr. and Mrs. Douglas Auchincloss, Mr. and Mrs. James Biddle, Mr. and Mrs. John R. H. Blum, Mr. and Mrs. Lawrence Bittenwieser, Mr. and Mrs. C. Girard Davidson, Mr. and Mrs. Daniel Davison and Mr. and Mrs. Donald H. Elliott.

Also Mr. and Mrs. Brendan Gill, Philip Johnson, Mr. and Mrs. John Pierrepont, State Senator and Mrs. Whitney North Seymour Jr., Mr. and Mrs. Constantine Sidamon-Eristoff, Mr. and Mrs. Donald B. Straus and Mr. and Mrs. William Zeckendorf.

Tickets may be obtained from the offices of the Park Association at 15 Gramercy Park.

Next Wednesday, also to honor Mr. Hoving, the Council for Parks and Playgrounds will hold a garden party in a heated tent in Central Park.

The New York Times

Published: January 4, 1967

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Hoving Discloses Plans for Coney Island Renaissance as Beach Opens



The New York Times (by John Orris)

At Coney Island, the water temperature was 55 degrees—not very warm, but tempting enough for the hardy souls

By **BERNARD WEINRAUB**

Parks Commissioner Thomas P. F. Hoving announced at Coney Island yesterday that a committee of architects, showmen and community officials would be formed to bring about "a renaissance" on the three-mile-long amusement park.

"We want to make Coney Island magnetic," the Commissioner said at the opening of the swimming season at

Coney Island and other municipally operated beaches. "We want to make it a beach and entertainment area that you have to come to, not just during the day but at night."

As the Commissioner spoke, waves rolled in five feet away, but only a handful of the 75,000 to 100,000 persons who showed up actually stepped into the 55-degree waters. On a summer weekend day, 800,000 to a million

persons crowd the beach. With the temperature hitting 85 at 2:35 P.M.—the warmest day of the year—about 30,000 persons visited the Rockaways and about 75,000 went to Jones Beach, which also opened yesterday.

For most, it was a day of sunbathing. But for Mr. Hoving it was a day of disclosing plans for the renaissance at Coney Island and discussing the plans with a group of

Brooklyn Congressmen at a luncheon of antipasto, cheesecake and espresso in a restaurant just off the boardwalk. "Everyone's very enthusiastic," said the Parks Commissioner.

He said that the next step, which was discussed Friday at City Hall with Brooklyn Borough President Abe Stark, would be discussions on and

Continued on Page 47, Column 8

The New York Times

Published: May 22, 1966

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HOVING DISCLOSES PLANS FOR CONEY

Continued From Page 1, Col. 5

the selection of committee members. The selection will be made by officials of the Parks Department and elected officials of the city.

"We want to have on the committee architects, businessmen, elected officials, people from the community and showmen," Mr. Hoving said, "If Billy Rose were alive today he would certainly be asked to be a member of it."

Mr. Hoving, who took two long rides on the roller coaster before leaving Coney Island, said the committee would focus on the boardwalk area between Steeplechase and the Aquarium.

"We want to create something with taste and excitement," he said, "a sort of continual world's fair without the entertainment or price problems of the most recent World's Fair."

"This beach has got the greatest potential of any beach on the Eastern seaboard," the Commissioner added. "We're on the edge right now—Coney Island can slip down or it can really surge forward."

Mr. Hoving said that he "had no idea of a [cost] figure" for the Coney Island project, but added "it's going to be high."

"We'll have to get together with the Board of Estimate on this," he said.

Asked what Coney Island meant to him, Mr. Hoving replied:

"I was once thrown out of a school and I was pretty de-

pressed. I came home and I got together with an old buddy and we came out to Coney Island. It worked. I lost that depression."

"In a city of this size," he continued, "there's an absolute necessity for escape, for the kind of cotton-candy type entertainment that Coney Island can give, if it's done well."

"A big city can possibly become too sterile. We need relief from that."

Although the beach and boardwalk have declined in re-

cent years, community officials point out that the area around the beach is booming. Recent additions include three new schools, Kingsborough Community College, new housing, an urban renewal area and new hospital facilities.

A \$3.5-million convention hall seating 4,500 persons, which can be converted into an Olympic-size indoor ice skating rink for 2,000 skaters, is scheduled to be built on the boardwalk at West 19th Street.

Flag-Capture Game On 'Monster' Scale Planned by Hoving

Parks Commissioner Thomas P. F. Hoving disclosed yesterday plans for his next pastoral happening.

"We're going to have a monster game of capture the flag," he said with a smile of anticipation. "We'll hold it in Central Park on a Sunday—about three weeks from now—and I bet we get two or three hundred people to play."

Mr. Hoving, who has been described by friends as the social director of Fun City, has had considerable success with his mass diversions. His last, a communal painting spree on May 15, was praised by its participants.

"I'm an old capture-the-flag fan myself," the Commissioner said as he stood in the middle of a group of reporters just outside the Mayor's office after Mr. Lindsay's weekly cabinet meeting.

"It's a good way for people to let out some of those repressions in an orderly fashion," Mr. Hoving declared.

"You know the game," he went on. "You mark off a big area and draw two white lines down the middle. There's a flag posted at either end of the field—in this case we'll use Parks Department banners.

"You have two big teams with maybe 50 people on each and each side tries to get the other's flag and bring it back across the white line without being tagged."

As he talked, the Commissioner sketched a picture of a large field, complete with flags, on a small pad. Then he drew a circle outside the field.

"This is the prisoner's box," he explained. "That's where you go when your tagged."

Mr. Hoving said the game would be open to the public and would be held in the Meadow in Central Park. "You need a lot of hills and trees for capture-the-flag," he said.

The prize, he explained, will be permanent possession of the Parks Department banner.

The New York Times

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Hoving Calls a Meeting to Plan For Restoration of Bryant Park

Troubled by the growing deterioration of Bryant Park, Parks Commissioner Thomas P. F. Hoving has called a meeting tomorrow of the area's community leaders to discuss plans to restore the park.

The supervisor of the park, Andrew Petrochko, said yesterday that homosexuals, litterers and vandals in the park were creating an unmanageable situation for him and his grounds crew.

Mr. Hoving said he would meet with the Sixth Avenue and Fifth Avenue Associations and with other community leaders at the Overseas Press Club to discuss Bryant Park and to suggest ways to improve the park.

The Commissioner's public relations officer, Mrs. Mary P. Nichols, said that some of the plans included bringing in the department's maintenance crew, which works in the citywide "Operations Spruce-up" program.

greenery behind the Public Library between 40th and 42d Streets, has for years been the subject of jokes, controversies, complaints, and articles. The homosexual population of the park was discussed in the novel "City of Night," written by a homosexual.

Commenting on the park's deterioration, Mr. Petrochko said:

"It's the worst I've seen it in my 25 years here. In my opinion the three main objectives for restoring this park are getting rid of the undesirables, putting on more permanent staff laborers for Bryant Park, and cracking down on the litterers and the vandals."

"The homosexuals and the winos are my biggest headache," Mr. Petrochko said. "The homosexuals make faces at people during lunchtime and at night occasionally paint the busts of Mr. Goethe and Mr. Dodge with lipstick and rouge."

The police details in the park

Bryant Park, 9.6 acres of Continued on Page 59, Column 4

The New York Times

Published: June 22, 1966

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CLEANUP IS URGED FOR BRYANT PARK

Continued From Page 49

are irregular, according to Mr. Petrochko," and the undesirables take advantage of our lack of adequate protection."

"The resident alcoholics," he went on, "sleep in the park and in the daytime annoy everyone by passing out, panhandling, and by rummaging through the garbage cans."

The police round up the alcoholics from time to time, but according to Mr. Petrochko, "once the winos are dried out at Bellevue, they make a beeline for Bryant Park."

Littering and vandalism are "bordering on the ridiculous," a member of the park's maintenance crew said. The crews gather 110 garbage cans and 14 50-gallon drums of litter a

day, in addition to 50 pounds of soot fallout.

Mead Harrison, one of the ground crew, said that the most prolific litterer was a man they call the "Paper Ripper," who has been seen once, but who visits Bryant Park at 10-day intervals with shopping bags filled with 4-by-4 inch squares of newspaper that he scatters all over.

"It takes me practically all day to clean him up," Mr. Harrison said.

And There's the Pigeons

"Our most persistent vandal is the pigeon," Mr. Petrochko said, "because the pigeon eats our ivy, our grass, our flowers, and presents a health menace."

The park's pigeons, which are said to number more than 500, are often carriers of the disease Ornithosis, described by the New York City Health Department as a sometimes fatal ailment of the pulmonary tract when contracted by humans.

"But everyone seems to want to feed them," Mr. Petrochko said, "and even though that's against the law, it's impossible to stop the pigeon feeders."

Commissioner Hoving calls the pigeon "a rat with wings."

Understaffing is the park's "most exasperating problem," one park worker said. The park crew consists of Mr. Petrochko and five laborers.

"But with days off, sicknesses, and requests from Duffy, Herald Greeley Squares for maintenance work, we are usually shorthanded," Mr. Petrochko said.

The Bryant Park crew is also responsible for the maintenance of the flower boxes from 14th to 57th Street.

Mrs. Nichols said that the Commissioner would talk about these problems at tomorrow's meeting.

"We also will be talking to the Police Department soon about providing some kind of program for more patrolmen in the park," Mrs. Nichols said.

Last week mercury-vapor lights were installed in the park for more illumination at night. And there is the possibility, according to Mrs. Nichols, that live music will be provided in the park "to help bring in a better element of people."

The New York Times

Published: June 22, 1966

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5 City Pools Extend Closings to Midnight

Parks Commissioner Thomas P. F. Hoving announced yesterday that five municipal outdoor swimming pools would be kept open until midnight during the heat wave.

The pools are the 59th Street pool between West End and Amsterdam Avenues in Manhattan, the Sunset pool at Seventh Avenue and 43d Street in Brooklyn; the Crotona pool at East 173d Street and Fulton Avenue in the Bronx; the Astoria pool at 19th Street and 23d Drive in Astoria, Queens, and the Lyons pool at Victory Boulevard and Murray Hulbert Avenue, Tompkinsville, S. I.

Mr. Hoving made the announcement after a tour of three outdoor pools in Brooklyn.

The New York Times

Published: July 14, 1966

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Hoving Asks the Public To Save Street Trees

Parks Commissioner Thomas P. F. Hoving has called on city dwellers to help save about 550,000 street trees he fears may die this summer because of the extended dry spell.

Mr. Hoving asked the public to loosen the soil around the tree base with a spading fork or similar tool to let moisture seep down to the roots, and then add five pails of water to the soil each week during dry periods.

He said the Commissioner of Water Supply, Gas and Electricity had given permission to use city water for the trees.

The New York Times

Published: August 7, 1966

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A 'Revolving World's Fair' In Central Park Proposed

Park Commissioner Thomas P. F. Hoving said yesterday he hoped to set up a "sort of revolving world's fair" in Central Park beginning next year.

Returning from a four-day visit to Mexico, Mr. Hoving envisioned the northern area of the park as the setting for a Mexican Pavilion, complete with a restaurant and Mexican bands, and "small refreshment kiosks."

Mr. Hoving also foresaw a continuing series of exhibits by various countries, each remaining in the park for about two years. He said Mexican officials were "quite taken with the idea, especially since they are interested in plugging the 1968 Olympics, which will be held in Mexico City."

The New York Times

Published: October 20, 1966

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Hoving Issues Invitation To Heavenly Happening

Parks Commissioner Thomas P. F. Hoving invited New Yorkers to gather in Sheep Meadow in Central Park at midnight tomorrow for his biggest "happening" to date—the expected 3-hour shower of Leonids that occur only once in a generation.

He urged parents to put their youngsters to bed early and then bring them to the park — together with warm blankets and jugs of hot chocolate or coffee—"because of the magnificence of this shower of stars, which may not repeat itself for another 33 years."

A team of astronomers from Hayden Planetarium, headed by Dr. Thomas D. Nicholson, will describe over a public address system just what is happening. They will use an electric beam, stabbing 300 feet into the sky, to point out various star formations.

The show could be ruined by rain, overcast skies or the failure of these showers to keep on the 33 1/3 year cycle that has been observed by scientists since A.D. 585.

The New York Times

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HOVING IS NAMED CULTURAL CHIEF

Keeps Parks Job in Heading Mayor's 5th Superagency

By **RICHARD F. SHEPARD**

Mayor Lindsay named Parks Commissioner Thomas P. F. Hoving as head of a new Recreation and Cultural Affairs Administration yesterday.

His responsibilities will include the Parks Department and an office that acts in liaison with museums, libraries, zoos, botanical gardens and other cultural institutions operated partly with city money.

The new agency is the fifth established by executive order in a series of 10 that Mayor Lindsay will create to combine a number of related city activities under a single administrator.

The Mayor will soon ask the City Council to enact legislation amending the City Charter to establish each administration as a single agency. Until such a law is passed, Mr. Hoving will remain as Parks Commissioner as well as administrator. With his new title, he received a salary increase of \$10,000 to \$35,000 a year.

Mr. Hoving, who was curator of the Metropolitan Museum of Art's Cloisters museum before joining the city government, gave an idea of how far his new duties will take him by itemizing some of the things he plans to look into.

He will study charters of the cultural institutions that the city helps to finance and also the appropriations themselves with an eye to seeing what improvements can be made. He will examine the possibility of

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HOVING IS NAMED CULTURAL CHIEF

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revising the Mayor's list of architects and also the question of which agency shall decide upon the art placed in city-financed construction.

Mr. Hoving said he also would look into the urgent need to provide suitable housing for artists, think about what must be done with historic houses and try to find ways to get increased Federal supports for the arts here.

He will also assess the recent survey of cultural institutions by a committee headed by Eugene R. Black Jr. Last week the committee made recommendations for a 13-member council that would coordinate and guide the city's cultural life.

Sworn In at Center

The Mayor made the appointment an after-lunch "happening" at Lincoln Center for the Performing Arts. He pulled out a Bible and swore in Mr. Hoving on the spot. The occasion arose during speech-making at the first meeting of the New York Cultural Showcase Committee, which brought together more than 250 persons representing 61 cultural institutions.

The showcase was conceived as a venture in cooperation among the privately operated cultural institutions in the city. It will help promote activities of museums and zoos and other cultural establishments, starting with a concentration on Lincoln Center's summer festival next year.

In his talk, Mayor Lindsay warned against government intervention in the arts and said there was "too much red tape" in the support now being offered by the city.

In another development during the day, it was announced that the Mayor's reorganization program had extended to the Department of Public Events, which will vanish in the projected plan but will reappear as part of the Mayor's office.

Speaking of Mr. Hoving's new post, Mr. Lindsay said:

"It will give the city greater latitude in dealing with individual cultural institutions and it will give us more responsive supervision of the recreational and cultural activities sponsored or abetted by the city."

The Mayor observed that the city contributed \$45-million a year to cultural institutions. Most of this, \$30-million, goes to finance three public library systems.

In addition, the city underwrites part of the expenses of 13 private cultural institutions among them museums and the New York Zoological Society. It is also giving \$1.2-million this year for such ventures as the New York State Theater and various theater undertakings in the parks.

Mr. Hoving said that he proposed to begin his new work by contemplating the "highly complex relations" between the city and the cultural institutions.

If the administration is established by law, it would

also include the Landmarks Preservation Commission, now a separate unit; the cultural affairs office of the city, which now reports to the Mayor, although Mr. Hoving heads it as cultural executive, and a new cultural council.

After the luncheon yesterday, Mr. Lindsay said the new agency would be able to go ahead with most of its activities without waiting for approval by the City Council because many of its functions are now under the authority of the Parks Department.

He said that the situation for his latest superunit might be different in this way from what it was for the four others he has created in transportation, human resources, finance and health.

There have been indications of Council resistance to the Mayor's proposed reorganization and consolidation of city departments into 10 agencies. The amendments to the City Charter, requires Council approval. Also, the Council controls the appropriations that will finance the new agencies.

In his speech, Mayor Lindsay said:

"We in city government are determined that the arts must remain the particular province of the private citizen and that when government lends its support it must be free of political interference."

Governmental intervention in the arts, he said, can "lead to a degree of standardization of conformity which is antiethical to our best artistic traditions."

However, he noted that the city must work with arts and culture "with improved sensitivity and effectiveness."

"We are tied up in too much red tape," he explained. "Despite a good deal of streamlining that I have initiated, a capital budget request from a cultural institution still must pro-

ceed through too many bureaucratic stages of review before it receives final approval."

Every city dollar, he said, must be put to work without "undue bureaucratic harassment."

He said that the city was studying a proposal by Prof. David Crane of the University of Pennsylvania for decentralized commerce, community service and cultural centers in or near deprived neighborhoods.

2 Will Report to Mayor

Although the new administration would vest overlordship of city cultural affairs in Mr. Hoving, there will still be persons in the administration who will report to Mr. Lindsay.

Among these are Mrs. Edwin I. Hilson, whom the Mayor recently appointed as an unsalaried adviser on cultural affairs, and Richard Rosen, an assistant to the Mayor, who will continue to represent him on the boards of directors of many institutions and organizations.

Apparently in preparation for the new agency, Mr. Hoving recently appointed Dr. Barbaralee D. Diamondstein as special assistant for cultural affairs in the Parks Department. Miss Diamondstein formerly served as executive assistant to Prof. Eric F. Goldman when he was special consultant to President Johnson and adviser on intellectual and artistic activities.

The proposed restyling of the Department of Public Events is designed to alter neither its personnel nor its functions, but to shift them into a closer relationship with the Mayor.

Asked to comment on the merger and its effect, Mayor Lindsay last night said:

"The eventual transfer of the work of the Department of Public Events to the Mayor's office will bring about an even closer relationship between my staff and Commissioner John S. Palmer who has distinguished himself in the handling of protocol and public ceremonies."

The proposal is "a very logical idea," said Commissioner Palmer. His department works so closely with the Mayor that it makes sense to set it up as part of the Mayor's staff, he said.

Hoving Bowing Out as City's Parks Chief Today

By RALPH BLUMENTHAL

The administration of the city's 37,000 acres of park land will pass this afternoon from Thomas Piersall Field Hoving to August Heckscher.

Mr. Heckscher, the 53-year-old director of the Twentieth Century Fund and a cultural adviser to Presidents Dwight D. Eisenhower and Kennedy, is scheduled to be sworn in as the city's Commissioner of Recreation and Cultural Affairs at 3 P.M. in Mount Morris Park, near Fifth Avenue and 122d Street in Harlem. The site was chosen to dramatize the city's commitment to the upgrading of deprived areas.

Mr. Hoving, who is 36 years old, leaves tomorrow for a vacation in Puerto Rico before taking over April 15 as director of the Metropolitan Museum of Art.

During his 14 months as Commissioner, the lanky, exuberant Mr. Hoving became perhaps the best-known figure in city government after Mayor Lindsay. He ruled the parks with flamboyance, but he leaves for his successor some serious and perennial park problems.

Much to be Done

The administration's accomplishments and failures were discussed last week in dozens of interviews with park officials, civic leaders and architects.

"In spite of Tom Hoving," Mr. Heckscher said yesterday, "much remains to be done, especially in recreation and cultural affairs, which Mr. Hoving never was able to deal with because of his short time."

"You have to start five things going to end up with three," Mr. Hoving said. "You need a lot of runners, the more the better. It leaves a feeling

His Exuberance Left a Mark but Serious Problems Remain for Successor

of loose ends, but it's the only way to keep things moving. [Robert] Moses told me that.

Mr. Hoving did keep things moving.

He threw "happening-type parties" for thousands of New Yorkers in Central Park, turned over the park to bicyclists on Sundays, started and stopped the trapping of cats in the park and judged a park contest for go-go girls. He set up a community relations unit in the Parks Department to determine the park needs of neighborhoods, ran scores of cultural events that ranged from jazz and rock 'n' roll concerts to roving performances by Shakespeare troupes and he joined Mayor Lindsay in a water fight against photographers.

Enlisted Top Architects

The Commissioner cleared rubble-strewn lots for vest-pocket parks, and quashed 29 park projects that he considered to be encroachments while approving some that others considered encroachments. He rallied around him big-business contributors and some of the most creative architects in the country to design new parks and rehabilitate some old ones, and he put his headquarters in the Central Park Arsenal on the map.

"His achievement," said Robert M. Makla, a Brooklyn lawyer, who has often led park protests and who has accused Mr. Hoving of not treating grass and trees with enough respect, "was the great awak-

'parks'. It was a stupendous achievement."

The public was not only reminded of its parks; it was also not allowed to forget them. From the bright, crisp day on Dec. 1, 1965, when Mayor-elect Lindsay named his new Parks Commissioner in an unusual news conference at the Central Park Lake, Mr. Hoving took on the role of a piper trying to draw people into their parks.

They came to Central Park by the hundreds on May 15, 1966, for the first of many "events in the open air"—the daubing of a 105-yard-long canvas. Mr. Hoving presided in what was to become his park uniform—a turtleneck sweater, old slacks and tennis sneakers.

They came by the thousands to a raucous Halloween party and to a "build-your-own-castle" day and to a gay-nineties' night and to a "heavenly happening" to observe a meteor shower that was obscured by clouds and they came to scores of other zany and cultural events.

Letters, overwhelmingly approving, poured in. About 5,000 of them were received following the opening of the Bethesda Fountain cafe in Central Park. Henry Stern, Mr. Hoving's former executive director, even made it easier for the letter writers. He obtained a street address for park headquarters in the Central Park Arsenal. It became 830 Fifth Avenue.

Twelve vest-pocket parks were built or aided and others planned. The Triborough Bridge and Tunnel Authority was persuaded to donate \$8-million for 26 playgrounds. Swimming pools, both portable and permanent, were planned for deprived areas. Corporations and wealthy citizens were persuaded to do-

Continued on Page 64, Column 5

Heckscher to Succeed Hoving As Chief of City Parks Today

Continued From Page 49

nate \$1-million in cash and supplies to the parks; new concessions were added that double income to the city from \$1.1 million to \$3-million. More than \$3.5-million in Federal funds was received and nearly \$8-million more was requested. The capital budget for parks was increased to \$28.1-million—\$5.6 million over the previous administration's—while the expense budget was raised by \$9.8-million to \$52.5-million.

Mr. Joie de Vivre

The perpetual motion of Mr. Hoving—called by some the André Malraux of New York (a reference to the French Minister of State for Cultural Affairs), Commissioner Joie de Vivre or Publicity Forever (for his middle initials, P.F.)—sometimes obscured from the public and sometimes even from Mr. Hoving, himself, the more prosaic details of taking care of the parks.

According to some department members and community leaders, park maintenance remains a major headache and is one of Mr. Hoving's less successful efforts. Part of the problem is a staff shortage. Because of the employment freeze imposed by Mayor Lindsay, there are 300 unfilled park jobs, about half for caretakers and for laborers. Only 30 vacancies were filled in the department since Mr. Hoving took office, said Peter Aschkenasy, the assistant executive director.

Pay Is a Factor

To attack the problem, the Commissioner established an elite team of park maintenance men to do immediate repairs. The team made repairs in 87 parks last year. On March 5, 1966, the team, called Operation Spruce Up, worked on the New Lots playground in Brooklyn.

But a tour of the park this week showed the repaired benches torn up, the fences ripped and the basketball court littered with glass. The lone attendant was cleaning up diligently, but he could not keep up with the problems.

The staff shortage extends to recreation leaders. There are 130 vacancies out of a total staff of 750. A major reason is that the Board of Education pays its recreation staff \$6,500 a year to start, while the Park Department pays only \$5,750.

"We have no staff to run the park or to clean up," said Robert Montesi, park chairman of Metro North, an East Harlem civic association that runs a vest-pocket park on 100th Street and the East River Drive that the department had helped to establish.

"No maintenance — that's the problem," said Willie Morales, who supervises a vest-pocket park on East 123d Street and Lexington Avenue that is operated by the East Harlem Tenants Council. Because of the lack of staff, Mr. Morales keeps the park locked until 3 P.M. every day and after 9 P.M.

Staff shortages and delays in obtaining community agreement have slowed down the vest-pocket-park program. On East 138th Street between Willis and Brook Avenues in the Bronx, the lot that Mayor Lindsay and Senator Robert F. Kennedy each claimed to have discovered as a potential park site last year, is now asphalt-covered, but marred by a debris-filled hole in the center.

'Sees the Big Picture'

Arthur Rosenblatt, the deputy commissioner, said that the bleakness of the lot was only a temporary stage until new play equipment could be installed.

"Tom Hoving sees the big picture," said Mrs. Julie North Chelminski, a former official in the Hoving administration. "He's a kind of genius. But there's no one there to see the details through. There's still no real program for preserving and maintaining the parks."

"Nothing has changed," said an uncharacteristically glum Mr. Hoving. "You just can't do it in this town. The forces of mediocrity and monotony will always bring things down to the same level."

Then he suddenly brightened and jumped up.

"A lot was done in a year," he said. "Extraordinary!"

A Look at City's Parks Reveals That Much Has Been Accomplished but Much Still Remains to Be Done



Lot on East 138th Street between Willis and Brook Avenues, a potential park site, has been covered with asphalt but is marred by a debris-filled hole in its center.

This partly finished "adventure playground" is at 67th Street and Central Park West. Its modern, unorthodox shapes are a radical departure from traditional designs.

The New York Times (by Carl T. Gossett Jr.)

The New York Times

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HOVING SEEKS FUNDS FOR 33 PLAYGROUNDS

The Park Department, backed by the city administration, is seeking \$5-million in the new capital budget to plan and construct 33 playgrounds to be jointly operated with the Board of Education.

The eventual goal is to complete 130 school playgrounds, some of which were authorized as far back as 1963, so that, in the future, the centers will be ready for use as soon as the new school it adjoins is finished.

"The reasons this backlog has grown to these proportions," Commissioner Thomas P. F. Hoving said in a recent interview, "is largely that priority was given to work on the World's Fair, Lincoln Center and Shea Stadium."

Commissioner Hoving said that contractors building schools had customarily used adjacent land to store materials with the result that, when the school was completed, only an empty lot stood beside it.

"Under those circumstances," he said, "we often just black-topped the area and put up some basketball backgrounds in order to make some recreation space quickly available."

The New York Times

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HOVING WILL OFFER SEMINAR ON FAKES

Educational Drive Planned for Metropolitan Members

By MILTON ESTEROW

The Metropolitan Museum of Art, concerned about widespread art forgeries, is planning an educational program on fakes for its 22,000 members.

Starting in the fall, the museum expects to make available to members the expertise of its curators on the authenticity of members' art works.

In addition, the museum is planning to conduct a series of free seminars for members on forgery—the psychology and history of the forger, types of forgery and how to examine a work of art.

Thomas P. F. Hoving, director in an interview in his office: "There are many things that have to be worked out. This is all part of our program of getting into closer communication with the people and the people with works of art.

"We hope to start this program because we are concerned with the problems of forgeries. We feel that the museum has an obligation to see to it that people who are interested have the benefit of the responsible and critical analysis of our combined expertise."

The seminars will probably be held in the museum's Grace Rainey Rogers Auditorium.

Hoving May Lecture

"We expect to have five or six seminars," Mr. Hoving said. "We'll have speakers—from the museum and experts from elsewhere—talk on the entire subject of forgery. I hope to do one myself. While I was assistant curator at the Cloisters I held seminars in 1963 and 1964 to students of the New York University Institute of Fine Arts."

Museum members, he said, will be able to come in at certain times with their art works and have curators give opinions but not evaluations.

"Members will be asked to sign a release to protect us against any legal difficulties," Mr. Hoving said. "The remarks of the curators will not be for use in any commercial transaction. The member will have to agree to remove any liability to the museum in case there is a claim by someone based on that opinion."

For years, it has been the policy at many museums, including the Metropolitan, for curators to offer expert opinion informally to particular trustees or benefactors.

"Depending on the volume" Mr. Hoving said, "we hope to extend the program to non-members. At this time, I don't know whether there would be a fee."

Mr. Hoving said that the mu-

seum provided a similar service for members for about 10 years starting in 1938. "It was dropped because of the enormous volume," he said.

The former Parks Commissioner said he was planning another innovation at the museum.

"We make some extraordinary acquisitions from time to time and we'll have open hearings for members on why we acquired a particular work," he said.

The museum has different categories for members, with annual fees ranging from \$15 to \$100. They receive monthly museum bulletins, invitations to openings, discounts to concerts and lectures and other privileges.

There are also special lifetime memberships, with fees from \$100 to \$100,000. There are about 60 \$100,000 members who in addition to regular membership privileges, are invited to special events and to the annual meetings of the museum corporation.

**Other Transportation News,
Weather, Preceding Page**

PARK CHIEF PLANS TO SLASH RED TAPE

Hoving Will Expedite Three Projects Now Pending

By EDITH EVANS ASBURY

Park Commissioner Thomas P. F. Hoving said yesterday that he had obtained permission from Mayor Lindsay to cut through red tape in an attempt to speed up the construction of three pending projects.

Mr. Hoving told members of the Council for Parks and Playgrounds that park projects—from initiation of design to signing of contracts—now took “39 steps to nowhere” that delayed construction two and a half to three years.

“The accustomed city way of construction is slow and piecemeal, nit-picking, hand-me-down, scotch tape, short-term, quick cash, Mickey Mouse, and rinky-dink jerrybuilt,” the Commissioner said.

“The Mayor gets furious about these hold-ups and delays and gave me the go-ahead to try an experiment in cutting this Gordian knot,” Commissioner Hoving told his audience, which had just toured a new million-dollar playground amphitheater and recreation area at

Jacob Riis Houses on the Lower East Side.

Mr. Hoving talked before the of the fact that the large recreation area had been completed within 10 months of design initiation.

“This was because private funds were involved, and because they didn’t have to conform to usual Park Department standards,” he said.

“If city money had been involved,” he said, “they would have had to run back and forth to the Mayor’s office, budget office and a lot of other offices before they could have started construction.”

The three Park Department projects on which efforts will be made to cut red tape are, Mr. Hoving said, the renewal of Washington Square Park, construction of a playground adjacent to Public School 146 and renovation of Wing D at the Metropolitan Museum of Art.

A check indicated that only 10 or 11 of the “39 steps to nowhere” are required by law, Mr. Hoving said.

“The others are there because

of habit or custom or just plain bureaucracy,” he continued.

Mr. Hoving’s talk before the Council for Parks and Playgrounds.

Later, Mr. Hoving replied to criticism issued against him yesterday by Helen Harris, executive director of United Neighborhood Houses.

Miss Harris criticized the Lindsay administration for its “apparent abandonment” of the construction of a proposed Adele R. Levy Memorial Playground in Riverside Park, and she said Mr. Hoving was particularly to blame for “his equivocations and for the half-hearted defense put up by the city against a taxpayer’s suit to halt the project.”

Pointing out that last week’s decision in favor of the taxpayer’s suit had been made by a Supreme Court judge, Mr. Hoving said: “To intimate that I could influence a Supreme Court Judge is ridiculous. This has been a bitter struggle for many years by the sponsors and the community, and I think they find me a handy recipient of the ultimate annoyance.”

HOVING ACCEPTS ONUS FOR FUROR

Apologizes for Catalogue on
Harlem Exhibition

By MARTIN ARNOLD

Thomas P. F. Hoving, director of the Metropolitan Museum of Art, apologized last night to "all persons who have been offended" by the controversial catalogue for the museum's "Harlem on My Mind" exhibition.

Mayor Lindsay and others have criticized the catalogue's introduction for allegedly being "racist," most particularly anti-Semitic. The Mayor also said it was anti-Irish and anti-Puerto Rican.

On Friday, the museum placed a disclaimer of "racist" intent in the catalogue. Last night, Mr. Hoving said that a second disclaimer, with a fuller explanation, would also be inserted in soft cover copies being sold at the museum.

Random House, which published the catalogue, also issued an apology last night, and said that both statements would be inserted in hardcover copies being sold at bookstores.

Mr. Hoving, in a statement, said that the purpose of the exhibition "was a sincere attempt to increase the knowledge and understanding of the cultural history of Harlem by the public."

"Error in Judgment"

"This was an honest intention, but there was an error in judgment—for which I as director of the museum accept full and total responsibility—that has resulted in a controversy that has threatened to mar the entire project," he said.

Noting that the introduction "has deeply disturbed certain groups of people in this city," Mr. Hoving said that when he had approved the introduction "Many months ago I wholly failed to sense the racial undertones that might be read into portions of it."

Mayor Lindsay said last night that Mr. Hoving statement was "a brave one and demonstrates once again how fortunate we have been to have had him at the Metropolitan Museum, as we were to have had him as Commissioner of Parks."

The introduction was written two years ago by Candice Van Ellison, then 16 years old, as a term paper in her senior year at Theodore Roosevelt High School in the Bronx.

In it, Miss Van Ellison wrote, among other things, that "behind every hurdle that the Afro-American has yet to jump stands the Jew who has already cleared it" and that "blacks may find that anti-Jewish sentiments place them for once, within a majority."

Miss Van Ellison, a Negro, who is now a sophomore at the University of Bridgeport in Connecticut, in response to criticism, wrote on Friday a one-paragraph disclaimer of any racist intent, which was inserted in all the catalogues being sold at the museum.

'Deepest Apologies'

"I now fully recognize that her essay was not appropriate as an introduction to the catalogue and should never had been used as such," Mr. Harris said last night. "These are clearly my faults. I offer my deepest apologies to all persons who have been offended."

He said the second disclaimer would explain who Miss Van Ellison is, the circumstances under which she wrote the paper and a further statement saying "the described prejudices are deeply unfortunate and cannot be condoned."

A soft cover edition of the catalogue sells at the museum for \$1.95. A hardcover edition sells in bookstores for \$12.95.

Robert L. Bernstein, president and chief executive officer of Random House, said in a statement issued last night that the publishing house "is extremely sorry that the publication of the catalogue has, instead of helping to bring the minorities of this great city together, been a divisive force."

"We deeply regret as publishers that we were not more alert," Mr. Bernstein said.

Through photographs and tape recordings, "Harlem on My Mind" depicts the history of Harlem from 1900 to the present. It will be open to the public through April 6.

Reasons for Protest

The exhibition itself, which has been well attended, has been picketed and denounced by segments of the Negro community who contend that it presents a white man's view of Harlem, that it contains no contemporary Negro art and that it depicts only the negative, poverty-ridden side of Harlem and not its positive aspects.

This was the view taken yesterday by Robert J. Mangum, Commissioner of the State Division of Human Rights, who asked that the show be closed "until it reflects a more accurate record of the aspirations, achievements and goals of the black people of New York."

In another development, City Controller Mario A. Proccacino, a trustee of the museum, expressed his "shock and indignation" at the introduction in a letter to Mr. Hoving and called upon him to discontinue "this most offensive and dangerous publication."

The museum and Random House have both refused to stop distribution of the catalogue.

The New York Times

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Hoving Denies He 'Stimulated' Columbia Unrest

By DAVID BIRD

Thomas P. F. Hoving, former City Parks Commissioner, testified yesterday that he was "amazed, annoyed and angered" when he first found out how little space the community was going to get in the gymnasium that Columbia University proposed to build in Morningside Park.

But he dismissed as "tripe" charges that he had sowed the seeds for the protests that crippled the campus in recent months. Construction of the gym was a focus of the student uprising that began April 23.

Mr. Hoving, now director of the Metropolitan Museum of Art, testified before the commission that is investigating the causes of the campus unrest.

Two months ago that commission heard a university trustee, Harold F. McGuire, charge that Mr. Hoving "was the one who stimulated" opposition to the gym.

Carnegie in Reverse

Mr. Hoving conceded that he had said publicly that he would do all in his power to prevent construction of the gym. But he asserted that he had no part in organizing opposition to it.

He said that the opposition had been strong for quite some time, even if Columbia did not recognize it. He also was critical of the university's attitude that "all was smooth until recent times and then—bango."

The Columbia attitude in the case of the gym, he said, "was a case history of how not to get by in the city—a Dale Carnegie in reverse."

The former Parks Commissioner said the Columbia action was not necessarily discrimination against the black community. "I believe they would have done this to a yellow, purple or orange community," he said.

Mr. Hoving, who removed his double-breasted blue jacket and testified in his shirtsleeves, traced the history of the gym partly by quoting from the autumn, 1963, issue of a university publication called Columbia Today.

The publication reported that the university's use of Morningside Park, which separates the campus from Harlem, dated to a 1954 conversation between Robert Moses, then Parks Commissioner, and Dr. Grayson Kirk, the university's president.

"Moses was worried," Mr.

But He Deplores Proposed Gym for Giving Only 12% of Space to Harlem

Hoving read from the Columbia Today article, "because Morningside Park was woefully underused; hardly any white families had entered it in nearly a decade and Negro families were not especially attracted to rock-climbing."

Playing Field Proposed

The article went on to say the two men had a meeting of minds because Dr. Kirk was looking for space for the university. Out of the talk grew a \$250,000 playing field to be shared by the university and the community.

The success of the playing field spurred proposals for the gym.

Although he did not praise the playing field, Mr. Hoving said the community had much more use of it than it would have of the proposed gym.

He said he had learned this shortly after he became Parks Commissioner when Mayor Lindsay took office in January, 1966.

During the election campaign, Mr. Hoving said, he helped prepare a paper on parks that called for a re-examination of the gym arrangements. After the Lindsay administration took office the gym was one of 30 projects "we attempted to stop" in efforts to change the parks policies, he said.

Mr. Hoving said Dr. Kirk and other Columbia officials had come to his office in January, 1966, to press their case for building the gymnasium, and he asked them how much of the building would be open to the community, he recalled.

Mr. Hoving testified that apparently that question "had not been considered — no one knew." At that point, he said,

the plans were measured and it was calculated the community would be allotted the use of "about 12.5 per cent of the entire structure."

Mr. Hoving leaned forward in his chair to emphasize the words, and said: "I was amazed, annoyed and more than that I was angered."

Mr. Hoving said he found it easy to understand the community's opposition.

"It would certainly bother me," he said, if someone put up a building in Central Park at 72d Street, where he lives, and told him the major part of it could only be used by those who belonged to a special club.

"To me," he added, "it's a question of principle. It's the community's property and you just can't hand any of it over for exclusive use."

The hearings, which are being held in Ferris Booth Hall, on the campus, will resume Thursday at 10 A.M.

In another development on the Columbia campus an upright piano that had been put out on the grass for use by community children has been smashed and destroyed by vandals.

HOVING OUTLINES IDEAS ON FAIR SITE

Tells Planners of Proposal for Major Sports Center

Ideas for a major sports center in Flushing Meadow Park were outlined for the City Planning Commission yesterday by Parks Commissioner Thomas P. F. Hoving.

The park was the site of the 1964-65 and 1939-40 World's Fairs. Mr. Hoving said yesterday that the 620-acre tract "must never again be allowed to lie fallow between World's Fairs."

He discussed his ideas at a hearing on the park agency's capital budget requests for the fiscal year beginning July 1, 1967. The commission is holding hearings on the requests of 36 agencies for \$1.6-billion in capital allocations.

Mr. Hoving, conceding that his program was an "ambitious undertaking," asked for allocations totaling \$81.2-million.

He said he saw the Flushing Meadow sports complex as one in which there might be many stadiums, day and night soccer and possibly such activities as drag-racing, trap- and skeet-shooting and squash.

3 Architects Due Here

The Commissioner disclosed that on Nov. 7 three architects would come to New York to look over the site before advising him on its sports potential. The three, he said, are Marcel Breuer, who designed the Whitney Art Museum; Kenzo Tange, who designed the sports setup for the 1964 Tokyo Olympics, and Lawrence Halprin, San Francisco landscape architect.

On Nov. 13, Mr. Hoving and Mr. Tange will fly to Tokyo to inspect the Olympic site. The Commissioner said this trip would "not be at city expense."

Mr. Hoving cautioned that the sports park was "not yet even in the planning stage," adding: "I'm sure the community will study whatever plan is developed and pick it apart."

Among other things proposed by Mr. Hoving was a network of citywide bicycle paths. He said the growing interest in cycling and the success of the Sunday cycling program in Cen-

tral Park was evidence that the paths were needed.

He also said he hoped to acquire air-inflated structures similar to the one used at the Oktoberfest in Bryant Park last week. He would like one for each borough, he asserted, and is considering their use over swimming pools.

The Department of Parks, Mr. Hoving said, is considering seeking a change in the law to compel home owners to maintain trees planted on city sidewalks in front of their property. The present law, he noted, makes the city responsible for the care of the trees.

The Commissioner also said he was eliminating a system whereby architects and engineers were paid a set percentage of the costs of each capital task they performed. He called

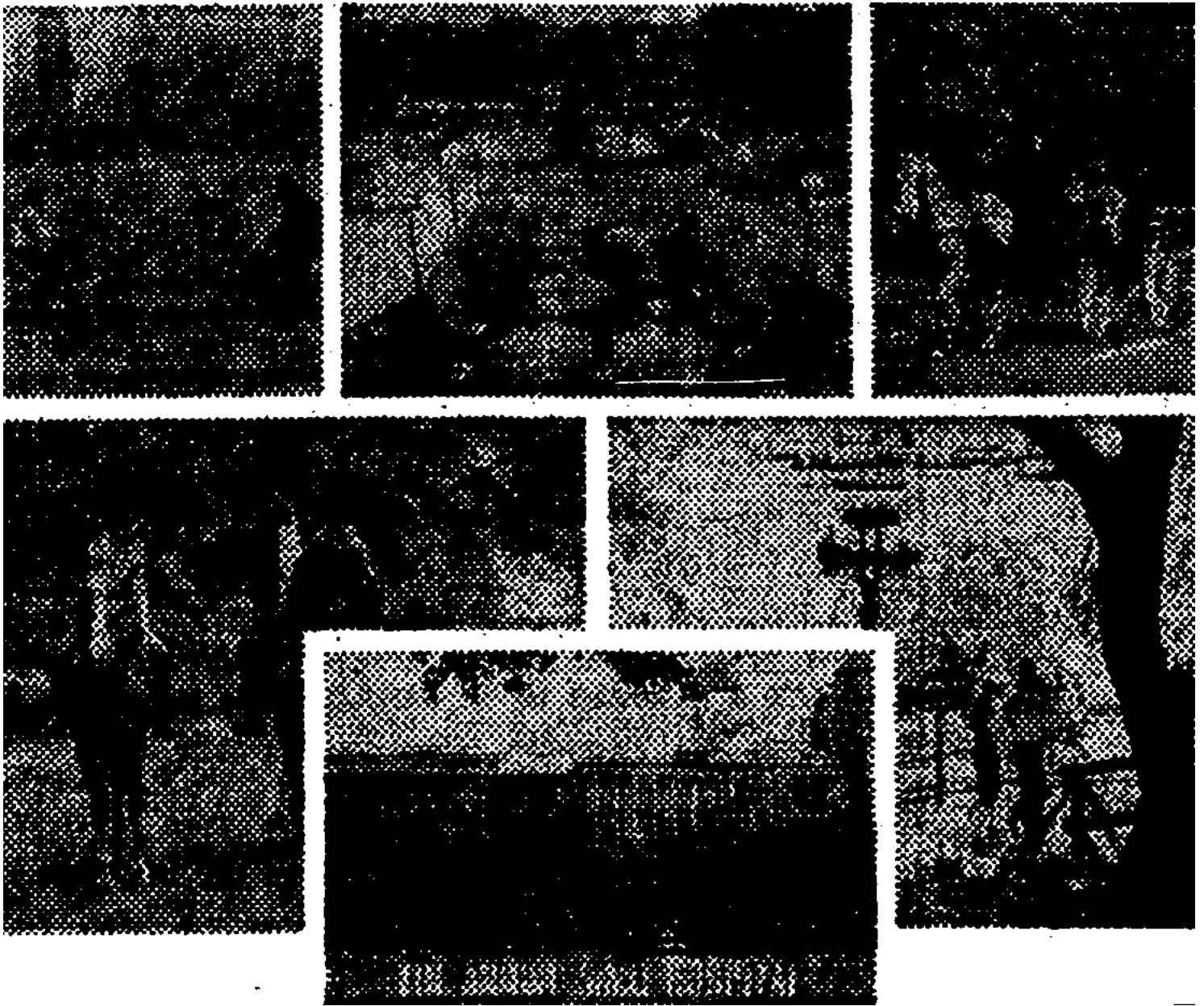
the system costly as well as "inefficient and inflexible."

Under the new procedure, he said, the architects and engineers will be paid straight salaries and the Park Department's payroll division will be relieved of "an artificial, archaic and overwhelmingly complicated accounting system."

Before adjourning for the day, the Planning Commission heard capital fund requests of the New York Public Library and of museums and other city institutions. The hearings will continue today.

Nurses Thank Hoving for a Lawn

thanks Mr. Hoving for improving our front lawn



Thomas P. F. Hoving (for those who might not know) is New York's Commissioner of Parks. And he did Mount Sinai a great big favor when he made Central Park come alive with exciting action. Beautiful Central Park, you see, is more than just acres of greenery to view from our windows. It's the hospital's front lawn...and our nurses love it, and love to use it.

Tennis anyone?...or how about relaxing at the new cafe, al fresco, overlooking the lake...you might just like strolling through winding paths and over little foot bridges. Sunday morning bicycling is great, especially since all the roads were closed to traffic. And then, of course, there are classical and popular concerts under the stars, great productions of Shakespearean plays...boating, horseback riding, ice skating, picnics and Central Park's renowned Zoo...and you can even ride a carousel!

Central Park can be your front lawn too! And that's just one of the many reasons to come to Mount Sinai.

If you'll send us the coupon, we'll send you all the details about the wonderful world of nursing at Mount Sinai. Why, we'll even help you write your own thank you note to Mr. Hoving for converting a park into a happening!

Personnel Administrator - Professional Nursing
THE MOUNT SINAI HOSPITAL
Fifth Ave. and 100th St. New York, N. Y. 10029

Please send me your brochure about nursing at Mount Sinai.

NAME _____

ADDRESS _____

CITY _____ STATE _____

Eight-hundred nurses, who enjoy bicycling and boating, and Shakespeare plays and carousels, are giving Thomas P. F. Hoving an illustrated thank-you-note for improving their front lawn.

The advertisement is part of the Mount Sinai Hospital's recruitment campaign. Many nurses at the hospital, which overlooks Central Park at Fifth Avenue and 100th Street, have expressed enthusiasm over the improved recreational and entertainment facilities in the park.

By applauding the efforts of

Parks Commissioner Hoving, they hope to attract other nurses to New York City and to Mount Sinai.

Newmark, Posner & Mitchell, Inc., is working on a series of advertisements, all about Central Park, which are appearing in the American Journal of Nursing and other nursing and hospital publications.

The agency explains that the advertisements are designed to decrease the negative side of the image of as nursing a profession and thus reduce the shortage of nurses in the city.

The New York Times

Published: September 15, 1966
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Park Litterbugs Face \$50 Fine and Jail

Parks Commissioner Thomas P. F. Hoving, who has spent his nine months in office trying to get people into the parks, now complains they are leaving too much garbage behind them.

He said yesterday he was planning a campaign against persons who littered the city's 27,316 acres of parks, playgrounds and beaches. Park litterbugs, he said, will face fines up to \$50 and jail sentences of 30 days.

"We're going to arrest the falling pieces of paper before they hit the ground," Mr. Hoving said from Washington in a telephone interview. "We have the infractions, we have the mess, we have the

power and we're going to use it."

The "power" that Mr. Hoving intends to enforce is Chapter 21, Section 534 of the City Charter. It gives him "power to establish and enforce rules and regulations for the government and protection of public parks and of all property under the charge or control of the Commissioner. . . ."

The Commissioner said he became angered on Sunday during one of his frequent outings to Central Park. He joined about 1,000 volunteer youngsters who helped clean up the park. They gathered 10 tons of litter in a small section north of 97th Street

in one and a half hours, he said. The cleanup was organized by Sonny Fox, host of a children's program on WNEW-TV.

Mr. Hoving said that he would meet with department officials this morning to work out plans by which Park Department employes will begin issuing littering summonses that will then be returnable in Criminal Court.

Park Department employes have not issued summonses for infractions of regulations since 1947, when Police Commissioner Arthur W. Wallander ruled that park employes were duplicating the work of the Police Department and ordered them to turn in their special patrolmen badges.

The New York Times

Published: October 11, 1966

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MOSES FEUD OVER, HOVING DECLARES

Agreement on Architects Signals New Era, He Says

Thomas P. F. Hoving, Administrator of Recreation and Cultural Affairs, said yesterday that his long-standing feud with Robert Moses was over.

Mr. Hoving said Mr. Moses, the chairman of the Triborough Bridge and Tunnel Authority, had agreed to let architects of Mr. Hoving's choice work on park projects financed by the authority.

"We are two tough cookies—and we just slugged it out until mutual agreements were made," Mr. Hoving said.

"I think he is one of the greatest men the city has ever had," Mr. Hoving added jokingly, "now that he takes my architects."

'Beautiful Concepts'

Some of the plans that will now get under way were mentioned by the Administrator.

He said that "Mr. Moses has announced he will give us a zoo in Flushing Meadow and a bicycle path in Kissena Corridor." Kissena Corridor is an area stretching east from the Queens Botanical Gardens.

He said they now had "some of the most beautiful concepts for a zoo" he had ever seen.

"There is an aviary which is beautiful—I was really flattened with joy," Mr. Hoving said on the WMBC-TV "Searchlight" program. He was dressed for the show in a jacket and tie that showed on the TV screen and in khaki trousers, white socks and sneakers that did not.

When asked what the people of New York could expect from this new relationship between them, Mr. Hoving said: "A great deal of creativity in design and sensitivity in the handling of some of these landscaped areas. I think for the next few years, as long as Mr. Moses is there, we can expect to have considerable funds from Triborough."

The Administrator said the authority had pledged "between \$9-million and \$10-million for 1966" and plans for next year were "being worked out."

After the telecast he said the two men were "smashing the plans along," and "things would move much quicker, more speedily, since we are working with private funds and don't have to go through the city red tape."

He did not give a specific date for completion of the zoo or the bicycle path, but he did say it would be "fairly soon."

Discussed New Duties

Mr. Hoving also talked about his duties as "the first cultural minister picked and officially designated for a city." He dwelt mainly on libraries and small cultural centers in areas where there is no cultural activity now.

"A library in an area of town which is a slum should not be the one which is closed on weekends in the summer," he said. "We have to judge these things particularly on their merits and where they are situated for the greater good."

"I feel very confident that good things are going to happen."

He said after the program that the city "needed recreation centers of a type that aren't purely athletic—they need to have music and painting, ballet shoes."

He also said the fences around the center mall on one block of Park Avenue would be removed soon, but he did not specify the block.

"Traffic Commissioner Henry Barnes and I do not see eye-to-eye on some matters," he explained, "and I was trying to figure out some way to propose this to him, when I got a letter from him a few days ago. He said he felt the fences were a traffic hazard and should be removed. We're going to try one block soon."

Farewell-to-Hoving Party Held in Tent in Park

By RALPH BLUMENTHAL

Young New Yorkers interested in greenery, fashion and Thomas P. F. Hoving paid tribute to all three last night in a huge pink-and-white tent in Central Park.

The occasion was the Winter Garden Ball, a benefit for the Council for Parks and Playgrounds and a tribute to Mr. Hoving, who is leaving his city post of Administrator of Recreation and Cultural Affairs to become director of the Metropolitan Museum.

The ball also gave the Schiffli Management Promotion Fund—which underwrote it—and other fashion houses an opportunity to display some of their creations.

"I can't even see it. Down in front!" Mr. Hoving shouted from his table in the rear as a model displayed a bikini to the cheers of the audience.

The 60-by-90-foot tent, adjoining the Bethesda restaurant, which Mr. Hoving reactivated last spring, was packed with about 300 women in shimmering dresses and their escorts in tuxedos.

They had paid \$20 to \$50 a person to get in, raising about \$14,000 for the council, a four-year-old nonprofit civic group, and about \$1,400 for the city.

Music Hath Charms

The sprigs of greenery and the pastel-colored garden umbrellas inside the tent did little to dispel the cold that seeped in. But 50 gas heaters around the perimeter and the frenetic beat of Peter Duchin's rock 'n' roll music soon had guests commenting on the heat.

"This is nutty. It's lovely," Mr. Hoving said. He arrived fashionably late with his wife, Nancy, on his arm and a midnight blue Sicilian opera cape—"the kind Dons wear"—on his back.

Heading the guest list with the Hovings were Mayor Lindsay and his wife.

"John! Mary!" Mr. Hoving shouted when he saw the Mayor and his wife across the crowded room. "This is a raid," the Mayor quipped.

The two officials were given the job of drawing winners for the door prizes—12 Sears bicycles meant to recall Mr. Hoving's innovation of closing the park to cars on Sunday mornings to give cyclists the right of way.

As on the morning half a year

Ball at Bethesda Restaurant Also Raises Money for Playgrounds Group

ago when the Mayor and Mr. Hoving opened the Bethesda restaurant with a water fight in the nearby lake, both men were in high spirits.

"The first winner," Mr. Hoving intoned with solemnity, "is Mr. and Mrs. Louis Auchincloss. You've won the Transit Authority." Then, turning to the Mayor, he said: "John, I gave them the T.A. Okay?"

The Mayor laughed and picked the next winner. That couple, he said, "just won the Controller's office, and Mario Procaccino goes with it."

The ball, which began filling up at 10 P.M. and ended after 2 A.M., was the first major

farewell party for the flamboyant Commissioner. Next week, the Park Association will honor M. Hoving at a party at the Village Gate.

Also at the ball was Mr. Hoving's personal choice for a successor as Parks Commissioner—Arthur Rosenblatt, the department's director of design. Mr. Rosenblatt confirmed that he was interested in the position but said Mayor Lindsay had not yet made a decision.

Park sources said no one had emerged yet as a frontrunner for the top job—Administrator of Recreation and Cultural Affairs.

But the spirit of the evening was not business.

"Absolutely fantastic. Isn't it absolutely fantastic?" said Randolph Guggenheimer Jr. as the crowd swirled around him.

"Marvelous, baby, marvelous," commented Alfred Evans, an advertising executive.

Hoving Greets His 'Constituents' With Regal Spectacle

Metropolitan's Chief Delights Members at His Debut

By RICHARD F. SHEPARD

Thomas P. F. Hoving, who is not running for anything at the moment, spent most of yesterday shaking thousands of hands and making small talk with his constituents.

The constituents were the more than 11,000 people who came to the Metropolitan Museum of Art on the annual members' visiting day. The crowd was nearly double the one that has been showing up on the same occasion in recent years. Mr. Hoving and the new exhibition that he inspired, "In the Presence of Kings," were the major attractions.

The event took on the aspect of a coming-out party for Mr. Hoving, who assumed his post as director earlier this month. The former Parks Commissioner mingled with those who admired the new show, welcomed those who sat in at the seven lectures in the Museum Auditorium and acknowledged the greetings of those who recalled having seen him when he was a little boy or when he showed up in a ski suit a few years ago on his way to visit somebody on Central Park West.

Temptation of Empty Space

His footwork and his charm evinced the educational fruits of the finishing school of municipal politics where he had spent the previous year. He spoke, listened and moved on without missing anyone and without leaving anyone hanging in mid-air.

"Hi, having fun?" he asked two visiting women members. "This is your day."

"And it is Mr. Hoving's day," one of the women replied.

"The idea of the exhibition was mine," Mr. Hoving said as he and Joseph V. Nobel, newly named vice director for administration, took a flying tour of the new display. "When it was announced that I was the new director, I also learned that this exhibit area would be empty starting April 17. I said, 'No,' and suggested the theme for the show."

Sculpture Echoed to Music

The museum's staff selected almost 600 items from among a first list of 2,500 objects.

"I look forward to other exhibitions," the director said. "One on musical instruments, for instance, with an audio tape of musicians playing the music of the period. Let's hear what Bach was meant to sound like."

Mr. Hoving, who was very much in voice yesterday, has also been recorded. Visitors may



Visitors to the exhibition, "In the Presence of Kings," line along Great Hall of the Metropolitan Museum of Art



Thomas P. F. Hoving, who is the museum's new director, greeting guests. The idea for the exhibition was his.



The New York Times (by Larry Morris)

The short and the long of it: two mini-skirted young ladies view the courtly Italian fashions of ages past.

rent the portable Acoustiguide night shift was exclusive. Visi-machine bearing his personal tors were everywhere in evi-45-minute walking account of dence; but the spacious studio "In the Presence of Kings" for corridors held them in more 50 cents. At times, Mr. Hoving comfort than a Sunday crowd advises the visitor to turn him experiences.

off and just admire what he sees before him.

Facsimiles of four ancient gold coins in the museum's collection were on sale yesterday. Members could buy them at 50 cents each and trade them in for refreshments and booklets or keep them as mementos.

At 5 P.M., the day people were sent home and there was a half-hour of tidying up. Mean-

while many hundreds of members and their guests waited outside the museum until the doors reopened. Whereas the members who had dropped by during the day rubbed elbows with the general public, the

There were lines waiting to buy food at the restaurant, and there was convivial standing-room-only for cocktails in the Medieval Sculpture Court, where, from a balcony, the New York Brass regaled the visitors with a repertory of music described as spanning curatorial jurisdictions from the 16th to the 20th centuries.

Mr. Hoving adopted a hit-and-run strategy to cover the five sub-gatherings during the evening. He breezed into the room where city officials were being fed, chatted with the Friends of the American Wing and broke bread with the press. In be-

tween, he returned to the main exhibition on the second floor and also made his little informal talk at the lectures.

In another spot, with unflagging enthusiasm and energy, he showed a bystander a small plush-cushioned box.

"That's the doghouse for Marie Antoinette's dog," he said.

"No wonder there was a revolution," the observer said.

With no hesitation, Mr. Hoving replied, "You should have seen the dog: He was in the Senate."

HOVING ADVANCES PLAN FOR SUMMER

Thomas P. F. Hoving, sounding more like a Parks Commissioner (which he was) than the director of the Metropolitan Museum of Art (which he now is), asked yesterday for the "massive cooperation" of businessmen in recreation programs "to help cool off a long, hot summer."

"I would like every important chief executive in town to give one half hour's consideration to what his company can do," he said to an audience of 300 attending a luncheon at the St. Regis-Sheraton Hotel.

Mr. Hoving was the principal speaker at the luncheon given by the Architectural League of New York to present the 1967 Michael Friedsam medal to his father, Walter Hoving.

The New York Times

Published: April 19, 1967

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Hoving's Metropolitan to Offer Multimedia Look at Harlem History

By MILTON ESTEROW

A multimedia exhibition on the history of Harlem since 1900, using photographs, paintings, prints, drawings, films, television recordings of sounds and voices, music and memorabilia, will be presented at the Metropolitan Museum of Art next October.

The show, "Harlem on My Mind," will be held in 15 of the museum's second-floor galleries and will run for at least three months.

This amount of space is allotted only to major exhibitions and Thomas P. F. Hoving, director of the museum, said yesterday, "It is one of the most significant exhibitions in the 97-year history of the Metropolitan."

Mr. Hoving announced the project at a news conference attended by Mayor Lindsay, Manhattan Borough President Percy E. Sutton and Harlem cultural leaders at the Schomburg Collection of Negro Literature and History, a branch of the New York Public Library, at 103 West 135th Street.

A Look at Humanity

The exhibition is the latest in a series of wide-ranging projects started by Mr. Hoving since he became director of the Metropolitan seven months ago. "I suggested the show at the first meeting of our board of directors after I was elected director," he said, adding:

"The exhibition is being

created with the direct participation of members of the Harlem community of all levels and all ages.

"In the concerted attempts to cure society's ills by money and programs, we forget to look into the quality and goodness and the fine humanity that is around us.

"It's one thing to drop renewal into Harlem, but let's not renew the heart out of Harlem before we look at what is there."

Mr. Hoving said that the exhibition was "not going to be merely the record of slums and depressed living conditions, of which we've heard too much, but a study of that community's achievements and contributions to American life and to the city."

Not a 'White Hand-Out'

"This isn't going to be a white hand-out to Harlem," Mr. Hoving emphasized. "The museum's role is simply that of a broker for the channeling of ideas. You might say we're attempting to tune in on something we've been tuned out on."

In addition to Mr. Sutton, leaders of the Harlem community who will participate in organizing the show include John Henrik Clarke, an official of Haryou-Act; Mrs. Jean Blackwell Hutson, curator of the Schomburg Collection; Mrs. William T. Andrews, a board member of the National Urban League; Dr. Eugene Callender, execu-

tive director of the New York Urban League, and Edward K. Taylor Jr., program chairman and board member of the Harlem Cultural Council.

Allon Schoener, visual arts director of the New York State Council on the Arts, will be exhibition coordinator. Mr. Schoener planned last year's widely praised multimedia show at the Jewish Museum, "The Lower East Side: Portal to American Life."

Mr. Schoener said the ex-

hibition will begin with the year 1900 because "this was when Negroes began moving into Harlem and it shows the transition of Harlem from a white community into a Negro community."

Mr. Hoving said that topics and personalities being considered for representation in the show are the expansion of Harlem in the early 1900's; the emergence of Negro entertainers, such as Louis Armstrong, Duke Ellington

and Ethel Waters, and of Negro writers and poets, such as Langston Hughes, James Baldwin and Ralph Ellison; the broadcasts of Joe Louis's fights; Father Divine and spiritualists, churches and ministers; juvenile gangs and the spread of narcotics; black nationalism, chronic unemployment, riots and the rehabilitation of buildings.

Mr. Hoving said that a grant from the Henry Luce Foundation would pay for the

show. He declined to disclose the size of the grant.

The Director's List

Mr. Hoving resigned as the city's Parks Commissioner and Administrator of Recreation and Cultural Affairs to become the museum's director last April.

Under his direction, the grand old Metropolitan, which will be 100 years old in 1970, may not be swinging, but it is shaken.

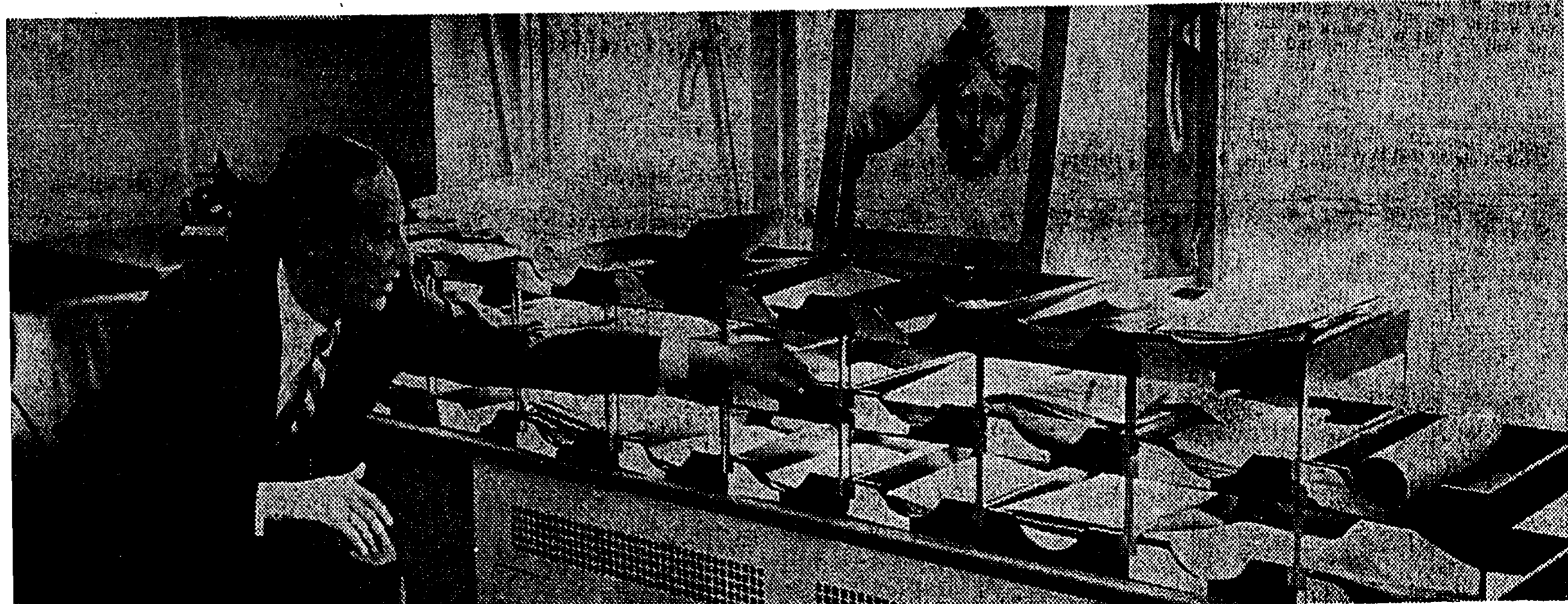
Since Mr. Hoving moved to

the Metropolitan, the museum has, in addition to starting its expansion plan:

¶ Won the 2,000-year-old Egyptian Temple of Dendur, which was offered to the United States by the United Arab Republic in gratitude for a contribution toward saving Nubian monuments that would have been flooded by a lake forming behind the Aswan Dam.

¶ Taken the first steps in

Continued on Page 56, Column 2



The New York Times

Thomas P. F. Hoving in his office at the museum. The picture at center is of a detail from "Perseus," an 1801 sculpture by Antonio Canova.

The New York Times

Published: November 16, 1967

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Hoving Plans Show on Harlem History

Continued From Page 49

effecting widespread organizational changes by announcing 26 staff appointments and promotions with the accent on youth—men in their late 20's and 30's. At 36, Mr. Hoving himself qualifies as a member of the youth brigade. There have been no increases in the full-time staff of 600 and part-time staff of 200, but more changes are on the way. The American Wing is one of those areas now in the process of reorganization.

¶Set up a contemporary arts department headed by 32-year-old Henry Geldzahler. The department will concern itself with 20th-century painting, sculpture and the decorative arts. The museum thus takes a long stride into territory now occupied by some of the city's other major museums, including the Whitney, the Guggenheim, the Jewish Museum and the Museum of Modern Art.

¶Broadened its role by reaching out increasingly to the community. During the summer, Mr. Hoving hired 25 youngsters from poor neighborhoods to work at the museum, as part of the Mayor's program to find jobs for these youngsters. In addition, Mr. Hoving has become a member of the Advisory Committee for Public Television

and is working closely with city organizations and other museums here.

¶Has acquired 15 works, among them the highly praised "Perseus" by Antonio Canova and the marble "Andromeda" by Pierre-Etienne Mennot.

The museum has also started a successful program of keeping open Tuesdays until 10 P.M. (regular closing is 5 P.M.); presented a week of live drama, including works by Ionesco, for the first time, and opened a Visitors Center staffed by volunteer college students, who answer questions and give information on special events.

Other changes can be expected.

"The main thrust," Mr. Hoving said in an interview, "will be in education. The Metropolitan should become a great educational institution, kind of the Harvard of museums.

"The basis of it really is to make use of the things we have—making them visible and imparting information about these works. We will put out guidebooks for the public about individual departments. We are planning a scholarly journal that, initially, will come out once a year, in several languages, with a wide range of deep articles written by top scholars throughout the world. We hope to start publishing next spring.

"One of the things we are planning for our centennial celebration in 1970 is a series of scholarly symposiums open only to specialists in the field.

Mr. Hoving is also discussing with the museum's board of trustees the possibility of enlarging the board.

"The board is making an evaluation of itself," he said. "Our board is one of the greatest in the United States, but there are people not on it who should be on."

Meanwhile, the art world has noticed a change in Mr. Hoving since he joined the museum. The word is that he has displayed more "dignity and restraint."

"This is a different ballpark," he said. "A significant part of the Parks Department job was to get publicity, to show people the city was moving, and to get people into the parks.

"Everything here is quite different. We're moving in a different direction. I would like to stress that many of the things we're doing, Jim Rorimer [Mr. Hoving's predecessor at the museum] was in the process of doing.

"The whole atmosphere of this place is that it's awesome and dignified. It's not recreation. It's learning, it's connoisseurship. I don't have a public image here. Here, I'm more of a diplomat."

The New York Times

Published: November 16, 1967

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Hoving Praises Koch, Backs Him for Council

Parks Commissioner Thomas P. F. Hoving, an enrolled Republican, said yesterday that he was endorsing Edward I. Koch, Democrat-Liberal, for the City Council in Manhattan's Second District.

He is "civic-minded, independent, courageous and full of initiative," Mr. Hoving said.

The Commissioner said he regarded Mr. Koch as continuing "the tradition of Stanley M. Isaacs," a Republican who served the district in the Council with great independence for almost 25 years until his death in 1962.

Mr. Hoving said Mr. Koch, a Democratic leader in Greenwich Village who endorsed Mr. Lindsay for Mayor, "has demonstrated that he will place the welfare of this city above partisan politics.

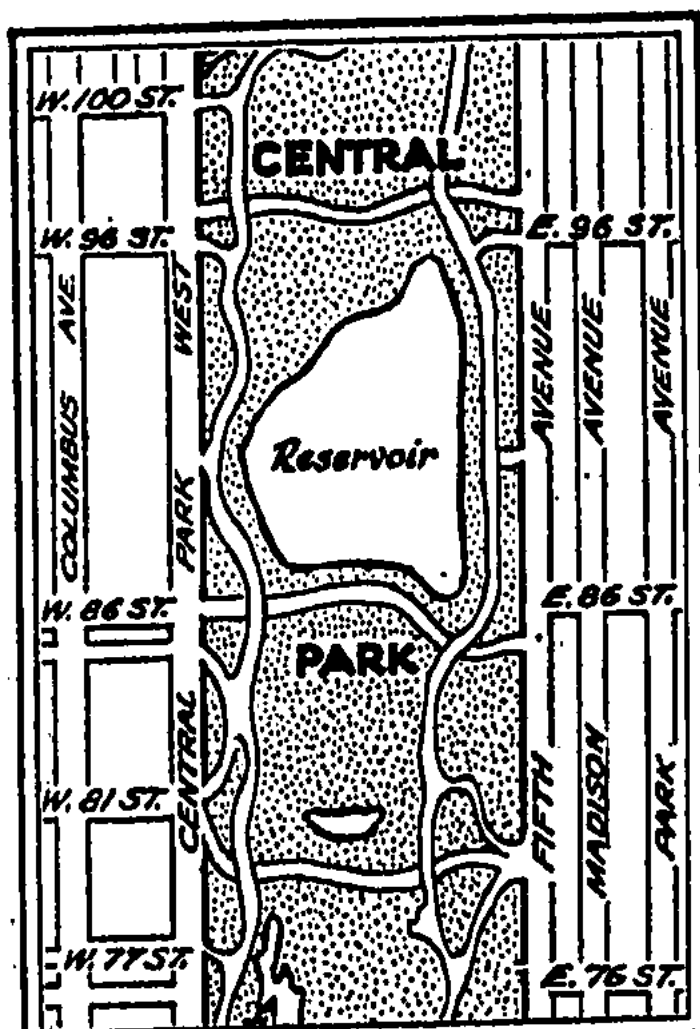
"And he's great on parks, too," the Commissioner added with a grim.

The New York Times

Published: November 1, 1966

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SWIMMING URGED IN CITY RESERVOIR



The New York Times

March 6, 1967

By **DAVID BIRD**

Parks Commissioner Thomas P. F. Hoving called yesterday for the conversion of Central Park's reservoir ("46 acres of beautiful water") into a recreational site for boating and swimming.

James Marcus, Commissioner of Water Supply, Gas and Electricity, quickly said that the city needed the reservoir as a reservoir and that "we can't do without it just because Hoving wants it."

Mr. Hoving said the move would be "a great, great thing for the city." He conceded that because he would be leaving his city job in 10 days, he might have a hard time getting his proposal accepted.

But he said he felt he was entitled to "quack a little about some visionary ideas."

The only expense in converting the reservoir, he said, would be \$8-million for a pipeline to have the city's drinking water

Continued on Page 27, Column 1

The New York Times

Published: March 6, 1967

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Swimming and Boating Proposed For the Reservoir in Central Park

Continued From Page 1, Col. 1 park had been "phenomenally successful," with more than 6,500 persons out bicycling on a typical day.

He said the Mayor was determined to see the drives closed to automobile traffic for additional hours.

From his home in Bayside, Queens, Traffic Commissioner Henry Barnes said the road closings in the park "so far haven't hurt us any, but during the week is another matter."

"I still feel," he added, "that people who drive cars have a right to drive through the park."

Mr. Hoving, who leaves his city post March 16 to become director of the Metropolitan Museum of Art, was asked if he had any advice for Mr. Heckscher.

"Be fun and have fun," Mr. Hoving answered, "get out those Mercury shoes and get around to find out what the communities want."

3d Supply Tunnel Needed

He said the city's water supply depended on two main tunnels that were linked to the upstate reservoir system. These cannot supply enough water at peak times of demand, Mr. Marcus said, and water must be drawn then from Central Park.

The city is planning a third water supply tunnel that would do away with the need to rely on the Central Park reservoir, Mr. Marcus said, but this will not be ready for 12 to 15 years.

August Heckscher, who will succeed Mr. Hoving as Parks Commissioner, could not be reached for comment yesterday on the recreational proposal.

Boating and fishing—but no swimming—are allowed by special permit at the city's upstate reservoirs. A high wire mesh fence now bars the Central Park reservoir, which is between 86th and 96th Streets, to all recreational use.

Mr. Marcus said this was because the upstate water had weeks to purify itself before it reached the city, but "we drink the water within 24 hours from Central Park."

Mr. Hoving noted that Robert Moses had suggested making the reservoir recreational when he was Parks Commissioner and that "he was slammed for the idea." Mr. Hoving said he had met with Mr. Moses last week and the former Parks Commissioner was still very enthusiastic about the idea.

At City Hall, Harry J. O'Donnell, press secretary for Mayor Lindsay, said a decision on the Central Park reservoir was "very much in the future." He added that the lake might even be filled in eventually to make more park land.

Mr. Hoving envisioned "sailing, boating and kayaking" on the reservoir, with a special section for swimming. He said motor boats should be barred.

He also pressed his battle against motor vehicles in the park. Automobiles are now barred from the park's drives from 8 A.M. to 4 P.M. on Sundays.

Mr. Hoving said this should be expanded "so that Sunday could be a full day of rest from automobiles."

Then, he said, it might be extended to the rest of the weekend and then to special "bike nights" on weekdays. The bike nights might run from 7 P.M. to midnight, he suggested.

Mr. Hoving said the barring of automobile traffic from the

The Total Involvement Of Thomas Hoving

By GRACE GLUECK

THE biggest show at the Metropolitan Museum," remarked an out-of-town curator recently, "is on the mezzanine, behind the door marked Director."

The multimedia extravaganza he referred to is Thomas P. F. Hoving who, in his tumultuous 15 months as Commissioner (1966-67) turned New York City's Parks Department upside down and is now repeating his razzle-dazzle performance as director of the Met. In fact, the dowdy Beaux-Arts pile on upper Fifth, now heading lickety-split for its 1970 centennial, hasn't seen such a stir since the days of its firebrand first director, Louis Palma di Cesnola, who once invited the public into the Met's Great Hall to test some Cypriot sculptures accused by critics of being fakes.

Only yesterday a gentlemen's club where curators puttered pleasantly by day before dining out on genteel gossip, the Met is now a production beehive, pressing its staff for ideas, articles, New Breakthroughs in scholarly research. Until recently a shrine to cultures of the past, it has established a Department of Contemporary Arts, bravely courting invasion by the idols of Pop and Minimal. Once aloof from community involvements, today it dabbles feverishly in ghetto affairs, staging such shows of "social impact" as the forthcoming multimedia exhibition, "Harlem on My Mind."

"These are revolutionary times," says Hoving, now leaner and modishly longer-haired than in his days as Parks Commissioner. "The social order is in flux, and we must be relevant to it. The question is not whether, but exactly how we're going to get into the swim. The alternative is the possibility of being pushed in."

SOME Hoving-watchers claim that his idea of "the swim" is more a goldfish bowl than the mainstream, but that does not disturb him. Infallibly trope-ing toward the lime-light (he himself has cracked that his middle initials signify "P.ublicity F.orever"), Hoving is something new

GRACE GLUECK is a member of the art news department of The Times and writes a Sunday column about art.



Drawing by C.E.M. ©1967 The New Yorker Magazine, Inc.

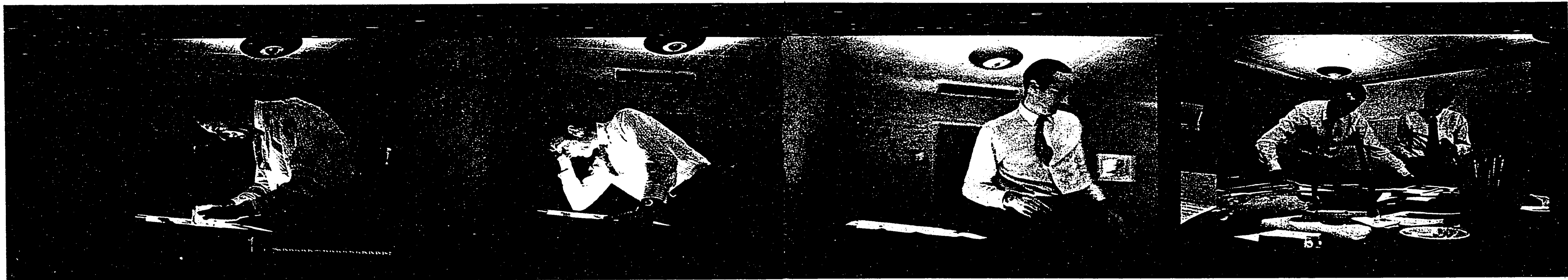
A cartoon comment as Parks Commissioner Hoving became Museum Director Hoving, April, 1967.

The New York Times

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"The biggest show at the Metropolitan Museum is on the mezzanine behind the door marked Director"—Hoving at work with his assistant and speechwriter, Jim Delihias, and Myrna Graber, one of his secretaries. "The structure of his office staff reflects his Public Figurehood."



"Hoving's tenure may mark the first time that a museum has been used as a springboard into politics."

in the increasingly show-biz museum world: a superstar, possessing not only scholarly credentials and social connections, but a sure, professional instinct for the box office. Yet, oozing boyish candor and idealism, he manages also to seem like the hero of a youthful adventure series, ready and eager to outwit the forces of fuddy-duddyism that beset him on all sides ("Tom Swift and his Electric Museum!" snapped one fogey foe). In a cautious trade that views discretion as the only part of valor, Hoving leaks secrets at the flash of a reporter's ballpoint, eagerly flushes fakes from the Met's collection (last year, with great fanfare, he exposed a possibly bogus Greek horse, discredited by the Met's own Joseph V.

Noble, vice-director for administration), and courts controversy with such exhibits as the "F-111," a giant pop painting by James Rosenquist which drew fire from critics when installed at the Met last spring. What's more, he doesn't hesitate to use his office as a platform. With what a friend describes as "gung-ho Princeton gusto," he dashes to convey the Met's new message ("Relevance! Involvement!") in speeches to art patrons; backs political candidates (he served as co-chairman of the abortive Draft-Rockefeller-for-President campaign) and, in his role of chairman of the National Citizens Committee for Broadcasting, plays St. George to the dragon of commercial TV. A prognostication current at the

Met is that Hoving's tenure may mark the first time a museum has been used as a springboard into politics. "Tom has tremendous talent as a performer," a colleague offers. "His image is such that a whole generation of little boys, for the first time in history, wants to grow up to be museum directors instead of firemen. Of course, he's part opportunist. But he's gutsy and doesn't mind putting it on the line. Besides, he really believes what he says. His weakness is that he spreads himself too thin." **H**OVING'S most controversial move at the Met has been his thrust toward "relevance," by which he means the museum's turning from its role as a repository for art of the

past toward a more active involvement with the here-and-now public storming its doors. "The greatest thing a museum can do is familiarize people with art—so much so that it becomes part of their lives," he muses. "Great art should be shown with great excitement. I believe that an art museum should be a crusading force for quality and excellence." Then, invoking what some critics hold is his be-all-to-everybody rationale, he continues, "I don't think there's anything but danger in the attitude that quality in art is only for the elite. An art museum should be dedicated to public service. It has to find a fully contemporary and responsible role to play in the ferment of the times. A

museum should increase rather than shy away from the tendency to become a community center." Expressing these ideas with conscious warmth, Hoving throws his black-rimmed glasses dramatically down on his desk. "Francis Taylor [the Met's director from 1939 to 1955] said that the museum is the midwife of democracy, and damn it, it is!" While many agree with Hoving that museums need a thorough shaking up, some very vocal critics deplore the increasing emphasis on entertainment. They contend that museums today pay too much attention to shallow attendance figures, that their support of a false "mass audience" crowds out the genuine art-lover, art-

ist and scholar. What's more, the temple-of-silence faction insists, the vast public itself is badly served, since the works of art it sees only at a distance (e.g., the lines of people whisked past the Mona Lisa in 1963) remain inaccessible to it. And they charge that museums tend to increase their box office appeal by making trends and promoting new shows with fever-pitch publicity, thus vulgarizing art and lowering standards for it. "Sure," Hoving replies to such accusations, ticking off some of the Met's recent, more scholarly shows on his fingers. "Highlights of Japanese art. Sundials of the 17th and 18th centuries. French 19th-century

drawings. Lots of box office. These are typical statements from those people who don't know what's going on in the Metropolitan Museum." **A**S a mandate for his views, Hoving likes to invoke what he calls the "practical life clause" from the Met's original 1870 charter. It defines the museum's mission as that of "encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects and, to that end, of furnishing popular instruction and recreation." (The word "recreation" was, Hoving regrets, replaced by "education" in 1908.) Zealously carrying out this opti-

mistic Victorian charge, Hoving has already made a wide range of proposals and innovations. One is the establishment of the Department of Contemporary Arts, headed by Henry Geldzahler, perhaps the trade's nimblest trend-spotter. Another is the beefing up of the once-lackadaisical Education Department. Under the directorship of Harry Parker III, a 28-year-old art historian and Hoving appointee, the department has already set up a high school division which, in Hoving's words, "meets the challenge of talking to our vast teen-age population, which seems to have so great an effect on our country's style and tastes." Hoving has also extended museum

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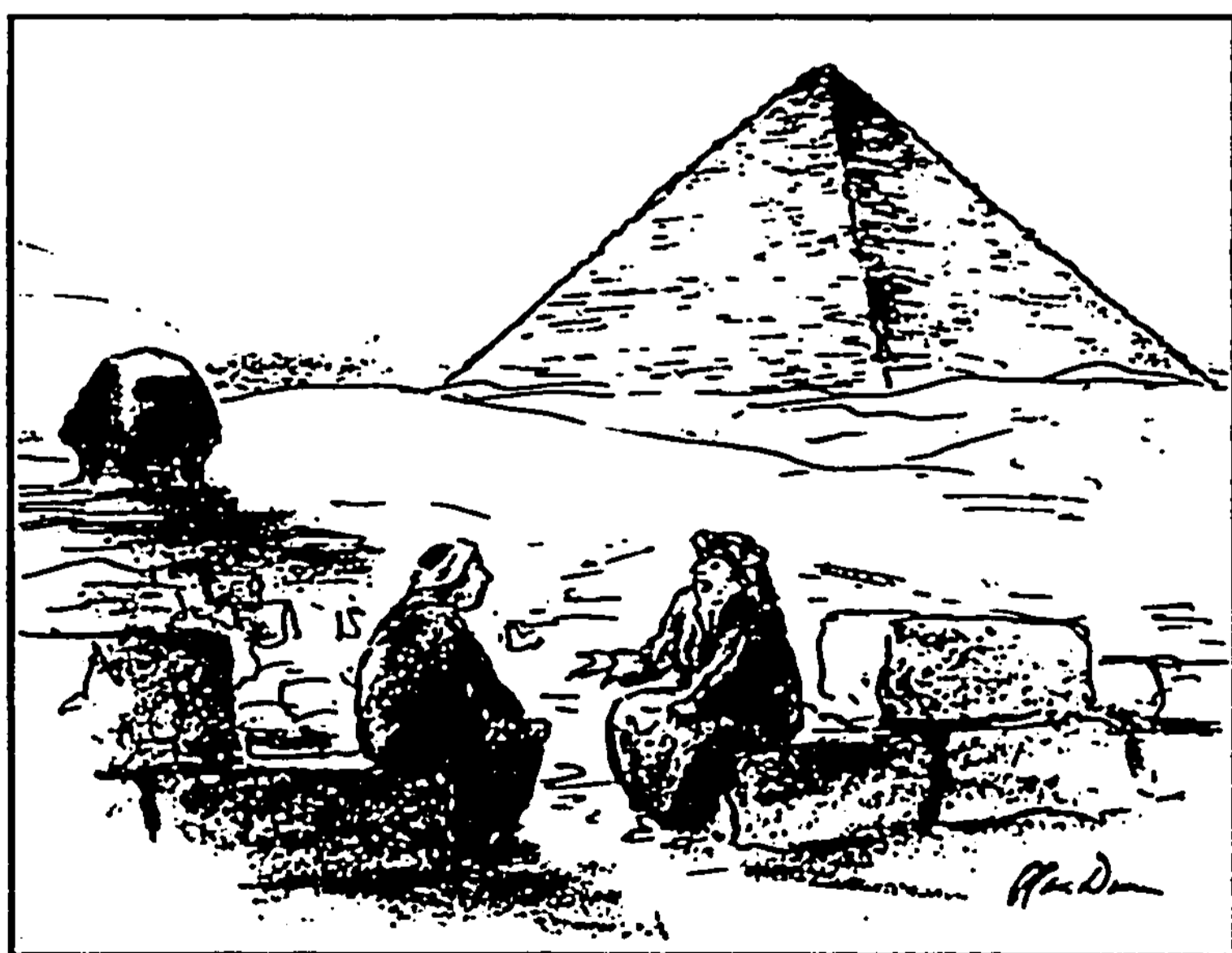
Thomas Hoving

(Continued from Page 47)

hours into the evening, hired youths from the ghetto to serve as guards during the summer and established a Community Relations Department whose (to date) single member combs the borough to "see what people want, to see what they do not know about the Met." Other projects still in the Hoving talk stage include the setting up of a Department of Architecture that will "put a finger upon the quality of life in the metropolitan area and try to make statements about our urban environment"; broadening the board of trustees to bring in more representatives of "the community"; study of the "currently sexy"-question of Met decentralization (Should the museum be fragmented, giving, say, half to the Bronx and one-third to Queens?); the establishment of an advisory group of young people and teenagers from various sections of New York City "to tell us now, before they attack us, what is on their minds."

Hoving has made particular use of the "practical life clause" of the charter to defend the forthcoming multimedia exhibition, "Harlem on My Mind" (opening Jan. 18), the first in a series of shows the Met is planning of "very significant and contemporary social impact." Directed by Allon Schoener, visual arts director of the New York State Council on the Arts, who approached the Met with the idea, the exhibition covers Harlem history from 1900 to the present, and is touted as "a study of the Harlem community's achieve-

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Architectural Record, New York.

"O.K.—we sent them the Temple of Dendur—now what's to prevent them from sending us Grand Central Station?"

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"F-111"—James Rosenquist's mammoth Pop billboard (above; at left, a detail) was exhibited at the Met last spring. Live-liest of Hoving's "experimental" shows, the picture "bared the fangs not only of the critics but of Hoving's own curators."

(Continued from Page 98)
ments and contributions to American life and to the city."

Schoener is using the same multimedia techniques he designed for the highly successful ethnic-environmental show, "The Lower East Side: Portal to Jewish Life," staged at the Jewish Museum two years ago—big photo murals, films, slides of historical paintings, documentary recordings of sounds and voices, music and

memorabilia—plus a closed-circuit TV link between the Met and a main Harlem thoroughfare that will give showgoers "live" (but not too live for comfort) contact with the ghetto like it is.

The show was announced with fanfare last year at a press conference held at the Schomburg Collection of Negro Literature and History, an uptown branch of the New York Public Library. ("Why wasn't it held at the Met?" one prominent Harlemiter asked

sourly). Anticipating objections, Hoving noted at the conference that the show was not "a white hand-out to Harlem. This exhibition," he said, "will represent a search by members of the Harlem community . . . The museum's role is simply that of a broker for channeling ideas. You might say we're attempting to tune in on something we've been tuned out on." (Later, rhapsodizing with reporters, he "tuned in" by patronizingly suggesting that the Met might consider serving "soul food" in its cafeteria during the period of the show.)

WHILE the Harlem cultural establishment originally welcomed the idea of the show, it has since been turned off by what it claims is the lack of opportunity for participation. Hoving initially appointed a "research committee" of three Harlem community leaders—Mrs. William T. Andrews, a retired librarian and wife of a prominent Harlem legislator; John Henrik Clark, a historian and director of the Heritage Program of Haryou-Act, and Mrs. Jean Blackwell Hutson, curator of the Schomburg Collection and a co-chairman of the Harlem Cultural Council. But the three complain that the "committee" has not met since September and that its research efforts and suggestions have been disregarded for those of two out-of-towners who do not know the Harlem community, Reginald McGhee, a photographer from Milwaukee, who is director of photographic research for the show, and Donald Harper, associate research and media director, who is from Chicago. Both are black.

"If it's about us, we want in, and I don't mean moneywise, I mean decision-wise," says Mr. Clark. "It could be magnificent, if they'd use real material. As it is, I think the emphasis is more on show-biz techniques than on content. It's exotic—what I call cutesy-pie-ism."

Citing "a breakdown in communications," the Harlem Cultural Council, whose executive director, Edward K. Taylor Jr., had been appointed as a consultant, last month withdrew its endorsement of the show. "The Met came to us with elaborate promises of community involvement," he says. "But they haven't really begun to consult us. We're expected simply to be rubber stamps and window dressing."

The show's title has also caused contention. It comes from a song by Irving Berlin, copyrighted in 1933, which describes the yearning of a black showgirl in Paris for her Harlem haunts. Sample lyric: "I've a longing to be low-down, And my *parlez-vous* will not ring true, with Harlem on my mind."

Other Negro voices raised against the show include that of Romare Bearden, a prominent painter and art director of the Council, who says he's "disappointed" at the lack of

contemporary Negro art in it. "What's the show doing at the Met, anyway, if it's not an art exhibition?" he asks. And Roy DeCarava, a photographer who, with Langston Hughes, produced in 1955 a highly acclaimed book of text and photographs about Harlem, "The Sweet Flypaper of Life," said he wouldn't allow his photographs to be used. "They wouldn't let me make the selection. I have no confidence in the people doing the show, and I didn't want my pictures wrongly used. The fundamental thing is that blacks want to say their own things about themselves. White people, no matter how sympathetic, can't do it."

Hoving has also had feedback from both Met curators and trustees, who accuse him of playing politics with the museum. "It's not an art exhibition" has been the cry. He has bruted it about, too, that he has had to defend the exhibition against the on-

“We’re running into hard times,” says Hoving.

“We’ve got to think about capital drives. I’d like to raise \$50-million.”

slaughts of some board members who don't like the idea of a "nigger show."

While glibly insisting that "there is no difference between this show and one of Rembrandt or Degas," Hoving also acknowledges its political character. "It's the kind of thing we'd better be doing," he says soberly. "We're not immune to contemporary history. The fact that it's done here at the Met will have enormous impact. We want to do anything we can to help whites understand more of what the black community's about. After all, we're partly a city institution. Every facet of a municipal society must reflect progress. Business had a hands-off policy until it was demonstrated that a hands-off policy was detrimental to its livelihood."

AN associate who admires Hoving for his willingness to take on "a tough nut" describes with awe his bird-dog techniques for sniffing out backing money. "He got the smell and right away he was after it," he comments. "He said, 'Let's go to the Henry Luce Foundation and make a pitch. We'll get it there at one stop and we won't have to waste time.'" (The pitch took three visits to achieve

Worth \$160-million, the Met is the richest U.S. museum

its purpose but, the associate feels, time was indeed not wasted.)

In the social role he envisions for the museum, Hoving goes far beyond his able predecessor, the late James Rorimer who, though more engaged by internal museum affairs, was gradually beginning to take note of the world at the Met's doorstep. "But Rorimer might have shied away from doing the Harlem show," a mutual associate points out. "He was much more aware of difficulties, and he wouldn't rock the boat. Tom pushes things through."

The nimbus of publicity around Hoving often obscures his real achievements at the museum. He is justifiably proud of his role in the development of a comprehensive new plan for the building's physical reorganization and expansion, to be based on exhaustive study and reappraisal of the Met's vast collections (over 365,000 objects). Though piecemeal plans for the building's enlargement were in the works during Rorimer's tenure, Hoving can be credited with taking a conceptual view of the museum, aiming at a coordination of its 18 departments into a coherent architectural and philosophical whole.

To execute the project, he has engaged the with-it firm of Roche, Dinkeloo and Associates (successors to the office of the late Eero Saarinen). Completion of their master plan for the museum's 25-year capital building program is expected by centennial time. The first step in the execution of the plan will be a major face-lifting of the 1,200-foot Fifth Avenue facade, and the second, the recasting of the Met's Great Hall into a Great Vestibule. (To be regarded as an "indoor plaza," its sales counter and other gimcrackery will be removed.)

"I think the building has got to be of a caliber with the great things in the museum," Hoving says. "We have to create something of such extraordinary excellence that it will give the whole city an uplift."

MORE immediately, Roche and Dinkeloo is adding to the North Wing an outdoor glass showcase for the Temple of Dendur, an ancient Egyptian edifice saved from flooding in the Aswan Dam project and presented to the U. S. Government by the United Arab Republic. Its acquisition is one of Hoving's minor triumphs, he having outmaneuvered the Smithsonian's wily Dillon Ripley to land it for the Met. Skilled at presentations, he seduced Washington officials with punchy architectural renderings of the temple's proposed new setting.

"The quality of the temple isn't high," Hoving concedes, "but don't knock it. Its impact is extraordinary. It's an environment, something you can walk into. It puts together a



TEMPLE OF DENDUR — Shown here in a 19th-century lithograph, the temple was presented to the U. S. Government by the United Arab Republic. Outmaneuvering the Smithsonian, Hoving acquired it for the Met, where it is soon to be re-erected.

piece of the past. Any work of architectural sculpture I can get my hands on, I'll buy." Hoving is also seeking an entire Gothic chapel for the Met's medieval outpost in Fort Tryon Park, The Cloisters, and, it is rumored, has unsuccessfully approached the Vatican for one of the Roman catacombs.

HOVING has given a considerable boost to the Met's exhibition quotient, notably low in Rorimer's latter years at the Met (due partly to the extensive interior renovations carried out during that period). The most successful "Hoving" show, both in terms of box office and critical esteem, has been the recent "The Great Age of Fresco," a group of 70 frescoes by Italian Renaissance masters, lent by the Italian Government and financed by the Olivetti Corporation.

Conceived by Ugo Procacci, Superintendent of Florentine Galleries, in recognition of American contributions to the Committee to Rescue Italian Art after the flood that struck Florence in 1966 and dumped into the Met's lap, the short-term, extremely well-publicized show racked up the highest attendance figures for any group exhibition in Met history—377,171 paid admissions (\$1), with 35,451 catalogues sold (\$5).

For Hoving and his new chief finance officer, Daniel K. Herrick, "Fresco" served as a case study in how an exhibition, properly financed and promoted, could explore new techniques of communicating with the public. An entire gallery was given over to instruction in the subtle art of fresco painting and removal, with demonstrations by mini-skirted girls from the museum's Department of Education. The education, communications and financing techniques learned thereby will be adapted to the centennial exhibitions. ("After all, who'd have thought 300,000 people could be turned on by frescoes?" marveled a Met staff member.)

In his Director's Report for 1967-

The New York Times

Published: December 8, 1968

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"INVOLVEMENT"—Reginald McGhee, left, director of photographic research, and Allon Schoener, exhibition coordinator, at work on the forthcoming, and already controversial, "Harlem on My Mind," first in a series of Hoving-inspired spectacles with "social impact."

68, Hoving announced that the Met has been attempting to "strike a more effective balance among various categories of show—popular, experimental and scholarly"—and also to cooperate more with local and community museums, "with an emphasis on environmental shows relating to the over-all culture of communities" (such as the Harlem show). In the "scholarly" category come such recent displays as the sundial show, one of string and wind instruments, another of ancient and Near East art from the Met's own collections, plus the current show at The Cloisters, "Medieval Art from Private Collections," the first special exhibition The Cloisters has ever staged.

OF Hoving's "experimental" shows, he accounts the liveliest last spring's exhibition of the mammoth Pop billboard "F-111" by James Rosenquist. The picture, stuck as it was in the context of three other "history paintings," by Poussin, David and a 19th-century cornball named Emanuel Leutze, bared not only the fangs of critics but of Hoving's own curators. Stung at the time by the adverse reaction, he now takes a more mellow, even self-congratulatory view. "The impact of the picture and, one is candid to say, its intrinsic artistic significance," he notes in the Director's Report, "can perhaps be gauged by the intensity of the controversy, both public and private, that it engendered."

In fact, so well did the "experi-

ment" sit with the board of trustees, he notes, that it gave approval for a continuing series of medium-sized exhibitions of painting and sculpture by contemporary artists. The "F-111" was followed by shows of recent paintings by Kenneth Noland and Morris Louis, and the sculpture of Anthony Caro. Other shows planned are the Minimal paintings of Ad Reinhardt and the drawings of Claes Oldenburg. Hoving says that the shows of contemporary art are intended "to demonstrate that in our commitment to the full span of man's creative achievement, we remain alive to the present, and will never arbitrarily close the door to any style of expression." (So alive to contemporary art has the board's purchasing committee become, in fact, that it recently turned down a Grant Wood in favor of a painting by the Father of Cool, Barnett Newman.)

ON the scholarly side, Hoving has sought to bring the Met more in touch with academe, decrying what he calls the "stupid gulf" between museums and universities. He has commissioned shows by university art historians, staged scholarly symposiums, such as a conference on computers last spring, and brought from Rome a distinguished Swiss scholar, Florens Deuchler, to take over his own old post as chief of The Cloisters, announcing his intention to make it the country's great center for medieval studies. One of his recent brainstormings has been the establishment of a scholarly journal devoted to academic musings on

subjects related to the museum's collections. He has also livened up the Met's coffee-table monthly bulletin, intended for a more popular audience.

In his drive to make the Met a "sort of Harvard of museums," he has decreed informally that everyone on the curatorial staff should have a Ph.D. or be working for one. "I believe it's extraordinarily important, the way the drive toward that degree teaches research methodology," he says. "You need the tension of knowing that a whole bunch of people are waiting to ask you very difficult questions. My Ph.D. was terrible—but my God, what I learned!" Typically, his concern for scholarship has a practical side. "Foundations will balk at giving us money unless they see that we're a serious research institution," he says.

At running the museum itself, Hoving has demonstrated considerable administrative flair. Unlike his predecessor, he likes to delegate jobs and authority, although his underlings sometimes complain that he is apt to yank back the reins capriciously. The idea to exhibit the "F-111" painting, for example, was entirely his own, and he took it upon himself to request the loan of the work from collector Robert Scull without consulting Geldzahler, head of the Department of Contemporary Arts. He is also given to making too many promises to his staff, one of which resulted in a dispute between Geldzahler and another associate curator, Stuart Feld, over how the Department of American Painting and Sculpture should be divided. The post-1900 section of the department was finally incorporated into Geldzahler's Contemporary Arts division. (Feld is now a dealer.)

AT the start of his Met job, Hoving was considerably occupied with housekeeping details. Now, he has established two chains of command—on the administrative side, through Joseph V. Noble, the conservative vice-director for administration, and, on the curatorial side, through the suave Theodore Rousseau, a Met veteran, whom he recently appointed curator-in-chief. "Tom's fantastically decisive," says his administrative assistant, Barbara Vona. "He thinks fast and will give you a decision in a minute. Of course, there are times

when it's not the right one, but he never has trouble making up his mind."

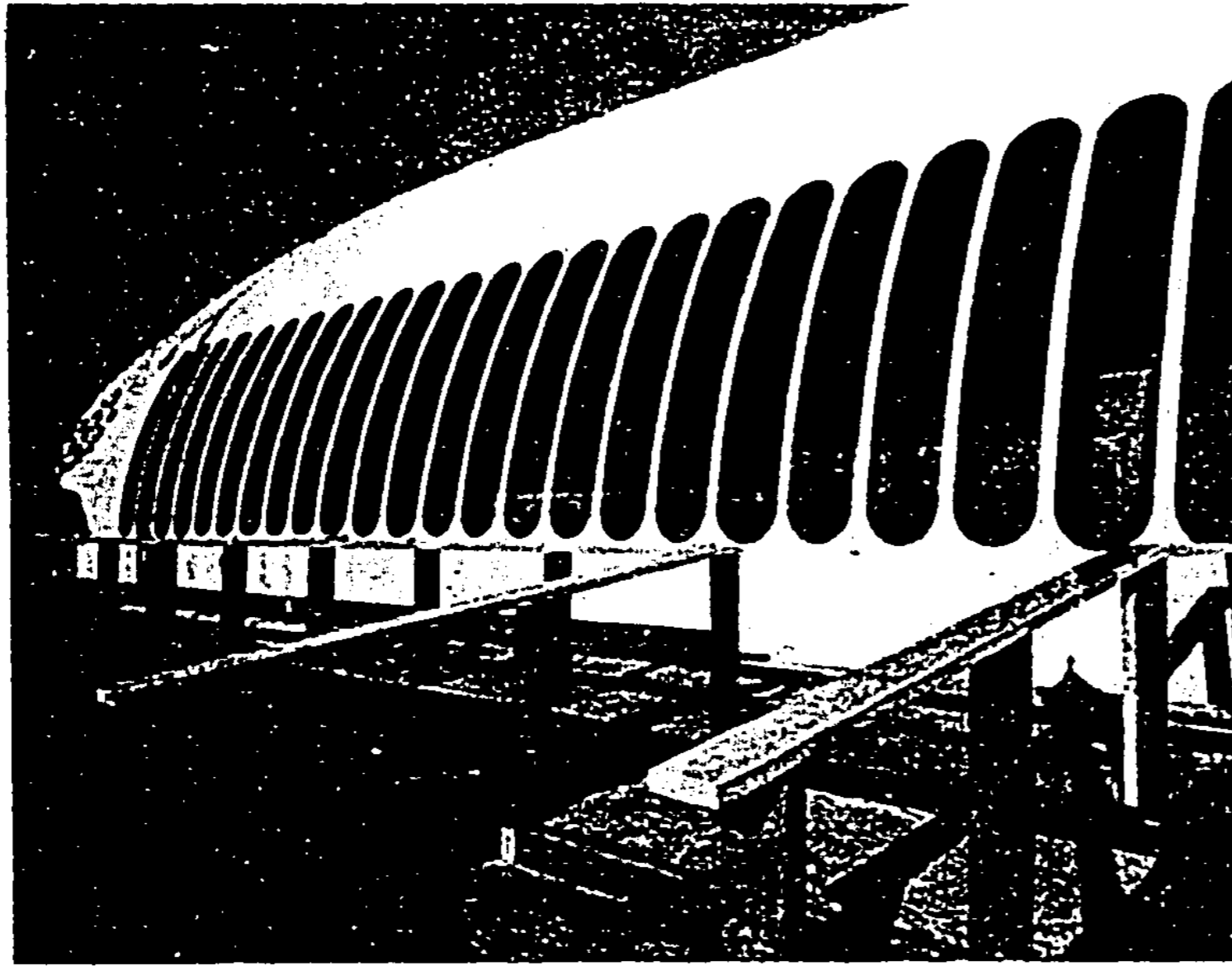
Hoving has restructured the curatorial staff to give it more "coherence," setting up a system of department chairmen and appointing a number of younger staff members as full curators. The museum's old system of designating only department heads as curators had closed the title to others in the department, who often had to go along until retirement age with the designation of "assistant" or "associate." He has also instituted bi-weekly meetings at which staff members not only learn what's going on, but are free to air their views and gripes on such subjects as salaries, exhibitions, sabbaticals and museum operations. Believing that curators need time off for reflection, Hoving is also pushing for staff sabbaticals at full pay. "What they think and absorb on their vacations comes back to the museum one way or another, even though it doesn't show up on the ledger," he explains.

HELPING to revamp the museum's constitution and by-laws, he has seen to the board of trustees' expansion from 28 to 36, ostensibly "to widen the range of interests represented," though critics snidely claim he has "packed" it with members who tend to buttress his own point of view. Additionally, he has created the new post of honorary trustee to provide a category in which people of unusual knowledge in some field of the museum's interest might be used in an advisory capacity. (A pair of art historians, Millard Meiss of the Institute for Advanced Study at Princeton and Craig Smyth, director of N.Y.U.'s Institute of Fine Arts, plus six well-known collectors, have so far been appointed.)

Hoving modestly refuses to take credit for the elevation of 76-year-old investment banker Robert Lehman from his former slot as vice-president of the museum to the recently created post of board chairman. The disposition of the spectacular Lehman collection, ranging from the Middle Ages to the 20th century, was in doubt before the appointment. It is now said to be promised firmly to the Met.

"Hoving's put the trustees in their place," says a colleague. "He's given them to understand that he and his curators will run the museum. While Rorimer grew up with the good old American museum system, which teaches that trustees are the wise money guys and should be obeyed, Hoving feels we should seize the initiative by coming up with ideas."

Hoving characterizes the board as "a very good bunch." He sees several socially — Charles Wrightsman, the Oklahoma-born oilman whom he describes as "a warm, violent collector" (and on whose yacht he puts in command appearances), and Brooke



MOVING IN—Awaiting completion of its outdoor glass showcase on the North Wing, the stones of the Egyptian Temple of Dendur are stored in an inflated, submarine-like air structure on the grounds of the Met.

(Mrs. Vincent) Astor, widow of the philanthropist. But he says he is "closest" to Arthur A. Houghton Jr., the museum's president. "Arthur is a very creative mind, a check and balance to me. I say everything and he puts me down."

FOR celebration of the Met's 1970 centennial, Hoving has formulated elaborate plans. A staff of six, headed by George Trescher, a marketing expert and former promotion director of Sports Illustrated, is not only beat-

ing the drums for the centennial, but working with the curatorial departments to help assemble five stellar shows. They are: "Before Cortez: Sculptural Traditions of Middle America"; "The Year 1200," an attempt to isolate the style that flourished throughout the medieval world between 1180 and 1210; "Nineteenth-Century America," a whopping assemblage of the paintings, sculpture, architecture and decorative arts of

the century in which the Met was born; "New York, New York: 1940-1970," a tribute to the artists and artistic movements in New York City that have revolutionized contemporary art, and "Art and Civilization," a climax show of world masterpieces that sums up the great chronological periods in art, from prehistoric times to Picasso (for it, the Met hopes to borrow all-star greats of the caliber of, say, the Book of Kells and the Elgin Marbles).

Hoving's approach to his job has

changed from what it was on his arrival at the Met in April, 1967. "Coming from Parks at first it seemed a terrible grind," he says. "I mean, I didn't think I'd have to put out 10 small fires a day. At Parks, I had lots of people on the intimate staff who took work off my shoulders. But here, where the whole staff numbers 600-odd, everyone thinks he can report to you personally. And everyone has his own bag."

He also thinks his Met job is

much more complex, administratively. "Judgment is more difficult," he says. "In Parks, whether to save a green belt or not on Staten Island didn't take an awful lot of thought. But the museum has so many levels—education, conservation, etc. Besides, within the organization, Parks was not political, but dictatorial. I was the boss. Here I have the board, the staff, the unions and also the city to cope with."

Lately, Hoving has delegated more and more of what he calls "plug work" to assistants, leaving himself free to concentrate on bigger projects. "He hates the daily drudgery," an aide comments. "But give him a crisis and he's off and roaring." He devotes a good part of his time these days to two of the centennial shows—the masterpieces one, for which he is engaged in hush-hush loan negotiations, and "The Year 1200," to be staged at his old bailiwick, The Cloisters. "I feel better. It's much more rewarding to do shows," he says. "But detail is still a little too much with me."

Despite his delegation of duties, Hoving still keeps up the brisk pace that he was known for at Parks. Seating himself by 8:45 A.M. at the round English walnut desk-conference table he inherited from Rorimer, he starts making phone calls and, according to Miss Vona, a Hoving import from the Parks Department, is apt to get "very frustrated" when he can't reach people. "When he first came to the Met and put in calls to people," she reports, "nobody jumped. Now they do. But he's a dear person to work with. Even if you make a hundred mistakes, he won't say anything. He's rough in terms of drive and physical energy though—and when he wants something, he wants it, from the front page of The Times to oysters."

THE structure of Hoving's office staff reflects his Public Figurehood. Besides Miss Vona, Hoving has an assistant, Jim Delahas, who frames Hoving's adjective-ridden speeches and articles ("Tom's a master at taking a piece of copy and making it sound spontaneous," says an aide), and a full-time appointments secretary, Penelope Peaslee. In a day, he may get 10 to 15 calls from people who want to see him personally, many of whom he does not know. He also gets at least 10 requests a day to speak, from all over the country. On the window sill in his office is what he calls his "bureaucratic machine"—a series of file trays marked with such labels as "100th," "To Read: Printed Matter," "Public TV," "Pending Purchases," "Special Exhibitions," "Staff," "Facade," "Fakes," etc., which Miss Vona has set up for him. One of the boxes is simply marked "Them." It refers, he explains, to people opposed to the forthcoming expansion of the museum into Central Park. Pointing out

that all of the museum's expansion will take place on land deeded to the Met by the city in 1878 he sighs, "Still, when it happens, I know we'll get a lot of people protesting out there with baby carriages."

LIKE Rorimer, Hoving keeps a proprietary eye on the museum's collections. "When he gets a new object, he pops up there to see it 14 times a day," Miss Vona says. Equipped with an electronic beeper that can summon him back to his office, he often roams the halls, stopping to exult over the nearly finished 18th-century French rooms donated by the regal Wrightsmans, spotting a medieval banner that needs repairing, dashing into the board room to ponder a 13th-century Indian stele up for pos-

“Hoving concedes he is sensitive to criticism.

‘I can’t develop a thick skin about it. I toss and turn at night.’ ”

sible purchase. "Does it sing, or does it just exist?" he broods, squatting in front of it. "It's extraordinarily dry and competent. But the best Indian stuff is sensuous. This hasn't got any blood. You don't get that something extra, that thwunk! that tells you a work is marvelous."

Hoving is proud of the part he has played in the museum's recent spectacular acquisitions, including a \$1.4-million Monet (whose price has been the subject of sharp criticism), a 15th-century brass lectern ("One of the most important examples of late Gothic metalwork in existence") and five works of mannerist, baroque, rococo, neo-classic and romantic sculpture, for which he persuaded a patron, Col. C. Michael Paul, to put up most of the funds. "We're an encyclopedia," he explains. "We have to have everything. The Monet, for example—we had to have it because we have the greatest Monet collection. Getting a superb thing like that is a magnet, anyway—it attracts big gifts. A lot of things came in after that \$2-million Rembrandt Rorimer bought." Then, producing a photograph of a recently purchased Egyptian chair, which he identifies as Late Middle Kingdom, he says, "But we're not only interested in buying show stuff. This is absolutely glorious, but no one outside of the scholarly realm would make a fuss about it."

Hoping to achieve a more selec-

Hoving is mentioned as Mayor Lindsay's running mate in '69

tive collecting policy, Hoving has initiated the practise of trial run-throughs before purchasing committee meetings with curators who are proposing objects for acquisition. At the run-throughs, he weeds out things that do not quite come up to snuff by Hoving standards. "We must take fewer things of higher quality," he says. Ideally, he visualizes the museum's collections reorganized along chronological lines. "Of course you can't do it for the whole museum," he says, "but it prevents you from willy-nilly collecting—you only collect when you find better than what you have." (With the aid of computers the Met is at last attempting to catalogue its entire collection. Staff members are currently working on a design system to establish a data bank of information available to both the scholar and the general public.)

Despite his choice of the "F-111" painting for exhibition, Hoving does not consider himself very knowledgeable in the 20th-century field, nor do his curators. "I need guidance," he admits. "But I'm very disturbed about those who pass final judgment on the quality of today's pictures. I've seen so often that what was considered bad in its time has come around to being accepted."

Though as a new broom he has made a considerable sweep, Hoving feels he has a long way to go. "My greatest dissatisfaction is my inability to run the place to my own satisfaction," he says. "The organization isn't as tight as it should be. I haven't been strong enough—I've compromised a little too much on exhibitions, personal policies, some acquisitions." On the credit side, he considers his major accomplishments "the fact that the museum is getting to be an educational institution, it's beginning to get into the community, and it's beginning to be the leader in its field in the U.S." He concedes that he is still sensitive to criticism. "So far it hasn't been particularly damaging, but I can't develop a thick skin about it. I toss and turn at night."

ONE of his major goals for the museum is money. Although its endowment, with a 1968 market value of over \$160-million, makes it the country's richest museum, the Met is faced this year with an operating deficit of \$407,000, its first deficit since 1959. Its available income of \$7,054,341 (including a \$1.7-million contribution by the city for guarding and maintenance), while substantially above previous years, has been outrun by operating expenses and extraordinary items, which reached an all-time high of \$7,461,354 (accounted for by the museum's height

ened activities, its building alterations and the increase of staff salaries by \$500,000).

To solve the Met's financial woes, Hoving has assembled from the banker-heavy board of trustees a financial-planning committee headed by investment banker C. Douglas Dillon, former Secretary of the U.S. Treasury. The committee, said to include some of the country's most fecund financial brains, will have a go at long-range planning for the Met, projecting budgets and finances a minimum of five years ahead.

Hoving has also instituted the practice of making pitches to corporations for the backing of individual shows. The Olivetti contribution to the "Fresco" show, for example, was \$150,000, and the Xerox contribution to the forthcoming centennial show, "New York, New York: 1940-1970" is said to be a like sum.

"But we're running into hard times," says Hoving, who confesses that in the dear, dead days of his curatorship at The Cloisters he couldn't spend all the acquisitions money annually available to him. "We've got to think about capital drives. I'd like to raise \$50-million."

BUT those who know Hoving's restless yen for public life believe that someone else will have to tackle that job. He himself has admitted privately that, compared with his post at Parks, the museum is "a kind of backwater." Nor could he ever return to his preadministrative scholarly career. Acknowledging that he has "become a paper-pusher," he says, "I could no longer write one paragraph of a serious scholarly work. I'm out of that phase now." Then, wistfully, "I'd like to do something really socially involving—a big job, with things changing all the time."

Not unconnectedly, he is still in close touch with Mayor Lindsay, maintaining the friendship that was forged when, working on the Lindsay mayoralty campaign, he wrote the white paper that got him his job as Parks Commissioner. His name has been suggested as a running mate with Mayor Lindsay next year for the job of City Council President. And in a recent article he wrote for the monthly publication, "Museum News," he suggests that "eventually in the United States there ought to be a full Cabinet post, a Secretary of Culture."

Hoving-watchers have no doubt that he has been running for that office for quite some time. ■

The New York Times

Published: December 8, 1968

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Bikes Take Over Central Park As Auto Ban Goes Into Effect

Hundreds of riders carrying dogs, children and lunch boxes in baskets yesterday wheeled bicycles through Central Park's east and west drives as a ban on Sunday morning vehicular traffic in the park went into effect. The Sunday auto ban will be maintained until colder weather in the fall.

"It was a real smash," exclaimed Parks Commissioner Thomas P. F. Hoving, who pedaled through the park from 10.20 A.M. to noon with his wife, Nancy, and Donald H. Elliott, counsel to the Mayor. The ban on automobiles from 6 A.M. to noon on Sundays was worked out last week by Mayor Lindsay and Traffic Commissioner Henry A. Barnes. The agreement represented a victory for Mr. Hoving, who had urged the roads be closed to cars, giving bicycle riders nearly complete freedom of the drives in Central Park.

The drives, however, are not barred to horses and buggies, the Commissioner noted. Like many riders yesterday, Commissioner Hoving stopped pedaling at noon and despite the chilly weather—it was in the high sixties most of the day — sat down and had a picnic lunch. If the weather was unseasonable, the lunch certainly wasn't. It consisted of shrimp, cherries, carrots and artichokes.

On Monday, July 4, the drives will be closed to cars from 6 A.M. to 3 P.M. If vehicular traffic is not disrupted, that schedule will be maintained on subsequent Sundays.

The New York Times

Published: June 13, 1966

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Lindsay, in Alfresco Setting, Names New Commissioner of City Parks

By TERENCE SMITH

Mayor-elect John V. Lindsay announced yesterday that Thomas P. F. Hoving would be the city's next Parks Commissioner.

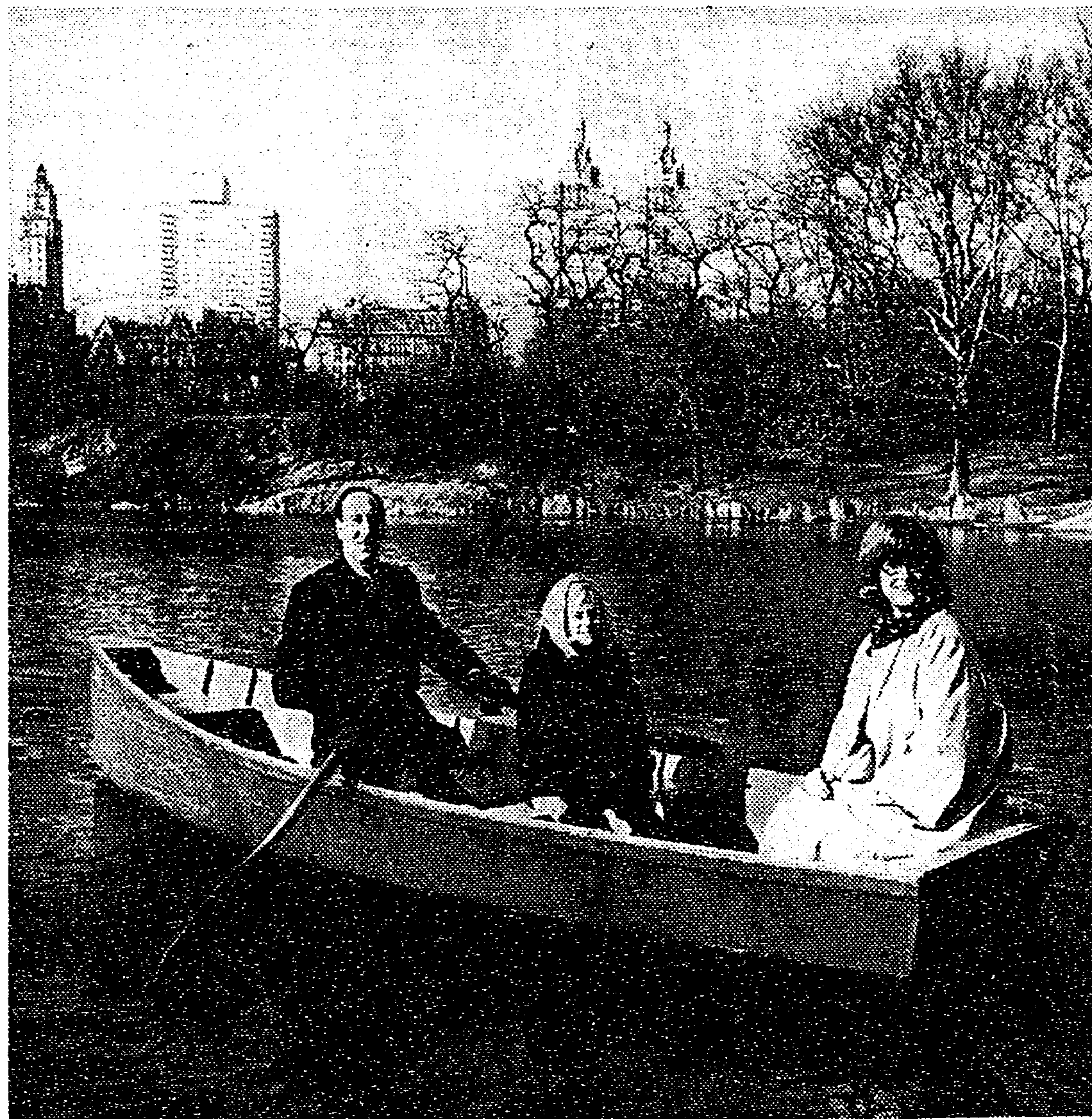
Mr. Hoving, who is 34 years old, is the curator of the Cloisters, the medieval branch of the Metropolitan Museum of Art in Fort Tryon Park.

He will succeed Newbold Morris, who has been Commissioner of Parks for the last five and a half years, at a salary of \$25,000 a year.

Mr. Lindsay, in making the announcement at an alfresco news conference at the boathouse in Central Park, took a page from President Johnson in his selection of a site for introducing the new commissioner. In recent months Mr. Johnson has held news conferences at a variety of spots, ranging from a Texas country post office to the base of the Statue of Liberty.

Shivering in the 40-degree cold, the Mayor-elect and Mr. Hoving answered questions on the boarding ramp behind the boathouse. A few feet beyond them, sunlight glittered off the partly frozen Central Park lake.

After Mr. Lindsay described



The New York Times
Thomas P. F. Hoving on Central Park lake with Mrs. Hoving and daughter, Petra Bell

Continued on Page 32, Column 3

The New York Times

Published: December 2, 1965

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LINDSAY APPOINTS NEW PARKS CHIEF

new Commissioner is a Republican who worked for Mr. Lindsay in two of his earlier campaigns and this year helped prepare his policy paper on parks.

Continued From Page 1, Col. 4

Mr. Hoving as "a distinguished New Yorker," the conversation turned to more controversial matters.

In answer to a question, Mr. Hoving said he was opposed to the installation of the Huntington Hartford restaurant and cafe in the southeastern corner of Central Park.

In 1960, Mr. Hartford, philanthropist and art collector, gave \$862,000 to the city for the construction of the pavilion. The idea met immediate and determined opposition.

One of the most energetic of the opponents is Walter Hoving, the new commissioner's father, who is chairman of Tiffany & Co., and a former head of the Fifth Avenue Association.

On another point, the younger Mr. Hoving said he was not satisfied with Robert Moses's plan to develop a park on the site of the World's Fair in Flushing Meadow.

"We should have an international competition to get the best possible design for that park," he said. "We should have something of extraordinary vision — a Central Park of Queens."

Mr. Hoving said he was in favor of a program to develop small, "vest-pocket" parks in congested areas of the city.

Small As A Brownstone

"They can be as small as the area taken up by a single brown stone, and as good as the people in the community are willing to keep them," he said.

Asked what he thought of the proposal to retain the ferris wheel on the World's Fair grounds, Mr. Hoving said:

"I think it is kind of a rinky-dink idea."

Mr. Hoving was also asked if he and Mr. Lindsay were in agreement on all questions of park policy. He looked at his new boss for moment and when the Mayor-elect nodded, the Commissioner-designate turned back to the questioner and said: "Yes."

The Commissioner of Parks presides over his department from an office in the red brick Arsenal in Central Park at the entrance to the zoo. He is responsible for the development of new parks and the maintenance of existing park property, which takes up one-fifth of the city's real estate.

The incumbent Commissioner, Mr. Morris, released a statement yesterday saying he would "not be candid if I did not say I am disappointed that the Mayor-elect has decided not to retain me in this office I have held for five and a half years."

Mr. Lindsay and Mr. Hoving have been friends since the Representative's first Congressional campaign in 1958. The

New City Parks Chief

Thomas Pearsall Field Hoving

THOMAS PEARSALL FIELD HOVING, the newly appointed Commissioner of Parks, is a dashing man of action who flits around town on a Jawa motorcycle and eats meatball hero sandwiches. He has a fey sense of humor, is a noted ocean yacht racer and is described

Man
in the
News

as a delightful person to work with. That is part of a composite picture of Mr. Hoving drawn yesterday

by some of his friends and associates. If it doesn't sound much like a portrait of a curator of medieval art the fault lies with Tom Hoving, who is 34 years old.

He is the only son of Walter Hoving, chairman of the board of Tiffany's. After attending a number of elite schools, including Phillips Exeter, he wound up at Princeton.

In his sophomore year there, he said in a telephone interview yesterday, he became "absolutely fascinated" with art history and architecture. He was graduated summa cum laude in 1953, winning highest honors for a thesis in architecture history.

Joined Marines in '53

How did his father react to all of this?

"Well, at that point he didn't say much," Tom Hoving said. "I suppose he didn't think it was terribly serious yet."

In 1953 Tom Hoving joined the Marine Corps.

"It's one of those things that happens to college seniors," Mr. Hoving said with a chuckle. "I was impressed by the esprit de corps, and the Marines seemed like the best place to be. And I wanted to be an officer. I have always believed that people with college educations should use it and not wait for the draft and then go muttering about the kind of officers they have to serve under."

Six weeks after his enlistment the Korean war ended. Mr. Hoving was mustered out three years later as a first lieutenant.

A Family Discussion

"At this point my father suggested that I go to business school," he said. "You might say that it was a matter of some discussion in the family when it was realized that I was firmly committed to the art-history field. But once it was fully understood there was no pressure."

He won a master's degree in fine arts in 1958 and a doctorate in art history in 1959, both at Princeton.

He joined the Metropolitan Museum in July, 1959, as a curatorial assistant, later becoming curator of medieval art at the Cloisters. One of his most important roles as curator was to find and ac-



The New York Times
A sense of artistic history

quire works of art. To do that he has made frequent visits to Europe in the last five years. On one occasion he discovered and identified a famous 12th-century ivory cross from Bury St. Edmunds, which had been ignored for several centuries.

Mr. Hoving said yesterday that his interest in parks began in Princeton. "First it was the history of parks that involved me," he said. "Particularly the work of Frederick Law Olmstead, who was the great mover of the park movement in New York around 1860. Olmstead created Central Park and Prospect Park, among others. I believe that Prospect Park is the greatest naturalistic man-made park in the world, with Central Park a close second."

Mr. Hoving, who has worked in all of Mayor-elect Lindsay's campaigns, came into the mayoral race in July to work on a white paper on Parks. Yesterday Mr. Lindsay characterized the paper as "the best developed statement on New York City's parks drafted in modern times."

When asked about his motorcycle Mr. Hoving chuckled and said: "Do we have to stress that? I just think it's a marvelously easy way to get around the city."

Mr. Hoving lives in a six-and-a-half-room apartment at 150 East 73d Street with his wife, the former Nancy Melissa Bell, and daughter, Petrea, 8 years old. The couple were married in 1953.

Clash Over Central Park Roads Is Settled by Barnes and Hoving

Parks Commissioner Thomas P. F. Hoving and Traffic Commissioner Henry A. Barnes ended their squabble yesterday over plans to close the East and West Drives of Central Park on three Sunday mornings.

The drives will be closed, both men agreed, but the sole purpose of the closings will be to hold bicycle races.

The agreement represents a change of course for both Commissioners, who on Tuesday seemed to be headed for a collision over Mr. Hoving's proposal to close the drives to automobiles from 6 A.M. to 11 A.M. on May 1, May 22 and June 5.

Mr. Barnes had said he would resist the closing of the roads because he feared it might lead to proposals to close Fifth Avenue, Central Park West and other streets bordering the park.

Mr. Hoving had said, through a spokesman, that the purpose of the closings was to restore the peace of the pre-automobile era to the park, and that if the experiment proved successful he might propose extending the Sunday morning auto ban to 2 P.M.

But in an interview yesterday Mr. Hoving scouted all talk of experiments, automobile bans, and leisurely Sunday mornings in the park. He said all he had in mind for the three dates he had selected was a safe racing course for cyclists.

He rejected as "not pertinent to the present discussion" a question on whether the future he planned for Central Park included automobiles on the drives, which, despite their east and

west designations, are the north and south highways through the park.

However, Mr. Hoving added: "In principle, I am in favor of having as few vehicles going through the park as possible."

For his part, Mr. Barnes said in an interview, he had no objection to closing the drives for bicycle races. He said he and the Parks Commissioner had agreed on ground rules for the closings in a telephone conversation yesterday afternoon.

The rules provide, he said, that the May 22 and June 5 closings may be cancelled if the May 1 closing leads to too much traffic congestion.

At about the same time the Commissioners were conferring by telephone, Mayor Lindsay said in an interview at the Waldorf-Astoria that he favored the closings "on an experimental basis, and we can see how it works."

EARLIER CURFEW PLANNED IN PARKS

Hoving Says 187 Areas in the City May Be Closed Before Midnight

By **RICHARD REEVES**

Earlier curfews will probably be established this summer at 187 city parks and recreation areas considered troublesome by Parks Commissioner Thomas P. F. Hoving because of crime, vandalism or noise.

The present curfew in all Park Department facilities is midnight. Commissioner Hoving said that local circumstances would be considered before any new curfews are set.

The list of areas classified as troublesome by the department includes Washington Square Park, Union Square Park, Bryant Park, Stuyvesant Square Park, Mount Morris Park, Chelsea Park, St. Nicholas Park and Fort Tryon Park, all in Manhattan and Franz Sigel Park in the Bronx, and Forest Park in Queens.

Mr. Hoving said that summer curfews are "likely" in some city parks, but not at Central Park or municipal beaches.

Central Park "Safe"

"I've been making nocturnal trips through Central Park recently and I consider it extremely safe," the Commissioner said yesterday morning as he was leaving Mayor Lindsay's weekly cabinet meeting. This week's meeting was held at the Fire Department Bureau of Training on Welfare Island.

Mr. Hoving first mentioned the curfews while he was being questioned about Memorial Day disturbances at Coney Island and other municipal beaches. But in a later interview, he said the curfews were being considered for the 187 smaller areas classified as "troublesome."

Reinforced police patrols were assigned to the small areas after the Parks Department classification.

The Commissioner said he believed future problems at the beaches could be avoided by "police saturation and some means of diversion to divert the point of view and the energies of the young people."

Teen-age Programs

Eighteen teen-agers were arrested on Memorial Day after incident of fighting and bottle-throwing at Coney Island, Orchard Beach and the Rockaways. Mr. Hoving said teen-age dance contests and other programs might be planned at the beaches this summer to keep young people busy.

The present curfew for all Parks Department areas prohibits "loitering or remaining" in a park or recreation area between midnight and one-half hour before sunrise.

The Commissioner also revealed yesterday that he has conducted his own tests of police efficiency during his nocturnal visits to Central Park. In one case he said, he deliberately drove his car onto a pedestrian walkway to see how fast police would arrive at the scene. They were prompt.

'RANGERS' URGED FOR CENTRAL PARK

Hoving Seeks Special Force Resembling Patrolmen and Forest Officers

ALARM BOXES URGED

Other Plans Call for a New Station House in the Area and 3 Substations

By JAMES R. SIKES

Parks Commissioner Thomas P. F. Hoving called last night for the creation of a special arm of the Police Department that would resemble "a combination of policemen and forest rangers" to patrol the city's parks.

The Commissioner, speaking in an interview, also proposed the installation of alarm boxes in Central Park to summon the police. A new police precinct station house in Central Park with stables for both police horses and public mounts and three new police substations in the park are also under discussion, he added.

Mr. Hoving said the projects had been discussed with Police Commissioner Howard P. Leary "very early on, within days after he took office." The Parks Commissioner described Mr. Leary, who took office last February, as "most cooperative."

The proposed park police, Mr. Hoving said, should be trained in patrolling "outdoor terrain" and in "how to get boys out of fountains without making them mad."

Signal to Attract Police

Alarm boxes that would "either flash a signal into the police precinct or emit a noise to attract the police" are now being studied, the Parks Commissioner said. "The best thing would be to have them flash in the precinct," he added.

Mr. Hoving first disclosed the plans on the prerecorded WCBS radio program "Let's Find Out."

The proposed new precinct house and stables would be constructed near the present 22d Precinct building on the 86th Street Transverse Road, Mr. Hoving said.

Of the existing precinct building, he said, "I'm never going to tear it down because—if it's not now—it should be a landmark."

Areas for Substations

Mr. Hoving said the three proposed new police substations would be in the area of the Harlem Meer, near 110th Street, "in the vicinity of the ball fields in the upper 90's," and "near the Wollman Rink or the zoo."

Commissioner Hoving also said that he intended this week to ask Traffic Commissioner Henry A. Barnes to extend the present 6 A.M. to 3 P.M. Sunday ban on automobiles in the park to 9 P.M.

Improved lighting for playgrounds in the East New York section of Brooklyn, where racial disorders occurred last month, has been arranged with the Department of Water Mr. Hoving said. The new lights should be installed in about three and a half weeks, he said.

And ways of lighting Central Park "like a beautiful painting or great piece of sculpture" are being studied with "an expert who doesn't want to be named," the Commissioner said.

Museum May Name Hoving as Director



The New York Times

Thomas P. F. Hoving

By RICHARD F. SHEPARD

Thomas P. F. Hoving is expected to be named next week as the new director of the Metropolitan Museum of Art.

The appointment of New York's administrator of recreational and cultural affairs to the post will, it is understood, be announced Tuesday, when the museum's board of trustees considers the recommendation of a selection committee for a successor to James J. Rorimer, who died May 11.

Mayor Lindsay, replying to

Continued on Page 56, Column 1

The New York Times

Published: December 16, 1966
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MUSEUM MAY PICK HOVING TO DIRECT

Continued From Page 1, Col. 2

a question on the possible appointment yesterday, confirmed that Mr. Hoving was under consideration and added, "I would hate to lose him."

Arthur A. Houghton Jr., president of the museum, said, "I can neither affirm nor deny the rumor."

The post is one of the most important art-museum positions in the country, supervising the operation of the vast collection amassed in the building on Central Park's east side.

Mr. Hoving would be no newcomer to the Metropolitan. His last job before joining the Lindsay administration when the Mayor took office last January was as curator of The Cloisters, the Metropolitan's uptown branch in Fort Tryon Park, a treasury of medieval art and architecture.

Mayor Lindsay and Mr. Hoving, as Parks Commissioner, are members of the museum's board of trustees by virtue of their offices.

Mr. Hoving, it was understood, has told museum authorities that he would not leave his municipal post for three months in order to finish his work.

A spokesman for Mayor Lindsay said late yesterday that, as far as he knew, Mr. Hoving was not leaving and, therefore, he could not comment upon his possible successor.

Unusual Reticence

Mr. Hoving was not available for comment.

Reliable sources said that the Mayor, Mr. Hoving and Mr. Houghton had been in touch for some time. They indicated that the three would have further discussions this weekend.

Mayor Lindsay, commenting on the possibility of Mr. Hoving's withdrawal from his administration, said:

"Obviously, this is very flattering to Tom and me both. Should this be confirmed by Mr. Houghton, obviously this will be a hard personal choice for Tom and me because we are close personal friends and because he has meant so much to the administration."

The seven-man selection committee, headed by Francis Day Rogers, is scheduled to report to the board at 4 P.M. Tuesday. The decision of the trustees is expected to be announced at a press conference after the special meeting.

Mr. Rogers said yesterday that he had no comment to make and referred questions to the museum.

40 Candidates for Post

At the same time, the committee chairman said that a list of 40 candidates had been drawn up as a result of talks with 120 persons, including curators, department heads, trustees of the Metropolitan, dealers, collectors and officials of other museums.

Other committee members, all museum trustees, are Daniel P. Davison, Douglas Dillon, J. Richardson Dilworth, Roswell L. Gilpatric, James M. Hester and Mr. Houghton.

In its interviews, the committee asked what the art specialists thought the museum should be doing, whom they would recommend for director and what changes should be made in the Metropolitan's management policies.

Among those questioned were S. Dillon Ripley, secretary of the Smithsonian Institution; Perry Rathbone, director of the Boston Museum of Art; Otto Wittman, director of the Toledo Museum of Art; Evan H. Turner, director of the Philadelphia Museum of Art; Craig H. Smyth, director of the New York University Institute of Fine Arts, and Sherman E. Lee, director of the Cleveland Museum of Art.

Since Mr. Rorimer's death, the museum has been run by a committee headed by Joseph V. Noble, operating administrator. Others are J. Kenneth Loughry, museum treasurer, John G. Phillips, curator of the department of Western arts; Theodore Rousseau, curator of European paintings, and, by virtue of his office, Mr. Houghton.

Rorimer's Strong Hand

Mr. Rorimer, who had been director since 1955, held the administrative reins tightly. He made decisions on large matters and small. The museum is now thinking of easing the administrative detail for his successor. The trustees are considering—nothing has been decided—the merits of giving the new director an operating administrator to direct the business of the museum and an assistant director to work in curatorial and academic areas.


The 35-year-old Mr. Hoving, who has brought an air of excitement to his suzerainty of the city's parks — the phrase "Hoving happening" has become standard usage—has frequently stressed the cultural aspects of his activities; he is also the city's cultural executive.

On Nov. 21, he was made administrator of recreation and cultural affairs by executive order, while retaining the title of Parks Commissioner. He receives \$35,000 a year. The post of Metropolitan director has been estimated to pay in the neighborhood of \$50,000.

Mr. Hoving became interested in art while an undergraduate at Princeton. He was graduated in 1953, with honors for a thesis in architectural history. He received a master's degree from Princeton in 1958 and a doctorate a year later.

It was Mr. Rorimer who first spotted Mr. Hoving as good material for the Metropolitan. It happened in 1959, when the Metropolitan's director heard the graduate student read a paper about the Farnese Gallery in Rome. Within the hour, Mr. Hoving accepted a job as curatorial assistant at the museum.

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LETTER

Hoving’s City Parks Legacy

Published: December 24, 2009

To the Editor:

Thank you, Ralph Blumenthal (“[Remembering Hoving’s Service as Parks Commissioner](#),” New York Times on the Web, Dec. 11) and George Prochnik (“[City of Earthly Delights](#),” Op-Ed, Dec. 13) for your personal recollections and recognition of Thomas Hoving’s revolutionary 14 months — January 1966 to March 1967 — as New York City parks commissioner.

As the current parks commissioner, whose mentor, Henry Stern, was Mr. Hoving’s deputy and parks commissioner himself for 15 years, I’ve long been a fan of their innovative efforts at a form of reclamation often overlooked in our bustling city — reclaiming the silence and natural beauty of tiny urban spaces in the middle of urban clutter and chatter.

Nearly half a century after Mr. Hoving’s tenure, New Yorkers have more than 1,700 parks and playgrounds, 2,450 green streets, 600 community gardens and unprecedented reclamation projects that set the standard for adaptive reuse around the world.

Mr. Hoving’s ideas for “vest-pocket parks” laid the groundwork for thousands of new or preserved green spaces. As we move forward with Mayor Michael R. Bloomberg’s PlaNYC, we will continue to make urban spaces that clean the air, cool us in summer and beautify everyone’s New York experience. A fitting memorial to a great man.

Adrian Benepe
New York, Dec. 17, 2009

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FEUD INTENSIFIED OVER PARK ROADS

Plan for Cycle Race Turns Into a Battle Between Hoving and Barnes

SCOOTERS ALSO ISSUE

Parks Chief Wants Public to Note Cut in Air Pollution and Noise During Race

By MURRAY SCHUMACH

What began as an apparently innocent plan for a bicycle race in Central Park on Sunday, June 5, emerged last night as a fight to decide whether Parks Commissioner Thomas P. F. Hoving or Traffic Commissioner Henry A. Barnes controls the park's roads.

A spokesman for Mr. Hoving declared that "Commissioner Hoving believes it is a moot point who controls the roads in the park and he is still studying the idea of cutting off all auto traffic in the park on Sundays."

A close associate of Commissioner Barnes said:

"Commissioner Barnes maintains he has jurisdiction over the Central Park roads. This is a tug of war between Commissioner Hoving and Commissioner Barnes and each man knows now what the other is up to."

Struggle For Power

The power struggle between two of Mayor Lindsay's most prominent cabinet members began with bicycles and scooters.

On Wednesday night, Mr. Hoving suggested that the public turn out for the bicycle competition and observe how air pollution and noise declined when auto traffic was cut off during the race.

He also suggested to the members of the Citizens for Clean Air that pollution and noise be measured with and without autos on the East and West Drives in Central Park, which will be closed that Sunday from 6 A.M. to 11 A.M.

Commissioner Barnes turned the subject to scooters in a statement yesterday. First, he noted that, in keeping with precedent, he had approved closing the roads for the bicycles on June 5. Then came the scooters.

"As I recall," he said, "it was at Commissioner Hoving's suggestion on March 14, 1966, that motor scooters were permitted to use park roads."

Air Pollution Feared

"I pointed out to Commissioner Hoving when he first requested lifting the ban on motor scooters that since many motor scooters use a mixture of gasoline and oil—the same as an outboard motor—don't blame me if all the trees and bushes in the parks die because of polluted air."

"I trust this has not been the case. However, if Commissioner Hoving wishes to have the ban on motor scooters in parks re-established, I will be glad to give it due consideration."

Mr. Hoving could not be reached to learn if he wished to argue for a ban on the scooters. He is an avid motorcyclist and used to ride one of the vehicles to and from work until it caught fire. It is now being repaired.

The spokesman for Mr. Hoving said that neither the Commissioner nor the Department of Parks had made any study of the effect of motor scooters on park greenery.

"But one thing is sure," the associate said. "We have been under great pressure by bicycle groups to cut off auto traffic all day on Sundays."

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