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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

THE SKYSCRAPER
1953-59

THE SKYSCRAPER

An exhibition circuit

CHECK AND INSTALL

- 26 text panels
- 36 photo panels
- 2 posters
- 1 credit list

<u>Install. Number</u>	<u>Title</u>		<u>Box Number</u>
1.	Poster		3
1a.	Poster		3
2.	Text panel: Introduction	16 x 20"	2
2a.	Museum title and credit panel	16 x 12"	1
3.	Text panel for #4	16 x 12"	1
4.	Photo panel: Severn Bridge, Pritchard and Darby, 1779, Coalbrookdale, England Flax-spinning Factory, Benyon and Bage, 1796, Shrewsbury, England Crystal Palace, Joseph Paxton, 1851, London, England	16 x 40"	2
5.	Text panel for #6	16 x 12"	1
6.	Photo panel: Bibliothèque Nationale, Henri Labrousse, 1868, Paris, France Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872, France Market Hall Project, Viollet-le-Duc, 1872, France Menier Chocolate Factory, Jules Saulnier, 1872, Noisel-sur-Marne, France	16 x 40"	2
7.	Text panel for #8	16 x 12"	1
8.	Photo panel: Cast Iron Factory, James Bogardus, 1848, New York, N.Y. First Safe Elevator, Elisha G. Otis, 1853, New York, N.Y. Passenger Elevator, E. G. Otis, c. 1890, New York, N.Y. Hauhvoud & Co. Department Store, Daniel Badger, 1857	16 x 40"	2
9.	Text panel for #10	16 x 12"	1

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE SKYSCRAPER

1953 - 59

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

Pages 1 - 5

- 26 text panels
- 36 photo panels
- 2 posters
- 1 credit label

<u>Install. Number</u>	<u>Title</u>	<u>Panel size H. x W.</u>	<u>Box Number</u>
1.	Poster: Esso Building, Carson & Lundin, 1947, New York, N.Y.	40 x 20"	3
1a.	Poster: Same	40 x 20"	3
2.	Text panel: Introduction	16 x 20"	2
2a.	Museum title and credit panel	16 x 12"	1
3.	Text panel for #4	16 x 12"	1
4.	Photo panel: Severn Bridge, Fritchard and Darby, 1779, Coalbrookdale, England Flax-spinning Factory, Benyon and Bage, 1796, Shrewsbury, England Crystal Palace, Joseph Paxton, 1851, London, England	16 x 40"	2
5.	Text panel for #6	16 x 12"	1
6.	Photo panel: Bibliotheque Nationale, Henri Labrousse, 1868, Paris, France Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872, France Market Hall Project, Viollet-le-Duc, 1872, France Menier Chocolate Factory, Jules Saulnier, 1872, Noisel-sur-Marne, France	16 x 40"	2
7.	Text panel for #8	16 x 12"	1
8.	Photo panel: Cast Iron Factory, James Bogardus, 1848, New York, N.Y. First Safe Elevator, Elisha G. Otis, 1853, New York, N.Y. Passenger Elevator, E. G. Otis, c. 1890, New York, N.Y. Hauhvout & Co. Department Store, Daniel Padger, 1857	16 x 40"	2
9.	Text panel for #10	16 x 12"	1

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE SKYSCRAPER, Check & Installation List, continued

10.	Photo panel: Montauk Block, Burnham & Root, 1882, Chicago, Illinois Marshall Field Wholesale Warehouse, H.H. Richardson, 1887, Chicago, Ill. Tacoma Building, Holabird & Roche, 1889, Chicago, Ill.	16 x 40"	2
11.	Text panel for #12.	16 x 12"	1
12.	Photo panel: Balloon Framing, George W. Snow, 1833, Chicago, Ill. "Cloud Scraper" Project, Leroy S. Buffington, 1888, Minneapolis, Minn. Home Insurance Building, William LeBaron Jenney, 1885, Chicago, Ill. Home Insurance Building, Jenney, Skeleton Frame Home Insurance Building, Jenney, Detail	16 x 40"	2
13.	Photo panel: Monadnock Block, Burnham & Root, 1891, Chicago, Ill.	40 x 25"	3
14.	Text panel: Monadnock diagram Monadnock plan	16 x 12"	1
15.	Photo panel: Guaranty Trust Building, Adler & Sullivan, 1895, Buffalo, N.Y.	40 x 25"	3
16.	Text panel: Guaranty detail	16 x 12"	1
17.	Photo panel: Reliance Building, D.H. Burnham & Co., 1895, Chicago, Ill.	40 x 24"	3
18.	Text panel: Reliance plan	16 x 12"	1
19.	Photo panel: Carson Pirie Scott Department Store, Louis Sullivan, 1899, Chicago, Ill.	40 x 33"	2
20.	Text panel: Carson plan	16 x 12"	1
21.	Text panel for #22	16 x 12"	1
22.	Photo panel: McClurg Building, Holabird & Roche, 1900, Chicago, Ill.	32 x 23"	1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE SKYSCRAPER, Check & Installation List, continued

23.	Text panel for #24A - #28	12 x 16"	1
24a.	Text panel for #24 and #25	6 x 12"	1
24.	Photo panel: Equitable Building, Ernest R. Flagg, 1915, New York, N.Y.	16 x 8"	1
25.	Photo panel: Equitable shadow	16 x 12"	1
26.	Photo panel: Exchange Place, New York, N.Y.	40 x 10"	3
27a.	Text panel for #27 and #28	6 x 12"	1
27.	Photo panel: Paramount Building, Rapp & Rapp, 1926	16 x 8"	1
28.	Photo panel: Midtown Manhattan, New York, N.Y.	16 x 12"	1
29.	Text panel for #30, 31, 32	16 x 12"	1
30.	Photo panel: Glass Skyscraper Project, Mies van der Rohe, 1929	32 x 16"	2
31.	Photo panel: Chicago Tribune Tower Competition Design, Gropius & Meyer, 1922	32 x 16"	2
32.	Photo panel: St. Mark's in-the-Bouwerie Apartment House Project, F.L. Wright, 1929, New York	32 x 16"	2
33.	Text panel for #34, 35, 36	16 x 12"	1
34.	Photo panel: Daily News Building, Howells & Hood, 1930, New York, N.Y.	32 x 16"	2
35.	Photo panel: McGraw Hill Building, Hood, Godley & Fouilhoux, 1931, New York, N.Y.	32 x 16"	2
36.	Photo panel: Philadelphia Savings Fund Society Building, Howe and Lescaze, 1932, Philadelphia, Pa.	32 x 16"	2
37.	Photo panel: Aerial view of New York	19 x 32"	1
38.	Text panel for #37, 39, 40, 41	12 x 16"	1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE SKYSCRAPER, Check & Installation List, continued

39.	Photo panel: Chicago Skyline	16 x 40"	2
40.	Photo panel: Detroit Skyline	16 x 40"	2
41.	Photo panel: Pittsburgh Skyline	16 x 40"	2
42.	Text panel for #43, 44, 45, 46	12 x 16"	1
43.	Photo panel: "Voisin" Plan for Paris, Model: Le Corbusier and Jeanneret, 1925	12 x 16"	1
44.	Photo panel: "Voisin" Plan for Paris, Le Corbusier and Jeanneret, 1925	16 x 40"	2
45.	Photo panel: Lower Manhattan	12 x 16"	1
46.	Photo panel: La Cite de la Muette, Beaudouin & Lods, 1936, Drancy, France	12 x 16"	1
47.	Photo panel: Rockefeller Center, Reinhard & Hodmeister; Corbett, Harrison & MacMurray; Hood & Fouilhoux, 1931-47, New York, N.Y.	32 x 23"	1
48.	Text panel: R.C.A. Building, 1932, Rockefeller Center, New York, N.Y.	16 x 20"	2
49.	Text panel: Price Tower Project and text for Panels #39 & 50	16 x 20"	2
50.	Photo panel: Marseille Apartments, Marseille, France	16 x 20"	2
51.	Text panel for #52 - 61	20 x 16"	2
52.	Photo panel: Johnson Wax Laboratory Tower, F.L. Wright, 1949, Racine, Wisconsin	40 x 24"	3
53.	Text panel for #52: Diagram Johnson Wax Plant, Racine, Wisc.	20 x 16"	2
54.	Photo panel: U.N. Secretariat Building, Wallace K. Harrison & Associates, 1950, New York, N.Y.	40 x 24"	3

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THE SKYSCRAPER, Check & Installation List, continued

55.	Text panel for #54	20 x 16"	2
56.	Photo panel: 860 Lake Shore Drive, Apartments, Ludwig Mies van der Rohe, 1951, Chicago, Ill.	40 x 24"	3
57.	Text panel for #56	20 x 16"	2
58.	Photo panel: Lever House, Gordon Bunschaft of Skidmore, Owings & Merrill, 1952, New York, N.Y.	40 x 24"	3
59.	Text panel for #58 Lever House Detail	20 x 16"	2
60.	Text panel for #61	20 x 16"	2
61.	Photo panel: Alcoa Building, Harrison & Abramovitz, 1952, Pittsburgh, Pa.	40 x 24"	3

10/9/58

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

1953 - 56

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

Pages 1 - 5

- 26 text panels
- 36 photo panels
- 2 posters
- 1 credit label

<u>Install. Number</u>	<u>Title</u>	<u>Panel size height x width</u>	<u>Box Number</u>
1.	Poster: Esso Building, Carson & Lundin, 1947 New York, N.Y.	40 x 20"	3
1a.	Poster: Same	40 x 20"	3
2	Text panel: Introduction	16 x 20"	2
2a.	Museum title and credit panel	16 x 12"	1
3	Text panel for #4	16 x 12"	1
4.	Photo panel: Severn Bridge, Pritchard and Darby, 1779, Coalbrookdale, England Flax-spinning Factory, Benyon and Bage, 1796, Shrewsbury, England Crystal Palace, Joseph Paxton, 1851. London, England	16 x 40"	2
5.	Text panel for #6	16 x 12"	1
6.	Photo panel: Bibliotheque Nationale, Henri Labrousse, 1868, Paris, France Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872, France Market Hall Project, Viollet-le-Duc, 1872, France Menier Chocolate Factory, Jules Saulnier, 1872, Noisel-sur-Marne, France	16 x 40"	2
7.	Text panel for #8	16 x 12"	1
8.	Photo panel: Cast Iron Factory, James Bogardus, 1848, New York, N.Y. First Safe Elevator, Elisha G. Otis, 1853, New York, N.Y. Passenger Elevator, E. G. Otis, c. 1890, New York, N.Y. Haughwout & Co. Department Store, Daniel Badger, 1857	16 x 40"	2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

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THE SKYSCRAPER, Check 2. Installation List, continued

9.	Text panel for #10.	16 x 12"	1
10.	Photo panel: Montauk Block, Burnham & Root, 1882, Chicago, Ill. Marshall Field Wholesale Warehouse, H.H. Richardson, 1887, Chicago, Ill. Tacoma Building, Holabird & Roche, 1889, Chicago, Ill.	16 x 40"	2
11.	Text panel for #12.	16 x 12"	1
12.	Photo panel: Balloon Framing, George W. Snow, 1833, Chicago, Ill. "Cloud Scraper" Project, Leroy S. Buffington, 1888. Minneapolis, Minn. Home Insurance Building, William LeBaron Jenney, 1885, Chicago, Ill. Home Insurance Building, Jenney, Skeleton Frame Home Insurance Building, Jenney, Detail	16 x 40"	2
13.	Photo panel: Monadnock Block, Burnham & Root, 1891, Chicago, Ill.	40 x 25"	3
14.	Text panel: Monadnock diagram Monadnock plan	16 x 12"	1
15.	Photo panel: Guaranty Trust Building, Adler & Sullivan, 1895. Buffalo, New York	40 x 25"	3
16.	Text panel: Guaranty detail	16 x 12"	1
17.	Photo panel: Reliance Building, D. H. Burnham & Co., 1895, Chicago, Ill.	40 x 24"	3
18.	Text panel: Reliance plan	16 x 12"	1
19.	Photo panel: Carson Pirie Scott Department Store, Louis Sullivan, 1899. Chicago, Ill.	40 x 33"	2
20.	Text panel: Carson plan	16 x 12"	1
21.	Text panel for #22	16 x 12"	1
22.	Photo panel: McClurg Building, Holabird & Roche, 1900. Chicago, Ill.	32 x 23"	1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

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THE SKYSCRAPER, Check & Installation List, continued

23.	Text panel for #24A - #28.	12 X 16"	1
24a.	Text panel for #24 and #25.	6 x 12"	1
24.	Photo panel: Equitable Building, Ernest R. Flagg, 1915. New York, N.Y.	16 x 8"	1
25.	Photo panel: Equitable shadow	16 x 12"	1
26.	Photo panel: Exchange Place, New York, N.Y.	40 x 10"	3
27a.	Text panel for #27 and #28	6 x 12"	1
27.	Photo panel: Paramount Building, Rapp & Rapp, 1926	16 x 8"	1
28.	Photo panel: Midtown Manhattan, New York, N.Y.	16 x 12"	1
29.	Text panel for #30, 31, 32	16 x 12"	1
30.	Photo panel: Glass Skyscraper Project, Mies van der Rohe, 1929	32 x 16"	2
31.	Photo panel: Chicago Tribune Tower Competition Design, Gropius & Meyer, 1922	32 x 16"	2
32.	Photo panel: St. Mark's in-the-Bouwerie Apartment House Project, F.L.Wright, 1929, New York	32 x 16"	2
33.	Text panel for #34, 35, 36.	16 x 12"	1
34.	Photo panel: Daily News Building, Howells & Hood, 1930. New York, N.Y.	32 x 16"	2
35.	Photo panel: McGraw Hill Building, Hood, Godley & Fouilhoux, 1931, New York, N.Y.	32 x 16"	2
36.	Photo panel: Philadelphia Savings Fund Society Building, Howe and Lescaze, 1932. Philadelphia, Pa.	32 x 16"	2
37.	Photo panel: Aerial view of New York	19 x 32"	1
38.	Text panel for #37, 39, 40, 41.	12 x 16"	1
39.	Photo panel: Chicago Skyline	16 x 40"	2

(Continued, Page #4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE SKYSCRAPER, Check & Installation list, continued

40.	Photo panel: Detroit Skyline	16 x 40"	2
41.	Photo panel: Pittsburgh Skyline	16 x 40"	2
42.	Text panel for #43, 44, 45, 46.	12 x 16"	1
43.	Photo panel: "Voisin" Plan for Paris, Model: Le Corbusier and Jeanneret, 1925	12 x 16"	1
44.	Photo panel: "Voisin" Plan for Paris, Le Corbusier and Jeanneret, 1925	16 x 40	2
45.	Photo panel: Lower Manhattan	12 x 16"	1
46.	Photo panel: La Cite de la Muette, Beaudouin & Lods, 1936. Drancy, France	12 x 16"	1
47.	Photo panel: Rockefeller Center, Reinhard & Hodmeister; Corbett, Harrison & MacMurray; Hood & Fouilhoux, 1931-47, New York, N.Y.	32 x 23"	1
48.	Text panel: R.C.A Building, 1932. Rockefeller Center, New York	16 x 20"	2
49.	Text panel: Price Tower Project and text for Panels #39 & 50.	16 x 20"	2
50.	Photo panel: Marseille Apartments, Marseille, France	16 x 20"	2
51.	Text panel for #52 - 61.	20 x 16"	2
52.	Photo panel: Johnson Wax Laboratory Tower, F. L. Wright, 1949. Racine, Wisconsin	40 x 24"	3
53.	Text panel for #52: Diagram Johnson Wax Plant, Racine, Wisconsin	20 x 16"	2
54.	Photo panel: U.N. Secretariat Building, Wallace K. Harrison & Associates, 1950, New York, N.Y.	40 x 24"	3
55.	Text panel for #54.	20 x 16"	2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE SKYSCRAPER, Check & Installation list, continued

56.	Photo panel: 860 Lake Shore Drive, Apartments, Ludwig Mies van der Rohe, 1951, Chicago, Ill.	40 x 24"	3
57.	Text panel for #56.	20 x 16"	2
58.	Photo panel: Lever House, Gordon Bunschaft of Skidmore, Owings & Merrill, 1952, New York, N.Y.	40 x 24"	3
59.	Text panel for #58. Lever House Detail	20 x 16"	2
60.	Text panel for #61.	20 x 16"	2
61.	Photo panel: Alcoa Building, Harrison & Abramovitz, 1952, Pittsburgh, Pa.	40 x 24"	3

3/28/55

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

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Rental fee: \$100 for 3 wks.
 Running feet: 150
 3 boxes - 531 lbs.

1953	September 23 - October 14	Municipal Art Center (\$140)
	October 27 - November 10	Long Beach, Ca.
	November 24 - December 14	Architectural League of New York New York, N.Y.
1954	January 19 - February 9	Smith College Northampton, Mas..
	February 28 - March 21	J.B. Speed Art Museum Louisville, Ky.
	April 4 - 25	University of Manitoba Winnipeg, Canada
	(Dec. '54 Skyscraper, International Copy shown at University of Puerto Rico, Rio Piedras, PR)	Vassar College Poughkeepsie, N.Y.
	September 27 - October 18	University of Pittsburgh Pittsburgh, Pa.
	November 1 - 22	Pennsylvania State University University Park, Pa.
	December 5 - 26	Ringling Museum of Art Sarasota, Fla.
	January 10 - 31	Georgia Institute of Technology Atlanta, Ga.
	February 14 - March 7	Hunter Gallery of Art Chattanooga, Tenn.
	March 27 - April 17	Washington University Steinberg Hall St. Louis, Mo.
1955	May 1 - 22	Carleton College Northfield, Minn.
	September 9 - 30	Kent School Kent, Conn.
	October 9 - 30	Princeton University Princeton, N.J.
	November 14 - December 4	University of Florida Gainesville, Fla.
1956	January 22 - February 12	Wellesley College Wellesley, Mass.
	March 1 - 22	Kansas State Teachers College Pittsburg, Kan.
	April 4 - 25	Williams College Williamstown, Mass.
	February 17 - March 10	Mt. Union College Alliance, O.
1957	May 11 - 26	Wesleyan University Middletown, Conn.
	August 1 - 22	Kansas State Teachers College Pittsburg, Kan.
	November 26 - December 17	Yale University, (Dept. of Architecture) New Haven, Conn.
1958	January 2 - 23	Beaver Country Day School Chestnut Hill, Mass.
	February 7 - 28	Colgate University Hamilton, N.Y.

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THE SKYSCRAPER

1958	March 17 - April 7	A & M College of Texas College Station, Tex.
	May 1 - 22	Wilson College Chambersburg, Pa.
	October 1 - 22	School of Visual Arts New York, N.Y.
	November 1 - 22	Towson State Teachers College Towson, Md.
Reduced fee to \$75.		
1959	January 15 - February 8	Clemson College Clemson, S.C.

Box Information

Box #1: 136 lbs. 37 x 29 x 15"
#2: 222 " 45 x 37 x 18"
#3: 173 " 45 x 30 x 18"

Exhibition sold to College of Home Economics
Cornell University
Ithaca, N.Y.
for \$75.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

THE SKYSCRAPER

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST:

- Text panels
- Photo panels

INSTALL NUMBER	TITLE	SIZE
1.	Poster: Esso Building, Carson & Lundin, 1947. New York, N.Y.	40 x 20"
1a.	Poster	
2.	Text Panel: Introduction	16 x 20"
3.	Text Panel for #4	16 x 12"
4.	Photo panel: Severn Bridge, Pritchard and Darby, 1779, Coalbrookdale, England. Flax-spinning Factory, Benyon and Bage, 1796, Shrewsbury, England. Crystal Palace, Joseph Paxton, 1851. London, England	16 x 40"
5.	Text Panel for #6	16 x 12"
6.	Photo panel: Cast Iron Factory, James Bogardus, 1848. New York, N.Y. First Safe Elevator, Elisha G. Otis, 1853. New York, N.Y. Passenger Elevator, E.G. Otis, ca. 1890. N.Y., NY Hauhnout & Co. Department Store, Daniel D. Badger, 1857.	16 x 40"
7.	Text panel for #8	16 x 12"
8.	Photo panel: Bibliotèque Nationale, Henri Labrouste, 1868. Paris, France Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872. France Market Hall Project, Viollet-le-Duc, 1872. France Conier Chocolate Factory, Jules Saulnier, 1872. Mârsel-sur-Marne, France	16 x 40"
9.	Text panel for #10	16 x 12"
10.	Photo panel: Montauk Block, Burnham & Root, 1882. Chicago, Ill. Marshall Field Wholesale Warehouse, H.H. Richardson, 1887. Chicago, Ill. Tacoma Building, Holabird & Roche, 1889. Chicago, Ill.	16 x 40"
11.	Text panel for #12	16 x 12"

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THE SKYSCRAPER

PAGE 2

12. Photo panel: Balloon Framing, George W. Snow, 1833. Chicago, Ill. 16 x 40"
13. Photo panel: "Cloud Scraper" Project, Leroy C. Buffington, 1888. 16 x 12"
14. Photo panel: Minneapolis, Minn. 16 x 12"
15. Text panel for: Home Insurance Building, Wm. LeBaron Jenney, 1885, Chicago 16 x 12"
16. Photo panel: Home Insurance Building, Jenney, Skeleton Frame 16 x 12"
17. Photo panel: Home Insurance Building, Jenney, Detail 16 x 12"
18. Photo panel: Glass Skyscraper Project, Hans van der Rabe, 1929. 40 x 25"
19. Photo panel: Monadnock Block, Burnham & Root, 1891. Chicago, Ill. 16 x 12"
20. Text panel: Chicago Tribune Tower Competitive Design, Graham & Mayer, 1922. 16 x 12"
21. Photo panel: Monadnock diagram plan 16 x 12"
22. Photo panel: St. Mark's in-the-Bowery Apartment House Project, F. LeWright, 1929. 40 x 25"
23. Text panel for: Guaranty Trust Building, Adler & Sullivan, 1895. Buffalo, New York 16 x 12"
24. Photo panel: Guaranty detail 16 x 12"
25. Photo panel: Reliance Building, D.H. Burnham & Co., 1895, Chicago, Ill. 40 x 24"
26. Photo panel: Reliance plan 16 x 12"
27. Photo panel: Carson Pirie Scott Dept. Store, Louis Sullivan, 1899, Chicago, Ill. 40 x 33"
28. Text panel for: Carson plan 16 x 12"
29. Photo panel: Chicago plan 16 x 12"
30. Text panel for #22 16 x 12"
31. Photo panel: McClurg Building, Holabird & Roche, 1900, Chicago, Ill. 32 x 23"
32. Photo panel: Text panel for #24 12 x 16"
33. Photo panel: Equitable Building, Ernest R. Flagg, 1915; New York, N.Y. 16 x 8"
34. Photo panel: Equitable shadow 16 x 12"
35. Photo panel: Exchange Place, New York, New York 40 x 10"
36. Photo panel: 12 x 16"
37. Photo panel: 12 x 16"
38. Photo panel: 12 x 16"

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27. Photo panel:
Paramount Building, Rapp & Rapp, 1926. New York, New York 16 x 18"
28. Photo panel:
Midtown Manhattan, New York, New York 16 x 12"
29. Text panel for #30,31,32 16 x 12 "
30. Photo panel:
Glass Skyscraper Project, Mies van der Rohe, 1929. 32 x 16"
31. Photo panel:
Chicago Tribune Tower Competitive Design, Gropius & Meyer, 1922. 32 x 16"
32. Photo panel:
St. Mark's in-the-Bowery Apartment House Project, F.L.Wright, 1929, New York 32 x 16"
33. Text panel for #34,35,36 16 x 12"
34. Photo panel:
Daily News Building, Howells & Hood, 1930, New York, New York 32 x 16"
35. Photo panel:
McGraw Hill Building; Hood, Godley, and Fouilhoux; 1931. N.Y., N.Y. 32 x 16"
36. Photo panel:
Philadelphia Savings Fund Society, Howe ^{and} Lescaze, 1932. Philadelphia, Penna. 32 x 16"
37. Photo panel:
Ariel View of New York ?
38. Text panel for #37,39,40,41 12 x 16 "
39. Photo panel:
Chicago Skyline 16 x 40"
40. Photo panel:
Detroit Skyline 16 x 40"
41. Photo panel:
Pittsburgh Skyline 16 x 40"
42. Text panel for #43, 44, 45, 46 12 x 16"
43. Photo panel:
"Voisin" Plan for Paris, Model: Le Corbusier and Jeanneret, 1925 12 x 16"
44. Photo panel:
"Voisin" Plan for Paris, Le Corbusier and Jeanneret, 1925. 16 x 40"
45. Photo panel:
Lower Manhattan 12 x 16"
46. Photo panel:
Cité de la Muette, Beaudouin & Lods, 1936. Drancy, France 12 x 16"

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THE SKYSCRAPER

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- | | | |
|-----|--|----------|
| 47. | Photo panel:
Rockerfeller Center, Reinhard & Hofmeister; Corbett, Harrison & MacCurry;
Hood & Foulhoux, 1931-47, New York City, New York | 32 x 23" |
| 48. | Text panel:
R.C.A. Building, 1932. Rockerfeller Center, New York | 16 x 20" |
| 49. | Text panel for #50, 51 | 20 x 16" |
| 50. | Photo panel:
Price Tower Project | ? |
| 51. | Photo panel:
Mars Apartments | ? |
| 52. | Photo panel:
Johnson Wax Laboratory Tower, F.L.Wright, 1949, Racine, Wisc. | 40 x 24" |
| 53. | Text panel for #52:
Diagram,
Johnson Wax Plant, Racine, Wisc. | 20 x 16" |
| 54. | Photo panel:
U.N. Secretariat Building, Wallace K. Harrison & Assoc., 1950;
New York, New York | 40 x 24" |
| 55. | Text panel for #54 | 20 x 16" |
| 56. | Photo panel:
860 Lake Shore Drive Apartments, Ludwig Mies van der Rohe, 1951,
Chicago, Ill. | 40 x 24" |
| 57. | Text panel for #56 | 20 x 16" |
| 58. | Photo panel:
Lever House, Skidmore, Owings & Merrill, 1952. New York, New York | 40 x 24" |
| 59. | Text panel for # 58:
Lever House Detail | 20 x 16" |
| 60. | Text panel for # 61 | 20 x 16" |
| 61. | Photo panel:
Aleo Building, Harrison & Abramovits, 1952. Pittsburg, Penna. | 40 x 24" |

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THE SKYSCRAPER

1953-58

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #1: - 28 photo and label panels Pages 1-2

1. Lift out the 28 panels ONE AT A TIME - WITH CARE - DO NOT DROP as corners damage easily.
2. Replace - 9 marked corrugated separation boards, 7 marked corrugated fillers - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 28 photo and label panels

1. Replace the 28 panels in box, in the order listed:

#5,#16,#45,#14 side by side and FACE UP in bottom of box
 Marked corrugated separation board
 #29,#25,#18,#33 side by side and FACE DOWN
 Marked corrugated separation board
 #9,#28,#42,#20 side by side and FACE UP
 Marked corrugated separation board
 #23,#7,#43,#21 side by side and FACE DOWN
 Marked corrugated separation board
 #2A,#46,#38,#3 side by side and FACE UP
 Marked corrugated separation board
 #22 FACE DOWN
 Marked corrugated separation board) With FILLER #7 at side
 #47 FACE UP)
 Marked corrugated board
 Place #24,#11,#27,#27A,#24A FACE DOWN around outside edges of box
 Place marked FILLERS #2,#3,#4,#5,#6 as indicated on fillers between the panels listed in line above.
 Marked corrugated board
 #37 FACE DOWN with marked FILLER #7 at side
 Marked corrugated board

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 26 photo panels and labels

1. Lift out the 26 panels ONE AT A TIME - WITH CARE - DO NOT DROP as corners damage easily.
2. Replace - 1 wood filler, 6 marked corrugated separation boards - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #2: - 26 photo and label panels

1. Replace the 26 panels in box, in the order listed:

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THE SKYSCRAPER - Packing and Unpacking Instructions, Continued

#19 FACE UP in bottom of box
 Marked corrugated separation board
 #41 and #14 side by side and FACE DOWN
 #10 and #40 side by side and FACE UP
 Marked corrugated separation board
 #48, #51, #39 side by side and FACE DOWN
 #55, #57, #6 side by side and FACE UP
 Marked corrugated separation board
 #8, #60, #59 side by side and FACE DOWN
 #4, #2, #50 side by side and FACE UP
 Marked corrugated separation board
 #53, #49, #12 side by side and FACE DOWN
 #30 and #36 side by side and FACE UP
 Marked corrugated separation board
 #34 and #31 side by side and FACE DOWN
 #35 and #32 side by side and FACE UP
 Marked corrugated board

) With marked wood FILLER #1 at end

2. Bolt lid on box SECURELY

UNPACKING INSTRUCTIONS - BOX #3: - 11 photo panels

1. Lift out the 11 panels ONE AT A TIME - WITH CARE - DO NOT DROP as corners damage easily.
2. Replace - 8 corrugated separation boards, 1 corrugated filler - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #3: - 11 photo panels

1. Replace the 11 panels in box, in the order listed:

#26 FACE UP in marked space in bottom of box
 Heavy marked corrugated separation board
 #56 FACE DOWN
 #61 FACE UP
 Marked corrugated separation board
 #58 FACE DOWN
 #17 FACE UP
 Marked corrugated separation board
 #54 FACE DOWN
 #52 FACE UP
 Marked corrugated separation board
 #1 FACE UP
 Marked corrugated separation board
 #1A FACE DOWN
 Marked corrugated separation board
 #13 FACE UP
 Marked Corrugated separation board
 #15 FACE DOWN
 Marked corrugated separation board

) With corrugated FILLER #1 at side

2. Bolt lid on box SECURELY

7/9/57

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The Museum of Modern Art
11 West 53rd Street, New York 19, N. Y.

For Immediate Release:
THE SKYSCRAPER

THE SKYSCRAPER

THE SKYSCRAPER, an exhibition organized and circulated by The Museum of Modern Art in New York, will open at _____ on _____ through _____. The evolution of the skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams and explanatory text.

Just as the skyscraper symbolizes the greatest American cities, the steel frame has become the symbol of the third great structural system, taking its place in history beside the post and lintel and the arch as a determining factor in architecture. Few architects grasped the design possibilities of this unprecedented building-type during the first fifty years of its history in the United States. The exhibition traces the outstanding contributions of those who resolved the problems of space, structure, and materials for the tall building in creating a modern tool for their civilization.

The exhibition shows first daring experiments in cast iron taking place in England, France and the United States, and setting the structural and esthetic precedents for the steel skeleton frame. The development of the tall building in the hands of the Chicago School of architects and its perfection during the 1890's is next discussed, with emphasis on Louis Sullivan's designs which were completely definitive for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together deprived themselves of light, air, and space as they formed canyons of city streets.

These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of the city skylines as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago School and the significant skyscrapers of today is provided by projects during the 1920's by Mies van

(continued, page #2)

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THE SKYSCRAPER

page 2

der Rohe, Walter Gropius, and Frank Lloyd Wright which asserted the ideals of modern architecture. These are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society, which began to synthesize the spirit of the age.

The exhibition concludes with the best of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive Apartments, and the Alcoa Building. These show the tall building as a conception of architecture, not indebted to the past for its design, but clearly expressive of modern building. Set whenever possible in spacious sites, their interior climate controlled and adjustable, utilizing the newest industrial techniques, these buildings strive toward an integral relationship with their environment even as they contribute the lessons for new growth and distinction in architecture.

August 29, 1957

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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8/18/53

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The Skyscraper: USA

THE SKYSCRAPER: USA

During the past seventy years a third great structural system has taken its place beside the post and lintel and the arch as a determining factor in the history of architecture. This potent achievement of the age of steel, the skeleton frame, is symbolized in the largest and most elaborate of contemporary structures--the skyscraper. With no precedent of form or function to guide it, the design of the tall building during its short history has ranged from the most barren imitations of traditional devices to solutions which have fully exploited the aesthetic possibilities of engineered forms. In the first stage of its development from 1880 to 1900, the architect Louis Sullivan defined and formalized the skyscraper. His work remained as an example for the future but his theories were then rejected, and, until recent times the form of the tall building had reflected the inability of architects in their artistic confusion to cope with the challenge of its design. Only in the last two decades has there been manifest once more a fundamental revolution of space, structure, and materials which resembles the first creative surge in the skyscraper's history. Today, with its mechanical

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1. *First stage of development: 1880-1900.* The first stage of development of the skyscraper was the iron skeleton frame. The first iron skeleton frame was built in 1880 at the Pullman Company's factory in Chicago. It was a four-story building with a central core of iron columns and cross-bracing. The design was by the architect William Le Baron Prentiss. The building was a success because it was the first to use iron for the entire structure. It was a landmark in the history of architecture. The building was a success because it was the first to use iron for the entire structure. It was a landmark in the history of architecture. The building was a success because it was the first to use iron for the entire structure. It was a landmark in the history of architecture.

2. *Second stage of development: 1900-1910.* The second stage of development of the skyscraper was the steel skeleton frame. The first steel skeleton frame was built in 1900 at the Pullman Company's factory in Chicago. It was a four-story building with a central core of steel columns and cross-bracing. The design was by the architect William Le Baron Prentiss. The building was a success because it was the first to use steel for the entire structure. It was a landmark in the history of architecture. The building was a success because it was the first to use steel for the entire structure. It was a landmark in the history of architecture.

3. *Third stage of development: 1910-1920.* The third stage of development of the skyscraper was the concrete skeleton frame. The first concrete skeleton frame was built in 1910 at the Pullman Company's factory in Chicago. It was a four-story building with a central core of concrete columns and cross-bracing. The design was by the architect William Le Baron Prentiss. The building was a success because it was the first to use concrete for the entire structure. It was a landmark in the history of architecture. The building was a success because it was the first to use concrete for the entire structure. It was a landmark in the history of architecture.

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(Section I)

Structural and Theoretical Antecedents for the Skyscraper:

England, France, the United States

The Examples shown here, achievements in England, France, and the United States, are among the most significant antecedents of the steel frame, structurally and esthetically. The history of the skyscraper begins essentially with the availability of iron on a mass production basis in England about 1750. The initiative of invention in England was followed vigorously in France and the United States by progressive use and advocacy.

1. Pritchard and Darby Severn Bridge 1779 Coalbrookdale, England

Though known since ancient times, the previous uses of iron had been mostly confined in architecture to clamping and fastening masonry. The bridge at Coalbrookdale, England, marks a first major constructional use of iron when a cast iron structure was built spanning 100 feet across the Severn River. Designed by T. P. Pritchard and fabricated by Abraham Darby, the bridge, built in 1775-79, translated the masonry arch principle into the new material.

2. Benyon and Bage Flax-Spinning Factory 1796 Shrewsbury, England

A second highly important development in England, this time in the field of factory construction, occurred when cast iron beams replaced wood trusses and supports in the interior. One of the earliest examples is Benyon's and Bage's five story high flax spinning factory, built in 1796 at Dithlington, Shrewsbury. The cast iron column began to replace wood and other types of supporting posts and piers at the same time that the distance spanning strength of iron construction was recognized. In a

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3. short time many factories were built eight and nine stories high, their interior framework of iron columns and beams behind thin masonry walls.

4. Eugene Emmanuel Viollet-le-Duc Market Hall Project 1872 France

3. Joseph Paxton Crystal Palace 1851 London, England Project 1872 France

Joseph Paxton's Crystal Palace of 1851 was a unique demonstration of the new architectural possibilities of iron in conjunction with glass. As an industrial achievement it reflected the newest technological capacities of the age for precision, standardization, and prefabrication. Designed in nine days and completed in six months, this astounding structure was 1,851 feet long and covered a ground area of 800,000 square feet. Esthetically the Crystal Palace heralded an architectural revolution by showing how a monumental edifice could embody the fullest benefits of daylight and space by using a delicate, perfectly sealed structural network. With imagination and courage Paxton had grasped the potentialities of his epoch.

4. Henri Labrouste Bibliothèque 1868 Paris, France

Henri Labrouste's Bibliothèque Nationale of 1858-68, in Paris, illustrates an unqualified acceptance of iron. Having already used exposed iron columns earlier in the public reading room of the Bibliothèque Ste. Genevieve, he now used the new material extensively in the Bibliothèque National, and quite daringly in the stack room. This skylighted area had four floors each made up of grid-like cast iron floor plates which allowed the penetration of daylight throughout. Through a utilitarian innovation Labrouste was able to display the exciting architectural means inherent in iron.

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5. Eugene Emmanuel Viollet-le-Duc Iron Framed House Project, Construction
Detail 1872 France

6. Eugene Emmanuel Viollet-le-Duc Market Hall Project 1872 France

The writings and projects of Viollet-le-Duc Market Hall Project 1872 France
The writings and projects of Viollet-le-Duc incorporated some of the most
advanced architectural theories of the day. With compelling logic he ad-
vocated the use of iron in building and illustrated in detail how it
could be used in spanning large areas. He called for a new approach em-
ploying pertinent systems of construction together with a rational use
of new materials. The first illustration (photo 5) shows a specific de-

tail of a beam for an iron-framed building of his invention. It is
striking in its resemblance to modern steel construction. The second
illustration (photo 6) shows a most unusual and prophetic use of iron
support, opening a space through a masonry building by way of a frank
and forceful display of the new material. In his writings Viollet sig-
nificantly suggested that a vast building could be built, framed in iron
and cased in masonry.

7. Jules Saulnier Menier Chocolate Factory 1872 Noisel-sur-Marne, France

One of the first true skeleton buildings was designed by the architect
Jules Saulnier. It was the Menier Chocolate works built in 1871-72 at
Noisel-sur-Marne in France. Here the wrought iron enframement of a fully
integrated diagonal grid system was filled with hollow tile brick leav-
ing the frame exposed on the exterior. The decoratively patterned vari-
colored bricks served to enliven the flat wall surfaces. This system--
a true skeleton frame supporting a curtain wall--is generally the basis
for the skyscraper.

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8. James Bogardus Cast Iron Factory 1848 New York City, New York

In the United States, James Bogardus was a pioneer in the use of cast iron facades for buildings as a substitute for masonry. As a step toward skyscraper construction developed concurrently in England and the United States, these easily produced and quickly installed facades replaced masonry walls as support for floors in the fronts of buildings. They also permitted a much greater expanse of window area while, in addition, serving Mr. Bogardus' intention of emulating in cast iron the rich architectural designs of antiquity. The illustration shows Bogardus' early use of the method in 1848 for his own factory.

9. Elisha G. Otis The First Safe Elevator 1853 New York City, New York

10. Elisha G. Otis Early Passenger Elevator ca.1890 New York City, New York

By 1853 Elisha Graves Otis had demonstrated the first safe elevator at the New York Crystal Place Exhibition. At first it was little more than a platform with a primitive looking device for its safety mechanism. In the illustration (photo 9) Mr. Otis himself demonstrates the elevator, cuts the rope and remarks "All Safe," thus presaging the safe and extraordinarily rapid vertical ascent of today. The elevator was quickly perfected and by the 1890's a much improved version (photo 10), was in use in the early American skyscrapers in whose development it had been an immediate factor.

11. Daniel D. Sanger Haughwout & Co. Department Store 1857 New York City,
New York

The Haughwout Department Store in New York City was notable as the first department store in which a passenger elevator was installed. Completed in 1857, it is also an especially well preserved example of cast iron

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facade construction. Its builder, Daniel Sadger, claimed to have been the first to use this type of construction in 1842.

Thus in a series of isolated and imaginative achievements, inventors, engineers, and architects daringly brought forth new concepts of structure as they exploited the resources of their times. The boldness of these men was responsible not only for a metamorphosis of structure in architecture, but prepared the way for the public acceptance of a tall building with its manifold effects and new psychological dimensions of space, volume, weight, and support.

was supported by the most important body of architects in the United States--the Chicago School. Designed by Daniel Burnham and John Root, the "Wright Monument," ten stories high and embodying improved systems of foundations and fireproofing, set a prophetic precedent for the design of the tall building. Whereas the average business building in Chicago or New York was constructed and built in perhaps the Victorian Gothic style with and elaborate carved lintels or cast iron facade capped with a large decorative cornice, the Monument daringly broke through these usages by its substantial and imposing simplicity.

11. H.A. Richardson Marshall Field Wholesale Warehouse 1887 Chicago, Illinois
A second artistic precedent was provided by H.A. Richardson's Marshall Field Wholesale Warehouse of 1887. The powerful work of Richardson was made manifest in Chicago by this, his masterpiece. In its solid certainty of expression this purely commercial structure achieves the highest level of formal design. Through its lessons of originality, organization, use of materials, and scale, it exercised an extensive influence on the Chicago School.

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(Section 11)

The Chicago School Creates a Completely New Architectural Form: The Skyscraper

In the fertile environment of the rapidly growing and progressive city of Chicago, a group of architects founded and sustained a clear new architectural esthetic stemming from and fundamentally combined with the new technology. The tall commercial building was at once the vehicle and result of this effort.

12. Burnham and Root Montauk Block 1882 Chicago, Illinois

The Montauk Block of 1882 began the break with traditional design which was supported by the most important body of architects in the United States--the Chicago School. Designed by Daniel Burnham and John Root, the "Mighty Montauk," ten stories high and embodying improved systems of foundations and fireproofing, set a prophetic precedent for the design of the tall building. Whereas the average business building in Chicago or New York was conceived and built in perhaps the Victorian Gothic style with an elaborate carved limestone or cast iron facade capped with a large decorative cornice, the Montauk daringly broke through these usages by its substantial and imposing simplicity.

13. H.N. Richardson Marshall Field Wholesale Warehouse 1887 Chicago, Illinois

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14. Holabird and Roche Tacoma Building 1889 Chicago, Illinois

The 12 story Tacoma Building of 1889 by William Holabird and Martin Roche was in part a skeleton frame structure and the first building with thin curtain walls which give a feeling of lightness and openness. Exhibiting a coherent design for its height, the Tacoma begins to obviate the difficulties imagined by the majority of contemporary architects whose orientation in historical traditions precluded a simple approach or solution for a tall building, and who, in their embarrassment, piled columnar orders on top of each other and otherwise attempted to disguise the plain fact of height. The greatest structural achievement of the Chicago School was the culminating development of the steel skeleton frame which, together with an intensive series of related constructional advances, brought about the evolution and perfection of the skyscraper within the incredibly short time of 12 years.

15. George W. Snow Balloon Framing 1833 Chicago, Illinois

The balloon frame parallels in wood the technological developments of steel for the skyscraper. Also invented in Chicago, by George W. Snow, it was put into building use in 1833. Just as the thin precise steel members framed a tall building, replacing masonry for support, so the thin strips of wood replaced heavy timbers weakened by mortises and tenons and were sheathed in a light wood "curtain wall." This system, making possible light, fast, and efficient construction, was in part responsible for the tremendous physical growth of Chicago and other cities in the Western United States.

16. Leroy S. Buffington "Cloud-Scraper" Project 1888 Minneapolis, Minnesota

In 1882 Leroy S. Buffington, a Minneapolis architect, had sketched a 16 story "Cloud-Scraper" with a steel frame system as its basis. In this 28 story project of 1888 he showed unusual vision in realizing the great

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heights make possible by using this type of construction.

- 17, 18, 19. William LeBaron Jenney Home Insurance Building 1885 Chicago, Illinois
- However, "the first high building to utilize as the basic principle of its design the method known as skeleton construction" was the Home Insurance Building completed in 1885 by William LeBaron Jenney. The method of construction proceeded logically from Jenney's earlier buildings. In the Home Insurance, vertical masonry piers (photo 18) enclosed iron columns which, interconnected with horizontal iron beams, formed the true supporting skeleton of the building (photo 10).

20, 21, 22. The technology embodied in the Home Insurance and Tacoma Buildings generated a revolution in Western architecture. Major construction, heretofore based on the continuous load bearing masonry wall, was broken down into a system consisting of a thinly clad metal cage resting on point supports and capable of almost limitless extension horizontally or vertically.

- 20, 21, 22. Burnham and Root Monadnock Block 1891 Chicago, Illinois
- Burnham and Root's 16 story Monadnock Block of 1891, the earliest "slab" skyscraper, is the ultimate expression of height in a masonry building. Its owners distrusted the new type of skeleton construction. It was the last of its kind because its seven foot thick ground floor piers took up much valuable rental space. Its refined monumentality derives in part from carefully proportioned window bays and chamfered corners. Ending with a delicately flared parapet, it remains one of the best of tall office buildings, and achievement in masonry equaling the work of H.H. Richardson.

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- 23, 24. Adler and Sullivan Guaranty Trust Building 1895 Buffalo, New York
- In America Louis Sullivan stands forth as the architectural giant of the Chicago school and possibly of the century. Alone aware of the full possibilities of the tall building, he defined it for his age in solutions so pertinent that they became the vernacular for generations following. In his Guaranty Trust Building, built in Buffalo, New York in 1894-95, logically emphasizing the inevitable verticality of the tall building. Sullivan tempered rationality with personal expression as he achieved suddenly and completely "the force and power of altitude."
- 25, 26. D.H. Burnham and Company Reliance Building 1895 Chicago, Illinois
- The four story Reliance Building of 1890 designed by Burnham and Root had ten more stories added to it by D.H. Burnham and Company in 1895, after John Root's death. Root's design carried through fourteen stories is a pure, polished statement epitomising the spirit of the Chicago School in its freedom of expression. A vertical tower of glass banded with thin reliefs of ornamented terra-cotta, it is a prophetic exemplar for the architectural creativity of our own times, anticipating the outstanding work in Chicago today of Mies van der Rohe.
- 27, 28. Louis Sullivan Carson Pirie Scott Department Store 1899 Chicago, Illinois
- Louis Sullivan's design for the Carson Pirie Scott Store was as revolutionary as his solution for the tall office building. In it he demonstrated the neutrality of the steel cage, which as a constructional system is not necessarily subject to a vertical emphasis. The emphasis here, in accord with Sullivan's sensibilities, is horizontal. As an eminently original conception it was not only important for its contemporaries, but, significantly for modern architecture, it remains today one of the most decisive architectural expressions based on the steel frame.

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(Section III)

29. Holabird and Roche McClurg Building 1900 Chicago, Illinois

The McClurg Building, completed in 1900, was designed by Holabird and Roche--architects who maintained a consistently high level of design and productive experimentation throughout their long careers in Chicago. The McClurg shows the logic of form and familiarity of handling which they had by now developed. The excellently proportioned, subtle, yet straightforward facade is a notable illustration of the progress of the curtain wall, and generally confirms the architectural ideals prevalent in the work of the Chicago School.

The technical achievements of the Chicago School immediately became nationally characteristic of the tall building in the United States. The feeling today is one of regret that the esthetic precedents they set were not also followed. They fully accepted the esthetic possibilities of engineered forms, disorientatingly choosing and drawing out of their materials the functional and expressive qualities. With this, and excluding what was obsolete and fallacious, the Chicago School arrived at basic concepts of modern architecture.

whole. In any case man-made "canyons," as so perfectly illustrated by Lower Manhattan's Exchange Place (photo 32), are no longer legally possible in New York.

30, 31. Ernest R. Flagg Equitable Building 1915 New York City, New York

The Equitable Building, designed by Ernest R. Flagg and completed in 1915, was the crowning achievement of the skyscraper and the indirect cause of the New York Zoning Law. Occupying an entire city block, this sheer towering mass of 40 stories was eminently successful in depriving its neighbors of space, air, and light. On noon of December 31, the winter

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(Section 111)

The Rampant Urban Growth of the Skyscraper

In the space of half a century the skyscraper had become the salient and overwhelming characteristic of the greatest American cities. While the need for its control soon became evident, the action taken treated the external symptom but never the root of the problem.

The administration of mercantilism in its tremendous growth had come to require ordinances requiring setbacks not so much for physiological reasons, but a close, continuous relationship between businessmen, their agents and the innumerable organizations complementing and connecting a great financial center. The skyscraper was the prime instrument housing commerce even as it became itself an instrument of speculative enterprise. As such, without regard for anything except extremely valuable ground area, skyscrapers were mounted as high as economically practicable and were even extended several stories below ground level. The following photographs show, first, the abuses of the skyscraper unchecked, and then one of the solutions adopted. While partially effective in restoring some light and air to conglomerate groups of tall buildings, the setback treated a minor aspect of the problem as a whole. In any case man-made "canyons," as so perfectly illustrated by Lower Manhattan's Exchange Place (photo 32), are no longer legally possible in New York.

30, 31. Ernest R. Flagg Equitable Building 1915 New York City, New York

The Equitable Building, designed by Ernest R. Flagg and completed in 1915, was the climaxing abuse of the skyscraper and the indirect cause of the New York Zoning Laws. Occupying an entire city block, this sheer towering mass of 40 stories was eminently successful in depriving its neighbors of space, air, and light. On noon or December 21, the winter

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solstice, the building casts a shadow of 7 1/2 acres. In turn, it itself is substantially deprived of sun and light by its neighbors.

33. Rapp and Rapp Paramount Building 1926 New York City, New York

34. Midtown Manhattan New York City, New York

The paramount Building is a typical example of a skyscraper built in conformance with the New York City Zoning Laws. It is designed by Rapp and Rapp and built in 1926. The city was motivated to institute the zoning ordinances requiring setbacks not so much for physiological reasons, but because surrounding buildings found that their light and thereby their rental profit, had decreased. While making the city slightly more habitable, the setback has brought groups of Mesopotamian Ziggurats to the city, but without the Mesopotamian requirements of orientation and order.

35. Imhof and Sons, Chicago

Imhof and Sons, Chicago, designed the building for the purpose of its purely utilitarian conception. It is a building which was constructed with basic materials. In fact, the building was designed on the basis of the design of the building which was the very essence of the problem. Further, the curves of the building were determined by these factors. Sufficient illumination of the building, the building of the building as well as the street, and the play of light and shadow. The design of the building is the expression of the precision of the design.

36. Graham and Squire, Chicago

For the competition held in 1913 for the design of a new office building, the design illustrated was submitted by Graham and Squire. Graham today is closely associated with the design of the building of modern architecture. A lesson in skyscraper design, the design of the building is the expression of the precision of the design. The design of the building is the expression of the precision of the design.

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(Section IV)

Emerging Modernism in Skyscraper Design and Execution

By the 1920's a coherent set of ideals for modern architecture arose in Europe on a foundation contributed by many sources---art movements, individual theorists, and technological developments. From this foundation came forth architects like Walter Gropius and Mies van der Rohe to assert the new meanings in architecture. In America, Frank Lloyd Wright, almost alone, carried on in the creative spirit of the Chicago School which had nurtured him early in his career. While perhaps having no immediate effect, these imaginative designs provide the only link between the creativity of the Chicago School and the best contemporary designs for the tall building.

35. Ludwig Mies van der Rohe, Glass Skyscraper Project 1921

Mies van der Rohe's Project for Glass Skyscraper in 1920-21, to say nothing of its purely original conception, is a radical departure toward pure structure and basic materials. In this building, according to Mies, the structural system is the basis of the design--the new form is developed from the very nature of new problems. Further, the curves of the all glass sheathing are determined by three factors: Sufficient illumination of the interior, the massing of the building as seen from the street, and the play of reflections. The project forecasts the directness and precision of his later work.

36. Gropius and Meyer, Chicago Tribune Tower Competition Design 1922

For the competition held in 1923 by the Chicago Tribune for a new office building, the design illustrated was submitted by Walter Gropius and Adolph Meyer. Gropius today is closely associated with the birth and maintenance of the ideals of modern architecture. A lesson in skyscraper logic, the design again made evident the esthetic potentialities of the skyscraper--potentialities founded for the United States in the work of the Chicago School, now independently arrived at in Europe.

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If built instead of the prize-winning Gothic tower, it might have become a classic influence on design for height.

37. Frank Lloyd Wright, St. Mark's in-the-Bouwerie Apartment House Project

1929 New York City, New York

Designed in 1929 by Frank Lloyd Wright, this apartment house project for St. Mark's in the Bouwerie, New York, consists of sets of duplex apartments on a cross core of reinforced concrete retaining walls. The glass enclosed units were to be separated vertically by a set of two balconies for each individual apartment, and horizontally by embossed copper bands. In plan, structure, and visual effect, the project demonstrated once more Wright's complete originality and freshness of approach.

During the first 30 years of the 20th century, skyscrapers in America suffered from a monotonous sameness of design imposed on one hand by the commercial desire to fill completely the allotted building space and volume, and on the other by inept architects applying classical devices to improve a colorless edifice. Thrown together, these buildings lacked scale or proportion in spite of their massiveness or height. The next three buildings shown began the end of this era and pointed ahead to the time when the United States could begin to synthesize the spirit of the age.

38. Howells and Hood, Daily News Building 1930 New York City, New York

Certain aspects of the "Vertical Style" as rationally developed by Louis Sullivan became a formula for thousands of tall buildings during the next decade. The climax of the "Vertical Style" was seen in the New York Daily News Building designed by architects Raymond Hood and John Howells, and built in 1930. Tempered by subtle use of setbacks, its expression is simply and forcefully vertical. Supporting steel columns are contained only in every other pier; the non-structural piers reinforce the visual rhythm.

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(Section V)

At the top the piers end, quite sensibly, without the usual cornice, while the building as a whole achieves a good measure of architectural success.

The city skyline, impressive from afar, successfully masks the intense

39. Hood, Godley, and Fouilhoux, McGraw-Hill Building 1931 New York City, New York

In the very next year, architects Hood, Godley, and Fouilhoux introduced a completely different emphasis with the use of horizontality and color. The 34 story McGraw-Hill Building, completed in 1931 in New York, is clad alternately with window strips and continuous bands of dark green glazed terra cotta. To preserve the separation of the layers, the structural members dividing the horizontal strips of windows are covered with dark terra cotta. The result for the tall building is a skilful combination of well proportioned masses with the effects of horizontality.

started, as if frozen in their upward flight. They share with the nature

40. Howe and Lescaze, Philadelphia Savings Fund Society Building 1932 Philadelphia, Pennsylvania

The 34 story Philadelphia Savings Fund Society Building of 1932 embodied one of the best for the design of the tall building. A blend of European rationalism and American technology, it provided in actuality the long needed lesson of intergration, in the modern sense, of concept, structure, and materials.

In this the walls are obviously eliminated as structural elements; exposed piers perform this function allowing for cantilevered office floors enclosed by alternating thin spandrel and window strips. Deriving from an understanding use of space, a genuinely elegant structure was created by the architects George Howe and William Lescaze.

gridiron instead of crowded and intermingled business, industrial, and residential blocks.

41. Detroit Skyline

A typical example of skyscraper growth, Detroit's skyline is a perfect reflection of the mercantile pyramid—as the center of the city's highest

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(Section V)

The Skyscraper City: Existing Patterns and Proposed Forms

The city skyline, impressive from afar, successfully masks the intense congestion and blight in the city itself. These situations, intensified by crowded skyscrapers if not entirely engendered by them, are yet to be fully comprehended and acted upon.

41. New York, Aerial View

There is no one view of the island of Manhattan that can encompass its myriad aspects--its color and excitement, its disorder and chaos, its grandeur or its decay. But here are shown some of its skyscrapers, distorted, as if frozen in their upward flight. They characterize the metropolis for what it is : a product of pride and financial speculation; a scaleless, uncontrolled, yet rigid conglomeration which may still have the power to remake itself when its inhabitants achieve that rational state requiring not only urban stimulation but rural elements of quietude and regeneration in their pattern of living.

42. Chicago Skyline

The city of Chicago has had the foresight to preserve that portion of its environment fronting on Lake Michigan. The park belt separating skyscrapers from the lake is maintained north and south of the area shown. However, behind this facade which marks the edge of the business area stretches a gridiron wasteland of crowded and intermingles business, industrial, and residential blocks.

43. Detroit Skyline

A typical example of skyscraper growth, Detroit's skyline is a perfect reflection of the mercantile pyramid--at the center of the city's highest

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land values forcing the greatest height to achieve the greatest financial return; toward the outskirts a tapering off of land values and consequently height.

44. Pittsburgh Skyline

The business center of Pittsburgh, a city favorably located at the junction of two rivers, is only now the scene of a planned group of skyscraper office buildings being constructed at the tip of the triangular promontory. Otherwise the city environs are a crowded complex of factories, mines, mills, and residences.

One of the most brilliant advocates and producers of modern architecture, Charles LeCorbusier is equally outstanding for his work in city planning. Seriously concerned with the problem of a skyscraper city, in 1925 he created a plan for rebuilding the center of Paris.

45, 46. LeCorbusier and Jeanneret "Voisin" plan for Paris 1925

Based on his previous plan for a "Contemporary City", LeCorbusier's "Voisin" plan consists mainly of 18 huge glass skyscrapers ("immense and radiant prisms") which, however, take up only five per cent of the available ground area while providing for over 500,000 people in a new commercial center. A model of the "Voisin Plan" in comparison with a view of Lower Manhattan (photo 47), both to the same scale, shows the hopeless chaos of New York contrasting with a spaciouly organized scheme which manifests an integral relationship of buildings to the city. LeCorbusier's ideas have since changed, being modified by time and changing condition, but his early work is important for highlighting a problem becoming every day more acute, and for the genuine effort it represents.

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48. Beaudouin and Lods, La Cité de la Mustte 1933 Drancy, France

An early example of intelligent skyscraper planning took place at Dracy, near Paris in 1933. Designed by the architects Beaudouin and Lods as part of La Cité de la Mustte housing project, a group of tall buildings, properly oriented, was actually set in an adequate space, enabling them to partake fully of the benefits of nature.

49. Reinhard and Hofmeister; Corbett, Harrison and MacCurra; Hood and Foulhoux

Rockefeller Center 1931-47 New York City, New York

50. R C A Building 1932 Rockefeller Center, New York City, New York

By virtue of its site, size, scale, and fame, the complex of buildings called Rockefeller Center occupies one of the rare focal points in New York. Built between 1931 and 1947 and located on 12 acres in Mid-Manhattan, this unique 15 building development marks the first large scale privately financed example of urban order in the city. The buildings are planned so as to permit each other the maximum of daylight, air, and space, as for once the financial reality of premium rentals for spacious, well lighted, and unobstructed office surroundings coincided with some of the ideals of community welfare. The climax of the group is the truly vast 70 story R C A Building which provided the best available solutions to the complex problems of accommodating a vertical city.

The following buildings, the completed and the under construction, are the most important architects of our time. International style buildings, mostly some of the most direct in construction, they define the skyscraper design, they conceive the skyscraper as a vertical city, with other vertical effects in accordance with their structural form and plan.

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48. Beaudouin and Lods, La Cité de la Mustte 1933 Brancy, France

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49. Reinhard and Hofmeister; Corbett, Harrison and MacMurray; Hood and Foulhoux

Rockefeller Center 1931-47 New York City, New York

50. R C A Building 1932 Rockefeller Center, New York City, New York

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The following buildings, also completed for the Rockefeller Center, are among the most important architects of our time, representing some of the most important directions in architecture. In their skyscraper design, they conceive the skyscraper as a part of a whole, with other varied effects in consonance with their architectural style and plan.

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(Section VI)

The Most Significant Contemporary Skyscrapers in the United States

The buildings next illustrated include the most significant skyscrapers erected in the United States since the Philadelphia Savings Fund Society Building was completed in 1934. All, built since 1949, combine technical advance and a new social consciousness with esthetic distinction even as they constitute the basis for new growth.

As shelters characterizing a modern age, these buildings furnish insofar as possible the optimum environmental conditions for their inhabitants. Throughout all of them operate the precise dynamics and equilibrium of the supporting structure, while the controlled climate of their flexible interior spaces is maintained behind a light protective skin. New materials and industrial techniques at the architects' disposal are being further exploited. At present the curtain wall shows a variety of expression especially in glass, but we may soon look for a further articulation of the steel structure perhaps in conjunction with the possibilities of reinforced concrete.

These five buildings wherever possible preserve the openness around them. Instead of displacing space, they define it and utilize its effect in the visual transition to their own form, not only allowing the whole to be seen and experienced, but achieving by the very nature of their expression and integral relationship to their environs.

The following buildings, one completed and one project, by two of the most important architects of our time, LeCorbusier and Frank Lloyd Wright, signify some of the newest directions in architecture. Portending new dimensions for skyscraper design, they conceive the exteriors as patterns in depth, with other varied effects in consonance with their structural form and uses.

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51. Charles LeCorbusier, Marseille Apartments 1952 Marseille, France

The Marseille Apartments in France, demonstrating many of LeCorbusier's ideas, has already begun to exercise a wide influence. The building, set in an open green space, is raised high above the ground on double sets of concrete piers. Duplex apartments situated within the reinforced concrete cage are open to the exterior by means of a concrete grille, which forms a functioning wall of balconies and sunshades.

52. Frank Lloyd Wright, Price Tower Project 1953 Bartlesville, Oklahoma

In his plan for an 18 story skyscraper soon to be erected in the Southwest, Frank Lloyd Wright has envisioned a more richly ornamented and accented composition in copper and glass than its prototype, the St. Mark's Apartments Project which it resembles. The building combines offices and apartments whose floors, cantilevered from the concrete cross core, end with concrete parapets. Horizontal and vertical louvers of copper provide sunshades for the gold tinted glass between the parapets.

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53,54,55. Frank Lloyd Wright, Johnson Wax Laboratory Tower 1949 Racine, Wisconsin

With the building of the Laboratory Tower for the Johnson Wax Company in Racine, Wisconsin in 1949, Frank Lloyd Wright substantially realized the structural scheme which he had proposed for the previously illustrated St. Mark's Apartments in New York of a skyscraper hung from a central steel and concrete core. In the tower a series of alternately square floor joined with broad bands of horizontal translucent glass tubing form the exterior screen. Simple as a circle in a square, raised and repeated, Wright's design is a masterful fusion of precision and softness.

56,57. Wallace K. Harrison and Associates, United Nations Secretariat Building 1950 New York City, New York

Based on an overall plan agreed upon by a group of international architects for the United Nations Headquarters building, the specific design and execution of the 39 story Secretariat was directed by Wallace K. Harrison. This towering structure rises from a spacious site, its major facades surfaced with heat-resistant green glass while its blank end walls are faced with grayish-green marble. The horizontal divisions and top-most grille mark the placement of building utilities. The Secretariat presents a disciplined conception on a vast scale, striking in its monumentality.

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58, 59, 60. Ludwig Mies van der Rohe Lake Shore Drive Apartments 1951 Chicago, Illinois

The latest example of skyscraper design by Mies van der Rohe is the pair of identical glass towers completed in 1951 and set at the edge of Lake Michigan in Chicago. Raised above the ground these 26 story apartment dwellings are linked to it by glass enclosed lobbies. Each of the facades is made up of aluminum framed window units set behind a network of thin, black-painted steel beams. The facades so formed may in one encompassing view alternate between a flat proportioned appearance and that of an austere vertical texture. The rhythmic interplay of surface qualities, materials and proportions, among themselves and between both buildings, is the carefully regulated means through which the structures produce their eloquent effect.

61, 62. Gordon Bunschaft of Skidmore, Owings and Merrill Lever House 1952

New York City, New York

Designed by Gordon Bunschaft of Skidmore, Owings and Merrill and completed in 1952, the 28 story Lever Brothers Building marks a peak in the consistently high level work done by this firm. Creating for itself as far as possible the open space it deserves, the main tower rises above a pavilion which is raised above the ground and surrounds a square open court. Enclosing the simple rectangular forms, exterior walls of blue and green glass are fastened to the frame with thin strips of stainless steel. In its subtle and refined use of glass as a determining material, the building seems to reflect away the confusion surrounding it while freely rendering visual access to its own form.

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The Newspaper: Picture Credits

- 63, 64, 65. Harrison and Abramovitz Alcoa Building 1952 Pittsburgh, Pennsylvania
The 30 story Alcoa Building for the Aluminum Company of America in Pittsburgh demonstrates an entirely new application in the curtain wall. Designed by Wallace K. Harrison and Max Abramovitz, and completed in 1952, the building's steel frame is completely sheathed in aluminum. Consisting of a system of prefabricated aluminum panels one story high and impressed with triangular pattern to assure rigidity, the walls were quickly and efficiently mounted into place. Compared to the previously illustrated masonry-walled Monadnock Block of 1889, the Alcoa Building is twice as high, its walls at ground level one seventh as thick. The articulated facades of the Alcoa Building, functionally arrived at, imply a volume rather than encase a mass.
8. "The Newspaper" Otis Elevator Company, New York
9, 10, 11. Otis Elevator Company, New York

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12. Andreas, History of Chicago
13, 14. Chicago Architectural Photographing Co., Chicago

Picture Credits

15. National Lumber Manufacturers Assn. : House Planning Digest
16. "The Art Bulletin" (March 1935)
17. Chicago Architectural Photographing Co., Chicago
18. "Architectural Record" (August 1934)
19. Museum of Modern Art, New York

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20. Chicago Architectural Photographing Co., Chicago
21. Museum of Modern Art, New York

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The Skyscraper: Picture Credits

Title photo: Webb, Standard Oil Company (N.J.) Esso Building Carson
and Lundin 1947 New York City, New York

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1. Gloag and Bridgewater, History of Cast Iron in Architecture
2. Pevsner, Pioneers of Modern Design
3. Victoria and Albert Museum, London

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4. Giedion, Space, Time and Architecture, Harvard University Press
- 5, 6. Viollet-le-Duc, Entretiens sur l'Architecture
7. "Encyclopedie d'Architecture" (1874)

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- 9, 10, 11. Otis Elevator Company, New York

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15. National Lumber Manufacturers Assn., House Framing Details
16. "The Art Bulletin" (March 1935)
17. Chicago Architectural Photographing Co., Chicago
18. "Architectural Record" (August 1934)
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20. Chicago Architectural Photographing Co., Chicago
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22. Prominent Buildings Erected by the George A. Fuller Co.

Picture Credits

23, 24. Feuerzamm, Chicago Architectural Photographing Co., Chicago

Picture Credits

25. Chicago Architectural Photographing Co., Chicago

26. Prominent Buildings Erected by the George A. Fuller Co.

Picture Credits

29. Barnum: in Condit; The Rise of the Skyscraper, Chicago University Press

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30. Irving Underhill, New York

31. William Alex, New York

32. Berenice Abbott, New York

33. Wurts Bros. New York

34. Fairchild Aerial Surveys, New York

35. Paul Hirschfeld, New York

Picture Credits

35. Museum of Modern Art, New York

36. The Tribune Tower Competition

37. Sunami, Museum of Modern Art, New York, Wisconsin

38. "The Magazine of Building" (January 1931)

Picture Credits

38. Berenice Abbott, New York

39. Wurts Bros., New York

Picture Credits

40, 41, 42. Hendrick-Blessing, Chicago

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40. Dooner, Howe and Lescaze

41, 42. J. Allen Langley, New York

Picture Credits

41. U.S. Coast Guard and U.S. Coast and Geodetic Survey

42. Kaufmann and Fabry, Chicago ~~Agency of America, Pittsburgh~~

43. Keunzel, Detroit News, Detroit

44. Durruth, U.S. Steel Corporation, New York ~~Pittsburgh~~

Picture Credits

45, 46. Museum of Modern Art, New York

47. Fairchild Aerial Surveys, New York

Picture Credits

49. Thomas Airviews, New York

50. Wurts Bros., New York

Picture Credits

51. Paul Mitrochi, New York

52. H.C. Price Company, Bartlesville, Oklahoma

Picture Credits

53, 55. S.C. Johnson and Son Company, Racine, Wisconsin

54. "The Magazine Of Building" (January 1951)

Picture Credits

56, 57. Ezra Stoller, New York

Picture Credits

58, 59, 60. Mendrich-Blessing, Chicago

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Picture Credits

61, 62. J. Alex Langley, New York

Picture Credits

63. Neumann-Schmidt, Aluminum Company of America, Pittsburgh

64. George A. Fuller Company, Pittsburgh

65. Musgrave, Aluminum Company of America, Pittsburgh

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The Skyscraper: Titles, Credits, and Sources

(Section I)

Esso Building Carson and Lundin 1947 New York City, New York
~~title photo~~ photo: Webb, Standard Oil Company (N.J.)

Severn Bridge Pritchard and Darby 1779 Coalbrookdale, England
 illus: in Gloag and Bridgewater, History of Cast Iron in Architecture

Flax-Spinning Factory Benyon and Bage 1796 Shrewsbury, England
 photo: in Pevsner, Pioneers of Modern Design

Crystal Palace Joseph Paxton 1851 London, England
 illus: Victoria and Albert Museum, London

Bibliothèque Nationale Henri Labrousse 1868 Paris, France
 photo: Giedion, Space, Time and Architecture

Iron Framed House Project, Construction Detail Viollet-le-Duc 1872 France
 illus: in Viollet-le-Duc, Entretiens sur l'Architecture

Market Hall Project Viollet-le-Duc 1872 France
 illus: in Viollet-le-Duc, Entretiens sur l'Architecture

Menier Chocolate Factory Jules Saulnier 1872 Noisel-sur-Marne, France
 illus: in "Encyclopédie d'Architecture" (1874)

Cast Iron Factory James Bogardus 1848 New York City, New York
 illus: in Thomson, Cast Iron Buildings: Their Construction and Advantages

The First Safe Elevator Elisha G. Otis 1853 New York City, New York
 illus: Otis Elevator Company

Passenger Elevator Elisha G. Otis ca. 1890 New York City, New York
 illus: Otis Elevator Company

Haughwot & Co., Department Store Daniel D. Badger 1857
 photo: Otis Elevator Company

plan: Principal Buildings Erected by the Otis Elevator Co.

Carson Pirie Scott Department Store Louis Sullivan 1899 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago

plan: Principal Buildings Erected by the Otis Elevator Co.

McClurg Building Holabird and Roche 1900 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago

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(Section II)

Montauk Block Burnham and Root 1882 Chicago, Illinois
 illus: in Andreas, History of Chicago

Marshall Field Wholesale Warehouse H. H. Richardson 1887 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago

Tacoma Building Holabird and Roche 1889 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago

Balloon Framing George W. Snow 1833 Chicago, Illinois
 illus: in National Lumber Manufacturers Assn., "House Framing Details"

"Cloud-Scraper" Project Leroy S. Buffington 1888 Minneapolis, Minnesota
 illus: in "The Art Bulletin" (March 1935)

Home Insurance Building William LeBaron Jenney 1885 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago

Home Insurance Building, Construction Detail
 photo: in "Architectural Record" (August 1934)

Home Insurance Building, Skeleton Frame

Monadnock Block Burnham and Root 1891 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago
 plan: Prominent Buildings Erected by the George A. Fuller Co.

Guaranty Trust Building Adler and Sullivan 1895 Buffalo, New York
 photo: Feuermann, Chicago Architectural Photographing Co., Chicago
 photo: Feuermann, Chicago Architectural Photographing Co., Chicago

Reliance Building D. H. Burnham and Company 1895 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago
 plan: Prominent Buildings Erected by the George A. Fuller Co.

Carson Pirie Scott Department Store Louis Sullivan 1899 Chicago, Illinois
 photo: Chicago Architectural Photographing Co., Chicago
 plan: Prominent Buildings Erected by the George A. Fuller Co.

McClurg Building Holabird and Roche 1900 Chicago, Illinois
 photo: Barnum; in Condit, The Rise of the Skyscraper, Chic. Univ. Press /Chicago

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

(Section III)

Equitable Building Ernest R. Flagg 1915 New York City, New York
photo: Irving Underhill, New York

Equitable Building, Detail Station Design Gropius and Meyer 1922
photo: William Alex, New York

Exchange Place New York City, New York Project Frank Lloyd Wright 1929 New York City, New York
photo: Berenice Abbott, New York

Paramount Building Rapp and Rapp 1926 New York City, New York
photo: Wurts Bros., New York

Midtown Manhattan New York City, New York
photo: Fairchild Aerial Surveys, New York

Philadelphia Savings Fund Society Building Howe and Lescaze 1932 Philadelphia, Pennsylvania
photo: Dansey, Howe and Lescaze, New York

Equitable Building, Detail

(Section III)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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(Section IV)

(Section V)

Glass Skyscraper Project Ludwig Mies van der Rohe 1921

New York, photo: Museum of Modern Art, New York

photo: U. S. Coast Guard and U.S. Coast and Geodetic Survey

Chicago Tribune Tower Competition Design Gropius and Meyer 1922

Chicago Sky illus: in The Tribune Tower Competition

photo: Kaufman and Fabry, Chicago

St. Mark's in-the-Bouwerie Apartment House Project Frank Lloyd Wright 1929 New York City, New York

Detroit Sky photo: Sumami, Museum of Modern Art, New York

photo: Kunkel, Detroit News

Daily News Building Howells and Hood 1930 New York City, New York

Pittsburg Sky photo: Berenice Abbott, New York

photo: Church, U.S. Steel Corp., New York

McGraw-Hill Building Hood, Godley, and Foulhous 1931 New York City, New York

photo: ~~BERENICE~~ Wurts Bros., New York

photo: Museum of Modern Art, New York

Philadelphia Savings Fund Society Building Howe and Lescaze 1932 Philadelphia, Pennsylvania

photo: Dooner, Howe and Lescaze, New York

photo: Museum of Modern Art, New York

Lower Manhattan, New York City

photo: Paul Schill, aerial surveys, New York

Cité de la Muette Le Corbusier and Lods 1935 Boulogne, France

photo: J. J. ...

photo: ...

photo: ...

Glass Building ...

photo: ...

Various photos

photo: ...

Various photos

photo: ...

Various photos

(Section VI)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

(Section V)

New York, Aerial View
photo: U. S. Coast Guard and U.S. Coast and Geodetic Survey

Chicago Skyline
photo: Kaufman and Fabry, Chicago

Detroit Skyline
photo: Keunzel, Detroit News

Pittsburg Skyline
photo: Church, U.S. Steel Corp., New York

"Voisin" Plan for Paris, Model LeCorbusier and Jeanneret 1925
photo: Museum of Modern Art, New York

"Voisin" Plan for Paris, LeCorbusier and Jeanneret 1925
photo: Museum of Modern Art, New York

Lower Manhattan, New York City
photo: Fairchild Aerial Surveys, New York

Cité de la Muette, Beaudoin and Lods 1936 Drancy, France

photo: J. Alan Sengley

photo left: Knauman-Gemill, Aluminum Company of America, Pittsburg

photo right: George F. Miller Co., Pittsburg

Alcoa Building, Knauman and Associates 1932 Pittsburg, Pennsylvania
photo: Knauman, Aluminum Company of America, Pittsburg

Chicago Skyline

photo: Kaufman and Fabry, Chicago

Chicago Skyline

photo: U. S. Coast Guard and U.S. Coast and Geodetic Survey
New York, Aerial View

(Section A)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

(Section VI)

Rockefeller Center Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Hood & Fouilhoux 1931-47 New York City, New York
photo: Thomas Airviews, New York

R C A Building 1932 Rockefeller Center, New York
photo: Wurts Bros., New York

Johnson Wax Laboratory Tower Frank Lloyd Wright 1949 Racine, Wisconsin
photo: S.C. Johnson and Son, Racine, Wisconsin
photo: S.C. Johnson and Son, Racine, Wisconsin

United Nations Secretariat Building Wallace K. Harrison and Associates 1950 New York City, New York
photo: Ezra Stoller, New York
photo: Ezra Stoller, New York

860 Lake Shore Drive Apartments Ludwig Mies van der Rohe 1951 Chicago, Illinois
photo: Hedrich-Blessing, Chicago
photos: Hedrich-Blessing, Chicago

Lever House Skidmore, Owings and Merrill 1952 New York City, New York
photo: J. Alex Langley
photo: J. Alex Langley

photo left: Neumann-Schmidt, Aluminum Company of America, Pittsburg
photo right: George A. Fuller Co., Pittsburg

Alcoa Building Harrison and Abromovitz 1952 Pittsburg, Pennsylvania
photo: Musgrave, Aluminum Company of America, Pittsburg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

12/15/55

THE SKYSCRAPER

Replacement panels sent to Merit December 14, 1955

- 2 negatives to make background prints
4 negatives to make photo prints
4 negatives to make positive photostats

		<u>h. x w.</u>
PANEL 4:	Photo 3	11 x 27 $\frac{1}{4}$
	" 1	7 x 10 $\frac{3}{4}$ (stat)
	" 2	6" w

PANEL 8:	" 8	15 x 19 $\frac{1}{2}$	
	" 11	12 x 9 $\frac{1}{2}$	
	" 10	8 $\frac{1}{4}$ "h.) Stats
	" 9	4 3/8"h.)	

PANEL 61: " 65 40 x 24

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

THE MUSEUM OF MODERN ART

Date November 17, 1954

Virginia Pearson ✓
To: Carlus Dyer

Re: Skyscraper: correction

From: Helen

Mr. Lescaze has written pointing out an error in the label for the P.S.F.S. Building in the SKYSCRAPER exhibiton and Porter asks that the necessary correction be made. In the domestic version it is on label #40 (I don't know how this corresponds to the two ICE versions) and is in the top line of the descriptive text where the date should be 1932 (not 1934) to correspond with the caption.

Please arrange to have the necessary corrections ~~made~~ made and blown up to the right sizes; the 1 domestic should be changed ~~XXXXXXXXXXXXXXX~~ ~~XXXXXXXXXX~~ when it comes back into the Museum presumably next summer, the two ICE ones as soon as possible (I understand one is here now and the other about to take off for Puerto Rico).

England.

Crystal Palace, Joseph Paxton, 1851. London, England

5. Text Panel for #6 16 x 12" ①
6. Photo panel: 16 x 40" ②
6. Cast Iron Factory, James Bogardus, 1848. New York, N.Y.
First Safe Elevator, Elisha G. Otis, 1853. New York, N.Y.
Passenger Elevator, E.G. Otis, ca. 1890. N.Y., NY
Haughwout & Co. Department Store, Daniel D. Badger, 1857.
7. Text panel for #8 16 x 12" ①
8. Photo panel: 16 x 40" ②
6. Bibliothèque Nationale, Henri Labrouste, 1868. Paris, France
Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872. France
Market Hall Project, Viollet-le-Duc, 1872. France
Menier Chocolate Factory, Jules Saulnier, 1872. Nöisel-sur-Marne, France
9. Text panel for #10 16 x 12" ①
10. Photo panel: 16 x 40" ②
Montauk Block, Burnham & Root, 1882. Chicago, Ill.
Marshall Field Wholesale Warehouse, H.H. Richardson, 1887. Chicago, Ill.
Tacoma Building, Holabird & Roche, 1889. Chicago, Ill.
11. Text panel for #12 16 x 12" ①

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

This copy corrected by Bill Allen
6/18/53
+ 8/6/53

THE SKYSCRAPER

1953-54

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST:

INSTALL NUMBER	TITLE	SIZE
1.	Poster: Esso Building, Carson & Lundin, 1947. New York, N.Y.	40 x 20" ③
1a.	Poster panel: Introduction	40 x 20" ③
2.	Text Panel: Introduction	16 x 20" ②
2a.	MUSEUM TITLE + CREDIT PANEL	16 x 12" ①
3.	Text Panel for #4	16 x 12" ①
4.	Photo panel: Severn Bridge, Pritchard and Darby, 1779, Coalbrookdale, England. Flax-spinning Factory, Benyon and Bage, 1796, Shrewsbury, England. Crystal Palace, Joseph Paxton, 1851. London, England	16 x 40" ②
5.	Text Panel for #6	16 x 12" ①
6.	Photo panel: Cast Iron Factory, James Bogardus, 1848. New York, N.Y. First Safe Elevator, Elisha G. Otis, 1853. New York, N.Y. Passenger Elevator, E.G. Otis, ca. 1890. N.Y., NY Haughwout & Co. Department Store, Daniel D. Badger, 1857.	16 x 40" ②
7.	Text panel for #8	16 x 12" ①
8.	Photo panel: Bibliothèque Nationale, Henri Labrousse, 1868. Paris, France Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872. France Market Hall Project, Viollet-le-Duc, 1872. France Menier Chocolate Factory, Jules Saulnier, 1872. Nörsel-sur-Marne, France	16 x 40" ②
9.	Text panel for #10	16 x 12" ①
10.	Photo panel: Montauk Block, Burnham & Root, 1882. Chicago, Ill. Marshall Field Wholesale Warehouse, H.H. Richardson, 1887. Chicago, Ill. Tacoma Building, Holabird & Roche, 1889. Chicago, Ill.	16 x 40" ②
11.	Text panel for #12	16 x 12" ①

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

THE SKYSCRAPER

PAGE 2

12. Photo panel: 16 x 40" (2)
 Balloon Framing, George W. Snow, 1833. Chicago, Ill.
 "Cloud Scraper" Project, Leroy G. Buffington, 1888.
 Minneapolis, Minn.
 Home Insurance Building, Wm. LeBaron Jenney, 1885, Chicago
 Home Insurance Building, Jenney, Skeleton Frame
 Home Insurance Building, Jenney, Detail
13. Photo panel: 40 x 25" (3)
 Monadnock Black, Burnham & Root, 1891. Chicago, Ill.
14. Text panel: 16 x 12" (1)
 Monadnock diagram
 " plan
15. Photo panel: 40 x 25" (3)
 Guaranty Trust Building, Adler & Sullivan, 1895. Buffalo,
 New York
16. Text panel: 16 x 12" (1)
 Guaranty detail
17. Photo panel: 40 x 24" (3)
 Reliance Building, D.H. Burnham & Co., 1895, Chicago, Ill.
18. Text panel: 16 x 12" (1)
 Reliance plan
19. Photo panel: 40 x 33" (2)
 Carson Pirie Scott Dept. Store, Louis Sullivan, 1899,
 Chicago, Ill.
20. Text panel: 16 x 12" - (1)
 Carson plan
21. Text panel for #22 16 x 12" - (1)
22. Photo panel: 32 x 23" - (1)
 McClurg Building, Holabird & Roche, 1900, Chicago, Ill.
23. Text panel for #24 Sec. III (PANELS #24a - #28) 12 x 16" - (1)
 Text panel for #24, 25 16 x 12" - (1)
 24a. Photo panel: 16 x 8" - (1)
 Equitable Building, Ernest R. Flagg, 1915; New York, N.Y.
25. Photo panel: 16 x 12" - (1)
 Equitable shadow
26. Photo panel: 40 x 10" (3)
 Exchange Place, New York, New York

27. Photo panel:

16

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

THE SKYSCRAPER

PAGE 3

- ← 27a. Text Panel for # 27, 28
27. Photo panel: 6 x 12" - ②
Paramount Building, Rapp & Rapp, 1926. New York, New York 16 x 18" - ②
28. Photo panel: 16 x 12" ①
Midtown Manhattan, New York, New York
29. Text panel for #30,31,32 16 x 12" ①
30. Photo panel: 32 x 16" ②
Glass Skyscraper Project, Mies van der Rohe, 1929.
31. Photo panel: 32 x 16" - ②
Chicago Tribune Tower Competitive Design, Gropius & Meyer, 1922.
32. Photo panel: 32 x 16" - ②
St. Mark's in-the-Bowery Apartment House Project, F.L.Wright, 1929, New York
33. Text panel for #34,35,36 16 x 12" - ①
34. Photo panel: 32 x 16" - ②
Daily News Building, Howells & Hood, 1930, New York, New York
35. Photo panel: 32 x 16" ②
McGraw Hill Building; Hood, Godley, and Foulhoux; 1931. N.Y., N.Y.
36. Photo panel: 32 x 16" - ②
Philadelphia Savings Fund Society, ^{Building and} Howe, Lescaze, 1932. Philadelphia, Penna.
37. Photo panel: 19 x 32 ①
Aerial View of New York
38. Text panel for #37,39,40,41 12 x 16" - ①
39. Photo panel: 16 x 40" - ②
Chicago Skyline
40. Photo panel: 16 x 40" - ②
Detroit Skyline
41. Photo panel: 16 x 40" ②
Pittsburgh Skyline
42. Text panel for #43, 44, 45, 46 12 x 16" ①
43. Photo panel: 12 x 16" ①
"Voisin" Plan for Paris, Model: Le Corbusier and Jeanneret, 1925
44. Photo panel: 16 x 40" ②
"Voisin" Plan for Paris, Le Corbusier and Jeanneret, 1925.
45. Photo panel: 12 x 16" ①
Lower Manhattan
46. Photo panel: 12 x 16" ①
La Cité de la Muette, Beaudouin & Lods, 1936. Drancy, France

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

THE SKYSCRAPER

PAGE 4

47. Photo panel: 32 x 23" (1)
Rockefeller Center, Reinhard & Hofmeister; Corbett, Harrison & MacMurray;
Hood & Foulhoux, 1931-47, New York City, New York
48. Text panel: 16 x 20" (2)
R.C.A. Building, 1932. Rockefeller Center, New York
49. ~~Text panel for #50, 51~~ **TEXT PANEL 2 → PRICE TOWER PROJECT, AND TEXT FOR PANELS #49 AND #50** 16 x 20" (2)
~~20 x 16"~~
50. Photo panel: ~~Price Tower Project~~ **MARSEILLE APARTMENTS, MARSEILLE, FRANCE** 16 x 20" (2)
51. ~~Photo panel: Mars Apartments Marseille~~ **TEXT FOR SEC. VI (PANELS #52-#61)** 20 x 16" (2)
52. Photo panel: 40 x 24" (3)
Johnson Wax Laboratory Tower, F.L.Wright, 1949, Racine, Wisc.
53. Text panel for #52: 20 x 16" (2)
Diagram,
Johnson Wax Plant, Racine, Wisc.
54. Photo panel: 40 x 24" (3)
U.N. Secretariat Building, Wallace K. Harrison & Assoc., 1950;
New York, New York
55. Text panel for #54 20 x 16" (2)
56. Photo panel: 40 x 24" (3)
860 Lake Shore Drive Apartments, Ludwig Mies van der Rohe, 1951,
Chicago, Ill.
57. Text panel for #56 20 x 16" (2)
58. Photo panel: *Garlow Dunschaff Roof* 40 x 24" (3)
Lever House, Skidmore, Owings & Merrill, 1952. New York, New York
59. Text panel for # 58: 20 x 16" (2)
Lever House Detail
60. Text panel for # 61 20 x 16" (2)
61. Photo panel: 40 x 24" (3)
Alcoa Building, Harrison, & Abromovitz, 1952. Pittsburg, Penna.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date May 9, 1956

From C. Dyer Department CLE The Skyscraper

For panel replacement
PHOTOSTATS

PRINTS

NEW PHOTOGRAPHS

Please supply PHOTOSTATS
(Quantity)

Please have _____
(Photographer) CF

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
3 Positives (Instructions on negatives)		
COST \$2.00		

Forwarded to _____ Amount _____ Date Billed _____

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date Dec. 14, 1955

From C. Dyer

Department C/E

For NERIT STUDIOS "The Skyscraper"
replacement panels

PRINTS

Please supply Photostats & photo prints
(Quantity)

glossy _____ size _____

Date of completion Dec. 20-21

NEW PHOTOGRAPHS

Please have C4
(Photographer)

take _____
(Number of shots)

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 pos. print ^{q2} (panel background w type)	-	Instructions on overlays
④ pos. photostats	-	
④ photo prints	-	
19.15 1.00 20.15 <u>total</u>		

Forwarded to _____ Amount _____ Date Billed _____

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

Date _____

From..

Department

For

NEW PHOTOGRAPHS

Please supply.

2

(Quantity)

Please have.

.....
(Photographer)

glossy.

size

take.

(Number of shots)

Date of completion.

Date of completion.

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

negative to have (3) 8x10 glossy made from
pls. return neg to G/E when prints are made

1.05

cost

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date

Jan. 4, 1955
C/E
Pv

From

C. Dyer

Department

C/E

For

SKYSCRAPERS

(multiplicity)

PRINTS

NEW PHOTOGRAPHS

Please supply

(3) 2 each (5 negatives)

Please have

5.40

(Quantity)

(Photographer)

glossy

X

size

8x10

take

(Number of shots)

Date of completion

RUSH

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

5 negatives - please return to C/E (Dyer)
as soon as glossies are made - Thanks

5.40
cost

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....

From.....

Department.....

For.....

PRINTS

NEW PHOTOGRAPHS

Please supply.....

(Quantity)

Please have.....

(Photographer)

glossy.....

size.....

take.....

(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Sheep scrapers
installation

8 12-421

1

8 12-423

1

8 12-420

1

45 each

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

CC: THE SKYSCRAPER, USA - ICE-F-9-53 - France
THE SKYSCRAPER, USA - ICE-F-9-53 - Beirut
Mr. Rasmussen

THE SKYSCRAPER

An exhibition circulated by The Skyscraper Museum, Ltd., New York, New York

CHECK AND INSTALLATION LIST

- 26 text panels
- 36 photo panels
- 2 posters
- 1 credit label

VIA AIR MAIL

May 8, 1957

Install. Number		Panel size height x width	Box Number
1.	Miss Darthea Speyer Assistant Cultural Officer Cultural Relations Section American Embassy 4, Avenue Gabriel Paris, France	40 x 20"	3.
1a.	Dear Darthea: Introduction	16 x 20"	2.
2a.	We have received a very disturbing report on the condition of our exhibition THE SKYSCRAPER, U.S.A. which was on loan to your office and which was shipped from Marseille to Beirut in late January. After the show reached Beirut, we received a letter from the American University there informing us that when the exhibition was received from France bolts for the cases were missing and the boxes nailed.		1.
3.	Flax-spinning Factory, Benyon and Sage, 1796.		1.
4.	I should appreciate it if you would ask U.S.I.S. Marseille why this was done, since packing instructions inside the boxes clearly state that the cases should be bolted, not nailed. This is very important, of course, since exhibitions of this sort which travel a good deal cannot remain in good condition if the cases are mishandled. I think Marseille should be told that this disregard of these simplest security precautions will inevitably jeopardize future loans from the Museum.		2.
5.	Bibliotheque Nationale, Henri Labrousse, 1868. Paris, France		
6.	Sincerely, Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872. France Market Hall Project, Viollet-le-Duc, 1872 France Menier Chocolate Factory, Porter A. McGray Noisel-sur-Marne, France Director The International Program		
7.	Text panel for #6.	16 x 12"	1.
8.	PAM/WR:CE Cast Iron Factory, James Bogardus, 1846. New York, N.Y. First Safe Elevator, Elisha G. Otis, 1853. New York, N.Y. Passenger Elevator, E.G. Otis, c. 1890. New York, N.Y. Hugobout & Co. Department Store, Daniel Badger, 1837.	16 x 40"	2.

(continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.102.1

THE SKYSCRAPER

1953 - 54

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:*v- photo available*

- 26 text panels
- 36 photo panels
- 2 posters
- 1 credit label

Pages 1 - 5

<u>Install. Number</u>	<u>Title</u>	<u>Panel size height x width</u>	<u>Box Number</u>
1.	Poster: Esso Building, Carson & Lundin, 1947 New York, N.Y.	40 x 20"	3.
1a.	Poster: Same	40 x 20"	3.
2.	Text panel: Introduction	16 x 20"	2.
2a.	Museum title and credit label	16 x 12"	1.
3.	Text panel for #4.	16 x 12"	1.
4.	Photo panel: Severn Bridge, Pritchard and Darby, 1779. Coalbrookdale, England Flax-spinning Factory, Benyon and Bage, 1796, Shrewsbury, England Crystal Palace, Joseph Paxton, 1851. London England	16 x 40"	2.
5.	Text panel for #6.	16 x 12"	1.
6.	Photo panel: Bibliotheque Nationale, Henri Labrousse, 1868. Paris, France Iron Framed House Project, Construction Detail, Viollet-le-Duc, 1872. France Market Hall Project, Viollet-le-Duc, 1872 France Menier Chocolate Factory, Jules Saulnier, 1872 Noisel-sur-Marne, France	16 x 40"	2.
7.	Text panel for #8.	16 x 12"	1.
8.	Photo panel: Cast Iron Factory, James Bogaardus, 1848. New York, N.Y. First Safe Elevator, Elisha G. Otis, 1853. New York, N.Y. Passenger Elevator, E.G. Otis, c. 1890. New York, N.Y. Hauhwout & Co. Department Store, Daniel Badger, 1857.	16 x 40"	2.

(continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

Page #2

THE SKYSCRAPER, Check & Installation List, continued

9.	Text panel for #10.	16 x 12"	1.
10.	Photo panel: Montauk Block, Burnham & Root, 1882. Chicago, Ill. Marshall Field Wholesale Warehouse, H.H. Richardson, 1887. Chicago, Ill. Tacoma Building, Holabird & Roche, 1889. Chicago, Ill.	16 x 40"	2.
11.	Text panel for #12.	16 x 12"	1.
12.	Photo panel: Balloon Framing, George W. Snow, 1833. Chicago, Illinois "Cloud Scraper" Project, Leroy S. Buffington, 1888. Minneapolis, Minn. Home Insurance Building, William LeBaron Jenney, 1885, Chicago, Illinois Home Insurance Building, Jenney, Skeleton Frame Home Insurance Building, Jenney, Detail	16 x 40"	2.
13.	✓ Photo panel: Monadnock Block, Burnham & Root, 1891 Chicago, Ill.	40 x 25"	3.
14.	Text panel: Monadnock diagram Monadnock plan	16 x 12"	1.
15.	✓ Photo panel: Guaranty Trust Building, Adler & Sullivan, 1895. Buffalo, New York	40 x 25"	3.
16.	✓ Text panel: Guaranty detail	16 x 12"	1.
17.	✓ Photo panel: Reliance Building, D.H. Burnham & Co., 1895. Chicago, Illinois	40 x 24"	3.
18.	Text panel: Reliance plan	16 x 12"	1.
19.	Photo panel: Carson Pirie Scott Department Store, Louis Sullivan, 1899. Chicago, Illinois	40 x 33"	2.
20.	Text panel: Carson plan	16 x 12"	1.
21.	Text panel for #22.	16 x 12"	1.
22.	Photo panel: McClurg Building, Holabird & Roche, 1900. Chicago, Illinois	32 x 23"	1.

(continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.102.1

Page #3

THE SKYSCRAPER, Check and Installation list, continued

23.	Text panel for #24A - #28.	12 x 16"	1.
24a.	Text panel for #24 and #25	6 x 12"	1.
24.	Photo panel: Equitable Building, Ernest R. Flagg, 1915. New York, New York	16 x 8"	1.
25.	Photo panel: Equitable shadow	16 x 12"	1.
26.	Photo panel: Exchange Place, New York, New York	40 x 10"	3.
27a.	Text panel for #27 and #28	6 x 12"	1.
27.	Photo panel: Paramount Bldg, Rapp & Rapp, 1926	16 x 8"	1.
28.	Photo panel: Midtown Manhattan, New York, New York	16 x 12"	1.
29.	Text panel for #30, 31, 32.	16 x 12"	1.
30.	Photo panel: Glass Skyscraper Project, Mies van der Rohe, 1929.	32 x 16"	2.
31.	Photo panel: Chicago Tribune Tower Competition Design, Gropius & Meyer, 1922.	32 x 16"	2.
32.	Photo panel: St. Mark's in-the-Bouwerie Apartment House Project, F.L.Wright, 1929. New York	32 x 16"	2.
33.	Text panel for #34, 35, 36.	16 x 12"	1.
34.	Photo panel: Daily News Building, Howells & Hood, 1930. New York, New York	32 x 16"	2.
35.	Photo panel: McGraw Hill Building, Hood, Godley & Fouilhoux, 1931. New York, New York	32 x 16"	2.
36.	Photo panel: Philadelphia Savings Fund Society Building, Howe and Lescaze, 1932. Philadelphia, Pa.	32 x 16"	2.
37.	Photo panel: Aerial view of New York	19 x 32"	1.

(continued, Page #4)

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Page #4

THE SKYSCRAPER, Check & Installation List, continued

#38.	Text panel for #37, 39, 40, 41	12 x 16"	1.
39.	Photo panel: Chicago Skyline	16 x 40"	2.
40.	Photo panel: Detroit Skyline	16 x 40"	2.
41.	Photo panel: Pittsburgh Skyline	16 x 40"	2.
42.	Text panel for #43, 44, 45, 46.	12 x 16"	1.
43.	Photo panel: "Voisin" Plan for Paris, Model: Le Corbusier and Jeanneret, 1925	12 x 16"	1.
44.	Photo panel: "Voisin" Plan for Paris, Le Corbusier and Jeanneret, 1925.	16 x 40"	2.
45.	Photo panel: Lower Manhattan	12 x 16"	1.
46.	Photo panel: La Cite de la Muette, Beaudouin & Lods, 1936. Drancy, France	12 x 16"	1.
47.	Photo panel: Rockefeller Center, Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Hood & Fouilhoux, 1931-47. New York, New York	32 x 23"	1.
48.	Text panel: R.C.A. Building, 1932. Rockefeller Center, New York	16 x 20"	2.
49.	Text panel: Price Tower Project and text for Panels #49 & 50	16 x 20"	2.
50.	Photo panel: Marseille Apartments, Marseille, France	16 x 20"	2.
51.	Text panel: for #52 - 61.	20 x 16"	2.
52.	✓ Photo panel: Johnson Wax Laboratory Tower, F.L.Wright, 1949 Racine, Wisconsin	40 x 24"	3.
53.	Text panel for #52: Diagram Johnson Wax Plant, Racine, Wisconsin	20 x 16"	2

(continued, Page #5)

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THE SKYSCRAPER; Check & Installation list, continued

Page #5

54.	Photo panel: U.N. Secretariat Building, Wallace K. Harrison & Associates, 1950. New York, New York	40 x 24"	3.
55.	Text panel for #54,	20 x 16"	2.
56.	✓ Photo panel: 860 Lake Shore Drive, Apartments, Ludwig Mies van der Rohe, 1951, Chicago, Illinois	40 x 24"	3.
57.	Text panel for #56:	20 x 16"	2.
58.	✓ Photo panel: Lever House, Gordon Bunschaft of Skidmore, Owings & Merrill, 1952. New York, New York	40 x 24 "	3.
59.	Text panel for #58: Lever House Detail	20 x 16"	2.
60.	Text panel for #61:	20 x 16"	2.
61.	✓ Photo panel: Alcoa Building, Harrison & Abromovitz, 1952. Pittsburgh, Pa.	40 x 24"	3.

9/12/53

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KOMEIKE
220 West 19th St., New York 11, N. Y.
Tel. Chelsea 3-8860

SARASOTA, FLA
HERALD-TRIBUNE
3/27/55

Ringling Art Museum Works Are Priceless

By MARIAN MURRAY

Sarasota is an amazing anomaly. With a permanent population of only 32,500, Sarasota is still only a small city. Yet it is known all over the globe.

Three major inducements bring guests who double its population during the winter months: snow-white beaches, game fishing, and art. It may be that the greatest of these is art.

There probably is no community in the United States, of the size of Sarasota, where so much worthwhile art may be seen. Moreover, it wouldn't be an exaggeration to say that a large part of it is not merely worthwhile but important.

If you want to go back to fundamentals, anyone can tell you that, in the beginning, artists began to come here to paint because Sarasota is so beautiful, and because the weather ordinarily is delightfully benign. Moreover, without more than a few minutes' drive, anyone within the city limits can see one of the country's great collections of painting.

If John Ringling, circus magnate, had not been so impressed by Sarasota's physical loveliness, and so fond of basking in its sunny air cooled by breezes from the Gulf of Mexico, he would never have bought an estate here. And if he hadn't bought the estate he would surely never have built an art museum in Sarasota, and hung on its walls the masterpieces he had collected.

Three miles north of the city



BEHIND THESE ARCHWAYS, shown as they appear at night, is one of the world's most valuable art collections. The Ringling Museum of Art also plays an active part in "living

art" — the presentation of musicals and theatrical performances. It is world-renowned and a great asset to Sarasota.

pier, just off U. S. Highway 41, stands one of the most beautiful museums in the world, built to resemble an Italian villa of the late 15th century, with arched loggias around three sides of a formal garden court. On the fourth side, the gallery wings are joined

by a high terrace, above which stands a mammoth bronze copy of Michelangelo's "David." From the terrace the visitor may enjoy an especially charming view of the garden, with its close-clipped hedges and exotic shrubs, accented with sculptures.

For Public Benefit

These sculptures — marble fountains, and stone and bronze figures — are copies of famous Classical and Renaissance masterpieces, which John Ringling brought from Europe in the thought, perhaps, that those who might not see the originals could familiarize themselves with another aspect of their cultural heritage.

The paintings in the galleries are original; and many of them are very important. The Ringling Museum of Art, as most of the world knows, contains the most significant collection in this country of the work of Peter Paul Rubens, great 17th century Flemish master, with galleries of 16th and 17th century Italian paintings forming a panorama said to be without equal in this hemisphere.

Nowhere in the United States can one find such a concentration of that 17th and 18th century art known as Baroque—Italian, Dutch, Flemish, Spanish, English. In addition, there are of course many Renaissance paintings, and others dated as early as the late 14th century. This is the most important museum south of Washington, and

one that has an increasing reputation all over the world.

Valuable Exhibitions

In pursuance of a program set into motion immediately after the State of Florida assumed control in 1946, the museum plays host to all manner of loan exhibitions, which bring to the Sarasota public carefully chosen examples of works of art of yesterday and today.

This season, for example, such loan exhibitions include: "Contemporary Paintings," from the American Federation of Arts; "The Sky-scraper," from the Museum of Modern Art; "Three Sarasota Collections," consisting of pictures chosen from among those owned by three of the city's collectors; "Directors' Choice," for which directors all over the country sent favorite works of art from their museums' collections; "Paintings of the Circus," an annual collaboration with the Sarasota Art Association; and "Fifty Florida Painters," representing the work of artists all over the state.

Association Important

With such a vital center as the Ringling Museum as focus of artistic activity, it is natural that Sarasota, during the past few years, should have become recognized as the greatest art center of Florida.

Within this area, the second most important focus, of course, is the Sarasota Art Association, which confines its exhibitions to the work

of its members and other contemporary artists. A lively schedule of shows keeps the walls of the inner and patio galleries glowing with pictures, and less frequently there are exhibitions of sculpture, and occasionally of crafts.

Other Art Spots

A number of artists whose reputations are nation-wide make their homes in Sarasota, and their work may be seen not only at the Art Association but in their own studios. There are numerous art schools in the city, as well as several individuals who teach in less formal surroundings, and all of them have exhibitions during the season, in which the achievements of both teachers and students are shown.

Local collections are beginning to keep pace with the artistic achievements. Some of them contain appreciable numbers of works of art gathered from far as well as near. But more and more average households can boast of one or two, produced on the spot.

Even the landscape developments by John Ringling on the keys afford glimpses of sculpture, dotted here and there among the foliage.

In this Riviera-like center on the Gulf of Mexico, the famous little city of Sarasota, worthwhile art may be seen almost anywhere you care to look.



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THE ORIGINAL
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PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 14,718)

This Clipping From
MIDDLETOWN, CONN.
PRESS

MAY 6 - 1957

**2 Exhibitions
Open May 11 at
Davison Center**

Two new exhibitions will be displayed at the Davison Art Center at Wesleyan University, beginning May 11.

A series of recent American paintings will be displayed in the gallery of the art center. The display is on loan from the Solomon R. Guggenheim Museum of New York.

The evolution of the "skyscraper," illustrated in 61 panels of photographs enlargements, plans, and diagrams, with explanatory text, will be displayed in the corridors of the art center. This exhibition is lent by the Museum of Modern Art.

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Cir. (D 109,680)

This Clipping From
**HARTFORD, CONN.
TIMES**

MAY 11 1957

Art Calendar for the Week

Wadsworth Athenaeum: Connecticut Watercolor Society exhibition through June 9. Hats and accessories of 1820-1920 through May 31. European and Oriental costumes, embroideries, weaving, through June 2. Hours, Tuesday through Friday 12-5, Saturday 9-5, Sunday 2-5.

Mark Twain House: Sculpture, paintings, memorabilia of author. Tuesday through Friday 2-5, Saturday 10-5, Sunday 2-5.

Trinity College Library: Paintings by William Gerhold through May 18.

Wiley Gallery: Oils and watercolors by Mrs. Margaret Carter Hayden through May 22.

New Britain—YWCA Gallery: Oils and watercolors by John Ellis through June 4. Open daily. New Britain Art Museum: New Britain Artists Exhibit through May 26. Daily except Monday, 2:30-5:30.

Middletown—Davison Art Center, Wesleyan: Recent American paintings from Guggenheim Museum. Evolution of the Skyscraper, from Museum of Modern Art. Open daily.

New London—Lyman Allyn Museum: Society of Connecticut Craftsmen exhibit through May 26. Daily, 1-5 except Monday.

New Haven—Yale University Art Gallery: Prints and drawings from Yale Collection. Tuesday-Saturday 10-5; Sunday 2-4:30.

Kent—Kent Art Association Galleries: "Art of the Orient" through May 19. Daily 2-6.

Boston—Institute of Contemporary Art: Documentary exhibition of work of Ben Shahn, through May 31.

New York—Whitney Museum of American Art: Retrospective exhibition of Hans Hofmann, through June 16.

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330 TOMPKINS AVE.
STATEN ISLAND 4, N. Y.
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This Clipping From

Bryson Tex
Boyle

3-14-58

Development Of Skyscraper To Be Shown In A&M Exhibit

"The Skyscraper," an exhibition organized and circulated by The Museum of Modern Art in New York, will open in the Division of Architecture, 4th Floor of the Academic Building, A&M College Campus on March 17 through April 2. The evolution of the skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams and explanatory text.

Just as the skyscraper symbolizes the greatest American cities, the steel frame has become the symbol of the third great structural system, taking its place in history beside the post and lintel and the arch as a determining factor in architecture. Few architects grasped the design possibilities of this unprecedented building-type during the first fifty years of its history in the United States. The exhibition traces the outstanding contributions of those who resolved the problems of space, structure, and materials for the tall building in creating a modern tool for their civilization.

The exhibition shows first daring experiments in cast iron taking place in England, France and the United States, and setting the structural and esthetic precedents for the steel skeleton frame.

The development of the tall building in the hands of the Chicago School of architects and its perfection during the 1890's is next discussed, with emphasis on Louis Sullivan's designs which were completely definitive for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together deprived themselves of light, air, and

space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of the city skylines as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago School and the significant skyscrapers of today is provided by projects during the 1920's by Mies van der Rohe, Walter Gropius, and Frank Lloyd Wright which asserted the ideals of modern architecture.

These are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society which began to synthesize the spirit of the age.

The exhibition concludes with the best of contemporary skyscrapers in the United States including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive Apartments, and the Alcoa Building. These show the tall building as a conception of architecture, not indebted to the past for its design, but clearly expressive of modern building. Set whenever possible in spacious sites, their interior climate controlled and adjustable, utilizing the newest industrial techniques, these buildings strive toward an integral relationship with their environment even as they contribute the lessons for new growth and distinction in architecture.

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Cir. [D 6,115]

This Clipping From
ONEIDA, N. Y.
DISPATCH

Skyscraper Exhibition Opens Today At Colgate University Art Gallery

HAMILTON — "The Skyscraper," an exhibition organized and circulated by the Museum of Modern Art in New York, opened at the Colgate University Art Gallery today and will be shown through Feb. 28. The evolution of the skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams and explanatory text.

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THE SKYSCRAPER

EXHIBITION

ON VIEW MARCH 7- 19

SUNDAYS — 2-5 p.m.

WEEKDAYS — 9 a.m. - 9.30 p.m.

SATURDAYS — 9 a.m. - 4.30 p.m.

LECTURE by

PROF. WOLFGANG GERSON

of

THE SCHOOL of ARCHITECTURE

SUNDAY, MARCH 7 — 3.15 p.m.

EXHIBITION CENTRE, THE LIBRARY BUILDING

THE UNIVERSITY OF MANITOBA

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Circ. D 114,754 (S 127,988)

This Clipping From
TAMPA, FLA.
TRIBUNE

DEC 19 1954

Lecture, Exhibits On Gallery Schedules Today

By NANCY TAYLOR
Tribune Staff Writer

Lectures, a photographic salon and special exhibit are on the calendar today for art galleries on the West Coast.

Samuel T. Blaisdell, director of educational activities at Ringling Museum of Art, will lecture on Greece and Rome at the museum tonight at 8:15 o'clock.

This opens a series of six Sunday evening art lectures by the staff of the museum. Blaisdell will discuss the classical spirit as it developed in antiquity, as it was manifested in the Renaissance, and as it is shown in the work of artists of our own day. The lecture will be illustrated with lantern slides.

Members of the museum may attend on presentation of membership cards. A nominal fee will be charged to non-members.

The motion picture program Wednesday night will consist of God Needs Men, and Primitive Artists of Haiti. The first is a French film dealing with life of a group of islanders. The second is a picture made by a Canadian team showing the work of primitive artists sponsored by the art center of DeWitt Peters in Port au Prince.

The gallery of changing exhibitions in the South loggie will be open Wednesday night from 8:30 to 9:30. The Skyscraper exhibit is being featured and is being circulated by the Museum of Modern Art. It also will be open tonight before and after the lecture.

Contemporary Arts Gallery

Salon photographs of Spain and a brief address of life in that country is scheduled this afternoon at 4 o'clock at Contemporary Art Gallery, 7717 60th St., Pinellas Park. Alfred Burke, photographer, will show colored slides taken on the Southern Spanish Coast.

State Fair Art Show

J. C. Huskisson, manager of Florida State Fair, has announced

plans for the state-wide art show initiated by art directors of the universities in the state, cannot be completed in time for the 1955 exhibition, and are being deferred until 1956.

"It has been found that so much time and work is required to complete the organization of an art show of the nature contemplated that it cannot be staged at the state fair until 1956," Huskisson said.

Work on the show will continue through 1955 to make it one of the most comprehensive exhibitions of its kind ever staged by any fair in America, according to Huskisson.

Universities represented at a planning session in Daytona Beach last Spring were University of Tampa, Stetson University, University of Miami, University of Florida and Florida State University.

Open Today

The Grace Pruden Neal exhibit in Tampa Art Institute Gallery, Municipal Auditorium, will be open this afternoon for the Messiah concert. The public is invited.

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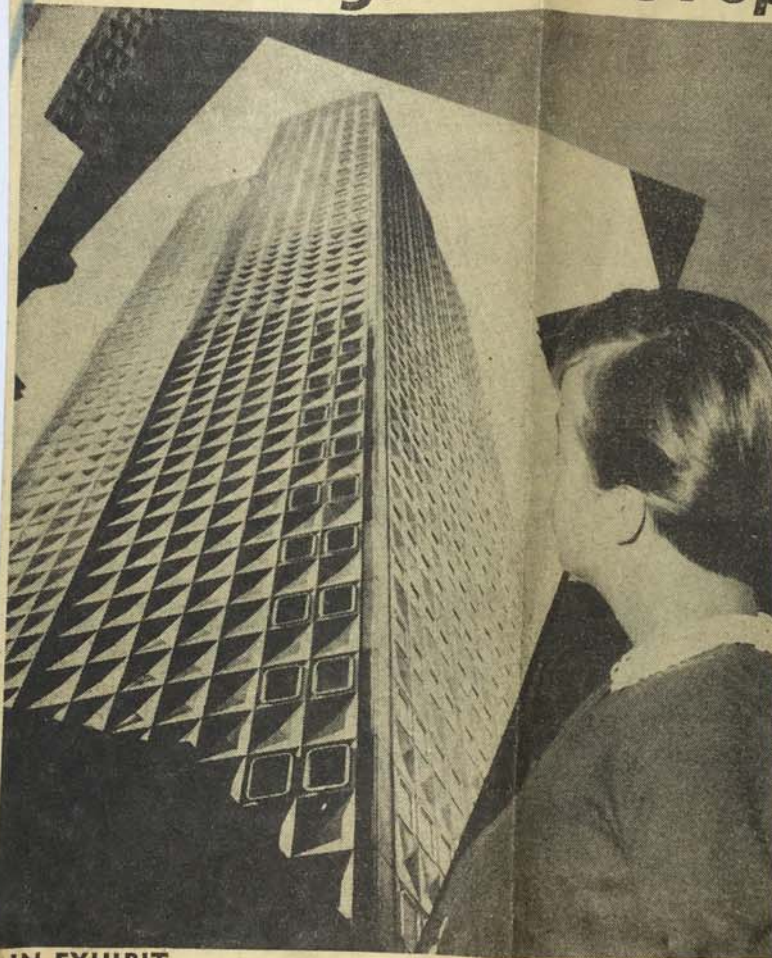
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Cir. (D 191,203) (S 513,954)

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH

SEP 28 1954

Alcoa Bldg. Hits the Top



IN EXHIBIT . . . Joan Thomas, Pitt senior, admires photograph of the Alcoa Bldg., one of the contemporary buildings pictured in history of sky-

scrapers now on display at the Cathedral of Learning. The show was organized at New York's Museum of Modern Art.

Sun-Telegraph Photo by Earl McManis

Pitt Exhibit

Skyscrapers' History Shown

The history of skyscrapers, symbol of modern architecture, is being graphically portrayed in an exhibition at the Cathedral of Learning.

Sixty-one panels of photographic enlargements, plans, diagrams and explanatory texts are being used to illustrate the display.

The exhibit was organized and is being circulated by the Art in New

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Sixty-one panels of photographic enlargements, plans, diagrams and explanatory texts are being used to illustrate the display.

The exhibit was organized and is being circulated by the Museum of Modern Art in New York. It will be shown here until Oct. 18.

Included in the photographic display is the city's giant Alcoa Bldg. The exhibit of the Aluminum Co. of America building represents the "best of contemporary skyscrapers in the U. S."

Although the display does not intend to project architectural trends, observers at the exhibit indicated wide-spread use of aluminum in future building is likely.

'NEW APPLICATION'

The "curtain wall" application of lightweight metal "skin" over steel frame is termed an "entirely new application."

Constructed in 1952, the 30-story Alcoa Bldg. was designed by Wallace K. Harrison and Max Abramovitz. Its steel frame is completely sheathed in aluminum.

The exhibition traces the outstanding contributions of those who resolved the problems of space, structure and materials for the tall building in creating a modern tool for their civilization.

The display is in the Henry Clay Frick Fine Arts Gallery, on the Seventh floor, and is open free to the public from 9 a. m. to 5 p. m. daily and from 9 a. m. to noon on Saturdays.

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This Clipping From
STATE COLLEGE, PA.
CENTRE TIMES

NOV 1 - 1954

'Skyscraper' Exhibit at University

"The Skyscraper," an exhibition organized and circulated by the Museum of Modern Art in New York, will continue on the main floor of the Main Engineering Building at the University until Nov. 20.

The evolution of the skyscraper is illustrated and discussed in the 61 panels of the exhibit which include photographic enlargements, plans, diagrams, and explanatory text.

The exhibition, which is sponsored by the department of architecture, shows the first daring experiments in cast iron taking place in England, France, and the United States, and setting the structural and esthetic precedents for the steel skeleton frame.

The development of the tall building in the hands of the Chicago School of architects and its perfection during the 1890's is next discussed, with emphasis on Louis Sullivan's designs which were completely definitive for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together and deprived themselves of light, air, and space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of city skylines as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

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The exhibition concludes with the best of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive Apts., and the Alcoa Bldg.

These show the tall buildings as a conception of architecture, not indebted to the past for its design, but clearly expressive of modern building. Set whenever possible in spacious sites, their interior climate controlled and adjustable, utilizing the newest industrial techniques, these buildings strive toward an integral relationship with their environment even as they contribute the lessons for new growth and distinction in architecture.

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This Clipping From
TAMPA, FLA.
TRIBUNE

DEC 5 - 1954

Skyscraper Exhibition Opens At Ringling Museum Today

When the Ringling Museum of Art opens this afternoon at 12:30, the second exhibition of the season will be on view. This is called "The Skyscraper," and consists of panels of photographic enlargements, plans, diagrams and explanatory text, in which the evolution of the skyscraper is illustrated and discussed.

This exhibition, which was arranged, and is circulated, by the Museum of Modern Art, is hung in the mauve gallery at the museum, where it may be seen until Dec. 26.

Motion Pictures

A motion picture adapted from a stage play, by Jean Cocteau, will be shown in the Asolo Theater at the Museum next Wednesday night. Although in French it

was called Les Parents Terribles, it has been given the English title of The Storm Within.

On the same program is a shorter documentary film, Henri Rousseau, which provides a cinematic journey through the life of "le douanier," great French "primitive" painter of the last half of the 19th Century.

As is customary, the program Wednesday evening will be shown at 7 and 9 o'clock. Doors of the museum open at 6:30.

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Cir. (D 13,326)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

APR 13 1956

'Skyscraper' Panel Is Now on View At Lawrence Museum

"The Skyscraper," an exhibition organized and circulated by the Museum of Modern Art in New York, is on view at the Lawrence Art museum of Williams college through Sunday, April 22, it was announced today by S. Lane Faison, Jr., museum director. There is no charge for admission. The museum is open week-days from 9 to 12 and 2 to 4, and Sundays from 2 to 5.

The evolution of the skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams and explanatory text. With the tremendous growth of American cities, skyscrapers crowded together deprived themselves of light, air and space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of city skylines as a whole in the U.S., as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago school and the significant skyscrapers of today is provided by projects during the 1920s by Mies van der Rohe, Walter Gropius, and Frank Lloyd Wright, which asserted the ideals of modern architecture. These are illustrated together with buildings built, like the Daily News and McGraw-Hill building of New York city, which began to synthesize the spirit of the age.

The exhibition concludes with the best of contemporary skyscrapers in the U.S., including the Johnson Wax Research tower in Racine, Wis., the United Nations secretariat, and Lever House in New York city, the Lake Shore drive apartments in Chicago, and the Alcoa building in Pittsburgh. These show the tall building as a conception of architecture, not indebted to the past for its design, but clearly expressive of modern building.

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This Clipping From
HARTFORD, CONN.
TIMES

OCT 1- 1955

**ART
CALENDAR**

Wadsworth Athenaeum
—Paintings by Henry Schna-
kenberg and sculpture by
Henry Kreiss; Alfred Eisen-
stadt, photographs. Exhibits
close Sunday.

Mark Twain House—Sculp-
ture, paintings, memorabilia
of author; 351 Farmington
Ave., weekdays 10-5, Sundays
2-5.

West Hartford — Audio
Workshop! paintings by
Marynka Crosby, through Oct
8.

Farmington—Hill Stead Mu-
seum: Fine furnishings,
French impressionist paint-
ings, Japanese prints, curios
of pre-income tax era. Guided
tours; call for hours.

New Britain—Art Museum:
Fifth annual exhibition by
New Britain artists, closed
Sunday

Middletown—Davison Art
Center, Wesleyan: French
Masters' Art Exhibition Post-
ers and European Portraiture
exhibition.

Kent—Kent School: Ameri-
can Painting, 1906-1956, loan
exhibit from Metropolitan Mu-
seum; The Skyscraper, loan
exhibit from Museum of Mod-
ern Art; 50 Years at Kent,
50th anniversary photo ex-
hibit. Sunday, 2-4.

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**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. [D 42,113]

This Clipping From
TAMPA, FLA.
TIMES

NOV 20 1955

University Of Florida—

Conference Of The Caribbean Scheduled On Gator Campus

By PAT DONNELLY
Tribune Staff Writer

The University of Florida chapter of Future Teachers of America has elected officers for the 1955-56 school year. Chosen as president of the organization was Rip Stedman, of Sarasota.

Thanksgiving holidays begin Wednesday at 5:30 o'clock and extend to Monday morning which gives students the first vacation of the semester. The annual turkey shoot, sponsored by the Agricultural Council and the ROTC rifle team, is being held through Tuesday. The winner will receive a 12 pound turkey.

Florida Gators play their final game of the season in Miami Saturday when they tangle with the University of Miami Hurricanes.

Anna Russell, international concert comedienne, gave a recital here on campus this past Friday night, sponsored by Lyceum Council.

The Fifth District Vocal Clinic convened here yesterday. Senior high school students from 16 counties participated.

AN EXHIBIT of photographs entitled The Skyscrapers is currently on display in the College of Architecture and Allied Arts. This is circulated by Museum of Modern Art.

Approximately 300 students attended the 1955 all-Florida High School Drama Festival which was held on campus this past weekend.

The sixth annual conference of the Caribbean is scheduled for Dec. 1-3 under the sponsorship of the University's School of Inter-American Studies. Contemporary Political Problems will be the general theme.

Florida's appellate moot court team of which John Nelson of St. Petersburg is a member, won second place for the best brief in the recent Southeastern regional contest of the national Appellate Moot Court Competition in Atlanta.

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THE ORIGINAL
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PRESS CLIPPINGS

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This Clipping From
ST. PETERSBURG, FLA.
TIMES

DEC 5 - 1954

Art Show Captures Spirit Of Christmas

The Christmas spirit of doing for others is kept alive at Contemporary Arts Gallery, 7717 60th St. N., Pinellas Park, in the third annual Christmas exhibition featuring the work of Joseph C. Barber.

Barber came to St. Petersburg in 1929, after a complete breakdown with a heart condition. He began painting and luckily his children's series of "Life With the Fishes" was rescued from a fire which completely destroyed his home. Barber is now residing at 3917 20th Ave. S., Gulfport.

The gala Christmas show at Contemporary Arts Gallery also features 24 local watercolor scenes by Harriet Keith, 14 watercolors of European scenes by Marion Terry, and a large selection of enamel on copper created by Kay Plank, of New Port Richey.

The Christmas show, open free to the public, opens today, to continue until the first Sunday in January.

Exhibit Opens Today

An exhibit of oil paintings and watercolors by Robert Chase, Sarasota, Louis and Elsie Freund, Stetson University, and Mary Ann Peet, DeLand, goes on public view at the Robert Sprague Studio, 1101 9th St. N., today through Dec. 19. Hours are 2 to 5 p.m. and all persons interested are invited.

The exhibit will be open daily, except Wednesdays and Saturdays, 2 to 5 p.m.

Arts, Crafts Workshop

St. Petersburg members of the Florida Craftsmen are holding a workshop today, 2 p.m., at the studio of Albert Spencer, 3345 55th Ave. N. Spencer is president of the Florida Craftsmen.

Open house, free to the public, is being held in the Arts and Crafts division, Sunshine University, Maritime Base, today, 3 to 5 p.m. Work by the students will be on display.

School Shows Paintings

Woodlawn Elementary School is now exhibiting for its pupils, two paintings per month from the circulating gallery of the St. Petersburg Art League, 1101 9th St. N., according to Robert B. Sprague,

League chairman.

The school was given a patron membership by its Parent-Teacher Association.

'Skyscraper' On Display

When Ringling Museum of Art opens this afternoon, 12:30 p.m., the second exhibition will be on view. This is called "The Skyscraper" and consists of panels of photographic enlargements, plans, diagrams and explanatory text, in which the evolution of the skyscraper is illustrated and discussed.

This exhibition, which was arranged, and is circulated, by the Museum of Modern Art, is hung in the mauve gallery at the museum, where it may be seen until Dec. 26.

BRUSH AND PENCIL NOTES:

Four art films to be presented at the Florida Gulf Coast Art Center Tuesday, 8 p.m., are "Sculpture by Lipton," showing the artist, Seymour Lipton, and his work, "Korean Artist," "Namatijira, the Painter," and "Analogies No. 1," which shows the results of the artist's discovery of nature in new exciting forms . . . paintings by Miss Janet C. King and Henry W. Fink remain on view all week at the Art Club of St. Petersburg . . . today's visiting hours, no admission charged, are 2 to 5 p.m. . . . a portrait and figure sketch group meets at the Art Club tomorrow night, 6:30 o'clock . . . a stimulating analysis of painting techniques and the care of painting will be presented to the public at the Norton Gallery of Art, Palm Beach, next Saturday . . . a private preview for members and their guests will be held Friday, 4 to 6 p.m. . . . the exhibit can be seen daily, Tuesday through Saturday, 10 a.m. to 5 p.m. and Sunday, 1:30 to 5:30 p.m. . . . The gallery is closed Mondays.

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THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 12,480)

This Clipping From
BRISTOL, CONN.
PRESS

SEP 24 1955

American Paintings On Exhibit At Kent School

Originals On Loan
From Metropolitan,
Public Invited Sundays

Three important exhibitions commemorating Kent School's Fiftieth Year are open free to the public this month. They are: "American Painting, 1906-1956," sixteen original paintings on loan from the Metropolitan Museum of Art; "The Skyscraper," an exhibition of sixty photo and text panels from the Museum of Modern Art; and "Fifty Years at Kent," an exhibition of 100 photo and text panels depicting the history of Kent School since its founding in September, 1906, by Frederick H. Sill, O. H. C.

Among the paintings are such famous pictures as Winslow Homer's "Snap the Whip," Thomas Eakins' "Pushing for Rail," John Marin's "Franconia Range," John Sloan's "The Wigwam, Old Tammany Hall," and John Singer Sargent's "Padre Sebastiano." They are hung in Kent's new lecture hall beneath the former library.

The architecture exhibit features enlarged photographs of such famous American buildings erected before Kent's founding and during its growth as the Monohnock Block in Chicago, the Philadelphia Savings Fund Society Building in Philadelphia, and Rockefeller Center, the United Nations Building, and Lever House in New York. These photographs, together with descriptive

panels are hung in the new Reception Room.

The "Fifty Years at Kent" exhibition contains hundreds of rare photos sent in by alumni and many original documents selected from the school archives. It is hung in the common room in the basement of the "School Building," the first floor of which has recently been converted from an auditorium into a new and enlarged Library.

The public is invited to visit the exhibitions on Sunday afternoons from 2:00 to 4:00 p. m. The architecture exhibition will remain on view through Oct. 2 and the others through Oct. 9.

American Painting, 1906-1956

An exhibition commemorating Kent School's Fiftieth Year, on loan from the Metropolitan Museum of Art, September 16-October 9, 1955.

Alexander Brook (1898—), My Son Sandy; Thomas Benton (1889—), Cotton Pickers; John Stuart Curry (1897-1946), Spring Shower; Charles Demuth (1883-1935), Flowers; Thomas Eakins (1844-1916), Pushing for Rail; Childe Hassam (1859-1935), Union Square, N.Y.; Winslow

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**THE ORIGINAL
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PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. [D 85,944] [S 130,826]

This Clipping From
**HARTFORD, CONN.
COURANT**
SEP 24 1955

**Kent Notes 50th Year
With Art Exhibitions**

KENT, Sept. 23 (Special)—Kent School's fiftieth year is being commemorated by three art exhibitions.

Open to the public on Sunday afternoons from 2 to 4, the exhibitions are: "American Painting, 1906-56," 16 original paintings on loan from the Metropolitan Museum of Art; "The Skyscraper," made up of 60 architectural photos from the Museum of Modern Art; and "Fifty Years at Kent," a display of 100 photo and text panels depicting Kent School history.

Among the paintings are the works of such noted artists as Winslow Homer, Thomas Eakins, John Marin, John Sloan, Reginald Marsh and John Singer Sargent.

The architectural exhibition will remain on view through Oct. 2, and the others through Oct. 9.

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SPRINGFIELD, MASS.
MORNING UNION

DEC 12 1953

Smith Exhibit Shows History Of Skyscraper

By WAYNE C. SMITH

Northampton, Dec. 11—The history of the development of the Skyscraper, and its aesthetics, is illustrated and discussed in an exhibition currently being presented at the Smith College Museum of Art. The exhibition is comprised of 61 panels of photographs, plans, diagrams and explanatory text arranged by the Museum of Modern Art, New York, which is circulating the show.

One of the greatest achievements of architecture in the 20th century renaissance of the arts was the engineering and aesthetic resolution of the problem created by multi-storied buildings which were demanded because of the heavy concentration in urban areas. And the radical change in the conception of buildings from a mass of piled masonry to a cellular steel frame upon which is hung a protective skin ranks with the invention of the lintel and post and the arch as the greatest determining factors in architecture.

The exhibition shows the first daring experiments in cast iron during the late 19th century, among which, of course, there is included the famous Crystal Palace. The first important architect to point the way to the modern skyscraper was Louis Sullivan. His theories though were rejected at

the time and it was the Chicago School of Architects which provided the first practical solution of the problem.

The connecting link between the creativity of the Chicago School and the significant skyscrapers of today is illustrated by projects laid out during the 1920's by Miss van der Rohe, Walter Gropius and Frank Lloyd Wright together with buildings actually erected as the Daily News, the McGraw-Hill and

the Philadelphia Savings Fund Society buildings which began to synthesize the engineering methods, materials and aesthetics of the age.

The exhibition concludes with examples of the best of the contemporary skyscrapers in the United States. Those chosen include the Johnson Wax Research Tower, United Nations Secretariat, Lever House, Lake Shore Drive Apartments and the Alcoa Building.

These all show the skyscraper to have a unique aesthetic entity which is not indebted to the past.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE SKYSCRAPERS
THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

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This Clipping From
LONG BEACH, CALIF.
PRESS-TELEGRAM

SEP 27 1953

Southland Art

By Vera Williams

Independent-Press-Telegram Art Editor

Long Beach art exhibits this week:

Municipal Art Center, 2300 E. Ocean Blvd.: Old masters, paintings by Gainsborough, Sir Joshua Reynolds, Tiepolo, Longhi, Renoir, Teniers; "Skyscrapers"; development of painting techniques exhibition; ceramics, Art Mart.

Pacific Coast Club Art Gallery, 850 E. Ocean Blvd.: Paintings by Paul Lauritz, Innocenzo Daraio, Philip Paval, Einar C. Petersen, John Hubbard Rich, Miche Askenazy.

Long Beach Branch Los Angeles County Medical Association, 814 Pine Ave.: Paintings by Robert C. Clark.

Spectrum Club Gallery, Long Beach Typewriter and Desk Co., 225 E. Third St.: Paintings by members.

Hotel Lafayette Gallery, Broadway and Linden Ave.: Paintings by Helen Rousseau.

Five new shows open today in Municipal Art Center: Gainsborough, Sir Joshua Reynolds, Tiepolo, Longhi, Renoir and Teniers paintings lent by Maury Nemry of New York; "Skyscrapers," from the Museum of Modern Art, New York, photographs showing the development of American skyscrapers; an exhibition of the development of painting techniques, mainly old masters from the 14th Century to the present time, from the Santa Barbara Museum; ceramics from a collection at the Los Angeles County Fair, and an extremely lively Art Mart.

The Art Mart, which will continue through Nov. 8, will include paintings by Lucille Brown Greene; Christmas cards in brilliant silk screen colors by

Long Beach State College students; pottery by Thel Wilson; enameled costume jewelry, metalwork and paintings by Theodore Baird; bamboo mobiles by Mrs. Wayne Wasson.

Marked by the mysterious moodiness which prevails in his work, a one-man show by Robert C. Clark opened Friday and will continue through Oct. 9 in the Long Beach branch of the Los Angeles County Medical Association in the Professional Building, 814 Pine Ave.

San Pedro Art Association officials announce that the 23rd annual fall art exhibition of oils, watercolors, pastels and drawings will open Oct. 18 at the association's gallery, 820 S. Beacon St., San Pedro, and will continue through Nov. 1.

The Fishermens & Merchants Bank, San Pedro, has offered a \$100 purchase prize for a work of art to be selected for the bank's newly refurbished and decorated interior. Harbor area artists will vie for the honor of winning this purchase award and the recognition to be derived from having a work permanently hung there. All entries must be delivered at the gallery between 1 and 5 p. m. Oct. 11, according to Association President Jay Meuser.

"Painting in the U. S. A. — 1721 to 1953," art show at the Los Angeles County Fair, closing Oct. 4 at Pomona, brings together an outstanding collection of American Painting from colonial times to the present. It includes such historic names in American art as Whistler, Bellows, Copley, Peale, Easkins, Homer and Inness, as well as masters of the modern scene. Kroll, Shahn, Gottlieb and Motherwell.

DEVELOPMENT OF THE SKYSCRAPER

By ALINE B. LOUCHHEIM

IN a recent exhibition of children's paintings a little boy who had been born and lived all his life in the asphalt jungle had to paint a picture of the countryside. He lined his street with trees and with five-story buildings—which obviously seemed to him so low that they were proper "country" rather than "city" edifices. On the other hand, a 14-year-old from Tennessee, sophisticated enough to be at one of New England's most famous boys' boarding schools, demurred at visiting a New York friend during vacation: "Do you suppose I'd be able to go to sleep fourteen stories up in the air?" he asked nervously.

Thus, for those of us who live in their shadows and walk through the canyons they have created or breathe gratefully in the plazas of Rockefeller Center, tall buildings are taken for granted. But for those who do not know them, they still are fabulous and unbelievable. And so, not so long ago, was the whole concept of the tall building for everyone.

A Lucid Survey

There have been many lectures and articles and even exhibitions on the theme of the skyscraper—but none more lucid nor better photographically illustrated than that which will open at the Architectural League this Wednesday—an exhibition organized by William Alex of the Museum of Modern Art's department of circulating exhibitions and being sent on tour under its auspices.

Clearly and step-by-step, the exhibition unfolds the development of the "potent achievement of the age of steel, the skeleton frame" and shows how in a remarkably short time the design for the tall building grew from "the most barren adaptations of traditional devices to solutions which have exploited the esthetic possibilities of engineered forms."

Certainly one of the most entertaining parts of the show is the first section, which deals with the structural and theoretical antecedents for the skyscraper in England, France and the United States. Darby's bridge which spanned the Severn by using iron cast-iron columns; the cast-iron con-

Exhibition Makes Clear Progress and Danger In Our Building

often lacking in the stereotypes of today.

The third section of the show is called "The Rampant Urban Growth of the Skyscraper." Here we see how business interests and speculative enterprise led to unplanned building—higher and closer and closer, until the sunless canyons (so dramatically presented in Berenice Abbot's photograph of Lower Manhattan's Exchange Place) were the inhuman result for pedestrians below, and even

ing of beauty. But, during this and the next decade, what was actually being built were the skyscrapers whose primary aim was to take greatest economic advantage of space and which seemed to want to express their importance by massiveness, heaviness and—however illogical—classical motifs.

Prophetic Buildings

Yet, three buildings are singled out from the crop as those which made contributions in themselves and pointed to the future: the Howells and Hood Daily News building, with its dramatized vertical emphasis; the Hood, Godley and Foulhoux McGraw Hill building, contrariwise, stressing horizontality; and, finally, the Howells and Lescaze Philadelphia Savings Fund Society building of 1934, where structure is well thought out and visually articulated, materials are used to their best advantage and a fine sense of space and volume is achieved.

There are marvelous over-all city views of skylines—exciting as jagged mountains, amazing evidences of pride and financial speculation and engineering prowess—but, in their chaos, disorder, lack of scale and relationships, really a gigantic, uncontrolled and somewhat inhuman forest. Against these views are juxtaposed the rational, organized schemes of the city planners. And, also, as a herald of what might actually happen, the Rockefeller Center complex of 1931-37 (by Reinhard & Hofmeister, Harrison & MacMurray, Hood & Foulhoux), where the fifteen buildings on the twelve-acre site are so disposed that each benefits by its position in relation to the others and the whole makes a spacious oasis for city-dwellers.

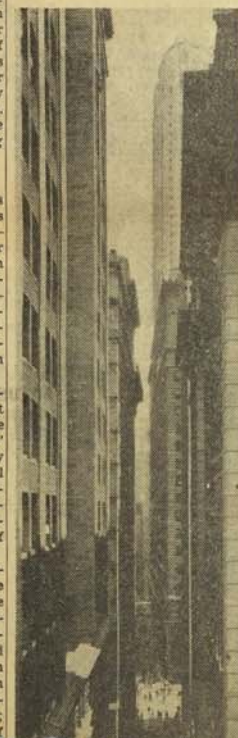
The show closes with a selection of the most significant skyscrapers built or being built since 1949—and here are the familiar favorites which have become so well-known as to be landmarks in the contemporary landscape. There are Wright's Johnson Wax Laboratory Tower in Racine, with its mast-like, tree-like central core from which the floors are cantilevered; and his Price Tower for Bartlesville, Oklahoma, built on the same principle and presenting a rich facade of copper and glass, a skyscraper placed where Wright has always wanted it—on the vast plains over which it commands marvelous views and does not contribute to the traffic snarl of a big city.

Notable Achievements

And there is the Harrison and associates' United Nations Secretariat Building, towering on its spacious site; Mies' austere and elegantly proportioned and detailed, structurally clear glass and steel apartment towers in Chicago; Harrison & Abramovitz' Alcoa Building in Pittsburgh, with its skin of prefabricated pressed aluminum panels that make a shimmering silvery volume, and Gordon Bunshaft's restrained and refined Lever House, beautiful example of lightness and grace.

And, of course, the Seagram Building, whose tower occupies a part of its site, allowing a generous space around it.

These are the familiar and the new skyscrapers, yes—but any New Yorker recognizes that they are not a pitifully small minor part of town is becoming a mountain range of layer upon layer, unquestionably proportioned, but not so carefully detailed, selfishly dominating their entire sites, content with clichés of construction and the imaginative use of materials. All, indifferent to architectural expression. This is a lucid, well-presented exhibition that will stimulate architects to more valid designs.



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THE ORIGINAL
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PRESS CLIPPINGS

330 TOMPKINS AVE.
STATEN ISLAND 4, N. Y.
Tel. Gibraltar 7-6800

Cir. (D 150,571) (S 165,475)

This Clipping From
CHARLOTTE, N. C.
OBSERVER

JAN - 9 1959

'Skyscraper' Show

CLEMSON, S. C. — 'The Skyscraper' — an exhibit of tall-building designs from the Museum of Modern Art — will be shown in the School of Architecture gallery at Clemson College through Feb. 8. The show opened Thursday.

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THE ORIGINAL
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PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 8,185)

This Clipping From
SALEM, OHIO
NEWS

FEB 16 1957

**Skyscraper Exhibition
Set At Mount Union**

ALLIANCE — The Skyscraper, an exhibition organized and circulated by the Museum of Modern Art in New York, will open at Crandall Art Studios, Mount Union College, next Sunday through Sunday, March 10. The evolution of the Skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams and explanatory text.

The art studios will be open Sunday afternoons from 2 to 4 as well as 9:30 a.m. to 4:30 p.m. on weekdays.

The exhibit will be highlighted also during the arts festival at Mount Union which begins Wednesday evening, Feb. 27, with the first of three nightly productions of Mozart's opera "Don Giovanni" in the Rodman Playhouse and includes a week-long series of recitals, lectures, exhibitions, and discussion programs on the contemporary arts.

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330 Tompkins Ave., Staten Island 4, N. Y.
Tel. Gibraltar 7-6800

CANTON, OHIO
REPOSITORY
2/13/57

Mount Union Art Exhibition Opens Sunday

ALLIANCE — An exhibit showing the evolution of the skyscraper will open in Crandall Art Studios at Mount Union College here Sunday.

The showing, organized and circulated by the Museum of Modern Art in New York, is illustrated and discussed in panels of photographic enlargements, plans, diagrams and explanatory text.

The art studio will be open from 2 to 4 p.m. on Sundays and on weekdays from 9:30 a.m. to 4:30 p.m.

On display through March 10, the skyscraper exhibit will highlight the college arts festival which opens Feb. 27, with the first of three nightly productions of Mozart's opera "Don Giovanni" in the Rodman Playhouse. The festival will include a week-long series of recitals, lectures, exhibitions and discussion programs on the contemporary arts.

The Museum of Modern Art exhibition traces the outstanding contributions of those who resolved the problems of space, structure and materials for the tall building in creating a modern tool for their civilization.

The exhibition shows first daring experiments in cast iron taking place in England, France and the United States, the creativity of the Chicago School, and the significant skyscrapers of today.

Projects during the 1920's by Mies van der Rohe, Walter Gropius and Frank Lloyd Wright are illustrated with the buildings actually built, such as the Daily News, the McGraw-Hill and the Philadelphia Savings Fund Society.

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THE ORIGINAL ROMEIKE PRESS CLIPPINGS

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STATEN ISLAND 4, N. Y.
Tel. Gibraltar 7-6800

Cir. (D 95,656) (\$ 101,553)

This Clipping From
NEW HAVEN, CONN.
REGISTER
DEC 2 1957

Yale Art Gallery Photo Exhibit Features Styles In Skyscrapers

If you think you know how skyscrapers look, you'd better visit the Yale Art Gallery this week and take a look at the various types and styles of skyscrapers in a special photographic exhibition of them now on view.

The skyscraper, a typically American phenomenon, is depicted in this display through 61 panels of photographs, plans, diagrams and explanatory texts.

The exhibition has been put on view by Yale's Department of Architecture in its quarters on the second floor of the gallery. The exhibition ends on Monday, Dec. 16. The photographs and panels were assembled earlier this fall by the Museum of Modern Art in New York City.

Unprecedented Form

Few architects grasped the design possibilities of this unprecedented form of a building during the first 50 years of its history in the U.S., exhibition texts state. Panels illustrate the outstanding contributions of those who resolved the problems of space, structure and materials for the tall building in creating a modern tool for their civilization.

The exhibition shows first daring experiments in cast iron taking

place in England, France and the United States, and setting the structural and esthetic precedents for the steel skeleton frame. The development of the tall building in the hands of the Chicago School of architects and its perfection during the 1890's is next discussed, with emphasis on Louis Sullivan's designs which were completely definitive for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together deprived themselves of light, air, and space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of the city skylines as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago School

and the significant skyscrapers of today is provided by projects during the 1920's by Mies van der Rohe, Walter Gropius and Frank Lloyd Wright which asserted the ideals of modern architecture. These are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society, which began to synthesize the spirit of the age.

The exhibition concludes with the best of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive Apartments and the Alcoa Building. These show the tall building as a conception of architecture, not indebted to the past for its design, but clearly expressive of modern building. Set whenever possible in spacious sites, their interior climate controlled and adjustable, utilizing the newest industrial techniques, these buildings strive toward an integral relationship with their environment even as they contribute the lessons for new growth and distinction in architecture.

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THE SKYSCRAPER

HENRY

THE ORIGINAL

ROMEIKE

PRESS CLIPPING BUREAU

NEW YORK

220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860

LONG BEACH, CAL
PRESS-TELEGRAM
10/11/53

Southland Art

By Vera Williams

Independent-Press-Telegram Art Editor

Long Beach art exhibits this week:

Municipal Art Center, 2300 E. Ocean Blvd.: Paintings by Gainsborough, Reynolds, Tiepolo, Longhi, Renoir, Teniers; "Skyscrapers"; development of painting techniques exhibitions; ceramics, Art Mart, Japanese screens.

Pacific Coast Club Art Gallery, 850 E. Ocean Blvd.: Paintings by Paul Lauritz, Innocenzo Daraio, Philip Paval, Einar C. Petersen, John Hubbard Rich, Miche Askenazy.

Long Beach Branch Los Angeles County Medical Association, 814 Pine Ave.: Paintings by Robert C. Clark.

Spectrum Club Gallery, Long Beach Typewriter and Desk Co., 225 E. Third St.: Paintings by members.

Hotel Lafayette Gallery, Broadway and Linden Ave.: Paintings by Helen Rousseau.

THE CURRENT EXHIBIT at the Municipal Art Center, 2300 E. Ocean Blvd., draws much favorable comment from the standpoint of variety, quality and interest. A significant loan of old masters is displayed in two manners. One group, a loan by Maury Nemery, illustrates the collector's problems in considering the previous owners, the condition of each picture and its probable authenticity.

The other group of old masters, the majority lent by the Santa Barbara Museum of Art, is displayed chronologically to illustrate the varying media and resulting effects when used by artists from the 14th to the 20th Century.

The Skyscraper exhibit organized and circulated by the Museum of Modern Art illustrates in 60 photographic panels how the 19th Century inventions of the elevator and the steel framework made the skyscraper a technical possi-

bility and follows the evolution of the skyscraper to the present. This is the first showing outside of New York.

Fourth feature is a combination of 17th and 18th Century Japanese screens displayed together with harmonious contemporary ceramics from the permanent collection of the Los Angeles County Fair Association.

The current Art Mart displays the works of local artists. Represented are ceramist Thel Wilson, enamelist Ted Baird, painters Lucille Brown Greene, Louis deMourer, Ted Baird, and features bamboo mobiles by Pat Wasson.

The Art Center is open Tuesdays through Fridays from 9 a. m. to 5 p. m. and from 1 to 5 p. m. Sundays.

PALOS VERDES ART GALLERY will show the eighth purchase prize exhibit in oils through Oct 29.

FOLLOWING its annual custom, Henry E. Huntington Library and Art Gallery at San Marino will be closed to the public during October. Re-opening date will be Sunday, Nov. 1. Thereafter, exhibition hours as usual will be from 1 to 4:30 p. m. daily except Mondays and certain holidays.

LONG BEACH, CAL
PRESS-TELEGRAM
9/6/53

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The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II-1.102.1

Southland Art

By Vera Williams

Independent-Press-Telegram Art Editor

Long Beach art exhibits this week:

•Municipal Art Center, 2300 E. Ocean Blvd.: Greater Long Beach non-juried show; winners Los Angeles Art Festival; San Diego Art Mart.

Pacific Coast Club, 850 E. Ocean Blvd: Paul Lauritz, Innezzero Dario, Einar Peterson, John Hubbard Rich, Peter Nelson, Phillip Paval Show.

Spectrum Club Gallery, Long Beach Typewriter and Desk Co., 225 E. Third St.: Members show.

Hotel Lafayette Gallery, Broadway and Linden Ave.: Helen Rousseau show.

Long Beach Branch Los Angeles County Medical Association, 814 Pine Ave.: Myrtle White Godwin show.

PERSONS INTERESTED in art are invited to an exhibition of drawings and paintings by students of Ben Messick in Messick's Studio, 133 St. Joseph Ave., Belmont Shore, Sept. 13 through Sept. 20, with the exception of Tuesday evening. Visiting hours will be from 2 to 10 p. m.

The exhibition will open with a tea from 2 to 5 p. m. Sept. 13, when the exhibitors will welcome guests. Exhibitors will be Ruth Balser, Willa Case, Ted Evanoff, Robert Klassen, Beth Landcaster, Greta Lindroth, Velma Messick, L. H. Moore, Bill Moran, Bob Nicholson, Esme Ratzlaff, John Sargent, Maudette Winters, Elizabeth Zeigler (Patterson).

FOUR EXHIBITIONS will open Sept. 27 in the Municipal Art Center, 2300 E. Ocean Blvd., where they will remain through Oct. 25. They will include skyscrapers, recently shown in the

Museum of Modern Art, New York, mainly panels of photographs; 18 old masters generously lent by the Santa Barbara Museum; 50 contemporary ceramics from over the world, and sketches and process drawings for recent UPA successes such as "Gerald McBoing—McBoing."

This will be the first showing of skyscrapers outside of New York and from here it will circulate to other museums. The Old Masters show, put together to illustrate various types of painting techniques, will include an early 14th Century showing of tempera handling on wood, mixed tempera and oil techniques of the 15th Century, 17th Century Dutch oil paintings on canvas and tin, various 18th and 19th Century handlings leading up to impressionism and a variety of modern techniques. The ceramics, illustrating various materials, glazes and design treatments, will be selected from a large exhibition of ceramics at the Los Angeles County Fair.

SAMUEL W. HEAVENRICH, municipal art director, has returned from the east coast, where he visited museums and made arrangements for forthcoming exhibitions here.

A ONE-MAN SHOW by Miss Orpha Klinker will open with a tea today in Laguna Beach Art Gallery. Miss Klinker has won recognition as a landscape artist, but her portraits of celebrities hang in many museums and private homes, and she also is an accomplished etcher and lecturer. Last year her portrait of Gen. John C. Fremont was unveiled in the Campo de Cahuenga Memorial. The Laguna Beach Art Association members' 35th anniversary prize exhibit will be continued through September.

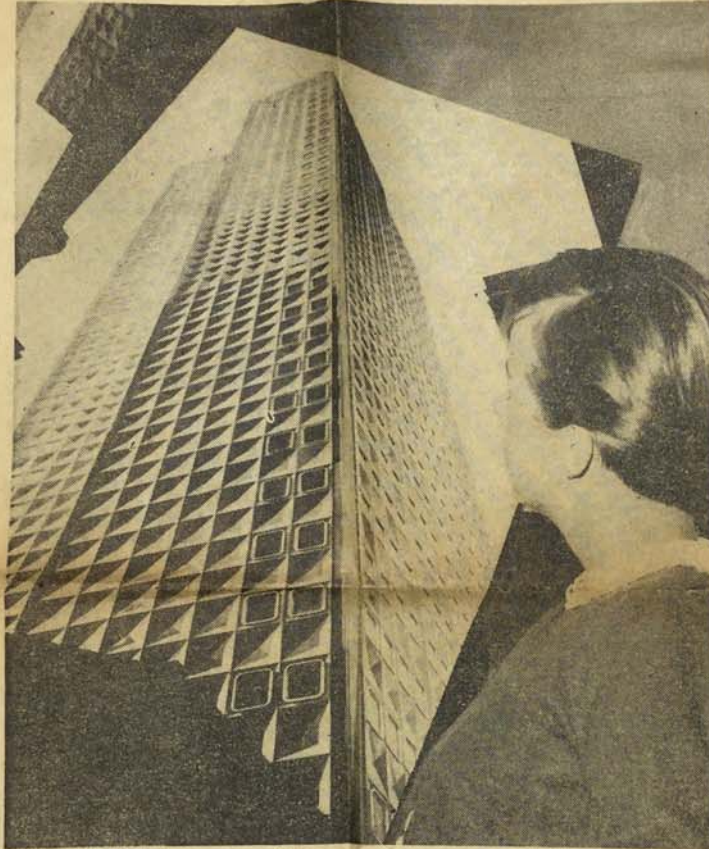
PAINTINGS and drawings by Walt Perego will be shown through Oct. 4 in Pasadena Art Institute's Contemporary Galleries.

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THE
CENTRAL PRESS BUREAU
(ESTABLISHED 1888)
WASHBURN BUILDING PITTSBURGH, PA.

Pittsburgh, Pa., Sun-Telegraph
September 23, 1934

Alcoa Bldg. Hits the Top



IN EXHIBIT . . . Joan Thomas, Pitt senior, admires photograph of the Alcoa Bldg., one of the contemporary buildings pictured in history of sky-

scrapers now on display at the Cathedral of Learning. The show was organized at New York's Museum of Modern Art."

Sun-Telegraph Photo by Earl McCartney.

Pitt Exhibit

Skyscrapers' History Shown

The history of skyscrapers, symbol of modern architecture, is being graphically portrayed in an exhibition at the Cathedral of Learning.

Sixty-one panels of photographic enlargements, plans, diagrams and explanatory texts are being used to illustrate the display.

The exhibit was organized and is being circulated by the Museum of Modern Art in New York. It will be shown here until Oct. 18.

Included in the photographic display is the city's giant Alcoa Bldg. The exhibit of the Aluminum Co. of America building represents the "best of contemporary skyscrapers in the U. S."

The display is in the Henry Clay Frick Fine Arts Gallery, on the Seventh floor, and is open free to the public from 9 a. m. to 5 p. m. daily and from 9 a. m. to noon on Saturdays.

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March 5/24

The sizes of the buildings in the map are as conceived through the biased eyes of Architects and Interior Designers. The structures are plotted here according to the importance attached to them by the home-builders.

(Functioning as a) (e) (airle) (boo) (log's) (Resi-) (gone) (over) (de-) (AT), (four) (is-) (hut) (p-) (m) (ly).



the sky-scraper

"The Skyscraper", an exhibition organized and circulated by the Museum of Modern Art in New York, will be in the exhibition centre in the library of the University of Manitoba from March 7 to March 19. The evolution of the skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams, and explanatory text.

Just as the skyscraper symbolizes the greatest American cities, the steel frame has become the symbol of the third great structural system, taking its place in history beside the post and lintel and the arch as a determining factor in architecture. Few architects grasped the design possibilities of this unprecedented building type during the first fifty years of its history in the United States.

The exhibition shows first daring experiments in cast iron taking place in England, France and the United States, and setting the structural and esthetic precedents for the steel skeleton frame. The development of the tall building in the hands of the Chicago School of Architects, and its perfection during the 1890's, is next discussed, with emphasis on Louis Sullivan's designs which were completely definite for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together deprived themselves of light, air and space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of city skylines as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago school and the significant skyscrapers of today is provided by projects during the 1920's by Mies van der Rohe, Walter Gropius, and Frank Lloyd Wright, which asserted the ideals of modern architecture. These are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society, which began to synthesize the spirit of the age.

The exhibition concludes with the list of contemporary skyscrapers in the United States, including the Nelson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive

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Glenn Ford - Julia Adams
Chill Wills in

GARRICK

in technicolor

"THE GLENN MILLER STORY"

James Stewart - June Allyson

HELD OVER

ODEON

in technicolor

"KISS ME KATE"

stereophonic sound

On our giant wide screen with

CAPITOL

Let's Go to a Show

and feel like us.

**D R O P
D E A D !**

Page 8

ST. REGIS HOTEL

You will enjoy our Wedgewood Dining Room

U. of M. Graduate Dietitian in charge

Make with your Meals Banquet Rooms

CHORAL SYMPHONY

TONIGHT—PLA

United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago school and the significant skyscrapers of today is provided by projects during the 1920's by Mies van der Rohe, Walter Gropius, and Frank Lloyd Wright, which asserted the ideals of modern architecture. These are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society, which began to synthesize the spirit of the age.

The exhibition concludes with the list of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive Apartments, and the Alcoa building. They show the tall building as a product of architecture, not in relation to the past for its design, but as an expression in modern terms. Set whenever possible in their sites, their interior climate is light and adjustable, utilizing the best industrial techniques. Buildings strive toward an intimate relationship with their environment even as they contribute lessons for new growth in architecture.

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THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 284,238) (\$ 502,727)

This Clipping From
PITTSBURGH, PA.
PRESS

skyscraper
SEP 26 1954

Pitt to Display
'Skyscraper' Exhibit

"The Skyscraper," an exhibit by the Museum of Modern Art in New York, will be on view at the University of Pittsburgh Henry Clay Frick Fine Arts Gallery beginning tomorrow. The exhibition, which will end Oct. 18, illustrates the evolution of the skyscraper in 61 panels of photo enlargements, plans, diagrams and explanatory text.

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**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 24,837) (S 25,027)

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

APR 20 1954

**Vassar Shows
'Skyscraper' Exhibit**

Currently being shown in the Vassar college Art Gallery is an exhibition entitled "The Skyscraper", which is circulated by the Museum of Modern Art.

In pictures, plans and text, the development of the most modern form of construction is traced from its roots in such revolutionary designs as a cast iron bridge in England about 1750 and the Crystal palace in 1851 through such recent buildings as the United Nations secretariat and the Lever house.

The Museum of Modern Art Archives, NY

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Art In Kentuckiana

Exhibit at Speed Shows Evolution of Skyscraper

By SENTA BIER, Courier-Journal Art Editor

"THE SKYSCRAPER" in the J. B. Speed Art Museum is one of those educational exhibitions from the Museum of Modern Art in New York that are read like a book, but with comprehension made easier by use of a shorter text and interesting, large photographs. And the best thing about it is that many people who never would read the book get to see the exhibit.

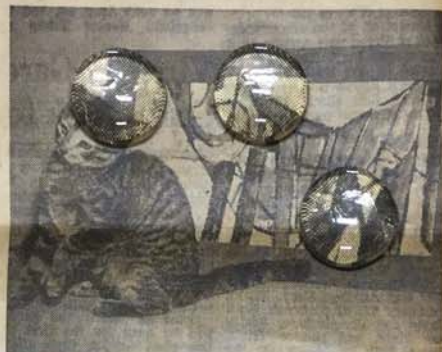
The exhibition is divided into various groups. The first group shows structures in England, France and New York that used iron first in their construction, a very important factor for the development of the skyscraper. The earliest example, dating back to 1779, is the Severn Bridge in Coalbrookdale (by Pritchard and Darby). It has an iron span of 100 feet over the river.

Replacing Wood

In a spinning factory in Shrewsbury the architects Benyon and Bage replaced wooden beams with cast-iron beams and had them supported by cast-iron columns. This structure not only was more fireproof but also offered more space. The third time is the Crystal Palace that was built in 1851 in London by Joseph Paxton of iron and glass as an exhibition building. It was designed in nine days, erected in six months, and had the utmost use of daylight and space. It covered 800,000 square feet.

The three French examples are equally important. Le Bonaparte was built in 1868. It is an elegant skeleton in iron, allowing large window space. Two previous ideas of Le Bonaparte in iron structure are followed by a chocolate factory in Nîmes-Marne, built in 1872 by Jules Saulnier. It has the same ironwork, a diamond grid system on the outside, glazed bricks, an unusual effect at that time.

Cast iron not only was used for the construction proper, especially in the United States whole



Courier-Journal Photo by James Keen

"The Cat," appropriately, is the title of the work by Harold Thurman at the right. It is in an exhibition now being shown at the Carriage House Gallery.

facades could be ordered by catalog. (We still can see here in Louisville some examples, for instance on Main Street). In the exhibition we see the handsome Cast Iron Factory in New York, built by James Bogardus in 1833. Employing these architectural cast-iron forms was not only cheaper but the frames allowed larger windows.

One most important step toward development of the skyscraper was the invention of a safe elevator. In the two examples shown, Eliha G. Otis himself cuts the rope while he is in the elevator, shouting out: "All safe." One department store in New York was using passenger elevators in 1857.

Chicago Origin

The second group of the show is dedicated to the work of the Chicago school that created the skyscraper. We cannot go into all the details, even as fascinating as they are. It is interesting

to observe how the different architects arrived at these solutions that are still the basis today.

After the Montauk Bank and the Tacoma Building (1889), a metal frame structure with "curtain walls," openly shown. In connection with it was some instruction about the development of balloon framing in wooden houses (1833). The next 14 photographs show more examples, all of them except one in Chicago.

Bad Ones Skipped

All the bad skyscrapers that were built in the first 30 years of this century in New York are skipped, except for one example. It is the Equitable Building (1915) that has its two towers so close together that many of the rooms never got daylight. The rental profits decreased. A new zoning law now requires the skyscrapers be built with setbacks. (The Equitable Building throws a shadow on December 21 that covers 7½ acres.)

While Frank Lloyd Wright carried on in the American Chicago school tradition, a new architecture had developed in Europe. The work of architects like Mies van der Rohe and Walter Gropius, created in 1921 and 1922, influenced skyscraper building in a good way. We see the St. Mark's-in-the-Bowery Apartment House Project by Frank Lloyd Wright, dated 1929, "hung on a cross core of reinforced concrete," which has the same principle as Mies' skyscraper project of 1921. The next three buildings are The Daily News Building (1930), the McGraw-Hill Building (1931) in New York, and the Philadelphia Savings Fund Society Building (1932).

Ideal Plan

City views of New York, Chicago, Detroit and Pittsburgh are discussed, also the ideal plan "Voisin" Le Corbusier had worked out in 1925 for Paris: 18 skyscrapers (500,000 people) take up 5 per cent of the ground.

La Cite de la Muette in Drancy, near Paris, and Rockefeller Center are next, along with Le Corbusier's Marseille Apartments (1952). Frank Lloyd Wright's Price Tower Project for Bartlesville, Okla. (1953), and his Johnson Wax Laboratory Tower in Racine, Wis., are some of his late projects exhibited.

Thurman Show

AN EXHIBITION of late work by Harold Thurman, a promising

young Louisville artist, is being shown in the Carriage House Fine Arts Gallery.

Several times we have had occasion to see Thurman's work in larger shows and it always drew our attention. Most of the paintings are abstract though they are based on certain experiences, such as "Autumn" or weather studies. There is a series of "Lush Places" (and they are lush!) and a music series. Only the picture of the cat is not completely abstract.

The pictures are painted in gouache on paper. Thurman arrived at a loosely knitted and easily enjoyable pattern scheme, vibrant, violent, tragic or clashing but of a well balanced happiness and full of ideas. Thurman's colors are what attract you first, very different combinations in the different pictures, but precious. And they are very much his own.

In Little Gallery

MARY TYLER DICK has a show in the Little Gallery of six ink drawings (six in color), one ink drawing, one ink wash and four painted screens. Mrs. Dick is most successful in her painting, the small oil "Sea Scope" being very convincing.

Show Renamed

THE KENTUCKY and Southern Indiana Exhibition of Art is

now called the Louisville Art Center Annual. It is a juried show, "open to artists resident in or native to Kentucky and Southern Indiana." Paintings, sculptures, crafts and ceramics will be shown. The judge this year will be Herman More, director of the Whitney Museum of American Art, New York.

A total of \$700 will be spent for purchase awards in paintings, and \$225 for prizes. For sculpture \$300 will be spent for purchase awards and \$40 for prizes. For crafts there is one purchase award of \$25 and \$175 in prizes.

Work must be delivered to the Art Center Annex, 2101 S. First, on March 16, 17, 18 and 19. The Art Center Association is a member of the Louisville Fund.

Art Sessions

FOUR FACULTY members of the Allen R. Hite Art Institute attended sessions of the College Art Association last week at Philadelphia. Creighton Gilbert was on the Renaissance section's program with a paper on "Savoldo's Portrait With Mirrors." Dr. Walter Crespe attended as a member of the board of directors. Dr. Senta Bier went from Louisville and Dr. Justus Bier, now on leave to do research at the Institute for Advanced Studies, came from Princeton, N. J., where that institute is located.

"Cumberland Falls" by Hazel Shepherd is one of the works of students of Prof. Ulfert Wilke recently exhibited on the University of Louisville campus.

THE CURRENT ART CALENDAR

All exhibitions are free and open to the public.

J. B. SPEED ART MUSEUM—Open weekdays, 10 to 4, except Monday and holidays; Sunday, 1 to 5. Contemporary Drawings from 13th Century through today. Carl Bodmer Paints The Indian Frontier (1825-1850) through Feb. 9. The Skyscraper through Feb. 9. Opening Feb. 3—Prints by Georges Rouault through March 14. Opening Feb. 4—Painting Photography in Europe through Feb. 25.

ALLEN R. HITE ART INSTITUTE, University of Louisville—Open weekdays, 10 to 4:30; Saturday to noon. Opening Feb. 18 in library rotunda—Cartoon and Caricatures. On third floor—Modern Paintings lent by Guggenheim Museum of New York for the school year 1953-54.

ART CENTER GALLERY, 3111 E. First—Open weekdays, 2 to 5; Saturday, 9 to noon. Gallery closed Feb. 14 through Feb. 4. Opening Feb. 16—Leaving Art in Modern Use, exhibition arranged by Raymond Ballinger, Pennsylvania Academy of Fine Arts through Feb. 27.

ARTS CLUB (Watersman Hotel)—Open to members, 12 to 4. Opening Feb. 1—Prize Competition Exhibition Annual for members of the Arts Club through March 14.

THE CARRIAGE HOUSE FINE ARTS GALLERY, 101 S. Fifth—Open 12 to 4.

Tuesday through Sunday; closed Monday. Paintings and drawings by Harold Thurman.

JUNIOR ART GALLERY, Louisville Free Public Library—Open Monday, 1 to 5; Tuesday through Saturday, 10 to 5; closed Sunday. An Artist (Prod. Liffert-Wilke) Collects Art (from six continents) through Feb. 6. Workshops for grades 1, 2 and 3 on Friday; for grades 4, 5 and 6 on Tuesday; for grades 7, 8 and 9 on Wednesday.

LITTLE GALLERY, 1510 Gary—Open weekdays, 9:30 to 5; Saturday, 9:30 to noon. Drawings, paintings and decorative pieces by Mary Tyler Dick through Feb. 12.

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SPRINGFIELD, MASS.
REPUBLICAN

DEC 13 1953

Donald Reichert Paintings Viewed at Jones Library

Oils and Water Colors in Vein of Romantic Realism;
'Skyscraper' Show at Smith College; Works by
Stevens and Hare at Miller Gallery *

By WAYNE C. SMITH

An interesting selection of water colors and oils by Donald Reichert, assistant director of the George Walter Vincent Smith Art Museum, is being presented at the Jones Library, Amherst, for the most important display of his paintings to be shown in this vicinity.

At the Smith College Museum of Art the history of the engineering and aesthetic development of the skyscraper is illustrated in an exhibition arranged and circulated by the Museum of Modern Art, New York. Locally an exhibition of paintings by W. Lester Stevens, N. A., of Conway and John Hare of Amherst is being presented at the J. H. Miller Gallery especially for the Christmas shoppers.

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WORCESTER, MASS.
TELEGRAM

DEC 13 1953

Arts And Artists

'SPECIAL' CHARM IN WINTER SCENE

By WALTER MERKEL

Gallery Grist

The annual exhibition of the Connecticut Watercolor Society is up through Jan. 3 in Avery Court, Wadsworth Atheneum, Hartford, Conn.

The stores and shops of the Hartford area have co-operated with the Atheneum in presenting a range of objects, large and small, which conform to the test of "good design" — furniture, glassware, tableware, fabrics and pottery.

The Guild of Boston Artists is sponsoring an exhibition of small pictures by its members, at 162 Newbury street, through Dec. 26.

'Solo' Shows

The Worcester Guild of Artists and Craftsmen is providing "Solo Shows" — known in art centers as one-man shows — for the Park Avenue office of the Worcester County Trust Co. Current exhibitor, with three water colors, is Walter N. Daby of 46 May street. They are: "Bird Watcher," a scene at Institute Park, and "Three Boats."

"The Skyscraper," an exhibition organized and circulated by the Museum of Modern Art, New York, is at the Smith College Museum of Art through Dec. 18. The evolution of the skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams and explanatory text.

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SPRINGFIELD, MASS.
EVE. NEWS
DEC 3 - 1953

SKYSCRAPER EXHIBIT TO OPEN TOMORROW

The Skyscraper, an exhibition organized and circulated by the Museum of Modern Art in New York, will open at Smith College Museum of Art tomorrow, and continue through the 18th. The evolution of the skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams, and explanatory text.

The exhibition shows the first daring experiments in cast iron taking place in England, France, and the United States, and setting the structural and esthetic precedents for the steel skeleton frame. The development of the tall building in the hands of the Chicago School of architects and its perfection during the 1890's is next discussed, with emphasis on Louis Sullivan's designs which were completely definitive for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together deprived themselves of light, air, and space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of city skylines as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago School and the significant skyscrapers of today is provided by projects during the 1920's by Miss van der Rohe, Walter Gropius, and Frank Lloyd Wright which asserted the ideals of modern architecture. These are illustrated together with the buildings actually built, like The Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society, which began to synthesize the spirit of the age.

The exhibition concludes with the best of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Dr. Apartments, and the Alcoa Building.

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DEVELOPMENT OF THE SKYSCRAPER

By ALINE B. LOUCHHEIM

IN a recent exhibition of children's paintings a little boy who had been born and lived all his life in the asphalt jungle had to paint a picture of the countryside. He lined his street with trees and with five-story buildings—which obviously seemed to him so low that they were proper "country" rather than "city" edifices. On the other hand, a 14-year-old from Tennessee, sophisticated enough to be at one of New England's most famous boys' boarding schools, demurred at visiting a New York friend during vacation: "Do you suppose I'd be able to go to sleep fourteen stories up in the air?" he asked nervously.

Thus, for those of us who live in their shadows and walk through the canyons they have created or breathe gratefully in the plazas of Rockefeller Center, tall buildings are taken for granted. But for those who do not know them, they still are fabulous and unbelievable. And so, not so long ago, was the whole concept of the tall building for everyone.

A Lucid Survey

There have been many lectures and articles and even exhibitions on the theme of the skyscraper—but none more lucid nor better photographically illustrated than that which will open at the Architectural League this Wednesday—an exhibition organized by William Alex of the Museum of Modern Art's department of circulating exhibitions and being sent on tour under its auspices.

Clearly and step-by-step, the exhibition unfolds the development of the "potent achievement of the age of steel, the skeleton frame" and shows how in a remarkably short time the design for the tall building grew from "the most barren adaptations of traditional devices to solutions which have exploited the esthetic possibilities of engineered forms."

Certainly one of the most entertaining parts of the show is the first section, which deals with the structural and theoretical antecedents for the skyscraper in England, France and the United States. Darby's bridge which spanned the Severn by using iron constructionally; the cast-iron construction of factories in England; Paxton's exciting spider-web of iron with shimmering glass in the 1851 Crystal Palace; the projects of Viollet-le Duc, hero of modern architects not for his medieval reconstructions but for his prophetic use of iron framing and masonry casing; and the lively facade of Saulnier, where the hollow-tile bricks make a pattern between the wrought iron skeleton frame; Borgardus' cast iron factory in New York—where the cast iron amusingly reflects the forms of classical architecture; and, finally, the elevators developed in 1853 and 1890 by Elisha G. Otis, which made vertical ascents possible and thus gave the skyscraper a practicality.

Sullivan and Others

More familiar, of course, is the work of the so-called Chicago School, the pioneers like Burnham and Root, Adler and Sullivan, Holabird and Roche. They not only faced the new technology head-on, but they tried to make an architectural aesthetic out of their solutions. Out of the thinly clad metal cages they tried to make the skyscraper express itself as what it was—a tall building, a remarkable feat of man's in building farther upward into the clouds than he had ever thought possible. Accepting engineered forms, such men as Sullivan still gave a personal flavor to their buildings which is

Exhibition Makes Clear Progress and Danger In Our Building

often lacking in the stereotypes of today.

The third section of the show is called "The Rampant Urban Growth of the Skyscraper." Here we see how business interests and speculative enterprise led to unplanned building—higher and closer and closer, until the sunless canyons (so dramatically presented in Berenice Abbott's photograph of Lower Manhattan's Exchange Place) were the inhuman result for pedestrians below, and even



"Exchange Place," photograph by Berenice Abbott.

above, for the buildings nudged each other so tightly that each deprived the other of light and air and view. The forty-story Equitable Building of 1913 is used to show this abuse and, as the label explains, on noon of Dec. 21, the winter solstice, the building cast a shadow of seven and a half acres! Zoning ordinances were supposed to effect a cure. Only partially effective, they influenced the "zigzag" shape familiar in most of the city's buildings.

The decade of the Twenties in the show is illustrated by the projects of such men as Mies, with his glass skyscraper, Gropius and Mayer, and Frank Lloyd Wright—all of whom sought a logical constructive system and a way to express it which would make a build-

ing of beauty. But, during this and the next decade, what was actually being built were the skyscrapers whose primary aim was to take greatest economic advantage of space and which seemed to want to express their importance by massiveness, heaviness and—however illogical—classical motifs.

Prophetic Buildings

Yet, three buildings are singled out from the crop as those which made contributions in themselves and pointed to the future: the Howells and Hood Daily News building, with its dramatized vertical emphasis; the Hood, Godley and Foulboux McGraw Hill building, contrariwise, stressing horizontality; and, finally, the Howe and Lescaze Philadelphia Savings Fund Society building of 1934, where structure is well thought out and visually articulated, materials are used to their best advantage and a fine sense of space and volume is achieved.

There are marvelous over-all city views of skylines—exciting as jagged mountains, amazing evidences of pride and financial speculation and engineering prowess—but, in their chaos, disorder, lack of scale and relationships, really a gigantic, uncontrolled and somewhat inhuman forest. Against these views are juxtaposed the rational, organized schemes of the city planners. And, also, as a herald of what might actually happen, the Rockefeller Center complex of 1931-37 (by Reinhard & Hofmeister, Harrison & MacMurray, Hood & Foulboux), where the fifteen buildings on the twelve-acre site are so disposed that each benefits by its position in relation to the others and the whole makes a spacious oasis for city-dwellers.

The show closes with a selection of the most significant skyscrapers built or being built since 1949—and here are the familiar favorites which have become so well-known as to be landmarks in the contemporary landscape. There are Wright's Johnson Wax Laboratory Tower in Racine, with its mast-like, tree-like central core from which the floors are cantilevered; and his Price Tower for Bartlesville, Oklahoma, built on the same principle and presenting a rich facade of copper and glass, a skyscraper placed where Wright has always wanted it—on the vast plains over which it commands marvelous views and does not contribute to the traffic snarl of a big city.

Notable Achievements

And there is the Harrison and associates' United Nations Secretariat Building, towering on its spacious site; Mies' austere and elegantly proportioned and detailed, structurally clear glass and steel apartment towers in Chicago; Harrison & Abramovitz' Alcoa Building in Pittsburgh, with its skin of prefabricated pressed aluminum panels that make a shimmering silvery volume, and Gordon Bunschaft's restrained and refined expression in Lever House, beautiful example of lightness and human scale and welcome example of a skyscraper whose tower occupies only part of its site, allowing a generous space around it.

These are the familiar and the best skyscrapers, yes—but any New Yorker recognizes that they represent a pitifully small minority. Our town is becoming a hideous mountain range of layer-cakes, questionably proportioned, insensitively detailed, selfishly dominating their entire sites, content to repeat clichés of construction and unimaginative use of materials and, above all, indifferent to eloquent architectural expression.

Perhaps this lucid, well-presented show will stimulate architects toward better and more valid designs.

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DEVELOPMENT OF THE SKYSCRAPER

By ALINE B. LOUCHHEIM

IN a recent exhibition of children's paintings a little boy who had been born and lived all his life in the asphalt jungle had to paint a picture of the countryside. He lined his street with trees and with five-story buildings—which obviously seemed to him so low that they were proper "country" rather than "city" edifices. On the other hand, a 14-year-old from Tennessee, sophisticated enough to be at one of New England's most famous boys' boarding schools, demurred at visiting a New York friend during vacation: "Do you suppose I'd be able to go to sleep fourteen stories up in the air?" he asked nervously.

Thus, for those of us who live in their shadows and walk through the canyons they have created or breathe gratefully in the plazas of Rockefeller Center, tall buildings are taken for granted. But for those who do not know them, they still are fabulous and unbelievable. And so, not so long ago, was the whole concept of the tall building for everyone.

A Lucid Survey

There have been many lectures and articles and even exhibitions on the theme of the skyscraper—but none more lucid nor better photographically illustrated than that which will open at the Architectural League this Wednesday—an exhibition organized by William Alex of the Museum of Modern Art's department of circulating exhibitions and being sent on tour under its auspices.

Clearly and step-by-step, the exhibition unfolds the development of the "potent achievement of the age of steel, the skeleton frame" and shows how in a remarkably short time the design for the tall building grew from "the most barren adaptations of traditional devices to solutions which have exploited the esthetic possibilities of engineered forms."

Certainly one of the most entertaining parts of the show is the first section, which deals with the structural and theoretical antecedents for the skyscraper in England, France and the United States. Darby's bridge which spanned the Severn by using iron constructionally; the cast-iron construction of factories in England; Paxton's exciting spider-web of iron with shimmering glass in the 1851 Crystal Palace; the projects of Viollet-le Duc, hero of modern architects not for his medieval reconstructions but for his prophetic use of iron framing and masonry casing; and the lively facade of Saulnier, where the hollow-tile bricks make a pattern between the wrought iron skeleton frame; Bogardus' cast iron factory in New York—where the cast iron amusingly reflects the forms of classical architecture; and, finally, the elevators developed in 1853 and 1890 by Elisha G. Otis, which made vertical ascents possible and thus gave the skyscraper a practicality.

Sullivan and Others

More familiar, of course, is the work of the so-called Chicago School, the pioneers like Burnham and Root, Adler and Sullivan, Holabird and Roche. They not only faced the new technology head-on, but they tried to make an architectural esthetic out of their solutions. Out of the thinly clad metal cages they tried to make the skyscraper express itself as what it was—a tall building, a remarkable feat of man's in building farther upward into the clouds than he had ever thought possible. Accepting engineered forms, such men as Sullivan still gave a personal flavor to their buildings which is

Exhibition Makes Clear Progress and Danger In Our Building

often lacking in the stereotypes of today.

The third section of the show is called "The Rampant Urban Growth of the Skyscraper." Here we see how business interests and speculative enterprise led to unplanned building—higher and closer and closer, until the sunless canyons (so dramatically presented in Berenice Abbott's photograph of Lower Manhattan's Exchange Place) were the inhuman result for pedestrians below, and even

ing of beauty. But, during this and the next decade, what was actually being built were the skyscrapers whose primary aim was to take greatest economic advantage of space and which seemed to want to express their importance by massiveness, heaviness and—how-ever illogical—classical motifs.

Prophetic Buildings

Yet, three buildings are singled out from the crop as those which made contributions in themselves and pointed to the future: the Howells and Hood Daily News building, with its dramatized vertical emphasis; the Hood, Godley and Foulhoux McGraw Hill building, contrariwise, stressing horizontality; and, finally, the Howe and Lescaze Philadelphia Savings Fund Society building of 1934, where structure is well thought out and visually articulated, materials are used to their best advantage and a fine sense of space and volume is achieved.

There are marvelous over-all city views of skylines—exciting as jagged mountains, amazing evidences of pride and financial speculation and engineering prowess—but, in their chaos, disorder, lack of scale and relationships, really a gigantic, uncontrolled and somewhat inhuman forest. Against these views are juxtaposed the rational, organized schemes of the city planners. And, also, as a herald of what might actually happen, the Rockefeller Center complex of 1931-37 (by Reinhard & Hofmeister, Harrison & MacMurray, Hood & Foulhoux), where the fifteen buildings on the twelve-acre site are so disposed that each benefits by its position in relation to the others and the whole makes a spacious oasis for city-dwellers.

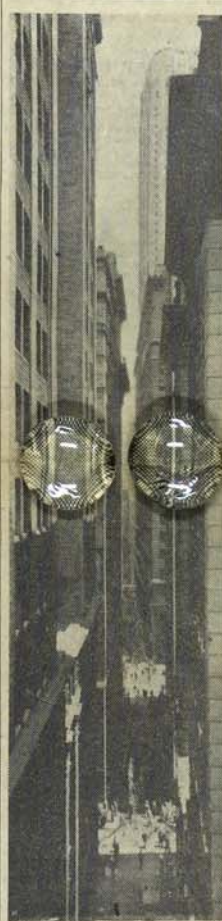
The show closes with a selection of the most significant skyscrapers built or being built since 1949—and here are the familiar favorites which have become so well-known as to be landmarks in the contemporary landscape. There are Wright's Johnson Wax Laboratory Tower in Racine, with its mast-like, tree-like central core from which the floors are cantilevered; and his Price Tower for Bartlesville, Oklahoma, built on the same principle and presenting a rich facade of copper and glass, a skyscraper placed where Wright has always wanted it—on the vast plains over which it commands marvelous views and does not contribute to the traffic snarl of a big city.

Notable Achievements

And there is the Harrison and associates' United Nations Secretariat Building, towering on its spacious site; Mies' austere and elegantly proportioned and detailed, structurally clear glass and steel apartment towers in Chicago; Harrison & Abramovitz' Alcoa Building in Pittsburgh, with its skin of prefabricated pressed aluminum panels that make a shimmering silvery volume, and Gordon Bunschaft's restrained and refined expression in Lever House, beautiful example of lightness and human scale and welcome example of a skyscraper whose tower occupies only part of its site, allowing a generous space around it.

These are the familiar and the best skyscrapers, yes—but any New Yorker recognizes that they represent a pitifully small minority. Our town is becoming a hideous mountain range of layer-cakes, questionably proportioned, insensitively detailed, selfishly dominating their entire sites, content to repeat clichés of construction and unimaginative use of materials and, above all, indifferent to eloquent architectural expression.

Perhaps this lucid, well-presented show will stimulate architects toward better and more valid designs.



"Exchange Place," photograph by Berenice Abbott.

above, for the buildings nudged each other so tightly that each deprived the other of light and air and view. The forty-story Equitable Building of 1915 is used to show this abuse and, as the label explains, on noon of Dec. 21, the winter solstice, the building cast a shadow of seven and a half acres! Zoning ordinances were supposed to effect a cure. Only partially effective, they influenced the "zigurat" shape familiar in most of the city's buildings.

The decade of the Twenties in the show is illustrated by the projects of such men as Mies, with his glass skyscraper, Gropius and Mayer, and Frank Lloyd Wright—all of whom sought a logical constructive system and a way to express it which would make a build-

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MONDAY, NOVEMBER 1, 1954

'Skyscraper' Exhibit at University

"The Skyscraper," an exhibition organized and circulated by the Museum of Modern Art in New York, will continue on the main floor of the Main Engineering Building at the University until Nov. 20.

The evolution of the skyscraper is illustrated and discussed in the 61 panels of the exhibit which include photographic enlargements, plans, diagrams, and explanatory text.

The exhibition, which is sponsored by the department of architecture, shows the first daring experiments in cast iron taking place in England, France, and the United States, and setting the structural and esthetic precedents for the steel skeleton frame.

The development of the tall building in the hands of the Chicago School of architects and its perfection during the 1890's is next discussed, with emphasis on Louis Sullivan's designs which were completely definitive for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together and deprived themselves of light, air, and space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of city skylines as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago School and the significant skyscrapers of today is provided by projects during the 1920's by Mies van der Rone, Walter Gropius, and Frank Lloyd Wright which assented the ideals of modern architecture. These are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society, which began to synthesize the spirit of the age.

The exhibition concludes with the best of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive Apts., and the Alcoa Bldg.

These show the tall buildings as a conception of architecture, not indebted to the past for its design, but clearly expressive of modern building. Set whenever possible in spacious sites, their interior climate controlled and adjustable, utilizing the newest industrial techniques, these buildings strive toward an integral relationship with their environment even as they contribute the lessons for new growth and distinction in architecture.

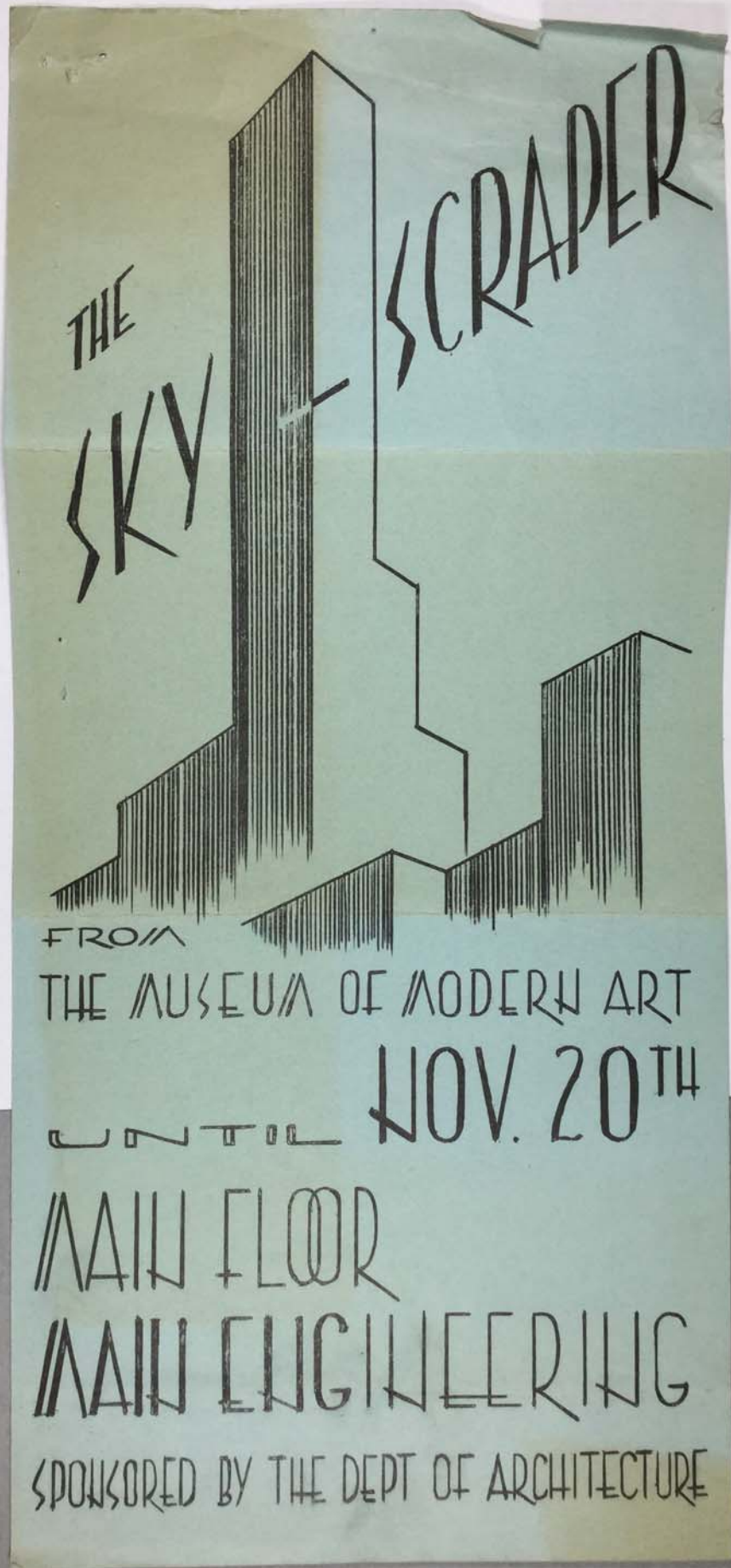
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8 The Alliance Review
Sat., Feb. 16, 1937

'Skyscraper' Exhibit Comes Here

The Skyscraper, an exhibition organized and circulated by the Museum of Modern Art in New York, will open at Crandall Art Studios, Mount Union College, Sunday, and remain through Sunday, March 10. The evolution of the Skyscraper is illustrated and discussed in 61 panels of photographic enlargements, plans, diagrams and explanatory text.

The art studios will be open Sunday afternoons from 2 to 4 as well as 9:30 to 4:30 on weekdays.

The exhibit will be highlighted also during the arts festival at Mount Union which begins Wednesday evening, Feb. 27, with the first of three nightly productions of Mozart's opera "Don Giovanni" in the Rodman Playhouse and includes a week-long series of recitals, lectures, exhibitions and discussion programs on the contemporary arts.

The Museum of Modern Art exhibition traces the outstanding contributions of those who resolved the problems of space, structure, and materials for the tall building in creating a modern tool for their civilization.

The exhibition shows first daring experiments in cast iron taking place in England, France and the United States, the creativity of the Chicago School, and the significant skyscrapers of today. Projects during the 1920's by Mies van der Rohe, Walter Gropius and Frank Lloyd Wright are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society.

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Art Studio Will Feature Skyscrapers

In conjunction with the annual Art Festival which is being held this year from February 27 to March 8, a display on skyscrapers is being featured at Crandall Art Studios. Photographs of outstanding examples of skyscraper architecture, early and recent, are included in the exhibition which is circulated by the Museum of Modern Art.

Although most people do not think of the skyscraper as a form of art, it has become an architectural triumph to be ranked with those of the post and lintel and the arch.

The exhibit records the evolution of skyscrapers in the United States from the turn of the century up to the present time. Although the first skyscrapers were built in England, they were soon under construction in this country.

Early skyscrapers, as pictured, were often rather grotesque structures, having no beauty of line or form. Just during the last two decades have skyscrapers been streamlined and beautified.

A section of the display features examples of the "Chicago School" of skyscraper architecture which was influential in the development of the modern skyscraper. It is surprising to note that New York, rather than Chicago, became the skyscraper capital.

Included in the display of contemporary skyscrapers are the United Nations Building and buildings designed by Frank Lloyd Wright and Le Corbusier, the world's foremost skyscraper architects today.

Dynamo, Mount Union College Feb. 22, 1957

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MOUNT UNION COLLEGE

arts series

February 27
March 8, 1957

VISUAL ART
MUSIC
LITERATURE
MOTION PICTURE

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The Series

The fine arts are relative late-comers at Mount Union College. In spite of the excellent history of music and literature at the College, it was only with the opportunities created by the completion of the Rodman Playhouse and the Crandall Art Studios in 1954 that any approach to the relatedness of the arts became possible.

It seems logical that the College should take the lead in arousing a broader awareness of the arts in the community. The inspiration of President Bracy stimulated a small group of faculty members to plan this week of programs. The climax of the series will be a provocative discussion by some of the keenest minds on the Mount Union faculty on what art can mean for all of us.

Mount Union College extends a cordial invitation to all to attend any or all of the programs listed at no charge (with the exception of Don Giovanni, which is a regular Playhouse production.) It is hoped that the response of the audiences will be such that the arts festival may become an annual opportunity to realize the significance of the arts for the community.

The Art Series Committee



Rodman Playhouse
Crandall Art Studios
MOUNT UNION COLLEGE
ALLIANCE, OHIO

MOUNT UNION COLLEGE

arts series

February 27
March 8, 1957

VISUAL ART
MUSIC
LITERATURE
MOTION PICTURE

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Programs

Opera

Wednesday . Thursday . Friday
February 27 . 28 . March 1
8:15 p. m. Rodman Playhouse

Don Giovanni

by Mozart

Produced by the Music Department and
the Division of Drama

Tickets \$1.25. Students: Activities Ticket

Lecture

Friday, March 1
10:00 a. m. Mount Union Theater
Convocation

*The Contemporary Arts
in Religion*

Eric Johannesen

Demonstration

Sunday, March 3
3:00 p. m. Crandall Art Studios

The Silk Screen Print
Eric Johannesen

Panel Discussion

Monday, March 4
8:30 p. m. Rodman Playhouse

*How Do the Arts Have Meaning
For Man In America Today?*

H. Blair Rouse, English—Moderator
Mrs. Daryl Williams, Artist - Craftsman
R. E. Stauffer, Classical Languages
Paul Whear, Music
John Saffell, History

Motion Picture

Tuesday, March 5
8:30 p. m. Rodman Playhouse

SPECTER OF THE ROSE

Produced, written and directed by Ben Hecht
Starring Judith Anderson and Michael Chekhov
"One of those rare occurrences, a film made independently and with complete artistic freedom under one man."

Literature

Thursday, March 7
8:30 p. m. Rodman Playhouse
Reading

*Letters of George Bernard Shaw
and Ellen Terry*

Gail Joseph
Fred Vacha

Recital

Friday, March 8
8:30 p. m. Rodman Playhouse

Malcolm Brown - Piano

A lecture-recital exploring some noteworthy
aspects of both classical and contemporary piano
music.

Art Exhibition

February 17 - March 10
Crandall Art Studios

THE SKYSCRAPER

Exhibit from the Museum of
Modern Art

Book Exhibition

Mount Union College Library

*Fifteenth Annual Western Books
Exhibition*

The Museum of Modern Art Archives, NY

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THE LIVELY ARTS



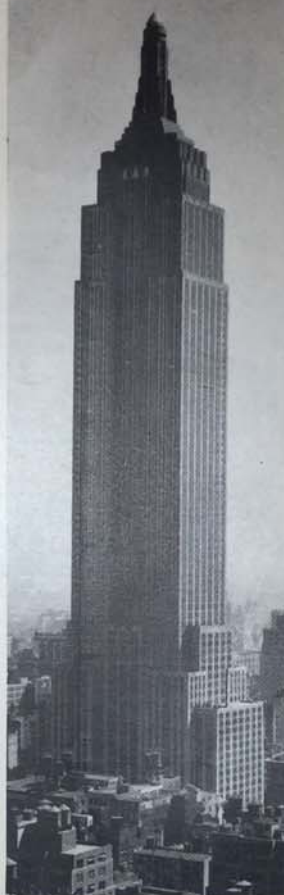
Sullivan's, 1895



Woolworth, 1913



Chrysler, 1930



Empire State, 1931



RCA, 1933



U.N., 1950

SKYSCRAPER HISTORY, from Louis Sullivan's building in Buffalo (left) to U.N. building, is traced by pictures of famous structures in order of age.

Woolworth Tower, once world's tallest (60 stories), was dwarfed by Chrysler (77), then by Empire State (102). RCA Building (70) began trend away from height.

Proud and Soaring Things

U.S. SKYSCRAPERS, DOWN FROM PEAK, ACQUIRE A FUNCTIONAL BEAUTY

The greatest construction boom the world has ever seen is now rapidly reshaping the silhouettes of U.S. cities. All over the nation, landmarks by the score are coming down to make room for trim new office buildings and blocks of apartments. In all types of building the boom produced a record total of \$37 billion worth of new construction last year and, at its present pace, the figure will be a solid 7% higher in 1955. But all this activity is even more notable for a remarkable transformation it is bringing to a peculiarly American phenomenon—the skyscraper.

Back in the last great era of U.S. urban development, the 1920s, this country's skyscraper builders vied at setting new altitude records and adapting old architectural fashions. Now they are keeping to more modest—and economically practicable—heights, experimenting with new designs, techniques and materials, and in general pursuing the aim of making their buildings objects of functional beauty.

In a sense the current trend is a throwback to the earliest skyscrapers, built late in

the last century, and to the man who did more than anyone else to set their style, Architect Louis Sullivan. Sullivan believed that a skyscraper's design should frankly proclaim its commercial purpose rather than seek to hide it beneath Gothic towers and overornamented facades. A skyscraper, he once wrote, "must be every inch a proud and soaring thing, rising in [such] sheer exultation that from bottom to top it is a unit without a single dissenting line."

The manner in which Sullivan's principles are now being reasserted after nearly a half century of esthetic confusion has recently been illustrated by New York's Museum of Modern Art in an exhibition of photographs, plans and diagrams which traces the skyscraper's uneven history. As defined by this exhibition, now on tour in Europe, the skyscraper is more than just a tall building. It is a building that rests its weight on a steel skeleton rather than on walls and uses its continuous thin curtain wall merely as a shield against the wind and weather. Curiously, this principle of construction, which

ranks with the arch and the post and lintel as a historic architectural achievement, did not get its start in New York, the city which skyscrapers have come to characterize. Instead it grew up in Chicago, born out of the ingenuity of the architects, engineers and builders who came together to rebuild that city as a great Midwestern metropolis after its big fire of 1871. These men represented probably the greatest outcropping of creative talent in the history of American architecture.

Thrusting buildings skyward to get more income from high-priced real estate, they had found they needed a better means of supporting tall buildings than the traditional masonry walls, which had to be of fortress-like thickness. The skyscraper was already possible because of two great technical advances: the mass production of structural steel, following Bessemer's invention of his converter in England in 1856, and the introduction of the first safe passenger elevator by Elisha Otis in New York in 1853. But it was not until 1885 that a Chicago architect

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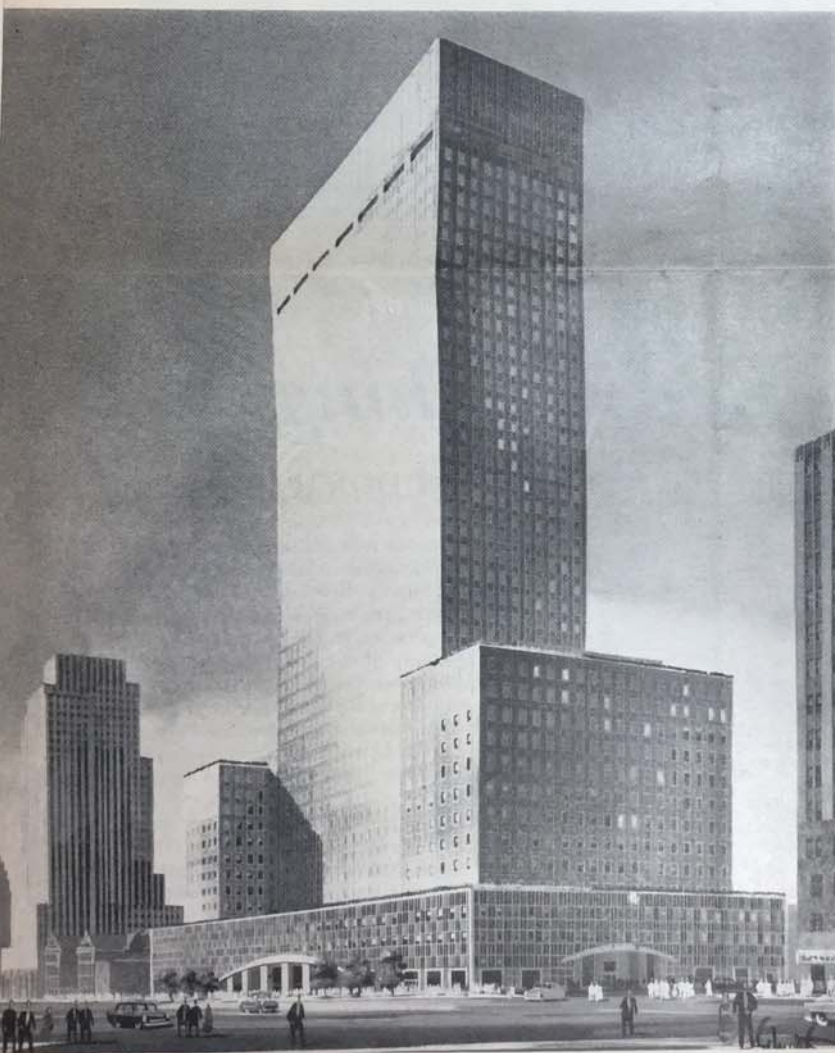
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OLD CLUTTERED LOOK resulted from New York's early skyscraper boom in lower

Manhattan. New codes prevent such crowding now. In foreground are Hudson River piers,



NEW CLEAN LOOK of New York skyscraper design is emphasized in architect's

drawing of steel-sheathed, 45-story Socony Vacuum Building which is now being built.



SULLIVAN during his prime wore a black beard, dressed meticulously.

Skyscrapers CONTINUED

trained as an engineer, William Le Baron Jenney, first shifted a building's weight from its walls to an iron skeleton and thereby created the first skyscraper.

Jenney's remarkable structure—the 10-story Home Insurance Building—excited the imagination of other Chicago architects. They quickly adopted the skyscraper technique and became its zealous missionaries. As skylines all over the U.S. surged upward, Louis Sullivan, a onetime employee of Jenney, emerged as the high priest of skyscraper design. A self-confident, dedicated little man who had been born in Boston to an itinerant Irish fiddler and a piano-playing Swiss mother, Sullivan possessed bold imagination and an impatient vitality. He had studied architecture at the famous Ecole des Beaux Arts in Paris but quit before he completed the course, scorning the school's preoccupation with "a cemetery of architectural styles."

Only 29 when Jenney's skyscraper was built but already established as one of Chicago's most brilliant architects, Sullivan embraced the skyscraper as a revolutionary new form of engineering that demanded "an equally revolutionary architectural mode." Deciding that form must follow function, he set out to design skyscrapers in a style that would "reflect American culture." His Wainwright Building, which went up in St. Louis, Missouri in 1890-91, with its tier upon tier of starkly identical windows, became the first U.S. office building to emphasize frankly the steel skeleton around which it was wrapped.

Sullivan perfected his style over the next decade in such skyscrapers as the Guaranty Trust Building in Buffalo, New York, but the Chicago World's Fair of 1893, cluttered with Greco-Roman plaster palaces, swung public tastes back to neoclassicism. Sullivan stubbornly refused to compromise with the new fad. Ignored, he became embittered and sank into poverty. He lived on until 1924, a ridiculed but defiant prophet.

Skyscrapers meanwhile rose rampant. In New York they reached heights of bad taste and produced what architectural Critic Lewis Mumford has called "acres of nondescript monotony." They were crowded together until they turned streets into narrow, darkened "canyons." After the Equitable Building in 1915 loomed up like a "monstrous upended florist box," casting a shadow seven and a half acres long, New York enacted a zoning law that required buildings to be stepped back at certain heights. This law, since copied with local variations by a majority of U.S. cities, inspired buildings that sometimes resembled Babylonian ziggurats. But the skyscraper's upward flight went on, culminating in 1931 in the 102-story Empire State Building, which sways slightly but safely at the top in a high gale and contains so many bricks that a single workman would have to labor 25 years to mortar them.

From this peak, skyscraper building dropped sharply in the big U.S. depression of the 1930s. By the time it

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WRIGHT, who began career as a draftsman for Sullivan, is now 85.

resumed on a large scale, emphasis had shifted from size to new styles in skyscraper architecture, influenced by Sullivan's principles of functionalism and pioneered in the 1920s by such avant-garde architects as Frank Lloyd Wright, Mies Van Der Rohe and Walter Gropius. Gradually the skyscraper had come to be treated as an expression of beauty as well as of towering strength.

A turning point arrived when four blocks in midtown Manhattan were redeveloped into Rockefeller Center. With its 15 buildings grouped to allow plenty of space, light and air, the Center, started in 1931 but not completed until 1947, represented the first attempt by skyscraper builders to create urban order out of prevailing confusion.

Rockefeller Center began a trend away from sheer height. In New York's present seven-year-old building boom few new office buildings have risen higher than 28 stories. A steel-sided giant now under construction (*bottom left*)—which like almost all new U.S. office buildings will be air-conditioned throughout—will reach 45 stories. But most of the newest skyscrapers have hovered near the 25-story height at which studies indicate they are most profitable.

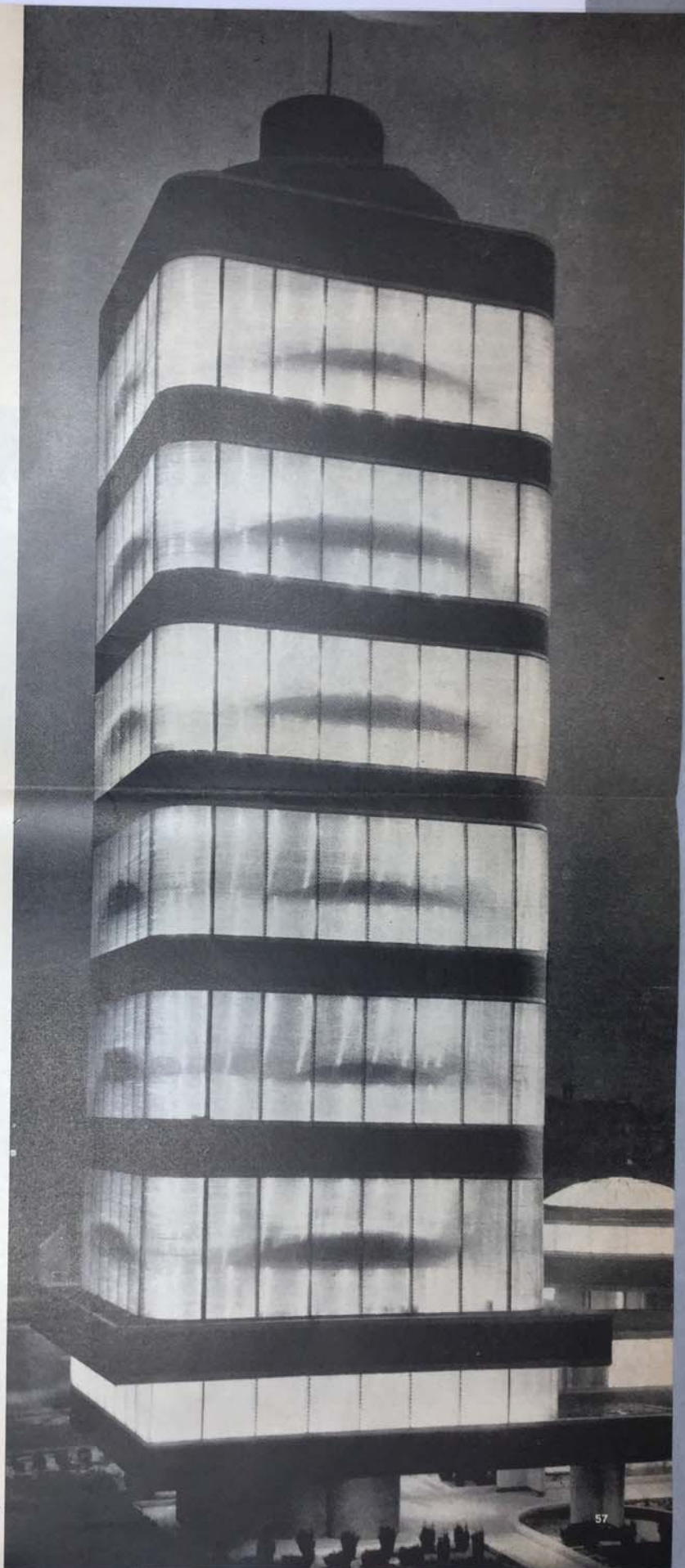
These pocket-size skyscrapers, mostly mounting in a "setback" style sometimes referred to as "wedding cake modern," have tended to look discouragingly alike. But there has also been, both in and out of New York, lively originality and experimentation.

This is illustrated in such recent U.S. skyscrapers as Architect Wallace K. Harrison's sandwich-shaped, 39-story United Nations Secretariat building in New York; the all-aluminum Alcoa Building (30 stories) in Pittsburgh, Pennsylvania, which has introduced a vogue for metal-clad skyscrapers, and New York's glass-sheathed Lever House (28 stories), whose owners sacrificed more than half of their allotted building volume to give it proper elbow room and also dispensed with revenue-producing stores at street level in favor of a small garden.

One of the more advanced designs is that produced by Frank Lloyd Wright in the 15-story Johnson Wax Company Tower (*right*) at Racine, Wisconsin, a research laboratory building in which translucent glass parapets are slung in cantilever fashion on a circular steel and concrete core. Wright, who learned his trade under Sullivan and still refers to him reverently as *lieber Meister*, has long been an outspoken critic of skyscrapers. To him the Empire State Building is "an unethical monstrosity," and skyscrapers generally are "false monumental masses." These declarations, like Wright's skyscrapers, are extreme. But as skyscraper design has come more and more to reflect the principles that Sullivan laid down, it has grown less vulnerable to Wright's objections. "We've been fighting from the beginning," Wright himself has said, "for organic architecture . . . architecture for the life lived in the building—that is, the architecture of democracy."

—JOHN LUTER

AT NIGHT WRIGHT'S WAX TOWER GLOWS LIKE GLASS PILLAR →



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the Charette



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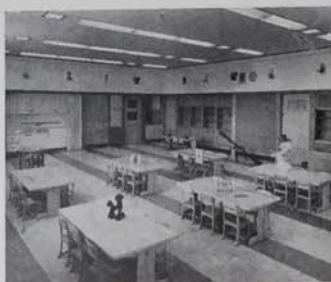
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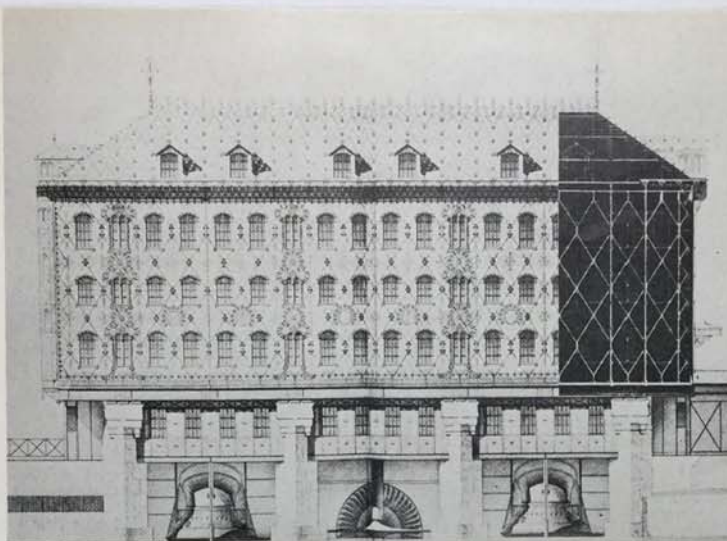
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THIS MONTH'S COVER

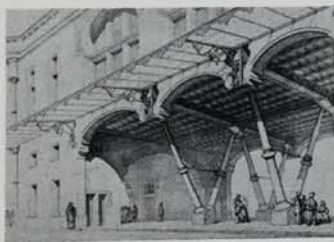
Picture shows the kindergarten of Walnut Grove Elementary School, one of the two schools featured in Charette this month. Typical of the inviting, almost residential character of the school's design, the kindergarten is distinguished by a liberal use of wood (wormy chestnut) and gay colors. Particularly attractive feature is the introduction of carved wood, Disney-like figures on walls, near ceiling. Story begins on page 8.

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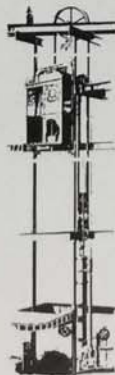


Menier Chocolate Factory in Noisiel-sur-Marne, designed by Jules Saulnier in 1872. This was one of the first true skeleton buildings. Here the wrought-iron enframemen of fully integrated diagonal grid system was filled with hollow tile brick, leaving the frame exposed on the exterior.

THE SKYSCRAPER



Market Hall Project (France, 1872), designed by Viollet-le-Duc. Opening a space through a masonry building by a frank display of (at that time) new materials showed prophetic use of iron support.



Haughtwont and Co. Department Store, designed by Daniel D. Badger. This was the first store in which a passenger elevator was installed. Building is example of cast iron facade.



For almost a month (September 27 through October 18), a handsome exhibition entitled "The Skyscraper" was on display in the Fine Arts Department of the University of Pittsburgh.

Organized and circulated by the Museum of Modern Art, the exhibit illustrated and discussed the evolution of the skyscraper in 61 panels of photo enlargement, plans, diagrams and explanatory text.

The "Skyscraper" showed first daring experiments in cast iron taking place in England, France and the United States and setting the structural and aesthetic precedents for the steel skeleton frame. The development of the "tall" building in the hands of the Chicago School of Architects and its perfection during the 1890's was also discussed and illustrated, with emphasis on Louis Sullivan's designs.

The connecting link between the creativity of the Chicago School and the significant skyscrapers of today was provided by projects during the 1920's by Mies van der Rohe, Gropius and Frank Lloyd Wright which asserted the ideals of contemporary architecture. Several of these projects were illustrated, together with buildings actually built, like the Daily News, the McGraw-Hill and Philadelphia Savings Fund Society Buildings.

The exhibit concluded with some of the best of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the U.N. Secretariat and Lever House.

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Carson Pirie Scott Department Store, Chicago, designed by Louis Sullivan in 1899. This design was as revolutionary as his solution for the tall office building. In it he demonstrated the neutrality of the steel cage, which as a constructional system is not necessarily subject to vertical emphasis. Emphasis in Carson Pirie Scott Building is horizontal.

Leroy S. Buffington's "Cloud Scraper Project," Minneapolis, 1888. This 28-story project showed vision in the realization of the great heights made possible by this type of construction.



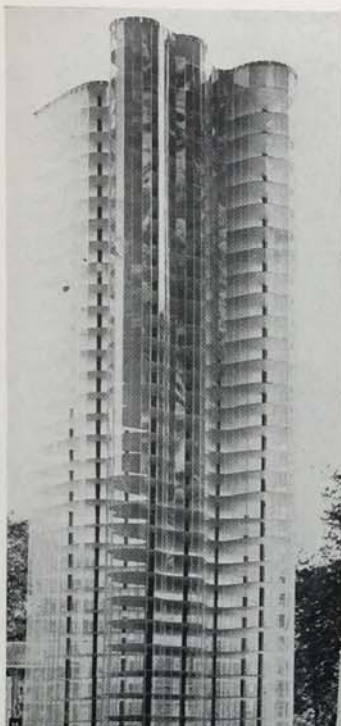
Twelve-story Tacoma Building, Chicago. Designed by Holabird & Roche in 1889, the building exemplified the greatest structural achievement of the Chicago School—the development of a steel skeleton frame which brought about the perfection of the skyscraper. The Tacoma Building was in part skeleton frame structure and was the first building with thin curtain walls.



Marshall Field Wholesale Warehouse, Chicago, 1887, designed by H. H. Richardson. Richardson's lessons of originality, organization, use of materials and scale, as exemplified by this project, greatly influenced the Chicago School.

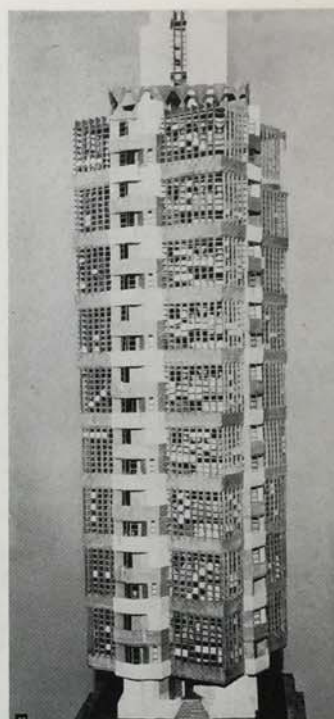
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Left, Ludwig Mies Van Der Rohe's Glass Skyscraper Project, 1921. Here the structural system is the basis of the design.

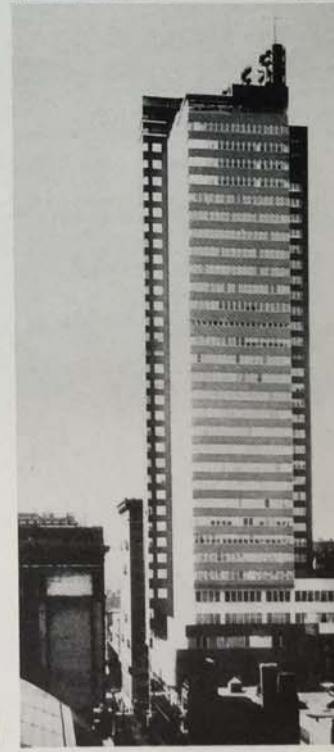
Right, the St. Mark's in the Bowverie Apartment House Project (New York, 1929), by Frank Lloyd Wright. Sets of duplex apartments hung on a cross core of reinforced concrete retaining walls.



Below, left, Howells and Hood, Daily News Building, New York City, 1930. This building climaxed the vertical style developed by Sullivan.

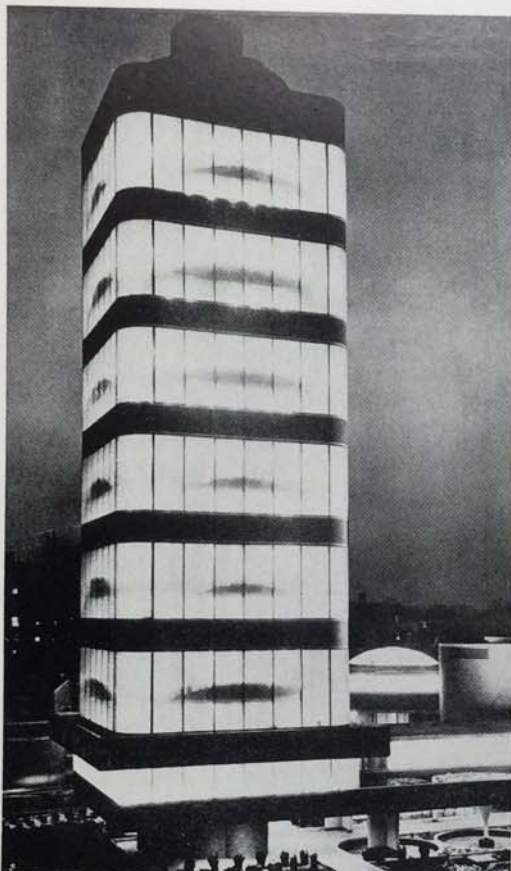
Below, center, McGraw-Hill Building, New York City, designed by Hood, Godley and Foulhoux in 1931. Here the architects introduced a completely different emphasis with the use of horizontality and color.

Below, right, Howe and Lescaze's Philadelphia Savings Fund Building, 1932. This 34-story structure, a blend of European rationalism and American technology, provided a lesson of integration of concept, structure and materials.



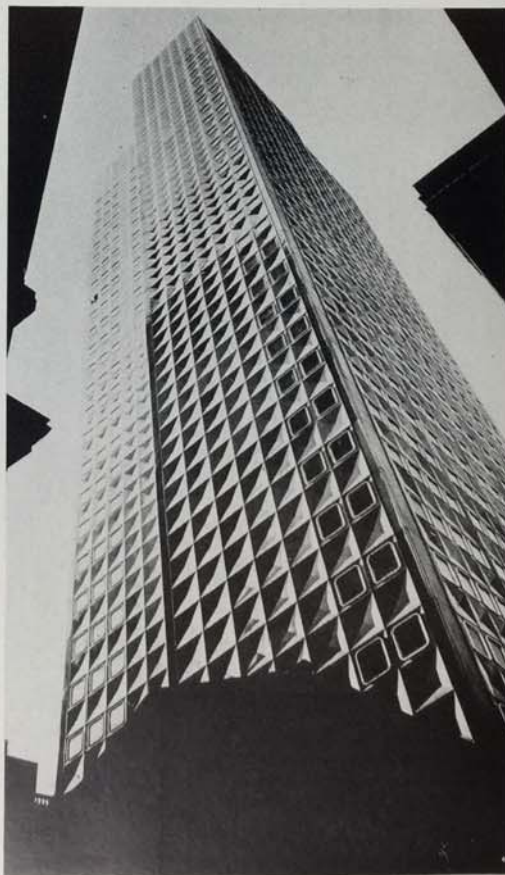
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Johnson Wax Laboratory Tower, Racine, Wisconsin, designed by Frank Lloyd Wright and completed in 1949. With this building, Frank Lloyd Wright realized the structural scheme which he has proposed for St. Mark's Apartments in New York (see page 17) of a skyscraper hung from a central steel and concrete core. Here a series of alternately square and smaller round floors is cantilevered from a circular core containing elevator and other utilities.

Pittsburgh's nationally famous 30-story Alcoa Building, the world's first aluminum skyscraper, exemplifies a new application in curtain wall construction. Harrison and Abramovitz, Architects; Altenhof and Bown, Pittsburgh, Associate Architects.



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The United Nations Secretariat Building, by an international board of architects headed by Wallace K. Harrison and Associates and built in New York City, 1950. The 39-story Secretariat features heat-resistant glass.



Below, Ludwig Mies van der Rohe's Lake Shore Drive Apartments, 1951. Located in Chicago, the project features a pair of identical glass towers, 26 stories high.

Below, right, Lever House, built in New York City in 1952, and designed by Gordon Bunschaft of Skidmore, Owings and Merrill, has exterior walls of blue and green glass fastened to frame with thin strips of stainless steel.



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NAHB Convention To Be Biggest, Best Ever Planned

The largest array of building products and home equipment ever displayed at one show will be inspected by almost 20,000 delegates at the 11th Annual Convention and Exposition of the National Association of Home Builders, January 16-20, in Chicago.

Convention-exposition director Paul S. Van Auker reports that 15% more exhibit space has been made available this year to accommodate the record demand for space. At least 70 firms will be represented for the first time. A total of more than 500 exhibits will be about evenly divided between the Conrad Hilton and Sherman hotels. The exposition is a sellout, Van Auker said.

Convention program plans include discussions, demonstrations and technical sessions on new developments in building methods, merchandising, financing, market analysis and dozens of other current industry topics. One of the most interesting features, according to convention chairman Henry Feet, Royal Oak, Michigan builder, will be a report on the NAHB Experimental Air Conditioned Village at Austin, Texas.

"How to do it" features, which proved especially popular in previous shows, will be carried a step further this year in both meetings and exhibit demonstrations. An entire section in the Sherman hotel will be devoted to power tool demonstrations, and another special section of 41 spaces will be filled with lumber and millwork exhibits.

In addition to thousands of builders, a large representation of dealers, architects, engineers and others in related fields are expected to attend, pushing total attendance to a new convention record of nearly 20,000.

The association has requested delegates to make their advance registrations and hotel reservations before December 15 in order to ensure accommodations. Hotels, faced with the problem of providing rooms for this large convention, along with their regular January business, have asked that the space reserved for the association be assigned by December 15.

NAHB members may register through the executive officers of their local chapters. Non-members should write direct to Convention Headquarters, National Association of Home Builders, 111 West Jackson Blvd., Chicago 4, Illinois. Requests for hotel reservations must be accompanied by the advance registration fee (\$15 for men, \$10 for women).

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition THE SKYSCRAPER

Name of Sponsoring Organization School of Architecture, Washington University,
St. Louis 5, Missouri

Address St. Louis 5, Missouri

Attendance ?

Date of Showing March 27 - April 17, 1955

Newspaper Space (Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) —

Radio Talks —

School visits, special groups, etc. —

Comments about the exhibition —

Remimeo 11/25/52
2/25/53
1/13/55

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition 'SKYSCRAPER'

Name of Sponsoring Organization The Henry Clay Frick Fine Arts Dept.,
University of Pittsburgh

Address Pittsburgh 13, Penna.

Attendance 700

Date of Showing Sept 27 - Oct 17

Newspaper Space
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (number) One

Radio Talks _____

School visits, special groups, etc. 2 groups from Hebron High School

Comments about the exhibition Pictures and article to appear in
'Charette' magazine

Remineo 11/25/52
2/25/53

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition The Skyscraper -

Name of Sponsoring Organization THE SCHOOL OF ARCHITECTURE
THE UNIVERSITY OF MANITOBA
WINNIPEG, CANADA

Address _____

Attendance 2850

Date of Showing March 7-19

Newspaper Space 26" - 3 papers.
(number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (number) —

Radio Talks —

School visits, special groups, etc. _____

Public lecture } Professor Gerson { 150
Campus lecture } 325

Comments about the exhibition Very instructive both to students
of architecture & to general public
Many favorable comments.

Remimeo 11/25/52

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition The Sky scraper

Name of Sponsoring Organization Dept of Architecture

The Penn State University

Address State College, Pa

Attendance @ 4,000

Date of Showing Nov. 1 - 21 / 54

Newspaper Space town and campus publications
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (number) none

Radio Talks announcements

School visits, special groups, etc. many art classes
in art, engineering, design -
and art education.

Comments about the exhibition Very favorable
both as to text
choice of material
and photography

Remimeo 11/25/52
2/25/53
11/20/54

John Y. Roy

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition THE SKYSCRAPER

Name of Sponsoring Organization THE JOHN AND MABLE RINGLING MUSEUM OF ART

Address Sarasota, Florida

Attendance Approximately 4,000

Date of Showing Dec.5, to 26th, 1954

Newspaper Space An average of six inches each in four newspapers - No clippings available
(Number of items in inches)(If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (number) None

Radio Talks None

School visits, special groups, etc. None

Comments about the exhibition None

Remineo 11/25/52
2/25/53

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition THE SKYSCRAPER

Name of Sponsoring Organization Farnsworth Museum, Wellesley College

Address Wellesley 81, Mass.

Attendance not tabulated; about 109 outsiders, 557-plus students (many of whom returned several times.).

Date of Showing Jan. 22--Feb. 12, 1956

Newspaper Space in College activities sheets.
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) _____

Radio Talks _____

School visits, special groups, etc. _____

Comments about the exhibition _____
It was well advertised around the College, and drew an unusually large number of students. Our course in Modern Architecture found it especially valuable and spent many hours in the gallery reviewing--both in small groups and individually. It was a great boon for them in studying for their final exam, and also a help in visualising much of the material they had been studying from texts and lectures.

Remimeo 11/25/52
2/25/53
1/13/55

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition The Skyscraper

Name of Sponsoring Organization Mount Union College, Alliance, Ohio

Address Crandall Art Studios, Simpson Street, Alliance, Ohio

Attendance 1025

Date of Showing February 17 - March 10

Newspaper Space Daily mention in connection with art series in addition to enclosures.
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) None

Radio Talks None

School visits, special groups, etc. The gallery adjoins classrooms
for speech and art and was seen by the students. Special visit
by class in American Civilization. Exhibit featured during
Arts Series on campus (see enclosed brochure).

Comments about the exhibition A great many people observed it carefully
and read most of the printed matter.
I personally consider it an excellent exposition of the skyscraper
development. (of course several people missed the Empire State.)

4/27/56

Eric Johansen
Signature

Asst. Prof. of Art
Title Mount Union College

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition THE SKYSCRAPER

Name of Sponsoring Organization Department of Architecture
Yale University

Address 201 York Street, New Haven, Connecticut

Attendance _____

Date of Showing December 4 - December 16

Newspaper Space _____
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) Photographs not used in newspaper

Radio Talks None

Television Programs None

School visits, special groups, etc. _____

Comments about the exhibition _____

K. J. P. P.
Signature

Secretary, Dept. of Architecture
Title Yale University

8/16/57

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NEW
HAVEN EVENING REGISTER, MONDAY, DECEMBER 2, 1957

Yale Art Gallery Photo Exhibit Features Styles In Skyscrapers

If you think you know how skyscrapers look, you'd better visit the Yale Art Gallery this week and take a look at the various types and styles of skyscrapers in a special photographic exhibition of them now on view.

The skyscraper, a typically American phenomenon, is depicted in this display through 61 panels of photographs, plans, diagrams and explanatory texts.

The exhibition has been put on view by Yale's Department of Architecture in its quarters on the second floor of the gallery. The exhibition ends on Monday, Dec. 16. The photographs and panels were assembled earlier this fall by the Museum of Modern Art in New York City.

Unprecedented Form

Few architects grasped the design possibilities of this unprecedented form of a building during the first 50 years of its history in the U.S., exhibition texts state. Panels illustrate the outstanding contributions of those who resolved the problems of space, structure and materials for the tall building in creating a modern tool for their civilization.

The exhibition shows first daring experiments in cast iron taking

place in England, France and the United States, and setting the structural and esthetic precedents for the steel skeleton frame. The development of the tall building in the hands of the Chicago School of architects and its perfection during the 1890's is next discussed, with emphasis on Louis Sullivan's designs which were completely definitive for his own era and prophetic for the future of the tall building.

With the tremendous growth of American cities, skyscrapers crowded together deprived themselves of light, air, and space as they formed canyons of city streets. These abuses and one of the solutions adopted are illustrated, while subsequently is shown the appearance and effect of the city skyline as a whole in the United States as compared with imaginative solutions and plans for the future skyscraper city.

The connecting link between the creativity of the Chicago School

and the significant skyscrapers of today is provided by projects during the 1920's by Mies van der Rohe, Walter Gropius and Frank Lloyd Wright which asserted the ideals of modern architecture. These are illustrated together with the buildings actually built, like the Daily News, the McGraw-Hill, and the Philadelphia Savings Fund Society, which began to synthesize the spirit of the age.

The exhibition concludes with the best of contemporary skyscrapers in the United States, including the Johnson Wax Research Tower, the United Nations Secretariat, Lever House, the Lake Shore Drive Apartments and the Alcoa Building. These show the tall building as a conception of architecture, not imitated to the past for its design, but clearly expressive of modern building. Set whenever possible in spacious sites, their interior climate controlled and adjustable, utilizing the newest industrial techniques, these buildings strive toward an integral relationship with their environment even as they contribute the lessons for new growth and distinction in architecture.

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EXHIBITIONS ORIGINATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition THE SKYSCRAPER

Name of Sponsoring Organization A&M College of Texas
Division of Architecture

Address College Station, Texas

Attendance _____

Date of Showing MARCH 17 - APRIL 2

Newspaper Space in Bryan Eagle Battalion - each carried exact print
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) _____

Radio Talks _____

Television Programs _____

School visits, special groups, etc. was on display while American
Collegiate Schools of Architecture regional convention was
here - faculty from Univ. of Texas, Texas Tech, Univ. of Houston,
Rice Institute, Univ. of Okla., Okla. State, Univ. of New Mexico

Comments about the exhibition _____

- very favorably received by faculty & students
- I personally would have preferred a little further
coverage of the Chicago School
- all in all, a very good exhibit which we were able to
correlate with our "History of Architecture" course quite
well

Jack Mitchell

Signature

Asst. Prof.

Title

8/16/57

**THE OVERSIZED FLOORPLANS FOR “THE MUSEUM OF MODERN
ART CIRCULATING EXHIBITION ‘THE SKYSCRAPER’ 1958” WERE
NOT IMAGED DUE TO SIZE LIMITATIONS.**

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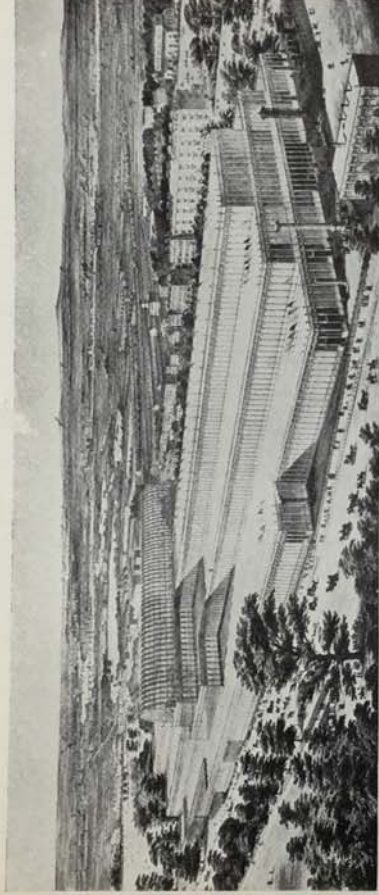
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Skyscraper

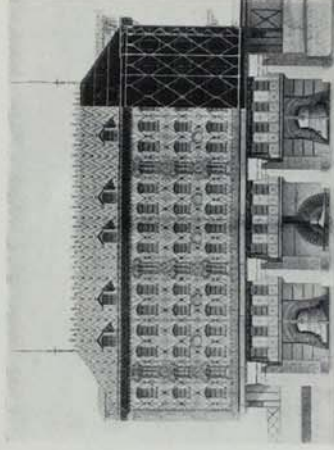
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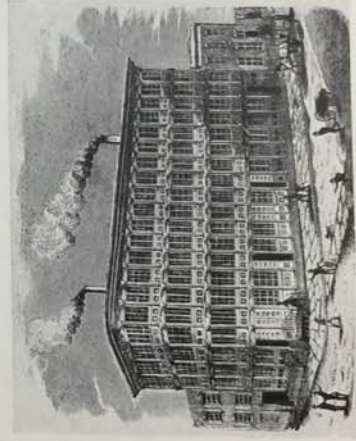
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1



2



3

- 1 Palazzo di Cristallo, Londra, 1851
- 2 Fabbrica di Cioccolata Menier,
Noisiel-sur-Marne, 1872
- 3 Fabbrica Bogardus di Ferro Battuto,
New York, 1848

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4



6

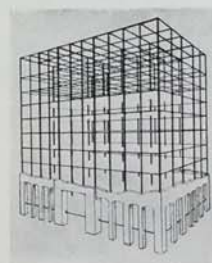


5

- 4 Isolato Montauk, Chicago, 1882
- 5 Magazzino Marshall Field, Chicago, 1887
- 6 Edificio Tacoma, Chicago, 1889



7



8

- 7 Edificio dell'Home Insurance, Chicago, 1885
- 8 Scheletro dell'intelaiatura dell'edificio suddetto
- 9 Isolato Monadnock, Chicago, 1891



9

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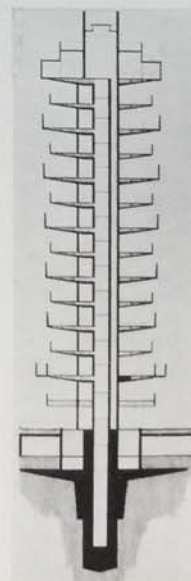


31-33 Torre del Laboratorio della Cera
Johnson, Racine, Wisconsin,
1949



10 Edificio Reliance, Chicago, 1895

11 Edificio del Guaranty Trust,
Buffalo, 1895



31

33

11

10

32

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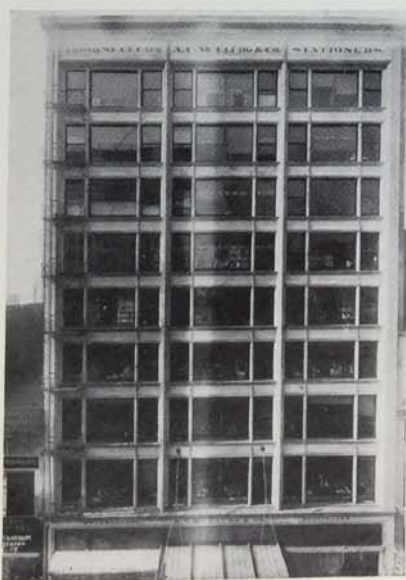
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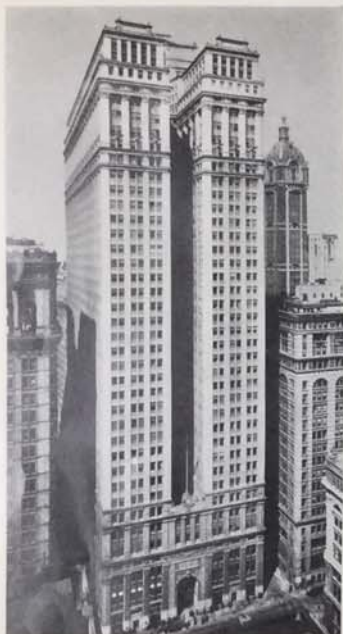


13

12 Emporio commerciale del Carson
Pirie Scott, Chicago, 1899

13 Edificio McClurg, Chicago, 1900

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14



15



16

14 Edificio Equitable, New York,
1915

15 Edificio Paramount, New York,
1926

16 Centro di Manhattan, New York,
ca. 1948

17 Piazza della Borsa, New York,
ca. 1933



17

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 18 Progetto di grattacielo di vetro
per Berlino, 1921
- 19 Progetto di torre per la „Chicago
Tribune”, 1923
- 20 Progetto di abitazione a St. Mark’s-
in-the-Bouwerie, New York, 1929



18



20



19

- 21 Edificio del „Daily News”,
New York, 1930
- 22 Edificio McGraw Hill, New York,
1931
- 23 Edificio della Philadelphia Saving
Fund Society, 1934



21



23



22

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25



26

27



24

24 New York, vista dall'aereo,
ca. 1945

25 Profilo di Chicago, ca. 1945

26 Profilo di Detroit, ca. 1948

27 Profilo di Pittsburgh, ca. 1950

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28



29



28 „Piano Voisin” per Parigi, 1925

29 Parte bassa di Manhattan,
New York, 1952

30 Centro Rockefeller, New York,
1931-47

30

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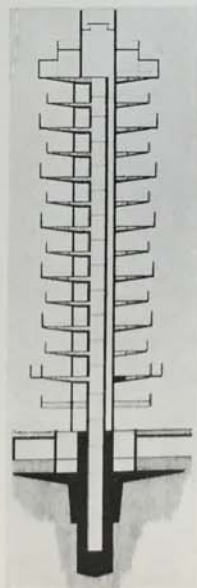
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31-33 Torre del Laboratorio della Cera
Johnson, Racine, Wisconsin,
1949



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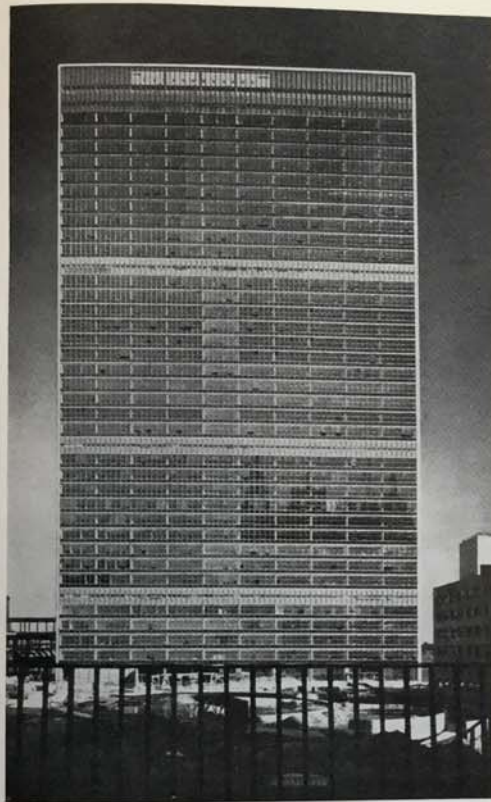
Edificio Reliance, Chicago, 1895
Edificio del Guaranty Trust,
Buffalo, 1895



33

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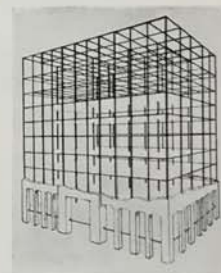
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7



8

7 Edificio dell'Home Insurance,
Chicago, 1885

8 Scheletro dell'intelaiatura dell'edificio
suddetto

9 Isolato Monadnock, Chicago, 1891

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34, 35 Segretariato delle Nazioni Unite,
New York, 1950

36, 37 Abitazioni del Lake Shore Drive,
Chicago, 1951

38, 39 Lever House, New York, 1952



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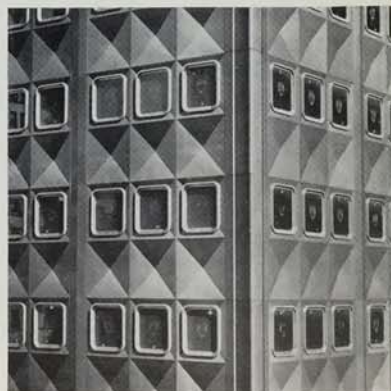


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40, 41 Edificio Alcoa, Pittsburgh, 1952