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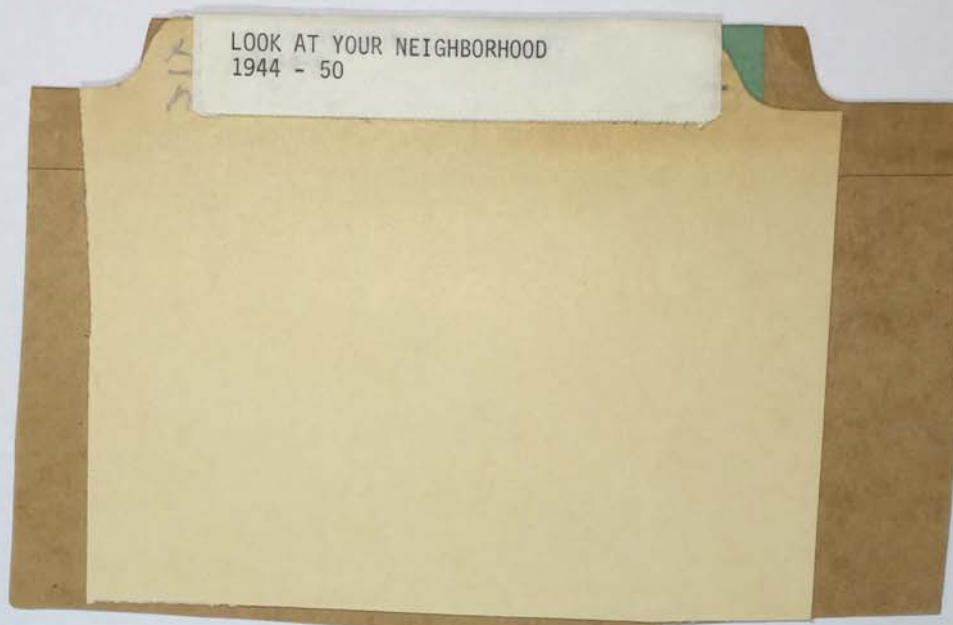
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LOOK AT YOUR NEIGHBORHOOD
1944 - 50

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LOOK AT YOUR NEIGHBORHOOD
(Multiple exhibition)

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LOOK AT YOUR NEIGHBORHOOD I

\$8. for 3 wks.

1944	Mar. 10 - 31	Allegheny College Meadville, Pa.
	Apr. 13 - 27	City Club of Albany Albany, N.Y.
	May 1 - 22	University of Pittsburgh Pittsburgh, Pa.
	June 1 - 21	Berea College Berea, Ky.
	July 10 - 31	College of Architecture & Design Ann Arbor, Mich.
	Aug. 3 - 31	Cortland Free Library Cortland, N.Y.
	Sept. 10 - Oct. 1	Irvington Free Public Library Irvington, N.J.
	Nov. 6 - 22	Sewanhaka High School Floral Park, N.Y.
	Dec. 1 - 22	Ethel Walker School Simsbury, Conn.
	1945 Jan. 3 - 24	Memorial Hall Library Andover, Mass.
1945	Feb. 4 - 25	Hollins College Hollins, Va.
	Mar. 10 - 31	Mrs. Charles Hart Clarksburg, W. Va.
	May 20 - June 10	Fireman's Insurance Co. Newark, N.J.

Packed in cardboard box 35 lbs.

LOOK AT YOUR NEIGHBORHOOD II

1944	Feb. 21 - 13	Goucher College Baltimore, Md.
	Mar. 27 - Apr. 17	Citizens' Plan and Housing Council of Rochester Rochester, N.Y.
	Apr. 21 - 23	New York State Home Economics Association Conference Lake Placid, N.Y.
	May 1 - 22	Brown University Providence, R.I.
	June 5 - 26	Mrs. Fremont Felix Schenectady, N.Y.
	July 10 - 31	Newark Museum Newark, N.J.
	Aug. 10 - 31	Cornell University Ithaca, N.Y.
	Oct. 1 - 29	Munson-Williams-Proctor Institute Utica, N.Y.
	Nov. 12 - Dec. 3	Skidmore College Saratoga Springs, N.Y.
	1945 Jan. 14 - Feb. 4	Camp Fire Girls Trenton, N.J.
1945	Feb. 14 - Mar. 7	Department of Public Schools Providence, R.I.
	Mar. 17 - Apr. 7	Kanawha County Public Library Charleston, W. Va.

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LOOK AT YOUR NEIGHBORHOOD II, cont.

1945	May 7 - 28	Lawrenceville School Lawrenceville, N.J.
	July 22 - Aug. 12	San Jose State College San Jose, Cal.
	Nov. 7 - 28	Percy Jones General Hospital Battle Creek, Mich.
1946	Mar. 14 - Apr. 4	Mr. Marquis Schenectady, N.Y.
	Apr. 18 - May 9	West Georgia College Carrollton, Ga.
	May 23 - June 13	Redlands YWCA & University of Redlands Redlands, Cal.
	Sept. 18 - Oct. 9	American Association of University Women Aurora, Ill.
	Oct. 17 - Nov. 7	Winona Free Public Library Winona, Minn.
	Nov. 21 - Dec. 12	Monticello College Alton, Ill.
1947	Feb. 24 - Mar. 17	Michigan State College East Lansing, Mich.
	May 16 - June 6	American Association of University Women Muscatine, Iowa

Packed in 1 box weighing 132 lbs.

LOOK AT YOUR NEIGHBORHOOD III

1944	Mar. 27 - Apr. 17	Alabama Polytechnic Institute Auburn, Ala.
	Apr. 27 - May 18	Shorter College Rome, Ga.
	June 18 - 24	Southeastern Institute Greensboro, N.C.
	July 1 - 22	Washington County Chamber of Commerce Greenville, Miss.
	Aug. 3 - 31	Cortland Free Library Cortland, N.Y.
	Sept. 22 - Oct. 14	North Carolina State Art Society Raleigh, N.C.
	Oct. 24 - Nov. 14	Florida Southern College Lakeland, Fla.
	Nov. 25 - Dec. 15	Huntingdon College Montgomery, Ala.
1945	Jan. 4 - 25	Converse College Spartanburg, S.C.
	Feb. 4 - 25	Girl's High School Atlanta, Ga.
	Mar. 10 - 31	Newton Baker General Hospital Martinsburg, W. Va.
1948	Nov. 8 - 29	Allegheny College Meadville, Pa.
1949	Oct. 3 - 24	South Bend Art Association South Bend, Ind.
1950	Feb. 1 - 22	Massillon Public School (Washington High School) Massillon, O.

Sold to the School for \$5. 2/22/50

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LOOK AT YOUR NEIGHBORHOOD IV

1944	Mar. 8 - 15	State House Annex Dover, Del.
	Mar. 20 - 27	Delmar Public Schools Delmar, Del.
	Apr. 17 - May 8	State Teachers College Oswego, N.Y.
	May 22 - June 12	Syracuse Museum of Fine Arts Syracuse, N.Y.
	June 19 - July 10	Planning Board Niagara Falls, N.Y.
	July 31 - Aug. 21	Department of Architecture Yale University New Haven, Conn.
	Oct. 1 - 31	Berkshire Museum Pittsfield, Mass.
	Nov. 27 - Dec. 18	Simmons College Boston, Mass.
1945	Jan. 10 - 31	Monticello College Alton, Ill.
	Nov. 11 - Dec. 1	Mint Museum of Art Charlotte, N.C.
1946	Jan. 7 - 12	Committee for Economic Development N.Y.C.

LOOK AT YOUR NEIGHBORHOOD V

1944	Mar. 6 - Apr. 1	Harvard University Cambridge, Mass.
	Apr. 15 - May 6	Indiana University Bloomington, Ind.
	June 1 - 22	Museum of Northern Arizona Flagstaff, Ariz.
	July 6 - 27	San Francisco Museum of Art San Francisco, Cal.
	Aug. 3 - 24	E. B. Crocker Art Gallery Sacramento, Cal.
	Sept. 5 - 26	School of Architecture University of California Berkeley, Cal.
	Oct. 5 - 26	Seattle Art Museum Seattle, Wash.
	Nov. 2 - 23	St. Martin's College Lacey, Wash.
	Nov. 27 - Dec. 15	Central Washington College of Education Ellensburg, Wash.
1945	Jan. 8 - 29	Mills College Oakland, Cal.
	Feb. 5 - Mar. 5	Marin County Recreation Department San Rafael, Cal.
	Mar. 15 - Apr. 5	Reno High School Reno, Nev.

LOOK AT YOUR NEIGHBORHOOD VI

1944	Mar. 14 - Apr. 4	Limestone College Gaffney, S.C.
	Apr. 11 - May 2	Municipal Museum of City of Baltimore Baltimore, Md.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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LOOK AT YOUR NEIGHBORHOOD VI, cont.

1944	May 10 - 31	Westminster College New Wilmington, Pa.
	June 14 - July 5	Virginia State College Petersburg, Va.
	July 14 - Aug. 4	Bethany College Bethany, W. Va.
	Sept. 21 - Oct. 12	Greenbriar College Lewisburg, W. Va.
	Nov. 5 - 26	Isaac Delgado Museum of Art New Orleans, La.
1945	Apr. 1 - 22	School Department, City of Newton Newtonville, Mass.
1947	July 23 - Aug. 13	Illinois College Jacksonville, Ill.
	Aug. 22 - Sept. 12	Independent School District Davenport, Iowa
	Sept. 26 - Oct. 17	Sioux City Art Center Sioux City, Iowa
	Nov. 2 - 23	City Planning Board St. Paul, Minn.
	Dec. 7 - 28	Munson-Williams-Proctor Institute Utica, N.Y.
1948	Feb. 7 - 28	Lincoln College Lincoln, Ill.
1949	Feb. 21 - Mar. 14	Colby College Waterville, Me.
	Apr. 8 - 29	New Jersey State Teachers College Newark, N.J.
	Oct. 10 - 31	Phillips Exeter Academy Exeter, N.H.

Sold to Georgia Institute of Technology, Atlanta, Ga. 7/5/59

LOOK AT YOUR NEIGHBORHOOD VII

1944	Mar. 28 - Apr. 18	Womens' Educational and Industrial Union Boston, Mass.
	May 2 - 16	Colgate University Hamilton, N.Y.
	May 24 - June 14	Pawtucket Business Men's Association & Chamber of Commerce Pawtucket, R.I.
	June 22 - July 6	Bangor Public Library Bangor, Me.
	July 20 - Aug. 10	National Gallery of Canada Ottawa, Canada
	Oct. 9 - 27	Town Planning Commission Town of Smiths Falls, Canada
	Nov. 1 - 22	State Teachers College Fredonia, N.Y.
	Dec. 1 - 22	State College for Teachers Albany, N.Y.
	Jan. 5 - 26	Board of Education Fulton, N.Y.
	Feb. 7 - 28	State Teachers College Brockport, N.Y.

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LOOK AT YOUR NEIGHBORHOOD VIII

1944	Apr. 3 - 24	Western College Oxford, O.
1	May 1 - 22	Akron Public School Board of Education Akron, O.
	June 9 - July 3	City Art Museum of St. Louis St. Louis, Mo.
	July 10 - 31	Grand Rapids Public Library Grand Rapids, Mich.
	Aug. 9 - 30	Kalamazoo Chamber of Commerce (s.First National Bank & Trust) Kalamazoo, Mich.
	Sept. 9 - 30	Massillon Museum Massillon, O.
	Oct. 7 - 28	Kent State University Kent, O.
	Nov. 7 - 28	St. Olaf College Northfield, Minn.
	Dec. 4 - 25	University of Minnesota Institute of Technology Minneapolis, Minn.
1945	Jan. 4 - 25	Beloit College Beloit, Wisc.
	Feb. 5 - Mar. 5	Rockford Art Association Rockford, Ill.
	Mar. 12 - Apr. 2	Davenport Municipal Art Gallery Davenport, Iowa
	Apr. 9 - 30	Burlington Junior College & Senior High School Burlington, Iowa
	May 10 - 31	Evansville Public Museum Evansville, Ind.

LOOK AT YOUR NEIGHBORHOOD IX

1944	Mar. 31 - Apr. 21	Goshen College & High School Goshen, Ind.
	May 1 - 22	Purdue University Lafayette, Ind.
	June 5 - 26	Chamber of Commerce El Paso, Tex.
	July 6 - 27	Eastern Montana Normal University of Montana Billings, Mont.
	Sept. 14 - Oct. 5	Civilian Public Service Camp #94 Trenton, N. Dak.
	Oct. 19 - Nov. 9	Texas State College for Women Denton, Tex.
	Nov. 16 - Dec. 7	Fort Worth Public Library Fort Worth, Tex.
1945	Jan. 2 - 23	Oklahoma A & M College Stillwater, Okla.
	Feb. 8 - Mar. 1	Montana State College Bozeman, Mont.
	Sept. 14 - Oct. 5	The Lincoln Library Springfield, Ill.
	Oct. 18 - Nov. 8	The Slater Museum Norwich, Conn.
1946	Feb. 7 - 28	Carleton College Northfield, Minn.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LOOK AT YOUR NEIGHBORHOOD IX, cont.

1946	Mar. 25 - Apr. 15	Senior High School Dubuque, Iowa
	May 1 - 22	Colorado State College Greeley, Colo.
1948	Aug. 30 - Sept. 20	Royal Oak Public Library Royal Oak, Mich.
	Oct. 18 - Nov. 8	Moorhead State Teachers College Moorhead, Minn.
	Mar. 1 - 22	State Teachers College Fredonia, N.Y.
1949	Apr. 8 - 29	Monticello College Alton, Ill.
	Feb. 6 - 27	Beloit College Beloit, Wisc.

Sold to Beloit for \$5.00 2/27/50

LOOK AT YOUR NEIGHBORHOOD X

1944	Apr. 13 - May 4	Washington School Chicago Heights Chicago, Ill.
	May 11 - June 1	Kankakee Chamber of Commerce Kankakee, Ill.
	June 8 - 29	Quincy Art Club Quincy, Ill.
	July 13 - Aug. 3	Lawrence College Appleton, Wisc.
	Aug. 10 - 31	Charles A. Wustum Museum of Fine Arts Racine, Wisc.
	Sept. 9 - 30	Emmerich Manuel Training High School Indianapolis, Ind.
	Oct. 9 - 30	Monmouth College Monmouth, Ill.
	Nov. 13 - Dec. 4	Board of Education Madison, Wisc.
1945	Jan. 1 - 22	School City of Elkhart Elkhart, Ind.
	Jan. 29 - Feb. 19	University of Illinois Urbana, Ill.
	Mar. 1 - 22	Society of Liberal Arts Omaha, Neb.
	Apr. 2 - 23	Colorado State College of Education Greeley, Colo.
	May 1 - 22	American Association of University Women State Teachers College Valley City, D. Dak.
	June 6 - 27	Retail Merchants Association Clifton Forge, Va.
	Dec. 3 - 24	Jamaica High School Jamaica, N.Y.
	Feb. 7 - 28	Carleton College Northfield, Minn.
1946	Mar. 25 - Apr. 15	Senior High School Dubuque, Iowa
	May 1 - 22	Colorado State College Greeley, Colo.
	Oct. 4 - 25	St. Paul Gallery & School of Art St. Paul, Minn.

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LOOK AT YOUR NEIGHBORHOOD X, cont.

1946	Nov. 5 - 26	Board of Education Rochester, Minn.
1947	Feb. 5 - 26	Emergency Housing Committee Boston, Mass.
	Apr. 18 - May 9	State Teachers College Oneonta, N.Y.
	Oct. 26 - Nov. 16	Fairmont State College Fairmont, W. Va.

LOOK AT YOUR NEIGHBORHOOD XI

1944	Apr. 1 - 22	Department of Architecture Carnegie Institute Pittsburgh, Pa.
	May 6 - 27	Public Schools Charlottesville, Va.
	June 12 - July 3	Albany State College Albany, Ga.
	July 11 - Aug. 1	Fulton County Planning Commission Atlanta, Ga.
	Sept. 25 - Oct. 11	Valentine Museum Richmond, Va.
	Oct. 21 - Nov. 11	Sweet Briar College Sweet Briar, Va.

Withdrawn from circulation and good panels used for replacements. 11/15/44

LOOK AT YOUR NEIGHBORHOOD XII

1944	Apr. 10 - May 1	Simpson College Indianola, Iowa
	May 8 - 29	University of Dubuque Dubuque, Iowa
	June 12 - July 3	University of Wyoming Laramie, Wyo.
	July 15 - Aug. 5	University of Colorado Boulder, Colo.
	Sept. 1 - 17	Vancouver Art Gallery Vancouver, Canada
	Oct. 16 - Nov. 6	University of Oregon Eugene, Ore.
	Nov. 12 - Dec. 4	University of Redlands Redlands, Cal.
	Dec. 7 - 9	LaSierra College Arlington, Cal.
1945	Jan. 15 - Feb. 5	Citizens' Planning Council (Civic Auditorium) of greater San Jose San Jose, Cal.
	Feb. 19 - Mar. 12	Eastern New Mexico College Roosevelt County Museum Portales, N.M.
	Oct. 4 - 25	Covington Public School Covington, Ky.
	Nov. 8 - 29	Illinois Wesleyan University Bloomington, Ill.
1946	Apr. 1 - 22	Elgin Academy Elgin, Ill.
	Aug. 9 - 30	Greenbelt Citizen's Association Greenbelt, Md.

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LOOK AT YOUR NEIGHBORHOOD XII, cont.

1946	Sept. 20 - Oct. 11	Georgia State Woman's College Valdosta, Ga.
1947	Jan. 28 - Feb. 18	University of Cincinnati Cincinnati, O.
	Feb. 28 - Mar. 21	Muskingum College New Concord, O.
1949	Jan. 10 - 31	Lawrenceville School Lawrenceville, N.J.

Sold to Temple High School, Temple, Tex. for \$5.00 2/6/50

LOOK AT YOUR NEIGHBORHOOD XIII

1944	Apr. 10 - May 1	Middlebury College Middlebury, Vt.
	May 11 - June 1	Chamber of Commerce Manchester, N.H.
	June 30 - July 21	Committee on Post-War Planning Northampton Chamber of Commerce (s. Northampton Co-op Bank) Northampton, Mass.
	Nov. 1 - 22	State Teachers College Fredonia, N.Y.
	Dec. 1 - 22	State College for Teachers Albany, N.Y.
1945	Jan. 22 - Feb. 12	University of Cincinnati Cincinnati, O.
	Feb. 26 - Mar. 3	Indianapolis Council Camp Fire Girls Indianapolis, Ind.
	Mar. 12 - Apr. 2	Oxford Public Schools Oxford, O.
	Apr. 12 - May 3	School District York, Pa.
1946	Feb. 16 - Mar. 9	Montclair Art Museum Montclair, N.J.

LOOK AT YOUR NEIGHBORHOOD XIV

1944	May 2 - 23	Grand Rapids Art Gallery Grand Rapids, Mich.
	June 6 - 27	Crossett Lumber Co. Crossett, Ark.
	July 10 - 31	Kansas State Teachers College Emporia, Kan.
	Aug. 14 - Sept. 4	The Regional Plan Tuscon, Ariz.
	Sept. 18 - Oct. 9	State University of Iowa Iowa City, Iowa
	Oct. 24 - Nov. 14	Board of Education Lakewood, O.
	Nov. 21 - Dec. 12	Hiram College Hiram, O.
1945	Jan. 2 - 23	Stephens College Columbia, Mo.
	Feb. 24 - Mar. 17	Hamline University St. Paul, Minn.
	Apr. 2 - 23	Highland Park High School Highland, Mich.

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LOOK AT YOUR NEIGHBORHOOD XIV, cont.

1945	Apr. 30 - May 21	Central Michigan College of Education Mt. Pleasant, Mich.
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LOOK AT YOUR NEIGHBORHOOD XV

1944	May 19 - June 2	Princeton University Princeton, N.J.
	June 12 - 30	State Teachers College Salisbury, Md.
	July 9 - 16	Superior State Teachers College Superior, Wisc.
	July 16 - 29	Duluth State Teachers College Duluth, Wisc.
	Aug. 8 - 29	J. H. Patterson Co. Freeport, Ill.
	Sept. 8 - 29	Michigan Congress Parents & Teachers Traverse City, Mich.
	Nov. 5 - 26	Connecticut College New London, Conn. (s. Lyman Allyn Museum)
1945	Mar. 14 - Apr. 4	Montclair Academy Montclair, N.J.
	Apr. 17 - May 8	City Club of Albany Albany, N.Y.
	June 1 - 22	Ft. Dix Community Service Center Pemberton, N.J.
1946	Mar. 4 - 24	Martin College Pulaski, Tenn.
	Apr. 5 - 26	Central College Pella, Iowa
	Nov. 8 - 29	Dreher High School Columbia, S.C.

LOOK AT YOUR NEIGHBORHOOD XVI

1944	July 13 - Aug. 3	Broome County Planning Board Court House Binghamton, N.Y.
	Nov. 16 - Dec. 7	Vanderbilt University Nashville, Tenn.
1945	Jan. 8 - 29	University of Miami Coral Gables, Fla.
	Feb. 12 - Mar. 5	Coker College Hartsville, S.C.
1946	Apr. 1 - 21	Kent School Kent, Conn.
	May 8 - 29	Greenwich Electric Co. Greenwich, Conn.
	Nov. 6 - 29	New York State Citizen's Council Saratoga Springs, N.Y.
1947	Mar. 3 - 24	Rollins College Winter Park, Fla.
1948	Mar. 15 - Apr. 5	North Junior High School Newburgh, N.Y.

Sold to National College of Education, Evanston, Ill. for \$5.00 1/23/50

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LOOK AT YOUR NEIGHBORHOOD XVII

1944	June 8 - 29	Hammond Housing Authority Hammond, Ind.
	July 8 - 29	Hinsdale Federal Savings & Loan Association Hinsdale, Ill.
	Nov. 13 - Dec. 4	University of New Hampshire Durham, N.H.
1945	Jan. 13 - Feb. 3	Camp Fire Girls Conference Pennsylvania Hotel New York, N.Y.
	Feb. 10 - Mar. 3	Elm Park Methodist Church Scranton, Pa.
	Mar. 11 - Apr. 1	Woman's College, University of North Carolina Greensboro, N.C.
1946	Apr. 8 - 29	Louisiana Conference of Special Welfare Newcomb School of Art New Orleans, La.

LOOK AT YOUR NEIGHBORHOOD XVIII (new copy)

1947	Nov. 20 - Dec. 11	Mrs. Marshall Lane Atlanta, Ga.
1948	Feb. 9 - Mar. 1	Teachers College Columbia University New York, N.Y.

LOOK AT YOUR NEIGHBORHOOD (Unmounted copies)

Copy I 1944	Mar. 17 - Apr. 7	The Studio Manhattanville College New York, N.Y.
	Apr. 20 - May 11	Greenwich Library (Garden Club) Greenwich, Conn.
Copy II 1944	Feb. 21 - Mar. 13	Goucher College Baltimore, Md.
	Apr. 10	Steubenville Garden Club Steubenville, O.
	May 4 - 25	State Teachers College Kutztown, Pa.
	Nov. 8 - 29	State Teachers College Paterson, N.J.
	May 25 - June 13	Junior High School 43 New York, N.Y.
Copy III 1944	May 10 - 31	Wausau Chamber of Commerce Wausau, Wisc.
Copy IV 1944	May 23/23	Brooklyn Inter-Racial Committee Public School 25 Brooklyn, N.Y.
	Sept. 9 - 30	Valentine Museum Richmond, Va.
	Oct. 27 - Nov. 17	Better Living Inc. Atlanta, Ga.
	Dec. 1 - 8	Benjamin Franklin High School New York, N.Y.

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LOOK AT YOUR NEIGHBORHOOD (Unmounted Copies)

Copy IV, cont.

1945

Jan. 15 - Feb. 5

Hager & Brothers
Lancaster, Pa.

Copy V

1944

May 22/23

Bronx House
Citizens Housing Council
New York, N.Y.

Copy VI

1945

Jan. 29 - Mar. 5

Dartmouth College
Hanover, N.H.

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LOOK AT YOUR NEIGHBORHOOD - COPY

1944 - 1945

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

UNPACKING INSTRUCTIONS - 1 BOX: containing 13 mounts

1. Lift out sheet of corrugated board and package containing 13 mounts.

SAVE WRAPPING PAPER AND TISSUE TO USE IN REPACKING.

2. Replace all packing material in box and put back lid.

PACKING INSTRUCTIONS - 1 BOX: 13 mounts

1. Place mounts face to face and back to back with the one small mount on top. Place sheet of tissue in between the faces of the mounts.
2. Wrap in heavy paper and seal.
3. Place this package in box with a sheet of corrugated board on top.
4. Place lid on box and fasten. Be sure that washers are on bolts before fastening.

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y. FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8990

NEIGHBORHOOD PLANNING EXHIBITION OPENS AT MUSEUM OF MODERN ART

A practical step in postwar planning has been taken by the Department of Circulating Exhibitions of the Museum of Modern Art in the preparation of an exhibition on neighborhood planning. The exhibition will open in the auditorium galleries of the Museum Wednesday, March 29, and will remain on view through May 28. Duplicates of it will be sent all over the country.

The exhibition, entitled Look at your Neighborhood, is composed of twelve panels, each 30 x 40", depicting by means of photographs, drawings, diagrams, charts, plans and brief text the inadequacy of haphazard building in our present towns and cities and the need for comprehensive planning to make the postwar world a better living place for the individual, the family and the community.

The exhibition starts with the individual and stresses his role throughout. The first panel puts to him directly the following pertinent questions, pointed up by humorous sketches:

DO YOU

Spend hours getting to and from your job?
 Want more sun and air, more open space and a
 pleasanter view?
 Walk miles for your daily shopping or
 waste time looking for a place to park your car?
 Wish you had a place to leave your youngest?
 Worry about your children getting run over?
 Wish you had better opportunities for exercise and play?

The next panel shows present unhappy living conditions in cracker-box rows of houses, crowds of people struggling to get home, and streets jammed with traffic. From there on, the panels show how a community must be planned around the needs of an individual and family and illustrate the specific advantages a good neighborhood must have, such as

Good housing
 A park
 An elementary school
 A community center
 A shopping center
 Service shops and light industries

The final panels show how a good neighborhood can either be built on vacant land or can replace slum areas in cities; also that a well-planned neighborhood community may stand alone as a village or become an integral part of a city. The twelfth panel indicates the extensive construction work which will inevitably take place in the postwar world. How to use that tremendous upsurge in building

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activity to the best advantage of the individual, the family and the community, is the object of the exhibition.

To make the exhibition available to the largest possible number of exhibitors, the Museum has used a technique new in exhibition methods. The twelve panels have been reproduced in full size, in black and white and one color, by an amazingly accurate photo-gravure and silk screen process; and an edition of two hundred sets has been struck off. Each set rents for the remarkably low price of \$8.00 for three weeks and sells for \$45.00 a set. Heretofore, the Museum has always undertaken the circulation of all its exhibitions; now, by offering this new exhibition for sale, a wider circulation within individual communities is made possible.

Designed by Rudolf Mock, architect, with the advice of Clarence Stein, one of the foremost planning experts in the United States, the exhibition is suitable for the use of civic organizations, schools and colleges, as well as other groups interested in postwar planning. Its scope is unusually wide, as the text avoids architectural or planning terms unfamiliar to the average layman or student.

A preview of the exhibition, held in association with United Neighborhood Houses, was attended by prominent New Yorkers. Among them were Stanley M. Isaacs, President of the Board of Directors of United Neighborhood Houses, Cleveland Rodgers, member of the City Planning Commission, and Mrs. Mary Simkhovitch, Vice-Chairman of the New York City Housing Authority, all of whom spoke briefly. Mr. Isaacs said in part:

"I am delighted that this great Museum of Modern Art has planned such an interesting exhibition, and is furthering so effectively a cause in which United Neighborhood Houses has been interested for many a year. The objective of city planning is to develop opportunity for a fuller life for those who live in the city and the surrounding region. This exhibition graphically helps people to understand what a fuller life can be. These panels show that a properly served neighborhood necessarily involves the people who live in the neighborhood in the planning of their neighborhood.

"I hope that people all over America will have an opportunity to study this exhibition and make sure that the program for their community is what they themselves need. Here in New York, as in other parts of the country, we are planning for the future. Above all, the people themselves must share that responsibility, for they are planning their own future and the future of their community. We should have faith enough in democracy to make sure that we follow the democratic process at home. This exhibition suggests a sound pattern for democratic planning."

Mr. Rodgers said in part:

"It is significant that this interesting exhibition is being sponsored by the Museum of Modern Art. So much emphasis is placed on engineering, on the architecture of specific buildings, on zoning and other matters, we are inclined to forget that City Planning is, or should be, an art. Mr. Lewis

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activity to the best advantage of the individual, the family and the community, is the object of the exhibition.

To make the exhibition available to the largest possible number of exhibitors, the Museum has used a technique new in exhibition methods. The twelve panels have been reproduced in full size, in black and white and one color, by an amazingly accurate photo-gravure and silk screen process; and an edition of two hundred sets has been struck off. Each set rents for the remarkably low price of \$8.00 for three weeks and sells for \$45.00 a set. Heretofore, the Museum has always undertaken the circulation of all its exhibitions; now, by offering this new exhibition for sale, a wider circulation within individual communities is made possible.

Designed by Rudolf Mock, architect, with the advice of Clarence Stein, one of the foremost planning experts in the United States, the exhibition is suitable for the use of civic organizations, schools and colleges, as well as other groups interested in postwar planning. Its scope is unusually wide, as the text avoids architectural or planning terms unfamiliar to the average layman or student.

A preview of the exhibition, held in association with United Neighborhood Houses, was attended by prominent New Yorkers. Among them were Stanley M. Isaacs, President of the Board of Directors of United Neighborhood Houses, Cleveland Rodgers, member of the City Planning Commission, and Mrs. Mary Simkhovitch, Vice-Chairman of the New York City Housing Authority, all of whom spoke briefly. Mr. Isaacs said in part:

"I am delighted that this great Museum of Modern Art has planned such an interesting exhibition, and is furthering so effectively a cause in which United Neighborhood Houses has been interested for many a year. The objective of city planning is to develop opportunity for a fuller life for those who live in the city and the surrounding region. This exhibition graphically helps people to understand what a fuller life can be. These panels show that a properly served neighborhood necessarily involves the people who live in the neighborhood in the planning of their neighborhood.

"I hope that people all over America will have an opportunity to study this exhibition and make sure that the program for their community is what they themselves need. Here in New York, as in other parts of the country, we are planning for the future. Above all, the people themselves must share that responsibility, for they are planning their own future and the future of their community. We should have faith enough in democracy to make sure that we follow the democratic process at home. This exhibition suggests a sound pattern for democratic planning."

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Mumford says the City is art. Certainly there are several broad definitions of art which cover City Planning: 'Skill in the adaptation of things in the natural world to the uses of human life,' is one from Webster.

"We may glimpse some of the future's possibilities in recent achievements in and around New York City. Highways give Civic Art its form and unity. The comprehensive system of parks and parkways, expressways, some of the new housing, Rockefeller Center and other features, completed or planned, are bringing about a marked transformation in the Metropolitan area.

"We are making progress, but much remains to be done. New York still has miles of slums and blighted areas where millions live in deplorable surroundings, but the larger patterns are emerging. Modern democratic cities are the products of many forces and cannot be shaped by fiat. We have the resources and the skills, but something is lacking.

"If we are to have better cities we must want them badly and feel strongly about them. There must be a merging of all the arts and sciences and a new fusion of feeling to give modern City Planning real meaning. And this must begin in the homes and neighborhoods where people live. Your exhibition should help. It is altogether fitting that the Museum of Modern Art should provide leadership in furthering modern City Planning, which may become the greatest and most useful of modern art manifestations."

Mrs. Simkhovitch said in part:

"What the neighborhood is and may be fixes the pattern of our American life. Properly planned, our city neighborhoods (and rural communities also) can ensure a stable existence for the coming generation which, while leaving enough freedom to experiment in, will reduce the casual haphazardness of existence and provide an ordered life full of the rewards which reason alone can effect in the midst of chaos.

"But the neighborhood can never plan efficiently except in the larger framework of city, state and national action. Social security, housing, an adequate standard of living, are national problems; but what happens is highlighted in the day-by-day happenings of neighborhood existence. A neighborhood which becomes conscious of a need for a plan will direct its attention not only to municipal action, but to the state and nation, not forgetting that there are many problems which can be met either by private enterprise or through cooperative techniques.

"What made the strength of pioneer life in this country was the sense of boundary. The family's self-sustaining economic life, bolstered by school and church created a good but tough life. In Town Meeting the life of the community was organized. Everything necessary was contained in that compact unit. As we have moved on to wider fields we have gained much. We are now in the way of becoming world citizens. As the world shrinks we shall feel more at home in it. But these wider and ever wider loyalties will lose their meaning, if we do not hold on to those primary obligations which have the rich substance of day-by-day living. I learn about the world from my neighbor. He has a story of interest and concern. He has his own background, tradition, and outlook. He is my teacher. I do not have to go far afield to find out what the world needs. It is all implied in our daily neighborhood relationships. For the neighborhood is the microcosm of that larger world we hope to live in. If we fail there, we are likely to fail in the larger world. There never was a time when the word neighbor meant as much as it does today. For the neighbor is beginning to realize he is master of his fate if he lives in a purposeful fellowship of neighbors, which is perhaps a pretty good definition of that vast and hazy word democracy."

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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

PROMINENT SPEAKERS AT PREVIEW OF NEIGHBORHOOD PLANNING
EXHIBITION AT MUSEUM OF MODERN ART

At a meeting which preceded the preview of a twelve-panel exhibition on neighborhood planning entitled Look at Your Neighborhood held at the Museum of Modern Art Tuesday afternoon, March 28, Stanley M. Isaacs, President of the Board of Directors of United Neighborhood Houses, Mrs. Mary Simkhovitch, Vice-Chairman of the New York City Housing Authority, and Cleveland Rogers, member of the City Planning Commission, spoke on the need for neighborhood and city planning. Monroe Wheeler, the Museum's Director of Exhibitions and Publications, was Chairman of the meeting and introduced the speakers. Alice Otis, staff member of the Museum's Department of Circulating Exhibitions which prepared the show and will circulate it throughout the country, also spoke briefly.

As an amplification of the twelve-panel exhibition the United Neighborhood Houses, with the assistance of the Museum, has prepared four additional panels. These show how some of the principles of planning can be applied to New York. A proposed housing project in the district of Chelsea was chosen as an example of how future building in New York can consider the needs of the whole community and form the nucleus of the neighborhood in which it will exist.

The meeting and preview were held in association with United Neighborhood Houses of New York. Among the guests at the preview was a group of children from the Chelsea district. These children, between the ages of nine and thirteen, belong to a handicraft group at the Hudson Guild, 436 West 27th Street, and are at present studying the subject of neighborhood planning. At the Guild they build models of what they would like to have in their community--houses, recreation centers, playgrounds, and so forth.

Mr. Isaacs spoke as follows:

I am delighted that this great Museum of Modern Art has planned such an interesting exhibit, and is furthering so effectively a cause in which United Neighborhood Houses has been interested for many a year. The settlements of this community are essentially democratic institutions, whose chief objective is to marshal the forces in the neighborhoods they serve in order to improve local conditions, so that those who

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live in the neighborhood can find broader opportunities, greater security, increased happiness, and give their children the full opportunity for satisfactory development that every young American should have.

The objective of city planning is to develop opportunity for a fuller life for those who live in the city and the surrounding region. This exhibition graphically helps people to understand what a fuller life can be. These panels show that a properly served neighborhood necessarily involves the people who live in the neighborhood in the planning of their neighborhood. I hope that people all over America will have an opportunity to study this exhibition and make sure that the program for their community is what they themselves need. Here in New York as in other parts of the country, we are planning for the future. Above all, the people themselves must share that responsibility, for they are planning their own future and the future of their community. We should have faith enough in democracy to make sure that we follow the democratic process at home. This exhibition suggests a sound pattern for democratic planning.

The United Neighborhood Houses, representing all of these settlements, has found out long since that what each house finds essential in its own neighborhood is more or less the same--better housing, improved schools, more recreational facilities for young and old, opportunities for those who live in the neighborhood to know each other, to work together. We have long realized that the objective of city planning is not to create a city beautiful, or just to improve traffic conditions, but that housing, living conditions lie at the heart of planning; that its real objective is to develop opportunities for a fuller life for those who live in the city and the surrounding region.

Accordingly, I can add to the interesting panels that are now disclosed by the Museum of Modern Art another panel that cannot be depicted on your walls, except possibly by photographs of people in action: a panel which would show that a properly served neighborhood necessarily involves the people who live there in the planning of their neighborhood; their organized interest in local problems. We know from experience that a good neighborhood means good local community leadership; that a good neighborhood means sound relations between local residents of varied creeds, varied races, varied nations of origin; that a good neighborhood means widespread local interest in all the local and broader problems that confront the people living in the neighborhood.

It is only too often true that government officials planning to the best of their ability develop their program without consultation with the people most affected. For example, the immense program of planning for post-war construction now being developed by The City Planning Commission is quite obviously a jumbled mass of proposals emanating from governmental agencies and that the people themselves who are most concerned have played little part in the planning. We have asked our member houses to study these post-war plans insofar as they affect their own neighborhoods--to study them and make sure that the program is what they themselves need, what they themselves long for; to make certain that the new housing development contains adequate facilities for community life and is not just so many houses; to make certain that the new school is not only open to children during the day time, but that it provides facilities for adult education as well, for community meetings, and for cultural and other activities available to the entire community; to try to consolidate services like welfare and health in one building instead of two, not merely because of the economy involved, but because centralized municipal services will give to the people who live in the neighborhood more efficient service.

We are planning for the future of New York--planning progressively and intelligently. We must think of the people first--all of the people. We must make sure that we are opening the doors of opportunity wide to children and adolescents. We must make certain that we bring together citizens of every creed and every race in mutual activities that will ultimately bring them together in friendly intercourse, help them to

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understand each other, encourage them to protect each other from discrimination or attack. Above all, the people themselves must share responsibility for planning if we want a progressive city.

Finally, may I add as an essential part of the program that planning must be kept within sound and reasonable cost. The planning program must be economically sound, without waste and without extravagance. Just because of our desires for extended services, we must recognize that the taxpayer, small and large, must be protected from waste. We must realize that if we want to have all that our neighborhoods desire, all the services that we believe necessary in a progressive community, all the facilities that we believe advantageous and essential to a fuller life, we must make sure that we use our available funds prudently. Otherwise they will run dry before we accomplish this vital purpose.

I do believe that the City can afford to and must provide all the services that are reasonable and properly demanded as their birthright by those who live within the city; that those services should be expanded as our needs expand; and that the people themselves should share in the planning of their own future and the future of their community. We are defending, and I hope expanding, Democracy today. We should have faith enough in it to make sure that we follow the democratic process at home--that we recognize and take advantage of all that Democracy means in our own city, and in that way suggest a sound pattern for others to follow.

This Exhibition of yours is truly staged along democratic lines.

Mrs. Simkhovitch spoke as follows:

Americans have a passion for new words, new styles, new songs, for going somewhere, for rushing to luncheons, dinners, and all-day conferences. It is a symptom of our energy, our readiness for change, and for the thoughtless gaiety which characterizes a country of plenty and of still boundless resources. Reflection on a week's activities of almost anyone suddenly forces one to ask, "Whither and why, busy man?" The modern accent on publicity still further emphasizes the new "It pays to advertize" as they say. And often substantial realities go into the discard in favor of the new competition for public attention.

Underneath all this boiling heterogeneous energy there are certain basic needs and outlooks which are shared in by all. Every family wants education and health for its children; an opportunity to acquire a livelihood, and freedom to move, think, and act within the law. Although this basic design for American families is essential for the public welfare, the realization of these simple aims is far from attained by millions of our people.

There are neighborhoods devoid of these opportunities all over the country. What part do the neighbors themselves play in an effort to realize these basic objectives? To what degree, if at all, is a neighborhood conscious of need?

An individual may come into a neighborhood for its special facilities. If there is a good high school and the family has children of high school age, there is sufficient reason to come into that neighborhood for that reason alone. And very likely that may be the only community relationship that family may have. It will put up with the fact that shopping facilities are poor, that cultural opportunities are few or even that the transportation is inadequate; or a family may determine its residence by nearness to work, or by its adequate housing. But rarely does the ordinary neighbor see his neighborhood as a whole, with defects to remedy, with objectives to pursue, with in fact a plan for its present and for its future.

The word "plan" is one of those fashionable words now in vogue. Let us hope that it does not meet the fate of many another dated word. For we plan, even when we don't plan consciously. Not to plan is to deteriorate, to let the tide of life roll on and sink in with the clam-life acceptance

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of what happens. Yet the good planner will not let his ideals run away with him. It might be a very good idea, for example, to burn up New York and start again. Some planners are said to receive with equanimity the news of the destruction of cities by war as a wonderful opportunity of rebuilding in a better way! But the changes of tomorrow will be succeeded we may hope by the changes of day after tomorrow. There will never be a last word. New materials, new methods, new institutions will arise as life goes on. Probably it is a mercy that change has to be gradual and that old neighborhoods will have to replan their neighborhood life under the limitations of expense and a popular appreciation and understanding.

Through the past half century there has been only one social group whose primary task has been the development of a local area. That is the settlement. Always these centers have subordinated their own activities to the development of a neighborhood plan. No other organization either of government or of private enterprise has made this its chief aim. But of course there have been many contributing factors that have moved in this direction. We had a germ of such an organization in New York in the old local improvement boards. But the tide of change in that period was toward centralization rather than decentralization, and these boards withered away.

During the last forty or almost fifty years the settlements have worked with their neighbors in local areas to furnish the neighborhoods they serve with facilities for a full life. They have done this by arousing public opinion to create a demand for civic services, and through these special efforts have fostered a community spirit which has often been fruitful. I do not believe it is generally understood to what extent these neighborhood houses situated in different New York communities have been the fertilizing agents for the creation of public opinion and resultant social action. The activities settlements conduct are wholly secondary, no matter how useful or fascinating, to their primary purpose of energizing their neighborhoods to develop a common consciousness of need and a common effort to meet those needs, in order words, as we say nowadays, a plan.

One of the weaknesses of neighborhood work is that for a long while it has been competitive in character. The demand for local improvements had little relationship to the total problem of the city's needs.

An aroused community, bound to have good playgrounds, swimming pools, libraries, schools, health centers and what not, on the whole stands a better chance of getting somewhere than a dormant community registering no demands. Obviously, however, neighborhood planning must be coordinated with the city plan as a whole. The point of our discussion today is, however, that as the neighborhood plan must be considered in relation to the city as a whole, so the city plan is dependent upon neighborhood planning. It is a two-way process. The zoning that started in the early nineteen hundreds was the beginning of this recognition. The Congestion Exhibit of 1910 featured the evils happening in New York neighborhoods. But out of that Exhibit, addressed at its opening by Governor Hughes who later appointed a State Commission on the same subject, came the first National City Planning Committee which met in Washington in 1912. From this group issued a long series of organizations both for planning and housing which have resulted in gaining a permanent foothold in the public mind of the importance of community planning. In 1902 the first neighborhood association in New York was formed. This group has been the major factor in building up the social and cultural life of that area. The settlements as a whole have fostered and participated in the development of many local city or country-wide efforts to enrich the life of their neighborhoods through social action of a public or private character.

It is of great significance that at this present moment the development of local planning is being emphasized in widely different groups. Labor is organizing in community councils. The Welfare Council is accenting geographical areas for the pursuance of its work in health and welfare, and progressive education is shifting its emphasis to community development. The settlements are gratified that their half century of work in accenting the local area is bearing fruit in so many directions.

All the forces for the future of America are mirrored to a greater or less degree in neighborhoods. Long ago the pioneer philosophers of the neighborhood movement, Mary Follet in her great

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and two little known volumes, The New State and Creative Experience, and Cooley in his notable book Social Organization, have shown the neighborhood to be that intermediate group between the family and the State, where the richness or barrenness of life is determined.

What the neighborhood is and may be fixes the pattern of our American life. Properly planned our city neighborhoods (and rural communities also) can ensure a stable existence for the coming generation, which while leaving enough freedom to experiment in, will reduce the casual haphazardness of existence and provide an ordered life full of the rewards which reason alone can effect in the midst of chaos.

But the neighborhood can never plan efficiently except in the larger framework of city, state and national action. Social security, housing, an adequate standard of living, are national problems, but what happens is highlighted in the day-by-day happenings of neighborhood existence. A neighborhood which becomes conscious of a need for a plan will direct its attention not only to municipal action, but to the state and nation, not forgetting that there are many problems which can be met either by private enterprise or through cooperative techniques.

But it is as idle to suppose that private enterprise can solve all our problems as it is to suppose that government action is all we need. Democracy can never be realized until the pattern of the good life is made up through private initiative, cooperative enterprise, and governmental action. It is the integration of these forces which neighborhood planning must attempt to compass.

If our city were really divided into areas whose dwellers realized the vast power which united action can bring about, we could not only point to the fact that these neighborhoods are the grassroots of the nation, but one might expect to see these grassroots grow into an ordered life fit for children to grow up in.

What made the strength of pioneer life in this country was the sense of boundary. The family's self-sustaining economic life, bolstered by school and church created a good but tough life. In Town Meeting the life of the community was organized. Everything necessary was contained in that compact unit. As we have moved on to wider fields we have gained much. We are now in the way of becoming world citizens. As the world shrinks we shall feel more at home in it. But these wider and ever wider loyalties will lose their meaning, if we do not hold on to those primary obligations which have the rich substance of day-by-day living. I learn about the world from my neighbor. He has a story of interest and concern. He has his own background, tradition, and outlook. He is my teacher. I do not have to go far afield to find out what the world needs. It is all implied in our daily neighborhood relationships. For the neighborhood is the microcosm of that larger world we hope to live in. If we fail there, we are likely to fail in the larger world. There never was a time when the word neighbor meant as much as it does today. For the neighbor is beginning to realize he is master of his fate if he lives in a purposeful fellowship of neighbors, which is perhaps a pretty good definition of that vast and hazy word democracy.

Mr. Cleveland Rodgers spoke as follows:

It is significant that this interesting exhibition is being sponsored by the Museum of Modern Art. So much emphasis is placed on engineering, on the architecture of specific buildings, on zoning and other matters, we are inclined to forget that City Planning is, or should be, an art. Mr. Lewis Mumford says the City is art. Certainly there are several broad definitions of art which cover City Planning: "Skill in the adaptation of things in the natural world to the uses of human life," is one from Webster.

Classic City Planning is recognized as the greatest of art manifestations. Modern City Planning has lagged behind science and technology, as well as art. But we may be facing something like a Renaissance. At least we may glimpse some of the future's possibilities in recent achievements in and around New York City.

Highways give Civic Art its form and unity. The comprehensive system of parks and parkways, expressways, some of the new housing, Rockefeller Center and other features, completed or planned, are bringing about a marked transformation in the Metropolitan area.

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Description of the exhibition on neighborhood planning entitled

LOOK AT YOUR NEIGHBORHOOD

Designed by Rudolf Mock, architect, with the advice of Clarence Stein, one of the foremost planning experts in the United States; prepared and circulated by the Department of Circulating Exhibitions and Educational Services of the Museum of Modern Art, New York.

This exhibition attempts to answer the demands from educational and civic organizations for intelligent and practical information on community planning. It is gauged to the interest of a wide public, laymen, high school and college students, and acquaints them with the general considerations essential to small or large scale planning. It presents such neighborhood requirements as a shopping center, community center, school, etc., in original drawings, photographs and diagrams, with simple explanatory text.

The exhibition contains twelve panels, each 30 x 40 inches, and a title panel 15 x 30 inches. The original drawings, some in color, photographs and text, accurately reproduced by a special photogravure process, are mounted on heavy cardboard. The panels are packed in cardboard cases ready for shipment. Two hundred copies of this exhibition have been made. AS THE PANELS HAVE BEEN LACQUERED, SMUDGES AND FINGERMARKS MAY BE REMOVED BY USING A DAMP CLOTH.

Purchase price: \$45, plus mailing charges.

Rental fee: \$8 for three weeks, plus transportation charges from the previous city on the itinerary.

Description of Panels

Panel 1. Introductory Panel. This panel is designed to point out the inadequacy of present towns and cities by asking such questions as: Do you spend hours getting to and from your job? Do you worry about your children getting run over? Do you walk miles for your daily shopping or waste time looking for a place to park your car? It emphasizes these points by drawings.

Panel 2. Why Must We Plan? The need for comprehensive planning is indicated by illustrations of overcrowded cities and the chaos resulting in unplanned cities.

Panel 3. Planning. The life of the individual in his community must always be the basis for planning whether the problem be one of a simple town or the complex one of a city or region. Neighborhoods so planned provide the citizen with an incentive to play a responsible part in his community. (Text, photographs and diagram in color.)

Panel 4. A Good Neighborhood Has Good Housing. The requirements for good living - sun, space, etc. - which can only be achieved if the dwelling is part of a well planned neighborhood, are illustrated in photographs by the contrast of a well planned neighborhood with a typical haphazard, unplanned neighborhood. (Text, diagram and photographs.)

Panel 5. A Good Neighborhood Has a Park. The function of a park as an integral part of a neighborhood is illustrated: as a playground for children, as a place to sit and talk, as a safe pedestrian artery to all sections of the neighborhood, etc. (Diagram in color, text and photographs.)

Panel 6. A Good Neighborhood Has an Elementary School. This panel emphasizes the requirements of an elementary school that is designed for the interests and needs

tions of the neighborhood, etc.

Diagram in color, text and photographs.

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of children, where classrooms are related to the out-of-doors and where shops are provided for the special activities of the modern curriculum. It indicates the desirability of locating the school in the park so that children may walk safely from any house in the neighborhood. (Text and photographs.)

Panel 7. A Good Neighborhood Has a Community Center. An adequate community center provides for both individual and group needs of adults such as photography, shop work, drama, sports and forums. The community center may be closely related to the school since many of the facilities of the school are adaptable to adult use. Better still the school itself may be planned to serve also as a community center. Example of a well planned community center, Woodville Housing Project in California. (Illustrated with photographs.)

Panel 8. A Good Neighborhood Has a Shopping Center. The desirability of grouping all necessary shops so that they are easily accessible to one another is indicated. Social-commercial features like an outdoor restaurant, theater, bowling alley, may be incorporated in the shopping center to advantage. Such a shopping center is illustrated by the MacLaughlin Heights War Housing Project in Vancouver, British Columbia. (Diagram and photographs of shopping center showing relation to community.)

Panel 9. A Good Neighborhood Has Service Shops and Light Industry. The shops which serve the community - tailor's, baker's, etc. - become an integral part of the neighborhood in good planning. Factories, too, may enhance the neighborhood plan if they are simple and dignified in design, clean and quiet. An example may be found in the Johnson & Johnson Ligature Building, New Brunswick, New Jersey. Industrial buildings should always be segregated from the residential area but made easily accessible for the workers. This careful provision for light industry makes for a more complete and varied community than the purely residential "Dormitory" suburb. (Variety of shops suggested by photographs of tailor, baker, carpenter, shoemaker. Illustration of Johnson & Johnson Ligature Building.)

Panel 10. Good Neighborhoods Can Be Created or Redeveloped. This panel illustrates how good neighborhoods can not only be built from scratch on vacant land in open country or replacing slum areas in cities, but how they may also be created through a gradual redevelopment of city areas retaining as many sound buildings and utilities as possible. The last point is illustrated by a recent project for Philadelphia. (Text, drawings, photographs.)

Panel 11. Neighborhoods May Stand Alone or Become Part of a Town. This panel shows that neighborhoods may stand alone as rural or suburban villages. When part of a town, they will be grouped around a town center containing all the civic and commercial facilities required by the larger population. Illustrations show several such buildings and the schematic plan of a town. Although such towns are limited in size, they may again form part of a larger urban region with its corresponding industrial, commercial and educational centers; but no matter how large the town or city, the human scale of the small neighborhood will always be preserved.

Panel 12. Planning Now for Postwar Building. This panel symbolizes the extensive building activity anticipated after the war by a large photograph of a workman signaling a steam shovel. A need for planning now toward better living conditions for all should be recognized by every citizen. The realization of this aim depends largely upon the people's initiative through community and civic organizations.

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tions of the neighborhood, etc.

Diagram in color, text and photographs.

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Panel 2. Why Must We Plan? The need for comprehensive planning is indicated by illustrations of overcrowded cities and the chaos resulting in unplanned cities.

Panel 3. Planning. The life of the individual in his community must always be the basis for planning whether the problem be one of a simple town or the complex one of a city or region. Neighborhoods so planned provide the citizen with an incentive to play a responsible part in his community.

Text, photographs and diagram in color.

Panel 4. A Good Neighborhood Has Good Housing. The requirements for good living - sun, space, etc. - which can only be achieved if the dwelling is part of a well planned neighborhood, are illustrated in photographs by the contrast of a well planned neighborhood with a typical haphazard, unplanned neighborhood.

Text, diagram and photographs.

Panel 5. A Good Neighborhood Has a Park. The function of a park as an integral part of a neighborhood is illustrated: as a playground for children, as a place to sit and talk, as a safe pedestrian traffic artery to all sections of the neighborhood, etc.

Diagram in color, text and photographs.

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Panel 6. A Good Neighborhood Has an Elementary School. This panel emphasizes the requirements of an elementary school that is designed for the interests and needs of children, where classrooms are related to the out-of-doors and where shops are provided for the special activities of the modern curriculum. It indicates the desirability of locating the school in the park so that children may walk safely from any house in the neighborhood.

Text and photographs.

Panel 7. A Good Neighborhood Has a Community Center. An adequate community center provides for both individual and group needs of adults such as photography, shop work, drama, sports and forums. The community center may be closely related to the school since many of the facilities of the school are adaptable to adult use. Better still the school itself may be planned to serve also as a community center. Example of a well planned community center, Woodville Housing Project in California.

Illustrated with photographs.

Panel 8. A Good Neighborhood Has a Shopping Center. The desirability of grouping all necessary shops so that they are easily accessible to one another is indicated. Social-commercial features like an outdoor restaurant, theater, bowling alley, may be incorporated in the shopping center to advantage. Such a shopping center is illustrated by the MacLaughlin Heights War Housing Project in Vancouver, British Columbia.

Diagram and photographs of shopping center showing relation to community.

Panel 9. A Good Neighborhood Has Service Shops and Light Industry. The shops which serve the community - tailor's, baker's, etc. - become an integral part of the neighborhood in good planning. Factories, too, may enhance the neighborhood plan if they are simple and dignified in design, clean and quiet. An example may be found in the Johnson & Johnson Ligature Building, New Brunswick, New Jersey. Industrial buildings should always be segregated from the residential area but made easily accessible for the workers. This careful provision for light industry makes for a more complete and varied community than the purely residential "dormitory" suburb.

Variety of shops suggested by photographs of tailor, baker, carpenter, shoemaker. Illustration of Johnson & Johnson Ligature Building.

Panel 10. Good Neighborhoods Can Be Created or Redeveloped. This panel illustrates how good neighborhoods can not only be built from scratch on vacant land in open country or replacing slum areas in cities, but how they may also be created through a gradual redevelopment of city areas retaining as many sound buildings and utilities as possible. The last point is illustrated by a recent project for Philadelphia. Text, drawings, photographs.

Panel 11. Neighborhoods May Stand Alone or Become Part of a Town. This panel shows that neighborhoods may stand alone as rural or suburban villages. When part of a town, they will be grouped around a town center containing all the civic and commercial facilities required by the larger population. Illustrations show several such buildings and the schematic plan of a town. Although such towns are limited in size, they may again form part of a larger urban region with its corresponding industrial, commercial and educational centers; but no matter how large the town or city, the human scale of the small neighborhood will always be preserved.

Panel 12. Planning Now for Postwar Building. This panel symbolizes the extensive building activity anticipated after the war by a large photograph of a workman signaling a steam shovel. A need for planning now toward better living conditions for all should be recognized by every citizen. The realization of this aim depends largely upon the people's initiative through community and civic organizations.

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LOOK AT YOUR NEIGHBORHOOD

AN EXHIBITION ON NEIGHBORHOOD PLANNING

Designed by Rudolf Mock, architect,
with the advice of Clarence Stein,
one of the foremost planning experts
in the United States.

PREPARED BY THE MUSEUM OF MODERN ART, NEW YORK

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Title Paull

27³/₄

S-5276

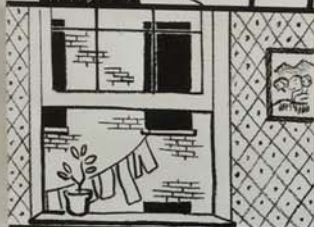
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spend hours getting to and from your job?



want more sun and air, more open space and a pleasanter view?



walk miles for your daily shopping or
waste time looking for a place to park your car?



wish you had a place to leave your youngest?



worry about your children getting run over?



wish you had better opportunities for exercise and play?

***If your answer is NO
look no further***

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CIRCULATING EXHIBITION Look at Your Neighborhood
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NEGATIVE NO. _____
PANEL NOS. Panel #1
ARTIST _____ TITLE _____

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

MA 1712.1



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Our towns and cities are obsolete. Their pattern
has been set by interests of real estate speculators—
at the expense of human health and happiness—and now

YOU'RE THE LOSER

our cities are
MASSES of buildings in too little space

MASSES of people, yet little real neighborliness

MASSES of automobiles jammed into inadequate street systems

they are dangerous and unhealthy
wasteful of money and energy, undemocratic



*that's why
we must study our problems,
examine our resources, and
plan to use them wisely in
building for*

BETTER LIVING

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REGULATING EXHIBITION *Look at your Neighborhood*

INSTALLATION PUBLICITY

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PANEL NOS. *2*

ARTIST TITLE

MUSEUM OF MODERN ART
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NEW YORK 19, NEW YORK

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Planning must deal with an entire region
and its many complex problems, as
industry commerce
transportation housing
health government
recreation

But planning begins with
YOU
YOUR FAMILY
YOUR NEIGHBORHOOD



The neighborhood is the basic unit of any town, city, or region.
It must be small enough to allow for a good social life.
It must be large enough to support a good elementary school,
(i.e. 1000 to 1500 families).
It must have its park, its social center, its stores, its
opportunities for work.
It must provide for people with different interests, jobs, and incomes.

In such neighborhoods people will *want* to work together
to solve their mutual problems.
They will have the chance to become
A REAL COMMUNITY OF RESPONSIBLE CITIZENS

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CIRCULATING EXHIBITION Look at your Neighborhood
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NEGATIVE NO. _____
PANEL NOS. Panel #3
ARTIST _____ TITLE _____

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

15753
723
Lent

MA 1712.3

S-5137
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a good neighborhood has
GOOD HOUSING

whether you live in an apartment or a house
you'll want



But you can't have all this unless your house is part of a

WELL PLANNED NEIGHBORHOOD

where it is properly related to the other houses,
the park, the school, community buildings,
and served by a quiet, safe, residential street,
free of through-traffic, yet close to main highways.

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CIRCULATING EXHIBITION

Look at Our Neighborhood

INSTALLATION

PUBLICITY

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PANEL NOS.

4

ARTIST

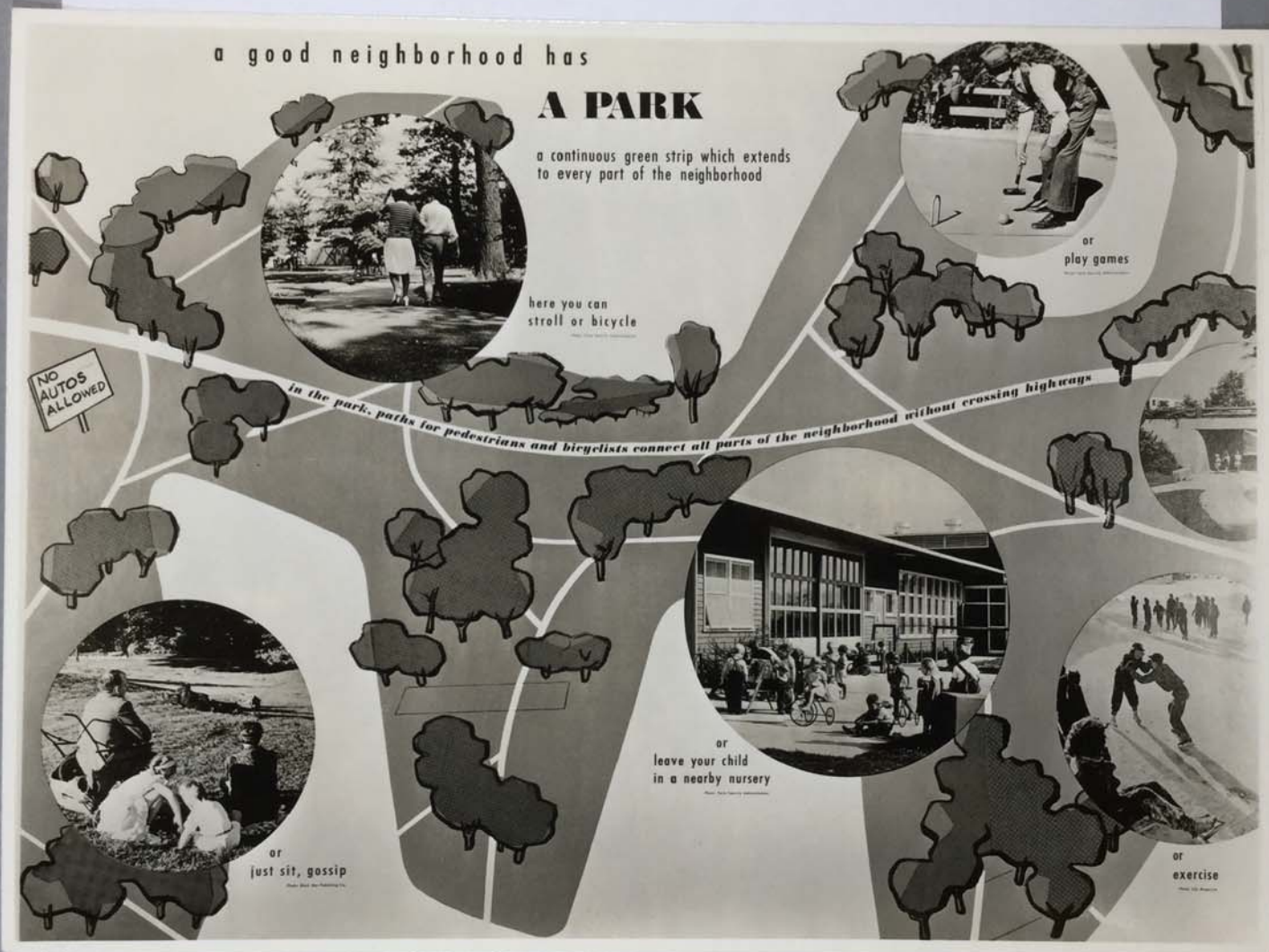
TITLE

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

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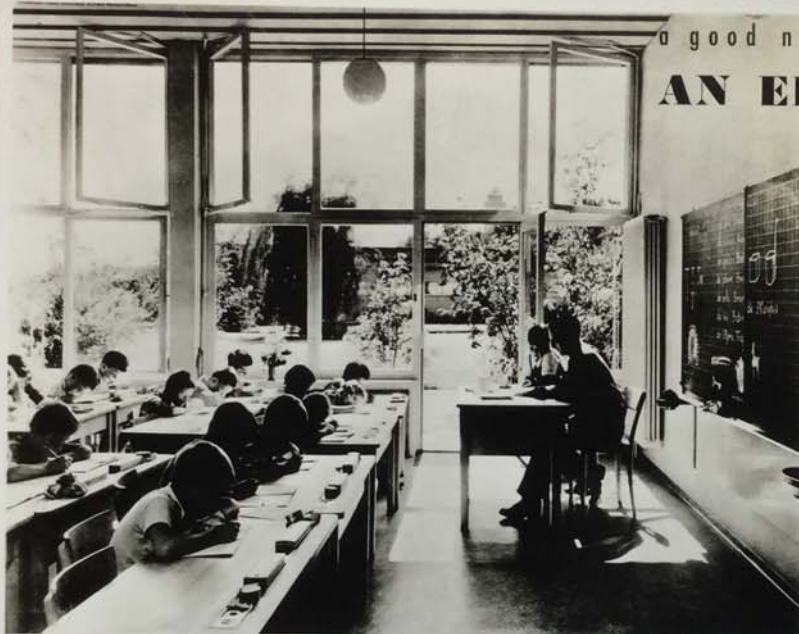
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Panel 5

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a good neighborhood has
AN ELEMENTARY SCHOOL

*The first responsibility of the community is
the education of its children.*

The school should be placed in the park
so that children may walk there
from any house in the neighborhood
without crossing traffic streets.
It must also be accessible by car.

The building should be flexible to
accommodate the many activities
of modern education.

It must have plenty of land for
playgrounds and for parking.



*But education does not end at the school walls.
Schooling must be supplemented by the everyday
experience of living in a good vigorous community.*

Photographs by
Lester K. Born
and
John W. Johnson

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INSTALLATION PHOTO - PANEL 6

LOOK AT YOUR NEIGHBORHOOD exhibition
circulated and sold by the Museum of
Modern Art, New York City.

CIRCULATING EXHIBITION Look at your Neighborhood

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PANEL NOS. Panel #6

ARTIST _____ TITLE _____

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

S-5129

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a good neighborhood has **A COMMUNITY CENTER**

This center should provide space for
community gatherings
committee or club meetings
dramatics, music, dances, games
education and hobbies.

It should have a branch library, a clinic, workshops.
Churches would be nearby.

Many of these facilities will be used by both
adults and children. Therefore the school
and the center should be closely integrated.
This means a saving in building cost for
the community.



*Active cooperation in community affairs will help
to turn passive taxpayers into alert citizens
conscious of their responsibilities in a democratic society.*

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CIRCULATING EXHIBITION Look At your Neighbourhood
INSTALLATION _____ PUBLICITY _____
NEGATIVE NO. _____
PANEL NOS. Panel #7
ARTIST _____ TITLE _____

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

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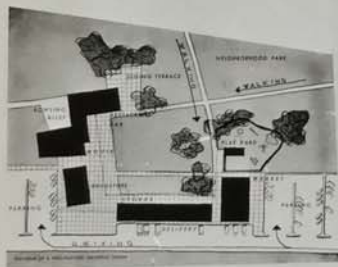
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a good neighborhood has **A SHOPPING CENTER**

Here the stores for your day-to-day shopping are grouped together in one place. You can easily walk there through the park from any house in the neighborhood. If you come by car you'll find ample parking space.

Such a group of shops, including some offices for professional services, can serve the community more economically than many scattered ones.



SHOPPING IS SOCIABLE

The shopping center should be close to the community center. It might include a restaurant, a bar, a movie theater, a bowling alley, etc.

It should have a play yard in which to leave children while you shop.



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*"Look at your
neighborhood"
a multiple exhibition
offered for sale —*

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

*Return to
Miss Courter's
Office*

5" high

CIRCULATING EXHIBITION *Look at your Neighborhood*

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PANEL NOS. *8* _____

ARTIST _____ TITLE _____

5-5131

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a good neighborhood has **SERVICE SHOPS**

such as laundries, bakeries,
dairies, garages,
shops for carpenters, plumbers,
electricians, painters,

planned
as an integral part of the neighborhood,
yet separated from the dwellings.



AND FACTORIES

if they are clean, quiet, and electrically powered.

They should be segregated from the residential area
by park strips, but easily accessible by walking
or bicycling.

*Careful provision for light industry in the
neighborhood plan makes a more complete
and varied community than the purely
residential "dormitory" suburb. The factory
work itself will be pleasanter, as it is closer
to home and in cheerful surroundings.*

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INSTALLATION PHOTO - PANEL 9

LOOK AT YOUR NEIGHBORHOOD exhibition
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Modern Art, New York City.

CIRCULATING EXHIBITION

Look at your Neighborhood

INSTALLATION

PUBLICITY

NEGATIVE NO.

Panel #9

PANEL NOS.

REEL

TITLE

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

S-5135

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INSTALLATION PHOTO - PANEL 10

LOOK AT YOUR NEIGHBORHOOD exhibition
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CULATING EXHIBITION Look at your Neighborhood
ALLATION PUBLICITY
ATIVE NO.
NEL NOS. 10
RTIST TITLE

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

5-5136

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A NEIGHBORHOOD MAY STAND ALONE AS A RURAL OR SUBURBAN VILLAGE

OR IT MAY BE GROUPED WITH OTHER NEIGHBORHOODS TO FORM A TOWN

Here the various neighborhoods will be situated around a town center providing all the necessary civic and commercial buildings, such as:

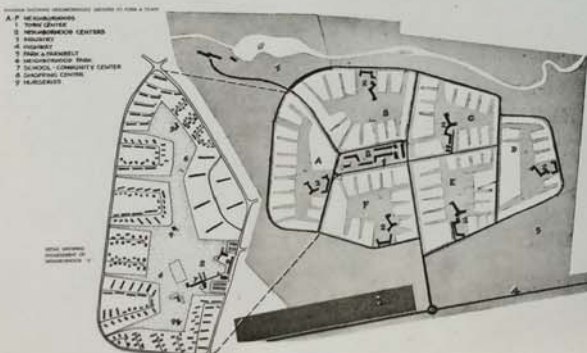
town hall, high school, auditorium, library, hospital, churches, theaters, department and specialty stores, bus terminal, museum, and also a zoo, sport fields, etc.



OR THESE TOWNS

(limited to about 50,000 people) may again be part of a city or metropolitan region.

They would be widely spaced, protected from uncontrolled development by a greenbelt of park or farmland, separated from heavy industry, yet brought close together in time by modern transportation.



But always there will be the human scale of the neighborhood community, basic cell of the town, the city, and the region.

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CIRCULATING EXHIBITION Look at Your Neighborhood

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PANEL NOS. 11

ARTIST _____ TITLE _____

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

*if not in arch. files
write
E. Steuben*

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WHEN WE BUILD AGAIN

There will be new housing (private and public), schools, shops, offices, airports, public buildings, roads, parks—

Will they be strewn around in the wasteful, haphazard way of the past?

Or shall we *plan* to put them together to make sense for the future?

Plans must be made *here and now*. Some cities and towns have already made a good start. In others, citizens and civic organizations are just beginning to make themselves heard.
WHAT ABOUT YOUR TOWN?

This is everybody's concern. We have the resources for a good job: men, land, materials, ideas, and yes, money too. But all that is not enough. The full cooperation of public and private enterprise, local initiative, and *your* active interest are all essential if plans are to be transformed into actuality.

HERE'S OUR CHANCE!



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CIRCULATING EXHIBITION Look at your Neighborhood

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NEGATIVE NO. _____

PANEL NOS. 12 _____

ARTIST _____ TITLE _____

MUSEUM OF MODERN ART
11 WEST 53rd STREET
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Jens

*Photos - returned by
Educational Project*

"Look at your neighborhood"

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Title panel

LOOK AT YOUR NEIGHBORHOOD - ultra Bodoni - 60 pt. caps - normal spacing.

15 3/4"
AN EXHIBITION ON NEIGHBORHOOD PLANNING - Futura med. condensed 60 pt
caps -

6 1/2"
Designed by Rudolf Mock, architect,
6 1/2"
with the advice of Clarence Stein,
6 1/2"
one of the foremost planning experts

Futura med. condensed 36 pt.

less letter
spacing
(like line above
"Designed by Rudolf Mock, architect")
4 1/4"
in the United States

15 3/4"
PREPARED BY THE MUSEUM OF MODERN ART, NEW YORK - Futura med. condensed
36 pt caps

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Panel 1 -
all type letter spaced

A spend hours getting to and from your job? - futura medium condensed 60 pt.
13 1/2"

B worry about your children getting run over? - futura m.c. 60 pt.
14"

close up
less
letter spacing
in C + D -
space
like E

C walk miles for your daily shopping or - futura m.c. 60 pt.
12 1/4"
D waste time looking for a place to park your car? - futura m.c. 60 pt.
16"

E wish you had a place to leave your youngest? - futura m.c. 60 pt.
14 1/4"

F want more sun and air, more open space and a pleasanter view? - futura m.c. 60 pt.
18 1/8"

G wish you had better opportunities for exercise and play? - futura m.c. 60 pt.
17"

less
letter words -
spacing
in H and I -
same word spacing Panel 1

H If your answer is NO - Ultra Bodoni Italic 72 pt.
14"

I look no further - u.B. Italic 72 pt.
10"

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Panel 2.
type letterspaced

(A) $\overleftarrow{\hspace{10em}}$ Our towns and cities are obsolete. Their pattern Futura medium condensed 48 pt
 (B) $\overleftarrow{\hspace{10\frac{1}{2}em}}$ has been set by interests of real estate speculators Futura med. con. 48 pt
 (C) $\overleftarrow{\hspace{9em}}$ at the expense of human health and happiness Futura med. con. 48 pt

(D) and now Futura med. con. 48 pt.
 $\overleftarrow{\hspace{1\frac{1}{2}em}}$

(E) YOU'RE THE LOSER - ultra Bodoni
 $\overleftarrow{\hspace{11\frac{1}{2}em}}$ 60 pt. caps.

(F) $\overleftarrow{\hspace{3\frac{1}{4}em}}$ our cities are - futura medium condensed 48 pt

(G) F.M.C. 60 pt $\overleftarrow{\hspace{2em}}$ MASSES $\overleftarrow{\hspace{3em}}$ of buildings - F.M.C. 48 pt

with too little space around them $\overleftarrow{\hspace{7em}}$ futura m.c. 48 pt.

(H) F.M.C. 60 pt $\overleftarrow{\hspace{2em}}$ MASSES $\overleftarrow{\hspace{2\frac{1}{4}em}}$ of people - F.M.C. 48 pt.

yet little real neighborliness $\overleftarrow{\hspace{6\frac{1}{2}em}}$ futura m.c. 48 pt.

(I) F.M.C. 60 pt $\overleftarrow{\hspace{2em}}$ MASSES $\overleftarrow{\hspace{3\frac{1}{4}em}}$ of automobiles F.M.C. 48 pt

jammed into inadequate street systems $\overleftarrow{\hspace{8em}}$ futura m.c. 48 pt.

(J) $\overleftarrow{\hspace{7em}}$ they are dangerous and unhealthy - futura m.c. 48 pt.

$\overleftarrow{\hspace{6\frac{1}{4}em}}$ wasteful of money and energy - F.M.C. 48 pt.

undemocratic F.M.C. 48 pt.
 $\overleftarrow{\hspace{2\frac{1}{2}em}}$

(K) $\overleftarrow{\hspace{8em}}$ that's why - ultra Bodoni Italic 36 pt.
 $\overleftarrow{\hspace{8\frac{3}{4}em}}$ we must study our problems, - U.B. It. 36 pt
 $\overleftarrow{\hspace{8\frac{3}{4}em}}$ examine our resources, and - U.B. It 36 pt
 $\overleftarrow{\hspace{8\frac{3}{4}em}}$ plan to use them wisely in - U.B. It. 36 pt
 $\overleftarrow{\hspace{4em}}$ building for - U.B. Italic 36 pt

BETTER LIVING - U.B. Italic caps 36 pt
 $\overleftarrow{\hspace{5\frac{3}{4}em}}$

captions.

(L) Photos: Ewing Galloway

(M) Photo: Life Magazine

Futura Oblique Medium 10 Pt } Normal
 " " " 10 Pt. } Spacing 3

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Panel 3
letter space text.

① Planning must deal with an entire region - futura med. con. 36 pt
and its many complex problems, as - futura med con. 36 pt

industry	commerce	} futura med. con. 36 pt.
transportation	housing	
health	government	
	recreation	

② But planning begins with - futura med. con 36 pt

YOU

YOUR FAMILY

YOUR NEIGHBORHOOD

ultra Bodoni 36 pt. caps. normal spacing

③ CAPITALS
Diagram of what a good neighborhood should have
futura oblique med. cap 10 pt - normal spacing

④ The neighborhood is the basic unit of any town, city, or region.

It must be small enough to allow for a good social life.

It must be large enough to support a good elementary school,
(i.e. 1000 to 1500 families).

It must have its park, its social center, its stores, its
opportunities for work.

It must provide for people with different interests, jobs, and incomes.

In such neighborhoods people will want to work together
to solve their mutual problems.

They will have the chance to become

A REAL COMMUNITY OF RESPONSIBLE CITIZENS - ultra Bodoni
36 pt. caps

ultra Bodoni 36 pt.

⑤ Photo: Farm Security Administration - Futura Oblique Medium 10 Pt.
normal spacing

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Panel 3 cont.

(text on plan)
letter spaced

$\overline{\text{K} \text{---} 5\frac{1}{2}'' \text{---} \text{J}}$
DETACHED AND SEMI-DETACHED HOUSES - Futura oblique medium
caps - 18 pt.

$\overline{\text{K} \text{---} 2'' \text{---} \text{J}}$
SWIMMING POOL - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 1\frac{1}{2}'' \text{---} \text{J}}$
PLAYFIELD - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 2'' \text{---} \text{J}}$
SCHOOL YARDS F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 3'' \text{---} \text{J}}$
ELEMENTARY SCHOOL - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 1\frac{1}{4}'' \text{---} \text{J}}$
PARKING - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 2\frac{1}{2}'' \text{---} \text{J}}$
COMMUNITY HALL - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 1\frac{3}{4}'' \text{---} \text{J}}$
APARTMENTS - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 2\frac{1}{2}'' \text{---} \text{J}}$
SHOPPING CENTER - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 1\frac{3}{4}'' \text{---} \text{J}}$
ROW HOUSES - F.O.M. caps 18 pt.

$\overline{\text{K} \text{---} 3'' \text{---} \text{J}}$
PARK - F.O.M. caps 18 pt.

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Panel 4.

Text to be letter spaced

A ^{12"} a good neighborhood has - Futura med. con. 60 pt. very widely spaced
^{12 1/4"} GOOD HOUSING - ultra Bodoni 84 pt. caps.

B ^{8 1/2"} whether you live in an apartment or a house - Futura med. con. 36 pt.
^{2 1/4"} you'll want - Futura med. con. 36 pt.

sun	air	convenience
space		privacy
quiet		pleasant view
garden		safety

Signal 48 pt

C ^{12"} But you can't have all this unless your house is part of a - Futura med. con. 36 pt.
^{10"} WELL PLANNED NEIGHBORHOOD - ultra Bodoni italic caps. 36 pt.

^{16 1/2"} where it is properly related to the other houses,
^{14"} the park, the school, community buildings,

ultra Bodoni 36 pt

^{16"} and served by a quiet, safe, residential street,
^{16 1/2"} free of through-traffic, yet close to main highways.

D.
 caption:

Futura
 Oblique Med
 10 ph. - all
 in one line
 "Kerned Spacing"

Baldwin Village, Los Angeles, Cal. Architects: Reginald Johnson;
 Wilson, Merrill & Alexander. Clarence Stein, consultant.
 Photograph by Margaret Lowe.

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Panel 5.
text letterspaced

- 12"
 (A) a good neighborhood has - Futura med con. 60 pt. very widely spaced.
 6"
 (B) A PARK - Ultra Bodoni 84 pt caps.
 8 1/4"
 (C) a continuous green strip which extends - Futura med. con. 48 pt.
 7 1/4"
 to every part of the neighborhood Futura med con. 48 pt.
 2 1/2"
 (D) here you can stroll or bicycle } Futura med. con. 36 pt.
 3 1/4"
 normal spacing
 (Di) Photo: Farm Security Administration - Futura Oblique medium 10 pt
 or
 (E) 2" } Futura med. con. 36 pt.
 play games
 normal spacing
 (Ei) Photo: Farm Security Administration - Futura Oblique medium 10 pt
 or
 (F) 3" } Futura med. con. 36 pt.
 just sit, gossip
 normal spacing
 (Fi) Photo: Black Star Publishing Co. - Futura Oblique medium 10 pt
 or
 (G) 3" } Futura med con 36 pt.
 leave your child in a nearby nursery
 3 1/4"
 normal spacing
 (Gi) Photo: Farm Security Administration - Futura Oblique medium 10 pt
 or
 (H) 1 1/2" } Futura med. con. 36 pt.
 exercise
 normal spacing
 (Hi) Photo: Life Magazine - Futura Oblique medium 10 pt

I in the park, paths for pedestrians and bicyclists connect all parts of the neighborhood without
 Ultra Bodoni italic 30 pt. to be fitted into 33" crossing highways

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Panel 6 cont.

captions.

(H)

Futura
oblique
medium
10 pt
normal
spacing

- 1 Schoolroom in Basel, Switzerland. Architect: Hermann Bauer
- 2 Photographs courtesy of:
- 3 Fieldston School
- 4 Farm Security Administration
- 5 National Recreation Association

Futura Oblique
medium 10pt

act



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Panel 7
text letter spaced

(A) a good neighborhood has *Future medium condensed 60 pt. widely spaced*

(B) A COMMUNITY CENTER *Utha Bodoni caps 84 pt*

(C) This center should provide space for
community gatherings
committee or club meetings
dramatics, music, dances, games
education and hobbies.

(D) It should have a branch library, a clinic, workshops.
Churches would be nearby.

(E) Many of these facilities will be used by both
adults and children. Therefore the school
and the center should be closely integrated.
This means a saving in building cost for
the community.

(F) Active cooperation in community affairs will help
to turn passive taxpayers into alert citizens
conscious of their responsibilities in a democratic society.

(G) School - Community Center of the Federal Security Administration
Housing Project in Woodville, Cal.

(H) Photographs courtesy of:
Farm Security Administration
Press Association
Katherine Joseph, ILGWU
Weegee

Future oblique medium 10 pt

Future Oblique medium 10 pt normal spacing

Utha Bodoni italics 36 pt

Future medium condensed 48 pt

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Panel 8

- (A) a good neighborhood has — Futura medium condensed 60 pt widely spaced
 (B) A SHOPPING CENTER — Ultra Bodoni 84 pt caps.
- (C) Here the stores for your day-to-day shopping
 are grouped together in one place.
 You can easily walk there through the park
 from any house in the neighborhood.
 If you come by car you'll find ample parking space.
- (D) Such a group of shops, including some offices
 for professional services, can serve the community
 more economically than many scattered ones.
- (E) SHOPPING IS SOCIABLE
- (F) The shopping center should be
 close to the community center.
- (G) It might include a restaurant,
 a bar, a movie theater,
 a bowling alley, etc.
- (H) It should have a play yard
 in which to leave children
 while you shop.
- Futura medium condensed 48 pt
- Ultra Bodoni 36 pt

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Panel 8
captions.

(I) Futura oblique medium 10 pt
Shopping Center for McLaughlin Heights War Housing Project, Vancouver.
Architect: P. Belluschi. Photograph by Leonard Delano

(J) Futura oblique medium caps - 12 pt
CAPITALS
Diagram of a well-planned shopping center - Futura Oblique Medium 10 pt CAPS
PARKING $\frac{7}{8}$ " PARKING $\frac{7}{8}$ " STORES $\frac{3}{4}$ " DRUGSTORE 1" MOVIE $\frac{3}{4}$ " BOWLING ALLEY $\frac{1}{2}$ "
RESTAURANT $1\frac{1}{8}$ " BAR $\frac{3}{8}$ " DINING TERRACE $1\frac{1}{2}$ " MARKET $\frac{7}{8}$ " PLAY YARD 1"
NEIGHBORHOOD PARK 2" DELIVERY 1"

(K) Futura oblique medium 10 pt
Photographs courtesy of:
Wide World Photo
Margaret Lowe
Sigurd Fischer
F.P.G.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Panel 9
text letter spaced

- (A) a good neighborhood has *Futura medium condensed, 60 pt. widely spaced*
 (B) SERVICE SHOPS *Ultra Bodoni 24 pt.*

(C) such as laundries, bakeries,
 dairies, garages,
 shops for carpenters, plumbers,
 electricians, painters,
Futura Medium Condensed 48 pt
 planned
 as an integral part of the neighborhood,
 yet separated from the dwellings.

- (D) AND FACTORIES *Ultra Bodoni 24 pt.*

(E) if they are clean, quiet, and electrically powered.
Futura Medium condensed 48 pt
 They should be segregated from the residential area
 by park strips, but easily accessible by walking
 or bicycling.

- (F) Careful provision for light industry - 36
 in the neighborhood plan makes for - 34 1/2
 a more complete and varied community - 36
 than the purely residential - 27
 "dormitory" suburb. 18

Ultra Bodoni Italic 36 pt
 The factory work itself will be pleasanter, - 42 pt
 as it is closer to home - 24
 and in cheerful surroundings. 30

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Panel 10 cont.
text letter spaced

- (F) 3"
Proposed stages of development:
1. 4 1/2"
Elimination of bad housing and low grade
3 1/2"
commercial buildings in area A.
3 3/4"
Building of private (1 and 2) and
3 1/2"
public (3) housing developments.
 2. 4 1/2"
Clearing of area B in front of school (4).
4 1/4"
Development of central playground (5).
3 3/4"
Building of comminty hall, clinic,
1 1/2"
and nursery (6).
4 3/4"
Remodeling warehouse (7) into neighborhood
1 1/2"
garage and shop.
 3. 4 3/4"
Razing area C, except present movie house,
3 3/4"
which will be part of the new shopping
3 3/4"
center (8) built on this site. Large
3 3/4"
parking area for shoppers (9) provided.
 4. 3 1/2"
Area D cleared for construction of
3 1/2"
municipal, self-liquidating swimming
1 1/2"
and wading pools.
- 5 1/4"
In this new plan all through streets are eliminated,
5 1/4"
the trolley line is rerouted to the periphery of the
1 3/4"
neighborhood.

Futura
medium
condensed
24 pt.

(G) Futura Oblique 36 pt medium
A B C D A B C D A B C D
1 2 3 4 5 6 7 8 9 PARKING PARKING PARKING
Futura Oblique medium 24 pt.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Panel 11
text letterspaced

(A) $\overbrace{\text{A NEIGHBORHOOD MAY STAND ALONE}}^{17''}$
 $\underbrace{\hspace{10em}}_{17''}$

Panel 6 -
text letterspaced

(A) $\overbrace{\text{a good neighborhood has - Futura Medium Condensed 60 pt. wide spacing}}^{12''}$
(B) $\overbrace{\text{AN ELEMENTARY SCHOOL - Ultra Bodoni 84 pt caps.}}^{20''}$

(C) $\overbrace{\text{The first responsibility of the community is}}^{14\frac{1}{4}''}$
 $\underbrace{\text{the education of its children.}}_{10''}$ } ultra Bodoni italics 36 pt

(D) $\overbrace{\text{The school should be placed in the park}}^9$
 $\overbrace{\text{so that children may walk there}}^{8''}$
 $\overbrace{\text{from any house in the neighborhood}}^{8''}$
 $\overbrace{\text{without crossing traffic streets.}}^{8''}$
 $\overbrace{\text{It must also be accessible by car.}}^{8''}$

(E) $\overbrace{\text{The building should be flexible}}^{8''}$
 $\overbrace{\text{to accommodate the many activities}}^{8''}$
 $\overbrace{\text{of modern education.}}^{5''}$

Futura medium Condensed
48 pt

(F) $\overbrace{\text{It must have plenty of land for playgrounds,}}^{11''}$
 $\overbrace{\text{four outdoor classes, for gardens and pets,}}^{10\frac{1}{2}''}$
 $\overbrace{\text{and for parking.}}^{4''}$

(G) $\overbrace{\text{But education does not end at the school walls.}}^{16''}$
 $\overbrace{\text{Schooling must be supplemented by the everyday}}^{16''}$
 $\overbrace{\text{experience of living in a good vigorous community.}}^{17''}$ } ultra Bodoni italics 36 pt

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Panel 11
text letter spaced

(A) ^{17"}
A NEIGHBORHOOD MAY STAND ALONE
^{17"}
AS A RURAL OR SUBURBAN VILLAGE

OR
(B) ^{26"}
OR IT MAY BE GROUPED WITH OTHER NEIGHBORHOODS
^{8"}
TO FORM A TOWN

(C) ^{13"}
Here the various neighborhoods will be situated around
^{13"}
a town center providing all the necessary civic and
^{7"}
commercial buildings, such as:
^{13"}
town hall, high school, auditorium, library, hospital,
^{13"}
churches, theaters, department and specialty stores,
^{13"}
bus terminal, museum, and also a zoo, sport fields, etc.

(D) ^{8"}
OR THESE TOWNS ^{13"}
(limited to about 50,000 people) may again be part of
^{7"}
a city or metropolitan region.
^{13"}
They would be widely spaced, protected from uncontrolled
^{12"}
development by a greenbelt of park or farmland,
^{13"}
separated from heavy industry, yet brought close together
^{8"}
in time by modern transportation.

(E) ^{14"}
But always there will be the human scale
^{14"}
of the neighborhood community, basic cell
^{14"}
of the town, the city, and the region.

Ultra Bodoni caps 48 pt.

Futura medium con.
48 pt

Ultra Bodoni italics
36 pt

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Panel II
captions
letter spaced

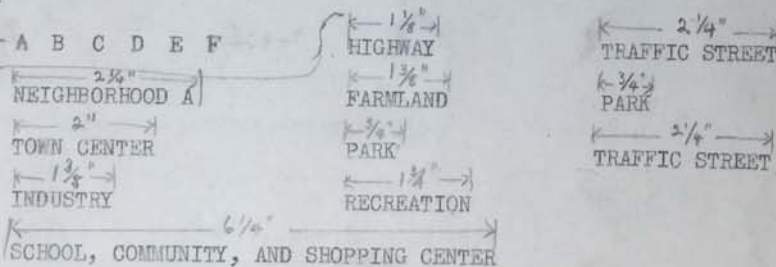
- (F)
- i Tabernacle Church of Christ, Columbus, Indiana.
Architects: Eliel and Eero Saarinen . Photo: Hedrich Blessing
 - ii Lake County Tuberculosis Sanatorium, Waukegan, Illinois
Architects: Ganster and Pereira. Photo: Hedrich Blessing
 - iii Acalanes Union High School, California. Architects: Franklin and Kump
Photo: Esther Born
 - iv City Hall, Fresno, California. Architects: Franklin and Kump
 - v Sill Building, Bakersfield, California. Architects: Franklin and Kump
 - vi Fire Alarm Building, Houston, Texas. Architects: MacKie and Kamrath.
Photo: Maynard Parker

Futura
oblique
medium
10 pt
normal spacing

- vii CAPITALS
Diagram showing neighborhoods grouped to form a town. Futura Oblique med.
10 pt
caps

F. O. M. 24 pt - A B C D E F

Futura
oblique
medium
16 pt



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Panel 12
text letterspace

(A) WHEN WE BUILD AGAIN - *Uchi Bodoni 72 pt caps.*

(B) There will be new housing (private and public), schools, shops, offices, airports, public buildings, roads, parks -

(C) Will they be strewn around in the wasteful, haphazard way of the past?
Or shall we plan to put them together to make sense for the future?

(D) Plans must be made here and now.
Some cities and towns have already made a good start. In others, citizens and civic organizations are just beginning to make themselves heard.
WHAT ABOUT YOUR TOWN?

(E) This is everybody's concern. We have the resources for a good job: men, land, materials, ideas, and yes, money too. But all that is not enough. The full cooperation of public and private enterprise, local initiative, and your active interest are all essential if plans are to be transformed into actuality.

(F) HERE'S OUR CHANCE! *Uchi Bodoni 72 pt caps.*

*Uchi Bodoni 36 pt
(Italics where underlined)*

✓
19

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR



LOOK AT YOUR NEIGHBORHOOD

THE MUSEUM OF MODERN ART, IN ASSOCIATION WITH UNITED NEIGHBORHOOD HOUSES OF NEW YORK, INC. INVITES YOU TO A PRIVATE PREVIEW OF **LOOK AT YOUR NEIGHBORHOOD**, AN EXHIBITION ON NEIGHBORHOOD PLANNING. TUESDAY, MARCH 28, 1944, FROM NOON TO TWO P. M. (SPEAKERS AT 1:30.) 11 WEST 53 STREET NEW YORK. AUDITORIUM GALLERY. THIS INVITATION WILL ADMIT TWO PERSONS. EXHIBITION DATES: MARCH 29 TO MAY 28.

Groups with limited funds have frequently shared the cost and use of the exhibition with other organizations in their communities. It is composed of twelve panels of drawings, plans, photographs and text, described on the attached sheets. Photographs of the panels will be sent on request.

We suggest also that you may find useful in conjunction with this exhibition the enclosed pamphlet written by the architects Oscar Stonorov and Louis I. Kahn, published by Revere Copper and Brass, Inc. You will find it emphasizes and enlarges upon basic ideas presented in our exhibition **LOOK AT YOUR NEIGHBORHOOD**.

We look forward to receiving your request.

Sincerely yours,

Elodie Courter

EC:ma-encs.

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THE MUSEUM OF MODERN ART

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DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

August 15, 1946

Housing is one of our major peacetime problems. There is such demand for information on this subject that every exhibition on housing, circulated by this Museum, has been completely scheduled. Although bills recently passed by Congress may aid individual veterans and other civilians, there is ample reason to state that our national problems cannot be solved unless guided by adequate community planning.

In order to reach a wide public throughout the United States we have prepared multiple editions of a small, compact exhibition on community planning entitled LOOK AT YOUR NEIGHBORHOOD. It can be purchased at about one-half the rental price of the larger architecture exhibitions usually offered by this Museum.

There are a few purchase copies of LOOK AT YOUR NEIGHBORHOOD still available which we would like to reserve for those groups in need of such material and best able to circulate the exhibition in their own town and neighboring communities. If you can send your order in before October 15th, we shall be glad to offer you a 50% discount on the list price of \$45 per copy. Shipping charges are additional.

Over 100 organizations, including colleges, museums, schools, architects' groups, city planning commissions, libraries, etc., have bought this exhibition and found it most successful in arousing public interest in community problems of housing. Groups with limited funds have frequently shared the cost and use of the exhibition with other organizations in their communities. It is composed of twelve panels of drawings, plans, photographs and text, described on the attached sheets. Photographs of the panels will be sent on request.

We suggest also that you may find useful in conjunction with this exhibition the enclosed pamphlet written by the architects Oscar Stonorov and Louis I. Kahn, published by Revere Copper and Brass, Inc. You will find it emphasizes and enlarges upon basic ideas presented in our exhibition LOOK AT YOUR NEIGHBORHOOD.

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Sincerely yours,

Elodie Courter

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NEW YORK 19

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DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

February 21, 1944

Repeated requests have been received from educational and civic organizations for intelligent and practical information on community planning. In response to this demand, indicative of the active public interest in such post-war projects, the Museum of Modern Art will have available at the end of this month a number of copies of an exhibition on this subject, entitled LOOK AT YOUR NEIGHBORHOOD. Its scope is unusually wide as the text avoids architectural or planning terms unfamiliar to the average layman.

We are sending you a description in advance, as we feel you will be particularly interested in an exhibition stressing the role of the private citizen in neighborhood planning.

As you will note, the exhibition is for rental or purchase. Your organization may find it more practical to purchase the exhibit for the combined use of schools and clubs and other organizations in your locality.

We shall be glad to send copies of this description to any other groups in your vicinity which you feel should be notified. We should like to get in touch with these groups as soon as possible so that they may have the exhibition at the time most convenient for them.

Sincerely yours,

Elodie Courter

Enc.

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THE MUSEUM OF MODERN ART
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DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

February 21, 1944

At the end of this month a number of copies of our exhibition, LOOK AT YOUR NEIGHBORHOOD, will be ready for circulation.

We believe that the exhibition will be of particular interest to you as it has been designed not only for the use of art and architectural departments but for the average student who must shortly assume the role of a responsible citizen in his community. These students no doubt already share the growing interest in post-war planning.

A brief description is attached. If you desire, we shall be glad to send you more detailed information.

Sincerely yours,

Elodie Courter

Att.

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DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

November 1943

ANNOUNCEMENT

For the past seven years the Museum of Modern Art has been carrying on an extensive experimental program in developing visual materials in the field of art for elementary and secondary schools, and colleges. This work was made possible through grants from the General Education Board and the Rockefeller Foundation. The purpose of the experiment was to determine what kinds of visual material are best adapted to various age levels and to the needs of schools in regard to their curricula, physical plants, and budgets.

We have now concluded the completely experimental nature of this work, for we feel that we have a measure of experience and knowledge of these needs which will guide us in producing materials that will meet general demands. It is our aim to make our resources available to a greater number of schools and at a lower cost than previously since they will be produced on a larger scale. These teaching materials will include exhibitions of varying sizes, teaching portfolios for the studio and classroom, slide talks for classrooms and assemblies, and illustrated publications for students and teachers.

These materials will be available both for rent and for sale. Schools and school systems may find it more practical to purchase than to rent them if they plan to use them in successive periods for different classes of students. On the other hand, those who do not wish to purchase these materials will be able to rent them for a short period. In the past it has often been found more efficient as well as more economical for local museums, school systems, supervisors, or superintendents to rent a block of exhibitions for a longer period of time and to circulate them among their own schools.

In order that we may put our new program to its fullest use and serve you best, we ask you to cooperate in guiding and directing us. We hope that you will be willing to fill out the enclosed questionnaire, telling us what form and contents of visual material are best suited to your needs, and we believe that you will be repaid for your trouble by the service we render.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LOOK AT YOUR NEIGHBORHOOD

In answer to demands from educational and civic organizations for intelligent and practical information on community planning, the Museum of Modern Art has made available a number of copies of an exhibition entitled LOOK AT YOUR NEIGHBORHOOD.

The exhibition contains twelve panels, each 30 x 40 inches, and a title panel 15 x 30 inches, all mounted on heavy cardboard. The drawings, photographs, diagrams, plans, and text point out the inadequacy of haphazard, unplanned building in our present towns and the need for comprehensive planning in the post-war world based on the life of the individual in his community. The illustrations show the requirements for good living available only through a well-planned neighborhood of school, community center, stores, parks, play and traffic space, and industrial buildings, created on open land or by redevelopment in existing towns and cities. Special emphasis is given to the important role of the private citizen in this undertaking.

Designed by Rudolf Mock, architect, with the advice of Clarence Stein, one of the foremost planning experts in the United States, the exhibition is suitable for the use of civic organizations, schools and colleges, as well as other groups interested in post-war planning. Its scope is unusually wide as the text avoids architectural or planning terms unfamiliar to the average layman or student. The story is told principally by pictures supplemented by a minimum of explanatory text. It may be purchased (\$45 plus mailing charges) or rented (\$8 for three weeks, plus transportation charges) through the Department of Circulating Exhibitions and Educational Services of the Museum of Modern Art, New York City. A detailed description of the exhibition will be sent on request.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EXHIBITION STRESSING ROLE OF PRIVATE CITIZEN IN COMMUNITY PLANNING

RELEASED FOR CIRCULATION BY MUSEUM OF MODERN ART

In answer to demands from educational and civic organizations for intelligent and practical information on community planning, the Museum of Modern Art has made available two hundred copies of an exhibition entitled LOOK AT YOUR NEIGHBORHOOD.

The exhibition contains twelve panels, each 30 x 40 inches, and a title panel, with original drawings, photographs, diagrams, plans, and text. The panels point out the inadequacy of haphazard, unplanned building in our present towns and the need for comprehensive planning in the post-war world based on the life of the individual in his community. The illustrations show the requirements for good living available only through a well-planned neighborhood of school, community center, shopping center, stores, parks, play and traffic space, and industrial buildings, created on open land or by redevelopment in existing towns and cities. Special emphasis is given to the important role of the private citizen in this undertaking.

Designed by Rudolf Mook, architect, with the advice of Clarence Stein, one of the foremost planning experts in the United States, the exhibition is suitable for the use of civic organizations, schools, colleges, and other groups interested in post-war planning. Its scope is unusually wide as the text avoids architectural or planning terms unfamiliar to the average layman or student. The story is told principally by pictures supplemented by a minimum of explanatory text. It may be purchased or rented through the Department of Circulating Exhibitions and Educational Services of the Museum of Modern Art, New York City.

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LOOK AT YOUR NEIGHBORHOOD exhibition has been rented by organizations in:

Meadville, Pa.
 Albany, N.Y.
 Pittsburgh, Pa.
 Berea, Kentucky
 Ann Arbor, Mich.
 Irvington, N.J.
 Floral Park, N.Y.
 Simsbury, Conn.
 Andover, Mass.
 Rochester, N.Y.
 Providence, R.I.
 Schenectady, N.Y.
 Newark, N.J.
 Ithaca, N.Y.
 Utica, N.Y.
 Saratoga Springs, N.Y.
 Auburn, Ala.
 Rome, Ga.
 Cortland, N.Y.
 Raleigh, N.C.
 Lakeland, Florida
 Dover, Del.
 Delmar, Del.
 Oswego, N.Y.
 Syracuse, N.Y.
 Niagara Falls, N.Y.
 New Haven, Conn.
 Pittsfield, Mass.
 Cambridge, Mass.
 Bloomington, Ind.
 Flagstaff, Ariz.
 San Francisco, Calif.
 Sacramento, Calif.
 Berkeley, Calif.
 Seattle, Wash.
 Lacey, Wash.
 Gaffney, S.C.
 Baltimore, Md.
 New Wilmington, Pa.
 Petersburg, Va.
 Bethany, W.Va.
 Lewisburg, W.Va.

Boston, Mass.
 Hamilton, N.Y.
 Pawtucket, R.I.
 Bangor, Maine
 Ottawa, Canada
 Smith Falls, Canada
 Fredonia, N.Y.
 Oxford, Ohio
 Akron, Ohio
 St. Louis, Mo.
 Grand Rapids, Mich.
 Kalamazoo, Mich.
 Massillon, Ohio
 Kent, Ohio
 Northfield, Minn.
 Minneapolis, Minn.
 Beloit, Wis.
 Rockford, Ill.
 Goshen, Indiana
 Lafayette, Ind.
 El Paso, Texas
 Billings, Mont.
 Trenton, N. Dakota
 Denton, Texas
 Chicago Heights, Ill.
 Kankakee, Ill.
 Quincy, Ill.
 Appleton, Wis.
 Racine, Wis.
 Indianapolis, Ind.
 Monmouth, Ill.
 Pittsburgh, Pa.
 Charlottesville, Va.
 Albany, Ga.
 Atlanta, Ga.
 Richmond, Va.
 Sweet Briar, Va.

Indianola, Ia.
 Dubuque, Ia.
 Laramie, Wyoming
 Boulder, Colorado
 Vancouver, Canada
 Eugene, Oregon
 Middlebury, Vt.
 Manchester, N.H.
 Northampton, Mass.
 Grand Rapids, Mich.
 Crossett, Arkansas
 Emporia, Kansas
 Tucson, Arizona
 Iowa City, Iowa
 Lakewood, Ohio
 Princeton, N.J.
 Salisbury, Md.
 Superior, Wis.
 Freeport, Ill.
 Traverse City, Mich.
 Binghamton, N.Y.
 Hammond, Ind.
 Hinsdale, Ill.
 New York City
 Greenwich, Conn.
 Steubenville, O.
 Kutztown, Pa.
 Wausau, Wis.
 New York City
 Atlanta, Ga.
 Brooklyn
 Bronx

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

LOOK AT YOUR NEIGHBORHOOD exhibition has been sold to organizations in:

Toronto, Canada	Muncie, Indiana
San Diego, Calif.	Detroit, Mich.
Dallas, Texas	New York City
Chapel Hill, N.C.	Hartford, Conn.
Washington, D.C.	Manhattan, Kansas
Milwaukee, Wis.	Yellow Springs, Ohio
Omaha, Nebraska	Dover, Del.
Honolulu, Hawaii	Martinez, Calif.
Cambridge, Mass.	Philadelphia, Pa.
Nashville, Tenn.	Los Angeles, Calif.
Toledo, Ohio	Buffalo, N.Y.
Seattle, Wash.	Ottawa, Canada
Cincinnati, Ohio	Kansas City, Mo.
Brooklyn, N.Y.	San Francisco, Calif.
Philadelphia, Pa.	
Cleveland, Ohio	
New York City	
Lansing, Mich.	
Houston, Texas	
Pittsburgh, Pa.	
East Alton, Ill.	
Montclair, N.J.	
New Orleans, La.	
San Bernardino, Calif.	
Pittsburgh, Pa.	
Detroit, Mich.	
Norfolk, Va.	
Galveston, Texas	
Pittsburgh, Pa.	
Boston, Mass.	
Charlotte, N.C.	
Montreal, Canada	
Chicago, Ill.	

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	CE	II.1.72.2.1

FORM LETTER #II (Bill & Ship) - LOOK AT YOUR NEIGHBORHOOD

.....

The following information pertains to the exhibition, LOOK AT YOUR NEIGHBORHOOD, ^{copy no.}
Now showing in.....

1. Scheduled closing date.....
2. Opens next in..... on.....
3. Please ship on.....Railway Express Collect, addressed to:

.....
.....
.....

4. Place valuation of \$50., on the ~~(no. of boxes)~~. Address card enclosed.
5. Careful observance of packing instructions attached to lid of box will be appreciated. * packages should be made of the 13 panels, placed face to face and back to back with a sheet of tissue in between the faces.
6. As this is the first exhibition that we have attempted to put into quantity production, we shall welcome your comments. For these a Publicity Report form is enclosed.

Sincerely yours,

Two

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THE MUSEUM OF MODERN ART

Date Feb. 6, 1947

To: Emay

Re: LAYN from sale to rental

From: Virginia

I have checked with Gus on the cost of mounting LAYN sale copies for rental. He will use cardboard and add eyelets at \$1.00 a panel which means \$26. for the 2 copies.

OK to do just ONE copy -

~~Elodie binder~~

27.21
13
40.00
8

From Alice's figures, I gather the \$23.00 for 272. In short form includes 10% contingency and 20% overhead.

After you peruse the above figures, a sales price for an edition prepared for circulation can be decided upon.

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THE MUSEUM OF MODERN ART

Date February 5, 1947

LAYN & WIMP

To: Emay

Re:

From: Virginia

I'm sure you plan to circulate both shows on rental basis as usual. Would it be possible for us to take at least 2 LAYN sale copies and have them mounted to be used as rentals. Our present supply is getting quite frowsy and has reached the point where cleaning just doesn't clean! So far this year we have never had at any one time more than 4 copies in circulation so 2 new ones should keep us supplied. The same in general but not so pressing is true of WIMP. We have had 9 copies of WIMP out at one time. They are in better condition and clean better because they were sprayed. Perhaps could let WIMP rest awhile until demand is really pressing.

From Alice's figures, I gather the \$23.52 for ex. in sheet form includes 10% contingency and 20% overhead.

After you peruse the above figures, a sales price for an edition prepared for circulation can be decided upon.

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

Date June 28, 1945

To: E.C.

Re: LAYN panels

From: V.P.

I have been checking the copies of LAYN that are here with the following results:
5 copies have to be dropped - panels too battered for circulation.
any good panels from these copies will be used for replacements.

Since the shows started we have had to replace many panels and the broken ones are still in till in Recording Room. Can these be thrown out or do you have other plans for their use? In most cases it is a matter of broken corners, some cases the paper has torn off to mar the information on the panels.

W. - Throw away.

33 panels scrapped

7/2/45

Kept 2 more Title Panels. would need corners rounded

From Alice's figures, I gather the \$43.52 for ex. in sheet form includes 10% contingency and 20% overhead.

After you review the above figures, a sales price for exhibition prepared for circulation can be decided upon.

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

Date May 26, 1945

To: Miss Jarden

Re: sale of M/E

From: Miss Courter

Margaret:

Will you have a sheet made, on the large typewriter, to place in each box containing a rental copy of WIMP and LAYN, noting that other copies of these exhibitions can be purchased from The Museum of Modern Art at \$60.00; and \$45.00 respectively.

Recent letters from exhibitors show that many of them still do not realize that these shows can also be bought. Do you have this information in your form letters? If not, please incorporate it there also.

From Alice's figures, I gather the \$23.52 for exh. in sheet form includes 10% contingency and 20% overhead.

After you peruse the above figures, a sales price for exhibition prepared for circulation can be decided upon.

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

Date March 6, 1944
May 28rd, 1944

To: Miss Courter
Miss Otis

Re: cost of exhibition

From: Miss Otis

LOOK AT YOUR NEIGHBORHOOD

(200 copies)

ACTUAL	ESTIMATED
Cost of <u>look at your neighborhood</u> in sheet form, unmounted	\$23.52
Fee to designer.....	\$200.00
Cost of Photographs.....	126.00
Cost of Illinois Photogravure work....	<u>3447.00</u>
Cost of mounting @ \$1 per photo	3775.00
	<u>3029.00</u>
	3429.00
Department time.....	600.00
Printing and mailing announcements....	250.00
	<u>4623.00</u>
20 percent overhead desired	924.60
	<u>5547.60</u>
Cost per copy	\$27.73
	<u>5562.70</u>
	\$27.81

From Alice's figures, I gather the \$23.52 for look at your neighborhood in sheet form includes 10% contingency and 20% overhead.

After you peruse the above figures, a sales price for an edition prepared for circulation can be decided upon.

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THE MUSEUM OF MODERN ART

Date March 6, 1944

Miss Courter
To: CC: Mrs. Armstrong ✓
Miss Otis
From: M. Woodruff

Re: L.A.Y.N. for sale - as for
circulation

Cost of L.A.Y.N. in sheet form, unmounted - \$23.52
Cost of hardboard and cutting same - 14.00
Cost of mounting @ \$1 per panel - 12.00

\$49.52

Packing box, if desired - 10.00

\$59.52

From Alice's figures, I gather the \$23.52 for exh. in sheet form includes 10% contingency and 20% overhead.

After you peruse the above figures, a sales price for an edition prepared for circulation can be decided upon.

(u)

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

Look at Your
Neighborhood

January 4, 1944

Date: December 12, 1943

To: Miss Ulrich

From: Miss Courter

Re: [illegible]

Dear Ione:

Very soon now we shall come to the problem of selling our first two mass produced exhibitions, Look at Your Neighborhood, and What is Modern Painting. These two shows will be packed for shipment in Chicago and the office of the Illinois Photogravure Company will be glad to fill our orders. Since shipment can be made from Chicago as a central distribution point for the country, I wonder if you want us to indicate any special way for these orders to be handled.

I also wondered if these sales which will refer to the Capital Extension Fund should be indicated in some special way for your staff or will Miss Parish handle this entirely?

I imagine it will be somewhat complicated because

a. some purchasers will be members and will be entitled to a ten percent discount

b. some of the sales will be made to our distributors who will be entitled to a twenty-five percent discount.

We can indicate when sales are made to distributors at the twenty-five percent discount but do you wish us to keep track of the members who are entitled to discounts or will your office do this?

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THE MUSEUM OF MODERN ART

Date: December 13, 1943

To: Miss Ulrich

Re: estimate on exhibition

From: Miss Courter

LOOK AT YOUR NEIGHBORHOOD

Attached is a bill from Mr. Rudolf Mock for expenses in connection with the exhibition, Look at Your Neighborhood, which Mr. Mock designed for us. I have checked these and they are all in order for payment.

We agreed in the beginning to pay Mr. Mock \$200 for designing the exhibition but I am beginning to feel rather guilty about this. He has done really all the work in connection with the exhibition: conferring with Clarence Stein for his advice in regard to the planning material, making all the individual drawings as well as the layout design for each panel, choosing the type, writing and rewriting the text, helping us to write publicity and advertising material on the exhibition, etc. In other words, he has been closely connected with the exhibition throughout, doing much more work than is usually asked of the designer. If you think anything further could be added to the \$200 fee, I feel it would be more than justified. On the other hand, since the figure of \$200 already appears on the budget for the exhibition which was submitted to the Trustees, I suppose it will be necessary for me to write another request in order to change this figure. Will you let me know about this?

Cost per copy (material and labor)	\$26.37	\$1.18
Total cost per copy	\$45.12	\$17.31
Selling price		

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THE MUSEUM OF MODERN ART

Date September 25, 1945

To: Mr. Abbott

Re: estimate on exhibition

From: Miss Courter

LOOK AT YOUR NEIGHBORHOOD

Neighborhood Planning

Fee to designer.....	\$ 200.00	.....	\$ 200.00	200 00
Approximate cost of photographs.....	200.00	.....	200.00	-126.00
Estimate given by Illinois Photogravure...	2,437.00	.....	3,029.00	3029 00
	\$2,637.00		\$2,429.00	419 00

gravure process	\$1,577.00	\$1,715.00	add	3773.00
one gray plate	75.00	1.85.00	deduct	600.00
four green plates	200.00	220.00		250.00
lacquer	60.00	120.00		
mounting and boxing	420.00	784.00		4623.00
type setting	105.00	105.00		4623.00
	\$2,437.00	\$3,029.00		924.60

Department time, approximately.....	600.00	.....	600.00	6009.90
Printing and mailing announcements.....	250.00	.....	250.00	
10 per cent contingency.....	548.70	.....	427.90	
20 per cent overhead.....	697.40	.....	855.80	
	\$4,523.10		\$5,562.70	

Cost per copy (material and labor)	\$26.37	\$17.15
Total cost per copy	\$45.25	\$27.81
Selling price		45.00

Handwritten calculations and notes at the bottom of the page, including a large vertical calculation on the left and several smaller ones on the right, all showing sums and differences of various figures.

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THE MUSEUM OF MODERN ART

Date ~~September 20th, 1948~~

To: E. Courter

Re: ~~estimate on exhibitions~~

From: A. Otis

What Is Modern Painting? (200 copies) 15 panels 30" by 40"

Approximate cost of reproductions:	\$500.00
Approximate cost of photographs:	150.00
Approximate cost of type setting:	200.00
Estimate given by Illinois Photogravure:	3712.00

Breakdown:

gravure process	1,662.00
lacquer	120.00
silk screen	930.00
mounting on board	700.00
collating and boxing	300.00
	<u>3,712.00</u>

Mounting reproductions on panels	150.00
(by Illinois Photogravure)	<u>\$4712.00</u> total

Neighborhood Planning (200 copies) 12 panels 30" by 40"

Approximate cost of photographs:	\$200.00	200 copies
Estimate given by Illinois Photogravure:	2457.00	\$200.00
	<u>\$2657.00</u> total	<u>\$2029.00</u> total

Breakdown:

gravure process:	\$1577.00	\$1715.00
One gray plate	75.00	85.00
Four green plates	200.00	220.00
lacquer	60.00	120.00
mounting and boxing	420.00	784.00
type setting	105.00	105.00
	<u>\$2437.00</u>	<u>\$3029.00</u>

title panel 150.00
3177.00 - 2029.00 = 1148.00
?

factures

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

Date 6/22/44

To: MISS EDWARDS

Re: LAYN SHIPMENTS
FROM CHICAGO

From: M. ARMSTRONG

LOOK AT YOUR NEIGHBORHOOD exhibitions have been shipped by Illinois Photo-Gravure Co. in Chicago to the following during May:

1 copy to Mr. C. W. Roberts, 437 South Tryon St., Charlotte, N.C.
" Mrs. Frederick H. Rubel, 228 N. La Salle St., Chicago, Ill.
" Mr. Maurice Payette, 620 Cathcart St., Montreal, Canada
(no express charge)

In April:

" Hon. Charles B. Borland, City Hall, Norfolk 10, Va.
" Mr. J. S. Ibbotson, Rosenberg Library, Galveston, Texas

from now on They will be shipped from here.

we know what you think of this idea? Naturally, I prefer the previous arrangement, but since it has not proved workable, I am suggesting this arrangement.

Very sincerely yours,

Mr. John H. Denson, President
Illinois Photo-Gravure Company
225 West Superior Street
Chicago 10, Illinois

JD:mo

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.72.2.1

Miss Ulrich

NOTE: THE MUSEUM'S EXHIBITION OF PRINTS FROM ILLINOIS PHOTO-ENGRAVURE COMPANY
IS THE FOLLOWING: EXHIBITION OF PRINTS FROM ILLINOIS PHOTO-ENGRAVURE COMPANY

April 27, 1944

1 edition to: Hon. Charles S. Howard, City Manager
City Hall
Danville 10, Virginia

Mr. J. S. Johnson, Librarian
The Rosenberg Library

Dear Mr. Denson:

On my return to the Museum after a brief vacation I find that there has been some trouble over making shipments of the exhibition, Look at Your Neighborhood. We have already lost one sale and might easily lose others if these delays continue. May I make a suggestion?

I assume that your staff has not had the time to notify us in advance when shipping dates cannot be met, although I should think that the responsibility of meeting these deadlines would be realized by anyone in charge. It would therefore seem more efficient to me if you would ship us say twenty copies of the exhibition in the corrugated board cases, these in turn packed together in a crate or in some sort of wooden box which would protect them en route to New York, and we would then send out individual copies as the orders came in. As our stock became low, we could have you ship on another ten or twenty copies. Will you let me know what you think of this idea? Naturally, I prefer the previous arrangement, but since it has not proved workable, I am suggesting this arrangement.

Very sincerely yours,

Department of Circulating Exhibitions
& Educational Services
The Museum of Modern Art
per: Margerie H. Woodruff
11 West 53rd Street, New York 19, N.Y.
per: Margerie H. Woodruff

Mr. John H. Denson, President
Illinois Photo-Engraving Company
426 West Superior Street
Chicago 10, Illinois

EC:mm

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

April 24, 1944

LOOK AT YOUR NEIGHBORHOOD exhibition shipments from Illinois Photo-Gravure Company,
to the following addresses for immediate delivery:

1 edition to: Hon. Charles B. Borland, City Manager
City Hall
Norfolk 10, Virginia

" " " Mr. J. E. Ibbotson, Librarian
The Rosenberg Library
Galveston, Texas

Shipping Date

Date of Shipment

Department of Circulating Exhibitions
& Educational Services
The Museum of Modern Art
per: Marjorie H. Woodruff
The Museum of Modern Art
11 West 53rd Street, New York 19, N.Y.
per: Marjorie H. Woodruff

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

April 14, 1944

April 21, 1944

LOOK AT YOUR NEIGHBORHOOD exhibition shipments from Illinois Photo-Gravure Company, to the following address for immediate delivery:

Date of Shipment

Date of Shipment

1 edition to: Children's Museum
5205 Cass St
Detroit, Michigan

1 edition to: Housing Authority of the City of New York
County of San Bernardino, together with
123 Cluster Street
San Bernardino
California

and everything pretty well. We
are happy in exact dimensions
though it might be well for you to
check, it is quite a simple
and there is no possibility of

people make up their various
ideas to you for your final day.

We realize that you will require
some time here at this with
us to get our materials
Department of Circulating Exhibitions
& Educational Services
The Museum of Modern Art
per: Marjorie H. Woodruff

The Museum of Modern Art
11 West 53rd Street, New York 19, N.Y.
per: Marjorie H. Woodruff

all covering the Neighborhood Plans
to you by express, and should
be.

everything in your hands, and I will also send
you the enclosed copy of the book as we have done
before.

as you have been interested in the book.

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

ILLINOIS PHOTO GRAVURE CO.

April 14, 1944

LOOK AT YOUR NEIGHBORHOOD exhibition shipments from Illinois Photo-Gravure Company, Chicago, Illinois, to the following addresses for immediate delivery:

466 WEST SUPERIOR STREET - CHICAGO - ILLINOIS 60610

Date of Shipment

Miss Alice Otis
1 edition to: Mr. Daniel Carpenter
11 West 53rd Street
New York 19436 West 27th Street
New York 1, New York

Dear Miss Otis:

1 edition to: Housing Authority of the City of San Bernardino
material covering County of San Bernardino, together with
your letter 123 Cluster Street
San Bernardino
California

and everything pretty well. We
are layouts in exact dimensions
shape it might be well for you to
However, it is quite a simple
and there is any possibility of

2 people make up their various
I then to you for your final okay.

Correspondence taken
from work folder between
me and Daniel from -
January 3, 1944 to
April 14, 1944

Re: Neighborhood Planning

my copies that you will require
cannot state here at this writ-
to be able to get any heavy weight
writing Department of Circulating Exhibitions
& Educational Services
The Museum of Modern Art
per: Marjorie H. Woodruff
as very much as you will have
it. Believe me when I say I will
get this board for you. These
will not come up for a few weeks,
me to snap around and take a

all covering the Neighborhood Plan-
to you by Express, and should
days.

me a copy. everything is under control, and I will have some-
thing in blueprint form for you to look at in the very near
future.

My very kindest personal regards to every one.

Sincerely,
John A. L. Brown

JAL:AF

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 72. 2. 1

ILLINOIS PHOTO-GRAVURE CO.



Photo Gelatin Printers-Photographers

466 WEST SUPERIOR STREET · CHICAGO · DELAWARE 6950

April 14, 1944

Miss Alice Otis
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Otis:

This will acknowledge the receipt of all of your original material covering the Modern Painting job, together with your letter of April 10, also your card.

and everything pretty well. We
ize layouts in exact dimensions
haps it might be well for you to
However, it is quite a simple
eve there is any possibility of

n people make up their various
d them to you for your final okay.

Correspondence taken
from work folder between
AO and Denson from -
January 3, 1944 to
April 14, 1944

Re: Neighborhood Planning

ty copies that you will require
cannot state here at this writ-
to be able to get any heavy weight
writing the answer is positively
dig some up somewhere. If we can
do the mounting here. If we can-
am very much afraid you will have
rk. Believe me when I say I will
get this board for you. These
ill not come up for a few weeks,
me to snoop around and take a

al covering the Neighborhood Plan-
d to you by Express, and should
days.

no 1 say, everything is under control, and I will have some-
thing in blueprint form for you to look at in the very near
future.

My very kindest personal regards to every one,

Cordially yours,

John H. Denson

JHD:AN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ILLINOIS PHOTO-GRAVURE CO.



Photo Gelatin Printers-Photographers

466 WEST SUPERIOR STREET · CHICAGO · DELAWARE 6950
(10)

April 14, 1944

Miss Alice Otis
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Otis:

This will acknowledge the receipt of all of your original material covering the Modern Painting job, together with your letter of April 10, also you card.

I believe that we understand everything pretty well. We are following your full size layouts in exact dimensions in every instance, and perhaps it might be well for you to see the blueprint copies. However, it is quite a simple layout, and I do not believe there is any possibility of our going wrong.

I will have the silkscreen people make up their various color swatches and forward them to you for your final okay.

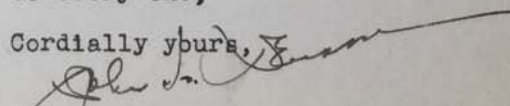
With reference to the twenty copies that you will require mounted on heavy board, I cannot state here at this writing whether we are going to be able to get any heavy weight board or not. As of this writing the answer is positively not, but I may be able to dig some up somewhere. If we can possibly find it, we will do the mounting here. If we cannot find it in Chicago, I am very much afraid you will have to try your luck in New York. Believe me when I say I will do everything possible to get this board for you. These requirements, of course, will not come up for a few weeks, so it will give us some time to snoop around and take a good look.

All of the original material covering the Neighborhood Planning Show has been returned to you by Express, and should arrive within the next few days.

As I say, everything is under control, and I will have something in blueprint form for you to look at in the very near future.

My very kindest personal regards to every one,

Cordially yours,


John H. Denson

JHD:AN

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	CE	II.1.72.2.1

Miss Parish

April 12, 1944

LOOK AT YOUR NEIGHBORHOOD exhibition shipments from Illinois Photo-Gravure Co., Chicago, Illinois, to the following addresses for immediate delivery:

Date of Shipment

1 edition to: Miss Margaret Quigley
Librarian
Montclair Library
Montclair, New Jersey

1 edition to: Miss Elizabeth K. Nottingham
Chairman, Department of Sociology
H. Sophie Newcomb Memorial College
The Tulane University of Louisiana
New Orleans, 18, Louisiana

Department of Circulating Exhibitions
& Educational Services
The Museum of Modern Art
per: Marjorie H. Woodruff