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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

January 16, 1967

FOR CUSTOMS CLEARANCE AND DELIVERY TO:

Fundação Bienal de São Paulo  
Caixa Postal 7832  
Parque Ibirapuera  
São Paulo, Brazil

Exhibition: VISIONARY ARCHITECTURE

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

CONTENTS: 74 photo panels and 49 text panels mounted on aluminum.

TOTAL NUMBER OF CASES: 4  
TOTAL CUBAGE: 173.3 cu. ft. (4.86 cu. M.)  
TOTAL NET WEIGHT: 993 lbs. (550.4 ks.)  
TOTAL GROSS WEIGHT: 1,969 lbs. (892.5 ks.)  
TOTAL VALUE: \$9,850.

Cases are marked: MOMA 1-3 SAO PAULO; MOMA 4

Itemized list attached.

This photographic panel exhibition is being sent to the Fundação Bienal de São Paulo, São Paulo, Brazil by The Museum of Modern Art, New York, for exhibition purposes only. After the São Paulo showing, the exhibition will tour in other countries in Latin America and will then be returned to The Museum of Modern Art in New York.

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THE MUSEUM OF MODERN ART  
11 West 53rd Street  
New York, New York 10019

Exhibition: VISIONARY ARCHITECTURE

Box List

Case No.	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA 1	42 x 42 x 46 inches 106.7 x 106.7 x 116.8 cm.	251 lbs. 114.1 ks.	501 lbs. 227.2 ks.	47.0 cu. ft. 1.33 cu.m.

23 photo and 2 text panels mounted on aluminum at \$100 each

A-1	B-6
A-4	B-7
A-5	B-9
A-7	B-10
A-9	B-11
A-10	B-12
A-12	B-14
A-14	B-16
A-16	B-17
A-17	B-19
A-19	B-20
B-2	B-21
B-4	

TOTAL VALUE, BOX 1: \$2,500.

TOTAL VALUE PAGE #1: \$2,500.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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VISIONARY ARCHITECTURE Box List --Page 2-- Value carried forward: \$2500.

MOMA	42 x 42 x 46 inches	251 lbs.	501 lbs.	47.0 cu. ft.
2	106.7 x 106.7 x 116.8 cm.	114.1 ks.	227.2 ks.	1.33 cu. m.

25 photo panels mounted on aluminum at \$100 each.

B-23	D-12
B-24	D-14
C-3	D-16
C-5	D-17
C-8	D-18
C-11	D-20
C-13	D-21
D-2	D-22
D-4	D-24
D-6	D-26
D-7	E-1
D-9	E-3
D-10	

TOTAL VALUE BOX 2: \$2,500.

MOMA	42 x 42 x 47 inches	261 lbs.	516 lbs.	48.0 cu. ft.
3	106.7 x 106.7 x 119.4 cm.	118.4 ks.	234.1 ks.	1.35 cu. m.

2 photo panels mounted on aluminum at \$50 each  
24 photo panels mounted on aluminum at \$100 each

A-2	F-16
A-3	F-18
E-4	F-19
E-5	F-21
E-6	F-22
E-8	G-2
F-1	G-4
F-3	G-5
F-4	G-7
F-6	G-8
F-7	G-11
F-10	
F-11	
F-13	
F-15	

TOTAL VALUE BOX 3: \$2,500.

TOTAL VALUE PAGE #2: \$5,000.

TOTAL VALUE OF SHIPMENT: \$7,500.



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VISIONARY ARCHITECTURE - Box #4

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MOMA	43 x 42 x 29 in.	230 lbs.	451 lbs.	30.3 cu. ft.
4	109x2 x 106.7 x 73.7 cm.	104.3 ks.	204.6 ks.	0.85 cu. m.

---

47 text panels mounted on aluminum at \$50.00 each.

A-6	C-12
A-8	D-1
A-11	D-3
A-13	D-5
A-15	D-8
A-18	D-11
B-1	D-13
B-3	D-15
B-5	D-19
B-8	D-23
B-13	D-25
B-15	E-2
B-18	E-7
B-22	F-2
C-1	F-5
C-2	F-8
C-4	F-9
	F-12
	F-14
C-6	F-20
C-7	G-1
C-9	C-3
C-10	G-6
	G-9
	G-10

TOTAL VALUE, BOX #4: \$ 2,350.

7500

9850

TOTAL VALUE OF SHIPMENT: \$ 9,850.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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## Check List

April 6, 1966

Exhibition: VISIONARY ARCHITECTURE ICE-F-103-65  
An exhibition prepared by The Museum of Modern Art, New York  
under the auspices of the International Council of the Museum

Contents: 74 Photo panels  
49 Text panels  
123 TOTAL

Dimensions: Height preceding width, all panels are either 36 x 36 inches (91.4 x 91.4 cm.) or 36 x 12 inches (91.4 x 30.5 cm.). Except for the Introductory panels, all photo panels are large and all text panels small.

Installation: All panels are numbered in sequence in the following categories:

- A 1-19 Introduction and History
- B 1-24 Mountain Cities
- C 1-13 Bruno Taut
- D 1-26 Geometric and Organic Cities
- E 1-8 Frank Lloyd Wright
- F 1-22 Road Cities
- G 1-11 Frederick Kiesler

Separation for installation should be made between categories.

Note: Nine photographs are composed of two panels each. They are joined as indicated; top and bottom or left and right.

<u>Panel No.:</u>	<u>Architect:</u>	<u>Subject</u>	<u>Box No.:</u>
A-1		Introductory text panel	1
A-2		Introductory photo panel	4
A-3		Introductory photo panel	4
A-4		Introductory text panel	1
A-5	DaVINCI, Leonardo	IDEAL CITY Photo Panel	1
A-6	DaVINCI, Leonardo	IDEAL CITY Text panel	4
A-7	DaVINCI, Leonardo	IDEAL CITY Photo Panel	1
A-8	FILARETE	SKYSCRAPER Text Panel	4



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE		Check List	Page 2.
A-9	FILARETE	SKYSCRAPER Photo panel	1
A-10	SANT' ELIA, Antonio	RAILROAD TERMINAL AND HYDRO ELECTRIC STATION Photo panel	1 "
A-11	SANT' ELIA, Antonio	DESIGNS FOR THE CITY OF THE FUTURE Text panel	4
A-12	SANT' ELIA, Antonio	DESIGNS FOR THE CITY OF THE FUTURE Photo panel	1
A-13	PIRANESI, Giovanni	ACADEMY AND CIVIC CENTER Text panel	4
A-14	PIRANESI, Giovanni	ACADEMY AND CIVIC CENTER Photo panel	1
A-15	BOULLEE, Etienne-Louis	CENTOTAPH FOR ISAAC NEWTON Text panel	4
A-16	BOULLEE, Etienne-Louis	CENTOTAPH FOR ISAAC NEWTON Photo panel	1
A-17	FERRISS, Hugh	THE METROPOLIS OF TOMORROW Photo panel	1
A-18	FERRISS, Hugh	THE METROPOLIS OF TOMORROW Text panel	4
A-19	FERRISS, Hugh	THE METROPOLIS OF TOMORROW Photo panel	1
B-1	unknown	MOUNTAIN CITY Text panel	4
B-2	unknown	MOUNTAIN CITY Photo panel	1
B-3	ENTWISTLE, Clive	CIVIC CENTER and CRYSTAL PALACE Text panel	4
B-4	ENTWISTLE, Clive	CIVIC CENTER and CRYSTAL PALACE Photo panel	1



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE		Check List	Page 3
B-5	ENTWISTLE, Clive	METROPOLITAN CATHEDRAL OF CHRIST THE KING Text panel	4
B-6	ENTWISTLE, Clive	METROPOLITAN CATHEDRAL OF CHRIST THE KING Photo panel	1
B-7	POELZIG, Hans	FESTIVAL HALL, Salzburg Photo panel	1
B-8	POELZIG, Hans	FESTIVAL HALL, Salzburg Text panel	4
B-9 left B-10 right	POELZIG, Hans	FESTIVAL HALL, Salzburg Double photo panel	1-1
B-11	POELZIG, Hans	FESTIVAL HALL, Salzburg Photo panel	1
B-12	POELZIG, Hans	FRIENDSHIP HOUSE, Istanbul Photo panel	1
B-13	POELZIG, Hans	FRIENDSHIP HOUSE, Istanbul Text panel	4
B-14	POELZIG, Hans	FRIENDSHIP HOUSE, Istanbul Photo panel	1
B-15	MAZET, Jean-Claude	IDEAL CITY Text panel	4
B-16 left B-17 right	MAZET, Jean-Claude	IDEAL CITY Double photo panel	1-1
B-18	SOLERI, Paolo	MESA BIOTECHNIC CITY Text panel	4
B-19 B-20	SOLERI, Paolo	MESA BIOTECHNIC CITY Double photo panel	1-1
B-21	KORDA, Vincent	STAGE SET --THINGS TO COME Photo panel	1
B-22	KORDA, Vincent	STAGE SET -- THINGS TO COME Text panel	4
B-23 top B-24 bottom	KORDA, Vincent	STAGE SET -- THINGS TO COME Double photo panel	2-2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE		Check List	Page <u>4</u>
C-1	TAUT, Bruno	ALPINE ARCHITECTURE Text panel	4
C-2	TAUT, Bruno	THE VALLEY AS A BLOSSOM Text panel	4
C-3	TAUT, Bruno	THE VALLEY AS A BLOSSOM Photo panel	2
C-4	TAUT, Bruno	THE CRYSTAL HOUSE IN THE MOUNTAINS Text panel	4
C-5	TAUT, Bruno	THE CRYSTAL HOUSE IN THE MOUNTAINS Photo panel	2
C-6	TAUT, Bruno	THE CRYSTAL HOUSE IN THE MOUNTAINS Text panel	4
C-7	TAUT, Bruno	ROCKY SITES IN TYROL Text panel	4
C-8	TAUT, Bruno	ROCKY SITES IN TYROL and THE NORTH ITALIAN LAKES Photo panel	2
C-9	TAUT, Bruno	THE NORTH ITALIAN LAKES Text panel	4
C-10	TAUT, Bruno	THE VALLEY WITH WATERFALLS Text panel	4
C-11	TAUT, Bruno	THE VALLEY WITH WATERFALLS Photo panel	2
C-12	TAUT, Bruno	THE CRYSTAL MOUNTAIN Text panel	4
C-13	TAUT, Bruno	THE CRYSTAL MOUNTAIN Photo panel	2
D-1	DOESBURG, Theo VAN	GROUP OF SKYSCRAPERS Text panel	4
D-2	DOESBURG, Theo VAN	GROUP OF SKYSCRAPERS Photo panel	2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE		Check List	Page 5
D-3	FINSTERLIN, Hermann	IDEAL BUILDING Text panel	4
D-4	FINSTERLIN, Hermann	IDEAL BUILDING Photo panel	2
D-5	LISSITZKY, El	DER WOLKENBUGEL Text panel	4
D-6	LISSITZKY, El	DER WOLKENBUGEL Photo panel	2
D-7	KAHN, Louis	CITY TOWER Photo panel	2
D-8	KAHN, Louis	CITY TOWER Text panel	4
D-9	KAHN, Louis	CITY TOWER Photo panel	2
D-10	KAHN, Louis	CENTER CITY Photo panel	2
D-11	KAHN, Louis	CENTER CITY Text panel	4
D-12	KAHN, Louis	CENTER CITY Photo panel	2
D-13	FULLER, Buckminster	PARTIAL ENCLOSURE OF MANHATTAN ISLAND Text panel	4
D-14	FULLER, Buckminster	PARTIAL ENCLOSURE OF MANHATTAN ISLAND Photo panel	2
D-15	WEBB, Michael	OFFICE BUILDING Text panel	4
D-16 left D-17 right	WEBB, Michael	OFFICE BUILDING and SIDE ELEVATION Double photo panel	2-2
D-18	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Photo panel	2



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VISIONARY ARCHITECTURE		Check List	Page 6
D-19	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Text panel	4
D-20	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Photo panel	2
D-21	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Photo panel	2
D-22	KIKUTAKE, Kiyonori	MARINE CITY Photo panel	2
D-23	KIKUTAKE, Kiyonori	MARINE CITY Text panel	4
D-24	KIKUTAKE, Kiyonori	MARINE CITY Photo panel	2
D-25	KATAVOLOS, William	CHEMICAL ARCHITECTURE Text panel	4
D-26	KATAVOLOS, William	CHEMICAL ARCHITECTURE Photo panel	2
E-1	WRIGHT, Frank Lloyd	A CIVIC CENTER FOR PITTSBURGH Photo panel	2
E-2	WRIGHT, Frank Lloyd	A CIVIC CENTER FOR PITTSBURGH Text panel	4
E-3 left E-4 right	WRIGHT, Frank Lloyd	A CIVIC CENTER FOR PITTSBURGH Double photo panel	2-3
E-5 top E-6 bottom	WRIGHT, Frank Lloyd	MILE HIGH SKYSCRAPER Double photo panel	3-3
E-7	WRIGHT, Frank Lloyd	MILE HIGH SKYSCRAPER Text panel	4
E-8	WRIGHT, Frank Lloyd	MILE HIGH SKYSCRAPER Photo panel	3
F-1	LE CORBUSIER	COMBINED ROAD AND BUILDING FOR RIO DE JANEIRO Photo panel	3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE		Check List	Page 7
F-2	LE CORBUSIER	COMBINED ROAD AND BUILDING FOR RIO DE JANEIRO Text panel	4
F-3 left F-4 right	LE CORBUSIER	COMBINED ROAD AND BUILDING FOR RIO DE JANEIRO Double photo panel	3-3
F-5	LE CORBUSIER	COMBINED BUILDING AND ROAD FOR ALGIERES Text panel	4
F-6	LE CORBUSIER	COMBINED BUILDING AND ROAD FOR ALGIERES Photo panel	4
F-7	MALCOMSON, Reginald	METRO LINEAR CITY Photo panel	3
F-8 F-9	MALCOMSON, Reginald	METRO LINEAR CITY Text panels	4-4
F-10	MALCOMSON, Reginald	METRO LINEAR CITY Photo panel	3
F-11	MALCOMSON, Reginald	METRO LINEAR CITY Photo panel	3
F-12	KUROKAWA, Noriaki	AGRICULTURAL CITY Text panel	4
F-13	KUROKAWA, Noriaki	AGRICULTURAL CITY Photo panel	3
F-14	SOLERI, Paolo	LONG SPAN CONCRETE BRIDGE Text panel	4
F-15	SOLERI, Paolo	LONG SPAN CONCRETE BRIDGE Photo panel	3
F-16	NELSON, Paul	SUSPENDED HOUSE Photo panel	3
F-17	NELSON, Paul	SUSPENDED HOUSE Text panel	4
F-18	NELSON, Paul	SUSPENDED HOUSE Photo panel	3



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VISIONARY ARCHITECTURE		Check List	Page 8
F-19	FITZGIBBON & SIDES	BRIDGE CITY Photo panel	3
F-20	FITZGIBBON & SIDES	BRIDGE CITY Text panel	4
F-21	FITZGIBBON & SIDES	BRIDGE CITY Photo panel	3
F-22	FITZGIBBON & SIDES	BRIDGE CITY Photo panel	3
G-1	KIESLER, Frederick	ENDLESS THEATRE Text panel	4
G-2	KIESLER, Frederick	ENDLESS THEATRE Photo panel	3
G-3	KIESLER, Frederick	CITY IN SPACE Text panel	4
G-4	KIESLER, Frederick	CITY IN SPACE Photo panel	3
G-5	KIESLER, Frederick	ENDLESS HOUSE Photo panel	3
G-6	KIESLER, Frederick	ENDLESS HOUSE Text panel	4
G-7	KIESLER, Frederick	ENDLESS HOUSE Photo panel	3
G-8	KIESLER, Frederick	ENDLESS HOUSE Photo panel	3
G-9 G-10	KIESLER, Frederick	ENDLESS HOUSE Text panels	4-4
G-11	KIESLER, Frederick	ENDLESS HOUSE Photo panel	3



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*Visionary Arch / memo / LA*

## The Museum of Modern Art

**To** David Vance *TG*  
**From** Annette Allwardt  
**Date** December 19, 1969  
**Re** return of visionary architecture from Chile

Dear David:

Although Waldo did request free transportation for returning this show to New York, I had no idea that actual negotiations for returning this had gotten underway or else I would, of course, informed you before this.

I enclose the original and 2 copies of the Bill of Lading which Mr. Perez sent us. Does this now have to be transferred to Keating? I know the matter is in good hands.

Thanks.

*Aa.*

*Rec'd Dec. 22 - TG*

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*VISIONARY Arch. / Perez*  
*cc: Alvarado LA*

TO: Alberto Perez  
Director  
Museo de Arte Contemporaneo  
Universidad de Chile  
Santiago, Chile

Urgently need original bill of lading for exhibition  
VISIONARY ARCHITECTURE stop shipment in port and  
unable to be released to museum stop Please send as  
soon as possible stop

Terry Guilliams  
Office of Registrar  
Modernart, New York

*Letter sent 12/23/69*

since they are already here he would like to show them  
after CECILIE TO MIRO despite the damages. This seemed  
reasonable to me but I don't believe the show is in  
any condition to be offered after El Museo de Arte Contemp.  
It may also be a good idea to ask the Museum to have  
someone make some quick repairs on the cases so that  
they get back to New York in one piece. As it stands,



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13 July 1968

Dear Dick:

Dec. 22, 1969

Received your cable today re the check but to date  
no W. R. Keating and Co., Inc. letters. Please assure me  
the 90 Broad Street Chilean post offices are functioning.  
Oro like the number may exceed Buenos Aires. Everything is  
in Attn: Mr. William Augerot business of dust that I talked  
about a few letters ago. The only real solution for that  
would be to vacuum the people before they  
enter the Museum.

Dear Mr. Augerot:  
We have been notified that a shipment of four cases con-  
taining the works listed on the enclosed box list are  
now in dock. The previous arrangement for the 20th.

I know that Miguel Arroyo has spoken by phone with  
Mar about the shipment. Please have this shipment sent to Santini Brothers Ware-  
house, c/o The Museum of Modern Art for customs examination.  
The shipment is being insured in transit by the museum.

I went to Valparaiso this week along with Frederico  
Assler. I can find no export information except the following:  
Left on Pan Am. flight 319, Oct. 27, 1966  
Air waybill #026 5 837092  
located under customs in dock side warehouse.

Since the cases have not actually been released we  
were more than lucky to be able to open them up to  
take a look. In effect, we opened only two cases since  
the other two were found to be empty.

I am enclosing a box list and the Grace Line bill of lading.  
material upon them. Box number 4, which we did open  
was extremely worst of the lot. It is missing a  
number of its metal plates and fasteners and the cover  
was partially held on by nails. The text and photo panels  
seem to be in pretty good shape although the aluminum  
on which they are mounted has apparently started to  
oxidize.

Yours sincerely,  
Terry Williams  
Assistant to the Registrar

Our Purchase Order # ICE 5682  
P.S. Our Purchase Order #12559 for your charges will follow  
under separate cover.

of the panels. I expect this happened somewhere in  
transit since the warehouse seemed quite dry. Frederico  
Assler looked at the panels along with me and said that  
since they are already here he would like to show them  
after GUZMAN TO MIRO despite the damages. This seemed  
reasonable to me but I don't believe the show is in  
any condition to be offered after El Museo de Arte Contemp.  
It may also be a good idea to ask the Museum to have  
someone make some quick repairs on the cases so that  
they get back to New York in one piece. As it stands,

Visim. Arch. / Input / LA  
ACTION AS REQUIRED  
NO REPLY NECESSARY  
FILE ICE-6-11-67  
ICE-6-103-65  
WLRP GP MW  
AA FLT DMB



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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13 July 1968

Dear Dick:

Received your cable today re the check but to date no comment on my last three letters. Please assure me that the inscrutable Chilean post offices are functioning. Crowds of people continue to see the show and it looks like the number may exceed Buenos Aires. Everything is in good order except that business of dust that I talked about a few letters ago. The only real solution for that would, I suppose, be to vacuum the people before they enter the Museum.

Have not received final notice, although I expect the new shipment date-the 23rd-to take place at the same time of day as the previous arrangement for the 20th. I know that Miguel Arroyo has spoken by phone with Mario Caraccioli about this. I should know more about this on Monday.

Some words about Visionary Architecture:

I went to Valparaiso this week along with Frederico Assler to inspect the show. After some hours with customs agents, we were able to first find the show which is located under custom's bond in a dock side warehouse. Since the cases have not actually been released we were more than lucky to be able to open them up to take a look. In effect, we opened only two cases since the other two were facing a wall with some other immovable material atop them. Box number 4, which we did open was externally the worst of the lot. It is missing a number of its metal plates and fasteners and the cover was partially held on by nails. The text and photo panels seem to be in pretty good shape although the aluminum on which they are mounted has apparently started to oxidize or do whatever aluminum does when it receives an overdose of salt air. We also opened box number 1 which had lost a portion of its cleats and found there was some slight water damage along the edges of some of the panels. I expect this happened somewhere in transit since the warehouse seemed quite dry. Frederico Assler looked at the panels along with me and said that since they are already here he would like to show them after CEZANNE TO MIRO despite the damages. This seemed reasonable to me but I don't believe the show is in any condition to be offered after El Museo de Arte Contemp. It may also be a good idea to ask the Museum to have someone make some quick repairs on the cases so that they get back to New York in one piece. As it stands,

JUL 22 1968

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-111-67 SANTIAGO

INFORM ICE-F-103-65 SANTIAGO

WR/RP RP MW

GA ELT DHD

REN



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Dick Palmer

final clearance for the show will probably come within the next week and they intend to open it in the week following CEZANNE TO MIRO.

Everything else is fine with me. Anne, as you probably know, is back in New York and we expect the baby any time between now and September. I also received word this week that a half-dozen or so of my poems will come out next month in the Argentine magazine, 'Caracol' in the original and in Spanish translation - not mine. Some friends tell me here that they can feel earthquake in their bones so I go to sleep nights remembering where the door is. Don't worry about CEZANNE TO MIRO as the Museum has withstood more than its share, my apartment remains, however, unproven.

Best,

*Lin*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ICE-F-103-65 Visionary Arch/Santiago-Mus.de Arte

CC: Miss Fjot (Letterhead) Contemp.  
ICE-F-103-65 Santiago

RP  
EJ  
DHD  
VS  
Circ.  
Green

July 25, 1967

Mr. Federico Assler  
Director  
Museo de Arte Contemporaneo  
Universidad de Chile  
Casilla 5627  
Quinta Normal  
Santiago, Chile

Dear Mr. Assler:

We have been informed by the Instituto de Arte Contemporaneo in Lima that VISIONARY ARCHITECTURE closes there on August 10th, and will be available for shipment to Santiago immediately thereafter. I understand that you have been in touch with Lima regarding the shipment.

We have, however, received a condition report on the exhibition stating that many of the panels in the exhibition have suffered moisture stains along the edges of the panels. It is difficult to judge from the written report whether the panels are in a seriously unsightly condition. It would seem likely that the damages are relatively minor, but we have asked for photographs of a few of the panels in order to be able to have a clearer picture of the damages.

I have also asked Sra. Maria Amelia Fort, Executive Director of the Instituto in Lima, to give us her frank opinion on whether the exhibition should be shown in its present condition. Naturally we do not want to have the exhibition shown if it is unsightly or falls below our Museum's standards of presentation. On the other hand, we are of course concerned with upsetting your plans for the exhibition, and for its possible later showing in Buenos Aires.

If Sra. Fort recommends that we withdraw the exhibition, we would bring it back to New York for repairs and return it to South America later. In this case we would hope to be able to arrange a later showing of the exhibition in Santiago.

I am sorry to have to present you with this uncertainty about the exhibition, but of course I wanted you to know of the situation before you authorized shipment to Santiago. I would suggest that it might be wise for you also to contact Sra. Fort since it will not be long before the exhibition closes in Lima.

If the exhibition is in suitable condition and you authorize its shipment to Santiago, will it be consigned directly to your Institution? Perhaps you



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096

Mr. Federico Assler

-2-

July 25, 1967

might wish to be in touch with Mr. Samuel C. McCulloch, Cultural Affairs Officer at the American Embassy in Santiago, in case it might assist in expedition customs clearance to have the cases consigned to the Embassy.

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019  
U. S. A.

Waldo Rasmussen  
Director  
Circulating Exhibitions

I have right now received your letter of July 25th.

Concerning Visionary Architecture exhibition, my frank opinion is that it can be shown in spite of the damages and that there's no need of sending it back to New York. All this I told you on my cable of July 27th.

I am sending you here only two photographs because you really can't appreciate very well the damages in them. Anyway, I think you can perfectly well go ahead with the exhibition to Chile, and in that case, I'll be waiting for instructions from Mr. Assler.

The exhibition here has been a great success. I am enclosing here the publicity report as well as the reviews of exhibition in newspapers and magazines. I have already send the poster and later on I will send the photographs and slides of installation.

Hoping to hear from you soon.

Sincerely yours

*María Amelia Fort B.*

María Amelia Fort B.  
Directora Ejecutiva  
MUSEO DE ARTE CONTEMPORANEO

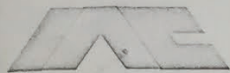
IRON JUNE 1966

CABLES IAC

UMA PERU

WAFB/age

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	IC/IP	I.A.1096



16-F-103-65 Visionary Architecture / Maria - Inst. de Arte Contemp.  
INSTITUTO DE ARTE CONTEMPORANEO

AUG 4 1967

August 1st, 1967

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP

NO REPLY NECESSARY

FILE: 16-F-103-65 (Lima)

INFORMATION COPIE TO:

RP NR

US ET DND

Mr.  
Waldo Rasmussen  
Executive Director  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019  
U. S. A.-

Dear Mr. Rasmussen:

I have right now received your letter of July 25th.

Concerning Visionary Architecture exhibition, my frank opinion is that it can be shown inspite of the damages and that there's no need of sending it back to New York. All this I told you on my cable of July 27th.

I am sending you here only two photographs because you really can't appreciate very well the damages in them. Anyway, I think you can perfectly well go ahead with the exhibition to Chile, and in that case, I'll be waiting for instructions from Mr. Assler.

The exhibition here has been a great success. I am enclosing here the publicity report as well as the reviews of exhibition in newspapers and magazines. I have already send the poster and later on I will send the photographs and slides of instalation.

Hoping to hear from you soon.

Sincerely yours

*Maria Amelia Fort B.*

Maria Amelia Fort B  
Directora Ejecutiva  
INSTITUTO DE ARTE CONTEMPORANEO

JIRON UNION 1058  
CABLES IAC  
LIMA PERU

MAFB/ago



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ICE-F-103-65 Visionary Architecture/Lima -  
CC: ICE-F-103-65 Lima Inst. de Arte  
RP  
EJ Contemp

ICE-F-103-65 Visionary Architecture/Lima - Inst. de Arte Contemp  
JUL 27 1967

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-103-65

VISIONARY ARCHITECTURE

INFORMATION COPIES TO:

FOR PROMPT SERVICE  
TELEPHONE REPLY VS. ME  
ADMIN OFFICE 797-3311

ZCZC RBA389 VIA ITT ALA163 CTR-037

UINY CO PILM 019

LIMAPERU 19 27 10.59A

WALDO RASMUSSEN MODERNART NEWYORK

GO AHEAD WITH EXHIBITION TO CHILE STOP NOT ADVISABLE

RETURNING EXHIBITION NEW YORK

FORT IAC

COL IAC

NNNN

setting Mr. Asler's plans, but we would not want the exhibition shown if it is in bad condition.

If you feel the exhibition should be withdrawn, it should be returned to New York by ocean freight and we would send you shipping instructions.

I hope the exhibition has been a success in Lima and we are looking forward to receiving the press report and photos.

We had a most pleasant and informative talk with Mr. Gross during his brief stay in New York. Please give him my warmest regards, and tell him that I hope that Albers painting reaches him safely. I shall be writing him separately about it.

With sincerest thanks for your assistance,

Yours,

Waldo Rasmussen  
Director



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096

ICE-F-103-65 Visionary Architecture/Lima  
 CC: ICE-F-103-65 Lima Inst. de Arte  
 RP  
 EJ  
 DHD  
 VS  
 Green  
 Circ.  
 July 25, 1967  
 Contemp

LET  
 SRA. MARIA FORT  
 IAC  
 Lima (Peru)  
 WFC

July 25, 1967  
 DIFFICULTY JUDGE FROM CONDITION REPORT WHETHER DAMAGES VISIONARY  
 ARCHITECTURE WARE ADVISABLE RETURNING EXHIBITION NEW YORK FOR  
 REPAIRS STOP COULD YOU PHOTOGRAPH SOME TYPICAL WATERDAMAGED PANELS  
 YOUR OPINION WHETHER EXHIBITION SHOULD BE SHOWN IN ITS PRESENT  
 CONDITION OR WITHDRAWN FROM CIRCULATION STOP INFORMING ASSLER OF  
 DAMAGES AND ASKING WHETHER HE CAN ACCEPT EXHIBITION

Maria Amelia Fort  
 Directora Ejecutiva  
 Instituto de Arte Contemporaneo  
 Jiron Union 1058  
 Lima, Peru

Dear Miss Fort:

Enclosed is a copy of my cable to you of today regarding the condition of  
 VISIONARY ARCHITECTURE. I am sorry I neglected contacting you earlier  
 about it, but I will be very grateful for your frank opinion on whether  
 you think the exhibition should be shown in its present condition, or  
 whether we should interrupt its tour by bringing it back to New York for  
 repairs.

Naturally we do not want to have the exhibition shown if it is unsightly  
 or falls below our Museum's standards of presentation. It was difficult  
 to tell from the condition notes you forwarded to us whether the water  
 damages were so minor that the exhibition was still in presentable con-  
 dition, or whether they seriously detracted from the effect of the exhibit-  
 ion. I hope you can forward the requested photographs of some of the panels  
 showing the water damages. These would show the condition best if taken  
 under a strong raking light.

I have written Mr. Assler as per the attached, informing him of the damages  
 and our uncertainty as to whether the exhibition should continue its tour  
 after it closes in Lima on August 10th. Naturally I am concerned with up-  
 setting Mr. Assler's plans, but we would not want the exhibition shown if  
 it is in bad condition.

If you feel the exhibition should be withdrawn, it should be returned to  
 New York by ocean freight and we would send you shipping instructions.

I hope the exhibition has been a success in Lima and we are looking forward  
 to receiving the press report and photos.

We had a most pleasant and informative talk with Mr. Gross during his brief  
 stay in New York. Please give him my warmest regards, and tell him that I  
 hope that Albers painting reaches him safely. I shall be writing him separ-  
 ately about it.

With sincerest thanks for your assistance,

Yours,

Waldo Rasmussen  
 Director



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100-F-103-65 Visionary Architecture / Lima - Inst. de Arte Contemporáneo  
INSTITUTO DE ARTE CONTEMPORÁNEO

DTF

THE MUSEUM OF MODERN ART, NEW YORK JUL 24 1967

LT

SRA. MARIA FORT  
IAC  
LIMA (PERU)

WUC

July 25, 1967

DIFFICULT JUDGE FROM CONDITION REPORT WHETHER DAMAGES VISIONARY  
ARCHITECTURE MAKES ADVISABLE RETURNING EXHIBITION NEWYORK FOR  
REPAIRS stop COULD YOU PHOTOGRAPH SOME TYPICAL WATERDAMAGED PANELS  
AND SEND FIRSTCLASS EXPRESS AIRMAIL stop APPRECIATE CABLE GIVING  
YOUR OPINION WHETHER EXHIBITION SHOULD BE SHOWN IN ITS PRESENT  
CONDITION OR WITHDRAWN FROM CIRCULATION stop INFORMING ASSLER OF  
DAMAGES AND ASKING WHETHER HE CAN ACCEPT EXHIBITION

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019

RASMUSSEN  
MODERNART

Charge: 610-625-816 cc: ICF-103-65, RP, EJ, DHD, VS, circ. Green

Dear Mr. Rasmussen:

I haven't yet received your answer  
to my letter of June 27th with the description of  
damages, nor the instructions I was supposed to  
receive.

The exhibition started on July 4th  
and will remain until August 10th. Immediately  
after we're supposed to send it to the "Museo de Ar-  
te Contemporáneo de la Universidad de Chile" as Mr.  
Assler from this Museum has instructed us, so most  
probable will be sending it around August the 12th.

Hoping to hear from you soon.

Sincerely yours

*Maria Amelia Fort B.*

Maria Amelia Fort B.  
Directora Ejecutiva  
INSTITUTO DE ARTE CONTEMPORANEO

MAFB/ago

JIRON UNION 1058  
CABLES IAC  
LIMA PERU

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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100-F-103-65 Visionary Arch / Lima - Inst. de Arte Contemp  
**INSTITUTO DE ARTE CONTEMPORANEO**

JUL 24 1967

July 19, 1967

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
 DRAFT REPLY YOUR SIG \_\_\_\_\_  
 ACTION AS REQUIRED \_\_\_\_\_  
 SEE: WR RP  
 NO REPLY NECESSARY \_\_\_\_\_  
 FILE 100-F-103-65 Lima  
 INFORMATION COPIES TO:  
RP VS EJ  
DHD \_\_\_\_\_  
 \_\_\_\_\_

Mr  
 Waldo Rasmussen  
 Executive Director  
 Circulating Exhibitions  
 The Museum of Modern Art  
 11 West 53 Street  
 New York, N, Y, 10019  
U. S. A.-

Dear Mr. Rasmussen:

I haven't yet received your answer  
 to my letter of June 27th with the description of  
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The exhibition started on July 4th  
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 te Contemporáneo de la Universidad de Chile" as Mr.  
 Assler from this Museum has instructed us, so most  
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Hoping to hear from you soon.

Sincerely yours

*Maria Amelia Fort B.*

María Amelia Fort B.  
 Directora Ejecutiva  
 INSTITUTO DE ARTE CONTEMPORANEO

MAFB/agc

JIRON UNION 1058  
 CABLES IAC  
 LIMA PERU



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1096



1CE-F-103-65 Visionary Architecture / *hija - last do*  
**INSTITUTO DE ARTE CONTEMPORANEO**

JUL 3 1967

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WMR RP \_\_\_\_\_

June 27, 1967 TO REPLY NECESSARY \_\_\_\_\_

FILE 1CE-F-103-65  
**VISIONARY ARCHITECTURE**  
 INFORMATION COPIES TO:

RP *(initials)* \_\_\_\_\_

E. Johnson MF \_\_\_\_\_

Mr  
 Waldo Rasmussen  
 Executive Director  
 Circulating Exhibitions  
 The Museum of Modern Art  
 11 West 53 Street  
 New York, N. Y. 10019  
U. S. A.

Dear Mr. Rasmussen:

I received your cable and I am  
 sending you here the list with the description of  
 damages.

The exhibition starts on July  
 4th and after it is finished we're supposed to send  
 it to the "Museo de Arte Contemporáneo de la Univer-  
 sidad de Chile", as Mr. Assler from this Museum has  
 instructed us in his letter.

Hoping to hear from you as soon  
 as possible and receive your instructions.

Sincerely yours

*Maria Amelia Fort B.*

María Amelia Fort B  
 Directora Ejecutiva  
 INSTITUTO DE ARTE CONTEMPORANEO

P.S.: The pannels  
 E-5-A and E-5-B do not  
 appear in check list.  
 Instead we have in check  
 list E-5 top and E-6 bottom

JIRON UNION 1058  
 CABLES IAC  
 LIMA PERU

MAFB/age



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## INSTITUTO DE ARTE CONTEMPORANEO

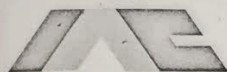
VISIONARY ARCHITECTUREDESCRIPTION OF NEW CONDITIONS OR DAMAGES

Damages reported were discovered when the exhibition was unpacked

<u>MUSEUM NUMBER</u>	<u>DESCRIPTION OF DAMAGE</u>
D - 22	Slightly damaged by moisture stains in one corner
D - 21	With slight scratches in four corners- and slightly bashed in the back side.
D - 24	With slight scratches in one corner.
D - 20	With slight scratches in the corners
B - 20	Damaged with moisture stains along upper edge, also slight scratches in four corners
B - 21	With slight scratches in two corners of the upper part
G - 8	With slight scratches in the corners
G - 11	With slight scratches in the corners.
B - 19	Damaged with moisture stains along upper edge
B - 17	Damaged with moisture stains along lower edge
B - 16	Damaged with moisture stains along upper edge
B - 14	Damaged with moisture stains along upper edge
B - 12	Slightly damaged with moisture stains along upper edge
B - 11	Damaged with moisture stains along upper edge
B - 10	Slightly damaged with moisture stains along upper edge
B - 9	Damaged with moisture stains along upper edge
B - 7	Damaged with moisture stains along upper edge and damaged with scratches along upper edge and corners



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096



## INSTITUTO DE ARTE CONTEMPORANEO

page 2.-

MUSEUM NUMBERDESCRIPTION OF DAMAGE

B - 6	Damaged with moisture stains along upper edge
B - 4	Damaged with moisture stains along upper edge and damaged with scratches along upper edge and corners
B - 2	Damaged with moisture stains along upper edge and damaged with scratches along upper edge and corners
A - 19	Damaged with moisture stains along upper edge
A - 17	Damaged with moisture stains along upper edge
F - 11	With slight scratches in one corner of the upper part
F - 7	With slight scratches in one corner of the upper part
F - 4	With slight scratches in the corners
F - 6	With slight scratches in the corners
F - 3	With slight scratches in the corners
F - 1	With slight scratches in the corners
E - 8	With a very slight scratches in one corner
E - 4	With slight scratches in one corner
A - 14	Damaged with moisture stains along upper edge
D - 26	With a very slight scratches in one corner
A - 9	With a very slight scratches in one corner
A - 10	With a very slight scratches in one corner
A - 7	With a very slight scratches in one corner



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096



## INSTITUTO DE ARTE CONTEMPORANEO

page 3

MUSEUM NUMBERDESCRIPTION OF DAMAGE

A - 1	Damaged with slight stains of scotch- and retouched in lower edge
A - 4	Retouched in the edges
E - 5 B	With slight scratches in one corner
G - 5	With scratches in the corners
G - 7	With scratches in the corners
G - 2	With slight scratches in the corners
G - 4	With slight scratches in the corners
F - 22	With slight scratches in the corners
F - 21	With slight scratches in the corners
F - 19	With slight scratches in the corners
F - 18	With slight scratches in the corners
F - 15	With slight scratches in the corners and badly retouched one of the scratches
F - 16	With slight scratches in the corners and badly retouched one of the scratches
F - 13	With scratches in two corners of the upper part
D - 16	With scratches in the corners and badly retouched stains of moisture in one corner
D - 14	With scratches in the corners and badly retouched stains of moisture in one corner
D - 18	With scratches in the corners
D - 17	With scratches in the corners
D - 24	With slight scratches in the corners
B - 23	With slight scratches in the corners
C - 13	With scratches in the corners
C - 3	With scratches in the corners
C - 8	With scratches in the corners
C - 11	Damaged with moisture stains in one corner of the upper part and with scratches in the corners



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096



## INSTITUTO DE ARTE CONTEMPORANEO

page 4.-

MUSEUM NUMBERDESCRIPTION OF DAMAGE

D - 2	Damaged with moisture stains in one corner of the upper part and scratches in the other corner of the upper part
C - 5	With scratches in one corner of the upper part
D - 6	With scratches in the corners and badly retouched stains of moisture in one corner
D - 9	With scratches in the corners and badly retouched stains of moisture in one corner
D - 7	With scratches in the corners and badly retouched stains of moisture in one corner
D - 10	Damaged with stains of moisture in one corner of the upper part and with scratches in all corners
D - 12	With stains of moisture in one corner and badly retouched
A - 3	With scratches in one corner of the upper part
A - 6	With scratches in one corner of the upper part
C - 7	With slight stains of moisture in the central part of the pannel

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ICE-F-103-65 Visitory Arch./hina

DTF DTF

THE MUSEUM OF MODERN ART, NEW YORK

LT  
SRA. MARIA FORT  
IAC  
LIMA (PERU)

WUC JUNE 23, 1967

ZCZC RBA363 VIA  
UINY CO FILM  
LINAPERU 41 2  
PLEASE AIRMAIL SOON AS POSSIBLE DETAILED CONDITION REPORT  
LISTING EACH DAMAGED PANEL AND NATURE OF DAMAGES SO WE MAY FILE  
INSURANCE CLAIM stop WILL WRITE FULLER INSTRUCTIONS AFTER  
RECEIVING REPORT

VALDO RASMUSSEN MODERNART  
RASMUSSEN  
MODERNART

CONTENTS OF VISITORY ARCHITECTURE

DAMAGED DUE TO IMPROPER HANDLING AND STORAGE IN THIS CASE

PANEL Charge: ICE-F-103-65 CC: MF RK/DHB BG ICE-F-103-65 LIMA, circulate green

US AT ONCE REQUESTING INFORMATION FROM PERU CONCERNING

WILL START JULY 4

FORT IAC

COL 4 (ICR) FORT IAC

NOTE



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NY Phone Serv:Telegr. 797-3311

NY Phone Serv:Telegr. 797-3311 / Msggr. -7522 / Infor. -7550 / Telex -7590

ZCZC RBA365 VIA ITT ALA694 CTR-160

UINY CO PILM 041

LIMAPERU 41 22 1934

WALDO RASMUSSEN MODERNART NEWYORK

CONTENTS OF VISIONARY ARCHITECTURE EXHIBITION ARRIVED

DAMAGED DUE IMPROPER PACKING AND EXPOSURE TO RAIN STOP

PANELS WITH MOISTURE AND SCRATCHES STOP KINDLY INSTRUCT

US AT ONCE REGARDS INSURANCE PROVISIONS STOP EXHIBITION

WILL START JULY 4

FORT IAC

COL 4 (SGD) FORT IAC

NNNN

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 797-3311

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP \_\_\_\_\_

NO REPLY NECESSARY \_\_\_\_\_

FILE \_\_\_\_\_

ICE-F-103-65 LINA

INFORMATION COPIES TO:  
RK, MF, DHO, BG

\_\_\_\_\_  
\_\_\_\_\_

ITT World Communications Inc.

ITT World Comm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096

**MUSEO DE ARTE CONTEMPORANEO  
UNIVERSIDAD DE CHILE**

Teléfono 91878 - Casilla 5627 - Quinta Normal - Santiago de Chile

SANTIAGO, 8 de Diciembre de 1969.

SEÑORES  
MUSEO DE ARTE DE NUEVA YORK  
NUEVA YORK  
USA

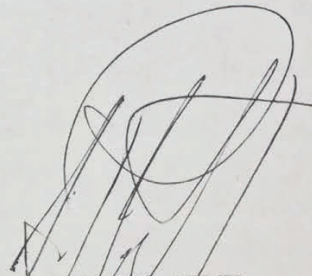
ICE-F-103-65  
WR, DV, AA  
Marie Frost

Estimados señores:

Tengo el agrado de remitir adjunto a la presente 1 original y 2 copias no negociables del Conocimiento de Embarque en el cual costa el embarque de cuatro cajones que contienen el material de la exposición realizada en este Museo.

Proximamente enviaré a ustedes el resto de los documentos, 1 original y 4 copias, a fin de asegurar la llegada a su destino de por lo menos uno de estos envíos.

Saluda cordialmente a Uds.



ALBERTO PEREZ  
DIRECTOR

mp.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096

NY-P-103-65

VENTURARY ARCHITECTURE

UNIT 4

NY-P-103-65

VENTURARY ARCHITECTURE

UNIT 4

ADD

CANCEL

9-4- Translation exhibition (owned by CE)

Total: \$ 9,850.

December 8, 1969

Messrs  
Museum of Modern Art  
New York  
U. S. A.

Gentlemen:

I have the pleasure of remitting to you in the enclosed 1 original and 2 non negotiable copies of the Ocean Bill of Lading which notifies you of the shipment of 4 cases containing the material of the exhibition presented in this museum.

Shortly we shall send you the rest of the documents, 1 original and 4 copies, in order to ensure that the merchandise in question will reach its proper destination.

I salute you cordially,

ALBERTO PEREZ  
Director  
Museo de Arte Contemporaneo  
Universidad de Chile

cc: Marie Frost  
David Vance  
Waldo Rasmussen



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ICE-F-103-65  
VISIONARY ARCHITECTURE  
COPY 4

ICE-F-103-65  
VISIONARY ARCHITECTURE  
COPY 4

	1	2	3	4	5	6	
					ADD	CANCEL	
1	9-4-65	Panel Exhibition (owned by CE)			Total: \$ 9,850.		1
2							2
3							3
4							4
5							5
6							6
7							7
8							8
9							9
10							10
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38							38
39							39
40							40

closed brochure 12/9/69



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096

ICE-F-50-61 VISIONARY ARCHITECTURE  
(copy 1) EUROPE

ICE-F-50-61  
VISIONARY

ADD CANCEL

9/61 Panel given

Total: 7400.

(moved 2/62 Retroactive to 9/61)

Case 7 Shipped Air Freight to Edinburgh Scotland

\$2,350.

PAN AM FLIGHT 161 = LV NY 8-11-62 - ARR GLASSGOW 8-12-62

Airway bill 571885 (Transshipment to Edinburgh)

Opened Aug 18/62 Edin. Festival, Scotland

NEW TOTAL \$9,750.

Aug 62 ins. Rept

Raise \$100 to correspond to other Visionary Ex.

9/62 ins. Rept

NEW TOTAL \$9,850

CLOSED  
11-11-65

REOPENING IN SEPTEMBER?  
Not new yet?



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1096

CE 61-47 VISIONARY ARCHITECTURE

CE 61-47

VISIONARY

ARCHITECTURE

		1	2	3	4		
		ADD			CANCEL		
1	11-61	Panel exhibition (owned by CE)			TOTAL: \$9,850.	1	
2						2	
3						3	
4						4	
5						5	
6						6	
7						7	
8						8	
9						9	
10						10	
11						11	
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4804 - Buff  
8804 - Green

July 22, 1963  
reported as closed  
April 1970  
ago but will not report  
retract.  
CLOSED