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PHOTOGRAPH HOUSE
201 E. GRAND BLVD.
DETROIT 7, MICH.

X1470-5

5'

ALVIN LUSTIG
132 East 58th Street
New York 22, N. Y.

~~Sign marker at Northland
a shaping center in Detroit~~

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WALL CAPTION - Oct 4 - Nov 27

ALVIN LUSTIG'S GRAPHIC WORK RELIES PRIMARILY ON COMBINATIONS OF LETTER FORMS AND GEOMETRIC DESIGNS. HE EXPLOITS THE RELATIONS OF THESE ELEMENTS TO EACH OTHER, TO THE SIZE AND SHAPE OF THE PAGE WITH WHICH THEY ARE COMPOSED, AND TO THE IDEAS THEY REPRESENT. COLOR IS USED TO EVOKE A MOOD OR TO EMPHASIZE A PARTICULARLY SIGNIFICANT ASPECT OF THE MESSAGE.

PERHAPS THE MOST CHARACTERISTIC USE OF THESE ELEMENTS IS THE VIVALDI RECORD ALBUM COVER. HERE A NERVOUS ANGULARITY OF DESIGN SUGGESTS THE COMPOSER'S BAROQUE ORCHESTRATION, THE SHAPES OF THE LETTERS AND THEIR PLACEMENT CARRYING A MEANING AS MUCH AS DO THE ACTUAL WORDS. IN THE BOOK JACKET "COUSIN BASILIO" THE TEXTURE OF THE PAPER ON WHICH THE TITLE IS PRINTED SERVES AS AN ELEMENT IN THE DESIGN. EMBOSSEING IS ALSO USED TO ENHANCE CAREFULLY GROUPED LETTERS, AS IN THE CVC AND 375 PARK AVENUE BROCHURES.

SEVERAL TRADEMARKS HAVE BEEN DESIGNED BY LUSTIG FOR USE ON LETTERHEADS, ENVELOPES, PACKAGES AND SIGNS. WHEN USED IN SIGNS THE TRADEMARKS ARE GIVEN ARCHITECTURAL SETTINGS INTERESTING FOR THEIR BOLD SCALE. THESE STRUCTURES MARK A SITE RATHER THAN MERELY ADVERTISE A PRODUCT. THE 75 FOOT HIGH MONDAWMIN TOWER AND THE NORTHLAND SHOPPING CENTER SIGN ARE GIANT ARMATURES IN WHICH LETTERS ARE PLACED. THE 17 FOOT HIGH ROAD SIGN FOR METEOR CRATER COMBINES LARGE SCALE WITH AN EVOCATIVE SYMBOL.

THE PACKAGE DESIGNS SUGGEST THE SPECIFIC NATURE OF THE PRODUCT IN THE ARDEN ICE CREAM CONTAINER BY THE CHOICE OF COLOR AND IN THE MASTERSSET PAINT BRUSH PACKAGE BY THE SHAPE OF THE CONTAINER AND THE USE OF THE BRUSH HANDLE ITSELF AS A VISIBLE ELEMENT OF THE DESIGN.

LUSTIG'S PREOCCUPATION WITH FORMAL ELEMENTS OF DESIGN, COMBINED WITH HIS ABILITY TO SUBORDINATE WHATEVER IS IRRELEVANT TO HIS PURPOSE, GIVES HIS WORK ITS CONSISTENT DISTINCTION;

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MUCH OF BRUNO MUNARI'S GRAPHIC DESIGN DEPENDS ON AN EMPHATICALLY PHYSICAL RESPONSE TO THE MATERIALS WITH WHICH HE WORKS. IN HIS 'LIBROS ILLEGGIBILES' (BOOKS WITHOUT WORDS) HE EXPLOITS THE COLOR, TEXTURE, AND TRANSPARENCY OF PAPER, AND THE LINEAR FLEXIBILITY OF STRING. THESE QUALITIES ARE CONSIDERED NOT ONLY IN REGARD TO THE INDIVIDUAL PAGE, BUT TO THE BOOK AS A WHOLE, IN LIBRO NO. 6, HOLES OF MANY SIZES AND SHAPES IN SUCCESSIVE PAGES OF COLORED PAPER ALLOW THE READER TO EXPERIENCE THE BOOK BOTH AS A SINGLE DESIGN AND AS A SEQUENCE OF SEPARATE PICTORIAL EFFECTS, ANIMATED WHEN THE PAGES ARE TURNED OCCASIONAL SEQUENCES IN WHICH STRING APPEARS AND DISAPPEARS THROUGH THE PAGES ALSO CONTRIBUTE TO THIS ANIMATION.

TRANSPARENCY IS USED BY MUNARI FOR THE GRADATIONS OF COLOR IT CAN PRODUCE, AS FOR EXAMPLE IN THE CHRISTMAS GREETING OF COLORED CELLOPHANE RIBBONS CONTAINED IN A SEMI-TRANSPARENT ENVELOPE: WHEN HELD TO THE LIGHT THIS PACKAGE BECOMES A MESSAGE SPOKEN BY COLOR AND LIGHT ALONE.

ABSTRACT DESIGNS COMPOSED WITH A VARIETY OF MATERIALS ON GLASS SLIDES (TO BE PROJECTED ON A SCREEN) ARE ANOTHER INSTANCE OF THIS DESIGNER'S INTEREST IN TEXTURES, AS IS HIS METAL AND GLASS FOUNTAIN FOR THE 1952 VENICE BIENNAL WITH ITS COMPLICATED SCAFFOLD OF TROUGHS CARRYING THIN STREAMS OF WATER.

IN HIS PRINTED GRAPHIC DESIGN, SUCH AS HIS OWN BUSINESS CARD, MUNARI USES THE PAGE AS A COMPONENT OF THE TOTAL COMPOSITION, THE TIGHTLY CURVED RED IMAGE SEEMS TO ENGAGE THE WHITE PAPER, CREATING SHAPES WHICH EXIST WITHIN EACH OTHER.

MUNARI'S INVENTIVENESS IN HANDLING MATERIALS HAS ENLARGED THE VOCABULARY OF GRAPHIC DESIGN.

Mildred Constantine
for exhibition Lustig-Munari, Oct. 18-Mpv 27, 1955

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THE ROLE OF GRAPHIC DESIGNER

By ALINE B. SAARINEN

THE current excitement about whether Johnny can or cannot read seems incidental to the ultimate fact that all the Johnnies end up reading. We are one of the "readingest" nations in the world. We read avidly. The subway-rider reads his own newspaper or cranes at his neighbor's or scans the car-cards. The automobile driver reads the very signs he curses for scarring our roadsides. We grab at any reading matter rather than sit in contemplative idleness. Who of us, for instance, has not at one time or another found himself reading the small print of bottle labels or the text of an ad as much out of the habit of reading as from temporary boredom?

This insatiable habit puts the graphic designer in a peculiarly powerful position. For most of his work—whether in posters,

Museum of Modern Art Shows Diverse Work By Two Moderns

book-covers, record-covers, stationery, packaging, mailing pieces or signs—involves typography. And because of this lettering—this word communication—his art is more widely looked at than that of industrial designer, architect, painter or sculptor.

The graphic designer, however, must achieve three kinds of communication: One, communication of truth (or, less loftily, fact or information); two, communication of visual pleasure (or, in the literal sense, attractiveness); three, communication of spirit or character.

Unity of Aim

In the best graphic design, the printed word per se is not enough. It is made more expressive and memorable by the appropriateness of its type-face. Conversely, all the other elements of design—line, color, form, layout—reinforce the word. Together, all these elements give a unified expression of individual character.

Two graphic designers who well fulfill these ends—Alvin Lustig and Bruno Munari—are currently being shown on the

counterpoint of the music, while the design for a Mozart cover is appropriately a taut, scintillating structure. The repetitive road-signs for a sight-seer's meteor crater suggests the hurdling of the object in space, while a rental brochure for Seagram's Park Avenue reflects the chaste beauty and prestige-value of Mies van der Rohe's architecture. But underlying these—and numerous other diverse and individual solutions—is a completely disciplined, formal, structural design.

Contrasted Work

Munari's work, in contrast, is freer, more playful, more touched by fantasy. Often he uses tiny, tiny type in big emptiness; he likes crushed paper, torn paper, strange colors.

Lustig's messages are direct and forthright: Munari's are oblique and evocative. He likes surprises, transparencies, mystery. The exhibition emphasizes these qualities by concentrating on Lustig's produced, commercial work and on Munari's personal explorations, such as his "Libros illeggibles" (books without words which unfold a developing sequence of visual experiences) and his projected abstract slides, each, of course, a unique work. But the same style dominates his mass-produced work as well. (More similar material would have made the contrast between the styles of Lustig and Munari more telling.)

We said earlier that we are a nation which reads. But we are not very noteworthy as a nation which sees. Our eyes are little trained; our visual awareness is undeveloped. Perhaps we will sometime train Johnny to see as well as to read. Meanwhile, our visual awareness grows slowly—a coral-like accretion of a multiplicity of visual experiences which somehow have thrust themselves upon our retinas despite our esthetic astigmatism.

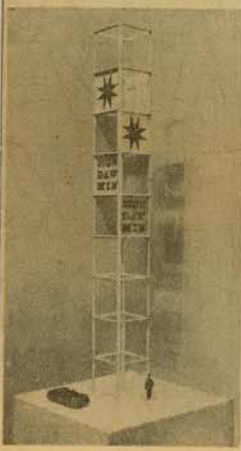
Advance Through Industry

Happily, industry in America is coming of age and turning over to such graphic designers as Lustig, Paul Rand, Leo Lionni, William Golden, George Krikorian, Herbert Bayer, Will Burton, Bradbury Thompson and a dozen or so others the job of designing that very material which is so widely noticed. Thus the graphic designer significantly is opening our esthetic eyes.

But he does more. He makes the fine art to which his art is related more acceptable. For instance, besides making his whole design a visual symbol, he makes specific symbols, which, because they are called "trade-marks," are visual abstractions accepted by the public without balking.

For example, the marvelous, isolated eye which William Golden invented for CBS-TV seems so perfectly comprehensible that ultimately Miro's similar and presaging visual shorthand may be "legible" to everyone, too. And, similarly, though Munari is essentially gay and Burri primarily gloomy, the Italian designer makes acceptable, with his designs of crushed paper, the Italian fine artist's curious collages of old, torn materials. And so on. Thus, ultimately, the graphic designer helps significantly to shape public taste for fine art.

When Lustig, according to Graphis magazine, was called a "formalist," he replied, "I know: what else should one be?" His work makes manifest the strength of his esthetic conviction. He brings to each problem intelligence and imagination. Thus, a phonograph record cover for Vivaldi, both in color and form, suggests the powerful



"Mondawmin Tower," by Alvin Lustig, at the Museum of Modern Art.

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#587

EXHIBITION RECORD

Title: Two Graphic Designers: Bruno Munari and Alvin Koshg
Dates: Oct. 18 - Nov. 27, 1955
Space: North East Gallery
Director: Mildred Constantine Consultant: Arthur Drexler
Assistant:

Check List of Enclosures:

Layout and panel sketches

* Installation Photographs (yes (7, poorly labeled)) + negs ✓

* List of Exhibits

Captions (text, type, printer, dimensions) ~~electronic typewriter~~ ✓

Installation Notes

- ✓ { Carpentry
- Mounting (board, edges, grommets)
- Painting (color samples)
- Lighting
- Curtains
- Art Work (title panel)

Publicity (releases, announcements, notices) yes

Costs

Circulation Record

* Duplicate for Installation Folder

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TWO GRAPHIC DESIGNERS

ALVIN LUSTIG

BRUNO MUNARI

The Museum of Modern Art invites you to a private opening of this exhibition on Tuesday, October 18th, 1955, from five to seven o'clock. The exhibition will be on view until November 27th. Please present this invitation.

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Impact
265 W. 148th



with the
TEL-A-STORY
AUTOMATIC ADVERTISING PROJECTOR
CRAWFORD IMMIG & LANDIS, INC.
265 W. 148 ST. NEW YORK 11
TEL-A-STORY, INC. WAVERLY 4-8430
Audio-visual
equipment
DAVENPORT, IOWA

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Impact

**Stops Them
Shows Them
Sells Them**

A true-to-business life account of one company's effort to attract new buyers.

"X" Inc. is a manufacturer of electronic equipment selling to several markets. The rapid expansion of this company made it necessary to re-evaluate their advertising approach. Consequently, one of the decisions was to increase their participation in trade shows and industrial exhibits as the most direct means of reaching prospective buyers with the greatest impact. The problem was to design a display that would be flexible, economical and "Sales-Effective."

The TEL-A-STORY Automatic Display Projector was selected as the central part of the exhibit for a number of reasons.

Twelve 35mm transparencies would illustrate each product in perfect detail and colorful effect with continuity.

Its dimensions and size would fit into any display area regardless of the size of the booth or the lighting conditions.

Continuous motion and a copy change every six seconds attracted and held the attention of visitors, and stop-motion control allowed the booth attendant to hold any given picture indefinitely for explanation.

It did not require the services of an operator.

And as a bonus, the TEL-A-STORY projector does not remain idle between exhibitions. The several units "X" Inc. has are used as visual aids for sales meetings, employee training and other applications.

Mail the enclosed card TODAY for more complete information and a time and place for a demonstration of this proven sales-builder.

TEL-A-STORY

is a combination of
12 DISPLAYS IN ONE

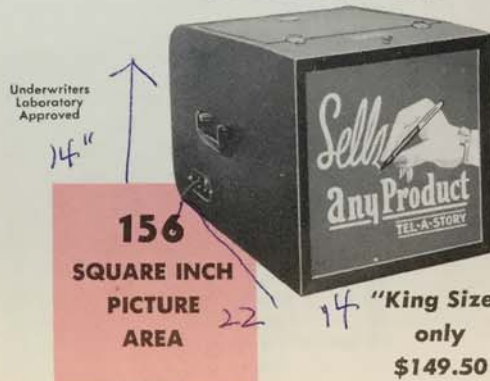
Tel-A-Story is a self-contained automatic projector, using twelve 35mm (2x2") color transparencies, designed to SHOW your product. TELL your story in natural color. A completely reliable and fully automatic mechanism changes the "copy" every 6 seconds. This cycle is continuous and requires no attention, once placed in operation.

Copy may be changed regularly and at very low cost.

The special Polarized screen used in Tel-A-Story assures good performance in even the most brightly lighted areas.

**TEL-A-STORY STOPS THEM
SHOWS THEM — SELLS THEM**

- AT 30-
- The Point of Sale
 - Trade Shows
 - Sales Meetings
 - Your Dealer's Showroom



(115 Volt 60 Cycle AC only)

For those situations where a larger screen is an advantage, Tel-A-Story has the "Big Show-Off" with all the features of the standard unit, plus 600 square inches of Picture Area.

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For those situations where a larger picture is a "must" the

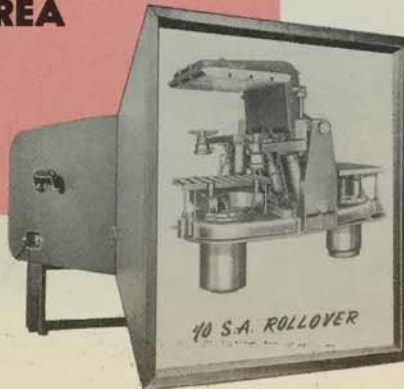
BIG SHOW OFF

Is Your Answer

With the "FOUR TIMES LARGER" screen, it is truly an "All-Purpose" projector, offering the flexibility of a two-piece unit which can be used with either the large or small screen, as circumstances might dictate. It is the same "field proven" basic unit, with the addition of the larger screen.

The new Giant Size screen is not only the answer to the problem of getting a larger picture for display purposes, it can also be used for Sales Meetings, Directors Meetings, etc. without the fuss and bother of turning out the lights, closing the blinds and setting up two or three pieces of visual equipment.

**600
SQUARE INCH
PICTURE
AREA**



Underwriters
Laboratory
Approved

"BIG SHOW-OFF" ONLY \$249.50

115 Volt 60 Cycle AC Only

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carissimo Leo, come va? spero sempre tutto bene. Io ho sempre molto lavoro e non ho ancora avuto tempo per preparare un libro per la Pantheon Books, ed altre cose che mi erano state richieste. Hai potuto far qualcosa col mio libro illeggibile? è poi uscita quella rivista grafica di cui mi parlasti? Sono stato in Sardegna e in Sicilia e ti mando una mia foto appena arrivato. Ciao caro Leo, moltissimi carissimi saluti a te e alla tua simpatica e cara moglie. Ciao ciao

BRUNO



dove ci incontreremo la prossima volta? è molto tempo che non vedo lo zio Lamberto

15 aprile 1955

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Lusty - Amneri

ROCHESTER INSTITUTE OF TECHNOLOGY

65 PLYMOUTH AVENUE SOUTH ROCHESTER 6, NEW YORK

DEPARTMENT OF
APPLIED ARTS

September 26, 1955

Miss Mildred Constantine
Department of Architecture and Design

October 3, 1955

Dear Miss Constantine:

Mr. Stanley H. Witmeyer
Department Head
Rochester Institute of Technology
65 Plymouth Avenue South
Rochester 6, New York

Dear Mr. Witmeyer:

Thank you for your letter of September 26. We hope that we will be able to circulate the exhibition of the Alvin Lustig work but at this writing we have no information as to when it would be available or under what financial circumstances.

As soon as the installations for the Exhibition have been completed and our budgets made, we will be happy to communicate with you again.

Sincerely yours,

Stanley H. Witmeyer
Stanley H. Witmeyer
Department Head

Mildred Constantine
Associate Curator

MC/mg

MC/mg

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ROCHESTER INSTITUTE OF TECHNOLOGY

65 PLYMOUTH AVENUE SOUTH ROCHESTER 8, NEW YORK

DEPARTMENT OF
APPLIED ART

September 26, 1955

Miss Mildred Constantine
Department of Architecture and Design
Museum of Modern Art
New York, N. Y.

Dear Miss Constantine:

Miss Hortense Mendel of Composing Room, Inc. New York City, has passed on to me the information that you are now preparing an exhibit of the work of Alvin Lustig.

We here at the Rochester Institute of Technology are extremely fond of the record that Mr. Lustig has made in the field of design and would be extremely grateful to you if you could give us any information as to what your intentions might be with respect to sending this exhibition on the road. Should this happen, we would appreciate knowing what the charge would be as to rental and what possible dates might be open.

Sincerely yours

Stanley H. Witmeyer
Department Head

SHW:R

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THE MUSEUM OF MODERN ART

Date September 23, 1955

To: Monawee Allen

Re: Munari Exhibition

From: Mildred Constantine

AIRMAIL
September 23, 1955

We have just received on loan for the Munari Exhibition the
"libro illegibile" belonging to Mr. Monroe Wheeler.

The value is \$100.

The package has at last arrived and I am delighted with it. You
will be receiving shortly a formal acknowledgement.

mg
I have placed a value of \$50.00 for customs purposes. I hope this
is satisfactory to you. I would like to know what the disposition
of this piece should be after the exhibition is over. If there
there is the possibility that the exhibition will be sent on and
if so we will of course, keep the model with the exhibition. We
will advise you as plans develop.

Pirelli writes that the posters are en route and so I am hoping
that they appear soon.

With kind regards,

Mildred Constantine
Associate Curator

MC/mg

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AIRMAIL
September 23, 1955

Mr. Bruno Munari
Via Vittorio Colonna 39
Milan, ITALY

Dear Mr. Munari:

The fountain has at last arrived and I am delighted with it. You will be receiving shortly a formal acknowledgement.

I have placed a value of \$50.00 for customs purposes. I hope this is satisfactory to you. I would like to know what the disposition of this piece should be after the exhibition is over. Of course there is the possibility that the exhibition will be sent on and if so we will of course, keep the model with the exhibition. We will advise you as plans develop.

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Munari

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

FX-1280

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HAnover 2-2920

1955 SEP 10 PM 5 05

RND69 ITALCABLE MILAN 26 10 1510

LT CONSTANTINE MODERNART

11 WEST 53 STREET NEWYORK=

FORWARDED TODAY AIR MAIL TWO FEETS AND ONE HALF
FOUNTAIN MODEL STOP FORWARDED POSTERS BY PIRELLI=

REGARDS MUNARI.

Munari

THE MUSEUM

To: Morawee Allen
From: Mildred Constantine

I have just been infor
at the Italian Airline
bill #129584.

This contains the model
planning to use in the
arrange for our brokerr
It is only about two an

mg

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Munari

THE MUSEUM OF MODERN ART

Date September 15, 1955

To: Monawee Allen

Re: Model Fountain - Munari

From: Mildred Constantine

I have just been informed that a package has arrived for me at the Italian Airlines at Idlewild Terminal under airway bill #129584.

This contains the model of a small fountain which we are planning to use in the Munari exhibition. Can you please arrange for our brokers to obtain customs entry of this piece. It is only about two and a half feet high and weighs very little.

mg

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LIBROS ILLEGGIBILES (" BOOKS WITHOUT WORDS ")

Each of these books except for "The Green Magician" is a unique example impossible to duplicate by a mechanical process.

The first four Libros Illeggibili in the showcase to the right use sequences of torn pages, string and collage in abstract designs which recompose themselves as the pages are turned.

The books "In the Dark Night" and "The Sad Story of the Poor Crow" (in the third showcase) use these techniques in the service of a specific narrative. "In the Dark Night" tells a story which ends in a subterranean cave; "The Sad Story of the Poor Crow" describes through transparent overlays the crow's loss of various parts of his body.

The last book, "The Green Magician" is a child's book mass produced by conventional means. In it Munari again makes use of the process of turning the page to pique the child's curiosity.

MUSELART, NEW YORK

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2 Graphic Designers

Alvin Lustig--Bruno Munari

Opening October 19, this exhibition illustrates two different and highly individual approaches to graphic design. The American, Alvin Lustig, is represented by designs for typography, books and magazines, record album covers, trade marks, and models of street signs, as well as a design for a small helicopter.

The Italian, Bruno Munari, is represented by posters, catalogues, books--including his libros illeggibili ("books without words"), a model of a fountain in Venice, and abstract designs made on glass-mounted slides to be projected at large scale.

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EXHIBITION OF ALVIN LUSTIG

October 18 -- November 27

1955

Wall A

Helicopter (Aluminum) Published by The Noonday Press, New York, 1955
Manufactured by Roteron Company, Los Angeles, 1945-47

Wall B

Typography Design
Bread In The Wilderness Published by New Directions, New York, 1953

Binding Design
Two Legends: Oedipus And Theseus
Published by Alfred A. Knopf, New York, 1950

Typography and Binding Design
Elegy of Ippetonga and Masks of Ashes
Published by The Noonday Press, New York, 1954

Typography and Binding Design
Franz Rosensweig
Published by The Noonday Press, New York, 1953

Jacket Design, Binding, and Typography
Monsieur Teste
Published by Alfred A. Knopf, 1947

Pages from Perspectives U.S.A.
Published by The Ford Foundation, 1952
Published by New Directions, 1949

Typography and Jacket Design
Built In U.S.A.: Post-War Architecture
Published by The Museum of Modern Art, New York, 1952
Published by The Noonday Press, 1953

Typography and Binding
Monsieur Teste
Published by Alfred A. Knopf, New York, 1947
Published by The Noonday Press, 1953

(continued)

(continued)

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LUSTIG EXHIBITION - 2

Wall C continued

Cover Design
Mysticism
A Meridian Book, Published by The Noonday Press, New York, 1955

Cover Design
Stephen Crane: Stories and Tales
Published by Vintage Books, 1954

Cover Design
Diogenes (International Review of Philosophy and Humanistic Study)
Published by The Ford Foundation, 1952

Cover Design
Industrial Design, No. 1
Published by Whitney Publications, Inc., 1954

Cover Design
Essays of Francis de N. Schroeder
Published by Whitney Publications, Inc., 1953

Cover Design
Cat On A Hot Tin Roof
Published by New Directions, 1955

Jacket Design
Two Legends: Oedipus And Theseus
Published by Alfred A. Knopf, 1950

Jacket Design
27 Wagons Full of Cotton
Published by New Directions, 1949

Jacket Design
Cousin Bazilio
Published by The Noonday Press, 1954

Jacket Design
Keats
Published by The Noonday Press, 1955

Johann Sebastian Bach, 1953
Vivaldi, 1953
J. S. Bach and Vivaldi, 1953
Mozart, 1951

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 3

Wall C - continued

Jacket Design
Stories of Artists and Writers
Published by New Directions, 1949

Jacket Design
Camino Real
Published by New Directions, 1954

Jacket Design
Death On The Installment Plan
Published by New Directions, 1948

Jacket Design
Monsieur Teste
Published by Alfred A. Knopf, 1950

Cover Design
Fortune Magazine (September)
Published by Time, Inc., 1952

Cover Design
Industrial Design, No. 3
Published by Whitney Publications, Inc., 1954

Original Cover Design
Gentry
Published by Reporter Publications, Inc., 1952

A Selection of Bookjackets Designed for the New Classics Series
Published by New Directions, 1945-1955

Amerika-Franz Kafka
Nausea-Jean Paul Sartre
Poems-Mallarme
Selected Poems-Garcia Lorca
The Princess of Cleves-Madame de LaFayette
Selected Poems-Kenneth Patchen
The Longest Journey-E.M. Forster

Record Album Covers
Published by The Hagyn Society, 1954
Johann Sebastian Bach, 1953
Vivaldi, 1953
J. S. Bach and Vivaldi, 1953
Mozart, 1951

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 4

Wall D

Announcement

Alvin Lustig: An Exhibition of His Work, 1949

Advertisement For

The Composing Room, Inc., New York, 1953

Package

Masterset Brush Company, New York, 1955

Boxes (3)

Arden Ice Cream Company, Los Angeles, 1955

Cover Design and Envelope

Rental Brochure for the Seagram Building, 1955

Cover Design

Annual Report SHIPPING CENTER (36 feet high)
Published by the Consolidated Vacuum Corporation, 1954

Christmas Card and Envelope (15 feet high)

Lightolier Company, New York, 1954

Catalogue Cover Design SHIPPING CENTER (15 feet high)

2 PINTORI 3 SCULTORI
Published by The Museum of Modern Art, New York, 1954

Catalogue Cover Design

Published by The Noonday Press, 1953

Cover Design

Industrial Design in America
Published by The Society of Industrial Designers, 1954

Great Ideas of Western Man:

One of a Series of Advertisements for the
Container Corporation of America, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 5

October 12 -- November 27

1955

Wall I

Trademark
Mark Warnow, 1948

Trademark
United Productions of America, 1950

Trademark
Meridian Books, 1955

Trademark
Mondawmin Shopping Center, 1955

Wall H

Sign: NORTHLAND SHOPPING CENTER (36 feet high)
Detroit, Michigan, 1954

Model of: ROAD SIGNS (17 feet high)
Meteor Crater, Winslow, Arizona, 1955

Model of: TOWER -- MONDAWMIN SHOPPING CENTER (75 feet high)
Baltimore, Maryland, 1955

Pages from Perspectives 5, 6, 7, 8
Published by The Ford Foundation, 1952

Typography and Jacket Design
Milk in U.S.A.: Post-War Architecture
Published by The Museum of Modern Art, New York, 1952

Typography and Binding
Nuclear Signs
Published by Alfred A. Knopf, New York, 1947

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 5

October 15 -- November 27

1955

Wall I

Trademark
Mark Warnow, 1948

Trademark
United Productions of America, 1950

Trademark
Meridian Books, 1955

Trademark
Mondawmin Shopping Center, 1955

Wall H

Sign: NORTHLAND SHOPPING CENTER (36 feet high)
Detroit, Michigan, 1954

Model of: ROAD SIGNS (17 feet high)
Meteor Crater, Winslow, Arizona, 1955

Model of: TOWER -- MONDAWMIN SHOPPING CENTER (75 feet high)
Baltimore, Maryland, 1955

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

EXHIBITION OF ALVIN LUSTIG

October 18 -- November 27

1955

Wall A

Helicopter (Aluminum)
Manufactured by Roteron Company, Los Angeles, 1945-47

Wall B

Typography Design
Bread In The Wilderness
Published by New Directions, New York, 1953

Binding Design
Two Legends: Oedipus And Theseus
Published by Alfred A. Knopf, New York, 1950

Typography and Binding Design
Elegy of Iqetonga and Masks of Ashes
Published by The Noonday Press, New York, 1954

Typography and Binding Design
Frans Rosensweig
Published by The Noonday Press, New York, 1953

Jacket Design, Binding, and Typography
Monsieur Teste
Published by Alfred A. Knopf, 1947

Pages from Perspectives U.S.A.
Published by The Ford Foundation, 1952

Typography and Jacket Design
Built In U.S.A.: Post-War Architecture
Published by The Museum of Modern Art, New York, 1952

Typography and Binding
Monsieur Teste
Published by Alfred A. Knopf, New York, 1947

(continued)

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 2

Wall C continued

Cover Design

Mysticism

A Meridian Book, Published by The Noonday Press, New York, 1955

Cover Design

Stephen Crane: Stories and Tales

Published by Vintage Books, 1954

Cover Design

Diogenes (International Review of Philosophy and Humanistic Study)

Published by The Ford Foundation, 1952

Cover Design

Industrial Design, No. 1

Published by Whitney Publications, Inc., 1954

Cover Design

Essays of Francis de N. Schroeder

Published by Whitney Publications, Inc., 1953

Cover Design

Cat On A Hot Tin Roof

Published by New Directions, 1955

Jacket Design

Two Legends: Oedipus And Theseus

Published by Alfred A. Knopf, 1950

Jacket Design

27 Wagons Full of Cotton

Published by New Directions, 1949

Jacket Design

Cousin Basilio

Published by The Noonday Press, 1954

Jacket Design

Keats

Published by The Noonday Press, 1955

John Sebastian Bach, 1953

Vivaldi, 1953

J. S. Bach and Vivaldi, 1953

Wesley, 1951

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 3

Wall C - continued

Jacket Design

Stories of Artists and Writers
Published by New Directions, 1949

Jacket Design

Camino Real
Published by New Directions, 1954

Jacket Design

Death On The Installment Plan
Published by New Directions, 1948

Jacket Design

Monsieur Teste
Published by Alfred A. Knopf, 1950

Cover Design

Fortune Magazine (September)
Published by Time, Inc., 1952

Cover Design

Industrial Design, No. 3
Published by Whitney Publications, Inc., 1954

Original Cover Design

Gentry
Published by Reporter Publications, Inc., 1952

A Selection of Bookjackets Designed for the New Classics Series
Published by New Directions, 1945-1955

Amerika-Franz Kafka

Mausea-Jean Paul Sartre

Poems-Mallarme

Selected Poems-Garcia Lorca

The Princess of Cleves-Madame de LaFayette

Selected Poems-Kenneth Fatchen

The Longest Journey-E.M. Forster

Record Album Covers

Published by The Hagyn Society, 1954

Johann Sebastian Bach, 1953

Vivaldi, 1953

J. S. Bach and Vivaldi, 1953

Mozart, 1951

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 4

Wall D

Announcement

Alvin Lustig: An Exhibition of His Work, 1949

Advertisement For

The Composing Room, Inc., New York, 1953

Package

Masterset Brush Company, New York, 1955

Boxes (3)

Arden Ice Cream Company, Los Angeles, 1955

Cover Design and Envelope

Rental Brochure for the Seagram Building, 1955

Cover Design

Annual Report

Published by the Consolidated Vacuum Corporation, 1954

Christmas Card and Envelope

Lightolier Company, New York, 1954

Catalogue Cover Design

2 PINTORI 3 SCULTORI

Published by The Museum of Modern Art, New York, 1954

Catalogue Cover Design

Published by The Noonday Press, 1953

Cover Design

Industrial Design in America

Published by The Society of Industrial Designers, 1954

Great Ideas of Western Man:

One of a Series of Advertisements for the

Container Corporation of America, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 5

October 15 -- November 27

1955

Wall I

Trademark
Mark Warnow, 1948

Trademark
United Productions of America, 1950

Trademark
Meridian Books, 1955

Trademark
Mondawmin Shopping Center, 1955

Wall H

Sign: NORTHLAND SHOPPING CENTER (36 feet high)
Detroit, Michigan, 1954

Model of: ROAD SIGNS (17 feet high)
Meteor Crater, Winslow, Arizona, 1955

Model of: TOWER -- MONDAWMIN SHOPPING CENTER (75 feet high)
Baltimore, Maryland, 1955

Pages from Perspectives V.I.I.
Published by The Ford Foundation, 1957

Typography and Jacket Design
Billie Ed U.S.A.: Post-War Architecture
Published by The Museum of Modern Art, New York, 1952

Typography and Binding
Mondawmin Books
Published by ALFRED A. KNAPP, New York, 1957

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

EXHIBITION OF ALVIN LUSTIG

October 18 -- November 27

1955

Wall A

Helicopter (Aluminum) Published by The Noonday Press, New York, 1953
Manufactured by Roteron Company, Los Angeles, 1945-47

Wall B

Typography Design
Bread In The Wilderness
Published by New Directions, New York, 1953

Binding Design
Two Legends: Oedipus And Theseus
Published by Alfred A. Knopf, New York, 1950

Typography and Binding Design
Elegy of Ippetonga and Masks of Ashes
Published by The Noonday Press, New York, 1954

Typography and Binding Design
Franz Rosenzweig
Published by The Noonday Press, New York, 1953

Jacket Design, Binding, and Typography
Monsieur Teste
Published by Alfred A. Knopf, 1947

Pages from Perspectives U.S.A.
Published by The Ford Foundation, 1952

Typography and Jacket Design
Built In U.S.A.: Post-War Architecture
Published by The Museum of Modern Art, New York, 1952

Typography and Binding
Monsieur Teste
Published by Alfred A. Knopf, New York, 1947

(continued)

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 2

Wall C continued

Cover Design

Mysticism

A Meridian Book, Published by The Noonday Press, New York, 1955

Cover Design

Stephen Crane: Stories and Tales

Published by Vintage Books, 1954

Cover Design

Diogenes (International Review of Philosophy and Humanistic Study)

Published by The Ford Foundation, 1952

Cover Design

Industrial Design, No. 1

Published by Whitney Publications, Inc., 1954

Cover Design

Essays of Francis de N. Schroeder

Published by Whitney Publications, Inc., 1953

Cover Design

Cat On A Hot Tin Roof

Published by New Directions, 1955

Jacket Design

Two Legends: Oedipus And Theseus

Published by Alfred A. Knopf, 1950

Jacket Design

27 Wagons Full of Cotton

Published by New Directions, 1949

Jacket Design

Cousin Basilio

Published by The Noonday Press, 1954

Jacket Design

Kents

Published by The Noonday Press, 1955

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 3

Wall C - continued

Jacket Design
 Stories of Artists and Writers New York, 1949
 Published by New Directions, 1949

Jacket Design
 Casino Real New York, 1954
 Published by New Directions, 1954

Jacket Design
 Death On The Installment Plan New York, 1948
 Published by New Directions, 1948
 Arden Ice Cream Company, Los Angeles, 1955

Jacket Design
 Monsieur Teste New York, 1950
 Published by Alfred A. Knopf, 1950

Cover Design
 Fortune Magazine (September) New York, 1952
 Published by Time, Inc., 1952

Cover Design
 Industrial Design, No. 3 New York, 1954
 Published by Whitney Publications, Inc., 1954

Original Cover Design
 Gentry New York, 1952
 Published by Reporter Publications, Inc., 1952

A Selection of Bookjackets Designed for the New Classics Series
 Published by New Directions, 1945-1955

Amerika-Franz Kafka
 Nausea-Jean Paul Sartre
 Poems-Mallarme
 Selected Poems-Garcia Lorca
 The Princess of Cleves-Madame de LaFayette
 Selected Poems-Kenneth Patchen
 The Longest Journey-E.M. Forster

One of a Series of Advertisements for the
 Centenary of America, 1953

Record Album Covers
 Published by The Hagyn Society, 1954
 Johann Sebastian Bach, 1953
 Vivaldi, 1953
 J. S. Bach and Vivaldi, 1953
 Mozart, 1951

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 4

Wall D

Announcement
Alvin Lustig: An Exhibition of His Work, 1949

Advertisement For
The Composing Room, Inc., New York, 1953

Package
Masterset Brush Company, New York, 1955

Boxes (3)
Arden Ice Cream Company, Los Angeles, 1955

Cover Design and Envelope
Rental Brochure for the Seagram Building, 1955

Cover Design
Annual Report
Published by the Consolidated Vacuum Corporation, 1954

Christmas Card and Envelope
Lightolier Company, New York, 1954

Catalogue Cover Design
2 PINTORI 3 SCULTORI
Published by The Museum of Modern Art, New York, 1954

Catalogue Cover Design
Published by The Noonday Press, 1953

Cover Design
Industrial Design in America
Published by The Society of Industrial Designers, 1954

Great Ideas of Western Man:
One of a Series of Advertisements for the
Container Corporation of America, 1953

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	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 5

October 18 -- November 27

1955

Wall I

Trademark
Mark Warnow, 1948

Trademark
United Productions of America, 1950

Trademark
Meridian Books, 1955

Trademark
Mondawmin Shopping Center, 1955

Published by Alfred A. Knopf, New York, 1950

Wall II

Sign: NORTHLAND SHOPPING CENTER (36 feet high)
Detroit, Michigan, 1954

Model of: ROAD SIGNS (17 feet high)
Meteor Crater, Winslow, Arizona, 1955

Model of: TOWER -- MONDAWMIN SHOPPING CENTER (75 feet high)
Baltimore, Maryland, 1955

Pages from Perspectives U.S.A.
Published by The Ford Foundation, 1957

Typography and Booklet Design
Wall II U.S.A.: Post-War Architecture
Published by The Museum of Modern Art, New York, 1952

Typography and Booklet Design
Numerical Texts
Published by Alfred A. Knopf, New York, 1947

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

EXHIBITION OF ALVIN LUSTIG

October 18 -- November 27

1955

Wall A

Helicopter (Aluminum)
Manufactured by Rotarion Company, Los Angeles, 1945-47

Wall B

Typography Design
Bread In The Wilderness
Published by New Directions, New York, 1953

Binding Design
Two Legends: Oedipus And Theseus
Published by Alfred A. Knopf, New York, 1950

Typography and Binding Design
Elegy of Iqetonga and Masks of Ashes
Published by The Noonday Press, New York, 1954

Typography and Binding Design
Franz Rosenzweig
Published by The Noonday Press, New York, 1953

Jacket Design, Binding, and Typography
Monsieur Teste
Published by Alfred A. Knopf, 1947

Pages from Perspectives U.S.A.
Published by The Ford Foundation, 1952

Typography and Jacket Design
Built In U.S.A.: Post-War Architecture
Published by The Museum of Modern Art, New York, 1952

Typography and Binding
Monsieur Teste
Published by Alfred A. Knopf, New York, 1947

(continued)

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 2

Wall C continued

Cover Design

Mysticism

A Meridian Book, Published by The Noonday Press, New York, 1955

Published by New Directions, 1950

Cover Design

Stephen Crane: Stories and Tales

Published by Vintage Books, 1954

Published by New Directions, 1954

Cover Design

Diogenes (International Review of Philosophy and Humanistic Study)

Published by The Ford Foundation, 1952

Published by New Directions, 1952

Cover Design

Industrial Design, No. 1

Published by Whitney Publications, Inc., 1954

Published by Alfred A. Knopf, 1954

Cover Design

Essays of Francis de H. Schroeder

Published by Whitney Publications, Inc., 1953

Published by Knopf, 1953

Cover Design

Cat On A Hot Tin Roof

Published by New Directions, 1955

Published by Whitney Publications, Inc., 1954

Jacket Design

Two Legends: Oedipus And Theseus

Published by Alfred A. Knopf, 1950

Published by Harper Publications, Inc., 1952

Jacket Design

27 Wagons Full of Cotton

Published by New Directions, 1949

Published by New Directions, 1955

Jacket Design

Cousin Basilio

Published by The Noonday Press, 1954

Published by The Noonday Press, 1955

Jacket Design

Keats

Published by The Noonday Press, 1955

Published by The Noonday Press, 1955

Published by The Noonday Press, 1955

Published by The Noonday Press, 1955

Published by The Noonday Press, 1955

Published by The Noonday Press, 1955

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 3

Wall C - continued

Jacket Design

Stories of Artists and Writers: The Mark, 1949
Published by New Directions, 1949

Jacket Design

News, Inc., New York, 1953
Casino Real
Published by New Directions, 1954

Jacket Design

Death On The Installment Plan
Published by New Directions, 1948
Lester Lee Green Company, Los Angeles, 1955

Jacket Design

Monsieur Teste
Published by Alfred A. Knopf, 1950

Cover Design

Fortune Magazine (September)
Published by Time, Inc., 1952

Cover Design

Industrial Design, No. 3
Published by Whitney Publications, Inc., 1954

Original Cover Design

Gentry
Published by Reporter Publications, Inc., 1952

A Selection of Bookjackets Designed for the New Classics Series
Published by New Directions, 1945-1955

Amerika-Franz Kafka

Nausea-Jean Paul Sartre

Poems-Mallarme

Selected Poems-Garcia Lorca

The Princess of Cleves-Madame de LaFayette

Selected Poems-Kenneth Patchen

The Longest Journey-E.M. Forster

Record Album Covers

Published by The Hagyn Society, 1954

Johann Sebastian Bach, 1953

Vivaldi, 1953

J. S. Bach and Vivaldi, 1953

Mozart, 1951

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 3

Wall C - continued

Jacket Design
 Stories of Artists and Writers *etc.*, 1949
 Published by New Directions, 1949

Advertisement For
 Jacket Design *etc.*, New York, 1953
 Camino Real
 Published by New Directions, 1954

Package
 Jacket Design
 Death On The Installment Plan
 Published by New Directions, 1948
 Archer Ice Cream Company, Los Angeles, 1955

Jacket Design
 Monsieur Teste *etc.*
 Published by Alfred A. Knopf, 1950 *etc.*, 1953

Cover Design
 Fortune Magazine (September)
 Published by Time, Inc., 1952 *etc.*, 1954

Cover Design *etc.*
 Industrial Design, No. 3
 Published by Whitney Publications, Inc., 1954

Catalogue Cover Design
 Original Cover Design
 Gentry
 Published by The Museum of Modern Art, New York, 1954
 Published by Reporter Publications, Inc., 1952

Catalogue Cover Design
 A Selection of Bookjackets Designed for the New Classics Series
 Published by New Directions, 1945-1955

Amerika-Franz Kafka
 Cover : Nausea-Jean Paul Sartre
 Booklet: Poems-Mallarmé
 Selected Poems-Garcia Lorca
 The Princess of Cleves-Madame de LaFayette
 Selected Poems-Kenneth Patchen
 Great : The Longest Journey-E.M. Forster

One of a Series of Advertisements for the
 Centenary Celebration of America, 1953

Record Album Covers
 Published by The Hagyn Society, 1954
 Johann Sebastian Bach, 1953
 Vivaldi, 1953
 J. S. Bach and Vivaldi, 1953
 Mozart, 1951

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 4

Wall D

Announcement
Alvin Lustig: An Exhibition of His Work, 1949

Advertisement For
The Composing Room, Inc., New York, 1953

Package
Masterset Brush Company, New York, 1955

Boxes (3)
Arden Ice Cream Company, Los Angeles, 1955

Cover Design and Envelope
Rental Brochure for the Seagram Building, 1955

Cover Design
Annual Report (35 feet high)
Published by the Consolidated Vacuum Corporation, 1954

Christmas Card and Envelope (18 feet high)
Lightolier Company, New York, 1954

Catalogue Cover Design (75 feet high)
2 PINTORI 3 SCULTORI
Published by The Museum of Modern Art, New York, 1954

Catalogue Cover Design
Published by The Noonday Press, 1953

Cover Design
Industrial Design in America
Published by The Society of Industrial Designers, 1954

Great Ideas of Western Man:
One of a Series of Advertisements for the
Container Corporation of America, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

LUSTIG EXHIBITION - 5

OCTOBER 18, 1955

Wall: Wall I

- 1. Photograph
Trademark
Mark Warnow, 1948
- 2. Model
Trademark
United Productions of America, 1950
Venice, Biennial, 1952
- 3. Symbol
Trademark
Meridian Books, 1955
For 1955 Triennial.
- 4. Model
Trademark
Mondawmin Shopping Center, 1955
- 5. Photograph
Symbols on street
1955 Triennial

Wall H

- 6. Sign: NORTHLAND SHOPPING CENTER (36 feet high)
Detroit, Michigan, 1954
- 7. Model of: ROAD SIGNS (17 feet high)
Meteor Crater, Winslow, Arizona, 1955
- 8. Model of: TOWER -- MONDAWMIN SHOPPING CENTER (75 feet high)
Baltimore, Maryland, 1955
- 9. Libro Illegittimo, 1957
Lent by Mildred Constantine
- 10. In The Dark Night, 1958
Lent by the artist
- 11. The Red Story of The Poor Grov, 1958
Lent by Willie Goon
- 12. The Green Medicines, 1945
Published by Randolovi Press
Lent by artist
- 13. Typewriter and type design
Photographic Catalogue

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

Wall:

- Wall:
- E. Photograph
Fountain: As seen from above.
Venice, Biennial, 1952
- E. Model
Fountain
Venice, Biennial, 1952
- E. Symbol:
For 10th Triennial.
Milan, 1954
- E. Photograph
Symbols on street
10th Triennial
- F. Libro Illegible No. 5, 1951
Lent by Munroe Wheeler
- F. Libro Illegible No. 6, 1951
From The Museum of Modern Art Collection
- F. Libro Illegible No. 21, 1953
Lent by the artist
- F. Libro Illegible, 1952
Lent By Mildred Constantine
- F. In The Dark Night, 1952
Lent by the artist
- F. The Sad Story of The Poor Crow, 1952
Lent by Fabio Coen
- F. The Green Magician, 1945
Published by Mondadori Press
Lent by Artist
- F. Typography and Page Design
Fotocronoche Catalogue

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	MoMA Exhs.	587.3

BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

- Wall: Wall: CON'T
- G Poster for Newspaper
Eco Del Mondo, 1949
- G Poster for
Pirelli Rubber Soles, 1953
- G Invitation to opening of sales office
National Cash Register Co.
Milan, 1952
- G Christmas Card, 1952
- G Christmas Card, 1952
- G Christmas Card, 1954
- G Cover Design-Catalogue
Italian and French Ceramics Exhibition
- G Exhibition Invitation
Sent by the artist
- G Cover Design
10th Triennial
French Section
- G Business Card for Bruno Munari
Sent by the artist
- G Poster for Exhibition
"Arte Concerta"
Milan, 1951
- J Slide Machine
- K Munari Wall Label

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

Wall:

- Wall: Wall: GUY
- E. Photograph
Fountain: As seen from above.
Venice, Biennial, 1952
 - E. Model
Fountain
Venice, Biennial, 1952
 - E. Symbol:
For 10th Triennial.
Milan, 1954
 - E. Photograph
Symbols on street
10th Triennial
 - F. Libro Illegible No. 5, 1951
Lent by Munroe Wheeler
 - F. Libro Illegible No. 6, 1951
From The Museum of Modern Art Collection
 - F. Libro Illegible No. 21, 1953
Lent by the artist
 - F. Libro Illegible, 1952
Lent By Mildred Constantine
 - F. In The Dark Night, 1952
Lent by the artist
 - F. The Sad Story of The Poor Crow, 1952
Lent by Fabio Coen
 - F. The Green Magician, 1945
Published by Mondadori Press
Lent by Artist
 - F. Typography and Page Design
Fotocronoche Catalogue

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

- Wall: Wall: CON'T
- E. Photograph
G Poster for Newspaper
Eco Del Mondo, 1949
- E. Model
G Poster for
Pirelli Rubber Soles, 1953
- E. Invitation to opening of sales office
National Cash Register Co.
Milan, 1952
- E. Christmas Card, 1952
- G Christmas Card, 1952
- F. Christmas Card, 1954
- F. G Cover Design-Catalogue
Italian and French Ceramics Exhibition
- F. G Exhibition Invitation
Lent by the artist
- F. G Cover Design
10th Triennial
French Section
Lent by the artist
- E. G Business Card for Bruno Munari
Lent by the artist
- F. G Poster for Exhibition
"Arte Concerta" Four Crow, 1952
Milan, 1951
Lent by the artist
- E. J Slide Machine 1945
Published by Mondadori Press
Lent by the artist
- K Munari Wall Label
- E. Typography and Page Design
Retrospective Catalogue

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

Wall:

- E. Photograph
Fountain: As seen from above.
Venice, Biennial, 1952
- E. Model
Fountain
Venice, Biennial, 1952
- E. Symbol:
For 10th Triennial.
Milan, 1954
- E. Photograph
Symbols on street
10th Triennial
- F. Libro Illegible No. 5, 1951
Lent by Munroe Wheeler
- F. Libro Illegible No. 6, 1951
From The Museum of Modern Art Collection
- F. Libro Illegible No. 21, 1953
Lent by the artist
- F. Libro Illegible, 1952
Lent By Mildred Constantine
- F. In The Dark Night, 1952
Lent by the artist
- F. The Sad Story of The Poor Crow, 1952
Lent by Fabio Coen
- F. The Green Magician, 1945
Published by Mondadori Press
Lent by Artist
- F. Typography and Page Design
Fotocronoche Catalogue

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	MoMA Exhs.	587.3

BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

Wall: BRUNO MUNARI EXHIBITION CON'T

DETAILED INSTRUCTIONS

- G Poster for Newspaper
Eco Del Mondo, 1949
- G Poster for
Pirelli Rubber Soles, 1953
- G Invitation to opening of sales office
National Cash Register Co.
Milan, 1952

G Christmas Card, 1952

G Christmas Card, 1952

G Christmas Card, 1954

G Cover Design-Catalogue
Italian and French Ceramics Exhibition

G Exhibition Invitation

G Cover Design
10th Triennial
French Section

G Business Card for Bruno Munari

G Poster for Exhibition
"Arte Concerta"
Milan, 1951

J Slide Machine

K Munari Wall Label

QTY	DESCRIPTION	AMOUNT	TOTAL FOR RIGHTS	DATE	UNIT	PRICE	AMOUNT
	32 sq. ft. 7"						
10-21	Sheet	32.65	32.65	10-27	ft ²		32.65
	900 sq. ft. 1/8"						
	Manilla						50.00
	100 sq. ft. 1/8"						21.00
	Shelving						21.00
	22 hrs. labor						22.00
	10-27 for discrepancy						22.00

32.65

Handwritten signature

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7-54-1200 SETS
THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 10876

TO PRODUCTION MANAGER FROM ARCHITECTURE AND DESIGN DEPT.

FOR LUSTIG-MUNARI EXHIBITION DATE 9/28/55

DETAILED INSTRUCTIONS

CARPENTRY: involved in the installation

DATE WORK MUST BE COMPLETED October 13, 1955

COST LIMIT \$550 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED *[Signature]* DEPARTMENT HEAD

[Signature] ASSISTANT TREASURER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
10-21	Shops	40	82.65	82.65	10-17	32 sq. ft. 1/4" fir	Stock	4.80	
					"	900 sq. ft. 1/8" Masonite	"	90.00	
					"	100 sq. ft. 3/4" shelving	"	21.00	
						Misc.		11.58	117.38
					10-21	42 hrs. labor for carpentry	6959	231.00	358.38

TOTAL LABOR 82.65 FOR PRODUCTION MANAGER'S USE
TOTAL MATERIAL 358.38 FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL \$ 441.03

APPROVED *[Signature]* PROD. MGR.

CHGS. A/C
APPROVED CHECKED

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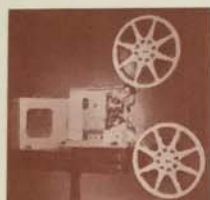


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3.

1. **MOTION PICTURE PROJECTORS** — 16mm Sound (Optical) or Silent.

2. **AUTOMATIC SLIDE PROJECTORS**

3. — Continuous, or Remote Control. Adaptable for Stereo Projection. Can be synchronized with tape for Automatic Sound-Slidefilm projection.

4. **MAGNETIC 16mm PROJECTORS** — Record and reproduce 16mm Magnetic sound. Also reproduce 16mm Optical sound tracks.

5. **FILMSTRIP PROJECTORS** — Manual and Remote Control Operation. 300 to 1000 Watts — 3" to 11" Lenses.

6. **2" x 2" SLIDE PROJECTORS** — Manual and Semi-automatic Operation. 300 to 1000 Watts. 3" to 11" Lenses.

7. **16mm PORTABLE CONTINUOUS PROJECTORS** — For Exhibits and Sales Presentations. Light weight — Built-in Screen — Room Darkening Unnecessary.

8. **SOUND SLIDEFILM PROJECTORS** — Automatic or Manual. 33½, 45 or 78 rpm Records. Portable, Compact, Lightweight.

9. **LANTERN SLIDE PROJECTORS** — Project 3¼" x 4" (Lantern), 2¾" x 2¾" and 2" x 2" Slides. Built-in Pointer — 750 Watts.

10. **SERV-O-FILM** — Continuous Film-feeder. Projects 1000 feet of 16mm Film continuously with any Sound or Silent 16mm Projector.

11. **COMBINATION SLIDE AND FILMSTRIP PROJECTORS** — Project 2" x 2" Slides and Filmstrips. Manual and Remote Control Operation. 300 to 1000 Watts. 3" to 11" Lenses.

12. **OPAQUE PROJECTOR** — • BESELER VU-LYTE. Projects opaque material up to 10" x 10" (magazine pages, books, small objects, etc.).



4.



5.



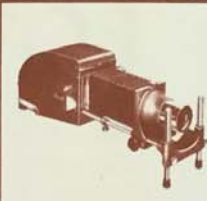
6.



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13. **OVERHEAD PROJECTOR** • BESELER "STANDARD" VU-GRAPH. Projects Transparencies up to 7" x 7" • BESELER "MASTER" VU-GRAPH. Projects transparencies up to 10" x 10".

14. **OVERHEAD PROJECTOR** — • BESELER "JUNIOR" VU-GRAPH. Portable, Compact, Lightweight. Projects Transparencies up to 7" x 7".

15. **STEREO PROJECTORS** — Manual or Semi-automatic Slidefeed — 500 Watts.

16. **TABLE VIEWERS** — Show 2"x2" Slides and Transparencies in Lighted Rooms. Manual and Semi-automatic Operation.

17. **AUTOMATIC ADVERTISING PROJECTORS** — For Exhibits & Sales Presentations. Project 2" x 2" Slides Continuously — 750 Watts. Effective in Brightly-lighted Locations.

18. **THE ROTO-VUER** — Shows 60 Stereo Slides in Sequence or Selectively. Battery or 110 Volt Illumination.

19. **TAPE RECORDERS** — Horizontal and Vertical Types — 3¼ and/or 7½ IPS. Single and Dual Track — With Foot-control and Earphones if required.

20. **MOHAWK MESSAGE REPEATER** — For Automatic Sales Messages—Announcements—Training, etc. Enclosed Tape Cartridge — Fully Automatic.

21. **"MIDGETAPE" POCKET TAPE RECORDER** — Battery Operated. Records and Plays for 1 Hour. 8½" x 3¾" x 1½" — 3¼ lbs.

22. **PHONOGRAPHS** — Continuously Variable Speeds from 25 to 100 rpm. Play all types of Records.

23. **PROJECTION SCREENS** — Sized to your particular needs from 40" x 40" to 9' x 12'. Beaded or Matte — Translucent — Stereo. Wall and Tripod Types.

24. **EASELS** — Magnetic — Flannel Board — Standard. For Portable or Permanent Use.



16.



17.



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24.

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CRAWFORD IMMIG & LANDIS INC.

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equipment*

EQUIPMENT RENTAL RATES

June 1, 1955

	<u>1st. day</u>	<u>2nd-5th days. ea.</u>	<u>1st. week</u>	<u>Extra days</u>
<u>MOTION PICTURE PROJECTORS</u>				
Ampro "Stylist")				
E.K. "Pageant") (16mm. Sound Bell & Howell)	\$ 15.00	\$ 7.50	\$ 45.00	\$ 6.00
Bell & Howell Magnetic "Repeater" (16mm. Sound-continuous)	20.00 20.00	10.00 10.00	60.00 60.00	8.00 8.00
<u>OPAQUE PROJECTORS</u>				
Vu-Lyte # 3008	15.00	7.50	45.00	6.00
<u>OVERHEAD PROJECTORS</u>				
Vu-Graph - Junior (#3305)	12.50	6.25	37.50	5.00
Vu-Graph - Standard (#1503)	15.00	7.50	45.00	6.00
Vu-Graph - Master (#3901)	17.50	8.75	52.50	7.00
<u>SLIDE AND STRIPFILM PROJECTORS</u>				
300 Watt - Viewlex: Soundview TDC (2x2, 2 3/4 x 2 3/4)	5.00	2.50	15.00	2.00
500 Watt - Viewlex: Soundview: Revere Beseler Model "C"	7.50	3.75	22.50	3.00
500 Watt - TDC Stereo-Vivid	15.00	7.50	45.00	6.00
750 Watt - Kodaslide "Master" With 5" or 7" f/2.3 lens	15.00	7.50	45.00	6.00
Extra 5" or 7" f/2.3 lens	5.00	2.50	15.00	2.00
Beseler "Slide-King" A.O.Co. "GK"	15.00	7.50	45.00	6.00
1000 Watt - Du Kane	15.00	7.50	45.00	6.00
<u>CONTINUOUS SLIDE PROJECTORS</u>				
750 Watt - Selectroslide	23.00	11.50	69.00	9.20
750 Watt - Tel-A-Story "Big Showoff" Model	10.00 12.50	5.00 6.25	30.00 37.50	4.00 5.00
<u>SOUND SLIDE PROJECTORS</u>				
300 Watt - (Manual) Viewtalk	9.00	4.50	27.00	3.60
300 Watt - (Automatic) Soundview Du Kane 14A290	10.00	5.00	30.00	4.00
500 Watt - (Manual) Viewtalk	10.00	5.00	30.00	4.00
500 Watt - (Automatic) Soundview	12.50	6.25	37.50	5.00

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<u>RECORDERS (no wire or tape included)</u>	<u>1st. day</u>	<u>2nd-5th days. ea.</u>	<u>1st. week</u>	<u>Extra days</u>
Tape - Ampro: Revere: TDC: Webcor	\$ 10.00	\$ 5.00	\$ 30.00	\$ 4.00
Wire - Webster "180"	5.00	2.50	15.00	2.00
Tape - Ekotape "207" (For Tape Soundslide)	15.00	7.50	45.00	6.00
"Message Repeater" (Automatic playback)	7.50	3.75	22.50	3.00
"Midgetape" (Pocket tape recorder)	12.50	6.25	37.50	5.00
<u>RECORD PLAYERS</u>				
Califone 6U: Dynavox	5.00	2.50	15.00	2.00
Califone 18VP2-5 (Variable speed)	10.00	5.00	30.00	4.00
<u>SCREENS (specify beaded or matte white)</u>				
40" - 50" Tripod	2.50	1.25	7.50	1.00
60" Tripod	4.00	2.00	12.00	1.60
70" Tripod	5.00	2.50	15.00	2.00
84" Tripod	7.50	3.75	22.50	3.00
96" Tripod	10.00	5.00	30.00	4.00
10' x 10' - with "Skylift"	20.00		20.00 wk.	20.00
9' x 12' - "Fast Fold"	20.00		20.00 wk.	20.00
50" x 50" - Silver Screen	5.00	2.50	15.00	2.00
43" x 58" - Translucent	5.00	2.50	15.00	2.00
54" x 74" - Translucent	7.50	3.75	22.50	3.00
9' x 12' - Translucent	25.00	12.50	75.00	10.00
<u>MISCELLANEOUS EQUIPMENT</u>				
Public Address System	15.00	7.50	45.00	6.00
Auxiliary Speakers	5.00	2.50	15.00	2.00
Microphone Floor Stand	2.50	1.25	7.50	1.00
Pointers: Edna-Lite - (110 Volt)	2.50	1.25	7.50	1.00
Clay-Adams - (Battery)	1.50	1.00	4.50	1.00
Signal Lite	5.00	2.50	15.00	2.00
Inverter: ATR - 350-500 Watt	5.00	2.50	15.00	2.00
Projectionists:				
Days - \$4.00 per hour				
Nights - \$6.00 per hour				
Setting-Up:				
Days - \$4.00 per hour				
Nights - \$6.00 per hour				

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2 Graphic Designers

Alvin Lustig--Bruno Munari

Opening October 19, this exhibition illustrates two different and highly individual approaches to graphic design. The American, Alvin Lustig, is represented by designs for typography, books and magazines, record album covers, trade marks, and models of street signs, as well as a design for a small helicopter.

The Italian, Bruno Munari, is represented by posters, catalogues, books--including his libros illeggibles ("books without words"), a model of a fountain in Venice, and abstract designs made on glass-mounted slides to be projected at large scale.

(draft #1)

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(draft #1)

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WESTERN UNION TELEGRAM

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DL=Day Letter
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W. P. MARSHALL, PRESIDENT

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WUTO91 PD AR=LOS ANGELES CALIF OCT 26 1200PMP=

GRETA DANIEL

MUSEUM OF MODERN ART:

=WHEN WOULD IT BE POSSIBLE TO HAVE WRITTEN AND ILLUSTRATIVE MATERIAL ON THE TWO GRAPHIC DESIGNERS SHOW STOP PLEASE COLLECT WIRE=

JOHN ENTENZA

ARTS AND ARCHITECTURE=351P..

SENDER IS WAITING. MAY WE HAVE REPLY AT YOUR CONVENIENCE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

...that you may have additional material. I am particularly interested in the "libro illegible" book since many of them have to be shown in order to make all of the necessary points.

I wonder if you can call my office one day regarding this. I tried your home phone number this morning and do not know whether or not I communicated any information to your mother-in-law. If I was able to understand her you are due some congratulations.

With kind regards,
...and a general announcement of the ... will be made within a short time.

A year ago I asked Alvin if he agreed with me that the time Mildred Constantine carefully selected exhibition of his Associate Curator ... Museum of Modern Art, Alvin's response, ... was most characteristic. We both recognized it as an artist's honest appraisal of his work and realization of his accomplishment.

Sincerely yours,
MC/mg

Mildred Constantine
Associate Curator of Graphic Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 21, 1955

Mr. Fabio Coen
Industrial Design
18 East 80th Street
New York, N.Y.

September 23, 1955

Dear Fabio:

Mr. Fabio Coen note I promised you. I hope you approve
69-11 Groton Street
Forest Hills, L. I., N. Y.

Dear Mr. Coen:

At long last we are planning to open an exhibition of Munari's
work on October 18. This will share honors with the graphic
work of Alvin Lustig.

In addition to all the material which we have had in the Museum
I have borrowed a good deal from Leo Lionni who in turn suggests
that you may have additional material. I am particularly inter-
ested in the "libro illegible" book since many of them have to
be shown in order to make all of the necessary points.

I wonder if you can call my office one day regarding this. I
tried your home phone number this morning and do not know whether
or not I communicated any information to your mother-in-law. If
I was able to understand her you are due some congratulations.

With kind regards,
Mildred Constantine

A year ago I asked Alvin if he agreed with us that the time
Mildred Constantine carefully selected exhibition of his
Associate Curator the Museum of Modern Art. Alvin's response,
"it is about time," was most characteristic. We both recognized
it as an artist's honest appraisal of his work and realization
of his accomplishment.

Sincerely yours,

MC/mg

Mildred Constantine
Associate Curator of Graphic Design

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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INDUSTRIAL
DESIGN

March 21, 1956

Mrs. Jane Mitarachi
Industrial Design
18 East 50th Street
New York, N.Y.

Dear Jane:

Here is the little note I promised you. I hope you approve of it.

It was extremely gratifying to me to note the attention which Alvin Lustig's exhibition at the Museum of Modern Art merited. Critics, designers, architects, and publishers share a knowledge and enthusiasm for Alvin's work but the exhibition delighted a public which recognized particular book jackets and record album covers, and was the scene of lively caucuses among students.

Many requests were received by the Museum for the exhibition and it was with regret that we could not number it among our traveling shows. For this reason among many others I am delighted to tell you of Yale University's plans to establish an Alvin Lustig Fund, which will preserve his work in such a way that it can be made available to institutions for exhibition and study. It is also hoped that sufficient funds will be available to enable Yale University to grant scholarships for work in the field of graphic design. Contributions from James Laughlin, Thomas George, Philip Johnson, etc., have already been promised and a general announcement of the Fund will be made within a short time.

A year ago I asked Alvin if he agreed with me that the time was right for a most carefully selected exhibition of his graphic design at the Museum of Modern Art. Alvin's response, "It is about time," was most characteristic. We both recognized it as an artist's honest appraisal of his work and realization of his accomplishment.

Sincerely yours,

Mildred Constantine
Associate Curator of Graphic Design

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LIONNI

July 29, 1955

Mr. Leo Lionni
c/o Presso Ghio
Cavi di Lavagna
Genoa

Dear Leo:

Confirming my telegram, I have had a rather cryptic and amusing note from Munari in which he says, "I'm very sorry but I've not time to make the model of the fountain." I am writing to him today to advise him, first of all, that the exhibition has been postponed to the early spring and that this should give him sufficient time to make a model. Second, that lacking this 3-dimensional material, I will not be able to do as exciting an installation as I should like. I do think that this is one of his more wonderful 3-dimensional pieces, far better than either the monkey or the clown. This latter point, I have not, of course, told him.

So may I ask you to use your magic charm on Munari and thereby help me, the Museum, the cause of art, etc., etc.

Love and kisses,

Connie

MC:mm

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WESTERN UNION

EX-1201

SYMBOLS

- DL=Day Letter
- NL=Night Letter
- LT=Int'l Letter Telegram
- VLT=Int'l Victory Ltr.

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Lionni
c/o Fresso Ghio
Cavi di Lavagna
Genoa

Please try persuade Lunari make model fountain. Exhibition postponed till spring of 56. Gracias.

Saludos, Constantine

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in view of swimming under water -
ning Medi terranean -
Cuba, and Mexico

(that sounds good, doesn't it?)
Small as he is that shouldn't be too difficult -
Hope you have survived Museum, Summer, storm, and other calamities and that you had a chance to rest. I have survived three million German tourists and now I feel ready for anything -
Love, abbracci, Ciao, and hasta Nueva York -
Leo -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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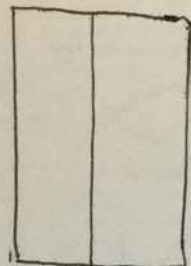
Dear Connie -

I have been on various trips, vacationing like crazy, and so far I have been unable to get in touch with Munari. Since the show has been postponed and since Munari is away for the summer and since I have been hopping from church to church, I haven't worried about it. I'll end the inactive part of my vacation - the lazy swimming, sunny part, early next week. I'll then go to Milan where I hope to smile Bruno into a model. (that sounds good, doesn't it?) Small as he is that shouldn't be too difficult.

Hope you have survived Museum, summer, storms, and other calamities and that you had a chance to rest. I have survived three million German tourists and now I feel ready for anything.

Love, abbracci, Ciao, and
hasta Nueva York -

Leo -



← part containing Medici room -
blue sky, fish, crabs, and women
in bikini's swimming under water.

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LUSTIG

30 x 46 -

March 6, 1956

Mrs. Elaine Lustig
625 Park Avenue
New York, N.Y.

Thomas Gange OK

Dear Elaine:

Here is a copy of the piece for Industrial Design.
You will note that a few names are missing. I am
checking with Philip and Phyllis but they are both
out until next week. However, Jane assures me there
is still time.

Joy OK
Jane OK

I am attaching the original bill from Knopf on the
books.

Sincerely yours,

Mildred Constantine

Arthur Cohen - Member

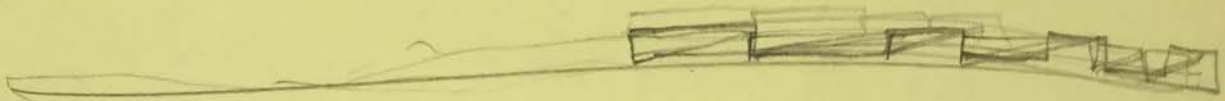
Booby

MC:sw

Remorse

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30 x 46 -



Spaans

Kroff

Thomas George OK

Joy Langbein OK

Bill Segal

Arthur Cohen - President

Booky

Tremaine

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LUSTIG

December 29, 1955

Mrs. Elaine Lustig
625 Park Avenue
New York, N.Y.

Dear Elaine:

I thought you might like to know that we have had three inquiries regarding Alvin's exhibition. These are as follows: from the University Library, University of California, Los Angeles 24, Calif, attention Miss Roberta Nixon; the San Francisco Museum of Art, San Francisco, Calif., attention Miss Katherine Baker; and the Rochester Institute of Technology, 65 Plymouth Avenue South, Rochester 6, N.Y., attention Mr. Stanley Witmeyer.

Unfortunately the Museum cannot undertake to send the exhibition to these people, but it occurred to me that with a good part of the material still in presentable condition and the availability of the models and photographs you might like to make some kind of an arrangement.

Kind regards,

Sincerely yours,

Mildred Constantine
Associate Curator

MC:sw

THE MUSEUM OF MODERN ART

To: Miss Constantine
From: A. Irving
attached is copy of letter
and your reply. Perhaps
If so, perhaps you will
from where Miss Katherine
this show last month.

DEC 29 1955

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THE MUSEUM OF MODERN ART

Date Dec. 27th 1955

To: Miss Constantine

Re: Request for Lustig material

From: A. Irving

Attached is copy of letter from University of California Library,
and our reply. Perhaps you can make something available.

If so, perhaps you will want to advise the San Francisco Museum of Art
from where Miss Katherine Baker, Assistant for Exhibitions, inquired about
this show last month.

Sincerely
Cordially yours,
Antoinette Irving
Scheduling Manager

enc

cc Miss Constantine

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Airmail December 27th 1955

Miss Roberta Nixon
Exhibits
Library 20
University of California
Los Angeles, 24, California

The University Library
Los Angeles
Dear Miss Nixon:

Thank you for your December 20th letter which has been handed to me for reply.

Because much of the material shown here was so fragile, we will not be able to circulate the recent Museum exhibition of Lustig and Munari.

Your letter is being referred to the Department of Architecture and Design from where it will be drawn to the attention of Mrs. Lustig in the hope some special material can be made available on loan.

Enclosed is our latest bulletin on 55-56 circulating exhibitions.

Sincerely,
Cordially yours,
Antoinette Irving
Scheduling Manager

enc

cc Miss Constantine

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

copy

UNIVERSITY OF CALIFORNIA December 20th 1955

The University Library
Los Angeles 24, California

Museum of Modern Art
New York New York

Sirs:

We are interested in holding an exhibit on the work of Alvin Lustig. We have noted that such an exhibit was recently held at the Museum and wonder if you could give us any information on the availability of this exhibit. We will be grateful for any information you can give us.

Sincerely

Roberta Nixon
Exhibits
Library 20

Date January 5, 1956

THE MUSEUM OF MODERN ART

Alvin Lustig
Museum of Modern Art
New York New York
Sirs:
We are interested in holding an exhibit on the work of Alvin Lustig. We have noted that such an exhibit was recently held at the Museum and wonder if you could give us any information on the availability of this exhibit. We will be grateful for any information you can give us.
Sincerely
Roberta Nixon
Exhibits
Library 20
Date January 5, 1956

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MUNARI

THE MUSEUM OF MODERN ART

Date January 5, 1956

To: Alfred Barr

Re: Bruno Munari

From: Mildred Constantine

I am enclosing herewith a copy of a letter received from Bruno Munari. It is nice to have the model of the fountain for our study collection. Arthur plans to talk to Philip about the possibility of an actually working fountain. I have not yet written to Munari about any of this.



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THE MUSEUM OF MODERN ART

My Dear Constantine,

I thank you very much for your concern and kindness. Some architects of mine, as well as other people, congratulated with me for the show you organized and I am indeed, very glad about this.

I take the pleasure to make a present to the Museum of the little fountain model as well as the twelve slides you have chosen.

This is the least I can do to reciprocate to some extent what you did for me.

I believe that it could be very interesting to arrange in your garden for the future only a show of actually working fountains. If you agree I eventually could make some arrangements with some Milan manufacturers who could supply the material.

Thanks for the newspaper clippings and photographs.

With warmest greetings and kindest regards and waving good by to New York, with my handkerchief I am sincerely

yours MU NAM

Milano 11 Dic. 55

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PROJECT ORDER N° 10673

THE MUSEUM OF MODERN ART

TO PRODUCTION MANAGER FROM ARTIST'S DEPT.

FOR LUSTIG-MUNARI EXHIBITION Date September 22, 1954

DETAILED INSTRUCTIONS

To: Monawee Allen **Re:** Bruno Munari Model

From: Mildred Constantine

3

DATE WORKING ON ORDER: October 13, 1954

COST LIMIT

The Bruno Munari fountain "model" is loaned to us by the artist for the exhibition LUSTIG-MUNARI which will be shown from October 18 to November 27.

APPROVED

A receipt should be sent to him at:

DATE	DEPARTMENT	NUMBER	AMOUNT	INITIALS	DATE	AMOUNT	INITIALS	DATE	AMOUNT	INITIALS
10-14	Custodians			Mr. Bruno Munari Via Vittorio Colonna 39 Milan, Italy						

10-21 Custodians Pending conformation from the artist I would suggest that we value it at \$50. I am writing to him to ask what disposition can be made of this after the exhibition is over. In this connection, there is a possibility that the exhibition will be circulated by Porter's office in which case, of course, the loan will be extended and you will be advised.

mg

TOTAL COSTS: 219.00

TOTAL MATERIALS: 12.00

FOR APPROVING OFFICER'S USE ONLY

FOR APPROVING OFFICER'S USE ONLY

CHECKED: _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7-54-1200 SETS
THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 10878

TO PRODUCTION MANAGER FROM ARCHITECTURE & DESIGN DEPT.
FOR LUSTIG-MUNARI EXHIBITION DATE 9/28/55

DETAILED INSTRUCTIONS _____

ELECTRICITY: Involved with Installation

DATE WORK MUST BE COMPLETED October 13, 1955

COST LIMIT \$250 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [Signature] DEPARTMENT HEAD

[Signature] ASSISTANT TREASURER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
10-28	Overtime	8	23.63	29.83	10-24	50 swivel adapter	6957	37.50	
10-28	Engineers	72	147.60	171.23	"	3 hubbell combinations	6957	9.00	
					"	250 ft. plastic cord & outlets	6957	7.59	
						Screw globes,			
					"	Guards, Cellatin	6971	24.00	78.09
TOTAL LABOR					TOTAL MATERIAL				
171.23					78.09				

FOR PRODUCTION MANAGER'S USE

FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL \$ 249.32

CHGS. _____ A/C _____

APPROVED [Signature] PROD. MGR.

APPROVED _____ CHECKED _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	587.3

7-34-1200 SETS
THE MUSEUM OF MODERN ART

PROJECT ORDER N° 10877

TO PRODUCTION MANAGER FROM ARCHITECTURE AND DESIGN DEPT.

FOR LUSTIG-MUNARI EXHIBITION DATE 9/28/55

DETAILED INSTRUCTIONS

PAINTING: Involved with Installation

DATE WORK MUST BE COMPLETED October 13, 1955

COST LIMIT \$100 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED

APPROVED *[Signature]* DEPARTMENT HEAD

[Signature] ASSISTANT TREASURER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
10-14	Shops	32	64.00		10-21	For repainting gallery	6953	115.50	
10-21	Shops O'Time	8	23.98	87.98	10-21	17 gallons of white paint	Stock	53.72	
					"	4 gallons of black paint	"	18.00	
					"	4 gals. white	"	13.12	
					"	1 gal. Blue	"	4.50	
					"	1 gal. raw umber	"	4.50	
					"	3 gals. thinner	"	3.45	
					"	500' of Tape	"	6.30	
					"	12 Sandpapers	"	.48	
					"	30 lbs. spackel	"	3.30	
					"	3 roller refills	"	2.10	
					"	2 flat sashes	"	5.00	
					"	1 gal. adhesium	"	3.00	
						Misc.		11.75	244.72

TOTAL LABOR 87.98
FOR PRODUCTION MANAGER'S USE

TOTAL MATERIAL 244.72
FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL \$ 332.70

CHGS. A/C

APPROVED *[Signature]* PROD. MGR.

APPROVED _____ CHECKED _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

MUN

June 28, 1955

Mr. Bruno Munari
Via Vittorio Colonna 39
Milano, Italy

Dear Mr. Munari:

Thank you for your letter and for your suggestions with regard to the sun shield glasses. I was in touch with Leo Lionni and got from him many wonderful things which we can include in the exhibition. However, there are a few special items which I wonder whether we can have direct from you.

One is a series of photographs of the U.P.H.M. windows which I am very anxious to enlarge and include in the installation. Another is the fountain which you designed for the Venice Biennial two years ago. Of course of this I have many photographs but I am anxious to have a small model which will reproduce more realistically the general effect. Would it be possible for your to construct such a model and send it to us. It is possible that one of our friends will be in Italy this summer and can perhaps bring it back. Otherwise, it may be easier after all to ship it by air to insure special handling.

Another category in which I am interested are the toys -- the monkey, the clown and the cat. Do you know anyone in this country who has them or could they also be sent? I look forward to hearing from you soon.

With kindest regards.

Sincerely yours,

Mildred Constantine
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

MUNARI

Dear Mrs Constantine,
I thank you very much for the lovely news in your letter of June 7,
but until to day , June 21 , I have ~~not~~ (excuse me) received no
letter from Mrs Ada Louise Muxtable .

If you print anything about the exhibition , invitation or
catalogue, I would be very glad to have some to send to my friends.

In these last months I made seventy more new slides and I have shown
then to large audiences at the Rome Galleria Nazionale d'Arte Moderna and
the Milan Galleria del fiore.

I sent Mrs Natalia Danesi Murray , 579 Fifth Ave,
the pattern of sunshield glasses, without lense, printed and cut in
a cardboard strip and then folded . Have her show them to you.

I have the patent for them in Italy and it would be better to have
them patented also in America, before showing them around.

They could be easily mass produced and sold around
the beaches or race grounds.

With kindest regards

I remain sincerely yours

ERNO MUNARI

Milano 21 June 1955

In caso di reclamo untre il pre-
sente talloncino.

En cas de plainte, prière d'en-
voyer cette fiche.

If you have any complaint to
make, please attach this slip.

En caso de reclamo alegad el
presente cupón.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

June 7, 1955

Mr. Bruno Munari
Via Vittorio Colonna 39
Milan, Italy

Dear Mr. Munari:

By this time you will have heard from Ada Louise Huxtable about the exhibition which we are planning in August: Two Designers; Alvin Lustig and Bruno Munari. This is to confirm her message to you and to tell you that the dates are from August 16th to September 25th.

We have of course a good deal of material which I have been holding pending such an exhibition. Leo Lionni has promised me some additional material and I will see him this week. Mrs. Huxtable's note, I am sure, has given you further listings. It is indeed fortunate that we kept your slides since now I am sure several will be included in the exhibition. We are planning to project these on the wall and this should be an interesting installation effect.

With kindest regards and looking forward to hearing from you.

Sincerely yours,

Mildred Constantine
Associate Curator
Dept. of Architecture & Design

MC:h

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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~~Mr. Carl Mass~~ Mr. Carl Mass, Standard Oil
Company of New York,
30 Rockefeller Plaza
N.Y.

Hedy Clark c/o Clair Laiming
188 East End Avenue - tel. BU-8-9542

TINO NIVOLA 48 W 8 str., N.Y.
Mr. Carl
STEINBERG - ~~179~~ 179 71

~~Mrs. Mrs. Garth~~
~~ADA LOUISE~~ MUXTABLE - 46 E 76 str.

Mr. Fabio Coen - 69-41 - Groton Street
Forest Hills

Mr. Bernard
Rudofsky 227 E - 57 str.

Miss
MARIA CIMINO - N.Y. Public Library
Fifth Ave & 42nd St.

~~IRV ROONS~~ - ~~27 Grace~~

VINCENT SOLOMITA - 512 Grand Street
Brooklyn

Peter Holbaender 57 W (47 str.) ?

~~MERO GORRATO~~

- George H. Elson, ?
Will Butler, 11 W. 42 St, N.Y. 36, N.Y.

Mr. Richard Gangel, Time, Inc., Time-Life
Bldg., New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Munari - husky

M6

July 29, 1955

Dear Mildred Constantine,
I have just mail some toys : the monkey and the clown.
The photographs of the UPIM windows and of
Milano, Italy
In some days time I will send an explicative writing on the
UPIM
My dear Mr. Munari:

I have received the photographs, the monkey and the clown. I am delighted with these.

However, I am saddened by the news that you do not have time to make the model of the fountain. However, and fortunately, the exhibition has been postponed to the spring when we can offer it better space on the first floor of the Museum. In view of this change of time, I am hoping that you will be able to make the model. I feel that this fountain is a wonderful example of your 3-dimensional work and as such will have a great meaning as a vocal point around which the 2-dimensional things will be seen. Also, I had planned in installing this exhibition to utilize this fountain and its proximity to the window facing the garden. Of course, I do not ask that this be a large model - perhaps one, two, or two and one half feet might be sufficient in size. Please consider this request seriously and do let me know whether the change in date will not affect your decision.

With warm regards,

Mildred Constantine
Associate Curator

MC:mm

Milano June 28, 1955

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

Munari - baby

ML

July 29, 1955

Dear Mr. Bruno Munari,
I have received your mail some toys: the monkey and the clown.
I have also received the photographs of the UPIK windows and of
and Milano, Italy
In some days I will send an explicative writing on the
UPIK

My dear Mr. Munari:

I have received the photographs, the monkey and the clown. I am delighted with these.

However, I am saddened by the news that you do not have time to make the model of the fountain. However, and fortunately, the exhibition has been postponed to the spring when we can offer it better space on the first floor of the Museum. In view of this change of time, I am hoping that you will be able to make the model. I feel that this fountain is a wonderful example of your 3-dimensional work and as such will have a great meaning as a vocal point around which the 2-dimensional things will be seen. Also, I had planned in installing this exhibition to utilize this fountain and its proximity to the window facing the garden. Of course, I do not ask that this be a large model - perhaps one, two, or two and one half feet might be sufficient in size. Please consider this request seriously and do let me know whether the change in date will not affect your decision.

With warm regards,

Mildred Constantine
Associate Curator

MC:mm

Milano June 28, 1955

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

9

Dear Mildred Constantine,
I have sent by air mail some toys : the monkey and the clown.
I have also sent the photographs of the UPIM windows and of
another work.
In some day's time I will send an explicative writing on the
UPIM windows.



I'm very sorry but I've not time to make the model of the fountain.

Sincerely yours **MUNARI**

Mildred Constantine
Associate Curator

Milano June 28 , 1955

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

August 16, 1955

Mr. Bruno Munari
via Vittorio Colonna 39
Milano, Italy

Dear Mr. Munari:

Thank you so much for sending me the additional photographs of the windows and the explanations. This material is very helpful indeed for the exhibition.

I am very anxious to hear from you further with regard to the model of the fountain. I believe we have been able finally to assign definite space and a time for the exhibition. It will be from October 18 through November 27 on the first floor of the Museum. We will occupy the bays facing the garden. I do hope that a model can be prepared for this exhibition.

Another thing I am most anxious to have are about ten copies of the posters which you did for Pinelli showing the soles moving on the surface. In planning my installation I want to use a series of these and therefore require so large a number.

Looking forward to hearing from you. With kind regards, I am,

Sincerely,

Mildred Constantine
Associate Curator

MC:mmm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

MUNARI

Dear Mr Constantine,
I'm preparing
the model of the fountain
and I will send it
by air mail

I have asked Pirelli
for ten copies of the posters
and you will have them too.

bien cordialement à vous

ciao ciao
MUNARI

milano 25 ago 55

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	MoMA Exhs.	587.3

CLASS OF SERVICE
 This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

FX-1201

SYMBOLS
 DL=Day Letter
 NL=Night Letter
 LT=Int'l Letter Telegram
 VLT=Int'l Victory Ltr.

MUNARI

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

September 5, 1955
 CABLE

MUNARI
 VIA VITTORIO COLONNA 39
 MILANO

EXHIBITION OPENS OCTOBER 18 URGENTLY NEED POSTERS AND MODEL PLEASE

CABLE COLLECT DATE AND METHOD OF SHIPMENT ALSO ADVISE SIZE OF MODEL

REGARDS

CONSTANTINE

MUSART

mg

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Paul Mocsanyi - United Press

Dorothy Sieberling - Life

Mary Blange
 Carlyle Burrows - Herald Tribune

Natalia D. Murray - Mondadori Publishing Company

Mrs & Mrs George Macey

1185 Park Ave

NY 28

Beverly Weil

975 Park Ave

Rose Fried

Mr. William Golden - CBS

4156 Cipe Piches, c/o Chalmers Mag.

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	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART

Date May 20, 1954

To: Miss Mildred Constantine
Mr. Monroe Wheeler

Re: Munari

From: Elizabeth Shaw

The following press people have accepted our invitation for the Munari Slide Showing:

Jean Condit - Harper's Bazaar
Alexey Brodovitch - Harper's Bazaar
Donald Gaynor - Town and Country
Katherine Sullivan - American Artist
Olga Gueft - Interiors
Jane Fiske - Industrial Design
Jane Mull - Fortune
Deborah Calkins - Fortune
Paul Mocsanyi - United Press
Dorothy Sieberling - Life
Carlyle Burrows - Herald Tribune
Natalia D. Murray - Mondadori Publishing Company

Mrs & Mrs George Macey

1185 Park Ave

NY 28

Beverly Weil

975 Park Ave

Rose Fried

Mr. William Golden - CBS

Miss Cipe Pincus, c/o Children Mag.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received September 22, 1955
Date returned December 1, 1955

RECEIPT OF DELIVERY

The following objects lent to The Museum of Modern Art

to
Mr. Fabio Coen
69-41 Groton Street
Forest Hills, Long Island, N. Y.

December 12, 1955 LENTEN-EXHIBIT, October 20 - November 27, 1955

Mr. Fabio Coen
69-41 Groton Street
Forest Hills, Long Island, N. Y.

Register Mildred Constantine

Dear Mr. Coen:

We have just dismantled the Munari Exhibition and I am holding for you, here in my office the Libro and framed design. The latter, as you know was not in the Exhibition. I am wondering whether you are planning to pick these up. I would send them to you except that I am afraid of glass breakage in travelling. Please let me know.

The Exhibition seemed to raise a great deal of interest and the work of the two men seemed to compliment each other.

Thank you for your kindness in lending us the material.

Kindest regards.

Sincerely yours,

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC:lc

Will you please sign and return this statement which is our receipt of delivery.

Received by _____ Date _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received September 30, 1955

Date returned December 1955

RECEIPT OF DELIVERY

The following object(s) lent to The Museum of Modern Art:

by **Mr. Fabio Coen**
69-41 Croton Street
Forest Hills, Long Island, N. Y.

(4)

for **Exhibition: LUSTIG-MUNARI, October 18 - November 27, 1955**

has (have) been

Registrar Dorothy H. Dudley

Museum Number	Description
55.1764	Munari "libro" - <u>la triste storia del povero merlo</u>

OFFICE OF THE REGISTRAR
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

Munari
"libro" - la triste storia del povero merlo
Envelopes
11 West 53 Street
New York 19, N. Y.

Will you please sign and return this statement which is our receipt of delivery.

Received by..... Date.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Business Reply Envelope

No Postage Stamp Necessary if Mailed in the United States

FIRST CLASS
Permit No. 31841
(Sec. 510, P.L. & R.)
New York, N. Y.



**OFFICE OF THE REGISTRAR
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19 N. Y.**

Very truly yours,

Mildred Constantine

MC/lc

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC/lc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

December 2, 1955

Mrs. Alvin Lustig
132 East 58th Street
New York, New York

Dear Elaine:

For your records, however belated, we have attached two installation photographs of the exhibition. It has now been dismantled and I will get the material back to you within the next few days.

Very truly yours,

Mildred Constantine

MC/lc

Sincerely yours,
Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC/lc

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PIRELLI

PIRELLI & C. S.p.A.
VIALE ABRUZZI N. 94
MILANO - ITALIA

(4)

December 2, 1955 Jan. 28/9/55

Mrs. Mildred Constantine
11 West 57th Street
New York 19, N.Y.
U.S.A.

Pirelli
Societa Per Azioni
Viale Abruzzi N. 94
Milan, Italy

Direz. Propag.
Ufficio Stampa
5/777

Dear Sir:

Please forgive the delay in replying to your letter of September 29th.

Shortly after we sent you the cable, we received the original posters. However, I am delighted to have the extra copies since we used several of them in the exhibition.

As you will note from the attached photograph, they were very handsomely displayed in the Museum as a kind of column. The Munari Exhibition excited a great deal of comment and I am grateful for your contribution to it.

We take the occasion to renege
Sincerely yours,
10 copies of this poster on September 6th and are surprised you didn't receive them.

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC/lc

Societa per Azioni
P.S.
[Handwritten signature]

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC/lc

to look of communication
different concepts
a machine called
a screen for several
d and the cycle of
this was a most
we were delighted
and whether you would
be fountain to you,
in your sending it
the exhibition and
it was indeed greatly

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

PIRELLI

SOCIETÀ PER AZIONI
CAP. L. 24.000.000.000 VERS.
SEDE IN MILANO
VIALE ABRUZZI N. 94

(4)

Milan, 29/9/'55

Mrs.
Mildred Costantine
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.
(U.S.A.)

Direz. Propag.
Ufficio Stampa
S/777

Dear Mrs. Costantine,

We answer to your telegram of September 28th and send you to-day under separate cover, by air mail, six copies of the Coria poster.

We take the occasion to remember we had already sent 10 copies of this poster on September 6th and are surprised you didn't receive them.

Yours very sincerely,

PIRELLI
Società per Azioni
P.P.

US CAN/pl

C. C. di Milano N. 75615 - C. C. Postale N. 8-1488 - Telefoni: Bicocca: 6905 - Viale Abruzzi, 94: 2772

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somewhat depleted.

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we were delighted

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he fountain to you.
r your sending it
the Exhibition and
It was indeed greatly

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC/1c

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

December 2, 1955

Mr. Bruno Munari
Via Vittorio
Colonna 39
Milan, Italy

Dear Mr. Munari:

First, let me begin by apologizing for the complete lack of communication to you. This Department had to plan, organize and install three exhibitions within the last month and we were all somewhat depleted.

However belated, I want to thank you for your excellent cooperation in sending us material for your Exhibitions. I am sure you have heard, from your various friends how beautiful the exhibition looked and how much interest it was creating.

I am sending to you herewith, the installation photograph as well as a clipping from the New York Times. Others are appearing and these also will be sent to you.

The one installation shot which I cannot send you is that of the machine we used with which to project your wonderful slides. We selected 12 which would indicate the unusual and different concepts you employed in these designs and placed them in a machine called Telestory which projected them, one at a time, on a screen for several seconds. In this way, each slide could be studied and the cycle of 12 was repeated constantly throughout the day. This was a most effective method of exhibiting this material and we were delighted with its' success.

I am now wondering, since the Exhibition has closed whether you would like us to return the beautiful little model of the fountain to you. I don't believe that I have told you my thanks for your sending it on since it was such an important contribution to the Exhibition and to the understanding of the scope of your work. It was indeed greatly admired.

With kindest regards,

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC/16

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Beach and Anchorage Streets • Wilmington 99, Delaware • Wilmington 2-2888

ADVERTISING • RESEARCH • PUBLIC RELATIONS

December 2, 1955

October 24, 1955

Mr. John I. Jacobson
Gauge Associates
Beach and Anchorage Streets
Wilmington 99, Delaware
11 W. 33rd St.

Dear Mr. Jacobson:

Replying to your letter of October 24th, I regret very much that no catalog was published on the Lustig - Munari design exhibition.

I might suggest that our installation photograph would be of interest to you and if so they can be obtained for \$1.00 each. We will send one on. If there is any charge, kindly let us know and we will forward the amount required.

Very truly yours,

Our thanks for your cooperation in this matter.

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

Very truly yours,

JOHN I. JACOBSON

MC/lc

JW/bp

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GAUGE
ASSOCIATES

Beech and Anchorage Streets • Wilmington 99, Delaware • Wilmington 5-3391

ADVERTISING • RESEARCH • PUBLIC RELATIONS

October 24, 1955

Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

Gentlemen:

Do you have a brochure available on your current Graphic Design Show featuring the work of Alvin Lustig and Bruno Munari? If so, we would appreciate it if you will send one on. If there is any charge, kindly let us know costs and we will forward the amount required.

Our thanks for your cooperation in this matter.

Very truly yours,

John I. Jacobson

JOHN I. JACOBSON

JIJ/bp

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THE MUSEUM OF MODERN ART

Date December 5, 1955

To: Miss Dudley

Re: Lustig-Munari

From: Mildred Constantine

Model
Fountain
Venice, Biennial, 1952

Dear Miss Dudley:

With regard to the Lustig-Munari loans in your memo of November 25th, I have written to Munari asking whether the fountain should be returned to him. Of course, in any event, it should be repaired.

I wonder if I might see the other two items before we decide on what repairs are possible.

Libro Illegible No. 5, 1951
Lent by Marco Wheeler

Libro Illegible No. 6, 1951
From The Museum of Modern Art Collection

Libro Illegible No. 71, 1953
Lent by the artist

Libro Illegible, 1952
Lent by Mildred Constantine

In the Dark Night, 1952
Lent by the artist

The Sad Story of The Poor Crew, 1952
Lent by Pablo Coen

The Green Magician, 1945
Published by Bonadoni Press
Lent by Artist

Typography and Page Design
Fotogramme Catalogue

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BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

Wall:

- Wall: CONT
- E. Photograph
Fountain: As seen from above.
Venice, Biennial, 1952
 - E. Model
Fountain
Venice, Biennial, 1952
 - E. Symbol;
For 10th Triennial.
Milan, 1954
 - E. Photograph
Symbols on street
10th Triennial
 - F. Libro Illegible No. 5, 1951
Lent by Munroe Wheeler
 - F. Libro Illegible No. 6, 1951
From The Museum of Modern Art Collection
 - F. Libro Illegible No. 21, 1953
Lent by the artist
 - F. Libro Illegible, 1952
Lent By Mildred Constantine
 - F. In The Dark Night, 1952
Lent by the artist
 - F. The Sad Story of The Poor Crow, 1952
Lent by Fabio Coen
 - F. The Green Magician, 1945
Published by Mondadori Press
Lent by Artist
 - F. Typography and Page Design
Fotocronoche Catalogue

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BRUNO MUNARI EXHIBITION

OCTOBER 18, 1955

Wall: CON'T

- G Poster for Newspaper
Eco Del Mondo, 1949
- G P Poster for
Pirelli Rubber Soles, 1953
- G Invitation to opening of sales office
National Cash Register Co.
Milan, 1952
- G Christmas Card, 1952
- G Christmas Card, 1952
- G Christmas Card, 1954
- G Cover Design-Catalogue
Italian and French Ceramics Exhibition
- G Exhibition Invitation
- G Cover Design
10th Triennial
French Section
- G Business Card for Bruno Munari
- G Poster for Exhibition
"Arte Concerta"
Milan, 1951
- J Slide Machine
- K Munari Wall Label

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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No 54

SCHEDULE OF EXHIBITIONS AND EVENTS

MUSEUM HOURS:

Weekdays 12 - 7p.m.

Sundays 1 - 7p.m.

FOR RELEASE:

June 1, 1955

ADMISSION:

Adults 60¢

Children 20¢

Note: Full releases on each exhibition are available five days before the opening. Photographs are available on request.

JUNE OPENINGS AND EVENTS

- * June 2 - Sept. 5 PAINTINGS FROM PRIVATE COLLECTIONS. An exhibition of almost 160 modern paintings from 59 private collections. Organized and directed by Alfred H. Barr, Jr., the exhibition is planned to complement the "Paintings from the Museum Collection" exhibition with which the Museum's 25th Anniversary Year celebration opened. Several important gifts will be announced during the exhibition. (second floor)
- June 15 - Aug. 21 U.P.A: FORM IN THE ANIMATED CARTOON. A critical exposition of recent developments in the animated cartoon form, as shown in the work of United Productions of America. The exhibition will consist of original drawings from sketch to finished frame, color notes, coordinating diagrams, photographs, color transparencies and film strips. (Auditorium Gallery) (Plus 4 programs of animated cartoons produced by UPA - see film schedule, next page.)

FUTURE EXHIBITIONS AND EVENTS

- Aug. 17 - Sept. 25 ALVIN LUSTIG and BRUNO MUNARI. A selective survey of the work of these two well-known designers. (first floor)
- Sept. 7 - Oct. 30 TANGUY and DE CHIRICO (third floor)
- Oct. 5 - 23 ART LENDING SERVICE EXHIBITION. The first public exhibition of paintings, drawings, original prints and sculptures from the collection of the Art Lending Service. Members of the Museum's Junior Council, who sponsor the Service, will be on hand in the Auditorium Gallery to assist any who wish to rent or purchase a work from the exhibition. All works in the Art Lending Service collection are available for rent for 2 to 3 month periods and rental fees are deductible from the purchase price in case of a sale.
- Oct. 19 - Nov. 27 NEW ACQUISITIONS to the Museum's Collections. (first floor)
- * Nov. 23 - Feb. 20 BUILT IN LATIN AMERICA. Outstanding examples of 20th century Latin American architecture, selected by Henry-Russell Hitchcock of Smith College, foremost architectural historian in the modern field. Prepared under the Museum's International Exhibitions Program, the exhibition will include enlargements of photographs taken in Latin America by Mrs. Rosalie Thorne McKenna, well-known architectural photographer. (first floor)

CURRENT EXHIBITIONS

- Thru July 31 TEXTILES AND ORNAMENTAL ARTS OF INDIA. Nearly a thousand examples of ancient and modern fabrics, principally those worn by women in India, shown with jewelry, their natural complement. Cotton, silk and wool in colorful weaves, embroideries and prints are included with rubies, sapphires, jades, gold and silver jewelry. From public and private collections in India, England, and the U.S. The present day revival of textile arts in India is stressed. Selected by Monroe Wheeler and Alexander Girard from material assembled by Edgar Kaufmann, Jr. (first floor, opened April 13)
- Thru Aug. 7 THE NEW DECADE: 22 EUROPEAN PAINTERS AND SCULPTORS. 85 paintings and sculptures selected by Andrew Carnduff Ritchie, Director of the Museum's Department of Painting and Sculpture. On view concurrently with the Whitney Museum's exhibition, "The New Decade: 35 American Painters and Sculptors. (3rd floor, opened May 11)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

(No. 54 continued)

-2-

Thru Oct. 16 JAPANESE EXHIBITION HOUSE. Based on 16th and 17th century Japanese prototypes, the full-scale house was built in Japan and then shipped to this country and re-assembled in the Museum's outdoor exhibition area where it was visited by more than 120,000 people last summer. Hours: 12 noon until 6:30 p.m. daily; Sunday, 1 p.m. until 6:30 p.m. (opened April 26, outdoor exhibition area)

GALLERY TALKS A.L. Chanin, Docent

every Friday, Saturday and Sunday, at 4:30 p.m.

- June 3: Klee and de Chirico
 4: Matisse
 5: The New Decade
- 10: van Gogh and Gauguin
 11: American Paintings from Private Collections
 12: The New Decade
- 17: The New Decade
 18: Sculpture in the Museum Garden
 19: Paintings by Renoir
- 24: A Seurat Masterpiece: The Side Show
 25: The Fine Art of Collecting
 26: Picassos from Private Collections

FILM SHOWINGS Daily at 3 and 5:30 p.m. (unless otherwise noted)HIGHLIGHTS FROM "FIFTY YEARS OF ITALIAN CINEMA" (May 30 - June 14)

- May 30 - THE TAKING OF ROME (1905)
 June 1 LYDIA (1910)
 AMOR PEDESTRE (1914)
 LA DONNA NUDA (1914) (excerpt), with Lyda Borelli
 THE GREY RATS (1917) (excerpt), by and with Emilio Ghione
 CENERE (1916) (excerpt), with Eleanore Duse
- June 2-4 NERO (1909), with Lydia de Roberti, Alberto A. Capozzi
 CABIRIA (1914), directed by Giovanni Pastrone, with Italia Almirante
 Manzini, Lydia Quaranta, Alberto Mozzata, Bartolomeo Pagano.
- June 5-8 "1860" (1933), directed by Alessandro Blasetti.
- June 9-11 THE CHILDREN ARE WATCHING US (1943), directed by Vittorio de Sica,
 with Isa Pola.
- June 12-14 BITTER RICE (1948), directed by Giuseppe de Santis, with Silvano
 Mangano, Vittorio Gassmann, Raf Vallone.
- U P A Four programs of animated cartoons produced by United Productions of America,
 complementing the exhibition in the auditorium gallery.
- June 15-18 ROOTY TOOT TOOT and other films
- June 19-22 THE TELL-TALE HEART and other films
- June 23-25 GERALD MCEBOING BOING and other films
- June 26-29 THE UNICORN IN THE GARDEN and other films
- June 30 - WHEN MAGOO FLEW and other films
 July 3

(* Please note change from previous schedule)

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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date December 2, 1955

From Miss Constantine

Department Architecture and Design

For File Records

PRINTS

NEW PHOTOGRAPHS

Please supply 2 each
(Quantity)

Please have.....
(Photographer)

glossy X size 8 x 10

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Lustig - Munari Exhibition	S13-676 S13-678 S13-677 S16-779	

Forwarded to.....

Amount.....

Date Billed.....

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THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Crawford and Ismig, Inc.

DATE December 5, 1955

265 W. 14th Street

PURCHASE ORDER N^o 6714

New York 11, N. Y.

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
3 750 Watt Long-Life lamps	6.85	20.55
4 750 Watt Standard Lamps	4.50	<u>18.00</u>
		38.55

ORDERED BY Mildred Constantine

AUTHORIZED BY [Signature]

Lustig - Munari Exhibition

FOR Lustig-Munari Exhibition

mg

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THE MUSEUM OF MODERN ART

12/12/55

19, 1955

Here's your

Munari Opening

Second set

19 N.Y.

Connie.

No 6703

INVOICE
NUMBER SHOULD BE MAILED
TO OFFICE.

Pearl

PRICE

TOTAL

\$16.50

Please have n
drawing, to b

13-676
S. 13.678
13.677
16.779

1955

ART

FOR Munari Exhibition

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THE MUSEUM OF MODERN ART

~~October 19, 1955~~

~~Lystig-Munari Opening~~

NEW YORK 19 N.Y.

To: Pearl Koelle
From: Arthur Drexler

THE MUSEUM OF MODERN ART

Please have

drawing, to be charged to the museum's

mg

13.676
 S. 13.678
 13.677
 16.779
 Wt all items
 photos

6703

COPIES SHOULD BE MAILED

TOTAL

\$16.50

THE MUSEUM OF MODERN ART

October 3, 1955

Date

10/3/55

the attached NEW YORK

FOR Lystig-Munari Exhibition

mg

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

Date October 3, 1955

To: Pearl Moeller

Re: Drawing

From: Arthur Drexler

Please have made two black and white prints of the attached drawing, to be charged to the Lustig-Munari Exhibition.

mg

ORDERED BY Arthur Drexler

AUTHORIZED BY [Signature]

FOR 10/7/55
Lustig-Munari Exhibition

mg

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DUPLICATE • To be retained by customer

M. A. P. Order No. _____ Date 10/7/55
 Customer's Order No. _____ Delivered by _____

TO MUSEUM OF MODERN ART
21 W 53 ST, ATT. MRA. DREXLER
5th FLOOR
 RECEIVED IN GOOD ORDER FROM **MANHATTAN ART PRESS, INC.**
 Typographers and Printers
 228 EAST 45TH STREET, NEW YORK

to Manhatt
 Attenti
 228 East
 Manhatt

Package(s) / Containing 300 INVITATIONS
 Bundle(s) } "GRAPHIC DESIGNERS"
 Carton(s) }
 Case(s) }
 P ART DELIVERY
 FINAL DELIVERY
 Received by _____

	UNIT PRICE	TOTAL
From: DEPT. OF ARCH. & DES.		
Date: 300 invitation cards: 3 1/2 x 6		\$16.50
Subject: ...		

ORDERED BY Arthur Drexler
 AUTHORIZED BY [Signature]

FOR 10/7/55
Lustig-Munari Exhibition

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THE MUSEUM OF MODERN ART

Date October 19, 1955

To: Beth Straus

Re: Lustig-Munari Opening

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Manhattan Art Press
Attention: Mr. Siegel, Jr.
228 East 45 Street
Manhattan, New York

DATE October 7, 1955

PURCHASE ORDER NO 6703

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
From: DEPT. OF ARCH. & DES. Date: 300 invitation cards: 3 1/2 x 6 Subject: being so much more agreeable.		\$16.50
ORDERED BY <u>Arthur Drexler</u> AUTHORIZED BY <u>[Signature]</u>		

FOR 10/7/55
Lustig-Munari Exhibition

mg

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THE MUS

MODERN ART

2/9/59

October 19, 1955

To: Beth Straus
From: Arthur Drex

Mr. Karpel has borrowed the
Munari pool photo.

Lustig-Munari Opening

Connie and I were responsible for
us to have the opening for the
Graphic Design Department

It made the opening so much more agreeable.

Yours,

mg

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THE MUSEUM OF MODERN ART

Date October 19, 1955

To: Beth Straus
From: Arthur Drexler

Re: Lustig-Munari Opening

Connie and I want to thank you for making it possible for us to have the drinks and printed invitation for the Graphic Designers' Exhibition.

It made the opening so much more agreeable.

Yours,

Sally Woodruff
Arthur Drexler

mg

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THE MUSEUM OF MODERN ART

~~Date~~ ~~September 29, 1955~~
Date September 29, 1955

To: ~~Dr. Arthur Drexler~~
Emily Woodruff
Emily G. Woodruff
From: Arthur Drexler

Re: Lustig-Munari Invitation

Dear Emily: Just to confirm our conversation regarding

The card is already designed by this office and I am waiting for an exact estimate from the printer before we do anything further. I will let you know as soon as I can.

invitation card to me I think I can persuade the Hospitality Committee to underwrite it.

I understand from Mource that it is difficult for Ed Mills to design this invitation. If this can't be worked out, couldn't we revert to a mimeographed card? It seems to me most important that the invitation should be mailed at least a week before the opening.

F. C. W.

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THE MUSEUM OF MODERN ART

Date September 28, 1955

To: Mr. Arthur Drexler

Re: Invitation for the

From: Emily C. Woodruff

Lustig-Munari Show

This is just to confirm our conversation concerning the invitation for the opening of the Lustig-Munari show on October 18th.

If you will submit an estimate of the cost of the invitation card to me I think I can persuade the Hospitality Committee to underwrite it.

I understand from Monroe that it is difficult for Ed Mills to design this invitation. If this can't be worked out, couldn't we revert to a mimeographed card? It seems to me most important that the invitation should be mailed at least a week before the opening.

E.C.W.

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THE MUSEUM OF MODERN ART

Date October 19, 1955

To: Monawee Allen

Re: Lustig-Munari Exhibition

From: Mildred Constantine

Loans

In the Lustig-Munari Exhibition now on view at the First Floor
there are two additional items which have been lent and which
should be insured.

These are as follows:

Libro Illegibiles - property of Mildred Constantine

value is \$25

Elegy of Inpetonga (by Goll) lent by Alvin Lustig

value is \$100

(these contain original lithographs by Picasso)

mg

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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

EX-1201

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

MUNARI-

CABLE - September 28, 1955

CASTELLANI
PIRELLI
MILANO

CORIA POSTERS UNRECEIVED PLEASE AIRMAIL SIX COPIES URGENT.

CONSTANTINE

mg

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ALL OUR MESSAGE I remain

Yours very sincerely,

Arigo Castellani
(Arigo Castellani)

Mrs.
Mildred Costantine
Museum of Modern Art
11 West 53rd street -
New York 19, N.Y.

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THE MUSEUM OF MODERN ART

Date Sept. 30. 1955

PIRELLI

SOCIETÀ PER AZIONI

SERVIZIO PROPAGANDA
IL DIRETTORE

Milano, 6th September, '55

Dear Mrs. Costantine,

I have been requested by Sig. Munari to send you directly ten copies of the Coria poster for an exhibition that should take place at the Museum of Modern Art. I am going to mail these posters under separate cover.

I hope that - after your article for Rivista Pirelli - we'll have more chances to keep contacts and co-operate, and in the meanwhile I remain

Yours very sincerely,


(Arrigo Castellani)

Mrs.
Mildred Costantine
Museum of Modern Art
11 West 53rd street -
New York 19, N.Y.

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THE MUSEUM OF MODERN ART

Date Sept. 30, 1955

To: Monawee Allen

Re: Munari "libro"

From: Mildred Constantine

C O P Y

In connection with the Munari exhibition we have just received on loan another "libro" which belongs to Mr. Fabio Coen, 69-41 Groton Street, Forest Hills, L.I., New York. Please send him an acknowledgement and insure his book for \$50. It is in my office.

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THE MUSEUM OF MODERN ART, NEW YORK

invites you to a private viewing of

MUNARI'S

May 20, 1954, at 4 P.M. 11 West 53rd Street, Fourth Floor Projection Room

SLIDES

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	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART, NEW YORK

invites you to a private viewing of

MUNARI'S

May 20, 1954, at 4 P. M. · 11 West 53 Street, Fourth Floor Projection Room

SLIDES

MAY 20, 1954, AT 4 P.M.

11 West 53 Street, Fourth Floor Projection Roo

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THE MUSEUM OF MODERN ART, NEW YORK

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MUNARI'S

May 20, 1954, at 4 P.M. 11 West 53rd Street, Fourth Floor Projection Room

SLIDES

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S-13-676 (taken 10/55)

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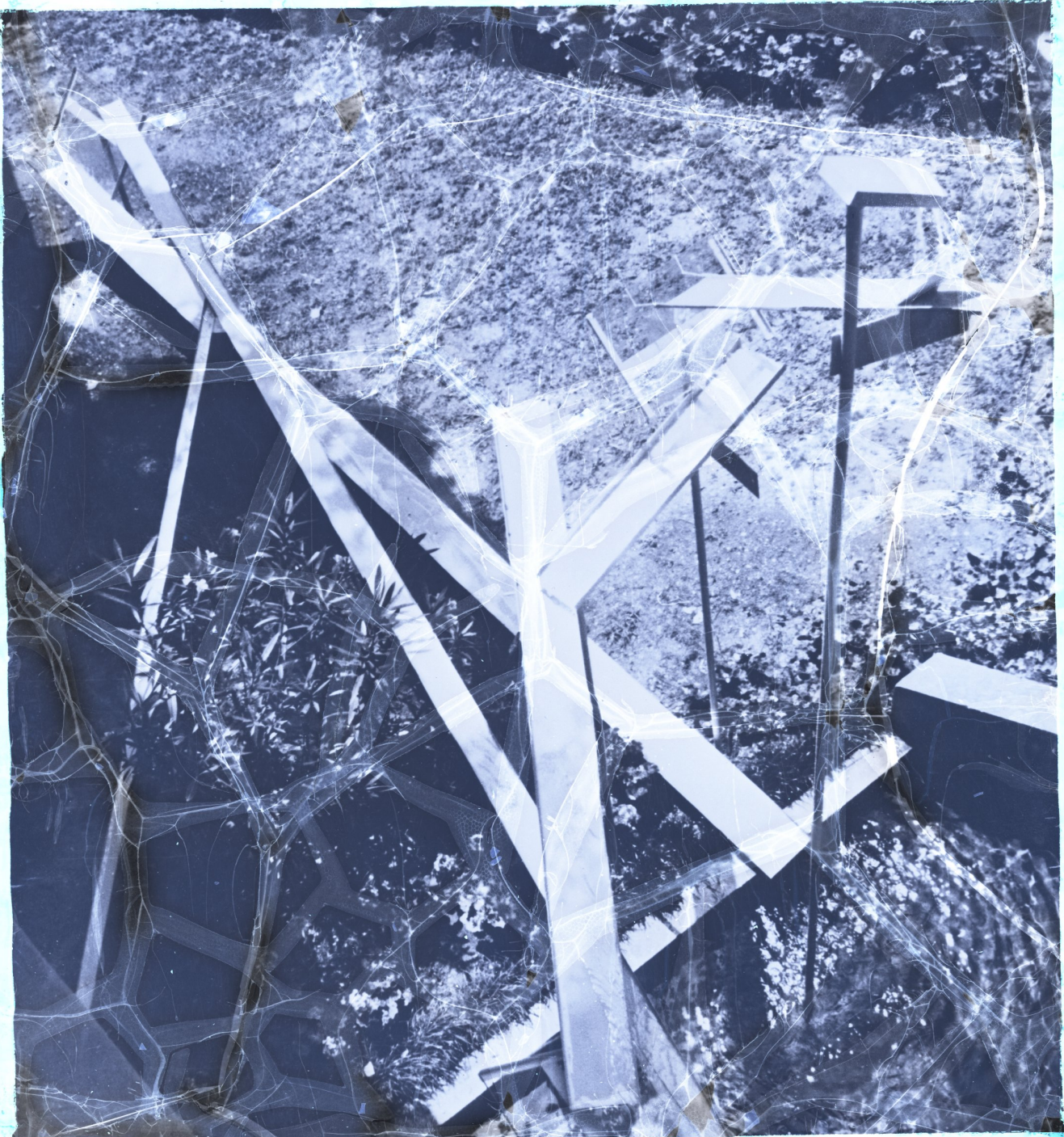
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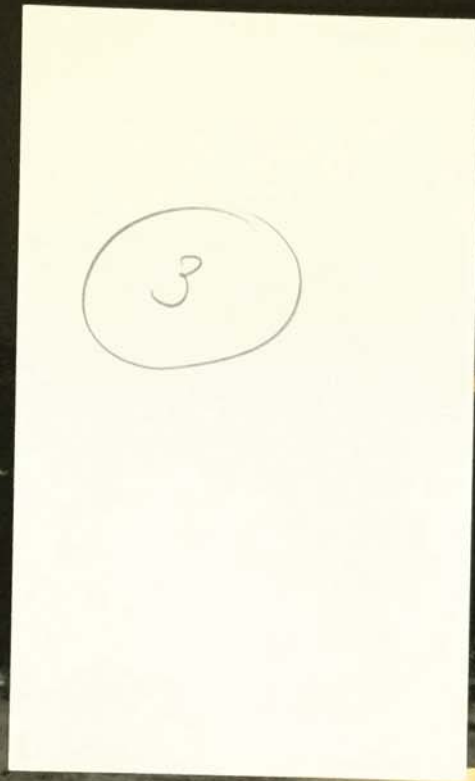
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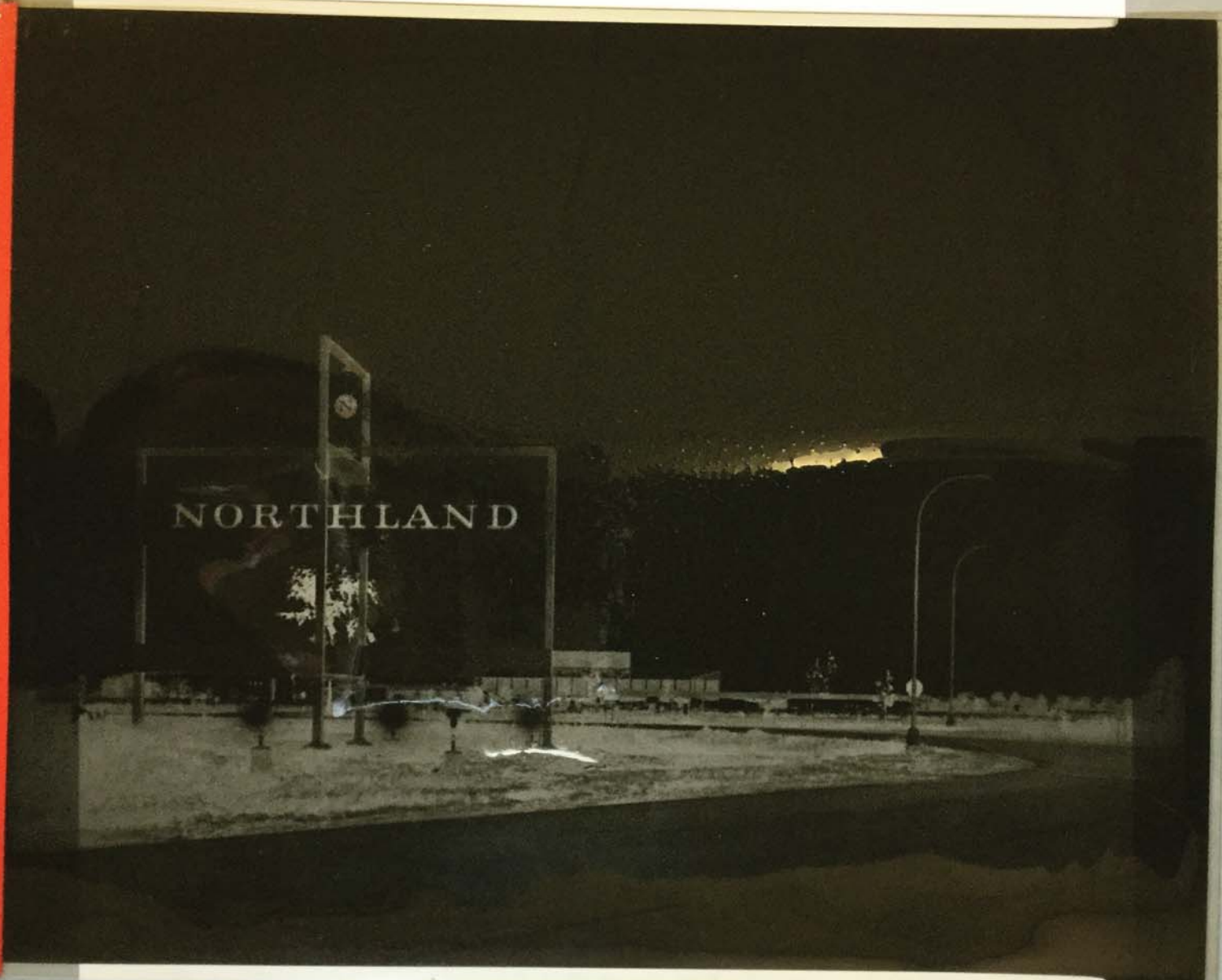
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EXHIBITION RECORD

Title: LUSTIG-MUNARI -- TWO GRAPHIC DESIGNERS
Dates: October 18 - November 27, 1955
Space: North East Gallery (see plan attached)
Director: Mildred Constantine **Consultant:** Arthur Drexler
Assistant: --

Check List of Enclosures:

Layout and panel sketches (see attached)
* Installation photographs (see attached)
* List of Exhibits (see attached)
Captions (text, type, printer, dimensions) - electric typewriter
Installation notes:
 Carpentry
 Mounting (board, edges, grommets) - all exhibits mounted on 1/8" board
 Painting (color samples) black & white (see attached plan)
 Lighting
 Curtains none
 Art work (title panel) (see attached)
Publicity (releases, announcements, notices) - (see attached)
Costs *att. libed*
Circulation record X

* Duplicate for Installation Folder

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TWO GRAPHIC DESIGNERS

Alvin Lustig

Bruno Munari



The Museum of Modern Art invites you to a private have made a
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1955, from five to seven o'clock. The exhibition: 1947, the
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will be on view until November 27th. ate were that this man
contact him, personally, have

Please present this invitation.

Sincerely,
WILLIAM H. HARRIS, INC.
William Harris

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for

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MODE

1500

TWO GRAPHIC DESIGNERS

ALVIN LUSTIG

BRUNO MUNARI

The Museum of Modern Art invites you to a private opening of this exhibition on Tuesday, October 18th, 1955, from five to seven o'clock. The exhibition will be on view until November 27th. Please present this invitation

Manufactured by
PROJECTOGRAPH CORP.
Oshkosh, Wisconsin

...individual who was personally rep-3-
s. I can find no record at this time
who the interests were that this man
empts to contact him, personally, have

to attempt to dig up something on
inform you or Mr. Lustig in case I

Sincerely,

JAMES B. LANSING SOUND, INC.

William H. Thomas
William H. Thomas
President

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TWO GRAPHIC DESIGNERS

**ALVIN LUSTIG
BRUNO MUNARI**

March 5,
The Museum of Modern Art invites you to a private opening of this exhibition on Tuesday, ~~October 18th, 1955, from five to seven o'clock.~~ *at thirty o'clock.*
The exhibition will be on view until ~~November 27th~~ *April 7th.*
Please present this invitation

Manufactured by
PROJECTOGRAPH CORP.
Oshkosh, Wisconsin

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Oshkosh, Wisconsin

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William H. Thomas
William H. Thomas
President

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William H. Thomas
President

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William H. Thomas
William H. Thomas
President

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JAMES B. LANSING

phone: normandy 3-3218

September 10

Mr. Arthur
Dept. of Ar
THE MUSEUM
11 West 53rd
New York 19

Dear Mr. Dr

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**OPERATING
INSTRUCTIONS
for
Projectograph**

AUTOMATIC SLIDE PROJECTOR

MODEL BRC DELUXE

**115-125 VOLT
A.C. ONLY
1500 AND 1600 SERIES**

★

Manufactured by
PROJECTOGRAPH CORP.
Oshkosh, Wisconsin



I have made a
present loca-
Roteron and
been unable to

in 1947, the
personally repre-
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Y,

LANSING SOUND, INC.

William H. Thomas
William H. Thomas
President

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OPERATING INSTRUCTIONS

TO PLACE PROJECTOGRAPH IN OPERATION

1. Open lid and remove screen protector.

NOTE: Be sure that power source is proper voltage and frequency and Motor Switch is off (in down position).

2. Remove power cord from cord compartment and place in power receptacle at right rear of PROJECTOGRAPH and connect with source of power. Turn on lamp switch located at rear of PROJECTOGRAPH and place PIC-DISK in position so a complete picture appears on screen.

3. (a) Turn on motor switch located at rear of PROJECTOGRAPH. This will operate PROJECTOGRAPH continuously.

(b) If remote operation is desired, leave motor switch in off position and operate switch on remote cord to stop and start PROJECTOGRAPH. If continuous operation is desired, it is only necessary that remote switch be left in "On" position. A slight delay may occur after turning on switch before next picture actually moves into position.

SERVICE NOTES

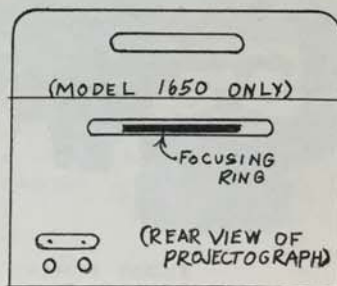
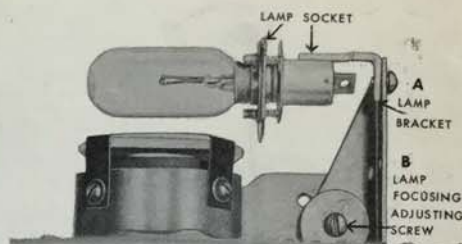
1. TO REPLACE LAMP

FOR 1600 SERIES USE NO.-7.5A-T8-SCP LAMPS.
FOR 1500 SERIES USE NO.-RP11-1503 LAMPS.

Hold socket at point "A" with right hand while pressing in on lamp and turn lamp slightly counter-clockwise with left hand to disengage lamp flange from the three locating pins which

will then release lamp from socket. Withdraw old lamp. Insert new lamp in reverse procedure from above. Normally, new lamp will not require additional focusing due to its prefocus base and socket arrangement.

If focusing of lamp should be necessary, slightly loosen bracket bolt "B" and move lamp bracket left or right and/or up or down to secure clean field of light over entire screen area with PIC-DISK removed from PROJECTOGRAPH.



To focus Projectograph it is only necessary to turn focusing ring to right or left.

NOTE: Only a partial turn of focusing ring will

President

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usually accomplish the desired results, as all PROJECTOGRAPHs are factory pre-focused for PIC-DISKS.

phone: normandy 3-3218

3. TO ADJUST FRAMING

Loosen screw in center of turntable. Keep a slight pressure on screw while framing picture on screen. When picture is in frame, tighten screw. NOTE: Motor works only when light is on.

September 10

Mr. Arthur D.
Dept. of Arch.
THE MUSEUM OF
11 West 53rd
New York 19,

Dear Mr. Dre

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IMPORTANT!

To clean Surface Coated mirror remove screen and polish or clean mirror with soft absorbent cotton only, or preferably a camel's hair brush, if available. Use only lens tissue on coated lens elements.



PROJECTOGRAPH CORP.

OSHKOSH, WISCONSIN

I have made a
present loca-
Roteron and
been unable to

in 1947, the
personally repre-
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that this man
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LANSING SOUND, INC.

William H. Thomas
William H. Thomas
President

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September 10, 1955

Mr. Arthur Drexler, Curator
Dept. of Architecture and Design
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

In answer to your letter of August 24, I have made a considerable effort to attempt to determine the present location of the prototype model helicopter built by Roteron and designed by Mr. Lustig. Unfortunately, I have been unable to get anywhere on this to date.

When this project was terminated, back in 1947, the helicopter was sold to an individual who was personally representing Eastern interests. I can find no record at this time that we ever really knew who the interests were that this man represented, and all attempts to contact him, personally, have failed.

I will continue to attempt to dig up something on this and will be glad to inform you or Mr. Lustig in case I have any success.

Sincerely,

JAMES B. LANSING SOUND, INC.

William H. Thomas
William H. Thomas
President

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Lustig - Mm

August 24th, 1955

Mr. William Thomas
2638 Ivar Hill Terrace
Los Angeles, Calif.

Dear Mr. Thomas:

We are planning an exhibition of the work of Alvin Lustig, and would like to include the Roteron helicopter he designed some years ago. Mr. Lustig tells me that you no longer have the model that was constructed, but that it now belongs to somebody on the east coast.

Could you put me in touch with the present owner so that we may borrow the machine for exhibition purposes? I look forward to hearing from you soon.

Sincerely yours,

Arthur Drexler
Curator,
Department of Architecture and Design

AD:er

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THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Robert W. Bishop

DATE September 30, 1955

157 East 48th Street

New York 17, N.Y.

PURCHASE ORDER N^o 6577

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
Retouching 1 photo - of helicopter for LUSTIG-MUNARI SHOW		
ORDERED BY <u>[Signature]</u>		
AUTHORIZED BY <u>[Signature]</u> O.K.		
FOR <u>Architecture and Design Department - Lustig-Munari Exhibition</u>		

Sincerely yours,

Mildred Constantine
Associate Curator

MC:ew

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JUNG

December 30, 1955

Mr. Theodor Jung
1101 Chautauqua
Norman, Oklahoma

Dear Mr. Jung:

In reply to your letter of December 19 I regret to inform you that no catalogue was published in connection with the Lustig-Munari exhibition. Articles will be appearing in both Print Magazine and Industrial Design and you can probably obtain copies by writing them directly. The addresses are:

Print Magazine
17 West 44th Street
New York City

Industrial Design
18 East 50th Street
New York City

Sincerely yours,

Mildred Constantine
Associate Curator

MC:sw

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3

19 December 1955

Dear Miss Shamash

I heard that you recently had
a show of Alvin Lustig's
work. If you published
an illustrated catalog in
connection with this exhibit,
kindly send me a copy
and bill me.

Sincerely
Theodor Jung

tj ✱ 1101 Chautauqua : Norman, Okla.

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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No. 81

SCHEDULE OF EXHIBITIONS AND EVENTS

MUSEUM HOURS:

Weekdays 12 - 7 p.m.
Sundays 1 - 7 p.m.

FOR RELEASE:

October 1, 1955

ADMISSION:

Adults 60¢
Children 20¢

OCTOBER OPENINGS

- October 5 - 23 **SELECTIONS FROM THE ART LENDING SERVICE:** The first public exhibition of paintings, drawings, original prints and sculptures from the collection of the Art Lending Service. Members of the Museum's Junior Council, who sponsor the Service, will be on hand in the Auditorium Gallery to assist any who wish to rent or purchase a work from the exhibition. All works in the Art Lending Service collection are available for rent for 2 to 3 month periods and rental fees are deductible from the purchase price in case of a sale. (Auditorium Gallery)
- Oct. 12 - Nov.20 **PAINTING BY AMATEURS:** Approximately 50 paintings by 14 amateur artists representing a cross section of students attending classes at the Museum's People's Art Center. The exhibition illustrates and defines the aims and progress of these adults who are pursuing art for their personal pleasure, not professionally. Directed by Victor D'Amico. (Young People's Gallery)
- Oct. 19 - Nov.27 **GRAPHIC DESIGNERS - Alvin Lustig and Bruno Munari:** This exhibition illustrates two different and highly individual approaches to graphic design. The American, Alvin Lustig, is represented by designs for typography, books and magazines, record album covers, trade marks, and models of street signs, as well as a design for a small helicopter. The Italian, Bruno Munari, is represented by posters, catalogues, books - including his libros illeggibles, (books without words), a model of a fountain in Venice, and abstract designs made on glass-mounted slides to be projected at large scale. Directed by Mildred Constantine. (First floor)
- Oct.26 - Jan.15 **GLASS from the Museum Collection:** Drawn from the Museum's Design Collection, the glass objects in this exhibition range from examples of Art Nouveau to recent work by Italian, Swedish, and American designers. Each of the objects exploits some quality of the material, and all of them have been selected for their excellence of design. Directed by Arthur Drexler. (First floor)

THURSDAY EVENING FILM SERIES - A few subscriptions, at \$10 each, are still available for this series to be given on alternate Thursday nights, beginning October 6 for a total of six performances, for the benefit of the Film Preservation Fund. The programs include such famous films as: The Treasurer's Report (1928), by and with Robert Benchley; A Bill of Divorcement (1932), with John Barrymore and Katherine Hepburn; and Die Dreigroschenoper (1931), the original screen version of "The Threepenny Opera."

FUTURE EXHIBITIONS AND EVENTS

- Nov.9 - Jan.8 **PRINTS BY NOLDE AND KIRCHNER:** A double exhibition. Retrospectives of the graphic work of two German masters of the 20th century, Emil Nolde (born 1867) and Ernst Ludwig Kirchner (1880 - 1938). Kirchner and Nolde were both members of Die Brücke (The Bridge), the first group of German expressionists and contemporary with the fauves in France. Directed by William S. Lieberman. (Auditorium Gallery)
- Nov 23 - Feb.20 **LATIN-AMERICAN ARCHITECTURE** Since 1945: Outstanding examples of 20th century Latin-American architecture selected by Henry-Russell Hitchcock of Smith College, foremost architectural historian in the field. Black and white photographs and color stereoscopic slides of 46 buildings, including houses, apartment dwellings, public buildings, churches, hospitals and transportation terminals, in 11 different Central and South American countries. Prepared under the Museum's International Exhibitions Program. (Third floor) more ...

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Page 2.

FUTURE EXHIBITIONS AND EVENTS continued.

- Nov.30 - Feb.19 NEW ACQUISITIONS to the Museum's Collection. (Third floor)
- Nov.30 - Feb.12 ART EXPRESSIONS OF THE YOUNG CHILD 3 - 6: Suggestions for developing the creative ability of younger children both at home and at school, based on the methods used in the classes of the Museum's People's Art Center. (Young People's Gallery)
- Dec.12 - Jan.15 CHILDREN'S HOLIDAY CARNIVAL: Resumed after a year's lapse. (First floor)
- Dec.21 - Jan.15 SILK CHASUBLES: Designed by Matisse for the Vence Chapel, acquired for the Museum's Collection.
- Feb.8 - Apr.4 GONZALEZ; Spanish Sculptor. Exhibition directed by Andrew Carn-duff Ritchie. Approximately 58 sculptures and 34 paintings, drawings and watercolors.
- Feb.22- Apr.29 ART OF THE GOLDEN AGED, 65 Years and Over: A creative project worked out with people of advanced age in cooperation with the University Settlement and the New York City Department of Parks. (Young People's Gallery)
- Mar.28 - May 13 BROADWAY: Various solutions to the problems of advertising and traffic on Broadway, shown in models executed by students of the Harvard Graduate School of Design, under the direction of Jose Luis Sert. (Auditorium Gallery)

CURRENT EXHIBITIONS

- Thru Oct. 16 JAPANESE EXHIBITION HOUSE: Based on 16th and 17th-century Japanese prototypes, the full-scale house was built in Japan and then shipped to this country and re-assembled in the Museum's outdoor exhibition area. It has been visited by more than 133,000 people. Hours: 12 to 6:30 p.m. daily; Sunday, 1 p.m. - 6:30 p.m. (Opened April 26. Outdoor exhibition area)
- Thru Oct. 30 THE EARLY DE CHIRICO: A selection of twenty outstanding canvases from the most brilliant and influential period of the artist's career. The exhibition marks the publication by the Museum of Giorgio de Chirico, a detailed monograph by James Thrall Soby, who selected the exhibition. (Third floor. Opened Sept. 8)
- Thru Oct. 30 YVES TANGUY: A retrospective exhibition, reviewing 28 years of the art of the distinguished French-American painter who died in January of this year. The selection, made by James Thrall Soby, includes more than 40 paintings and drawings, among them loans from European collections not exhibited before in this country. (Third floor. Opened Sept. 8)
- Throughout the winter PAINTINGS AND SCULPTURE FROM THE MUSEUM COLLECTION (Second floor. Opened this fall)

GALLERY TALKS A. L. Chanin, Docent. Every Fri., Sat., & Sun. at 4:30 p.m.

- | | |
|---|---------------------------------------|
| Oct. 1. The Art of Cubism | Oct. 21. Two Masterpieces by Rousseau |
| 2. The Early de Chirico | 22. The Wit of Paul Klee |
| | 23. van Gogh and Gauguin |
| 7. Fauve Painting | |
| 8. American Painting from the Museum Collection | 28. Tanguy and de Chirico |
| 9. The Early de Chirico | 29. Expressionist Painting |
| | 30. Paintings by Picasso |
| 14. Audience Choice of Topic | |
| 15. Distortion in Modern Painting | |
| 16. The Art of Matisse | |

more ...

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Page 3.

FILM SHOWINGS Daily at 3 and 5:30 p.m. unless otherwise noted.

MASTERWORKS FROM THE MUSEUM'S FILM LIBRARY

- Oct. 3 - 9 THE MAN I KILLED (1932), directed by Ernst Lubitsch, with Lionel Barrymore, Nancy Carroll and Phillips Holmes.
- Oct. 10 - 16 LA PETITE MARCHANDE D'ALLUMETTES(1927), directed by Jean Renoir, with Catherine Hesseling; UNE PARTIE DE CAMPAGNE (1936), directed by Jean Renoir, with Sylvie Bataille.
- Oct. 17 - 23 WARNING SHADOWS (1922), directed by Arthur Robison, with Fritz Kortner, Alexander Granach and Fritz Rasp.
- Oct: 24 - 30 THE TRUE GLORY (1945), edited by Carol Reed and Garson Kanin from material shot by combat cameramen of 9 countries.
- Oct. 31 - Nov.6 FRAGMENT OF AN EMPIRE (1929), directed by F. Ermler, with Fyodor Nikitin.
-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART

Date _____

To:

Re: _____

From: _____

*Mr. & Mrs. Saul Steinberg 179 E. 71
and whoever is in charge of design at CBS*

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	MoMA Exhs.	587.3

LUSTIG

1 Architectural lettering

a) Hordland

b) McKean Craker

c) General Motors

2 Graphic Design

books & book jackets

letterheads

booklets

album covers

3 Packaging

4 Interior Design

Likolier

Lotts

af's

5 Industrial Design

Telefiber

Chair

Lighting

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GALE DOROTHEA MECHANISMS ^I/_N/_C

ANIMATION OF LIGHT AND MOTION • SYNCHRONIZATION OF SOUND

81-01 Broadway • Elmhurst • L. I., N. Y.
Telephone Number • TWining 8-5500

SOLD TO
Museum of Modern Art
21 West 53rd Street
New York, New York

SHIP TO

Att: Miss Constantine

TERMS: NET 10 DAYS

DATE 9-22-55 • OUR JOB NO 17706 • YOUR ORDER NO. Phone • DATE OF ORDER 9-21 • SHIP VIA Delivered • A. R. • ES

NOT SUBJECT TO ANY DISCOUNT.
THIS INVOICE SHOULD BE PAID BY:

QUANTITY		DESCRIPTION	UNIT PRICE	AMOUNT
BACK ORDERED	SHIPPED			
	1	# 1650 Projectograph with one glass slide disc and one papare disc.	ON MEMO	

1

INVOICE NO. 18959

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	MoMA Exhs.	587.3

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4

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Museum of Modern Art
21 West 53rd Street
New York, New York

SHIP TO

Att:Miss Constantine

CREDIT MEMO

TERMS: NET 10 DAYS

DATE 9-22-55 10-5-55	OUR JOB NO. 17706	YOUR ORDER NO.	DATE OF ORDER 9-21	SHIP VIA Delivered	A. R. ES	NOT SUBJECT TO ANY DISCOUNT. THIS INVOICE SHOULD BE PAID BY:
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BACK ORDERED	QUANTITY SHIPPED	DESCRIPTION	UNIT PRICE	AMOUNT
	1	<p>To credit for return of:</p> <p># 1650 Projectograph with one glass slide disc and one paper disc</p> <p>Versus:Invoice # 18959 dated 9-22-55 On MEMO</p>		NO CHARGE

2

INVOICE NO. 19044

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GALE DOROTHEA MECHANISMS ^I_N_C

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81-01 Broadway • Elmhurst • L. I., N. Y.
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SOLD TO
Museum of Modern Art
21 West 53rd Street
New York, New York

SHIP TO

Art. Misc Constantine

CREDIT MEMO

TERMS: NET 10 DAYS

DATE: **9-20-55** • OUR JOB NO: **17706** • YOUR ORDER NO: **9-21** • DATE OF ORDER: **Delivered** • SHIP VIA: **ES** • A. R. •

NOT SUBJECT TO ANY DISCOUNT.
THIS INVOICE SHOULD BE PAID BY:

BACK ORDERED	QUANTITY	SHIPPED	DESCRIPTION	UNIT PRICE	AMOUNT
	1		To credit for return of: # 1650 Projectograph with one glass slide disc and one paper disc Versus: Invoice # 18959 dated 9-22-55 On MEMO		NO CHARGE

4

INVOICE NO. 19044

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	MoMA Exhs.	587.3

GALE DOROTHEA MECHANISMS

ANIMATION OF LIGHT AND MOTION • SYNCHRONIZATION OF SOUND

81-01 Broadway • Elmhurst • L. I., N. Y.
Telephone Number • TWining 8-5500

SOLD TO
Museum of Modern Art
21 West 53rd Street
New York, New York

SHIP TO

Att: Miss Constantine

CREDIT MEMO

TERMS: NET 10 DAYS

DATE: 9-22-55 • OUR JOB NO: 17706 • YOUR ORDER NO: 9-21 • SHIP VIA: Delivered • A. R.: ES

NOT SUBJECT TO ANY DISCOUNT.
THIS INVOICE SHOULD BE PAID BY:

QUANTITY		DESCRIPTION	UNIT PRICE	AMOUNT
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5

INVOICE NO. 19044

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	MoMA Exhs.	587.3

NEW

Marta

May 22, 1953

Miss Maria Cimino
Associate Librarian
The New York Public Library
Children's Room
Fifth Avenue at 62nd St.
New York, N.Y.

Dear Miss Cimino:

Please forgive the delay in replying to your letter of April 23rd.

Inasmuch as the Munari material is the property of the artist and that at the moment the Museum is simply the custodian, I am writing to Mr. Munari to ask whether we may lend some of his material to you for the exhibition.

Sincerely yours,

C+1
4207

Mildred Constantine
Associate Curator
of Graphic Design

MC:gm

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The New York Public Library

Astor, Lenox and Tilden Foundations

CHILDREN'S ROOM
FIFTH AVENUE AND 42ND STREET
NEW YORK 18, N. Y.

New York, April 23, 1953

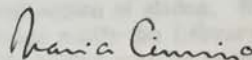
Miss Mildred Constantine
Museum of Modern Art
11 West 53 Street
New York City

Dear Miss Constantine:

Our plans for an exhibition of Bruno Munari's drawings for his picture books are being realized. The drawings have just arrived from Italy and we hope to be ready by June 15.

When I last spoke with you on the telephone you asked me to write you about the possibility of borrowing some of the material I saw in your office last fall. Can any of it be made available to us for this exhibition? We are particularly interested in the books and posters. The show is scheduled through October.

Very sincerely yours,



Maria Cimino
Associate Librarian

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

TO: THE LIBRARY

DATE: May 11, 1954

FROM: Mildred Constantine

SUBJECT: REQUISITION FOR SLIDES AND
SLIDE PROJECTION EQUIPMENT

Copies to: Department
Film library

NOTE: To avoid program delays and embarrassing situations please submit this form to the Library 1 WEEK IN ADVANCE of scheduled event. All cooperating departments and individuals should receive a copy of this schedule.

SPONSOR: The Department of Architecture & Design will require the following equipment:

- A. 2x2" slide projector (S,V,E; 1000)
- B. 3 1/4 x 4" projector (American Optical)
- C. 72 x 72" portable glass beaded screen
- D. Other equipment, please specify:

EVENT: for a lecture or symposium titled Minari Slides

DATE: to be held on the day May 20, 1954 hour 1:00 P.M.

LOCATION: A. Auditorium (80' from projection booth to screen)
See Mr. Allen Porter for reservation
B. Fourth floor preview room (approx. 45' from booth to screen)
See Miss Olga Gramaglia for reservation
C. Penthouse (projection footage varies)
D. Other: Rockefeller Guest House, etc.

PROJECTIONIST: The projectionist will be an electrician
(film projectionist is required if projection is to be from film booth -
See Miss Gramaglia)

REHEARSAL: A rehearsal will be held on the (date) _____ hour _____

IMPORTANT The Library maintains a rental collection of slides. If slides are to be borrowed from this collection please notify the Library 3 WEEKS IN ADVANCE, if possible, so that the slides may be reserved.

NEW SLIDES: The Library will have made to order either color or black and white slides (sizes: 2x2" & 3 1/4 x 4") upon the request of the department sponsoring the lecture. PLEASE ALLOW THREE (3) WEEKS FOR PROCESSING.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

Alfred H. Barr, Jr. ✓
Victor D'Amico ✓
Bernard Karpel ✓
~~Edgar Kaufmann~~ ✓
William Lieberman ✓
Porter McCray ✓
Francis S. McIlhenny ✓
Douglas MacAgy ✓
Dorothy Miller ✓
Margaret Miller ✓
Sidney Peterson ✓
Andrew Ritchie ✓
Elizabeth Shaw ✓
Monroe Wheeler ✓
Edgar Kaufmann ✓

PLEASE CHECK YOUR NAME AND SEND ON TO
NEXT NAME ON LIST. RETURN TO M.
CONSTANTINE.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART, NEW YORK

invites you to a private viewing of

MUNARI'S

May 20, 1954, at 4 P.M. 11 West 53rd Street, Fourth Floor Projection Room

SLIDES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

Munari

MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

W. R. Keating & Co. DATE Sept. 27, 1955

90 Broad Street **PURCHASE ORDER N^o 3710**

New York 4, New York PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

CONFIRMATION ORDER

	UNIT PRICE	TOTAL
Please clear through the U.S. Customs and send to the Museum the following: Munari: model of a fountain Arrived via Italian Airlines at Idlewild Airport, Airway bill 129584 No Commercial Value tracking charges	<i>Customs Entry & Service</i>	\$ 7.50
	<i>Cartage</i>	2.75
	<i>4.50</i>	<u>10.25</u>

ORDERED BY: Dorothy H. Dudley, Registrar

AUTHORIZED BY: _____

(Continued on Exhibition)

FOR Munari exhibition. Please return charges on white tissue. Thank you.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

o. Photocolor Studios, Inc.

DATE November 14, 1955

220 West 42 Street

PURCHASE ORDER N^o 6706

New York 36, New York

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

Re: Your job No. 1509

	UNIT PRICE	TOTAL
2 copy negatives		
3 enlargements	119.50	
1 20" x 24" copy	20.00	
plus delivery charges		139.50
		872.75

ORDERED BY Miss Constantine

AUTHORIZED BY [Signature]

FOR Lusty - [Signature]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Crawford, Inwig & Landis, Inc.

DATE November 23, 1955

265 West 14 Street

PURCHASE ORDER N^o 6710

New York, New York

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
1 tel-a-story projector	149.50	
1 24" x 14" screen	20.00	
	<hr/>	\$169.50

ORDERED BY Milared Constantine

AUTHORIZED BY [Signature]

LUSTIG-MUNARI
50 - ~~Latin American~~ Exhibition
50 - Department of Education
- balance

FOR _____

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	587.3

7-54-1200 SETS
THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 10880

TO PRODUCTION MANAGER FROM ARCHITECTURE & DESIGN DEPT.

FOR LUSTIG-MUNARI EXHIBITION DATE 9/28/55

DETAILED INSTRUCTIONS _____

MOUNTING AND FRAMING: Costs involved with Installation

DATE WORK MUST BE COMPLETED October 13, 1955

COST LIMIT \$100 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED

APPROVED [Signature] DEPARTMENT HEAD

[Signature] ASSISTANT TREASURER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
10-14	Shops	23 1/2	47.74		10-25	8' 1/8" Hardbrd	Stock	4.32	
10-21	Shops	5	8.67		"	2 mat boards	"	.90	
10-21	Overtime	4	13.04	69.45	"	1 backing brd	"	.52	
					"	1 glass 16x22	"	.38	
					"	1 glass 22x28	"	.62	
					"	2 glass 14x18	"	1.46	
						Misc.		1.08	8.28

TOTAL LABOR 69.45

TOTAL MATERIAL 8.28

FOR PRODUCTION MANAGER'S USE

FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL \$ 77.73

CHGS. _____ A/C _____

APPROVED [Signature] PROD. MGR.

APPROVED _____ CHECKED _____

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	MoMA Exhs.	587.3

BUDGET -- LUSTIG - MUNARI

✓ Mounting - MMA	\$77.73
Installation	129.97
✓ Electricity.	249.32
✓ Painting.	332.70
✓ Carpentry.	441.03
✓ Telestory, purchased from Crawford and Immig, Inc.. .	50.00
Our Share	
3 750 Watt Long-life lamps	
4 750 Watt Standard lamps.	38.55
Photocolor enlargements.	66.60
	72.75
U. S. Customs (Munari fountain).	<u>10.25</u>
	\$1,468.90

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	587.3

Budget - Fertig - Kuroda

Mounting - MMA	- 77.73
Installation	129.97
Electricity	249.32
Painting	332.70
Carpentry	441.03
Teletory ^{pic} ₂₅	50.00
	36.55
Photocolor - enlargements	66.60
	72.75
U.S. Customs (Kuroda)	10.25

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Installation	129.97
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Carpentry.	441.03
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Our Share	
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4 750 Watt Standard lamps.	38.55
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	72.75
U. S. Customs (Munari fountain).	<u>10.25</u>
	\$1,468.90