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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

Mr. John D. Entenza

-2-

February 12, 1963

February 12, 1963

in support of his application for a grant-in-aid,  
Mr. John D. Entenza  
Graham Foundation for Advanced Studies  
in the Fine Arts  
216 East Superior  
Chicago 11, Illinois

Dear Mr. Entenza:

Following our conversation about the Museum's projected exhibition called "Architecture Without Architects," Bernard Rudofsky has assembled some photographs and notes to suggest its content. This material is enclosed herewith.

As you know, Bernard Rudofsky is a consultant to the Department of Architecture and Design, and has already directed several shows for our Circulating Exhibitions program.

"Architecture Without Architects" has been in preparation since last May, and I am convinced that it will be a beautiful and an important exhibition if we can get it finished properly. It is concerned with what is usually called "primitive" or "indigenous" building, but Mr. Rudofsky has chosen, in my opinion quite wisely, to limit the material to architecture achieved without the benefit of the Architect as Artist, regardless of the over-all cultural level represented. The buildings are in many cases almost unknown, and we plan to publish a comprehensive book which Mr. Rudofsky will write.

This project was originally commissioned for the Circulating Exhibitions program. It was planned to be modest in scale and it was thought that it would not take too long to prepare. Mr. Rudofsky, working with a research assistant on the Museum's staff, has found it extremely difficult to obtain satisfactory photographs merely by writing for them from New York City. Many of the buildings involved are in remote parts of the world and were photographed around 1920, if at all. In many cases the whereabouts of the photographers is no longer known, and correspondence with libraries and individuals abroad has proved more than usually frustrating.

The amount of work required and the fact that it is not possible for us to readjust the director's fees due to the limitations of the Circulating Program's budget, has imposed something of a burden on Mr. Rudofsky.

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ARCHITECTURE WITHOUT ARCHITECTS

Outline for a study to culminate in an exhibition and book at the Museum of Modern Art.

Mr. John D. Entenza

-2-

February 12, 1963

By assimilation of data and illustrations of primitive architecture is, of course, not an end in itself. It will furnish me the raw material

I am therefore writing in support of his application for a grant-in-aid, which would make it possible for him to work on this project until the scope and quality of the material make it the definitive study I believe it can be. His efforts will of course culminate in a Museum exhibition and book. If this project should be of special interest to The Graham Foundation I shall certainly be glad to discuss it with you in greater detail.

Sincerely yours,

Arthur Drexler  
Director  
Department of Architecture and Design

Enclosures

cc: Mr. Bernard Rudofsky

a) troglodytic architecture, either (improved) natural caves, sun-cave caves carved in vertical rock or perpendicularly into the soil (Europe, Asia, Africa)

b) free-standing buildings cut from solid rock (Greece, India, Ethiopia, etc.)

c) 'surface' architecture such as the megaliths in France, fortifications, etc.

. Non-entertaining architecture

grave-mounds, stele, etc.

. Domestic architecture

huts, portable houses, houses on wheels, disk-houses, houseboats

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ARCHITECTURE WITHOUT ARCHITECTS

Outline for a study to culminate in an exhibition  
and book at the Museum of Modern Art.

partial shelter Bernard Rudofsky structures, windscreens  
(sometimes of monumental dimensions, enclosing entire  
villages), storage architecture (graneros, kura, etc.)  
My compilation of data and illustrations on primitive architecture is,  
of course, not an end in itself. It will furnish me the raw material  
for a book and an exhibition, the vehicle for an idea: That non-  
pedigreed architecture, its anonymous builders and their ways of liv-  
ing, are the largest untapped source of information and inspiration  
for Industrial Man. The wisdom to be derived goes beyond economic  
and aesthetic considerations. It touches the far tougher and increas-  
ingly troublesome problem of how to live in peace with one's neighbors,  
both in the parochial and universal sense.

Choice of site  
Cliffs, hills, hillocks, ledges, caves, hermitic ar-  
chitecture. Protection from natural and man-made  
Apart from the more or less familiar types of the High Vernacular -  
the sophisticated architecture of the sedentary (Central Europe, the  
Mediterranean, South- and East-Asia) and primitive architecture proper  
(equatorial zones, and throughout Africa), this study also includes  
these marginal categories:

- 1) wall (cyclopean, movable, curtains, decorated)
  - 2) roof (as watercatcher, workroom, parlor, etc.)
  - 3) caves, man-made caves carved in vertical rock or perpendicularly into the soil (Europe, Asia, Africa)
  - 4) cooling and ventilation (windcatchers, waterless)
  - 5) 'surface' architecture such as the amphitheaters in Peru, fortifications, etc.
- . Architecture by subtraction or 'sculpted' architecture
  - . Non-enterable architecture
    - grave-mounds, stele, etc.
  - . Nomadic architecture
    - tents, portable houses, houses on wheels, sled-houses, houseboats

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ARCHITECTURE WITHOUT ARCHITECTS

Outline for a study to culminate in an exhibition

at the Museum of Modern Art.

. Rudimentary architecture

partial shelter: umbrella-type structures, windscreens (sometimes of monumental dimensions, enclosing entire villages), storage architecture (graneros, kura, fiennili, dovescotes, etc.)

. Tree-houses and pile-dwellings

Emphasis is placed on aspects that have direct bearing on our own problems of architecture:

. Respect for and conservation of the natural environment

Vegetation; waterways and water sources; contours. Gardens as integral part of architecture.

. Choice of site

Cliffs, hills, hillocks, ledges, mesas, hermitic architecture. Protection from natural and man-made disasters.

. Civility

Communal spirit expressed through subordination to traditional forms; communally enjoyed features such as fora, arcades, covered streets, etc.

. Advanced technology

- 1) wall (cyclopic, movable, curtain, decorated)
- 2) roof (as watercatcher, workroom, parlor, etc.)
- 3) heating (hearth, k'ang, panel heating)
- 4) cooling and ventilation (windcatchers, motorless air-conditioners)
- 5) proto-elevator
- 6) standardization

7) prefabrication

grave-sounds, stals, etc.

. Nomadic architecture

tents, portable houses, houses on wheels, sled-houses, houseboats

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARCHITECTURE WITHOUT ARCHITECTS

Outline for a study to culminate in an exhibition and book at the Museum of Modern Art.

partial shelter; Bernard Rudofsky structures, windcreens (sometimes of monumental dimensions, enclosing entire villages), storage architecture (graneros, kura, fire-My compilation of data and illustrations on primitive architecture is, of course, not an end in itself. It will furnish me the raw material for a book and an exhibition, the vehicle for an idea: That non-pedigreed architecture, its anonymous builders and their ways of living, are the largest untapped source of information and inspiration for Industrial Man. The wisdom to be derived goes beyond economic and aesthetic considerations. It touches the far tougher and increasingly troublesome problem of how to live in peace with one's neighbors, both in the parochial and universal sense.

Choice of site  
Cliffs, hills, hillocks, ledges, mesas, hermitic architecture. Protection from natural and man-made

Apart from the more or less familiar types of the High Vernacular - the sophisticated architecture of the sedentary (Central Europe, the Mediterranean, South- and East-Asia) and primitive architecture proper (equatorial zones and throughout Africa), this study also includes these marginal categories:

- 1) wall (cyclopeic, movable, curtain, decorated)
  - 2) roof (as watercatcher, workshop, parlor, etc.)
  - 3) caves, man-made caves carved in vertical rock or perpendicularly into the soil (Europe, Asia, Africa)
  - 4) cooling and ventilation (windcatchers, motorless)
  - 5) proto-elevator
  - 6) 'surface' architecture such as the amphitheaters in Peru, fortifications, etc.
- . Non-enterable architecture
    - grave-mounds, stele, etc.
  - . Nomadic architecture
    - tents, portable houses, houses on wheels, sled-houses, houseboats

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

Budget for

CONSTRUCTION WITHOUT ARCHITECTURE

. Rudimentary architecture

partial shelter: umbrella-type structures, windcreens (sometimes of monumental dimensions, enclosing entire villages), storage architecture (graneros, kura, fiennil, dovecotes, etc.)

. Tree-houses and pile-dwellings

\*I Photographic enlargements.

Emphasis is placed on aspects that have direct bearing on our own problems of architecture: 2160

3. Small size: 50 sq ft 1800

. Respect for and conservation of the natural environment

4. Vegetation; waterways and water sources; contours. Gardens as integral part of architecture.

. Choice of site

5. Cliffs, hills, hillocks, ledges, mesas, hermitic architecture. Protection from natural and man-made disasters.

6. Special carpentry 300

. Civility

7. Photographic enlargements 500

8. Communal spirit expressed through subordination to traditional forms; communally enjoyed features such as fora, arcades, covered streets, etc.

. Advanced technology

1) wall (cyclopic, movable, curtain, decorated)

II Installation

2) roof (as watercatcher, workroom, parlor, etc.)

1. Painting 1500

3) heating (hearth, k'ang, panel heating)

2. wall construction and 2000

4) cooling and ventilation (windcatchers, motorless air-conditioners)

3. Lighting 200

5) proto-elevator

4. Installation 500

6) standardisation

5. Installation designer's

7) prefabrication

(see d'Arconcourt) 2000

Total:

Grand Total: 21,500

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

5/1/64

Budget for

ARCHITECTURE WITHOUT ARCHITECTS

Exhibition scheduled for East

Gallery South, Nov. 9, 1964-

Feb. 22, 1965

\*I.

\*I Photographic enlargements.

- 1. Large size: 5 at \$1800
- 2. Medium size: 15 at 2160
- 3. Small size: 50 at 1800
- 4. Negative chgs: 100 at 300

Total: \$6060

- 5. Typography: 700
- 6. Special carpentry 300
- 7. Photographic cahrges 500
- 8. Travel 500

Total: \$2000

II Installation

- 1. Painting 1800
- 2. Wall construction and demolition 5000
- 3. Lighting 200
- 4. Installation 500
- 5. Installation designer's fee (as discussed with Rene d'Harnoncourt) 2000

Total: \$9500

Grand Total: \$17,560

17,

9500  
2000

3355

11,500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

Architecture without Architects  
Budget. Page 2

\*NOTE: The cost of photographs is based on standard homosote panels with wraparound photographs. Medium and small panels are estimated at a scale useable for circulating exhibitions. The large size photo murals would have to be re-made for C/E.

However, C/E shows use aluminum panels which cost \$38 per 3' x 4' unit plus an additional \$17 for preparation and mounting of photographs. This brings the total to approximately \$53, as compared to \$36 for a 3' x 4' homosote panel complete with photographs. The above budget is based on homosote panels. In addition to being cheaper, this arrangement offers us considerably greater flexibility for Museum purposes. If C/E wishes to circulate this exhibition and requires aluminum panels, it will be necessary to make adjustments in the budget and to settle this matter as soon as possible, as it affects the selection and handling of the material.

NOTE Lighting charges are estimated to be lower than in previous exhibitions because of the new fixtures.

cc: Mr. Richard H. Koch  
Mr. Monroe Wheeler  
Miss Sarah Rubinstein

$$\begin{array}{r} 8 \ 53 \\ \times 75 \\ \hline 265 \\ 371 \\ \hline 3975 \\ - 3375 \\ \hline 600 \end{array}$$

$$\begin{array}{r} 45 \\ \times 75 \\ \hline 225 \\ 315 \\ \hline 3375 \end{array}$$

$$\begin{array}{r} 45 \\ 36 \\ \hline 270 \\ 135 \\ \hline 1620 \end{array} \quad (45 \times 36)$$

$$\begin{array}{r} 3975 \\ 1620 \\ \hline 2355 \\ 1000 \\ \hline 3355 \end{array}$$

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

5/1/64

Architecture Without Architects  
Budget - Page 2.

Budget for

*return to Arthur  
Drexler*

ARCHITECTURE WITHOUT ARCHITECTS

Exhibition scheduled for East

Gallery South, Nov. 9, 1964 -

Feb. 22, 1965.

\*NOTE: The cost of photographs is based on standard hexacote panels with wrap-around photographs. Medium and small panels are estimated at a scale suitable for circulating exhibitions. The large size photo panels would have to be re-made for C/S.

\*I. Photographic enlargements.

- |                   |        |         |
|-------------------|--------|---------|
| 1. Large size:    | 5 at   | \$1800  |
| 2. Medium size:   | 15 at  | \$2160  |
| 3. Small size:    | 50 at  | \$1800  |
| 4. Negative chgs: | 100 at | \$ 300  |
| Total:            |        | \$6,060 |

- |                         |            |
|-------------------------|------------|
| 5. Typography:          | \$ 700     |
| 6. Special carpentry    | 300        |
| 7. Photographic charges | 500        |
| 8. Travel               | <u>500</u> |

Total: \$2,000

II. Installation

- |   |              |
|---|--------------|
| 1. Painting   | \$1,800      |
| 2. Wall construction & demolition                                     | 5,000        |
| 3. Lighting   | 200          |
| 4. Installation   | 500          |
| 5. Installation designer's fee (as discussed with Rene d'Harnoncourt) | <u>2,000</u> |

Total: \$9,500

Grand Total: \$17,560

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Architecture Without Architects  
Budget - Page 2.

cc: Mr. John Entenza  
Miss Maria Frost

September 29, 1944

\* NOTE: The cost of photographs is based on standard homosote panels with wraparound photographs. Medium and small panels are estimated at a scale useable for circulating exhibitions. The large size photo murals would have to be re-made for C/E.

However, C/E shows use aluminum panels which cost \$36 per 3' x 4' unit plus an additional \$17 for preparation and mounting of photographs. This brings the total to approximately \$53, as compared to \$36 for a 3' x 4' homosote panel complete with photographs. The above budget is based on homosote panels. In addition to being cheaper, this arrangement offers us considerably greater flexibility for Museum purposes. If C/E wishes to circulate this exhibition and requires aluminum panels, it will be necessary to make adjustments in the budget and to settle this matter as soon as possible, as it affects the selection and handling of the material. hope you will keep this in mind.

NOTE: Lighting charges are estimated to be lower than in previous exhibitions because of the new fixtures.

cc: Mr. Richard H. Koch  
Mr. Monroe Wheeler  
Miss Sarah Rubenstein

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*dup*

# THE MUSEUM OF MODERN ART

cc: Mr. John Entenza  
Miss Marie Frost

*file*

Date August 27, 1961  
September 29, 1961

To: Mr. Bruce Masoner  
Mr. Waldo Rasmussen  
From: W. J. Gladstone  
Arthur Drexler

Re: Architecture Without  
Architecture Without  
Architects  
Architects circulating show

Dear Waldo: We have now quotations for producing ARCHITECTURE WITHOUT ARCHITECTS by offset, which will permit us to keep I have had an informal verbal request from John Entenza, Director of the Graham Foundation, to have first refusal on the circulating show, Architecture Without Architects. It would very likely be shown in some excellent galleries in the Graham Foundation's Chicago building. I would personally be very pleased to see the show open there and hope you will keep this in mind.

	800
Author's fee	250
Photo rights	500
Miscellaneous	500
	<u>\$2050</u>

We may be able to further reduce cost by printing on a matte machine-coated stock, and we are requesting dummies with this stock as well as with regular glossy coated. In either case unit cost will not exceed \$1.37, so we can safely price the book at \$3.95 (assuming no trade distribution). Does an edition of 5,000 and a list price of \$3.95 meet with your approval?

cc: Miss Frances Ross  
Mr. Arthur Drexler  
Miss Sarah Rubenstein

*(C)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

# THE MUSEUM OF MODERN ART

*file*

Date August 27, 1964

To: Mr. Monroe Wheeler  
 From: M. J. Gladstone

Re: Architecture Without Architects

We have new quotations for producing ARCHITECTURE WITHOUT ARCHITECTS by offset, which will permit us to keep the price down in the face of a small print order.

Francoise Boas now estimates an edition of 5,000 (1,000 for membership, 4,000 for bookstore and circulating exhibitions) as follows:

Printing & Production (Conn. Printers)	\$4770
Air brush	800
Author's fee	250
Photo rights	500
Miscellaneous	500
	<u>\$6820</u>

We may be able to further reduce cost by printing on a matte machine-coated stock, and we are requesting dummies with this stock as well as with regular glossy coated. In either case unit cost will not exceed \$1.37, so we can safely price the book at \$3.95 (assuming no trade distribution). Does an edition of 5,000 and a list price of \$3.95 meet with your approval?

cc: Miss Francoise Boas ✓  
 Mr. Arthur Drexler ✓  
 Miss Sarah Rubenstein

UNIT PRICE

TOTAL

CHASE ORDER

NO

45041

*W*

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

TO Aerofilms and Aero Pictorial Limited  
6 Hirstree Way  
Boreham Wood, Herts, England

DATE 13 July 1964

**PURCHASE ORDER**

№ 45041

DISCOUNT:

	UNIT PRICE	TOTAL
<u>CONFIRMATION ORDER</u>		
fee for use of photo #K.229, Erbil, in exhibition ARCHITECTURE WITHOUT ARCHITECTS		<u>\$10.00</u>
ORDERED BY <u>ARCHITECTURE WITHOUT ARCHITECTS-#401</u> <u>DEPARTMENT OF ARCHITECTURE &amp; DESIGN-EM</u>		
AUTHORIZED BY <u>[Signature]</u>		

FOR Architecture without Architects Acct. 401

Arthur [Signature] 7,500 " 1.55 + 1.65  
 Director  
 Department of Architecture 10,000 " weight 1.35

These costs do not include any author's fee or fees for photographs.

Mr. Wheeler suggests that we do this in letterpress, two bindings: 1500 paperbound for sale here during the exhibition and 6000 in cloth for general distribution to be priced high enough to cover the costs. Would you let us know your thoughts.

*transposed*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

# THE MUSEUM OF MODERN ART

Date April 2, 1964

Mr. Wheeler  
**To:** Mr. Drexler ✓  
 Miss Rubenstein  
**From:** Francoise Boas

**Re:** estimates for ARCHITECTURE  
WITHOUT ARCHITECTS--

Estimates for producing a paperbound catalogue on ARCHITECTURE WITHOUT ARCHITECTS: concerns

128 pp.; 8 1/2 x 9 1/2"; about 150 illustrations

**In regular offset:**

600  
 30  
 ---  
 1.80

5,000 copies \$1.80 u.c.

7,500 " 1.45

10,000 " 1.35

5.50  
 3  
 ---  
 1.65

**In Picture (2-plate offset):**

5,000 copies \$2.40 u.c.

7,500 " 1.93

10,000 " 1.68

**In letterpress:**

5,000 copies \$1.90 u.c.

7,500 " 1.55

10,000 " 1.35

+ 1.65

These costs do not include any author's fee or fees for photographs.

Mr. Wheeler suggests that we do this in letterpress, two bindings: 1500 paperbound for sale here during the exhibition and 6000 in cloth for general distribution to be priced high enough to cover the costs. Would you let us know your thoughts.

Françoise

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 26, 1963

To whom it may concern:

The bearer of this letter, Dr. Bernard Rudofsky, is Consultant to the Department of Architecture and Design, Museum of Modern Art, New York. He is currently engaged in completing research for a major architectural exhibition and book for the Museum. We shall be greatly obliged if you will extend every assistance to him during the course of his work in your country.

Arthur Drexler  
Director  
Department of Architecture and Design

BERNARD W. SHAW

14 EAST 80TH STREET

NEW YORK, N. Y. 10021

April 27th, 1963

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*File Arch without  
Architects*

**BERNARD WALSH** *Picture Framing*

14 EAST 69TH STREET

NEW YORK, N. Y. 10021

YUKON B-4880

April 27th, 1967

Mr. Lanier Graham  
Department of Architecture  
The Museum of Modern Art  
11 West 53rd Street  
New York City 10019

Dear Mr. Graham:

At the time of the Architecture Show in April 1966 we were requested by you to store frames and mats made, but, by your decision, not used.

This now is the status of the material -

1 framed drawing, not billed, General Motors 416.64 was taken in its frame March 21, 1967 by Mr. Graham.  
1 framed drawing 392.64 on hand, billed and paid for.  
Empty frames still here, not yet billed to you, for the following drawings now in your hands - India 424.64; Unitarian 405.64; Unitarian 406.64; Pakistan 395.64.  
Four ply ragboard mats with four ply ragboard backs still here, not yet billed to you, not used because of changes in your plans for the following - Richards 66.393; (3) Luardas, 66.385, 66.384, 66.383.

Yours truly,

*Bernard Walsh*  
Bernard Walsh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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9/22/64

\$3000 will buy ca. 1000 sq. feet  
of kromasote-mounted & spotted photo.  
(\$2.20 for single image - i.e. not over 4')  
(\$2.90 " 2-section " - " over 4')

This can be calculated as 80  
panels measuring 3' x 4'.

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AWA production

Nov. 10, 1964-Feb. 7, 1965

space: East Wing.

dimensions: 105'-4 1/2"x 42'-9 3/4"

text to printer

Oct. 16 (Friday)

Compo to start labels

23 (Friday)

production complete

Nov. 4 (Wednesday)

delivery to MMA

Nov. 2 (Monday)

installation complete

5 (Thursday)

press opening

9 (Monday)

contrib. members opening

10 (Tuesday)

general opening

11 (Wednesday)

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9/62-1000 SETS  
THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4253

TO PRODUCTION MANAGER FROM Architecture and Design DEPT.

FOR "Architecture without Architects" DATE 11/2/64  
East Wing, first floor

DETAILED INSTRUCTIONS \_\_\_\_\_

carpentry

DATE WORK MUST BE COMPLETED \_\_\_\_\_

COST LIMIT \$2500 RHK IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD \_\_\_\_\_ ASSISTANT TREASURER \_\_\_\_\_

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
10-30	Shops C	96	280.40		11-6	Maxwell	47433	1,624.00	
11/6	Shops/O.T.	143	433.55		11-30	Dykes	4830	1,114.00	1,196.40
11/13	Shops	75	255.98		11-19	Maxwell	47433	37.12	
11/20	Shops O.T.	16	63.92	753.45	11/24	Maxwell Lumber	47467	35.84	729.6

TOTAL LABOR 735.45 TOTAL MATERIAL 1,271.36

FOR PRODUCTION MANAGER'S USE \_\_\_\_\_ FOR ASSISTANT TREASURER'S USE ONLY \_\_\_\_\_

TOTAL LABOR AND MATERIAL 2,006.81 CHGS. \_\_\_\_\_ A/C \_\_\_\_\_

APPROVED [Signature] PROD. MGR. \_\_\_\_\_ APPROVED \_\_\_\_\_ CHECKED \_\_\_\_\_



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9/62-1000 SETS  
THE MUSEUM OF MODERN ART

PROJECT ORDER NO 4255

TO PRODUCTION MANAGER FROM Architecture and Design DEPT.

FOR "Architecture without Architects" DATE 11/2/64  
East Wing, first floor

DETAILED INSTRUCTIONS  
demolition

DATE WORK MUST BE COMPLETED

COST LIMIT

IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED

DEPARTMENT HEAD

ASSISTANT TREASURER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
2/5	Shops	24	62.60						
2/12	<del>Shops</del> Custod	20	45.88						
2/19	O.T.	39	151.21						
				45.88					
				213.81					

TOTAL LABOR

259.69

TOTAL MATERIAL

FOR PRODUCTION MANAGER'S USE

FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL

259.69

CHGS.

A/C

APPROVED

*H.T. Runkle*

PROD. MGR.

APPROVED

CHECKED

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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MIA *curtain + 165 units + ceiling panels* 57 ft

BAY I *5-stud display* ca. 113

SOUTH		caption			
176)		Göreme Panorama	ca 20" x 10 <sup>7"</sup> <sub>3"</sub>	(low)	17
165)		" " (detail)	4' x 3' (C)		12
41)		" Cone	4 x 3		12
21)		La Gallura	2 x 3		6
28)		Islands Somali	2 x 3		6
45)		Ciudad Queantana	2 x 3		6
EAST		caption			
46)		Pantalica	(5) x 6		30
		caption			
47)		Cuevas	4 x 3 (C)		12
170)		chimneys (goldf.)	2 x 3		6
7)		Siwa	3 x 4 (C)		12
43)		Himeroviglia (B.R)	2 x 3		6
NORTH		caption			
check	18)	Tungkuwan	3 x 4 (C)		12
	48)	Tungkuwan #2 (erorion pix)	3 x 3		9
	169)	detail, Tungkuwan	6'-wide		
				(150961)	146

on caption panels

- 167) Tnewaitas  
 168) Pavia  
 175) Banileki platform

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AWA

BAY 2

NORTH

49) Amphitheater (A)

(5'-9") X 6'-0"

34 ✓

WEST

caption

5) Amphitheater (B)

3 x 4 (C)

12 ✓

156) Loess terraces

2 x 3

6 ✓

2) Chimney mountain

155) Canaries wall

caption

50) St. Suidion (cross)

3 x 3

6 ✓

6) Baux

3 x 4 (C)

12 ✓

51) Holmeister top

3 x 3

9 ✓

52) Lalibela

3 x 3

9 ✓

154) St. Eusebius ceiling

SOUTH

caption

53) Loynung

ca  
(6'-6") X 6'

39 ✓

(120) 127

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BAY 3

SOUTH

5A) Laudnow cem.(ca 5') x 6 ca 30 ✓

EAST

Caption (Brivella pix<sup>2</sup>)55) Laudnow B (No 14)

2 x 6

12 ✓

56) Ordek

2 x 3

6 ✓

57) Timulus

1 x 6

6 ✓

58) Okimawa paouane

2 x 3

6 ✓

Caption

59) Macchu Picchu

4 x 3 (c)

12 ✓

60) megal. house

3 x 3

9 ✓

30) Sotolbo

2 x 3

6 ✓

Caption

NORTH

22) Griaille (C 48-536-41) . 4 x 3 (c)

12 ✓

61) Calavas (D 39-804)  
(falaise)

(4'-6") x 6

27

42) Holzmeister #2

2 x 3

6

(120) 132

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BAY 4

West

62)	Simon Petra	4 x 3 (C)	12 ✓
11)	Anticoli	4 x 3 (C)	12 ✓
141)	Alhucemas	1 x 3	3
142)	Peníscola	2 x 3	6
147)	Caxais, LastHudes	3' wide	
	caption		
63)	Procida (gold)	(ca 2') x 3	6 ✓
31)	Bonitacio	2 x 3	6 ✓
64)	Phira (down)	3 x 4 (C)	12 ✓
65)	Phira (up)	4 x 3 (C)	12 ✓
	caption		

SOUTH

66)	mesa verde	3 x 6	18 ✓
-----	------------	-------	------

(90) 86

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	MoMA Exhs.	752.11

WINDOW

HOLD

caption

caption

<del>161</del> Poshicci	<del>4x3</del>	12
9) Yip: Village	4x3 (C)	12
138) Tin Leuh	2x3	6
<del>ed for</del> 178) Beehive (Mousgoum)	8'x2'	16
139) Shanghai boats	3x3	9
179) C.S.S.R. #3	1'-8" x 5'	8
<del>caption</del> 180) Mijas	2' x 8'	16
181) Encycl. Ital.	2'-6" x 5'	12,5

caption

140) Mojucar double panel

(2x) 4' x 3' 24

caption

caption

143) Griaule, Linel

(100) 115,5

Street display

182) Orogemma engraving

190) Biavaela

183) Mexico City

~~187) Hat~~

~~184) Mexico place~~

185) Lustgarten

189) floating village

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	MoMA Exhs.	752.11

## SOUTH FRONT

caption

- |                   |                           |            |        |
|-------------------|---------------------------|------------|--------|
| 67)               | Alberobello               | 2' x 6'    | 12 ✓   |
| 68)               | Ba Ila, panorama          | 2 x 3'     | 6 ✓    |
| 3) <del>68)</del> | Ba Ila, detail            | 4 x 3' (C) | 12 ✓   |
| 69)               | Marrakesh                 | 4 x 3 (C)  | 12 ✓   |
| 70)               | Zanzibar                  | 7 x 3      | 21 ✓   |
| caption           |                           |            |        |
| 71)               | Skyros roofs              | 3 x 3      | 9 ✓    |
| 72)               | Shangri La                | 3 x 4 (C)  | 12 ✓   |
| 166)              | Monte Grande (aerial pix) |            | (2) 16 |
| 144)              | Dogon, panorama           |            |        |
| 187)              | Syrian beehive            | 2 x 3      |        |

(80) 100

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

BAY 5

SOUTH

34) Tavira	2x3	6 ✓
32) Carmoona	2x3	6 ✓
33) Xacorotondo	2x3	6 ✓

145) JMICHIL

Caption

EAST

146) LUCERA

10) Entrevaux	4x3 (c)	12 ✓
---------------	---------	------

73) Tizmit	1'-6" x 6'	9 ✓
------------	------------	-----

186) fortified place

74) Erbil	1'-6" x 3'	4,5 ✓
-----------	------------	-------

~~117) Kantar~~

196) round Casbah	2x3	○
-------------------	-----	---

Caption

75) Thera (Goldf.)	2x3	6 ✓
--------------------	-----	-----

76) Anamoria (B.I.R.) (roofs)	3x4 (c)	12 ✓
----------------------------------	---------	------

77) Anamoria (panorama)	double panel (2x) 4'x3 (c)	24 ✓
----------------------------	-------------------------------	------

78) Oia (from the sea)	1x3	3
------------------------	-----	---

(100) 90,5

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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BAY 6

NORTH

79) | Svanetia (village B) 3'-6" x 7' 24,5 ✓

80) | Svanetia (vill. A) 2' x 6' 12 ✓

81) | Svanetia (Encycl) 3' x 3 9 ✓

caption

EST 82) | Zologne (4' - 6' <sup>ca</sup>) x 3 13,5 ✓

83) | Valheria 1 x 3 3 ✓

84) | Yemen 1 x 3 3 ✓

caption

85) | Villarejo 3 x 3 6 ✓

35) | Swat 2 x 3 6 ✓

20) | Montedlope 3 x 4 12 ✓

caption

86) | Saré (C-33-2412) 6 x 3 18 ✓

SOUTH

87) | Dogon (Paleo) (E-55-1775-49A) 3 x 4 12 ✓

88) | Medenine 3 x 3 9 ✓

142) | Storage folders double panel (2x) 4 x 3 24 ✓

147) | Grayany Castle. (B)

(150) 152

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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BAY 7

SOUTH

36) dovecote (A) 2 x 3 6 ✓  
 161) dovecote (B) - *Cataluña* 2 x 3 6 ✓

Caption

EAST

37) | dovecote (Smith) 2 x 3 6 ✓  
 21) | dovecote Sohay 3 x 4 (C) 12 ✓  
 2A) | columns of horreo (Eslapine) 3 x 4 (C) 12 ✓

Caption

4) | Horreo (A) (Eslapine) 3 x 4 (C) 12 ✓  
 89) | Espigueiro <sup>2' x 6'</sup> ~~2' x 6'~~ 12 ✓  
 90) | Lindol paucorum 2 x 4 8 ✓  
 153) *Holzmeister fortress*

NORTH

Caption

39) | horreo (MAS) (A) 2 x 3 6 ✓  
 91) | " " (B) 6 x 3 18 ✓

(120) 100

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	MoMA Exhs.	752.11

## BAY 8

NORTH	92) Telc <sup>v</sup> (A)	2' x 6'	12	✓
	93) Telc <sup>v</sup> (B) caption	2' x 3'	6	✓
WEST	94) Garronillas (A)	2 x 6	12	✓
	41) Garronillas (B)	2 x 3	6	✓
	40) Aibar	2 x 3	6	✓
	95) Riviera (Favre) caption	3 x 3	9	✓
	23) Souk (A)	4 x 3 (C)	12	✓
	96) Caldas dos Reyes	2 x 3	6	✓
	97) Gubbio	3 x 3	9	✓
	98) Souk (B)	3 x 3	9	✓
	99) Kharga	4 x 3	12	✓
	188) Osaka Arcade caption	4 x 3		
SOUTH	100) toldos (B.R.)	4 x 3 (C)	12	✓
	101) reeds	3 x 3	9	✓

(110) 120

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RAY 9

SOUTH

caption

12) Shimane (Higuchi)  
wind screens

4 x 3

12

13-19) Hyderabad (A)

27

102) Hyderabad (E)

2 x 6

12

EAST

103) Hyderabad (C)

6 x 3

18

Caption

104) Limonaie (detail)

2 x 3

6

17) " (cover)

3 x 4

12

15, 16) " (new)

double panel  
2 x (4' x 3')

24

Caption

105) water wheel (A)  
N.G.M.

2 x 3

6

13) water wheel (B)  
N.G.M.

4 x 3

12

106) water wheel (Cuisinier)

2 x 3

6

107) Smith, windmills

1 x 3

3

108) Jaice, mills

1 x 3

3

NORTH

caption

109) horizontal windmill

1/2 x 3

4.5

110) Greek windmills (Lohse)

3 x 3

9

(160) 167, 5

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BAY 10

NORTH

111) [Jaipur tower  
(Naguchi) (about 8') x 3' 24 ✓

112) Delhi, Interior

color  
conversion  
needed

113) Delhi, panor.

for holding  
print

4 x 3 12 ✓

(C)

(18)

WEST

Caption

114) [Jaipur, stairs  
(Naguchi) (about 30") x 6' 15 ✓

152) detail of Hor. pix (Delhi)

9

174) detail of 1<sup>st</sup> pix (above) 3' x 3'

(6)

(50) 84

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AY II

EAST	caption		
	162, 163, 164) mindrif a, b, c (combination piece)	4x3 (c)	12
	14) New Guinea clubhouse	4x3 (c)	12 ✓
	115) houma conch.	2x3	6 ✓

SOUTH	caption		
	149) royal endoama		ca 10
	116) Palace of Justice	4x3	12 ✓
	117) picnic	2x3	6 ✓
	118) woven hut	2x3	6 ✓
	151) Pergola		ca 7

WEST	caption		
	119) Kiridi hut	3x3	9 ✓
	126) pap. roof	2x3	6 ✓
	120) platform (canoeing)	2x3	6 ✓
	121) rông	3x3	9 ✓
	122) 4 roof carriers	3x3	9 ✓
	123) Rendille	4x3	12 ✓
	150) Vietnam	2x3	6

128

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## BAY II (continued)

128

Caption

124) Torii

3 x 3

9 ✓

125) Jap. arbor

6 x 6

36 ✓

125) Wieliczka

5 x 3

15

149) Boabab

2 x 3

6

## NORTH

Caption

126) Caravanserai

1 x 3

3 ✓

127) Extrados

2 x 3

6 ✓

128) Teahouse

2 x 3

6 ✓

129) Ispahan

5 x 6

30 ✓

130) Apsos (close-up)

4 x 3

12 ✓

131) Nubia (garter)

~~4,5 x 3~~ 4 x 3

13, 5 ✓

132) Tanneur

2 x 3

6 ✓

## CEILING

173) Kooros

6 x 6

36

177) Hammam

~~6 x 6~~  
5' x 5'

36

25

210 342, 5

\*  
Captions: 173 Cap. → 5" x 5"  
177 Cap. → " "


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104 12

EAST

133) Frankfurt children caption	4x4	16 ✓
134) wall painting (Vandyck)	3x3	9 ✓
135) " " (Griante)	3x3	9 ✓
136) [3 sculpted posts	4x3 (c)	12 ✓
137) [Caryatid	4x3 (c)	12 ✓

(80) 58

157, 158, 159, 160 composite panel  
of storage units  3x3 panel

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Captin panels:

- 171) Mojaca 9" wide  
~~183) Mexico City~~  
 172) Kanton 9" wide  
 175) Baulike "  
 167) Trewatha "  
 168) Pavia "  
 184) ~~Baulike~~ Massa - "  
 191) Yokuts lodge - "  
 202) Paivalla "

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## Corridor:

- 192) Hogue-Borini (166)
  - 193) Lanchow (59)
  - 194) Hyderabad-Sind (102)
  - 195) Loyang (8)
- 

## Introductory Section

- 198) Casco
- 199) ~~Casco~~ Limonae
- 200) Castell
- 201) Field

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November 10, 1964

11/9/64 instructions by telephone to Dolan:

TO: Mr. Dolan  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #401

Enclosed is type for the credit panel, accompanied by a layout and the necessary type. Indications are given in red for the adding by hand of accent marks.

36" x 48"

The word "Two" and the line beginning "A dovecot ..."  
should be enlarged so that they can be stripped in on  
the caption panels you have already made for us.

Please make one 36" x 48" homasote panel faced with  
plain white paper. This panel will go next to the one  
bearing a statement by Bernard Rudofsky and should have  
the same type of paper on it.

I will need all this material just as soon as you can  
get it here today. Many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

awa

November 1, 1964  
late afternoon

11/9/64 instructions by telephone to Dolan:

remake panel RR, deleting first paragraph

TO: Mr. Dolan " panel 18-19 to measure 9' across  
 FROM: Ellen March " panel 148 " " 7'-7" across  
 RE: ARCHITECTURE WITHOUT ARCHITECTURE  
 " panel 151 " " 4'-7" across

Here is a paste-up and type for caption panel LL. See note  
page 217. MISSING from this transcription is a typewritten line  
to appear under the illustration. You will receive this se-  
parately, probably later this afternoon.

*11/10/64 instructions to Dolan*

*9:00 p.m. type + instructions  
4 panels sent  
to Compo.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

November 6, 1964  
November 6, 1964  
late afternoon

TO: Mr. Dolan  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #301  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS

Here caption panels: II

Here is a paste-up and type for caption panel LL. You have photo #175. MISSING from this transmittal is a typeset line to appear under the illustration. You will receive this separately, probably later this afternoon.

I am sure you will have questions on some of these, but in the interests of your schedule, perhaps you better phone us as they come up.

9:00 p.m. type + instructions for  
4 panels, del.  
to Compo.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 6, 1964

To: Mr. Dolan  
TO: Mr. Dolan  
FROM: Ellen Marsh  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #101  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #101  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #101  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #101

NUMBER	HEIGHT x WIDTH (in feet)	CURTAIN
195	2' x 2'-6"	H I T U V DD KK QQ
196	2 x 3	
197	3' wide	
198	19 1/2" x 26"	

I am sure you will have questions on some of these, but in the interests of your schedule, perhaps you better phone me as they come up.

202 19 1/2" x 26"

Number and type enclosed for following caption panels:

(a) - must with print, 195-201.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 4, 1964

TO: Mr. Dolan  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #401

<u>PHOTO #</u>	<u>HEIGHT x WIDTH (in feet)</u>	<u>COMMENT</u>
185	8' x 2'-6"	original back to you for cropping instructions which you wanted
196	2 x 3	
197	3' wide	
198	19 1/2" x 24"	
199	19 1/2" x 24"	<del>you have print #37</del>
200	19 1/2" x 24"	you have print <del>#37</del> #48
201	19 1/2" x 24"	

dummies and type enclosed for following caption panels:

(a)--mount with prints ~~196-197, 198~~ 198-201.  
R

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

November 2, 1964  
November 3, 1964

TO: Mr. Dolan  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #401

Enclosed are dummies and type for the following caption panels:

B  
M  
N  
S  
W  
HH

Approximately 12 more caption panels will be coming to you, and possibly 6-8 more photo panels.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

November 2, 1964

TO: Mr. Dolan, Corp

TO: Mr. Dolan

FROM: Ellen Marsh WITHOUT ARCHITECTS, #401

RE: ARCHITECTURE WITHOUT ARCHITECTS, #401

Enclosed are drawings for caption panels (3'x3') and, in the  
wulla envelope, 2 copies of each type strip for page-ups.  
Enclosed is a photograph and a guide print for #103. The  
exhibition print should measure 6' x 3'. Any enlargement to  
size Mr. Boudry before you proceed with the other panels.

Enclosed: A AA  
B BB  
C CC  
D DD  
E EE  
F FF  
G GG  
H HH  
I II  
J JJ  
K KK  
L LL  
M MM  
N NN  
O OO  
P PP  
Q QQ  
R RR  
S SS

These letters are for reference purposes only and should  
not appear on the panels.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 2, 1964

TO: Mr. Dolan, Compo  
FROM: Ellen Marsh (delivered by hand)  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #401

Enclosed are dummies for caption panels (3'x1') and, in the manila envelope, 2 copies of each type strip for your paste-ups.

Please take panel "C" and make the necessary enlargement to show Mr. Rudofsky before you proceed with the other panels.

Enclosed:	A	AA
	C	BB
	D	CC
	E	EE
192-corrige	F 3 x 3	FF
	G	GG
193-corrige	J 3 x 3	II
	K	JJ
194-corrige	L 3 x 3	MM
	O	NN
195-corrige	P 3 x 3	OO
	Q	PP
	X	RR
	Y	
	Z	

Being responsible for photos 173 and 177 which you already have on hand, please take one print from each according to the following crop marks you have been given. These prints will be mounted.

These letters are for reference purposes only and should not appear on the panels.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 30, 1964

TO: Mr. Dolan, Compo  
FROM: Ellen Marsh (delivered by hand)  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #401

The slide-in panels (3 1/2 x 4) should be used for these photos:

PHOTO #	HEIGHT x WIDTH (in feet)	COMMENT
161	2 x 3	replaces 161 on October 22 list; you have already given me the neg. you made for Oct. 22 order
183*	3' wide	
191*	9" wide	will go on caption panel; instructions to be given
This makes a total of 15 panels		
192-corridor	3 x 3	
193-corridor	3 x 3	
194-corridor	3 x 3	Use your original negatives for the following: 194, 195, 196, 197, 198, 199, 200. Please make copy negatives
195-corridor	3 x 3	

Using negatives for photos 173 and 177 which you already have on hand, please make one print from each measuring 5"x5", following same crop marks you have been given. These prints will be mounted on a caption panel -- instructions to come.

187 2 x 3  
198 4 x 3  
189 6 1/2 x 4  
190 6 1/2 x 4

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 29, 1964

TO: Mr. Dolan, Compo  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #401  
SUBJECT: ARCHITECTURE WITHOUT ARCHITECTS, #401

The aluminum panels (3'x4') should be used for these photos:

Photo 1&2	ca. 9" wide	17	59	77a&b
3	10	21	62	100
4	11	22	64	113
5	12	23	65	116
6	13	24	69	130
7	14	44	72	136
8	15,16	47	76	137
				140a&b
				143
				147
				153
				165
				186

This makes a total of 45 panels

Yesterday we left with you original negatives for the following photographs: 44, 47, 77a&b, 88, 80. Please make copy negatives for our files.

Herewith . . .

<u>PHOTO #</u>	<u>HEIGHT x WIDTH (in feet)</u>	<u>COMMENT</u>
184	ca. 9" wide	image should appear exact size of material herewith; leave border of white paper ca. 2" all around
187	2 x 3	
188	4 x 3	35mm color slide provided; please make copy neg. for us
189	6'-0" wide	
190	6'-0" wide	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 27, 1964

TO: Mr. Dolan, Compo  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS, #401

Photos accompanied by guide prints are marked with an \*.  
Photo numbers are circled in red on backs of prints.  
Disregard instructions on overlays unless otherwise specified.

<u>PHOTO #</u>	<u>HEIGHT x WIDTH (in feet)</u>	<u>COMMENT</u>
171	9" across	guide print and 35mm transparency given to you by Dorothy
178	2'1/2' x 8'	
179	5' wide	
180*	2 x 8	gave you a 135mm color transparency for panels 15-16. The transparency I had mistakenly given to you for 15-16 you have now
181*	2'-6" x 5'-0"	
182	3' wide	neg. stat accompanied pos. guide stat; produce as positive
185	8' wide	
186	3 x 4	follow instruction in red on overlay

Yesterday, October 26, I left with you an 8"x10" negative for photo 153 and a book (L'HABITAT AU CAMEROUN) containing an illustration for production of photo 175.

Any photos marked for production reading 9" wide are for caption panels. Mounting instructions will be given to you for these at a later date when typeset material is delivered.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 23, 1964

TO: Mr. Dolan

TO: Mr. Dolan

FROM: Ellen Marsh ARCHITECTURE WITHOUT ARCHITECTS, acct. #401

RE: ARCHITECTURE WITHOUT ARCHITECTS, acct. #401

Photos accompanied by guide prints are marked with an \*.  
 Photo numbers are circled in red on backs of prints.  
 Disregard instructions on overlays unless otherwise specified.  
 Photos accompanied by guide prints are marked with an \*.  
 Photo numbers are circled in red on backs of prints.  
 Disregard instructions on overlays unless otherwise specified.

PHOTO #	HEIGHT x WIDTH (in feet)	COMMENT
112	3' wide	guide print and 35mm transparency given to you by Rudofsky
113	4 x 3	" " " "
-----		
155	3 x 3	on composite panel
Mr. Rudofsky also gave you a 35mm color transparency for panels 15-16. The transparency I had mistakenly given to you for 15-16 you have now correctly marked for panel 104.		
-----		
155*	3 x 3	
156*	3 x 4	not necessary to return the print provided
159*	6' wide	
170	<del>1 x 2</del> 2 x 3	35mm neg. accompanied guide print (please make duplicate neg. for us)
172*	9" across	
173*	6 x 6	mount all slides on one panel retaining 3 1/2" x 3 1/2" (see yellow sheet bearing instructions)
174*	3 x 3	follow instructions in red on guide stat
176	10'-7" across	use original photo #165 for making your negative
177	5 x 5	
168	9" across	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 22, 1964

October 21, 1964

TO: Mr. Dolan

FROM: Ellen Marsh

RE: ARCHITECTURE WITHOUT ARCHITECTS, acct. #401

FROM: Ellen Marsh

Photos accompanied by guide prints are marked with an \*.  
Photo numbers are circled in red on backs of prints.  
Disregard instructions on overlays unless otherwise specified.

<u>PHOTO #</u>	<u>HEIGHT x WIDTH (in feet)</u>	<u>COMMENT</u>
107*	1 x 3	
111*	1 x 3	accompanied by film which
153	3 x 4	you will receive a negative for this one against your enlargement; we do not need this print for our catalogue.
157)*		
158)*	all four to be mounted	
159)*	on composite panel	
160)*	measuring 3 x 3	109
154	4 x 4	
155*	3 x 3	Mr. Dolan, Mr. Sandberg and I will be by to see the additional enlargements positive work.
156*	9" wide	not necessary to return the print provided
<del>161*</del>	<del>3 x 3</del>	10/22 taken back to MMT - Stude p. Show
162)*	1 1/2 x 3	
163)*	1 x 1 1/2	mount all three on one panel
164)*	1 x 1 1/2	measuring 30" x 36" (see yellow sheet bearing instructions)
165*	4 x 3	
166*	4 x 4	overlay shows area to be enlarged. please return original print.
167	9" across	
168	9" across	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 21, 1964

TO: Mr. Dolan, Compo Photocolor

FROM: Ellen Marsh

RE: ARCHITECTURE WITHOUT ARCHITECTS, account #401

Prints accompanied by guide prints are marked with an 'e'

Photo numbers are circled in red on backs of prints.

Disregard instructions on overlays; they are for printer of catalogue.

<u>PHOTO #</u>	<u>HEIGHT x WIDTH (in feet)</u>	<u>COMMENT</u>
152	2 x 1 x 3	accompanied by 35mm color
66	4 x -----	please hold for checking against your enlargement;
144	2 x 3	we do <u>not</u> need this print for our catalogue.

Also enclosed is a 35mm color slide for panels 15-16 which you requested we send you.

109

Tomorrow, at 11:00 a.m., Mr. Rudofsky and I will be by to see the additional enlargements you've made.

147	3 x 2	
148	2'-6" x 3'	
151	2'-6" x 3'	

Also enclosed (see serial envelope) are three original prints which are written on their backs Lab. 50, Lab. 59 and Lab. 100. I will need one 8"x10" or so. Slotted print from each of these, and they have been ordered through the bank for our Publishing Department. Since I do not yet have a suitable production instruction for them, I wonder if it is possible for you to make your own neg. from each and pass it along to whoever is filling out the order. I will need your neg. and the original photos back by Thursday.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 19, 1964

TO: Mr. Dolan, Compo Photocolor  
 FROM: Ellen Marsh  
 RE: ARCHITECTURE WITHOUT ARCHITECTS, account #401

*V = enlargements made*

*⊙ = not'd by Compo*

Photos accompanied by guide prints are marked with an *⊙*.  
 Photo numbers are circled in red on backs of prints.  
 Disregard instructions on overlays; they are for printer of catalogue.

PHOTO #	HEIGHT x WIDTH (in feet)
142*	2 x 3 part of photo 1-2
143	4 x 3
144*	2 x 3
145	1 1/2 x 6 Please follow red markings only for good production. Also markings are for poster purpose. See notes below.
146	3 x 3
147	4 x 3
148*	ca. 21" x 6'-0"
149*	3 x 2
150*	1'-6" x 3'
151	4' x 3"

\*\*\*\*\*

Also enclosed (see manila envelope) are three original prints which are marked on their backs Cat. 50, Cat. 99 and Cat. 100. I will need one 8"x10" or ca. 8"x10" print from each of these, and they have been ordered through Jim Rudin for our Publicity Department. Since I do not yet have exhibition production instructions for them, I wonder if it is possible for you to make your own neg. from each and pass it along to whoever is

filling Jim's order. I will need these originals, and the copy prints, back by Tuesday.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

*V = enlargements made*

October 14, 1964

TO: Mr. Dolan, Compo Photocolor

FROM: Ellen Marsh

RE: ARCHITECTURE WITHOUT ARCHITECTS, account #401

Photos accompanied by guide print are marked with an *(\*)* = *not'd fr. Compo*.  
Photo numbers are circled in red on backs of prints.  
Disregard instructions on overlays; they are for printer of catalogue.

PHOTO #      HEIGHT x WIDTH (in feet)

44*	4 x 3
45*	2 x 3
46*	6' wide
✓ 47 - B&W neg.	4 x 3
48	3 x 3
49*	6' wide
✓ 50*	3 x 3
✓ 51 - no Halq. neg.	3 x 3
✓ 52*	3 x 3
53*	6' wide
54*	6' wide
55	2 x 6
56*	2 x 3
57	1 x 6
Wind tunnel - 58*	2 x 3
✓ 59	4 x 3
✓ 60	3 x 3
61*	6' wide
✓ 62*	4 x 3
63	3' wide
64	3 x 4
65	4 x 3
66*	3 x 6
67*	2 x 6
68*	2 x 3
✓ 69*	4 x 3
70*	7 x 3
71	3 x 3
72	3 x 4
73	1'-6" x 6'-0"
74	1'-6" x 3'-0"
75	2 x 3
76*	3 x 4
77a&b*	each half 4 x 3
✓ 78 - B&W neg.	1 x 3
79*	3'-6" x 7'-0"
80*	2 x 6

more . . . . .

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

page two

<u>PHOTO #</u>	<u>HEIGHT x WIDTH (in feet)</u>
✓81*	3 x 3
82*	3' wide
✓83*	1 x 3)
✓84*	1 x 3)
✓85*	3 x 3
86	6 x 3
✓87	3 x 4
✓88	3 x 3
89a)	2 x 6
89b)	
90*	2 x 4
91*	6 x 3
92*	2 x 6
93*	2 x 3
94*	2 x 6
✓95	3 x 3
96*	2 x 3
✓97*	3 x 3
✓98*	3 x 3
✓99*	4 x 3
✓100*	4 x 3
✓101*	3 x 3
101*	2 x 3
101*	2 x 3
106	2 x 3
✓108	1 x 3
109	1'-6" x 3'-0"
110	3 x 3
Oct. 117 → 111	6' wide
115	2 x 3
✓116*	3 x 4
117	2 x 3
118*	2 x 3
✓119*	3 x 3
120	2 x 3
✓121	3 x 3
✓122*	3 x 3
✓123	4 x 3
✓124*	3 x 3
125*	6 x 6
✓126*	1 x 3
127	2 x 3
128*	2 x 3
129*	6' wide
✓130	4 x 3
131	4 1/2 x 3
132	2 x 3
133	4 x 4
134	3 x 3
✓135	3 x 3

THESE TWO PHOTOS WILL BE SHOWN SIDE-BY-SIDE IN OUR INSTALLATION. IMAGES MUST THEREFORE BE CROPPED IDENTICALLY (IE. SAME AMOUNT OF SKY)

more . . . . .

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

page three

<u>PHOTO #</u>	<u>HEIGHT x WIDTH (in feet)</u>
✓136*	4 x 3
✓137*	4 x 3
138	2 x 3
✓139*	3 x 3
140**	4 x 3 each half

October 9, 1961

To: Mr. Tolson, Dept. Justice

FROM: Ellen Svesh

RE: ASSASSINATION WITHOUT ADVERTISING - account #101

*to be sent to the printer*

All photos transmitted with this memo should be marked on 2"x3" Slides. (\*) indicates accompanied by guide print.

Photo numbers are circled in red on backs of prints.

Unneeded photos are needed back at printer's.

Keep overlays attached to prints but disregard instructions on overlays; they are for printer.

PHOTO #                      HEIGHT x WIDTH

✓136	4 x 3
✓137	4 x 3
138	2 x 3
✓139	3 x 3
140	4 x 3
✓141	4 x 3
✓142	4 x 3
✓143	4 x 3
✓144	4 x 3
✓145	4 x 3
✓146	4 x 3
✓147	4 x 3
✓148	4 x 3
✓149	4 x 3
✓150	4 x 3
✓151	4 x 3
✓152	4 x 3
✓153	4 x 3
✓154	4 x 3
✓155	4 x 3
✓156	4 x 3
✓157	4 x 3
✓158	4 x 3
✓159	4 x 3
✓160	4 x 3
✓161	4 x 3
✓162	4 x 3
✓163	4 x 3
✓164	4 x 3
✓165	4 x 3
✓166	4 x 3
✓167	4 x 3
✓168	4 x 3
✓169	4 x 3
✓170	4 x 3
✓171	4 x 3
✓172	4 x 3
✓173	4 x 3
✓174	4 x 3
✓175	4 x 3
✓176	4 x 3
✓177	4 x 3
✓178	4 x 3
✓179	4 x 3
✓180	4 x 3
✓181	4 x 3
✓182	4 x 3
✓183	4 x 3
✓184	4 x 3
✓185	4 x 3
✓186	4 x 3
✓187	4 x 3
✓188	4 x 3
✓189	4 x 3
✓190	4 x 3
✓191	4 x 3
✓192	4 x 3
✓193	4 x 3
✓194	4 x 3
✓195	4 x 3
✓196	4 x 3
✓197	4 x 3
✓198	4 x 3
✓199	4 x 3
✓200	4 x 3

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 9, 1964

10/9/64

TO: Mr. Dolan, Compo Photocolor  
 FROM: Ellen Marsh  
 RE: ARCHITECTURE WITHOUT ARCHITECTS - account #401

*0 = not'd for Compo  
 ✓ = print ok'd at Compo*

From: Ellen Marsh

All photos transmitted with this note should be mounted on 2'x3' Homasote. (\*) indicates accompanied by guide print.

Photo numbers are circled in red on backs of prints.

Flagged photos are needed back at printer's.

Keep overlays attached to prints but disregard instructions on overlays; they are for printer.

PHOTO #	HEIGHT x WIDTH
---------	----------------

- |      |       |
|------|-------|
| ✓26* | 2 x 3 |
| ✓27  | 2 x 3 |
| ✓28  | 2 x 3 |
| ✓29* | 2 x 3 |
| ✓30* | 2 x 3 |
| ✓31  | 2 x 3 |
| ✓32  | 2 x 3 |
| ✓33  | 2 x 3 |
| ✓34  | 2 x 3 |
| ✓35* | 2 x 3 |
| ✓36  | 2 x 3 |
| ✓37  | 2 x 3 |
| ✓38* | 2 x 3 |
| 39*  | 2 x 3 |
| ✓40* | 2 x 3 |
| ✓41* | 2 x 3 |
| ✓42  | 2 x 3 |
| ✓43  | 2 x 3 |

*✓38\* - 10/11 prints to Dolan*

*Have 5" x 10" glossy prints*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

10/9/64

10/9/64

to: Mr. Dolan, Compo  
from: Ellen Marsh  
re: Publicity, ARCHITECTURE WITHOUT ARCHITECTS

Why don't you hold onto it in the event that it will be  
useful when we send you the original print with proof

Dear Mr. Dolan:

This is our "problem" print. I am sending it to you now  
in the hope that you can arrange to have the necessary  
8"x10" negative made on Monday, the 12th, and delivered  
back to me, with the original print and 3 8"x10" glossies  
on Tuesday, the 13th (morning).

The instructions on the overlay should be disregarded;  
they apply only for the printer who is doing our show  
catalogue.

I am by-passing the regular channels (Jim Rydin) in  
making this request of you, but we need the negative  
and the prints sooner than we might get them if I were  
to wait to start things rolling on Tuesday.

Thanks.

enclosed: one print

needed: .this print returned  
.one 8"x10" neg.  
.three 8"x10" glossy prints

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 3, 1964

10/9/64

*Vs. label print of 4  
at Camp*

TO: Mr. Dolan  
George Eastman

FROM: Ellen Wachs

Dear Mr. Dolan:

RE: *INSTRUCTIONS WITHOUT APPOINTMENT - MoMA account*

This is the negative I called about late Friday afternoon.

*Below is a list of photos and given print addresses for this case.*

*Labels* Why don't you hold onto it in the event that it will be

usable when we send you the original print with panel

*PRINTS*

*(on back of print)* print enlargement instructions? Since I don't yet have

*PRINT FOR MR. DOLAN, 1964* the original marked, I can't give you a code number.

Thank you for your patience.

✓ 12	36 x 48	301
✓ 13	36 x 48	133
✓ 14	36 x 48	90
✓ 15	36 x 48	8
✓ 16	36 x 48	22
✓ 17	36 x 48	14
✓ 18	36 x 48	18
✓ 19	48 x 36	
✓ 20	48 x 36	
✓ 21	48 x 36	
✓ 22	48 x 36	
✓ 23	48 x 36	106
✓ 24	48 x 36	
✓ 25	36 x 48	124
✓ 26	36 x 48	
✓ 27	48 x 36	

*E.*

*Cat. #7*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 8, 1964

Page 100

October 8, 1964

TO: Mr. Doln  
Compo Photocolor

FROM: Ellen Marsh

RE: ARCHITECTURE WITHOUT ARCHITECTS - #401 account

*V = artist print ok'd at Compo*

Below is a list of photos and guide prints accompanying this note. Indications for mounting on Homasote or aluminum will be phoned to you ~~by phone~~.

*\* = not in Compo*

PHOTO # (circled in red on back of prints)	HEIGHT x WIDTH (in inches)	COMMENT FOR MMA REF. ONLY catalogue #s
✓ 1 & 2 *	48 x 36 each	101
✓ 3 *	48 x 36	133
✓ 4 *	36 x 48	90
✓ 5 *	36 x 48	8
✓ 6 *	36 x 48	22
✓ 7 *	36 x 48	14
✓ 8 *	36 x 48	18
✓ 9	48 x 36	
✓ 10	48 x 36	
✓ 12	48 x 36	
✓ 13 *	48 x 36	106
✓ 15 & 16	48 x 36 each	
✓ 20 *	36 x 48	124
✓ 21	36 x 48	
✓ 22	48 x 36	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

October 8, 1964

page two

TO: MARY QUINN  
FROM: [illegible]  
New York 17, N. Y.

<u>PHOTO #</u>	<u>HEIGHT X WIDTH</u>	<u>COMMENT</u>
✓ 23	48 x 36	
✓ 24	36 x 48	
✓ 25*	48 x 36	130

The photos flagged must go back to the printer for our catalogue, so I would appreciate your making the enlargments as soon as you can.

If you have any questions concerning instructions, you might call me Friday. In case you want to reach Mr. Rudofsky, his home number is OR 9-3176.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

To Huxley House Ltd  
216 East 45th Street  
New York 17, N. Y.

Typesetting for Panel Caption

November 9, \$11.65

To: Dick, Metro

From: Ellen Marsh, Architecture & Design

We need this material typeset TODAY, even  
if possible. Will you please call me when  
you have this order -- you may have some  
questions.

Ellen Marsh

Thank,

For Architecture Without Architects

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

TO: Helen Kirkpatrick

FROM: Ellen Marsh

November 9, 1964

RE: ARCHITECTURE WITHOUT ARCHITECTS poster for vitrine

to: Dick, Metro

Dear Helen:  
from: Ellen Marsh, Architecture & Design

Here are the elements for the 24" poster. Please will you transmit them to Gumpo. I have no idea when delivery should be; probably you know.

Tell Mr. Nolan to use type 111  
(He has it in his book)  
We need this material typeset TODAY, soon  
as possible. Will you please call me when  
you have this order -- you may have some  
questions.  
The typeset title "Architecture" has been pasted up, except for the  
in the center of the large circle in the photograph. ARCHITECTURE  
WITHOUT ARCHITECTS should be pasted at its typeset size. Two reports  
are enclosed for Gumpo's use.  
Thanks,

Call me on 3366 if you have any questions. Many thanks,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

11/6/64

TO: Helen Kirkpatrick  
FROM: Ellen Marsh  
RE: ARCHITECTURE WITHOUT ARCHITECTS poster for vitrine

Dear Helen:

Here are the elements for the AWA poster. Please will you transmit them to Compo. I have no idea when delivery should be; probably you know.

Tell Mr. Dolan to use Photo #177 in making the photo enlargement. (He has it in his hands)

The typeset title, as Mr. Rudofsky has it pasted up, should appear in the center of the large circle in the photograph. ARCHITECTURE WITHOUT ARCHITECTS should be used at its typeset size. Two repress are enclosed for Compo's use.

Call me on x346 if you have any questions. Many thanks,

Photo  
177

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

front vitrine size  
(must be mounted on  
our aluminum sheets)

23<sup>3</sup>/<sub>8</sub>" x 53<sup>1</sup>/<sub>2</sub>"

Photo  
(177)

41

11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

AMM  
October 9

to Ellen: 2' x 3' pix, honorate

2x3  
3x2

- ~~26) Top. house with ear flaps (Futafuwa)~~
- ~~27) La Galliera~~
- ~~28) Islands, Somali coast (Péris)~~
- ~~29) Chinese mountain top (pavilion)~~
- ~~30) Solalba (Eubaque)~~
- ~~31) Bonifacio (Goldfinger)~~
- ~~32) Carnuona (B.R.)~~
- ~~33) Locorotondo (goldf.)~~
- ~~34) Tavira (B.R.)~~
- ~~35) Swat~~
- ~~36) Dovecot (Sieguer)~~
- ~~37) Dovecotes (Smith)~~
- ~~38) Dovecote III **Sohaq**~~
- ~~39) Horreo (~~AMS~~) **Hispanic Soc.**~~
- ~~40) Aibar, (B.R.)~~
- ~~41) Gurrionillas (B.R.)~~
- ~~42) Anatolia # 2 (Holzmeister)~~
- ~~43) Himeroviglia (B.R.)~~

18 pix

+ ~~1 color slide (Delhi, obs.)~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

ARCHITECTURE WITHOUT ARCHITECTS

awa

3x4  
4x3

- ~~1-2~~) Orange Subways (Frobenius) *at anable panel*
- ~~3~~) For Isla. Vertical plan.
- ~~4~~) Horrors (Echagüe)
- ~~5~~) Amphitheater
- ~~6~~) Baux
- ~~7~~) Siva
- ~~8~~) Tungkawan parrourama (Loyaug)
- ~~9~~) Jip village (Fudagawa)
- ~~10~~) Endrevaure (Photolithique)
- ~~11~~) Anticoli
- ~~25~~) Wicliozka
- ~~12~~) Jugo moudourenb (Hizidi) *Shuisme*
- ~~13~~) Water wheel
- ~~14~~) New guinea Club house
- ~~15-16~~) Lemon groves I *double panel*
- ~~17~~) " II
- H ~~18-19~~) Kunderbas *one panel 3'x9'*
- H ~~20~~) Montcalgre
- ~~21~~) Bag pigeon coll (Frob)
- ~~22~~) Briante C. 48-536-41
- ~~23~~) Mid. Geo. Map. 7/002 T *Souk*
- ~~24~~) Color of horses (Echagüe)

Contingencies . . . . . \$ \_\_\_\_\_

TOTAL Carried Forward . . . . . \$ \_\_\_\_\_

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

ARCHITECTURE WITHOUT ARCHITECTS

awa

3x4  
4x3

- ~~1-2~~) Orange tubess (Frobenius) attractive panel
- ~~3~~) for Ida Vertical panel
- ~~4~~) horres (Echagüe)
- ~~5~~) Amphi theater
- ~~6~~) Baux
- ~~7~~) Siva
- ~~8~~) Tungkuwan pamboruan (Loyauq)
- ~~9~~) Jay village (Fudagawa)
- ~~10~~) Endre vaude (Photolithique)
- ~~11~~) Anticoli
- ~~25~~) Wieliczka
- ~~12~~) Juzo windoremb (Hizudoi) **Shuizame**
- ~~13~~) Water & hill
- ~~14~~) New guinea Club house
- ~~15-16~~) Lemon gardens I double panel
- ~~17~~) " " II
- H ~~18-19~~) Kyushu double panel one panel 3'x9'
- H ~~20~~) Montalegre
- ~~21~~) Shag pigeon coll (Frob)
- ~~22~~) gricole C. 48-536-11
- ~~23~~) Mid. Geo. Map. 7/002 T **Sook**
- ~~24~~) Color & of horres (Echagüe)

Contingencies . . . . . \$ \_\_\_\_\_

TOTAL Carried Forward . . . . . \$ \_\_\_\_\_

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

MONDAY-

ARCHITECTURE WITHOUT ARCHITECTS -

BUDGET:

Director's Services (if co-sponsored) . . . . .		\$
Director's Travel:		
Foreign transportation		\$
Foreign per diem: _____ days @ \$		\$
Domestic transportation		\$
Domestic per diem: _____ days @ \$		\$
Total . . . . .		\$
Specialist		\$
Transportation		\$
Per diem: _____ days @ \$		\$
Total . . . . .		\$
Secretarial and research assistance . . . . .		\$
Collection, packing, shipping to New York and return		
_____ foreign loans @ \$		\$
_____ U. S. A. loans @ \$		\$
_____ N. Y. C. loans @ \$		\$
Total . . . . .		\$
Insurance:		
Foreign, on \$		
(@ \$420 per \$100,000 (both ways)		\$
Domestic, on \$		
for _____ months		\$
(@ \$16.70 per \$100,000 per month)		
Total . . . . .		\$
Registration . . . . .		\$
Registrar's services for shipment to co-sponsor		
_____ @ \$500 . . . . .		\$
Photographs: Research		\$
Condition		\$
Total . . . . .		\$
Mounting and framing		
_____ oils		\$
_____ watercolors		\$
Total . . . . .		\$
Restoration and repairs . . . . .		\$
Telegrams, telephone, postage . . . . .		\$
Complimentary catalogues to lenders and collaborators (cost plus 10%): _____ copies @ \$ . . . . .		\$
Overhead, including administration . . . . .		\$
If co-sponsored:		
New boxes and packing for co-sponsor . . . . .		\$
Contingencies . . . . .		\$
TOTAL Carried Forward . . . . .		\$

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.11

Brought Forward . . . . . \$

New York:

Installation

Wall changes and replacements \$  
 Painting  
 Lighting  
 Pedestals  
 Vitrines  
 Signs, typesetting and labels  
 Installation time

Total . . . . . \$

Opening Reception . . . . . \$

Special Invitation . . . . . \$

TOTAL COST . . . . . \$

Transportation to co-sponsors and return:

New York to \_\_\_\_\_ \$  
 \_\_\_\_\_ to \_\_\_\_\_ \$  
 \_\_\_\_\_ to \_\_\_\_\_ \$  
 \_\_\_\_\_ to New York \$

Costs to co-sponsor:

Prorated exhibition cost \$  
 Prorated transportation cost \$

CREDIT:

Participation fees \$  
 \$  
 \$

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Brought Forward . . . . . \$

New York:

Installation

Wall changes and replacements \$  
 Painting  
 Lighting  
 Pedestals  
 Vitrines  
 Signs, typesetting and labels  
 Installation time

Total . . . . . \$

Opening Reception . . . . . \$

Special Invitation . . . . . \$

TOTAL COST . . . . . \$

Transportation to co-sponsors and return:

New York to \_\_\_\_\_ \$  
 \_\_\_\_\_ to \_\_\_\_\_ \$  
 \_\_\_\_\_ to \_\_\_\_\_ \$  
 \_\_\_\_\_ to New York \$

Costs to co-sponsor:

Prorated exhibition cost \$  
 Prorated transportation cost \$

CREDIT:

Participation fees \$  
 \$  
 \$

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## THE MUSEUM OF MODERN ART

Date 19 March 1964

To: Arthur Drexler

Re: catalog for ARCHITECTURE

From: Bernard Rudofsky

WITHOUT ARCHITECTS

Dear Arthur:

In reference to our conversation of yesterday when you gave me an opening date for the exhibition and asked for an accompanying catalog . . .

Assuming that the exhibition opens November 9th, the catalog should be in our hands the preceding week - or roughly November 2. According to your estimate of four months for the production of the catalog, the complete material has to be ready on May 1st. This leaves barely six weeks for layout and writing.

This means that without delay we have to write to the photographers for publication (catalog) rights...some 100 letters accompanied by a return form giving permissions and stating fees required.

As I mentioned to you yesterday, I would prefer a 128 page catalog rather than one of 64 pages. Anything less than 100 pages would make the catalog meaningless and reduce it to a souvenir album. The larger version is preferable on every account.

Since, for the catalog, Ellen's assistance will not be available and she is the only one who is thoroughly familiar with the material, I will need some temporary help to handle correspondence and production details.

Since time is very short, I would appreciate a plan of the exhibition space with complete information on mechanical facilities.

\$.

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Mr. John Entenza  
February 19, 1963  
February 19, 1963

Graham Foundation has given assistance to the Museum if that means that he will be using up his own credit.

Mr. John Entenza  
900 Lakeshore Drive  
Apartment 1705  
Chicago, Illinois

Dear John:

Under separate cover I am sending to your office a letter in support of Bernard Rudofsky's request for a grant, together with photographs and other information.

This letter is written off the record because some aspects of this project seem to me a little unusual.

We originally commissioned this show for a very modest fee. Three other shows were commissioned from Bernard at the same time, but two of them had to be cancelled when the Circulating Exhibitions budget got into difficulties. As a result Bernard found himself committed to do two rather than four shows, for somewhat less than one half the fees originally agreed upon. Several months ago Bernard asked if I had any objection to his applying for a grant privately to help him out while he continued to work on the show.

Under the circumstances I did not object. The assistance for which he is applying, and which he certainly needs, and which in my opinion he merits, is money which would in effect enable him to continue to eat while executing a project for the Museum of Modern Art.

I want most emphatically to endorse his application but at the same time it seems to me that I should make clear that the assistance would go directly to Bernard and not to the Museum. Obviously we would benefit indirectly, but I should not want a grant to Rudofsky (even though it will facilitate a Museum exhibition and ultimately a book) to be considered at some future date as one of a series of projects for which the

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Mr. John Entenza  
February 19, 1963  
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Graham Foundation has given assistance to the Museum if that means that we will be using up too much credit.

I may add that I am anxious to give Bernard some elbowroom because I do want the project to culminate not only in a Circulating Exhibition, but also in a large show in New York, as well as in a really thorough book. It is the scope and quality of the show that will be effected by the amount of time he can give to it.

I hope all this does not seem too insanely complicated. Please write or call if there are questions.

We are today sending off a mass of information to Jim Speyer and this should complete all the documentation he will need. I think he is going to have a difficult time reconstructing the whole business and I hope he will feel free to alter the boxes, etc.

It is always nice to see you, and sometime we should try to get together for dinner rather than breakfast.

All best,

Arthur Drexler  
Director  
Department of Architecture and Design

AD:kb