

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

**RECEIPT** Date..... 11/6/48

Time Received.....

Name..... *Irth Siegelaub*

Address..... *44 E. 52nd St.*

QUANTITY	DESCRIPTION
<i>1</i>	<i>Cartons - Balance of 1500 plastic bound books for Penguin Binding</i>

Firm Name.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Fri - 35a - 2 cartons - 300  
Mon - 6 Jan - 7 cartons 1200  
(6-175, 1-150) 1500

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

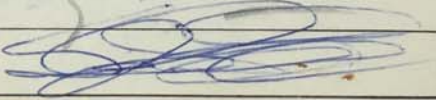
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

**RECEIPT** Date: 1/3/69

Name: Seth Siegelaub Time Received: \_\_\_\_\_

Address: 44 E 57 Street, NYC

QUANTITY	DESCRIPTION
2 cartons	from Pioneer Budy - 300 Books

Firm Name: 

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II. A. 44

Dougherty  
370-2233  
McQuate  
Mr. Gorman  
370-2287  
Coble-  
754-9938  
L. Zorn - 370-3535

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ . A . 44

488  
saw  
exhibition !!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

488  
people saw  
exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	Ⅰ . A . 44

THE CREATIVE TYPE  
COMPOSITION SERV  
ICE THE CREATIVE T  
YPE COMPOSITION S  
ERVICE THE CREATIV  
E TYPE COMPOSITIO  
N SERVICE THE CRE  
ATIVE TYPE COMPOS  
ITION SERVICE THE  
CREATIVE TYPE COM  
POSITION SERVICE T  
HE CREATIVE TYPE C  
OMPOSITION SERVIC  
THE CREATIVE TYPE  
CREATIVE TYPE COM  
TYPE COMPOSITION  
COMPOSITION SERVI  
SERVICE THE CREAT  
VE TYPE COMPOSITI  
ON SERVICE THE CR  
EATIVE TYPE COMPO  
SITION SERVICE THE  
CREATIVE TYPE COM  
THE CREATIVE TYPE  
COMPOSITION SERV  
ICE THE CREATIVE T  
YPE COMPOSITION S  
ERVICE THE CREATI  
VE TYPE COMPOSITI  
ON SERVICE THE CR  
EATIVE TYPE COMPO  
SITION SERVICE THE  
CREATIVE TYPE COM  
POSITION SERVICE T  
HE CREATIVE TYPE C  
**THE CREATIVE TYPE C  
E COMPOSITION TYP  
E COMSERVICE INCR  
150 FIFTH AVENUE  
NEW YORK, N.Y. 10011  
SE(212) 691-7000-1AT  
IVE TYPE COMPOSITI  
ON SERVICE THE CR  
EATIVE TYPE COMPO  
SITION SERVICE THE  
CREATIVE TYPE COM  
POSITION SERVICE T**

*Dave*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

**T** Story of Cold Type  
**H** and Photo Compo-  
**E** sition is something  
 that you really  
 don't want to read.  
**E** You want to see  
 it in *ACTION*. The  
*ACTION* of cost.  
**L** It costs you less  
 for quality than  
 you thought it  
**O** would. Automatic  
 Ruling Equipment  
 for forms!! Auto-  
**N** matic Photo Type-  
 setting Equipment  
 for your straight  
**G** matter!! New meth-  
 ods of production  
 through our experi-  
 ence cuts costs!!

*and the short*

- Quality
- Dependability
- Accuracy
- Lower Cost.

The Creative Type Composition Service, Inc.

**ULTIMATE - SUPERIORITY**

These two words aptly describe photocomposition - "Superiority" over all other methods of typesetting. Ease of handling, for example: if you wanted your book held for a re-editing at a future date we can store it for you at 1/100 of the cost and 1/100 of the space. Since the type is set on a magnetic tape there is no expense for metal and no loss in valuable storage space. A whole series of volumes can be stored in a desk drawer.

Ultimate in the sharpness of characters. No marks or slurs because photocomposition works with light transferring characters onto paper or film. There cannot be any ink smudge or marks between characters.

**CLEAN • SHARP • FAST**

9 Uranus  
 MODERN COMPOSITION DEPENDS ON THE REFRESHIN  
 Modern composition depends on the refreshing character  
 0123456789\$

9 Uranus Italic  
 MODERN COMPOSITION DEPENDS ON THE REFRESHIN  
 Modern composition depends on the refreshing character  
 0123456789\$

11 Uranus  
 MODERN COMPOSITION DEPENDS ON THE R  
 Modern composition depends on the refreshing  
 0123456789\$

11 Uranus Italic  
 MODERN COMPOSITION DEPENDS ON THE R  
 Modern composition depends on the refreshing  
 0123456789\$

Printer Benjamin Franklin served his apprenticeship with his brother James in Boston. As a journeyman printer in Philadelphia and England, Franklin absorbed the fragments of knowledge that made him one of the most heroic figures of a heroic age. With a fellow workman named Hugh Meredith, Franklin began his own publishing house purchased the *Pennsylvania Gazette* and made it liberal and clever, and started *Poor Richard's Almanack*, which

ABCDEFGHIJKLMNQRSTUUVWXYZ 0123456789  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNQRSTUUVWXYZ 0123456789  
 abcdefghijklmnopqrstuvwxyz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(212) 691-7000

10 Bodoni  
**MODERN COMPOSITION DEPENDS ON THE R**  
 Modern composition depends on the refreshing charact  
 0123456789\$

10 *Bodoni Italic*  
**MODERN COMPOSITION DEPENDS ON THE R**  
 Modern composition depends on the refreshing charact  
 0123456789\$

12 Bodoni  
**MODERN COMPOSITION DEPENDS UP**  
 Modern composition depends upon the refresh  
 0123456789\$

12 *Bodoni Italic*  
**MODERN COMPOSITION DEPENDS UP**  
 Modern composition depends upon the refresh  
 0123456789\$

14 Bodoni  
**MODERN COMPOSITION DEPEND**  
 Modern composition depends on the ref  
 0123456789\$

14 *Bodoni Italic*  
**MODERN COMPOSITION DEPEND**  
 Modern composition depends on the ref  
 0123456789\$

10 Bodoni Bold  
**MODERN COMPOSITION DEPENDS ON THE RE**  
 Modern composition depends on the refreshing cha  
 0123456789\$

10 *Bodoni Bold Italic*  
**MODERN COMPOSITION DEPENDS ON THE RE**  
 Modern composition depends on the refreshing cha  
 0123456789\$

Benjamin Franklin served his apprenticeship with his brother James in Boston. As a journeyman printer in Philadelphia and in England, Franklin picked up the fragments of knowledge that made him one of the most heroic figures of an heroic age. With a fellow workman named Hugh Meredith, Franklin started his own printing house, bought the *Pennsylvania Gazette* and made it liberal and clever, started *Poor Richard's Almanack*

ABCDEFGHIJKLMNQRSTUvwxyz 0123456789  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNQRSTUvwxyz 0123456789  
 abcdefghijklmnopqrstuvwxyz 0123456789

8 Garamond  
**MODERN COMPOSITION DEPENDS ON THE REFRESHING CH**  
 Modern composition depends on the refreshing character of current de  
 0123456789\$

8 *Garamond Italic*  
**MODERN COMPOSITION DEPENDS ON THE REFRESHING CH**  
 Modern composition depends on the refreshing character of current de  
 0123456789\$

10 Garamond  
**MODERN COMPOSITION DEPENDS ON THE REFRE**  
 Modern composition depends on the refreshing character of  
 0123456789\$

10 *Garamond Italic*  
**MODERN COMPOSITION DEPENDS ON THE REFRE**  
 Modern composition depends on the refreshing character of  
 0123456789\$

12 Garamond  
**MODERN COMPOSITION DEPENDS ON THE**  
 Modern composition depends on the refreshing cha  
 0123456789\$

12 *Garamond Italic*  
**MODERN COMPOSITION DEPENDS ON THE**  
 Modern composition depends on the refreshing cha  
 0123456789\$

10 Garamond Bold  
**MODERN COMPOSITION DEPENDS ON THE REF**  
 Modern composition depends on the refreshing charact  
 0123456789\$

10 *Garamond Bold Italic*  
**MODERN COMPOSITION DEPENDS ON THE REF**  
 Modern composition depends on the refreshing charact  
 0123456789\$

Printer Benjamin Franklin apprenticed with his brother James in Boston. As a journeyman printer in Philadelphia and in England, Franklin picked up the fragments of knowledge which made him one of the most heroic figures of an heroic age. With a fellow workman named Hugh Meredith Franklin started with own printing house. He purchased the *Pennsylvania Gazette*, made it liberal and clever, and started *Poor Richard's Almanack*, which made Poor Richard into

ABCDEFGHIJKLMNQRSTUvwxyz 0123456789  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNQRSTUvwxyz 0123456789  
 abcdefghijklmnopqrstuvwxyz 0123456789

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

The Creative Type Composition Service, Inc

(212) 691-7000

Jan Show cat

6 *Alphavers Medium*  
**MODERN COMPOSITION DEPENDS ON THE REFRESHING CHARACT**  
 Modern composition depends on the refreshing character of current de  
 0123456789\$

6 *Alphavers Medium Italic*  
**MODERN COMPOSITION DEPENDS ON THE REFRESHING CHARACT**  
 Modern composition depends on the refreshing character of current de  
 0123456789\$

8 *Alphavers Medium*  
**MODERN COMPOSITION DEPENDS ON THE REFRESHING C**  
 Modern composition depends on the refreshing character of cu  
 0123456789\$

8 *Alphavers Medium Italic*  
**MODERN COMPOSITION DEPENDS ON THE REFRESHING C**  
 Modern composition depends on the refreshing character of cu  
 0123456789\$

10 *Alphavers Medium*  
**MODERN COMPOSITION DEPENDS ON THE REF**  
 Modern composition depends on the refreshing cha  
 0123456789\$

10 *Alphavers Medium Italic*  
**MODERN COMPOSITION DEPENDS ON THE REF**  
 Modern composition depends on the refreshing cha  
 0123456789\$

12 *Alphavers Medium*  
**MODERN COMPOSITION DEPENDS ON**  
 Modern composition depends on the refr  
 0123456789\$

12 *Alphavers Medium Italic*  
**MODERN COMPOSITION DEPENDS ON**  
 Modern composition depends on the refr  
 0123456789\$

16 *Alphavers Medium*  
**MODERN COMPOSITION DEPENDS ON**  
 Modern composition depends on  
 0123456789\$

16 *Alphavers Medium Italic*  
**MODERN COMPOSITION DEPENDS ON**  
 Modern composition depends on  
 0123456789\$

Printer Benjamin Franklin apprenticed with his brother James in Boston. As a journeyman printer in Philadelphia and in England, Franklin picked up the fragments of knowledge that made him one of the most heroic figures of a heroic age. With a fellow workman, Hugh Meredith, Franklin started his own printing house, bought the *Pennsylvania Gazette* and made it liberal and clever, and started

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxy 0123456789  
 ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxy 0123456789

10 *Futura Demibold*  
**MODERN COMPOSITION DEPENDS ON THE REFRESHI**  
 Modern composition depends on the refreshing chara  
 0123456789\$

10 *Futura Demibold Italic*  
**MODERN COMPOSITION DEPENDS ON THE REFRESHI**  
 Modern composition depends on the refreshing chara  
 0123456789\$

12 *Futura Demibold*  
**MODERN COMPOSITION DEPENDS ON THE R**  
 Modern composition depends on the refresh  
 0123456789\$

12 *Futura Demibold Italic*  
**MODERN COMPOSITION DEPENDS ON THE R**  
 Modern composition depends on the refresh  
 0123456789\$

14 *Futura Demibold*  
**MODERN COMPOSITION DEPENDS ON**  
 Modern composition depends on the r  
 0123456789\$

14 *Futura Demibold Italic*  
**MODERN COMPOSITION DEPENDS ON**  
 Modern composition depends on the r  
 0123456789\$

Benjamin Franklin, printer, apprenticed with his brother James in Boston. As a journeyman printer in Philadelphia and in England, Franklin picked up the fragments of knowledge which made him one of the most heroic figures of an heroic age. With a fellow workman named Hugh Meredith, Franklin started his own printing house, bought the *Pennsylvania Gazette* made it liberal and clever, and started *Poor Richard's Almanack* that made Poor Richard into wealthy Ben. One of the most clever men of all time, Franklin used his printing press to argue for the financial changes that might have saved the Colonies for England, pamphleteered for the formation of a Pennsylvania militia and, ultimately, for independency for the American

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxy 0123456789  
 ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxy 0123456789

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc

(212) 691-7000

6 Alpha Gothic  
MODERN COMPOSITION DEPENDS ON THE REFRESHING CHARACTER OF C  
Modern composition depends on the refreshing character of current designs f  
0123456789\$

6 Alpha Gothic Bold  
MODERN COMPOSITION DEPENDS ON THE REFRESHING CHARACTER OF C  
Modern composition depends on the refreshing character of current designs f  
0123456789\$

8 Alpha Gothic *Wine*  
MODERN COMPOSITION DEPENDS ON THE REFRESHING C  
Modern composition depends on the refreshing character of  
0123456789\$

8 Alpha Gothic Bold  
MODERN COMPOSITION DEPENDS ON THE REFRESHING C  
Modern composition depends on the refreshing character of  
0123456789\$

10 Alpha Gothic  
MODERN COMPOSITION DEPENDS ON THE REFRESH  
Modern composition depends on the refreshing chara  
0123456789\$

10 Alpha Gothic Bold  
MODERN COMPOSITION DEPENDS ON THE REFRESH  
Modern composition depends on the refreshing chara  
0123456789\$

12 Alpha Gothic  
MODERN COMPOSITIONS DEPENDS ON THE  
Modern composition depends on the refreshi  
0123456789\$

12 Alpha Gothic Bold  
MODERN COMPOSITIONS DEPENDS ON THE  
Modern composition depends on the refreshi  
0123456789\$

Benjamin Franklin, printer, apprenticed with his brother James in Boston. As a journeyman printer in Philadelphia and in England, Franklin picked up the fragments of knowledge that made him one of the most heroic figures of an heroic age. With a fellow workman Hugh Meredith, Franklin began his own printing house and purchased the *Pennsylvania Gazette* and made it liberal and clever. He began *Poor Richard's Almanack*

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789  
abcdefghijklmnopqrstuvwxyz

12 Century Text  
MODERN COMPOSITIONS DEPENDS O  
Modern compositions depends on the refresh  
0123456789\$

12 Century Text *Italic*  
MODERN COMPOSITIONS DEPENDS O  
Modern compositions depends on the refresh  
0123456789\$

Paine to come to the new world in 1774, to become editor of the *Pennsylvania Magazine*. Another man for the age, Paine helped to create the new nation and served as a volunteer pamphleteer in the Army during the War of Independence.

ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789

10 Eurogothic  
MODERN COMPOSITION DEPENDS ON THE R  
Modern composition depends on the refreshing c

10 Eurogothic Bold  
MODERN COMPOSITION DEPENDS UPON  
Modern composition depends upon the refre

Newspaper-printers served eminently active parts in the American Revolution. William Bradford, a later editor of the *Pennsylvania Journal*, served as soldier  
ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789\$  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789\$

9 Musica  
MODERN COMPOSITION DEPENDS ON THE REFRESHIN  
Modern composition depends on the refreshing character  
0123456789\$

9 Musica Semibold  
MODERN COMPOSITION DEPENDS ON THE REFRESHIN  
Modern composition depends on the refreshing character  
0123456789\$

11 Musica  
MODERN COMPOSITION DEPENDS ON THE R  
Modern composition depends on the refreshing  
0123456789\$

11 Musica Semibold  
MODERN COMPOSITION DEPENDS ON THE R  
Modern composition depends on the refreshing  
0123456789\$

Newspaper-printers served an eminently active part in the American Revolution. The editor of the *Pennsylvania Journal*, a later William Bradford, also served as a soldier-editor of the Revolution. During

ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series:Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(212) 691-7000

10 Futura Medium  
 MODERN COMPOSITION DEPENDS ON THE REFRESHI  
 Modern composition depends on the refreshing chara  
 0123456789\$

10 Futura Medium Italic  
 MODERN COMPOSITION DEPENDS ON THE REFRESHI  
 Modern composition depends on the refreshing chara  
 0123456789\$

12 Futura Medium  
 MODERN COMPOSITION DEPENDS ON THE R  
 Modern composition depends on the refresh  
 0123456789\$

12 Futura Medium Italic  
 MODERN COMPOSITION DEPENDS ON THE R  
 Modern composition depends on the refresh  
 0123456789\$

Benjamin Franklin, printer, apprenticed with his brother James in Boston. As a journeyman printer in Philadelphia and in England, Franklin picked up the fragments of knowledge which made him one of the most heroic figures of an heroic age. With a fellow workman named Hugh Meredith, Franklin started his own printing house, bought the *Pennsylvania Gazette* made it liberal and clever, and started *Poor Richard's*  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789  
 abcdefghijklmnopqrstuvwxyz 0123456789  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789  
 abcdefghijklmnopqrstuvwxyz 0123456789

6 point Futura Book Classified with 10 and 16 point Futura Book Caps

6 Futura Book Classified  
 MODERN COMPOSITION DEPENDS ON THE REFRESHING CHARACTER OF CURRE  
 Modern composition depends on the refreshing character of current designs for  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789\$

10 AND 16 FUTURA BOOK CAPS  
 MODERN COMPOSITION DEPEND  
 MODERN COMPOSITION DEPENDS ON THE REFRESHIN  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 0123456789\$

**FOREMAN**  
 PUNCH PRESS  
 SPOT WELDING  
 PACKING AND ASSEMBLY

DAYS OR NIGHTS  
 LIBERAL COMPANY BENEFITS  
 PAID VACATION, INSURANCE  
 PAID HOLIDAYS, PLEASANT  
 WORKING CONDITIONS  
 Write MSR 1255 Tribune

**MACHINISTS**  
 55 HOUR WEEK  
 TOP WAGES  
 Excellent company benefits. Clean, new shop in Marton Grove.  
 579-1234

**WILSON APTS.**  
 BEAUT. 3 RM. PENTHOUSE  
 Also large 2 rm. dinette apts. Incl. maid service, linens and utils. mgr on prem.  
 1764 Wilson Ave.

Photo Lettering at its highest quality. This new method enables us to give you the sample types on the following pages in any of the point sizes below without any extra charge. Type can be set as a single line or as a paragraph or a complete 8 x 12 page layout, with a minimum of paste up.

- 12 pt. TYPE SIZE
- 13 pt. TYPE SIZE
- 16 pt. TYPE SIZE
- 18 pt. TYPE SIZE
- 21 pt. TYPE SIZE
- 24 pt. TYPE SIZE
- 27 pt. TYPE SIZE
- 30 pt. TYPE SIZE
- 36 pt. TYPE SIZE
- 42 pt. TYPE S
- 48 pt. TYPE
- 54 pt. TYPE
- 60pt. TYP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(212) 691-7000

**1**  
 1234567890<sup>1234567890</sup>&%\$¢@#√⊙⊖⊗⊘⊙⊖⊗⊘  
**1234567890**<sup>1234567890</sup>&%\$¢★☆←→⊙

**19**  
 ABCDEFGHIJKLMNOPQRSTU  
 \*1234567890\$

**2**  
 ABCDEFGHIJKLMNOPQRS \*123456  
 abcdefghijklmnopqrstuvw 7890\$

**20**  
 ABCDEFGHIJKLMNOP \*12345  
 ABCDEFGHIJKLMNOPQRS 6789

**3**  
**ABCDEFGHIJKLMN** \*12345  
**abcdefghijklmnopqr** 67890\$

**21**  
 ABCDEFGHIJKLMNOPQR \*123456  
 abcdefghijklmnopqrstuvwxy 7890\$

**4**  
 ABCDEFGHIJKLMNOPQ \*123456  
 abcdefghijklmnopqrstuvw 7890\$

**22**  
 ABCDEFGHIJKLMNOP \*12345  
 abcdefghijklmnopqrstu 67890\$

**5**  
 ABCDEFGHIJKLMNOP \*12345  
 abcdefghijklmnopqrstuvw 67890\$

**23**  
 ABCDEFGHIJKLMNOPQRSTUWV \*123456  
 abcdefghijklmnopqrstuvwxy 7890\$

**6**  
 ABCDEFGHIJKLMNOPQRS \*123456  
 abcdefghijklmnopqrstuvwxy 7890\$

**24**  
 ABCDEFGHIJKLMNOPQR \*123456  
 abcdefghijklmnopqrstuvw 7890\$

**7**  
**ABCDEFGHIJKLMN** \*12345  
**abcdefghijklmnopqr** 67890\$

**25**  
 ABCDEFGHIJKLMNOPQR \*12345  
 abcdefghijklmnopqrstuvw 67890\$

**8**  
 ABCDEFGHIJKLMNOPQRS \*12345  
 abcdefghijklmnopqrstuvwxy 67890\$

**26**  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ \*1234567890\$  
 abcdefghijklmnopqrstuvwxy

**9**  
 ABCDEFGHIJKLMNOPQ \*12345  
 abcdefghijklmnopqrstuvwxy 67890\$

**27**  
 ABCDEFGHIJKLMNOPQ \*123456  
 abcdefghijklmnopqrstuv 7890\$

**28**  
 ABCDEFGHIJKLMNOPQRS \*12345  
 abcdefghijklmnopqrstuvwxy 67890\$

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

The Creative Type Composition Service, Inc.

(212) 691-7000

**10**  
**ABCDEFGHIJKLMNOPS** \*12345  
**abcdefghijklmnopqrstu** 67890\$

(600-12A)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJ  
 abcdefghijklmnopqrstu 123456

**11**  
 Old English or Black Letter Des \*123456  
 abcdefghijklmnopqrstu 7890\$

(600-10B)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMN  
 abcdefghijklmnopqrstu 123456

**12**  
**ABCDEFGHIJKLMNO**  
 \*123456789

(600-8C)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrstu 123456

**13**  
 Formal Engravers Script \*1234567890\$  
 abcdefghijklmnopqrstu

(600-7D)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrstu 123456

**14**  
**ABCDEFGHIJKLMNO** \*12345  
**abcdefghijklmnopqrstu** 67890\$

(605-10B)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMN  
 abcdefghijklmnopqrstu 123456

**15**  
**ABCDEFGHIJKLMNOPS**  
 \*1234567890\$

(605-8C)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrstu 123456

**16**  
**ABCDEFGHIJKLMNO** \*12345  
**abcdefghijklmnopqrstu** 67890\$

(605-7D)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrstu 123456

**17**  
**ABCDEFGHIJKLMNO**  
**abcdefghijklmnopqrstu**  
 1 2 3 4 5 6 7 8 9 0 £ \$ % & ' ( ) \* + , - . / : ;

(601-10B)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMN  
 abcdefghijklmnopqrstu 123456

**18**  
**ABCDEFGHIJKLMNO** \*12345  
**abcdefghijklmnopqrstu** 67890\$

(610-9B)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMN  
 abcdefghijklmnopqrstu 123456

(610-7½C)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrstu 123456

(615-9B)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMN  
 abcdefghijklmnopqrstu 123456

(615-7½C)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrstu 123456

(620-12A)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJ  
 abcdefghijklmnopqrstu 123456

(620-10B)  
 ABCDEFGHIJKLMNOPSXYZ& ABCDEFGHIJKLMN  
 abcdefghijklmnopqrstu 123456

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

The Creative Type Composition Service, Inc.

(212) 691-7000

(620-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQ</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz 123456

(620-7D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRSTUW</sup>  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghi 123456

(625-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz 123456

(625-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQ</sup>  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz 123456

(625-7D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRSTUW</sup>  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghi 123456

(630-12A)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opq</sup> 1234567

(630-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OP</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuv 1234567

(630-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQ</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx 123456

(630-6D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRSTUW</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx abcdefghi 123456

(635-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OP</sup>  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz 123456

(635-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRS</sup>  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz 123456

(635-6D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRSTUW</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx abcdefghi 123456

(640-9B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OP</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuv 1234567

(640-7½C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQ</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx 123456

(650-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OP</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuv 1234567

16

(650-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQ</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx 123456

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRSTUW</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx abcdefghi 123456

(655-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz 123456

(655-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRS</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx 123456

(660-12A)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opq</sup> 1234567

(660-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuv 123456

(660-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQ</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx 123456

(660-7D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRSTUW</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx abcdefghi 123456

(665-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN  
abcdefghijklmn<sup>opqrst</sup>vwxyz abcdefghijklmn<sup>opqrst</sup>vwxyz 123456

(665-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQR</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx 123456

(665-7D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQRSTUW</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx abcdefghi 123456

(670-12A)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opq</sup> 1234567

(670-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuv 123456

(670-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ& ABCDEFGHIJKLMN<sup>OPQ</sup>  
abcdefghijklmn<sup>opqr</sup>stuvwxyz abcdefghijklmn<sup>opqr</sup>stuvwx 123456

17

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II. A. 44

The Creative Type Composition Service, Inc.

(212) 691-7000

(670-7D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghi 123456

(675-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup> 123456

(675-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQR  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup>wxyz 123456

(675-7D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghi 123456

(681-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQR 123456

(681-8C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRS  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup> 123456

(690-13A)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>q</sup> 1234567

(690-12B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup> 123456

(690-11C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRS  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup>wxyz 123456

(690-10D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghi 123456

(690-8D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghi 123456

(710-10B)

ΑΒΓΔΕΖΗΘΚΛΜΝΞΠΡΣΤΦΧΨΩ&R ABΓΔΕΖΗΘΚΛΜΝΞΠΡΣ  
αβγδεζηθικλμνξπρσφχψω&R αβγδεζηθικλμνξπρσφχ 123456

(720-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup> 123456

(730-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmnop<sup>qrstuv</sup> 123456

(2000-11A)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>†23456

(2000-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRS 123456

(2000-9B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRS 123456

(2000-8B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MN</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRS 123456

(2000-7C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRST  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup> 1234567

(2000-6C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRST  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup> 1234567

(2000-5C)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRST  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup> 1234567

(2000-4D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup> & ABCD 1234567

(2000-3D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup> & ABCD 1234567

(2000-2D)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup> & ABCD 1234567

(2010-11A)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>

(940-10A)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>

(Typewriter Type)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghi 1234567890123

(70-10B)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijk 1234567890

(211)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
abcdefghijklmnop<sup>qrstuv</sup>wxyz abcdefghijklmno 12345678901

(350-4)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ ABCDEFGHIJKL<sup>MNO</sup> 12345678901

(350-5)

ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ & ABCDEFGHIJKL<sup>MNO</sup>PQRSTU<sup>VW</sup>X<sup>YZ</sup>  
ABCDEFGHIJKLMN<sup>OP</sup>QRSTUVWXYZ ABCDEFGHIJKL 1234567890

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(212) 691-7000

(740-10C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OPQR**:  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx 123456

(740-8D)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OPQR**STUVW  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx abcdefghi 12345

(770-10A)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJ  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**q 123456

(770-8B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

(770-6C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OPQR**:  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx 123456

(780-12A)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJ  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**q 123456

(780-10B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

(800-12A)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ& 1234567890

(800-6C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJ 1234567890

(800-5C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJ 1234567890

(800-3D)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN 1234567890

(800-2D)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN 1234567890

(810-8B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDE 1234567890

(840-12B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

(850-10C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QF  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx 123456

(870-12A)

ABCDEFGHIJKLMN abcdefghijklm**nop**q 1234567890

20

(870-10B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

(870-8C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QF  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx 123456

(870-7D)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QSTUVW  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx abcdefghi 123456

(875-10B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

(875-8C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QR  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx 123456

(875-7D)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QSTUVW  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx abcdefghi 123456

(880-12A)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJK  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**q 123456

(880-10B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

(880-8C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QR  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx 123456

(880-6D)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QSTUVW  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx abcdefghi 123456

(885-10B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

(885-8C)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJK  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxy

(930-10D)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN**OP**QSTUVW  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuvwxyx abcdefghi 123456

(FL950-10B)

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ&ABCDEFGHIJKLMN  
abcdefghijklm**nop**qrstuvwxyx abcdefghijklm**nop**qrstuv 123456

21

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(FL970-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 123456

(FL980-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 123456

(1010-12A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJK  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopq 123456

(1010-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 123456

(1010-8C)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQR**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 12345678

(1010-7D)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 1234567890

(1015-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLM  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 123456

(1015-8C)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQR**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 123456

(1030-12A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJ  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopq 123456

(1030-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 123456

(1030-8C)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQR**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 1234567890

(1040-12A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJK  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqr 123456

(1040-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 123456

(1040-8C)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQR**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuv 1234567890

(2000-13A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJK  
ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMNO 1234567

(2000-12A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJK  
ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMNO 1234567

The Creative Type Composition Service, Inc.  
(212) 691-7000

(1110-12A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMNO  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmno 123456789

(1110-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRS**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqr 12345678901

(1110-8C)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 123456789

(1110-6D)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx abc 123456789012

(1120-12A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMNO  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmno 123456789

(1120-10B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRS**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqr 12345678901

(1120-8C)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 123456789

(1120-6D)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx abc 123456789012

(1115-8C)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 123456789

(1115-6D)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx abc 123456789012

(692-8D)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 1234567890123456

(692-10D)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 1234567890123456

(692-13A)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJK  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklm 12345678901

(970-12B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMNO  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqr 12345678901

(910-12B)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMNO  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqr 12345678901

(990-7D)

ABCDEFGHIJKLMN**OPQRSTUVWXYZ** & ABCDEFGHIJKLMN**OPQRSTU**  
abcdefghijklmno**pqrstuvwxyz** abcdefghijklmnopqrstuvwx 12345678901234567890

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(212) 691-7000

(760-10B) Fraction Type

1/4 3/4 1/2 1/3 2/3 1/6 5/6 7/8 1 1/2 3/4 5/6 7/8 123456789 12326789 1/4 3/4 1/2 1/3 2/3 1/6

(1050-10B)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNO  
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrs 12345678901

(1050-12A)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrs 123456

(795-12A)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmnopqrstuvwxyz abcdefghijklm 12345678901

(1020-12A)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmnopqrstuvwxyz abcdefghijklmno 123456789

(1020-10B)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& @#£''?!.,:;- 1234567890  
abcdefghijklmnopqrstuvwxyz c\$\*(/)%1/23/4

(890-12A)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmnopqrstuvwxyz abcdefghijklmno 123456789

(680-10B)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNO  
abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrs 12345678901

(900-10C)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz  
@#£''?!.,:;- 1234567890 c\$\*(/)%1/23/4

(1000-12A)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJK  
abcdefghijklmnopqrstuvwxyz abcdefghijklmno 123456789

(1000-10B)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& @#£''?!.,:; 123456789  
abcdefghijklmnopqrstuvwxyz 0 c\$\*(/)%1/23/4

The preceding types are our selection of available Varityping Typefaces. These are readily adaptable to any forms design, and for a great savings in chart and price listings. They are economical because of the easy procedure in changing type faces for the fussy job.

V 1873 18 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJK  
abcdefghijklmnopqrstuvwxyz & (!)?! £\$¢1234567890

V 4873 48 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 12345

V 6073 U 60 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234

V 8473 U 84 point

ABCDEF 123

V 2460 24 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
abcdefghijklmnopqrstuvwxyz 1234567890

V 4260 42 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567

V 7260 U 72 point

ABCDEF 123

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(212) 691-7000

V7260L 72 point

**abcdefghijklmnop**

No. 18-2426 18 & 24 Point

**ABCDEFGHIJKLMN OPQRST  
ABCDEFGHIJKLMN OPQR 1234567**

V1816 18 point

**ABCDEFGHIJKLMN OPQRS  
abcdefghijklmnop 1234567890**

V12-150#3 12 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ & 123456**

V18-150#1 18 point

**ABCDEFGHIJKLMN OPQR1234567**

V24-150#1 24 point

**ABCDEFGHIJKLM 12345**

V1288 12 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
abcdefghijklmnopqrstuvwxy 1234567890**

V1636 16 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
abcdefghijklmnopqrstuvwxy 1234567890**

No. 18-2427 18 & 24 Point

**ABCDEFGHIJKLMNO P  
ABCDEFGHIJKLMNO 123456**

No. 1848 18 Point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuv 1234567890**

V1450 14 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
abcdefghijklmnopqrstuvwxy 1234567890**

V1650 16 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
abcdefghijklmnopqrstuv 1234567890**

V1850 18 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrst 1234567890**

V2450 24 point

**ABCDEFGHIJKLMN OPQR  
abcdefghijklmnopq 1234567890**

V1652 16 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
abcdefghijklmnopqrstuv 1234567890**

V1852 18 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqr 1234567890**

V3652 36 point

**ABCDEFGHIJKLM  
abcdefghi 12345**

CW-E 60 pt.

**ABCDEF 123**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

The Creative Type Composition Service, Inc.

(212) 691-7000

V2438 24 point

*ABCDEFGHIJKLMN OP  
abcdefghijklmnopqr 1234567890*

V2437 24 point

*ABCDEFGHIJKLMN OPQ  
abcdefghijklmnopqrs 1234567*

No. 2478 24 Point

*ABCDEFGHIJKLMN OP  
abcdefghijklmnopqrstu 1234567890*

No. 3678U 36 Point

*ABCDEFGHIG 1234*

No. 3623 36 Point

**ABCDEFGHIJKLMNC  
abcdefghijklmnop 1234**

CW-B 36 pt. & 60 pt.

**ABCDEFGHI  
ABCDEFGHI 123**

NK 24pt.

**ABCDEFGHIJKLMN OPQ  
abcdefghijklmnop 12345**

28

V1229 12 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ &  
abcdefghijklmnopqrstuvwxy 1234567890**

V1429 14 point

**ABCDEFGHIJKLMN OPQRSTU VW  
abcdefghijklmnopqrstuv 1234567890**

V1481 14 point

**ABCDEFGHIJKLMN OPQRSTU VWXYZ &  
abcdefghijklmnopqrstuvwxy 234567890**

V1881 18 point

**ABCDEFGHIJKLMN OPQRSTU VW  
abcdefghijklmnopqrstuvw 1234567**

V2481 24 point

**ABCDEFGHIJKLMN OPQR  
abcdefghijklmnop 123456**

V3681 U 36 point

**ABCDEFGHIJKLM  
abcdefghijklmnop 12345**

V18-131 18 point

**ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxy abcdefg 1234567890**

No. 2419 24 Point

**ABCDEFGHIJKLMN OPQ  
abcdefghijklmnopqrs 1234567890**

V2493 24 point

*ABCDEFGHIJKLMN OPQRSTU  
abcdefghijklmnopqrstuv 123456789*

29

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

The Creative Type Composition Service, Inc.

V1454 14 point

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&**  
**abcdefghijklmnopqrstuvwxyz 1234567890**

V1854 18 point

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567890**

V3054 30 point

**ABCDEFGHIJKLMN**  
**abcdefghi 123456**

No. 1453 14 Point

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567890**

No. 1851 18 Point

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz 1234567890**

No. 3655U 36 Point

**ABCDEFGHI123**

V14-126 14 point

**ABCDEFGHIJKLMNOPS**  
**abcdefghijkl 1234567890**

V24-126 24 point

**ABCDEFGHIJKLI**  
**abcdefghi12345**

V30-126 30 point

**ABCDEFGHIJ**  
**abcdefg**

**TYPOGRAPHY DEPARTMENT**

- PHOTO-COMPOSITION
- VARITYPE
- IBM COMPOSITION

**ART DEPARTMENT**

- ADVERTISING COMPOSITION & MECHANICALS
- VISUAL DISPLAYS
- HAND LETTERING AND LOGO'S

**FORMS DEPARTMENT**  
Calibrated Ruling Equipment For

- IBM TABULATION FORMS
- MULTI PART FORMS

**PHOTOGRAPHY DEPARTMENT**

- ENLARGEMENTS
- REDUCTIONS
- REVERSES
- HALF TONES
- VELOXES

how to **SAVE \$**

**CHERRY & NEW**

DRYING, WHITENING, REDUCING, REVERSING, & LITHOGRAPHY

**THE COLONY**

Center of Quality  
Lithography in London

**IBM**

IBM TABULATION FORMS

IBM COMPOSITION

IBM VARITYPE

IBM PHOTO-COMPOSITION

IBM HAND LETTERING AND LOGO'S

IBM VISUAL DISPLAYS

IBM ADVERTISING COMPOSITION & MECHANICALS

IBM ENLARGEMENTS

IBM REDUCTIONS

IBM REVERSES

IBM HALF TONES

IBM VELOXES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

29

### ## ### ## ### IIII

31 □

□

1/31/69

X Ursula Meyer 260 Riverside Dr.

N.Y. 10025

send photos of Hubler sawdust piece

send Xerox Book w/ bill for \$12:

Mr & Mrs. Bernard LeWitt

Selden Hill Road

W. Hartford, Conn.

X to Mackin

Ja. Baxter ex I will send Wiloody Sharp pkgc - | sand casts of me.

call Barry - 733-5320 -

call Hubler - in Sat?

- Call Lucy Lippard

54 Sold 2 Hubler (100.00 \$2 - Adria)

X to David Green

Plaster: Mr. Boston 4:00 or, 20.

slides for Lucy Lippard

Richard Long came by

Get Jim Mackin a picture of building

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

13

7/4 7/4 1/1

UN-1-3445

1/30/69

Creative type called  
Manny - Adrian's chalk before 3 tomorrow  
Joe Esposito at Veror call:  
957-6252 ←

Dudne Michaels came took photos of show  
Castelli Gallery: 808-4820

Christina Logov 759-7418

Jan Tibbittz came

Richard Long: Carl Andrea ~~at John Gibson~~

Hotel Gloria

Argentina

AV. de MAYO 874 ~~874~~

Buenos Aires, Argentina

(Stedelijk Museum  
Amsterdam, Netherlands)

MU 8-0380

UN 3-4844 Dr. homout

Dr. Spring: ~~at John Gibson~~

Dr. Conover ME 5-1782

Mike Alinari came still waiting for  
will call later

Alan Power - will come by about 5:30

473-8206 - Seth: CALL

wait for Manny

Mike Palmeri will be here by 5:50

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

12

THH THH

1/29/69

Maurice Tushman } ~~has tipped~~ has heard from  
Alan Power } 1:30 966-2994

Jack Wunder called - they picked up the books  
Bob Darry may be in tomorrow P.M.

David Chen - CALL HIM HE'S GETTING MAD!!!

Manny goofed on key to gallery - just bring  
camera - will make it by tomorrow A.M.  
\*th. call  
\*will about 5. Broome St. 925-5379

Larry called - no message

Mr. Spencer: EL5-0340 call him

Call Norman Tomesantz

Lucie LaBlanc (?) will call around 4:4.30

\*7 1 Hurster sold

Bernard Venet wants to meet you will  
call before he comes.

Mrs. Schwab (ast) Mrs. Nina Karden - Rudy + Finn 751-1000





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

B

~~777 5460~~ 11/1

1/28/69

777-5460 x23 - Seth: call Gibson advertising  
 Palmieri <sup>will</sup> return photographs (19) - get receipt  
 Joe called - will try later for \$19  
 ↓  
 owes you \$1

Kaspar König:  
 BUCHHANDLUNG  
 WALTHER KÖNIG  
 SKÖLN (COLOGNE)  
 BREITESTR. 93 W. GERMANY

Wants to order

10 Catalogues

2 Stationers

5 books

Jan Van Der Marek came  
 Don Bradstreet called  
 Dick Ballamy called  
 Carl Andre came

requested to be put on mailing list ↓

278-8310

John Baldessoni

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I. A. 44

14

~~####~~ IIII

1/23/69

Doug Huebler called

J. Waudlar 348-1790 till about 1 (sets)

SEND

CATALOGUE

Bernard Oesch c/o Hotel Nash Shattuck University  
Berkeley California

\$2

Sold 1 Douglas Huebler catalogue

Photo of Jay's piece for Financial Times

c/o Don ~~Mc~~ McDonagh 662-6915

Borrowed } 150 Claremont Avenue

Knox book } New York, N.Y. 10027

[Doug - in on Saturday 3-ish]

Brian O'Dougherty came

Photos made

Mail things to Europe X

X Sold Knox book to John Gibson \$20 -

Jay ~~is~~ called - call him at home

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I. A. 44

9

HH 1111

$$\begin{array}{r} 15 \\ 3 \\ \hline 70 \end{array} \quad 2$$

1/22/69

seth - at 288-0504 call 12:30

you called will call later

Mrs. Bernardi (N.Y. Times Art Info <sup>adv.</sup> called) - will mail form to your home address

Rosalind  
Carstiel

Wein's Lewitt. spray  
 Bay - total house -  
 Photograph artists  
~~Wes~~ - Stan -  
 Driveway - Wes  
 Interviews

call when  
assembled -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

6

###1

12"

Starie  
~~Starie~~

1/21/68

Rosalind Constable: Tomorrow 4.45

Call Loren S.

Lunch w Lucy Hippard - took a Xerox book

David Crum called - call him back

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

19 = ~~IX~~ IIII IIII IIII

1/18/69

~~Someone called - wouldn't leave name~~

Bill - London info

John Clement called

2 Sold one Harry Wiener book

~~1 book~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

6

### 1

1/17/69

Seth at Jack Wunderer 348-1790 Feb 12

-Call David Crum

(John Parrault - 243-4766

photo of 4 artists sent to ↑

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I. A. 44

7

774 11

375-4500

11/6/69

Adriana - what happened to Mondrian sheet (1/14/69)

Perreault - call -

Leth - at 288-0504 4:12:30 - in around 1:30

Greenburg painters take their art to personally  
~~Michael Benedict called~~

X Send Xerox book to Sol's friend @ \$12.00

Mr and Mrs Sydney Helitt

Elbridge Road

New Britain, Conn.

John Perreault came

~~Harry <sup>where are</sup> book of recipes. Lana Hanson~~

X Mail Xerox book to: Roger Ortmeier

paid \$20 check

475 Riverside Dr.

New York City 10027

\$2 Sold 1 wren book - Adams owes \$2.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

11

1111 1111

1/15/69

Henry Hippard 966-2994

Get scissors!

~~mail~~ M.L.: Gordon MacHeudon - Dallas, Texas

photographs - 5 → Arts Mag

3 → Gregory Battcock

record player

call M. Sawdicht, w. 99 666-8878

Mike Palmieri - 5 P.M.

Katherine Kuh - 30 E. 68<sup>th</sup> St. catalogue, civitation

Terelina Conrable came for N.Y. Mag article

Bill Baeriger came

→ book: Nueb. 5-yr photog.

Mike Palmieri: where are negatives for Kosuth photographs? :

Dennis Oppenheim came by

Carl Andre 966-3281

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

30

1/14/69

### ### ### ### ### ###

Manny C16-1556 ~~key~~

Seth - back in N.Y. around 5 had 40 min image for negatives  
 Mike Palmieri got photos. ~~call him~~ <sup>will cry & have</sup> <sub>40 min ready by</sub>  
 Nora (Doug's fr.) came - wanted for Barry no.  
 Lucy Hippard called - no message  
 Call Harry ~~at home~~ →  
 Lynn Traiger came - might drop in tomorrow  
 TR 9-3310 - answering service no.

Call Manny  
 Harry - send copy of statements  
 to N.Y. Times Book Review  
 Rick Bartholmew called  
 Steve Haltenbach's class came

ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

15.

~~1/17/69~~

1/17/69

8.00

Sold ~~4~~ Nubler @ 2.00 ea.

4.00

" 2 Weiner

Manny Green called to say hello - is on his way to E. Hampton - will get in touch Sun - Mon.

mailing list:

Mrs. &amp; Mrs. Herbert Vogel

305 E. 86<sup>th</sup> St.

N.Y. 10028



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

10

H/H/H

1/9/69

425-4360

- Howard Junker came by for another catalogue
  - David Crum called
  - Raymond Dirks called - return call
  - call Howard Junker in reference to interviews
  - Carl Andre: 966-3281
  - Seeh back around 2-30, 3
  - Jack Wendler was here - will contact you later
  - Someone called (wouldn't leave name or number - wanted to know if you'd seen new Art in America - said he spoke to you last night (?))
  - Steve Blichstein was here - no message
  - 916-1556 till 3-15 (Manny)
  - Bob Barry called to talk - has at home if you want to call him
  - Larry brought 250 books
  - Newsletter: 444 Madison Ave. HA 1-1254
- file

  - Bob Mangold
  - Mel Baedner  
120 Chambers St
  - Sam Miller  
Dir. New York Mus  
49 Washington St
  - Mr & Mrs Dennis Hall
  - Mr Alex Hay
  - Mr Dennis Hopper  
Calif
  - George Wittenborn  
1518 Mad. Ave.
  - Mrs. Lucie K. Blum  
83 E. 7 St
  - Mr & Mrs Stephen Reiner  
209 E. 56
  - Tom Haver  
Dir. Newport Harbor  
Art Mus.
- Artsdrager
  - Kuellebach
  - Studio: Intention Lond
  - Todd

400 + 700 - sold: 2 Sublans, 1 Werner  
- Polaroid camera - roof

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

45

### ### ### ### ### ### ### ### ### ###

1/8/69 Bob McCloy called -  
made shots of front door ~~and~~ will have  
prints made

- Bring down letter envelopes

- Gregory Battcock is coming around  
5 P.M. to do an article for the New  
York Free Press. - Took 2 photos + 1 Huablar <sup>document</sup>

- Mousanto stretch could Bein Orig. called  
working through Lenae Fishbach - asked  
for images - at 1100 Madison Ave -  
gave him your other number.

- Manny Graer came by

- Steve Paltanbach & class came

- Jean Lipman (- Art in America) came by  
thought show was delightful!

- Dave Ashton called

- Ian Wilson came by

Steven + Dept Riner - E.56 -

- Get more stickers +

- Replace Huablar "Wyndham Market" piece  
<sup>statement</sup>

- call Jill Johnson - referred by Gregory  
Battcock

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

12

11.11.11

1/7/69

Howard Junker was here  
Nicolas Calas " "  
~~Peter~~ Ruda " "  
Manny Gross called

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

130

4 Jan 69

OPENING  
Day

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	SiegelauB	I. A. 44

Building -

~~Sign - cut wood - make sign~~  
~~4 - 90 W Fluorescent Cool-White - Daylight (F40WDX)~~  
 Wash window - ~~and bulb - 10.~~  
 Touch up paint  
 clean + polish floors      elevator left  
 install furniture - 3 lamps  
~~set~~ tiles for work

(Friday) Telephone hookup

(Thurs or Fri) Catalogs -

Furniture to come:


- 1) 2 floor lamps
- 2) 2 floor ashtrays
- 3) ~~desk ashtray~~
- 4) garbage can
- 5) large bulb (in hall)
- 6) ~~Guest book~~

Secretary? - Adrian Piper <sup>Sally</sup> (type instructions)

Party? - Chamberlain?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

## Work to Come

- 1)  Sign
- 2) Cart. to Critics + Newspapers
- 3) ~~Guest Book~~
- 4) Credit cards on walls 2" x 3"
- 5) Polka Paper / Sally

- 6) Bob Ben (Party)  
Billy Copley Chamberlain

## Not to Come

- 1) Joseph - 8 tearsheets
- 2) ~~Bob~~ - install 2 transmitters
- call → 3) Dug - mark map - ~~erase~~ signature  
- ~~send~~ Saulster  
(polaroid camera + film)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegellaub	I. A. 44

? Party - where?

Dinner - Topol - Sant - Hoff - artists -

# - deal with artists

5 @ \$204 = 300

~~1500~~  
4

~~600~~

13

13-

~~2000~~

600

300

~~400~~

3900

76

300

200

800 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

20 Dec 68

\$50 - Stamp

Speak to Mackin (sum papers)

Mackin announcement - <sup>Seth</sup> print, <sup>Mary</sup> stamp, address - (Seth + Mary)(Seth) Painting +  
balance fluorescent lights(Seth) } angel - wash windows, remove elevator door, remove  
blind, remove dummy cabinet, remove bookcase, "  
polish wood floor.

(Seth) telephone hookup

Mary	{	3 deck chairs	black, white, grey
		5 simple wood folding chairs	chrome -
		2 floor lamps	
		3 floor ashtrays	

(Seth) sign on building

hire secretary - who?

Party - where?, who?

Place ads at end of week 26/27 Dec

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

drop light  
at 44

- ✓ Paint walls + ceiling - Angel with call Sat ↓
- ✓ Remove dummy cabinet Wash windows
- ✓ ~~Remove~~ <sup>cover</sup> bookcase Light fixture
- ✓ Remove elevate door
- ✓ remove blinds,
- ✓ need telephone hookup -

use the desk + desk chair

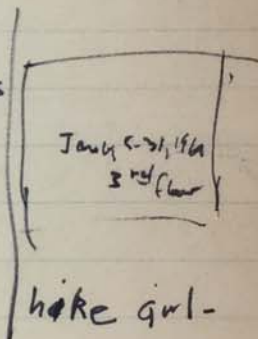
2 lamp (floor OR desk)

floor ashtrays garbage <sup>can</sup> - deck chair  
bench (against wall) + 5 wood folding chairs

Sign on building

balance fluorescent lights

polish wood floors.



(buttons with date)

Werner veg-bleach + wall removal

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

J-Hasler cat + other info

~~only - GRT-5144 -~~  
~~2 Oct. Year of Projects 756~~  
~~31 Oct. Year of projects 146~~  
~~20 Nov. Credit type for book 2400~~

→ WBAI-DX7-2288  
Tom Witmore (supervisor) chief?

### Critics to Write

Howard Jenker <sup>831-5607</sup> 1235 Park. Sidney Tillman  
✓ David Shirey ✓ Betty Baker • 838-3730  
✓ Lucy Lippard ✓ John Perault  
✓ Gordon Brown Batteloch  
✓ Arthur R. Rose Mellow - 516-671-8339  
✓ Michael Benedikt Newman - 416-0189  
David Bourdon ✓ NY Times - <sup>Blanch-</sup> Kramer-  
Edward Fry ✓ Sue Biderman + Leah Gordon - TIME July 18<sup>th</sup>  
Max Kozloff - 603-7144  
Emily Wasserman  
Brian O Doherty - 089-7139  
Robert Pincus Witten  
✓ Diane Waldman  
Barbara Rose  
Allway - 691-5558

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I. A. 44

Jan Show • Collectors to call

John Powers 8583 - 758-5454

• Patrick Lannan (letter 29 Nov) - 535-5496

Larry Aldrich

~~Kate~~

Dick's Friends Jack Ruyce

Eugenia Butler (Anchors against show in MoMA)

Arnold P. Butes (letter 29 Nov) 778 Park - 861-1589  
200 Madison - 5889-6370

• Albert List ( " )

• Butte Tremaine - ( " ) from 203 - 236-4474  
TEB-3445

Lester Morse

David Pincus (letter 29 Nov)

Han Power

L.A. County Mus.

R.B. Baker - (letter 29 Nov) 427-6996

Andy Marks -

Harold Friend - (Morse) <sup>Jack</sup> Bob Ruyce

Albright Knox

Eileen Schwartz office - 876-6255 - 517-5400 -

Miller, Sam -

Arnold Lygner (letter 29 Nov) - 267-2600

Horace Solomon •

Dennis + Paula Holt.

collectors to be in <sup>sat.</sup>

Butler - Kenneth

Dales

Power.

Wadler?

Topal

Greer -

Siegelbaum

- 1) Make 1st contact
- 2) 15% rebate on the financing when the series
- 3) Place our ads (1500) in the
- 4) Credit: M. M. Ruyce & Son

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Mr. and Mrs. Howard Lipman  
25 Sutton Place South  
New York City

Dear Mr. and Mrs. Lipman,

This coming January (5 - 31, 1969), I will be opening a gallery in the neighborhood of 79 Street and Madison Avenue.

I will be exhibiting the work of these 5 artists:

Robert Barry  
Douglas Huebler  
Joseph Kosuth  
Lawrence Weiner  
Ian Wilson

The Exhibition will be extensively catalogued.

The show will be unique for a number of reasons, not the least of which will be that the catalogue and the exhibition will articulate some basic ideas regarding "conceptuality" and "immateriality."

I would welcome the opportunity to discuss this show more specifically with you.

Thank you.

Seth Siegelaub

SS/11

29 November 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II. A. 44

Mr. J. Patrick Lannan  
760 Park Avenue  
New York City

Dear Mr. Lannan,

This coming January (5 -31, 1969), I will be opening a gallery in the neighborhood of 79 Street and Madison Avenue.

I will be exhibiting 8 works from each of these 5 artists:

Robert Barry  
Douglas Huebler  
Joseph Kosuth  
Lawrence Weiner  
Ian Wilson

The exhibition will be extensively catalogued.

The show will be unique for a number of reasons, not the least of which will be that the catalogue and the exhibition will articulate some basic ideas regarding "conceptuality" and "immateriality."

I would welcome the opportunity to discuss this show more specifically with you.

Thank you.

Seth Siegelaub

SS/11

29 November 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Mr. Armand P. Bartos  
432 Park Avenue South  
New York City

Dear Mr. Bartos,

This coming January (5 - 31, 1969), I will be opening a gallery in the neighborhood of 79 Street and Madison Avenue.

I will be exhibiting 8 works from each of these 5 artists:

Robert Barry  
Douglas Huebler  
Joseph Kosuth  
Lawrence Weiner  
Ian Wilson

The exhibition will be extensively catalogued.

The show will be unique for a number of reasons, not the least of which will be that the catalogue and the exhibition will articulate some basic ideas regarding "conceptuality" and "immateriality."

I would welcome the opportunity to discuss this show more specifically with you.

Thank you.

Seth Siegelaub

SS/11

29 November 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Mr. Richard Brown Baker  
1165 Park Avenue  
New York City

Dear Mr. Baker,

This coming January (5 - 31, 1969), I will be opening a gallery in the neighborhood of 79 Street and Madison Avenue.

I will be exhibiting 8 works from each of these 5 artists:

Robert Barry  
Douglas Huebler  
Joseph Kosuth  
Lawrence Weiner  
Ian Wilson

The exhibition will be extensively catalogued.

The show will be unique for a number of reasons, not the least of which will be that the catalogue and the exhibition will articulate some basic ideas regarding "conceptuality" and "immateriality."

I would welcome the opportunity to discuss this show more specifically with you.

Thank you.

Seth Siegelaub

SS/11

SS/11

29 November 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

Mr. David Pincus  
PBM Clothes  
1290 Avenue of the Americas  
New York City

Dear Mr. Pincus,

This coming January (5 - 31, 1969), I will be opening a gallery in the neighborhood of 79 Street and Madison Avenue.

I will be exhibiting 8 works from each of these 5 artists:

Robert Barry  
Douglas Huebler  
Joseph Kosuth  
Lawrence Weiner  
Ian Wilson

The exhibition will be extensively catalogued.

The show will be unique for a number of reasons, not the least of which will be that the catalogue and the exhibition will articulate some basic ideas regarding "conceptuality" and "immateriality."

I would welcome the opportunity to discuss this show more specifically with you.

Thank you.

Seth Siegelaub

SS/11

SS/11

29 November 1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Mrs. Burton G. Tremaine  
563 Park Avenue  
New York City

Dear Mrs. Tremaine,

This coming January (5 - 31, 1969), I will be opening a gallery in the neighborhood of 79 Street and Madison Avenue.

I will be exhibiting 8 works from each of these 5 artists:

Robert Barry  
Douglas Huebler  
Joseph Kosuth  
Lawrence Weiner  
Ian Wilson

The exhibition will be extensively catalogued.

The show will be unique for a number of reasons, not the least of which will be that the catalogue and the exhibition will articulate some basic ideas regarding "conceptuality" and "immateriality."

I would welcome the opportunity to discuss this show more specifically with you.

Thank you.

Seth Siegelaub

Seth Siegelaub

SS/11

SS/11

29 November 1968

29 November 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Mrs. Albert A. List  
927 Fifth Avenue  
New York City  
New York City  
New York City

Mr

Dear Mrs. List,

This coming January (5 - 31, 1969), I will be opening a gallery in the neighborhood of 79 Street and Madison Avenue.

I will be exhibiting 6 works from each of these 5 artists;

Robert Barry  
Douglas Huebler  
Joseph Kosuth  
Lawrence Weiner  
Ian Wilson

The exhibition will be extensively catalogued.

The show will be unique for a number of reasons, not the least of which will be that the catalogue and the exhibition will articulate some basic ideas regarding "conceptuality" and "immateriality."

I would welcome the opportunity to discuss this show more specifically with you.

Thank you.

Seth Siegelaub

SS/11

29 November 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Cat: info to check + to come

: Kosuth photo - + caption →  
Kosuth statement

~~Haubler - demands for # 11~~

Credited: Haft with # 20  
: David Greer with # 23

Extra names

Mr. Vernon Nikkel, Clovis, New Mexico

Mr. Peter Merner, N.Y.

Mr. + Mrs. S. Reiser

Mr. Seth Siegelauk, N.Y.

Mr. + Mrs. Manual Greer, N.Y.

Private, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Cat info to come:

Location:

Bany

- ~~#3~~ WBAI (Proposal for)
- ~~#7~~ Indor wire - collect: the artist  
photo (of 2 radio pieces) or other  
statement (if necessary) FCC - WBAI  
photo credit: Downer (photo, 8x10") for Cat #14

Huebler

- ~~#11~~ ~~Had~~ Saardist. width + location of gallery  
another statement  
credit collectors for ~~#10~~ Mrs Douglas Huebler, Mass  
~~#14~~ Mrs. Mrs William Owsley, Oxford Ohio  
~~#15~~ Private Collection NYC  
(Seth Siegelaub, NYC)  
~~#16~~ Private Collection NYC
- photo credit:

Kosuth

- ~~#18~~ Art Idea made with white words  
Title: on <sup>4</sup> Gray painted square canvases. ~~with Arthur R. Rose, N.Y.~~  
credit collector: ~~#18~~ Private Collect. N.Y.  
~~#23~~ Seth Siegelaub, N.Y.  
~~#24~~
- statement:
- photo <sup>1</sup> Four titles <sup>2</sup> Lighted

Wasser

- ~~credit collector: #25, #26, #28, #31~~ (one of these  
will be Freebald)
- ~~photo credit: Spray-~~

(include bolt credit)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I. A. 44

Jan Show - General

- blueprint of gallery space

Cart - Werner - Should I make a statement  
Pace to catalogue

Bay - Statement?

Standard - title cards in walls

WBAI - Panel (at artists club) - Tape inconceivable

Name + phone - (Siegelau)

Ads:

Bay, Kudler, Kosuth,  
Weener are at 21  
East 71st, NY from  
January 5-31, 1969. Con-  
cepts + ideas  
not at South St. 1969/PA my

I really, from January  
Bthru 31st, at 23 East  
71st, Bay

- #1: January 5-31, 1969 or  
26 E. 77 St either Bay,  
Kudler, Kosuth, Weener,  
or
- #2) January 5-31, 1969  
at 26 E. 77 St, Bay, Kudler  
Kosuth
- #3) Kosuth, Weener

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

September 24, 1968

Dear

Thank you for the generous loan of your work to our forthcoming exhibition and sale to benefit Ed Koch's campaign for Congress.

As we discussed on the telephone, I am setting forth below the details and conditions relating to the exhibition and sale:

1. Date of Exhibition: October 4, 5, 6 & 7, 1968
2. Location: Richard Feigen's Downtown Gallery, 141 Greene St.
3. Pick Up: September 30, October 1, 2 and 3 1968.
4. Return (of work): October 8, 9, and 10.
5. Conditions:
  - a. Sale commissions: In the event of the sale of a work, the proceeds will be divided 50-50 between the lender and the Koch-for-Congress Committee
  - b. Insurance: Inasmuch as all galleries carry a "floater" policy covering the loan of their work, we will not insure the work loaned ourselves. But as a precautionary measure, the work will be under constant surveillance.
6. The specific work to be loaned:

	<u>Artist</u>	<u>Title</u>	<u>Date</u>	<u>Size</u>	<u>Material</u>	<u>Sale Price</u>
1.						\$
2.						
3.						

To expedite the paperwork, would you kindly complete, sign and return one copy of this letter (keep the other for your records). A stamped, self-addressed envelope is enclosed.

Thank you again for your cooperation.

Seth Siegelaub

I acknowledge receipt of your letter. \_\_\_\_\_  
date signature

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ . A . 44

(212) 751-6010

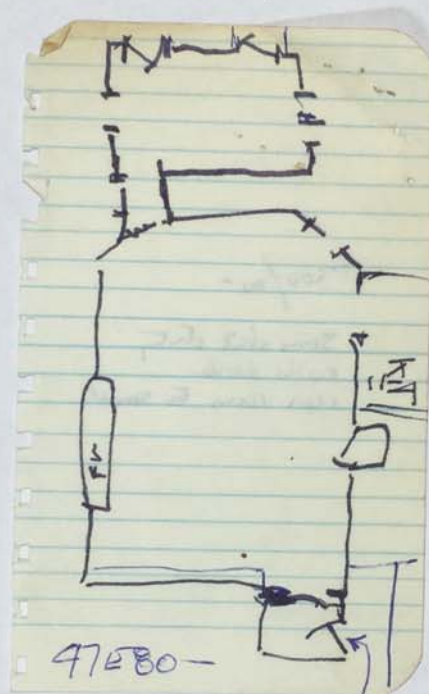
JAMES F. MACKIN

NATIONAL SALES DIRECTOR  
THE MCLENDON STATIONS

44 EAST 52ND  
NEW YORK, N. Y. 10022

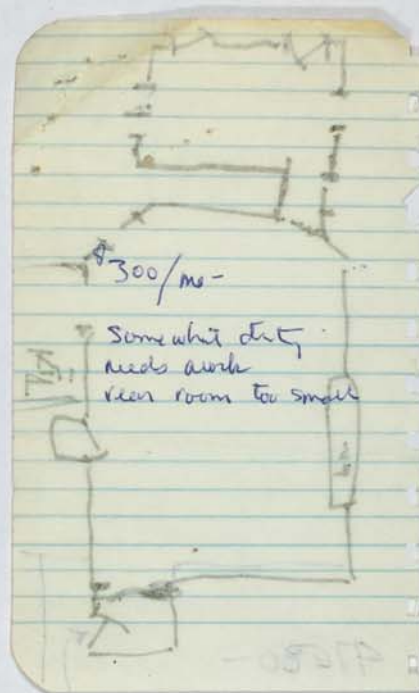
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

January 5 thru 31, 1969

Copyright Seth Siegelaub 1969  
(1100 Madison Avenue, N.Y. 10028, 212Bu8-5031)

Barry, Huebler, Kosuth, Weiner

Barry Huebler  
Kosuth  
Weiner

Robert Barry

1. 88 mc Carrier Wave (FM), 1968, 88 megacycles, 5 milliwatts  
9 volts DC battery. Collection:
2. 1600 kc Carrier Wave (AM), 1968, 1600 kilocycles, 60 milli-  
watts, 180 volts AC/DC. Collection: Mr. and Mrs. Robert M.  
Topol, Mamaroneck, N.Y.
- 3.
4. New York to Luxembourg CB Carrier Wave, January 5 -31, 1969,  
WR2WER(New York) to LX1DT(Luxembourg), 10 meters, 180 watts,  
28 megacycles, 110 volts AC/DC. Collection:
5. One Millisecond Duration Carrier Wave (AM), January 5, 1968,  
12 noon, 1600 kilocycles, 9 milliwatts, 110 volts AC/DC. Col-  
lection:
- 6.
7. Wall to Wall Interior Piece, September 1968, Thin black  
plastic line, 21'10"x12'4"(x7'1"H). Collection: Mr. and Mrs John W.  
Wendler,
8. Outdoor Nylon Monofilament Sinstallation, December 1, 1968,  
Nylon monofilament and screw eyes, 65' x 43' (x 14½' - 16' above  
ground). Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck,  
N.Y.

Facing page: Photograph of Catalog #8

Following page: Photograph of Catalog #2 and #22 (in same space)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	SiegelauB	I. A. 44

Douglas Huebler

9. 42 Parallel, 1968, Certified Postal Receipts (11 sender and 10 receiver), 3040 miles (approximate), Truro; Mass., E. Hartland; Conn., West Hurley; N.Y., Girard; Pa., Sherwood; Mich., Kings; Ill., Keystone; Iowa, Hyannis; Nebr., Stone; Idaho, Portage; Utah, Modermitt; Nev., New Pine Creek; Ore., Smith River; Calif., and Hiltz; Calif. Collection: Mr. Alan Rower, London

10. Drawing, 1968, Black paint on board, 40"x40", Collection:

11. Duration Piece #6, 1969, Sawdust, 3½' x , New York, Time: 6 hours. Collection:

12. Times Square Circle Shape, 1968, 9 -1" diameter stickers, One circle 4000' radius, New York, N.Y. Collection Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

13. Cross Manhattan Rectangle, 1968, 35 -1" diameter stickers, ¼ mile x 2 2/3 miles, New York, N.Y. Collection: Mr. and Mrs. James G. Butler, Los Angeles, Calif.

14. Duration Piece #7, 1968, 5 -1" stickers, felt, two triangles with common apex at Herald Square, N.Y.C., Time 5 years. Collection:

15. Haverhill-Windham-New York Marker Piece, 1968, Materials: none, 650 miles, Collection:

16. Variable Piece #2, 1968, 40 - 3"x5" postcards, size: indeterminate, Providence, R.I. Collection:

Facing page: Photograph of Documentation

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Lawrence Weiner

25. One standard Air Force dye marker thrown into the sea, 1968. Collection:

26. An amount of bleach poured upon a rug and allowed to bleach, 1968. Collection:

27. Two minutes of spray paint directly upon the floor from a standard Aerosol spray can, 1968. Collection Mr. Sol Lewitt, New York

28. One sheet of clear plexiglass of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1968. Collection:

29. A 2" wide 1" deep trench cut across a standard one car driveway, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

30. Field cratered by simultaneously exploded 1/3 lb. TNT charges, 1968. Collection:

31. A 36" x 36" removal to the lathing or support wall of a plaster or wallboard from a wall, 1968. Collection:

32. Three minutes of forty pounds pressure of white highway paint upon a well tended lawn. The lawn is allowed to grow until the grass is free of all vestiges of white highway paint, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

Facing page: Photograph of Catalog #29.

Following page: Photograph of Catalog #27.

Mr. and Mrs. Robert M. Topol, Mamaroneck  
Mr. and Mrs. Robert M. Topol, Mamaroneck  
Mr. and Mrs. Robert M. Topol, Mamaroneck  
Mr. and Mrs. Manual Greer, New York  
Mr. and Mrs. Manual Greer, New York  
Mr. David Greer, New York  
Mr. David Greer, New York  
Mr. Manual Greer, New York  
Mr. Manual Greer, New York  
Mr. Seth Siegelau, New York  
Mr. Seth Siegelau, New York  
Mr. and Mrs. John F. ...  
Private Collection, ...  
Mr. Alan P. Power, ...  
Mr. Raymond L. ...  
Mr. Raymond L. ...  
Mr. and Mrs. Eugene ...  
Mr. and Mrs. ...  
Mr. and Mrs. ...  
Mr. and Mrs. ...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Private Collection, New York  
Private Collection, New York  
Private Collection, New York  
Private Collection, New York

Description: The 4 glass sheets are  
labelled and placed in a glass box

NFS  
NFS  
NFS 4 glass sheets 3'x3'  
NFS Collections:  
NFS  
NFS Art made with Gray paint....  
NFS 1966  
NFS Liquitex on canvas  
The artist  
The artist  
The artist  
The artist (Art as Idea as Idea)

The artist  
Photographic process  
4' x 4'  
Collections:

Insurance (Art as Idea as Idea)  
1968  
Insurance form and cancelled air-  
plane tickets.  
Collections:

Wilson

Hue  
Kosuth  
Weiner  
Wilson

Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Manual Greer, New York  
Mr. and Mrs. Manual Greer, New York  
Mr. David Greer, New York  
Mr. David Greer, New York  
Mr. Manual Greer, New York  
Mr. Manual Greer, New York  
Mr. Seth Siegelaub, New York  
Mr. Seth Siegelaub, New York  
Mr. and Mrs. John W. Wendler, New York  
Private Collection, London  
Mr. Alan P. Power, London  
Mr. Raymond L. Dirks, New York  
Mr. Raymond L. Dirks, New York  
Mr. and Mrs. Eugene M. Schwartz, New York  
Mr. Sol Lewitt, New York  
Mr. and Mrs. Roy Lichtenstein, New York  
Mrs. Eugenia Butler, Los Angeles, Calif.  
Mr. and Mrs. James G. Butler, Los Angeles, Calif.

Douglas

senders and 10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I . A . 44

Private Collection, New York  
Private Collection, New York  
Private Collection, New York  
Private Collection, New York

Description: The 4 glass sheets are  
labelled and placed in a glass case.

NFS

NFS

4 glass sheets 3'x3'

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

NFS

Insurance (Art as Idea as Idea)

1968

Insurance forms and cancelled air-

plane tickets.

Collection:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Joseph Kosuth

1. Four Titles  
1966

Glass  
4 glass sheets 3'x3'  
Collection:

Description: The 4 glass sheets are  
labelled and placed on a grass lawn.

2. Art made with Grey paint.....  
1966

Liquitex on canvas  
6 panels each 2½' x2½'  
Collection:

3. Titled (Art as Idea as Idea)  
1967

Photographic process  
4' x4'  
Collection:

~~Insurance~~ (Art as Idea as Idea)

1968  
Insurance form and cancelled air-  
plane tickets.  
Collection:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Lawrence Weiner

25. One standard Air Force dye marker thrown into the sea, 1968. Collection:

26. An amount of bleach poured upon a rug and allowed to bleach, 1968. Collection:

27. Two minutes of spray paint directly upon the floor from a standard Aerosol spray can, 1968. Collection Mr. Sol Lewitt, New York

28. One sheet of clear plexiglass of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1968. Collection:

29. A 2" wide 1" deep trench cut across a standard one car driveway, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

30. Field cratered by simultaneously exploded 1/3 lb. TNT charges, 1968. Collection:

31. A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968. Collection:

32. Three minutes of forty pounds pressure of white highway paint upon a well tended lawn. The lawn is allowed to grow until the grass is free of all vestiges of white highway paint, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

Facing page: Photograph of Catalog #29.  
Following page: Photograph of Catalog #27.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II. A. 44

January 5 thru 31, 1969

Copyright Seth Siegelaub 1969  
(1100 Madison Avenue, N.Y. 10028, 212Bu8-5031)

Barry, Huebler, Kosuth, Weiner

Barry  
Huebler  
Kosuth  
Weiner

Robert Barry

1. 88 mc Carrier Wave (FM), 1968, 88 megacycles, 5 milliwatts  
9 volts DC battery. Collection:

2. 1600 kc Carrier Wave (AM), 1968, 1600 kilocycles, 60 milli-  
watts, 110 volts AC/DC. Collection: Mr. and Mrs. Robert M.  
Topol, Mamaroneck, N.Y.

3.

4. New York to Luxembourg CB Carrier Wave, January 5 -31, 1969,  
WR2WER(New York) to LX1DT(Luxembourg), 10 meters, 180 watts,  
28 megacycles, 110 volts AC/DC. Collection:

5. One Millisecond Duration Carrier Wave (AM), January 5, 1968,  
12 noon, 1600 kilocycles, 9 milliwatts, 110 volts AC/DC. Col-  
lection:

6.

7. Wall to Wall Interior Piece, September 1968, Thin black  
plastic line, 21'10"x12'4"(x7'1"H). Collection: Mr. and Mrs John W.

8. Outdoor Nylon Monofilament Installation, December 1, 1968, Wendler,  
Nylon monofilament and screw eyes, 65' x 43' (x 14½'- 16' above New York  
ground). Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck,  
N.Y.

Facing page: Photograph of Catalog #8

Following page: Photograph of Catalog #1 and #2 (in same space)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II. A. 44

Douglas Huebler

9. 42 Parallel, 1968, Certified Postal Receipts (11 sender and 10 receiver), 3040 miles (approximate), Truro; Mass., E. Hartland; Conn., West Hurley; N.Y., Girard; Pa., Sherwood; Mich., Kings; Ill., Keystone; Iowa, Hyannis; Nebr., Stone; Idaho, Portage; Utah, Mcdermitt; Nev., New Pine Creek; Ore., Smith River; Calif., and Hiltz; Calif. Collection: Mr. Alan Power, London

10. Drawing, 1968, Black paint on board, 40"x40", Collection:

11. Duration Piece #6, 1969, Sawdust, 3½' x , New York, Time: 6 hours. Collection:

12. Times Square Circle Shape, 1968, 9 -1" diameter stickers, One circle 4000' radius, New York, N.Y. Collection Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

13. Cross Manhattan Rectangle, 1968, 35 -1" diameter stickers, ¼ mile x 2 2/3 miles, New York, N.Y. Collection: Mr. and Mrs. James G. Butler, Los Angeles, Calif.

14. Duration Piece #7, 1968, 5 -1" stickers, felt, two triangles with common apex at Herald Square, N.Y.C., Time 5 years. Collection:

15. Haverhill-Windham-New York Marker Piece, 1968, Materials: none, 650 miles, Collection:

16. Variable Piece #2, 1968, 40 - 3"x5" postcards, size: indeterminate, Providence, R.I. Collection:

Facing page: Photograph of Documentation

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.  
Mr. and Mrs. Manual Greer, New York  
Mr. and Mrs. Manual Greer, New York  
Mr. David Greer, New York  
Mr. David Greer, New York  
Mr. Manual Greer, New York  
Mr. Manual Greer, New York  
Mr. Seth Siegelaub, New York  
Mr. Seth Siegelaub, New York  
Mr. and Mrs. John W. Wendler, New York  
Private Collection, London  
Mr. Alan P. Power, London  
Mr. Raymond L. Dirks, New York  
Mr. Raymond L. Dirks, New York  
Mr. and Mrs. Eugene M. Schwartz, New York  
Mr. Sol Lewitt, New York  
Mr. and Mrs. Roy Lichtenstein, New York  
Mrs. Eugenia Butler, Los Angeles, Calif.  
Mr. and Mrs. James G. Butler, Los Angeles, Calif.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

Private Collection, New York  
Private Collection, New York  
Private Collection, New York  
Private Collection, New York  
NFS  
NFS  
NFS  
NFS  
NFS  
NFS  
NFS  
The artist  
The artist  
The artist  
The artist  
The artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

Mr. James F. Mackin  
THE McLENDON STATIONS  
44 East 52 Street  
New York 10022

Dear Mr. Mackin,

Persuant to our conversation of December 18th regarding our rental of the floor-thru premises on the 3rd floor at your building at 44 E. 52 St., N.Y., we are setting forth below various points of understanding between us regarding this rental.

In consideration of the sum of \$350.00 we will rent the premises for the month of January (1-31) 1969. It is further agreed that:

1. We will clean and paint the premises (3rd floor).
2. We will provide adequate insurance coverage for both public liability and building damage.
3. We will return the premises to you at the end of January 1969 in a clean and reasonable condition.
4. We will use the name of the building ("the McLendon Building") in various promotional material regarding the exhibition.
5. We will have immediate access to the premises (to paint, install phones, furniture etc.) effective this letter.
6. We will be allowed to install a sign outside the building for the duration of the exhibition.
7. We will be permitted to have public access to the premises during the exhibition from 11 A.M. to 5:30 P.M., Tuesday thru Saturday (we will provide a girl downstairs on the (4) Saturdays during the exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

8. Before and during the exhibition we (Seth Siegelaub and Manuel Greer) will have reasonable access to the premises at all times.

Thank you.

\_\_\_\_\_  
Mr. Seth Siegelaub

\_\_\_\_\_  
Mr. Manuel Greer

\_\_\_\_\_  
Mr. James F. Mackin

the 20th day of December 1968.

New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I. A. 44

44E52 - 3rd floor

Don Farrell Plus at 12:45  
Schiff Tenure

We will occupy the gallery, Jul - 31, 1969

Hours for public access 11-5<sup>30</sup>, Tues - Sat  
will staff downtown on Saturday

Plaque outside (10" sq)

Have immediate access for party, phones, etc

X We will provide adequate  
~~cover~~ insurance for public liability.

X We will return space in restorable condition

Increase Home Insurance -

public \$500,000

damage liability ~~\$500,000~~ \$100,000

then Schiff-Tenure - (Miss Joe Farrell)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

2 rooms @ 20x20 = ~~easy #~~ \$750 +  
 46 E. 65 ST.

2-7  
 13x20  
 9x12

57 St (Plaza area) - 1800-2000 sq. Sultan + term TN 7-5900 X23

~~37 E 57 - 3rd floor front - ED Schwartz - TN 7-046~~  
 914-WE9-4808  
 252-458 Robbin Card Pak Hotel Bui 20x20

37 E 57 - Grand floor front - 250-PL3-8650 / LE5-6641, 10x12  
 Fidelity 1200 Google 7 MAY-7000

will return  
 46 E 65

70s (Madison) - 2 floors - terrace - 1250 me / TE8-5600 (Sen)  
 4 years

80s (Mad) - 3 room garden - 300 / TR5-6784  
 107 E 60 St - 1st. 16x18, 12x14 -

80s (Park) - 3 rooms - floor thru - / PL3-1576 873-6651 525 Park

60s (Mad Park) Floor thru Pullman - 600 / Galley - 988-9128

~~33 E 65 - 3 rooms - / Mr. Di Salvo - 687-9112~~

will return

70 (5A) - 3 rooms - 300 } Drydock Rtg - 4154

80s (Mad) - ? 575 } 688-0755

~~78 (Mad) 3 rooms - / M43-8255~~

52 E 86 - 2 1/2 - / Helen Paroly - 687-8568

88 + Madison - 19 E 88 St - 8x12 → 18x16 - 17x

600

Hotels Relwater - 55665

Gene Schwartz

Office

- 6 weeks - we will improve if necessary
- Art exhibits - "Conceptual" - [750] BARRY, Hubble, Kasell, W...  
 944-162- 01372 | Budgeton
- Wait to see space today - who? how - [0(904-11-62-)]  
 1 hour ahead

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelau	I. A. 44

~~822~~ <sup>cross</sup> Madm - Maxwell Brady - 525-7248 / 734-3819

18E65 - Subbege PoKe 838-2000 W. COBLA

18E60 Kresel. PLS-3600

625 Mad. Collins Tuller (Deune) ~~1111~~ - 4020  
Baker 415-0600

601-3 Mad. Oppenhem HAI-3216

1E57. Habent etubert - 855-0606

David - ~~mu7~~ - 2140 / 57% Madison - IBM Herald Goldsmith

Lewis Kaye - 667 Madison - JEB-9330 (by Herald)

<sup>Loran</sup>  
Lila 534-4605

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

TR9-9948

Mrs Freund - YN1-9000 = doctor's lounge -  
 133E73/73 (Museum) - 2 views \$1200 - Goodie MAY-7000 / FEB-5600

46E.65 St.

Kew's Key - 667 Madm - FEB-9330 (by Harold)

Hubert - Hubert 355-0606 - 572 Madm <sup>Harold</sup> Goldsmith

Sat 37E 67 - Grand View <sup>250</sup> Apt - 0X12, 20X20 - LE5-6641  
 Solun

72 E. 56 - 600 - 837 - COS-1861 →

~~Madm (Luff) \$200 879-0376 Coast~~

Sun (15 Pw) 64E86 - \$200 - Peter Kaplan 861-7417 - (Lobby - bldg)

705 - (5th - Mad) - 6 1/2 - Street entrance - Talman, Bigelow - FEB-5200

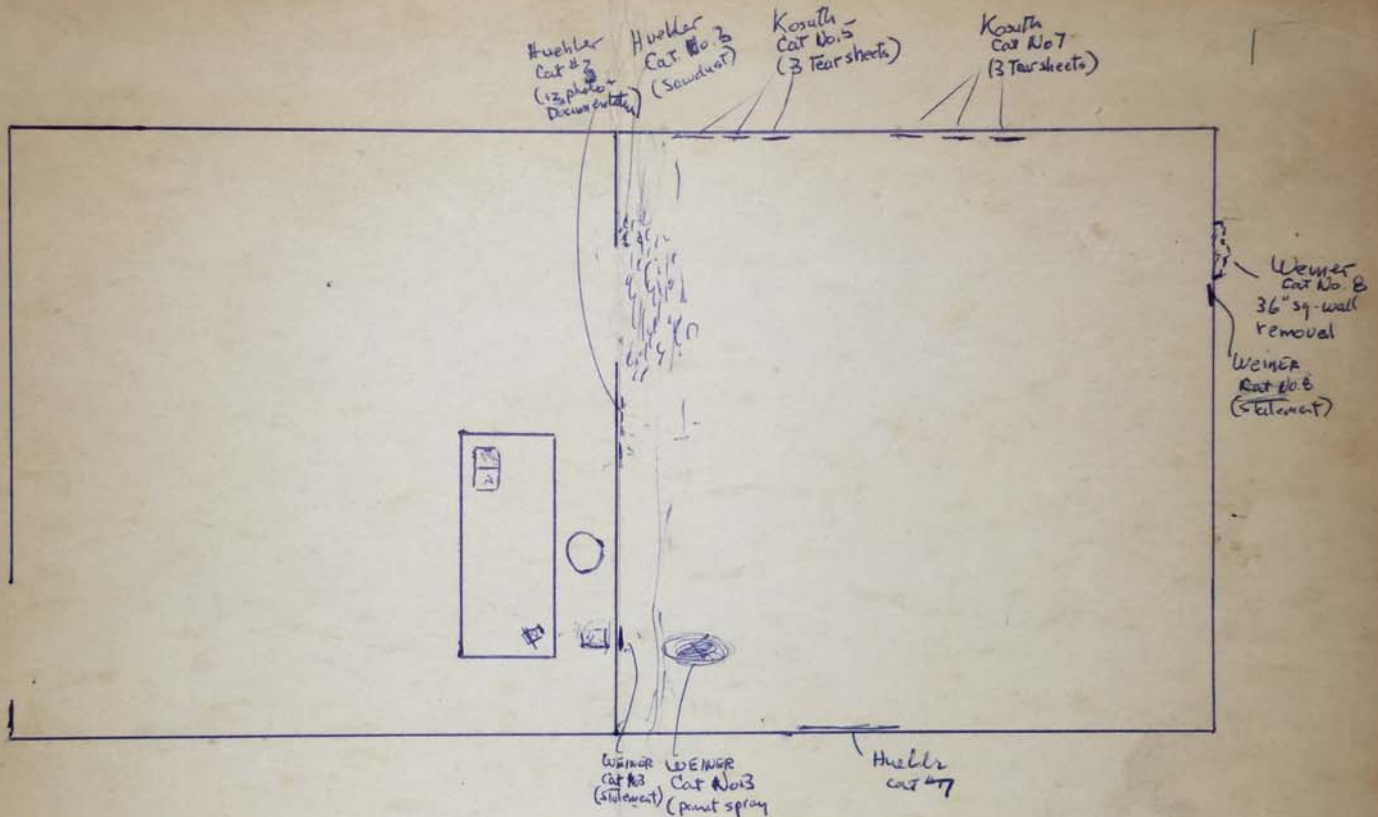
700 (C) - 2 - 9/25 - 242-7871 - Goudeau  
<sup>2 - next</sup>

37W57 - Office - (monthly) \$160 - 10-5 - rm-1209

35W53 - 192 room office - cash man

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44



General floor plan for Gallery. 2 rooms equal size, 1 empty, with secretary, phone, desk and <sup>file cabinet</sup> catalog. The other has 2 works of each artist (except Wilson).

The following ~~pieces~~ works will be "physically" exhibited:

Robert Barry - Cat No. 1, 2. (They will be hidden and be invisible)

Douglas Huebler - Cat No. 3, 7 (The Sawdust <sup>cat #2</sup> will be removed after the first 6 hours of the show and be replaced by the 13 photo of the sawdust)

Joseph Kosuth - Cat No. 5, 7 (Each work will have 3 Tear sheets pinned on the wall)

Lawrence Weiner - Cat No. 3, 8 (

~~cannot "show" anything~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

\$650 -  
\$500 deposit

Max CA8 2080  
Longview 674-9809

Plaque outside Building (Grey) - 10"  
We are responsible only for condition of apt <sup>not</sup> Building  
We have access to apt effective immediately -  
blueprint of floor plan - <sub>etc. paint etc.</sub>  
Artists have to see -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I. A. 44

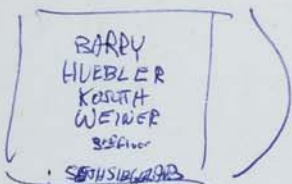
Jan Show -

1) Catalogues available only at the gallery - until the show is over. If someone ~~wants~~ wants cats for someone else - we will mail it.

2) Hours - Tues - Sat, 11-5<sup>30</sup>

3) No work is available for sale (public)

4) the gallery is in existence for 1 month only

5) (Suzer )

5) Phone is answered "Seth Siegelau"

6) For first 6 hours of show - Huebler sawdust photo every 1/2 hour. + put up photo on wall - remove at end of 6 hours

7) To reach Seth Siegelau at home call BA8-0504

8)

(~~get Guest Book~~)

(~~Secretary - Sarah Dalton~~)

Freehold price arrangements

Turn off Barry pieces  
count people coming into gallery

Keep

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I. A. 44

Kosetz

Manuscript  
date, sure  
in line

21. I. Existence (Art as Idea as Idea)

1968, published in:  
~~New York Times~~, (Jan 5, 1969) (p. 4A)  
 Museum News (Jan 1, 1969)  
 Artforum (Jan 1969)  
 The Nation (Dec 23, 1969)  
 Collected in: Schulman

22. VI. Time (Art as Idea as Idea)

1968, published in:  
 The London Times, (~~Dec 27, 1968~~), The Daily Telegraph, (~~Dec 27, 1968~~) (London)  
 The Financial Times, The Daily Express (London), The  
 Observer (London), all December ~~27~~ 27, 1968, issue. Collected in:  
 Mr. ~~David~~ David Green, N.Y.

23. IV. Order (Art as Idea as Idea)

1968, published in:  
 Valley Voices, (Jan 1, 1969), The Portico Review (Jan 11, 1969)  
 The New York Post (Jan 4-5, 1969), Variety (Feb 3, 1969) and Art  
 International (Feb 1969).

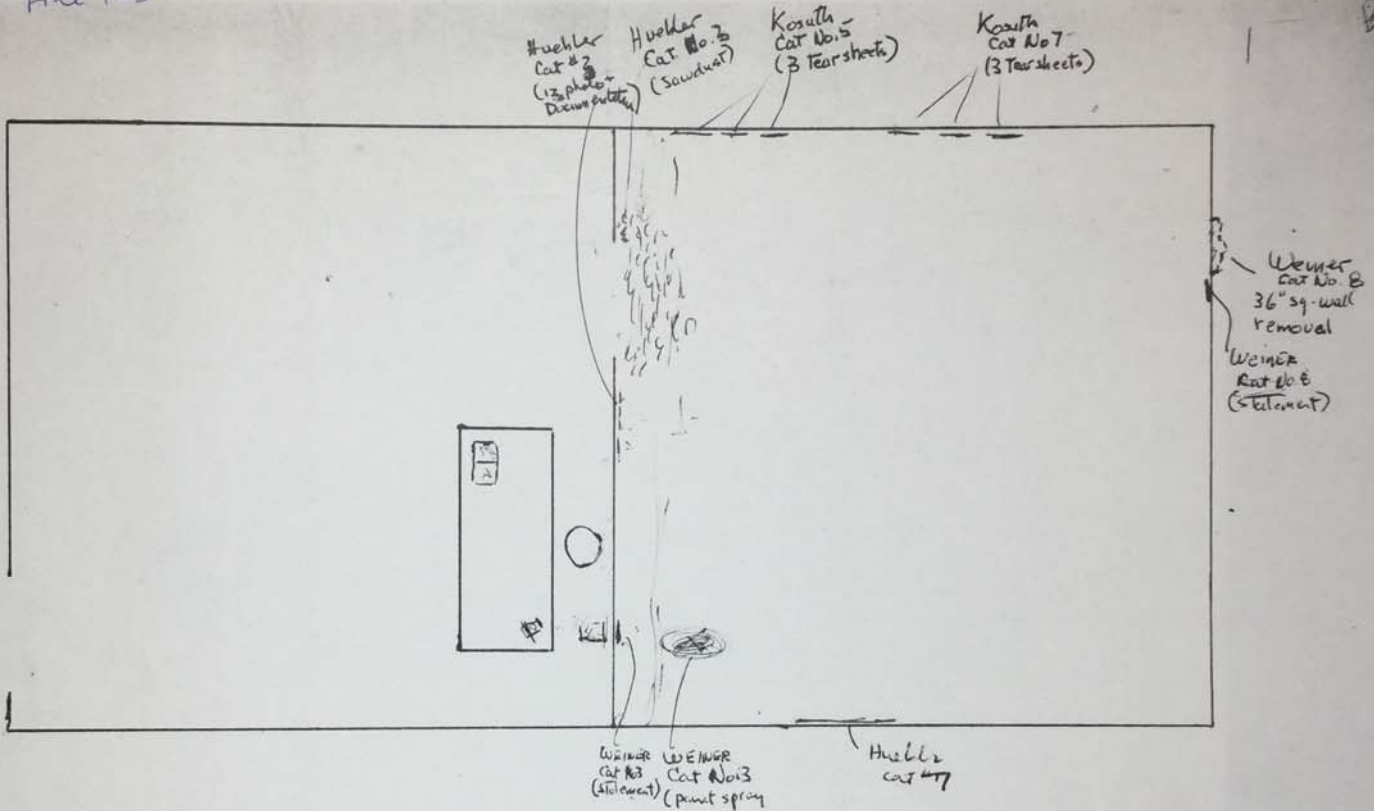
24. II. Number (Art as Idea as Idea)

1968, published in:  
 Arts News (Feb 1969), New York Review of Books (Feb 1, 1969), Women's  
 Wear Daily (Feb 1, 1969)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.44

SS Jan 68  
Box 5 file 108



General floor plan for Gallery. 2 rooms equal size, 1 empty, with secretary, phone, desk and <sup>the cabinet</sup> catalog. The other has 2 works of each artist (except Wilson).

The following ~~piece~~ works will be "physically" exhibited:

Robert Barry - Cat No. 1, 2. (They will be hidden and be invisible)

Douglas Huebler - Cat No. 3, 7 (The sawdust <sup>cat #2</sup> will be removed after the first 6 hours of the show and be replaced by the 13 photos of the sawdust)

Joseph Kosuth - Cat No. 5, 7 (Each work will have 3 Tear sheets pinned on the wall)

Lawrence Weiner - Cat No. 3, 8 (

~~cannot show anything~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Joseph Kosuth

17. Four Titles  
1966

Description: The 4 glass sheets are labelled and placed on a grass lawn.

~~17~~ Glass  
4 glass sheets 3'x3'  
Collection: *total*

18. Art made with Grey paint.....  
1966  
Liquitex on canvas  
~~18~~ panels each 2½' x 2½' *OK*  
Collection:

19. Titled (Art as Idea as Idea)  
1967  
Photographic process  
4' x 4'  
Collection: *Lichten*

20. Information (Art as Idea as Idea)  
1968  
*21* 1"x3", The New Republic, Jan 16, 1969  
4"x4", Artforum, Jan. 1969  
1½"x1½", Wall Street Journal, Jan 6, 1969  
Collection:

*in Kozlov*

~~20~~ Information (Art as Idea as Idea)  
1968  
*20* 2"x3", The Partisan Review, Jan 1969  
1"x1½", Arts Magazine, Jan 1969  
2½"x2½", The New York Times, Jan 5, 1969  
Collection:

~~21~~ Information (Art as Idea as Idea)  
1968  
*23* 4"x4", Art International, Jan 1969  
2"x4", N.Y. Post, Jan. 9, 1969  
5"x5", The Saturday Review, Jan 16, 1969  
Collection:

~~22~~ Information (Art as Idea as Idea)  
1968  
*24* 3"x3", Los Angeles Times, Jan 5, 1969  
1"x3", The Paris Review, Jan 8, 1969  
3½"x2", Art News, Jan, 1969  
Collection:

Note: The Art is formless and sizeless;  
However the presentation has  
specific characteristics.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

# Kosuth - Exhibit Space

1. Project X - (4x4) on wall

~~2. Five 5x6 panels x (2k @) = 22' Long (on wall)~~

② 2. N.Y. Times Piece - Sunday paper (with ad) will be put on wall with <sup>plus</sup>

1+1+1+1 = (will increase as show goes on)

8' + 8' = 16' - 

of the above works do..

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Will have  
Statements

Kosuth. Cat. List

Max 4  
photos

5. <sup>to information</sup> Class (Art as Idea as Idea), 1968  
 4'x4', ~~light~~ Collect. W.Y. ← photo
- ~~6. Class ( " " )~~
7. Class (Art as Idea as Idea) 1968  
 4'x4' light - colle.
- 7.7 Same as above. Collect. W.Y.
8. <sup>to information</sup> Same as above Collect. W.Y.
8. <sup>to information</sup> Same as above Collect. W.Y.
1. Glass Art's "Four Titles" 1966,  
 4-3x5 ~~panels~~, 4 units 3'x3'.  
 coll. ← Glass/Glass photo insets
2. "Art made with Gray paint" 1966  
~~Gray paint~~ Liquitex on canvas, 6 panels @ 2 1/2 x 2 1/2'  
 coll. ← photo
3. Title (Art as Idea as Idea), 1967,  
 Photographic Process, 4'x4',  
 coll: Lichtenstein ← photo
4. Insurance (Art as Idea as Idea), 1968,  
 paper 3'x5"

THE ART IS FORMLESS AND SIZELESS; HOWEVER THE PRESENTATION HAS  
 THE ART HAS NO SIZE, THE PRESENTATION SPECIFIC CHARACTERISTICS.  
 of the above works do..

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Kosuth

- 1.) INFORMATION (A LOT AS IDEA AS IDEA), 1968  
1" x 3", The New Republic, January 16, 1969  
4 1/2 x 4", ARTFORUM, Jan 1969  
1 1/2 x 1 1/2", Wall Street Journal, Jan 6, 1968

Times  
Parten Penn  
Other  
Mts  
Art Institute  
etc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Lawrence Weiner

1. One standard Air Force dye marker thrown into the sea  
 25 1968  
 Collection: Free hold

All the pieces of Lawrence Weiner consist of a statement of permission (the option to have the piece physically exist is the decision of the receiver - collector)

2. An amount of bleach poured upon a rug and allowed to bleach  
 26 1968

3. 1. The artist may construct the piece  
 2. The piece may be fabricated  
 3. The piece need not be built  
 Each being equal and consistent with the intent of the artist  
 4. the decision as to condition rests with the receiver upon  
 28 the occasion of receiver ship

L.W.

29. 5.

32. pressure of white highway paint upon a well tended lawn. The lawn is allowed to grow until the grass is free of all vestiges of white highway paint.  
 1968  
 Collection: Topol

31. Field cratered by simultaneously exploded 1/3 lb. TNT charges  
 1968  
 Collection: Mr. Raymond C. Dicks

30. A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall  
 1968  
 Collection: Mr. Seth Siegelau

N. Nibel

1200 1200  
 900 900  
 900 900

3000 = 900

600

600 900

	Bany	Huebler	Kosak	Waller
(6) Topol	1, 2	1	1	1, 2
(4) M+S	1	1	1	1
Other	1	1	1	1
	1	1	1	1

Dicks

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

1. The artist may construct the piece
  2. The piece may be fabricated
  3. The piece need not be built
- Each being equal and consistent with the intent of the artist  
the decision as to condition rests with the receiver upon  
the occasion of receiver ship

L.W.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Lawrence Weiner

1. One standard Air Force dye  
25 marker thrown into the sea  
1968  
Collection: ~~Private~~ Freehold

All the pieces of Lawrence Weiner consist of a statement of permission (the option to have the piece physically exist is the decision of the receiver-collector)

2. An amount of bleach poured upon  
26 a rug and allowed to bleach  
1968  
Collection: Private, N.Y.

3. Two minutes of spray paint directly  
\* upon the floor from a standard  
Aerosol spray can  
1968  
27 Collection: Le Witt

4. One sheet of clear plexiglass  
28 of arbitrary size and thickness  
sedured at the four corners and  
exact center by screws to the  
floor  
1968  
Collection: Green - Hill - Private.

Statement.

29. A 2" wide 1" deep trench cut  
5. across a standard one car drive-  
way  
\* 1968  
Collection: ~~Green~~ Topol

32. Three minutes of forty pounds  
\* pressure of white highway paint  
upon a well tended lawn. The  
lawn is allowed to grow until  
the grass is free of all vestiges  
of white highway paint.  
1968  
Collection: Topol

7. Field cratered by simultaneously  
31 exploded 1/3 lb. TNT charges  
1968  
Collection: Mr. Raymond C. Dicks

30. A 36" x 36" removal to the lath-  
\* ing or support wall of plaster or  
wallboard from a wall  
1968  
Collection: Mr. Seth Siegelaub

4800 = 1200	1200	1200	1200
3600 = 900	900	900	900
3000 = 900	600	600	900
	↑		
	Bany	Huebler	Wasser
(6) Topol	1, 2	1	1, 2
(4) M+S	1	1	1
Other	1	1	1
	1	1	1

Dicks

N. Kibel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Werner Catalogue  
list


1. One standard Air Force Dye.  
Marker thrown into the sea, 1968  
Call \_\_\_\_\_, locate \_\_\_\_\_
2. An amount of black poured coffee  
mug to black, 1968, Collector:  
black.
3. 2 minute spray that in floor  
Collect. Sol M. Sol LeWitt, New York
4. One sheet plexiglass one -  
four corner to floor 1968
5. 2 X 1 trench - drawing  
1968 Call \_\_\_\_\_, locate \_\_\_\_\_
6. 3 minutes - 40 lb pressure put  
on lawn - 1968 Call \_\_\_\_\_, locate \_\_\_\_\_
7. Field created by charges 1968  
Call \_\_\_\_\_, locate \_\_\_\_\_
8. 36" X 36" to support wall 1968  
Collector, \_\_\_\_\_, locate 1968

Photos -  
map of ~~4~~ 4 photos,  
~~one~~ depending of  
availability.  
1) Photo of Sol LeWitt <sup>in his site</sup> piece

No Statements

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Waner -  Exhibits  
Space



1. Physical realization of:

36" x 36" wall removal ~~\_\_\_\_\_~~ + statement (next to piece) <sup>on wall</sup>

2. Physical realization of:

2 minute spray, call. Golbeck, + statement (on the wall, next to piece)

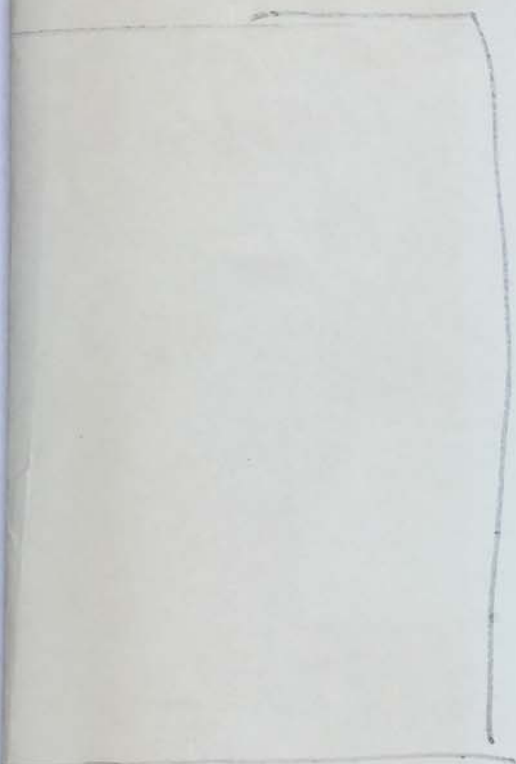


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.44

12 doubles -

1



—

1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Joseph Kosuth

17. Four titles, 1966, glass, 4 glass sheets at 3'x3'. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.
18. Art idea made with white words on nine gray painted square canvases, 1966, liquitex on canvas, 9 panels at 2 1/2' x 2 1/2'. Collection: Private, N.Y.
19. Titled (Art as Idea as Idea), 1967, photographic process, 4' x 4'. Collection: Mr. and Mrs. Roy Lichtenstein, N.Y.
20. Insurance (Art as Idea as Idea), 1968, insurance form and cancelled airplane tickets. Collection: Miss Christine Kozlov, N.Y.
21. I. Existence (Art as Idea as Idea), 1968, (published in:) New York Times (January 5, 1969); Museum News (January 1, 1969); Artforum (January 1969); The Nation (December 23, 1968). Collection: Mr. and Mrs. Eugene M. Schwartz, N.Y.
22. VI. Time (Art as Idea as Idea), 1968, (published in:) the London Times; the Daily Telegraph (London); the Financial Times (London); the Daily Express (London); the Observer (London)- all in the December 27, 1968 issues. Collection: Mr. Seth Siegelaub, N.Y.
23. IV. Order (Art as Idea as Idea), 1968, (Published in:) Village Voice (January 1, 1969); the Partisan Review (January 15, 1969); the New York Post (January 4/5, 1969); Variety (February 3, 1969); Art International (February 1969). Collection: Mr. David Greer, N.Y.
24. V. Number (Art as Idea as Idea), 1968, (published in:) Art News (February 1969); New York Review of books (February 1, 1969); Women's Wear Daily (February 1, 1969). Collection: Mr. Arthur R. Rose, N.Y.

Note: The art is formless and sizeless; however the presentation as specific characteristics.

Facing page: Photograph of Catalog number 17.  
Following page: Photograph of Catalog number 19.

Lawrence Weiner

25. One standard Air Force dye marker thrown into the sea, 1968. Freehold.
26. An amount of bleach poured upon a rug and allowed to bleach, 1968. Collection: Private, N.Y.
27. Two minutes of spray paint directly upon the floor from a standard aerosol spray can, 1968. Collection: Mr. Sol Lewitt, N.Y.
28. One sheet of clear plexiglass of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1968. Collection: Mr. and Mrs. Dennis Holt, N.Y.
29. A 2" wide 1" deep trench cut across a standard one car driveway, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.
30. A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968. Collection: Mr. Seth Siegelaub, N.Y.
31. Field cratered by simultaneously exploded 1/3 lb. TNT charges, 1968. Collection: Mr. Raymond L. Dirks, N.Y.
32. Three minutes of forty pound pressure spray of white highway paint upon a well tended lawn. The lawn is allowed to grow and not tended until the grass is free of all vestiges of white highway paint, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

Facing page: Photograph of Catalog number 27.  
Following page: Photograph of Catalog number 29.

1. The artist may construct the piece
  2. The piece may be fabricated
  3. The piece need not be built
- Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership.

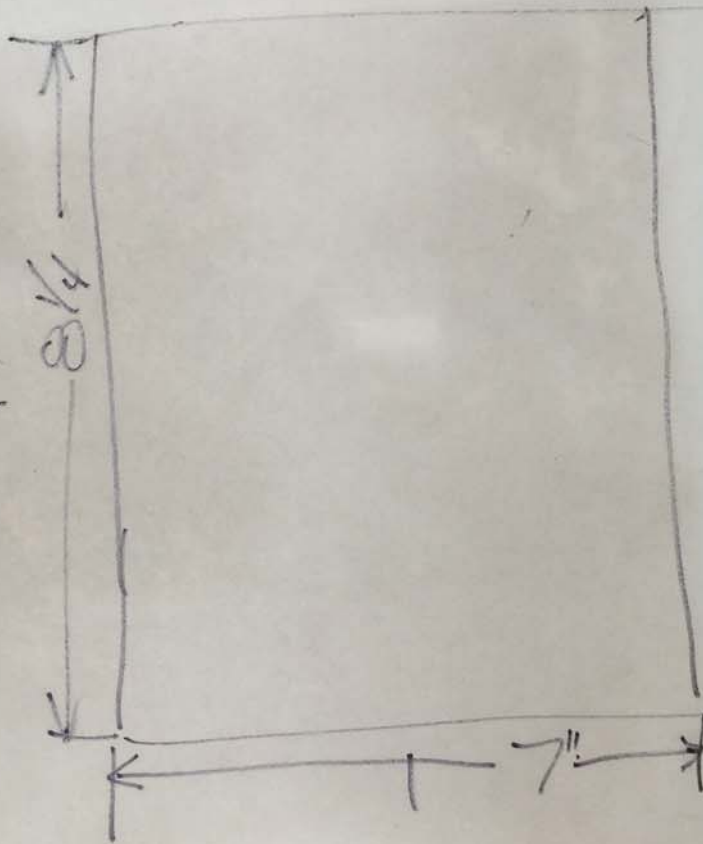
L.W.

Mr. Vernon Nikkel, Clovis, New Mexico.  
Mr. Peter Merner, N.Y.  
Mr. Seth Siegelaub, N.Y.  
Mr. and Mrs. Manuel Greer, N.Y.  
Private, N.Y.  
Private, Chicago, Ill.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

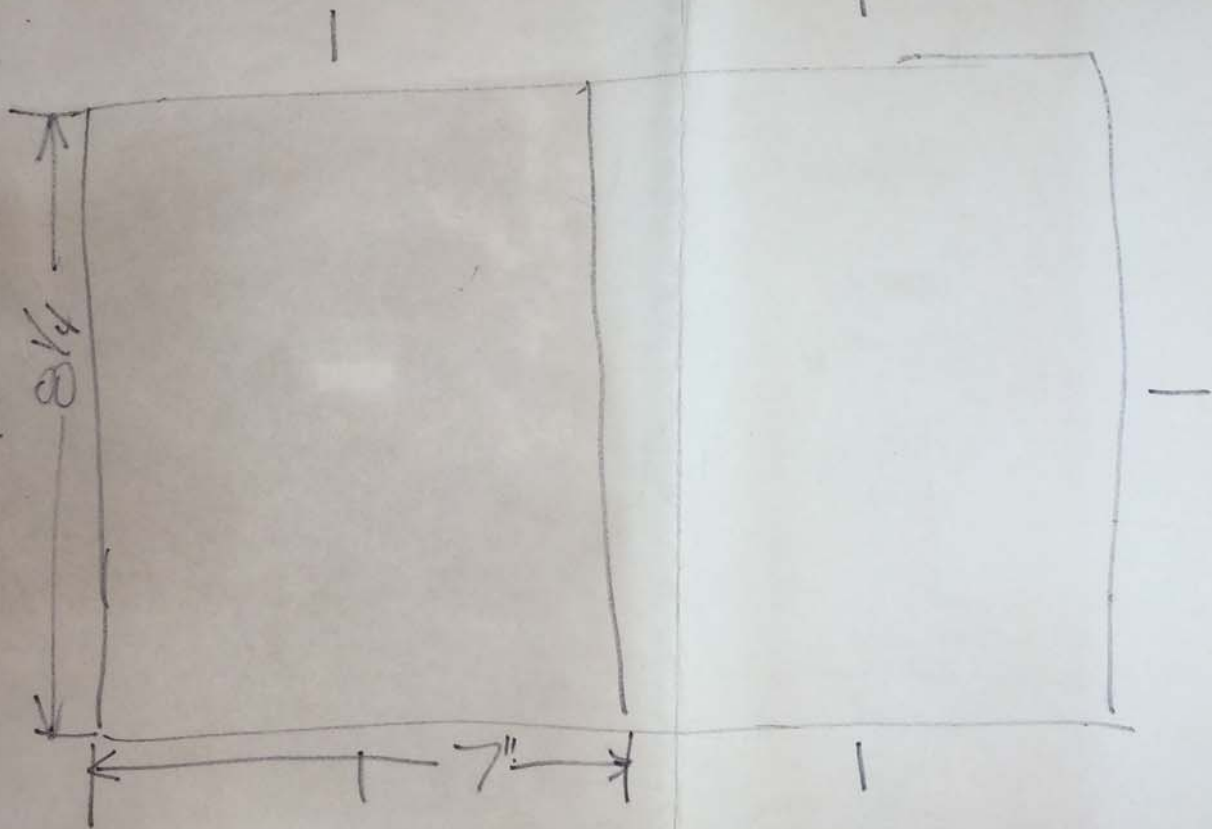
(Jan Show  
90 SIEGELAUB)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II. A. 44

(Jan Show  
90 SIEGELAUB)

12 doubles -



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Joseph Kosuth

17. Four titles, 1966, glass, 4 glass sheets at 3'x3'. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.
18. Art idea made with white words on nine gray painted square canvases, 1966, liquitex on canvas, 9 panels at 2 1/2' x 2 1/2'. Collection: Private, N.Y.
19. Titled (Art as Idea as Idea), 1967, photographic process, 4' x 4'. Collection: Mr. and Mrs. Roy Lichtenstein, N.Y.
20. Insurance (Art as Idea as Idea), 1968, insurance form and cancelled airplane tickets. Collection: Miss Christine Kozlov, N.Y.
21. I. Existence (Art as Idea as Idea), 1968, (published in:) New York Times (January 5, 1969); Museum News (January 1, 1969); Artforum (January 1969); The Nation (December 23, 1968). Collection: Mr. and Mrs. Eugene M. Schwartz, N.Y.
22. VI. Time (Art as Idea as Idea), 1968, (published in:) the London Times; the Daily Telegraph (London); the Financial Times (London); the Daily Express (London); the Observer (London) all in the December 27, 1968 issues. Collection: Mr. Seth Siegelaub, N.Y.
23. IV. Order (Art as Idea as Idea), 1968, (Published in:) Village Voice (January 1, 1969); the Partisan Review (January 15, 1969); the New York Post (January 4/5, 1969); Variety (February 3, 1969); Art International (February 1969). Collection: Mr. David Greer, N.Y.
24. V. Number (Art as Idea as Idea), 1968, (published in:) Art News (February 1969); New York Review of books (February 1, 1969); Women's Wear Daily (February 1, 1969). Collection: Mr. Arthur R. Rose, N.Y.

Note: The art is formless and sizeless; however the presentation as specific characteristics.

Facing page: Photograph of Catalog number 17.  
Following page: Photograph of Catalog number 19.

Lawrence Weiner

25. One standard Air Force dye marker thrown into the sea, 1968. Freehold.
26. An amount of bleach poured upon a rug and allowed to bleach, 1968. Collection: Private, N.Y.
27. Two minutes of spray paint directly upon the floor from a standard aerosol spray can, 1968. Collection: Mr. Sol Lewitt, N.Y.
28. One sheet of clear plexiglass of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1968. Collection: Mr. and Mrs. Dennis Holt, N.Y.
29. A 2" wide 1" deep trench cut across a standard one car driveway, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.
30. A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968. Collection: Mr. Seth Siegelaub, N.Y.
31. Field cratered by simultaneously exploded 1/3 lb. TNT charges, 1968. Collection: Mr. Raymond L. Dirks, N.Y.
32. Three minutes of forty pound pressure spray of white highway paint upon a well tended lawn. The lawn is allowed to grow and not tended until the grass is free of all vestiges of white highway paint, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

Facing page: Photograph of Catalog number 27.  
Following page: Photograph of Catalog number 29.

1. The artist may construct the piece
  2. The piece may be fabricated
  3. The piece need not be built
- Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership.

L.W.

Mr. Vernon Nikkel, Clovis, New Mexico.  
Mr. Peter Merner, N.Y.  
Mr. Seth Siegelaub, N.Y.  
Mr. and Mrs. Manuel Greer, N.Y.  
Private, N.Y.  
Private, Chicago, Ill.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	Ⅰ . A . 44

Douglas Huebler

9.42nd Parallel, 1968, 21 Certified Postal Receipts (11 sender and 10 receiver), 3040 miles (approximate), Truro; Mass., E. Hartland; Conn., W. Hurley; N.Y., Girard; Pa., Sherwood; Mich., Kings; Ill., Keystone; Iowa, Hyannis; Neb., Stone; Idaho, Portage; Utah, McDermitt; Nev., New Pine Greek; Ore., Smith River; Calif., and Hilt; Calif. Collection: Mr. Alan Power, London.

10. Drawing, 1968, Black paint on board, 40"x40", Collection: Mrs. Douglas Huebler, Mass.

11. Duration Piece #6, 1969, Sawdust, 3 1/2'x18', New York, time: 6 hours. Collection: Mr. and Mrs. Manual Greer, N.Y.

12. Haverhill-Windham-New York Marker Piece, 1968, Materials: none, 650 miles, Mass. Rt. 125; New Hampshire Rt. 101; Vermont Rt. 5; Interstate Rt. 91 (Mass.); Interstate Rt. 91 (Conn.); Wilbur Cross Pkwy. (Conn.); Merritt Parkway (Conn.); Deegan Expressway (Bronx, N.Y.); Merritt Parkway (Conn.); Interstate Rt. 91 (Conn.); Conn. Rt. 15-44, Mass. Turnpike, Mass. Rt. 495. Collection: Mr. Seth Siegelau, N.Y.

13. Cross Manhattan Rectangle, 1968, 35- 1" diameter stickers (white), 1/4 mile x 2 2/3 miles, New York, N.Y. Collection: Mr. and Mrs. James G. Butler, Los Angeles.

14. Times Square Circle Shape, 1968, 9- 1" diameter stickers, One circle (4000' radius), New York, N.Y. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

15. Duration Piece #7, 1968, 5- 1" stickers (felt), 2 triangles (with common apex at Herald Square), New York, time: 5 years. Collection: Mr. and Mrs. William Owsley, Oxford, Ohio.

16. Variable Piece #2, 1968, 49- 8 1/2"x11" maps (New England), Size: indeterminate, Providence, R.I. Collection: Private, N.Y.

Facing Page: Documentation (photograph, 10"x8") for Catalog Number 12.

Following page: Documentation (photograph, 8"x10") for Catalog number 15.

The world is full of objects, more or less interesting; I do not wish to add any more.

I prefer, simply, to state the existence of things in terms of time and/or place.

More specifically, the work concerns itself with things whose inter-relationship is beyond direct perceptual experiences.

Because the work is beyond direct perceptual experience, awareness of the work depends on a system of documentation.

This documentation takes the form of photographs, maps, drawings and descriptive language.

D.H.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

m

Copyright [redacted] 1969  
(1100 Madison Avenue, New York 10028, 212Bu8-5031)  
[redacted]  
Barry  
Huebler  
Kosuth  
Weiner

Robert Barry

1. Wall to Wall Mirror Piece, September 1968, thin black plastic line and screw eyes, 21'10" x 12'4" (x 7'6"). Collection: Mr. and Mrs. John W. Wender, N. Y.
2. Outdoor nylon monofilament installation, December 1, 1968, nylon monofilament and screw eyes, 85' x 43' (x 14 1/2' - 18' above ground). Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
3. (Proposed for) 99.5 mc Carrier Wave (WBAI - FM), 1968, 99.5 megacycles; 5.4 kilowatts, New York, [redacted]
4. 98 mc Carrier Wave (FM), 1968, 98 megacycles; 5 milliwatts, 9 volt DC battery. Collection: Mr. and Mrs. Maxine Green, N. Y.
5. 1600 kc Carrier Wave (FM), 1968, 1600 megacycles; 60 milliwatts; 110 volts AC/DC. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
6. New York to Luxembourg CB Carrier Wave, January 5 - 31, 1969, (N. Y. station WR2wer to Luxembourg station LX1DT), 10 meters; 28 megacycles; 180 watts. Collection\*
7. 40 KHZ ultrasonic soundwave installation, January 4, 1969, 8.25 mm ultrasonic soundwave. Collection: Mr. Seth Siegelaub, N. Y.
8. 85 Microcurie Radiation Installation, January 5, 1969, Barium 133, Central Park, N. Y., 10 year duration (approximate). C [redacted] N. Y.

\*Nontransferable.  
\*Nontransferable. ??

Following page: Photograph of [redacted] number 2.

Following page: 2 photographs of artist's studio being occupied simultaneously by catalog numbers 4 and 5.

Barry  
Huebler  
Kosuth  
Weiner

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

*Kent*  
~~4 up FACING PAGE: PHOTOGRAPH OF MOCK-UP FOR CATALOG NUMBER 22~~

~~u D.H.~~

~~u WURZWER~~ *Bany*

↳ Stickers - *Hiebler*  
40 - *Hiebler*

L - experience.

L - ~~each~~ *Kent*

L - Issue. ~~u~~ *Kent*

~~Dates to be~~  
~~same~~

~~Bany - photo type~~  
~~photo info~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

January 5 - 31, 1969  
Copyright Seth Siegelaub 1969  
(1100 Madison Avenue, New York 10028, 212Bu8-5031)  
January 5 - 31, 1969

Barry  
Huebler  
Kosuth  
Weiner

Robert Barry

1. Wall to Wall interior Piece, September 1968, thin black plastic line and screw eyes, 21'10" x 12'4" (x 7'H). Collection: Mr. and Mrs. John W. Wendler, N. Y.
2. Outdoor nylon monofilament installation, December 1, 1968, nylon monofilament and screw eyes, 65' x 43' (x 14 1/2' - 16' above ground). Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
3. (Proposal for) 99.5 mc Carrier Wave (WBAI-FM), 1968, 99.5 megacycles; 5.4 kilowatts, New York. Collection\*
4. 88 mc Carrier Wave (FM), 1968 88 megacycles; 5 milliwatts, 9 volt DC battery. Collection: Mr. and Mrs. Manuel Greer, N. Y.
5. 1600 kc Carrier Wave (AM), 1968, 1600 kilocycles; 60 milliwatts; 110 volts AC/DC. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
6. New York to Luxembourg CB Carrier Wave, January 5 - 31, 1969, (N. Y. station WR2wer to Luxembourg station LX1DT), 10 meters; 28 megacycles; 180 watts. Collection\*
7. 40 KHZ ultrasonic soundwave installation, January 4, 1969, 8.25 mm ultrasonic soundwave. Collection: Mr. Seth Siegelaub, N. Y.
8. 0.5 Microcurie Radiation Installation, January 5, 1969, Barium-133, Central Park, N. Y., 10 year duration (approximate). Collection: Private, N. Y.

\*Nontransferable. ??  
\*Nontransferable. ??

Facing page: Photograph of Catalog number 2.  
Following page: 2 photographs of artist's studio being occupied simultaneously by catalog numbers 4 and 5.

Barry  
Huebler  
Kosuth  
Weiner

Joseph Kosuth

17. Four titles, 1966, glass, 4 glass sheets at 3'x3'. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
18. Art idea made with white words on nine gray painted square canvases, 1966, liquitex on canvas, 9 panels at 2 1/2' x 2 1/2'. Collection: Private, N. Y.
19. Titled (Art as Idea as Idea), 1967, photographic process, 4' x 4'. Collection: Mr. and Mrs. Roy Lichtenstein, N. Y.
20. Insurance (Art as Idea as Idea), 1968, insurance form and cancelled airplane tickets. Collection: Miss Christine Kostov, N. Y.
21. I. Existence (Art as Idea as Idea), 1968, (published in:) New York Times (January 5, 1969); Museum News (January 1, 1969); Artforum (January 1969); The Nation (December 23, 1968). Collection: Mr. and Mrs. Eugene M. Schwartz, N. Y.
22. VI. Time (Art as Idea as Idea), 1968, (published in:) the London Times; the Daily Telegraph (London); the Financial Times (London); the Daily Express (London); the Observer (London)-all in the December 27, 1968 issues. Collection: Mr. Seth Siegelaub, N. Y.
23. IV. Order (Art as Idea as Idea), 1968, (Published in:) Village Voice (January 1, 1969); the Parisian Review (January 15, 1969); the New York Post (January 4/5, 1969); Variety (February 3, 1969); Art International (February 1969). Collection: Mr. David Greer, N. Y.
24. V. Number (Art as Idea as Idea), 1968, (published in:) Art News (February 1969); New York Review of books (February 1, 1969); Women's Wear Daily (February 1, 1969). Collection: Mr. Arthur R. Rose, N. Y.

Note: The art is formless and sizeless; however the presentation as specific characteristics.

Facing page: Photograph of Catalog number 17.  
Following page: Photograph of Catalog number 19.

Lawrence Weiner

25. One standard Air Force dye marker thrown into the sea, 1968. Freehold.
  26. An amount of bleach poured upon a rug and allowed to bleach, 1968. Collection: Private, N. Y.
  27. Two minutes of spray paint directly upon the floor from a standard aerosol spray can, 1968. Collection: Mr. Sol Lewitt, N. Y.
  28. One sheet of clear plexiglass of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1968. Collection: Mr. and Mrs. Dennis Holt, N. Y.
  29. A 2' wide 1' deep trench cut across a standard one car driveway, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
  30. A 36' x 36' removal of the lathing or support wall of plaster or wallboard from a wall, 1968. Collection: Mr. Seth Siegelaub, N. Y.
  31. Field cratered by simultaneously exploded 1/3 lb. TNT charges, 1968. Collection: Mr. Raymond L. Dirks, N. Y.
  32. Three minutes of forty pound pressure spray of white highway paint upon a well tended lawn. The lawn is allowed to grow and not tended until the grass is free of all vestiges of white highway paint, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
- Facing page: Photograph of Catalog number 27.  
Following page: Photograph of Catalog number 29.

1. The artist may construct the piece
  2. The piece may be fabricated
  3. The piece need not be built
- Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership.

L.W.

Mr. Vernon Nikkel, Clovis, New Mexico  
Mr. Peter Merner, N. Y.  
Mr. Seth Siegelaub, N. Y.  
Mr. and Mrs. Manuel Greer, N. Y.  
Private, N. Y.  
Private, Chicago, Ill.

**FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.**

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ . A . 44

My current work, which consists of categories from the thesaurus, deals with the multiple aspects

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

of an idea of something. I changed the form of presentation from the mounted photostat, to the purchasing of spaces in newspapers and periodicals (with one 'work' sometimes taking up as many as five or six spaces in that many publications-- depending on how many divisions exist in the category). This way the immateriality of the work is stressed and any possible connections to painting are severed. The new work is not connected with a precious object-- it's accessible to as many people as are interested, it's non-decorative-- having nothing to do with architecture; it can be brought into the home or museum, but wasn't made with either in mind; it can be dealt with by being torn out of its publication and inserted into a notebook or stapled to the wall-- or not torn out at all-- but any such decision is unrelated to the art. My role as an artist ends with the work's publication.

J.K.

Facing page: Photograph of mock-up for Catalog number 22

SRZWER Stickers stickers 40 experience. each issue.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ . A . 44

Joseph Kosuth

17. Four titles, 1966, glass, 4 glass sheets at 3'x3'. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.
18. Art idea made with white words on nine gray painted square canvases, 1966, liquitex on canvas, 9 panels at 2 1/2' x 2 1/2'. Collection: Private, N.Y.
19. Titled (Art as Idea as Idea), 1967, photographic process, 4' x 4'. Collection: Mr. and Mrs. Roy Lichtenstein, N.Y.
20. Insurance (Art as Idea as Idea), 1968, insurance form and cancelled airplane tickets. Collection: Miss Christine Kozlov, N.Y.
21. I. Existence (Art as Idea as Idea), 1968, (published in:) New York Times (January 5, 1969); Museum News (January 1, 1969); Artforum (January 1969); The Nation (December 23, 1968). Collection: Mr. and Mrs. Eugene M. Schwartz, N.Y.
22. VI. Time (Art as Idea as Idea), 1968, (published in:) the London Times; the Daily Telegraph (London); the Financial Times (London); the Daily Express (London); the Observer (London) all in the December 27, 1968 issues. Collection: Mr. Seth Siegelaub, N.Y.
23. IV. Order (Art as Idea as Idea), 1968, (Published in:) Village Voice (January 1, 1969); the Partisan Review (January 15, 1969); the New York Post (January 4/5, 1969); Variety (February 3, 1969); Art International (February 1969). Collection: Mr. David Greer, N.Y.
24. V. Number (Art as Idea as Idea), 1968, (published in:) Art News (February 1969); New York Review of books (February 1, 1969); Women's Wear Daily (February 1, 1969). Collection: Mr. Arthur R. Rose, N.Y.

Note: The art is formless and sizeless; however the presentation as specific characteristics.

Facing page: Photograph of Catalog number 17.  
Following page: Photograph of Catalog number 19.

Lawrence Weiner

25. One standard Air Force dye marker thrown into the sea, 1968. Freehold.
26. An amount of bleach poured upon a rug and allowed to bleach, 1968. Collection: Private, N.Y.
27. Two minutes of spray paint directly upon the floor from a standard aerosol spray can, 1968. Collection: Mr. Sol Lewitt, N.Y.
28. One sheet of clear plexiglass of arbitrary size and thickness secured at the four corners and exact center by screws to the floor, 1968. Collection: Mr. and Mrs. Dennis Holt, N.Y.
29. A 2" wide 1" deep trench cut across a standard one car driveway, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.
30. A 36" x 36" removal to the lathing or support wall of plaster or wallboard from a wall, 1968. Collection: Mr. Seth Siegelaub, N.Y.
31. Field cratered by simultaneously exploded 1/3 lb. TNT charges, 1968. Collection: Mr. Raymond L. Dirks, N.Y.
32. Three minutes of forty pound pressure spray of white highway paint upon a well tended lawn. The lawn is allowed to grow and not tended until the grass is free of all vestiges of white highway paint, 1968. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

Facing page: Photograph of Catalog number 27.  
Following page: Photograph of Catalog number 29.

1. The artist may construct the piece
  2. The piece may be fabricated
  3. The piece need not be built
- Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership.

L.W.

Mr. Vernon Nikkel, Clovis, New Mexico.  
Mr. Peter Merner, N.Y.  
Mr. Seth Siegelaub, N.Y.  
Mr. and Mrs. Manuel Greer, N.Y.  
Private, N.Y.  
Private, Chicago, Ill.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

My current work, which consists of categories from the thesaurus, deals with the multiple aspects of an idea of something. I changed the form of presentation from the mounted photostat, to the pur- ing of spaces in newspapers and periodicals (with one work sometimes taking up as many as five or six spaces in that many publications- depending on how many divisions exist in the category). This way the immateriality of the work is stressed and any possible connections to painting are severed. The new work is not connected with a precious object- it's accessible to as many people as are interested, it's non-decorative- having nothing to do with architecture; it can be brought into the home or museum, but wasn't made with either in mind; it can be dealt with by being torn out of its publication and inserted into a notebook or stapled to the wall- or not torn out at all- but any such decision is unrelated to the art. My role as an artist ends with the work's publication.

J.K.

Facing page: Photograph of mock-up for Catalog number 22  
SRZWER Stickers stickers 40 experience. each issue.

Copyright Seth Siegelaub 1969  
(1100 Madison Avenue, New York 10028, 212Bu8-5031)  
January 5 - 31, 1969  
Barry  
Huebler  
Kosuth  
Weiner

Robert Barry

1. Wall to Wall Interior Piece, September 1968, thin black plastic line and screw eyes, 21'10" x 12'4" (x 7 H). Collection: Mr. and Mrs. John W. Wendler, N. Y.
2. Outdoor nylon monofilament installation, December 1, 1968, nylon monofilament and screw eyes, 65' x 43' (x 14 1/2' - 16' above ground). Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
3. (Proposal for) 99.5 mc Carrier Wave (WBAI-FM), 1968, 99.5 megacycles; 5.4 kilowatts, New York. Collection\*
4. 88 mc Carrier Wave (FM), 1968 88 megacycles; 5 milliwatts, 9 volt DC battery, Collection: Mr. and Mrs. Manuel Greer, N. Y.
5. 1600 kc Carrier Wave (AM), 1968, 1600 kilocycles; 60 milliwatts; 110 volts AC/DC. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
6. New York to Luxembourg CB Carrier Wave, January 5 - 31, 1969, (N. Y. station WR2wer to Luxembourg station LX1DT), 10 meters; 28 megacycles; 180 watts. Collection\*
7. 40 KHZ ultrasonic soundwave installation, January 4, 1969, 8.25 mm ultrasonic soundwave. Collection: Mr. Seth Siegelaub, N. Y.
8. 0.5 Microcurie Radiation Installation, January 5, 1969, Barium-133, Central Park, N. Y., 10 year duration (approximate). Collection: Private, N. Y.

\*Nontransferable.  
\*Nontransferable. ??

Facing page: Photograph of [ ] number 2.  
Following page: 2 photographs of artist's studio being occupied simultaneously by catalog numbers 4 and 5.

Barry  
Huebler  
Kosuth  
Weiner

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

Douglas Huebler

9.42nd Parallel, 1968, 21 Certified Postal Receipts (11 sender and 10 receiver), 3040 miles (approximate), Truro; Mass., E. Hartland; Conn., W. Hurley; N.Y., Girard; Pa., Sherwood; Mich., Kings; Ill., Keystone; Iowa, Hyannis; Neb., Stone; Idaho, Portage; Utah, McDermitt; Nev., New Pine Greek; Ore., Smith River; Calif., and Hiltz; Calif. Collection: Mr. Alan Power, London.

10. Drawing, 1968, Black paint on board, 40"x40", Collection: Mrs. Douglas Huebler, Mass.

11. Duration Piece #6, 1969, Sawdust, 3 1/2'x18', New York, time: 6 hours. Collection: Mr. and Mrs. Manual Greer, N.Y.

12. Haverhill-Windham-New York Marker Piece, 1968, Materials: none, 650 miles, Mass. Rt. 125; New Hampshire Rt. 101; Vermont Rt. 5; Interstate Rt. 91 (Mass.); Interstate Rt. 91 (Conn.); Wilbur Cross Pkwy. (Conn.); Merritt Parkway (Conn.); Deegan Expressway (Bronx, N.Y.); Merritt Parkway (Conn.); Interstate Rt. 91 (Conn.); Conn. Rt. 15-44, Mass. Turnpike, Mass. Rt. 495. Collection: Mr. Seth Siegelaub, N.Y.

13. Cross Manhattan Rectangle, 1968, 35- 1" diameter stickers (white), 1/4 mile x 2 2/3 miles, New York, N.Y. Collection: Mr. and Mrs. James G. Butler, Los Angeles.

14. Times Square Circle Shape, 1968, 9- 1" diameter stickers, One circle (4000' radius), New York, N.Y. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

15. Duration Piece #7, 1968, 5- 1" stickers (felt), 2 triangles (with common apex at Herald Square), New York, time: 5 years. Collection: Mr. and Mrs. William Owsley, Oxford, Ohio.

16. Variable Piece #2, 1968, 49- 8 1/2"x11" maps (New England), Size: indeterminate, Providence, R.I. Collection: Private, N.Y.

Facing Page: Documentation (photograph, 10"x8") for Catalog Number 12.  
Following page: Documentation (photograph, 8"x10") for Catalog number 15.

The world is full of objects, more or less interesting; I do not wish to add any more.

I prefer, simply, to state the existence of things in terms of time and/or place.

More specifically, the work concerns itself with things whose inter-relationship is beyond direct perceptual experiences.

Because the work is beyond direct perceptual experience, awareness of the work depends on a system of documentation.

This documentation takes the form of photographs, maps, drawings and descriptive language.

D.H.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

m

January 5 — 31, 1969  
Copyright Seth Siegelaub 1969  
(1100 Madison Avenue, New York 10028, 212Bu8-5031)  
January 5 - 31, 1969  
Barry  
Huebler  
Kosuth  
Weiner

Robert Barry

1. Wall to Wall interior Piece, September 1968, thin black plastic line and screw eyes, 21'10" x 12'4" (x 7'H). Collection: Mr. and Mrs. John W. Wendler, N. Y.
2. Outdoor nylon monofilament installation, December 1, 1968, nylon monofilament and screw eyes, 65' x 43' (x 14 1/2' — 16' above ground). Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
3. (Proposal for) 99.5 mc Carrier Wave (WBAI—FM), 1968, 99.5 megacycles; 5.4 kilowatts, New York. Collection\*
4. 88 mc Carrier Wave (FM), 1968 88 megacycles; 5 milliwatts, 9 volt DC battery, Collection: Mr. and Mrs. Manuel Greer, N. Y.
5. 1600 kc Carrier Wave (AM), 1968, 1600 kilocycles; 60 milliwatts; 110 volts AC/DC. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N. Y.
6. New York to Luxembourg CB Carrier Wave, January 5 — 31, 1969, (N. Y. station WR2wer to Luxembourg station LX1DT), 10 meters; 28 megacycles; 180 watts. Collection\*
7. 40 KHZ ultrasonic soundwave installation, January 4, 1969, 8.25 mm ultrasonic soundwave. Collection: Mr. Seth Siegelaub, N. Y.
8. 0.5 Microcurie Radiation Installation, January 5, 1969, Barium-133, Central Park, N. Y., 10 year duration (approximate). Collection: Private, N. Y.

\*Nontransferable.  
\*Nontransferable. ??

Facing page: Photograph of Catalog number 2.

Following page: 2 photographs of artist's studio being occupied simultaneously by catalog numbers 4 and 5.

Barry  
Huebler  
Kosuth  
Weiner

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

My current work, which consists of categories from the thesaurus, deals with the multiple aspects of an idea of something. I changed the form of presentation from the mounted photostat, to the purchasing of spaces in newspapers and periodicals (with one 'work' sometimes taking up as many as five or six spaces in that many publications-- depending on how many divisions exist in the category). This way the immateriality of the work is stressed and any possible connections to painting are severed. The new work is not connected with a precious object-- it's accessible to as many people as are interested, it's non-decorative-- having nothing to do with architecture; it can be brought into the home or museum, but wasn't made with either in mind; it can be dealt with by being torn out of its publication and inserted into a notebook or stapled to the wall-- or not torn out at all-- but any such decision is unrelated to the art. My role as an artist ends with the work's publication.

J.K.

Facing page: Photograph of mock-up for Catalog number 22

SRZWER Stickers stickers 40 experience. each issue.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

My current work, which consists of categories from the thesaurus, deals with the multiple aspects of an idea of something. I changed the form of presentation from the mounted photostat, to the purchasing of spaces in newspapers and periodicals (with one 'work' sometimes taking up as many as five or six spaces in that many publications— depending on how many divisions exist in the category). This way the immateriality of the work is stressed and any possible connections to painting are severed. The new work is not connected with a precious object— it's accessible to as many people as are interested. It's non-decorative— having nothing to do with architecture; it can be brought into the home or museum, but wasn't made with either in mind; it can be dealt with by being torn out of its publication and inserted into a notebook or stapled to the wall— or not torn out at all— but any such decision is unrelated to the art. My role as an artist ends with the work's publication.

J.K.

Facing page: Photograph of mock-up for Catalog number 22

SRZWER Stickers stickers 40 experience. each issue.

Douglas Huebler

9.42nd Parallel, 1968. 21 Certified Postal Receipts (11 sender and 10 receiver), 3040 miles (approximate), Truro, Mass., E. Hartland, Conn., W. Hurley, N.Y., Girard, Pa., Sherwood, Mich., Kings, Ill., Keystone, Iowa, Hyannis, Neb., Stone, Idaho, Portage, Utah, McDermitt, Nev., New Pine Creek, Ore., Smith River, Calif., and Hits, Calif. Collection: Mr. Alan Power, London.

10. Drawing, 1968, Black paint on board, 40"x40", Collection: Mrs. Douglas Huebler, Mass.

11. Duration Piece #6, 1969, Sawdust, 3 1/2"x18", New York, time: 6 hours. Collection: Mr. and Mrs. Manual Greer, N.Y.

12. Haverhill-Windham-New York Marker Piece, 1968, Materials: none, 650 miles, Mass. Rt. 125; New Hampshire Rt. 101; Vermont Rt. 5; Interstate Rt. 91 (Mass.); Interstate Rt. 91 (Conn.); Wilbur Cross Pkwy. (Conn.); Merritt Parkway (Conn.); Deegan Expressway (Bronx, N.Y.); Merritt Parkway (Conn.); Interstate Rt. 91 (Conn.); Conn. Rt. 15-44, Mass. Turnpike, Mass. Rt. 495. Collection: Mr. Seth Siegelau, N.Y.

13. Cross Manhattan Rectangle, 1968, 35- 1" diameter stickers (white), 1/4 mile x 2 2/3 miles, New York, N.Y. Collection: Mr. and Mrs. James G. Butler, Los Angeles.

14. Times Square Circle Shape, 1968, 9- 1" diameter stickets, One circle (4000' radius), New York, N.Y. Collection: Mr. and Mrs. Robert M. Topol, Mamaroneck, N.Y.

15. Duration Piece #7, 1968, 5- 1" stickers (felt), 2 triangles (with common apex at Herald Square), New York, time: 5 years. Collection: Mr. and Mrs. William Owsley, Oxford, Ohio.

16. Variable Piece #2, 1968, 49- 8 1/2"x11" maps (New England), Size: indeterminate, Providence, R.I. Collection: Private, N.Y.

Facing Page: Documentation (photograph, 10"x8") for Catalog Number 12.  
Following page: Documentation (photograph, 8"x10") for Catalog number 15.

The world is full of objects, more or less interesting; I do not wish to add any more.

I prefer, simply, to state the existence of things in terms of time and/or place.

More specifically, the work concerns itself with things whose inter-relationship is beyond direct perceptual experience.

Because the work is beyond direct perceptual experience, awareness of the work depends on a system of documentation.

This documentation takes the form of photographs, maps, drawings and descriptive language.

D.H.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Extra type

Mr. Vernon Nikkel, Clovis, New Mexico.

Mr. Peter Merner, N.Y.

Mr. Seth Siegelaub, N.Y.

Mr. and Mrs. Manuel Greer, N.Y.

Private, N.Y. ✓✓

Private, Chicago, Ill.

Mr. Vernon Nikkel, Clovis, New Mexico.  
Mr. Peter Merner, N.Y.  
Mr. Seth Siegelaub, N.Y.  
Mr. and Mrs. Manuel Greer, N.Y.  
Private, N.Y.  
Private, Chicago, Ill.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Project VIII Site Sculpture Project -  
Columbus Circle Piece  
1200 feet acetate Recording Tape

(Description)

All curbs surrounding the interior sections that form Columbus circle are documented by "frottage" or rubbing the surfaces against recording tape which becomes the document that records the image. The tape may be played to render the sound of the rubbing.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	II. A. 44

*others in Catalog Listing?*

PROJECT VII

42<sup>o</sup> PARALLEL PIECE  
11 POSTAL RECEIPTS (SENDER)  
11 POSTAL RECEIPTS (RECEIVER)  
3040 MILES (APPROXIMATE)  
LOCATIONS ETC

COLLECTION OF ALAN P POWER

PROJECT VIII

DRAWING, NO TITLE  
INK ON PAPER  
#"X%" ?

COLLECTION OF JACK WENDLER

*\* Alternative  
See additional  
page (over)*

*Seth*

*As I understand our discussion  
project 1 and 2 physically on  
exhibition*

*project 7 and 8 in collections*

*4 projects 1, 4, 5, 6 reproduced  
in catalog.*

*I hope this is accurate.  
I'm next working on statement  
plus proposals to Eugenia.*

*Doug*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

1. january 5-31, 1969 and 26 E. 77 St. and  
barry, Kuebler, kosuth, weiner  
or
2. weiner and january 5-31, 1969 and 26 E.  
77 St. and barry, huebler, kosuth  
or
3. kosuth, weiner and january 5-31, 1969  
and 26 E. 77 St. and barry, huebler  
or
4. huebler, kosuth, weiner and january 5  
-31, 1969 and 26 E. 77 St. and barry  
or
5. barry, huebler, kosuth, weiner and Ja  
nuary 5-31, 1969 and 26 E. 77 St.  
not

seth siegelaub, 1100 madisonavenue, Ny.

This is inconceivable  
Ideally,

The history of art objects is the history  
of Art a few minutes later.

If all artists were made to work in the  
same material, size, at the same time,  
there would still be great artists. Why?

Information / concept / immateriality

For a specific period of time at a spec-  
ific place the following will use the  
specific ~~generally~~ conditions as it "re-  
lates" to them.

The exhibition will serve as visual matter  
to augment the information contained in the  
catalog.

Robert Barry Douglas Huebler, Joseph Kosuth  
Lawrence Weiner.

26 E. 77 St.

January 5 - 31, 1969

(not/ Seth Siegelaub 1100 Madison Ave. n.y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

The world is full of more or less interesting objects; I  
~~do not wish to add any more.~~

do not wish to add any more.

I prefer, simply, to state the existence of things in  
terms of time and/or place.

More specifically, my work concerns itself with an or-  
ganization of things <sup>whose interrelationships is</sup> ~~that are~~ beyond direct perceptual  
experience.

~~The purpose of each work is communicated through do-  
cumentation.~~

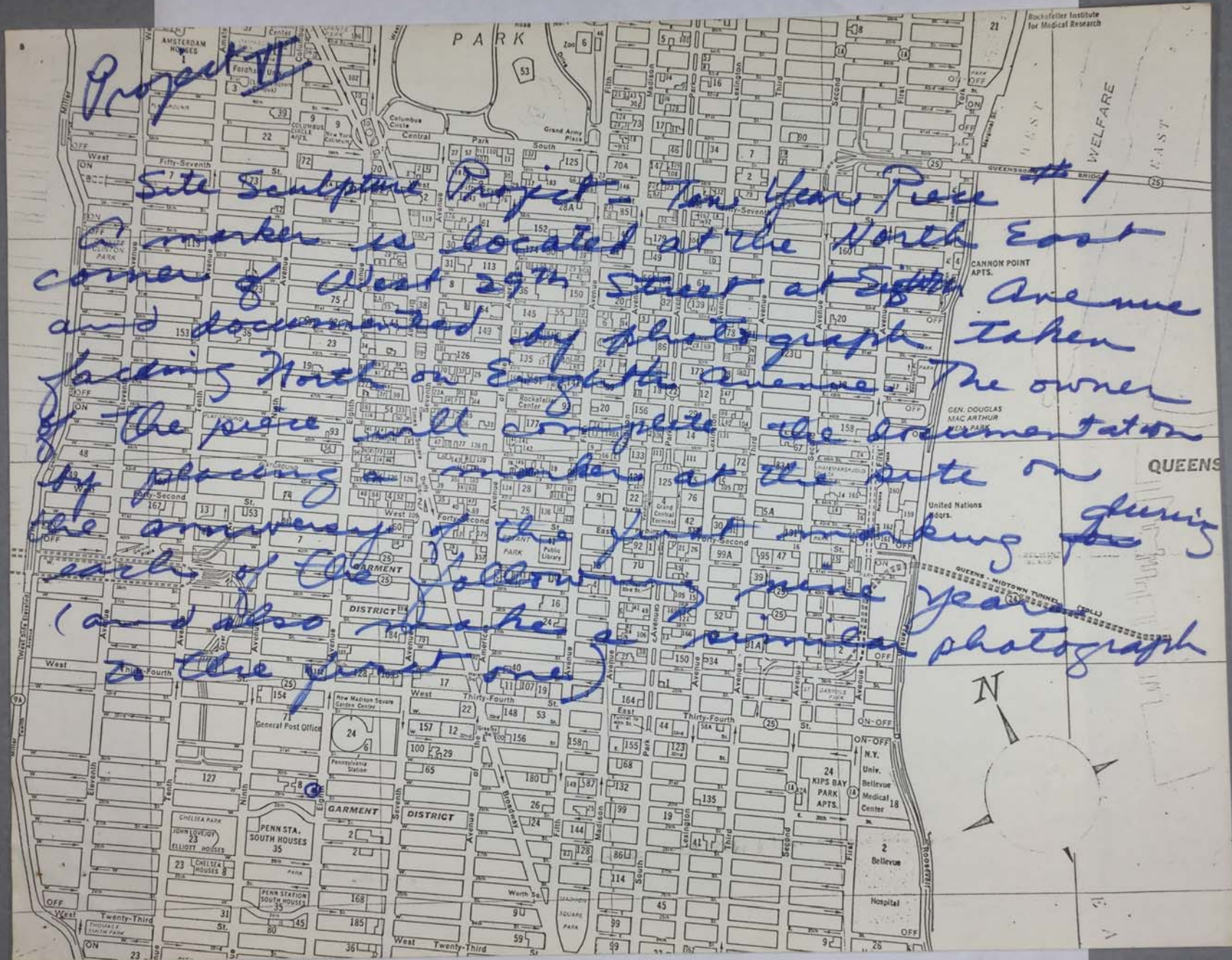
This documentation takes the form of photographs, maps  
drawings and descriptive language.

~~THAT ORGANIZATION IS DIRECTED TOWARDS  
A CONCEPTUAL EXPERIENCE THAT IS INFORMED  
BY THE DOCUMENTATION THAT DESCRIBES~~

~~THE WORK IS BEYOND DIRECT PERCEPTUAL EXPERIENCE,  
AS THE WORK CANNOT BE DIRECTLY PERCEIVED,  
AWARENESS OF THE WORK DEPENDS ON  
A SYSTEM OF DOCUMENTATION.~~

Because

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I. A. 44



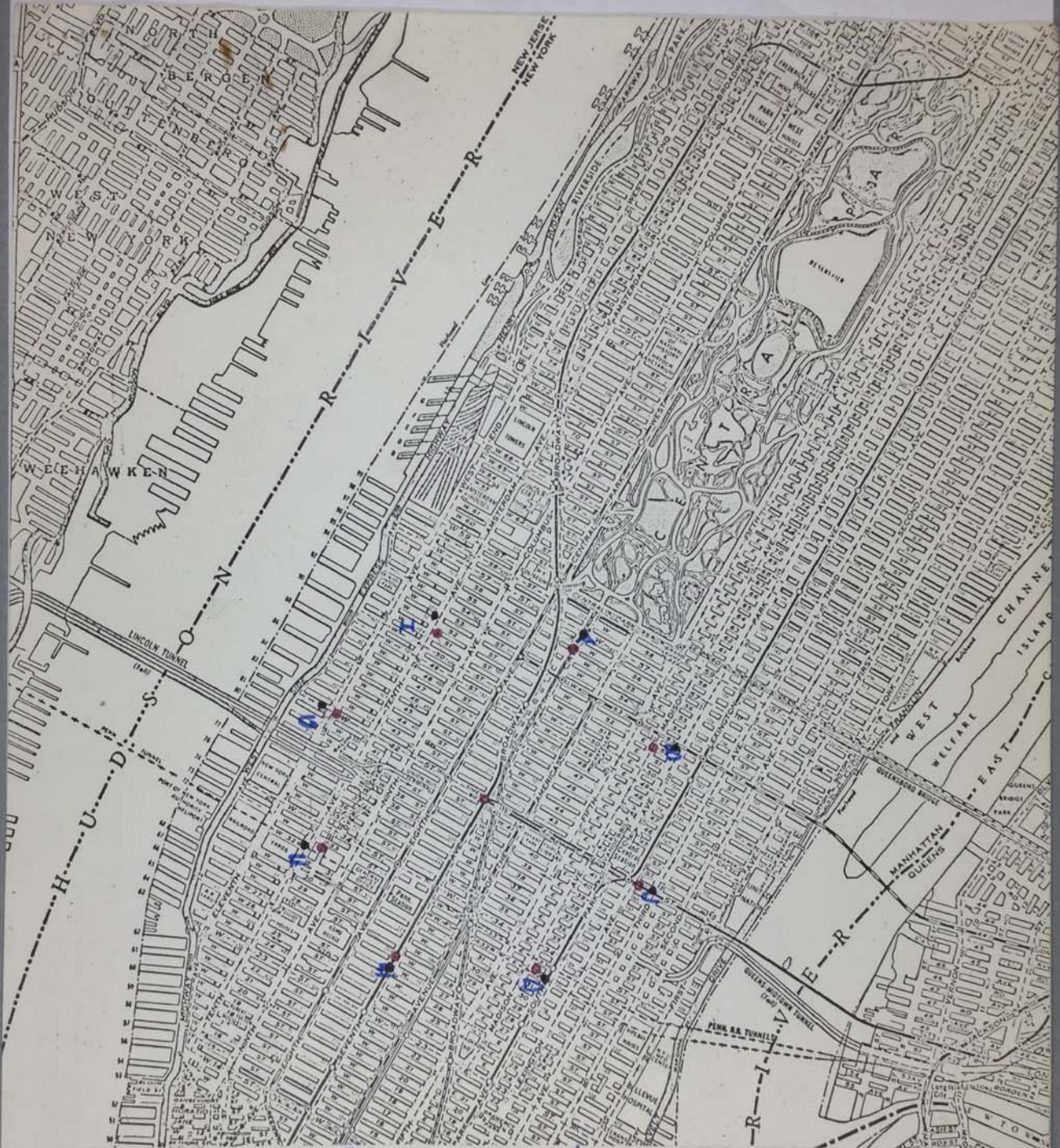
*Project II*

*Site Sculpture Project Ten Year Piece #1*  
 A marker is located at the North East corner of West 29th Street at Eighth Avenue and documented by photograph taken facing North on Eighth Avenue. The owner of the piece will complete the documentation by placing a marker at the site on the anniversary of the first making of each of the following one year (and also make a similar photograph to the first one)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44



SITE SCULPTURE PROJECT - TIMES SQUARE CIRCLE SHAPE  
MARKER LOCATED AT 42 + BROADWAY  
EIGHT MARKERS LOCATED AT SITES (A-H) SHOWN ON  
MAP EACH (1111) FEET FROM TIMES SQUARE SITE  
DOCUMENTS . MAPS AND PHOTOS OF SITE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

record his exact location:  
 either static, or in movement,  
 (Bus, walking, elevator, seated  
 etc) including approximate  
 sea level elevation.

All locations will  
 be returned to the artist  
 to be charted + documented  
 and thereby complete  
 the piece.

Project ~~IV~~ (Xerox map)  
 Project ~~V~~ (Xerox map)  
 Part ~~VII~~

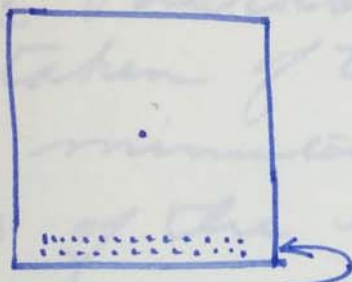
Room

Location  
 piece

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

NYC Group Show Jan 1969  
Proposal

Project ~~I~~ - Drawing  
4' x 4' or 5' x 5'



A POINT LOCATED AT THE EXACT CENTER OF THE DISTANCE FROM THE PICTURE PLANE TO THE EYES OF THE PERCIPIENT

Project ~~II~~  
(NYC) Duration Piece # 6

An area is described in a regular fashion <sup>form</sup> across the floor of the site 2½' wide and from wall to wall - (too wide to step over) - material saw dust or a similar "unstable" material. Once each day (during period of its existence + between 4:4:30 pm) a Polaroid photograph will be taken recording the exact appearance of the material.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Each photograph will be placed with the "whole" documentation of the work.

### Alternative.

A Polaroid photograph will be taken of the piece every 30 minutes during the first day of the existence of the piece and placed with the whole documentation.

Project III  
Site of 5th Avenue Project  
New of Variable Piece # 2  
New York City

This piece "open" = (incomplete) until after 20<sup>th</sup> day of the exhibition.

~~On the 20<sup>th</sup> day at exactly 5:30 PM early~~

Each day (for 20 days) one visitor to the exhibition will be invited to accept the role of a "marker"

On the 21<sup>st</sup> day at exactly 5:30 PM each "marker" will



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Project No. III (12001 tape)

EXHIBITION N.Y.C. JANUARY 1969

project I

DRAWING, NO TITLE  
BLACK PAINT ON COMPOSITION BOARD  
40" X 40"



*Catalogy:  
drawing  
reproduced  
on exhibit*

"A POINT LOCATED ~~XXXXXXXX~~ AT THE EXACT MID POINT OF THE DISTANCE BETWEEN THE PICTURE PLANE AND THE EYES OF THE VIEWER."

PROJECT II

DURATION PIECE # 6  
SAWDUST  
2 1/2' X 10' (or 12' etc actually WALL TO WALL)  
EXHIBITION SITE, NYC

*on exhibit*

RECTANGULAR AREA ESTABLISHED IN ROOM OF EXHIBITION SITE IN SUCH A MANNER THAT ALL VISITORS WILL ALMOST NECESSARILY HAVE TO WALK THROUGH SAWDUST(MARKER). POLAROID PHOTOGRAPHS WILL DOCUMENT THE EFFECT OF MOVEMENT IN TIME ON MATERAL AT INTERVALS OF 30MINUTES DURING THE FIRST 6 HOURS OF THE OPENING OF THE EXHIBITION (13 <sup>counting no!</sup> SHOTS). ALL PHOTOGRAPHS WILL THEN BE ADDAD TO THE DOCUMENTATION IN ORDER TO "COMPLETE" THE PIECE.

PROJECT III

VARIABLE PIECE #2  
16-1" X 5/8" OVAL STICKERS, FABRIC  
INDERMINATE LOCATIONS(APPROXIMATE AND VARIABLE)  
NEW YORK, NY AND POSSIBLY ELSEWHERE

AN "OPEN" WORK WHICH WILL BE COMPLETED BY THE ASSISTANCE OF 16 PEOPLE WHO WILL VOLUNTEER (ONE EACH DAY DURING THE FIRST 16 DAYS OF THE EXHIBITION) TO PLACE A MARKER AT WHICHEVER SITE HE OR SHE MAY BE ACTUALLY LOCATED AT EXACTLY 4:35 PM ON THE 17th DAY OF THE EXHIBITION. ALL INFORMATION CONCERNING THE LOCATION( MOVEMENT, HEIGHT ETC) WILL BE REPORTED TO ME IN ORDER TO COMPLETE THE DOCUMENTATION OF THE PIECE.

\* PROJECT IV

SITE SCULPTURE PROJECT -TIMES SQUARE CIRCLE SHAPE  
8- 1" DIAMETER STICKERS, WHITE  
8- RADIUS 4,000' FROM CENTER(TIMES SQUARE)  
NEW YORK, NY

*② catalog:  
map reproduced*

\* PROJECT V

SITE SCULPTURE PROJECT CROSS MANHATTAN RECTANGLE  
35- 1" DIAMETER STICKERS, WHITE  
1/4 MILE X 3 2/3 MILES  
NEW YORK, NY

*③ catalog:  
map reproduced*

\* PROJECT VI

10- 1" DIAMETER STICKERS, FELT  
NE CORNER WEST 29th STREET AT EIGHTH AVENUE  
NEW YORK, NY

*④ catalog:  
photo of  
site of  
reproduced*

\* Described in language on maps attached  
\* Described in language on maps you have

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

7. ~~Hard~~ - (Dresden - New York Market Place)  
1968

Materials: none

1 - map (New York land) -  
13 - 8x10" photos  
1 - type on the page -

650 miles

Route 101, New Hampshire,  
Route 9, New Jersey

Collection

8. Variable # 7

1968

40 - 3x5" postcards

size & indeterminate

Providence, R.I.

Hubbell will place 40 postcards  
on 40 different vehicles on Providence  
R.I. (the postcards will request the  
driver of the vehicle to locate this  
position at a specific time).

1 - Type on the Page

1 - Map of Providence, R.I. (to key)

1 - Map of Large area (to key  
up replies)

all replies

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

50 mile Piece

Thirteen locations

1. Mass Route 125 Bradford, Mass.
2. New Hampshire Route 101 near Temple Mountain, NH.
- ③ Vermont Route 5 near East Putney, VT.
4. Interstate Route 91 near North Hatfield, Mass
5. Interstate Route 91 near Warehouse Point, Conn
6. Walbur Cross Parkway, near Sleeping Giant State Park, Conn
7. Merritt Parkway, near Exit 35 and Conn Route 137
8. Sleezan Expressway near Van Cortland Park, Bronx, NY
9. Merritt Parkway near Conn Route 58
10. Interstate <sup>91</sup> Parkway near Westfield, Conn
11. Conn Route 15-44 near Conn Route 89
12. Massachusetts Turnpike, near Mass Route 135
13. Mass Route 495 near Chelmsford Mass

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

8. Variable Piece #2  
1968 8 1/2 x 11" Xerox map (Providence)  
16. 40 - ~~3 1/2 x 5 1/2~~ postcards  
Size: Indeterminate  
~~LORETTA~~ Providence, R.I. 7  
40 - 8 1/2 x 11" Xerox maps (New England)

The piece will consist of:  
1) typewritten page (intent)  
2) map of Providence (key)  
3) map of larger area (key)  
4) All postcard replies.

Description: The artist will place 40 postcards on 40 different vehicles in Providence, R.I. The postcards will request the driver to locate his position at a specific time.

~~photograph~~  
Facing page: Documentation (photograph, 10" x 8") for Cat # 15  
Following page: Documentation (photograph 8" x 10") for Cat # 14

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelraub	I. A. 44

Douglas Huebler

1. 42 Parallel

Sold.

Collection: Mr. Alan Power *London*

2. Drawing  
1968  
Black paint on board  
40"x40"  
Collection:

The piece consists of a 40"x40" painted board.

Description: Language on bottom of board—"A point located the exact mid point of the distance between the picture plane and the eyes of the viewer."

3. Duration Piece #6  
1969  
Sawdust  
3 1/2' x width of gallery  
location \_\_\_\_\_  
time: 6 hours  
Collection:

The piece consists of:  
1) 1 typewritten page 8 1/2"x11" (intent)  
2) 13 Poloroid photos (@ 4 1/2"x3 1/4")

4. Times Square Circle Shape  
1968  
9 - 1" diameter stickers  
One circle, 4000' radius  
New York, N.Y.  
Collection:

The piece consists of:  
1) 9 - 8x10" photos  
2) 1 - typewritten pg. 8 1/2"x11"  
3) 1 - map (2'x2') of N.Y.

5. Cross Manhattan Rectangle  
1968  
35 - 1" diameter stickers, white  
1/4 mile x 2 2/3 miles  
New York, N.Y.  
Collection:

The piece consists of:  
1) 35 Poloroid photos  
2) 1 typewritten page (INTent)  
3) 1 typewritten page (key)  
4) map of Manhattan (2'x3')

6. Duration piece #7  
1968  
5 - 1" stickers, felt  
Two triangles, with common apex  
at Herald Square, N.Y.  
Time: 5 years  
Collection:

The piece consists of:  
1) 1 typewritten page (intent)  
2) 1 8x10" photo (of 1st sticker)  
3) package of felt stickers  
4) map (3'x2') of N.Y.

7. Haverhill-Windham-New York marker  
Piece  
1968  
Materials: None  
650 miles  
Location: Route 101, etc.....  
Collection:

1) 1 map of New England (3x3')  
2) 13 8x10" photos ( taken every 50 miles between the cities)  
3) 1 typewritten page (intent, desc.)

BETH SIEGELRAUB

*(Mr. + Mrs. Maud Green) N.Y.*

*Topol-*

*Mr + Mrs Eugene Butler*

*Bartlett,*

*(See paper)*

*exhib*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

## SETH SIEGELAUB

Mr. and Mrs. Robert M. Topol  
825 Orienta Avenue  
Mamaroneck, New York

Dear Mr. and Mrs. Topol,

In consideration for the payment of a check for \$5,000.  
(Five thousand dollars) the following works of Art are  
your property:

- 1) Robert Barry, "1600 kc Carrier Wave (AM)", 1968,  
1600 kilocycles, 60 milliwatts, 110 volts AC/DC
- 2) Robert Barry, "No Title", 1968, Nylon monofilament  
and screw eyes, 65'x43' (x 14 1/2' -16' above ground)
- 3) Douglas Huebler, "Times Square Circle Shape", 1968,  
9 -1" diameter stickers, One circle 4000' radius,  
New York, New York.
- 4) Joseph Kosuth, "Four Titles", 1966, glass, 4 glass  
sheets 3' x 3'.
- 5) Lawrence Weiner, "A 2" wide 1" deep trench cut a-  
cross a standard one car driveway", 1968
- 6) Lawrence Weiner, "Three minutes of forty pounds pre-  
ssure of white highway paint upon a well tended lawn.  
The lawn is allowed to grow until the grass is free  
of all vestiges of white highway paint.", 1968

As per our discussions, you may choose to keep all or  
part of the (6) works. If you choose to either donate  
or sell your interest in the work(s), we will represent  
your interests to that end.

We would further wish to thank you for the generous loan  
of the above works for our forthcoming exhibition this  
January. The works will be credited to the collections  
of Mr. and Mrs. Robert M. Topol, Mamaroneck, New York.

Sincerely,

Mr. Seth Siegelaub and Mr. Manual Greer

2 December 1968

1100 Madison Avenue, New York 10028. (212) 288-5031

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

(3)

(7) INTERIOR NYLON-MONOFILAMENT INSTALLATION, 1968.

(8) EXTERIOR NYLON-MONOFILAMENT INSTALLATION, 1968.

(IN BOTH 7 & 8 A VERY THIN, NEARLY  
INVISIBLE FILAMENT WILL BE USED.  
EXACT DIMENSIONS AND FORMAT WILL  
BE DETERMINED AFTER SITE HAS BEEN  
SELECTED.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

(2)

④ 20 METER CB CARRIER WAVE, 1969.

(CB - CITIZENS BAND)

SPECIFICATIONS - (FREQUENCY OF 20 METERS MAY BE CHANGED)

(POWER, DURATION, TIME NOT YET DETERMINED) (HIGHEST POWER AND RANGE ~~FEASIBLE~~ <sup>OBTAINABLE</sup> WILL BE USED.)

⑤ ONE MILLISECOND DURATION CARRIER WAVE, 1969.

(EXACT DATE AND TIME NOT YET DETERMINED)

DESCRIPTION: OSCILLATOR WILL BE BROUGHT TO BUYER'S HOME, <sup>OR WHEREVER OWNER SPECIFIES,</sup> ONE ROOM WILL BE OCCUPIED BY CARRIER WAVE FOR ONE MILLISECOND. DEVICE WILL BE DISMANTLED AND REMOVED. PIECE WITH EXACTLY THESE SPECIFICATIONS WILL NEVER BE REPEATED. BUYER WILL RECEIVE A TYPED, SIGNED STATEMENT DESCRIBING PIECE, TIME, SPECIFICATIONS, ETC., DECLARING HIS OWNERSHIP.

A SIMILAR STATEMENT WILL GO TO THE BUYER OF ANY CARRIER WAVE PIECE.

⑥ WIRE INSTALLATION, 1968 OWNED BY MR. & MRS. JOHN WENDLER. (ALL SPECIFICATIONS CAN BE OBTAINED FROM MR. WENDLER)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

SETH SIEGELAUB

Mr. and Mrs. Robert M. Topol  
825 Orienta Avenue  
Mamaroneck, New York

Dear Mr. and Mrs. Topol,

In consideration for the payment of a check for \$5,000.  
(Five thousand dollars) the following works of Art are  
your property:

- 1) Robert Barry, "1600 kc Carrier Wave (AM)", 1968,  
1600 kilocycles, 60 milliwatts, 110 volts AC/DC
- 2) Robert Barry, "No Title", 1968, Nylon monofilament  
and screw eyes, 65' x 43' (x 14' - 16' above ground)
- 3) Douglas Huebler, "Times Square Circle Shape", 1968,  
9 - 1" diameter stickers, One circle 4000' radius,  
New York, New York.
- 4) Joseph Kosuth, "Four Titles", 1966, glass, 4 glass  
sheets 3' x 3'.
- 5) Lawrence Weiner, "A 2" wide 1" deep trench cut a-  
cross a standard one car driveway", 1968
- 6) Lawrence Weiner, "Three minutes of forty pounds pre-  
ssure of white highway paint upon a well tended lawn.  
The lawn is allowed to grow until the grass is free  
of all vestiges of white highway paint.", 1968

As per our discussions, you may choose to keep all or  
part of the (6) works. If you choose to either donate  
or sell your interest in the work(s), we will represent  
your interests to that end.

We would further wish to thank you for the generous loan  
of the above works for our forthcoming exhibition this  
January. The works will be credited to the collections  
of Mr. and Mrs. Robert M. Topol, Mamaroneck, New York.

Sincerely,

Mr. Seth Siegelaub and Mr. Manual Greer

2 December 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

## SETH SIEGELAUB

Mr. James F. Mackin  
THE McLENDON STATIONS  
44 East 52 Street  
New York 10022

Dear Mr. Mackin,

Persuant to our conversation of December 18th regarding our rental of the floor-thru premises on the 3rd floor at your building at 44 E. 52 St., N.Y., we are setting forth below various points of understanding between us regarding this rental.

In consideration of the sum of \$350.00 we will rent the premises for the month of January (1-31) 1969. It is further agreed that:

1. We will clean and paint the premises (3rd floor).
2. We will provide adequate insurance coverage for both public liability and building damage.
3. We will return the premises to you at the end of January 1969 in a clean and reasonable condition.
4. We will use the name of the building ("the McLendon Building") in various promotional material regarding the exhibition.
5. We will have immediate access to the premises (to paint, install phones, furniture etc.) effective this letter.
6. We will be allowed to install a sign outside the building for the duration of the exhibition.
7. We will be permitted to have public access to the premises during the exhibition from 11 A.M. to 5:30 P.M., Tuesday thru Saturday (we will provide a girl downstairs on the (4) Saturdays during the exhibition).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

## SETH SIEGELAUB

Mr. James F. Mackin  
200 Broadway Building  
14 West 22 Street  
New York 10011

Dear Mr. Mackin,

8. Before and during the exhibition we (Seth Siegelaub and Manuel Greer) will have reasonable access to the premises at all times.

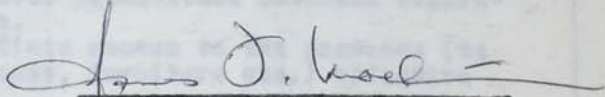
Thank you.

In consideration of the sum of \$150.00 we will rent the premises for the month of January (1-31-69) to be handled as follows:

1. We will clean and paint
2. We will provide adequate
3. We will return the premises to you at the end of January 1969 in a clean and finished condition.
4. We will use the premises for the exhibition.
5. We will have liability insurance for the exhibition.
6. We will be allowed to
7. We will be permitted to have public access to the premises during the exhibition from 11 A.M. to 5 P.M.

Mr. Seth Siegelaub

Mr. Manuel Greer

  
Mr. James F. Mackin

the 20th day of December 1968.  
New York, New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

## SETH SIEGELAUB

Mr. James F. Mackin  
THE McLENDON STATIONS  
44 East 52 Street  
New York 10022

Dear Mr. Mackin,

Persuant to our conversation of December 18th regarding our rental of the floor-thru premises on the 3rd floor at your building at 44 E. 52 St., N.Y., we are setting forth below various points of understanding between us regarding this rental.

In consideration of the sum of \$350.00 we will rent the premises for the month of January (1-31) 1969. It is further agreed that:

1. We will clean and paint the premises (3rd floor).
2. We will provide adequate insurance coverage for both public liability and building damage.
3. We will return the premises to you at the end of January 1969 in a clean and reasonable condition.
4. We will use the name of the building ("the McLendon Building") in various promotional material regarding the exhibition.
5. We will have immediate access to the premises (to paint, install phones, furniture etc.) effective this letter.
6. We will be allowed to install a sign outside the building for the duration of the exhibition.
7. We will be permitted to have public access to the premises during the exhibition from 11 A.M. to 5:30 P.M., Tuesday thru Saturday (we will provide a girl downstairs on the (4) Saturdays during the exhibition).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

8. Before and during the exhibition we (Seth Siegelaub and Manuel Greer) will have reasonable access to the premises at all times.

Thank you.

\_\_\_\_\_  
Mr. Seth Siegelaub

\_\_\_\_\_  
Mr. Manuel Greer

\_\_\_\_\_  
Mr. James P. Mackin

the 20th day of December 1968.

New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

*Tab. Has size with 1 tin*

*Barry - Exhibitor Space*

*1. AM Camera Wave here - (reel camera)*

BARRY  
HUEBLER  
KOSUTH  
WEINER

*Ind 2*

*5*

SETH SIEGELAUB (1100 madison avenue, n.y. 10028)

*1 1 1*

r-  
d  
  
s  
r-  
n  
  
o  
  
s  
l-  
-  
e-  
  
7'

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

*Tab. Kats. size material this last*

*Berry - Schubert's Space*

*1. AM Camera 10 base      (medium or chrom. plate)*



*Ind 2*

*5*

*^ 1/4 /*

*er-  
ed  
s  
r-  
n  
o  
s  
ms  
l-  
-  
e-  
.  
7'*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Barry - Exhibit Space

1. AM Carrier Wave Piece ——— (mechanics of piece not to  
Call, ———, ~~all~~ be visit - Not in Cat. Room)
2. F.M. Carrier Wave Piece ——— ( " )  
————— Carroll

Photo Captions

Ind. Photograph of Space being occupied by A.M. Carrier Wave Piece <sup>1968</sup> (1100 kilowatts, .05 watts, 110 volts) and F.M. Carrier Wave Piece <sup>1968</sup> (1100 megacycles, 925 watts, 9 Volts, battery)

5. Photograph of No title, 1968, ———, nylon membrane.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegellaub	I. A. 44

2013

radio receiver makes noise - oscillates

Barn - Catalogue

Title, date, size, material, time, location  
collector

2013 photos of pieces 1+2, occupying the same space

1) "Carrier Wave Piece (A.M)" 1968  
1600 ~~Hz~~ cycles, .05 Watts  
110 Volts, Collector: M

No photo (because of logistics)

2) "F.M. Carrier Wave," 1968  
1100 ~~Hz~~ cycles, .025 Watts  
~~110 Volts~~ 9 Volts battery, Coll: \_\_\_\_\_

No photo (because of logistics)

3) No title, <sup>Jan 5-31</sup> 1968, length of room.  
Kobion nylon monofilament (— gauge)  
U.F.S.

No photo (because of logistics)

4) Radio Station Piece, WBAI, F.M.,  
Jan 1968, 99.5 ~~Hz~~ cycles,  
Watts, 220 Volts, U.F.S.

No photo possible

5) Private Situation (outdoor, away from city)  
monofilaments

photo

6) ~~Resistance~~

7) ~~Situation~~ —

No statement

8)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelau	I. A. 44

Robert Barry

January 1969 Show

Wiliwatt

(7) ~~7~~ 40 KHZ ultrasonic soundwave installation;  
Jan 4, 1969  
8.25 mm ultrasonic soundwave,  
Collection: M. Sitt Siegelau, N.Y.

(8) ~~8~~ microcurie  
Ba-133 Radiator installation  
January 5, 1969.  
Barium-133,  
Central Park, N.Y.  
~~Time~~ life & Half-life: 10 years (approximately), \*

~~7. No Title  
1968  
Thin wire film~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Robert Barry

January 1969 Show

- ④ 1. 88 mc Carrier Wave (FM)  
1968  
88 megacycles, 5 milliwatts,  
9 volt DC battery  
Collection: *Mr. Siegel*

The piece consists of a transmitter-oscillator (+ battery) and a signed statement.

Description: Range of carrier wave decreases to zero as the battery strength decreases. Battery life is 20 hours (approximate).
- ⑤ 2. 1600 kc Carrrier Wave (AM)  
1968  
\* 1600 kilocycles, 60 milliwatts,  
110 volts AC-DC  
Collection: *Mr. Siegel*

The piece consists of a transmitter-oscillator (plugged into a wall socket) and a signed statement.

Description: The piece is turned on when the (gallery) space is opened and turned off when the space is closed.
- (Proposal for)

③ 3. 99.5 mc Carrier Wave (WBAI-FM)  
~~January~~, 1969 *1968*  
Time: ~~15~~  
99.5 megacycles, *5.4* Kwatts, ~~15~~  
volts AC-DC  
Collection: ~~Mr. Siegel~~  
*New York to Luxembourg, CB Conn*

The piece consists of a signed statement from the artist.

Description: The piece will have no audible signal -just the carrier wave. 15mm -
- ⑥ 4. 20 meter CB (citizen band)  
Carrier Wave  
January ~~1969~~ *1969*  
Time: ~~15~~ *WER to LX1DT*  
*10 meter* megacycles, *180* watts,  
*28* 110 volts AC-DC  
Collection: ~~Mr. Siegel~~ *Private*

The piece will consist of a signed statement from the artist.

Description: Not yet determined. *Carrier wave repeated at various times from Jan 5-31, 1969, when atmospheric conditions permit.*
5. One Millisecond Duration Carrier Wave (AM)  
December ~~1968~~ *Jan 5*, 1968  
Time: ~~17~~ *17*  
~~1600~~ kilocycles, ~~9~~ milliwatts,  
110 volts AC-DC  
Collection: ~~Mr. Siegel~~ *Private, Detroit N.Y.*

The piece consists of a signed statement describing piece, time, specifications, etc.

Description: The transmitter-oscillator will be brought into the collector's home. One room will be occupied by the carrier wave for one millisecond. Then dismantled and removed.
- ① 6. No Title  
1968  
Nylon monofilament, screw eyes  
12'x22'x7' (H)  
Collection: *Warren Sam W. Walker*

The piece consists of the installation of the monofilament and a signed drawing of the installation.

Description: 2 crossed filaments, 7' high.
7. No Title  
1968  
Thin wire filament, screw eyes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

~~7. No Title  
1968  
Thin wire filament, screw eyes  
size ~~was not~~  
Collection: ~~artist, D.Y.~~~~

~~The piece consists of the installation of the wire(s) and a signed drawing of the installation.~~

~~Description: Interior. Size and Format to be determined by location.~~

8. No Title <sup>Outdoor nylon monofilament installation</sup>  
1968, Dec 1, 1960  
Thin ~~wire~~ filament and screw eyes  
size <sup>65 x 43 x 1 1/2' above ground</sup>  
Collection: <sup>Topal</sup>

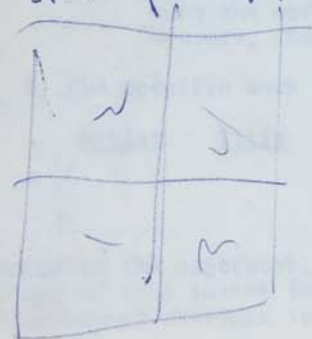
The piece consists of the installation of the wire(s) and a signed drawing of the installation.

Description: Exterior. Size and format to be determined by location.

2 \*

14.6 175" - 190" above ground →  
12/175.00 14 1/2' - 16' above ground  
\* Non transportable. 10 15 1/2'

Facing page: 4 photographs of (empty) exhibit space being occupied by Cat #1 and/or Cat #2  
Following page: photograph of Cat #8



- (2) Mr + Mrs. Manual Greer, D.Y.
- (2) Mr. David Greer, N.Y.
- (2) Mr. Manual Greer -

40 KHZ, 8.22 MM ultrasonic  
Sound wave installation  
1968

2 <sup>views</sup> photos of artist's studio being <sup>simultaneously</sup> occupied by Catalog numbers 4 and 5.  
Facing: <sup>photographs</sup> photographs of Catalog number 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

September 24, 1968

Dear

Thank you for the generous loan of your work to our forthcoming exhibition and sale to benefit Ed Koch's campaign for Congress.

As we discussed on the telephone, I am setting forth below the details and conditions relating to the exhibition and sale:

1. Date of Exhibition: October 4, 5, 6 & 7, 1968
2. Location: Richard Feigen's Downtown Gallery, 141 Greene St.
3. Pick Up: September 30, October 1, 2 and 3 1968.
4. Return (of work): October 8, 9, and 10.
5. Conditions:
  - a. Sale commissions: In the event of the sale of a work, the proceeds will be divided 50-50 between the lender and the Koch-for-Congress Committee
  - b. Insurance: Inasmuch as all galleries carry a "floater" policy covering the loan of their work, we will not insure the work loaned ourselves. But as a precautionary measure, the work will be under constant surveillance.

6. The specific work to be loaned:

	<u>Artist</u>	<u>Title</u>	<u>Date</u>	<u>Size</u>	<u>Material</u>	<u>Sale Price</u>
1.						\$
2.						
3.						

To expedite the paperwork, would you kindly complete, sign and return one copy of this letter (keep the other for your records). A stamped, self-addressed envelope is enclosed.

Thank you again for your cooperation.

Seth Siegelaub

I acknowledge receipt of your letter. \_\_\_\_\_  
date signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

5. One Millisecond Duration Corner Wave  
December 1968

Time: \_\_\_\_\_  
cycles \_\_\_\_\_  
110 volts AC-DC  
Collector: \_\_\_\_\_

The piece consists of a signed statement describing piece, time, frequency, etc.

Receipt: Transmitter could be brought to the bus, etc. One room will be occupied by the corner wave for one millisecond. Device will be dismantled + removed.

6. ~~No title~~ No title  
1968

Thin monolamit, screen eyes  
12' x 22' x 7'(H)  
Collector: Mr + Mrs J. W. Wadlow

Receipt: 2 crossed filaments, under.

7. No title  
1968

Thin wire filament, screen eyes  
size \_\_\_\_\_  
Collector: \_\_\_\_\_

The piece consists of the installation of the wire(s) and a signed drawing of the installation.

Receipt: ~~Installation~~ size + format to be determined by location.

8. No title  
1968

Thin wire filament, screen eyes  
size \_\_\_\_\_  
Collector: \_\_\_\_\_

The piece consists of the installation of the wire(s) and a signed drawing of the installation.

Receipt: Entries, size + format to be determined by location.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

September 24, 1968

Dear

Thank you for the generous loan of your work to our forthcoming exhibition and sale to benefit Ed Koch's campaign for Congress.

As we discussed on the telephone, I am setting forth below the details and conditions relating to the exhibition and sale:

1. Date of Exhibition: October 4, 5, 6 & 7, 1968
2. Location: Richard Feigen's Downtown Gallery, 141 Greene St.
3. Pick Up: September 30, October 1, 2 and 3 1968.
4. Return (of work): October 8, 9, and 10.
5. Conditions:
  - a. Sale commissions: In the event of the sale of a work, the proceeds will be divided 50-50 between the lender and the Koch-for-Congress Committee
  - b. Insurance: Inasmuch as all galleries carry a "floater" policy covering the loan of their work, we will not insure the work loaned ourselves. But as a precautionary measure, the work will be under constant surveillance.
6. The specific work to be loaned:

	<u>Artist</u>	<u>Title</u>	<u>Date</u>	<u>Size</u>	<u>Material</u>	<u>Sale Price</u>
1.						\$
2.						
3.						

To expedite the paperwork, would you kindly complete, sign and return one copy of this letter (keep the other for your records). A stamped, self-addressed envelope is enclosed.

Thank you again for your cooperation.

Seth Siegelaub

I acknowledge receipt of your letter.

\_\_\_\_\_ date

\_\_\_\_\_ signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

Box

1. 88 mc Carrier Wave (Fm) ~~1968~~  
 1968  
 88 megacycles, 5 milliwatts  
 9 Volt DC battery  
 Collected

The piece consists of a <sup>accelerator</sup> transmitter (battery) and a signed statement.  
 Description - Range of Carrier Wave decreases to zero as the strength of the battery decreases  
 Battery life of (9) 20 hrs

2. 1600 Kc Carrier Wave (Am)  
 1968  
 1600 kilocycles, 60 milliwatts  
 110V AC-DC  
 Collected

The piece consists of a transmitter (plugged into a wall socket) and a signed statement.  
 Description: the piece is tuned on and off when a (gallery) is opened and tuned off when the gallery is closed.

3. 99.5 mc Carrier Wave (WBAI-Fm)  
 January —, 1969,  
 Time: \_\_\_\_\_  
 99.5 megacycles, \_\_\_\_\_ watts,  
 \_\_\_\_\_ volts AC-DC.  
 Collected

The piece consists of a signed ~~statement~~ statement from the artist.  
 Description:  
 The piece will have no signal - just the carrier wave -

4. 20 Meter CB (Citizen Band) Carrier Wave  
~~1969~~ January — 1969  
 Time \_\_\_\_\_  
 \_\_\_\_\_ megacycles, \_\_\_\_\_ watts  
 110 Volts AC-DC.  
 Collected

Not determined

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

**January 5 - 31, 1969**

**Seth Siegelaub**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.A.44

January 5 - 31, 1969

Seth Siegelaub

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ . A . 44

- 0 OBJECTS
- 0 PAINTERS
- 0 SCULPTURES
- 4 ARTISTS
- 1 ROBERT BARRY
- 1 DOUGLAS HUEBLER
- 1 JOSEPH KOSUTH
- 1 LAWRENCE WEINER
- 2 WORKS
- 1 EXHIBITION
- 0 CATALOGS

NEW YORK ADDRESS

1969

SIEGELAUB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

0  
0  
0  
4  
1  
1  
2  
2000  
44 e. 52 st.  
5-31  
(212) 288-5031

saturday, january 4th, at 44 e. 52 st. (the mcclendon bldg.) PREVIEW  
from 11 am to 5:30 p.m.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
1 NEW YORK ADDRESS  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
1 NEW YORK ADDRESS  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
46 E. 65 St. NEW YORK  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
1 NEW YORK ADDRESS  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	工 . A . 44

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
46 E. 65 St. NEW YORK  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
1 NEW YORK ADDRESS  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ . A . 44

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
46 E. 65 St. NEW YORK  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
1 NEW YORK ADDRESS  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I . A . 44

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
46 E. 65 St. NEW YORK  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

AV 8

✓✓

Exp Alph.

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
1 NEW YORK ADDRESS  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB ✓  
SETH SIEGELAUB

Center on rectangle  $4\frac{1}{2}$ " wide x  $4\frac{3}{4}$ " high  
Alphavers Med. eight uppers only.

Caps

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

0	OBJECTS
0	PAINTERS
0	SCULPTURES
4	ARTISTS
1	ROBERT BARRY
1	DOUGLAS HUEBLER
1	JOSEPH KOSUTH
1	LAWRENCE WEINER
32	WORKS
1	EXHIBITION
2000	CATALOGS

46 E. 65 ST →

← NEW YORK

5-31  
(212) 288-5031

0 OBJECTS  
0 PAINTERS  
0 SCULPTORS  
4 ARTISTS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ . A . 44

The world is full of objects, more or less interesting; I do not wish to add any more.  
I prefer, simply, to state the existence of things in terms of time and/or place.  
More specifically, the work concerns itself with things whose inter-relationship is beyond direct perceptual experience.  
Because the work is beyond direct perceptual experience, awareness of the work depends on a system of documentation.  
This documentation takes the form of photographs, maps, drawings and descriptive language.  
D.H.

13

13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 44

0 OBJECTS  
0 PAINTERS  
0 SCULPTURES  
4 ARTISTS  
1 ROBERT BARRY  
1 DOUGLAS HUEBLER  
1 JOSEPH KOSUTH  
1 LAWRENCE WEINER  
32 WORKS  
1 EXHIBITION  
2000 CATALOGS  
46 E. 65 St. NEW YORK  
5-31 JANUARY 1969  
(212) 288-5031 SETH SIEGELAUB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II. A. 44



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	II . A . 44

3 states

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	Ⅰ. A. 44

JANUARY 1969  
SETH SIEGELAUB