

Charles Moore: Buildings and Projects
Jan 16 – Feb 22, 1991
Gallery 400, University of Illinois at Chicago

Exhibition Checklist

Arthur Andersson

Centennial Pavilion, World's Fair, New Orleans, LA, elevation, 1982–84
Ink and watercolor on paper, 10 x 16 1/2 in.

Hotel Piazza d'Italia and office building, New Orleans, LA, 1985
Ink and watercolor on paper, 22 1/2 x 30 in.

Williams College Museum of Art and Art Department, Williamstown, MA, east elevation with proposed sculpture
Colored pencil on yellow trace paper, 22 1/2 x 53 1/2 in.

Centerbrook

Williams College Museum of Art and Art Department, Williamstown, MA, (Lawrence Hall) additions, section as built, 1977–83, 1984–86
Ink and watercolor on paper, 22 1/2 x 30 in.

Williams College Museum of Art and Art Department, Williamstown, MA, plan as built, 1977–83, 1984–86
Ink on paper, 22 1/2 x 30 in.

Centerbrook J.P.C. Floyd and Glen

Hood Art Museum, Dartmouth College, Hanover, NH, model, 1981–85

William Hersey

Piazza d'Italia, New Orleans, LA, perspective of second project, 1975–78
Ink on paper, 27 x 19 in.

Piazza d'Italia, New Orleans, plan of second project, 1975–78
Ink on paper, 30 x 40 in.

Williams College Museum of Art and Art Department, Williamstown, MA, early project, view from north
Ink and watercolor on paper, 11 x 17 1/2 in.

Xanadune, St. Simons Island, GA, 1972

Ink on white paper

Xanadune, St. Simons Island, GA, perspective of interior court, 1972

Ink on white paper

Xanadune, St. Simons Island, GA, perspective of interior apartment, 1972

Ink on white paper, 21 x 30 1/2 in.

Charles Moore

Amusement Park, NJ, elevation, 1985

Pen on yellow trace paper, 24 x 78 in.

Amusement Park, NJ, elevations, 1985

Pencil on yellow trace paper, 5 x 16 in.

Amusement Park, NJ, plan with train, 1985

Colored pencil on yellow trace paper, 14 x 24 in.

Amusement Park, NJ, site plan, 1985

Colored pencil on yellow trace paper, 24 x 78 in.

Beverly Hills Civic Center, Beverly Hills, CA, Liberty Window, elevation of entrance, 1982

Ink and watercolor on paper, 55 x 22 in.

Beverly Hills Civic Center, Beverly Hills, CA, elevation, 1982

Ink and watercolor on paper, 32 x 114 in.

Beverly Hills Civic Center, Beverly Hills, CA, elevation of towers and fountain, 1982

Pencil on yellow trace paper, 12 x 12 in.

Beverly Hills Civic Center, Beverly Hills, CA, elevation of fountain wall, 1982

Pencil on yellow trace paper, 12 x 19 in.

Beverly Hills Civic Center, Beverly Hills, CA, elevation of tower, 1982

Pencil on yellow trace paper, 10 1/2 x 6 in.

Beverly Hills Civic Center, Beverly Hills, CA, partial plan with three ovals and palm trees, 1982

Pencil on yellow trace paper, 18 x 27 in.

Beverly Hills Civic Center, Beverly Hills, CA, plan with five ovals, 1982
Pencil on yellow trace paper, 18 x 26 in.

Beverly Hills Civic Center, Beverly Hills, CA, plan with five ovals and watercourse, 1982
Pencil on yellow trace paper, 18 x 37 in.

Beverly Hills Civic Center, Beverly Hills, CA, two elevations of fountain wall, 1982
Pencil on yellow trace paper, 12 x 16 in.

Chicago Fair 1992, site plan, 1985
Ink and watercolor on paper, 41 x 61 1/4 in.

Christmas Cookies, 1983
Cookies, ink, and watercolor on paper, assorted sizes

Fantasy Drawing, 1981
Ink and watercolor on paper, 16 x 19 1/2 in.

Fantasy Drawing/Seaside

Hand-colored lithograph, edition 12/12, 7 x 5 in.

Fantasy Drawing with Rocks, 1977
Ink and ink wash on paper, 8 x 20 in.

Fantasy with Fish, 1971
Pencil, colored pencil, and ink on paper, 16 1/2 x 19 1/2 in.

Fantasy with Floating and Tethered Barge, 1985
Ink and watercolor on paper, 24 x 18 in.

Fantasy with Towers, 1984
Ink and watercolor on paper, 19 x 13 in.

Hermann Park, Houston, TX, elevation, 1982
Ink and watercolor on paper, 30 x 22 1/2 in.

Hoffman House, Dallas, TX, plan and section, 1985
Ink and watercolor on paper, 30 x 22 1/2 in.

Hood Museum, Dartmouth College, Hanover, NH, model, 1981–85

Hood Museum, Dartmouth College, Hanover, NH, elevation of Hopkins Center with Domes, 1981–85

Pencil on yellow trace paper, 14 x 22 in.

Hood Museum, Dartmouth College, Hanover, NH, elevation of Wilson Hall with new screen wall and octagon, 1981–85

Colored pencil on yellow trace paper, 18 x 18 in.

Hood Museum, Dartmouth College, Hanover, NH, plan of entrance level, 1981–85

Ink on vellum, 24 x 18 in.

Hood Museum, Dartmouth College, Hanover, NH, plan showing Hood Museum south of Wilson and east of Hopkins Center, 1981–85

Magic marker and yellow trace paper, 18 x 22 in.

Hotel Project, Philadelphia, PA, plan, 1985

Ink and watercolor on paper, 24 x 36 in.

House, Aspen, CO, plan and section

Ink and watercolor on paper, 30 x 22 1/2 in.

Kingsmill on the James, model, 1974

Moore Cabin, Pine Mountain, CA, plan and section, 1983

Ink and watercolor on paper, 30 x 22 1/2 in.

Moore House, Austin, TX, plan/section A, 1985

Ink and watercolor on paper, 30 x 22 1/2 in.

Moore House, Orinda, CA, plan and section, 1962

Ink and watercolor on paper, 30 x 22 1/2 in.

Moore House, Pebble Beach, CA, perspective of entrance, 1954–55

Pencil on white paper, 18 x 23 1/2 in.

Moore House, Pebble B

each, CA, perspective of garden, 1954–55

Pencil on white paper, 18 x 23 1/2 in.

Moore House, Pebble Beach, CA, plan, 1954–55
Pencil on white paper, 18 x 23 1/2 in.

Moore House, Pebble
Beach, CA, perspective of south side, 1954–55
Pencil on white paper, 18 x 23 1/2 in.

Moore House, Essex, CT, plan and section, 1970–75
Ink and watercolor on paper, 30 x 22 1/2 in.

Piazza d'Italia, New Orleans, LA, campanile, four elevations, 1975–78
Pencil on yellow trace, 14 x 16 in.

Piazza d'Italia, New Orleans, LA, campanile and arcades, 1975–78
Ink on paper bag, 10 x 7 in.

Piazza d'Italia, New Orleans, LA, elevation of campanile and arcade, 1975–78
Ink on napkin, 5 x 10 in.

Piazza d'Italia, New Orleans, LA, elevation of campanile, 1975–78
Ink and watercolor on paper, 22 1/2 x 30 in.

Piazza d'Italia, New Orleans, LA, elevations of campanile, 1975–78
Pen on napkin, 4 x 4 in.

Rudolph House II, Williamstown, MA, model, 1979–81

Sea Ranch, interior perspective of single unit, 1963–65
Pencil on yellow trace paper, 13 x 23 in.

St. Matthew's Episcopal Church, Pacific Palisades, CA, perspective of interior, 1979–83
Watercolor on paper, 18 x 12 in.

St. Matthew's Episcopal Church, Pacific Palisades, CA, model, 1979–83

St. Matthew's Episcopal Church, Pacific Palisades, CA, section, 1979–83
Ink and watercolor on paper, 27 x 40 in.

St. Matthew's Episcopal Church, Pacific Palisades, CA, workshop drawing, 1979–83
Magic marker and collage on blueprint, 24 x 36 in.

Tegel Harbor Housing, Berlin, West Germany, Strasse 7, elevation, 1980
Ink and watercolor on paper, 18 x 107 in.

Tegel Harbor, Berlin, West Germany, elevation of housing J, 1980
Colored pencil on paper, 12 x 18 in.

Tegel Harbor, Berlin, West Germany, elevation of housing K, 1980
Ink and watercolor on paper, 25 x 88 3/4 in.

Tegel Harbor, Berlin, West Germany, housing model, 1980
Cardboard, 22 x 8 in.

Tegel Harbor, Berlin, West Germany, elevation of library, 1980
Ink and watercolor on paper, 28 x 40 in.

Tegel Harbor, Berlin, West Germany, section and perspective of library, 1980
Ink and watercolor on paper, 28 x 40 in.

Tegel Harbor, Berlin, West Germany, site plan, 1980
Ink and watercolor on paper, 28 x 40 in.

Williams College Museum of Art and Art Department, Williamstown, MA, bird's-eye view of courtyard

Ink on trace paper

Williams College Museum of Art and Art Department, Williamstown, MA, project for polychromy in atrium

Watercolor on paper, 11 x 8 1/2 in.

Xanadune, St. Simons Island, GA, site plan, 1972
Pencil on white paper, 48 x 30 in.

Xanadune, St. Simons Island, GA, model, 1972

Charles Moore Associates and Urban Innovations Group with August Perez Associates

Piazza d'Italia, New Orleans, LA, Piazza/Square, 1975–78

Charles Moore with Richard Chylinski

Burns House, Santa Monica,
CA,
plan and section, 1972–74
Ink and watercolor on paper, 30 x 22 1/2 in.

Charles Moore with Richard Chylinski and Urban Innovations Group

Moore, Rogger and Hofflander Condominium, Los Angeles, CA, plan and section, 1975–78
Ink and watercolor on paper, 30 x 22 1/2 in.

Charles Moore with Robert Harper

Rudolph House II, Williamstown, MA, perspective of living room with dome, 1979–81
Pencil on yellow trace paper, 14 x 17 in.

Rudolph House II, Williamstown, MA, four sketches for dome, 1979–81
Pencil on yellow trace paper, 14 x 33 1/2 in.

Charles Moore with Warren Fuller/ Moore, Lyndon, Turnbull, Whitaker

Otus House, Berkeley, CA, plan and section, 1963
Ink and watercolor on paper, 30 x 22 1/2 in.

Charles Moore and William Turnbull with Guust Perez Associates, Kent Bloomer, Leonard Salvato and Arthur Andersson and Urban Innovation Group

Wonderwall, World's Fair, New Orleans, LA, elevation, 1982–84
Ink and watercolor on paper, 18 x 116 in.

Charles Moore and William Turnbull

Sea Ranch, east elevation, 1963–65
Pencil on trace paper, 12 x 25 in.

Sea Ranch, grading, 1963–65
Colored pencil on paper, 27 1/2 x 36 1/2 in.

Sea Ranch, north elevation, 1963–65
Pencil on white trace paper, 12 x 27 in.

Sea Ranch, plan of condominium, 1963–65
Pencil on white trace paper, 42 x 26 in.

Sea Ranch, south elevation, 1963–65
Pencil on white trace paper, 12 x 27 in.

Sea Ranch, west elevation, 1963–65
Pencil on trace paper, 12 x 27 in.

Charles Moore Associates with Richard Oliver, Mary Ann Rumney, and Robert Yudell

Xanadune, St. Simons, GA, 1972

William Turnbull

Sea Ranch, Sea Ranch, CA, axonometric plan of bathroom and kitchen unit, 1963–65
Pencil on yellow trace paper, 14 1/2 x 23 in.