

An exhibition circulated by The Museum of Modern Art, New York City

I N S T A L L A T I O N L I S T

Title Panel

Label #1 - Acknowledgments

Installation No.

Title

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| 1. | Panel: NATURE THE BEST CAMOFLEUR |
| 1-a. | Panel: MAN LEARNS FROM NATURE |
| 1-b. | Wall Case: Camouflage in Nature |
| 2. | Panel: CAMOUFLAGE: WORLD WAR I |
| 3. | Panel: CAMOUFLAGE 1942 |
| 4. | Panel: CAMOUFLAGE MUST DECEIVE |
| 5. | Panel: CAMOUFLAGE IS PRIMARILY AGAINST PRECISION BOMBING |
| 5-a. | Photo Panel: WHAT THE BOMBER SEES |
| 6. | Panel: AERIAL PHOTOGRAPHY IS INDESPENSABLE TO THE BOMBARDIER |
| 6-a. | Photo Panel: WHAT THE CAMERA RECORDS |
| 6-b. | Wall Case: COLOR (Kodachrome) |
| 7. | Panel: VISION DEPENDS UPON REFLECTED LIGHT |
| 7-a. | Panel: " " " " " |
| 8. | Panel: THESE FACTORS PERMIT VISIBILITY & RECOGNITION OF AN
OBJECT; CAMOUFLAGE MUST COUNTERACT EACH FACTOR OF VISI-
BILITY & RECOGNITION. |
| 8-a. | Mount 1a: COLOR |
| | " 1b: " |
| | " 2a: TEXTURE |
| | " 2b: " |
| | " 3a: RELIEF |
| | " 3b: " |
| | " 4a: SHADOW |
| | " 4b: " |
| | " 5a: MASS |
| | " 5b: " |
| | " 6a: CONTOUR |
| | " 6b: " |

Installation No.Title

9.

Panel: CAMOUFLAGE DESIGN EMPLOYS OPTICAL ILLUSION

9-a.

Mount 7: CERTAIN DISTRIBUTIONS OF LIGHT.....

" 8: BOLD PATTERNS CONTRADICT.....

" 9: A SERIES OF BOLD PARALLEL LINES.....

" 10: A FORM IS EMPHASIZED BY THE REPETITION OF ITS OUTLINE

" 11: RADICAL PATTERNS EXTENDING.....

" 12: A DISRUPTIVE PATTERN REPEATS NO ELEMENT.....

" 13: THE TWO PARALLEL LINES AT A CERTAIN DISTANCE.....

" 14: EXAMINE DIAGRAM A AND B.....

" 15: CONTRAST MUST BE PRONOUNCED AND VIBRANT.....

" 16: DISRUPTIVE PATTERNS, ALTHOUGH THEY MAY.....

" 17: DISRUPTIVE PATTERNS RELY FOR THEIR SUCCESS.....

" 18: THIS PATTERN OF IRREGULAR SHAPES.....

10.

Panel: PAINTS REDUCE COLOR CONTRASTS & CREATE DISRUPTIVE

PATTERNS

10-a.

Panel: PAINTS

11.

Panel: CAMOUFLAGE PAINTS

11-a.

Model: Blending of object into background by use of paint (large

11-b.

Model: " " " " " " " " " (small)

12.

Mount 19: EFFECT OF SHADE UPON TONE OF TEXTURE -- VIEWED

VERTICALLY #1

Mount 20: EFFECT OF SHADE UPON TONE OF TEXTURE -- VIEWED

VERTICALLY #2

Mount 21: EFFECT OF SHADE UPON TONE OF TEXTURE -- VIEWED

VERTICALLY #3

Mount 22: camouflage material: LAME TYPE CAMOUFLAGE

" 23: " " : STEEL WOOL CAMOUFLAGE

" 24: " " : CRISS-CROSS TYPE: FIBERGLAS CAM-

OURLAGE

" 25: " " : FOLIAGE TYPE FIBERGLAS CAMOU-

FLAGE

" 26: " " : OSNABURG CAMOUFLAGE

13.

Panel: TEXTURES REDUCE SURFACE BRILLIANCE; IMITATE NATURAL

13-a.

Panel: TEXTURAL SURFACE COATINGS EFFECTS

14.

Panel: SCREENS CONCEAL THE TELLTALE SHADOWS

14-a.

Panel: BASIC SCREEN MATERIALS

15.

Panel: CAMOUFLAGE COLOR MUST CHANGE WITH THE SEASON & CONFORM
TO LOCALITY

15-a.

Wall Case: METROPOLITAN AREA; SUBURBAN: URBAN; ROCK: SNOW;
MOUNTAIN: DESERT (Kodachrome)

16.

Panel: FALSE CONSTRUCTIONS DISTORT FORM & SHADOW

17.

Panel: TYPICAL ROOF FORMS: TYPICAL FALSE CONSTRUCTIONS

<u>Installation No.</u>	<u>Title</u>
18.	Panel: ADROIT PLANTING HINDERS INDENTIFICATION
19.	Panel: HOW MUCH CONCEALMENT IS POSSIBLE?
20.	Panel: DECOYS DISTRACT BOMBERS FROM REAL OBJECTIVES
21.	Panel: BLACKOUTS, SMOKE & FOG OBSCURE LARGE TARGET AREAS
22.	Panel: LANDMARKS GUIDE THE ENEMY
23.	Panel: PROBLEMS TO BE SOLVED
24.	Panel: POSSIBLE SOLUTIONS FOR AN EXISTING PLANT
25.	Panel: THEORETICAL SOLUTIONS
26.	Panel: CAMOUFLAGE CANNOT GUARANTEE IMMUNITY TO BOMBING BUT IT MAY DELAY DISCOVERY OF A TARGET
Label #2	THE SUGGESTIONS OFFERED IN THIS EXHIBITION MUST OF NECESSITY...
Mount	3 Camouflage drawings by Steinberg from Harper's Bazaar
Posters	11 Camouflage Posters: 1G, 1D, 2B, 2D, 4A, 4C, 4D, 5D, 6A, 6B, 6D