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\$20. for 3 wks. / FURNITURE DESIGN TODAY
1941 - 1945

1941 N
D

1942 J
U

Apr. 7 - 21 Michigan State College
East Lansing, Mich.

Apr. 21 - 25 Grand Rapids Furniture Exposition Association
Grand Rapids, Mich.

May 2 - 16 College of William and Mary
Williamsburg, Va.

Oct. 20 - Nov. 10 Wesleyan College
Macon, Ga.

Nov. 20 - Dec. 11 Tulane University
New Orleans, La.

Dec. 21 - Jan. 16 Cornell University
College of Architecture
Ithaca, N.Y.

1943 Feb. 22 - Mar. 12 Skidmore College
Saratoga Springs, N.Y.

Mar. 22 - Apr. 12 Westminster College
New Wilmington, Pa.

May 12 - June 30 California Palace of the Legion of Honor
San Francisco, Cal.

July 14 - Aug. 4 Society of Liberal Arts
Joslyn Memorial Museum
Omaha, Neb.

Aug. 15 - Sept. 5 Lawrence College
Appleton, Wisc.

Sent to Canada Oct. '43 through May '44 (Art Gallery of Toronto)

Nov. 1 - 8 Ryerson Senior School, Hamilton, Ont.

Nov. 15 - 29 School of Architecture, McGill University,
Montreal, Que.

Dec. 6 - 31 Windsor Public Library, Windsor, Ont.

Jan. 10 - 31 Queens University, Kingston, Ont.

Feb. 7 - 28 Montreal Art Association, Montreal, Que.

Mar. 7 - 30 One of the YMCA's

Apr. 14 - May 12 London Public Library, London, Ont.

1945-46 June 15 - June 15 Polytechnic Institute
School of Architecture & Design
Auburn, Ala.

Packed in 2 boxes weighing 318 lbs.

1947 Sold to University of Manitoba, Winnipeg, Canada 9/4/47 for \$100.

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FURNITURE DESIGN TODAY

\$20. for 3 wks. (changed from Educational Exhibition)

1941	Nov. 5 - 26	Cornell University Ithaca, N.Y.
	Dec. 3 - 17	Vassar College Poughkeepsie, N.Y.
1942	Jan. 5 - 19	Dartmouth College Hanover, N.H.
	Jan. 25 - Feb. 8	Worcester Art Museum Worcester, Mass.
	Feb. 15 - Mar. 1	Harvard University Graduate School of Design Cambridge, Mass.
	Mar. 17 - 31	University of New Hampshire Durham, N.H.
	Apr. 7 - 21	Michigan State College East Lansing, Mich.
	Apr. 21 - 25	Grand Rapids Furniture Exposition Association Grand Rapids, Mich.
	May 2 - 16	College of William and Mary Williamsburg, Va.
	Oct. 20 - Nov. 10	Wesleyan College Macon, Ga.
	Nov. 20 - Dec. 11	Tulane University New Orleans, La.
	Dec. 21 - Jan. 16	Cornell University College of Architecture Ithaca, N.Y.
1943	Feb. 22 - Mar. 12	Skidmore College Saratoga Springs, N.Y.
	Mar. 22 - Apr. 12	Westminster College New Wilmington, Pa.
	May 12 - June 30	California Palace of the Legion of Honor San Francisco, Cal.
	July 14 - Aug. 4	Society of Liberal Arts Joslyn Memorial Museum Omaha, Neb.
	Aug. 15 - Sept. 5	Lawrence College Appleton, Wisc.
Sent to Canada Oct. '43 through May '44 (Art Gallery of Toronto)		
	Nov. 1 - 8	Ryerson Senior School, Hamilton, Ont.
	Nov. 15 - 29	School of Architecture, McGill University, Montreal, Que.
	Dec. 6 - 31	Windsor Public Library, Windsor, Ont.
	Jan. 10 - 31	Queens University, Kingston, Ont.
	Feb. 7 - 28	Montreal Art Association, Montreal, Que.
	Mar. 7 - 30	One of the YMCA's
	Apr. 14 - May 12	London Public Library, London, Ont.
1945	June 15 - June 15	Polytechnic Institute School of Architecture & Design Auburn, Ala.

Packed in 2 boxes weighing 318 lbs.

1947 Sold to University of Manitoba, Winnipeg, Canada 9/4/47 for \$100.

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FURNITURE DESIGN TODAY

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

CHECK LIST

Title Panel

Panel #1	The Crystal Palace
Panel #2	Morris
Panel #2a	Thonet
Panel #3	Art Nouveau
Panel #4	Arts and Crafts
Panel #5	Revolt against Ornament
Panel #6	Breuer
Panel #7	Le Corbusier
Panel #8	Mies van de Rohe
Panel #9	Breuer
Panel #10	Mathsson
Panel #11	Saarin and Eames
Panel #12	Saarin and Eames

Panels 13a-h Projection track

Chair by Thonet (beside Panel #2a) - Label
Chair by Alito (between panels #8 and #9) - Label

Panels 13a-h Projection track

- 1) Hang panels #1 through #12, 5' apart
- 2) Hang projection track below wood panels, so that each of the projection track panels are touching one another in a horizontal line.
- 3) Hang the 2 chairs from ceiling or wall.

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FURNITURE DESIGN TODAY

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

C H E C K L I S T

Title Panel

Panel #1	The Crystal Palace
Panel #2	Morris
Panel #2a	Thonet
Panel #3	Art Nouveau
Panel #4	Arts and Crafts
Panel #5	Revolt against Ornament
Panel #6	Breuer
Panel #7	Le Corbusier
Panel #8	Mies van de Rohe
Panel #9	Breuer
Panel #10	Mathsson
Panel #11	Saarinén and Eames
Panel #12	Saarinén and Eames

41.1700	Chair by Thonet (beside Panel #2a) - Label
41.1701	Chair by Alto (between panels #8 and #9) - Label

Panels 13a-h Projection track - Label

- NOTE:
- 1) Hang panels #1 through #12, 9" apart
 - 2) Hang projection track below wood panels, so that each of the projection track panels are touching one another in a horizontal line.
 - 3) Hang the 2 chairs from ceiling or wall.

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FURNITURE DESIGN TODAY

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

UNPACKING INSTRUCTIONS - BOX #1 - 14 wood panels, 8 long panels, 3 labels

1. Slide out 14 wood panels from grooves very carefully, one at a time.
2. Slide out long package in special partition to one side of box. This is quite heavy and 2 people should handle it.
3. Replace all packing material - tissue and wrapping paper - in box and put back cover. The same material must be used in repacking the exhibition.

UNPACKING INSTRUCTIONS - BOX #2 - (Crate) - 2 Chairs

1. Unscrew and remove brace holding chairs in place.
2. Lift out Alto chair.
3. Remove cushioned pad and Thonet chair.
4. Replace all packing material - brace, cushioned pad - in box and put back cover. The same material must be used in repacking the exhibition.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR RELEASE _____

EXHIBITION OF FURNITURE DESIGN TODAY

OPENS _____

ON _____

An exhibition entitled Furniture Design Today will open _____ at _____. This exhibition has been assembled from the larger and more comprehensive exhibition, "Organic Design in Home Furnishings" which was so successfully sponsored and presented at The Museum of Modern Art, in New York City. It is brought to _____ from the New York museum where it was arranged by the Departments of Industrial Design and Circulating Exhibitions.

In a series of thirteen panels and a "projection track", the exhibition traces the history and development of modern furniture from the 1850's to the present day. Chairs have been taken as examples by which the steps in this development can be traced.

The progressive and advanced design of any period seems often to be very shocking or even startling to people of the period. A decade or two later this same design may be completely accepted and taken as a matter of course by everybody. In order to understand the revolutionary character of a design or the quality which makes it progressive for its own day, it helps to recall the appearance of other objects produced by the same period. The clothes, the furniture, the lamps, the houses, and in general the environment in which this new design was created. It might be hard to understand today, for example, why the familiar old Morris chair is of any particular design importance. When seen in relation to other designs of the 1850's, however, its significance becomes more apparent. In order to project into their own periods the important steps in furniture design which are shown in the 13 panels, the projection track undertakes to remind the spectator of some of the characteristic features of the years 1851-1941.

The outstanding developments in furniture design, as set forth in the panels are represented by the Englishman, Morris; the Frenchmen, Thonet and Le Corbusier; the movements of the designers allied with "Art Nouveau"; the Arts and Crafts movement; the contemporaries, Breuer, Mies van der Rohe, Aalto, Mathsson, and

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-2-

Saarinens and Eames. Two actual pieces of furniture -- a bentwood chair by Thonet and one of bent plywood by Aalto -- further illustrate progress in design.

In his commentary on chair design in the catalog which was published simultaneously with the exhibition, Eliot Noyes, Director of the Museum of Modern Art's Department of Industrial Design, writes:

"Into the artistic confusion which occurred when the machines began to flood the everyday scene with articles, the design of which was a fumbling imitation of hand crafts, came William Morris. A great revolutionary figure, he realized that art no longer existed as a normal function of life. Declaring that the machine was incapable of producing art, he called for a return to arts and crafts.

"His observation was correct, but his remedy was negative and fundamentally wrong. While others were to recognize the positive qualities which machine production could offer, Morris had at least taken a major step in his insistence that art and design must be a normal part of life. For this reason, it may be said that Morris is the first important figure in the modern movement; for these qualities the 'Morris Chair', while probably not designed by Morris himself, may be called the first modern chair.

"From Morris' time until today, three distinct aspects of design may be observed in action. One of these is the reactionary, decorative arts and crafts approach to design. The validity of traditional ornament was quickly undermined by the Industrial Revolution, and immediately there came attempts to create new decorative formulae to replace it. Art Nouveau at the turn of the century, the Viennese Kunstgewerbe, the decorative trivialities of Paris in 1925, and finally streamlining (as a decorative formula) are all of this package.

"A second aspect of design is contributed, often unconsciously, by men who, while working with materials and new machines find new forms and new ways of making things. Still a third aspect of design is that in which designers of vision, recognizing the temper of the new industrial world which is coming into being, try to come to terms with the machine and its implications."

The exhibition will continue on its tour of the country after it closes at the _____.

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PROJECTION TRACK - 1851-1941

The progressive and advanced design of a period often seems to be startling or even shocking to the contemporary layman. A decade or two later this same design may be accepted as a matter of course. In order to understand the revolutionary character of a design, or the quality which marks it as progressive, it is well to recall the appearance of other objects of the same period, the clothes, the furniture and lamps, the houses and the character of the environment in which these new designs were created. It might be hard to understand why the familiar old Morris chair is of any particular design importance. When seen in relation to other designs of the 1850's however, its significance becomes more apparent.

In order to project into their own time the important steps in furniture design (which are shown in the large panels), this projection track will remind you of the life and surroundings of the years between 1851 and 1941. The emphasis is on the characteristic features of the period without evaluating their design merit.

New label - Oct - 1942

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PLYWOOD RECLINING CHAIR - MARCEL BREUER 1932-5

Likewise, in the early thirties, Marcel Breuer was developing another important group of designs in plywood. Working in England with Isokon, a progressive firm which manufactured plywood, he developed other possibilities of the material. While Aalto's designs depended largely on a flat sheet, bent in two dimensions and strong enough to take the required stresses without any bracing, Breuer utilized thinner sheets of plywood and devised a sort of web to give added strength where the plywood alone was not adequate. The arm of the reclining chair (above) demonstrates this use. Inside the structural arms a very thin and flexible sheet of plywood is slung. The entire construction is pliable, flexing and moving with the movements of the sitter. Breuer also worked out other imaginative uses of plywood, gluing up thin sheets in T-shaped sections for table legs, attaining great strength while retaining lightness.

PLYWOOD STACKING CHAIRS - MARCEL BREUER 1932-5

The light stacking chairs (left), part of this same group of designs, weigh only about eight pounds apiece. The seat is again a sheet of plywood, suspended front and back on cross bars, and is only 3/32 of an inch thick.

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on the first of May,

On the first of May in 1851, Queen Victoria officially opened the Great Exhibition of the Industry of All Nations, in ~~in~~ Paxton's magnificent exhibition hall, the Crystal Palace,

This glass and cast iron construction, now considered one of the most important ancestors of modern architecture, housed an extraordinary collection of Victorian bric-a-brac labelled "industrial design." Most of the machine-made objects on exhibition were smothered with decorations of Victorian rococo, neo-Classical, neo-Gothic or other false ornamentation. (see examples on Projection track)*

utilitarian such as the McCormick Reaper*
A few objects from America, not considered worthy of decoration,
/were

~~such as the McCormick Reaper etc. stood out in sharp contrast to~~ and

~~These stood out in sharp contrast to almost everything else on exhibition. In the same way that the Crystal Palace itself stood out~~ now stands
among other buildings of the period. It was not considered worthy of the label "architecture" because of its frankly exposed construction.
~~Exhibition exhibited only machines like the Reaper~~

The artistic confusion demonstrated by this Great Exhibition of 1851 was brought about by to a large extent by the accelerated pace of industrial development. Machines were beginning to flood the everyday scene with articles which in design were a fumbling imitation of handicrafts. Out of this chaos, however, began a new development, emerging from an awakening understanding of the machine and its possibilities.

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The succeeding panels in this exhibition show a few important steps
in the history of furniture representing this new development in design
from the Industrial Revolution to our own day.

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is
WILLIAM MORRIS, for whom the "Morris chair" is named ~~xxx~~ an important figure in the history of ~~car~~ industrial design. He recognized that the machine was incapable of producing "art" and devoted his life to a crusade against the machine towards ^{the} a return to arts and crafts. Morris' observations were correct, but his remedy was negative and fundamentally wrong. He did not recognize that the machine was only a complicated ^{more} mechanism which could be used to produce ~~simple~~ designs as simply as the carpenter/using his saw or lathe. While others were to recognize the positive qualities which machine production could offer, Morris had at least taken a major step in his insistence that the ~~xxx~~ minor arts at least return to principles of simplicity and originality. For these reasons Morris is looked upon as the first important figure in the modern movement; for these qualities the "Morris chair" ~~xxx~~ may also be called the first modern chair.

Morris was the founder of the English Arts and Crafts movement which reached its heights in the '90s in the work of ^{men such as} Voysey, ~~Macintosh~~ ^{Gimson & others} and ~~Thistle~~ ^{Scott} (see panels ~~....~~). It was not acknowledged as a modern movement until it had been transplanted to the Continent where it thrived in Vienna and Brussels under the leadership of ~~Josef Hoffmann~~ and Henry van der Velde. (see panels ^{III}....) One phase of the Arts and Crafts Movement on the Continent, characterized by curvilinear and naturalistic ornament was called Art Nouveau. (see panel ^I....)

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leaner expression

left.)

Thonet

In contrast to both the Arts and Crafts and Art Nouveau movements was the slow development of ~~new machines and~~ ^{new} methods of manufacturing, ^{furniture} devoid of conscious design effort.

Such was the work developed by Thonet Bros, in Vienna and elsewhere from the 1830's onward with the mass production of bent ^{wood} ~~and later tubular furniture~~.

Though the designs were not always simple (see phot. upper left) (see #22 chair ---) in form ✓

there was an effort to exploit a new material to its fullest extent which frequently reached solutions of merit.

The ^{arm} chair (-----) ^{see phot. center left} was used frequently by Le Corbusier in his interior designs of the 1920's.

When the next new material, bent tubular metal, was first used in furniture by Breuer and others, Thonet took up the manufacture of this type of furniture, thus integrating new designs and new materials.

Thonet is continuing the manufacture of bent wood furniture in this country.

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CHAIR - HENRI VAN DE VELDE 1894-5

Henri van de Velde, also Belgian, sometimes sought a cleaner expression both in his architecture and his furniture. (See Photograph, lower left.) He carried his theories even to the designing of ladies' gowns. (Lower left.)

This movement ⁱⁿ of the 1890's expressed itself in the arts and crafts, printing, pottery, furniture, and so forth, almost universally. (In Germany it was called Jugendstil.) The general weakness of this phase of design (known as Art Nouveau) appears in the reliance on superficial ornament for effect.

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Labels

CABINET - C. R. MACKINTOSH 1902

The conscious effort to design an environment free from traditional forms came almost simultaneously on the continent and in Great Britain.

C. R. Mackintosh ⁱⁿ Glasgow ^{thought of his} ~~designs~~ interiors and furniture as essential parts of his architectural designs. The freshness of his approach was and startling and its influence widespread in England ~~and on the Continent~~ as well.

~~The top photograph on the left shows a number of his designs in the new style.~~

He did not ~~escape~~ on all occasions escape from the flowing lines of biological forms characteristic of what came to be known as "Art Nouveau."

The flowing lines in the design of his cabinet (shown in the photograph, top left) are characteristic of the style which came to be known as "Art Nouveau."

On the continent, ~~the leadership in new design came from the low countries.~~
 Art Nouveau
 Victor Horta of Brussels was the champion of these designers who abhorred the straight line, turning chandeliers into bouquets and stair railings into billowing waves. (See Projection Track.) *

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BENCH C.F.A.VOYSEY 1906

~~Forces opposing the curvilinear forms of Art Nouveau came from many directions.~~

and decorative elements of
Forces opposing the curvilinear forms/~~of~~ Art Nouveau came from many
directions. Carrying on the best of the Morris tradition, designers
sought a return to simplicity. (see photograph, top left.)

The pioneer influence of C.F.A.Voysey was extensive because of his complete integrity. Avoiding snobbism of all kinds, his work was entirely domestic, complete in its scope of architecture, furniture, fabrics and what is known to us today as "useful objects." He believed that a house was to be ~~lived~~ lived in by humans, not a showroom for their acquisitions, nor a pedantic display of an architect's scholarship.

CHAIRS-ERNEST GIMSON 1902

Ernest Gimson, a contemporary of Voysey, was one of many who frequently saw through the antiquarian confusion of the early 1900's to a cleaner expression of domestic design. (see photographs, lower left). Working as a cabinet maker, he collaborated with others in various commercial enterprises.

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BEDROOM * ADOLF LOOS 1900

Adolf Loos, an Austrian, was a crusader against ornament. In 1898 he said, "To find beauty in form instead of making it depend on ornament is the goal toward which humanity is aspiring" (Ins Leere Gesprochen)

Designing both domestic and commercial buildings and interiors, his work might easily be mistaken for that of a decade or more later. (See photograph, top left.)

DINING ROOM - BRUNO PAUL 1906
(For the Deutsche Werkstätten)

As early as 1899 the Deutsche Werkstätten took the problem of low cost furniture seriously. In 1906 the first machine furniture, some of which was designed by Bruno Paul of Berlin, Germany (see photograph, lower left), was put on the market. They prided themselves on "developing the style of furniture from the spirit of the machine."

The Deutscher Werkbund, founded in 1907, carried on with the idea of "not only excellent solid work and the use of blameless, genuine materials, but also the attainment of an organic whole rendered "sachlich," noble, and artistic by such means."

In 1907 the Deutsche Werkbund was founded to seek a synthesis between the "machine style" and the Morris "arts and crafts" movement. At the first session, one of its leaders said, "Mass production and division of labor must be made to produce quality." Thus an attempt to overcome the fallacy of Morris "craftsman's culture."

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~~Discovered~~

One of the most important developments in the design of modern furniture took place in 1925 when Marcel Breuer made his first tubular steel chair. The metal for this chair was drawn by Breuer himself. Further experiments were made difficult for him because of the lack of coöperation of manufacturers who, at first, considered tubular metal unimportant for furniture development. (upper left)

Tubular metal had been used as early as 1912 in the U. S. by the Royal Metal Furniture Co. (see rejection track) but Breuer was the first to use this material with the idea of developing its possibilities with a fresh design spirit.

While working at the Bauhaus, Breuer developed the idea of unit furniture in casework. Cooperating with a manufacturer of office furniture, he established standardized systems of measurements for storage units. These

units in the Piscator house (lower left) were the first to be used in his interiors (1926). Further developments in unit

furniture have been made slowly since this date. ^{Two designs} ~~are~~ ^{are included} in the recent furniture competition held under the sponsorship of the Museum of Modern Art. ^{are shown on panels last two panels.} (see Panel)

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MIES VAN DER ROHE, LUDWIG

Two years after Breuer's experiment with tubular ~~###~~ steel, Ludwig Mies van der Rohe carried this idea on still further by utilizing the ^{resilience} spring of bent steel legs ^{to form a chair} (upper left)

For the German Pavilion at the Barcelona Exposition of 1929 he developed the flat metal framework for a chair (lower left) using cross straps of leather for the support of the cushions

The interior of the Guggenheim house at Brno, Czechoslovakia (1930) ^(interior) shows the use of both these chairs in surroundings of great restraint and elegance. Relying on the natural qualities of the different materials in construction for decoration, ^{is still} this house ~~is still~~ one of the most luxurious of contemporary architecture (translucent onyx screen, chromium-plated posts, glass, honey-colored onyx and dark red macassar ebony)

AALTO, Alvar

In the 1930's another type of furniture developed for the first time. Bent plywood was a new structural idea. Made of thin veneers of wood glued together with the grain running at right angles in alternate plies, it has different properties ^{from} ~~from~~ wood and a new type of design becomes possible.

Soon after 1932 Aalto designed chairs entirely of laminated wood, conceived for quantity production and manufactured by Artek in Finland. The manufacture of this furniture is now carried on in this country.

Artek -
Pasco

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SAARINEN and EAMES

The winning chair designs by Eero Saarinen and Charles O. Eames in the competition sponsored by the Museum of Modern Art, demonstrate a tendency common to modern furniture. All furniture is getting lighter. This tendency derives not only from the need to keep the weight and bulk of our furnishings down as we live in smaller areas but also the natural result of new techniques and new materials. Refinement of chair design involves the economical and imaginative use of materials while providing comfort and strength.

The principle of these chairs is that of continuous contact and support, with a thin rubber pad for softness at all points. The shell is formed of strips of veneer and blue laminated in a cast-iron form by a process developed by the Haskelite Corporation. In this way more comfortable support is secured with a minimum of material and the finished chair weighs only twenty pounds as compared with the forty-five pounds of the usual upholstered chair. A special patented joint holds the wood legs firmly to the shell whether there is expansion or contraction of the wood. At this stage of the development of the manufacturing of these shells only the small chairs (lower left) have the wood exposed on the back. On all the others the backs are covered by fabric glued to the unfinished wood surface underneath.

The photograph below shows these chairs and the casework designed by Saarinen and Eames in the exhibition at the Museum of JM. A.

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Saarinen and Eames

The case furniture designed ~~###~~ by Saarinen and Eames carries the principle of standardization farther than any other group yet produced in this country. An 18 inch module was adopted, the units being 18 inches square (or 36 inches in length for the double dining room cases) and 22 inches in height. The bases on which these units rest are 13 inches high and come in lengths to hold two, three or four units and may be used in combination to make larger groupings in infinite variety, both horizontally and vertically.

The idea of a separate base, upon which the units are placed, has been used a number of times. These by Saarinen and Eames, probably for the first time, exploit the base for itself.. This ^{base} ~~base~~ system avoids the difficulties of interference with ^{base} ~~base~~ plugs, heating registers and base boards by raising the units well off the floor ^{is and}, and adds many pleasant new possibilities by extending the usefulness of the bases as seats or plant ^d stands, as shown in the reproduction of the original drawing presented in the competition (left).

A table top with two legs fits on a 15½ inch high unit to form a desk which ties in with this system (lower right)

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*See
15 new corrected
list*

*New
label*

The progressive and advanced design of any period seems often very startling or even shocking to people of the period. A decade or two later this same design may be completely accepted and taken as a matter of course.

The quality of a design which marks it as progressive for its day is evident only when it is compared with that of other objects produced ^{during} by the same period, - the clothes, the furniture, the lamps, the houses, and in general the environment in which ^e this new design was created. For example, it might be hard to understand today why the familiar old Morris chair is of any design importance. When seen in relation to other designs of the 1850's, however, its significance becomes apparent.

In order to ^{project} focus into their own periods the important steps in furniture design which are shown above, this "projection" track undertakes to remind you of some of the characteristic features of furniture ^{during} in the years 1851-1941. *from 1851-1941.*

*file
Furniture
page today*

See

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

DATE October 29, 1941

especially when the show is in universities.

Glad to discuss this.

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THE COMPLETE TIME AND MONEY SAVING REPRODUCTION SERVICE



230 PARK AVENUE
60 EAST 42nd STREET
485 MADISON AVENUE
480 LEXINGTON AVENUE
30 ROCKEFELLER PLAZA

PLaza 5-4700

R 02540

DATE 2737 194

TERR. 9

SOLD TO

CUSTOMER'S ORDER No. _____

PRODUCTION ORDER No. _____

ART ORDER No.

[illegible]

This is to certify that the merchandise listed in this invoice has been produced in accordance with the Fair Labor Standards Act of 1938.

THIS IS YOUR INVOICE

SEND ALL REMITTANCES TO: F. A. RUSSO, INC., 230 PARK AVE., N.Y.C. TERMS: NET CASH

TO F.A. Russo
30 Rockefeller Plaza

DATE October 29, 1941

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

especially when the show is in universities.

Glad to discuss this.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3

READY REPRODUCTION SERVICE
RUSSO


PLaza 5-4700

R 02531

DATE 09-31 1947TERR. 1

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CUSTOMER'S ORDER No. _____

PRODUCTION ORDER No. _____

ART ORDER No.

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TO: F. A. Russo
30 Rockefeller Plaza

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

DATE October 29, 1941

PLEASE PUT ORDER NUMBER ON INVOICE

especially when the show is in universities.

Glad to discuss this.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3

READY REPRODUCTIONS
RUSSO
SERVICE

R 02528

DATE May 31 1949

TERR. 9

SOLD TO

CUSTOMER'S ORDER No. _____

PRODUCTION ORDER No. _____

ART ORDER No.

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TO F.A. Russo
30 Rockefeller Plaza

DATE October 29, 1941

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

especially when the show is in universities.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

THE COMPLETE TIME AND MONEY SAVING REPRODUCTION SERVICE

111 341 PLEASE

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

TO F.A. Russo
30 Rockefeller Plaza
New York

DATE October 29, 1941

PLEASE PUT ORDER NUMBER ON INVOICE

Nº 13138

PLEASE DELIVER (SEND BY PARCEL POST, EXPRESS) AT ONCE

CONFIRMATION		UNIT PRICE	TOTAL	
L2	positive 8½"	\$1	00	
1	" 11"x18"		60	
			\$1	60
REQUISITIONED BY <u>E. Courter (Furniture Design Today)</u>				
ORDERED BY <u>[Signature]</u>				

especially when the show is in universities.

Glad to discuss this.

[Signature]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

THE COMPLETE TIME AND MONEY SAVING REPRODUCTION SERVICE



230 PARK AVENUE
60 EAST 42nd STREET
485 MADISON AVENUE
480 LEXINGTON AVENUE
30 ROCKEFELLER PLAZA

PLaza 5-4700

R 02513
DATE Oct 30 1941
TERR H

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO F.A. Russo

DATE October 30, 1941

30 Rockefeller Plaza

PLEASE PUT ORDER NUMBER ON INVOICE

New York

Nº 13139

PLEASE DELIVER (SEND BY PARCEL POST, EXPRESS) AT ONCE

CONFIRMATION			UNIT PRICE	TOTAL	
1	Oct. 29	positive 18"x24"	\$2	10	
4	"	11"x14"	3	15	
3	"	8½"x11"	1	80	
				\$7	05
1	Oct. 30	positive 8½"		70	
1	"	11"	1	30	
1	"	18"	1	00	
				\$3	00
	Oct. 30	1 positive 8½"		70	
		1 " 14"	1	30	
				\$2	00
REQUISITIONED BY <u>E. Courter (Furniture Design Today)</u>				\$12	05
ORDERED BY <u>[Signature]</u>					

especially when the show is in universities.

Glad to discuss this.

[Handwritten signature]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3

REPRODUCTION SERVICE
RUSSO
 REPRODUCTION SERVICE

R 02513

DATE 7-30 1944

TERR. _____

SOLD TO

CUSTOMER'S ORDER No. _____

PRODUCTION ORDER No. _____

ART ORDER No.

[illegible]

THIS IS YOUR INVOICE

SEND ALL REMITTANCES TO: F. A. RUSSO, INC., 230 PARK AVE., N.Y.C. TERMS: NET CASH

Errors look unprofessional

especially when the show is in universities.

Glad to discuss this.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3

RUSSO
 READY REPRODUCTION SERVICE

R 02498

DATE 1947

TERR. HA

SOLD TO

ART ORDER No.

[illegible]

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SEND ALL REMITTANCES TO: F. A. RUSSO, INC., 230 PARK AVE., N.Y.C. TERMS: NET CASH

tors look unprofessional

especially when the show is in universities.

Glad to discuss this.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3

THE COMPLETE TIME AND MONEY SAVING REPRODUCTION SERVICE



230 PARK AVENUE
60 EAST 42nd STREET
485 MADISON AVENUE
480 LEXINGTON AVENUE
30 ROCKEFELLER PLAZA

PLaza 5-4700

R 02488

DATE 2/2/94 194

TERR. 2

SOLD TO

CUSTOMER'S ORDER No.

PRODUCTION ORDER No. _____

ART ORDER No.

[illegible]

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errors look unprofessional

especially when the show is in universities.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3

THE COMPLETE TIME AND MONEY SAVING REPRODUCTION SERVICE



230 PARK AVENUE
60 EAST 42nd STREET
485 MADISON AVENUE
480 LEXINGTON AVENUE
30 ROCKEFELLER PLAZA

PLaza 5-4700

R 02160

DATE Oct 15 1941

TERR. 4

ERN ART

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

TO Russo

DATE October 15, 1941

30 Rockefeller Plaza

PLEASE PUT ORDER NUMBER ON INVOICE

New York

Nº 13135

PLEASE DELIVER (SEND BY PARCEL POST, EXPRESS) AT ONCE

19 ~~xxxxxx~~ positives from supplied negs. 8½x11
2 " " " " 14x18
(all glossy)

Pictures for proj track

UNIT PRICE

TOTAL

\$7 90
2 70

\$10 60

REQUISITIONED BY E. Courter (Furniture Design Today)

ORDERED BY Ulrich

especially when the show is in universities.

Glad to discuss this.

h

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3


RUSSO
 REPRODUCTIONS SERVICE

PLaza 5-4700

R 02160

DATE Sept 13 1941TERR. 7

SOLD TO

CUSTOMER'S ORDER No. _____

PRODUCTION ORDER No.

ART ORDER No.

[illegible]

THIS IS YOUR INVOICE

SEND ALL REMITTANCES TO: F. A. RUSSO, INC., 230 PARK AVE., N.Y.C. TERMS: NET CASH

especially when the show is in universities.

Glad to discuss this.

ERN ART

Oct. 15, 1941

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room
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s, 1931, Patou
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errors look unprofessional

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

MODERN ART

March 3, 1942

PHOTOGRAPH REQUISITION

Date Oct. 15, 1941

To Photograph Clerk

From

E. Courter

Department

Circulating Exhibitions

Please supply the following glossy prints:

Quantity	Neg. No.	Artist	Title
1		contact	✓ Poppy room
1		"	✓ Conversation room
1		"	✓ Harpers, 1931, Patou
1		with text 7 1/2 x 3	Ladd's rocker
1	New hall - same size enlargement as before.		Ice cream chairs

Signed _____

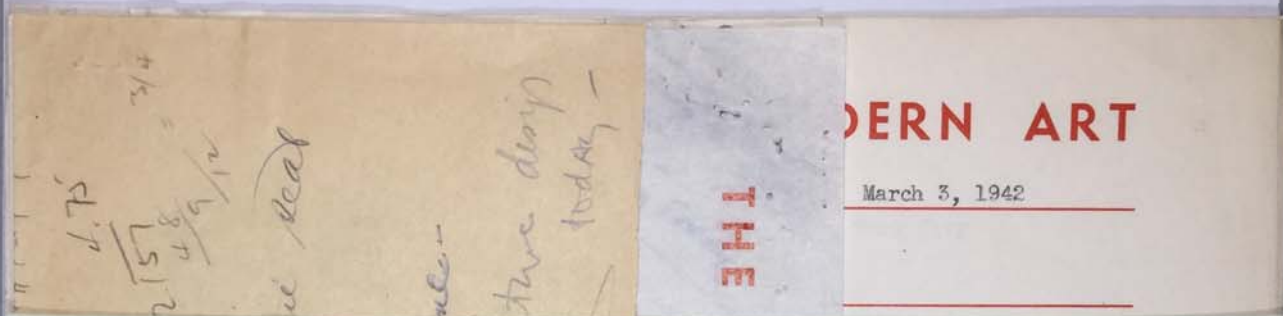
FORM 28

Glad to discuss this.

G

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.62.3



PHOTOGRAPH REQUISITION

Date Oct. 15, 1941

To Photograph Clerk

From E. Courter

Department Circulating Exhibitions

Please supply the following glossy prints:

Quantity	Neg. No.	Artist	Title
1	G.P. Lynes		Silver bowl (1900 and Today)
1		Arch. Forum	Radio
1		Oct. 1940	Radio
1		"	Clock
1		"	Electric mixer
1		"	Lamp
1		"	Brownies
1		Richard Averell Smith	"Tulips" from America At Home, Diane Tate and N. Hall
1		"	"Blue Heaven Heaven" from America at Home by Joseph Platt

Signed _____

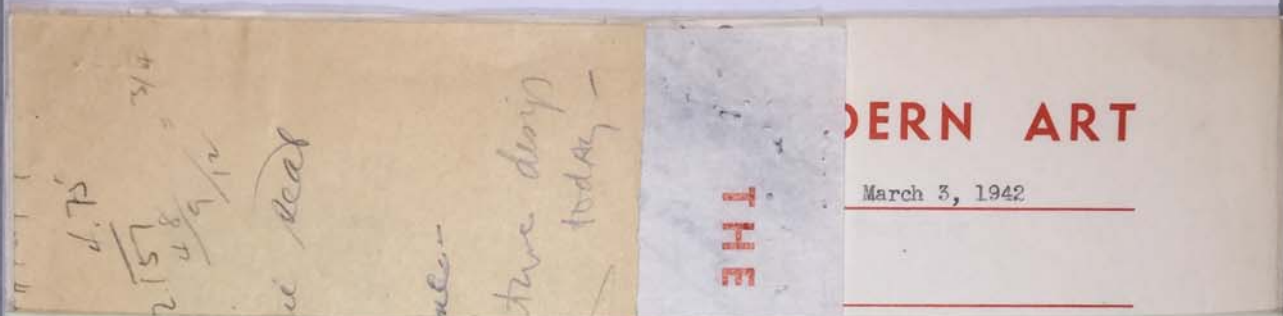
FORM 28

Glad to discuss this.

G

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3



PHOTOGRAPH REQUISITION

Date October 15, 1941

To Photograph Clerk

From E. Courter

Department

Circulating Exhibitions

Please supply the following glossy prints:

Quantity	Neg. No.	Artist	Title
1			Rockefeller Bedroom
1			Hose carriage c.1855

these come from the Museum of the City of New York, we have already gotten one copy of each of these so they can probably be identified without neg. nos.

FURNITURE DESIGN TODAY

Signed _____

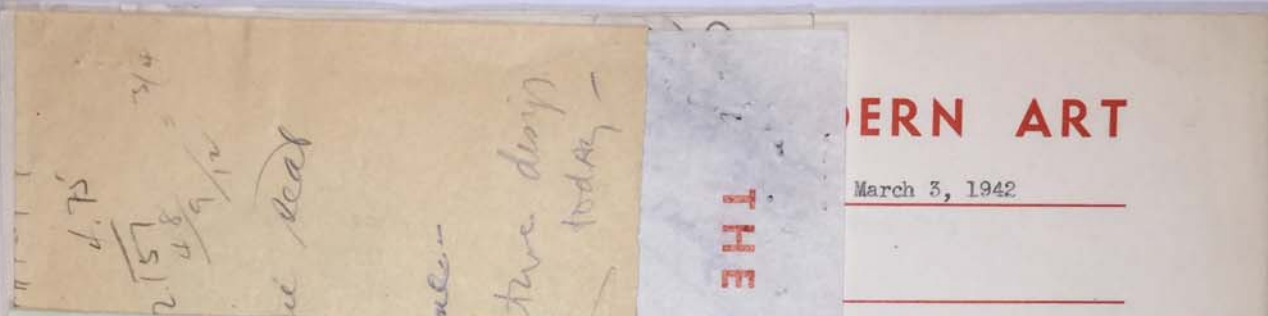
FORM 28

Glad to discuss this.

G

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3



PHOTOGRAPH REQUISITION

Date October 15, 1941

To Photograph Clerk

From E. Courter

Department

Circulating Exhibitions

Please supply the following glossy prints:

Quantity	Neg. No.	Artist	Title
1	Ru 513		Chair (all <u>contact</u> except as indicated)
1	Ru 509		Table
1	Ru 506		Desk
1	Ru 516		Lamp
1	Ru 504		Pencil sharpener
1	Ru 510		Cabinet
1	Ru 512		Commode and mirror
1	Ru 517		lamp
1	Ru 514		desk
1	Ru 505		wicker chair
1	Ru 515		chair
1	Ru 446		Rattan chair
1	Ru 445		Reed chair
			baby carriage (<u>contact</u>) (bottom)
			comfort rocker (<u>8 x 10</u>) (top)

FURNINTURE DESIGN TODAY

Signed _____

FORM 28

Glad to discuss this.

G

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

ERN ART

March 3, 1942

PHOTOGRAPH REQUISITION

Date October 15, 1941

To Photograph Clerk

From E. Courter

Department

Circulating Exhibitions

Please supply the following glossy prints:

Quantity	Neg. No.	Artist	Title
1	MM7944b		Victorian Living room
1	L17798		Walking dress and sailing costume
1	34417		Tiffany vase
1	62014		Chair
1	63074		desk
1	63272		commode
1	L11278b		Man's desk
1	L11240b		Salesroom
2			Powder room, Gustave Jensen, 1940
2			Entrance Hall, A.M. Brown, 1940

all from the Metropolitan Museum of Art
for FURNITURE DESIGN TODAY

Signed _____

FORM 28

Glad to discuss this.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

THE

To:

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To cut upholstery & rubber away from

1/2 chair - ~~as the~~ ^{similar} ~~cut according to~~ ^{chair} ~~in the exhibition~~ (If any question ask Mrs. Capron)

Chg to. 6/9. Modern Furniture # 25

THE MUSEUM OF MODERN ART

Date May 31, 1945

Furniture Design Today - Town letter

without a dieresis; Werkstätten without umlaut. Such errors look unprofessional especially when the show is in universities.

Glad to discuss this.

A

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

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To:

From:

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Glad to discuss this.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

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To:

From:

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Glad to discuss this.

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.62.3

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Glad to discuss this.

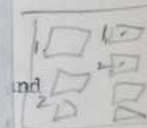
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To:
From:

THE MUSEUM OF MODERN ART

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Structure Design Today - Town letter

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

THE MUSEUM OF MODERN ART

Date March 3, 1942

To: MISS COURTER
c.c. Mr. Noyes

Re: _____

From: A. BARR

Furniture Design Today - Form letter

THE MUSEUM OF MODERN ART

Date May 31, 1945

To: Greta Daniel

Re: Chairs

From: Elodie Courter

In reply to your memo of May 21st regarding the chairs contained in the traveling exhibition Furniture Design Today: our records show that the Thonet bentwood chair was purchased for \$4.75 and that the Aalto chair was loaned to the exhibition by Artek Pascoe people. I believe Artek may be willing to donate it to your collection or perhaps they will be willing to sell it to you at the original price.

I suggest that you direct a memo to Miss Ulrich's office asking if the Thonet chair could be turned over to the Industrial Design collection crediting our department with the purchase.

by someone expert in French and German. Noticed, for instance, Süe spelled without a dieresis; Werkstätten without umlaut. Such errors look unprofessional especially when the show is in universities.

Glad to discuss this.

B

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

THE MUSEUM OF MODERN ART

Date March 3, 1942

To: MISS COURTER
c.c. Mr. Noyes

Re: _____

From: A. BARR

THE MUSEUM OF MODERN ART

Date May 21, 1945

To: Miss Courter

Re: Chairs

From: Grets Daniel

I have shown to Susi the chairs recently returned from FURNITURE DESIGN TODAY. She is greatly interested in having them for our Industrial Design Collection. According to very sketchy records the chairs came to the Museum in October 1941. The green slip, kept at Miss Dudley's office, for the Thonet bentwood chair, bears a pencil note saying "bought for Circulating Exhibitions, \$4.75". Now, we are willing to buy this chair from your department if you will tell us how to arrange for a transfer.

I have asked the Artek people to check their records in regard to the Aalto chair. If they have no further information on it, I shall ask them to donate it to our collection.

G. Daniel

Foreign words, accents, etc., should be carefully checked by someone expert in French and German. Noticed, for instance, Süe spelled without a dieresis; Werkstätten without umlaut. Such errors look unprofessional especially when the show is in universities.

Glad to discuss this.

G

*Secret
Can you just
accepting the
file in this
purchase -
Furniture Design Today*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.62.3

THE MUSEUM OF MODERN ART

Date March 3, 1942

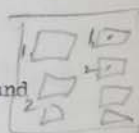
To: MISS COURTER
c.c. Mr. Noyes

Re: _____

From: A. BARR

Notes on Organic Design traveling show as seen at Robinson Hall, Harvard:

✓ All labels should be numbered with big numbers so that sequences and points of beginning and ending will be clear.



Find ✓ Rewrite first label. Style is bad; perhaps blow up to bigger size to hang with panels, not with track. *hung with track* ? A

NO Don't like name "Projection Track". Why not call it "Time Track"?
Projection sounds Hollywood.

NO / Relation between big panels and track awkward, both physically and psychologically. Big panels obviously intended to be of good or historically important material, but track includes both good and bad things; that is, good sachlich designs mixed in with Victorian extravagance, but no distinction is made in the labels. This is particularly true in the art nouveau section, and for the layman in the streamline section. In first panel suggest omitting red star references and perhaps putting the reaper on big panel. (Put big dates on each panel.)

✓ Spelling of foreign words, accents, etc., should be carefully checked by someone expert in French and German. Noticed, for instance, Sûe spelled without a dieresis; Werkstätten without umlaut. Such errors look unprofessional especially when the show is in universities.

Glad to discuss this.

A

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

FURNITURE DESIGN TODAY

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

CHECK LIST

Title Panel

Panel #1	✓ The Crystal Palace	1851
Panel #2	✓ Morris	1860
Panel #2a	✓ Thonet	1880-1940
Panel #3	✓ Art Nouveau	1890-1900
Panel #4	✓ Arts and Crafts	1880-1900
Panel #5	✓ Revolt against Ornament	1900-1905
Panel #6	✓ Breuer	1925-1905
Panel #7	✓ Le Corbusier	1927
Panel #8	✓ Mies van der Rohe	1927
Panel #9	✓ Breuer	1935
Panel #10	✓ Mathsson	1932-35
Panel #11	✓ Saarinen and Eames	1941
Panel #12	✓ Saarinen and Eames	1941

41.1700	Chair by Thonet (beside Panel #2a) - Label
41.1701	Chair by Aalto (between panels #8 and #9) - Label
Panels 13a-h	Projection track

- NOTE:
- 1) Hang panels #1 through #12, 9" apart
 - 2) Hang projection track below wood panels, so that each of the projection track panels are touching one another in a horizontal line.
 - 3) Hang the 2 chairs from ceiling or wall.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

FORM LETTER I

Date

Dear

The exhibition, Furniture Design Today, which you have engaged for the period to, will be shipped to you by Railway Express Collect on from The weight of the exhibition 318 pounds, and the approximate transportation charges will be \$.....

When the exhibition is unpacked, will you be good enough to see that the enclosed instructions are carefully followed? Also, please report the condition of the show upon the enclosed form.

I am enclosing also an Installation List of the exhibition. This same order should be followed in hanging the exhibition to preserve the continuity. The Projection Track should be installed just below the wood panels, to serve as a running commentary. The two chairs should be suspended by wire or cord from the wall or ceiling, the Thonet one beside Panel 2A, the Aalto chair between Panels 8 and 9.

You may wish to use the enclosed publicity release in connection with the [Cam-bridge] showing. In all announcements and other publicity, will you please mention that the exhibition is circulated by The Museum of Modern Art, New York?

If there is any further information you would like to have at this time, please let me know

Very sincerely yours,

Enclosures: Unpacking Instructions - check
Report Form
Installation List - check
Publicity Release

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 62. 3

FURNITURE DESIGN TODAY

Title panel (3'x3')

Thonet chair

Aalto chair

13 panels (3'x3')

~~xxxxxxx~~

Sound track (8 strips of white marlite 12"x6')

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.62.3

5- to come

phot. of cage
has -

I Crystal Palace ✓
labels

II. Morris chair ✓
label

Thonet chair -
IIA Thonet -

III 3 photo - Art Nouveau L ✓ ✓

IV 2 photo Arts & Crafts - L ✓
see shiny room
"livable" }

V Russett Against ornaments L - do over
2 photo - ✓

Label VI Breuer - 3 photo - page

VII LeCorbusier - 3 - page L. ✓ ✓

Label VIII Mies 3 page

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.62.3

Aalto chair

IX Breuer #2 LV ✓

X Mattsson - LV ✓

✓ XI Saarinen ~~cases~~ d Lanes - ~~cases~~

XII Saarinen ~~chairs~~ + Lanes - ~~chairs~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

previously ordered
by Peggy Frank.

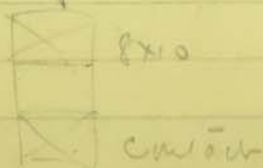
Met. Mus. & Ant.

Victorian Living Room M/M 7944B
 Walking dress + calling costume L 17798
 Tiffany vase 34417
 Chair - Dominique 62014
 ? desk - ~~from~~ ~~from~~ Rahlmann 63074
 Commode - Rahlmann 63272
 Man's pen - L. Schuman L 11278 B
 Salesman - Ralph T. Walker L 11240 B
 + ? Hat - 1927 ?
 2nd { Powder Room - Gustav Jensen 1940
 Entrance Hall - A. Th. Brown "
Man. City of N.Y.
 Rockefeller Bedroom July
 Horse carriage c. 1855

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.62.3

Plastic Print Dos. ^{teAn-}

- RU 513 Chair - Sue + Thane
 509 Table - 3 1/1
 506 Desk - Frank
 516 Lamp - Paris 'w' - Schenck
 504 Pencil Sharpener - Torrey
 510 Cabinet - Van Rensselaer
 512 Commode + Mirror - Sue + Thane
 ✓ 535 Bowl - Ashbee
 ✓ 534 Vases - Damm
 ✓ 533 Guns
 ✓ 532 Ford
 ✓ 531 Scales
 ✓ 530 Tapestries
 517 Charreau - Lamp
 514 " - Desk
 505 Hecker Chair
 ✓ 507 Double seat - stream/mod
 515 Fat Chair
 ✓ 508 III Streamline chair (L Long)
 445 Comfort ^{SVIO} Rocker + baby ^{on fat} carriage
 446 1 ^{SV} Rattan + 1 ^{SV} Red Chair (Lower half)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.62.3

Form an apalms Hearn-

E. Ladda Book - ~~1931~~ Hearn- 8x10 7 1/2

E. Ice cream Chairs - Newhall

Contact. { Poppy Room
Conversation Room
Harpers - 1931 - Patow

✓

~~as per a note from newspaper.~~

The Museum of Modern Art Archives, NY

Collection:

CE

Series/Folder:

11.1.62.3

Photo to be Capt. Cat'd

8x10
 Duff
 Duff
 Arch. Forum
 Oct. 1940

Ralph Steiner
 Silver Bowl 1900 - mid body (minor)
 G. P. Lyness
 Radio - J. M. Bassett - D.D. 1940
 " " " RCA " Small
 Clock P. Muller Thunk " "
 Elec. Thunk - Rob. Heller - 1940 "
 Lamp Thunk - " "
 Brownies " " "

Wig stand report?

Richard
 Averell
 Smith

America at Home
 "Tulips" (Fair) D. M. T. H. Hill -
 "Blue Heaven" (") Joseph Platt.

Sherrin upright - Caphart Catalog.

20 pic. at U.S. for Thapazine.

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oriental chair

made in England

From the Crystal Palace - 1851

Projection Track

Baby carriage

M. S. Cornick REAPER - From the Crystal Palace - ~~1851~~
made in USA. 1851

Horse Carriage - c. 1855

Courtesy the Mus. of the City of NY.

Courtesy of the Met.

"Walking" dress 1860

"Calling" costume 1858

Courtesy the Met

Ladd's solid comfort spring chair.

"... combination of desirable qualities found in the lounge, reclining chair & hammock... although this invention is expressly put up to meet the Yankee love of ease, it will appeal, we think, to many luxury loving Englishmen..."
The cabinet maker - v2. 1882

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Wiener mode 1894

Big Fair of Philadelphia - 12 ladies lantern 1855

U.S.S. Grant style table 1887

(B.M.) SR. 1902, (W.A.K.) SR 1902

Coal store - Sears Roebuck - 1902

GA store - S.R. 1902

A competition for the decoration of
this style was held in Paris in 1878 -
The design was to be engraved,
embossed or cut, in a comb of these
medium could be used -

School desk - S.R. 1909

100 cream chairs - 1912

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mode journal - 1908

Bed. S.R. 1909

Chandelier - 1897 -

Designed by Victor Horta

Stair transom 1897

Designed by Vict Horta

Tiffany vase

(Roman work) S.R. 1902

(4 chrs. asota) S.R. 1909

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(Mission 9 pc.) S.R. 1909

(Sears - m. buy) SR 1909 -

1/2 Colonial furn - 1/2 S.R. 1917

Mahogany side board for Morris th.
Designed by M. E. Macarthy, FRI BA

Tapestry by Morris dw.
Turin St position - 1902

Silver bowl - 1903
Designed by C. R. Ashbee

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Lamps - designed by Louis Majorelle
Paris Expos. des Beaux Arts, 1904.

^{uc} work of the Wiener Werkstatte - 1903-1928

lamp
shades
wallpaper
vase

glass bowl - 1924
designed & executed by Lalique ✓

(2) glass vase - designed by ~~Marcel~~ ^{Daum} - 1924 ✓
For the glass manufacturing - Nancy ✓

(Shades) S.B. 1915 ✓

Chandeliers & lamps - S.B. 1909 ✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Desk-1930
des- by Pierre Chareau ✓

Desk-1930 ✓
Des- by Paul T. Frankl

Lamp-1930 ✓
Des. by Pierre Chareau

Man's den - by Josef Bruckner-1929
Country, hist. mus. & Art exhibition ✓

Harper Bazaar 1931 ✓

Saloon by Ralph Walker 1929
Country, hist. - ✓
9

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Lamps - S.R. 1909 ✓

Store, S.R. - 1915 ✓

Ford car. 1923 ✓

Sales room ✓

Desk - designed by Ruhlmann - 1925 ✓

Chair by Dominique - 1925
country net. ✓

Cabinet - 1925 ✓
designed by Ruhlmann

Chair - designed by She & Mue - 1925 ✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1 Apr-1925

Designed by Schenck ✓

Commode 1925

des. by Stearns ✓

Pops room by Ruth Campbell - 1928 ✓

Conversation Room - 1929

by Steele Savage ✓

Cupboard - designed by van Ravenswaay ✓

Seals 1931 ✓

Designed by de - Snel

Imp. state Bldg - 1930-31 ✓

Shreve, Hanna & Lamb, archt.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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~~Re~~ Cecil Sharples - 1933-34
Raymond Loewy ✓

streamlined furniture of the late 1930s-
✓

Table designed by Messrs Joseph-
Lund & Co., Ltd. ✓

"Thelip's" - Room designed by Diane Tated
Harris Hall ✓

"Am. at home" NY World's Fair, 1940

"Blue Home" - Bedroom designed by Dr. Platt

"Am. at home" NY World's Fair 1940 ✓

Entrance hall of a country House ✓

Des. by Louis Brown-Brown
Met. Exh. - 1940

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Parade Room - des - by Gustav Jensen
with. n. of the 1st - 1940

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Paper stapler - ~~1940~~

ds - Robert Heller
" Design Decade " 1940

VACuum chairs

ds - Walter Dreyer Tenape

ds - dec 1940

Cigarettes -

ds - Symant Arens -

ds - dec 1940

Tobacco

ds - Baum + Rein ede

ds - dec.

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Shut. Hest
As Robert Heller

Boiler
As Gilbert Rohde

From "modern plastics" 1941

Chinese modern

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

December 17, 1941

Dear Elodie:

mu
OK to
reproduce
S.A. separately

The various photographs and plans for the Furniture Show have now arrived along with your information to the effect that the entire show occupied 6,000 square feet rather than 1,300. With this knowledge I am now not nearly so sure whether we can show the South American portion or not. I shall leave it in your hands the way it is most convenient for you. If most of the other exhibitors do not take the South American section I am sure it would be easier for you if we also did not do so.

→ Please reserve about 200 catalogs for us to be sent down on a consignment basis at a discount of 45%; it being understood that we may return any which we do not sell.

As you doubtless know, Francis Taylor has called a council of Museum Directors in New York this coming 20th and 21st. I have to entertain Martha Graham at a supper party after her performance here on the 20th, but I am planning to take the midnight train for New York to be present at Taylor's meeting on the 21st. I hope very much that you plan to be at the Museum on Monday morning the 22nd, since I should like to come by to see you after what has been, to me, far too long an absence. At that time I can tell you more of our amazing activities among the soldiers.

Sincerely,

Elodie

LCJr:e

Miss Elodie Courter, Director,
Circulating Exhibitions,
The Museum of Modern Art,
New York, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11. 1. 62. 3

Baltimore

THE BALTIMORE MUSEUM OF ART
200 N. CALVERT ST. BALTIMORE, MARYLAND

December 9, 1941

Dear Leslie:

December 10, 1941

Dear Leslie:

Sorry I have delayed sending you the photographs of the installation of the furniture exhibition. I had to wait for them to be returned from Cincinnati. One is still missing and this will be sent to you just as soon as we can have it replaced.

Increasingly impressed with the beauty of life in the country, and if I could only do my work in such surroundings. To explain a little more fully the blue print drawing of the demountable pavilions, I have sent you two photographs, one showing the inside walls, the other the exterior. There are four separate pavilions; two of the walls of each pavilion are painted white, the long wall and one side wall; the other side walls are painted dark blue, dark green, light green and brown. If one side wall of the pavilion is placed against the gallery wall, you can easily fake a full wall by tacking lengths of fabric to the rope roof frame. This is partially shown in the photograph we have sent you. If you use the pavilions in the center of the room, and want to attach curtains to extend the walls, it would be best to place the two short sides of the two pavilions together, and extend the curtains from both pavilions. The curtain lengths are not long enough to double so that you have to back the walls up against each other in order to prevent the gallery visitor from seeing the unfinished side of the curtain. The placement I am talking about is illustrated on the blue print in the little plan two from the top on the left side.

You may feel that the improvised roof of rope does not give you the effect of a ceiling. If so, you can stretch muslin or some other light material over the frame by tacking it on with thumb tacks. Cincinnati apparently used the pavilions without the roofs, setting them up simply as wall backgrounds.

This is extremely difficult to explain on paper. Thank Heavens you are an architect and can at least understand the blueprints.

Mr. Leslie Cheek, Director
The Baltimore Museum of Art
Baltimore, Maryland

EC:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

December 9, 1941

Dear Elodie:

It was good to get your letter after all these weeks of not much correspondence. I have not been in New York during the fall, since our own schedule here has been so full with exhibitions and our expanding theatre work in the Army camps. Also I must confess I have conceived a kind of phobia for your big city which I never dreamed I could ever develop. New York to me is a cold, frightening place, and I am delighted always to be able to get out of it. Perhaps this is due to the fact that I am becoming increasingly impressed with the beauties of life in the country, and if I could only do my work in such surroundings I believe I would leave Baltimore at once.

Regarding the Furniture Competition exhibition, I believe that we can still accomodate the entire show, including the South American pieces. I do not understand exactly what you mean when you say that you believe the entire show can be gotten into 500 or 600 square feet. Surely your own exhibition in New York occupied far more than your quoted 1,300 square feet. Actual furniture, of course, takes up so much more room than any other type of display.

I hope that the transportation charges from Columbus of almost \$200. include the entire exhibition. It had been our hope that a closer museum could be found than Columbus since now the transportation charges are larger than the rental fee of \$150. We would like to take a few hundred of your catalogs on consignment during the exhibition for sale at our Information Desk. I presume there is no problem in reserving these and in securing a certain discount for our purpose. However, will you notify your Publications Division in order that a sufficient number can be reserved for us?

We have not yet received the installation photographs which you promised and are looking forward to them with great interest. Can you possibly also send me the plans of your exhibition in New York and, indeed, any other sections or construction details, since from these we can readily reconstruct your entire layout and adapt some of your excellent ideas to our exhibition here? Of course we shall return all the material and preserve it carefully while it is here.

The Useful Objects show is now on view and the extra objects you mentioned have been received. The exhibition is indeed an unusual and beautiful one, and has already attracted


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THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

Page 2 - Miss Courter

a good deal of attention here. However, the table tops and the labels themselves were very dirty, so dirty, in fact, that we had to wash the entire area and put on new labels. The effect is now quite handsome and we are contemplating sending you a bill for this important improvement. However, considering your kindness to us in the past we shall donate this extra work, provided you furnish a bronze plaque attached to each table saying that the cleaning was done as a memorial to the non-existent benefactors to our Museum. If your Trustees refuse we shall dirty up the entire show again just to get even, and Baltimore, of course, is second only to Pittsburgh in its ability to dirty up anything.

Sincerely,


Leslie Cheek, Jr.
Director

LCJr:e

Miss Elodie Courter,
Director of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

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

November 27, 1941

Dear Leslie:

It has been such a long time since I have written you, I feel as though I ought to catch up on months of gossip before I break into business.

In the first place, let me tell you that I had several glowing reports of the Masson opening, and wish very much I had been there. Curt Valentin said it was a wonderful evening. As you probably know, he left the hospital to go to the opening, and apparently because he could not sleep, disappeared into the dawn about 4:30 to take a train back to New York. He is now on a very strict regime of rest and no entertainment.

I am very sorry that you never saw the furniture exhibition here, because I find that our photographs, although we took many, do not do the show justice. It was impossible to get good pictures of the South American groups, with the exception of two which I am sending you. I am assuming, however, that you will want to add the South American material to the exhibition at Baltimore. Almost all the pieces are illustrated in the catalog. A few large and cumbersome chairs we may leave out. It will be simple enough for us to ship it by truck from New York. I am enclosing a list of the pieces so that you can judge the amount of the material. It was shown here in separate bays for each designer, in approximately 1300 square feet. Actually you could easily squeeze it into 500 or 600 square feet.

I am also enclosing a list of the furniture which we chose for the circulating exhibition. We discarded a few pieces which seemed superfluous and some which are less interesting than those in the larger group. I can send you photographs of practically all of these pieces if you want to identify them before the material arrives.

Under separate cover I have sent you photographs of the installation which will give you a very general idea of the material. You will also receive two photographs of ~~exhibit~~table sets or pavillions which Eliot designed for the traveling show. Other exhibitors had expressed concern about installation and thought that they would not be equipped to design backgrounds for the furniture. If you are not planning to build rooms and other types of backgrounds for the furniture, you may find these pavillions useful. They can also be used in combination with other installations that you may wish to design yourself.

We have arranged to send the exhibition by truck from city to city, which is a

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- 2 -

Mr. Cheek, cont.

considerable saving in transportation charges. The exhibition will come to you from Columbus at a cost of approximately \$198.12. I think this is very reasonable for the amount of material included. The exhibition apparently arrived safely in Cincinnati without any damages whatsoever. I trust we will be as fortunate with the succeeding trips.

What I want to know as soon as you can decide is whether or not you will use the South American pieces. Boston is toying with the idea but lacks sufficient space. If neither of you decides to take it we ought to start returning the pieces, because they are taking up a great deal of storage space here, and none of the museums in the middle west is planning to use them.

Sincerely,

Leslie Cheek, Esq., Director
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

EC:ljs

encs.

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

THE BALTIMORE MUSEUM OF ART
WYMAN PARK - BALTIMORE, MARYLAND

September 23, 1941

Miss Elodie Courter, Director,
Traveling Exhibitions,
Museum of Modern Art,
11 West 57th Street,
New York, N.Y.

Dear Leslie:

Thanks very much for your letter of the 17th.

I hope you have received the electro of the cut. The bill was less than we had estimated.

Your letter of September 9th came just the day we were sending out a reply to your earlier letter, so I did not stop to answer it. I hope all the questions to numbers 10, 20, 23, 30, 31, and 44 are now answered.

Eliot has told me to tell you that all of the furniture except one chair (the one you were interested in?) is considered within the normal price range.

I hope you are coming up to see the exhibition. I think Eliot has done an extraordinarily fine job on the installation.

Kindest regards to you and M.T.

Sincerely yours,

Mr. Leslie Cheek, Jr., Director
The Baltimore Museum of Art,
Wyman Park, Baltimore, Md.

EC:1js

We would like an electro of the cut of the useful objects shown which appears in your catalog. Please say the price is low so we can afford it.

L. Cole

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THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

September 17, 1941

Miss Elodie Courter, Director,
Traveling Exhibitions,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Dear Elodie:

✓ Owing to a reshifting of our schedule of exhibitions for the current season I find it impossible to use the Rouault show in April, or indeed at any time this season. I am, accordingly, returning the contract herewith.

Regretting the necessity for this change of plans, I am

Sincerely yours,

Leslie
Leslie Cheek, Jr.
Director

LCJr:e
Enc.

Leslie

P.S. I am likewise enclosing the completed contract for the Popular Art of Mexico show.

L.C.Jr.

P.S. #2.

We would like an electro of the out of the Useful Objects show which appears in your catalog. Please keep the price as low as

L.C.Jr.

*Arted Permas
9/17/41*

write → possible.

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

Baltimore

Mr. Leslie Cheek, Jr.

September 16, 1941

Dear Leslie:

Many thanks for your letter of the 12th with the enclosed contracts. I shall let you know about the South American material for the Furniture show. I doubt very much that the other museums will plan to include it. I am sure there is plenty of furniture in the sections from the United States.

I promise not to take advantage of your naivety in setting the fee for the Furniture show. I feel that I must wait until the exhibition has been assembled here so that I can tell how many pieces of furniture are essential for the traveling exhibition. I agree that we must include as many as possible.

Sorry about the American Dance. Also, I am afraid my suggestion for Twentieth Century Sculpture and Constructions was a little previous. All of the dates are rapidly being confirmed and I doubt very much that we will have a period free to offer you.

Leslie Cheek, Jr., Esq., Director
I am glad you can accommodate the Mexican Popular Art show. I am enclosing a contract for the February dates. It is not a large show because we wanted to include only the best of the craft material which had been purchased. Unfortunately, much of it is so bad there is little point in showing it. I really think if you want to purchase any pieces, that you would have to commission someone like John McAndrew who knows the material very well and who will remain in Mexico until the middle of December.

We shall be glad to reserve our Photography exhibitions Nos. 34, 37 and 38 for a period from October 20 to December 1, 1942. You can let me know in the Spring whether or not you wish to confirm them. There will probably be a number of other small exhibitions which will be useful in your Salon.

The Tom Sawyer exhibition has been broken up. The mats are still here, but the boxes have been destroyed. If you want to work from what material is left, we shall be glad to send it to you. I can probably resurrect a list showing you what is available. Will you pay the expenses of packing and shipping, plus any insurance that is necessary?

I am sorry to say that our Publications Department has a rigid rule never to lend any cuts. We are always glad, however, to have electros made promptly. These run from \$4. to \$10. depending on the size of the cut. Which one do you have

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THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

September 12, 1941

Miss Elodie Courter, Director,
Circulating Exhibitions,
Museum of Modern Art,
New York, N.Y.

Dear Elodie:

In reply to your letter concerning the South American prize winners in the Furniture Competition, I believe it would be unwise for us to consider this addition to your exhibition of the American winners. My chief reason is that I am afraid so much furniture would be overpowering in one exhibition. I will say, however, that if the majority of museums taking this exhibition decide on the South American addition, and you plan the whole thing with this in view, we, of course, will go along as you suggest. Regarding the square footage available in our galleries for the entire exhibition we shall have approximately 4,675 sq. ft.

I am enclosing signed contracts for exhibitions Nos. 30 and 31. Although I do not like to give you so blank a check as the one which appears, "At a fee to be determined later", I trust your honesty and know that you will not take advantage of my naiveté. I would advise you to keep the Furniture Exhibition as fine as possible, since I am sure that there are enough large institutions who can afford the higher price asked. The actual pieces will mean far more to the gallery visitors than photographs or drawings of them.

✓ Regarding #44, I expect you had better count us out entirely on this. I will think about your suggestion for "Sculpture and Constructions" and let you know as soon as possible.

✓ I would like to schedule your exhibition #22 from February 1 to February 22, 1942, to be shown chiefly in our Junior Museum, since the schools here are increasing their attention to the countries to the south of us; in fact we are most anxious to acquire some permanent material on the crafts of Mexico, and I hope that after we have this exhibition we may make notes on the objects in it which we especially admire, and through your good offices may be able to purchase the objects either from you or Mexico.

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THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

Page 2 - Miss Courter

What has become of your exhibition on the filming of Tom Sawyer? We plan to do some kind of a show on the film in January. Could you perhaps resurrect this for us, or lend its pieces as an example upon which we might build?

In September or October of 1942, the Photographic Society of America is having its annual convention in Baltimore, and I have agreed to put on a large Salon of Photography in honor of this event. Do you not think that as a parallel event for this large exhibition, your exhibitions Nos. 34, 37 and 38 would be interesting? I suppose you have nothing directly on the development of photography from its earliest stages to the present. If you do think these exhibitions appropriate, may I tentatively reserve them for a six weeks' showing, beginning in the latter part of October, 1942.

Things are beginning to get hectic here already, as our season approaches. We have decided to put illustrations in our little NEWS for this year, and I am wondering if perhaps you could lend us your cut for "Useful Objects under Ten Dollars", to be run in only 1200 copies of this little magazine. We promise to handle it carefully and return it to you in ten days.

Sincerely,

Leslie
Leslie Cheek, Jr.
Director

LCJr:e

P.S. My regards to Miss Ames....

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Baltimore
Chuck

September 10, 1941

Dear Leslie:

We are now making plans for the installation of the exhibition which resulted from the competition for home furnishings. It will occupy about 5,600 square feet of one floor of our building and will include approximately 200 pieces. Because of the excessive freight charges for shipping so many pieces of furniture, we will undoubtedly have to cut down the number for the circulating show. All of the most important pieces will of course be included, but we thought that it would be wise at this time to find out the approximate space available for the exhibition in the other cities taking the show.

At the same time, we should like to find out if the other exhibitors would also be interested in including the section of designs by the winners of the competition for South America. It will probably contain about twenty-five pieces of furniture and about twenty-five drawings and will require an additional 150 to 250 running feet of wall space. Most of the pieces are outdoor furniture and if you wish, we can send you small photographs of some of them so that you may see for yourself what they are like before you make a decision. The catalog of the exhibition will be ready in two weeks. All of the pieces are illustrated.

The five prize-winners, Julio Villalobos of Buenos Aires, Bernardo Rudofsky of Sao Paulo, Xavier Guerrero of Mexico, Michael van Beuren et al of Mexico, and Roman Fresnedo Siri of Montevideo, each received \$1,000 and a round-trip ticket to the United States to acquaint themselves with our manufacturing and retail methods. Although not all of the designs will be manufactured here, all possible effort will be made to find retail outlets for them in this country.

We think these pieces will make a rather important display if you have the room for them. The additional fee would amount to around \$100. plus freight charges one way.

Would you be good enough to let me know at your earliest convenience whether or not you would be interested in taking the South American section and how much space would be available in your galleries for the whole show so that I may go ahead with the organization of the exhibition for circulation.

Sincerely yours,

Leslie Cheek, Jr., Esq., Director
The Baltimore Museum of Art
Wyman Park
Baltimore, Md.
Leslie Cheek, Jr., Esq., Director
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

EC:br

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Furniture

Baltimore

THE BALTIMORE MUSEUM OF ART
WYMAN PARK - BALTIMORE, MARYLAND

September 9, 1941

My dear Mr. Cheek:

This, I believe, is in answer to your letter of August 18th addressed to our department. I hesitate to allow Miss Ames to write you another letter--it is so difficult for me to understand the answers which come back from you.

Business is Business:

#10. Awfully sorry. San Francisco has decided to take.

#20. Contract enclosed.

#31. Contract enclosed.

#44. How about February 2nd to 23rd?

The furniture show has me a little worried. We set the fee at \$150 on the supposition that the stores in the various cities would lend the biggest pieces of furniture. Now it looks as if this would be out of the question because the stock is going to be so low. If we have to get a trucking company to handle the exhibition around the United States it is going to be a little on the expensive side. Therefore I have not set the fee for the exhibition on your contract. If we have to provide much of the furniture and build many many packing cases it will probably run up to around \$500 so Be Prepared.

How would you like Twentieth Century Sculpture and Constructions if it does not go to Honolulu prior to the Baltimore engagement? I have an idea we are not going to be able to send it there on account of shipping conditions at the moment and we might be able to arrange a showing for you in December if that would be convenient. This is going to be a good show--much better than Fifteen American Sculptors and, I think, would terrify Baltimore just beautifully.

Sincerely,

Leslie Cheek, Jr., Esq., Director
The Baltimore Museum of Art
Wyman Park
Baltimore, Md.

enclosures: 4
ec:a

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THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

September 9, 1941

Miss Elodie Courter,
Director of Circulating Exhibitions,
The Museum of Modern Art,
New York, N.Y.

Dear Elodie:

I got the letter from your secretary, Miss Ames, some-
time ago and replied at once. I wonder if my reply
was so modern that you all are afraid to write again.
After so much dealing with a Museum so advanced as yours
perhaps I should have myself examined.

Seriously, now, what about our various exhibitions?
Can we have #10 as requested? No. 20 we are still un-
decided about. No. 23 we have signed for; #30 we would
greatly like to get when requested but are willing to
take it slightly later if necessary. No. 31 is most
important in our long-range plans, and I hope we can
have it. No. 44 is out of the question, since Martha
Graham comes here before December 22nd. You might indeed
put us on the list for Hayes' exhibition for next year;
probably for three weeks in the month of March. By
next year I mean 1943.

I was certainly depressed to hear that your Furniture
Competition has missed fire on one of its main points,
namely: to produce good furniture at prices available
to all. This is very sad, and I wish you could persuade
some of your Trustees to at least subsidize the production
until normal prices are restored.

Sincerely yours,

Leslie
Leslie Check, Jr.
Director

LCJr:e