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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN FOR HOME FURNISHINGS
1941-42

\$20. for 2 wks. Sec
\$30. " " " Sec
\$150. for 3 wks.

1941 De

1942 Ja

Ap

Packed in 7 boxes w

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ORGANIC DESIGN IN HOME FURNISHINGS

\$20. for 2 wks. Sec. A
 \$30. " " " Sec. C
 \$150. for 3 wks.

1941	Dec. 1 - 29	Cincinnati Modern Art Society Cincinnati, O.
1942	Jan. 7 - Feb. 4	Detroit Institute of Arts Detroit, Mich.
	Apr. 24 - May 24	Baltimore Museum of Art Baltimore, Md.

Packed in 7 boxes weighing 7,800 lbs.

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1941. Insured
as CMC Exh.
Dec. 15th
report.

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LIST

Title Poster

Panel explaining competition

Panel: Winning Designers

Panel: List of stores participating

* 15.-

HISTORY SECTION

c. 40 running feet

H-1, H-2, H-2a, H-3,
H-3a, H-4, H-4a,
H-5, H-5a

Projection track (9panels) - to be installed above or
below following nine panels in sequence from right
to left. \$100.-

H-6
H-7
H-8
H-9
H-10
H-11
H-12
H-13
H-14
H-15
H-16
H-17

Panel: The Crystal Palace
Panel: William Morris
Thonet Chair and label \$100.-
Panel: Art Nouveau
Panel: Arts and Crafts
Panel: Revolt against Ornamentation
Breuer Chair and Label 200.-
Panel: Le Corbusier
Panel: Mies van der Rohe
Aalto Chair and label \$52.
Panel: Breuer
Panel: Mathsson

24 Panels, 5 labels, Rod - \$200.-

MANUFACTURING SECTION

c. 140 running feet

M-1
M-2
M-3
M-4
M-5
M-6
M-7
M-8
M-9
M-10
M-11
M-12

Label: Chairs
Enlarged photograph: Gargantua \$12.-
Label: Chair Construction
Chair frame with no legs: showing spring \$5.-
Panel: the spring
Sofa Unit: Saarinen \$50.-
Label: "A still more advanced step....."
Chair: Nicholson and Maier \$50
Label: "The most advanced of all....."
Panel: Plywood shell
Shell armchair: Saarinen \$50.-
Panel: The Leg

M-13 - M-18

Winning drawings of chairs by Saarinen and James (6)

M-19
M-21

Panel: Study of form
Panel: Setting the legs

Entire group
of 18 dwgs.
ins. for \$200.-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

-2-

MANUFACTURING SECTION -(Continuing)

M-22	Panel: Recording the form of a chair
M-23	Crate (hanging) #50.1
M-24	Panel: Crate for armchair
M-26	Panel: Trimming flaws from veneer
M-27	Panel: Cutting glue sheets
M-28	Panel: Glue sheet between mahogany and poplar plies
M-29	Wood sample (hanging)* 2.00
M-30	Panel: Electric phenaloid press
M-31	Panel: Steam pressure tank
M-32	Panel: Trimming of edges
M-32a	Label: Units
M-33	Panel: History
M-34	Panel: Machine production
M-35	Panel: drawings
M-36	Rod
M-37	Panel: Preliminary operations
M-38	Panel: Six typical operations
M-39	Panel: Sandpapering
M-40	Panel: Bending
M-41	Panel: Finishing
M-42	Panel: Joints
M-43	Panel: Joints
M-44	Panel: Rattan
M-45 - M-48	Winning drawings of units by Saarinen and Eames (4), See page 1.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LISTFURNITURE SECTIONHero Saarinen and Charles O. Eames: Living and Dining Room

2 Labels: Saarinen and Eames -- Winning Designs

S-E 1	Dining table and one leaf	28.75
(S-E 2	One five-drawer unit, 36" wide	16.75
(S-E 3	One shelf unit with glass doors, 36" wide	16.75
S-E 4 - S-E 8	Five side or dining room chairs (rose)	195.50
S-E 9 - S-E 10	Two sectional chairs or sofa units (blue)	146.30
S-E 11	One arm chair (rose)	62.45
S-E 12	One high back chair (grey)	72.25
S-E 13	One plywood coffee table	27.50
S-E 14	Unit bench, 36"	6.-
S-E 15 - S-E 16	Two unit benches, 54"	13.50
S-E 17 - S-E 19	Three unit benches, 72"	20.25
S-E 20	One five-drawer unit case	12.50
S-E 21 - S-E 22	Two four-drawer unit cases	25.-
S-E 25	One open shelf unit case with drawer	11.-
S-E 26	One cabinet unit case	11.-
S-E 27	One corner unit case, opening from top	11.-
S-E 28	One desk top with two legs	20.75
S-E 29	Desk unit case with three drawers	9.75
S-E 30	Mat: leopard spot mat for Saarinen and Eames bench	5.-
S-E 31	Rug: zebra pattern (for dining room)	53.5.-
S-E 32	One chair (rose)	62.45
S-E 23 - S-E 24	2 open shelf cases	21.-

Oscar Stonorov and Willo von Moltke: Living Room

2 Labels: Stonorov and von Moltke -- Winning Designs

S-M 1	One large blue upholstered chair	45.-
S-M 2	Desk	41.01
S-M 3	Coffee table	12.12
S-M 4	(Two open-shelf units)	61.90
	(One cupboard unit)	
	(One three-unit base)	
S-M 10	Webbed chair for desk	15.22
S-M 11	Sofa	26.50
S-M 11, a, b, c, d.	Sofa pillows and cushioned seat for S-M 11	
S-M 19	Rug: fringe rug (for living room)	43.70

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

-2-

FURNITURE SECTION - (Continued)Oscar Stonorov and Willo von Moltke: Bedroom

Label: Stonorov and von Moltke - Winning Designs
 S-M 12 Bed with double width stretcher (night table attached to head board of bed) 41.78
 S-M 13 - S-M 14 Dressing table and chair (hang table on wall) 29.40
 S-M 15 Three-drawer unit, cabinet unit, and tambour with trays and three-unit bench (base) 84.07
 S-M 2- Plain rug (for bedroom) \$100.-

Martin Craig and Ann Hatfield: One-Room Apartment

2 Labels: Craig and Hatfield
 C-H 1a Unit bookcase \$11.35
 C-H 1b Top to bookcase 8.50
 C-H 2 Unit drawers 20.-
 C-H 3 Desk top 16.-
 C-H 4 One Unit bookcase \$8.50
 C-H 5 Sofa-bed } \$87.-
 C-H 5a and b Cushion pads for sofa-bed }
 C-H 6 One coffee table 9.50
 C-H 7 Unit cupboard 14.50
 C-H 8 Dining table - 4 separate legs 16.50
 C-H 9 - C-H 12 Four dining chairs 27.20
 C-H 13 Broadloom rug 34.82
 C-H 14 Broadloom rug \$45.00

Emrich Nicholson and Douglas Maier (to be used with Craig and Hatfield one-room apartment):

Label: Nicholson and Maier
 N-M 1 - N-M 2 Two chairs, each with one arm, which together form a double sofa - brown upholstery 38.70

Carl Anderson and Ross Bellah: Terrace Furniture

Label: Anderson and Bellah
 A-B 1 - A-B 2 Two sectional chairs, one with right arm, one with left arm. 54.40
 A-B 3 One corner table 12.50
 A-B 4 Chaise lounge without arms 36.90
 A-B 5 Small table with removable tray top 13.75
 A-B 6 Straw petate 67.67

Peter Pfisterer: Lamps

P-1 1 Standing and reading lamp, brass (to be installed with Weese and Baldwin furniture) 12.50
 P-2 1 Standing and reading lamp, brass (to be installed with Saarinen and Eames furniture) 12.50

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-3-

FURNITURE SECTION - (Continued)Peter Pfisterer: Lamps (Continued)

- P-3 1 Standing and reading lamp, chrome (to be installed with Stonorov and von Moltke furniture) 12.50
- P-4 1 Standing lamp, brass (to be installed with Weese and Baldwin furniture) 12.50
- P-5 1 Standing lamp, chrome (to be installed with Stonorov and von Moltke bedroom furniture) 12.50
- P-6 1 Desk lamp, chrome, goose neck (to be installed in Saarinen and Eames room) 5.-
- P-7 1 Standing lamp, brass, with reflector, indirect (to be installed with Craig and Hatfield furniture) 8.50

Harry Weese and Benjamin Baldwin: Lamps

- W-B 1 1 Desk lamp, chrome, with fluorescent bulb (to be installed with Saarinen and Eames furniture) 7.-
- W-B 2 1 Table lamp, chrome (to be installed with Stonorov and von Moltke furniture) 5.-
- W-B 3 1 Table lamp, brass (to be installed with Stonorov and von Moltke furniture) 7.50
- W-B 4 1 Standing lamp, brass with dark shade, goose neck stand (to be installed with Saarinen and Eames furniture) 7.50
- W-B 5 1 Standing lamp, chrome with dark shade, goose neck stand, (to be installed with Craig and Hatfield furniture) 7.50

Harry Weese and Benjamin Baldwin: Furniture for outdoor living

Label: Weese and Baldwin

- W-B 6 Teawagon 24.25
- W-B 7 Grill with pneumatic tire (collapsible) 13.25
- W-B 8 - W-B 9 Two benches 16.70
- W-B 10 Outdoor table (wood top, iron base) 16.-
- W-B 11 Cot 16.75
- W-B 12 Striped sailcloth chair 7.35
- W-B 13 - W-B 15 3 Plant stands 3.80

- 1 box of bulbs - 10 long bulbs - 40 watt, 11 7/8" in length
 2 fluorescent bulbs - 15 watt, 15" T 12
 6 small round bulbs - 60 watt
 1 large bulb, -silver bottom- 200 watt

+ 100.-

Labels, mounting etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

TEXTILES: Printed Fabrics Produced

Printed Fabrics: Antonin Raymond - Label

R 1	Block and circle pattern - navy, $4\frac{1}{2}$ yds.x50"	} #15.28
R 2	Block and circle swish - brown, $4\frac{1}{2}$ yds.x50"	
R 3	Block and circle swish - terra cotta, $4\frac{1}{2}$ yds.x50"	
R 4	Leopard pattern - brown, $4\frac{1}{2}$ yds.x50"	} 15.87
R 5	Leopard pattern - blue, $4\frac{1}{2}$ yds.x50"	
R 6	Leopard pattern - green, $4\frac{1}{2}$ yds.x50"	
R 7	Floral swish pattern - green and yellow, $4\frac{1}{2}$ yds.x50"	} 10.58
R 8	Floral swish pattern - blue and coral, $4\frac{1}{2}$ yds.x50"	
R 25	Curtain: Blowing Leaves, 12' x 150"	17.04
R 26	Length: Blowing Leaves, 12' x 150"	5.29

Printed Fabrics: Virginia Nepodal - Label

N 1	Electra pattern - blue and yellow, $4\frac{1}{2}$ yds.x50"	} 9.99
N 2	Electra pattern - green and yellow, $4\frac{1}{2}$ yds.x50"	

Woven Fabrics: Marli Ehrman - Label

E 1	Diagonal pattern - blue, $4\frac{1}{2}$ yds.x50"	12.-
E 2	Diagonal pattern - mouse, $4\frac{1}{2}$ yds.x50"	12.-
E 3	Diagonal pattern - vermillion, $4\frac{1}{2}$ yds.x50"	12.-
E 4	Straight pattern - gray, $4\frac{1}{2}$ yds.x50"	12.-
E 16	Diagonal pattern - rose, $4\frac{1}{2}$ yds.x50"	12.-
E 5	Straight pattern - brown, $4\frac{1}{2}$ yds.x50"	12.-
E 6	Straight pattern - yellow, $4\frac{1}{2}$ yds.x50"	12.-
E 7	Light weight - yellow, $4\frac{1}{2}$ yds.x50"	12.-
E 8	Light weight - mouse and yellow, $4\frac{1}{2}$ yds.x50"	12.-
E 9	Heavy weight - green, $4\frac{1}{2}$ yds.x50"	12.-
E 10	Heavy weight - blue, $4\frac{1}{2}$ yds.x50"	12.-
E 11	4 widths: Curtain - green, 12' x 200"	36.-
E 12	2 widths: Curtain - terra cotta, 12' x 100"	36.-
E 13	Coarse: yellow and gray, 12' x 100"	36.-
E 14	Thin: yellow and gray, 12' x 200"	36.-
E 15	Curtain: gray, white, pink and blue, 12' x 150"	

TEXTILES: Original Samples submitted to competition

E 11 - E 12	Marli Ehrman: 2 frames of woven textiles, (3 in each frame) \$100.-
R 9 -	Antonin Raymond: 1 frame of 4 printed textiles \$100.-
R 9a	Antonin Raymond: 1 frame of 3 printed textiles
R 10 - R 24	Antonin Raymond: 14 Hanging pieces of printed textiles 200.-
N 3	Nepodal: 1 frame of printed textiles \$50.-
HM 1	Honorable Mention: Henning Rees, 4 pieces
HM 2	Honorable Mention: Strengell, 3 pieces - Ulla, 3 pieces \$100.-

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	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

DRAWINGS - 17 labels

Category A - Seating for a living room

A 1-4	Honorable Mention: Nicholson and Maier (4 drawings - A1538) 5 ins for \$100.-
A 5	Honorable Mention: Peter Pfisterer (1 drawing - A4432) 2 ins for \$50.-
A 6-8	Honorable Mention: Anderson and Bellah (3 drawings - A439) \$100.-
A 9-12	Honorable Mention: Stonorov and von Moltke (4 drawings - A82) 13 ins for \$100.-

Category B - Other furniture for a living room

B 1 - B 2	Honorable Mention: Weese and Baldwin (2 drawings - B2146) 5 ins for \$100.-
B 3 - B 5	Honorable Mention: Stonorov and von Moltke (3 drawings - B82) see above

Category C - Furniture for a dining room

C - 1	Honorable Mention: Carl Koch (1 drawing - C51) \$50.-
C - 2	Honorable Mention: Stephen MacDonald (1 drawing - C3719) \$25.-
C - 3 - C - 4	Honorable Mention: Stonorov and von Moltke (2 drawings - C82) see above
C - 5	Honorable Mention: Nicholson and Maier (1 drawing - C1538) see above

Category D - Furniture for a Bedroom

D 1 - D 4	Winners: Stonorov and von Moltke (4 drawings - D82) see above
D 5	Honorable Mention: Weese and Baldwin (1 drawing - D2146) see above

Category E - Furniture for a one-room apartment

E 1 - E 11	Winners: Craig and Hatfield (11 drawings - E252) \$100.-
E 12 - E 23	Honorable Mention: Raymond (12 drawings - E70) \$100.-

Category F - Furniture for outdoor living:

F 1 - F 1a	Winners: Weese and Baldwin (2 drawings - F2146) see above
F 2	Honorable Mention: Chester Nagel (1 drawing - F1551) \$50.-

Category G - Movable lighting equipment

G 1	Winner: Pfisterer (1 drawing - G4432) see above
G 2 - G 3	Honorable Mention: Wyckoff (2 drawings - G4670) \$25.-
G 4 - G 5	Honorable Mention: Polivnick and Greenberg (2 drawings - G4685) \$33.35

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	CE	11.1.88.2

-2-

DRAWINGS - (Continued)

Category I: Printed fabrics

I 1 - I 2 Honorable Mention: Messerole (2 drawings - I1521) \$50.-
I 3 - I 4 Honorable Mention: Miller (2 drawings - I2203) \$20.-

INSTALLATION PAVILIONS

Pavilion A - navy blue
Pavilion B - dark green
Pavilion C - brown
Pavilion D - light green

226.54

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	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LIST

Title Poster

Panel explaining competition

Panel: Winning Designers

Panel: List of stores participating

HISTORY SECTION

c. 40 running feet

H-1, H-2, H-2a, H-3,
H-3a, H-4, H-4a,
H-5, H-5a

Projection track (9panels) - to be installed above or below following nine panels in sequence from right to left.

H-6	Panel: The Crystal Palace
H-7	Panel: William Morris
H-8	Thonet Chair and label
H-9	Panel: Art Nouveau
H-10	Panel: Arts and Crafts
H-11	Panel: Revolt against Ornamentation
H-12	Breuer Chair and Label
H-13	Panel: Le Corbusier
H-14	Panel: Mies van der Rohe
H-15	Aalto Chair and label
H-16	Panel: Breuer
H-17	Panel: Mathsson

MANUFACTURING SECTION

c. 140 running feet

M-1	Label: Chairs
M-2	Enlarged photograph: Gargantua
M-3	Label: Chair Construction
M-4	Chair frame with no legs: showing spring
M-5	Panel: the spring
M-6	Sofa Unit: Saarinen
M-7	Label: "A still more advanced step....."
M-8	Chair: Nicholson and Maier
M-9	Label: "The most advanced of all....."
M-10	Panel: Plywood shell
M-11	Shell armchair: Saarinen
M-12	Panel: The Leg
M-13 - M-18	Winning drawings of chairs by Saarinen and Eames (6)
M-19	Panel: Study of form
M-21	Panel: Setting the legs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-2-

MANUFACTURING SECTION -(Continuing)

M-22 Panel: Recording the form of a chair
M-23 Crate (hanging)
M-24 Panel: Crate for armchair
M-26 Panel: Trimming flaws from veneer
M-27 Panel: Cutting glue sheets
M-28 Panel: Glue sheet between mahogany and poplar plies
M-29 Wood sample (hanging)
M-30 Panel: Electric phemaloid press
M-31 Panel: Steam pressure tank
M-32 Panel: Trimming of edges

M-32a Label: Units
M-33 Panel: History
M-34 Panel: Machine production
M-35 Panel: drawings
M-36 Rod
M-37 Panel: Preliminary operations
M-38 Panel: Six typical operations
M-39 Panel: Sandpapering
M-40 Panel: Bending
M-41 Panel: Finishing
M-42 Panel: Joints
M-43 Panel: Joints
M-44 Panel: Rattan

M-45 - M-48 Winning drawings of units by Saarinen and Eames (4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LIST

FURNITURE SECTION

Hero Saarinen and Charles O. James: Living and Dining Room

2 Labels: Saarinen and James - Winning Designs

- | | |
|-----------------|--|
| S-E 1 | Dining table and one leaf |
| (S-E 2 | One five-drawer unit, 36" wide |
| (S-E 3 | One shelf unit with glass doors, 36" wide |
| S-E 4 - S-E 8 | Five side or dining room chairs (rose) |
| S-E 9 - S-E 10 | Two sectional chairs or sofa units (blue) |
| S-E 11 | One arm chair (rose) |
| S-E 12 | One high back chair (grey) |
| S-E 13 | One plywood coffee table |
| S-E 14 | Unit bench, 36" |
| S-E 15 - S-E 16 | Two unit benches, 54" |
| S-E 17 - S-E 19 | Three unit benches, 72" |
| S-E 20 | One five-drawer unit case |
| S-E 21 - S-E 22 | Two four-drawer unit cases |
| S-E 25 | One open shelf unit case with drawer |
| S-E 26 | One cabinet unit case |
| S-E 27 | One corner unit case, opening from top |
| S-E 28 | One desk top with two legs |
| S-E 29 | Desk unit case with three drawers |
| S-E 30 | Mat: leopard spot mat for Saarinen and James bench |
| S-E 31 | Rug: zebra pattern (for dining room) |
| S-E 32 | One chair (rose) |
| S-E 23 - S-E 24 | 2 open shelf cases |

Oscar Stonorov and Willo von Moltke: Living Room

2 Labels: Stonorov and von Moltke - Winning Designs

- | | |
|---------------------|--|
| S-M 1 | One large blue upholstered chair |
| S-M 2 | Desk |
| S-M 3 | Coffee table |
| S-M 4 | (Two open-shelf units |
| | (One cupboard unit |
| | (One three-unit base |
| S-M 10 | Webbed chair for desk |
| S-M 11 | Sofa |
| S-M 11, a, b, c, d. | Sofa pillows and cushioned seat for S-M 11 |
| S-M 19 | Rug: fringe rug (for living room) |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-2-

FURNITURE SECTION -- (Continued)

Oscar Stonorov and Willo von Moltke: Bedroom

Label: Stonorov and von Moltke -- Winning Designs
 S-M 12 Bed with double width stretcher (night table attached to head board of bed)
 S-M 13 -- S-M 14 Dressing table and chair (hang table on wall)
 S-M 15 Three-drawer unit, cabinet unit, and tambour with trays and three-unit bench (base)
 S-M 2-- Plain rug (for bedroom)

Martin Craig and Ann Hatfield: One-Room Apartment

2 Labels: Craig and Hatfield
 C-H 1a Unit bookcase
 C-H 1b Top to bookcase
 C-H 2 Unit drawers
 C-H 3 Desk top
 C-H 4 One Unit bookcase
 C-H 5 Sofa-bed
 C-H 5a and b Cushion pads for sofa-bed
 C-H 6 One coffee table
 C-H 7 Unit cupboard
 C-H 8 Dining table -- 4 separate legs
 C-H 9 -- C-H 12 Four dining chairs
 C-H 13 Broadloom rug
 C-H 14 Broadloom rug

Emrich Nicholson and Douglas Maier (to be used with Craig and Hatfield one-room apartment):

Label: Nicholson and Maier
 N-M 1 -- N-M 2 Two chairs, each with one arm, which together form a double sofa -- brown upholstery

Carl Anderson and Ross Bellah: Terrace Furniture

Label: Anderson and Bellah
 A-B 1 -- A-B 2 Two sectional chairs, one with right arm, one with left arm.
 A-B 3 One corner table
 A-B 4 Chaise lounge without arms
 A-B 5 Small table with removable tray top
 A-B 6 Straw petate

Peter Pfisterer: Lamps

P-1 1 Standing and reading lamp, brass (to be installed with Weese and Baldwin furniture)
 P-2 1 Standing and reading lamp, brass (to be installed with Saarinen and James furniture)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-3-

FURNITURE SECTION - (Continued)

Peter Pfisterer: Lamps (Continued)

- P-3 1 Standing and reading lamp, chrome (to be installed with Stonorov and von Moltke furniture)
- P-4 1 Standing lamp, brass (to be installed with Weese and Baldwin furniture)
- P-5 1 Standing lamp, chrome (to be installed with Stonorov and von Moltke bedroom furniture)
- P-6 1 Desk lamp, chrome, goose neck (to be installed in Saarinen and Eames room)
- P-7 1 Standing lamp, brass, with reflector, indirect (to be installed with Craig and Hatfield furniture)

Harry Weese and Benjamin Baldwin: Lamps

- W-B 1 1 Desk lamp, chrome, with fluorescent bulb (to be installed with Saarinen and Eames furniture)
- W-B 2 1 Table lamp, chrome (to be installed with Stonorov and von Moltke furniture)
- W-B 3 1 Table lamp, brass (to be installed with Stonorov and von Moltke furniture)
- W-B 4 1 Standing lamp, brass with dark shade, goose neck stand (to be installed with Saarinen and Eames furniture)
- W-B 5 1 Standing lamp, chrome with dark shade, goose neck stand, (to be installed with Craig and Hatfield furniture)

Harry Weese and Benjamin Baldwin: Furniture for outdoor living

Label: Weese and Baldwin

- W-B 6 Teawagon
- W-B 7 Grill with pneumatic tire (collapsible)
- W-B 8 - W-B 9 Two benches
- W-B 10 Outdoor table (wood top, iron base)
- W-B 11 Cot
- W-B 12 Striped sailcloth chair
- W-B 13 - W-B 15 3 Plant stands

- 1 box of bulbs - 10 long bulbs - 40 watt, 11 7/8" in length
- 2 fluorescent bulbs - 15 watt, 15" T 12
- 6 small round bulbs - 60 watt
- 1 large bulb, silver bottom - 200 watt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

TEXTILES: Printed Fabrics Produced

Printed Fabrics: Antonin Raymond - Label

R 1	Block and circle pattern - navy, $4\frac{1}{2}$ yds.x50"
R 2	Block and circle swish - brown, $4\frac{1}{2}$ yds.x50"
R 3	Block and circle swish - terra cotta, $4\frac{1}{2}$ yds.x50"
R 4	Leopard pattern - brown, $4\frac{1}{2}$ yds.x50"
R 5	Leopard pattern - blue, $4\frac{1}{2}$ yds.x50"
R 6	Leopard pattern - green, $4\frac{1}{2}$ yds.x50"
R 7	Floral swish pattern - green and yellow, $4\frac{1}{2}$ yds.x50"
R 8	Floral swish pattern - blue and coral, $4\frac{1}{2}$ yds.x50"
R 25	Curtain: Blowing Leaves, 12' x 150"
R 26	Length: Blowing Leaves, 12' x 150"

Printed Fabrics: Virginia Nepodal - Label

N 1	Electra pattern - blue and yellow, $4\frac{1}{2}$ yds.x50"
N 2	Electra pattern - green and yellow, $4\frac{1}{2}$ yds.x50"

Woven Fabrics: Marli Ehrman - Label

E 1	Diagonal pattern - blue, $4\frac{1}{2}$ yds.x50"
E 2	Diagonal pattern - mouse, $4\frac{1}{2}$ yds.x50"
E 3	Diagonal pattern - vermillion, $4\frac{1}{2}$ yds.x50"
E 4	Straight pattern - gray, $4\frac{1}{2}$ yds.x50"
E 16	Diagonal pattern - rose, $4\frac{1}{2}$ yds.x50"
E 5	Straight pattern - brown, $4\frac{1}{2}$ yds.x50"
E 6	Straight pattern - yellow, $4\frac{1}{2}$ yds.x50"
E 7	Light weight - yellow, $4\frac{1}{2}$ yds.x50"
E 8	Light weight - mouse and yellow, $4\frac{1}{2}$ yds.x50"
E 9	Heavy weight - green, $4\frac{1}{2}$ yds.x50"
E 10	Heavy weight - blue, $4\frac{1}{2}$ yds.x50"
E 11	4 widths: Curtain - green, 12' x 200"
E 12	2 widths: Curtain - terra cotta, 12' x 100"
E 13	Coarse: yellow and gray, 12' x 100"
E 14	Thin: yellow and gray, 12' x 200"
E 15	Curtain: gray, white, pink and blue, 12' x 150"

TEXTILES: Original Samples submitted to competition

E 11 - E 12	Marli Ehrman: 2 frames of woven textiles, (3 in each frame)
R 9 -	Antonin Raymond: 1 frame of 4 printed textiles
R 9a	Antonin Raymond: 1 frame of 3 printed textiles
R 10 - R 24	Antonin Raymond: 14 Hanging pieces of printed textiles
N 3	Nepodal: 1 frame of printed textiles
HM 1	Honorable Mention: Henning Rees, 4 pieces
HM 2	Honorable Mention: Strengell, 3 pieces - Ulla, 3 pieces

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

DRAWINGS - 17 labels

Category A - Seating for a living room

A 1-4	Honorable Mention: Nicholson and Maier (4 drawings - A1538)
A 5	Honorable Mention: Peter Pfisterer (1 drawing - A4432)
A 6-8	Honorable Mention: Anderson and Bellah (3 drawings - A439)
A 9-12	Honorable Mention: Stonorov and von Moltke (4 drawings - A82)

Category B - Other furniture for a living room

B 1 - B 2	Honorable Mention: Weese and Baldwin (2 drawings - B2146)
B 3 - B 5	Honorable Mention: Stonorov and von Moltke (3 drawings - B82)

Category C - Furniture for a dining room

C - 1	Honorable Mention: Carl Koch (1 drawing - C51)
C - 2	Honorable Mention: Stephen MacDonald (1 drawing - C3719)
C - 3 - C - 4	Honorable Mention: Stonorov and von Moltke (2 drawings - C82)
C - 5	Honorable Mention: Nicholson and Maier (1 drawing - C1538)

Category D - Furniture for a Bedroom

D 1 - D 4	Winners: Stonorov and von Moltke (4 drawings - D82)
D 5	Honorable Mention: Weese and Baldwin (1 drawing - D2146)

Category E - Furniture for a one-room apartment

E 1 - E 11	Winners: Craig and Hatfield (11 drawings - E252)
E 12 - E 23	Honorable Mention: Raymond (12 drawings - E70)

Category F - Furniture for outdoor living:

F 1 - F 1a	Winners: Weese and Baldwin (2 drawings - F2146)
F 2	Honorable Mention: Chester Nagel (1 drawing - F1551)

Category G - Movable lighting equipment

G 1	Winner: Pfisterer (1 drawing - G4432)
G 2 - G 3	Honorable Mention: Wyckoff (2 drawings - G4670)
G 4 - G 5	Honorable Mention: Polivnick and Greenberg (2 drawings - G4685)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-2-

DRAWINGS - (Continued)

Category I: Printed fabrics

I 1 - I 2 Honorable Mention: Meserole (2 drawings - I1521)
I 3 - I 4 Honorable Mention: Miller (2 drawings - I2203)

INSTALLATION PAVILIONS

Pavilion A - navy blue
Pavilion B - dark green
Pavilion C - brown
Pavilion D - light green

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION INSTRUCTIONS

1. History Section: Chairs must be hung or placed so that visitors cannot handle or sit in them. (These are museum pieces, not usable furniture.)
2. Manufacturing Section: These half-finished chairs, showing methods of construction must be hung on walls or placed so that visitors cannot sit on them. (See Installation Photograph #2.)
3. Manufacturing Section: The "Rod" should be hung from the wall. The hooks on each end of it can be suspended on nails driven into the wall.
4. Furniture Section:
 - a) Four installation pavilions are provided as backdrops for the furniture in case the exhibition galleries are too large. Arrangements for installing these pavilions are suggested in the blue-print.
 - b) As near as possible, the furniture of each designer or pair of designers should be kept together as a unit. Exceptions would be: the Nicholson & Maier chairs, the Pfisterer and Weese and Baldwin lamps, as noted in the Installation List.
 - c) The chairs in this section can be used by the public - for purposes of testing the comfort and ease of the pieces. Nevertheless, all furniture should be treated with care and not unduly used.

At the close of each exhibitor's showing, all upholstery should be cleaned with a vacuum cleaner. If upholstery is badly soiled, an authorized person should be assigned to cleaning the furniture properly.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

UNPACKING INSTRUCTIONS - BOX #7 - frames and panels

1. Lift out packages containing projection track panels and textile frames .
2. Replace all packing material - wrapping paper, corrugated board, etc.-
and put back cover. The same material must be used in repacking the exhibition.

PACKING INSTRUCTIONS - BOX #7 - frames and panels

1. Place R-9 on the bottom of the box, face up.
2. Place R-9-a and N-5 side by side, face down.
3. Place HM1 and HM2 side by side, face up.
4. Place two sheets of corrugated board over face of HM1 and HM2.
5. Place E-12 and E-11 side by side.
6. Place two sheets of corrugated board over E-12 and E-11.
7. Place large picture (M-2) face down, wrapped in brown paper.
8. Place title panel with names of stores on top of M-2, face up, wrapped in brown paper.
9. Wrap in brown paper and place adjacent to M-2 and the title panel, the following groups:

M-55	H-5-A	H-1	
	H-5	H-3-A	
	H-4	H-3	(these three groups lie side by side)
	H-4-A	H-2-A	
		H-2	
10. Place Explanation of Competition panel on top. (Wrap in brown paper.)
11. Place cover on box and fasten securely. Be sure iron washers are on screws before attaching screw heads.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

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	H-4-A	H-2-A	
		H-2	
10. Place Explanation of Competition panel on top. (Wrap in brown paper.)
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

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

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

FURNITURE BY PRIZE-WINNING AMERICAN DESIGNERS GOES ON EXHIBITION

On _____, the _____ will open to the public an exhibition of furniture, fabrics and lamps manufactured from designs which won the prizes in the Inter-American Competition which the Department of Industrial Design of the Museum of Modern Art conducted from September 30, 1940 to January 11, 1941. The exhibition will remain on view at the _____ through _____ and will then be shown in other museums throughout the country.

Eliot Noyes, Director of the Department of Industrial Design at the Museum of Modern Art and editor of the catalog, explains the meaning of the phrase Organic Design as follows:

"A design may be called organic when there is an harmonious organization of the parts within the whole, according to structure, material, and purpose. Within this definition there can be no vain ornamentation or superfluity, but the part of beauty is none the less great--in ideal choice of material, in visual refinement, and in the rational elegance of things intended for use."

In a note on the exhibition Mr. Noyes writes in part:

"The wonders of modern mechanism, we all know, have wrought much more than a change in our habits of life. Economics and politics and the fate of nations in war and peace are all affected by the vast recent changes in the equipment of man.

"In some respects, however, we foolishly flatter ourselves. We are not as modern as we think. In private at home, most of us still live in the clutter of inheritance from the nineteenth century. Much of this out-of-date and rigidified furniture is no longer in tune with today's esthetic requirements, and is certainly far from suitable to our needs. Through design inertia, modern mass manufacture has simply seized upon and lifelessly repeated many weary old styles that are often neither beautiful nor practical.

"Obviously the forms of our furniture should be determined by our way of life. Instead, for the most part, we have had to adapt ourselves uncomfortably and unreasonably to what has happened to be manufactured. For several years the Museum of Modern Art has been studying this problem in order to foster a collaboration between designer, manufacturer and merchant, to fill this strange gap in the conveniences for modern existence."

As a concrete result of the Museum's Competition, contracts from manufacturers were arranged for all the prize winners of the Competition and for some of those who had received honorable mention. In some cases, designers were asked to make additional pieces for the manufacturers.

With one or two exceptions, the designers are in their thirties or younger. Some are American-trained; others are Americans with European training;

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

-2-

and some have come from Europe to establish themselves in this country. One first prize went to designers in New York; the other winners are scattered throughout the country. There were five prize winners from Latin-American countries.

Eero Saarinen and Charles O. Eames of Bloomfield Hills, Michigan, were first prize winners in two categories. In their designs for Category A: Seating for a Living Room, they have evolved an entirely new principle of chair construction consisting of a shell cast like a piece of sculpture.

In Category B: Other Furniture for a Living Room, they have developed a group of unit furniture of multiple use which may be arranged in almost infinite number of combinations. Mr. Saarinen, a young architect who has won many prizes, was born in Finland in 1910 and is the son of Eliel Saarinen, a noted architect who has worked for many years in this country. Mr. Eames was born in 1907 in St. Louis, Mo., and studied architecture in Washington University. He is now teaching design in Cranbrook Academy of Art, Bloomfield Hills, Michigan.

No submissions were found worthy of a first prize in Category C: Furniture for a Dining Room.

First prize winners in Category D: Furniture for a Bedroom, were Oscar Stonorov and Willo von Moltke of Philadelphia. The winning bedroom furniture consisted of flexible or interchangeable units on interesting structural bases. Oscar Stonorov was born in Germany in 1905 and studied at the Ecole Polytechnique Federale, Zurich. In 1932 he started practicing architecture in the United States as a Housing consultant for the P.W.A. He is now practicing in Philadelphia. Willo von Moltke was born in Silesia in 1911 and graduated from the Technische Hochschule, Berlin. He has worked in both England and Sweden and for Alvar Aalto on the medical center for Caracas, Venezuela, and the Finnish Pavilion at the World's Fair.

The New York winners were Martin Craig and Ann Hatfield, awarded first prize in Category E: Furniture for a One-Room Apartment. This group is of solid natural birch and includes five basic units and an unusual swivel couch which can be converted into a sofa or full-size bed, as well as other pieces. Martin Craig is not only a designer but a sculptor. He was born in 1906 in Paterson, New Jersey. He and Miss Hatfield both work in New York. The latter was born in 1903 in Newton Centre, Massachusetts, and has worked for Pola and Wolfgang Hoffman, the Plymouth Patchogue Mills and also the Decorating Department of B. Altman and Company. In 1938 she opened her own office for "Suitable Interiors" and has collaborated with architects in carrying out interiors of the Museum of Modern Art in New York as well as Time and Life Reception Room and offices in Radio City.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

-3-

Outdoor living, an increasingly popular aspect of American life, has given rise to new problems for designers. Harry Weese and Benjamin Baldwin of Kenilworth, Illinois have contributed an interesting solution in a group of informal but sturdy tubular steel pieces-- prize winners in Category F: Furniture for Outdoor Living. Harry Weese is a native of Evanston, Illinois. In 1938 he received his degree from M.I.T. and is now working with Benjamin Baldwin, with whom he collaborated in the Museum Competition. Mr. Baldwin was born in Montgomery, Alabama, in 1913, and is a graduate of the Princeton School of Architecture. Like Mr. Weese he received a fellowship to Cranbrook Academy of Art. During 1939-40 he was technical supervisor for the W.P.A. in Alabama.

Peter Pfisterer, architect, was born in Basel, Switzerland, in 1907 but is now active on the West Coast. He received his architectural training at the University of Vienna and worked in French and Swiss offices. From 1933 to 1940 he was associated with Richard J. Neutra in Los Angeles. He served in 1940 as State Architect and chief of Planning Office for National Youth Administration in Los Angeles. It is as a designer of ingenious and flexible lamps that he appears in the present group-- the winner in Category C: Movable Lighting Equipment.

The only other woman besides Miss Hatfield to win a first prize was Marli Ehrman for her textiles in Category H: Woven Fabrics. Born in 1904 in Berlin, she studied at the Royal Arts and Crafts School, Berlin, and at the Bauhaus where she also had an experimental weaving shop. Since 1938 she has continued this work as head of the Textile Workshop of the School of Design, Chicago.

First Prize for Category I: Printed Fabrics, was won by Antonin Raymond of New Hope, Pennsylvania. These designs in various colors as well as Miss Ehrman's fabrics, have been used extensively on many of the winning chairs and beds. Mr. Raymond, who was born in Czechoslovakia, worked in the office of Cass Gilbert and Frank Lloyd Wright. With Wright he went to Japan where he consequently stayed to practice from 1921 to 1938. Since 1939 he has worked as architect, engineer and designer in New Hope, Pennsylvania.

Carl Anderson and Ross Bellah of Los Angeles received Honorable Mention in Category A, for their rattan chaises and sectional chairs; and Emrich Nicholson and Douglas Maier of New York City also received Honorable Mention in the same category. Their designs have been made up as samples which may be produced in quantity later.

The department stores which cooperated with the Museum of Modern Art in the Competition and where the prize-winning pieces will be put on sale, are as follows: L. S. Ayres and Company, Indianapolis; Barker Brothers, Los Angeles; Bloomingdale's, Inc., New York; Famous-Barr Company, St. Louis; Marshall Field and Company, Chicago;

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

-4-

Gimbel Brothers, Philadelphia; Jordan Marsh Company, Boston; The Halle Brothers Company, Cleveland; The J. L. Hudson Company, Detroit; Kaufmann Department Stores, Pittsburgh; The F. & R. Lazarus and Company, Columbus; Wolf and Dessauer, Fort Wayne.

The following manufacturers collaborated in carrying through the production of furniture, fabrics and lamps from the prize-winning designs: Cyrus Clark Company, Inc., New York; Ficks Reed Company, Cincinnati; Haskelite Manufacturing Corp., Chicago; Heywood-Wakefield Company, Gardner; Moss Rose Manufacturing Company, Philadelphia; Mutual-Sunset Lamp Manufacturing Company, New York; Red Lion Furniture Company, Red Lion; Red Lion Table Company, Red Lion; Valley Upholstery Corporation, New York.

Samples of the Latin American designs were made by Bielecky Brothers, John B. Salterini, and Christian Von Oehsen, of New York; and The Mahoney Chair Company of Gardner, Massachusetts.

The catalog which the Museum of Modern Art has published for the exhibition has text by Eliot Noyes analyzing the development of modern furniture. The book contains 48 pages and 91 halftone plates. The retail price is \$1.00.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

AN ENTIRELY NEW TYPE OF CHAIR IS PRESENTED IN EXHIBITION OF ORGANIC DESIGN OPENING

AT _____

A group of chairs whose construction principle is a wooden shell cast like a piece of sculpture is the high point of the exhibition of Organic Design in Home Furnishings which the _____ will open to the public on _____. The chairs and the other furniture and furnishings to be shown in the exhibition have been manufactured from the prize-winning designs in the Inter-American Competition held by the Museum of Modern Art in New York from September 30, 1940 to January 11, 1941. Its purpose was to discover good designers and engage them in the task of creating a better environment for modern living. Eliot Noyes, Director of the Department of Industrial Design of the Museum of Modern Art, managed the Competition and has written the catalog which is available with the exhibition.

Simultaneously with the opening of the exhibition which took place in New York on September 24 twelve leading department stores in large cities throughout the country put the furniture on sale. In this way, for the first time, authoritative recognition of good designs coincided with the availability of these designs as merchandise. Through the cooperation of the sponsoring department stores and manufacturers the time-lag between theory and application has been eliminated -- a condition heretofore tending to discourage public interest in good design.

Now, in the exhibition opening at _____, prize-winning designs will not be mere dreams in blueprint. They will be obtainable as finished products at Bloomingdale's in New York; L. S. Ayres & Company, Indianapolis; Barker Bros., Los Angeles; Famous-Barr Co., St. Louis; Marshall Field & Company, Chicago; Gimbel Bros., Philadelphia; Jordan Marsh Company, Boston; The Halle Bros. Co., Cleveland; The J. L. Hudson Company, Detroit ; Kaufmann Department Stores, Pittsburgh; the F. & R. Lazarus & Co., Columbus; and Wolf & Dessauer, Fort Wayne.

As an introduction to the new furniture designs, the Museum of Modern Art has provided a brief history of modern furniture with particular reference to the chair from 1850 to the present day. A "projection track" furnishes a pictorial history of the contemporaneous background against which the modern chair has been developed. At intervals above (or below) the projection tract are hung actual

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-2-

chairs as they emerged in the history of modern chair design. The projection track starts with a photograph of objects displayed in the Crystal Palace, London, 1851. It continues with reproductions of advertisements in furniture, furnishings, automobiles and other equipment of daily living, photographs of women in the varying styles of the succeeding decades -- there is even a photograph of the first ladies' lawn tennis team in 1880, wearing the proper sports outfit of the period.

The chairs which appear in actuality or enlarged photographs above the projection track include the Morris Chair; a Thonet bentwood bench designed in about 1880; the first tubular metal chair by Breuer, now in the Collection of the Museum of Modern Art; the Miës van der Rohe chair with spring steel legs; the lounging chair with tubular steel frame by Le Corbusier; bent plywood chairs by Aalto; and other plywood designs by Breuer and by Bruno Mathsson of Sweden. In his commentary on chair design in the catalog, Mr. Noyes writes:

"Into the artistic confusion which occurred when 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, trying to come to terms with the machine and its implications."

The next step of the competition is the explanation of how such modern furniture as this shown in the exhibition is manufactured. The visitor is treated first to an enlarged photograph of an "overstuffed" armchair, stripped of its coverings, and presented in a cage with Gargantua and Toto. This monster of a chair available in stores today is presented as a horrible example in conflict with the modern tendency and necessity to decrease the weight and bulk of our furnishings to fit into homes shrinking to ever smaller sizes. In its dismembered condition, the visitor may fully comprehend what goes on inside much overstuffed furniture,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

-3-

where bulk is usually intentional rather than the result of clumsy technique. Completed, this overstuffed monster weighs about sixty pounds; without legs and cover, forty-five pounds. The frame consists of thirty-one separate pieces of wood screwed or glued in rigid, heavy construction; this frame supports nineteen springs tied and braced with baling wire, twine, heavy webbing and burlap. On top of all this are applied a fibre pad, a load of hair, cotton padding and finally the upholstery material.

Attached to the photograph of the cage, in proper zoo form, is this label:

OVERSTUFFED ARMCHAIR

Cathedra gargantua, genus Americanus. Weight when fully matured, 60 pounds. Habitat, the American home. Devours little children, pencils, fountain pens, bracelets, clips, earrings, scissors, hairpins, and other small flora and fauna of the domestic jungle. Is rapidly becoming extinct.

Turning from this exhibit the visitor sees several of the newer chairs presented for the first time in the exhibition. Parts of the sections are cut away so that the construction processes may be understood. A tremendous step toward simplification and lightness is shown in a new spring which can be attached directly to a light wooden chair frame. Still more advanced steps are shown until the visitor comes to the entirely new structural idea in chair design.

This chair, which comes in four variations, has been originated by Eero Saarinen and Charles O. Eames of Bloomfield Hills, Michigan, who are the winners not only in Category A: Seating for a Living Room; but also in Category B: Other Furniture for a Living Room. The original full scale model for the chair is molded by the designers in plaster and wire netting to fit the contours of the human anatomy somewhat as a sculptor makes his first plaster cast. The shape of this plaster-and-netting chair is then transferred to a cast-iron mold in which the final chair shell is fabricated. The substance of the chair itself is formed of alternate layers of thin sheets of wood and glue laminated in the cast-iron form under intense pressure and heat. When removed from the cast the completed shell needs only to be trimmed and to have legs attached, which completes the structural part of the chair. A thin rubber pad is then applied over the inner side of the shell to be covered by upholstery material.

In the catalog Mr. Noyes explains this new principle in chair-making by contrasting it with the older method, as follows:

"In an ordinary chair there are a seat and a back which support the body at two or three points. In the case of a usual large upholstered chair the body sinks into a general softness until it reaches support. The principle in these chairs by Saarinen and Eames is that of continuous contact and support, with a thin rubber pad for softness at all points. In this way more comfortable support is secured with a minimum of material, and the finished chair weighs twenty pounds as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-4-

compared with the sixty-pound Gargantua shown as a horrible example. While the new chairs as first produced must be expensive, the principle involved is sound and it is reasonable to expect that with further development the chairs will come into moderate price brackets."

The exhibition of Organic Design in Home Furnishings closes at _____
_____ on _____. It is being
circulated by the Museum of Modern Art to other museums and galleries throughout
the country.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

In sweden also, distinguished designs in plywood have been produced. The chairs by Bruno Mathsson are among the best and are now being manufactured ~~in the United States~~ in the United States.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

NOTES ON UNIT FURNITURE

First appearance of the Unit idea is apparently in 1910, in some units designed by Bruno Paul (who had done some of the first machine made furniture about 1906.) ~~Next appearance in 1927 in Germany~~

Breuer design for Unit cases 1927

First appeared in the United States about 1929 or 1930. Donald Deskey did some unite chairs of metal and rattan for Ypsilanti about 1929, and some unit cases in 1930. for Widdicomb and for Hastings Furn Company ?????

Gilbert Rohde did some in 1932 for Herman Miller and for Heywood, the former being bedroom, the latter living room stuff for the Design for living House at the Chicago World's fair of 1933. First large public appearance of it. Flint and Horner, and A.H. Steel Furn Co. carried unit furniture in 1933 as a special show - not volume or popular.

Heywood dropped it.

First low price stuff about 1935. No real volume till last few years. Now being made extensively by many companies who try to combine the decorative approach with the unit philosophy.

In the U.S. it was imported from abroad, in these appearances at least.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

Dining Room - Bruno Paul for the Deutsche Werkstätten 1906

As early as 1899 the Deutsche Werkstätten took the problem of low cost furniture seriously. In 1906 the first machine ^{designed} furniture, some of which was ~~designed~~ by Bruno Paul (left) was put on the market. They prided themselves on "developing the style of furniture from the spirit of the machine." The ~~Deutsches~~ ^{Deutscher} Werkbund ^{with} founded in 1907, carried on the idea of "not only ~~solid~~ 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."

Collaborated

Plan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

Polvinato lamp fire -

WILLIAM MORRIS

Panel 2

Copy as indicated from the page proofs.

THONET - CHILD'S BENCH About 1880 Loaned by Mr. and Mrs. Frederick Gutheim
Manufactured in Vienna

An important contribution to design development has been made, often unconsciously, by men who (and so on through the Thonet paragraph in the book, except the last sentence , for which substitute this)

The Thonet child's bench, which is shown here is in sharp design contrast to the characteristic products of the 1880's through its simple use of materials and its straightforwardness of expression. ~~makamuhum~~

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	CE	11.1.88.2

CRATE FOR ARMCHAIR

~~STUDIES OF ARM CHAIR AND SECTIONAL CHAIR~~

The photograph at left shows the plaster arm chair and the masonite crate which was made to define its form.

SHELL AND SPRINGING OF ~~SECTIONAL CHAIR~~ SOFA UNIT

The photograph at right shows the full size plaster shell from which the mold for the sectional ~~chair~~ sofa unit was made. The compound curved form at the sides of this chair gives stiffness to the shell which must resist the thrust of the springs. The plaster form is shown here sitting on an ~~experimental~~ construction which was used to determine the correct location of the springs in the shell.

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	CE	11.1.88.2

(PLASTER)

Domestic
396

STUDY OF FORM

In working out the right shape for the full size chair, the form was developed by experimenting with adjustable constructions such as the one shown above. By inserting the supporting bars in different holes in the frame, a comfortable angle and dimensions were reached.

FULL SIZE MODEL

As a next step, using the form determined by the earlier experiments, a third dimension was added by making a full size ~~model~~ model of plaster on wire mesh reinforcing. This model was strong enough so that it was possible to sit in it. Where adjustments of form seemed necessary, the plaster was fractured and ^{re-set} ~~reset~~ ~~mmmm~~ in the correct shape.

SETTING THE LEGS

When the form and correct position of the ~~chair~~ chair had been determined, ~~the method of support was studied.~~ the method of support was studied. The angle and placing of legs was worked out directly on the plaster model, as shown in the three photographs of this panel

RECORDING THE NEGATIVE FORM OF THE CHAIR

The wood and plastic shells of the finished chairs had to be moulded in a cast iron form. In order to make this form, ~~the same shape~~ in ~~the same shape~~ the same shape ~~mm~~ which had been reached in the plaster models, it was necessary to ~~mm~~ have a frame which would describe the negative form of the chair. In order to do this, plywood or masonite sheets were cut

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	CE	11.1.88.2

2

*First plywood was cut to follow
the contour of the chair at even
intervals,
as shown above.*

~~inmndamnm~~

RECORDING THE FORM OF THE CHAIR

The wood and plastic shells of the finished chairs had to be ^{pressed} ~~molded~~ in a cast iron ~~mold~~ mold. In order to transfer the negative form of the plaster chair to this ~~mold~~ mold, a "positive" was made.

CRATE

a light crate ^{was} built up of ~~masonry~~ strips of masonite or plywood, ~~ammmdmmdmmdm~~ which followed vertical and horizontal contours. When assembled, as in the photograph ^{above} at right, these strips ^{These} recorded the modulations of form inside the chair, and could be used as a three-dimensional pattern ~~in~~ in making the concave ~~mold~~ mold.

~~This was~~ Then

made a crate which

The photograph at left shows the plaster arm chair and the masonite crate which was made to define its form.

The photograph at right shows the plaster form made for the sectional chair units. This chair ~~mmmdmmdmmdmmdm~~ uses a new type of spring which thrusts against the moulded shell.

The photograph at right shows the full size plaster shell from ~~mmmdm~~ which the

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	CE	11.1.88.2

(A)

The entire project was sponsored by twelve large ~~and~~ progressive stores in ~~the~~ major cities of the United States. The purpose of the competition was to discover good designers and to engage them in the task of creating a better environment for today's living by arranging contracts for them with manufacturers. The stores ~~arranged~~ ^{planned} to take the resulting merchandise and offer it for sale.

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	CE	11.1.88.2

On the twentieth of February, 1941, the jury meeting began with the following panel of judges.

Alfred H. Barr Jr.
Catherine K. Bauer
Marcel Breuer
Edgar Kaufmann, Jr.
Edward Stone.

The following experts served as technical advisers for the various fields of design represented.

Frank Parrish, for furniture
Kurt Versen, for lamps
Cyrus Clark, for printed fabrics
Berthold Straus, for woven fabrics

~~Minimum~~

First prizes and ~~4~~ honorable mentions were awarded in the various categories.

All the drawings, samples, models or other material which received awards ~~minimum~~

~~exhibition~~ may be seen in this exhibition.

Under the supervision of the Museum, contracts with manufacturers were arranged for all of the first prize winners and for some of those who had received honorable mention. During the process of manufacture, the original drawings were used etc (for ~~two~~ ³ paragraphs from the book, *Shipping the*

1st sentence of #3)

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	CE	11.1.88.2

ACKNOWLEDGMENTS

(take directly from the book and add -

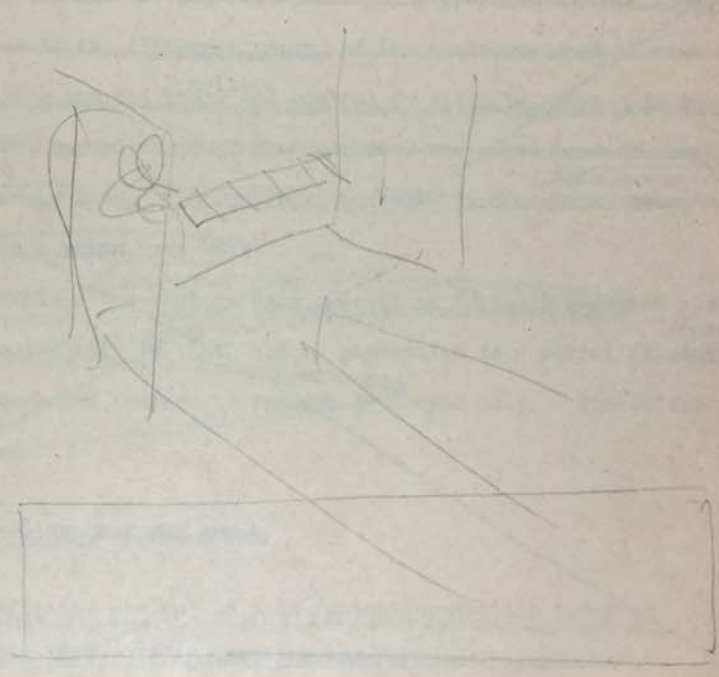
U. S. Rubber ? get right spelling

No sag Spring Co. " "

Frank Parrish and the Heywood-Wakefield Furniture Co.

Alexander Calder, WPA art project

Others?



1680-6-

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	CE	11.1.88.2

QUANTITY PRODUCTION OF FURNITURE

There is a common misconception that furniture manufacture is completely a machine operation and ^a production line process from start to finish, as it is in automobile manufacture. This is far from true. In many plants, furniture is still made almost entirely by hand; in others, a high degree of mechanization has been reached, but even in the most progressive ones there is still a large amount of hand work. Despite this fact, one important condition, characteristic of twentieth century industry, prevails in almost all plants, whether highly

mechanized or not. ~~As Gropius has pointed out, "the difference between industry and handcraft is due far less to the different nature of the tools employed in each than to subdivision of labor in the one and undivided control by a single workman in the other."~~ That is to say, beyond the fact that machines are often used for many operations formerly ~~performed~~ performed by hand, the fact that the work is done by workmen ~~trained to do one operation~~ many each ~~has been~~

That is to say, while machines now perform many operations formerly executed slowly by hand, a more important change is that factory production is a series of ^{separate} single processes performed by ~~workmen~~ ^{these} trained to ~~specialized~~ processes only. Specialization and subdivision of labor

That is to say, while machines now perform a

That change, which has affected design, is that factory production today is a series of separate operations, and ~~workmen are trained to one specific task which they repeat over and over~~

This condition is ~~the~~ specialization or division of labor. Design has been profoundly affected by the fact that machines now perform many operations formerly executed by hand, but also by the prevailing system in factory production in which workmen are trained to one specific task which they repeat over and over

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

48

(2)

An equally important change has been the splitting up of ^{factory} production into separate operations, each performed by workmen specially trained to them.

As Gropius has pointed out, "The difference between industry and handcraft is due far less to the different nature of the tools employed in each than to subdivision

of labor in the one and undivided control by a single workman in the other. "

In even the smallest furniture plants now, the design is ^{generally} procured from an outside source (which may have little notion of the processes of manufacture)

and ~~prepared~~ produced by workmen who perform different parts of the

operation. Many of the evils of contemporary furniture design may be traced to

this separation of the creative mind from the ~~processes~~ materials and processes

of production, - a case where ^{specialization} ~~division of labor~~ must be compensated for

^{a designer's} familiarity on the part of the designer with the materials and machines ~~used~~.

must compensate for specialization.

Typical of the most advanced type of furniture factory is the Heywood-Wakefield Co.

of Gardner, Mass. ~~machines~~ In the furniture division of this plant,

which works with solid wood rather than veneers, machinery is used for almost

every operation, and the furniture in production is carried from one part of the

factory to another on hooks from a continuously running overhead conveyor cable.

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	CE	11.1.88.2

(3)
It is this rather than the ~~the~~ degree of machine work which
has an important effect on design.

FURNITURE PRODUCTION

~~There~~ ^{misconception} is a common ~~idea~~ ^{operation} today that furniture manufacture is ~~not~~ ^{it is} completely a machine and production-line process from start to finish, as ~~in the~~ ^{in automobile} manufacture, ~~and automobile~~. This is far from true. In many plants, furniture ~~making~~ is still made almost entirely by hand; in others, a high degree of mechanization has been reached, but even in the most progressive ones there is still a large amount of hand work. ^{characteristic of 20th century production} Despite this fact, one important condition exists in almost all plants, whether ^{highly} mechanized ~~highly~~ or not, ~~at all~~. As Gropius has pointed out, ~~the~~ "the difference between industry and handicraft is due far less to the different nature of the tools employed in each than to subdivision of labor in the one and undivided control by a single workman in the other." That is to say, with the machine came division or specialization of labor. Even in the smallest furniture plants, the designs are ^(now) generally provided from outside, and produced by workmen ~~each~~ of whom performs some special part of the task.

Typical of the most advanced type of furniture factory is the Heywood-Wakefield Company, of Gardner Mass. ^{which works with solid wood and no veneers} In this plant, ~~machinery~~ ^{which turns out solid wood furniture,} is used for almost every operation, and the furniture in production is carried from one part of the factory to another ^{on hooks from} ~~is~~ a continuously running overhead conveyor cable, ~~with hooks~~. This is used simply as a method of transportation, and should not be confused with the conveyor belt of an automobile production line on ~~which~~ ^(actually) the automobile is assembled as it moves.

The photographs and samples shown here demonstrate a few processes which are common to most furniture factories. An average piece of furniture goes through nearly a hundred separate operations before it is finished. ~~Here one of the unit cases designed by Craig and Hatfield is shown as it goes into production,~~

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	CE	11.1.88.2

TEXT ON
RAMP

wait (A)

On the first of October, 1940, the ~~Museum's~~ Museum's Department of Industrial Design inaugurated ~~an inter-American competition for the design of furniture, fabrics, and lamps.~~ an inter-American competition for the design of furniture, fabrics, and lamps. The competition was divided into two parts: one for designers from the United States, and the other for designers in the twenty other American republics. In stating the character of design which was desired, the program stated, in part:

"quote entire paragraph on character

These two parts were conducted as entirely separate ~~contests~~ contests. In this exhibition, everything on the ground floor is related to the United States competition, while the section on the second floor is devoted to ^(the) Latin American designs.

In the program for the United States, ~~the~~ the general character was

In the

In ~~the~~ indicating the character of design which was desired, the program ^{for the United States} stated in part: "Many of the pieces (quote entire paragraph)

The competition was divided into nine categories, and ^{contestants} competitors were allowed to enter ~~in~~ any one or more. These categories were as follows:

(quote from program.)

A copy of the

* program giving the other terms of the competition ~~may~~ may be ^{examined} seen nearby.

1
not

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-48-

Panel 11

Reed and rattan chairs were copied as first
 Rattan, commonly confused with bamboo, is a vine which is imported largely from the East
 Indies. It grows to a length of several hundred feet in the jungles, and varies from
 one eighth of an inch to about two and a half inches in diameter. The outer skin of
 rattan may be cut off into strips by a tubular knife with radial blades. These strips
 are known as cane and the remaining pith which forms the core is called reed. Cane,
 reed, and rattan are all used extensively in furniture today. Rattan chairs have been
 made in this country since about 1850, but the use of stick rattan (in diameters of an
 inch or so) is a development of the last thirty years. Originally only the small
 diameters of rattan were imported, and this involved considerable labor and waste in
 selecting the proper sizes before shipment. It was then found that substantial savings
 could be made by accepting shipments of random thicknesses. The smaller diameters were
 used as before, and a new kind of furniture was devised to utilize the thicker pieces.
 In this way rattan furniture as it is seen today probably started as a by-product. The
 qualities of rattan as a material are of extreme importance. Its ability to bend
 and its uniformly linear character suggest structural solutions in design. At the same
 time, the limitations of this character tend to prevent flagrant misuse of it as a
 material. As a result, there has been some fairly good rattan furniture on the American
 markets for some time, and the chief fault in design has been the introduction of
 superfluous pieces in a pseudo-structural sense for decorative effect.

(under illustration) Chaise Longue, one of the drawings submitted in the competition
 by Anderson and Bellah.

Panel 10
 Samples of wood
 Panel 12

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	CE	11.1.88.2

probably

Reed and rattan chairs ~~were copied~~ as first produced in this country were copied from chairs ~~of the which were originally made~~ which ~~originally~~ had been imported from China. These chairs ~~are~~ are the first reed chair (above) and the first rattan chair (below) made by the Wakefield Co. in the eighteen fifties.

The chairs in the photographs at right ~~are~~ are the first

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	CE	11.1.88.2

Panel 3

JOINTS

(2nd)

On this panel are shown four typical joints. Many other methods of joining wood are in ~~num~~ but these are characteristic ones.

Joint 1 is the very common MORTISE AND TENON. The tenon is the ~~pin~~ cut down piece which fits into the socket or mortise.

~~Joint 2 is the same joint but has a round mortise and tenon.~~

Joint 2 is exactly the same joint but has a round mortise and tenon.

In both these joints, an automatic machine does the cutting.

Joint 3 shows the system of joining the corners on the ^{and} Craig Hatfield chest and other pieces. A ~~diagonal cut~~ ^{mitered} joint is difficult to make strong, and in this case a system of countersunk screws has been devised.

The holes are plugged with wood dowels in the finished piece. Other ~~num~~ methods of making ~~this~~ joint are shown in the drawing.

~~se mitered~~ ^{mitered}

Joint 4 shows a method of attaching a chair leg to other members of the frame by means of dowels and a diagonal block which is screwed on as a brace.

at right angles

96-8-0000

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	CE	11.1.88.2

JOINTS

JOINTS - Panel 9

The samples above show two kinds of machine-made joints for drawers.

At the left is an example of longitudinal dovetailing, at the right and example of multiple dovetailing. Both are based on an interlocking system, and are cut by a simple machine process. All joints such as this are glued thoroughly.

Some of the operations of drawer assembly are shown ~~in the illustrations.~~ in the illustrations. Photograph 16 shows the first operation, where the dovetail joints are glued and the bottom slid into grooves, which finally hold it on four sides when the back is in. Photograph 17 ~~then~~ shows the second operation, in which the workman is placing glue blocks, spaced properly to insure strength. A recent development is the center guide which has been developed to make drawers run smoothly, and which may be seen on the bottom of this drawer in this picture. The slot in the guide-fitson a runner in the case.

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	CE	11.1.88.2

Although characteristic, the construction methods shown in these photographs are not the only ones in use, and fresh design often springs from a new idea of construction.

Only a dozen or so different machine processes are ~~shown~~ shown in these illustrations, but each is typical of many similar ones. As an example to start with, the ~~three~~ three-drawer chest designed by Craig and Hatfield for the Museum's competition is taken to show some of the early stages of production.

BLUEPRINT

The drawing submitted to the manufacturer may be a blueprint, such as the one shown. This is submitted first to the superintendent of the experimental and development department of the plant who goes over it to check the construction and make sure that it is detailed correctly for the machinery available in the plant. A preliminary cost estimate is also made at this stage. The design, having been cleared through this ~~department~~ check-up, is passed on to the sample department, where a competent sample maker constructs a full-size model under the supervision of the superintendent, the designer, and the detail man.

Panel ①

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ROD MAN

Panel ①

From the study of the full size model, design changes are determined and cost accurately figured. Because of the numerous separate operations and the many different parts which make up the chest, it must be studied by a detail man, who makes a "rod".

This rod is a full size detail drawing on a wood plank, and contains complete information for construction of the piece. All dimensions for all parts ~~which~~ ~~members~~ ~~are~~ ~~taken~~ ~~by~~ ~~measuring~~ ~~against~~ ~~the~~ ~~drawing~~ ~~on~~ ~~the~~ ~~rod~~ are taken by measuring against the drawing on the rod. By doing this, rulers or scales are dispensed with, and the chance for error in dimensioning becomes much less. Besides, the measurements as shown on the rod remain constant, since it expands and contracts at the same rate as the wood of which the chest is being made. A blueprint cannot be used for this since paper expands and contracts in varying weather enough to throw measurements far off, and in use in the plant would be easily torn or destroyed. This rod not only shows all parts in full size, and the manner of joining them, but also contains a complete cutting bill for each part.

Photograph 1 shows the detail man at work drawing the rod for this chest. The actual rod, with drawing on both sides, is also displayed.

Panel 3 is Rod

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

CUTTING OF LUMBER

PANEL 4

~~ROUGH PLANING~~

CUTTING BILLS

When the cutting bills arrive at the superintendent's office, tickets or tags are made out for each individual part and are marked with the proper size, the number of pieces needed, and the grade of lumber to be used. These tags then go to the cutting department, which is shown in photographs 3 and 4.

The rough lumber from which the chest will be made comes in from a drying or conditioning shed where its moisture content has been carefully reduced to a definite point. As it enters the plant, it is immediately passed through a rough planing machine which takes a slight cut from each side of the board.

This is shown in (Photograph 2.)

CUTTING

It then passes to a cutter (photograph 3) whose job it is to spot any imperfections such as stains, knots, mineral marks, or checks, and to cut them out as he saws the board off into required lengths.

Various adjustable stops are set so that the cutter may put the end of his board against one of them, and his saw will then automatically cut off a piece ^{of} a length needed in the plant. These are seen in photograph 4. The sawed off lengths of board fall on a conveyor belt which takes the various pieces of board on ~~to~~ to be sorted.

~~SECOND~~ SECOND PLANING

Again after sorting, these boards are passed through a surface planer to take out any warp or twist, ~~then they are passed through a surface planer to take out any warp or twist,~~ and given a double check for imperfections. (Photograph 5) From this planer, the pieces are sent to matching saws where rough edges are taken off.

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	CE	11.1.88.2

SIX TYPICAL MACHINE OPERATIONS

PANEL 5

spelling of g using?

In the following panels, no attempt is made to follow the parts of the chest in production. In stead, various typical operations have been selected, six of which ~~are shown on this panel.~~ For large

surfaces, such as table tops, boards must be glued edge to edge. This is done in an endless rotary gluing clamp as shown in photograph 6. Pieces of wood which are to be glued are carefully matched to make sure that they are of the same color and grain. This machine keeps the glue joint under pressure until it is hardened, after which the joint is stronger than the wood itself. After coming from the ~~gluing~~ gluing clamp, boards are again put through a planer, this time to bring them to the required final thickness.

After gluing and planing, parts are cut to required finished sizes, and many other operations are performed such as moulding, shaping, boring, mortising, scooping, and so forth. Photograph 7 shows a large double end ^{tenoner} ~~tenoner~~, which will mould or cut edges in any shape on boards u to eight feet in length.

Drilling of Holes

Shaping of edges

Photograph 8 shows a multiple boring machine of the oscillating type. This machine has six adjust ble drills which all operate at the same time. Only four of them are being used in the photograph.

Shaper

Photograph 9 shows a shaper, a machine consisting of whirling vertical blades which may be set in relation to fixed blocks so that a board shoved along the blocks will have its edge cut in any required shape.

Scooper

Photograph 10 shows the machine which scoops seats out of flat boards. This may be adjusted to any shape of knife for the making of solid saddle seats. Only one man is needed to operate this machine because of the automatic feeder device shown at left.

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	CE	11.1.88.2

PANEL 3
cont.

Steam press bending

- 1/ Photograph 11 shows steam presses in which solid wood is bent ~~under~~ into shapes for chair backs, arms, and so forth. Besides the standard form which these ~~under~~ presses give, many other forms are obtainable in different jigs.

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	CE	11.1.88.2

BENDING OF IRREGULAR CURVES

For irregular curves, bending is done by hand, largely, ~~the~~ Wood is forced into iron forms and held by clamps

Wood

PANEL

(6)

For irregular curves, bending is done largely by hand. Wood is steamed to make it limber and then forced into a ~~frame~~ ^{form} where it is held by clamps until it cools and dries. Two men are usually required for each ~~frame~~ form. Photograph 15 shows workman bending rattan into a form similar to that used also for solid wood. A special type of furniture was developed around this system of wood bending which was invented by Thonet in the middle of the 19th century.

A typical iron form with a piece of wood in it is shown here, as well as a finished piece which has come from such a frame. This piece is the ^{particular} chain stretcher ~~brace~~ which is attached to the front legs, seat, and backlegs of a light chair.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

5

After gluing and planing, parts are cut to finished sizes and other operations performed, such as moulding, shaping, boring, mortising, ~~and mmmmm~~ scooping, or whatever is required. Photograph 7 shows a large double end tenonor, which will ~~mmmm~~ mould or cut edges ⁱⁿ any shape ^{on boards} up to eight feet ^{in length.} Photograph 8 shows a multiple boring machine of the oscillating type. This machine will drill six holes at one time. Photograph 9 shows a shaper, which consists of whirling vertical blades which ^{(may be set to} cut the edge of a ^{board} ~~part~~ in ^{any} particular shape. Photograph 10 shows an automatic seat-scooper machine. This may be adjusted to any shape of knife for the making ~~in~~ of solid saddle seats. Only one man is needed to operate this machine because of the automatic feeder ^{device} ~~device~~ shown at left. Photograph 11 shows steam presses in which solid wood is bent into forms for chair backs, arms, and so forth.

> Panel on bending

PANEL 45 (7)

~~Photograph 12 Sandpapering machine~~

Sandpapering is one of the very important machine processes. All flat ~~mm~~ parts pass through a bed sanding machine, as pictured in photograph ~~12~~¹³. This is a three drum machine, and pieces of wood are simply passed in one end and come out the other with both sides sanded. Notice the extra illumination provided at the near end for detecting imperfections as the parts come out.

Another machine called a belt sander is used for polishing, or for ^{sanding pieces} irregular ~~work~~ which cannot be handled on the bed sander. In this case a continuous belt of sandpaper runs over the ^{wood piece} ~~part~~ and is pressed against it ^{with a block} by the operator, ~~as required~~. (photograph ¹³ 13.) The belt sander may even be used on completed pieces of furniture as shown on ~~Photograph~~ photograph ¹⁴ 14.

(GET SANDED & UNSANDED WOOD)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

~~The first~~ Tubular steel chair - Marcel Breuer - 1925

Made at Bauhaus, Dessau -

One of the most important developments in the design of modern furniture took place in 1925 when Marcel Breuer *made his* *first* ~~invented~~ tubular steel chair. ~~After this first steel chair had been completed~~

~~The first chair, shown here,~~

The metal for the first chair, which is exhibited here, was drawn by Breuer himself at the Bauhaus. After this first *model* ~~chair~~ had been completed, the ⁿManesmann Works were asked to put steel pipe at his disposal for further experiments. The request was refused on the grounds that such experiments were unimportant.

Chairs had been made of metal as early as the nineteenth century and of tubular metal as early as 1912 in the United States by the Royal Metal Furniture Co., some of whose designs appear in the projection track below. This chair of Breuer's was the first example of use of ~~metal~~ tubular steel ~~in~~ with the conscious idea of developing the ~~possibilities~~ possibilities of the material, and with a fresh design spirit. *Although tubular metal chairs*

now flood the market, the early designs by Breuer

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	CE	11.1.88.2

CABINET - C. R. MACKINTOSH - 1902

ART NOUVEAU

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, relieved himself of the burden of the limitations of classic scholasticism and created an architecture of originality and directness. His conception was of a whole, the interiors and furniture forming essential parts of his architectural designs. He did not on all occasions escape from the flowing lines of biological forms characteristic of what came to be known as Art Nouveau, but the freshness of his approach was startling and its influence widespread in England and on the continent.

There the leadership came from the low countries. Victor Horta of Brussels, was the champion of those designers who abhorred the straight line, turning chandeliers into bouquets and stair railings into billowing waves (see Projection track)

HENRI VAN DE VELDE, also Belgian, sometimes sought a cleaner expression both in his architecture and his furniture than his fellow artists. He carried his theories even to the belief in designing ladies' gowns. This movement of the 1890's expressed itself in the arts and crafts, printing, pottery, furniture etc. almost universally. (In Germany it was called Jugendstil). There were a few examples of functionalism in advance of the era but a great weakness was evident in relying on superficial ornament for effect.

appears in the reliance

in projection track

CHAIR
VAN DE
VELDE
1894-95

PT 37

The general of this phase of design

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	CE	11.1.88.2

BENCH

C.F.A. Voysey - 1906

Forces opposing Art Nouveau came from many directions. One was the Arts and Crafts movement in England and the United States. Carrying on the best of the Morris tradition, these designers sought a simplicity ^{return to} ~~hitherto unknown~~. The pioneer influence of C.F.A. Voysey (1858-1941) 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 ~~hitherto~~ is known to us as "useful objects". Believing that a house was to be lived in by humans and not a showroom for their acquisitions, nor the architect's scholarship, he reestablished the use of regional materials in characteristically casual English cottage planning and shocked the continent from its academic stupor and showmanship.

Charles
Ernest Gimson
1902

(1904-1920)
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. ^{as a cabinet maker, he worked with other in various commercial enterprises}

~~Bedroom - Adolf Loos - 1900~~
~~Ornament~~
~~Recent against ornament~~

On the continent the reaction against Jugendstil was ^{evident} in the recognition of the fact that designing for machine production was something different from handicraft. Adolf Loos, an Austrian, was a crusader against ornament " (quote) "

Designing both domestic and commercial buildings and interiors, his work might easily be mistaken for that of a decade or more later.

BRUNO PAUL was one of the first to acknowledge the value of the machine for mass production of furniture. Recognizing the great possibilities of flexible planning derived from the use of sectional bookcases, in use in America since the early

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	CE	11.1.88.2

CHAIR WITH SPRING STEEL LEGS MIES VAN DER ROHE ~~info~~ 1927

Lent by Stanley R. Resor

Two years after Breuer's first ~~main~~ tubular metal chair,
Mies van der Rohe carried ~~this~~ this idea one step farther by
utilizing the spring of ~~thenshieldings~~ bent steel legs.
This development was also carried out at the Bauhaus.

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LE CORBUSIER

During the late twenties, ~~le~~ le Corbusier also attacked the problem of furniture design in metal. His reclining chair, (above) is not only a distinguished piece of design but ~~also~~ ^{also} points up dramatically the changing living habits of the new century. It would have been ~~physically~~ almost impossible physically for a lady in the costume of 1880 to sit in such a chair, and in any case ~~she~~ would have been unladylike. This chair, consisting of a tubular steel frame resting on an independent base, gives the possibility of various sitting positions without any mechanical adjustments.

The tubular steel ~~chair~~ armchair (below) was designed by le Corbusier in 1929. ~~This is an example of the tubular steel chair~~ ~~Both~~ These two chairs and many designs by Breuer were produced in quantity by Thonet in the late twenties and early thirties.

RECLINING CHAIR * LE CORBUSIER 1927

ARMCHAIR - LE CORBUSIER 1929

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HISTORY

Panel 1

exhibition hall, the Crystal Palace,

On the first of May in 1851, Queen Victoria officially opened the Great Exhibition of the Industry of All Nations. In ^{Paxton's} ~~the~~ magnificent ~~edifice~~ ^{for this exhibition} which was truly the first great monument to the new design spirit, ~~was housed~~ housed the most extraordinary collection of Victorian bric-a-brac ever assembled as industrial design. In sharp contrast to the self-conscious art which was applied to almost everything, (as to the chair in the Projection track below) were a few exhibits as unpretentious, ^{as straight forward in} ~~as clean in~~ design as the McCormick Reaper ^(from America) (also in the projection track.)

The artistic confusion which was demonstrated ^{by the objects in} in the Great Exhibition of 1851 was brought about to a large extent by the accelerated pace of industrial development. Machines were beginning to flood the ~~the~~ everyday scene with articles which in design were ~~the design of which was~~ a fumbling imitation of hand crafts. Since the machine ~~was~~ was incapable of copying details formerly made by hand, traditional forms of ornament ~~soon became so debased through~~ through production by machine that they were no longer valid decoration.

space (Space)

~~In this section of the exhibition, a few important steps have been chosen to represent and show the development of modern furniture from the Industrial Revolution till today. Under Morris use paragraph marked in the proof sheets.~~

In this section of the exhibition, a few important steps in the history of furniture design ~~are shown to represent this development from the~~ from the Industrial Revolution to our own day.

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~~Yellow Square~~

Letters (by Tournison)

1

Five consecutive stages in the application of finish to the wood used for Craig and Hatfield furniture. Above, natural birch, before ~~the application of~~ any finishing.

2

Since natural birch turns yellow as it ages, the first stage is the application of a bleaching agent which counteracts the juices in the wood that cause discoloration.

3

Application of a coat of lacquer to seal the pores of the wood ~~from~~ is the next step.

4

On top of the sealer coat, the final coat of lacquer is sprayed. In this case, toneless lacquer was used. ~~the application of~~

5

As a final step, the wood is rubbed and polished to bring out the best surface.

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LOOS

Formulation of THE PRINCIPLES OF MODERN DESIGN -

Quotes from Loos

As a result of this ~~design~~ chaos, designers
almost at once began to

Out of this ~~the~~ design chaos, however, began
a new development, emerging from an
awakening understanding of the machine
and its possibilities.

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1. "Have nothing in your house that you do not know to be useful or believe to be beautiful". William Morris 1860
2. "All things are either beautiful or ugly, and utility will be always on the side of the beautiful thing". Oscar Wilde 1890
3. "The manufacturer must often puzzle over what will sell, and indeed it must be a maddening problem; but let him rather recast the problem into 'What is good, what is the best that can be done for a given price?', and the question of design will at once be simplified if not solved." W. R. Lethaby 1922
4. "All modern forms must be in harmony with... the new requirements of our time."
"Nothing that is not practical can be beautiful." Moderne Architektur, Vienna, 1896, by Otto Wagner
5. "The lower the standard of a people, the more lavish are its ornaments. To find beauty in form instead of making it depend on ornament is the goal towards which humanity is aspiring." Adolf Loos - 1898 In: Leere Gesprochen
6. "Modern industrial design is based on the principle of conspicuous economy."
Annual of American Design, 1931. by Lewis Mumford
7. "Lightness and compactness are the emergent qualities of the neotechnic era."
Technics and Civilization. by Lewis Mumford
8. "At the same time, we have now reached a point in the development of technology itself where the organic has begun to dominate the machine." by Lewis Mumford
9. "Our capacity to go beyond the machine rests upon our power to assimilate the machine. Until we have absorbed the lessons of objectivity, impersonality, neutrality, the lessons of the mechanical realm, we cannot go further in our development toward the *More richly organic, The more profoundly human*"
Technics and Civilization". by Lewis Mumford.

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	CE	11.1.88.2

QUOTATIONS CONT.

10. "The economic: the objective: the collective: and finally the integration of these principles in a new conception of the organic - these are the marks, already discernible, of our assimilation of the machine not merely as an instrument of practical action but as a valuable mode of life." *Technics and Civilization*, by Lewis Mumford



94.00

10

33-34
35-37 + 3

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	CE	11.1. 88. 2

ORGANIC DESIGN IN HOME FURNISHINGS - LATIN-AMERICAN ITEMS TO GO TO BALTIMORE C.
APRIL 8, 1942



LA 19-22 } 100.00
samples-LA 23 }
LA 24-29 } 100.00
f hide-LA 30 }
LA 31 - 100.00 }
5-LA 32-36 + 36a } 100.00
samples LA 37 }
✓ -LA 42-38-41 } 100.00
samples LA 42 }
samples -LA 43 }
-LA 44-47 + 47a } 100.00

18

33-34 + 2 plaster. Saarinen model - 10.00
35-37 + 3 small metal " " - 9.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1. 88. 2

ORGANIC DESIGN IN HOME FURNISHINGS - LATIN-AMERICAN ITEMS TO GO TO BALTIMORE C.
APRIL 8, 1942

Organic Design
Circumstances
Art Museum

in Home Furnishings

1941 / 12/1 - 12/29

EGE

LA 19-22 } 100.00
samples-LA 23 }
LA 24-29 } 100.00
of hide-LA 30 }
LA 31 - 100.00 }
5-LA 32-36 + 36a } 100.00
samples LA 437 }
LA 44-47 } 100.00
samples LA 48-42 }
samples-LA 43 }
LA 44-47 + 47a } 100.00

18

33-34 + 2 plaster. Scarven models - 10.00
35-37 + 3 small metal " " - 9.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC

BALTIMORE C.

Original samples of textiles submitted to competition: tentative list of number of samples on each frame.

Bernard

Raymond (R9,9a) 7 pieces
Nepodal (N3) 1 piece
Ehrman (E11) 3 pieces
(E12) 3 "
Honorable Mention (HM1) Henning Rees 4 pieces
(HM2) Strengell 3 pieces
Ulla 3 pieces

Xavier G

LA
LA
LA
LA
LA

Van Beur

LA-13
LA-14
LA-1
LA-

Fresnedo

LA-
LA

Winning

94.00

✓ 1 board of samples - LA 42
✓ Fresno-Uruguay: ✓ 6 drawings - LA 24-29 100.00
✓ 1 Sample of hide - LA 30
802.41 Hide rug - LA 31 - 100.00
Villalobos, Argne-✓ 6 Drawings ✓ 5 - LA 32 - 36 + 36a 100.00
tina: ✓ 1 Panel of samples LA 43
Guerrero, Mexico: ✓ 4 drawings ✓ - LA 44 - 38-44 100.00
✓ 1 Panel of samples LA 42
Guerrero, Mrs.: 8 drawings
✓ 1 panel of samples - LA 43
Van Beuren, Webb, ✓ 5 drawings ✓ - LA 44 - 44-47 + 47a 100.00
Grabe, Mexico:

fix 5
fix 4

fix 4

18

33-34 + 2 plaster Saarinen models - 10.00
35-37 + 3 small metal " " - 9.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC

ORGANIC DESIGN

- Form letter

BALTIMORE C.

Pavilion A - navy blue

Pavilion B - dark green

Bernard

Pavilion C - brown

Pavilion D - light green

Xavier G

LA-
LA-
LA-
LA-
LA-

pass this information on Organic Design list.

Van Beur

LA-13
LA-14
LA-1
LA-

Fresnedo

LA-
LA-

Winning

Ask Peggy Frazer to return the print drawings of Pavilions as well as photographs so I can send on to Detroit + St. Louis + Columbus

94.00

- ✓ 1 board of samples - LA 29
- ✓ Fresno-Uruguay: 6 drawings - LA 24-29 100.00
- ✓ 1 Sample of hide - LA 30
- 802.41 - Hide rug - LA 31 - 100.00
- ✓ Villalobos, Argentina: 6 Drawings 5 - LA 32 - 36 + 36a 100.00
- tina: 1 Panel of samples LA 437
- Guerrero, Mexico: 4 drawings - LA 42 - 38-44 100.00
- ✓ 1 Panel of samples LA 42
- Guerrero, Mrs.: 8 drawings
- ✓ 1 panel of samples - LA 43
- Van Beuren, Webb, 5 drawings - LA 33 - 44-47 + 47a 100.00
- Grabe, Mexico:

fix 5
fix 4

fix 4

18

33-34 + 2 plaster Saarinen models - 10.00
35-37 + 3 small metal " " 9.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC

BALTIMORE C.

Miss Hearn has now obtained the negative of "Gargantua" from RETAILING. She has gotten an estimate from Russo for enlarging it to approximately 4' sq.

Bernard

enlargement \$9.50
mounting it and
putting it on a
wooden brace like
the Adena Man 5.00
14.50

Xavier G

Shall I tell her to go ahead?

LA
LA
LA
LA
LA

2mt.

Van Beur

LA-13
LA-14
LA-1
LA-

Alie says ok
re " "

Fresnedo

LA-
LA-

94.00

Winning

1 board of samples - LA 24-29 100.00
✓ Fresno-Uruguay: 6 drawings - LA 24-29 100.00
1 Sample of hide - LA 30
802.41 Hide rug - LA 31 - 100.00
Villalobos, Argne-6 Drawings ✓ 5 - LA 32 - 36 + 36 100.00
tina: 1 Panel of samples LA 43
Guerrero, Mexico: 4 drawings ✓ - LA 42 - 38 - 44 100.00
1 Panel of samples LA 42
Guerrero, Mrs.: 8 drawings
1 panel of samples - LA 54
Van Beuren, Webb, 5 drawings ✓ - LA 32 - 44 - 47 + 47a 100.00
Grabe, Mexico:

Rv 5
fix 4

fix 4

18

33-34 + 2 plaster Searcher models - 10.00
35-37 + 3 small metal " " 9.00

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ORGANIC DESIGN IN HOME FURNISHINGS - LATIN-AMERICAN ITEMS TO GO TO BALTIMORE C.
APRIL 8, 1942

Bernard Rudofsky, designer (Salterini):

- LA-1 1 Metal Canopy Chair - 15.00
LA-2-3 2 Wooden Chairs - @ 8.00 each = 16.00
LA-4 1 Table - 8.00

39.00

Xavier Guerrero, designer (Ch. Von Oehsen)

- LA-5 1 Table - 12.00
LA-6-9 4 Chairs - @ 4.00 each = 16.00
LA-10 1 Cot 8.00
LA-11 1 Cabinet 13.00
LA-12 1 Unit Wall Shelf - 15.00

78.00

Van Beuren, Webb & Grabe, designers (Imported)

- LA-13 1 Large curved lounge chair - 21.58
LA-14 1 Dining Chair 13.77
LA-15 1 Chaise Lounge 42.37
LA-16 1 Bench 7.11

84.83

Fresnedo, designer (Salterini - metal, & Bielecky Bros. - reed)

- LA-17 1 Metal and Hide Chair - 34.00
LA-18 1 Metal Chair, leather thongs for seat and back - 60.00
out { 1 Chaise Lounge (reed)
1 Chair (reed)
1 Chair (cane)
1 Table (reed and glass top)

94.00

Winning Drawings:

- fix 4 Rudofsky-Brazil: 4 drawings - LA 19-22 } 100.00
1 board of samples - LA 23 }
✓ Fresnedo-Uruguay: 6 drawings - LA 24-29 } 100.00
1 Sample of hide - LA 30 }
802.41 Hide rug - LA 31 - 100.00
AVS Villalobos, Argue- 6 Drawings ✓ 5 - LA 32 - 36 + 36 = 72 } 100.00
tina: 1 Panel of samples LA 44 37 }
fix 4 Guerrero, Mexico: 4 drawings ✓ - LA 44 - 38 - 41 } 100.00
1 Panel of samples LA 44 42 }
Guerrero, Mrs.: 8 drawings ✓
1 panel of samples - LA 44 43 } 18
fix 4 Van Beuren, Webb, 5 drawings ✓ - LA 44 - 44 - 47 + 47a }
Grabe, Mexico: 100.00

33-34 + 2 plaster. Saarinen models - 10.00
35-37 + 3 small metal " - 9.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

THE MUSEUM OF MODERN ART

Date: Jan. 20, 1942

To: Mr. Hoyes

Re: Organic Design exh.

From: Miss Woodruff

The Detroit Institute of Arts has reported the following missing in the Organic Design exhibition when received there:

Switch buttons missing from: P-1 - Standing & reading lamp
(lucite button)
P-7 - Indirect standing lamp.

Panel M-40 - "Bending": " - if there was a second steel clamp across the bent wood and brass strip, on the right, corresponding to the clamp on the left, it was missing on receipt by us."

Miss Courter would like for you to have these items replaced.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

THE MUSEUM OF MODERN ART

Date November 6, 1941

To: ^{Mr. B. Sax} Mr. Baxter

From: Miss Courter

Re: Organic Design

THE MUSEUM OF MODERN ART

Date November 13, 1941

To: ^{Mr. B. Sax} Mr. Baxter

From: Miss Courter

Re: Mexican reclining chair

with blue tape Organic Design

OK
Sent
11/19/41

Could Hahn Brothers take the Van Buren Mexican chair to Mr. Valentin's apartment at 141 E. 86 tomorrow when they deliver Klees and Gross paintings to the owners? have arranged with Suzana to come at 5:00 tomorrow (I said 5:00 so he'd be here by 6:00) to take a photograph of the pavilion. I'll check with Dudley and Noyes on this the first thing in the morning and let you know if there's anything against it. Otherwise, can you arrange to have the chair picked up by Hahn from 680?

Handwritten notes: *Organic Design file*, *Handwritten signature*, *Handwritten initials*

at one-half the
les to the large
on as well as
can today.

Passage

Passage rate

October 31, 1941

DERN ART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

THE MUSEUM OF MODERN ART

Date November 6, 1941

To: Mr. Baxter

Re: Organic Design

From: Miss Courter

THE MUSEUM OF MODERN ART

Date November 13, 1941

To: Mr. Baxter

Re: Photographing pavilion

From: Miss Courter

for traveling Organic Design

Dear Douglas:

We have arranged with Sumami to come at 5:00 tomorrow (I said 5:00 so he'd be here by 6:00) to take a photograph of the pavilion on the first floor. Will the Mendelsohn Space be available so we can place a few bits of furniture in it for him to snap? I'll stay and work with him.

Urdie

Rec'd 10:15 am
11/14/41
file
11/15/41

P.O.

at one-half the
to the large
as well as
Today.

PASCOE

Insurance rate

October 21, 1941

MODERN ART

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	CE	11.1.88.2

THE MUSEUM OF MODERN ART

Date: November 6, 1941

To: Mr. Baxter

Re:

From: Miss Courter

THE MUSEUM OF MODERN ART

Date: November 13, 1941

To: Mr. Baxter

Re:

From: Miss Courter

Photographing pavilion

for traveling Organic Design

Dear Douglas: is drawing up a detail of the installation pavilions, of which I believe we shall need four. I also have a list. We have arranged with Sumi to come at 5:00 tomorrow (I said 5:00 so he'd be here by 6:00) to take a photograph of the pavilion on the first floor. Will the Mendelsohn space be available so we can place a few bits of furniture in it for him to snap? I'll stay and work with him. on the exhibition comes down Sunday night.

Wolfe

Pascoe

Insurance Paid

October 11, 1941

MODERN ART

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	CE	11.1.88.2

THE MUSEUM OF MODERN ART

Date November 6, 1941

To: Mr. Baxter

Re: Organic Design

From: Miss Courter

Dear Mr. Baxter,
Eliot and I have gone over the entire exhibition of Organic Design, checking off which pieces of furniture will remain here and which pieces will go on tour. I have made a few changes in the traveling exhibition in order to facilitate the installation of rooms in the other museums. I think it will be necessary, therefore, to send the entire show by truck, even though it does cost us \$4.00 a hundred pounds.

Can you let me know if the trucking company from whom you received the estimate would be able to handle the exhibition from the various points along the itinerary?

Eliot is drawing up a detail of the installation pavilions, of which I believe we shall need four. I also have a list of small jobs to be done before material leaves the Museum; such as, cleaning the rugs, placing bulbs in some of the lamps, etc. May I go over this with you and Miss Twining so that we will have everything in order when the exhibition comes down Sunday night.

EC:hm

be insured at one-half the
This applies to the large
of Organic Design as well as
Exhibition Design Today.

Re: Insurance Rate
Mr. Pascoe

Date October 11, 1941

THE MUSEUM OF MODERN ART

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	CE "	11.1.88.2

*Organic Design
Form letter
Folder*

THE MUSEUM OF MODERN ART

Date October 20, 1941

To: Mr. B arr

Re: Organic Design in Home

From: Miss Courter

Furnishings

THE MUSEUM OF MODERN ART

Date October 31, 1941

To: Miss M. Woodruff

Re: Insurance rate

From: Miss E. Courter

Mr. Pascoe

Mr. Pascoe's ^Aalto chair should be insured at one-half the list price given in his catalog. This applies to the large chair for present exhibition of Organic Design as well as the nursery chair borrowed for Furniture Design Today.

*is rare, to be carrying
and not sat in!*

R.

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*Organic Design
Form letter
Folder*

THE MUSEUM OF MODERN ART

Date October 20, 1941

To: Mr. Barr

Re: Organic Design in Home

From: Miss Courter

Furnishings

Dear Alfred:

May we use the Breuer 1925 chair in the travelling exhibition of Eliot's show?

We ought to have at least one tubular steel chair, and I hesitate to ask Mrs. Resor for her Mies. She was apparently very worried about its becoming scratched on its way from Greenwich to New York.

*Wes
Please write
this on installation*

*Eloise
SA*

*O.K. if we can make
Museum understand it
is rare, as we cannot go
and not put in!*

R.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

THE MUSEUM OF MODERN ART

Date October 18, 1941

To: Miss Ames
Miss Twining
Miss Woodruff

From: Miss Courter

Re: Organic Design on tour

Dear Staff:

5 copies is copying in

Here is the preliminary list of furniture for the traveling show of Organic Design.

- a. 1 copy to Mr. Baxter (EMT and MW - please explain that panels on the history and production of furniture accompany the exhibition as well as chairs showing steps in production, model chairs, etc. We also send all fabrics - those on screens as well as those against the wall. List to be supplied later
- b. Ames - 1 copy to go with the letter to Columbus. Please make enough extras to send to other exhibitors. We must write letters to Baltimore, Detroit, St. Louis, Boston telling them that this is the list of pieces we have chosen to send as a nucleus of the show. If they want additional pieces, can they procure them from the local store handling the exhibition. If not we will have to make other arrangements @ but this much we guarantee for \$150. Explain that fabrics and the two sections on history and production are also included - the preliminary check list is simply for the furniture section. Write these letters if possible so that I can have a complete picture when I return.
- c. Point out to Baxter that certain changes in the last list I gave him have been made by Mr. Noyes and myself. All of these pieces will go. The only further changes will be additional material - none of these will be removed.
- d. Try to get Carpentry shop started on boxing these pieces. Project order to be made out for CRATES (unless Noyes and Baxter think inadvisable) to run to \$350.
- e. Twining and Woodruff to check on loans I requested for the tour - Gutheim, A.H. Barr, Jr. and Pascoe. Pascoe says OK on this chair if absolutely necessary but he would prefer lending another because these are not in stock. Twining check with Noyes and Carson - Pascoe is sending catalog today to arrive Monday. If anything in stock is also suitable, please substitute. (We can have the nursery chair for the small history show.

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	CE	11.1.88.2

THE MUSEUM OF MODERN ART

Date September 19, 1941

To: Mr. Noyes
c/ Mr. Wheeler
From: Miss Courter

Re: Two small exhibitions
from the furniture competition
show.

Dear Eliot:

I want to remind you that we have scheduled the two small exhibitions from the furniture competition show to open November 5th and 12th. This means that we should start the work of mounting photographs, etc., by October 15th.

If your department will provide us with a general plan for the lay-out for the exhibitions, plus a list of photographs and material for the labels, Miss Twining will be responsible for the completion of the exhibitions.

As I may need your help and advice in preparing these exhibitions, would it be possible for us to have a general plan of the exhibitions before you leave on vacation? I assume Alice is staying here during your absence, and any other questions which come up can be answered by her.

EC:ljjs

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	CE "	11.1.88.2

THE MUSEUM OF MODERN ART

Date May 5, 1941

DATES FOR FURNITURE
COMPETITION EXHIBITION

To: MR. NOYES

Re: _____

From: MISS CORTER

Dear El:

Will you let me know just as soon as possible how long the Furniture Competition exhibition will run? I shall have to know soon in order to make out my itinerary for the traveling exhibition.

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8/5598

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	CE	11.1.88.2

INSTALLATION PHOTOGRAPH

Organic Design in Home Furnishings exhibition
circulated by The Museum of Modern Art, N.Y.C.

Nov 1941

CREDIT LINE — PLEASE
WITH ANY PUBLICATION
OF THIS PHOTOGRAPH

815598
WURTS BROTHERS
PHOTOGRAPHERS
15 EAST 40th STREET
NEW YORK CITY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

CE

Series/Folder:

11.1.88.2



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	CE	11.1.88.2

INSTALLATION PHOTOGRAPH

Organic Design in Home Furnishings exhibition
The Museum of Modern Art, N.Y.C.

41385

Photograph No.

SAMUEL H. GOTTSCHOW

150-35 86th AVENUE

JAMAICA, NEW YORK

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MUST BE GIVEN.

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INSTALLATION PHOTOGRAPH

Organic Design in Home Furnishings exhibition
circulated by the Museum of Modern Art, N.Y.C.

41382

Photograph No.
SAMUEL H. GOTTSCHO
150-35 86th AVENUE
JAMAICA, NEW YORK
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INSTALLATION PHOTOGRAPH

Organic Design in Home Furnishings exhibition
circulated by the Museum of Modern Art, N.Y.C.

41383

Photograph No.
SAMUEL H. GOTTSCHO
150-35 85th AVENUE
JAMAICA, NEW YORK
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The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	11.1.88.2

INSTALLATION PHOTOGRAPH

Organic Design in Home Furnishings exhibition
- The Museum of Modern Art, N.Y.C.

41388

Photograph No.

SAMUEL H. GOTTSCHO

150-35 66th AVENUE

MANHATTAN, NEW YORK

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INSTALLATION PHOTOGRAPH -

Organic Design in Home Furnishings exhibition
- The Museum of Modern Art, N.Y.C.

41389

Photograph No.
SAMUEL H. GOTTSCHO
150 35 85th AVENUE
MANHATTAN, NEW YORK
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ORGANIC DESIGN IN HOME FURNISHINGS - OTHER ITEMS SPECIALLY LENT TO THE
BALTIMORE MUSEUM OF ART:

41.1292 Noguchi "Transition" (Torso), stainless steel

1 Pedestal

1 Revolving Platform with electric motor

Exhibitory - Brazil 4 drawings - sketch of design
Pascual - Uruguay 4 drawings - sketch of design, table top
Villalobos - Argentina 4 drawings - sketch of design
Guerrero - Mexico 4 drawings - sketch of design
Guerrero, Mrs. - Mexico 4 drawings - sketch of design
Van Duren, John, sketch of design

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	CE	11.1.88.2

Organic Design

LIST OF FURNITURE FROM SOUTH AMERICAN GROUPS FOR TRAVELING EXHIBITION.

Bernard Rudofsky, Designer (Salterini):

BERNARD RUDOFSKY: SALTERINI

1 metal canopy chair

XAVIER GUERRERO (Mexico), CH. VON OEHSEN (Colombia)

1 table
4 chairs
1 cot
1 cabinet
1 unit wall shelf

1 Table
4 Chairs
1 Cot
1 Cabinet
1 Unit wall shelf

Van Beuren, Webb & Grabe, designers (Imported)

VAN BEUREN, WEBB AND GRABE IMPORTED

1 large curved lounge chair
1 dining chair
1 chaise longue
1 bench

Lounge
Dining
Bench

Fresnado, Designer (Salterini - metal, & Bielecky Bros. - reed)

FRESNADO SALTERINI (METAL) BIELECKY BROS. (REED)

2 metal and hide chairs
1 metal chair, leather thongs for seat and back
1 chaise longue (reed)
1 chair (reed)
1 chair (cane)
1 table (reed and glass top)

1 Metal and Hide Chair
1 Metal and Hide Chair
1 Chair (reed)
1 Chair (reed and glass top)

SOUTH AMERICAN WINNING DRAWINGS

Rudofsky - Brazil	4 drawings	- board of samples
Fresnado - Uruguay	6 drawings	- samples of hide, hide rug
Villalobos - Argentina	6 drawings	- panel of samples
Guerrero - Mexico	4 "	"
Guerrero, Mrs. - Mexico	8 "	"
Van Beuren, Webb, Grabe - Mexico	5 "	"

4 drawings
1 board of samples
6 drawings
1 Sample of hide
4 drawings
1 Sample of samples
4 drawings
1 Sample of samples
5 drawings
1 Sample of samples

*3/10 1 each
200 #55
with
ways*

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	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS - LATIN-AMERICAN ITEMS TO GO TO BALTIMORE C.
APRIL 6, 1942

Wm. Saarinen and Charles G. Moser

Bernard Rudofsky, designer (Salterini):

- 2 double chest units (each with 2 drawers and 1 shelf unit with glass doors)
- 2 sectional chairs
- 4 side chairs
- 1 arm chair
- 1 high back chair
- 1 Metal Canopy Chair
- 2 Wooden Chairs
- 1 Table

Xavier Guerrero, designer (Ch. Von Cohnen)

- 4 small unit cases
- a. five drawers
- b. four drawers
- c. open shelves
- d. open shelves
- e. cabinet
- f. corner unit, opening from top
- 1 Table
- 4 Chairs
- 1 Cot
- 1 Cabinet
- 1 Unit Wall Shelf

Van Beuren, Webb & Grabe, designers (Imported)

- 1 large curved lounge chair
- 1 Dining Chair
- 1 Chaise Lounge
- 1 Bench

Oscar Stenroos and Wm. Saarinen

desk
end table

Fresnede, designer (Salterini - metal, & Hielecky Bros. - reed)

- bed with single
- dressing table
- 3 drawer unit
- cabinet unit
- tambour with trellis
- 1 Metal and Hide Chair
- 1 Metal Chair, leather thongs for seat and back
- 1 Chaise Lounge (reed)
- 1 Chair (reed)
- 1 Chair (cane)
- 1 Table (reed and glass top)

Martin Craig and Ann Hatfield

Winning Drawings:

- dining chair to be used with
- sofa-bed
- 1 coffee table
- Rudofsky-Brazil: 4 drawings
1 board of samples
- Fresnede-Uruguay: 6 drawings
1 Sample s of hide
Hide rug
- Villalobos, Argentine: 6 Drawings
1 Panel of samples
- Guerrero, Mexico: 6 drawings
1 Panel of samples
- Guerrero, Mrs.: 8 drawings
1 panel of samples
- Van Beuren, Webb, Grabe, Mexico: 5 drawings

2 plates Saarinen models
4 small metal models -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

PRELIMINARY CHECK LIST FOR ORGANIC DESIGN IN HOME FURNISHINGS

Eero Saarinen and Charles O. Eames

- Dining table and two leaves
- 2 double case units: (1 five drawer unit and 1 shelf unit with glass doors)
- 2 sectional chairs or sofa units
- 4 side chairs
- 1 arm chair
- 1 high back chair
- 1 plywood coffee table
- 2 unit benches - 36, 54, and 72 inches
- 6 small unit cases
 - a. five drawer
 - b. four drawer
 - c. open shelves
 - d. open shelf with drawer
 - e. cabinet
 - f. corner unit, opening from top
- desk top with 2 legs
- separate desk 3 drawer unit

Oscar Stonorov and Willo von Moltke

- desk
- end table
- 2 living room units - open shelves and cupboard with 2 unit base
- webbed chair
- bed with single and double width stretches (night table attached to head board of bed)
- dressing table and chair
- 3 drawer unit)
- cabinet unit) on one 3 unit base
- tambour with trays)

Martin Craig and Ann Hatfield

- unit bookcase and separate top
- unit drawers and desk top
- dining chair to be used with desk
- sofa-bed
- 1 coffee table

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

Emrich Nicholson and Douglas Maier

- 2 chairs, each with one side arm which together form a double sofa
- 1 separate chair with 2 arms

Carl Anderson and Ross Bellah

- 2 sectional chairs, one with right arm, one with left arm
- 1 corner table (square table, chair arm height)
- chaise lounge without arms
- 1 small table with removable tray top

Peter Pfisterer

- Standing lamp in chrome
- Standing and reading lamp in brass
- Desk lamp in chrome - goose neck

Harry Weese and Benjamin Baldwin

- Desk lamp in chrome with fluorescent bulb
- 2 table lamps in chrome and brass
- standing lamp, (brass with dark shade, goose neck stand)
- tea wagon, outdoors
- grill
- 2 benches and outdoor table (wood top, iron base)
- cot
- striped sailcloth chair

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LIST

Title Poster

Panel explaining competition
Panel: Winning Designers
Panel: List of stores participating

HISTORY SECTION

c. 40 running feet 9 Panels + Proj. Track = \$100.00

- H-1, H-2, H-2a, H-3, H-3a, H-4, H-4a, H-5, H-5a
- ✓ Projection track (9 panels) - to be installed above or below following nine panels in sequence from right to left.
- ✓ Panel: The Crystal Palace
- ✓ Panel: William Morris
- ✓ Thonet Chair and label *\$100.00*
- ✓ Panel: Art Nouveau
- ✓ Panel: Arts and Crafts
- ✓ Panel: Revolt against Ornamentation
- ? - Breuer Chair and Label
- ✓ Panel: Le Corbusier
- ✓ Panel: Mies van der Rohe
- ✓ Aalto Chair and label *\$52.00*
- ✓ Panel: Breuer
- ✓ Panel: Matheson

MANUFACTURING SECTION

c. 140 running feet 4200 - panels + Rod.

- M-1
 - M-2
 - M-3
 - M-4
 - M-5
 - M-6
 - M-7
 - M-8
 - M-9
 - M-10
 - M-11
 - M-12
 - M-13 - M-18
 - M-19
 - M-21
 - M-22
 - M-23
 - M-24
- ✓ Label: Chairs
 - ✓ Enlarged photograph: Gargantua
 - ✓ Label: Chair Construction
 - ✓ Chair frame with no legs: showing spring *-5.00*
 - ✓ Panel: the spring
 - ? - Sofa Unit: Saarinen - *\$50.00*
 - ✓ Label: "A still more advanced step....."
 - ✓ Chair: Nicholson and Maier *30.00*
 - ✓ Label: "The most advanced of all"
 - ✓ Panel: Plywood shell
 - ? - Shell armchair: Saarinen
 - ✓ Panel: The Leg
 - Winning drawings of chairs by Saarinen and Eames (6)
 - ✓ Panel: Study of form
 - ✓ Panel: Setting the legs
 - ✓ Panel: Recording the form of a chair
 - ✓ Crate (hanging) *→ \$50.00*
 - ✓ Panel: Crate for armchair

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

Manufacturing (continued)

-2-

- M-26 ✓ Panel: Trimming flaws from veneer
- M-27 ✓ Panel: Cutting glue sheets
- M-28 ✓ Panel: Glue sheet between mahogany and poplar plies
- M-29 ✓ Wood sample (hanging)
- M-30 ✓ Panel: Electric phenaloid press
- M-31 ✓ Panel: Steam pressure tank
- M-32 ✓ Panel: Trimming of edges

- M-32a ✓ Label: Units
- M-33 ✓ Panel: History
- M-34 ✓ Panel: Machine production
- M-35 ✓ Panel: drawings
- M-36 ✓ Rod
- M-37 ✓ Panel: Preliminary operations
- M-38 ✓ Panel: Six typical operations
- M-39 ✓ Panel: Sandpapering
- M-40 ✓ Panel: Bending
- M-41 ✓ Panel: Finishing
- M-42 ✓ Panel: Joints
- M-43 ✓ Panel: Joints
- M-44 ✓ Panel: Rattan

M-45 - M-48 Winning drawings of units by Saarinen and Eames (4)

See below

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LISTFURNITURE SECTIONEero Saarinen and Charles O. Eames: Living and Dining Room

- 2 Labels: Saarinen and Eames *Winning Designs* \$200.00
- S-E 1 ✓ Dining table and one leaf \$28.75
 - (S-E 2) ✓ One five-drawer unit 36" wide \$16.75
 - (S-E 3) ✓ One shelf unit with glass doors 36" wide \$16.75
 - S-E 4 - S-E 8 ✓ Five side or dining room chairs (rose) \$185.50 (@ \$37.10 each)
 - S-E 9 - S-E 10 ✓ Two sectional chairs or sofa units (blue) \$146.30 (@ \$73.15 each)
 - S-E 11 ✓ One arm chair (rose) \$62.45
 - S-E 12 ✓ One high back chair (grey) \$72.25
 - S-E 13 ✓ One plywood coffee table \$27.50
 - S-E 14 ✓ Unit bench - 36" \$6.00
 - S-E 15 - S-E 16 ✓ Two unit benches - 54" \$13.50 (@ \$6.75 each)
 - S-E 17 - S-E 19 ✓ Three unit benches - 72" \$20.25 (@ \$7.75 each)
 - S-E 20 ✓ One five-drawer unit case \$12.50
 - S-E 21 - S-E 22 ✓ Two four-drawer unit cases \$25.00 (@ \$12.50 each)
 - S-E 25 ✓ One open shelf unit case with drawer \$11.00
 - S-E 26 ✓ One cabinet unit case \$11.00
 - S-E 27 ✓ One corner unit case, opening from top \$11.00
 - S-E 28 ✓ One desk top with two legs \$20.75
 - S-E 29 ✓ Desk unit case with three drawers \$9.75
 - S-E 30 ✓ Mat: leopard spot mat for Saarinen and Eames bench
 - S-E 31 ✓ Rug: zebra pattern (for dining room) \$35.00
 - S-E 32 ✓ One chair (rose)
 - S-E 23 - S-E 24 ✓ 2 open shelf cases \$21.00 (@ \$10.50 each)

Oscar Stonorov and Willo von Moltke: Living Room

- 2 Labels: Stonorov and von Moltke *Winning Designs*
- S-M 1 ✓ One large blue chair upholstered
 - S-M 2 ✓ Desk \$41.01
 - S-M 3 ✓ Coffee table \$12.12
 - S-M 4 - S-M 5 ✓ Two open-shelf units
 - S-M 6 ✓ One cupboard unit \$22.44
 - S-M 7 ✓ One three-unit base \$9.54
 - S-M 10 ✓ Webbed chair for desk \$15.22
 - S-M 11 ✓ Sofa \$26.50
 - S-M 11, a, b, c, d, ✓ Sofa pillows and cushioned seat for S-M 11.
 - S-M 19 ✓ Rug: fringe rug (for living room)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

Furniture Section (continued)

-2-

Oscar Stonorov and Willo von Moltke: BedroomLabel: Stonorov and von Moltke *Winning Design*

- S-M 12 ✓ Bed with double width stretchers (night table attached to head board of bed) $\$18.50 + 23.73$
- S-M 13 - S-M 14 ✓ Dressing table and chair (*hang table on wall*) $\$29.40$
- S-M 15 ✓ Three-drawer unit, cabinet unit, and tambour with trays and three-unit bench (*base*) $9.54 + 22.95 + 22.44 + 29.14$
- S-M 20 ✓ Plain rug (for bedroom)

Martin Craig and Ann Hatfield: One-Room Apartment

2 Labels: Craig and Hatfield

- ✓ C-H 1a ✓ Unit bookcase $\$11.35$
- C-H 1b ✓ Top to bookcase
- C-H 2 ✓ Unit drawers $\$20.00$
- C-H 3 ✓ Desk top $\$16.00$
- C-H 4 ✓ One Unit bookcase $\$8.50$
- C-H 5 ✓ Sofa-bed 89.00
- C-H 5a and b ✓ Cushion pads for sofa-bed
- C-H 6 ✓ One coffee table
- C-H 7 ✓ Unit cupboard $\$14.50$
- C-H 8 ✓ Dining table - 4 separate legs $\$16.50$
- C-H 9 - C-H 12 ✓ Four dining chairs $27.20 (\text{@ } 6.80 \text{ each})$
- C-H 13 ✓ Broadloom rug -
- C-H 14 *Bigelow* ✓ Broadloom rug -

Emrich Nicholson and Douglas Maier (to be used with Craig and Hatfield one-room apartment):

Label: Nicholson and Maier

- N-M 1 - N-M 2 ✓ Two chairs, each with one arm, which together form a double sofa - brown upholstery $38.90 (\text{@ } 19.35 \text{ each})$

Carl Anderson and Ross Bellah: Terrace Furniture

Label: Anderson and Bellah

- A-B 1 - A-B 2 ✓ Two sectional chairs, one with right arm, one with left arm. $\$54.40$
- A-B 3 ✓ One corner table $\$12.50$
- A-B 4 ✓ Chaise lounge without arms $\$35.90$
- A-B 5 ✓ Small table with removable tray top $\$13.75$
- A-B 6 ✓ Straw petate

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

Furniture Section (continued)

-3-

Peter Pfisterer: Lamps

- P-1 ✓ 1 Standing and reading lamp, brass (to be installed with Weese and Baldwin furniture) ~~\$12.50~~
- P-2 ✓ 1 Standing and reading lamp, brass (to be installed with Saarinen and Eames furniture) ~~\$12.50~~
- P-3 ✓ 1 Standing and reading lamp, chrome (to be installed with Stonorov and von Moltke furniture) ~~\$12.50~~
- P-4 ✓ 1 Standing lamp, chrome (to be installed with Weese and Baldwin furniture) ~~\$12.50~~
- P-5 ✓ 1 Standing lamp, chrome (to be installed with Stonorov and von Moltke bedroom furniture) ~~\$12.50~~
- P-6 ✓ 1 Desk lamp, chrome, goose neck (to be installed in Saarinen and Eames room) ~~\$5.00~~
- P-7 ✓ 1 Standing lamp, brass, with reflector, indirect (to be installed with Craig and Hatfield furniture) ~~\$8.50~~

Harry Weese and Benjamin Baldwin: Lamps

- W-B 1 ✓ 1 Desk lamp, chrome, with fluorescent bulb (to be installed with Saarinen and Eames furniture) ~~\$7.00~~
- W-B 2 ✓ 1 Table lamp, chrome (to be installed with Stonorov and von Moltke furniture) ~~\$5.00~~
- W-B 3 ✓ 1 Table lamp, brass (to be installed with Stonorov and von Moltke furniture) ~~\$7.50~~
- W-B 4 ✓ 1 Standing lamp, brass with dark shade, goose neck stand (to be installed with Saarinen and Eames furniture) ~~\$7.50~~
- W-B 5 ✓ 1 Standing lamp, chrome with dark shade, goose neck stand, (to be installed with Craig and Hatfield furniture) ~~\$7.50~~

Harry Weese and Benjamin Baldwin: Furniture for outdoor livingLabel: Weese and Baldwin

- W-B 6 ✓ Teawagon ~~\$24.25~~
- W-B 7 ? - Grill with pneumatic tire (collapsible)
- W-B 8 - W-B 9 ✓ Two benches ~~\$15.70~~ (2 x \$7.85 each)
- W-B 10 ✓ Outdoor table (wood top, iron base) ~~\$16.00~~
- W-B 11 ✓ Cot ~~\$16.75~~
- W-B 12 ✓ Striped sailcloth chair ~~\$7.85~~
- W-B 13 - W-B 15 ✓ 3 Plant stands ~~\$1.10, 1.25, 1.45~~

1 box of bulbs - 10 long 40 watt 11 7/8"
 2 fluorescent 15 watt 15" T12
 6 small round 40 watt
 1 large silvered - 200 watt silver bottom

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	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

DRAWINGS + 17 labels -

Category A - Seating for a living room

A 1-4	Honorable Mention: Nicholson and Maier (4 drawings - A1538)	80.00
A 5	Honorable Mention: Peter Pfisterer (1 drawing - A4432)	25.00
A 6-8	Honorable Mention: Anderson and Bellah (3 drawings - A439)	30.00
A 9-12	Honorable Mention: Stonorov and von Moltke (4 drawings - A82)	30.00

Category B - Other furniture for a living room

B 1 - B 2	Honorable Mention: Weese and Baldwin (2 drawings - B2146)	40.00
B 3 - B 5	" " : Stonorov and von Moltke (3 drawings - B82)	23.10

Category C - Furniture for a dining room

C - 1	Honorable Mention: Carl Koch (1 drawing - C51)	50.00
C - 2	Honorable Mention: Stephen MacDonald (1 drawing - C3719)	40.00
C - 3 - C - 4	" " : Stonorov and von Moltke (2 drawings - C82)	15.40
C - 5	" " : Nicholson and Maier (1 drawing - C1538)	20.00

Category D - Furniture for a Bedroom

D 1 - D 4	Winners: Stonorov and von Moltke (4 drawings - D82)	30.80
D 5	Honorable Mention: Weese and Baldwin (1 drawing - D2146)	20.00

Category E - Furniture for a one-room apartment

E 1 - E 11	Winners: Craig and Hatfield (11 drawings - E252)	100.00
E 12 - E 23	Honorable Mention: Raymond (12 drawings - E70)	200.50 (100.00)

Category F - Furniture for outdoor living:

F 1 - F 1a	Winners: Weese and Baldwin (2 drawings - F2146)	40.00
F 2	Honorable Mention: Chester Nagel (1 drawing - F1551)	50.00

Category G - Movable lighting equipment

G 1	Winner: Pfisterer (1 drawing - G4432)	25.00
G 2 - G 3	Honorable Mention: Wyckoff (2 drawings - G4570)	25.00
G 4 - G 5	Honorable Mention: Polivnick and Greenberg (2 drawings - G4685)	33.30

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	CE	11.1.88.2

Drawings (continued)

-2-

Category I: Printed fabrics

I 1 - I 2

Honorable Mention: Meserole (2 drawings - I1521) \$50.00

I 3 - I 4

Honorable Mention: Miller (2 drawings - I2203) \$50.00

Sassure & Zames: winning drawing

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	CE	11.1.88.2

ORGANIC DESIGN FOR HOME FURNISHINGS

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

TEXTILES: Printed Fabrics Produced

Printed Fabrics: Antonin Raymond - Label

R 1	Block and circle pattern - navy	} \$15.28
R 2	Block and circle swish - brown	
R 3	Block and circle swish - terra cotta	
R 4	Leopard pattern - brown	} 15.87
R 5	Leopard pattern - blue	
R 6	Leopard pattern - green	
R 7	Floral swish pattern - green and yellow	} \$19.58
R 8	Floral swish pattern - blue and coral	
R 25	Curtain: Blowing Leaves 12' x 15'0" - 17.04	
R 26	Length: Blowing leaves - 5.29	

10.58
5.29
15.87

4 1/2 yds x 50"

Printed Fabrics: Virginia Nepodal - Label

N 1	Electra pattern - blue and yellow	} 11.74 \$9.99
N 2	Electra pattern - green and yellow	

Woven Fabrics: Marli Ehrman - Label

E 1	Diagonal pattern - blue	3.00 yds x 4
E 2	Diagonal pattern - mouse	
E 3	Diagonal pattern - vermillion	
E 4	Straight pattern - gray	
E 16	Diagonal pattern - rose	
E 5	Straight pattern - brown	12' x 200"
E 6	Straight pattern - yellow	
E 7	Light weight - yellow	
E 8	Light weight - mouse and yellow	
E 9	Heavy weight - green	
E 10	Heavy weight - blue	12' x 100"
E 11	4 widths: Curtain - green	
E 12	2 widths: Curtain - terra cotta	
E 13	Coars: yellow and gray	
E 14	Thin: yellow and gray	
E 15	Curtain: gray, white, pink and blue	12' x 100"

TEXTILES: Original Samples submitted to competition

E 11 - E 12	Marli Ehrman: 2 frames of woven textiles	\$100.00	\$200.00
R 9 - R 9*	Antonin Raymond: 1 frame of printed textiles - label Raymond		
R 10 - R 24	Antonin Raymond: 14 Hanging pieces of printed textiles		
N 3	Nepodal: 1 frame of printed textiles	\$50.00	
HM 1 - HM 2	Honorable Mention: 2 frames of printed textiles	\$100.00	

Woven

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LIST

- ✓ Title Poster
- ✓ Panel explaining competition
- ✓ Panel: Winning Designers
- ✓ Panel: List of stores participating

HISTORY SECTION

- ✓ H-1, H-2, H-2a, H-3,
- ✓ H-3a, H-4, H-4a,
- ✓ H-5, H-5a

✓ H-6

✓ H-7

✓ H-8 *label + chair*

✓ H-9

✓ H-10

✓ H-11

✓ H-12 *label + chair*

✓ H-13

✓ H-14

✓ H-15 *label + chair*

✓ H-16

✓ H-17

c. 40 running feet

Projection track (9panels) - to be installed above or below following nine panels in sequence from right to left.

Panel: The Crystal Palace

Panel: William Morris

Thonet Chair and label

Panel: Art Nouveau

Panel: Arts and Crafts

Panel: Revolt against Ornamentation

Breuer Chair and Label

Panel: Le Corbusier

Panel: Mies van der Rohe

Aalto Chair and label - Rust pt. scrubbed along edges; natural arms - *much chipped*

Panel: Breuer

Panel: Mathsson

MANUFACTURING SECTION

c. 140 running feet

✓ M-1

✓ M-2

✓ M-3

✓ M-4

✓ M-5

✓ M-6

✓ M-7

✓ M-8

✓ M-9

✓ M-10

✓ M-11

✓ M-12

✓ M-13

✓ M-14

✓ M-15

✓ M-16

✓ M-17

✓ M-18

✓ M-19

✓ M-20

✓ M-21

Label: Chairs

Enlarged photograph: Gargantua

Label: Chair Construction

Chair frame with no legs: showing spring

Panel: the spring

Sofa Unit: Saarinen

Label: "A still more advanced step....."

Chair: Nicholson and Maier

Label: "The most advanced of all....."

Panel: Plywood shell

Shell armchair: Saarinen

Panel: The Leg

✓ M-13 - M-18 ✓ 15 ✓ 14 ✓ 13 ✓ 12 ✓ 11 ✓ 10 ✓ 9 ✓ 8 ✓ 7 ✓ 6 ✓ 5 ✓ 4 ✓ 3 ✓ 2 ✓ 1 ✓ Winning drawings of chairs by Saarinen and Eames (6)

Panel: Study of form

Panel: Setting the legs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.88.2

-2-

MANUFACTURING SECTION -(Continuing)

- ✓ M-32 Panel: Recording the form of a chair
- ✓ M-33 Crate (hanging)
- ✓ M-34 Panel: Crate for armchair
- ✓ M-36 Panel: Trimming flaws from veneer
- ✓ M-37 Panel: Cutting glue sheets
- ✓ M-38 Panel: Glue sheet between mahogany and poplar plies
- ✓ M-39 Wood sample (hanging)
- ✓ M-40 Panel: Electric phenaloid press
- ✓ M-41 Panel: Steam pressure tank
- ✓ M-42 Panel: Trimming of edges

- ✓ M-32a Label: Units
- ✓ M-33 Panel: History
- ✓ M-34 Panel: Machine production
- ✓ M-35 Panel: drawings
- ✓ M-36 Rod
- ✓ M-37 Panel: Preliminary operations
- ✓ M-38 Panel: Six typical operations
- ✓ M-39 Panel: Sandpapering
- ✓ M-40 Panel: Bending
- ✓ M-41 Panel: Finishing
- ✓ M-42 Panel: Joints
- ✓ M-43 Panel: Joints
- ✓ M-44 Panel: Rattan

- ✓ M-45 ✓ M-46 ✓ M-47 ✓ M-48 Winning drawings of units by Saarinen and Eames (4)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

INSTALLATION LIST

FURNITURE SECTION

Eero Saarinen and Charles O. Eames: Living and Dining Room

2 Labels: Saarinen and Eames - Winning Designs

- | | |
|--|--|
| ✓ S-E 1 | Dining table and one leaf |
| ✓ S-E 2 | One five-drawer unit, 36" wide |
| ✓ S-E 3 | One shelf unit with glass doors, 36" wide |
| ✓ S-E 4 - S-E 8 (40) (50) (28) | Five side or dining room chairs (rose) |
| ✓ S-E 9 ✓ S-E 10 ✓ | Two sectional chairs or sofa units (blue) |
| ✓ S-E 11 | One arm chair (rose) |
| ✓ S-E 12 | One high back chair (grey) |
| ✓ S-E 13 | One plywood coffee table |
| ✓ S-E 14 | Unit bench, 36" |
| ✓ S-E 15 ✓ S-E 16 | Two unit benches, 54" |
| ✓ S-E 17 - S-E 19 (17) (19) (19) - 1 day, 1 day, 1 day | Three unit benches, 72" |
| ✓ S-E 20 | One five-drawer unit case |
| ✓ S-E 21 ✓ S-E 22 ✓ | Two four-drawer unit cases |
| ✓ S-E 25 | One open shelf unit case with drawer |
| ✓ S-E 26 - scratch - first | One cabinet unit case |
| ✓ S-E 27 | One corner unit case, opening from top |
| ✓ S-E 28 3" dia in top | One desk top with two legs |
| ✓ S-E 29 | Desk unit case with three drawers |
| ✓ S-E 30 | Mat: leopard spot mat for Saarinen and Eames bench |
| ✓ S-E 31 | Rug: zebra pattern (for dining room) |
| ✓ S-E 32 | One chair (rose) |
| ✓ S-E 23 ✓ S-E 24 ✓ | 2 open shelf cases |

Oscar Stonorov and Willo von Moltke: Living Room

2 Labels: Stonorov and von Moltke - Winning Designs

- | | |
|-----------------------|--|
| ✓ S-M 1 | One large blue upholstered chair |
| ✓ S-M 2 | Desk |
| ✓ S-M 3 | Coffee table |
| ✓ S-M 4 | (Two open-shelf units |
| | (One cupboard unit |
| | (One three-unit base |
| ✓ S-M 10 | Webbed chair for desk |
| ✓ S-M 11 | Sofa |
| ✓ S-M 11, a, b, c, d. | Sofa pillows and cushioned seat for S-M 11 |
| not dirty ✓ S-M 19 | Rug: fringe rug (for living room) |

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-2-

FURNITURE SECTION - (Continued)Oscar Stonorov and Willo von Moltke: Bedroom

- Label: Stonorov and von Moltke - Winning Designs
- ✓ S-M 12 Bed with double width stretcher (night table attached to head board of bed)
 - ✓ S-M 13 ✓ S-M 14 ✓ Dressing table and chair (hang table on wall)
 - ✓ S-M 15 *lightly scratched* Three-drawer unit, cabinet unit, and tambour with trays and three-unit bench (base)
 - ✓ S-M 20 *Resort white Muravian linen* Plain rug (for bedroom)

Martin Craig and Ann Hatfield: One-Room Apartment

- ✓ 2 Labels: Craig and Hatfield
- ✓ C-H 1a Unit bookcase
 - ✓ C-H 1b *top scratched* Top to bookcase
 - ✓ C-H 2 Unit drawers
 - ✓ C-H 3 Desk top
 - ✓ C-H 4 One Unit bookcase
 - ✓ C-H 5 Sofa-bed
 - ✓ C-H 5a and b Cushion pads for sofa-bed
 - ✓ C-H 6 One coffee table
 - ✓ C-H 7 Unit cupboard
 - ✓ C-H 8 *rubbed; corners rubbed* Dining table - 4 separate legs
 - ✓ C-H 9 ✓ C-H 12 *10 11 12* Four dining chairs
 - ✓ C-H 13 *rubbed* Broadloom rug
 - ✓ C-H 14 *rubbed* Broadloom rug

Emrich Nicholson and Douglas Maier (to be used with Craig and Hatfield one-room apartment):

- ✓ Label: Nicholson and Maier
- ✓ N-M 1 - N-M 2 Two chairs, each with one arm, which together form a double sofa - brown upholstery

Carl Anderson and Ross Bellah: Terrace Furniture

- Label: Anderson and Bellah
- ✓ A-B 1 - A-B 2 ✓ Two sectional chairs, one with right arm, one with left arm.
 - ✓ A-B 3 *pt clipped* One corner table
 - ✓ A-B 4 Chaise lounge without arms
 - ✓ A-B 5 Small table with removable tray top
 - ✓ A-B 6 *pottery plant base rubbed 2nd side* Straw petate

Peter Pfisterer: Lamps

- ✓ P-1 - *green pt. dot on base* 1 Standing and reading lamp, brass (to be installed with Weese and Baldwin furniture)
- ✓ P-2 1 Standing and reading lamp, brass (to be installed with Saarinen and James furniture)

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	CE	11.1.88.2

-3-

FURNITURE SECTION - (Continued)

Peter Pfisterer: Lamps (Continued)

- ✓ P-3 1 Standing and reading lamp, chrome (to be installed with Stonorov and von Moltke furniture)
- ✓ P-4 1 Standing lamp, brass (to be installed with Weese and Baldwin furniture)
- ✓ P-5 1 Standing lamp, chrome (to be installed with Stonorov and von Moltke bedroom furniture)
- ✓ P-6 1 Desk lamp, chrome, goose neck (to be installed in Saarinen and Eames room)
- ✓ P-7 1 Standing lamp, brass, with reflector, indirect (to be installed with Craig and Hatfield furniture)

Harry Weese and Benjamin Baldwin: Lamps

- ✓ W-B 1 1 Desk lamp, chrome, with fluorescent bulb (to be installed with Saarinen and Eames furniture)
- ✓ W-B 2 1 Table lamp, chrome (to be installed with Stonorov and von Moltke furniture)
- ✓ W-B 3 1 Table lamp, brass (to be installed with Stonorov and von Moltke furniture)
- ✓ W-B 4 1 Standing lamp, brass with dark shade, goose neck stand (to be installed with Saarinen and Eames furniture)
- ✓ W-B 5 1 Standing lamp, chrome with dark shade, goose neck stand, (to be installed with Craig and Hatfield furniture)

Harry Weese and Benjamin Baldwin: Furniture for outdoor living

Label: Weese and Baldwin

- ✓ W-B 6 Teawagon
- ✓ W-B 7 Grill with pneumatic tire (collapsible)
- ✓ W-B 8 - W-B 9 Two benches
- ✓ W-B 10 Outdoor table (wood top, iron base)
- ✓ W-B 11 Cot
- ✓ W-B 12 *canopy table, 15, 13, 14* Striped sailcloth chair
- ✓ W-B 13 - W-B 15 3 Plant stands

- 1 box of bulbs - ✓ 10 long bulbs - 40 watt, 11 7/8" in length - *in lamp,*
 2 fluorescent bulbs - 15 watt, 15" T 12
 ✓ 6 small round bulbs - 80 watt - *5 with*
 ✓ 1 large bulb, silver bottom - 200 watt

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	CE	11.1.88.2

ORGANIC DESIGN IN HOME FURNISHINGS

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

TEXTILES: Printed Fabrics ProducedPrinted Fabrics: Antonin Raymond - Label

- ✓ R 1 Block and circle pattern - navy, $4\frac{1}{2}$ yds.x50"
- ✓ R 2 Block and circle swish - brown, $4\frac{1}{2}$ yds.x50"
- ✓ R 3 Block and circle swish - terra cotta, $4\frac{1}{2}$ yds.x50"
- ✓ R 4 Leopard pattern - brown, $4\frac{1}{2}$ yds.x50"
- ✓ R 5 Leopard pattern - blue, $4\frac{1}{2}$ yds.x50"
- ✓ R 6 Leopard pattern - green, $4\frac{1}{2}$ yds.x50"
- ✓ R 7 Floral swish pattern - green and yellow, $4\frac{1}{2}$ yds.x50"
- ✓ R 8 Floral swish pattern - blue and coral, $4\frac{1}{2}$ yds.x50"
- ✓ R 25 Curtain: Blowing Leaves, 12' x 150"
- ✓ R 26 Length: Blowing Leaves, 12' x 150"

Printed Fabrics: Virginia Nepodal - Label

- ✓ N 1 Electra pattern - blue and yellow, $4\frac{1}{2}$ yds.x50"
- ✓ N 2 Electra pattern - green and yellow, $4\frac{1}{2}$ yds.x50"

Woven Fabrics: Marli Ehrman - Label

- ✓ E 1 Diagonal pattern - blue, $4\frac{1}{2}$ yds.x50"
- ✓ E 2 Diagonal pattern - mouse, $4\frac{1}{2}$ yds.x50"
- ✓ E 3 Diagonal pattern - vermillion, $4\frac{1}{2}$ yds.x50"
- ✓ E 4 Straight pattern - gray, $4\frac{1}{2}$ yds.x50"
- ✓ E 15 Diagonal pattern - rose, $4\frac{1}{2}$ yds.x50"
- ✓ E 5 Straight pattern - brown, $4\frac{1}{2}$ yds.x50"
- ✓ E 6 - *weird* Straight pattern - yellow, $4\frac{1}{2}$ yds.x50"
- ✓ E 7 Light weight - yellow, $4\frac{1}{2}$ yds.x50"
- ✓ E 8 Light weight - mouse and yellow, $4\frac{1}{2}$ yds.x50"
- ✓ E 9 *Low stain - 1 end.* Heavy weight - green, $4\frac{1}{2}$ yds.x50"
- ✓ E 10 " " " Heavy weight - blue, $4\frac{1}{2}$ yds.x50"
- ✓ E 11 4 widths: Curtain - green, 12' x 200"
- ✓ E 12 2 widths: Curtain - terra cotta, 12' x 100"
- ✓ E 13 *Curtain* Coarse: yellow and gray, 12' x 100"
- ✓ E 14 *Curtain* Thin: yellow and gray, 12' x 200"
- ✓ E 15 Curtain: gray, white, pink and blue, 12' x 150"

TEXTILES: Original Samples submitted to competition

- ✓ E 11 - E 12 Marli Ehrman: 2 frames of woven textiles, (3 in each frame)
- ✓ R 9 Antonin Raymond: 1 frame of 4 printed textiles
- ✓ R 9a Antonin Raymond: 1 frame of 3 printed textiles
- ✓ R 10 - R 24 *18" 19" 24" 17" 23"* Antonin Raymond: 14 Hanging pieces of printed textiles
- ✓ N 3 *14" 11" 13" 28" 21" 70"* Nepodal: 1 frame of printed textiles
- ✓ HM 1 *20" 12" 15"* Honorable Mention: Henning Rees, 4 pieces
- ✓ HM 2 Honorable Mention: Strengell, 3 pieces - Ulla, 3 pieces

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ORGANIC DESIGN IN HOME FURNISHINGS

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

DRAWINGS - 17 labels

Category A - Seating for a living room

- ✓ A 144^{3, 2} Honorable Mention: Nicholson and Maier (4 drawings - A1538)
- ✓ A 5 Honorable Mention: Peter Pfisterer (1 drawing - A4432)
- ✓ A 6^{8, 11} Honorable Mention: Anderson and Bellah (3 drawings - A439)
- ✓ A 9^{12, 10, 11} Honorable Mention: Stonorov and von Moltke (4 drawings - A82)

Category B - Other furniture for a living room

- ✓ B 1[✓] - B 2[✓] Honorable Mention: Weese and Baldwin (2 drawings - B2146)
- ✓ B 3[✓] - B 5[✓] Honorable Mention: Stonorov and von Moltke (3 drawings - B82)

Category C - Furniture for a dining room

- ✓ C - 1 Honorable Mention: Carl Koch (1 drawing - C51)
- ✓ C - 2 Honorable Mention: Stephen MacDonald (1 drawing - C3719)
- ✓ C - 3[✓] - C - 4[✓] Honorable Mention: Stonorov and von Moltke (2 drawings - C82)
- ✓ C - 5 Honorable Mention: Nicholson and Maier (1 drawing - C1538)

Category D - Furniture for a Bedroom

- ✓ D 1[✓] - D 4^{✓ 2, 3} Winners: Stonorov and von Moltke (4 drawings - D82)
- ✓ D 5 Honorable Mention: Weese and Baldwin (1 drawing - D2146)

Category E - Furniture for a one-room apartment

- ✓ E 1[✓] - E 11^{✓ 2, 8, 11, 5, 4, 3} Winners: Craig and Hatfield (11 drawings - E252)
- ✓ E 12[✓] - E 23^{✓ 13, 15, 14, 22} Honorable Mention: Raymond (12 drawings - E70)

Category F - Furniture for outdoor living:

- ✓ F 1[✓] - F 1a[✓] Winners: Weese and Baldwin (2 drawings - F2146)
- ✓ F 2[✓] Honorable Mention: Chester Nagel (1 drawing - F1551)

Category G - Movable lighting equipment

- ✓ G 1 Winner: Pfisterer (1 drawing - G4432)
- ✓ G 2[✓] - G 3[✓] Honorable Mention: Wyckoff (2 drawings - G4670)
- ✓ G 4[✓] - G 5[✓] Honorable Mention: Polivnick and Greenberg (2 drawings - G4685)

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	CE	11.1.88.2

-2-

DRAWINGS - (Continued)

Category I: Printed fabrics

✓ I 1 ✓ I 2 ✓
✓ I 3 ✓ I 4 ✓

Honorable Mention: Meserole (2 drawings - I1521)
Honorable Mention: Miller (2 drawings - I2203)

INSTALLATION PAVILIONS

- ✓ Pavilion A - navy blue
- ✓ Pavilion B - dark green
- ✓ Pavilion C - brown
- ✓ Pavilion D - light green

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LA 10 / 1 cat - map - women's hump.

11 empty table - LA 1-5

1 motor for pedestal

1000 sections of antenna

Chair - LA-1

16 sections for celulas.

✓ LA 12 - wall case.

✓ LA 13 - Chair

✓ LA 18 - Leather strap chair - pt. clipped slightly

✓ LA 17 -

✓ LA 11 -

SL

✓ SE 33 - Plaster Chair

✓ SE 34 - " "

✓ LA 7

~~NM 1 Chair + NM 2 - 2 chairs for 1942~~

✓ LA 4

✓ LA 16

✓ LA 15

✓ LA 8

✓ LA 14

✓ LA 9

✓ LA 3

✓ LA 2

✓ LA 6

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ORGANIC DESIGN IN HOME FURNISHINGS - LATIN-AMERICAN ITEMS

Bernard Rudofsky, designer:

- ✓ IA-1 - 1 Metal Canopy Chair
- ✓ IA-2 - Wooden Chair
- ✓ IA-3 - Wooden Chair
- ✓ IA-4 - 1 Table

Xavier Guerrero, designer:

- ✓ IA-5 - 1 Table
- ✓ IA-6 - 4 Chairs
- ✓ IA-9 - 1 Table
- ✓ IA-10 - 1 Cot
- ✓ IA-11 - 1 Cabinet
- ✓ IA-12 - 1 Unit Wall Shelf

Van Beuren, Webb & Grabe, designers:

- ✓ IA-13 - 1 Large curved lounge chair
- ✓ IA-14 - 1 Dining Chair
- ✓ IA-15 - 1 Chaise Lounge
- ✓ IA-16 - 1 Bench

Fresnedo, designer:

- ✓ IA-17 - 1 Metal and Hide Chair
- ✓ IA-18 - 1 Metal Chair, leather thongs for seat and back *pt. chopped.*

Winning Drawings:

- ✓ IA-19^{20,28} - IA-22 - 4 Drawings by Rudofsky, Brazil
- ✓ IA-23 - 1 Board of Samples, Rudofsky, Brazil
- ✓ IA-24^{25,27,28,26} - IA-29 - 6 Drawings by Fresnedo, Uruguay
- ✓ IA-30 - 1 Board of Samples (Hides), Fresnedo, Uruguay
- ✓ IA-31^{43,35,36} - 1 Hide Rug (802.41)
- ✓ IA-32 - IA-36a - 6 Drawings by Villalobos, Argentina
- ✓ IA-37 - 1 Panel of Samples, Villalobos, Argentina
- ✓ IA-38 - IA-41 - 4 Drawings by Guerrero, Mexico
- ✓ IA-42 - 1 Panel of Samples, Guerrero, Mexico
- ✓ IA-43 - 1 Panel of Samples, Guerrero, Mexico
- ✓ IA-44 - IA-47a - 5 Drawings by Van Beuren, Webb, Grabe, Mexico.

Also:

- ✓ SE-33 - SE-34 - 2 Plaster Models of Saarinen chairs
- ✓ SE-35 - SE-37 - 3 Small Metal Models of Saarinen Chairs

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	CE	11.1.88.2

PRELIMINARY CHECK LIST FOR ORGANIC DESIGN IN HOME FURNISHINGS

Eero Saarinen and Charles O. Eames

1. Dining table and two leaves - 36" x 56" (2) 18" x 36"
2. double case units: (1 five drawer unit and 1 shelf unit
House with glass doors) (2) 18"x36"x22"
- 2 sectional chairs or sofa units
- 4 side chairs Varsillion
- 1 arm chair
- 1 high back chair Yellow
- 1 plywood coffee table
- 3 unit benches - 36, 54, and 72 inches - x 18" x 13" high
- 6 small unit cases
 - a. five drawer unit
 - b. four drawer
 - c. open shelves low
 - d. open shelf with drawer
 - e. cabinet House and Yellow
 - f. corner unit, opening from top
9. desk top with legs - 21" x 48"
- separate desk 3 drawer unit - - 21" x 48"
10. " Blue

1 1/2 yds. each
18" x 18" x 22" each

Oscar Stenorov and Willo von Moltke

- desk - - - 27 1/2" x 50"
- end table - - 16" x 25"
- 2 living room units - open shelves and cupboard with 2 unit
base - - 12" x 54" x 35" high
- Green webbed chair 4 widths
- bed with single and double width stretchers (night table attached
to head board of bed)
- Terra Cotta dressing table and chair - 20" x 48" Mirror - - 36" x 36"
- White 3 drawer unit)
cabinet unit) on one 3 unit base - - 20" x 81" x 35" high
tambour with trays)
- Gray and Yellow 4 " light
- Check 3 "

Martin Craig and Ann Hatfield

- unit bookcase and separate top - 12" x 28" x 30" high (each piece)
- unit drawers and desk top - - 17" x 28" x 30" top 12"x28"x30" high
- dining chair to be used with desk
- sofa bed 3'-4 x 6'-4
- 1 coffee table - - approx. 2' 6"x 3' 6"

Emrich Nicholson and Douglas Maier

- 2 chairs, each with one side arm which together form a double sofa
- 1 separate chair with 2 arms

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	CE	11.1.88.2

WOVEN FABRICS and Pans Bellish

1. Diagonal Blue)
2. " Mouse)
3. " Vermillion)
4. Straight Yellow)
5. " Grey)
6. " Brown) 4 1/2 yds. each
7. Light weight Yellow)
8. " Mouse and Yellow)
9. Heavy Green)
10. " Blue)

CURTAINS -- 12'-0" high -- each width 50" high wide

- | | | |
|----------------|------------|-------|
| Green | 4 widths) | |
| Terra Cotta | 2 ") | loose |
| White | 2 ") | |
| Grey and Yello | 4 ") | light |
| Check | 3 ") | |

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	CE	11.1.88.2

Carl Anderson and Ross Bellah

- 2 sectional chairs, one with right arm, one with left arm
28 1/2" wide x 33" deep
- 1 corner table (square table, chair arm height) 32" x 32"
- chaise lounge without arms -- 4'-10" long x 26" wide
- 1 small table with removable tray top -- 24" x 40"

Peter Pfisterer

- Standing lamp in chrome
- Standing and reading lamp in brass
- Desk lamp in chrome - goose neck

Harry Weese and Benjamin Baldwin

- Desk lamp in chrome with fluorescent bulb- Saarinen and Eames room
- 2 table lamps in chrome and brass 1- Stenorev and Moltke
2- same
- standing lamp (brass with dark shade, goose neck stand)- bedroom
- teawagon, outdoors -- 28" x 40"
- grill -- 21" x 35"
- 2 benches and outdoor table (wood top, iron base)
Table - 30" x 72" Bench 18" x 72"
- cot -- 35" x 80"
- striped sailcloth chair

- 1. mouse
- 2. vermilion
- 3. straight - gray
- 4. brown
- 5. yellow
- 6. light weight - yellow
- 7. mouse and yellow
- 8. green
- 9. blue
- 10. green - 4 widths
- 11. terra cotta - 2 widths
- 12. white - 2 widths
- 13. gray and yellow - 4 widths
- 14. black - 2 widths

→ E16 - Rose

EXHIBIT SAMPLES OF TEXTILES SUBMITTED TO COMPETITION

Room 2 Francis - Marki Ehrman

- 1. green - Mopdal
- 2. green - Raymond
- 3. green - Mopdal
- 4. blue - Mopdal
- 5. blue - Mopdal
- 6. blue - Mopdal
- 7. blue - Mopdal
- 8. blue - Mopdal
- 9. blue - Mopdal
- 10. blue - Mopdal
- 11. blue - Mopdal
- 12. blue - Mopdal
- 13. blue - Mopdal
- 14. blue - Mopdal
- 15. blue - Mopdal
- 16. blue - Mopdal
- 17. blue - Mopdal
- 18. blue - Mopdal
- 19. blue - Mopdal
- 20. blue - Mopdal

Room 3 Francis - Marki Ehrman

Room 4 Francis - Marki Ehrman

Room 5 Francis - Marki Ehrman

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	CE	11.1. 88.2

C H E C K L I S T

TEXTILES (printed fabrics)

✓ R-1 1. Block and circle - navy
✓ R-2 2. Block and circle swish - brown
✓ R-3 3. " " " " terra cotta

✓R-4 4. Leopard - brown
✓R-5 5. " blue
✓R-6 6. " green
✓R-7 7. Floral swish - green and yellow
✓R-8 8. " " blue and yellow

✓(2) curtain. Blowing leaves (144"xk50")

Virginia Nepodal

✓N-1 9. Electra - blue and yellow

✓ N-210. " green and yellow

GREEN and YELLOW
 绿和黄色(绿和黄色)

(woven fabrics)

Marli Ehrman

✓E-1 1. Diagonal - blue

✓ E-2. " Mouse

✓E-3. " _____ vermillion

✓E-4. Straight - gray

VF-5. " brown

✓ E-6. " yellow

✓E-7. light weight - yellow

✓E-8. " " mouse and yellow

✓E-9. heavy - green

E-10. " blue

curtains (12'x each width 50")

✓ E-11 green - 4 widths

VE-12 terra cotta - 2 widths

✓ E-13 white - @ widths "yellow + b.d. - green"

✓ E-14 grey and yellow - 4 widths

check - 3 widths gray, white, pink, & blue

ORIGINAL SAMPLES OF TEXTILES SUBMITTED TO COMPETITION

✓FII - Woven: 2 frames- Marli Ehrman

✓ E-12 ✓ 3

Printed: 2³ 1 frame - Nepodal

✓ R-91 frame - Raymond

✓ HM-2 frames- Honorable mention

about twelve hanging pieces - Raymond

XX

4 winning drawings of textiles.

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	CE	11.1.88.2

Organic Design Pg. 2
Drawings

*1 Stonorov and von Moltke -
Robert Cab.*

ORGANIC DESIGN IN HOME FURNISHINGS
Circulated by the Museum of Modern Art

1 Baldwin & Weese

DRAWINGS

Category A

Honorable mention

- ✓ A-1-4 Nicholson and Maier (4 - A1538) von Moltke (3 - 382)
- ✓ A-5 Peter Pfisterer (1 - A4432)
- ✓ A-6-7 Anderson and Bellah (3 - A439)
- ✓ A-9-12 Stonorov and von Moltke (3 - A82)

Category B

Honorable Mention

- ✓ B-1-2 Weese and Baldwin (2 - B2146)

Category C

Honorable Mention

- ✓ C-1 Carl Koch (1 - C51)
- ✓ C-2 Stephen MacDonald (1 - C3719)
- ✓ C-3-4 Stonorov and von Moltke (2 - C82)
- ✓ C-5 Nicholson and Maier (1 - C1538)

Category D

Winners

- ✓ D-1-4 Stonorov and von Moltke (4 - D82)
- Honorable Mention
- ✓ D-5 Weese and Baldwin (1 - D2146)

Category E

Winners

- ✓ E-1-11 Craig and Hatfield (11 - E252)
- Honorable Mention
- ✓ E-12-23 Raymond (12 - E70)

Category F

Winners

- ✓ F-1 Weese and Baldwin (4 - F2146)
- ✓ F-1a Honorable Mention
- ✓ F-2 Chester Nagel (1 - F1551)

~~F-3-5 Anderson and Bellah (3 - F439)~~ *critic form, - now given*

Category G

Winner

- ✓ G-1 Pfisterer (1 - G4432)
- Honorable Mention
- ✓ G-2-3 Wyckoff (2 - G4670)
- ✓ G-4-5 Polivnick and Greenberg (2 - G4685)

~~Category H~~

~~Winners~~

~~xxxxxx~~

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	CE	11.1.88.2

Organic Design Pg. 2
Drawings

Category I

Honorable mention

- ✓ I-1-2 Meserole (2 - I1521)
- ✓ I-3-4 Miller (2 - I2203)

- ✓ B3-5 add to Category B Stonorov and von Moltke (3 - B82)

3 Saarinen photographs (3 - 3501) (us)

- ✓ SE 32-39 chair (rose)
- high back chair (gray)

- plywood coffee table
- 6 unit benches - (1) 36, (2) 54, (3) 72 inches
- 8 small unit cases
- a. five drawer
- b. four drawer
- c. 2 open shelves
- d. open shelf with drawer
- e. cabinet
- f. corner unit, opening from top
- desk top with 2 legs
- separate desk unit of 3 drawers

Osmer Stonorov and Willo von Moltke - living area - 1M

- large blue chair
- desk
- coffee table
- 3 living room units
- a. 2 open shelves
- b. 1 cupboard
- 3/4 unit base
- without chair for desk

11-1-9

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	CE	11.1.88.2

CHECK LIST FOR ORGANIC DESIGN IN HOME FURNISHINGS

Eero Saarinen and Charles O. Eames - living & dining - S-E

Label - Saarinen Eames.

- ✓ SE-1 Dining table and one leaf
- 2 double case units
- ✓ SE-2 a. 1 five drawer unit
- ✓ SE-3 b. 1 shelf unit with glass doors
- ✓ SE-4 2 sectional chairs or sofa units (blue)
- ✓ SE-5 1 side or dining chairs
- ✓ SE-6 1 arm chair (rose)
- ✓ SE-7 1 high back chair (grey)
- ✓ SE-8 1 plywood coffee table
- ✓ SE-9 6 unit benches - (1) 36, (2) 54, (3) 72 inches
- 8 small unit cases
- ✓ SE-10 a. five drawer
- ✓ SE-11 b. 2 four drawer
- ✓ SE-12 c. 2 open shelves
- ✓ SE-13 d. open shelf with drawer
- ✓ SE-14 e. cabinet
- ✓ SE-15 f. corner unit, opening from top
- ✓ SE-16 desk top with 2 legs
- ✓ SE-17 separate desk unit of 3 drawers
- ✓ SE-18 spotted mat
- ✓ SE-19 zebra rug
- ✓ SE-20 chair - rose

Oscar Stonorov and Willo von Moltke - living room - SM

- ✓ SM-1 large blue chair
- ✓ SM-2 desk
- ✓ SM-3 coffee table with one side arm which together form a double sofa
- 3 living room units
- ✓ SM-4 a. 2 open shelves
- SM-5 b. 1 cupboard
- SM-6 unit base
- ✓ SM-7 webbed chair for desk
- ✓ SM-8 sofa
- ✓ SM-9 A, B, C, D - sofa pillows + between right arm, one with left arm
- ✓ SM-10 square table (square table, chair arm height)
- ✓ SM-11 1 small table with removable tray top

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	CE	11.1.88.2

-2-

Oscar Stonorov and Willo von Moltke (continued) - Bedroom

- ✓SM-12 bed with double width stretches (night table attached to head board of bed)
- ✓SM-13 dressing table and chair - brass - (Weese & Baldwin furniture), (Stonorov)
- ✓SM-15 3 drawer unit - chrome - (outdoor), (Stonorov & Stonorov bedroom)
- ✓SM-16 cabinet unit - chrome - goose neck - (Saarinen)
- ✓SM-17 tambour with trays - (reflector, indirect) (Hatfield)
- ✓SM-18 unit base
- ✓SM-20 - Plain rug.

has 16-17-18

Harry Weese and Benjamin Baldwin

- ✓H-1 desk lamp in chrome with fluorescent bulb (Saarinen & Eames room)
- ✓H-2 table lamp in chrome (Stonorov & Moltke room)
- ✓H-3 table lamp in brass (Stonorov & Moltke room)
- ✓H-4 standing lamp, brass with dark shade, goose neck stand (Saarinen room)
- ✓H-5 standing lamp, brass with dark shade, goose neck stand (Hatfield room)

Martin Craig and Ann Hatfield - one room apartment - CH

- ✓CH-1 unit bookcase and separate top
- ✓CH-2 unit drawers and desk top
- ✓CH-3 dining chair to be used with desk
- ✓CH-4 sofa-bed A+B - pads -
- ✓CH-5 coffee table one of each size
- ✓CH-6 unit bookcase
- ✓CH-7 unit cupboard
- ✓CH-8 dining table
- ✓CH-9-124 dining chairs
- CH-13 - Berneuse rug
- CH-14 - "

legs off.

Emrich Nicholson and Douglas Maier - (To be used with Hatfield - Craig one room apt)

NM

- ✓NM-1-2 chairs, each with one side arm which together form a double sofa

BROWN

Carl Anderson and Ross Bellah - terrace furniture AB

- ✓AB-1-22 sectional chairs, one with right arm, one with left arm
- ✓AB-3 1 corner table (square table, chair arm height)
- ✓AB-4 chaise lounge without arms
- ✓AB-5 1 small table with removable tray top
- ✓AB-6 - straw petals

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	CE	11.1.88.2

-3-

Peter Pfisterer

P

- Lamps (Saarinen)
- P1-3 ✓ 3 standing and reading lamps - brass - (Weese & Baldwin furniture), (Stonorov)
 P4-5 ✓ 2 standing lamps - chrome - (outdoor), (Saarinen & Stonorov bedroom)
 P6 ✓ Desk lamp in chrome - goose neck - (Saarinen)
 P7 ✓ standing lamp - brass - (reflector, indirect) (Hatfield)

Harry Weese and Benjamin Baldwin

WB

Lamps

- WB-1 desk lamp in chrome with fluorescent bulb (Saarinen & Eames room)
 WB-2 1 table lamp in chrome (Stonorov & Moltke room)
 WB-3 1 table lamp in brass (Stonorov & Moltke room)
 WB-4 ✓ 2 standing lamps, (brass with dark shade, goose neck stand) (Saarinen room)
 WB-5 ✓ standing lamp, (chrome with dark shade, goose neck stand) (Hatfield room)
 WB-6 ✓ teawagon (outdoors)
 WB-7 ✓ grill with pneumatic tire (collapsible)
 WB-8 ✓ 2 benches
 WB-9 ✓ outdoor table (wood top, iron base)
 WB-10 ✓ cot
 WB-11 ✓ striped sailcloth chair
 WB-12 ✓ plant stands - one of each size
 WB-13 ✓
 WB-14 ✓
 WB-15 ✓

Separate list under - Furniture for outdoor living

WB-16 (label)

WB-17 (label)

WB-18 (label)

WB-19 (label)

(Eames at SE)

WB-20 (Saarinen)

"still more advanced step..." (label)

WB-21 (label)

"the most advanced of all..." (label)

WB-22 (Saarinen)

WB-23 (Saarinen)

WB-24 (label)

WB-25 (label)

WB-26

WB-27

WB-28 (label)

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Organic Design in Home Furnishings

ORGANIC DESIGN IN HOME FURNISHINGS

An exhibition circulated by the Museum of Modern Art, New York

CHECK LIST

- 1 Title posters
- Panel explaining competition
- Winning Designers
- List of stores

HISTORY SECTION

H1-222-3-24-4-26-5-28
 (H1-H5) Projection track (5 panels) to be in-take position below following nine panels in sequence from right to left.

- ✓ H-6 Panel #1 The Crystal Palace
- ✓ H-7 " #2 William Morris
- ✓ H-8 " #3 Art Nouveau Thonet Chair + label
- ✓ H-9 " #4 Arts and Crafts Arts + Crafts
- ✓ H-10 " #5 Revolt against Ornamentation Arts + Crafts
- ✓ H-11 Thonet chair and label Revolt against Ornamentation
- ✓ H-12 Panel #6 Le Corbusier
- ✓ H-13 Panel #7 Mies van der Rohe
- ✓ H-14 Breuer chair and label
- ✓ H-15 Panel #8 Althausen
- ✓ H-16 Aalto chair and label
- ✓ H-17 Panel #9 Breuer
- ✓ H-18 Panel #10 Mies van der Rohe

hang four left to right

MANUFACTURING SECTION

- M-1 CHAIRS (label)
- ✓ M-2 Enlarged photograph of Gargantua
- M-3 Chair construction (label)
- ✓ M-4 Chair frame with no legs (showing spring)
- ✓ M-5 Panel A The spring
- ✓ M-6 Sofa unit (Saarinen)
- ✓ M-7 "A still more advanced step..." (label)
- ✓ M-8 Chair by Nicholson and Maier
- ✓ M-9 "The most advanced of all....." (label)
- ✓ M-10 Panel B Plywood shell
- ✓ M-11 Shell armchair (Saarinen)
- ✓ M-12 Panel C The Leg
- Three metal models of Saarinen chairs
- Grate
- Wood sample
- ✓ M-13 6 winning drawings of chairs by Saarinen and Eames.
- ✓ M-14

✓ M-1 Panel #1 Study of form
M-20 Full size model
✓ M-21 Panel #2 Setting the legs
✓ M-22 Panel #3 Recording the form of a chair
M-23 Crate
✓ M-24 Panel #4 Crate for armchair
M-25 Shell and springing sofa units

Panel #I Trimming flaws from veneer
Panel #II Cutting glue sheets
Panel #III Glue sheet between mahogany and poplar plies
Panel #IV Electric phenaloid press
Panel #V Steam pressure tank
Panel #VI Trimming of edges

✓ M33 History panel

✓ M-34	Panel #1	Machine production
✓ M-35	Panel #2	Drawings
M-36	Panel #3	Rod
✓ M-37	Panel #3	Preliminary operations
✓ M-38	Panel #4	6 typical operations
✓ M-39	Panel #5	Sandpapering
M-40	Panel #6	Bending
✓ M-41	Panel #7	Finishing
✓ M-42	Panel #8	Joints
✓ M-43	Panel #9	Joints
M-44	Panel #10	Rattan

X X X Z X X X Z X

G-E30 Leopard spot pad for Saarinen and Eames bench
 (S-E2) Zebra rug (under Saarinen dining room table)
 (SMH) Fringe rug (under Stonorov dining room table)
 (SMH) Plain rug (under Stonorov bed)
 (CH-2) 2 Broadloom rugs (Hatfield one room apt.)
 #B6 Straw petate (Anderson and Bellah furniture) Nathan
 Weese and Baldwin model (with Weese and Baldwin furniture)

Separate lists for FURNITURE, TEXTILES, ^{and} DRAWINGS (for rooms)

~~and Ballad-matched (a Title - from Ballad)~~

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PRINTED FABRICS

Raymond

1. Block and circle - Navy
2. Block and circle swish -- Brown
3. Block and Circle swish -- Terra Cotta
4. Leopard -- Brown
5. Leopard -- Blue
6. Leopard -- Green
7. Floral swish -- Green and yellow
8. Floral swish -- Blue and yellow

4 1/2 yards each

Nepodal

9. Electra -- Blue and yellow
10. Electra -- Green and yellow

Curtain -- "Blowing leaves" -- 12'-0" high
3 widths -- ea. 50" wide

Marlin Craig and Ann Fairfield

- unit Bookcase and separate top
- unit drawers and desk top
- dining chair to be used with desk
- sofa-bed
- coffee table

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tel 21

add 35 Stonorov - 1 open book case
add remanufactured up - 1 lamp -
Stonorov's bedroom
change 2 standing lamps for chairs
instead of trays

PRELIMINARY CHECK LIST FOR ORGANIC DESIGN IN HOME FURNISHINGS

Eero Saarinen and Charles O. Eames which together form a double sofa

- XX Dining table and two leaves 36" x 56" + (2) 18" x 36"
- XX 2 double case units: (1 five drawer unit and 1 shelf unit with glass doors) (2) 18" x 36" x 22"
- XX 2 sectional chairs or sofa units (1) 18" x 36" x 22"
- XX 4 side chairs
- X 1 arm chair (1) 18" x 36" x 22"
- X 1 high back chair (1) 18" x 36" x 22"
- X 1 plywood coffee table
- 6 unit benches - 36, 54, and 72 inches 18" x 12" high (1) 56, (2) 54
- X 8 small unit cases (1) 18" x 12" x 22" each
- X a. five drawer
- XX 2b. four drawer
- XX 2c. open shelves
- X d. open shelf with drawer
- X e. cabinet
- X f. corner unit, opening from top
- X desk top with 2 legs 21" x 48"
- X separate desk 3 drawers unit 21" x 48"

Add upholstered chair

Oscar Stonorov and Willo von Moltke

- X large blue chair
- X desk 27 1/2" x 50" desk chair, goose neck stand
- coffee X 1 table 16" x 28"
- X 3 living room units - open shelves and cupboard with 3 unit base 12" x 54" x 35" high
- X webbed chair
- X bed with single and double width stretches (night table attached to head board of bed)
- X dressing table and chair 20" x 48" Mirror 36" x 36"
- X 3 drawer unit
- X cabinet unit
- X tambour with trays on one 3 unit base 20" x 81" x 35" high 3' 3" x 6' 2" 6' 6" x 6' 2"
- X Add sofa

Martin Craig and Ann Hatfield

- X unit bookcase and separate top 12" x 28" x 30" high (each piece)
- X unit drawers and desk top 17" x 28" x 30" " - top 12" x 28" x 30" high
- X dining chair to be used with desk
- X sofa-bed 31-4 x 6' 4"
- X 1 coffee table approx. 2' 6" x 3' 6"

- Add - X 1 unit bookcase
- X unit cupboard
- X dining table
- X 4 dining chairs

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Emrich Nicholson and Douglas Maier

2 chairs, each with one side arm which together form a double sofa

1 separate chair with 2 arms

Carl Anderson and Ross Bellah

2 sectional chairs, one with right arm, one with left arm 28 1/2" wide x 33" deep blue

1 corner table (square table, chair arm height) 35" x 32" - 4" deep

chaise lounge without arms 4' - 10" long x 26" wide

1 small table with removable tray top 24" x 40"

Peter Pfisterer

2 Standing lamp in chrome - Saarinen + Storer bedroom (one now in corridor)

Standing and reading lamp in brass - Storer

Desk lamp in chrome - goose neck - Saarinen

Standing lamp - brass - (reflector indirect) Hatfield

Harry Weese and Benjamin Baldwin

2 Desk lamp in chrome with fluorescent bulb

2 table lamps in chrome and brass 1 - Saarinen + Storer room, 2 - Saarinen

2 Standing lamp, (brass with dark shade, goose neck stand) - Saarinen room

Teawagon, outdoors 28" x 40"

grill 21" x 35" with pneumatic tires (collapsible)

2 benches and outdoor table (wood top, iron base) Table 30" x 72" Bench 18" x 72"

cot 35" x 80"

striped sailcloth chair

2 plant stands - one of each size

2 Standing lamp - chrome - Hatfield room
Lamp - goose neck

Grass rug for porch

All rugs - except one now in Storer living room

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In re the material to be used for walls in the pavilions:

Alice says that some of these materials are in 12' and 12½' lengths but they are all only 50" wide and wouldn't leave enough fullness for covering a 4' space. SO she suggests using ~~xxxxxxxixxxxxxxxxxxxx~~ those curtains which are 12' high and 150" wide. This however will necessitate cutting off 4' from the bottom.

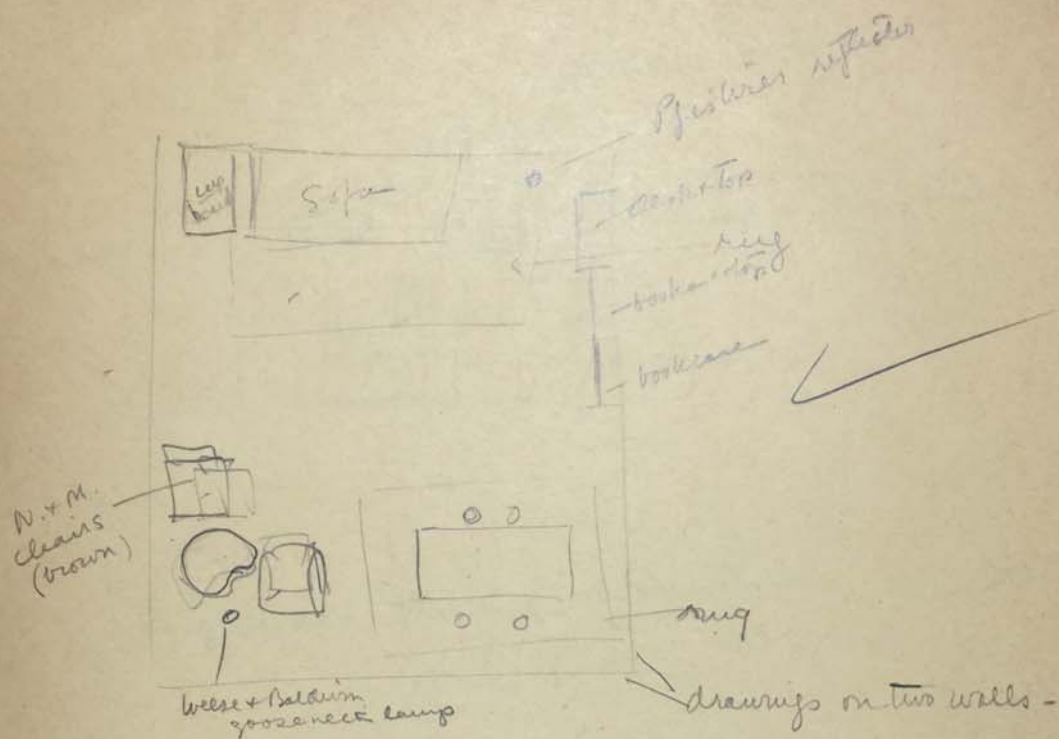
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- 1) Make panel for Mies
Reinforce BENDING panel
- 2) Photostat white chair labels
- 3) Enlargement 4' sq. of Gargantua
- 4) Tack together slip cover on Hatfield-Craig bed
- 5) Clean rugs
red Saarinen armchair
- 6) Weese and Baldwin chrome desk lamp in Saarinen room needs new cord
and new bulb (fluorescent white)
- 7) Put wooden letter (1½") titles on history panels
- 8) Add Vsoška Zebra rug-

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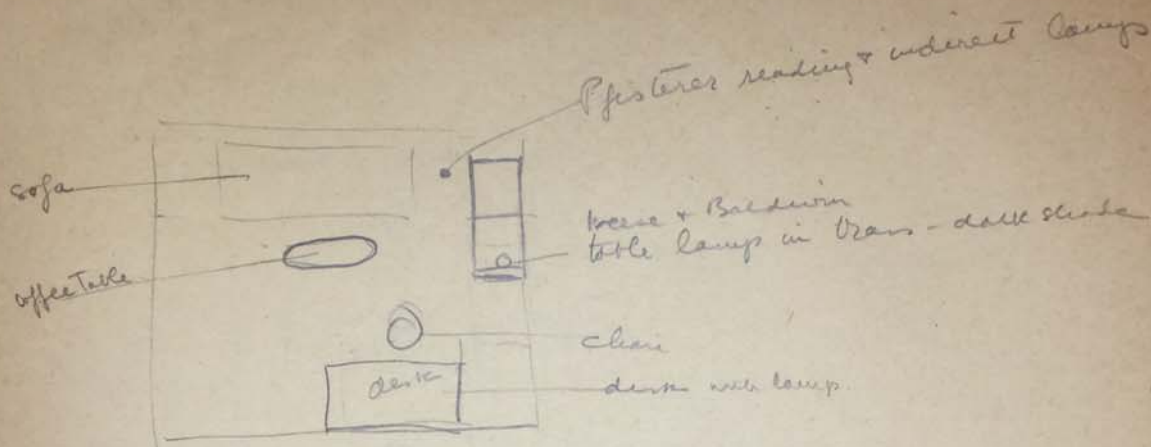
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2 rugs under furniture

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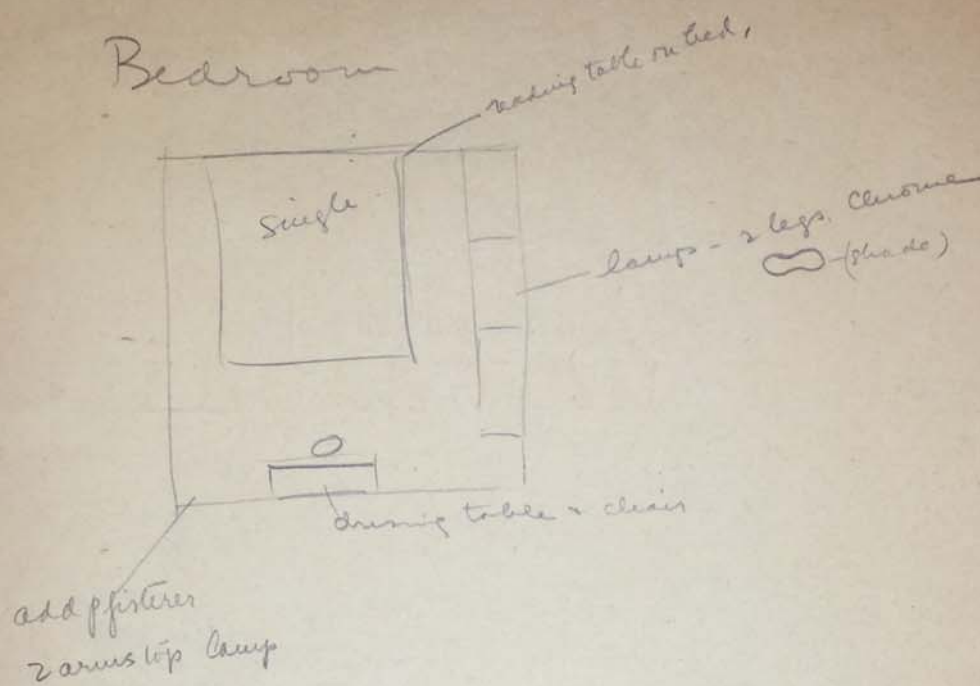


Rug under dining room table for Slavov
living room

" " bed for bedroom

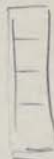
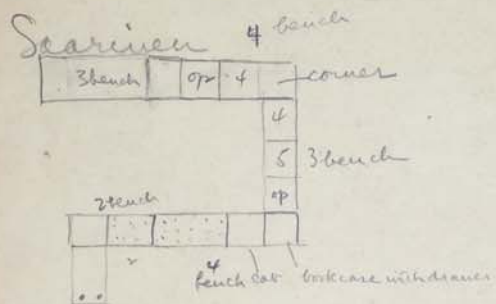
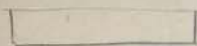
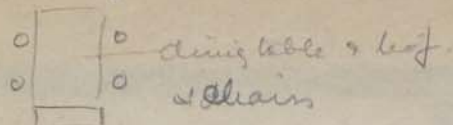
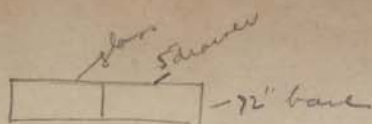
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THE COMPLETE TIME AND MONEY SAVING SERVICE

ORGANIC DESIGN - *four letter*

Pavilion A - navy blue

Pavilion B - dark green

Pavilion C - brown

Pavilion D - light green

46
6 5 8
7.0 1/2

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Original samples of textiles submitted to
competition: tentative list of number of
samples on each frame.

Raymond (R9,9a) 7 pieces

Nepodal (N3) 1 piece

Ehrman (E11) 3 pieces

(E12) 3 "

Honorable Mention (HM1) Henning Rees 4 pieces

(HM2) Strengell 3 pieces

Ulla 3 pieces

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THE COMPLETE TIME AND MONEY SAVING REPRODUCTION SERVICE

Unit furniture of solid natural
 birch - Gray & Halffield
 Desk (walnut) Storck
 Mills von Moltke
 Desk Lamp - P. Jester
 Fluorescent Desk Lamp -
 Heese & Baldwin
 Rattan Chaise Lounge &
 Coffee Table -
 Anderson & Bellah
 Living Room Case. Turned of
 3 shelf units assembled
 in 3-unit Box (walnut)
 Storck & von Moltke
 Prints - Raymond
 Case Furniture is veneered in
 Honduras mahogany -
 Jarein & Lander
 Suit Chair & Barbecue Wagon
 Heese & Baldwin
 Weaves by Marli Elzman

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