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CONTRACT NDCar-19 - LATIN AMERICAN  
INDUSTRIAL DESIGN  
COMPETITION

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Preview for Critics

2 to 6 P. M.

Tuesday

This card also admits

to Members' Preview

THE PRESIDENT AND TRUSTEES OF THE MUSEUM OF MODERN ART

REQUEST THE HONOR OF YOUR PRESENCE AT THE PRIVATE OPENING

OF THE EXHIBITION, **ORGANIC DESIGN** IN HOME FURNISHINGS,

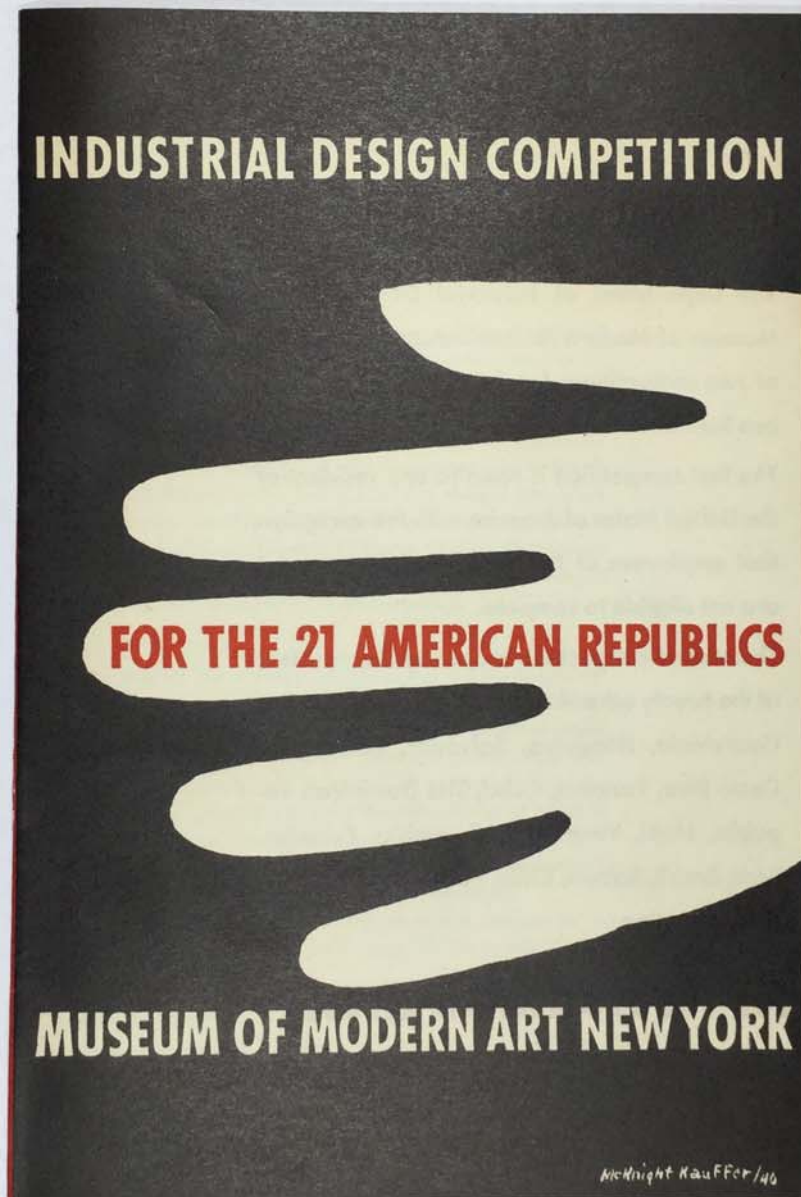
ON THE EVENING OF TUESDAY, SEPTEMBER TWENTY-THIRD, FROM

NINE TO MIDNIGHT, ELEVEN WEST FIFTY-THIRD STREET, NEW YORK

THIS INVITATION WILL ADMIT TWO PERSONS

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## INDUSTRIAL DESIGN COMPETITIONS

The Department of Industrial Design of the Museum of Modern Art announces the opening of two competitions for the twenty-one American Republics.

The first competition is open to any resident of the United States of America with the exception that employees of the Museum of Modern Art are not eligible to compete.

The second competition is open to any resident of the twenty other American Republics: Mexico, Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, Panama, Cuba, The Dominican Republic, Haiti, Venezuela, Colombia, Ecuador, Peru, Brazil, Bolivia, Chile, Paraguay, Uruguay, and Argentina.

## FOR THE 21 AMERICAN REPUBLICS

**U.S.A.**

**COMPETITION I**

For Residents of the United States of America.

### PURPOSE

The purpose of this competition is to select a group of designers capable of creating a useful and beautiful environment for today's living, in terms of furniture, fabrics, and lighting. In order to bring the best designs on the market, arrangements have been made whereby stores and manufacturers will commission the designers selected through this competition, and work with them on the production and sale of their designs throughout the country. The Museum will handle the competition, and will consult on design during the period of production. The Museum will have no participation in the manufacture or sale of finished pieces or any responsibility in this connection.

### FLEXIBILITY

The Museum has received assurances that the pieces selected through this competition will be produced and sold throughout the country. They will be used in the most varied kinds of rooms, and in all sorts of combinations. They will go into rooms with different exposures, and in regions of varying climates. For these reasons, flexibility of use is desirable. Design of pieces to be built in as part of the architecture is not a part of this program. All pieces are to be movable, though pieces which attach to the architecture but are not built in are allowable.

Pieces must be suitable for quantity production and possible to produce within a normal price range for the middle-income groups.

### CHARACTER

Many of the pieces of furniture in common use are inherited types, and today's pattern of living has adapted itself to them rather than determined them. This program demands a solution starting with a sound analysis of the requirements, and a fresh

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approach to what our way of living calls for in furniture, fabrics, and lighting. The best solutions will inevitably be a contemporary expression and will reflect today's social, economic, technological, and aesthetic tendencies and possibilities. In order to allow as much room as possible for new ideas, no specific pieces will be called for in this program; a solution which provides adequately and handsomely for the various normal activities of a typical American middle-income group family is desired.

#### DESIGN CATEGORIES

Designs are called for in the following categories, and competitors may enter in any one or more.

- A. Seating for a living room.
- B. Other furniture for a living room. (Mechanical equipment such as radios, phonographs and clocks is not included.)
- C. Furniture for a dining room.
- D. Furniture for a bedroom.
- E. Furniture for a one room apartment.
- F. Furniture for outdoor living on terraces or porches of a house or apartment.
- G. Movable lighting equipment to provide illumination for several uses, i.e., for reading, eating, writing, and so forth. These are not to be built-in fixtures.
- H. Woven fabrics—for drapery, upholstery, or other uses.
- I. Printed fabrics—for drapery, upholstery, or other uses.

#### FUNCTIONS OF FURNISHINGS

The normal activities in these areas for which furnishings are needed are, in part, as follows:

**Living room**—This is the center for social life. Furniture is needed for the occupants to sit down and converse, read, re-

lax, study, write, entertain, serve food or drinks, play games, keep books, magazines and papers, and so forth.

**Dining room**—Two to eight people must be accommodated for meals. Storage space for china, glass, and silver must also be provided. It is assumed that a maid would serve on some occasions and not on others.

**Bedroom**—Facilities for sleeping, for storage of men's and women's clothing and accessories, and for dressing must be provided here.

**One room apartment**—Living is necessarily compressed in a one room apartment. All the activities of the other three rooms go on here in limited space, and ingenuity is at a premium in making useful and attractive furniture for these needs.

**Outdoor living area**—The use of outdoor terraces and porches in conjunction with a house or apartment is a characteristic and ever-increasing feature of American living. This requires furniture which can stay outdoors, or can be moved out from inside and perhaps be used in both places. Furniture for having meals outdoors, for relaxing and conversation, and so forth are possibilities here. A wider range of materials may perhaps be used for this category than for any other.

#### ROOM SIZES

In order to provide a more exact idea for the normal living areas in which such pieces might be used, the following room sizes are given as a rough approximation of common shapes and conditions. These figures are not intended to bind the competitor in any way, and are given simply as an indication of scale and for correlation of the problems.

|             |          |               |          |
|-------------|----------|---------------|----------|
| Living room | 18 by 22 | Bedroom       | 15 by 15 |
| Dining room | 15 by 15 | One room apt. | 19 by 25 |

An 8'6" ceiling and windows along one side may be assumed.

#### INELIGIBLE PIECES

In all the categories of this program, pieces which have been previously designed and made may be submitted, with the following exceptions, which are ineligible:

1. Pieces on which any manufacturer or distributor has any rights.

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2. Pieces which have been commercially produced for sale.
3. Pieces which have been publicly exhibited.
4. Pieces which have been published. (Pieces may, however, have appeared in publication photographs where they were not being shown for themselves, as a chair in a photograph of a house, for example.)
5. Pieces which are not original creations of the competitor. Any cases which do not fall into these classifications and whose eligibility is in doubt must be submitted to the Competition Director whose decision on them will be final.

#### REQUIREMENTS FOR SUBMISSION

##### *Furniture and Lighting—(Categories A-G)*

In order to give competitors maximum freedom in presentation, as few specific requirements as possible are given.

1. All drawings shall be submitted on 20" by 30" sketch boards or equivalent. Drawings on tracing paper or other paper may be mounted on boards of this size. A single line border shall be drawn  $\frac{1}{2}$ " inside of each edge of the sketch boards.
2. Any number of drawings may be submitted. Enough material must be submitted to show the jury that the designer is capable of carrying out designs for the complete category.
3. Drawings may be in any medium, and arranged in any way.
4. Each piece must be shown in sufficient drawings (plans or half-plans, sections, elevations, details of construction, and so forth) so that the piece can be built from these drawings.
5. Scale of drawings is left to the competitor's discretion, and may vary as he sees fit. In the

furniture categories, it is suggested that in general the scale of 3" = 1'-0" be used. The scale of every drawing must be clearly indicated. All important dimensions must be shown and materials clearly specified.

6. In addition to the technical drawings, each piece must be shown in a colored perspective or isometric at a large enough scale to give an accurate idea of the appearance of the finished piece.

##### *Suggested Additional Material—NOT REQUIRED*

In addition to the required drawings and renderings of each piece, the following submissions are suggested as a further aid to the jury. These are not requirements, and competitors who do not send any extra material of this sort will not be handicapped in any way.

1. If the actual piece exists, one or more photographs of it may be submitted mounted on the sketch board with the drawings, or on a separate sketch board, 20" by 30".
2. A scale model, preferably at the scale of 3" = 1'-0", may be submitted. This may be anything from a structural or diagrammatic model to an accurate replica.
3. Photographs of study models or constructions of any sort which might help in visualizing it may be added.
4. Samples of any special materials, finishes, special constructions (joints, etc.) and so forth may be submitted, either attached to the boards or separately.

##### *Fabrics—(Categories H-I)*

Required in Category H: at least two actual weaves one yard long, and of sufficient width to show the material adequately.

Required in Category I: full color renderings for at least two prints. Each rendering should be 20" by 30", but may be larger if necessary, and must show at least

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two full repeats. These renderings may be on any paper, stiff or flexible, which the competitor wishes. Information must be attached to the weaves or written on the renderings, giving the intended use of the material and any unusual or significant features about it.

#### COMPETITION DIRECTOR

Correspondence and entries should be addressed to:  
Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

#### JURY

Alvar Aalto, Finnish architect and furniture designer.  
Professor of Architectural Research at Massachusetts Institute of Technology.

Alfred H. Barr, Jr., Director of the Museum of Modern Art.

Catherine K. Bauer, Special Consultant to the United States Housing Authority.

Edgar Kaufmann, Jr., Design Editor of "New Directions," and Merchandise Manager in Home Furnishings of Kaufmann Department Stores.

Edward D. Stone, New York architect.

Should any of the jurors be unable to attend the jury meetings, substitutes will be designated by the Museum.

#### TECHNICAL EXPERTS

A committee of technical advisers from manufacturers of each main type of furniture, a lighting expert, and an authority from

the field of textile manufacturing will be present for consultation at meetings of the jury. They will have no vote, but will advise on questions relating to price and manufacture of the pieces.

#### DATES

The competition opens with this announcement and closes on January 11, 1941, at midnight. Any entries bearing postmarks later than this will be rejected.

#### ENTRY BLANK—

##### COMPETITION NUMBER

One entry blank is enclosed with this program; others may be had by writing to the Competition Director. Anyone intending to compete must fill one out in order to have a competition number. He must then keep the number stub and send the entry card to the Museum. This will not constitute obligation to submit.

#### ANONYMITY OF SUBMISSIONS

The drawings and fabrics shall bear no identifying name or symbol. All material submitted shall have clearly marked on each separate sketchboard or other item the letter of the design category of that particular entry, and the competition number of the competitor. On all drawings this shall be on the upper right hand corner of the sheet in letters one inch high. On fabrics, a cloth or paper shall be attached to the upper right hand corner with these letters one inch high. On models or other material, these letters shall be clearly marked at any convenient place and in any legible size on the object. This number on each separate item sent in by competitors will be the only means of identification of them, and the Museum cannot take any responsibility for entries sent in without numbers or for entries whose numbers are not firmly attached.

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### QUESTIONS

Any questions may be sent to the Competition Director who will issue one bulletin simultaneously to all competitors who have registered. The bulletin will become a part of the program. No question received after November 8, 1940, will be answered.

### JURY MEETING

The jury will meet one or more times. The first meeting will be held beginning January 20, 1941. If the Museum determines that any subsequent meetings of the jury are necessary, announcement of the time of such meetings will then be made.

### JURY PROCEDURE AND POSSIBLE CALL FOR MODELS

The jury and the technical advisers will first examine the submissions for the purpose of rejecting any which in the jury's opinion cannot be produced in quantity within a middle price range. The jury will then consider them from the point of view of design. They will select one or more winners for each category, except the categories, if any, that the Museum may determine should be further considered with use of models.

If the Museum determines that any categories should be further considered with the use of models, the jury will select finalists from the competitors submitting designs in such categories. The finalists thus selected will be notified. The finalists who have submitted photographs of the finished object will be asked to have the object sent to the Museum, express collect. Other finalists will be given the opportunity of providing models for themselves. If such other finalists advise the Museum, within the time specified by it, that they do not intend to submit models, the Museum will have the right to cause such models to be constructed either in rough or finished form. Models which the Museum causes to be constructed will belong to the Museum but will not be exhibited, except at jury meetings, without the designer's permission.

### AWARDS

The purpose of this competition, as stated at the beginning, is to secure a group of designers who have the ability to create a useful and beautiful environment for today's living. The oppor-

tunity to design for production and to be paid for it is therefore the logical award. On this basis, the awards will be as follows:

The winning designer in each category within 30 days after the final judgment will receive an offer from a manufacturer to enter into a contract for the production of the winner's designs selected by the jury. Such contract will provide for payment of royalties or fees to the designer at the usual rates. The jury will have the right to select more than one winner in each category and if it does so, all winners in such a category will receive similar awards.

In the event that the designs submitted are not, in the opinion of the Museum or the cooperating stores, suitable for being produced for sale, the right is reserved to give an award to each winning designer of \$250.00 in cash in lieu of an offer of contract for production.

### HONORABLE MENTIONS

The jury may, in addition to determining the winners in each category, select designs for Honorable Mention. Arrangements may be made for the production of pieces based on the designs chosen for Honorable Mention and if this is done the designer will receive the usual royalties.

### PRODUCTION

All designs that are chosen for production will be manufactured during the Spring of 1941 in collaboration with the designers. In order to maintain the essential character and integrity of the designs, the Museum will arbitrate on any changes which the stores or the manufacturer may suggest and the designs as finally produced must be acceptable to the Museum. The Museum understands that the cooperating stores will advertise and promote the sale of the finished products throughout the country and will give proper recognition to the designers. Wherever feasible, a seal will be attached to all articles manufactured from winning designs, specifying the name of the designer and that the design was chosen in this competition.

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### EXHIBITION

The Museum has scheduled for October, 1941, a large exhibition of the pieces which will be manufactured from the winning designs. At the same time, the stores in all the large cities of the country will have this complete line for sale. The Museum's show will have nothing to do with the merchandising of the pieces, and will treat the material from a design point of view. It will retain the winning drawings, the Honorable Mentions, and any others which have interesting points for exhibition. Drawings which do not receive prizes or Honorable Mentions will be exhibited only after securing the designer's permission. Winners may be asked to redraw or amplify their drawings slightly for the sake of the exhibition.

A circulating exhibition of material from this show will be made up at the close of the exhibition in the Museum building.

### RETURN OF SUBMISSIONS

Drawings, fabrics, and models will be returned to the competitors after a reasonable amount of time. Prize winning designs and Honorable Mentions will be kept for purposes of exhibition, publication, and for the traveling show.

All persons entering the competition do so on the understanding that the Museum will not be liable in any manner for any contracts to be offered to winning designers. While the Museum will endeavor to take proper care of all designs, fabrics, models and other articles submitted in the competition, the Museum will not be responsible for any loss or damage thereto.

## U.S.A. COMPETITION I

## LATIN AMERICA COMPETITION II

Anyone wishing a copy of this Program in Spanish and Portuguese may have it by writing to the Competition Director.

For Residents of: Mexico, Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, Panama, Cuba, The Dominican Republic, Haiti, Venezuela, Colombia, Ecuador, Peru, Brazil, Bolivia, Chile, Paraguay, Uruguay, and Argentina.

### PURPOSE

The purpose of this competition is to discover designers of imagination and ability in the other Americas, and to bring some of them to New York for a period of a few months. The competition is interested particularly in bringing out suggestions on the part of these designers as to how their own local materials and methods of construction might be applied in the making of furniture for contemporary American requirements.

### MATERIALS

All the countries which this competition includes have many local materials such as woods, fibers, skins, and so forth which are handsome and practical for use in furniture. The Museum is interested particularly in designs which make intelligent and imaginative use of such materials. For example, bamboo, carob fiber, tucum, jute, carnauba, tin, copper, and both precious and other woods seem to have possibilities.

### CHARACTER

Designs submitted should be straightforward solutions for today's living requirements, and should be contemporary in spirit.

### REQUIREMENTS

Each competitor is required to submit original drawings for a few pieces of furniture such as might be used in a living room, a dining room, a bedroom, or an outdoor area. About four pieces would be considered a normal submission. These should be drawn on sheets of opaque paper 50 by 80 centimeters. Drawings should include necessary plans, sections, and elevations, and also a colored perspective or isometric.

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Drawings should be about one quarter full size where possible, but this is left to the discretion of the designer.

Materials must be fully specified. Where possible, samples of the materials, fabrics, and so forth which are intended to be a part of the design should be sent with the entry. Explanations, notes, and details should be given where necessary.

Drawings are to bear no identifying name or symbol. Each competitor must enclose with his drawings a plain opaque sealed envelope containing the full name and address of the competitor. A receiving department will number all drawings, models and other material submitted, and place the same number on the envelope.

#### DATES — COMPETITION DIRECTOR

All entries must reach the Museum not later than January 15, 1941. Any writing on the drawings may be in Spanish, Portuguese, or English. Correspondence and entries should be sent to:

Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53rd St.  
New York, N. Y.  
U. S. A.

#### JURY

Alvar Aalto, Finnish architect and furniture designer. Professor of Architectural Research at Massachusetts Institute of Technology.

Alfred H. Barr, Jr., Director of the Museum of Modern Art.

Catherine K. Bauer, Special Consultant to the United States Housing Authority.

Edgar Kaufmann, Jr., Design Editor of "New Directions," and Merchandise Manager in Home Furnishings of Kaufmann Department Stores.

Edward D. Stone, New York architect.

Should any of the jurors be unable to attend at the jury meetings, substitutions will be designated by the Museum.

#### NOTIFICATION OF ENTRY

Anyone intending to enter the competition must notify the Competition Director in writing. This notification does not constitute

obligation to submit. Notification should give full name and address of the competitor.

#### AWARDS

The jury will meet at the end of January, 1941, and from the entries will select a number of designers as winners. Winners will receive a round trip ticket to New York, and \$1000.00 for expenses during a three or four months' stay here. During this period they will work with the Museum on the possibility of producing their designs. They will visit stores and manufacturing plants, and look into ways of utilizing the products of their countries for American use.

At least three such awards will be made, and if sufficient ability is found through the competition, the jury may double the number of awards.

#### EXHIBITION

The Museum will hold an exhibition of the designs submitted in this competition. Examples of the materials used in the pieces as designed will be exhibited at the same time. This will later be made up into a traveling exhibition which will circulate to the Museums of the United States. All entries will be kept during the period of these exhibitions.

#### RETURN OF SUBMISSIONS

Drawings will be returned to the competitors at the conclusion of the exhibitions. Prize winning designs will belong to the Museum and will not be returned. The Museum will take all possible care of the submissions, but no responsibility can be taken for loss or damage.

**LATIN AMERICA**

**COMPETITION II**

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**CONCURSO** de diseño de muebles

para las Repúblicas Latino Americanas, organizado por  
MUSEO DE ARTE MODERNO DE NUEVA YORK.

**CONCURSO** de desenho de moveis

para as Republicas Latino Americanas, organizado pelo  
MUSEU DE ARTE MODERNA DE NOVA YORK.

**COMPETITION** in furniture design

for the Latin American Republics, organized by the  
MUSEUM OF MODERN ART OF NEW YORK.

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## AVISO

El Departamento de Diseño Industrial del Museo de Arte Moderno anuncia la apertura de dos concursos para las veintiuna Repúblicas Americanas.

El primer concurso queda abierto a cualquier persona residente en los Estados Unidos de América, a excepción de los empleados del Museo de Arte Moderno.

El segundo concurso queda abierto a cualquier persona residente en las otras veinte Repúblicas Americanas: México, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, Panamá, Cuba, República Dominicana, Haití, Venezuela, Colombia, Ecuador, Perú, Brasil, Bolivia, Chile, Paraguay, Uruguay, y Argentina.

**U.S.A.**  
**CONCURSO I**

El Primer Concurso será celebrado en los Estados Unidos de América al mismo tiempo que el Segundo Concurso en las otras Repúblicas Americanas, y consistirá en diseños de muebles, telas y lámparas para llenar los requisitos del hogar moderno. En el Primer Concurso se brindará a los ganadores la oportunidad de colaborar con los fabricantes y con las tiendas en la producción y la venta de sus diseños premiados, o bien se otorgará a cada ganador un premio de \$250.

El jurado será el mismo para ambos concursos, y fallará juicio para los dos, a fines de Enero del 1941.

Un programa aparte, con las reglas completas para este concurso, ha sido publicado y puesto en circulación en los Estados Unidos de América.

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## LATINO AMERICA

### CONCURSO II

Para los residentes de: México, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, Panamá, Cuba, República Dominicana, Haití, Venezuela, Colombia, Ecuador, Perú, Brasil, Bolivia, Chile, Paraguay, Uruguay, y Argentina.

#### PROPOSITO

El propósito de este concurso es el de descubrir diseñadores que posean iniciativa y habilidad, en los otros países de América y traer a algunos de ellos a Nueva York por un período de varios meses. El interés principal de este concurso es que estos diseñadores sugieran cómo podrían adaptarse los materiales y métodos de fabricación de sus países a la fabricación de muebles para el consumo americano contemporáneo.

#### MATERIALES

Todos los países incluidos en este concurso producen materiales tales como madera, fibra, pieles, y demás, cuyo uso en la fabricación de muebles es decorativo y práctico. El Museo está particularmente interesado en la creación de diseños que utilicen estos materiales en una forma ingeniosa. Por ejemplo, el bambú, la fibra de carao, el tucum, el yute, la carnauba, el estaño, el cobre, las maderas preciosas y otras que se presten a este uso.

#### CARACTERISTICAS

Los diseños sometidos deben de presentar una solución precisa a los requisitos del vivir moderno, y su inspiración debe de ser contemporánea.

#### ESTIPULACIONES

Cada concursante debe de someter dibujos originales de mobiliarios de salón, comedor, aposento, o para ser usado al aire libre. Cuatro dibujos serían considerados suficientes para los efectos del concurso. Estos modelos deberán de ser dibujados en

hojas de papel opaco de 50 por 80 centímetros. Los dibujos deben de incluir los planos, secciones y elevaciones necesarias, así como una perspectiva en colores o isométrica. Los dibujos deben de medir una cuarta parte del tamaño original, si fuere posible, pero esto quedará a discreción del dibujante. Los materiales deben de ser claramente especificados. Siempre que sea posible, acompañarán al diseño muestras de los materiales, telas y demás que han de formar parte del modelo. Cuando sea necesario, éste deberá traer notas explicativas.

Los dibujos no deben de llevar firma o símbolo alguno de identificación. Cada concursante deberá anexar con sus dibujos un sobre opaco sencillo y cerrado, conteniendo su nombre completo y su dirección. Un departamento de recepción numerará todos los dibujos, modelos y demás materiales sometidos, inscribiendo el mismo número en el sobre correspondiente.

#### FECHAS – DIRECTOR DEL CONCURSO

Todos los dibujos deberán de llegar al Museo el 15 de Enero de 1941 a más tardar. Los escritos que acompañen á aquellos podrán ser en español, portugués o inglés. La correspondencia y los dibujos deberán ser dirigidos a:

Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.  
U. S. A.

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|                                       | EMH         | V. 1. C        |

#### JURADO

Alvar Aalto, arquitecto finlandés, diseñador de muebles, profesor de Investigaciones Arquitectónicas en el Instituto de Tecnología de Massachusetts.

Alfred H. Barr, Jr., Director del Museo de Arte Moderno.

Catherine K. Bauer, Consultora Especial del "United States Housing Authority."

Edgar Kaufmann, Jr., Editor de Diseños de "New Directions," y Gerente Mercantil de Mobiliarios de los Almacenes Kaufmann.

Edward Stone, arquitecto neoyorquino.

Si algún miembro del jurado se viera en la imposibilidad de asistir a las reuniones del mismo, el Museo designará a un sustituto.

#### AVISO DE ENTRADA

➡ Cualquier persona que desee participar en el concurso debe de avisar al "Director del Concurso" por escrito. Este aviso debe contener el nombre completo y la dirección del concursante.

#### PREMIOS

El jurado se reunirá a fines de Enero de 1941, eligiendo entonces entre los concursante un cierto número de ellos, los cuales seran premiados. Los ganadores recibirán un pasaje de ida y vuelta a Nueva York, y \$1000.00 para cubrir sus gastos durante su permanencia de tres o cuatro meses en los Estados Unidos. Durante este período, trabajarán de acuerdo con el Museo acerca de la posibilidad de que sus diseños sean ejecutados. Visitarán las tiendas y las fábricas, y estudiarán los medios de utilizar los productos de sus países para el consumo americano.

Se concederán por lo menos tres premios, y si durante el concurso se encontraran personas de suficiente ha-

bilidad para justificar la medida, el jurado concedería doble número de premios.

#### EXPOSICION

El Museo celebrará una exposición de los diseños presentados exhibiendose al mismo tiempo muestras de los materiales usados en los modelos. Con todo esto se hara mas tarde una exposición ambulante que circulará por los Museos de los Estados Unidos. Los ejemplares aceptados serán conservados durante el período que duren estas exposiciones.

#### DEVOLUCION DE ENTRADAS

Los dibujos serán devueltos a los concursantes al cerrarse las exposiciones. Los diseños ganadores de premios pertenecerán al Museo y no serán devueltos. El Museo se esmerará en cuidar de los ejemplares, pero no podrá asumir responsabilidad por las pérdidas o daños que pudieran sufrir aquellos.

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## ANUNCIO

O Departamento de Desenho Industrial do Museu de Arte Moderna deseja anunciar a abertura de dois concursos para as vinte e uma Republicas Americanas.

O primeiro concurso está aberto a qualquer residente dos Estados Unidos da America, com excepção dos empregados do Museu de Arte Moderna, os quais não terão o direito de concorrer.

O segundo concurso está aberto a qualquer residente das vinte e uma Republicas Americanas: Mexico, Guatemala,

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
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|                                       | EMH         | V. 1. c        |

Honduras, São Salvador, Nicaragua, Costa Rica, Panama, Cuba, Republica Dominicana, Haiti, Venezuela, Colombia, Equador, Peru, Brasil, Bolivia, Chile, Paraguay, Uruguay, e Argentina.

## U.S.A.

### CONCURSO NO. 1

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O concurso No. 1 está sendo realizado nos Estados Unidos simultaneamente com o concurso No. 2 nas outras Republicas Americanas. Nesta competição os concorrentes deverão apresentar desenhos de moveis, tecidos e "abat-jours" com as respectivas bases, de acordo com as necessidades da vida moderna. No concurso No. 1, os vencedores receberão comissões para colaborar com os fabricantes e lojas na produção e venda dos seus desenhos premiados, ou receberão premios de 250 dollares cada um.

Os juizes serão os mesmos para ambas as competições, e o julgamento dos desenhos terá lugar para ambas em fins de Janeiro de 1941.

Com referencia a este primeiro concurso, foi publicado um programa com todos os seus requisitos, o qual foi amplamente distribuido pelos Estados Unidos da America.

## LATINO AMERICA

### CONCURSO NO. 2

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Para os residentes dos seguintes paizes: Mexico, Guatemala, Honduras, São Salvador, Nicaragua, Costa Rica, Panama, Cuba, Republica Dominicana, Haiti, Venezuela, Colombia, Equador, Peru, Brasil, Bolivia, Chile, Paraguay, Uruguay, e Argentina.

#### PROPOSITO

O proposito deste concurso é o de descobrir desenhistas dotados de imaginação e habilidade nas outras Americas, e trazer

alguns deles para Nova York por um periodo de alguns mezes. Os organizadores deste concurso estão particularmente interessados em estimular nos desenhistas o desejo de apresentar sugestões sobre a maneira pela qual os seus proprios materiais locais e métodos de construção possam ser aplicados na manufatura de moveis para os requisitos contemporaneos Americanos.

#### MATERIAIS

Todos os paizes incluidos neste concurso possuem muitos materiais proprios, tais como madeiras, fibras, peles, etc., que são atraentes e praticos para o emprego em moveis. O Museu está especialmente interessado em desenhos que comportem a utilização inteligente e imaginativa de tais materiais. Por exemplo, o bambú, a fibra de caroa, tucum, juta, carnauba, estanho, cobre, e tanto madeiras de lei como outras parecem ter boas possibilidades.

#### CARACTER

Os desenhos submetidos devem representar soluções claras e diretas dos requisitos da vida moderna e devem ser imbuidos do espirito contemporaneo.

#### REQUISITOS

Cada concorrente deve submeter desenhos originais de algumas peças de mobiliario, tais como as que seriam utilizadas numa sala de estar, numa sala de jantar, numa quarto de dormir, ou numa area ao ar livre. Desenhos de cerca de quatro peças seriam considerados como um numero normal a ser submetido. Estes desenhos devem ser feitos sobre folhas de papel opaco, de 50 por 80 centimetros. Os desenhos devem incluir os planos necessarios, cortes e elevações, bem como perspectivas a cores ou isometricas. Sempre que possivel os desenhos devem ser feitos na escala de quatro para um, mas isto fica ao criterio do desenhista. Os materiais devem ser completamente especificados, e sempre que possivel os concorrentes devem enviar

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. c        |

junto ás provas de admissão amostras dos materiais, das fazendas, etc., que se tem em vista empregar na manufatura do que for desenhado. Egualmente, sempre que for necessario as provas devem ser acompanhadas por explicações, notas e promenores.

Os desenhos não devem conter qualquer nome ou simbolo que sirva para identificar o concorrente. Cada concorrente deve incluir com os seus desenhos um envelope em branco, opaco e fechado, contendo o seu nome todo e o seu endereço. Um departamento do Museu, encarregado de receber todas as provas, numerará todos os desenhos, modelos e qualquer outro material submetido, e colocará o mesmo numero no envelope que vier junto.

#### DATAS – DIRETOR DO CONCURSO

Todas as provas deverão ser recebidas pelo Museu o mais tardar no dia 15 de Janeiro de 1941. Quaisquer legendas nos desenhos poderão ser em Hespanhol, Português ou Inglês.

Correspondencia e provas devem ser enviadas a:

Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.  
U. S. A.

#### JUIZES

Alvar Aalto, arquiteto finlandês e desenhista de moveis. Professor de Pesquisas Arquitetonicas no Massachusetts Institute of Technology.

Alfred H. Barr, Jr., Diretor do Museu de Arte Moderna.

Catherine K. Bauer, Consultante Especial da United States Housing Authority.

Edgar Kaufmann, Jr., Editor de Desenhos da revista "New Directions," e Gerente de Mercadorias para Mobiliario das Lojas Kaufmann.

Edward Stone, arquiteto neyorkino.

Si qualquer um dos juizes ficar impossibilitado de participar nas decisões, juizes substitutos serão designados pelo Museu.

#### AVISO DE PARTICIPACAO

Qualquer pessoa que deseje participar no concurso deve avisar por escrito ao Diretor do Concurso. Este aviso não constituirá um compromisso de participação. O aviso deve conter o nome todo e o endereço do concorrente.

#### PREMIOS

Os juizes se reunirão em fins de Janeiro de 1941, e pelas provas escolherão um certo numero de desenhistas e vencedores. Os vencedores receberão uma passagem de ida e volta a Nova York e a soma de \$1000.00 para cobrir as despesas de uma estada de tres ou quatro mezes nos Estados Unidos. Durante este período eles trabalharão com o Museu na possibilidade de por em produção os seus desenhos. Eles visitarão lojas e fabricas, e terão ensejo de estudar meios para a utilização de produtos dos seus paizes para uso Americano.

Pelo menos tres destes premios serão concedidos, e si pela concorrencia se verificar que ha suficiente abillidade, os juizes poderão duplicar o numero de premios.

#### EXIBICAO

O Museu realizará uma exibição dos desenhos submetidos neste concurso. Ao mesmo tempo serão exibidas amostras dos materiais empregados nas peças desenhadas. Algum tempo depois tudo isto se tornará numa exibição ambulante que será apresentada nos Museus dos Estados Unidos. Todas as provas serão conservadas durante o período dessas exhibições.

#### DEVOLUCAO DAS PROVAS

Os desenhos serão devolvidos aos concorrentes quando ficarem

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
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|                                       | EMH         | V. 1. c        |

terminadas as exposições. Os desenhos premiados ficarão pertencendo ao Museu e não serão devolvidos. O Museu zelará pelas provas com todo o cuidado possível, mas não poderá assumir responsabilidade por perdas ou danos.

## ANNOUNCEMENT

The Department of Industrial Design of the Museum of Modern Art announces the opening of two competitions for the twenty-one American Republics.

The first competition is open to any resident of the United States of America with the exception that employees of the Museum of Modern Art are not eligible to compete.

The second competition is open to any resident of the twenty other American Republics: Mexico, Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, Panama, Cuba, The Dominican Republic, Haiti, Venezuela, Colombia, Ecuador, Peru, Brazil, Bolivia, Chile, Paraguay, Uruguay, and Argentina.

## U.S.A. COMPETITION I

Competition I is being held in the United States of America at the same time as Competition II in the other American Republics, and calls for designs of furniture, fabrics, and lamps for today's living requirements. In Competition I winners will be given commissions to collaborate with manufacturers and stores on the production and sale of their winning designs, or they will receive a cash prize of \$250 each.

The jury will be the same for both competitions, and the judgment will take place for both toward the end of January, 1941. A separate program with complete requirements for this competition has been published and circulated widely in the United States of America.

## LATIN AMERICA COMPETITION II

For residents of: Mexico, Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, Panama, Cuba, The Dominican Republic, Haiti, Venezuela, Colombia, Ecuador, Peru, Brazil, Bolivia, Chile, Paraguay, Uruguay, and Argentina.

### PURPOSE

The purpose of this competition is to discover designers of imagination and ability in the other Americas, and to bring some of them to New York for a period of a few months. The competition is interested particularly in bringing out suggestions on the part of these designers as to how their own local materials and methods of construction might be applied in the making of furniture for contemporary American requirements.

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. I. C        |

### MATERIALS

All the countries which this competition includes have many local materials such as woods, fibers, skins, and so forth which are handsome and practical for use in furniture. The Museum is interested particularly in designs which make intelligent and imaginative use of such materials. For example, bamboo, carob fiber, tucum, jute, carnauba, tin, copper, and both precious and other woods seem to have possibilities.

### CHARACTER

Designs submitted should be straightforward solutions for today's living requirements, and should be contemporary in spirit.

### REQUIREMENTS

Each competitor is required to submit original drawings for a few pieces of furniture such as might be used in a living room, a dining room, a bedroom, or an outdoor area. About four pieces would be considered a normal submission. These should be drawn on sheets of opaque paper 50 by 80 centimeters. Drawings should include necessary plans, sections, and elevations, and also a colored perspective or isometric. Drawings should be about one-quarter full size where possible, but this is left to the discretion of the designer. Materials must be fully specified. Where possible, samples of the materials, fabrics, and so forth which are intended to be a part of the design should be sent with the entry. Explanations, notes, and details should be given where necessary.

Drawings are to bear no identifying name or symbol. Each competitor must enclose with his drawings a plain opaque sealed envelope containing the full name and address of the competitor. A receiving department will number all drawings, models and other material submitted, and place the same number on the envelope.

### DATES — COMPETITION DIRECTOR

All entries must reach the Museum not later than January 15, 1941. Any writing on the drawings may be in Spanish, Portuguese, or English.

Correspondence and entries should be sent to:

Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.  
U. S. A.

### JURY

Alvar Aalto, Finnish architect and furniture designer.  
Professor of Architectural Research at Massachusetts Institute of Technology.  
Alfred H. Barr, Jr., Director of the Museum of Modern Art.  
Catherine K. Bauer, Special Consultant to the United States Housing Authority.  
Edgar Kaufmann, Jr., Design Editor of "New Directions," and Merchandise Manager in Home Furnishings of Kaufmann Department Stores.  
Edward Stone, New York architect.  
Should any of the jurors be unable to attend the jury meetings, substitutes will be designated by the Museum.

### NOTIFICATION OF ENTRY

Anyone intending to enter the competition must notify the Competition Director in writing. This notification does not constitute obligation to submit. Notification should give full name and address of the competitor.

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. I. C        |

#### AWARDS

The jury will meet at the end of January, 1941, and from the entries will select a number of designers as winners. Winners will receive a round trip ticket to New York, and \$1000.00 for expenses during a three or four months' stay in the United States. During this period they will work with the Museum on the possibility of producing their designs. They will visit stores and manufacturing plants, and look into ways of utilizing the products of their countries for American use. At least three such awards will be made, and if sufficient ability is found through the competition, the jury may double the number of awards.

#### EXHIBITION

The Museum will hold an exhibition of the designs submitted in this competition. Examples of the materials used in the pieces as designed will be exhibited at the same time. This will later be made up into a traveling exhibition which will circulate to the Museums of the United States. All entries will be kept during the period of these exhibitions.

#### RETURN OF SUBMISSIONS

Drawings will be returned to the competitors at the conclusion of the exhibitions. Prize winning designs will belong to the Museum and will not be returned. The Museum will take all possible care of the submissions, but no responsibility can be taken for loss or damage.

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

Contract No. WDCar-13

*Wink*

MEMORANDUM OF AGREEMENT, made this 10th day of February, 1941, effective as of the 1st day of December, 1940, between the United States of America, by the Coordinator of Commercial and Cultural Relations between the American Republics (hereinafter called "the Coordinator"), and The Museum of Modern Art, 11 West 53rd Street, New York, N. Y. (hereinafter called "the Contractor").

WHEREAS, the Coordinator, pursuant to paragraph 5 of the Order of the Council of National Defense, approved by the President on August 16, 1940, is "charged with the formulation and execution of a program \* \* which, by effective use of Government and private facilities in such fields as the arts \* \* will \* \* strengthen the bonds between the nations of the Western Hemisphere."; and

WHEREAS, the Coordinator has determined that, as a part of such program, art, architectural, and other design competitions, in which Latin American contributors are invited to compete, should be conducted by appropriate agencies and institutions in the United States; and

WHEREAS, the Contractor, through its Department of Industrial Design, has indicated its willingness and ability to arrange and conduct an industrial design competition limited to Latin American entries.

NOW, THEREFORE, THIS AGREEMENT WITNESSETH:

1. The Contractor agrees to prepare and issue announcements of, to make all arrangements for, and to conduct an industrial design competition open to competitors resident in the twenty Latin American Republics. Competitors will be required to submit original drawings of furniture such as might be used in a living room, a dining room, a bedroom, or an outdoor area, which drawings will be judged by a jury composed of recognized experts in the field of furniture design. The winners of the competition, who shall be five in number, will be brought from their homes in Latin America to the United States for a sojourn of from three to four months (during which period they will work with the Contractor and visit various manufacturing companies and stores, for the purpose of investigating possible American use of the products of their respective countries), and will receive \$1,000 each to cover their expenses during their stay in the United States. It is understood and agreed that the competition shall close not later than January 15, 1941, and that the announcement of the names of the winners shall be made on or about February 15, 1941.

2. The Coordinator agrees to pay the Contractor an amount not in excess of \$10,000, in accordance with the following schedule: Upon certification to the Coordinator of the names of the winners, the amount of \$5,000; and upon the arrival of the winners in New York, an amount equal to the actual round-trip transportation costs of bringing the

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

- 2 -

winners to New York, and return, provided that such amount shall not exceed a maximum total of \$5,000. Such payments shall be made upon public vouchers approved by the Coordinator or his duly authorized representative.

3. No Member of or Delegate to the Congress and no Resident Commissioner shall be admitted to any share or interest in this agreement or to any benefit to arise thereupon.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals, and intend to be legally bound hereby.

UNITED STATES OF AMERICA

Coordinator of Commercial and Cultural Relations between the American Republics

By: Paul B. Spear (SEAL)  
Assistant Coordinator

THE MUSEUM OF MODERN ART (SEAL)

By: John R. Johnson

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

February 1, 1943

The designers from the Latin American countries arrived toward the end of April. Additional Material re: Latin American Industrial Design Competition - Contract #NDcar-19

Relations between the American Republics, introducing them to the Trust for Architectural and Industrial Design Committees

MATERIAL ENCLOSED:  
of the Museum as well as artists, designers and architects. This was supplemented by a luncheon on Feb. 15th to which artists, designers and writers of architectural and home furnishing magazines were invited including:

1. Publicity report, together with a few additional clippings in reference to the Latin American winners or their designs.

2. Eight page report on the activities of the Latin American winners during their stay in the United States.

- |                   |  |
|-------------------|--|
| Virginia Hewitt   | - Women's Home Companion                     |
| Talbot Hamlin     | - Columbia University - Architectural Record |
| Frances McFadden  | - Harper's Bazaar                            |
| Gladys Miller     | - Mademoiselle - Love Co.                    |
| Maria Seregalino  | - Life                                       |
| Charles K. Stov   | - N.Y. Sun                                   |
| Richardson Wright | - House & Garden                             |
| Agnes Adams       | - The Book Page                              |
| Dorothy Draper    | - Good Housekeeping                          |
| Paul Sanders      | - Associated Press                           |

Wallace K. Rawnsley presided at this luncheon, the designers were welcomed by Joan Kay Whitney, president of the Museum, and Elise F. Hayes, Director of the Department of Industrial Design, spoke regarding the relation of this project to the Museum's activities and announced that the Latin American designs would be constructed here, as copies, for the exhibition.

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

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Additional Material re: Latin American Industrial Design  
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1. Publicity report, together with a few additional  
clippings in reference to the Latin American winners  
or their designs.

2. Eight page report on the activities of the Latin  
American winners during their stay in the United States.

|                   |                              |
|-------------------|------------------------------|
| Virginia Maxwell  | - Wood's Home Corporation    |
| Talbot Hamlin     | - Columbia University        |
| Frances McFadden  | - Harper's Bazaar            |
| Gladys Miller     | - Mademoiselle (now C. & G.) |
| María Bernardine  | - Life                       |
| Charles H. Stone  | - N.Y. Sun                   |
| Richardson Wright | - News & Courier             |
| Agnes Adams       | - The Last Word              |
| Bertha Draper     | - Good Housekeeping          |
| Paul Sanders      | - Associated Press           |

Wallace K. Harrison presided at this luncheon, the designers were welcomed  
by Joan Hay Whitney, president of the Museum, and Elise F. Hayes, Director  
of the Department of Industrial Design, upon regarding the relation of this  
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|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

REPORT ON ACTIVITIES OF LATIN AMERICAN WINNERS OF INDUSTRIAL DESIGN COMPETITION, 1941

Roman Fresnedo (Uruguay), Xavier Guerrero (Mexico), Bernard Rudofsky (Brazil)

Julio Villalobos (Argentina), Michael van Beuren, E. Morley Webb &

Klaus Grabe (Mexico) designers worked with the various manufacturers on

the development of their designs and supervised the construction of the

samples in the factories here. Contracts between the manufacturers and

The designers from the Latin American countries arrived toward the end of

April. A cocktail party was given for them on May third by the Art

Committee of the Office of the Coordinator of Commercial and Cultural

Relations between the American Republics, introducing them to the

Trustees, members of the Architectural and Industrial Design Committees

of the Museum as well as artists, designers and architects. This was

supplemented by a luncheon on June 16th to which members of the press

and editors of architectural and home furnishing magazines were invited,

including:

|                   |                                       |
|-------------------|---------------------------------------|
| Edward A. Jewell  | - New York Times                      |
| Alfred Auerbach   | - Retailing                           |
| Emily Genauer     | - New York World Telegram             |
| Virginia Hamill   | - Woman's Home Companion              |
| Talbot Hamlin     | - Columbia University - Pencil Points |
| Frances McFadden  | - Harper's Bazaar                     |
| Gladys Miller     | - Mademoiselle (now O.P.A.)           |
| Maria Sermolino   | - Life                                |
| Charles M. Stow   | - N.Y. Sun                            |
| Richardson Wright | - House & Garden                      |
| Agnes Adams       | - New York Post                       |
| Dorothy Draper    | - Good Housekeeping                   |
| Paul Sanders      | - Associated Press                    |

designs being produced. This factory produced some of the American

Wallace K. Harrison presided at this luncheon, the designers were welcomed

by John Hay Whitney, president of the Museum, and Eliot F. Noyes, Director

of the Department of Industrial Design, spoke regarding the relation of this

project to the Museum's activities and announced that the Latin American

designs would be constructed here, as samples, for the exhibition.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

- 2 -

During the summer the designers worked with the various manufacturers on the development of their designs and supervised the construction of the samples in the factories here. Contracts between the manufacturers and the designers were drawn up and put into effect.

While this was going on, trips were arranged for the designers, visiting the following:

New York City: Houses of Morris Sanders (designer)  
William Lescaze (architect)  
Michael M. Hare (architect)

Long Island: via the parkways and bridges, which interested them immensely, to the houses of  
Conger Goodyear - Edward D. Stone, architect  
Wallace K. Harrison - A. Lawrence Kocher & A. Frey, architects  
Ben Rebhuhn - Frank Lloyd Wright, architect

Westchester County: via other parkways and bridges equally interesting to the houses of  
Edward Mandel - Edward D. Stone, architect  
Mrs. Elizabeth M. Kowalski - Edward D. Stone, architect

Another trip, overnight, was taken to Red Lion, Pa., to visit the Red Lion Table Co. and Red Lion Furniture Co. factories. Here the designers were more impressed by the assembly line technique than by the usual run of designs being produced. This factory produced some of the American

winner's furniture.

A day trip was also made to the factory of the Mutual Sunset Lamp Manufacturing Co., in New Brunswick, New Jersey, where lamps of American winners were manufactured.





|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

- 5 -

their projects and work, en route.

(Furniture, Lamp and Fabric Manufacturers - continued):

Roswell Snyder - Roswell Snyder Co.

Carl E. Fowler - Widdicomb Furniture Co.

B. Salterini - B. Salterini Co.

Christian Van Oehsen - Christian Van Oehsen Co. (to sell chairs as a

C. S. Greenwood - Mahoney Chair Co.

Editors of architectural magazines:

George Nelson - Architectural Forum

Howard Myers - " "

Kenneth Reid - Pencil Points

Kenneth Stowell - Architectural Record

through October 1934, 1935, and was given to the Museum of Modern Art for inclusion in its collection by the Museum's designers took trips to various parts of the country, with letters of introduction to architects and designers. The outline of their trips and experience follows:

**ROMAN FRESNEDO (from Montevideo, Uruguay)**

Two kinds of furniture, metal and rattan, were submitted by Fresnedo and samples of both were executed here. John Salterini made the bent metal frames for chairs which were covered with hides imported through Fresnedo from Uruguay. Samples were shown at both the Museum of Modern Art and Bloomingdale's and some orders were filled. The supply was limited by the number of skins which were imported. The samples were also shown in Baltimore when the Latin American section of the exhibition was included, by special request. Fresnedo's rattan furniture samples were made by Bielecky Bros, Inc. also of N.Y.C.

Before the exhibition, Fresnedo made a trip to Boston where he met Dr. Walter Gropius, and Marcel Breuer of the Harvard School of Design. After the opening of the exhibition in New York, Fresnedo bought a car and drove to California and back, visiting designers and architects,

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

- 6 -

their projects and work, en route.

JULIO VILLALBA (from Mexico, D.F.)

XAVIER GUERRERO (from Mexico, D.F.)

As well as being a furniture designer, Guerrero is well known as a fresco painter in Mexico. While he was in New York, he was commissioned by the Advisory Committee of the Museum of Modern Art to execute a small fresco, using American materials. The fresco was shown in the exhibition "Techniques in Painting" at the Museum from August 4th through October 15th, 1941, and was given to the Museum of Modern Art for inclusion in its collection by the Advisory Committee. The fresco was later lent to Cornell University.

Guerrero was in touch with Clifford Pascoe of Artek-in-New-York while here and submitted designs for other pieces of furniture. Some of these were considered favorably by Mr. Pascoe, but due to war conditions, he was not able to proceed with their manufacture. Mexican materials were imported through Guerrero for the samples which were displayed at the Museum and Bloomingdale's. In April 1942, Heywood-Wakefield contacted Guerrero for suggestions of materials which might be imported from Mexico to take the place of those formerly sent from Tahiti and Singapore. These have not yet been produced in Mexico, but Guerrero is working on this problem and may be able to make some progress.

The metal furniture was made by Balthus and the wood pieces by the University Chair Co. in Gardner, Mass. Balthus was able to work out from the fabric the limited spring fabrics which were intended for use on his chairs. Many samples of fabrics other than those used on the chairs were included in the exhibition.

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JULIO VILLALOBOS (from Buenos Aires, Argentine) <sup>and the designer, visiting</sup>  
The furniture designed by Villalobos met with some misfortunes. It was <sup>the</sup>  
impossible for the manufacturers here to bend the tubular metal to the <sup>the</sup>  
exact requirements of the original drawings, because of the more limited <sup>the</sup>  
techniques which we use. <sup>rather than - architectural photographer</sup> It was hoped to be able to import originals <sup>Brooklyn College</sup>  
from Argentina, but the time limit made this out of the question. The <sup>Charles O. Snow, winner with Searles in the American section of this</sup>  
wood which Villalobos had used in the other designs was most unusual and <sup>Marcell Hamilton Harris - designer</sup>  
desirable. <sup>Richard J. Neutra - architect</sup> Arrangements were made to import sufficient quantity for  
several sample chairs. This cactus wood had not been produced commercially  
even in the Argentine and consequently a large supply could not be dried  
in the short time available, and the samples arrived in such bad condition  
that it was not possible to use them. <sup>of designers had already been</sup>  
<sup>manufactured in Mexico, and as transportation difficulties were not as</sup>  
Villalobos, like the majority of the winners, was an architect as well as <sup>difficult from Mexico as from South America, it was possible to import</sup>  
furniture designer and had been in charge of planning of the buildings <sup>the original samples for the exhibition at the Museum and Bloomingdale's</sup>  
for the Department of Public Works in Buenos Aires. His greatest interest  
was to see the TVA development. He made an extensive tour of this region  
and to the Southwest and wrote a most enthusiastic and lengthy report on <sup>the</sup>  
this visit. <sup>was still on, but after the opening. Van Beuren's main</sup>  
<sup>interest was to acquire machinery for more efficient manufacture of</sup>  
BERNARD RUDOFISKY (from Sao Paulo, Brazil) <sup>at auction in New Hampshire</sup>  
Samples of both metal and wood furniture were made from the designs by  
Rudofsky. The metal furniture was made by Salterini and the wood pieces  
by the Mahoney Chair Co. in Gardner, Mass. Rudofsky was able to have  
sent from Sao Paulo the knitted string fabrics which were intended for  
use on his chairs. Many samples of fabrics other than those used on the  
chairs were included in the exhibition.

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|                                       | EMH         | V. 1. C        |

- 8 -

Material delivered to Dr. Thomas

During August and September 1941, Rudofsky toured the country, visiting Washington, New Orleans, Phoenix, Los Angeles, San Francisco, Chicago, Etc.

Among the designers, architects, photographers and artists he met were:

- Esther Born - architectural photographer
- Serge Chermayeff - architect and furniture designer, now teaching at Brooklyn College
- Gardner Dailey - designer
- Charles O. Eames, winner with Saarinen in the American section of this competition
- Harwell Hamilton Harris - designer
- Dorothy Liebes - textile designer
- Richard J. Neutra - architect
- William Wilson Wurster - architect

MICHAEL VAN BEUREN, E. MORLEY WEBB and KLAUS GRABE (from Mexico, D.F.)

The furniture presented by this group of designers had already been

manufactured in Mexico, and as transportation difficulties were not as great ~~difficult~~ from Mexico as from South America, it was possible to import the original samples for the exhibition at the Museum and Bloomingdale's.

Michael van Beuren, formerly an American, but now a citizen of Mexico, represented the group in New York. He came here across country while the exhibition was still on, but after the opening. Van Beuren's main interest was to acquire machinery for more efficient manufacture of furniture in Mexico and he was able to buy at auction in New Hampshire the equipment which he sought.

The enclosed bulletins list all the departments of the Museum and the scope of activity on the part of the Bureau in connection with this project and be judged by comparison of the above with the whole.

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January 22, 1943

Summary in re: LATIN AMERICAN INDUSTRIAL DESIGN COMPETITION  
No. NDcar-19

Material delivered to Mr. Theeman:

1. Publicity releases, a few duplicate newspaper clippings
2. Invitation to the Members' opening; invitations to several parties which the Latin American winners attended or were guests of honor.
3. Poster of the exhibition which was distributed to 2500 schools, hotels, clubs, etc.
4. Bi-lingual brochure of the competition.
5. Copy of the 48-page illustrated book of the exhibition of which the last six pages are devoted to the Latin American winners. This book was distributed to approximately four thousand members of the Museum and will continue to be distributed for a period of five years.

Material enclosed herewith:

1. List of payments to the prize-winners
2. List of their traveling expenses

Comment:

Unfortunately, the Museum's clipping service does not have a record of what the Museum of Modern Art on its own program planned and carried out a competition for similar designs in North America. When the Coordinator requested that we include a section open to Latin Americans, it was appended to the Museum's program. This means that it was put through the routine of the entire Museum as follows:

ADMINISTRATION, however, published a large feature article on the exhibition resulting from the Competition.  
DEPARTMENTAL FUNCTION

- Most of the articles published in the United States press dealt with the exhibition instead of reviewing or publicizing the Latin American section separately. One of the news syndicates handled a story and picture on the Latin American entries. This appeared in many papers throughout the country.
- a. Director of Exhibitions
  - b. Industrial Design Department
  - c. Registration
  - d. Production
  - e. Publicity
  - f. Publications - Editorial and Marketing
  - g. Membership opening, special events; handled by Secretary's office
  - h. Public attendance
  - i. Circulating Exhibitions

The enclosed bulletin lists all the departments of the Museum, and the ratio of activity on the part of the Museum in connection with this project may be judged by comparison of the above with the whole.

exhibition.

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

TELEPHONE: CIRCLE 5-8900

File  
1/19/43

PUBLICITY REPORT ON  
THE LATIN AMERICAN SECTION OF THE ORGANIC  
DESIGN EXHIBITION

Releases on the Competition and exhibition in both Spanish and Portuguese were sent over the cables (AP, INS, and UP) to South America. Releases were also sent to the Office of the Coordinator of Inter-American Affairs for use in South America, as well as to our own list of South American newspapers and correspondents, and our foreign press list.

Unfortunately, the Museum's clipping service does not clip South American papers so that we have no record of what was published in the press in the various countries. The leading magazine on art and architecture in Argentina--Revista de Arquitectura, however, published a large feature article on the exhibition resulting from the Competition.

Most of the articles published in the United States press dealt with the exhibition as a whole instead of reviewing or publicizing the Latin American section separately. One of the news syndicates did, however, send out the attached story and picture on one of the Latin American entries. This appeared in many papers throughout the country.

Also attached are duplicate clippings from our files which deal primarily with the Latin American section of the exhibition.

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THE MUSEUM OF MODERN ART

SCHEDULE OF PRIZES - Latin American Industrial Design Competition

| ITEMS  |         |           |            |
|--|---------|-----------|------------|
| <i>Julio Villalobos, Buenos Aires, Argentina</i>                                 |         |           |            |
| Mexico: Checks to Xavier Guerrero  |         |           |            |
| Head Tax   | 5/ 7/41 | Ck #14614 | \$125.00   |
| Argentina Government   | 5/16/41 | #14778    | 125.00     |
| Back charges, draft  | 6/2/41  | #14894    | 125.00     |
|  | 6/16/41 | #15076    | 150.00     |
| Payment to Chase Nat. Bank, April 14   | 6/20/41 | #15129    | 475.00     |
|  |         |           | \$1,000.00 |
| <i>Argentina: Checks to Julio Villalobos</i>                                     |         |           |            |
| Spent by American Express Lines  | 5/22/41 | #14829    | 250.00     |
| Round trip, San Pedro de Macoris (part of Santos)                                | 6/20/41 | #15130    | 250.00     |
| to New York (1st class)  | 7/18/41 | #15345    | 250.00     |
| Payment to Mr. Rodriguez, June 12, after   | 8/ 6/41 | #15457    | 250.00     |
|  |         |           | 1,000.00   |
| <i>Brazil: Checks to Bernardo Rudofsky</i>                                       |         |           |            |
|  | 5/23/41 | #14846    | 250.00     |
| Xavier Guerrero, Mexico  | 6/20/41 | #15131    | 250.00     |
| Spent by Pan-Am Lines  | 7/18/41 | #15346    | 250.00     |
| Round trip, Santos to New York   | 9/17/41 | #15760    | 250.00     |
| Lower berth, round trip  |         |           | 1,000.00   |
| <i>Uruguay: Checks to Roman Fresnedo Siri</i>                                    |         |           |            |
| Payment to Mr. George, April 7th   | 5/6/41  | #14605    | 250.00     |
|  | 6/5/41  | #14895    | 250.00     |
| Roman Fresnedo Siri, Montevideo, Uruguay   | 7/1/41  | #15202    | 250.00     |
| Spent by Moore-McCormack Lines   | 7/9/41  | #15232    | 250.00     |
| Round-trip, Montevideo, to N.Y. (1st class)                                      |         |           | 1,000.00   |
| <i>Mexico: Check to Michael van Buren (representing the three joint winners)</i> |         |           |            |
| Cable  | 10/6/41 | #15941    | 1,000.00   |
| Payment to Moore-McCormack Lines, Inc. April 7th                                 |         |           | 1,000.00   |
| <i>Michael van Buren</i>   |         |           |            |
| Round trip fare to and from Mexico   |         |           | 257.35     |
| Payment to Grand Circle June 19, 1942  |         |           | 257.35     |
| Entries and awards made to Van Buren, Grand and Webb jointly                     |         |           |            |

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*Tri-La Industrial Design  
Comp*

As joint winners in the Industrial Design Competition held by the Museum of Modern Art, we have authorized Mr. van Beuren to represent the three of us and to make the trip to New York in accordance with the terms of the award. Further, we authorize the Museum of Modern Art to pay to, and Mr. van Beuren to accept for the three of us, the full amount of the prize money of One Thousand Dollars (\$1,000.00) awarded us as winners.

We hereby acknowledge full receipt of the award of One Thousand Dollars (\$1,000.00) and authorize Mr. van Beuren to deliver this receipt in exchange for the check.

Date: October 17, 1941

Signed:

*Klaus Grabe*  
Klaus Grabe

October 17, 1941

*Morley Webb*  
Morley Webb

October 22, 1941

*Michael van Beuren*  
Michael van Beuren

MAIL ROOM CHECK

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THE MUSEUM OF MODERN ART

SCHEDULE OF TRAVELING EXPENSES - Latin American Industrial Design Winners

| ITEMS   |  |           |
|---|--|-----------|
| <p>Julio Villalobos, Buenos Aires, Argentina<br/> <u>Quoted</u> by Moore-McCormack Lines<br/>           Round-trip fare, Buenos Aires to N.Y. 1st cl.<br/>           Head Tax<br/>           Argentina Government Tax</p>                   | <p>625.00<br/>           8.00<br/>           38.00<br/>           671.00</p> |           |
| <p>Bank charges, draft to Mr. Villalobos</p>  | <p>2.08</p>  |           |
| <p><u>Payment</u> to Chase National Bank, April 14th</p>  |  | \$ 673.08 |
| <p>Bernardo Rudofsky, Sao Paulo, Brazil<br/> <u>Quoted</u> by American Republic Lines<br/>           Round trip, Sao Paulo (via port of Santos)<br/>           to New York (1st class)</p>  |  | \$ 560.00 |
| <p><u>Payment</u> to Mr. Rudofsky June 12, after<br/>           arrival in New York</p>   |  |           |
| <p>Xavier Guerrero, Mexico, D.F.<br/> <u>Quoted</u> by Pennsylvania Railroad<br/>           Round trip, Mexico City to New York<br/>           Lower berth, round trip</p>  | <p>129.55<br/>           47.98<br/>           177.53</p>                     |           |
| <p>Expenses, 3 days each way at \$10. per day</p>   | <p>60.00</p>   | \$ 237.53 |
| <p><u>Payment</u> to Mr. Guerrero, April 7th</p>  |  |           |
| <p>Roman Fresnedo Siri, Montevideo, Uruguay<br/> <u>Quoted</u> by Moore-McCormack Lines<br/>           Round-trip, Montevideo, to N.Y. (1st class)<br/>           U.S. Revenue Tax<br/>           Head Tax<br/>           Cable Charges</p> | <p>625.00<br/>           5.50<br/>           8.00<br/>           5.00</p>    |           |
| <p><u>Payment</u> to Moore-McCormack Lines. Inc.<br/>           April 7th</p>   |  | \$ 643.50 |
| <p>Michael Van Buren<br/>           Round trip fare to and from Mexico</p>  | <p>237.53</p>  | \$ 237.53 |
| <p><u>Payment</u> to Kraus Grabe June 19, 1942</p>  |  |           |
| <p>Entries and awards made to Van Buren,<br/>           Grabe and Webb jointly</p>  |  |           |

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*Fair - La Industri Design  
Comp*

As joint winners in the Industrial Design Competition held by the Museum of Modern Art, we have authorized Mr. van Beuren to represent the three of us and to make the trip to New York in accordance with the terms of the award. Further, we authorize the Museum of Modern Art to pay to, and Mr. van Beuren to accept for the three of us, the full amount of the prize money of One Thousand Dollars (\$1,000.00) awarded us as winners.

We hereby acknowledge full receipt of the award of One Thousand Dollars (\$1,000.00) and authorize Mr. van Beuren to deliver this receipt in exchange for the check.

Date: October 17, 1941

Signed:

*Klaus Grabe*  
Klaus Grabe

October 17, 1941

*Morley Webb*  
Morley Webb

October 22, 1941

*Michael van Beuren*  
Michael van Beuren

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*Fuji - La Industri Design  
Comp*

As joint winners in the Industrial Design Competition held by the Museum of Modern Art, we have authorized Mr. van Beuren to represent the three of us and to make the trip to New York in accordance with the terms of the award. Further, we authorize the Museum of Modern Art to pay to, and Mr. van Beuren to accept for the three of us, the full amount of the prize money of One Thousand Dollars (\$1,000.00) awarded us as winners.

We hereby acknowledge full receipt of the award of One Thousand Dollars (\$1,000.00) and authorize Mr. van Beuren to deliver this receipt in exchange for the check.

Date: October 17, 1941

Signed:

*Klaus Grabe*  
Klaus Grabe

October 17, 1941

*Morley Webb*  
Morley Webb

October 22, 1941

*Michael van Beuren*  
Michael van Beuren

MAIL WITH CHECK



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### METHOD OF OR ABSENCE OF ADVERTISING

(Sec. 3709 of the Revised Statutes)

1. After advertising in newspapers.
2. (a) After advertising by circular letters sent to \_\_\_\_\_ dealers.  
(b) And by notices posted in public places.  
(If notices were not posted in addition to advertising by circular letters sent to dealers, explanation of such omission must be made. The notation on the certificate on the face of the voucher must be "2(a)(b)" or "2(a)", depending on whether or not notices were posted.)
3. Without advertising, under an exigency of the service which existed prior to the order and would not admit of the delay incident to advertising.
4. Without advertising in accordance with Public No. 588 76th Congress H. R. 8438 or Public No. 611 76th Congress, H. R. 9209 appropriating emergency funds for the President (whichever chargeable)
5. Without advertising, it being impracticable to secure competition because of \_\_\_\_\_

WAIT WITH CHECK

(Here state in detail the nature of the exigency or circumstances under which the securing of competition was impracticable under 3 and 4)

Note.—The above form "Method of or Absence of Advertising" is to be used when purchases are made or services secured under proper authority without written agreement in any form. In case of a written agreement (formal contract, proposal, and acceptance, or less formal agreement) Standard Form No. 1036—Revised should be used for abstracting the method of or absence of advertising and award of contract. (See General Regulations No. 51, Supplement No. 6, General Accounting Office, Aug. 20, 1930.)

10-1751



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**CERTIFICATION TO THE COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS  
OFFICE OF ECONOMIC AFFAIRS  
BETWEEN THE AMERICAN REPUBLICS.**

Date, No. To, June 16th, 1941

THE UNITED STATES OF AMERICA

In reference to Contract No. NDCar-18 between your office and the  
Museum of Modern Art, dated February 10, 1941.

Payee's Account No. \_\_\_\_\_

As certified on March 6th, 1941, prizes have been announced and awarded to the winners of the Industrial Design Competition conducted by the Museum of Modern Art for Latin American entries, and four of the five winners have arrived in New York. Therefore, in accordance with Paragraph 2 of the above-mentioned contract, the following round trip transportation costs have been paid:

|   |          |
|---|----------|
| Julio Villalobos, Buenos Aires, Argentina | \$673.08 |
| Bernardo Rudofsky, Sao Paulo, Brazil      | 560.00   |
| Xavier Guerrero, Mexico, D. F.            | 237.53   |

|  |    |          |            |       |
|--|----|----------|------------|-------|
| Shipped from                             | to | Quantity | Cost       | Total |
| Roman Fresneda Siri, Montevideo, Uruguay |    |          | 643.50     |       |
|  |    |          | \$2,114.11 |       |

At a later date, upon the arrival of the fifth winner from Mexico, Michael van Beuren and/or associates, supplemental voucher will be submitted to complete the Contract.

Dated, June 16th, 1941.

**THE MUSEUM OF MODERN ART**

By \_\_\_\_\_  
Assistant Treasurer

Sworn to before me this 16th day of June 1941.

| Allotment Symbol | Amount | Expenditures Incurred | COST ACCOUNT |        | SOURCE OF CONTRIBUTION |        |
|------------------|--------|-----------------------|--------------|--------|------------------------|--------|
|                  |        |                       | Spended      | Amount | Spended                | Amount |
|                  |        |                       |              |        |                        |        |

Paid by Check No. \_\_\_\_\_ Date \_\_\_\_\_ 1941

Per \_\_\_\_\_

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Standard Form No. 1034-1-Rev.  
Form approved by  
Comptroller General, U. S.  
May 26, 1938  
(Gen. Reg. No. 61, Supp. No. 7)

**PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL**  
Coordinator of Commercial and Cultural  
Relations between the American Republics, of  
**COUNCIL OF NATIONAL DEFENSE**

**GENERAL ACCOUNTING  
OFFICE PREAUDIT**  
Certified for payment in the  
sum of \$.....  
Comptroller General of the  
United States  
By.....

U. S. \_\_\_\_\_  
Voucher prepared at New York, N. Y., June 16th, 1941  
(Department, bureau, or establishment)  
(Give place and date)  
To THE UNITED STATES, Dr.,  
The Museum of Modern Art  
(Payee)  
Address 11 West 53 Street, New York, N. Y.  
Payee's Account No. \_\_\_\_\_

D. O. Vou. No. \_\_\_\_\_  
Bu. Vou. No. \_\_\_\_\_  
**PAID BY**  
  
(For use of Paying Office)

| No. and Date of Order | Date of Delivery or Service | Articles or Services<br>(Enter description, item number of contract or general supply schedule, and other information deemed necessary)<br>Terms ..... % Discount Cash ..... days | Quantity | UNIT PRICE |     | AMOUNT  |      |
|-----------------------|-----------------------------|---|----------|------------|-----|---------|------|
|                       |                             |   |          | Cost       | Per | Dollars | Cts. |
|                       |                             | Brought forward from continuation sheet(s)  |          |            |     |         |      |
|                       |                             | In accordance with Paragraph 2 of<br>Contract No. NDCar-18  |          |            |     |         |      |
|                       |                             | Round trip transportation of four of<br>the five prize winners of the Industrial<br>Design Competition for Latin America  |          |            |     | 2,114   | 11   |
|                       |                             |   |          |            |     | 2,114   | 11   |

*Paid 7/10/41*

Shipped from \_\_\_\_\_ to \_\_\_\_\_ Weight \_\_\_\_\_ Government B/L No. \_\_\_\_\_ Total 2,114 11

I certify that the above bill is correct and just; that payment therefor has not been received; and that except as otherwise noted all of the articles, materials, and supplies furnished under purchase order No. \_\_\_\_\_ if unmanufactured articles, materials, and supplies, have been mined or produced in the United States, and if manufactured articles, materials, and supplies, they have been manufactured in the United States substantially all from articles, materials, or supplies mined, produced, or manufactured, as the case may be, in the United States; and that State or local sales taxes are not included in the amounts billed.

\*Payee \_\_\_\_\_ (Memorandum—Do not sign)  
Per NDCar-14 Title Assistant Treasurer  
Contract No. \_\_\_\_\_ Date February 10, 1941

(Payee must NOT use this space)  
Differences \_\_\_\_\_  
Account verified; correct for \_\_\_\_\_  
(Signature or initials)

Pursuant to authority vested in me, I certify that the above articles were received in good condition, after due inspection, acceptance, and delivery prior to payment as required by law, or the services were performed as stated; that they were procured under the contract numbered above or the unnumbered contract attached hereto, or that they were procured without written contract, in open market, and with or without advertising, under the circumstances stated in No. \_\_\_\_\_ of "Method of or Absence of Advertising" shown on reverse hereof, and were necessary for the public service; and that the prices charged are just and reasonable and in accordance with the agreement.

†Approved for \$..... (Memorandum—Do not sign) \_\_\_\_\_ Title \_\_\_\_\_

**ACCOUNTING CLASSIFICATION (for completion by Administrative Office)**

| Appropriation, limitation, or project symbol | Appropriation title |                        | Limit'n or Proj't Amount | Appropriation Amount |
|--|---------------------|------------------------|--------------------------|----------------------|
|  | Amount              | Encumbrance liquidated |                          |                      |
| Allotment symbol                             | COST ACCOUNT        |                        | OBJECT OF EXPENDITURE    |                      |
|  | Symbol              | Amount                 | Symbol                   | Amount               |

Paid by { Check No. \_\_\_\_\_ dated \_\_\_\_\_, 19\_\_\_\_ for \$ \_\_\_\_\_ } on Treasurer of the United States in favor of payee  
{ Cash, \$ \_\_\_\_\_, on \_\_\_\_\_, 19\_\_\_\_ } \* Payee \_\_\_\_\_ named above.

\* When a voucher is dated or receipted in the name of a company or corporation, the name of the person writing the voucher or receipt must appear, as well as the capacity in which he signs, must appear. For example: "John Doe Company, per John Smith, Secretary", or "Treasurer", as the case may be.  
† If the ability to certify and authorize to approve are combined in one person, one signature only is necessary, otherwise the approving officer will sign in the blank space below "Approved for \$.....", and over his official title.

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**METHOD OF OR ABSENCE OF ADVERTISING**

(Sec. 3709 of the Revised Statutes)

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(b) And by notices posted in public places.  
(If notices were not posted in addition to advertising by circular letters sent to dealers, explanation of such omission must be made. The notation on the certificate on the face of the voucher must be "2(a)(b)" or "2(a)", depending on whether or not notices were posted.)
3. Without advertising, under an exigency of the service which existed prior to the order and would not admit of the delay incident to advertising.
4. Without advertising in accordance with .....
5. Without advertising, it being impracticable to secure competition because of .....

(Here state in detail the nature of the exigency or circumstances under which the securing of competition was impracticable under 3 and 4)

NOTE.—The above form "Method of or Absence of Advertising" is to be used when purchases are made or services secured under proper authority without written agreement in any form. In case of a written agreement (formal contract, proposal, and acceptance, or less formal agreement) Standard Form No. 1036—Revised should be used for abstracting the method of or absence of advertising and award of contract. (See General Regulations No. 51, Supplement No. 6, General Accounting Office, Aug. 20, 1930.)

10-1731

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CERTIFICATION TO THE COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS  
BETWEEN THE AMERICAN REPUBLICS.

In reference to Contract No. HECar-18 between your office and the  
Museum of Modern Art, dated February 10, 1941.

As certified on March 6th, 1941, prizes have been announced and awarded  
to the winners of the Industrial Design Competition conducted by the Museum of  
Modern Art for Latin American entries, and four of the five winners have arrived  
in New York. Therefore, in accordance with Paragraph 2 of the above-mentioned  
contract, the following round trip transportation costs have been paid:

|   |                   |
|---|-------------------|
| Julio Villalobos, Buenos Aires, Argentina | \$673.08          |
| Bernardo Radofsky, Sao Paulo, Brazil      | 560.00            |
| Xavier Guerrero, Mexico, D. F.            | 237.53            |
| Roman Fresnedo Siri, Montevideo, Uruguay  | 643.50            |
|   | <u>\$2,114.11</u> |

At a later date, upon the arrival of the fifth winner from Mexico,  
Michael van Beuren and/or associates, supplemental voucher will be submitted to  
complete the Contract.

Dated, June 16th, 1941.

THE MUSEUM OF MODERN ART

By Jose Maria  
Assistant Treasurer

Sworn to before me this  
16th day of June 1941.

*Beatrice Remington*

Notary Public, N.Y. Co. No. 59 Reg. No. 38208  
Commission Expires March 30, 1943

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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TRAVELING EXPENSES - Latin American Industrial Design Winners

*Attach to Vol 2*  
L

1. Julio Villalobos, Buenos Aires, Argentina

Quoted by Moore-McCormack Lines  
 Round-trip fare, Buenos Aires to N.Y. (1st cl.) \$ 425.  
 Head tax \$.  
 Argentina Government Tax \$2.  
 471.  
 Bank charges, draft to Mr. Villalobos \$2.00

June 17, 1941

Payment to Chase National Bank, April 7th \$ 473.00

2. Bernardo Roloffsky, Sao Paulo, Brazil

Quoted by American Republic Lines  
 Dear Mr. Meade:  
 Round trip, Sao Paulo (via port of Santos) to New York (1st class)

I am enclosing the detail of the traveling expenses of the Latin American Industrial Design winners.

I might point out that Mr. Guerrero considered coming from Vera Cruz by boat, and the fare via the Cuba Mail Line is \$302. for the round trip, approximately ten days, including meals.

3. Enrique Guerrero, Mexico City, Mexico

Quoted by Pennsylvania Railroad  
 Round trip, Mexico City to New York \$ 120.00  
 Lower berth, round trip \$ 57.50  
 177.50  
 Expenses, 3 days each way at \$10. per day \$ 60.00

Very truly yours,

Payment to Mr. Guerrero, April 7th

Mr. Irving J. Meado,  
 Council of National Defense,  
 444 Madison Avenue,  
 New York, New York

4. Roman, Bogota, Colombia

Quoted by Moore-McCormack Lines  
 Round-trip, Bogota to N.Y. (1st class) \$ 415.  
 U.S. Revenue Tax \$2.00  
 Head Tax \$.  
 In Charges \$.

Payment to Moore-McCormack Lines, Inc., Apr. 7th \$ 417.00

*Handwritten notes and signatures at the bottom of the page.*

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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TRAVELING EXPENSES - Latin American Industrial Design Winners

1. Julio Villalobos, Buenos Aires, Argentina  
Quoted by Moore-McCormack Lines  
 Round-trip fare, Buenos Aires to N.Y. (1st cl.) \$ 625.  
 Head Tax 8.  
 Argentina Government Tax 38.  
671.  
 Bank charges, draft to Mr. Villalobos 2.08  
673.08  
Payment to Chase National Bank, April 14th \$ 673.08
  
2. Bernardo Rudofsky, Sao Paulo, Brazil  
Quoted by American Republic Lines  
 Round trip, Sao Paulo (via port of Santos)  
 to New York (1st class) \$ 560.00  
Payment to Mr. Rudofsky June 12th, after arrival  
in New York
  
3. Xavier Guerrero, Mexico, D. F.  
Quoted by Pennsylvania Railroad  
 Round trip, Mexico City to New York \$ 129.55  
 Lower berth, round trip 47.98  
177.53  
 Expenses, 3 days each way at \$10. per day 60.00 \$ 237.53  
Payment to Mr. Guerrero, April 7th
  
4. Roman Fresnedo Siri, Montevideo, Uruguay  
Quoted by Moore-McCormack Lines  
 Round-trip, Montevideo to N.Y. (1st class) \$ 625.  
 U. S. Revenue Tax 5.50  
 Head Tax 8.  
 Cable Charges 5.  
643.50  
Payment to Moore-McCormack Lines, Inc., Apr. 7th \$ 643.50

5. Van Buren June 19, 1942  
 Mexico. A { ... }  
 ...

237.53

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
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PRIZES - Latin American Industrial Design Competition

Mexico: Checks to Xavier Guerrero - re L. A. Ind'l Des. Comp.

|          |               |           |                  |                     |
|----------|---------------|-----------|------------------|---------------------|
| May 7th  | - 125.        | Ck #14614 | 5/7/41 → 125-    | <i>Paid in full</i> |
| 20th     | - 125.        | #14778    | (5/16/41) → 125- |                     |
| June 7th | - 125.        | #14894    | (6/2/41) → 125-  |                     |
| 20th     | - 125.        | #15076    | (6/16/41) → 150- |                     |
| July 7th | - 125.        |           |                  |                     |
| 20th     | - 125.        | #15129    | (6/20/41) → 100- |                     |
| Aug. 7th | - 125.        |           |                  |                     |
| 20th     | - 125.        |           |                  |                     |
|          | <u>1,000.</u> |           |                  |                     |

Argentina: Checks to Julio Villalobos (*Falt Hotel - 304.074*)

|          |               |                   |                         |
|----------|---------------|-------------------|-------------------------|
| May 22   | - 250.        | (Check No. 14829) | <del>PAID IN FULL</del> |
| June 20  | - 250.        | (check No. 15130) |                         |
| July 18, | - 250.        | (check No. 15345) |                         |
| Aug. 6   | - 250.        | (ckeck No. 15457) |                         |
|          | <u>1,000.</u> |                   |                         |

Brazil: Checks to Bernardo Rudofsky (*Walden Hotel, 145 E 48*)

|          |               |                   |                         |
|----------|---------------|-------------------|-------------------------|
| May 23   | - 250.        | (Check No. 14846) | <del>PAID IN FULL</del> |
| June 20  | - 250.        | (Check No. 15131) |                         |
| July 18  | - 250.        | (check No. 15346) |                         |
| Sept. 17 | - 250.        | (check No. 15760) |                         |
|          | <u>1,000.</u> |                   |                         |

Uruguay: Checks to Roman Fresnedo Siri

|        |               |                   |                         |
|--------|---------------|-------------------|-------------------------|
| May 6  | - 250.        | (check No. 14605) | <del>PAID IN FULL</del> |
| June 5 | - 250.        | (check No. 14895) |                         |
| July 1 | - 250.        | (check No. 15202) |                         |
| July 9 | - 250.        | (check No. 15232) |                         |
|        | <u>1,000.</u> |                   |                         |

Mexico: Check to Michael Van Buren  
Oct. 6th (check no. 15941) 1,000- *Paid in full*

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Standard Form No. 1084 a-Rev.  
Form approved by  
Comptroller General, U. S.  
May 20, 1938  
(Gen. Reg. No. 4, Supp. No. 7)

**PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL**  
Coordinator of Commercial and Cultural  
Relations between the American Republics;  
U. S. OFFICE FOR EMERGENCY MANAGEMENT  
(Department, bureau, or establishment)

D. O. Vou. No. 14503  
Bu. Vou. No.

**GENERAL ACCOUNTING OFFICE PREAUDIT**  
Certified for payment in the sum of \$.....  
Comptroller General of the United States  
By.....

Voucher prepared at New York, N. Y., October 6, 1941  
(Give place and date)  
THE UNITED STATES, Dr.,  
To The Museum of Modern Art  
(Payee)  
Address 11 West 53rd Street, New York, N. Y.  
Payee's Account No. ....

PAID BY  
  
(For use of Paying Office)

| No. and Date of Order  | Date of Delivery or Service | Articles or Services<br>(Enter description, item number of contract or general supply schedule, and other information deemed necessary)<br>Terms <u>Net</u> % Discount Cash ..... days  | Quantity | UNIT PRICE |     | AMOUNT  |      |
|--|-----------------------------|---|----------|------------|-----|---------|------|
|  |                             |   |          | Cost       | Per | Dollars | Cts. |
|  |                             | Brought forward from continuation sheet(s)<br><b>In accordance with Paragraph 2 of Contract No. NDCar-19</b><br><br>Round trip transportation of the five prize-winners of the Industrial Design Competition for Latin America, who arrived in the United States before October 23, 1941.<br><br>Michael van Beuren, representing himself and associates, from Mexico City. |          |            |     | 237     | 53   |
| Shipped from ..... to ..... Weight ..... Government B/L No. .... |                             |   |          | Total      |     | 237     | 53   |

*Handwritten:* Paid 11/6/41  
CF 1176

I certify that the above bill is correct and just; that payment therefor has not been received; and that except as otherwise noted all of the articles, materials, and supplies furnished under purchase order No. .... if unmanufactured articles, materials, and supplies, have been mined or produced in the United States, and if manufactured articles, materials, and supplies, they have been manufactured in the United States substantially all from articles, materials, or supplies mined, produced, or manufactured, as the case may be, in the United States; and that State or local sales taxes are not included in the amounts billed.

\*Payee The Museum of Modern Art (Memorandum—Do not sign)  
Per Assistant Treasurer Title  
Contract No. NDCar-19 Date Feb. 10, 1941 Req. No. .... Date ..... Invoice Rec'd .....

Pursuant to authority vested in me, I certify that the above articles were received in good condition, after due inspection, acceptance, and delivery prior to payment as required by law, or the services were performed as stated; that they were procured under the contract numbered above or the unnumbered contract attached hereto, or that they were procured without written contract, in open market, and with or without advertising, under the circumstances stated in No. .... of "Method of or Absence of Advertising" shown on reverse hereof, and were necessary for the public service; and that the prices charged are just and reasonable and in accordance with the agreement.

†Approved for \$ 237.53 (Memorandum—Do not sign)

**MAIL WITH CHECK**

Assistant Coordinator

ACCOUNTING CLASSIFICATION (for completion by Administrative Office)

| Appropriation, limitation, or project symbol | Appropriation title   |  | Limit'n or Proj't Amount | Appropriation Amount |
|--|---|--|--------------------------|----------------------|
|  | 110/20001(11) Emergency Fund for the President, Navy<br>(Allocation to Office for Emergency Management, Office for Coordination of Commercial and Cultural Relations between the American Republics), 1940-1942 |  |                          | 237.53               |

| Allotment symbol | Amount | Encumbrance liquidated | COST ACCOUNT |        | OBJECT OF EXPENDITURE |        |
|------------------|--------|------------------------|--------------|--------|-----------------------|--------|
|                  |        |                        | Symbol       | Amount | Symbol                | Amount |
| 58               |        |                        |              |        |                       |        |

Paid by { Check No. .... dated ..... 19, for \$ ..... } on Treasurer of the United States in favor of payee named above.  
{ Cash, \$ ..... on ..... 19, \* Payee }  
(Sign original only)

\* When a voucher is prepared in the name of a company or corporation, the name of the person writing the company or corporate name, as well as the capacity in which he signs, must appear. For example: "John T. Company, per John Smith, Secretary," or "Treasurer," as the case may be. If the ability to certify and authority to approve are combined in one person, one signature only is necessary; otherwise the approving officer will sign in the blank space below "Approved for \$.....", and over his official title.

Per ..... Title .....

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### METHOD OF OR ABSENCE OF ADVERTISING

(Sec. 3709 of the Revised Statutes)

1. After advertising in newspapers.
2. (a) After advertising by circular letters sent to \_\_\_\_\_ dealers.  
(b) And by notices posted in public places.  
(If notices were not posted in addition to advertising by circular letters sent to dealers, explanation of such omission must be made. The notation on the certificate on the face of the voucher must be "2(a)(b)" or "2(a)", depending on whether or not notices were posted.)
3. Without advertising, under an exigency of the service which existed prior to the order and would not admit of the delay incident to advertising.
4. Without advertising in accordance with 1120600.001 Salaries and Expenses, Office for Emergency Management, 1943
5. Without advertising, it being impracticable to secure competition because of \_\_\_\_\_

(Here state in detail the nature of the exigency or circumstances under which the securing of competition was impracticable under 3 and 4)

NOTE.—The above form "Method of or Absence of Advertising" is to be used when purchases are made or services secured under proper authority without written agreement in any form. In case of a written agreement (formal contract, proposal, and acceptance, or less formal agreement) Standard Form No. 1036—Revised should be used for abstracting the method of or absence of advertising and award of contract. (See General Regulations No. 51, Supplement No. 6, General Accounting Office, Aug. 20, 1930.)

10-1751



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Standard Form No. 1084 a-Rev.  
Form approved by  
Comptroller General, U. S.  
May 23, 1933  
(Gen. Reg. No. 31, Supp. No. 7)

**PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL**  
**Coordinator of Commercial and Cultural**  
**Relations between the American Republics;**  
**OFFICE FOR EMERGENCY MANAGEMENT**  
 (Department, bureau, or establishment)

D. O. Vou. No. \_\_\_\_\_  
 Bu. Vou. No. \_\_\_\_\_

**GENERAL ACCOUNTING**  
**OFFICE PREAUDIT**  
 Certified for payment in the  
 sum of \$ \_\_\_\_\_  
 Comptroller General of the  
 United States  
 By \_\_\_\_\_

U. S. \_\_\_\_\_  
 Voucher prepared at New York, N. Y., October 6, 1941  
 (Give place and date)  
 THE UNITED STATES, Dr.,  
 To The Museum of Modern Art  
 (Payee)  
 Address 11 West 53rd Street, New York, N. Y.  
 Payee's Account No. \_\_\_\_\_

PAID BY \_\_\_\_\_  
 (For use of Paying Office)

| No. and Date of Order   | Date of Delivery or Service | Articles or Services<br>(Enter description, item number of contract or general supply schedule, and other information deemed necessary)<br>Terms <u>net</u> % Discount Cash _____ days   | Quantity | UNIT PRICE |     | AMOUNT  |      |
|---|-----------------------------|--|----------|------------|-----|---------|------|
|   |                             |  |          | Cost       | Per | Dollars | Cts. |
|   |                             | Brought forward from continuation sheet(s)<br><b>In accordance with Paragraph 2 of</b><br><b>Contract No. NDCar-19</b><br><br>Round trip transportation of the five<br>prize-winners of the Industrial Design<br>Competition for Latin America, who arrived<br>in the United States before October 23,<br>1941.<br><br><b>Michael van Beuren, representing himself</b><br><b>and associates, from Mexico City.</b> |          |            |     | 237     | 53   |
| Shipped from _____ to _____ Weight _____ Government B/L No. _____ |                             |  |          | Total      |     | 237     | 53   |

I certify that the above bill is correct and just; that payment therefor has not been received; and that except as otherwise noted all of the articles, materials, and supplies furnished under purchase order No. \_\_\_\_\_ if unmanufactured articles, materials, and supplies, have been mined or produced in the United States, and if manufactured articles, materials, and supplies, they have been manufactured in the United States substantially all from articles, materials, or supplies mined, produced, or manufactured, as the case may be, in the United States; and that State or local sales taxes are not included in the amounts billed.  
 \*Payee The Museum of Modern Art (Memorandum—Do not sign)  
 Per \_\_\_\_\_ Title Assistant Treasurer

(Payee must NOT use this space)  
 Differences \_\_\_\_\_  
 Account verified; correct for \_\_\_\_\_  
 (Signature or initials)

Contract No. NDCar-19 Date Feb. 10, 1941 Req. No. \_\_\_\_\_ Date \_\_\_\_\_ Invoice Rec'd \_\_\_\_\_

Pursuant to authority vested in me, I certify that the above articles were received in good condition, after due inspection, acceptance, and delivery prior to payment as required by law, or the services were performed as stated; that they were procured under the contract numbered above or the unnumbered contract attached hereto, or that they were procured without written contract, in open market, and with or without advertising, under the circumstances stated in No. \_\_\_\_\_ of "Method of or Absence of Advertising" shown on reverse hereof, and were necessary for the public service; and that the prices charged are just and reasonable and in accordance with the agreement.

† Approved for \$ \_\_\_\_\_ (Memorandum—Do not sign)  
 Title \_\_\_\_\_

ACCOUNTING CLASSIFICATION (for completion by Administrative Office)

| Appropriation, limitation, or project symbol | Appropriation title |                        | Limit'n or Proj't Amount | Appropriation Amount |
|--|---------------------|------------------------|--------------------------|----------------------|
|  | Amount              | Encumbrance liquidated |                          |                      |
| Allotment symbol                             | COST ACCOUNT        |                        | OBJECT OF EXPENDITURE    |                      |
|  | Amount              | Encumbrance liquidated | Symbol                   | Amount               |
|  |                     |                        | Symbol                   | Amount               |

Paid by { Check No. \_\_\_\_\_ dated \_\_\_\_\_, 19\_\_\_\_, for \$ \_\_\_\_\_ } on Treasurer of the United States in favor of payee named above.  
 { Cash, \$ \_\_\_\_\_ on \_\_\_\_\_, 19\_\_\_\_, \* Payee \_\_\_\_\_ }  
 (Sign original only)

Per \_\_\_\_\_ Title \_\_\_\_\_

\* When a number is placed or recorded in the name of a company or corporation, the name of the person writing the company or corporate name, as well as the capacity in which he signs, must appear. For example: "John Doe Company, per John Smith, Secretary," or "Treasurer," as the case may be.  
 † If the ability to certify and authorize to approve are combined in one person, one signature only is necessary; otherwise the approving officer will sign in the blank space below "Approved for \$ \_\_\_\_\_", and over his official title.

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|                                       | EMH         | V. 1. C        |

### METHOD OF OR ABSENCE OF ADVERTISING

(Sec. 3709 of the Revised Statutes)

1. After advertising in newspapers:
2. (a) After advertising by circular letters sent to ..... dealers.  
(b) And by notices posted in public places.  
(If notices were not posted in addition to advertising by circular letters sent to dealers, explanation of such omission must be made. The notation on the certificate on the face of the voucher must be "2(a)(b)" or "2(a)", depending on whether or not notices were posted.)
3. Without advertising, under an exigency of the service which existed prior to the order and would not admit of the delay incident to advertising.
4. Without advertising in accordance with .....
5. Without advertising, it being impracticable to secure competition because of .....

(Here state in detail the nature of the exigency or circumstances under which the securing of competition was impracticable under 3 and 4)

NOTE.—The above form "Method of or Absence of Advertising" is to be used when purchases are made or services secured under proper authority without written agreement in any form. In case of a written agreement (formal contract, proposal, and acceptance, or less formal agreement) Standard Form No. 1036—Revised should be used for abstracting the method of or absence of advertising and award of contract. (See General Regulations No. 51, Supplement No. 6, General Accounting Office, Aug. 20, 1930.)

10-1751

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Standard Form No. 1034a-Rev.  
Form approved by  
Comptroller General, U. S.  
May 26, 1933  
(Gen. Reg. No. 31, Supp. No. 7)

**GENERAL ACCOUNTING  
OFFICE PRAUDIT**  
Certified for payment in the  
sum of \$.....  
Comptroller General of the  
United States  
By.....

**PUBLIC VOUCHER FOR PURCHASES AND SERVICES OTHER THAN PERSONAL**  
**Coordinator of Commercial and Cultural**  
**Relations between the American Republics, of:**  
**U. S. COUNCIL OF NATIONAL DEFENSE**

1669762  
D. O. Vou. No. ....  
Bu. Vou. No. 2730

Voucher prepared at New York, N. Y. March 6<sup>th</sup>, 1941  
(Give place and date)  
**THE UNITED STATES, Dr.,**  
To The Museum of Modern Art  
(Payee)  
Address 11 West 53rd Street, New York, N. Y.  
Payee's Account No. ....

**PAID BY**  
  
(For use of Paying Office)

| No. and Date of Order | Date of Delivery or Service | Articles or Services<br>(Enter description, item number of contract or general supply schedule, and other information deemed necessary)<br>Terms % Discount Cash days          | Quantity | UNIT PRICE |     | AMOUNT  |      |
|-----------------------|-----------------------------|--|----------|------------|-----|---------|------|
|                       |                             |  |          | Cost       | Per | Dollars | Cts. |
|                       |                             | Brought forward from continuation sheet(s)   |          |            |     |         |      |
|                       |                             | In accordance with contract No. NDCar-19<br>INDUSTRIAL DESIGN competition,<br>winners judged and announced and<br>certified to Coordinator. Copy of<br>certification attached. |          |            |     | 5,000   | 00   |

**MAIL WITH CHECK**

*Deposited 3/25/41  
R. Lynch*

Shipped from \_\_\_\_\_ to \_\_\_\_\_ Weight \_\_\_\_\_ Government B/L No. \_\_\_\_\_  
Total

I certify that the above bill is correct and just; that payment therefor has not been received; and that except as otherwise noted all of the articles, materials, and supplies furnished under purchase order No. \_\_\_\_\_ if unmanufactured articles, materials, and supplies, have been mined or produced in the United States, and if manufactured articles, materials, and supplies, they have been manufactured in the United States substantially all from articles, materials, or supplies mined, produced, or manufactured, as the case may be, in the United States; and that State or local sales taxes are not included in the amounts billed.

\*Payee THE MUSEUM OF MODERN ART (Memorandum—Do not sign)  
Per [Signature] Title Assistant Treasurer  
Contract No. NDCar-19 Date February 10, 1941

(Payee must NOT use this space)  
Differences \_\_\_\_\_  
Account verified; correct for 5000 00  
(Signature or initials) [Signature]

Pursuant to authority vested in me, I certify that the above articles were received in good condition, after due inspection, acceptance, and delivery prior to payment as required by law, or the services were performed as stated; that they were procured under the contract numbered above or the unnumbered contract attached hereto, or that they were procured without written contract, in open market, and with or without advertising, under the circumstances stated in No. \_\_\_\_\_ of "Method of or Absence of Advertising" shown on reverse hereof, where necessary for the public service; and that the prices charged are just and reasonable and in accordance with the agreement.

† Approved for \$ 5,000 (Memorandum—Do not sign)  
Title Assistant Coordinator

ACCOUNTING CLASSIFICATION (for completion by Administrative Office)

| Appropriation, limitation, or project symbol | Appropriation title   |                        | Limit'n or Proj't Amount | Appropriation Amount |                       |        |
|--|---|------------------------|--------------------------|----------------------|-----------------------|--------|
|  | #6-110 10001 (6) Emergency Fund for the President, Navy (Allotment to Council of National Defense, Office for Coordination of Commercial and Cultural Relations between the American Republics), 1940 and 1941. |                        |                          | 5000.00              |                       |        |
| Allotment symbol                             | Amount  | Encumbrance liquidated | COST ACCOUNT             |                      | OBJECT OF EXPENDITURE |        |
|  |   |                        | Symbol                   | Amount               | Symbol                | Amount |
| <u>58</u>                                    |   |                        |                          |                      |                       |        |

Paid by { Check No. \_\_\_\_\_ dated \_\_\_\_\_, 19\_\_\_\_ for \$ \_\_\_\_\_ [on Treasurer of the United States in favor of payee named above.]  
{ Cash, \$ \_\_\_\_\_, on \_\_\_\_\_, 19\_\_\_\_ \* Payee \_\_\_\_\_ (Sign original only)

\* When a voucher is stated or receipted in the name of a company or corporation, the name of the person writing the company or corporate name, as well as the capacity in which he signs, must appear. For example: "John J. Company, per John Smith, Secretary" or "Treasurer", as the case may be. If the ability to certify and authority to approve are combined in one person, one signature only is necessary, otherwise the approving officer will sign in the blank space below "Approved for \$ \_\_\_\_\_", and over his official title.  
Per \_\_\_\_\_ Title \_\_\_\_\_  
U. S. GOVERNMENT PRINTING OFFICE 10-1751a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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|                                       | EMH         | V. 1. C        |

### METHOD OF OR ABSENCE OF ADVERTISING

(Sec. 3709 of the Revised Statutes)

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2. (a) After advertising by circular letters sent to ..... dealers.  
(b) And by notices posted in public places.  
(If notices were not posted in addition to advertising by circular letters sent to dealers, explanation of such omission must be made. The notation on the certificate on the face of the voucher must be "2(a)(b)" or "2(a)", depending on whether or not notices were posted.)
3. Without advertising, under an exigency of the service which existed prior to the order and would not admit of the delay incident to advertising.
4. Without advertising in accordance with .....
5. Without advertising, it being impracticable to secure competition because of .....

(Here state in detail the nature of the exigency or circumstances under which the securing of competition was impracticable under 3 and 4)

NOTE.—The above form "Method of or Absence of Advertising" is to be used when purchases are made or services secured under proper authority without written agreement in any form. In case of a written agreement (formal contract, proposal, and acceptance, or less formal agreement) Standard Form No. 1036—Revised should be used for abstracting the method of or absence of advertising and award of contract. (See General Regulations No. 51, Supplement No. 6, General Accounting Office, Aug. 20, 1930.)

10-1751



|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | EMH         | V. 1. C        |

**CERTIFICATION TO THE COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS  
BETWEEN THE AMERICAN REPUBLICS.**

The jury examined the submissions and selected five winners on the basis of: In accordance with the contract (No. MDCar-19) between your office and the Museum of Modern Art, dated February 10, 1941, our Department of Industrial Design has conducted an industrial design competition limited to Latin American entries, in the making of furniture for contemporary living.

Sixty-one entries were received from seventeen American republics, as follows:

|                  |                  |
|------------------|------------------|
| Argentina..... 2 | Guatemala..... 5 |
| Bolivia..... 3   | Haiti..... 6     |
| Brasil..... 6    | Honduras..... 1  |
| Chile..... 5     | Mexico..... 6    |
| Colombia..... 4  | Nicaragua..... 2 |
| Costa Rica... 1  | Peru..... 5      |
| Cuba..... 1      | El Salvador... 1 |
| Ecuador..... 5   | Uruguay..... 7   |
|                  | Venezuela..... 1 |

The entries were judged by a jury composed of:

- Alfred H. Barr, Jr. - Director of the Museum of Modern Art
- Catherine K. Bauer - Special Consultant to the United States Housing Authority
- Marcel Breuer - Associate Professor of Architecture, Harvard University
- Edgar Kaufmann, Jr. - Design Editor of New Directions; Merchandise Manager in Home Furnishings of Kaufmann's Stores
- Edward Stone - Mexico - New York architect

Alternate: John McAndrew - Curator of the Architecture Department of the Museum of Modern Art.

Technical advisors for the jury were:

Woven Fabrics:  
Berthold Strauss of Moss Rose, Inc., Philadelphia

Printed Fabrics:  
Cyrus Clark of Cyrus Clark, Inc., New York City

Lighting:  
Kurt Versen of Kurt Versen, Inc. New York City

Furniture:  
Frank T. Parrish of Heywood-Wakefield Company, Gardner, Mass.

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The jury examined the submissions and selected five winners on the basis of design ability as demonstrated in their drawings, as the purpose of the competition was to discover designers of imagination and ability in the other American republics, who could apply their local materials and methods of construction in the making of furniture for contemporary living.

The five winners, who have been notified of their award, are:

February 1. Julio Villalobos, Buenos Aires, Argentina

Submitted: 6 drawings for outdoor and informal chairs. Bentwood frames with cowhide seats and backs, easy chairs. Wood garden chair with arms and extendible foot rest. Folding wood chair with leather or fabric seat and back. Samples of wood, rattan, fiber and cotton fabric included.

Bernardo Rudofsky, Sao Paulo, Brazil

Submitted: 3 sheets of drawings for outdoor chairs and folding plywood dining table. Terrace chair of metal tubing with canvas strips. Other chairs with painted metal frames and fabric strip seats and backs, 1 with canopy. Straight wood chairs covered with painted waterproof canvas.

Submitted: 1 sheet of drawings of rather formal seating. Natural or painted wood frames, vegetable fiber fabric seats and backs. Samples of fabrics also included.

Xavier Guerrero, Mexico, D. F.

Submitted: 4 sheets of drawings for furniture for dining room. Wood table, chair with webbed seat, wall shelf. Also, cot with webbed seat and cabinet.

Michael van Beuren, Klaus Grabe, Morley Webb, Mexico, D. F.

Submitted: 5 drawings. Wood frame chairs, webbed seats and back, informal seating. Studio couch. Rest chair with seat and back in one piece.

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-3-

GENERAL ACCOUNTS  
OFFICE PRESENT

Certified to be correct, in  
accordance with the  
instructions received of the  
United States

Roman Fresnedo Siri, Montevideo, Uruguay

Submitted: Booklet and five sheets of chair plans for living room and outdoor. Plastic; tubular steel with cowhide seat and backs in continuous strips or webbed; wood frames with cane webbing seats and backs (cane and bamboo, rattan and thistle). Side chairs, easy chairs, arm chairs, lounge chairs and one wardrobe in plastic.

The announcement of the winners was made, through the press, on February 1st and 2nd, 1941.

Certified to be true and accurate to the best of my knowledge and belief this 6th day of March, 1941.

THE MUSEUM OF MODERN ART

By (Signed) John E. Abbott  
Executive Vice-President

Sworn to before me this

6th day of March, 1941

(Signed) Beatrice Reinfeld  
Notary Public, N.Y. Co. No. 81 Reg. No. 1268  
Commission Expires March 30, 1941



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**METHOD OF OR ABSENCE OF ADVERTISING**

(Sec. 3709 of the Revised Statutes)

1. After advertising in newspapers.
2. (a) After advertising by circular letters sent to ..... dealers.  
(b) And by notices posted in public places.  
(If notices were not posted in addition to advertising by circular letters sent to dealers, explanation of such omission must be made. The notation on the certificate on the face of the voucher must be "2(a)(b)" or "2(a)", depending on whether or not notices were posted.)
3. Without advertising, under an exigency of the service which existed prior to the order and would not admit of the delay incident to advertising.
4. Without advertising in accordance with .....
5. Without advertising, it being impracticable to secure competition because of .....

(Here state in detail the nature of the exigency or circumstances under which the securing of competition was impracticable under 3 and 4)

**NOTE.**—The above form "Method of or Absence of Advertising" is to be used when purchases are made or services secured under proper authority without written agreement in any form. In case of a written agreement (formal contract, proposal, and acceptance, or less formal agreement) Standard Form No. 1036—Revised should be used for abstracting the method of or absence of advertising and award of contract. (See General Regulations No. 51, Supplement No. 6, General Accounting Office, Aug. 20, 1930.)

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CERTIFICATION TO THE COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS  
BETWEEN THE AMERICAN REPUBLICS.

In accordance with the contract (No. NDCar-18) between your office and the Museum of Modern Art, dated February 10, 1941, our Department of Industrial Design has conducted an industrial design competition limited to Latin American entries.

Sixty-one entries were received from seventeen American republics, as follows:

|                 |   |                 |   |
|-----------------|---|-----------------|---|
| Argentina....   | 2 | Guatemala.....  | 5 |
| Bolivia.....    | 3 | Haiti.....      | 6 |
| Brazil.....     | 6 | Honduras.....   | 1 |
| Chile.....      | 5 | Mexico.....     | 6 |
| Colombia.....   | 4 | Nicaragua....   | 2 |
| Costa Rica... 1 |   | Peru.....       | 5 |
| Cuba.....       | 1 | El Salvador.. 1 |   |
| Ecuador.....    | 5 | Uruguay.....    | 7 |
|                 |   | Venezuela....   | 1 |

The entries were judged by a jury composed of:

- Alfred H. Barr, Jr. - Director of the Museum of Modern Art
- Catherine K. Bauer - Special Consultant to the United States Housing Authority
- Marcel Breuer - Associate Professor of Architecture, Harvard University
- Edgar Kaufmann, Jr. - Design Editor of New Directions; Merchandise Manager in Home Furnishings of Kaufmann's Stores
- Edward Stone - New York architect

Alternate: John McAndrew - Curator of the Architecture Department of the Museum of Modern Art.

Technical advisors for the jury were:

Woven Fabrics:

Berthold Strauss of Moss Rose, Inc., Philadelphia

Printed Fabrics:

Cyrus Clark of Cyrus Clark, Inc., New York City

Lighting:

Kurt Versen of Kurt Versen, Inc., New York City

Furniture:

Frank T. Parrish of Heywood-Wakefield Company, Gardner, Mass.

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-2-

The jury examined the submissions and selected five winners on the basis of design ability as demonstrated in their drawings, as the purpose of the competition was to discover designers of imagination and ability in the other American republics, who could apply their local materials and methods of construction in the making of furniture for contemporary living.

The five winners, who have been notified of their award, are:

Julio Villalobos, Buenos Aires, Argentina

Submitted: 6 drawings for outdoor and informal chairs.

Bentwood frames with cowhide seats and backs, essay chairs. Wood garden chair with arms and extendible foot rest. Folding wood chair with leather or fabric seat and back. Samples of wood, rattan, fiber and cotton fabric included.

Bernardo Rudofsky, Sao Paulo, Brazil

Submitted: 3 sheets of drawings for outdoor chairs and folding plywood dining table. Terrace chair of metal tubing with canvas strips. Other chairs with painted metal frames and fabric strip seats and backs, 1 with canopy. Straight wood chairs covered with painted waterproof canvas.

1 sheet of drawings of rather formal seating. Natural or painted wood frames, vegetable fiber fabric seats and backs. Samples of fabrics also included.

Xavier Guerrero, Mexico, D. F.

Submitted: 4 sheets of drawings for furniture for dining room.

Wood table, chair with webbed seat, wall shelf. Also, cot with webbed seat and cabinet.

Michael van Beuren, Klaus Grabe, Morley Webb, Mexico, D. F.

Submitted: 5 drawings. Wood frame chairs, webbed seats and back, informal seating. Studio couch. Rest chair with seat and back in one piece.

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-3-

Roman Fresnedo Siri, Montevideo, Uruguay

Submitted: Booklet and five sheets of chair plans for living room and outdoor. Plastic; tubular steel with cowhide seat and backs in continuous strips or webbed; wood frames with cane webbing seats and backs (cane and bamboo, rattan and thistle). Side chairs, easy chairs, arm chairs, lounge chairs and one wardrobe in plastic.

The announcement of the winners was made, through the press, on February 1st and 2nd, 1941.

Certified to be true and accurate to the best of my knowledge and belief this 6<sup>th</sup> day of March, 1941.

THE MUSEUM OF MODERN ART

By Arthur Nathan  
Executive Vice-President

Sworn to before me this  
6<sup>th</sup> day of March, 1941

Beatrice Reinfield

Notary Public, N.Y. Co. No. 81 Reg. No. 1 R 68  
Commission Expires March 30, 1941

Mr. R. E. ...  
The ...  
12 ...  
New York, N. Y.

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*La Jolla Design*  
*Rudofsky*

The Chase National Bank

OF THE CITY OF NEW YORK

FORTY-NINTH STREET BRANCH  
NEW YORK

New York

July 31, 1941

August 5, 1941

Museum of Modern Art,  
Dear Mr. Sullivan:

I have your letter of July 31st in reference to  
Mr. Bernardo Rudofsky.

Mr. Rudofsky was one of the winners in the Industrial Design Competition conducted by the Museum of Modern Art in the Latin American countries. As a winner he received an award of \$1,000, supposedly for his expenses in connection with a visit to the United States, plus the round trip fare from Brazil, which in this case amounted to \$560. As pointed out in your letter, we have issued to him four checks totaling \$1,310, leaving \$250 still payable.

Mr. Rudofsky has been in this country for some months with his wife and I believe he has indicated to us that he expects to return to Brazil about the end of the year.

As a winner in the competition, his designs will be included in an exhibition which we have scheduled for this fall, which includes also the winners of the United States competition which was conducted simultaneously with the Latin American competition.

While our negotiations with Mr. Rudofsky have not been very ramified, they have been entirely satisfactory.

Sincerely yours,

Mr. W. E. Sullivan, Manager  
The Chase National Bank  
18 East 48th Street  
New York, N. Y.

IU:br

*Show Mr. Royce  
before any further*

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# The Chase National Bank

OF THE CITY OF NEW YORK

FORTY-EIGHTH STREET BRANCH  
18 EAST 48<sup>th</sup> STREET

New York

July 31, 1941

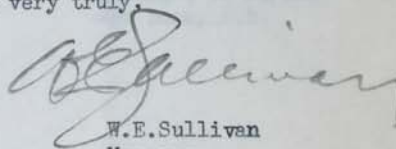
Museum of Modern Art,  
11 West 53d Street,  
New York, N. Y.

Gentlemen:

A gentleman, purporting to be Professor Bernardo Rudofsky, has presented four checks drawn by you to his order on our Rockefeller Center Branch for a total amount of \$1,310. for the purpose of opening an account. Professor Rudofsky informed us that he received this award for some competitive work.

We would greatly appreciate for our files any information that you may be in a position to favor us with regarding Professor Rudofsky.

Yours very truly,



W.E. Sullivan  
Manager

WES-D

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*Rudofsky*

July 28, 1941

*show notes  
file*

Miss Ione Ulrich,  
Assistant Treasurer,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N.Y.

Dear Miss Ulrich.

I acknowledge receipt three payments on account, Latin American Industrial Design Competition Award, totaling \$750. and a payment for Round trip fare, Sao Paulo, Brazil to New York and return of \$560.

I will be away from New York for at least five weeks and I would be very obliged to you if you would hold the last check until my return.

Mrs. Rudofsky and I send you our best wishes.

Sincerely yours,

*Bernard Rudofsky*

Bernard Rudofsky  
148 East 48 Street  
New York, N.Y.

*Mrs. Bernard Rudofsky  
148 East 48th Street  
New York, New York*

*1941*

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THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To: MISS ELRICH

Re: RUDOFOSKY

From: MR. ROYBS

July 1, 1941

Mr. Rudofsky's latest herewith. I asked him what it meant and he explained that I had once offered to send him a check for a round trip ticket. He had asked me to hold it here, expecting that he might have it on arrival. He now would like the entire sum, since he feels that he will be staying in Sao Paulo for some time. I am enclosing a check to your order for \$560, which is in full payment of round trip passage from Sao Paulo, Brazil to New York. At your convenience, would you please acknowledge receipt of this payment?

As you noted, he still has not decided in writing that he intends to return to New York. I hope this doesn't mean that you have succumbed to the heat.

I told Rudofsky that the question of finances should be taken up with We haven't seen much of you lately. I hope this doesn't mean that you have succumbed to the heat.

With best wishes to you and to Mrs. Rudofsky,

Sincerely,

Edward

Mr. Bernardo Rudofsky,  
149 East 48th St.,  
New York, New York

IU:cp  
encl.

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# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To: MISS ULRICH

Re: RUDOFSKY

From: MR. NOYES

Mr. Rudofsky's latest herewith. I asked him what it meant and he explained that I had once offered to send him his check for a round trip ticket. He had asked me to hold it here, on the understanding that he might have it on arrival. He now would like the entire sum, since he feels that he will be staying some time, and that the Museum might forget when he wants it.

As you noted, he still has not stated in writing that he intends to return, though he has said so to me on the phone.

I told Rudofsky that the question of finances should be taken up with you, and that I would send you this letter of his.

Eliot

Sincerely yours,

*Benjamin R. R...*

Benjamin R. R...  
125 West 67 Street  
New York 23, N.Y.

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June 1, 1941

Mr. Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53 Street  
New York, N.Y.

Dear Mr. Noyes.

I still consider the terms of the competition as final and I do not acknowledge any later arrangements.

As to the money for my trip I have already accepted the check in a letter from Sao Paulo and asked you to keep it until my arrival. That is what you did according to one of your letters. The cost of the ticket as quoted by the steamship line is correct.

Sincerely yours,

*Bernard Rudofsky*

Bernard Rudofsky,  
148 East 48 Street  
The Middletowne  
New York.

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May 27, 1941

Mr. Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53 Street  
New York

May 26, 1941

Mr. Bernardo Rudofsky  
The Middletown Hotel  
148 East 48 Street  
New York, N. Y.

Dear Mr. Rudofsky:

The misunderstanding about your visa and intentions is now cleared up, and a check for the first installment of your prize money is being forwarded to you directly from Miss Ulrich.

The steamship lines quote us that the cost of a round trip ticket from Brazil is \$560. If you will give us an account of your expenses in coming to New York, we will send you a check for that amount now, and another for the balance of the \$560 when you are ready to return.

Yours very truly,

New York, N.Y.

Eliot F. Noyes

EFN:as

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May 23, 1941

Mr. Eliot F. Noyes, Director  
Department of Industrial Design  
The Museum of Modern Art  
11 West 53 Street  
New York

Dear Mr. Noyes,

I hereby certify upon your request that there can be no question as to my being able to return to Brazil. Three years ago I entered that country on a so-called capitalist visa and have exercised my profession as an architect since.

I wish that this letter settles once and for all this unpleasant affair.

Sincerely yours,



Bernard Rudofsky  
148 East 48 Street  
New York, N.Y.

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May 10, 1941

## THE MUSEUM OF MODERN ART

DATES IN CONNECTION WITH BERNARDO RUDOFSKY, S.A. COMPETITION WINNER FROM BRAZIL

Date May 10, 1941

To: Miss Ulrich  
Competition Opened October 1, 1940  
From: Mrs. Reinfeld  
Competition Closed January 15, 1941  
Judgment of Submissions January 20-24, 1941  
Rudofsky Selected as a Winner January 24, 1941  
Announcement of Winners February 1, 1941  
Rudofsky left Brazil April 8, 1941  
Rudofsky arrived in New York April 21, 1941

1. Date he submitted his design
2. Date award was made (judgment)

Mr. Rudofsky received from the U. S. Consul in Brazil a document in place of passport. It was not possible to use a visitor's visa with this, so he received an immigration visa as the only method of making the trip. The Museum, upon learning that he had entered with this immigration visa, misunderstood the situation and thought that this meant he did not intend to return to Brazil. Since he does intend to return, and since he has complied with all the terms of the competition, he is eligible to receive the award as announced, and any other pertinent dates with regard to Rudofsky.

They would also like to have a copy of the announcement of the competition.

She said this was quite important and that they would send the information on as soon as they have received it.

In your absence Miss Guild asked us to give this message to Mr. Noyes, which I have done, and he is getting together as much information as he can, which he will give you on Monday.

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## THE MUSEUM OF MODERN ART

Date May 10, 1941

To: Miss Ulrich

Re: \_\_\_\_\_

From: Mrs. Reinfeld

Following is a message I took on Saturday:

Miss Guild, of Arthur Jones' office stated that the legal division wishes to have a complete "table of events" regarding Mr. Rudofsky. The items they mentioned specifically are:

1. Date he submitted his design
2. Date award was made (judgment)
3. Date award was announced
4. Date he left Brazil
5. Date he reached the United States

and any other pertinent dates with regard to Rudofsky.

They would also like to have a copy of the announcement of the competition.

She said this was quite important and that they would send the information on as soon as they have received it. <sup>(MR Jones)</sup>

In your absence Miss Guild asked me to give this message to Mr. Noyes, which I have done, and he is getting together as much information as he can, which he will give you on Monday.

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THE MUSEUM OF MODERN ART

Date Mar 9, 1941

To: Miss Ulrich

Re: E. A. Competition Winner

From: Mr. Noyes

Date May 9, 1941

In connection with the South American Industrial Design Competition, it seems that there has been a misunderstanding. Mr. Rudofsky, who is here from Brazil as a South American winner in our competition, had come to the United States to take the trip. He intends to return to Brazil. I feel that, in these circumstances, it now seems that the matter revolves around any possible restrictions on the emigration visa on which Mr. Rudofsky entered this country. If he can and does return to Brazil at the end of the year as he expects to do, there is no longer any question.

Mr. Noyes believes Mr. Rudofsky is sincere and that he intended to come to this country on a business trip even before he entered the competition, and his having been awarded a prize in some ways facilitated his coming here both financially and in obtaining a visa.

Mr. Rudofsky is very upset and while of course we wish to avoid encouraging him unduly, if you have any word or any thoughts which we might pass on to him, it would help ease the tenseness of the situation for him, we would appreciate your letting us know.

Sincerely yours,

Mr. Arthur Jones  
Projects Director  
Council of National Defense  
11 West 54th Street  
New York, N. Y.

IU:br  
Enc.

cc to Mr. Abbott  
Mr. Noyes

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## THE MUSEUM OF MODERN ART

**Date** May 9, 1941

**To:** Miss Ulrich

**Re:** S. A. Competition Winner,

**From:** Mr. Noyes

Bernardo Rudofsky

In connection with Mr. Bernardo Rudofsky, who is here from Brazil as a South American winner in our competition, it seems that there has been a misunderstanding. Mr. Rudofsky stated to me when he arrived that he had come into the United States as an immigrant, not as a visitor. My understanding of this was that he intended to remain here. What he intended to say was that he had come to the United States on an immigration quota, since this was the only method possible for him to make the trip. He intends to return to Brazil. I feel that, in these circumstances, he has complied with all the requirements of the program, and therefore deserves the prize money immediately, according to the terms of the competition.

Eliot F. Noyes

EFN:as

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*File miss Ulrich*

COUNCIL OF NATIONAL DEFENSE  
COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS  
BETWEEN THE AMERICAN REPUBLICS

NEW YORK OFFICE  
11 WEST 54TH STREET  
NEW YORK CITY

May 2, 1941

Miss Ione Ulrich  
Museum of Modern Art  
11 West 53d Street  
New York, New York

Dear Miss Ulrich:

This is to acknowledge your letter of  
May 1st regarding Mr. Bernardo Rudofsky.

I have referred this matter to our Legal  
Division, the advice of which I hope to be able  
to transmit to Mr. Abbott and you in the course  
of the next few days.

Sincerely yours,

*Arthur Jones*

Arthur Jones  
Projects Director

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WILLIAM BONDYAN & HEINER

14 WALL STREET

NEW YORK

May 1, 1941

NEW YORK OFFICE

NEW YORK OFFICE

NEW YORK OFFICE

NEW YORK OFFICE

NEW YORK OFFICE

Dear Mr. Jones:

We have a problem in connection with the contract covering the Industrial Design Competition limited to Latin American entries on which we need your advice and assistance.

The winners were adjudged, advised and announced, and the Government has paid us \$5,000 accordingly on the contract to cover the five prizes of \$1,000 each. In bringing the winners to New York, several of them, because of the difficulty of making money transfer, have indicated that they would purchase their own fares and be reimbursed upon arrival. This is the case of Mr. Bernardo Rudolfsky, winner from Sao Paulo, Brazil. In other words, Mr. Rudolfsky is here and we have paid him nothing.

Here is our problem: The competition was open to "Residents of South American countries" and Mr. Rudolfsky was a resident of Brazil when he entered the competition. However, before he entered the competition he had applied for a visa to the United States and, having received it, he is now in this country as an immigrant and does not intend to return to Brazil. Further, we found that Mr. Rudolfsky left Austria immediately after the German occupation, going to Argentina on a "capitalist's" visa. Citizenship was denied to foreigners and he left Argentina and went to Brazil, and has been there for about three years. The Brazilians urged him to take out German citizenship papers in Brazil, which they said would facilitate his obtaining a passport to leave the country. He finally secured, through the American consul, "document in lieu of passport" and having been born in Moravia, he entered the United States on the Czechoslovakian quota.

What we need to determine is Mr. Rudolfsky's status and our responsibility in order to preserve the spirit and the terms of our contract with the Government. We feel that whatever we do or do not do in this case must be done with the authority and consent of the Coordinator and the Government. It has been suggested that even though Mr. Rudolfsky may not be entitled to prize money he might be allowed to work with the Contractor and introduced to the various manufacturing companies and stores if he carried his own expenses. If it is determined that Mr. Rudolfsky is not a bona fide winner in the competition, should this consideration be given to him?

Mr. Abbott has asked if you would be so kind as to call him in reference to this matter as soon as you have reviewed the above circumstances. I will be glad to give you any further information or to discuss the matter with you should you desire.

Sincerely yours,

Mr. Arthur Jones,  
Council of National Defense,  
11 West 54th Street,  
New York, N.Y. copy to Mr. Abbott  
IU:op

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|                                       | EMH         | V. I. C        |

SULLIVAN, DONOVAN & HEENEHAN

14 WALL STREET  
NEW YORK

CORNELIUS J. SULLIVAN  
(DECEASED)  
GERALD DONOVAN  
JAMES T. HEENEHAN  
EDMOND M. HANRAHAN

FRANCIS F. STEVENS  
JOHN LANE  
ROBERT J. MCCARTHY  
EDWARD A. SILLIERE

CABLE ADDRESS, NAVILLUS

WESTCHESTER OFFICE  
BAR BUILDING  
WHITE PLAINS, N. Y.

April 29th, 1941.

Miss Ione Ulrich,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

Dear Miss Ulrich:

I received from you in the mail this morning copy of the agreement between the Museum and the Co-ordinator dated February 10th, 1941, as well as the booklet on the Industrial Design Competition.

It is quite obvious that the spirit of the contract and of the terms of the competition was to promote better relations between United States and Latin America and that, while the competition was open to "residents" of the South American countries, it was really for the benefit of the citizens of the South American countries.

As you pointed out over the phone, Bernardo Rudofsky might not really be a resident of Brazil since he has no intention of returning. However, before we make any final decision, I think that Mr. Rudofsky should furnish you with his complete history as to when he left Austria, under what circumstances he left, how he arrived at Brazil and what is his status as an immigrant to this country. In any event, before any payments are made the consent of the Co-ordinator should be obtained. In the meantime, I do not believe that it would be wise for the Museum to treat him as a bona fide winner of the competition. In other words, I do not think the Museum should introduce him to the various commercial houses that might be interested in his work.

Sincerely yours

*E. A. Sillier*

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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Arthur Jones.  
Call for as  
soon as gone  
over.

visa (so much money)

Citizenship cancelled to foreigners  
after war

left Argentina June 1938 -  
to Brazil.

without passport - intercepted -  
Country not in existence  
Brazilians urged him to take  
out German citizenship  
in Brazil - Refused.

Secured thru US Consul "Document  
in lieu of passport"

born in Krasnoyarsk,  
Entered U.S. via Czechoslovakia  
Quota

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THE MUSEUM OF MODERN ART

Date April 28, 1941

To: Mr. Abbott

Re: E. A. Competition Winner,

From: Mr. Hayes

Bernardo Rudofsky.

April 28, 1941

Dear Mr. Silliere:

Dear Mr. Silliere:

In confirmation of our telephone conversation, I am enclosing a copy of the Program covering the Latin America Industrial Design Competition.

Mr. Bernardo Rudofsky, from Sao Paulo, Brazil, was adjudged one of the winners. He has just arrived in New York and we find that he is an Austrian who has been living in Brazil for three years and claims to be neither German or refugee. Before he entered the competition he had applied for a visa to the United States and having received the visa he is now in this country as an immigrant and he does not intend to return to Brazil.

I am also enclosing a copy of our contract with the Government in which the purpose, "to strengthen the bonds between the nations of the Western Hemisphere", is clearly stated.

Can you help us in determining Mr. Rudofsky's status and our responsibility in the matter? I might add that neither his prize money nor his passage money has been paid.

Sincerely yours,

CC / Mr. Hoff  
Miss Ulrich

Mr. Edward A. Silliere,  
Sullivan, Donovan & Heenehan,  
14 Wall Street,  
New York, New York

IU:cp  
encls.

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## THE MUSEUM OF MODERN ART

Date April 28, 1941

To: Mr. Abbott

Re: S. A. Competition Winner,

From: Mr. Noyes

Bernardo Rudofsky.

Dear Dick:

We have a problem in connection with our first arrival from South America. Bernardo Rudofsky from Brazil arrived here last week with his wife. He is Austrian, has been in Brazil three years, and claims to be neither German nor refugee. Before he entered the competition he had applied for a visa to the United States. When he appeared here, he informed me that he had come to this country now as an immigrant and that he did not intend to return to Brazil, in case this affected his status with us. Neither his prize money nor his passage money has been paid. I am enclosing a letter which I have just written to him.

In discussing the situation with Mr. Barr and Miss Ulrich, we have decided to take it up with the Museum lawyers to see what should be done. As I have to go to Chicago for a week, Miss Ulrich will be taking care of this.

CC / Mr. Barr  
✓ Miss Ulrich

EFN:as

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COPY

Contract No. 100AR-48

MEMORANDUM OF AGREEMENT, made this 10th day of February, 1941, effective as of the 1st day of December, 1940, between the United States of America, by the Coordinator of Commercial and Cultural Relations Between the American Republics (hereinafter called "the Coordinator"), and The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. (hereinafter called "the Contractor");

Whereas, the Coordinator, pursuant to paragraph 5 of the Order of the Council of National Defense, approved by the President on August 15, 1940, is "charged with the formulation and execution of a program - - April 28, 1941 - - of development and private facilities in such fields as the arts - - will - - strengthen the bonds between the nations of the Western Hemisphere"; and

Mr. Bernarde Rudofsky, Coordinator has determined that, as a part of such program, The Middletown Hotel other design competitions, in which Latin American architects 148 East 48th Street should be conducted by appropriate agencies and institutions New York, N. Y. in the United States;

Dear Mr. Rudofsky:

The Contractor, through its Department of Industrial Design, has indicated its willingness and ability to arrange and conduct an industrial design competition.

In connection with your arrival in this country as an immigrant, and not as just a visitor under the terms of the Competition, we feel that some further consideration of the situation is necessary. The money for prizes was donated so that designers from the other American Republics might visit the United States and then return to work in their own countries. If you do not plan to return to Brazil, there is some question as to whether we are permitted to award the prize.

Latin American Republics. Competitors will be required to submit original drawings of furniture such as might be used in a living room, a dining room, a bedroom, etc.

We are taking this up immediately, and will let you know what decision is reached. The winners of the competition, who shall be five in number, will be brought from their homes in Latin America to the United States for a sojourn of from three to four months (during which period they will work with the Contractor and visit various companies and stores, for the purpose of investigating possible American use of the products of their respective countries), and will receive \$1,000 each to cover their expenses during their stay in the United States. It is understood and agreed that the competition shall close no later than January 15, 1941, and that the announcement of the names of the winners shall be made on or about February 15, 1941.

Yours very sincerely,  
Eliot F. Noyes

2. The Coordinator agreed to pay the Contractor an amount not in excess of \$10,000, in accordance with the following schedule: Upon certification by the Coordinator of the names of the winners, the amount of \$5,000, and upon the arrival of the winners in New York, an amount equal to the actual round-trip transportation costs of bringing the winners to New York, and return, provided that such amount shall not exceed a maximum total of \$5,000. Such payments shall be made upon public vouchers approved by the Contractor or his duly authorized representative.

CC Mr. Barr  
Mr. Abbett  
Miss Ulrich

Member of or Delegate to the Congress and no Resident Commissioner shall be allowed to sign above or interest in this agreement or to any benefit to arise therefrom.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals, and intend to be legally bound hereunto.

(Signed)

UNITED STATES OF AMERICA  
Coordinator of Commercial and Cultural Relations  
Between the American Republics  
By: CARL S. SPENCE, Assistant Coordinator  
THE MUSEUM OF MODERN ART  
By: JOHN H. ABERT

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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COPY

Contract No. HDCar -18

*L.A. Design*

(19)

MEMORANDUM OF AGREEMENT, made this 10th day of February, 1941, effective as of the 1st day of December, 1940, between the United States of America, by the Coordinator of Commercial and Cultural Relations between the American Republics (hereinafter called "the Coordinator"), and The Museum of Modern Art, 11 West 53rd St., New York, N.Y. (hereinafter called "the Contractor").

Whereas, the Coordinator, pursuant to paragraph 5 of the Order of the Council of National Defense, approved by the President on August 16, 1940, is "charged with the formulation and execution of a program \* \* which, by effective use of Government and private facilities in such fields as the arts \* \* will \* \* strengthen the bonds between the nations of the Western Hemisphere"; and

WHEREAS, the Coordinator has determined that, as a part of such program, art, architectural, and other design competitions, in which Latin American contributors are invited to compete, should be conducted by appropriate agencies and institutions in the United States; and

WHEREAS, the Contractor, through its Department of Industrial Design, has indicated its willingness and ability to arrange and conduct an industrial design competition limited to Latin American entries.

NOW, THEREFORE, THIS AGREEMENT WITNESSETH:

1. The Contractor agrees to prepare and issue announcements of, to make all arrangements for, and to conduct an industrial design competition open to competitors resident in the twenty Latin American Republics. Competitors will be required to submit original drawings of furniture such as might be used in a living room, a dining room, a bedroom, or an outdoor area, which drawings will be judged by a jury composed of recognized experts in the field of furniture design. The winners of the competition, who shall be five in number, will be brought from their homes in Latin America to the United States for a sojourn of from three to four months (during which period they will work with the Contractor and visit various manufacturing companies and stores, for the purpose of investigating possible American use of the products of their respective countries), and will receive \$1,000 each to cover their expenses during their stay in the United States. It is understood and agreed that the competition shall close not later than January 15, 1941, and that the announcement of the names of the winners shall be made on or about February 15, 1941.

2. The Coordinator agrees to pay the Contractor an amount not in excess of \$10,000, in accordance with the following schedule: Upon certification to the Coordinator of the names of the winners, the amount of \$5,000; and upon the arrival of the winners in New York, an amount equal to the actual round-trip transportation costs of bringing the winners to New York, and return, provided that such amount shall not exceed a maximum total of \$5,000. Such payments shall be made upon public vouchers approved by the Coordinator or his duly authorized representative.

3. No Member of or Delegate to the Congress and no Resident Commissioner shall be admitted to any share or interest in this agreement or to any benefit to arise thereupon.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals, and intend to be legally bound hereby.

UNITED STATES OF AMERICA  
Coordinator of Commercial and Cultural Relations  
Between the American Republics  
(Signed) By CARL B. SPEATH, Assistant Coordinator  
THE MUSEUM OF MODERN ART  
(Signed) By JOHN E. ABBOTT

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*Van Beuren et al*

*Take  
John Webb  
Comp*

As joint winners in the Industrial Design Competition held by the Museum of Modern Art, we have authorized Mr. van Beuren to represent the three of us and to make the trip to New York in accordance with the terms of the award. Further, we authorize the Museum of Modern Art to pay to, and Mr. van Beuren to accept for the three of us, the full amount of the prize money of One Thousand Dollars (\$1,000.00) awarded as a winner.

October 2, 1941

I hereby acknowledge full receipt of the award of One Thousand Dollars (\$1,000.00) and authorize Mr. van Beuren to deliver this money in exchange

I am enclosing a receipt which we discussed this morning and would greatly appreciate your obtaining Mr. Webb's and Mr. Grabe's signatures. I presume you will have this back about Tuesday or Wednesday of next week, when I will have the check ready.

Yours truly,  
Michael van Beuren

Thank you for your kind cooperation.

Sincerely yours,

Michael van Beuren

Mr. Michael van Beuren  
Hotel Winslow  
New York, N. Y.

IU:br  
Encs.

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As joint winners in the Industrial Design Competition held by the Museum of Modern Art, we have authorized Mr. van Beuren to represent the three of us and to make the trip to New York in accordance with the terms of the award. Further, we authorize the Museum of Modern Art to pay to, and Mr. van Beuren to accept for the three of us, the full amount of the prize money of One Thousand Dollars (\$1,000.00) awarded us as winners.

Mr. Julio We hereby acknowledge full receipt of the award of One Thousand Dollars (\$1,000.00) and authorize Mr. van Beuren to deliver this receipt in exchange for the check.

Dear Mr. Villalobos:

Date: October 1941 Signed: Klaus Grabe  
October 1941 Morley Webb  
October 1941 Michael van Beuren

EH:ao  
Encle.

CC Miss Ulrich

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COUNCIL OF NATIONAL DEFENSE  
 COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS  
 BETWEEN THE AMERICAN REPUBLICS

OFFICE BUILDING  
 1400 G STREET, N.W.

March 14, 1941

*Villalobos*  
*File*  
*← La Jada Design*

April 11, 1941

Mr. John B. Abbott  
 Executive Vice President  
 Mr. Julie Villalobos of Modern Art  
 Calle Lima No. 467 3rd Street  
 Buenos Aires York, N. Y.  
 Argentina

Dear Mr. Villalobos:

I have your letter of March 6, 1941, and  
 I am enclosing a draft for \$671.00 which covers the expenses  
 of your trip and various taxes. Please let us know as soon as you can  
 when you expect to arrive. No. HDGAr-19. (Incidentally, I note  
 that you refer to the contract as Contract No. HDGAr-18.  
 I wish you a pleasant journey, and look forward to meeting you.

The Museum's first voucher has likewise been  
 received, approved by this Office. Yours very sincerely,  
 forwarded to the Fiscal Office for payment.

Sincerely yours,  
 Eliot F. Noyes  
*E. F. Noyes*  
 Nelson A. Rockefeller  
 Coordinator

EFN:ias  
 Encls.

CC Miss Ulrich

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*Abbott*

COUNCIL OF NATIONAL DEFENSE  
COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS  
BETWEEN THE AMERICAN REPUBLICS

STATE DEPARTMENT BUILDING  
WASHINGTON, D. C.

March 14, 1941

Mr. John E. Abbott  
Executive Vice President  
The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Dick:

I have your letter of March 6, 1941, and the enclosed certificate of the winners of the Industrial Design Competition conducted by The Museum of Modern Art under Contract No. NDCar-19. (Incidentally, I note that you refer to the contract as Contract No. NDCar-18, whereas the correct number is NDCar-19.)

The Museum's first voucher has likewise been received, approved by this Office as to amount, and forwarded to the Fiscal Office for payment.

Sincerely yours,

*N.A. Rockefeller*  
Nelson A. Rockefeller  
Coordinator

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THE MUSEUM OF MODERN ART

Date March 11, 1941

To: Miss I. Ulrich

Re: L.A. Industrial Design Vouchers

From: Mr. J. Abbott

March 5, 1941

Are you handling the certification of vouchers, etc.  
Mr. Nelson A. Rockefeller  
Coordinator of Commercial and the Latin American  
Cultural Relations between  
the American Republics Please let me have a  
Department of State Building  
Washington, D. C. you are ready.

Dear Mr. Rockefeller:

In accordance with Contract No. NDCar-18, dated February 10, 1941, I am sending you herewith Certification of the names of the winners of the Industrial Design competition conducted by the Museum of Modern Art for Latin American participants only.

Sincerely yours,

JEA:br

*cert. paid to M.A.C.  
Bill 200 to Wacker*

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## THE MUSEUM OF MODERN ART

**Date** March 11, 1941

**To:** Miss I. Ulrich

**Re:** L.A. Industrial Design Winners

**From:** Mr. J. Abbott

---

Are you handling the certification of vouchers, etc.  
necessary to obtain the money on the Latin American  
Industrial Design winners? Please let me have a  
memo about this when you are ready.

J.E.A.

*Cert. fwd'd to H.A.R.  
Bill fwd'd to workshop*

*h*

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## THE MUSEUM OF MODERN ART

**Date** March 12, 1941

**To:** Miss Ulrich

**Re:** \_\_\_\_\_

**From:** cp

\_\_\_\_\_

---

Mr. Ivy advises that in many of the South American countries it is very difficult to get dollar exchange or to take money out of the country. If we sent money down, it would be converted into the currency of the particular country and permission would have to be secured to bring it out. Too, dollar exchange is on a quota basis; one has to wait one's turn.

As to passage: from the point of view of being sure money could be used for passage, it would be better to send tickets. On the other hand, if it is desired to consult the preference of the people concerned, he suggested sending air mail letters at once.

Concerning any payments not needed for passage or expenses, he advised holding money here, to be paid here in U.S. currency.

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PHONE HANOVER 2-1100

AMERICAN SCANTIC LINE

AMERICAN REPUBLICS LINE

Museum of Modern Art  
 11 West 53rd St.  
 New York

N. Y. April 4, 1941

To MOORE-McCORMACK LINES, INC. DR.  
 STEAMSHIP OWNERS AND AGENTS  
 5 BROADWAY

FOLD

S. S.

VOYAGE NO.

DEPT. Passenger

FORM N. Y. 28 12M 1-30 36421

ROUND TRIP FIRST CLASS PASSAGE

MONTEVIDEO, URUGUAY

|                          |                 |
|--------------------------|-----------------|
| MR. ROMAN FRESNEDO ..... | \$625.00        |
| U.S. REVENUE TAX .....   | 5.50            |
| HEAD TAX .....           | 8.00            |
| CABLE CHARGES .....      | 5.00            |
|                          | <u>\$643.50</u> |

MONTEVIDEO RETURN

E. & O. E.

Teatro de las Artes  
 Calle de las Artes No. 45, d. 209  
 Mexico, D. F.

Roman Fresnedo Siri  
 Lugano 3487  
 Montevideo  
 Uruguay

Bernardo Rudofsky  
 1 rua Epitacio Pessoa  
 Edificio Esther ap. 803  
 Sao Paulo, Brazil

Julio Villalobos  
 Calle Lima No. 467  
 Buenos Aires  
 Argentina

40 - 60. - H 237.53  
 Fare - 625 -  
 tax rate - 18.50 643.50  
 5/7 - 250 -  
 671 2.08 673.08

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2/17/41

TRAVEL COSTS FOR SOUTH AMERICAN COMPETITION WINNERS

AMERICAN REPUBLICAN LINE - PACIFIC REPUBLICAN LINE - AMERICAN COASTING LINE

FIVE BROADWAY, NEW YORK

Buenos Aires, Argentina ----- \$625 round trip by boat  
18 days

Sao Paulo, Brazil ----- \$560.00 round trip by boat  
12 days

Montivideo, Uruguay ----- \$625.00 round trip by boat  
17 days

Mexico City ----- \$180.00 round trip by train  
4 nights

SOUTH AMERICAN WINNERS

Michael van Beuren  
Klaus Grabe  
Morley Webb  
Hamburgo 40  
Mexico, D. F.

Xavier Guerrero  
Teatro de las Artes  
Calle de las Arter No.45,d209  
Mexico, D. F.

Roman Fresnedo Siri  
Lugano 3487  
Montevideo  
Uruguay

Bernardo Rudofsky  
1 rua Epitacio Pessoa  
Edificio Esther ap.803  
Sao Paulo, Brazil

Julio Villalobos  
Calle Lima No.467  
Buenos Aires  
Argentina

Fare - 177.53  
Exp - 60.-  
H 237.53

Fare - 625.-  
tax 18.50  
643.50

5/7- 250-

671  
2.08  
673.08

THE MUSEUM OF MODERN ART

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BALTIMORE  
BOSTON  
CHARLESTON (S. C.)  
CHICAGO  
CINCINNATI  
DETROIT  
JACKSONVILLE  
LOS ANGELES  
NORFOLK  
PITTSBURGH  
PHILADELPHIA  
PORTLAND, ORE.  
ROCHESTER  
SAN FRANCISCO  
SAVANNAH  
SEATTLE  
ST. LOUIS  
TACOMA  
VANCOUVER, B. C.  
ANGRA DOS REIS, BRAZIL  
BAHIA BLANCA, ARGENTINA  
BARRANGUILLA, COLOMBIA  
BELEM (PARA), BRAZIL  
BERGEN, NORWAY

**MOORE-McCORMACK LINES, INC.**  
AMERICAN REPUBLICS LINE • PACIFIC REPUBLICS LINE • AMERICAN SCANTIC LINE  
FIVE BROADWAY, NEW YORK

CABLE ADDRESS: MOOREMACK

CRISTOBAL, PANAMA  
CURACAO, VENEZUELA  
FORTALEZA (CEARA), BRAZIL  
GDYNIA, POLAND  
GOTHENBURG, SWEDEN  
HELSINKI, FINLAND  
LA GUAYRA, VENEZUELA  
MARANHAO, BRAZIL  
MONTEVIDEO, URUGUAY  
OSLO, NORWAY  
PARAGUA, BRAZIL  
PARANHYBA (PIAUHY), BRAZIL  
PORT OF SPAIN, TRINIDAD, B. W. I.  
PORTO ALEGRE, BRAZIL  
RECIFE (PERNAMBUCO), BRAZIL  
RIO DE JANEIRO, BRAZIL  
RIO GRANDE DO SUL, BRAZIL  
ROSARIO, ARGENTINA  
SANTOS, BRAZIL  
SAO LUIZ (MARANHAO), BRAZIL  
SAO PAULO, BRAZIL  
SAO SALVADOR (BAHIA), BRAZIL  
STOCKHOLM, SWEDEN

April 4, 1941

**THE MUSEUM OF MODERN ART**

**Date** April 3, 1941

**To:** Miss Ulrich

**Re:** Round trip passage from

**From:** Miss Sewall

Uruguay for Mr. Roman Fresnedo.

Can arrangements be made for a check <sup>for</sup> \$625.00 to be drawn to The Moore-McCormack Lines Inc. This is for the round trip ticket of Mr. Roman Fresnedo, the competition winner in Uruguay, from Montevideo to New York, first class.

*Receipt & copy of  
exchange order to be  
obtained -*

*65*  
Eliot F. Noyes

*ck #14436  
14399  
4/3/41*

TJK:GB  
ENCL.

Per

*Ritzenberger*

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BALTIMORE  
BOSTON  
CHARLESTON (S. C.)  
CHICAGO  
CINCINNATI  
DETROIT  
JACKSONVILLE  
LOS ANGELES  
NORFOLK  
PITTSBURGH  
PHILADELPHIA  
PORTLAND, ORE.  
ROCHESTER  
SAN FRANCISCO  
SAVANNAH  
SEATTLE  
ST. LOUIS  
TACOMA  
VANCOUVER, B. C.  
ANGRA DOS REIS, BRAZIL  
BAHIA BLANCA, ARGENTINA  
BARRANQUILLA, COLOMBIA  
BELEM (PARA), BRAZIL  
BERGEN, NORWAY  
BRIDGETOWN (BARBADOS), B. W. I.  
BUENOS AIRES, ARGENTINA  
COPENHAGEN, DENMARK

**MOORE-McCORMACK LINES, Inc.**  
AMERICAN REPUBLICS LINE • PACIFIC REPUBLICS LINE • AMERICAN SCANTIC LINE  
FIVE BROADWAY, NEW YORK

CABLE ADDRESS: MOOREMACK

April 4, 1941

CRISTOBAL, PANAMA  
CURACAO, VENEZUELA  
FORTALEZA (CEARA), BRAZIL  
GDYNIA, POLAND  
GOTHENBURG, SWEDEN  
HELSINGFORS, FINLAND  
LA GUAYRA, VENEZUELA  
MARANHAO, BRAZIL  
MONTEVIDEO, URUGUAY  
OSLO, NORWAY  
PARANAGUA, BRAZIL  
PARANAYBA (PIAUIHY), BRAZIL  
PORT OF SPAIN, TRINIDAD, B. W. I.  
PORTO ALEGRE, BRAZIL  
RECIFE (PERNAMBUCO), BRAZIL  
RIO DE JANEIRO, BRAZIL  
RIO GRANDE DO SUL, BRAZIL  
ROSARIO, ARGENTINA  
SANTOS, BRAZIL  
SAO LUIZ (MARANHAO), BRAZIL  
SAO PAULO, BRAZIL  
SAO SALVADOR (BAHIA), BRAZIL  
STOCKHOLM, SWEDEN  
TOTOYA, BRAZIL  
TRONDHEIM, NORWAY  
VICTORIA (ESPIRITO SANTO), B. C.  
WARSAW, POLAND

The Museum of Modern Art,  
11 West 53rd Street,  
New York City.

Attention: Miss A.D.Sewall

Gentlemen:

As requested in your letter of the 3rd we are pleased to enclose herewith statement for \$643.50 covering passage, taxes and cable charges for Mr. Roman Fresnedo, Av. Suarez 3281, Montevideo, Uruguay.

The S.S. "BRAZIL" sails from Montevideo on April 14th to Buenos Aires and leaves Buenos Aires for New York on April 18th and immediately upon receipt of your remittance we will cable to our Montevideo office to do their utmost to accommodate this passenger on this steamer.

Awaiting your reply and assuring you of our best attention, we are

Very truly yours,

AMERICAN REPUBLICS LINE  
MOORE-McCORMACK LINES, Inc.  
William C. Neven  
Assistant Passenger Traffic Manager

TJK:GB  
ENCLS.

Per *W. C. Neven*

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April 3, 1941

Passenger Office  
Moore McCormack Lines Inc.  
5 Broadway  
New York, N. Y.

Dear Sir:

Will you be good enough to send us a bill for \$625.00 for a round trip passage to New York, First Class, on the "Brazil", sailing from Montevideo, April 17th. This is to be in the name of Mr. Roman Fresnedo, Av. Suarez 3281, Montevideo, Uruguay. Upon receipt, we will immediately forward a check to you for the amount specified, and we understand that you will make all arrangements with your agency in Montevideo for the ticket to be delivered to Mr. Fresnedo.

Although Mr. Fresnedo has informed us that he plans to sail on the "Brazil" and we assume that he has reserved passage on this boat, we hope this matter can be taken care of immediately as the time is quite short.

Yours very truly,

Assistant

CC Miss Ulrich

S Miss Ulrich

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April 9, 1941

Mr. Xavier Guerrero  
Teatro de las Artes  
Calle de las Arter No. 45, d. 209  
Mexico, D. F.

The Museum of Modern Art  
General Account

Dear Mr. Guerrero:

I am enclosing your check for \$237.53, which includes the cost of the round trip railroad ticket as quoted to us by the American Express Travel Agency, and an additional sum to cover your incidental expenses while making the journey.

I hope you have a pleasant trip, and look forward to seeing you here.

With best wishes,

Eliot F. Hoyer

EFH:as  
Encls.

CC Miss Ulrich

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Bank advises that no restrictions on money  
to Argentina. Bank draft preferable form.

cp

for \$671.00, payable in dollars, to the order of

Mr. Julio Villalobos,  
Calle Lima, #467,  
Buenos Aires, Argentina, S.A.

Please send draft to us and we will forward to  
Mr. Villalobos.

Upon your advice, we will forward our check in  
payment for this draft.

Very truly yours, April 8, 1941

To: The Chase National Bank,  
Foreign Department,  
30 Rockefeller Plaza,  
New York, New York

Re: Travel for round trip to N. Y.  
from Argentina for Mr. Julio  
Villalobos

IU:cp

Mr. Julio Villalobos, the competition winner in Buenos Aires has written  
me that he prefers to have the check for his round trip passage to New  
York sent directly to him. Can this be taken care of as soon as possible.  
The round trip passage is \$622.00. Added to this figure is \$49.00 in taxes.  
(The \$49.00 taxes are a 8% Argentine Govt. tax) making a total of \$671.00

Edith Nagel

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Technical advisors for the jury consist of...  
 of... Michigan, and...  
 intelligent structure...  
 for...  
 the furniture industry...  
 step in the progress of furniture design...  
 handling of unit furniture in a living room...  
 advance over any now produced.

Technical advisors for the jury consist of  
 April 9, 1941

Worces...  
 Philadelphia

Gentlemen: Re: Museum of Modern Art  
 General Account

Will you please prepare for our account draft  
 for \$671.00, payable in dollars, to the order of:

Mr. Julio Villalobos,  
 Calle Lima, #467,  
 Buenos Aires, Argentina, S.A.

Please send draft to us and we will forward to  
 Mr. Villalobos.

Upon your advice, we will forward our check in  
 payment for this draft.

Very truly yours, April 9, 1941

To: The Chase National Bank,  
 Foreign Department,  
 30 Rockefeller Plaza,  
 New York, New York

Re: Check for travel trip to N. Y.  
 from Argentina for Mr. Julio  
 Villalobos

IU:cp

Mr. Julio Villalobos, the competition winner in Buenos Aires has written  
 us that he wishes to have the check for his round trip passage to New  
 York sent directly to him. Can this be taken care of as soon as possible.  
 The round trip passage is \$425.00. Added to this figure is \$40.00 in taxes,  
 (or \$4.00 New York & \$36.00 Argentine Govt. tax) making a total of \$671.00

Elis F. Naves

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## THE MUSEUM OF MODERN ART

**Date** April 8, 1941

**To:** Miss Ulrich

**Re:** Check for round trip to N. Y.

**From:** Mr. Noyes

from Argentina for Mr. Julio  
Villalobos

Mr. Julio Villalobos, the competition winner in Buenos Aires has written us that he prefers to have the check for his round trip passage to New York sent directly to him. Can this be taken care of as soon as possible. The round trip passage is \$625.00. Added to this figure is \$46.00 in taxes, [an \$8.00 Head Tax & a \$38.00 Argentine Govt. tax,] making a total of \$671.00

*Eliot Noyes*

report:

"From the several thousand different detailed individual designs submitted, we would say that the percentage of technically impracticable pieces was relatively low.

"A greater percentage of designs, because of their use of over-large rubber or latex inner cushions, carried

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41130 - 7

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

TELEPHONE: CIRCLE 5-8900

FOR RELEASE SATURDAY AFTERNOON or  
 SUNDAY MORNING, FEBRUARY 1 or 2, 1941

MUSEUM OF MODERN ART ANNOUNCES WINNERS IN INDUSTRIAL DESIGN  
 COMPETITIONS FOR TWENTY-ONE AMERICAN REPUBLICS

The Museum of Modern Art, 11 West 53 Street, announces that prizes have been awarded in its Industrial Design Competitions for Home Furnishings. In Competition I, for designers in the United States, eight first prizes and nineteen honorable mentions have been awarded. In Competition II, for designers in the other American Republics, five first prizes have been awarded. The prize winners are as follows:

For the United States

The prize winners in the United States will be offered contracts from manufacturers for producing their designs commercially.

Category A - Seating for a living room

Eero Saarinen and Charles O. Eames of Bloomfield Hills, Michigan. Honorable Mentions to Emrich Nicholson and Douglas Maier of New York City; Peter Pfisterer of Los Angeles; Carl Anderson and Ross Bellah of Los Angeles; Oskar Stonorov and Willo von Moltke of Philadelphia.

Category B - Other furniture for a living room

Eero Saarinen and Charles O. Eames of Bloomfield Hills, Michigan. Honorable Mention to Harry Weese and Benjamin Baldwin of Kenilworth, Ill.

Category C - Furniture for a dining room

No submissions were found worthy of a first prize. Honorable Mentions to Carl Koch of Belmont, Mass.; Hugh Stubbins of Arlington, Mass.; and Stephen L. Macdonald of Salt Lake City.

Category D - Furniture for a bedroom

Oskar Stonorov and Willo von Moltke of Philadelphia  
 Honorable Mention to Harry Weese and Benjamin Baldwin of Kenilworth, Ill.

Category E - Furniture for a one room apartment

Martin Craig and Ann Hatfield of New York City  
 Honorable Mention to Antonin Raymond of New Hope, Penna.

Category F - Furniture for outdoor living

Harry Weese and Benjamin Baldwin of Kenilworth, Ill.  
 Honorable Mention to Chester E. Negel of Austin, Texas.

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-2-

## Category G - Movable lighting equipment

Peter Pfisterer of Los Angeles

Honorable Mentions to Norton Polivnick and Bernard Greenberg of Cambridge, Mass.; and to Charles W. Wyckoff of Cambridge, Mass.

## Category H - Woven fabrics

Marli Ehrman of Chicago

Honorable Mention to Henning-Rees of San Francisco; Marianne Strengell of Bloomfield Hills, Mich.; and Ulla of Ugglas of Bloomfield Hills, Mich.

## Category I - Printed fabrics

Antonin Raymond of New Hope, Penna.

Honorable Mentions to Frances Miller of New York City; Harriet Meserole of New York City; and Virginia Nepodal of Cleveland Heights, Ohio.

For the other American Republics

Julio Villalobos, Buenos Aires, Argentina  
 Bernarado Rudofsky, Sao Paulo, Brazil  
 Xavier Guerrero, Mexico, D. F.  
 Michael van Beuren, Klaus Grabe, Morley Webb,  
 Mexico, D. F.  
 Roman Fresnedo Siri, Montevideo, Uruguay.

Each of these five prize winners will receive a round trip ticket to New York and \$1,000 to cover expenses while visiting the United States for the purpose of becoming acquainted with its manufacturing and retailing methods. It is hoped that they will take back with them whatever ideas and methods may be of value in putting their designs into production in their own countries. Their designs will not be manufactured in the United States but all possible assistance will be given in finding retail outlets for their goods in this country.

The design competitions opened September 30, 1940 and closed for the United States January 11, 1941, and for the other American Republics January 15. There was a total of 643 entries received. Of this number 58 entries came from fourteen American republics other than the United States. Entries were received from thirty-eight States in this country, New York leading with 164 entries; California second with 57; Illinois third with 43; Massachusetts fourth with 28. It is interesting to note that only one first prize went to a New York entry whereas two first prizes were awarded entries from Bloomfield Hills, Michigan.

Under the leadership of Bloomingdale Bros., New York City, twelve stores throughout the country are sponsoring the production and sale of the winning designs. These stores have cooperated with the Museum from the time plans were first made to hold the Competition; and they will be the retail outlets for the home furnishings produced as a result of the Competition. It is expected

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-3-

that stores in other cities may join the project. The original sponsoring stores are:

|                         |                      |
|-------------------------|----------------------|
| Bloomingdale Bros.      | NEW YORK, N. Y.      |
| Strawbridge & Clothier  | PHILADELPHIA, PENNA. |
| Marshall Field          | CHICAGO, ILL.        |
| Barker Bros.            | LOS ANGELES, CAL.    |
| Halle Bros.             | CLEVELAND, OHIO      |
| The May Co.             | ST. LOUIS, MO.       |
| The F. & R. Lazarus Co. | COLUMBUS, OHIO       |
| Wolf & Dessauer         | FORT WAYNE, IND.     |
| The J. L. Hudson Co.    | DETROIT, MICH.       |
| Kaufmann Dep't. Store   | PITTSBURGH, PENNA.   |
| L. S. Ayres Co.         | INDIANAPOLIS, IND.   |

A large exhibition of the prize-winning designs and the actual pieces produced from them will open at the Museum of Modern Art, 11 West 53 Street, early in the fall of 1941. Simultaneously the manufactured pieces will be placed on sale in the sponsoring stores throughout the country.

The judges for the Competition were:

|                          |   |
|--------------------------|---|
| Alfred H. Barr, Jr.      | - Director of the Museum of Modern Art  |
| Catherine K. Bauer       | - Special Consultant to the United States Housing Authority   |
| Marcel Breuer            | - Associate Professor of Architecture, Harvard University   |
| Edgar Kaufmann, Jr.      | - Design Editor of <u>New Directions</u> ; Merchandise Manager in Home Furnishings of Kaufmann's Stores |
| Edward Stone             | - New York architect  |
| Alternate: John McAndrew | - Curator of the Architecture Department of the Museum of Modern Art.                                   |

Mr. Barr, Chairman, gave the following preliminary report for the jury:

"While a detailed report of the jury on the winning designs will be made at the time that these designs are published, the jury wishes to state now that it feels that the competition has been remarkably successful in securing a group of designers who have the ability to create useful and beautiful furniture for today's living.

"Winners in the various categories were selected where the jury felt that designers had thoroughly demonstrated sound direction and real competence in design. Honorable Mentions were awarded to designers usually for specific designs rather than for their entire entries, and signify that the jury wishes to recommend that these designs be considered for production.

"Winners were selected in all categories excepting for dining room furniture, where no competitor had made a sufficient study of the various essential dining room requirements. Two Honorable Mentions were awarded in this category, however.

"The jury was particularly pleased that the competition had not only brought out good designs in all categories, but that it had uncovered one outstanding new development in

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-4-

furniture design in the entries of Eero Saarinen and Charles O. Eames, of Bloomfield Hills, Michigan, whose submissions matched a reasonable and intelligent structural idea with a brilliant expression. Their designs for chairs, using a technique new to the furniture industry, gives promise of being an important step in the progress of furniture design, and their new handling of unit furniture in a living room marks a definite advance over any now produced."

Technical advisors for the jury were:

Woven Fabrics:

Berthold Strauss of Moss Rose, Inc., Philadelphia

Printed Fabrics:

Cyrus Clark of Cyrus Clark, Inc., New York City

Lighting:

Kurt Versen of Kurt Versen, Inc., New York City

Furniture:

Frank T. Parrish of Heywood-Wakefield Company, Gardner, Mass.

Mr. Parrish made the following comments in his technical report:

"From the several thousand different detailed individual designs submitted, we would say that the percentage of technically impracticable pieces was relatively low.

"A greater percentage of designs, because of their use of over-large rubber or latex inner cushions, carried them out of the 'normal price range for the middle income groups.' This was also true of the many pieces of plastic furniture submitted."

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SOUTH AMERICAN WINNERS

- ⑤ Roman Fresnedo Siri  
Montevideo, Uruguay ----- Booklet and five sheets of chair plans, <sup>for</sup> living room and outdoor. Plastic; tubular steel with cowhide seat & backs in continuous strips or webbed; wood frames with cane webbing seats & backs (cane & bamboo, rattan & thistle). Side chairs, easy chairs, arm chairs, lounge chairs. one wardrobe in plastic.
- ① Julio Villalobos ----- 6 drawings <sup>for</sup> Outdoor & informal chairs. Bentwood frames with cowhide seats & backs, easy chairs. Wood garden chair with arms & extendible foot rest. Folding wood chair with leather or fabric seat & back. Samples of wood, rattan, fiber & cotton fabric. <sup>incl.</sup>
- ③ Xavier Guerrero ----- 4 sheets of furniture for dining room, ~~etc.~~ wood table, chair with webbed seat, wall shelf, <sup>(ban)</sup> cot with webbed seat & cabinet.
- ④ Michael van Beuren ----- 5 drawings. Wood frame chairs, webbed seats & back  
Klaus Grabe informal seating. Studio couch. Rest chair with  
Morley Webb seat & back in one piece.  
Mexico, D. F.
- ② Bernardo Rudofsky ----- 3 sheets of <sup>drawings for</sup> outdoor chairs & folding plywood dining table. Terrace chair of metal tubing with canvas strips. Other chairs with painted metal frames & fabric strip seats & backs, 1 with canopy. Straight wood chairs covered with painted waterproof canvas.  
1 sheet of rather formal seating. Natural or painted wood frames, vegetable fiber fabric seats & backs.  
Samples of fabrics.

③ Since the purpose of the competition was to discover designers of imagination and ability in the other American republics, who could apply their local materials and methods of construction in the making of furniture for contemporary living, the jury examined the submissions and selected five winners on the basis of design ability as demonstrated in their drawings,

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## THE MUSEUM OF MODERN ART

**Date** February 21, 1941

**To:** Miss Ulrich

**Re:** S. A. Winners

**From:** Mr. Noyes

Attached is the information about the S. A. Competition winners which you wanted. It includes a publicity release on the compet., a copy of the cable sent to the five S. A. winners, and a copy of the follow up letter sent to the winners. Also a program. Let me know if this is not all the information you want.

*Eliot Noyes*

sort of study or research you wish. Please write as soon as possible confirming that you will arrive in May.

One of the purposes of your trip will be to see if we can arrange to have your furniture designs manufactured in Argentina and sold in the United States. We shall try to arrange retail outlets when you are here. If this succeeds, it would be useful to know of any manufacturers in Argentina which might be able to produce your designs. I suggest that you make some preliminary investigations along these lines and bring this information with you when you come, so that we could get in touch with these manufacturers from here. Any additional information of this sort and any other drawings you have may be useful.

Whether or not we can arrange these things, we would like to display some of your constructed furniture here in October. We can discuss this further when you arrive.

I shall send your check for round trip ticket as soon as possible.

Yours very sincerely,

Eliot F. Noyes

EFN:as

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Charge to the account of THE MUSEUM OF MODERN ART

|                          |                |
|--------------------------|----------------|
| CLASS OF SERVICE DESIRED |                |
| DOMESTIC                 | CABLE          |
| TELEGRAM                 | ORDINARY       |
| DAY LETTER               | URGENT RATE    |
| SEMI-NIGHT LETTER        | DEFERRED       |
| NIGHT LETTER             | NIGHT LETTER   |
| SPECIAL SERVICE          | SNIP RADIOGRAM |

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary radiogram.

**WESTERN UNION** 1206-B

|                        |
|------------------------|
| CHECK                  |
| ACCOUNTING INFORMATION |
| TIME FILED             |

R. B. WHITE PRESIDENT      NEWCOMB CARLTON CHAIRMAN OF THE BOARD      J. C. WILLEVER FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

JANUARY 30, 1941

BERNARDO RUDOFISKY  
1 RUA EPITACIO PESSOA  
EDIFICIO ESTHER AP.803  
SAO PAULO, BRAZIL

YOU ARE PRIZEWINNER IN MUSEUM OF MODERN ART COMPETITION. CONGRATULATIONS.  
WE WILL SEND LETTER WITH FURTHER INSTRUCTIONS.

ELIOT NOYES

COPY

sort of study or research you wish. Please write as soon as possible confirming that you will arrive in May.

One of the purposes of your trip will be to see if we can arrange to have your furniture designs manufactured in Argentina and sold in the United States. We shall try to arrange retail outlets when you are here. If this succeeds, it would be useful to know of any manufacturers in Argentina which might be able to produce your designs. I suggest that you make some preliminary investigations along these lines and bring this information with you when you come, so that we could get in touch with these manufacturers from here. Any additional information of this sort and any other drawings you have may be useful.

Whether or not we can arrange these things, we would like to display some of your constructed furniture here in October. We can discuss this further when you arrive.

I shall send your check for round trip ticket as soon as possible.

Yours very sincerely,

Eliot F. Noyes

EFN:as

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COPY  
THE MUSEUM OF MODERN ART  
NEW YORK

11 WEST 53 STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ELIOT F. NOYES, DIRECTOR  
DEPARTMENT OF INDUSTRIAL DESIGN

February 18, 1941

Mr. Julio Villalobos  
Calle Lima No. 467  
Buenos Aires  
Argentina

Dear Mr. Villalobos:

As we stated in our cable, you have been chosen a winner in the Industrial Design Competition held by the Museum of Modern Art. You are one of five winners selected from the American Republics, the other four being from Brazil, Uruguay, and Mexico.

As a winner, you are to receive a round trip to New York City and \$1000 for your other expenses during your trip and stay in the United States. The check for your round trip will be sent to you in a few weeks, and you will receive the \$1000 upon your arrival here.

We have been making some plans so that all the winners will be here at the same time, and so that trips to manufacturers and so forth may be made all together. We suggest therefore that you plan to arrive in New York City in about the middle of May. We shall arrange a limited schedule of visits which will be of interest for you, but in general you will be free to do any sort of study or research you wish. Please write as soon as possible confirming that you will arrive in May.

One of the purposes of your trip will be to see if we can arrange to have your furniture designs manufactured in Argentina and sold in the United States. We shall try to arrange retail outlets when you are here. If this succeeds, it would be useful to know of any manufacturers in Argentina which might be able to produce your designs. I suggest that you make some preliminary investigations along these lines and bring this information with you when you come, so that we could get in touch with these manufacturers from here. Any additional information of this sort and any other drawings you have may be useful.

Whether or not we can arrange these things, we would like to display some of your constructed furniture here in October. We can discuss this further when you arrive.

I shall send your check for round trip ticket as soon as possible.

Yours very sincerely,

Eliot F. Noyes

EFN:as

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41120 - 5

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

**TELEPHONE: CIRCLE 5-8900**

FOR IMMEDIATE RELEASE

MORE THAN FIVE HUNDRED ENTRIES IN NORTH AND SOUTH AMERICAN  
INDUSTRIAL DESIGN COMPETITION SPONSORED BY MUSEUM OF MODERN ART

More than five hundred entries have been received by the Museum of Modern Art in its two Industrial Design Competitions For Home Furnishings: I. for the United States; II. for the other American Republics. The Competition closed last week and the judges met for the first time Monday, January 20, to begin judging, which is expected to continue for about a week. It is hoped that an announcement of the winners for both North and South America can be made Tuesday, January 28.

New York led the list with 164 entries. California was next with 57. There was a total of 42 entries from fourteen other American Republics with Brazil and Guatemala each sending 5 entries. The complete list of entries is as follows:



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-2-

Judges for both Competitions are:

- Alfred H. Barr, Jr. - Director of the Museum of Modern Art
- Catherine K. Bauer - San Francisco. Special Consultant  
to the United States Housing  
Authority
- Marcel Breuer - Associate Professor of Architecture,  
Harvard University
- Edgar Kaufmann, Jr. - Design Editor of New Directions;  
Merchandise Manager in Home  
Furnishings of Kaufmann's Stores,  
Pittsburgh
- Edward Stone - New York architect

The Competition has been under the direction of Eliot F.  
Noyes, Director of the Museum's Department of Industrial Design.

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# THE MUSEUM OF MODERN ART

**Date** February 28, 1941

**To:** Miss Ulrich

**Re:** S. A. Winners

**From:** Mr. Noyes

Attached is the information which you wanted about the various entries of the South American winners. Let me know if there is anything further you would like.

|        |                           |               |
|--------|---------------------------|---------------|
|        | Telegrams                 |               |
| Mar. 7 | - W.J. Byrnes -Appraising | 19.77         |
| " 8    | - " -carting              | 1.25          |
|        |                           | <u>549.50</u> |

EXPLANATION: To transfer charges applicable to Latin America Ind'l Design Competition.

APPROVED 4/1/41 (date) POSTED \_\_\_\_\_ (date)  
Miss, COMPTROLLER \_\_\_\_\_ BOOKKEEPER

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THE MUSEUM OF MODERN ART  
COMPTROLLER'S OFFICE

JOURNAL VOUCHER

NUMBER 85

DATE March 26, 1941

| DESCRIPTION                                       | ACCOUNT NUMBER | ✓ | DEBIT  | CREDIT |
|---|----------------|---|--------|--------|
| Latin America Ind'l Design Project                | 113a           |   | 549.50 |        |
| Latin America Art Committee                       | 105            |   |        | 549.50 |
| Detail:   |                |   |        |        |
| Sept. 30 - W. E. Rudge<br>5M booklets & envelopes | 499.50         |   |        |        |
| Oct. 15 - Ry. Express<br>express on above         | 1.43           |   |        |        |
| Jan. 6-15 - Ry. Express<br>express charges        | 8.00           |   |        |        |
| Feb. 18 - Ry Express                              | 3.00           |   |        |        |
| Jan. 31 - Cablegrams                              | 12.79          |   |        |        |
| " - Telegrams                                     | 3.76           |   |        |        |
| Mar. 7 - W. J. Byrnes -Appraising                 | 19.77          |   |        |        |
| " 8 - " -carting                                  | 1.25           |   |        |        |
|   | 549.50         |   |        |        |

EXPLANATION: To transfer charges applicable to Latin America Ind'l Design Competition.

APPROVED 4/1/41 (date) POSTED \_\_\_\_\_ (date)  
Whitney, COMPTROLLER \_\_\_\_\_ BOOKKEEPER

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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# THE MUSEUM OF MODERN ART

Date Feb. 20, 1941

To: Mr. Noyes  
From: Miss Ulrich

Re: Industrial Design Competition

Would you please let me have, in writing, the complete status concerning the winners of the Latin America Industrial Design Competition? I'd like the names of the winners in each classification. Have the winners been announced, and, if so, may I have a copy of the release?

Have the winners been notified? If so, may I have copies of letters? This portion of the Project includes: 1) the initial program and if any plans or arrangements have been made for bringing these winners to the United States, may I have the details as to when, etc.

The contract covering the Latin America Industrial Design Competition has been signed, and I can use above information in connection with it.

|      |  | Anticipated<br>Expenditures | Expenditures<br>expended to date |
|------|--|-----------------------------|----------------------------------|
| IUCP | 1. Administrative  |                             |                                  |
|      | Printing in Spanish & Portuguese                             | 50.                         | 16.                              |
|      | Translations   | 50.                         |                                  |
|      | Shipping & postage   | 212.                        | 570.                             |
|      | 2. Utilities   |                             |                                  |
|      | Customs  | 50.                         |                                  |
|      | 3. Other   |                             |                                  |
|      | Details space required for handling (1/6th)                  | 50.                         |                                  |
|      | Return of drawings & report copies                           | 100.                        | 140.                             |
|      | 4. Jury Expenses (1/6th)                                     | 100.                        | 100.                             |
|      | 5. Printing Expenses   |                             |                                  |
|      | Printed - 100 @ \$1,000.                                     | 1,000.                      |                                  |
|      | Package 10 @ \$200.  | 2,000.                      |                                  |
|      | Incidental exp. - printing, ware, translations, other - 100. | 1,000.                      |                                  |
|      | 6. Salaries toward overhead                                  |                             |                                  |
|      | Forecasted & 1/6th, etc.                                     | 500.                        | 200.                             |
|      |  | 25,000.                     |                                  |

|                                       |             |                |
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# THE MUSEUM OF MODERN ART

Date January 31, 1941

To: Mr. Noyes

Re: Industrial Design Competition

From: Miss Ulrich

|                                 |                |
|---------------------------------|----------------|
| A. U. S. Competition #1         | \$ 15,000.     |
| B. Latin America Competition #2 | <u>10,000.</u> |
| Total cost of the project       | \$ 25,000.     |

A. U. S. Competition #1

This portion of the Project includes; 1) the initial program and the preparation of the announcements; 2) the plans for an exhibition to be held in the Fall of 1941; 3) the majority of the overhead and personnel required for all phases of the program.

This portion of the Project is being paid for by the Museum of Modern Art and its collaborators.

B. Latin America Competition #2

|  |               | <u>Anticipated Expenditures</u> | <u>Approximate Am't expended to date</u> |
|--|---------------|---------------------------------|--|
| 1. Announcements   |               |                                 |  |
| Printing in Spanish & Portuguese                               | 500.          |                                 |  |
| Translations   | 55.           |                                 |  |
| Mailing & postage  | <u>115.</u>   | 670.                            | 670.                                     |
| 2. Entries   |               |                                 |  |
| Customs  | 30.           |                                 |  |
| Outside space required for handling (1/6th)                    | 30.           |                                 |  |
| Return of drawings & export papers                             | <u>290.</u>   | 350.                            | 60.                                      |
| 3. Jury Expenses (1/6th)                                       |               | 100.                            | 100.                                     |
| 4. Prize Winners   |               |                                 |  |
| Prizes - 5 @ \$1,000.  | 5,000.        |                                 |  |
| Passage, 5 @ \$500.  | <u>2,500.</u> |                                 |  |
| Incidental exp.- conducting tours, translations, entertainment | 500.          | 8,000.                          |  |
| 5. Balance toward overhead Personnel & Bldg, etc.              |               | <u>880.</u>                     |  |
|  |               | 10,000.                         | 830.                                     |

|                                       |             |                |
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# THE MUSEUM OF MODERN ART

Date January 30, 1941

To: Miss Ulrich, Miss West

Re: Time spent on translations for Industrial Design Competition

From: F. Pernas

|  |                         |
|--|-------------------------|
| 16 long letters at 45 mins. each                 | 12 hrs.                 |
| 76 short letters at 10 mins. each                | 12 hrs. 20 mins.        |
| time spent working on drawings in other building | 6 hrs.                  |
|  | <u>30 hrs. 20 mins.</u> |
|  | (approximately)         |

*Mr. Hoy is asked that this time be charged to the Ind. Design Competition  
F. Writ*

EXPENDITURES TO DATE

|  |      |      |      |
|--|------|------|------|
| <b>1. ANNOUNCEMENTS</b>                  |      |      |      |
| Printing <sup>in Spanish</sup>           | 500- |      |      |
| Translations                             | 55-  |      |      |
| Mtg + pstg                               | 115- | 670- | 670- |
| <hr/>                                    |      |      |      |
| <b>2. ENTRIES</b>                        |      |      |      |
| Customs                                  | 30-  |      |      |
| Outside spec required for handling (10%) | 30-  |      |      |
| Returning drawings + export papers       | 290- | 350- | 60-  |
| <hr/>                                    |      |      |      |
| 3. Travel Expenses (1/2)                 | 100- | 100- | 100- |
| <hr/>                                    |      |      |      |
| <b>4. Prize winners</b>                  |      |      |      |
| Prize @ 1000-                            | 500- |      |      |
| Prize @ 500-                             | 250- |      |      |

|                                       |             |                |
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INDUSTRIAL DESIGN COMPETITIONS

A. U.S. Competition, #I, — \$ 15,000-  
 B. L.A. " " #II — 10,000  
 Total Cost of Proj. \$ 25,000-

A. <sup>US</sup> Competition #I is being paid for by the M M art and its Collaborators. The entire program was prepared under this portion of the project and the expenses included.  
 B. L.A. Competition #II -

|  | ANTICIPATED EXPENDITURES | APPROXIMATE AMT EXPENDED TO DATE |
|--|--------------------------|----------------------------------|
| <u>1. ANNOUNCEMENTS</u>                      |                          |                                  |
| Printing <sup>inspiration</sup> 500-         |                          |                                  |
| Translation 55-                              |                          |                                  |
| Mtg + pstg 115-                              | 670-                     | 670-                             |
| <u>2. ENTRIES</u>                            |                          |                                  |
| Customs 30-                                  |                          |                                  |
| Outside spec required for handling (10%) 30- |                          |                                  |
| Returning design + export papers 290-        | 350-                     | 60-                              |
| <u>3. Prize Expenses (1/2%) 100-</u>         |                          |                                  |
| <u>4. Prize winners</u>                      |                          |                                  |
| Prize @ 1000- 5000-                          |                          |                                  |
| Prize @ 500- 2000-                           |                          |                                  |

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INCIDENTAL Exp -  
Con. develop. fund  
Travel etc  
Examination 500 - 8000 -

Balance  
J. toward Overhead  
Personnel + bldg, etc. 880

\$10,000 - \$ 830 -

|                                       |             |                |
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January 15, 1941

General Post Office  
Customs Department  
33rd and 8th Avenue  
New York City

Dear Sirs:

I am writing to see if we can clear some packages of drawings which have arrived for the Museum and which you are holding at the post office. The two packages which you now have, and whose notification slips I enclose, contain drawings of furniture and possibly samples of materials which might be used on such furniture. These drawings are being entered as original works of art in a competition for the Latin American Republics, which the Museum is holding. The purpose of the competition is to discover designers of ability through the designs submitted, and there is no commercial connection or intention to produce these designs in the United States. We shall use them in exhibitions here and in travelling shows, as being interesting examples of design work by men in these countries. At the conclusion of this program, the drawings are to be returned to the senders.

Rather than cause a delay, we have already paid a fee of \$1.65 on one such package. Since then the other ones have arrived, and it seems important to straighten the matter out. We feel that these should all be custom duty free, as the Museum is on the free list for this sort of thing. On the other hand, we must have the drawings for the jury meeting next Monday, and if we cannot procure them without paying the duty by that time, we shall have to do so, and try to get a refund later. I enclose the slip for the drawing on which we have paid.

If you can release these to us, I shall appreciate it very much.

Yours very truly

Eliot F. Noyes

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THE MUSEUM OF MODERN ART  
COMPTROLLER'S OFFICE

JOURNAL VOUCHER  
NUMBER 83  
DATE March 26, 1941

| DESCRIPTION  | ACCOUNT NUMBER | ✓ | DEBIT        | CREDIT |
|--|----------------|---|--------------|--------|
| <i>Industrial Design</i><br>Latin America <del>Art</del> Project | 113a           |   | 48.25        |        |
| Industrial Design Competition                                    | 104            |   |              | 48.25  |
| Detail:  |                |   |              |        |
| Sept.20 -C.A.Santos<br>Portuguese trans.                         |                |   | 10.          |        |
| Sept.20 -M. Deschamps<br>Spanish trans.                          |                |   | 10.          |        |
| Jan. 2 -Berlitz School-trans.                                    |                |   | 2.           |        |
| Jan.17 -Customs, pkg from Peru                                   |                |   | 1.65         |        |
| Jan.24 - " , packages  |                |   | 19.60        |        |
| Jan.27 - C. Santos, trans.                                       |                |   | 5.           |        |
|  |                |   | <u>48.25</u> |        |

EXPLANATION: To transfer charges (translation fees & customs duties) applicable to Latin America Art Project.

APPROVED 3-26-41 (date) POSTED \_\_\_\_\_ (date)  
J. Mulvih, COMPTROLLER \_\_\_\_\_ BOOKKEEPER