

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6

1/66

#125

EXHIBITION RECORD

Title: T.V.A. Architecture and Design

Dates: Apr. 30 - June 7, 1941

Space:

Director:

Consultant:

Assistant:

Check List of Enclosures:

Layout and panel sketches

* Installation Photographs

* List of Exhibits

Captions (text, type, printer, dimensions)

Installation Notes

Carpentry

Mounting (board, edges, grommets)

Painting (color samples)

Lighting

Curtains

Art Work (title panel)

Publicity (releases, announcements, notices)

Costs

Circulation Record

* Duplicate for Installation Folder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6

BEGINNING

EXHIBITION 125

T.V.A. ARCHITECTURE AND DESIGN

APR. 30 - JUN. 7, 1941

5 Models for which there are accession slips - 41.1320 - .1324

(Receipts
Vol. IX)

- 3 Painted panels:
1. Navigation
 2. Flood Control
 3. Power

5 Plans:

1. Hiwassee Overlook Bldg.
2. Norris Dam Service Bldg.
3. Chickamauga Power House
4. " " "
5. " " "

3 Maps:

1. "The Tennessee River is Controlled and stepped down by TVA built dams" (large wall map)
2. "General Plan of Chickamauga Dam"
3. "TVA invites you to visit the Tennessee Valley"

165 Photographs of dams, buildings, etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6

125

VIA ARCHITECTURE AND DESIGN

Exhibitions circulated by The Museum of Modern Art, New York City

INSTALLATION LIST

Exhibition Poster

Poster #1 - "T.V.A. Architecture and Design"

Poster #2 - "From the Great Smokies to the Lowlands of Kentucky" - by Stuart Chase

<u>Installation No.</u>	<u>Museum No.</u>	<u>Title</u>
Exhibition 1.	C - 6	Chickamauga Dam: Electric Transformer
2.	F - IV	Chickamauga Dam
3.	C - 1	Chickamauga Dam: Photograph and Plan
4.	F - V	Chickamauga Dam
5 a.	A - 2	Panel with stand for Chickamauga Model
5 b.	B - 2	Chickamauga Power House Model
6.	Special Panel	Guntersville Dam: Air View
7 a.	Special Panel	Map: T.V.A.
7 b.	Special Panel	Map: T.V.A.
8 a.	A - 3	Panel with stand for Guntersville Model
8 b.	B - 3	Guntersville Powerhouse Model
9.	F - VI	Guntersville Dam
10.	C - 2	Guntersville Powerhouse: Photograph
11.	F - 1	Hiwassee Dam
12.	C - 5	Norris Dam: Steel Transmission Tower
13.	F - III	Norris Dam
14 a.	A - 1	Panel with stand for Crane Model
14 b.	B - 1	Crane Model
15.	F - II	Hiwassee and Norris Dams: Details
16.	Special Panel	Muscle Shoals
Exhibition 2.	A - 5	Panel with stand for Kentucky Lock Model
17 b.	B - 5	Kentucky Lock Model
18.	C - 4	Kentucky Dam: Plans and Elevations
19.	C - 10	Navigation Panel: Photograph & Map
20.	F - XII	Gantry Crane, Wheeler and Norris Dams
21.	C - 8	T.V.A.: 2 night views
22.	F - XIV	T.V.A.: Architectural Details
23.	C - 3	Norris Dam: Flood Control
24.	F - XI	Visitors' Buildings: Chickamauga, Kentucky, Pickwick, and Guntersville Dams.
25.	C - 12	T.V.A. Recreation Map; Chickamauga Dam photograph.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6

	Museum No.	Title
	F - X	Visitors' Buildings: Norris & Hiwassee Dams
	C - 7	Pickwick Dam Locks
	F - VIII	Pickwick Dam
	C - 11	Power Generator; Aluminum Factory
	F - IX	Wheeler Dam
	C - 9	Pickwick and Norris Dams: Labor
	F - XIII	T.V.A. Exhibition
	C - 13	T.V.A. Housing

supports for model stands

a end pieces

a end panels (#1a and #19a)

a panel backings

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6



1/66

#125

EXHIBITION RECORD

Title: T.V.A. Architecture and Design

Dates: Nov 30 - June 7 1961



Curtains

Art Work (title panel)

Publicity (releases, announcements, notices)

Costs

Circulation Record

* Duplicate for Installation Folder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6



1/66

#125

EXHIBITION RECORD

Title: T.V.A. Architecture and Design

T.V.A. AND April 30 - June 7 1941. (AND Photo)

Lighting

Curtains

Art Work (title panel)

Publicity (releases, announcements, notices)

Costs

Circulation Record

* Duplicate for Installation Folder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6

1/66

#125

EXHIBITION RECORD

Title: T.V.A. Architecture and Design

Dates: Apr 30 - June 7, 1941

Space:

Director:

Consultant:

Assistant:

Check List of Enclosures:

Layout and panel sketches

* Installation Photographs

* List of Exhibits *yes*

Captions (text, type, printer, dimensions)

Installation Notes

Carpentry

Mounting (board, edges, grommets)

Painting (color samples)

Lighting

Curtains

Art Work (title panel)

Publicity (releases, announcements, notices)

Costs

Circulation Record

* Duplicate for Installation Folder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6

BEGINNING

EXHIBITION 125

T.V.A. ARCHITECTURE AND DESIGN

APR. 30 - JUN. 7, 1941

5 Models for which there are accession slips - 41.1320 - .1324

(Receipts
Vol. IX)

- 3 Painted panels:
1. Navigation
 2. Flood Control
 3. Power

- 5 Plans:
1. Hiwasse Overlook Bldg.
 2. Norris Dam Service Bldg.
 3. Chickamauga Power House
 4. " " "
 5. " " "

- 3 Maps:
1. "The Tennessee River is Controlled and stepped down by TVA built dams" (large wall map)
 2. "General Plan of Chickamauga Dam"
 3. "TVA invites you to visit the Tennessee Valley"

165 Photographs of dams, buildings, etc.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	125-6

125

T.V.A. ARCHITECTURE AND DESIGN

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

INSTALLATION LIST

Exhibition Poster

Poster #1 - "T.V.A. Architecture and Design"

Poster #2 - "From the Great Smokies to the Lowlands of Kentucky -" by Stuart Chase

<u>Installation No.</u>	<u>Museum No.</u>	<u>Title</u>
<u>Section 1.</u>		
1.	C - 6	Chickamauga Dam: Electric Transformer
2.	F - IV	Chickamauga Dam
3.	C - 1	Chickamauga Dam: Photograph and Plan
4.	F - V	Chickamauga Dam
5 a.	A - 2	Panel with stand for Chickamauga Model
5 b.	B - 2	Chickamauga Power House Model
6.	Special Panel	Guntersville Dam: Air View
7 a.	Special Panel	Map: T.V.A.
7 b.	Special Panel	Map: T.V.A.
8 a.	A - 3	Panel with stand for Guntersville Model
8 b.	B - 3	Guntersville Powerhouse Model
9.	F - VI	Guntersville Dam
10.	C - 2	Guntersville Powerhouse: Photograph
11.	F - 1	Hiwassee Dam
12.	C - 5	Norris Dam: Steel Transmission Tower
13.	F - III	Norris Dam
14 a.	A - 1	Panel with stand for Crane Model
14 b.	B - 1	Crane Model
15.	F - II	Hiwassee and Norris Dams: Details
16.	Special Panel	Muscle Shoals
<u>Section 2.</u>		
17 a.	A - 5	Panel with stand for Kentucky Lock Model
17 b.	B - 5	Kentucky Lock Model
18.	C - 4	Kentucky Dam: Plans and Elevations
19.	C - 10	Navigation Panel: Photograph & Map
20.	F - XII	Gantry Crane, Wheeler and Norris Dams
21.	C - 8	T.V.A.: 2 night views
22.	F - XIV	T.V.A.: Architectural Details
23.	C - 3	Norris Dam: Flood Control
24.	F - XI	Visitors' Buildings: Chickamauga, Kentucky, Pickwick, and Guntersville Dams.
25.	C - 12	T.V.A. Recreation Map; Chickamauga Dam photograph.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6

FOR IMMEDIATE RELEASE

DAVID E. LILIENTHAL, DIRECTOR OF TVA, OPENS EXHIBITION
OF TVA ARCHITECTURE AND DESIGN AT MUSEUM OF MODERN ART

The successful development of architectural design in the
tremendous engineering project known as the Tennessee Valley Author-
ity is shown in models, photographic murals, architects' plans and
designs, and graphic diagrams which compose the exhibition of
Architecture and Design, opening today (Wednesday, April 30) at
Museum of Modern Art. The exhibition has been prepared by the
Tennessee Valley Authority in collaboration with the Museum and will
be on view through Sunday, June 8. It will later be sent on
tour throughout the country by the Museum's Department of Circulating
Exhibitions.

David E. Lilienthal, Director of TVA since the project was
initiated in 1933, opened the exhibition and spoke at a members'
preview and reception. Honorable Fiorello H. LaGuardia, Mayor of
New York City, introduced Mr. Lilienthal and spoke briefly. In
addition to the Mayor and Mr. Lilienthal, the other guests of honor
at the reception were H. A. Morgan, Chairman of the Board of TVA;
James P. Pope, member of the TVA Board; Chief Engineer Theodore
G. Parker; Chief Architect Roland Wank; General Manager Gordon Clapp.

As a supplement to the exhibition the Museum will show a
twenty-minute film, TVA, in its auditorium at 3 P.M. daily except
Sundays. The film was made in 1940 and shows the entire development
and operation of the project throughout the Tennessee Valley, with
particularly beautiful sequences on the huge dams.

At the members' preview Mr. Lilienthal spoke as follows:

"We of the TVA are very proud and happy that the
Museum of Modern Art should see fit to recognize TVA struc-
tures as noteworthy examples of modern American architecture
and design. There are some 20,000 men and women building
and operating the TVA; all of us, all of the men who at this
hour are drilling into bed-rock, operating the huge shovels
or bending over drafting boards sense the importance of what
they are doing in New York City, hundreds of miles

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6

FOR IMMEDIATE RELEASE

DAVID E. LILIENTHAL, DIRECTOR OF TVA, OPENS EXHIBITION
OF TVA ARCHITECTURE AND DESIGN AT MUSEUM OF MODERN ART

Telephone Circle 5-8000

The successful development of architectural design in the tremendous engineering project known as the Tennessee Valley Authority is shown in models, photographic murals, architects' plans and designs, and graphic diagrams which compose the exhibition of TVA Architecture and Design, opening today (Wednesday, April 30) at the Museum of Modern Art. The exhibition has been prepared by the Tennessee Valley Authority in collaboration with the Museum and will remain on view through Sunday, June 8. It will later be sent on tour throughout the country by the Museum's Department of Circulating Exhibitions.

David E. Lilienthal, Director of TVA since the project was initiated in 1933, opened the exhibition and spoke at a members' preview and reception. Honorable Fiorello H. LaGuardia, Mayor of New York City, introduced Mr. Lilienthal and spoke briefly. In addition to the Mayor and Mr. Lilienthal, the other guests of honor at the reception were H. A. Morgan, Chairman of the Board of TVA; James P. Pope, member of the TVA Board; Chief Engineer Theodore Parker; Chief Architect Roland Wank; General Manager Gordon Clapp.

As a supplement to the exhibition the Museum will show a twenty-minute film, TVA, in its auditorium at 3 P.M. daily except Sundays. The film was made in 1940 and shows the entire development and operation of the project throughout the Tennessee Valley, with particularly beautiful sequences on the huge dams.

At the members' preview Mr. Lilienthal spoke as follows:

"We of the TVA are very proud and happy that the Museum of Modern Art should see fit to recognize TVA structures as noteworthy examples of modern American architecture and design. There are some 20,000 men and women building and operating the TVA; all of us, all of the men who at this time are assisting the huge shovels

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	125-6

US. TVA.
MMA. ex.

The Museum of Modern Art
11 W 53 - New York
Department of Architecture

TVA letters 8 1/2 feet high at the
Museum of Modern Art exhibition of
TVA architecture and design

1941

TVA - K 2324

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	125-60

MUSEUM OF MODERN ART
YORK

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

Publicity Director

April 28, 1941.

To CITY EDITORS

Dear Sirs:

Tuesday afternoon, April 29, 4 to 7 P.M., the Museum will hold a

Members' preview and reception
for the exhibition of TVA Architecture and Design
opening to the public, Wednesday morning.

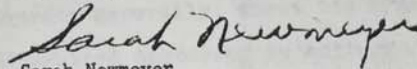
GUESTS OF HONOR at the reception Tuesday afternoon:

Mayor Fiorello H. LaGuardia
David E. Lillienthal, Director of the TVA
Harcourt A. Morgan, Chairman of the Board of TVA
James P. Pope, member of the TVA Board
Chief Engineer Theodore Parker
Chief Architect Roland Wank
General Manager Gordon Clapp.

Mayor LaGuardia will introduce Mr. Lillienthal. Both
the Mayor and Mr. Lillienthal will speak briefly.

You are invited to attend or send a representative. For further in-
formation please telephone me at Circle 5 - 8900.

Sincerely,



Sarah Newmeyer
Publicity Director

P.S. The Mayor expects to arrive at 6 P.M. The speeches will
be made shortly thereafter.

At the members' preview Mr. Lillienthal spoke as follows:

"We of the TVA are very proud and happy that the
Museum of Modern Art should see fit to recognize TVA struc-
tures as noteworthy examples of modern American architecture
and design. There are some 20,000 men and women building
and operating the TVA; all of us, all of the men who at this
hour are drilling into bed-rock, operating the huge shovels,
or bending over drafting boards sense the importance of what
is happening here today in New York City, hundreds of miles
from our job. And so we express our thanks to the officers
and trustees of the Museum because this exhibit of modern

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-60

THE MUSEUM OF MODERN ART
 WEST 53RD STREET, NEW YORK
 TELEPHONE: CIRCLE 5-8900

REMARKS MADE BY DAVID E. LILIENTHAL, DIRECTOR OF TVA,
 AT THE MEMBERS PREVIEW OF THE EXHIBITION OF TVA
 ARCHITECTURE AND DESIGN AT THE MUSEUM OF MODERN ART,
 TUESDAY, APRIL 29, 1941.

At the outset let me say quite candidly that we of the TVA are proud and happy that the Museum of Modern Art should see fit in this signal way to recognize TVA structures as noteworthy examples of modern American architecture and design. There are some 20,000 men and women building and operating the TVA; I can assure you that all of us, all of the men who at this hour are drilling into bed-rock, operating the huge shovels or bending over drafting boards sense the importance of what is happening here today in New York City hundreds of miles from our job. And so we express our thanks to the officers and trustees of the Museum, because this exhibit of modern public architecture will have a stimulating effect upon the minds and imagination of many thousands of our fellow citizens.

We are here to witness an exhibit of design and architecture; therefore this is not the occasion for extended remarks about the Tennessee Valley Authority generally, about its broad purposes as a demonstration of modernized democracy in action. Nor is it an appropriate time to relate how the income and the living standards in a wide area have risen, how new life has come to sterile lands, how in eight years in the place of despair there is renewed hope for millions of people. Nor should I yield to the temptation--a very strong one indeed--to tell you how TVA has speedily mobilized its forces for urgent defense needs of our land and of Britain as well; how TVA has gone into action to prepare for defense of these shores and at the same time and by the same facilities is making ready for the hazardous days when this crisis is finally past.

What I shall talk of, but quite briefly, is how it came about that in these TVA dams and buildings there is a distinctive and modern form and beauty. For you have observed, I am sure, that

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.6

-2-

there runs through all these structures a single theme. Such things do not, of course, happen by pure accident.

How this did happen is not a very pretentious story and it can be simply told. In a few weeks it will be eight years since TVA came into being. In June of 1933 we were under feverish pressure to rush into the actual construction of what was to be--and now is--the most extensive series of engineering works ever built by the United States. We realized that we were building not for our time alone, but structures that would stand for centuries, a thousand years or more perhaps. The dams must be the finest flower of modern engineering skill; that was clear of course. But what of their esthetic quality, their form? These monuments would reflect for centuries the standard of American culture and the purpose of American life of our time. Should that be passed over as of little importance? We asked whether we should follow the quite general practice of building the structures, and then adding some decorations to make them "pretty". Should we raise up monoliths to set their giant shoulders against the floods of a thousand years, and then embellish their strength with the doo-dads and columns of a civilization now gone for a thousand years?

Those questions we tried to answer, eight years ago, when TVA was still only an idea, before a yard of concrete had been poured; to what effect we answered them the exhibit you have here seen has told you.

Even beyond such considerations as these was this thought that concerned us deeply back in 1933. Millions of Americans, we told ourselves, will see these structures. They will see in them a kind of token of the virility and vigor of democracy, of its concern for living men and generations yet to come. We wanted these dams to have the honest beauty of a fine tool; for TVA was a tool to do a job for men in a democracy. When people see these dams that they own and were built for them we wanted their hearts to be moved with pride. We wanted them to look upon the flag flying over these structures and feel a renewed love of their country and faith in its future. In this impulse we were right, as it turns out; for today at this breathless moment in the history of this nation we need greatly to declare again and again the faith we have in the future of America. And it is just this faith that the TVA project presents in a form that the eye can see and the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6

-3-

Imagination of men dwell upon.

There were practical difficulties to overcome. We had to search for architects who were not in a constant delirium of nostalgia for the past, men who could interpret the functional strength the engineers would build into these structures; and we had to find engineers willing to collaborate with architects with open and eager minds. And then there was the administrative task, and not an easy one at first, of welding these two skills together into the partnership of voluntary spirits. The exhibit you have seen tells how well that union succeeded.

We like to think of the building of the TVA as an anonymous undertaking. This is not to say that individuals have not touched it with their special talent and genius. Of course that is true; and without the great abilities of such men as Chief Engineer Theodore Parker, or Chief Architect Roland Wank or General Manager Gordon Clapp the result would have been quite different and doubtless inferior. But you will search in vain for bronze tablets on any TVA dams, tablets listing the names of engineers or architects, or members of the board of directors for that matter. Nor is this undertaking built to glorify the fame or augment the power of any man. There is one phrase and only one you will find written over the doors of these structures; in large letters is this simple legend: BUILT FOR THE PEOPLE OF THE UNITED STATES.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6

- 30 -
MUSEUM OF MODERN ART
 111 WEST 53RD STREET, NEW YORK
 TELEPHONE CIRCLE 5-8900

FOR IMMEDIATE RELEASE

DAVID E. LILIENTHAL, DIRECTOR OF TVA, OPENS EXHIBITION
 OF TVA ARCHITECTURE AND DESIGN AT MUSEUM OF MODERN ART

The successful development of architectural design in the
 massive engineering project known as the Tennessee Valley Author-
 ity is shown in models, photographic murals, architects' plans and
 sections, and graphic diagrams which compose the exhibition of
 "Architecture and Design", opening today (Wednesday, April 30) at
 the Museum of Modern Art. The exhibition has been prepared by the
 Tennessee Valley Authority in collaboration with the Museum and will
 remain on view through Sunday, June 8. It will later be sent on
 tour throughout the country by the Museum's Department of Circulating
 Exhibitions.

David E. Lilienthal, Director of TVA since the project was
 initiated in 1933, opened the exhibition and spoke at a members'
 preview and reception. Honorable Fiorello H. LaGuardia, Mayor of
 New York City, introduced Mr. Lilienthal and spoke briefly. In
 addition to the Mayor and Mr. Lilienthal, the other guests of honor
 at the reception were H. A. Morgan, Chairman of the Board of TVA;
 James P. Pope, member of the TVA Board; Chief Engineer Theodore
 Parker; Chief Architect Roland Wank; General Manager Gordon Clapp.

As a supplement to the exhibition the Museum will show a
 twenty-minute film, TVA, in its auditorium at 3 P.M. daily except
 holidays. The film was made in 1940 and shows the entire development
 and operation of the project throughout the Tennessee Valley, with
 particularly beautiful sequences on the huge dams.

At the members' preview Mr. Lilienthal spoke as follows:

"We of the TVA are very proud and happy that the
 Museum of Modern Art should see fit to recognize TVA struc-
 tures as noteworthy examples of modern American architecture
 and design. There are some 20,000 men and women building
 and operating the TVA; all of us, all of the men who at this
 hour are drilling into bed-rock, operating the huge shovels
 or bending over drafting boards sense the importance of what
 is happening here today in New York City, hundreds of miles
 from our job. And so we express our thanks to the officers
 and trustees of the Museum because this exhibit of modern

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6

-2-

public architecture will have a stimulating effect upon the minds and imagination of many thousands of our fellow citizens.

"In a few weeks it will be eight years since TVA came into being. In June 1933 we were under feverish pressure to rush into the actual construction of what was to be--and now is--the most extensive series of engineering works ever built by the United States. We realized that we were building not for our time alone, but structures that would stand for centuries, a thousand years or more perhaps. The dams must be the finest achievement of modern engineering skill. But what of their esthetic quality, their form? These monuments would reflect for centuries the standard of American culture and the purpose of American life of our time. Should we follow the quite general practice of building the structures, and then add some decorations to make them 'pretty'? Should we raise up monoliths to set their giant shoulders against the floods of a thousand years, and then embellish their strength with the doo-dads and columns of a civilization now gone for a thousand years?

"Millions of Americans, we told ourselves, will see these structures. They will see in them a kind of token of the virility and vigor of democracy, of its concern for living men and generations yet to come. We wanted these dams to have the honest beauty of a fine tool; for TVA was a tool to do a job for men in a democracy.

"There were practical difficulties to overcome. We had to search for architects who were not in a constant delirium of nostalgia for the past, men who could interpret the functional strength the engineers would build into these structures; and we had to find engineers willing to collaborate with architects with open and eager minds. The exhibit you have seen tells how well that union succeeded.

"We like to think of the building of the TVA as an anonymous undertaking. This is not to say that individuals have not touched it with their special talent and genius. Without the great abilities of such men as Chief Engineer Theodore Parker, or Chief Architect Roland Wank, or General Manager Gordon Clapp the result would have been quite different and doubtless inferior. But you will search in vain for bronze tablets on any TVA dams, tablets listing the names of engineers or architects, or members of the board of directors for that matter. Nor is this undertaking built to glorify the fame or augment the power of any man. There is one phrase and only one you will find written over the doors of these structures; in large letters is this simple legend: BUILT FOR THE PEOPLE OF THE UNITED STATES."

Through TVA a chain of lakes, ten great dams, a continuous series of nine-foot navigable channels and huge artificial reservoirs now control and make useful to an area larger than England the 700-mile Tennessee river. The success of the vast project in architectural terms has been achieved through a remarkable unity of concept and purpose among its engineers, architects and designers.

The constructions illustrated in the exhibition will include the ten huge dams: Chickamauga, Gunterville, Hiwassee, Norris, Kentucky, Fort Loudon, Cherokee, Watts Bar, Pickwick, Wheeler; the control buildings, power plants, visitors' buildings and defense buildings. Graphic diagrams will show how dams and locks function; and photographs will indicate the extent to which navigation has

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125-6

-3-

been improved and an attractive vacation land created. The exhibition will include five scale models of the Powerhouse at Chickamauga Dam; Lock Operations building at Kentucky Dam; Powerhouse at Huntersville Dam; Crane at Hiwassee Dam; and Pickwick Dam.

The exhibition has been installed by the Architecture Department of the Museum of Modern Art, which has made the following statement regarding the architectural significance of the TVA:

"Distinguished by sober yet imaginative design, the architecture of the TVA is worthy of careful study. It represents a close cooperation of architect and engineer with an understanding of each other's skills on a scale unmatched since the great utilitarian building campaigns of imperial Rome.

"The chief purpose of the TVA is of course the many material benefits which it brings to millions of people, and in this it has succeeded. This exhibition, however, has been planned to show other virtues, less tangible but none the less real. It shows the fine high level of design in the hundreds of structures. It shows that a huge government project can produce fine architecture, a gratifying truth we often forget when looking at much recent work for housing, park service, or, now defense; these structures handsomely combine dignity, logic and beauty - from the minor buildings built around them to the colossal dams themselves."

Stuart Chase, noted author and economist, has long been a supporter of the things which TVA represents. He writes of the TVA as follows:

"From the great Smokies to the lowlands of Kentucky, over a basin as large as England, the Tennessee River runs.

"Our pioneer fathers discovered it, settled it, loved it, and began its destruction. With plow and fire, the careful balance of nature was destroyed. Soils ran bleeding to the seas. Forests were sacked and burned. The wealth of waters was cast away in man-made floods.

"Eight years ago the people of the valley and the Government of the United States joined in an effort to reverse this tragedy and come to terms with nature again. The Tennessee Valley Authority was their agent for this task.

"In no other land has a great river been harnessed from source to mouth in one beneficent control. See, at their diads, engineers who can halt seven hundred miles of flood, release a million kilowatts of energy.

"To hold the river harmless for a thousand years requires dams like pyramids anchored into the bedrock of the hills. No architect, dreaming of Athens or of Chartres can alter the designs which this great press of waters demand.

"A new architecture, bold as the engineering from which it springs, is rising in the valley. Nothing like it has ever been seen before. Look at it and be proud that you are an American."