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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258b.15

Van Doren

January 16, 1944

January 17, 1944

Mr. Serge Chermayeff
Director Industrial Design Section
Mr. Harold Van Doren
1717 Sansom Street
Philadelphia 3, Pa.

Dear Mr. Chermayeff:
Dear Mr. Van Doren:

Your letter of January 10th came to my attention this morning. Many thanks for your letter. Since last writing to you we have been able to clear our minds a bit on the exhibition and I don't think that I need worry you any further with regard to collection of material. I shall be able to do so.

I think your point about the toastmaster was well taken. In addition to the production points you make, it is also quite obvious that the Toastmaster solved a maintenance problem that the earlier model did not. I assure you that I am absolutely conscious of the Museum's responsibilities in matter of criticism and can assure you that errors of judgement such as you cite, will be progressively eliminated as the Industrial Design section of the Museum grows out of its infancy.

To function well we must have both the co-operation and respect of workers in the field. Please do not hesitate to put us right.

Very sincerely yours,

Serge Chermayeff.

SC:gd

Sincerely yours,

Harold Van Doren

Harold Van Doren

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HAROLD VAN DOREN AND ASSOCIATES

PHILADELPHIA • PENNSYLVANIA • • TOLEDO • OHIO

HAROLD VAN DOREN
DONALD E. BAILEY
• • • AND STAFF

PHILADELPHIA OFFICE
1717 SANSON STREET

Zone 3

January 14, 1944

Mr. Serge Chermayeff
Director Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:

Your letter of January 10th came to my attention this morning, on my return from the Middle West.

My schedule, and that of our office, is so exceedingly crowded at the moment that I doubt whether I shall be able to be of any further assistance in collecting material even on the refrigerator.

I may say also, upon thinking over my talk with Miss Tredick, that I am not entirely in sympathy with the Museum of Modern Art's approach to mass-produced design. Criticism is sometimes made by the museum without a basic knowledge of the manufacturing processes involved. To mention one instance, this was true of the criticism made in your catalogue of the Toastmaster shown before and after. The soft, rounded forms on the side were not indulged in by the designer to be "in the trend" of streamlining so much as completely to eliminate certain buffing operations which, in turn, reduced cost.

No honest designers can defend much of contemporary design effort, his own or that of others, on the grounds of complete aesthetic adequacy. But I think you will find most of us good-natured about criticism if it takes into account the many production and cost limitations imposed by the very nature of mass-production.

Sincerely yours,

Harold Van Doren
w.

Harold Van Doren

hvd:w

I N D U S T R I A L D E S I G N

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Van Doren

December 20, 1943

December 20, 1943

Dear Mr. Van Doren:

Thank you so much for lending us your photographs and giving us such full information about the refrigerator model and the iron.

We would very much like to know the General Electric Company's reasons for rejecting the model, if you are able to give such information to us. It would make interesting label material, if publishable now and is the sort of thing we would like to know if and when the Museum issues an American "Pevsner".

I noticed that you have not received the enclosed letter describing the Industrial Design exhibition which the Museum plans to hold in the spring of 1944. I hope you will forgive this error. Mr. Chermayeff will greatly appreciate your suggestions.

Most sincerely,

Anne Tredick
Assistant, Department of
Industrial Design

AT:gd

PS.: Definite selections for the exhibition have not been made, but would you be good enough to tell me whether you would be willing to loan us your G.E. refrigerator model?

Mr. Harold Van Doren
1717 Sansom Street
Philadelphia, Penna.

came in to the Museum 1/3/43
will send photo of his Philco refrigerator
would like to speak with Bauer or Chermayeff in re: Ind. Des.

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Van Doren
HAROLD VAN DOREN AND ASSOCIATES

PHILADELPHIA • PENNSYLVANIA • • TOLEDO • OHIO

HAROLD VAN DOREN
DONALD E. DAILEY
• • • AND STAFF

PHILADELPHIA OFFICE
1717 SANSON STREET

Zone 3 ✓

December 20, 1943

Mr. Serge Chermayeff
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Chermayeff:

Mr. D. H. L. Jensen, of the Philco Corporation, has turned over to me your letter asking for photographic exhibits on refrigeration for your industrial design show in the spring.

This letter was addressed to the New York office instead of the plant and took some time in getting to the proper parties. Since he turned it over to me a couple of weeks ago, I have been too pressed for time to be able to get the material together which is scattered in a number of different places.

The deadline you gave was December 15th but, if it is not too late, I shall start at once to see what we can assemble for you. Philco is most interested in participating in such an exhibit but, as you know, nearly everyone in industry is much preoccupied at this time and it is difficult to make the necessary contacts.

Cordially yours,

Harold Van Doren
w.

Harold Van Doren

hvd:w

I N D U S T R I A L D E S I G N

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HAROLD VAN DOREN AND ASSOCIATES

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HAROLD VAN DOREN
DONALD E. DAILEY
• • • AND STAFF

PHILADELPHIA OFFICE
1717 SANSON STREET

Zone 3

December 18, 1943

Miss Anne Tredick
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Tredick:

I am sorry to be so long in replying to your letter of December 3rd but I have been out of town a good deal of late.

I am sending you the original mounted photographs of the two illustrations you refer to, as they were prepared for the publishers. I suggest you have your photographer make copy negatives of these two illustrations and return the original photographs to me.

Here is the information you want: (1) the refrigerator model (plate 10) was made quarter-scale in plaster and lacquered. Hardware and nameplates were not shown as this was a study in form. The designer was Harold Van Doren and Associates and this was one of a number of models prepared for General Electric. However, this model was not adopted.

(2) Electric iron (plate 13). This model was designed by D. L. Hadley of the Westinghouse design staff. It was introduced about 1937 and was the first electric iron to be styled for appearance and to use a complete molded plastic handle.

I hope this is the information that you need.

Very truly yours,

Harold Van Doren
Harold Van Doren

*Photographs returned
12.23.43.*

hvd:w

I N D U S T R I A L D E S I G N

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

December 3, 1943

Mr. Harold van Doren
c/o Harold van Doren Associates
1717 Sansome Street
Philadelphia 3, Penna

Dear Mr. van Doren:

In your book "Industrial Design" we have seen two photographs which we should like to obtain for our reference files. These are used constantly by the general public and by the Museum's staff when selecting exhibition material.

The photographs we refer to are: 1) a refrigerator model (plate 10). Could you tell us the name of the designer, whether this is a full scale model, whether it was designed independently or for a manufacturer, and where this model may be seen?

2) A Westinghouse iron (plate 13). We would like to know the name of the designer and the date of manufacture, if you have this on hand. Otherwise we would write to the Westinghouse Co.

Please be assured that we shall be very grateful for any assistance you care to give us.

Very sincerely yours,

Anne Tredick
Assistant

AT:gd

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

kurt versen company

May 12, 1944

Museum of Modern Art
11 West 53rd Street
New York City, 19

Att: Miss Daniel

Dear Miss Daniel:

Enclosed is a diagram showing the control of a point light source in an optical train for the so-called pin-point spot light.

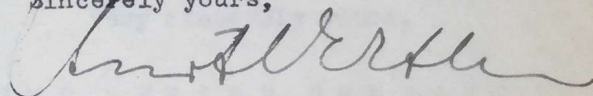
The lower set of condensing lenses can be regulated in relation to the upper lens, thereby varying the beam spread of the unit.

Furthermore, enclosed is a diagram of a simplified pin-point spot light with a single Pleno-convex lens, again with adjustable beam spread.

Whereas the light pattern is not as sharply defined as in the aforementioned pin-point spot light, the result is the same and more practical for home use. Whereas in the formerly mentioned pin-point spot light a special 200-hour bulb has to be used, in the simplified version standard service a 100 watt lamp with 1000-hour life can be used.

Hoping that this information will be of service to you, I am

Sincerely yours,



KURT VERSEN COMPANY

K.VERSEN:MM

Enclosures

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

kurt versen company

February 9, 1944

The Museum of Modern Art,
11 W. 53rd Street,
New York 19, N. Y.

Attention: Mr. Serge Chermayeff, Director
Industrial Designing Section

Gentlemen:

Enclosed you will find a list of portable table and floor lamps, wall brackets and pendant fixtures for your consideration.

Some of the prints are not very presentable but after you tell me which ones you would like to have, I would be glad to furnish you prints as we have all the negatives.

Table lamps #4412, #4440, #4442, #4438, #4447, #1004, #1006

Floor lamps #59014, #59016, #59019, #59020

Pendants ✓ #5535 3-S-300 ✓

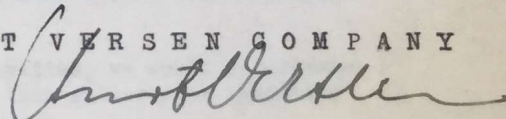
Wall Brackets ✓ #9110, #9189, #9201, #6419

Furthermore, I am enclosing seven photographs of a recently completed line of porcelain fixtures which have been developed to avoid the use of critical materials and in particular to comply with the War Production Board Limitation Order not to exceed six ounces of metal per fixture. These fixtures are set for large scale production and will be merchandised at unprecedentedly low prices.

All of the designs submitted are based upon the highest standards of illuminating engineering and optics - efficiency, absence of glare and well-balanced illumination are the prerequisites.

Very sincerely yours,

KURT VERSEN COMPANY



K. VERSEN:Da
Enclosures

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April 19, 1944

Mr. Kurt Versen
709-11 51st Street
Union City, N.J.

April 20, 1944

Dear Mr. Versen:

Mr. Kurt Versen: Could we have negatives of the
709-11 51st Street so that we could make our own blow-ups?
Union City, N.J.

Dear Mr. Versen:

Further to our telephone conversation: We shipped the
#9110 gooseneck lamp from our collection to you and would
appreciate very much your putting it back into exhibition
shape.

I talked to Mr. Chermayeff about the Bauhaus Lamp and he
said to leave it, of course, as it is.

Concerning the Kliegl Spotlight, he would like to have
a photograph of one with a pin point reflector which, if
possible, demonstrates the lighting effect of this par-
ticular fixture in a room.

As to the #6419 wide reflector goose neck swivel lamp, he
naturally leaves to you to supply us with the best
possible photograph. The screen on which we intend to
mount the historic development of lighting fixtures has
vertical panels 25x20", while this particular photograph
shows a horizontal view of the lamp. In case you could
supply us with a photograph showing the lamp in a vertical
position, it would be perfect.

The other negatives we need to make our own enlargements,
are #9440, 5535 and 3-5300.

Since we are rather pressed for time, we would be extreme-
ly grateful if you would give this matter your immediate
attention.

Once more many thanks for your kind help,

Very sincerely yours,

Greta Daniel
Secretary, Industrial Design Department

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April 19, 1944

Mr. Kurt Versen
709-11 Sip Street
Union City, N.J.

June 3, 1944

Dear Mr. Versen:

Further to our correspondence: Could we have negatives of the following photographs so that we could make our own blow-ups:

#5535 ceiling fixture
#3-5300 " "
#6419 gooseneck wall fixture
~~#9110~~ " " "

If no negatives are available, may we ask you to send us good glossy prints, 8x10" if possible, to be used for the same purpose.

We shall upon receipt of these return all the photographs you so kindly sent us.

I look forward to hearing from you at your earliest convenience.

Very sincerely yours,

Serge Chermayeff

SC:gd

Many thanks once more,

Sincerely yours,

Serge Chermayeff

SC:gd

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Versen

March 22, 1944

Mr. Kurt Versen
709-11 Sip Street
Union City, N.J.

June 5, 1944

Dear Mr. Versen:

Nothing on the final lay-out of the exhibition we find that
such Mr. Kurt Versen, there is not enough available space
to Kurt Versen Co. and light fittings as originally planned.
We at 709-11 Sip Street illustrate this field of Industrial Design
through Union City, N.J. relatively. We gladly take advantage of
your recent offer to supply us with better photographs of several
of your light fixtures to be used for enlargements and shall
call Bear Mr. Versen: days in order to discuss this matter with
you.

I hope you do not think that the technical in-
formation which you were kind enough to furnish
us with, is wasted although it is not being used
in its entirety in the exhibition here. It will
be of great use to the Museum's general purposes and will, I am certain, find its way into text-
books and catalogs and full acknowledgment to the
author will be given in subsequent works of the
Museum.

Richard Kelly, Display Department 12th floor at
Macy's, whom, I think, you know, is looking for
material for a forthcoming exhibition. It
occurred to me that you might have some of your
Ersatz fittings already in production which would
fit into his context.

Many thanks once more,

Sincerely yours,

Serge Chermayeff

SC:gd

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March 28, 1944

Mr. Kurt Versen
709-11 Sip Street
Union City, N.J.

Dear Mr. Versen:

Working on the final lay-out of the exhibition we find that much against our wishes, there is not enough available space to exhibit actual lamps and light fittings as originally planned. We shall therefore illustrate this field of Industrial Design through photographs exclusively. We gladly take advantage of your recent offer to supply us with better photographs of several of your light fixtures to be used for enlargements and shall call you within a few days in order to discuss this matter with you.

With very many thanks for your effort on behalf of the Museum.

Very sincerely yours,

Susanne Wasson Tucker
Assistant, Industrial Design Department

SWT:gd

Greta Bachel
Secretary, Industrial Design Department

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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kurt versen company

March 10, 1944

March 8, 1944

Mr. Kurt Versen
709-11 Sip Street
Union City, N.J.

Dear Mr. Versen:

Thank you very much for your kind offer to repair the Bauhaus lamp from the Museum's collection. We want to include it in the forthcoming exhibition and hope you will be able to put it in a presentable shape. On top of the sliding rod, a knob is missing. Could you make an appropriate replacement?

Once more many thanks for your effort on behalf of the Museum.

Very sincerely yours,

Greta Daniel
Secretary, Industrial Design Department

Sincerely yours,

KURT/VERSEN COMPANY

Kurt Versen

K.VERSEN:Da
Enclosure

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contemporary lighting

kurt versen company

March 6, 1944

Mr. Serge Chermayeff, Director
Industrial Design Section,
Museum of Modern Art,
11 W. 53rd St.,
New York, 19, N. Y.

Dear Mr. Chermayeff:

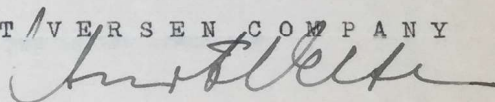
Thank you for your letter of March 1st, 1944. Of course, I am delighted about your selection and shall be glad to furnish the sample.

I am also returning the questionnaire properly filled out.

I have located #59020 floor lamp so that all samples can be furnished. Number 59019, however, is only available for incandescent lighting unless I should be able to uncover a lamp between now and April 1st in fluorescent lighting available for the duration of the exhibit.

Sincerely yours,

KURT VERSEN COMPANY



K.VERSEN:Da
Enclosure

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Versen

March 1, 1944

Mr. Kurt Versen
709-11 Sip Street
Union City, N.J.

Dear Mr. Versen:

Many thanks for your letter of the 15th. May we have the loan of the following lamps for inclusion in the Industrial Design exhibition:

Gooseneck Wall Lamp #9110
Gooseneck Swivel Wall lamp #6419
Gooseneck Floor Lamp #59020
Gooseneck Fluorescent Floor Lamp #59019 Fl.
Indirect Ceiling Fixture # 3-S300

We have noticed that you are out of stock on #59020. However, there might be a possibility that you could trace one at customers, wholesale or retail firms with whom you entertain business connections and who may be willing to lend the lamp to the Museum. We sincerely appreciate whatever assistance you care to give us in this matter.

I look forward to hearing from you in the immediate future.

Very sincerely yours,

Serge Chermayeff

SC:gd
Enc.

PS.: Kindly fill out and return to us the enclosed form. The missing information will be needed for catalog material.

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VIDAL RESEARCH CORPORATION

August 7, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

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NAB13 51=TDP CAMDEN NJ 17 1018A

1944 MAY 17 AM 10 57

MISS GRETA DANIELS=

MUSEUM OF MODERN ART 11 WEST 53 ST=

CAPTION FOR ERCOUE FUSELAGE HEREWITH STOP MOLDED PLASTIC
PLYWOOD ERCOUE FUSELAGE MADE BY THE VIDAL PROCESS FOR
ENGINEERING AND RESEARCH CORPORATION RIVERDALE MARYLAND STOP
WING TIP CAPTION HEREWITH STOP MOLDED PLASTIC PLYWOOD WINGTIP
MADE BY THE VIDAL PROCESS FOR THE GRUMMAN AIRCRAFT AND
ENGINEERING COMPANY STOP COPY OF SPEECH IN MAIL=

JOHN WEBER VIDAL RESEARCH CORP.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

any future projects and we are happy
free to call upon us.

Very sincerely yours,

Susanne Wasson-Tucker

Very truly yours,

VIDAL RESEARCH CORPORATION SWT:gd

John Weber, Director
Research and Development

Vidal

Vidal

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Vidal

VIDAL RESEARCH CORPORATION

August 7, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Miss Susanne Wasson-Tucker
Acting Curator, Dept. of Ind. August 28, 1944
The Museum of Modern Art.
11 West 53rd Street
New York 19, New York

Mr. John Weber, Director
Research and Development
Vidal Research Corp.
Camden, N.J. says that our relations are continuously being
clouded by misunderstandings due to no fault of either of us.

Dear Mr. Weber: to your letter of August 2nd. I have not
visited the Museum at all since the Preview and please be as-
sured. Thanks very much for your letter. We have blamed you - the
mainly unjustly for a statement you did not make on our ex-
hibition policy and we apologize for doing so. of our per-
sonnel have visited the exhibition and may have expressed an
opinion. The statement was made, in fact, and the gentleman who
stated the complaint turned up recently and gave us a
chance to discuss with him our point of view on the matter.
He is with one of the plywood corporations who so
generously donated to our exhibition. How it ever could
happen that the people at the main desk put down your
name and firm instead of his remains an unsolved mystery.
It is explained only - though insufficiently - by the
great public response the exhibition has met with which,
of course, puts excessive stress on the desk staff.
In the manner in which you have shown the exhibits and please feel that
I am. We sincerely appreciate your kind offer of cooperation in
any future projects and will be happy to take advantage of it.
free to call upon me.

Very sincerely yours,

Very truly yours,

Susanne Wasson-Tucker

VIDAL RESEARCH CORPORATION SWT:gd

John Weber, Director
Research and Development

JW:ys

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VIDAL RESEARCH CORPORATION

August 7, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Miss Susanne Wasson-Tucker
Acting Curator, Dept. of Ind. Design
The Museum of Modern Art.
11 West 53rd Street
New York 19, New York

Dear Miss Wasson-Tucker:-

It seems that our relations are continuously being clouded by misunderstandings due to no fault of either of us.

Referring to your letter of August 2nd. I have not visited the Museum at all since the Preview and please be assured that at no time have I expressed any displeasure to the main desk supervisor, or to anyone else, as to the manner in which the exhibits were arranged. Several other of our personnel have visited the exhibition and may have expressed an opinion of one sort or another.

I have had many contacts with the Museum in the past and understand only too well the absolute impossibility of permitting exhibition objects to be handled by the public. In a short time they will be either stolen or destroyed. You may well believe that I would be the last to advocate such a policy.

Permit me once more to congratulate you on the manner in which you have shown the exhibits and please feel that I share your delight in the success of the exhibition. If at any time I can be helpful to you in the future, please feel free to call upon me.

Very truly yours,

VIDAL RESEARCH CORPORATION

John Weber, Director
Research and Development

JW:yw

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regular intervals, concentrating on problems and subjects which we feel deserve more attention as we were able to give them as part of the larger show. We have had a smaller exhibition of the public will have greater freedom in handling objects, trying out chairs and scrutinizing materials, thus getting a more intimate knowledge of things which some day will become part of their daily surroundings.

August 2, 1944

Mr. John Weber for your interest, I am,
Director, Research and Development
Vidal Research Corporation
Camden, N.J.

Dear Mr. Weber:

I have been told by the main desk supervisor that you visited the Museum recently and that you at that time expressed your displeasure at the way exhibition objects in the Industrial Design section were made inaccessible to the public and not allowed to be handled.

We can understand that you and other authorities in your field would be greatly interested in inspecting the objects at close range. Unfortunately, the majority of our visitors are no authorities and come to the exhibition for general information on the progress of arts and industry. It is our objective to stimulate their interest and to educate their taste and their approach towards modern art. For this purpose, the exhibition - such as any exhibition - is built to reach the visitor by visual means. Of course, we would love to have the public handle the objects. However, if I tell you that we had an attendance of more than 3000 persons on recent Sundays, you will realize that it is impossible to have even a fraction of this number of people handle the objects and still give us a chance to continue with the show until October. We had in the beginning a number of objects loose on the tables, with the result that things disappeared at an amazing speed. Therefore we had to instruct the guards to watch over the tables and to be very strict with anyone trying to pick up or touch anything. Since the guards knew they were responsible and the articles not properly secured to the exhibition stands, they were excited and at times very stern towards visitors - without, of course, meaning any harm.

Please be assured that we are grateful for and very carefully consider suggestions such as yours. But at the moment nothing much can be done about the situation as it is. We have, however, in mind to continue with exhibitions on a smaller scale in re-

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- 2 -

gular intervals, concentrating on problems and subjects which we feel deserve more attention as we were able to give them as part of the larger show. We hope that in these smaller exhibition the public will have greater freedom in handling objects, trying out chairs and scrutinizing materials, thus getting a more intimate knowledge of things which some day will become part of their daily surroundings.

Thanking you once more for your interest, I am,

December 28, 1944

Very sincerely yours,

Susanne Wasson-Tucker
Acting Curator.

SWT:gd

Thank you for your letter of December 21st. I would indeed be very much interested to see your new type of modern plastic plywood dining room furniture. Perhaps I could arrange to visit the apartment where it is on display some day next week. I suggest that you call me so that we can make an appointment.

Yours very truly,

Susanne Wasson-Tucker

Mr. John Weber, Director
Research and Development Department
Vidal Research Corporation
Central Air Port
Camden, New Jersey

SWT:rl

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	MoMA Exhs.	258b.15

Vidal

VIDAL RESEARCH CORPORATION

December 21, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Miss Susanne Wasson-Tucker
Acting Director, Dept. of Ind. Design
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

Dear Miss Wasson-Tucker:

December 28, 1944

We have recently completed construction of a group of dining room furniture of modern design which uses rounded curves, instead of geometric angles, which is possible only through the use of the Vidal process. Thank you for your letter of December 22nd. I would indeed be very much interested to see your new type of modern plastic plywood dining room furniture. Perhaps I could arrange to visit the apartment where it is on display some day next week. I suggest that you call me so that we can make an appointment. modern plastic plywood furniture.

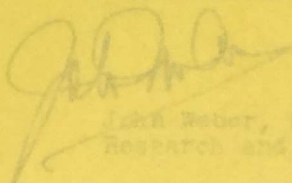
It is, I believe, the most advanced approach to anything that has been done to date and, while the necessary priorities required for its manufacture are not to be had while the war is in progress, this furniture, we feel, may represent an entirely new approach.

Mr. John Weber, Director, Research and Development Department, Vidal Research Corporation, Central Air Port, Camden, New Jersey, is interested in your opinion and I wish to show you this furniture. Our staff in New York at any time convenient to you.

This group of furniture has been seen by comparative people, and by none in the position that you occupy, and I would be delighted to give you this preview just as soon as possible.

Yours very truly,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research and Development Dept.

JW/th

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VIDAL RESEARCH CORPORATION

December 21, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Miss Susanne Wasson-Tucker
Acting Curator, Dept. of Ind. Design
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

Dear Miss Wasson-Tucker:

We have recently completed construction of a group of dining room furniture of modern design which makes full use of moulded curves, instead of geometric angles, which is possible only through the use of the Vidal process.

The furniture is now installed in the Fifth Avenue apartment of one of our officials and it has occurred to me that it may be of interest to you to be among the first to see this new type of modern plastic plywood furniture.

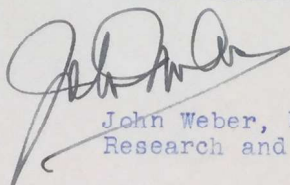
It is, I believe, completely different than anything that has been done to date and, while the necessary priorities required for its manufacture are not to be had while the war is in progress, this furniture, we feel, may represent an entirely new design approach.

I would be extremely interested in your opinion and I would welcome the opportunity of showing this furniture to you and any of your staff in New York at any time that may be convenient to you.

This group of furniture has been seen by comparatively few people, and by none in the position that you occupy, and I would be delighted to give you this preview just as soon as possible.

Yours very truly,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research and Development Dept.

JW/fh

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*Art in Progress
Industrial Design
Vidal Research*

October 16, 1944

Gentlemen:

We are arranging to have the large Ercoupe Fuselage which you so generously lent to the Industrial Design Section of our Art in Progress exhibition sent to Gramercy Storage Warehouses, Inc. 515 East 47th St., New York, to be returned to you. Other smaller loans will be returned directly from the Museum. The Industrial Design exhibition, which closes October 23rd, has been very successful, and we wish to thank you for the contribution of your material.

Sincerely yours,

Joyce O'Connor

Vidal Research Corporation
Central Airport
Camden, N. J.

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Vidal

VIDAL RESEARCH CORPORATION

19

JULY 6, 1944

July 6, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. John Weber, Director
Research & Development
Vidal Research Corporation
Camden, N.J.

Miss Susanne Wasson-Tucker, Acting Curator

Dear Mr. Weber:

The Museum of Modern Art

11 Thank you very much for your letter of June 20th.

Now I am returning herewith the negative of the Ercoupe
you so kindly provided for our exhibition purposes.

Dear Thanks again for your help.

Your letter of the fifteenth is extremely gratifying but very embarrassing. Very truly yours,

I am delighted that Mr. Vidal was pleased with the exhibition and am as ^{Susanne Wasson-Tucker} ~~for~~ ^{Enc.} on the open Industrial Design Department's inexcusable on my part, particularly after I had trained myself in observation for many years. I can only say that the error was mine and ask you to forgive any implications that you may have read in my earlier letter.

Permit me to wish you the greatest of success in your current exhibition.

Very truly yours,

VIDAL RESEARCH CORPORATION

John Weber, Director
Research & Development

JW:gw

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Vidal

VIDAL RESEARCH CORPORATION

June 20, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Miss Susanne Wasson-Tucker, Acting Curator
Department of Industrial Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Wasson-Tucker:-

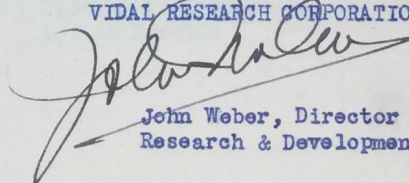
Your letter of the fifteenth is extremely gratifying but very embarrassing to me.

I am delighted that Mr. Vidal was pleased with the exhibition and am ashamed for having overlooked the Erecoupe fuselage on the opening day. Such an oversight is inexcusable on my part, particularly after I had trained myself in observation for many years. I can only say that the error was mine and ask you to forgive any implications that you may have read in my earlier letter.

Permit me to wish you the greatest of success in your current exhibition.

Very truly yours,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research & Development

JW:YW

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VIDAL RESEARCH CORPORATION

19

June 7, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

June 15, 1944

Mr. John Weber, Director
Research & Development
Vidal Research Corp.
Central Airport
Camden, N.J.
New York, New York

Dear Mr. Weber:

Mr. Vidal who visited us today, particularly liked the way the Ercoupe is displayed and we cannot quite understand how you could possibly have overlooked it. The Ercoupe is suspended from the ceiling together with a 12' stabilizer in the main staircase right at the entrance to our exhibition. This group is considered to be one of the main attractions of the show.

I am writing to you in the absence of Mr. Chermayeff to tell you that the Ercoupe will be too large and costly to be shipped and installed in any of the Museum's travelling shows. I understand, however, from a conversation with Mr. Farina of Modern Plastics that they are anxious to have it for an exhibition planned for the fall. At that time we had in our files a warehouse receipt showing that it was delivered to your specified New York address early in 1944.

Very sincerely yours,

In view of the foregoing, will you please inform us as soon as possible whether you are using the fuselage in your travelling exhibition in South America.

SWT:gd

Susanne Wasson-Tucker
Acting Curator

Very truly yours,

VIDAL RESEARCH CORPORATION

John Weber, Director
Research & Development

JW:yt

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VIDAL RESEARCH CORPORATION

June 7, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Chermayeff:-

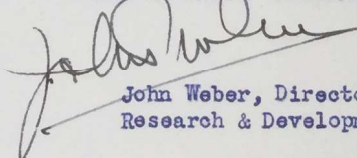
While I can understand the difficulties that must have confronted you and your staff in assembling the material for your 15th Anniversary Exhibition, permit me to tell you that I was greatly dissatisfied that the Ercoupe fuselage was not included.

At your specific request, and at a time when the Laboratory staff was extremely busy on a war work of considerable importance, we spent a great deal of time preparing the fuselage and constructing the necessary intricate crate in which it was shipped to you. Some weeks before the exhibition opened, your Secretary wrote me that she was unable to locate the fuselage in New York. At that time we had in our files a warehouse receipt showing that it was delivered to your specified New York address early in March.

In view of the foregoing, will you please inform us as soon as possible whether you intend using the fuselage in your travelling exhibition in South America.

Very truly yours,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research & Development

JW:yw

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VIDAL RESEARCH CORPORATION

May 10, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section,
Museum of Modern Art
11 W. 53rd Street,
New York 19, New York.

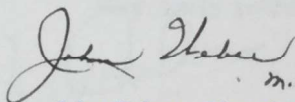
Dear Mr. Chermayeff:-

In reply to your telegram of even date,
we wired you as follows:

"RETEL SENDING ERCOUCPE PHOTO IMMEDIATELY
SKI POLES NOT AVAILABLE HAVE SUBSTITUT-
ED TUBING FOR SAME".

We are pleased to enclose herewith the
Ercoupe photograph, as mentioned above.

Very truly yours,

 m. h.

John Weber, Director,
Research and Development.

JW:mm
Enclosure.

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Vidal

VIDAL RESEARCH CORPORATION

April 28, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

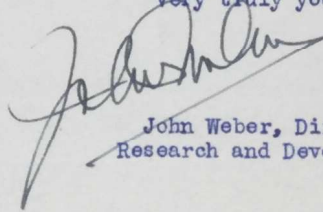
Miss Greta Daniel, Secretary,
Industrial Design Department,
Museum of Modern Art
11 W. 53rd Street,
New York, N. Y.

Dear Miss Daniel:

A shipment of material left the Laboratory on Tuesday last, and the final shipment is leaving today. If you need any further help from us, will you please advise me so that I might come to New York and assist to some extent. In the labeling of the structures, this is very important.

We are doing what we can for you to secure a negative of the completed Ercoupe. If a negative is not available, we have a number of gloss photographs which might well be re-photographed and blown up from the resulting negatives.

Very truly yours,



John Weber, Director,
Research and Development.

JW:um

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VIDAL RESEARCH CORPORATION
19

April 17, 1944
April 27, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. John Weber, Director
Research & Development
Vidal Research Corp.
Camden, N.J.

Dear Mr. Weber:

Mr. Thank you very much for sending us the blue form. Could we in
addition to the objects marked there have the paper ski poles
listed in our letter of February 14th and omitted from the final
list by mistake? We would very much like you to ship the whole
collection within the next few days, as we are already pre-
paring captions and would like to have the actual objects assem-
bled for this purpose. Could you supply us with a photograph of
the finished Ercoupe Airplane to demonstrate how the thing will
actually look? If you have the negative of such a photograph,
we would prefer this, in order to make our own enlargement.
I have written you to say that the Ercoupe fuselage had not arrived at the New York warehouse as
of April 13th. We have in our file a signed warehouse receipt
which indicates that the fuselage was delivered there on March
15th.

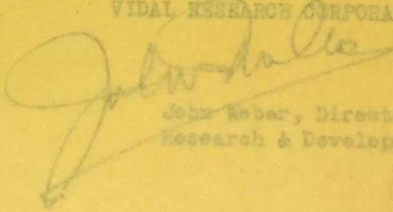
Very sincerely yours,
Greta Daniel
Secretary, Industrial Design Department

I would suggest that just shortly before the fuselage
is hung or placed on exhibition, it be given a coat of flat wax
in order to kill the slight frosted appearance that has resulted
from sandpapering.

The other question in Miss Daniel's letter of April
13th is being taken care of and the entire available material
should be in your hands very soon.

Yours very truly,

VIDAL RESEARCH CORPORATION


John Weber, Director
Research & Development

JH:gw

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VIDAL RESEARCH CORPORATION

April 17, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:-

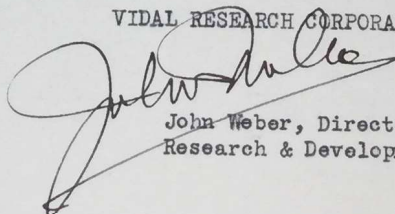
Your Miss Daniel has written me to say that the Er-coupe fuselage had not arrived at the New York warehouse as of April 13th. We have in our file a signed warehouse receipt which indicates that the fuselage was delivered there on March 15th.

I would suggest that just shortly before the fuselage is hung, or placed on exhibition, it be given a coat of flat wax in order to kill the slight frosted appearance that has resulted from sandpapering.

The other question in Miss Daniel's letter of April 13th is being taken care of and the entire available material should be in your hands very soon.

Yours very truly,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research & Development

JW:ayw

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VIDAL RESEARCH CORPORATION

19

April 13, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. John Weber, Director
Research & Development
Vidal Research Corporation
Central Airport, Camden, N.J.

Mr. S. Chernmayeff
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York

Dear Mr. Weber: Mr. Chernmayeff has asked me to advise you that when he visited the Gramercy Warehouse yesterday to inspect the exhibition objects assembled there, the Ercoupe fuselage which, according to your letter was shipped before March 30th, had not yet arrived.

He would very much like you to ship the remaining objects to the Museum directly as we have sufficient space here to store would smaller objects. If, as you say, the plywood suitcase would make a poor display, we will omit this. as an example of welded plastic plywood.

Would you be good enough to fill out and return the enclosed form. The missing information will be needed for insurance and label purposes. We would appreciate receiving in addition a brief statement outlining the manufacturing process and exact function of each item, so that our exhibition captions may be technically correct. the car is still available.

I am very much afraid we can do little to help you with the exhibition of typical Co-Mo-Lite structures. I will, however, write Mr. Carlson of Greta Danielson Rope Company and prevail upon him to Enc. operate with you to Secretary, Industrial Design Department

Your inquiry as to the date on which the developed Process was perfected; it is quite impossible to set such a date inasmuch as the Process was and is in a state of continuous development. As I explained in a note to your Secretary, we are reluctant to become involved in any controversy regarding what is known in the patent office as 'prior art's.

The Ercoupe fuselage has been shipped to the address you specified and the samples of abstract shapes are nearing completion. I will have these in your hands just as soon as possible.

Very truly yours,

VIDAL RESEARCH CORPORATION

John Weber, Director
Research & Development

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Vidal

VIDAL RESEARCH CORPORATION

March 30, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:-

The suitcase, an illustration of which you have enclosed in your last letter, is, I am very much afraid, the last structure you would care to exhibit. It embodies only simple curves, is very poorly constructed and is not a source of pride to the Laboratory as an example of molded plastic plywood.

I note that you prefer not to exhibit the car model because of what you term 'controversial design'. Your line of thought is not quite clear to me inasmuch as you are exhibiting the Ercoupe fuselage but, of course, you must inevitably be the judge of what is shown in your exhibition. If you change your mind, the car is still available.

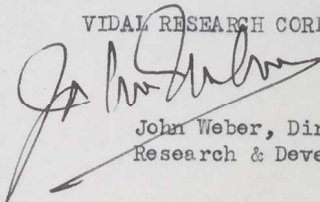
I am very much afraid that at this late date we can do little to help you with the exhibition of typical Co-Ro-Lite structures. I will, however, write Mr. Carlson of the Columbian Rope Company and prevail upon him to cooperate with you to the fullest extent.

Your inquiry as to the date on which the developed Process was perfected; it is quite impossible to set such a date inasmuch as the Process was and is in a state of continuous development. As I explained in a note to your Secretary, we are reluctant to become involved in any controversy regarding what is known in the patent office as 'prior art'.

The Ercoupe fuselage has been shipped to the address you specified and the samples of abstract shapes are nearing completion. I will have these in your hands just as soon as possible.

Very truly yours,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research & Development

JW:yw

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Vidal

VIDAL RESEARCH CORPORATION

March 19, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Miss Greta Daniel, Secretary, Industrial Design Dept.
The Museum of Modern Art
11 West 53rd Street,
New York 19, N. Y.

March 25, 1944

Mr. John Weber, Director
Research & Development - Vidal Corporation
Central Airport
Camden, N.J.

Your letter of March 18, in which you suggest
Dear Mr. Weber: Give you information as to the history of both high
and low pressure molding, involves a request that I am over-

Many thanks for your letter. I hope that in addition to the
Ercoupe fuselage which you mention specifically, all the other
things including the suitcase, the cutting of which is enclosed,
will be at our disposal.
I agree with you that the car model is a lovely object. I feel,
however, that this takes us into a controversial field of auto
design as such which is outside of our context and I feel, there-
fore, that we should not include it.

It now appears that we may have some difficulties in obtaining
a Coro-Lite molding exhibit from the New York source. If this
proves to be the case, may we rely on you in the form you des-
cribed in your letter of January 31st?

One more thing: Is the Vidal low pressure system the first of
its kind? Can we have dates at which this was perfected?

Many thanks for your offer of cooperation. I would of course
like to take advantage of this when we come to the installation
business.

Very sincerely yours,

Very truly yours,

Serge Chermayeff

SC:gd
Enc. Director
Research and Development

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VIDAL RESEARCH CORPORATION

March 18, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Miss Greta Daniel, Secretary, Industrial Design Dept.
The Museum of Modern Art
11 West 53rd Street,
New York 19, N. Y.

Dear Miss Daniel:

Your letter of March 13, in which you suggest I might give you information as to the history of both high and low pressure molding, involves a request that I am certain that we cannot fill at the moment.

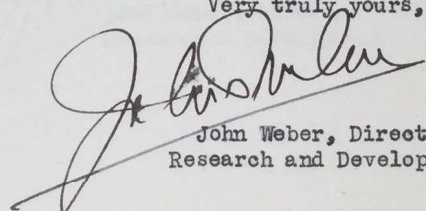
What you ask me to do would require at least a year's painstaking research into the history of the art, which, I am sure, we are not prepared to undertake. A job of this sort should be done by some outside agency.

I would suggest that you get in touch with a magazine dealing with the plastics industry, such as "Modern Plastics". They may have already prepared a running history of the development of the art which may assume a position of some authority in the field.

Just how much printed matter exists on this subject is more than I can say, but I do know that any statement from myself or any other accredited laboratory official, would necessarily have to be very carefully checked to avoid any subsequent unpleasantness.

Your letter awaited me when I returned from a trip, which accounts for my tardiness in considering it.

Very truly yours,


John Weber, Director
Research and Development

JW:mm

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VIDAL RESEARCH CORPORATION

March 14, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

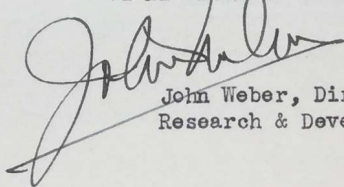
Dear Mr. Chermayeff:-

Enclosed is a rather poor snapshot of the model automobile of which I have spoken several times. It is finished in natural mahogany, is about three feet long and has beautifully clean aerodynamic lines. I am perfectly certain that it will make a fine addition to the exhibition.

The Ercoupe fuselage is about to be crated for delivery to the address you have given me. I would suggest that you get in touch with me about the time this material will be arranged on the Museum floor so that I might to some extent superintend the handling of the more fragile pieces.

Yours very truly,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research & Development

JW:yw
enc'l.

Vidal

desires
no

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19

March 13, 1944

Mr. John Weber
Vidal Research Corp.
Camden, N.J.

Dear Mr. Weber:

I wonder whether I might trouble you with a bit of research in connection with our forthcoming exhibition of Industrial Design? Mr. Chermayeff would like to know the name of the inventor, date of invention of the first high pressure molding or stamping machine with steel dies and when the first machine was used commercially. The same goes for the low pressure molding system. Was the Vidal process the first or were there earlier systems? Could you give us the names of other low pressure systems and could we have a short description of the process involved in both the high pressure and the low pressure procedure? Mr. Chermayeff believes there is some printed material which he might use for the catalog he is working on.

Thanking you in anticipation of your early reply, I am,

Very sincerely yours,

Creta Daniel

Secretary, Industrial Design Department

Mr. Chermayeff would very much like to include an actual example in his wood sequence. Is there a good chance of your adding this to the list of exhibition objects you are sending?

The address for delivery of the large material now is New York 19:

Gramercy Warehouse, 515 East 17th Street
c/o Franklin Publishing
Attn: Museum of Modern Art

We look forward to receiving the dimensions and photograph of the model car.

Very sincerely yours,

Siobhan Weston Foster
Assistant

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VIDAL RESEARCH CORPORATION

March 3, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

March 8, 1944

Mr. John Weber, Director
Research & Development
Vidal Research Corporation
Camden, N.J.

Dear Mr. Weber:

Mr. Chermayeff has asked me to thank you for your letter of March 3rd and to tell you that meanwhile the Columbian Rope Corp. got in touch with the Museum offering to lend for exhibition purposes a fairly complete set of CO-RO-Lite objects including the jettison tank. All these objects are right here in New York. Because of transportation difficulties and shipping expenses, don't you think it a good idea to accept this offer and to eliminate from your list of exhibition material the CO-RO-LITE objects?

Mr. Chermayeff has seen a photograph of the Vidal plywood suitcase (Life's illustrated article on Wood) and would very much like to include an actual example in his wood sequence. Is there a good chance of your adding this to the list of exhibition objects you are sending?

The address for delivery of the large material here in New York is:

Gramercy Warehouse, 515 East 17th Street
c/o Breskin Publishing
Att.: Museum of Modern Art

We look forward to receiving the dimensions and photograph of the model car.

Very sincerely yours,

Susanne Wasson Tucker
Assistant

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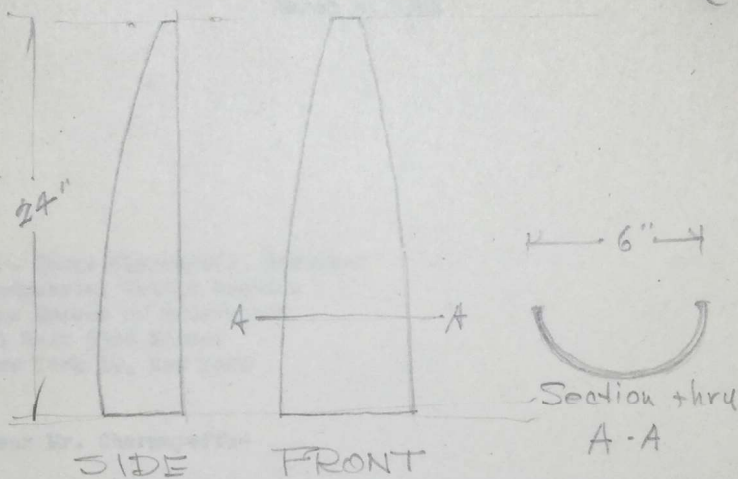
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Vidal

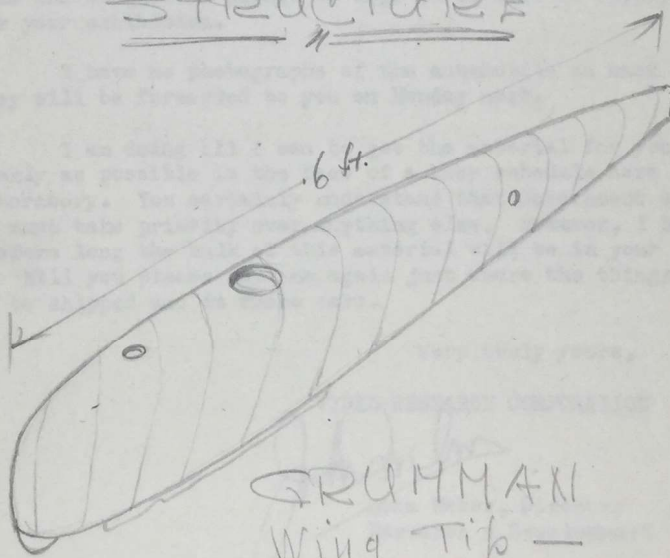
VIDAL RESEARCH CORPORATION

Vidal

AL AIRPORT
NEW JERSEY



STRUCTURE



GRUMMAN
Wing Tip —

Corvair Co.

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Vidal

VIDAL RESEARCH CORPORATION

March 3, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:-

Enclosed are a number of rough sketches giving dimensions and weights of pieces we hope to be able to supply you for your exhibition.

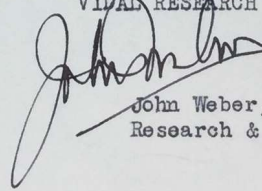
I have no photographs of the automobile on hand but they will be forwarded to you on Monday next.

Corak's

I am doing all I can to get the material for you as quickly as possible in the face of a busy schedule here at the Laboratory. You certainly understand that Government contracts must take priority over anything else. However, I hope that before long the bulk of this material will be in your hands. Will you please tell me again just where the things are to be shipped and in whose care.

Very truly yours,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research & Development

JW:yw
enc'l.

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Vidal

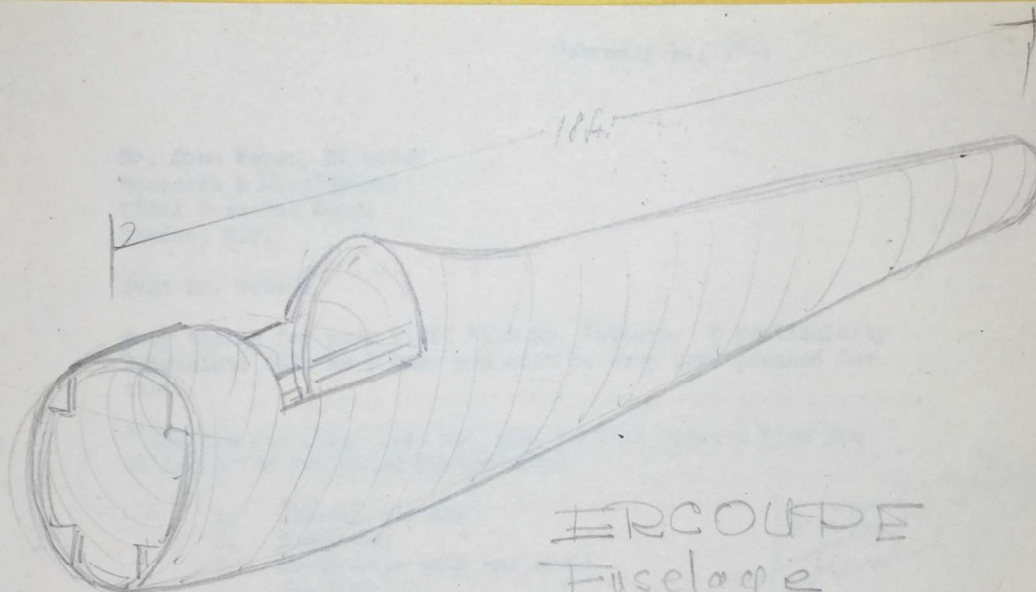
VIDAL RESEARCH CORPORATION

Mar 1964
0-4300

February 9, 1964

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Vidal



ERCOUPE
Fuselage

Weight — 68#

3. Your Air Coupe fuselage in mahogany; Suggest this be waxed or flat varnished to show grain of wood. On no account use full gloss varnish.
4. Various bits and pieces of molded and/or extruded sections, etc.

Very truly yours,

As soon as we receive photographs and your drawings of the Hagopian chair, we will tell you if we can use it in the general chair sequence which will be part of the exhibition. I hope we can - and I hope we shall hear from you very soon that you will be able to produce a perfect specimen in time for our exhibition.

John Heery, Director
Research & Development

Once more many thanks.

Yours very sincerely,

Serge Chermayeff

SC:gd

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Vidal

VIDAL RESEARCH CORPORATION

March 10
0-4300

February 9, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

February 14, 1944

Mr. John Weber, Director
Research & Development
Vidal Research Corp.
Camden, N.J.

Dear Mr. Weber:

Many thanks for your visit with Mr. Wattson. I particularly appreciate this as I know you must be very hard pressed for time.

I received a letter this morning from Morris Sanders confirm our final list and that we will receive from you at large the following photographs:

1. General process
2. Model Car
3. Co-Ro-Lite mold and shell
4. Gas Tank
5. Molded chair
6. Paper Ski Poles;

that the following you will prepare as soon as possible and hold pending our shipping instructions:

1. Seven compound curve pressings from the same mold of various materials combination sheets,
2. Gruman Wing Tip, cleaned right down and sandpapered to show veneer structure,
3. Your Air Coupe fuselage in mahogany; Suggest this be waxed or fl a t varnished to show grain of wood. On no account use full gloss varnish.
4. Various bits and pieces of molded and/or extruded sections, etc.

Very truly yours,

As soon as we receive photographs and your drawings of the Hagopian chair, we will tell you if we can use it in the general chair sequence which will be part of the exhibition. I hope we can - and I hope we shall hear from you very soon that you will be able to produce a perfect specimen in time for our exhibition.

Once more many thanks.

Yours very sincerely,

Serge Chermayeff

SC:gd

photographs

?

Follow up -
Hamber of Latic

Specimens

5 1/2 feet long

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VIDAL RESEARCH CORPORATION

February 9, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:-

I received a letter this morning from Morris Sanders in which he makes an interesting suggestion that we take one abstract form involving compound curves and mold this form in a number of materials in order to show the feasibility of the Process and its ready adaptation to various structural materials.

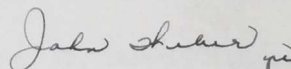
I am very much afraid that the only fuselage that we could display while we are still at war would be the Ercoupe fuselage. I find that while this fuselage has been displayed a number of times before, it was shown with the outside under a coat of dirty gray paint which did little to add to its attractiveness.

I think it would be an excellent idea if you wrote to Mr. Darling of Reigel Paper on paper samples. Here at the Laboratory we are starting on several development programs dealing with consumer goods but, I doubt very much if we will have anything to show by the end of March.

Please let me know what you think of the above ideas.

Very truly yours,

VIDAL RESEARCH CORPORATION



John Weber, Director
Research & Development

JW:yw

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Vidal

- 2 -

VIDAL RESEARCH CORPORATION

In conclusion, many thanks once more. I look forward to getting the story of the actual objects as soon as possible. It may well be that we shall not have the space to show as much as I should like and I should like to save you possible trouble in connection with items which we may have to omit.

Mr. Serge Chermayeff, Director

Industrial
The Museum
11 West
New York

I think the various pieces, etc., should be at the Museum not later than the end of March. If we are stuck for space, it may be possible to arrange temporary housing at Mr. Breskin's warehouse where he is collecting various things for us in any case.

Dear Mr. Sincerely yours,

As a result of Mr. Sanders conversation with me on the telephone Friday, Serge Chermayeff thought to give you a rough idea of what I had in mind for your exhibition.

Thus far we have investigated the possibilities of plywood, Co-Ro-Lite, reinforced plastic and impregnated paper as well as using all four materials in combination with aluminum and steel.

I have on my desk a model automobile body about 3' long, streamlined to the point of losing all resemblance to a conventional automobile, that would make a very handsome part of the plywood exhibition. In the order of their showing, the plywood exhibition would take the following form:

1. Wooden forms on which the car is molded.
2. The form partially wrapped with veneer.
3. The molded parts unassembled.
4. The assembled automobile.
5. Various plywood structures that may be released during war time.
6. A beautifully finished molded mahogany plywood aircraft/fuselage. (I would suggest that this fuselage be suspended from the ceiling by means of two very fine piano wires in order to emphasize its extreme lightness.)
7. Projections of this same theme and its post-war application into furniture by means of available models or illustrations.

The Co-Ro-Lite exhibition would take a similar form:

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Vidal

VIDAL RESEARCH CORPORATION

January 31, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

1944. Letter to Dr. Berskin.
Plast. Cal.

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Clause Mini Raymond
old. plastics.
collar.

Dear Mr. Chermayeff:-

1914. Bukharin, Corp.
Allen Brown { original.
Bak pieces.

As a result of Mr. Sanders conversation with me on the telephone Friday morning, I will attempt to give you a rough idea of what I had in mind for your exhibition.

Thus far we have investigated the possibilities of plywood, Co-Ro-Lite, reinforced plastic and impregnated paper as well as using all four materials in combination with aluminum and steel.

I have on my desk a model automobile body about 3' long, streamlined to the point of loosing all resemblance to a conventional automobile, that would make a very handsome part of the plywood exhibition. In the order of their showing, the plywood exhibition would take the following form:

1. Wooden forms on which the car is molded.
2. The form partially wrapped with veneer.
3. The molded parts unassembled.
4. The assembled automobile.
5. Various plywood structures that may be released during war time.
6. A beautifully finished molded mahogany plywood aircraft fuselage. (I would suggest that this fuselage be suspended from the ceiling by means of two very fine piano wires in order to emphasize its extreme lightness.)
7. Projections of this same theme and its post-war application into furniture by means of available models or illustrations.

The Co-Ro-Lite exhibition would take a similar form:

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Vidal

Mr. Serge Chermayeff

January 31, 1944

-2-

1. A sisal felt mat with a bottle of plastic resin beside it.
2. A preformed piece of Co-Ro-Lite material before heat and pressure have been applied.
3. A mold of cast iron and porcelain half enclosing a gasoline tank shell. These molds and shells would be approximately 9' long and would make a startling exhibit.
4. The assembled gasoline tank, a streamlined tear-drop shaped expendable tank.
5. Following this would be succession of molded articles which would include our molded office chair and similar consumer goods applications of the same material, such as chair models, etc. together with sketches of proposed applications.

*Samples
Combined material
sheets
1. small samples
2. mounted from
all same mtds*

The paper exhibition presents a problem and will need further investigation before I can make any concrete suggestions.

The above projected plan may change from time to time as structures are released by the Army and Navy, but this will at least serve to convince you that I have not put the exhibition out of mind.

Will you please advise me as to the latest date the exhibition should be at the museum.

Very truly yours,

VIDAL RESEARCH CORPORATION

[Signature]
John Weber, Director
Research & Development

Kryslor Corp. Detroit

Mr Lee. Wm Atkinson

*Cycle Weld. Supply
Samples.*

JW:YW

cc: Morris Sanders

*Conscious Control. N.Y. Office.
Novaluk Ann.*

Savan Rope. Sanders.

*Shed.
Kut.
V.D.*

Dupont Celanese Co.

Mr. Peachin.

Celanese.

*Plax Corp. Hartford Conn.
H. Griffith.*

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VIDAL RESEARCH CORPORATION

January 25, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:-

One point on which I require enlightenment. Is your proposed exhibition to confine itself to molded plywood or plywood applications alone, or to the whole field of molded products?

yes

The reason I ask you this question is that there have been so many new materials developed in the last year or so that can be successfully handled only by use of the Vidal Process and that also seem to have a more immediate application to post-war uses than plywood itself. I am certain that we can get all the cooperation we need from such companies as the Columbian Rope Corporation, manufacturer of Co-Ro-Lite, that would help to make the exhibition more interesting than if it were confined to plywood alone.

In the meantime, I am assembling some very interesting material that I will discuss with you at the earliest possible opportunity.

Very truly yours,

VIDAL RESEARCH CORPORATION

John Weber
John Weber, Director
Research & Development

JW:yw

Pelican wing.

from Vidal.
tubes - Regal Paper Co.
Columbian Rope - (Brooklyn - New York)
Concentrati Industries - crepe paper.

Mr. Dan Lusk
get a jet from
W. - (Brooklyn - New York)

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Vidal

VIDAL RESEARCH CORPORATION

January 21, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

January 22, 1944

Mr. Serge Chermayeff, Director
Industrial Design Section

Mr. John Weber, Director
Research & Development
Vidal Research Corporation
Camden, N.J.

Dear Mr. Chermayeff:-

Dear Mr. Weber:

Our conversation in New York last week
Many thanks for your letter of the 21st. I am de-
lighted to learn of the interest Mr. Vidal and
Mr. Sanders are showing in our project. I rely
on your good help in connection with that one
theme of molded ply and, therefore, hope to hear
from you at the earliest possible time as to the
structures, material samples etc. which you will
be able to supply us with.

I have already been in touch with Mr. Sanders and
will now contact him again.

Looking forward to your early news,

Yours sincerely,

Serge Chermayeff

VIDAL RESEARCH CORPORATION

John Weber, Director
Research & Development

SC:gd

phone

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Vidal

VIDAL RESEARCH CORPORATION

January 21, 1944

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff, Director
Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:-

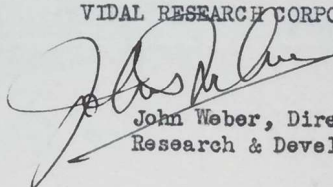
Our conversation in New York last week has been related to Mr. Vidal and steps are being taken to release such structures for exhibition as may be permitted by the Army and Navy.

The moment I have anything concrete to report, you will hear from me.

Morris Sanders paid us a visit this week and offered to cooperate with us. He thinks it is a splendid idea and he will no doubt call on you to discuss this at further length.

Yours very truly,

VIDAL RESEARCH CORPORATION


John Weber, Director
Research & Development

JW:yw

phone

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Vidal

January 14, 1944

Mr. Jack Weber
Vidal Research Corporation
Central Airport
Camden, N.J.

Dear Mr. Weber:

Further to yesterday's note:

I omitted to remind you of the barrel. Also, could you quickly dictate a list of the compound sheet materials which might be included in your collection?

We might then be able to supplement this on our own.

I would be very grateful to have this information at the earliest possible time.

Sincerely yours,

Serge Chermayeff.

SC:gd

My most sincere thanks for your ready offer of co-operation, believe me,

Sincerely yours,

Serge Chermayeff.

SC:gd

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Vidal

January 10, 1944

Mr. Jack Weber
Director, Research and Development Division
Vidal Research Corporation
Central Airport
Camden, N.J.
January 13, 1944

Dear Mr. Weber:

We are Mr. Jack Weber
Vidal Research Corporation
Central Airport
Camden, N.J.

Thanking you in anticipation of the help you are
will! Dear Mr. Weber:

Very Further to our nice and interesting talk. Here
follows the reminder of the various things you
promised to obtain for us:

Direct Photographs of the low pressure molding
process at work;

Samples of compound sheet material,
a) separated, b) integrated;

FB: I should like to see of your other work in the Vidal
Examples of simple molding forms;

Three or four large molded forms for war
purposes - parts of planes, etc.

Examples of consumer objects produced by
the same process, e.g. the chair.

labeled X

My most sincere thanks for your ready offer of co-
operation, believe me,

Sincerely yours,

Serge Chermayeff.

SC:gd

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VIDAL RESEARCH CORPORATION

December 14, 1943

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

January 10, 1944

Mr. Jack Weber
Director, Research and Development Division
Vidal Research Corporation
Central Airport Street,
Camden, N.J., N. Y.

Dear Mr. Weber:

Dear Mr. Chernayeff:

We are taking the liberty of reminding you of a letter received from Mr. Samuel Goodman, General Manager of Vidal Research Corporation, and hope very much that of we shall be hearing from you in the immediate future. Completed by the first of the year, at which time the direct-
Thanking you in anticipation of the help you are willing to give us, I am, proposed exhibit in the spring of next year.

Very sincerely yours,

I feel certain that we will have some product developed which will be of interest to you for
Serge Chernayeff
Director, Industrial Design Section
15th Anniversary Exhibition

Sincerely, SC:gd
Enc.

Samuel Goodman

PS: I enclose letcopy of our previous letter sent to The Vidal Research Corp.

Samuel Goodman
General Manager

SC:gm

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VIDAL RESEARCH CORPORATION

December 14, 1943

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff
The Museum of Modern Art
11 West 53rd Street,
New York 19, N. Y.

Dear Mr. Chermayeff:

We are in the process of reorganizing our research and development division in the field of commercial projects. This reorganization will be completed by the first of the year, at which time the director of the division, Mr. Jack Weber, will communicate with you relative to your proposed exhibit in the spring of next year.

I feel certain that we will have some product developed which will be of interest to you for that exhibit.

Sincerely yours,

Samuel Goodman

Samuel Goodman
General Manager

SG:mmn

Vidal
✓

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Vidal

November 19, 1943

We hope to include several objects in the exhibition demonstrating manipulated plywood.

Vidal Company

Camden, N.J. willing to lend us examples of your experiments and, or complete parts or whole objects?

We would be very grateful for any illustrations of Dear Sirs: or objects you could send us at this time.

I am writing to ask your assistance in the preparation of an Industrial Design exhibition which the Museum of Modern Art plans to hold in the spring of 1944.

Very sincerely yours,
As you know, the Museum has always recognized Industrial Design as an integral and vital part of modern culture. The Museum has published several works on this subject and held some eighteen exhibitions, notably: Machine Art, 1934; Bauhaus, 1936; Organic Design, 1941 and the annual shows of Useful Objects.

In view of the imminent post-war developments, we shall attempt in this forthcoming exhibition to trace the evolution of certain representative modern objects, such as:

automobile	reading lamp
refrigerator	chair
Kitchen utensils	hardware
table glass and china	

Exhibits will not be confined to complete objects, such as a refrigerator, iron or a cup, but may be an exceptionally well-designed part of a larger thing, such as a handle or a steering wheel.

While examples of outstanding excellence of handicraft or traditional material and technique will not be excluded, the emphasis will be on designs for mass production by machines and use of new materials and processes.

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Vidal

VIDAL RESEARCH CORPORATION

December 2, 1945

CENTRAL AIRPORT
GARDEN, NEW JERSEY

Mr. Serge Chermayeff
Director, Industrial Design Section

We hope to include several objects in the exhibition demonstrating manipulated plywood.

Would you be willing to lend us examples of your experiments and, or complete parts or whole objects? We would be very grateful for any illustrations of such parts or objects you could send us at this time.

Thanking you in advance for the courtesy of your consideration, I am,

Very sincerely yours,
Serge Chermayeff.

We will keep this exhibition in the forefront of our plans, and we look forward to communicating with you at a later date.

Very truly yours,
VIDAL RESEARCH CORPORATION

Samuel Goodman

Samuel Goodman
Acting General Manager

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Vidal

VIDAL RESEARCH CORPORATION

December 2, 1943

CENTRAL AIRPORT
CAMDEN, NEW JERSEY

Mr. Serge Chermayeff
Director, Industrial Design Section
The Museum of Modern Art
11 West 53rd Street,
New York, N. Y.

Dear Sir:-

We received your letter of November 19 relative to the Industrial Design Exhibition which the Museum of Modern Art plans to hold in the spring of 1944.

We regret exceedingly that we do not have any objects which we could lend to this exhibition which satisfactorily demonstrate molded plywood for such uses as you have listed. For the past several years, our activities have been entirely confined to the manufacture of confidential aircraft components for various branches of the U. S. Government and for their prime contractors. However, in regard to any considerable research in post-war products, we hope by the time the exhibition is held to have some interesting articles developed which we would be very pleased to send to you.

We will keep this exhibition in the forefront of our plans, and we look forward to communicating with you at a later date.

Very truly yours,

VIDAL RESEARCH CORPORATION

Samuel Goodman

Samuel Goodman
Acting General Manager

SG:mm

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VISCHER PRODUCTS COMPANY

Manufacturers of FLEX SEAL COOKERS

412 ORLEANS ST. - CHICAGO - ILLINOIS

A. T. WILLIAMS, EASTERN REPRESENTATIVE
125 FIFTH AVENUE - NEW YORK, N.Y.

December 6, 1943

Mr. Samuel Goodman
Vidal Research Corporation
Central Airport
Camden, N.J.

Dear Mr. Goodman:

Many thanks for your letter. Perhaps our standard request letter which you reply to, did not make quite clear what I had in mind.

I fully appreciate, of course, that the bulk of the work you are doing is of a confidential nature. I recall, however, some photographs in some technical journal, published some 18 months to two years ago, illustrating large pieces of molded plywood which apparently were not of this confidential kind. Any interesting form, preferably of a large scale, however anonymous this may be, may well serve our purposes. I am hoping to show in this exhibition the development of plywood moldings from small objects or parts such as for furniture to very much larger things, as being a typical trend which will affect the post-war world and our concept of forms within that world. To make this point, it will be quite unnecessary to have the manipulated object in the categories mentioned in our circular, but rather to have a piece of plywood which shows the possibilities of the new manipulation in a general way.

I hope, therefore, you may reconsider our request with regard to the loan of such a sample or samples. In the meantime, if it is not too much trouble, I would be most grateful to get from you some indication as to what your post-war articles are which you mention.

Thanking you in anticipation of your help, believe me,

Very sincerely yours,

Serge Chermayeff.

SC:gd

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STAINLESS
STEEL
OR
ALCOA METAL



PHONE
SUPERIOR 3172

VISCHER PRODUCTS COMPANY

Manufacturers of **FLEX SEAL COOKERS**

• 412 ORLEANS ST • CHICAGO • ILLINOIS •

S. T. WILLIAMS, EASTERN REPRESENTATIVE
220 FIFTH AVENUE • NEW YORK, N. Y.
MURRAY HILL 5-2750-51

March 15, 1944

Museum Modern Art,
11 West 53rd St.,
New York, N.Y.
Industrial Design Dept.

ATT: Miss Daniels

Gentlemen;

In accordance with your recent request, we are pleased to forward to you under separate cover four 8 x 10 glossy prints of our **FLEX-SEAL Cooker** as well as **FLEX-SEAL Canner** to be used in your Industrial Design Exhibit from May 9th through September.

We might state that the **FLEX-SEAL Canner** has not been presented to the public as yet, but we expect to place this on the market some time next month.

When the Exhibit is over and these photographs have served their purpose, we would appreciate having them returned to this office.

We want to take this opportunity of thanking you for your interest in our product.

Yours very truly,

VISCHER PRODUCTS COMPANY

S.T. Williams

J. Gersten

je

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Vischer Products

VISCHER PRODUCTS COMPANY

Manufacturers of FLEX SEAL COOKERS

412 ORLEANS ST - CHICAGO - ILLINOIS

S. T. WILLIAMS, EASTERN REPRESENTATIVE
220 FIFTH AVENUE - NEW YORK, N. Y.

October 16, 1944

October 12, 1944

Vischer Products Co.
220 Fifth Avenue
New York 1, N.Y.

New York, N. Y.
Industrial Design Dept.

Att.: Mr. S. T. Williams

Att: Miss Daniels

Dear Mr. Williams:

We are returning herewith three of the photographs you so kindly lent to our exhibition. The fourth, showing the two new steel pressure cookers, we would very much like to keep for our research files of Industrial Design. An enlargement was shown in our present show DESIGN FOR USE together with the original Flex Seal pressure cooker which was given to us from a private source.

Once more thanks for your cooperation.

Sincerely yours,

Greta Daniel
Industrial Design Department

VISCHER PRODUCTS COMPANY

3 Enc.

S. T. Williams

3 photographs returned
ask if we may keep
the one of the 2 new
steel cookers

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STAINLESS
STEEL
OR
ALCOA METAL



PHONE
SUPERIOR 3172

VISCHER PRODUCTS COMPANY

Manufacturers of **FLEX SEAL COOKERS**

• 412 ORLEANS ST • CHICAGO • ILLINOIS •

S. T. WILLIAMS, EASTERN REPRESENTATIVE

220 FIFTH AVENUE • NEW YORK, N. Y.

MURRAY HILL 5-2750-51

October 12, 1944

Museum Modern Art
11 West 53rd St.
New York, N. Y.
Industrial Design Dept.

Att: Miss Daniels

Gentlemen:

On March 15th, we sent you four 8 by 10 glossy prints of our FLEX-SEAL PRESSURE COOKERS, as well as CANNERS, to be used in your industrial design exhibit from May through to September.

If these photographs have served their purpose and you are through with them, we would appreciate it if you would return them to our New York office at the above address.

Thanking you for your attention, we are

Yours very truly,

VISCHER PRODUCTS COMPANY

A handwritten signature in cursive script, appearing to read 'S. T. Williams'.

JG:G

S. T. Williams

*3 photographs returned
ask if we may keep
the one of the 2 stainless
steel canners.*

10/12/44

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19

MAR 27 1944

July 6, 1944

Mr. Jack Waldheim
c/o Bartolucci & Waldheim
619 N. Michigan Avenue
Chicago 11, Illinois
New York, New York

Dear Mr. Waldheim:

Mr. Chermayeff, Director of the Industrial Design Section of the Museum's 15th Anniversary Exhibition asked me to keep your letter of March 24th for a future reply, but left the Museum before doing so. I do not know what his intentions were at that time, but in any case, I apologize for the extreme delay. We did not have a competition for furniture design, but had included in the Industrial Design section of the exhibition a group of contemporary chair designs taken mostly from the Museum's permanent collection. One photograph in this section, which was supplied by the Institute of Design in Chicago, is your group of chairs developed during your studies at the Institute. It is labeled: "Group of experimental plywood chairs. Designer Jack Waldheim, 1943. Institute of Design, Chicago, Ill."

Would you please send us the information of this show?

Very sincerely yours,

Sincerely yours,

Greta Daniel
Secretary, Industrial Design Department

Jack Waldheim

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bartolucci
-waldheim

MAR 27 1944

Waldheim
Designers

WHITEHALL 6631

SENDER-B&W, 619 N. MICHIGAN AVE., CHICAGO 11, ILLINOIS . . .

Museum Of Modern Art
11 West 53rd st.
New York, New York.

March 24 1944

Dear Sirs:

Today I heard that your museum is to hold a
competition for furniture design, etc.

If it is an open competition or show we would
very much like to submit some chairs of
our creation.

Would you please send us the information
of this show?

Sincerely yours,

Jack Waldheim
Jack Waldheim

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Letter April 5, 1944
~~April 11, 1944~~
THE WATERTOWN MANUFACTURING COMPANY
MANUFACTURERS • MOULDERS • PLASTIC
WATERTOWN, CONNECTICUT

March 13, 1944
Dist. 3/11

From: Watertown Manufacturing Co.
Watertown
Connecticut
New York 19, New York

Miss G. W. Tucker
27 pieces of Navy mess ware, plastic

Dear Miss Tucker:

Gift

Thank you for your letter of March 9th inquiring about our plastic tableware which we supply to the Navy.

Letter in 10 Coll. Folder -
We are sending with this letter, two copies of our catalog illustrating our tableware. There are three very interesting items which are not listed, and which we will not have available for a few more weeks. You may be interested in displaying these new items when we get samples available for you. The tools are under construction now.

have we have photos
We have no objections to furnishing you with a set of our tableware for display purposes. We are wondering if you usually give credit to the manufacturer of the articles you display.

Very truly yours,

THE WATERTOWN MFG. COMPANY

A. L. Alves
A. L. Alves
Assistant General Manager

ALA:W
Enc.

3 of each set in 11th.
also 11th / 12th

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Watertown Mfg.

THE
WATERTOWN MANUFACTURING COMPANY
MANUFACTURERS • MOULDERS • PLASTIC PRODUCTS
WATERTOWN, CONNECTICUT

March 13, 1944
Dict. 3/11

The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Attn: Miss S. W. Tucker

Dear Miss Tucker:

Thank you for your letter of March 9th inquiring about our plastic tableware which we supply to the Navy.

We are sending with this letter two copies of our catalog illustrating our tableware. There are three very interesting items which are not listed, and which we will not have available for a few more weeks. You may be interested in displaying these new items when we get samples available for you. The tools are under construction now.

May
we have
photos.

We have no objections to furnishing you with a set of our tableware for display purposes. We are wondering if you usually give credit to the manufacturer of the articles you display.

yes

Very truly yours,

THE WATERTOWN MFG. COMPANY

A. L. Alves

AIA:W
Enc.

A. L. Alves
Assistant General Manager

3 of each set in Mr.
also Mr. [unclear]

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CABLE ADDRESS
"WEDGWOOD, NEW YORK"

Wedgwood
TELEPHONE
GRAMERCY 5-4306-4307

See Read



WEDGWOOD
TRADE MARK
ESTABLISHED 1760.

Josiah Wedgwood & Sons, Inc.

OF AMERICA

162 FIFTH AVENUE

Gr. 5-4306

NEW YORK, 10

KENNARD L. WEDGWOOD, PRESIDENT
HENSLEIGH C. WEDGWOOD, VICE PRESIDENT

February 15, 1944

Mr. Serge Chermayeff
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Sir:

We have received advice from the Design Research Unit in London, by Mr. Herbert Read, asking us to contact you in reference to the showing of some of our products at an approaching exhibition at the Museum of Modern Art.

Mr. Read's letter asks for samples of Wedgwood utility articles, but our Factory is not willing to show these samples in the U.S.A. as at present they are not available to dealers in this market owing to the immense demand in the home market, but if it would interest you to select one or two of our modern designs for exhibition, we should be very glad to have you call at our showrooms here and make a selection or send one of your representatives for that purpose.

Very truly yours,

JOSIAH WEDGWOOD & SONS, INC.

Kennard Wedgwood

KLW:resh

President

*Miss Rogers
Acid jar*

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Westinghouse

WESTINGHOUSE
ELECTRIC & MANUFACTURING COMPANY

July 6, 1944

Mr. B. F. Parr
Appliance Engineering Dept.
Westinghouse Electric & Manufacturing Company
246 East Fourth Street
Mansfield, Ohio

Dear Mr. Parr:

I am returning herewith the two negatives of sad irons you so very kindly lent to our exhibition. We had one photograph blown up and included in the exhibition's section on the development of the electric iron.

Once more many thanks for your kind cooperation.

Very sincerely yours,

Greta Daniel
Secretary, Industrial Design Department

2 Enc.

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WESTINGHOUSE
ELECTRIC & MANUFACTURING COMPANY



246 EAST FOURTH ST.
MANSFIELD, OHIO

April 21, 1944

* Mr. Serge Chermayeff
Director, Industrial Design Section
15th Anniversary Exhibition
The Museum of Modern Art
New York 19, New York

Dear Mr. Chermayeff:

Mr. Hadley has referred your letter of April 10, 1944 to this department.

In line with your request, I am forwarding herewith the negatives of the photographs previously sent. When you have completed making your blow-ups we would appreciate having these negatives returned for our files. In regard to the second paragraph of your letter, we are sorry that we do not have a separate photograph of this type of iron, however, you will note that in the photograph M-3426, an iron of this type is shown in the bottom row, the third iron from the right. This iron is no longer in our possession or we would be glad to make a separate photograph for you.

You may be interested in the approximate dates of the various irons shown on the photographs. The dates as near as we can determine are listed below. Reading from left to right, starting at the top in the photograph "A Century of Sad Irons", the approximate dates are: 1835-1850; 1870-1875; 1890; 1900-1903; 1903-1909; 1905-1909; 1907-1910; 1909-1915; 1913-1915; 1905; 1912-1915; 1922-1934; 1928-1934; 1935-1942.

In the same manner, the irons on M-3426 are dated approximately as follows starting at the left of the upper row: 1890; 1890; 1800; 1907; 1913; 1800; 1890; 1915; 1800; 1900; 1900; 1912.

If there is any further help we can give you, please let us know.

Yours very truly,

B. F. Parr
B. F. Parr, Section Engr.
APPLIANCE ENGINEERING DEPT.

BFP:gl

Copy to D. L. Hadley, East Pittsburgh, Pa.
Design Consultant

EVERY HOUSE NEEDS WESTINGHOUSE

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Westinghouse

WESTINGHOUSE
ELECTRIC & MANUFACTURING COMPANY



246 EAST FOURTH ST.
MANSFIELD, OHIO

*

April 3, 1944

Miss Greta Daniel, Secretary
Industrial Design Department
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Daniel:

Here are several photographs and some descriptive material that should provide you with the information you need on the Rivet gun.

If there is anything more I can do to be of service, please let me know.

Yours very truly

J. G. Baird
J. G. Baird
Visual Education Section

em

Is this available? (Plastic bag)

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

WESTINGHOUSE
19
ELECTRIC & MANUFACTURING COMPANY

April 10, 1944

Mr. D. L. Hadley
Design Consultant
Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

EAST PITTSBURGH, PA.

March 15, 1944

Dear Mr. Hadley:

Mr. Serge Chermayeff

We intend to use your sequence of "A Century Of Sad Irons" for our forthcoming exhibition and wonder whether you would be willing to lend us the negatives of the two photographs you so kindly sent us.

Is there in addition a loose handle iron of which a number were heated on the stove at the same time and then used for ironing with the same detachable handle? Could we have a photograph of this if one is available?

We like to use the negatives to make our own blow-ups of uniform size and mounting.

streamline iron for your display. I am also interested in the separate cover, the photographs showing the ironing and the display.

Thanking you in anticipation of your kind assistance in this matter, I am,

Sincerely yours, These photographs are all I had sent you.

Serge Chermayeff
Director, Industrial Design Section
15th Anniversary Exhibition

SC.gd

very glad to have the blow-ups made to display the ironing and the display.

Hoping that there will be of interest to you in the display of the display.

display.

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WESTINGHOUSE
ELECTRIC & MANUFACTURING COMPANY



EAST PITTSBURGH, PA.

March 15, 1944

*

Mr. Serge Chermayeff
The Museum of Modern Art
11 West 53rd Street
New York (19) N.Y.

Dear Mr. Chermayeff:

I am forwarding today by express, one of our LPC-4
streamline irons for your display. I am also forwarding under
separate cover, two photographs showing the history and develop-
ment of irons. These photographs are all I have been able to
obtain on this subject.

If you would care to have these enlarged, I would be
very glad to have blow-ups made to whatever size you may specify.
Hoping that these will be of assistance to you in setting up your
display.

Very truly yours,

D. L. Hadley

D.L. Hadley
Design Consultant

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Westinghouse

March 31, 1944

Mr. J. G. Baird
Sales Promotion Department
Westinghouse Electric & Mfg. Co.
Mansfield, Ohio
Mansfield, Ohio

Dear Mr. Baird:

Dear Mr. Baird:
It took us a full week to locate finally the explosive rivet gun which we were anxious to include in our exhibition. We had word today from DuPont in Wilmington that "if Westinghouse happens to have a suitable photograph for your purpose, we would have no objections to your using it." (13) was manufactured at the Mansfield Division and sold to DuPont.

Would you, therefore, be kind enough to send us this, or two if available, by return mail? We very much appreciate your splendid cooperation in this matter.

Once more many thanks. Very sincerely yours,
Greta Daniel
Secretary, Industrial Design Department
We understand from Mr. Bailey, all rivet guns were purchased by DuPont. We are sorry we cannot send you one directly to obtain the loan of one for exhibition purposes but would in addition like to have a photograph for inclusion in the catalog. We would supply you with a photograph of the rivet gun without a person holding it, if you have one in your files. As the catalog has to go to the printers during this week, your immediate reply will be greatly appreciated.

PS.: Kindly let us have a brief statement outlining the exact function and mechanism involved so that our exhibition captions may be technically correct.

Berge Chervakoff

20:54

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Westinghouse

WESTINGHOUSE
ELECTRIC & MANUFACTURING COMPANY

March 21, 1944

Mr. Baird
Sales Promotion Department
Westinghouse Electric & Manufacturing Co.
Mansfield, Ohio

Dear Mr. Baird:

Mr. D. L. Hadley of your East Pittsburgh Division in a recent telephone conversation has advised us that a rapid heating explosive rivet gun of which we have seen a photograph in the February 1944 issue of MODERN PLASTICS (page 115) was manufactured at the Mansfield Division and sold to DuPont.

We would very much like to include an actual example in our forthcoming exhibition of Industrial Design in the section showing the developing of tools with the help of modern technology and new materials. As we understand from Mr. Hadley, all rivet guns were purchased by DuPont. We have therefore written to them directly to obtain the loan of one for exhibition purposes but would in addition like to have a photograph for inclusion in the catalog. I wonder whether you could supply us with a good glossy print of this instrument without a person holding it, if you have one in your files. As the catalog has to go to the printers during this week, your immediate reply will be greatly appreciated.

Thanking you in anticipation of your kind help, I am,

Very sincerely yours,

Serge Chermayeff

SC:gd

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Westinghouse

WESTINGHOUSE
ELECTRIC & MANUFACTURING COMPANY



EAST PITTSBURGH, PA.

*

March 20, 1944

Miss Greta Daniel, Secretary
Department of Industrial Design
The Museum of Modern Art
New York, 19 N.Y.

Dear Miss Daniel: Subject: Rivet Gun

With regard to this subject, I find that the Westinghouse Company manufactured a few of these guns for the DuPont Company several months ago. At the present time, we are not making these and I believe the only chance you would have of obtaining the loan of one would be to write to the DuPont people.

Very truly yours,

D. L. Hadley
D.L. Hadley
Design Consultant

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Westinghouse

February 23, 1944

February 24, 1944

Mr. D. L. Hadley
Design Consultant
Westinghouse Electric & Manufacturing Co.
East Westinghouse Electric & Manufacturing Co.
Plastics Division
East Pittsburgh, Pa.

Thank you very much for your letter of February 11th. I look forward with great interest to receiving the set of photographs tracing the development of the electric iron. We have seen in the February 1944 issue of MODERN PLASTICS, page 115, #6 the photograph of a rapid-heating explosive rivet gun with a handle molded of Micarta which you manufacture. We will therefore I wonder whether we could obtain from you an 8x10 photograph of this well designed rivet gun which we would like very much to include in our large reference files of Industrial Design.

Further, could you eventually lend to the Museum an actual example should we decide to include this in our forthcoming exhibition of Industrial Design. This exhibition is scheduled to open on May 9th and will continue through September.

Thanking you in anticipation of your immediate reply, I am,

Very sincerely yours,

Serge Chermayeff

SC:gd

B.B. Paul
C. Perry

photo without gun

✓

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19

February 23, 1944

GRAND RAPIDS, MICH.

November 19, 1943.

Mr. D. L. Hadley
Design Consultant
Westinghouse Electric & Manufacturing Co.
East Pittsburgh, Pa.

Dear Mr. Hadley:

Thank you very much for your letter of February 11th. I look forward with greatest interest to receiving the set of photographs tracing the development of the electric iron and appreciate very much your cooperation in this matter. Since we have decided to make electric irons one of the main objects of our Industrial Design section, I am especially anxious to collect as much photographic material and actual objects as possible. We will therefore be most grateful for your assistance in securing one of your LPC-4 streamline irons for our exhibition.

Once more many thanks, began manufacturing Modern right after the 1889 Paris Exposition and during the past three years have discontinued all traditional styles.

Serge Chermayeff
Director, Industrial Design Section
15th Anniversary Exhibition

SC:gd

We would be very happy to cooperate with you and show some of this unit furniture, if you would like to have us do so. If so, send us more particulars as to when you want the merchandise, etc. We could also show photographs of completed rooms where this unit furniture has been used. We do not have a complete exhibit in New York at this time, due to the fact that for the last year and a half we have been doing more than 75% of our work for the U. S. Government.

Please give us more information about this exhibit and the writer will, undoubtedly, be in New York in February and at that time we could discuss this matter.

Very truly yours,

THE WIDDICOMB FURNITURE CO.

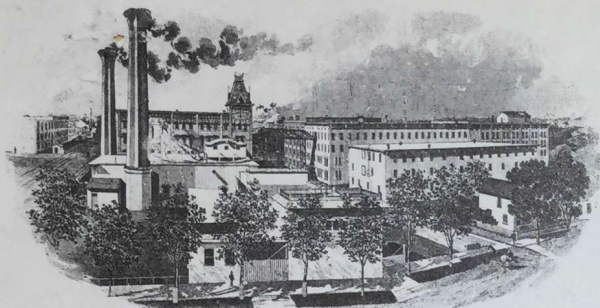
CH:HE
ENC.

CARL L. YOUNG

ADDRESS YOUR CORRESPONDENCE TO THE COMPANY AT 1015 BROADWAY

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NEW YORK
JOHN STUART BLDG.
FOURTH AVE. AT 32ND ST.

CHICAGO
% KNAPP & TUBBS
6TH FL. MERCHANDISE MART

Established 1865

The Widdicomb Furniture Co.,

TRADE MARK REGISTERED IN U. S. PATENT OFFICE

GRAND RAPIDS, MICH.

November 19, 1943.

Mr. Serge Chermayeff,
c/o The Museum of Modern Art,
11 West 53rd St.
New York, 19, N. Y.

Dear Mr. Chermayeff:

We were very glad to receive your letter this morning.

We are not only the oldest furniture manufacturers in Grand Rapids, but we are the only ones in Grand Rapids, or in any other city in the United States that we know of, who confined their business 100% to furniture of Modern design previous to the war. We began manufacturing Modern right after the 1926 Paris Exposition and during the past three years have discontinued all traditional styles.

The latest line of furniture we have designed and manufactured has been a line of unit furniture and we are enclosing a booklet showing the units and the manner in which they can be assembled both horizontally and vertically.

We would be very happy to cooperate with you and show some of this unit furniture, if you would like to have us do so. If so, send us more particulars as to when you want the merchandise, etc. We could also show photographs of completed rooms where this unit furniture has been used. We do not have a complete exhibit in New York at this time, due to the fact that for the last year and a half we have been doing more than 75% of our work for the U. S. Government.

Please give us more information about this exhibit and the writer will, undoubtedly, be in New York in February and at that time we could discuss this matter.

Very truly yours,

THE WIDDICOMB FURNITURE CO.

CARL E. FOWLER
SALES MANAGER.

CEF:EE
ENC.

ADDRESS YOUR CORRESPONDENCE TO THE COMPANY NOT TO INDIVIDUALS

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Widdicomb

November 22, 1943

Mr. Carl E. Fowler
Sales Manager
Widdicomb Furniture Co.
Grand Rapids, Mich.

Dear Mr. Fowler:

We thank you very much for your letter of November 19th and enclosure in response to our recent request. We shall keep the booklet until we have completed the selection of the final exhibition material.

Very sincerely yours,

Serge Chermayeff
Director, Industrial Design Section
15th Anniversary Exhibition

Responsibility in regard to captions and the selection of exhibition material - including the scissors study which was taken over, unchanged, from a special course given at Columbia University - goes to Mr. Chermayeff. In general I should like to mention that in some of the various groups in the exhibition, such as scissors, telephones, radios, typewriters, etc., did we intend to give a thorough survey of the particular field. We have used the objects to illustrate our point of view as to influences on the shapes of things everybody uses daily without ever realizing that their form is the result of either gradual evolution or of a sudden technological revolution. We chose scissors as the type of tool familiar to the public which illustrates exceptionally well our point as to the variation of shape manifold because of - as you too state in your letter - different needs and functions and not because of fashion trends and esthetic appeal.

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Wiss

August 31, 1944

Mr. B.E. Bostwick
Sales Manager
J.Wiss & Sons Co.
11-45 Littleton Avenue
Newark, N.J.

Dear Mr. Bostwick:

Upon my return from my vacation, I find your letter of August 11th and wish to apologize for the delay in answering. I have read your very instructive notes on the principles of scissor-making, cutting theories, etc., with greatest interest and regret very much indeed that we did not have the benefit of your experience at the time we prepared the exhibition. We have in our files the unanswered copy of a letter, dated April 26th 1944, in which Mr. Serge Chermayeff, Director of the exhibition, asked for your kind assistance and the loan of a pair of tailor's shears and a wire cutter to be included in the show. Similar requests to another large manufacturing firm brought no reply either. It is for this reason that you found on display a number of scissors of German origin, as we finally had to accept loans from whatever sources we found willing to help us. Although we found generous assistance and interest in many places, the story of the difficulties we had to overcome in collecting material and in convincing manufacturers in general as to the publicity value of such an exhibition, would fill pages.

Responsibility in regard to captions and the selection of exhibition material - including the scissors-study which was taken over, unchanged, from a special course given at Columbia University - goes to Mr. Chermayeff. In general I should like to mention that in none of the various groups in the exhibition, such as scissors, telephones, radios, typewriters, etc., did we intend to give a thorough survey of the particular field. We have used the objects to illustrate our point of view as to influences on the shapes of things everybody uses daily without ever realizing that their form is the result of either gradual evolution or of a sudden technological revolution. We chose scissors as one type of tool familiar to the public which illustrates exceptionally well our point as to the variation of shape manifold because of - as you too state in your letter - different needs and functions and not because of fashion trends and aesthetic appeal.

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You do mention the designer's contribution in creating new and different shapes. Perhaps we might have been less exclusive in stating the absence of any such creative individual, presenting the variation of forms as the "result of practical experience" only. Principally, however, we believe that the designer's part in developing modifications of shears and scissors is more that of an engineers, that function was and still is the basic requirement and that the "beauty of line" you mention as the result of the designer's participation, is incidental to the perfect solution of a functional problem.

Any further detailed information as given in your letter would have been out of the context of the present exhibition. We might, however, take advantage of your kind offer of assistance for future shows of special problems on a smaller scale.

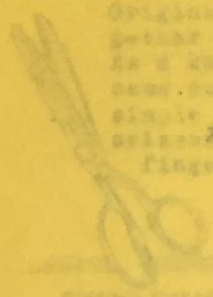
In order to check up on the correctness of our assumption, we have consulted the dictionary and find that it makes exactly the same differentiation we had in mind when we stated that cutting means "making a gash or incision in", while shearing indicates clipping of hair or wool. We had used these two words to point out the two different approaches to the shaving process. The electric dry shaver, instead of shaving off with the traditional knife, clips or pinches the hair off the skin.

I hope that this is all the explanation you'll need to see our point of view in making the exhibition as it is. Once more many thanks for your interest, which we sincerely appreciate.

Very truly yours,

Susanne Wasson-Tucker

SWT:gd



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J. WISS & SONS Co.

Manufacturers of High Grade
SHEARS - SCISSORS - SNIPS
PINKING SHEARS
MANICURE, PEDICURE SCISSORS
HEDGE, GRASS, PRUNING SHEARS, ETC.



ESTABLISHED 1848

11-45 LITTLETON AVENUE
NEWARK, N. J., U. S. A.

August 11, 1944

Wm. Fredrick

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

Gentlemen:

Attention of the Director

Yesterday I had the pleasure of visiting the Museum of Modern Art where I examined carefully an exhibit of shears and scissors developed from the point of view of design modifications through the years and the improvements resulting therefrom.

It is perhaps needless to say that a presentation such as this is of undoubted value to the cutlery industry, as well as the public. As the largest manufacturer of shears and scissors in the world today, we hope that you will not misunderstand our endeavor to point out what we think are a few errors of fact, a few distortions, and a few omissions, all of which we bring to your attention in the hope of making a constructive contribution, or in the hope of learning something ourselves.

The opening statement in connection with the display is as follows: "Shapes of scissors, like those of many simple hand tools, were developed without the designer's assistance. They are the result of practical experience that dictated modifications of shape to meet the demands of specialized function and technical advances of improved and economical production methods." Actually shears and scissors have been subject to the attention of designers to a considerable extent. Some types have been produced which for beauty of line, excellence of function, and efficiency of production at least rise to the contemporary level of productive art. There are hundreds, if not thousands, of designs of scissors all the result of the work of designers, although not necessarily from the point of view of a specific designer who might today be able to combine the elements of form, function, and production technique with an efficiency heretofore unmatched.

Originally a pair of scissors consisted of two blades fastened together at a pivotal point which performed the function of cutting. As a knowledge of the craft increased, and as people's needs became more specialized, numerous designs grew out of this first simple construction. Today, for example, there are shears and scissors to perform such work as cutting cuticle, cutting toe- and finger-nails, cutting fabric, sheet metal, shrubbery and branches, grass, glass, hair, poultry, wood, casts, surgical dressings, paper, wire, rubber, leather, and thread.

WISS SHEARS MADE IN AMERICA SINCE 1848



PINKING SHEARS

(STEEL FORGED)



REG. U.S. PAT. OFF.

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J. WISS & SONS CO., NEWARK, 7. N. J.

Page 2

Museum of Modern Art

August 11, 1944

Within these gneral classifications there are innumerable varities as scissors for cutting lōght fabrics such as silk, rayon, cotton, etc.; shears for cutting heavier fabrics such as canvas, upholstery materials, sutings, etc.; scissors for cutting wire; snips for doing straight and curved cutting in metal; shears for cutting hedges; for pruning the branches of trees; for thinning and picking fruit, etc.; shears for cutting hair and for thinning hair; shears for pinking fabric; shears for rug making; scissors for embroidery; shears for cutting candy; clipping sheep and horses' fetlocks; even shears for clipping coupons. These are just a few of the functions which modern civilization demands from cutting implements, bringing about innumerable design changes and special classifications varying in size and weight.

The principle of compound leverage has been applied to shears for cutting metal, as well as for tree pruning.

Among the most important advances in both design and function was the introduction of pinking shears and hair-thinning scissors.

The bearing at the pivotal point of shears and scissors has been the subject of considerable experimentation. Ball bearings, spring washers, and tension springs have all been utilized by various shear makers at one time or another and represent distinct evolution in methods of production.

The structure of the joints has been subject to many changes, so has the method of fastening the two blades together; originally by a rivet, occasionally by an iron screw; and again by a steel screw of almost jeweler-like accuracy of construction.

The idea of a fitted handle has been extended to scissors, and not alone to shears as might be indicated from your presentation. Handles formerly made of malleable iron are now dropforged, and the principle of inlaid construction, consisting of a crucible steel blade welded to a low-carbon frame, is relatively recent.

Among the most interesting developments in the field of shears are kitchen shears, designed for a variety of abusive cutting tasks and so constructed that they may also be used to unscrew bottle tops and remove bottle caps.

Electrolytic plating opened up the way to nickel-plating and chrome-plating of shears and scissors, giving them added protection and longer life.

Many of the shears and scissors in your display had their source in Germany which is neither necessary nor fitting.

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J. WISS & SONS CO., NEWARK, 7, N. J.

Page 3

Museum of Modern Art

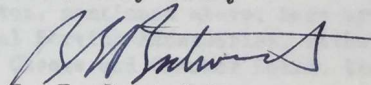
August 11, 1944

Some of the explanations in connection with this display are sheer "gobbledygook" (Reader's Digest- August 1944). For example: "slight flexure in the material increases 50 per cent the shear stress induced by the shearing force of the cutting section." We cannot quarrel with this because we do not know exactly what it means. However, "A ground edge permits tearing of particles of materials in direct contact with the blades." Certainly the use of the word "tearing" in this connection is inaccurate inasmuch as shears cut, or shear, and there are a multitude of synonyms such as "cleave", "sever," "sunder," etc. It would perhaps be a better explanation to say that accuracy of grinding applied to the edge of the blade of a pair of shears and the angle of the bevel contribute to the efficiency of the shearing, cutting, or severing of the material in direct contact with the blades.

I noticed, incidentally, in connection with the display of the evolution of razor blades and beard-removing equipment that some attempt was made to set up a distinction between cutting and shearing which words are, in fact, synonymous.

We wonder whether it would not be in the public interest to develop a display of shears and scissors that would be both more comprehensive and more accurate. We -- and we are sure any other members of the industry -- will be glad to make our facilities available to the Museum of Modern Art in the development of such a presentation.

Yours very truly



B. E. Bostwick
Sales Manager

J. WISS & SONS CO.

b/q

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RUSSEL WRIGHT

seven park avenue, new york

February 17,
1944

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

Dear Mr. Chermayeff:

Enclosed are some of the photos of Substitute Informal Serving Accessories;
for all of which we could supply actual pieces.

Should we order the group of pottery you have already marked with your arrows?
I am asking you at this point as the pottery takes a long time to be shipped
from the factory.

The list of actual objects we can supply on your original group of selections
include the following:

Informal Serving Accessories

Hollow walled vegetable dish

Casseroles with pottery lining

Small aluminum wood-handled spoon

Flat Silver

Bridge Lamp-goose neck with 3 arm base.

To refer to the substitute group of photos, mentioned above; here are some of
Mr. Wright's idea pieces- Actual Informal Serving Accessories, without past
precedent, such as: The Bun Warmer, the Cheese and Cracker Board, the Relish
Rosette and the Sandwich Humidor.

I will try to send some more material next week.

Sincerely,

Mary Wright- per E.R.S.
Mary Wright.

10 photographs

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Wurlitzer

LANDSHEFT INC.

Advertising-Merchandising

LIBERTY BANK BUILDING

BUFFALO, N. Y.

March

March 7, 1944

17th

1944

Mr. Serge Chermayeff
Director, Industrial Design Section
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Mr. Serge Chermayeff
The Museum of Modern Art
New York 19, N. Y.
Dear Mr. Chermayeff:

We regret very much that we are compelled to advise that we have
disposed of the two sets of Our client, The Rudolph Wurlitzer
Company, asked us to send you these two prints of
the Wurlitzer juke box.
Very truly yours,

LANDSHEFT, INC.

Again permit us to state that we are exceedingly sorry we are
unable to cooperate with you, but we feel that in explanation, we feel
sufficient you will understand our position.

R. Conlin
enc. 2
We are in an abundance of business in connection with this per-
ticular show, we are

Production Dept.

Yours very truly,

THE RUDOLPH WURLITZER COMPANY

J. E. Boyles
Special Representative

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Wurlitzer
✓



THE RUDOLPH WURLITZER COMPANY

NORTH TONAWANDA, N. Y.

March 7, 1944

Mr. Serge Chermayeff
Director, Industrial Design Section
The Museum Of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Chermayeff:

We have yours of March 3rd regarding the 15th Anniversary Show covering an exhibition of Industrial Design.

Wright

We regret very much that we are compelled to advise that we have disposed of all the old "Lyric" radio cabinets, such as was designed in 1933 by Russel Wright.

Factory space is such a valuable item these days that it makes it impossible for us to retain models of our various obsoleted equipment over a long period of time.

Again permit us to state that we regret exceedingly our inability to cooperate with you, but with the above explanation, we feel confident you will understand our position.

Wishing you an abundance of success in connection with this particular show, we are

Yours very truly,

THE RUDOLPH WURLITZER COMPANY

J. E. Broyles
Special Representative

JEB:mh

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YANK

THE ARMY WEEKLY

March 3, 1944

205 EAST 42nd STREET
NEW YORK 17, N. Y.
PHONE: MURRAY HILL 5-5789
22 April 1944

Rudolph Wurlitzer Company
North Tonawanda, N.Y.

Dear Sirs:

Miss Susan The Museum of Modern Art is preparing as part of its large
Anst., 15th Anniversary Show an exhibition of Industrial Design
The Museum which will trace the development of Design during the past
11 West 15 years and will of course show examples of outstanding
New York excellence.

Dear Mr. We would very much like to show in the section covering
the development of the radio the "Lyric" cabinet designed in '33
by Russel Wright which we understand you manufactured. We know
of course that there are no radios manufactured for some time
received but we hope you may have kept a reference piece which you would
be willing to lend to the Museum for exhibition purposes. A
photograph of this cabinet - and we need the cabinet only -
was published in the Design Decade issue of the ARCHITECTURAL
FORUM (October 1940).

Yours truly,

The exhibition opens on May 9th and will continue throughout
September. All objects should be at the Museum not later than
April 1st.

CPL. HARRY A. SIONS

Inc. Please be assured that we will be very grateful for whatever
assistance you are willing to give us. I look forward to
hearing from you at your earliest convenience.

Very sincerely yours,

Serge Chermayeff

SC:gd

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HAS/mr

Yank,

YANK

THE ARMY WEEKLY

IN REPLY
REFER TO

205 EAST 42nd STREET
NEW YORK 17, N. Y.
PHONE: MURRAY HILL 5-8383
29 April 1944

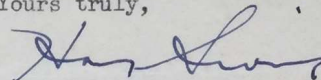
Miss Susanne Wasson Tucker
Asst., Industrial Design Dept.
The Museum of Modern Art
11 West 53d Street
New York, N. Y.

Dear Miss Tucker:

In answer to your request in your letter of March 15 for permission to use "Plea to the Post-War Planners," we have received an OK from Sgt. Philip Reisman and you may use this piece in your forthcoming exhibition of industrial design.

We are inclosing a copy of YANK containing the piece.

Yours truly,



CPL. HARRY A. SIONS
Feature Editor

Inc.

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19

Communication Table - Kitchenware. Develops 1) Eva S. Zeisel
at Pratt Institute, New York

March 15, 1944

Five Main Points

Yank, The Army Weekly
Editorial Offices
205 East 42nd Street
New York 17, N.Y.

Dear Sirs:

We have here a tear sheet from a Yank issue the date of which we cannot identify. It shows the very amusing "Plea to the Post-War Planners" by -T/Sgt. Philip Reisman, Jr., illustrated by Sgt. Ralph Stein. We would very much like to use this in connection with a forthcoming exhibition of Industrial Design and wonder whether we may obtain from you a good copy of this page suitable for enlargement?

I would appreciate hearing from you at your earliest convenience.

Very sincerely yours,

3) Stacking; Profile Susanne Wasson Tucker
SWT:gd other by Assistant, Industrial Design Department
the same time for widest possible base

4) Covers - stack like plates

- can be used upside down as dishes

- allow dishes to stack when covered

5) Cup handles are fingered on, saving labor

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EVA ZEISEL

Zeisel

Combination Table - Kitchenware. Developed by Eva S. Zeisel
at Pratt Institute, New York

Five Main Points

- 1) 35 different items produced from 11 basic molds
By use - of basic shapes with different attachments
- 2)
 - of same molds with different templates (see plates & covers)
 - of same molds for pouring lips and side handles
- 2) Four standard heights and four standard widths
 - allow for - interchangeable use of covers and drainers,
the use of casseroles as double boilers
of drainers as steam pots
 - the stacking of all items in four different
stacks (saving shelf space)
- 3) Stacking; Profile line allows ware to be inserted into each
other by 2/3rd or 1/2 of its height, allowing at
the same time for widest possible base
- 4) Covers - stack like plates
 - can be used upside down as dishes
 - allow dishes to stack when covered
- 5) Cup handles are jiggered on, saving labor