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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

# 314

46311 - 15  
**THE MUSEUM OF MODERN ART**  
 11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

NEW FURNITURE DESIGNS AND TECHNIQUES HAVE INITIAL SHOWING  
AT MUSEUM OF MODERN ART

The chair is king in the exhibition New Furniture Designed by Charles Eames opening at the Museum of Modern Art Wednesday, March 13. But not the ordinary chair. The exhibition will present the greatest innovation in chair design since Marcel Breuer startled the furniture world with his metal chair and Alvar Aalto introduced the technique of laminated wood furniture.

Basically, the new Eames chair is a development for mass production of the molded-chair idea invented by Eames and Saarinen, which won first prize in the Museum's Organic Design Competition in 1940-41. But something has been added--in fact, several things. Although the chairs still employ the molded back and seat construction sculptured to fit body contours, many new techniques and esthetic innovations are presented. The most important of these is "shock-mounting," whereby seats and backs are joined to chair frames by rubber mounts which absorb shocks and distribute stresses, a technique long used in mounting engines. This provides resilience and flexibility, permitting the chair to yield to changes of sitting position.

But it is the chair with the scrambled legs that probably will provide the most general interest. It has been designed to safeguard that deep masculine urge to balance precariously on the two rear legs of a chair. The Eames tilt-back chair rearranges the conventional four chair legs so that one leg extends to the rear and another to the front, only three touching the floor at any time. This makes it possible for one to tilt back in the chair without the risk of tumbling over. The chair is made in two versions; one tilts on a pair of legs, the other rocks on a horizontal bar.

A huge revolving barrel, open-ended, will be included in the exhibition. By pressing a button the visitor can start the rotation of the barrel and watch an Eames chair being bounced about to demonstrate its durability and strength.

The exhibition, however, is not entirely confined to chairs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

-2-

Additional strong, light pieces for dining room, living room and outdoors are included. New principles of construction in furniture are incorporated as a result of new techniques developed for mass production. The furniture is not currently available, these being merely the first models, developed and made under mass-production conditions by the Evans Products Company of Detroit, which is arranging for large-scale production. These pieces will be available for purchase later in the year in most of the large cities of the country.

Eames' first venture into furniture was in collaboration with Eero Saarinen, when they won two first prizes in the Organic Design Competition which the Museum of Modern Art conducted in 1940 and 1941. Their prize designs established and presented many principles used in the present furniture. The present group is an entirely new set of designs, however, and is significant because completely adapted for real production line manufacture, which will enable them to be offered at low cost when they become available. The following points, some of which are innovations, are significant:

1. The plywood seats and backs of the chairs have been molded three-dimensionally to conform to the human body.
2. Seats and backs are joined to chair frames by rubber mounts which absorb shocks and distribute stresses, a technique long used in mounting engines. This provides resilience and flexibility, permitting the chair to yield to changes of sitting position.
3. Parts of various materials are joined, as in many wartime industries, by means of a special electronic instrument which transmits heat by radio wave directly to the synthetic resin bonds without injuriously heating the wood. The speed and precision of radio frequency bonding make it an important technique of mass production. This technique also solves for the first time the difficult problem of a trim connection between upholstery material and wood.
4. Table legs are detachable and are bolted to the top by metal fittings electronically bonded to the wood leg. The entire joint is precision-engineered, as in the aircraft industry.
5. Standardization of parts on similar pieces has been accomplished to the point of complete interchangeability. For shipping or storing, similar parts nest conveniently.
6. On the outdoor pieces, the wood parts have been treated with a resinous impregnation that makes them impervious to weather. Metal parts are also weather-proof. The outdoor furniture may be left out twelve months of the year and can, of course, be hosed down.
7. The tilt-back chair is a completely new type. It answers the universal impulse to lean back in a chair. A leg has been extended to the rear, making it possible to tilt back in the chair without the risk of tumbling over.
8. In some cases a new method of coloring wood has been applied which stains brilliant hues deeply and permanently into the plys without covering or blurring the natural surface and markings.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

-3-

3. Unit cases permit the flexible combination of storage spaces that has long been a main feature of modern furniture design. An economical and decorative box joint is used. A drawer is molded in one piece, except for the front and back, thus eliminating the old familiar troubles of drawer construction and use.

The present pieces represent a gradual development and enlargement of the ideas presented five years ago by Saarinen and Eames in the Organic Design Competition furniture. Under the terms of the Competition, as set up by the Museum, these prize designs were manufactured and marketed. During this process, valuable experience was gained about manufacture, pricing and consumer usage. Beside presenting a new concept of furniture, it produced for the first time actual molded wood shells adapted to the human form. Continued work on this project was entirely blocked by the war, so far as factory production went.

Eames, however, continued on his own to explore the unsolved problems, succeeding in developing an economical method for the three-dimensional molding of plywood in mass production. This he applied to the design of splints for the armed forces, which led to his connection with the Evans Products Company. The Company then formed a Molded Plywood Division. This Division and its experimental laboratory also developed airplane parts in great quantity.

Much further valuable experience was gained at this time, and the original potentialities of the Organic Design furniture finally became technically possible. The main points were to make reasonably priced, strong, light chairs which followed the natural contours of comfortable postures, and yet would flex with the sitter's movements. The furniture, now shown to the public for the first time, achieves these ends, and has found solutions for the many technical difficulties involved, thanks to the resourcefulness of long production experiments. The exhibition will close March 31.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	MoMA Exhs.	314.2



Charles Eames, one of the co-designers of the first molded plywood furniture. Two years ago he had a show of his own at the Museum of Modern Art for some of the chairs and tables now ready for everyday use

## Eames - Molded Furniture Put On Sale in City

New Designs in Plywood of Indoor and Out-of-Doors Pieces Stress Comfort

By Eugenia Sheppard

Two years ago Charles Eames's molded plywood furniture was new and startling enough to rate a show of its own at the Museum of Modern Art. Now it is ready for everyday use, made by the Herman Miller Furniture Company and to be included in a new contemporary design floor at Abraham & Straus.

The Eames furniture makes no effort to be tricky but represents an honest effort on the designer's part for both comfort and economy. The pieces are all impregnated with a resin that makes them impervious to weather, so they can be used both indoors and out. Mr. Eames, whose studio and workshop are in Santa Monica, Calif., thinks of them in rooms that combine a feeling of indoors and out. He is averse to any tagging them as outdoor furniture.

He has picked woods with exotic grains for both chairs and round coffee table. Among them are canaletta, lacewood and curly mountain birch. Some of them keep the natural shade of the wood and others are impregnated—not painted—with brilliant shades like yellow, red and blue.

The chairs have body-fitting backs and seats, some with plywood and others with metal legs. Rubber shock mounts in the construction of the backs are a feature of all of them. Mr. Eames worked in a war industry for several years, and has carried over to furniture design this part of engine manufacture.

Two new designs, not shown at the Museum of Modern Art, are to be included in the collection soon to be available at Abraham & Straus. One of them is a walnut dining table. The second is a molded plywood screen for subdividing a big room into sections.

Made of birch or fancy woods, like the chairs, it is lightweight to handle, and easy to fold away for storage.

A "scrambled" chair with an odd leg arrangement for tilting back, which was much admired by Eames's enthusiasts at the time of the Museum show, will be introduced at a later date.

## Eames Designs Ready for Everyday Use



Molded plywood chairs and coffee table, designed by Charles Eames and made by the Herman Miller Furniture Co. Chairs are put together with shock mounts for comfort, and some of them have metal legs. The group will be included in the new contemporary design department, soon to open at Abraham & Straus

Close-up of one of the molded plywood chairs by Mr. Eames shows the rubber shock mounts, a trick borrowed from engine manufacture. Exotic woods are used. They are impregnated with a resin that makes them weather fast. Often they are brilliantly colored



At top: Ray Eames, an interested partner in her husband's work. The Eames studio is at Santa Monica, Calif. At bottom: Mr. Eames's most recent design is a molded plywood screen, about 6 feet 8 inches high and 5 feet wide. It is made in sections and easy to fold for storing. It will sell for around fifty dollars.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

10

## Designer Gets to the Bottom Eames' Idea Sits Well With Blonde Who Tests His Product

By HYMAN GOLDBERG

Marge Harris, who is a great big beautiful blonde show girl in Billy Rose's Diamond Horseshoe, sat down in one of the new chairs being shown at the Museum of Modern Art, and a startled expression came over her face.

"My goodness," she said, "it feels like I'm sitting in somebody's hands. What I mean is, it feels so soft, it doesn't feel like wood at all. I mean, it feels like the chair is sort of . . ."

Miss Harris considered for a while. "What I mean," she said earnestly, "it feels so caressing."

She jumped up and tried another of the chairs. "It does the same thing to me," she said, startled but pleased, what I mean.

The chairs that caressed Miss Harris so tenderly are part of the exhibit of new furniture designed by Charles Eames, who with another designer named Eero Saarinen, invented the "moulded" chair that won first prize five years ago in the Museum's Organic Design Competition.

Only way to describe what Miss Harris meant by caressing, and what Eames describes as "three-dimensional" is like this:

You know what the human bottom is like? Well, the chair is made like a cast of the bottom; and when one is placed in it, it fits.

The remarkable thing about the chair is that it fits all bottoms, big and small.

"We used hundreds of bottoms," said Eames, the designer, "and we got something that will accommodate every kind."

Another reason they receive the human form so tenderly is that rub-

ber shock mounts, or small rubber disks, have been placed wherever the backs and seats have been joined to the frames.

Another remarkable innovation introduced by Eames is the chair with the extra leg. The extra leg sticks out of the back of the framework like a parrot's beak, and the sitter can tilt all the way back when the extra leg hits the ground. Everybody likes to tilt, and it's a great boon. On most of the chairs the legs can come off.

The chairs are made of all kinds of wood like South American and native walnut, ash, birch, canaletta, and lacewood. Some of the chairs have been colored, not with paint, but with resin, with which the wood is impregnated so the grain shows. A lot of the tricks Eames used in making the chairs he learned from the aircraft industry, where he spent the past five years.

The Museum of Modern Art has set up a barrel, just like the Barrel of Fun in Coney Island. In it is one of Eames' chairs, and you start the barrel by pressing a button and the chair gets knocked around something awful. It proves how well the chair stands up under abuse chairs don't get in most homes.

Not my house, anyway.



This is a more elaborate type of Eames' "three-dimensional" chairs which Miss Harris said seemed to "sort of caress."

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	MoMA Exhs.	314.2

THE ORIGINAL  
**ROMEIKE**  
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NEWARK, N. J.  
NEWS

DEC 29 1946

## Slow in Coming

BY GLADYS MILLER

Each year the impact of the designers' creativeness, the manufacturers' inventiveness, combined with economic laws, record for posterity the living standards of the year.

1946, a year of reconversion from the largest and most terrible war in history, presents a ragged and contradictory story.

The large quantity of new things promised did not materialize. Many of these new models are on the drawing boards or in model form ready to be made as soon as materials and labor are available.

The new factories which have made small cuttings of their new designs have stimulated the imagination and have forecast the future, although the price picture is warped. Small cuttings invariably result in high costs for each piece.

### Co-ordination

What do these new designs indicate? A closer understanding between the furniture designer, the homemaker and the interior of the house.

Space in a room has become a real factor. Research on the designer's part has brought to light that, with the small size of existing rooms and walls, there is need for fewer, larger and more carefully planned pieces of furniture.

Storage needs have loomed high in the new furniture requirements. Few homes have enough well-planned closets to keep possessions, which accumulate, orderly and easy to use. Furniture pieces for all rooms must supplement.

The furniture designers who solve this problem will contribute greatly in the competitive period coming.

### New Materials

During the year, the use of new materials in furniture grew beyond expectations, because wood was short and expensive and the aluminum, magnesium and chromium outputs had been developed highly during the war. Means must be found to utilize them effectively.

The same thing is true of plywood, but the shortage of wood has slowed down to some degree these experiments in the field. However, the inside of drawers has been molded instead of dovetailed, making cleaning easier as corners are rounded.

The Museum of Modern Art presented an excellent new group of molded plywood furniture which in time may change furniture history.

Finishes, too, have been studied and in the near future we can expect more color in our tables, cabinets and chests, as well as finishes which are stain and alcohol-proof.

Our servicemen learned more about quality and there are signs on the horizon which promise an increased demand for that commodity in our furniture.

The furniture of 1946 may be the forerunner to a finer, more useful and more decorative product, which in due time will sell for less money and serve more people and more homes.

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	MoMA Exhs.	314.2

## Mobile Furniture for Mass Production

### Comfortable Tilt-Back Chairs Star in Modern Museum Exhibit

Furniture for a mobile world, made of laminated plywood and planned for inexpensive mass production, is shown in an exhibition which opened today at the Museum of Modern Art, 11 W. 53d St. The designer is Charles Eames who, with Eero Saarinen, won first prize for a modern chair five years ago in a Modern Museum competition. The manufacturer, the Evans Products Co.,

Detroit, expects to start sales by the end of the year.

Stars of the show are flexible, lightweight, comfortable chairs, with molded backs and seats to fit body contours, constructed so as to be capable of motion while you sit in them, though they are by no means descendants of the rocker. They are built lower than the type we know and have defi-

nately shifted the center of gravity backwards.

One style is for the express purpose of tilting while in use, without upsetting. Although this chair has the conventional number of legs, they are distributed so that only three of them touch the floor at one time. In most of the models shown, synthetic rubber mounts, to absorb shock and to distribute stress, join the chair seats to the legs.

Admirable features in the Eames-designed furniture include dining and occasional tables of the same height, so they can supplement each other if necessary. All the tables can be demounted and packed easily for moving. The chairs are so light that they can be lifted by one finger.

#### Practical Finishes Used

Upholstery is permitted, even though the chairs have a skeletal design. Leather or fabric is laminated to the wood, with no need of tacks. And the edges are smooth; they won't snag nylons.

Interesting, practical finishes are used on chairs and tables. One with a particularly smooth patina is weather-proof. So are the metal mounts of chairs and tables. Natural wood patterns show, or lend themselves to colored stains.

The cabinets have beautiful detail—metal guides on the drawers, curved inside edges, which can be swabbed clean with a damp cloth. The joinings or dovetailings of the woods lend interesting and professional self-trim to cabinets.

Charming foot stools, stamped out of a single sheet of wood, and children's sturdy chairs are also included in the collection.

A. A. M.



MODERN CHAIRS, molded to the body and flexible because of rubber mountings, are the main features of a collection of living and dining room furniture of laminated plywood designed by Charles Eames, on exhibition at the Museum of Modern Art during March. In the background, demountable cabinets with a wide variety of uses are shown. A combination table and magazine rack is in the center of this setting.

Post, March 13, 1946

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	MoMA Exhs.	314.2

NAME ?

Blow ups  
Upside down metal table

LIST OF EAMES PHOTOGRAPHS FOR PUBLICITY PURPOSES

<u>Photograph Number</u>	<u>Number of Prints</u>	
#E-922	30 rec'd	also rec'd 10 prints of E 848
#E-923	20 rec'd	
#E-927	20 rec'd	20 prints, photo of Mrs. Eames
#E-929	20 rec'd	
#E-931	30 rec'd	
L #E-932	30 rec'd	
#E-934	20	
# E 935	20 rec'd	
<del>#E-936</del>	<del>20</del>	
#E-938	20 rec'd	
#E-938	20 rec'd	
#E-940	20 rec'd	
L #E-942	30 rec'd	
#E-943	20 rec'd	
#E-945	20 rec'd	
#E-946	20 rec'd	
#E-948 — mask ?	10	
#E-951	10 rec'd 9.	
#E 952	20 rec'd	
L #E-953	30 rec'd	
#E-955	5	
#E-957	10 rec'd	

Total: 20

Total: 405  
925

Plus

Persons involved

Standard chair forms

Equipment

Blow ups — cases

Upside down metal table

Children photo

Hand twisters

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	MoMA Exhs.	314.2

*production*

# THE MUSEUM OF MODERN ART

Date ~~January 2, 1946~~

To: Mr. Warren  
cc: Miss Ward; Mrs. Tucker  
From: Mr. Noyes

Re: ~~Castleton China~~  
~~Eames Furniture~~

1. Eames Furniture

This exhibition will consist mainly of pieces of furniture supplied by the manufacturer, which we must display in appropriate settings. I have sent a plan of the area which we shall use (small gallery plus the hall) to Eames, and asked him for an indication of the type of installation he would prefer. I anticipate that we shall need to build a couple of platforms, hang a few photographs on open partitions, and perhaps hang a muslin-covered frame to represent a lower ceiling in a couple of places. We shall need to paint the walls probably. This is only my preliminary guess, and I will give you a more accurate description just as soon as possible.

2. Castleton China

This will occupy only the small gallery. Mrs. Zeisel, the designer of the china, has some pretty definite ideas about groupings and lighting, and I have asked her to give me her proposal for the installation plan no later than February 1. Mrs. Tucker will be talking to her more next week, and can perhaps get some preliminary information if that would help you. We shall make the final plans here, of course.

In general, we shall probably need one cabinet built to represent a china cabinet, and we shall want shelves and table tops, very likely making considerable use of the grills which were built for the Useful Objects show. The walls will have to be painted, and the lighting carefully studied.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE SHIPMENT

EAMES FURNITURE SHIPMENT - *to Eames*

page 2.  
April 26, 1946

Crate 8

Crate 2

- 1 Photomontage panel
- 1 Coffee table top (46.423)
- 7 Cabinets & backing for packing
- 1 Guitar

Crate - No Number

Crate 2a

- 1 Cabinet with doors (46.377)
- 1 Cabinet (for sliding doors) (46.422)
- 1 Easy chair - back and seat - minus legs (46.327)
- 1 Arm chair back chair (46.341)
- Testing device arms

Crate 3

Crate - No Number

- 9 Wood chair frames
- 4 Leg splints (46.433 - 46.436)
- 2 Arm chair backs

Carton Legs for easy chair (46.327)

Crate 4 chest (46.376)

- Carton 2 Serving tables (46.323 & 46.354)
- 2 Dining tables (46.318 & 46.355)
- 1 Dining table - formica top (46.356)

Crate 5

- 1 Long bench (46.353)
- 1 4 Ft. bench (46.320)
- 10 Wood pieces on wire - photomontage
- Legs for walnut coffee table (46.322)

Crate 6

- 1 Child's table (46.437)
- 4 Children's stools (46.442 - 46.445)
- 4 Children's chairs (46.438 - 46.441)
- 2 Packages of hardware
  - 1 of screws, etc.
  - 2 wrench and 2 Philips

Crate 7

- 5 Wood chair frames
- 1 Coffee table top (46.322)
- 2 Doors for cabinet (46.422)
- 12 Bench legs
- 1 Seat shell
- 15 Table legs (one having been sent to Mr. Chas. Ladd for patent drwg - will be returned later.)
- 2 Nets for testing drum
- 10 Chair seats
- 1 Package of drawings and photographs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE SHIPMENT

page 2.

Crate 8

- 1 Photomontage panel
- 1 White frame for montage
- Fibreboard backing for packing

Crate - No Number

- 1 Cabinet with doors (46.377)
- 1 Radio cabinet (46.378)
- 1 Open cabinet (46.379)
- Seat and back for chair (46.341)
- Testing device arms

Crate - No Number

- 4 Iron chair frames

Carton a

- 1 Chest (46.376)

Carton b

- 1 Chest

THE MUSEUM OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

# THE MUSEUM OF MODERN ART

c.c. Mr. Noyes

Date April 13, 1946

To: Miss Dudley

Re: Eames Furniture -

From: Adele Hedges

Museum Collection pieces

Dear Miss Dudley:

Mr. Noyes selected the following pieces of Eames Furniture for the Museum Collection: (They are now on exhibition.)

- 46.345 Birch dining chair
- 46.349 Tilt-back metal chair - yellow seat & back
- 46.344 Tilt-back metal chair - oriental walnut seat & back
- 46.341 Metal, 3-legged chair, canaletta seat & back

Two chairs (46.347 and 46.351) have already been taken over to Fifth Avenue for the collection and one chair (46.329) now on loan to Skidmore, Owings & Merrill will be returned shortly.

46.324 Bench 4 FT.

- 2 6' benches
  - 1 4' bench
  - 7 cases
  - 1 child's table
  - 3 stools
  - 2 children's chairs
  - 2 leg splints
  - 52 { photomontage
  - plus { testing drum
  - { testing machine - art
- 55

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

Pages Exhibited

27 chairs - 1

- { 6 metal
- { 13 wood
- { 3 arm chairs
- { 4 tiltback
- { 1 in motor

- { 14 chairs
- { 2 coffee tables
- { 1 dining table
- { 1 4' bench
- { 1 6' bench
- { 6 cases

2 serving tables - 1

2 dining tables

3 coffee tables

2 6' benches

1 4' bench

7 cases

1 child's table

3 stools

2 children's chairs

2 leg splints

32

plus

- { photomontage
- { testing drum
- { testing machine - cut

55

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE

Shipment received March 11, 1946

- 46.375 Chest of Drawers
- 46.376 Chest of Drawers

Shipment received March 12, 1946 (~~12~~ Boxes)

- 46.378 1 Radio cabinet
- 46.377 1 Chest with doors
- 46.379 1 Open Cabinet

Shipment received March 13, 1946 (12 Boxes)

- 9 Open cabinets
- 46.422 1 Double case with sliding doors
- 46.423 1 Wooden stand with pr of U-shaped legs

Shipment received March 13, 1946 - 2nd Shipment

- 1 Metal chair frame
- 46.427 2 Wood chair frames
- 46.428 3 Chair seats
- 1 Chair shell
- 1 chair back
- 1 Box unopened

Shipment received March 14

- 1 Metal frame
- 16 Hand joint-testers

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE

EAMES FURNITURE CHECKLIST (cont.)

*12<sup>th</sup> shipment*

11 Crates received March 6, 1946 in good condition, except where noted.

CRATE NO. 1

Checklist - by Crate

4 Bench tops: 2 72"; 2 54"

CRATE NO. 1

10 Mottage: 10 mottled wood pieces on wire

8 Chair frames: 6, 10, 11, 23, 24, 26, 27, 28

CRATE NO. 2

9 Backs: 13, 14, 17, 18, 19, 21; Not Numbered: 2 red  
1 myrtle

4 Children's chairs: 2 natural; 1 red; 1 yellow

10 Seats: 1, 4, 8, 22, 24, 27, 28; Not Numbered: 3 red

2 Children's stools: 1 natural; 1 white; 1 pink; 1 blue

3 Sets (seats & backs): ash, canaletta, lacewood

1 Children's table

4 Table legs for birch dining table

2 Packages of metal hardware for assembling furniture

CRATE NO. 2

7 Chair frames: 2, 3, 4, 5, 7, 8, 9

5 Backs: 15, 20, 22; Not Numbered: 2 red

12 Seats: 2, 3, 5, 6, 7, 9, 15, 19, 20, 23, 25, 26 *to be in this crate*

CRATE NO. 3

2 Chair frames: 1, 25

1 Back: red no number

1 Frame (white mottage)

7 Seats: 13, 14, 17, 18, 21; Not Numbered: 1 myrtle

3 Black plastic (plywood stand for 1 red birch)

1 Set (seat & back) walnut

2 Arm-chair shells: 10, 11 *areas: upper center and lower center  
nails in one corner pulled through fibre board*

1 Easy-chair shell (birch) with legs (in one piece)

CRATE NO. 4

3 Coffee tables (tops): 1 black top; 1 gray wood top; 1 round top

Table legs: 4 for ash dining; 4 for walnut serving; 4 for birch serving;  
16 for birch bench top; 2 U-shape for coffee table

CRATE NO. 5

1 Net for drum *ing device*

CRATE NO. 6

3 Testing device pieces

CRATE NO. 7

5 Table tops: ash dining (3T); birch dining (1T); birch serving (4T);  
Walnut serving (2T); formica dining (5T)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

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EAMES FURNITURE CHECKLIST (cont.)

page 2

March - April 1946

CRATE NO. 5

4 Bench tops: 2 72"; 2 54"

Montage: 10 molded wood pieces on wire  
with written instructions

CRATE NO. 6

4 Children's chairs; 2 natural; 1 red; 1 yellow

4 Children's stools; 1 natural; 1 black; 1 pink; 1 blue

1 Children's table:

2 Packages of metal hardware for assembling furniture

CRATE NO. 7

10 Metal frames

3 Table legs for elm coffee

(did not locate legs for walnut coffee table supposed to be in this  
crate.)

CRATE NO. 8

1 Montage panel

1 Frame (white for montage)

5 Black pieces of wood (plywood stand for testing device)  
nail holes through smallest piece

1 double-fibre board back  
broken through in 2 large areas: upper center and lower center  
nails in one corner pulled through fibre board

CRATE NO. 9

1 Testing drum

CRATE NO. 10

1 Motor for testing device

CRATE NO. 11

1 Base for drum (motor)

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copy

NEW FURNITURE DESIGNED BY CHARLES EAMES: March - April 1946

Left wall--entrance to exhibition  
All birch chair hanging from wall

(wall lettering)

NEW FURNITURE

DESIGNED BY CHARLES EAMES

Label: PRODUCED BY THE EVANS PRODUCTS COMPANY

(wall lettering)

THE TECHNIQUES OF WARTIME PRODUCTION  
GIVE NEW BEAUTY AND COMFORT TO  
EVERYDAY LIVING

Label:

This furniture is not for sale.  
Information about the sale of pieces displayed in this exhibition can be secured only by writing to the Evans Products Company, Detroit, Michigan.

Molded plywood seats, backs, and frames of different woods and colors suspended in front of a photomontage by Herbert Matter.

Label:

The montage construction is by Herbert Matter. Upholstered  
wood veneers all are discrete enrichments of essentially simple de-  
signs. These pieces are comfortable to use, and their light weight  
surfaces contribute to the decrease of housekeeping an-

Right side; Hall space

walnut desk; molded wood legs detachable  
fabric upholstered chair; walnut frame

Label:

A walnut table and chair show Eames' design in its most dignified,  
direct form. Seat and back are plywood shells curved enough to sup-  
port the human form comfortably, their ample width emphasizing this  
comfort to the eye. Flexible resilient rubber mounts are bonded be-  
tween these shells and the sturdy bent plywood chair frame. All  
bonds between these materials are heat-set by radio waves; the syn-  
thetic resin is actually stronger than the wood and rubber it unites.  
Rubber mounts provide a new comfort not before available in furniture,  
for the shells flex with a certain reassuring resistance to every  
may be struck simply by racking the protrusions. The plywood is impreg-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES (con't)

-2-

shift of body weight. Besides thus allowing for posture adjustment, the rubber shock mounts (borrowed from engine mounts in industry) have a forthright neat look unlike the intricate dirt-catching springs and swivels that until now have provided the greatest comfort in chairs for table and desk use.

Label:

The table itself has a simplicity of proportion and line that comes only in mature designs, well worked through. Light shell legs come apart from a strongly framed top; these elements are united in aluminum joints of precision and firmness.

Storage and filing cabinets that may be needed with such a desk group can be assembled from the unit cases shown in an adjacent room.

Comfort and durability are notable in these key pieces of furniture, but they also embody exceptional clarity, integrity, and harmony of design.

coffee table, elm; round molded top; metal legs detachable  
red impregnated ash chair; metal frame  
blue upholstered tilt-back chair; red metal frame

Label:

Low chairs and a low coffee table invite relaxation. Upholstered seats and backs, the added color and sheen of metal, the contrasting wood veneers all are discrete enrichments of essentially simple designs. These pieces are comfortable to use, and their light weight and permanent surfaces contribute to the decencies of housekeeping as well as to the elegance of their design.

dining table; black plastic top; metal legs collapsible  
red impregnated chair; molded wood seat and back; metal frame  
brown wood chair; molded seat and back; metal frame  
red impregnated chair; molded wood seat and back, metal frame  
black chair; molded wood seat and back; metal frame

Label:

Metal frames and brilliant colors make this group specially suited to informal and outdoor uses. Yet so closely is each of these pieces related to the other designs of Eames' furniture that a different note may be struck simply by varying the groupings. The plywood is impreg-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES (con't)

-3-

Label: **rotary blade testing board.**  
 mated with color that will not fade or discolor onto other surfaces that touch it. Nothing in these pieces can be damaged in ordinary usage, and they can be left outdoors the year round, to be hosed down as necessary. The hanging chair shows the construction.

THE BLADE WILL ROTATE AS LONG AS YOU PRESS IT

Label: **rotary blade testing board.**  
 wall ending this section materials, resilient rubber shock-mounts between parts, durable synthetic resin glue set by radio waves combine to make this furniture stronger than similar structures have ever been

Label: **rotary blade testing board.**  
 panel with sample shock mounts wear the complex, precise demands of the aircraft industry are put to the service of everyone's daily life. The shocks and strains put on the chair by the rotation of the drum naturally exceed the wear and tear of active daily use.

HAND TESTS FOR SHOCK MOUNTS

Label: **rotary blade testing board.**  
 wall between. Here you can test the shock mount used in Eames furniture by hand. The mount is described on a label for the adjacent

rotary blade testing board.

rotating blade test for shock mounts

Label: (blown up photostat)

Label: **rotary blade testing board.**  
 In So long as you keep pressing, the blade will rotate, subjecting the shock mount used in the construction of Eames furniture to three different and typical strains. The shock mount and consists of a block of rubber bonded by radio-cured synthetic resin to wood and metal. It is joined to wood where it remains fixed and to metal where a detachable joint to some other element of the furniture is desired. The shock mount was originally developed to perfect the installation of heavy, vibrating engines. The unusual strength, flexibility and resilience of this mount have not before been applied to the daily needs of human beings. as molded wood shells for chairs, the use of benches under case pieces, and the first application of a synthetic resin bond, Cycle-weld, between children's furniture hanging on the wall table, chairs (2), stools (3) molded plywood, color impregnated

Label: ring

Label: **rotary blade testing board.**  
 On the wall above is a set of children's furniture. Unusual lightness, strength and clear color suit these pieces to the imaginative experiments that children love and learn from. The simple construction relies on the strength of sheet material bent into the third dimension. Guided by a creative grasp of design, processes that once contributed to a smooth bomb run, here are used directly to stimulate healthy growth and life. sloping an economical method for three-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES (con't)

-4-

EAMES (con't)

tumbling drum; chair with molded seat, back and frame on. This  
 Label: as applied to the design of leg splints for the Navy, which  
 as in the case of the chairs, was a problem of making plywood  
 forms to fit the human body. This led to a connection  
THE DRUM WILL ROTATE AS LONG AS YOU PRESS IT formed a molded  
 Plywood Division under Eames. This factory and experimental  
 Light tough materials, resilient rubber shock-mounts between parts,  
 durable synthetic resin glue set by radio waves combine to make  
 this furniture stronger than similar structures have ever been  
 before. Techniques that answer the complex, precise demands of  
 the aircraft industry are put to the service of everyone's daily  
 needs. The shocks and strains put on the chair by the rotation  
 of the drum naturally exceed the wear and tear of active daily use.

wall between exit and entrance of small gallery

Easy Chair  
 Wall lettering full construction details

Small Units  
 1940-41 of unit combinations  
 ORGANIC DESIGN

Two molded plywood splints  
 Photo Label: (blown up photostat)

Small Gallery

In the Organic Design competition conducted by the Museum of  
 Modern Art in 1940-41, Charles Eames in collaboration  
 with Eero Saarinen won two first prizes, one for chairs  
 and one for case pieces. Their winning drawings are shown  
 here. Under the terms of the competition, these prize de-  
 signs were manufactured and marketed. Continued produc-  
 tion of these pieces was blocked by the war. In these  
 drawings are shown many of the design principles for which  
 economical mass production techniques have been developed  
 and applied in the present group. The Organic Design furni-  
 ture introduced such innovations as molded wood shells for  
 chairs, the use of benches under case pieces, and the first  
 application of a synthetic resin bond, Cycle-weld, between  
 wood, metal, and rubber.

The chairs yield flexibly to the change of body position. Full re-  
 Wall lettering is avoided through a variety of textures, grained wood, leather  
 pads, cowhide upholstery, and impregnated colors. Low heights and  
 1942-44 side seats and backs provide for relaxation.  
 WARTIME DEVELOPEMNT

Label:

Label:  
 Lounge chairs, occasional tables, storage cabinets, and dining furniture  
 Eames continued on his own to explore the unsolved problems  
 and succeeded in developing an economical method for three-  
 woods or synthetic materials. This great range of outlines, surfaces,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES (con't)

EAMES (con't)

-5-

and colors leaves everyone free to combine the pieces in an entirely personal manner; an harmonious result is assured by the special vigor dimensional molding of plywood in mass production. This he applied to the design of leg splints for the Navy, which as in the case of the chairs, was a problem of making plywood rubber forms to fit the human body. This led to a connection. This system with the Evans Products Co. of Detroit, who formed a Molded Hide, as the Plywood Division under Eames. This factory and experimental up-laboratory expanded its activity to produce many additional replacement items for the armed forces, such as glider and airplane parts. fabric will be snapped.

Organic Design panelst. birch plywood box-jointed, a decorative and forthright detail along the corner edges. Unusually shallow cabinets and drawers Side Chair result of careful planning for household needs. The cabinets Relaxation benches, assuring a level base for the units. Equally in-Conversation cabinets maintain the intimate natural elegance that is Lounging Chair of this group of designs.  
Easy Chair  
Units: full construction details  
Small Units  
Drawing of unit combinations

Two molded plywood splints  
Photograph of splint being used

Small Gallery--left wall outside model room  
yellow impregnated chair; molded wood seat and back; metal frame; 3 leg unit cases; sliding doors; record storage cabinets; drawer units; radio unit

three photographs by Herbert Matter, negative numbers #947; #943; #929  
coffee table (b) box jointed; molded wood legs

Label: side chair, natural hide upholstered; wood seat, back, and frame  
side chair, molded wood seat, back, and frame

Cabinets for a variety of purposes, record storage, radio, phonograph, Dining rest on a succession of low benches. The units blend into a low, long group that satisfies the desire for order and rythm through its repetition of sizes. The handles are extruded aluminum. The very thin sliding doors of the double size cabinet are molded into a pattern of elevated discs for rigidity. The benches come in various lengths.

Small Gallery The chairs yield flexibly to the change of body position. Dull repetition is avoided through a variety of textures, grained wood, leather tilt-pads, cowhide upholstery, and impregnated colors. Low heights and extra wide seats and backs provide for relaxation.

Label:

Lounge chairs, occasional tables, storage cabinets, and dining furniture can be grouped as needed. The variety of expression that this permits is augmented by a wide choice of chair frames, seats and backs, and woods or upholstery materials. This great range of outlines, surfaces,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES (con't)

-6-

EAMES (con't)

and colors leaves everyone free to combine the pieces in an entirely personal manner; an harmonious result is assured by the special vigor and clarity of designs.

The upholstered chairs gain added comfort with a layer of foam rubber under covers electrically bonded to the plywood shells. This system is perfect for almost permanent covering materials such as hides, as the foam rubber and resin bond will not deteriorate. More delicate upholstery fabrics will also be used, requiring cleaning and replacement; a snap-strip will be bonded to the seats and backs to which the fabric will be snapped.

The cabinets are birch plywood box-jointed, a decorative and forthright detail along the corner edges. Unusually shallow cabinets and drawers are the result of careful planning for household needs. The cabinets rest on low benches, assuring a level base for the units. Equally important, the cabinets maintain the intimate natural elegance that is characteristic of this group of designs.

Small Gallery -- Model room

Living room group

yellow impregnated chair; molded wood seat and back; metal frame; 3 legs  
 unit cases; sliding doors; record storage cabinets; drawer units; radio unit  
 unit benches  
 side chair; leather upholstered; molded wood seat, back, and frame  
 coffee table (a) black top; molded wood legs  
 coffee table (b) box jointed; molded wood legs  
 side chair, natural hide upholstered; wood seat, back, and frame  
 side chair, molded wood seat, back, and frame

Dining group (ash)

arm chair, molded wood shells; molded wood frame  
 3 dining chairs, molded wood seats, backs, and frames; black lacquer frames  
 dining table; molded wood legs

Small Gallery -- demonstration pieces

tilt-back chair; molded wood seat and back; metal frame  
 occasional table; bent top; metal legs

Label:

A thin rectangular plywood sheet with two rim-like sides bent upwards, forms the top of an occasional table. Its three-legged steel rod frame corresponds to the spidery elegance of the chairs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES (con't)

-7-

The tilt-back chair has its legs arranged in such a way that it allows two different sitting positions.

July 8, 1946

side chair; molded wood seat, back, and frame  
three-legged chair, one front leg; metal frame  
3 side chairs; molded wood seats, backs, and frames  
arm chair; molded wood shells shock mounted to molded wood frame

Miss Helen Kelly  
House & Garden  
420 Lexington Avenue  
New York 17, N.Y.

Dear Miss Kelly:

Mr. Kaufman has asked me to tell you how much he, and in fact we all, enjoyed the little article on the Eames chairs and Mr. Lynes' excellent portrait of the Eameses and their models.

Do you think we could get through your good office a copy of the photo (B&W glossy if possible) for our files of Industrial Design? We would love to add it to our photo collection.

Sincerely yours,

Joan Eames  
secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

Eames

July 8, 1946

Miss Helen Kelly  
House & Garden  
420 Lexington Avenue  
New York 17, N.Y.

Dear Miss Kelly:

Mr. Kaufmann has asked me to tell you how much he, and in fact we all, enjoyed the little article on the Eames chairs and Mr. Lynes' excellent portrait of the Eameses and their models.

Do you think we could get through your good offices a copy of the photo (8x10 glossy if possible) for our files of Industrial Design? We would love to add it to our photo collection.

Sincerely yours,

Greta Daniel  
Assistant

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	MoMA Exhs.	314.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date 5.20.46

From G. Daniel Department Industrial Design

For Charles Eames, c/o Evans Products Co. Moulded Plywood Division, 901 Washington Blvd. Venice, Calif.

PRINTS

NEW PHOTOGRAPHS

Please supply 9 (Quantity)

Please have (Photographer)

glossy ✓ size 8x10

take (Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Eames Furniture Installation pictures	S-6728	1
	S-6727	1
	S-6729	1
	S-6721	1
	S-6719	1
	S-6720	1
	S-6726	1
	S-6723	1
	S-6722	1

Bill to Dept. of Industrial Design

Mailed 5.23.46

Forwarded to Eames Amount Date Billed

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	MoMA Exhs.	314.2

PHOTOGRAPH REQUISITION

*Controlled*

To PHOTO SALES DEPT.

Date April 26, 1946

From Eliot F. Noyes

Department Industrial Design

For department files

*(Eames photos)*

PRINTS

NEW PHOTOGRAPHS

Please supply 9 (Quantity)

Please have \_\_\_\_\_ (Photographer)

glossy X size 8 x 10

take \_\_\_\_\_ (Number of shots)

Date of completion \_\_\_\_\_

Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
	S-6719	1
	S-6720	1
	S-6721	1
	S-6722	1
	S-6723	1
	S-6726	1
	S-6727	1
	S-6728	1
	S-6729	1

Forwarded to \_\_\_\_\_

Amount \_\_\_\_\_

Date Billed \_\_\_\_\_

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

#314

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date March 19, 1946

From Mr. Wheeler

Department EXHIBITIONS

For EAMES FURNITURE EXHIBITION, Installation shots

PRINTS

NEW PHOTOGRAPHS

Please supply \_\_\_\_\_  
(Quantity)

Please have Mr. Sunami  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take 12  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion BEFORE MARCH 31, 1946

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
EAMES FURNITURE EXHIBITION Installation shots		12
Do these under Mr. Noyes' direction		

Forwarded to \_\_\_\_\_

Amount \_\_\_\_\_

Date Billed \_\_\_\_\_

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	MoMA Exhs.	314.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date 3. 11. 46  
 From Greta Janiel Department Industrial Design  
 For Exhibition of Games Furniture

PRINTS

NEW PHOTOGRAPHS

Please supply 1 pos. 1 neg Photostats  
 (Quantity)

Please have \_\_\_\_\_  
 (Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take \_\_\_\_\_  
 (Number of shots)

Date of completion Monday noon

Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<p>Label            Blow up to double the size of the text            leave enough margin for wrapping</p>	<p>Rush</p>	

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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	MoMA Exhs.	314.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date 3.11.46  
 From Breda Daniel Department Int. Design  
 For Eames Furniture Show

PRINTS

NEW PHOTOGRAPHS

Please supply Photostats 1 pos, 1 neg. Please have \_\_\_\_\_ (Photographer)  
 (Quantity)  
 glossy \_\_\_\_\_ size \_\_\_\_\_  
 \_\_\_\_\_ take \_\_\_\_\_ (Number of shots)  
 Date of completion Monday Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>Labels</u> <u>original size of print on</u> <u>wide paper for wrapping</u>	<u>Rush</u>	

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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	MoMA Exhs.	314.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date 3.9.76  
 From Sandra Weisell Department Architectural Design  
 For Exhibition of EAMES Furniture

PRINTS

NEW PHOTOGRAPHS

Please supply Photo stats, pos. + neg. Please have \_\_\_\_\_ (Photographer)  
 (Quantity)  
 glossy \_\_\_\_\_ size \_\_\_\_\_  
 \_\_\_\_\_ take \_\_\_\_\_ (Number of shots)  
 Date of completion Monday Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<p><i>8 Labels original size</i>  <i>Leave enough margin for wrapping</i></p>		

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_



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	MoMA Exhs.	314.2

THE MUSEUM OF MODERN ART

PROJECT ORDER No 4281

# 314

TO PRODUCTION MANAGER FROM Industrial Design DEPT

FOR Architecture and Industrial Design Gallery— DATE March 6, 1946

Eames Furniture exhibition

DETAILED INSTRUCTIONS

Complete installation

*Warner*

DATE WORK MUST BE COMPLETED

COST LIMIT \$697.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED *Wm. Schuler* DEPARTMENT HEAD

COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
3/10			2.71		3/10				
3/10	Workshop	42½	75.57	Grds.		Paints	stock	25.83	
3/17	"	188	261.18			175 sq.ft. Homasote	stock	11.38	
			15.00	Cust.		560 " Hardbd	"	36.40	
						200 " s.pine 7/8"		34.50	
						16 " 3/4" fir	"	2.56	
3/24	Cust	8		8.00		36 " 1x2 cl.pine "		2.15	
3/31	"	3		3.00		36 " 2x3 fir	"	1.62	
				371.30		60 " 7/8" whtwood "		12.00	
						240 ft. 1½" x 2 cl. pine		16.80	
						1 matbd.	"	.23	
4/7	Wksp.	8½	12.18	12.18	3/14	Platform covers	34944	119.00	
						Misc. stock		36.74	
									299.21

TOTAL LABOR

383.48

TOTAL MATERIAL

299.21

FOR PRODUCTION MANAGER'S USE

FOR COMPTROLLER'S USE ONLY

TOTAL LABOR AND MATERIAL

\$ 682.69

CHGS.

A/C

APPROVED

*Warner*

PROD. MGR.

APPROVED

CHECKED

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

THE MUSEUM OF MODERN ART

PROJECT ORDER N<sup>o</sup> 4319

COPY TO BE RETAINED BY ISSUING DEPT.

*Fames Furniture #314*  
DEPT

TO PRODUCTION MANAGER FROM Registration  
FOR Fames Furniture Returns DATE April 2, 1946

DETAILED INSTRUCTIONS Will you please have the furniture on the attached list packed and shipped by Express Prepaid as indicated. Other lists will be sent to you as soon as the rest of the exhibition closes. It will need to be taken apart for packing. You are storing the boxes for the motors but we may need to provide new cart ns or boxes for the furniture.

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION

COST LIMIT \_\_\_\_\_ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED \_\_\_\_\_ DEPARTMENT HEAD

COMPTROLLER

*This order is the most of a mail which is to the one of Fames Furniture to follow. I am the amount covered by this order charged to the at to get some outside subsidy for 15-  
MM*

Date January 8, 1945  
Re: Project Order No. 279  
If you want to build a house

MODERN ART  
November 11, 1945  
4319

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE RETURNS

PROJECT ORDER 4319

To: Walker Art Center, 1710 Lyndale Avenue, South, Minneapolis 3, Minn.

- 46.332 Straight dining chair, black wood frame
- 46.351 Metal frame, three-legged chair - red seat & back
- 46.338 Tilt-back chair, red metal frame, elm seat & back
- 46.321 Coffee table, black top

To: Evans Products Company, 901 Washington Blvd., Venice, Calif.

- 46.314 Testing drum (Crate #9)
- 46.315 Blade testing device - motor (Crate #10)  
3 Blades
- 46.316 Base for drum - motor (Crate #11)  
1 Unopened (unrecorded) box

Discard:

- 46.359 Fibreboard backing for testing device

M.B. Other lists will follow

I have received in this order the one of Eames Furniture to follow. I am enclosing herewith \$20 of the amount covered by this order charged to the account. I expect to get some outside subsidy for this.

Date: January 8, 1945  
 Ref: Project Order No. 4319  
 If you want to make a return

THE MUSEUM OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

#314

# THE MUSEUM OF MODERN ART

Date January 8, 1946

To: MISS ULRICH

Re: Project Order No. 4179

From: Mr. Wheeler

"If you Want to Build a House"

Dear Ione:

I have a bill for about \$40 of the sum on this order is the cost of a wall which is to be used in this show and the one of Eames Furniture to follow. I am anxious to have \$20 of the amount covered by this order charged to the Eames show, since I expect to get some outside subsidy for it. *MW*

If you don't need the floor plan, I will appreciate your returning it after you are through with it.

- 46.325 Arm chair - wood (ex.) ✓
- 46.326 Arm chair - wood ✓
- ✓ 46.327 Easy chair - wood (ex.) ✓
- 46.328 Straight chair - wood (ex.) ✓
- 46.330 Straight chair - wood ✓
- (46.331 Straight chair - black wood frame (ex.)) } Sent to Mr. Cloos, Ladd.
- 46.333 Straight chair - natr'l wood (ex.) ✓
- 46.334 Straight chair - natr'l wood ✓
- 46.336 Straight chair - wood ✓
- 46.337 Straight chair - wood ✓
- 46.342 Straight chair - wood (ex.) ✓
- 46.343 Straight chair - wood (ex.) ✓
- 46.346 Straight chair wood ✓
- 46.352 Metal straight, 3-legged chair
- 46.427 Straight chair - wood ✓
- 46.428 Straight chair - wood (ex.) ✓
- 46.429 Tilt-back metal arm chair

46.425 }  
 46.418 }  
~~427~~  
 426 } Cabinets  
 416 ✓  
 417 ✓  
 424 ✓  
 421 ✓

Unrecorded items:

- ✓ Guitar
- Hand twisters
- Assembly tools & bolts
- extra metal chair frame
- extra wood chair seat shell
- 2 nets for drum

Also photomontage panel, frame and parts on wire for which you already have a Release

Items marked "ex." are still in the Eames Exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

*exh + pub "314"*

# THE MUSEUM OF MODERN ART

**Date** November 1, 1945

**To:** Mr. Wheeler

**Re:** exhibition of Eames furniture

**From:** Mr. Noyes

Dear Monroe: of this will be covered by a contribution from Eames Products Company.

I have outlined in red on the attached first floor plan the area which I would like to use to exhibit the Eames furniture during the month of March, 1946. This would leave all the rest of the ground floor for the Weston show.

I think that the importance of showing the Eames furniture as a development from organic design easily justifies taking over space for a month.

If you don't need the floor plan, I would appreciate your returning it after you are through with it.

- 46.325 Arm chair - wood (exh.) ✓
- 46.326 Arm chair - wood ✓
- ✓ 46.327 Easy chair - wood (exh.) ✓
- 46.328 Straight chair - wood (exh.) ✓
- 46.330 Straight chair - wood ✓
- (46.331 ~~Straight chair - black wood frame (exh.)~~) } sent to Mr. Chas. Ladd.
- 46.333 Straight chair - natr'l wood (exh.) ✓
- 46.334 Straight chair - natr'l wood ✓
- 46.336 Straight chair - wood ✓
- 46.337 Straight chair - wood ✓
- 46.342 Straight chair - wood (exh.) ✓
- 46.343 Straight chair - wood (exh.) ✓
- 46.346 Straight chair wood ✓
- 46.352 Metal straight, 3-legged chair
- 46.427 Straight chair - wood ✓
- 46.428 Straight chair - wood (exh.) ✓
- 46.429 Tilt-back metal arm chair

Unrecorded items:

- ✓ Guitar
- Hand twisters
- Assembly tools & bolts
- extra metal chair frame
- extra wood chair seat shell

2 nets for draw

Also photomontage panel, frame and parts on wire for which you already have a Release

Items marked "exh." are still in the Eames Exhibition.

*46.425 }  
46.418 }  
426 } Cabinets  
416 ✓  
417 ✓  
424 ✓  
421 ✓*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

#1314

# THE MUSEUM OF MODERN ART

Date March 7, 1946

To: MISS ULRICH

Re: Project Order 4280  
EAMES FURNITURE

From: Mr. Wheeler

Dear Ione:

\$500. of this will be covered by a contribution from Evans Products Company. The balance is chargeable to the Industrial Design Exhibitions budget.

*46.325* *Black upholstered wood chair*  
*46.326* *Yellow tilt-back chair*  
*46.327* *Easy chair*  
*46.328* *Black wood chair*  
*46.329* *Black wood chair*  
*46.330* *Metal tilt back chair*  
*46.331* *Metal 3-legged chair*  
*46.332* *Metal 3-legged chair*

- 46.325 Arm chair - wood (ex.) ✓
- 46.326 Arm chair - wood ✓
- ✓ 46.327 Easy chair - wood (ex.) ✓
- 46.328 Straight chair - wood (ex.) ✓
- 46.330 Straight chair - wood ✓
- (46.331) ~~Straight chair - black wood frame (ex.)~~ ✓
- 46.333 Straight chair - natr'l wood (ex.) ✓
- 46.334 Straight chair - natr'l wood ✓
- 46.336 Straight chair - wood ✓
- 46.337 Straight chair - wood ✓
- 46.342 Straight chair - wood (ex.) ✓
- 46.343 Straight chair - wood (ex.) ✓
- 46.346 Straight chair wood ✓
- 46.352 Metal straight, 3-legged chair ✓
- 46.427 Straight chair - wood ✓
- 46.428 Straight chair - wood (ex.) ✓
- 46.429 Tilt-back metal arm chair ✓

*Sent to Mr. Chas. Ladd*  
*46.425*  
*41.418*  
*426*  
*416*  
*417*  
*424*  
*421*  
*Cabinets*

Unrecorded items:

- ✓ Guitar
- Hand twisters
- Assembly tools & bolts
- extra metal chair frame
- extra wood chair seat shell
- 2 nets for dress*

Also photomontage panel, frame and parts on wire for which you already have a Release

Items marked "ex." are still in the Eames Exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

# THE MUSEUM OF MODERN ART

Date June 12, 1946

To: Dorothy Lytle

Re: Eames Furniture *Exh # 314*

From: A. Hedges

Museum Collection

The story on Eames Furniture as it stands today:

At the Addison Gallery, Andover:

- 46.351 Metal chair with red seat and back
- 46.329 Leather upholstered wood chair

*at home here  
done for 46.341  
nets + bolts*

At Mr. Charles C. Ladd's:

- 46.349 Yellow tilt-back chair

At the Museum:

- 46.345 Birch dining chair
- 46.324 Birch bench - *legs in box 33*
- 46.344 Metal tilt back chair
- 46.347 All black metal 3-legged chair *(4th Floor)*
- (46.341) Metal, 3-legged chair *(frame in 58 up)*

- 46.325 Arm chair - wood (ex.) ✓
- 46.326 Arm chair - wood ✓
- ✓ 46.327 Easy chair - wood (ex.) ✓
- 46.328 Straight chair - wood (ex.) ✓
- 46.330 Straight chair - wood ✓
- (46.331) ~~Straight chair - black wood frame (ex.)~~ ✓ *Sent to Mr. Chas. Ladd.*
- 46.333 Straight chair - nat'l wood (ex.) ✓
- 46.334 Straight chair - nat'l wood ✓
- 46.336 Straight chair - wood ✓
- 46.337 Straight chair - wood ✓
- 46.342 Straight chair - wood (ex.) ✓
- 46.343 Straight chair - wood (ex.) ✓
- 46.346 Straight chair wood ✓
- 46.352 Metal straight, 3-legged chair ✓
- 46.427 Straight chair - wood ✓
- 46.428 Straight chair - wood (ex.) ✓
- 46.429 Tilt-back metal arm chair ✓

*46.425 }  
41.418 }  
426 } *Cabinets*  
416 ✓  
417 ✓  
424 ✓  
421 ✓*

Unrecorded items:

- ✓ Guitar
- Hand twisters
- Assembly tools & bolts
- extra metal chair frame
- extra wood chair seat shell

Also photomontage panel, frame and parts on wire for which you already have a Release

Items marked "ex." are still in the Eames Exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE RETURNS

under PROJECT ORDER 4319

To: Evans Products Company, 901 Washington Boulevard, Venice, Calif.

- ✓ 46.318 Dining table (exh.)
  - ✓ 46.320 Bench 4 Ft.
  - ✓ 46.322 Walnut coffee table (exh.)
  - ✓ 46.323 Serving table
  - ✓ 46.353 Bench - 6 Ft. (exh.)
  - ✓ 46.354 Serving table
  - ✓ 46.355 Dining table
  - ✓ 46.356 Dining table - formica top
  - ✓ 46.423 Coffee table (exh.)
  
  - ✓ 46.376 Chest of drawers (exh.)
  - ✓ 46.377 Chest with doors (exh.)
  - ✓ 46.378 Radio cabinet (exh.)
  - ✓ 46.379 Open cabinet (exh.)
  - ✓ 46.420 Open cabinet (exh.)
  - ✓ 46.422 Double cabinet - sliding doors (exh.)
- (and the 7 cabinets in the Recording Rm. for which you already have a Release)
- ✓ 46.433 - 436 4 Leg splints
  - ✓ 46.437 Child's table
  - ✓ 46.438 - 441 4 Children's chairs
  - ✓ 46.442 - 445 4 Children's stools

- 46.325 Arm chair - wood (exh.) ✓
- 46.326 Arm chair - wood ✓
- ✓ 46.327 Easy chair - wood (exh.) ✓
- 46.328 Straight chair - wood (exh.) ✓
- 46.330 Straight chair - wood ✓
- (~~46.331~~ Straight chair - black wood frame (exh.)) } sent to Mr. Chas. Ladd.
- 46.333 Straight chair - nat'l wood (exh.) ✓
- 46.334 Straight chair - nat'l wood ✓
- 46.336 Straight chair - wood ✓
- 46.337 Straight chair - wood ✓
- 46.342 Straight chair - wood (exh.) ✓
- 46.343 Straight chair - wood (exh.) ✓
- 46.346 Straight chair wood ✓
- 46.352 Metal straight, 3-legged chair
- 46.427 Straight chair - wood ✓
- 46.428 Straight chair - wood (exh.) ✓
- 46.429 Tilt-back metal arm chair

46.425 }  
 46.418 }  
 426 } Cabinets  
 416 ✓  
 417 ✓  
 424 ✓  
 421 ✓

- Unrecorded items:
- ✓ Guitar
  - Hand twisters
  - Assembly tools & bolts
  - extra metal chair frame
  - extra wood chair seat shell
  - 2 nets for chairs

Also photomontage panel, frame and parts on wire for which you already have a Release

Items marked "exh." are still in the Eames Exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

The following items are Museum Collection and should be taken to the Fifth Avenue storeroom when the Eames Exhibition is taken down:

- 46.345 Birch dining chair ✓
- 46.349 Tilt-back metal chair - yellow seat & back - Sent to Mr. Chas. Ladd
- 46.344 Tilt-back metal chair - oriental walnut seat & back
- 46.341 Metal, 3-legged chair, canaletta seat & back

46.324 Bench 4' long

- 46.311 Testing arm (crate #1)
- 46.315 Slide testing device - motor (crate #12)  
3 blades
- 46.316 Base for arm - motor (crate #11)  
1 Unipend (unrecorded) box

Miscellaneous

- 46.328 Filament testing for testing device

2.3. Show lights will follow

3.1. Dept  
46.338  
46.333 black wood frame chair

46.350 - Mr. Ladd

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE RETURNS

PROJECT ORDER 4319

To: Walker Art Center, 1710 Lyndale Avenue, South, Minneapolis 3, Minn.

- 46.525 - 46.332 Straight dining chair, black wood frame
- 46.348 - ~~46.331~~ Metal frame, three-legged chair - red seat & back *grained wood*
- ~~46.338~~ Tilt-back chair, red metal frame, ~~elm seat & back~~ *blue upholstery*
- 46.321 Coffee table, black top

To: Evans Products Company, 901 Washington Blvd., Venice, Calif.

- 46.314 Testing drum (Crate #9)
- 46.315 Blade testing device - motor (Crate #10)
- 3 Blades
- 46.316 Base for drum - motor (Crate #11)
- 1 Unopened (unrecorded) box

Discard:

- 46.359 Fibreboard backing for testing device

M.B. Other lists will follow

State Dept.

46.338

*tilt back - red frame, w/til wood seat*

46.335

*black wood frame chair*

46.350 - Mr. Noyes

THE MUSEUM OF MODERN ART

REMOVAL OF EXHIBITS  
DATE: March 15, 1964

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES, EUGENE

2/12/46

# THE MUSEUM OF MODERN ART

**Date** March 13, 1946

**To:** Mr. Warren  
**From:** Miss Dudley

**Re:** Removal of chair from  
Eames Exhibition

This is to notify you that Mr. Noyes and Miss Newmeyer have arranged to lend a chair ( No. 46.341) to Harpers Bazaar tomorrow at 11.00 A.M. It will be returned at 2.00 P.M.

I have sent a release to Harry Skevington.

one corner of its base had been nailed to the floor  
 1 piece of black plywood stand had been nailed to the floor

I did not locate the items for removal as they were apparently packed in Crate 7.  
 Chair frame No. 2 listed as being in both Crate No. 1 and Crate No. 2 on the latest  
 checklist was in Crate No. 2.

~~1 serving~~  
~~1 dining~~

4 plywood splints 20.  
 (1 Chair shell)  
 2 Metal chair frames

Children's Furniture:

1 table	25.	25.
4 chairs	5.	20.
4 stools	5	20.
4 splints	20	

1 Box - Unopened  
 rec'd 3/13/46

16 hand testers  
 1 metal stand  
 rec'd 3/14/46

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE

3/13/46

# THE MUSEUM OF MODERN ART

**Date:** March 7, 1946

**To:** Miss Dudley

**Re:** Eames Furniture

**From:** Adele Hedges

Dear Miss Dudley:

The Eames furniture arrived March 6th by air in 11 crates to be put on exhibition March 12th. It was packed well and arrived in good condition, except for :

- Fibre board back - smashed through in two places  
one corner of its back had pulled through its nails
- 1 piece of black plywood stand had been nailed through in crating

I did not locate the legs for walnut coffee table supposedly packed in Crate 7.  
Chair frame No. 2 listed as being in both Crate No. 1 and Crate No. 2 on the Eames checklist was in Crate No. 2.

~~1 sewing~~  
~~1 dining~~

3 hand joint sockets  
4 plywood splints ~~20~~  
(1 Chair shell)  
2 Metal chair frames

1 Box - Unopened  
rec'd 3/13/46

Children's furniture:

1 table	25.	25.
4 chairs	5.	20.
4 stools	5	20.
4 splints	20	

16 hand testers  
1 metal stand  
rec'd 3/14/46

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EAMES FURNITURE

3/13/46

LOANED BY EVANS PRODUCTS CO.

	ins.	Each	
3 Coffee tables		100.	
3 Dining tables		200.	
2 Benches (6')		100.	
2 Serving tables		150.	
2 Arm chairs		100.	
2 Easy chair		100.	
13 Straight chairs - wood		75.	
4 Straight chairs - upholstered		100.	
7 Straight chairs - metal frames		65.	
3 Tip-back chairs		75.	
2 Chests - drawers		100.	
1 Chest - doors		50.	
1 Radio cabinet		25.	
10 Open-faced cabinets		25.	
1 Double cabinet - sliding doors		100.	
1 Low table with pr. U-shape legs		100.	
1 Testing Drum	}	500.	
Motor			
Base			
1 Photomontage - photo panel	}	500.	
Frame			
10 wood pieces on wire			
1 Black plywood stand	}	350.	
blade test			
2 benches (4')		75.	
Tables <sup>with</sup> without Legs			
<del>1 bench - set</del>			
<del>1 serving</del>			
<del>1 dining</del>			

Unrecorded:

11 Chair Backs	15.
11 Chair Seats	20.
5 Hand Joint testers	
<del>4 plywood splints</del>	<del>20.</del>
(1 Chair shell)	
2 Metal chair frames	
1 Box - Unopened	
rec'd 3/13/46	
16 hand testers	
1 metal stand	
rec'd 3/14/46	

Children's Furniture:

1 table	25.	25.
4 chairs	5.	20.
4 stools	5	20.
4 splints	20	

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	314.2

Insurance Values - ~~Exhibits~~ Furniture

Dining chair upholster.	\$ 75	twisters - no list
" upholster seat	\$ 100	2 tumbling drum
4 Armchairs	100	chairs \$75. -
metal 3 legged chairs	65	(except for
tilt back -	75	breakage in drum)
	100	
<del>chair</del>		
dining table wood or metal	200.	
coffee tables	100, each	
service tables	150.	
2 benches 6'	100.	
" 4'	75. -	
cases empty	25. -	also Radio Cabinet
with drawers	100. -	
1 with doors	50. -	
double case, sliding doors	100. -	
montage	500. -	
drum	500. -	
blade test	350. -	
childrens set		
Table	25. -	
chairs + stools	5. - each	
splints	20. - each	
extra seats +	20. each	
backs	15. each	
" metal frames	50. -	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

Charles Eames  
c/o Evans Products Co., Molded Plywood Division  
901 Washington Boulevard  
Venice, Calif.

(N.Y. agent)  
Alfred Auerbach Associates  
130 West 57 Street  
New York 19, N.Y.  
Columbus 5-7806

Evans Products Co.  
Fullerton at Greenfield  
Detroit 27, Mich.

Evans Products Co.  
Molded Plywood Division  
901 Washington Boulevard  
Venice, Calif.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

*Write  
Boston  
ABC  
Russ Thompson*

*Truly divine just better for  
speculative change  
show the standards  
I can't  
I should only*

DRAFT

Eames Furniture Publicity Release

The Museum of Modern Art announces the opening of an exhibition of new furniture, designed by Charles Eames. Strong, light and unusually comfortable pieces for dining room, living room, and outdoors are included. <sup>New</sup> Principles of construction <sup>as a result of</sup> in furniture are incorporated ~~thanks to~~ entirely new techniques developed for mass production. The furniture is not currently available, these being merely the first models, developed, however, and made under mass production conditions by the Evans Products Company of Detroit, which is arranging for large scale production. These pieces will be available for purchase later in the year in most of the large cities of the country.

Eames' first venture into furniture was in collaboration with Eero Saarinen, when they won two first prizes in the Organic Design Competition which the Museum of Modern Art conducted in 1940 and 1941. Their prize designs established and presented many principles used in the present furniture. The present group is an entirely new set of designs, however, <sup>and is</sup> significant because completely adapted for real production line manufacture, which will enable them to be offered at low cost when they become available. The following points, some of which are innovations, are significant: ~~and is~~

*Single show*

1. The plywood seats and backs of the chairs have been molded three-dimensionally to conform to the human body.

*2*

2. Seats and backs are joined to chair frames <sup>see (A)</sup> by shock mounts whose resilience and flexibility permits the chair to yield to changes of sitting position.

*see (B)*

3. The layers of plywood, as well as the connections between the parts of the furniture and the shock mounts are welded by radio frequency, providing a synthetic resinous joint that is virtually indestructible. The speed and precision of

*2*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

-2-

*bonding*  
~~radio frequency welding~~ make it an important technique of mass production. This technique also solves for the first time the difficult problem of a trim connection between upholstery material and wood.

*See 4.*

4. Table tops and legs are detachable, having fittings electrically <sup>on</sup> welded for strength as precise as those engineered in the aircraft industry. *bonded*

5. Standardization of parts has been accomplished to the point of complete interchangeability. For shipping or storing, similar parts nest conveniently.

6. On the outdoor pieces, the wood parts have been treated with a resinous impregnation that makes them impervious to weather. Metal parts are also weather-proof; ~~and~~ this furniture may be left outdoors twelve months of the year, and is of course, ~~able to~~ be hosed down.

7. The tilt-back chair is a completely new type. It answers the universal impulse to lean back in a chair. A leg has been extended to the rear, making it possible to tilt back in the chair without the risk of tumbling over. *tail stick? 3-point latching?*

8. In some cases a new method of coloring wood has been applied which stains brilliant hues deeply and permanently into the plys without covering or blurring the natural surface and markings.

*up to a mold*  
9. Unit cases permit the flexible combination of storage spaces that has long been a main feature of modern furniture design. An economical and decorative box joint is used. For the first time a drawer is molded in one piece, except for the front, *ad back* eliminating the old familiar troubles of drawer construction and use.

The present pieces represent a gradual development and enlargement of the ideas presented five years ago by Saarinen and Eames in the Organic Design Competition furniture. Under the terms of the Competition, as set up by the Museum of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

-3-

Modern Art, these prize designs were manufactured and marketed. During this process, <sup>experiences were gained</sup> many valuable lessons were learned about design, manufacture, pricing, <sup>and</sup> ~~last but not most important,~~ <sup>consumption</sup> use. Beside presenting a new concept of furniture, it produced for the first time actual molded wood shells adapted to the human form. Continued work on this project was entirely blocked by the war, so far as factory production went. Eames, however, continued on his own to explore the unsolved problems, succeeding in developing an economical method for the ~~three-~~ dimensional molding of plywood in mass production. This he applied to the design of splints for the armed forces, an item which led to the connection with the Evans Products Company, <sup>which</sup> ~~who~~ formed a Molded Plywood Division. This factory and experimental laboratory also developed airplane parts in great quantity. Many further valuable experiences were gained at this time, and the original potentialities of the Organic Design furniture finally became technically possible. The main points were to make reasonably priced, strong light chairs which followed the natural contours of comfortable postures, and yet would flex with the sitter's movements. The furniture, now shown to the public for the first time, achieves these ends, and has found solutions for the many technical difficulties involved, thanks to the resourcefulness of long production experiments.

The E, opening ~~is~~ Mar. 13,  
will close March 31.  
Travelling?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

✓  
~~shock-absorbing~~  
~~stress~~ ~~distributing~~

~~A~~ ~~C~~ A ✓

~~which are~~  
by rubber mounts which absorb shocks and distribute stresses, a technique long used in mounting engines. This provides resil. + flex., permitting the chain to yield to changes of sitting position.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

✓  
⑧

Parts and various materials are joined, as in many wartime industries, by means of a special electronic instrument which transmits heat by radio wave directly to the synthetic resin bonds without injuriously heating the wood.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

4. Table ~~top~~ legs are detachable, and ~~are~~ bolt to the top ~~joined by bolted metal fittings which~~ ~~are bolted or unbolted at will.~~ The metal fittings ~~are~~ precisely engineered as in ~~on tops and legs are as~~ precise as those engineered in the aircraft industry, being electronically bonded to the wood parts for strength.

✓ 4. Table legs are detachable and are ~~and elastic stop nuts secure them to~~ bolted to the top by metal fittings electronically bonded to the wood leg. The entire joint is ~~precisely~~ <sup>precisely</sup> engineered, as in the aircraft industry.

precisely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

CONTENTS OF CRATES - SHIPMENT MARCH 4CRATE NO. 1

CHAIR FRAMES No. 2-6-23-26-27-28-10-11-24

BACKS No. 13-14-17-18-19-21 red birch - red oak - myrtle ✓ No # blade  
No # red backSEATS No. 1-4-8-22-24-27-28 red birch - red oak - red birch  
impreg. sets - ash - canaletta - lacewood  
No # red seat ✓ No # white (4)

LEGS 4 legs for birch dining table

CRATE NO. 2

CHAIR FRAMES NO. 2-3-4-5-7-8-9

BACKS No. red (2) 15-20-22 { 2 red no #  
45 red

SEATS No. 2-3-5-6-7-9-15-19-20-23-25-26 ✓ gray upholstered (3)

CRATE NO. 3

CHAIR FRAMES No. 1 + 25

BACKS No. # red birch

SEATS No. (#12 in detroit) (#16 to Ben Baldwin in N.Y.) 13-14-  
17-18-21 - myrtle - red birch - impreg. set - walnut  
(seat + back)

ARM CHAIR SHELLS - #10 birch - #11 ash

EASY CHAIR SHELL - birch - with legs (1 piece)

COFFEE TABLES - formica top - walnut channel - round elm

TABLE LEGS - 4 ash dining - 4 walnut serving - 4 birch serving  
16 birch bench top - 2 formica coffee

3 pieces for testing device - net for drum ✓ U legs

CRATE NO. 4TABLE TOPS - ash - birch dining ✓ 3T ✓ 1T ✓ 4T ✓ 2T  
formica dining 5TCRATE NO. 6CHILDREN'S FURNITURE 4 Chairs - 2 natural - 1 red - 1 yellow  
4 Stools - 1 natural - 1 black - 1 pink - 1 blue  
Tables - 1

✓ METAL HARDWARE FOR ASSEMBLING FURNITURE

CRATE NO. 710 metal frames + 3 legs for coffee table  
METAL FRAMES DINING - 2 cadmium (double back leg) 2 cadmium (double  
front leg) 1 grey enamel - 1 black enamel

METAL FRAMES PIVOT - 1 cadmium - 2 red enamel - 1 grey enamel (bar)

✓ 3 LEGS FOR ELM COFFEE TABLE - LEGS FOR WALNUT COFFEE TABLE

CRATE NO. 5BENCH TOPS - 2 72" - 2 54" - MONTAGE - molded pieces on wire  
with instructions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

CRATE No. 8

MONTAGE (photographic) ✓ panel

MONTAGE FRAME (molded pieces) ✓ white frame

back frame for testing device

plywood stand for testing device

CRATE NO. 9

drum

✓ 5 pieces black  
fibre board backing -  
broken thru 50. cent  
lower cent.  
back nails pulled thru

CRATE NO. 10

motor for testing device

CRATE NO. 11

base for drum

✓ (motor)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

*Eames Furniture*  
*Budworth*

Date May 7, 1946  
# 314

Rec. Date of Exh. May 8, 1946

To: *Miss Dudley*  
From: *Geeta Baner*

Dear Miss Dudley:

The Addison Gallery of American Art, Phillips Academy, Andover, Mass.

Dear Mr. Budworth: *E. Hayes, Jr.*, has requested from us for an exhibition

Will you please collect the following chairs today from the Museum:

- 46.351 Eames: 3-legged metal chair, red seat
- 46.329 " : leather upholstered wood chair

They are to be packed and shipped Express Collect to The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, attention of Mr. Bartlett H. Hayes, Jr. Director. Your bill for expenses should be sent to Mr. Hayes.

Sincerely yours,

Registrar

DHD:eah

Mr. W. S. Budworth  
W. S. Budworth & Co.  
424 West 52nd Street  
New York 19, New York

*See \$50.00 each.*

*Geeta Baner*

*May 20*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

# THE MUSEUM OF MODERN ART

Date May 7, 1946

**To:** Miss Dudley  
**From:** Greta Daniel

**Re:** Loan of Eames Chairs

Dear Miss Dudley:

The Addison Gallery of American Art, Phillips Academy, Andover, Mass., Director Bartlett H. Hayes, Jr., has requested from us for an exhibition on the evolution of students rooms the loan of

(loan No. 46.351) 3-legged metal chair with red wood seat and back

(loan No. 46.329) leather upholstered wood chair.

The letter was returned to us yesterday by Skidmore, Owings & Merrill and is now in Harry's care on the Mezanine.

Would you please release these pieces and arrange for shipment to Mr. Hayes within the next few days. The exhibition opens on May 20th and will run through the summer until Labor Day.

Insurance placed on the chairs while on exhibition should be \$100.00 for each. They are now before the Acquisitions Committee for consideration with an insurance value of \$50.00 each.

Mr. Charles Sauer  
Ergo Products Company  
Metal Finishing Division  
501 Washington Boulevard  
Venice, California

Greta Daniel

May 20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

*Eames*  
*Eames*

cc. Mr. Kaufmann

June 12, 1946

June 24, 1946

Dear Mr. Eames:

On May 21st we received the carton you sent us  
Dear Mr. Eames: your bench legs and nuts and bolts  
for our Evans chairs. Thank you for returning

Upon further checking of the material which was  
shipped to you by mistake last April, I now find that  
in addition to the metal chair frame for the canaletta  
back and seat (46.341), we have not yet received the  
nuts and bolts to fasten the chairs together.

We should appreciate it very much if you would send  
them to us since we would like to make use of some  
of the furniture.

Sincerely yours,

DLL:ash

Dorothy L. Lytle  
Assistant Registrar

Mr. Charles Eames  
Evans Products Company  
Molded Plywood Division  
901 Washington Boulevard  
Venice, California

DLL:LL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

June 12, 1946

Dear Mr. Eames:

On May 21st we received the carton you sent us containing four bench legs and nuts and bolts for our Evans chairs. Thank you for returning these items.

In accordance with our records, the dark gray, three-legged metal chair frame for the canaletta back and seat (46.341) is the only part of our collection still missing. If this frame is now available, we would appreciate your sending it.

Sincerely yours,

Assistant Registrar

DLL:ash

Mr. Charles Eames  
Evans Products Company  
Molded Plywood Division  
901 Washington Boulevard  
Venice, California

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

May 16th, 1946

Dear Mr. Eames:

Dear Mr. Eames:

We appreciate your promptness in returning the following Museum Collection pieces, which arrived May 14th:

- 46.345 Birch chair frame and seat
- 46.341 Canaletta seat and back
- 46.344 Oriental walnut seat and back
- Yellow chair back

I note that we still lack the four bench legs (or 46.324), the three-legged metal chair frame (for 46.341) and the bolts to fasten the chairs together.

Life has finished photographing the unfinished bench chair so it will be shipped to you in a

Sincerely yours,

Sincerely yours,  
Registrar

DHD:sah

Mr. Charles Eames  
Evans Products Company  
Molded Plywood Division  
901 Washington Boulevard  
Venice, California

4 Table legs - with nuts and bolts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

EVANS PRODUCTS COMPANY

MOLDED PLYWOOD DIVISION

901 WASHINGTON BOULEVARD VENICE, CALIFORNIA

May 3, 1946

May 3, 1946

Rochester E. Dunley  
Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Eames:

I enclose the receipts of delivery for the last two shipments of your furniture which was here on exhibition. Also enclosed is a packing list for the last shipment, which, though not in detail, I hope will facilitate your unpacking. I am sorry not to have been able to notify you in advance when to expect this shipment. It was shipped on April 26th and I trust will reach you shortly.

I have just learned that the four legs for the 4 foot bench (46.324) which was selected for the Museum Collection, were mistakenly included in this shipment. If you would return them to the Museum Express Collect with the things listed in my letter of April 23rd, we would be very grateful.

Life has finished photographing the unfinished easy chair so it will be shipped to you in a few days.

Sincerely yours,

Registrar

Enclosures  
DHD:aah

Mr. Charles Eames  
Evans Products Company  
Molded Plywood Division  
901 Washington Boulevard  
Venice, California

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	MoMA Exhs.	314.2

EVANS PRODUCTS COMPANY

MOLDED PLYWOOD DIVISION

901 WASHINGTON BOULEVARD VENICE CALIFORNIA

May 2, 1946

Dorothy H. Dudley  
Museum of Modern Art  
11 West 53rd. Street  
New York 19, New York

Dear Miss Dudley:

We are returning to you today  
via Railway Express the pieces you requested--  
plus a yellow back for a tilt back chair to  
replace the one you have which is defective.

Sincerely,

EVANS PRODUCTS COMPANY  
Molded Plywood Division

*Francis Bishop*  
Sec'y to Charles Eames

b

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

Box #7 is an unnumbered box - the only seat in a crate of cabinets.

Would you be kind enough to return these things to us Express Collect - or if you prefer, Express Prepaid and send us the bill. I regret any inconvenience this mistake has caused you.

c.c. Mr. Warren

*cc. Miss Dudley*

Sincerely yours,

April 23, 1946

DHD:eah

Registrar  
April 3, 1946

Dear Mr. Eames:

Here is the first amendment to my letter of March 29 in which I forgot to note the two pieces of furniture which are to go to the exhibition in Brussels. We had tentatively allocated to them the tilt-back metal chair blue-upholstery, but because of other colors in the pre-fab house, it seemed advisable to send them a metal, wood one instead. We are, therefore, writing to Brussels:

Dear Mr. Eames:

We have just discovered that in the confusion of packing at the close of your exhibition some of the items selected for the Museum's Industrial Design Collection were returned to you. These are:

- 46.345 Birch dining chair - wood frame ✓ found it impracticable to send
- 46.344 Tilt-back metal chair - we have the frame, but lack the oriental walnut seat and back
- 46.341 Metal, 3-legged chair - canaletta seat and back

I believe you will find the backs and seats for 46.345 and 46.344 in Box #7, as well as the frame for 46.345. The seat and back for 46.341 is an unnumbered box - the only seat in a crate of cabinets.

Would you be kind enough to return these things to us Express Collect - or if you prefer, Express Prepaid and send us the bill. I regret any inconvenience this mistake has caused you.

Sincerely yours,

Registrar

DHD:eah

Mr. Charles Eames  
Evans Products Company  
901 Washington Boulevard  
Venice, California

Mr. Charles Eames  
Evans Products Company  
901 Washington Boulevard  
Venice, California

Miss Dudley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

cc: Miss Dudley

cc: Miss Dudley

April 3, 1946

Dear Charlie:

Here is the first amendment to my letter of March 29 in which I forgot to note the two pieces of furniture which are to go to the exhibition in Brussels. We had tentatively allocated to them the tilt-back chair with blue upholstery, but because of other colors in the pre-fab house, it seemed advisable to send them a natural wood one instead. We are, therefore, sending to Brussels: (State Dept)

- 46.338 the tilt-back chair; red metal "Y" frame; natural seat and back
- 46.335 dining chair; black wood frame; natural seat and back

We have made these other minor adjustments in allocation: To the Walker Art Center, we are sending the tilt-back chair with blue upholstery instead of the one originally listed. Also, we are sending them a three-legged chair with two rear legs and an oriental walnut seat and back. We have also found it impracticable to send them the three enlarged photographs, which we are keeping in our show here.

As a matter of identification, we have taken a red seat and back on the three-legged chair for the Museum's collection (previously listed as "to be selected").

As the extra case for Baldwin, we gave him a simple open unit.

6.350

I have also extracted my chair with red seat and back, just like Baldwin's.

Yesterday, I took Breuer on a tour of all the pieces that remained here. He was vastly impressed, and said that he was jealous for not having done it himself. This afternoon, I am going to show your old friend, Sylvia Shenbaum around. She has been out of town until yesterday, which is probably why she did not land on you while you were here.

Best wishes.

Sincerely,

Eliot F. Noyes

Mr. Charles Eames  
Molded Plywood Division  
Evans Products Company  
901 Washington Boulevard  
Venice, California

efn:ah

cc: Miss Dudley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

Also Ret to

Evans

broken handle

cc: Miss Dudley

Mr. Charles Bates

Send funds <sup>March 29, 1946</sup> ~~March 29, 1946~~ <sup>gear box</sup> ~~gear box~~  
 (descend panel & stand)  
 Sent Tenting Brown with metal

March 29, 1946

We are also to return Ben's chair which he brought to the Museum (three legged, metal, two front legs, red seat and back) and my chair (metal frame, wood seat and back).

Dear Charlie,

Although we picked out some of the unit cases or pieces we would like to keep this letter is just to be businesslike and to confirm our arrangements about the disposition of the furniture at the close of the show. These pieces are to be kept for the collection of the Department of Industrial Design as a donation by the Evans Products Company. I have already told you how much it means to us to be able to have these pieces. They will be an important addition to our collection, and we shall make good use of them in a variety of ways. (I am writing Ed Evans about this too.) For now, let me say that we accept them with more gratitude than can be expressed in a letter.

- 435 - dining chair, all birch
- 349 - low chair, leather upholstered seat and back
- 344 - tilt-back chair, Y frame, yellow seat and back
- MC 46.347 - tilt-back chair, bar frame, oriental walnut seat and back
- 341 - three legged chair, black metal frame, black seat and back
- 46.351 - three legged chair, metal frame, (two rear legs), impregnated canaletta seat and back
- selected - three legged chair, metal frame, (two front legs), seat and back to be selected
- bench unit, either-size 4'
- four hand twisters

add this to release  
 5 East 57th St.

I understand that we are to loan the leather upholstered chair to Ben Baldwin, of Skidmore, Owings, and Merrill, for his hotel-room mock-up for a few weeks at the close of this show. In addition, we are to release the following pieces to Baldwin about April 1, and he will be responsible for them from that point on:

- side chair, upholstered in hide
  - round coffee table, metal legs
  - bench (long size)
  - unit case with drawers
  - one other case (to be selected)
- 3 legged metal (2 front legs)  
 red seat and back

The following pieces we are to lend to the Walker Art Center for their exhibition, at the end of which they will return them to you:

- dining chair, black wood frame
- three legged chair, metal frame (two front legs), red seat and back
- tilt-back chair, red metal Y frame, elm seat and back
- coffee table, black top
- three enlarged photographs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

THE MUSEUM OF MODERN ART

NEW YORK 17

Mr. Charles Eames

-2-

March 29, 1946

*sent in by Mr. Bachman  
January 20, 1947*

We are also to return Ben's chair which he brought to the Museum (three legged, metal, two front legs, red seat and back) and my chair (metal frame, wood seat and back).

*Red to Mr. Noyes.*

Although we picked out some of the unit cases as pieces we would like to keep for the collection, we are sending them back to you now in view of your feeling that they are more in the nature of mock-ups at this stage of development; keep in mind that we are counting very much on having some for the collection when you are satisfied with them as finished pieces. The particular ones we have our eye on at the moment are the drawer unit, and the double unit with the embossed sliding doors. New York 17, N.Y.

It has been an important event to the Museum to have been able to hold this show, and I can't tell you how I personally feel about the whole thing without getting maudlin. I also hope you'll tell your team out there that I know how much they have put into the project individually and collectively. I don't need to add that it was worth it. So just thanks a hell of a lot.

Special regards to Ray.

Sincerely,

*Eliot P. Noyes*  
Eliot P. Noyes, Director  
Dept. of Industrial Design

Mr. Charles Eames  
Molded Plywood Division  
Evans Products Company  
901 Washington Boulevard  
Venice, California

efn:ah  
cc: Miss Dudley  
enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART  
NEW YORK 19

*Mr. Eames*  
*Kadd*

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

January 20, 1947

Blair, Curtis & Hayward  
Counsellors at Law  
60 East 42nd Street  
New York 17, N.Y.

Received one Eames molded plywood chair;  
borrowed from the Museum collection for  
patent papers.

*G. Daniel*  
Greta Daniel  
Department of Industrial Design

*Charles C. Kadd*  
Charles C. Kadd

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

*Miss Dudley*

*Eames-Ladd*

**BLAIR, CURTIS & HAYWARD**

COUNSELLORS AT LAW

60 EAST 42<sup>ND</sup> STREET

LINCOLN BUILDING

NEW YORK

ROBERT S. BLAIR  
 EDWARD G. CURTIS  
 JOHN B. HAYWARD  
 JOHN W. THOMPSON  
 DANIEL L. MORRIS  
 EVERETT J. PECK  
 JOHN C. BLAIR  
 CHARLES C. LADD  
 TRUMAN S. SAFFORD  
 JOSEPH V. MEIGS  
 HAROLD L. STULTS  
 JAMES L. BLACK, JR.  
 ARTHUR V. SMITH  
 GORDON K. LISTER  
 BENTON W. BLAIR  
 M. H. HOLCOMBE

TELEPHONE MURRAY HILL 2-7171

WASHINGTON  
436 MUNSEY BUILDING

CABLE  
BLACURDUN  
WESTERN UNION CODE

April 24, 1946

Mr. E. F. Noyes  
 The Museum of Modern Art  
 11 West 53 Street  
 New York 19, N. Y.

Dear Mr. Noyes:

This will acknowledge receipt of the two Eames chairs and the table leg.

It is my understanding that the yellow Museum Collection chair is to be returned to the Museum of Modern Art within a few weeks, after we have prepared the patent applications. The other chair and table leg, as I understand it, are to be returned by me to Evans Products Company.

Very truly yours,

*Charles C. Ladd*

Charles C. Ladd

CCL:VL  
14683

cc - Mr. Carmick  
Mr. Eames

*June 2, '46 - Mr. Ladd would like to keep chair about another month*

*9-30-46 Mr Ladd's secretary says the chair will be delivered latter part of this week.*

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	MoMA Exhs.	314.2

Eames -  
Skidmore...

SKIDMORE, OWINGS & MERRILL  
*Architects - Engineers*

LOUIS SKIDMORE  
NATHANIEL A. OWINGS  
JOHN O. MERRILL  
WILLIAM S. BROWN  
ROBERT W. CUTLER  
J. WALTER SEVERINGHAUS

KARL C. ANDERSON  
GORDON BUNSHAFT  
ARNE G. ENGBERG  
JOHN L. KING

May 7, 1946

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

ATT: Mr. Kaufman  
Dept. of Industrial Design

Dear Sir:

One plywood chair with leather upholstery, designed  
by Charles Eames, on loan to Benjamin Baldwin, in care of  
Skidmore, Owings & Merrill, is herewith being returned.

Very truly yours,

SKIDMORE, OWINGS & MERRILL

By: *Benjamin Baldwin*  
Benjamin Baldwin

bb:sh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

May 17, 1947

EAMES FURNITURE

On sale to the trade only at: Herman Miller Furniture Co.  
One Park Avenue  
Mu 5-0644

<u>Object</u>	<u>Base</u>	<u>Price</u> -to the trade when produced in Mich. prices hoped to be lowered
Low chair	wood	\$17.85
Dining chair	wood	14.25
Dining chair	metal	16.25
Folding screen		25.02
Coffee table	metal	19.74
Coffee table	wood	18.90

On above allow three weeks for delivery

The above come in five woods: canaletta, walnut, peroba, ash, and birch

" " " " " four colors: red, blue, yellow and black

Dining table will be added when the factory is established in Michigan

\*\*\*\*\*

Hansen and Waldron is the present retail outlet of limited quantity.  
They will establish their own retail prices.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 17, 1947

EAMES FURNITURE

On sale to the trade only at: Herman Miller Furniture Co.  
 One Park Avenue  
 Mu 5-0644

All prices F.O.B. Venice.  
 Freight - \$7.75 per 100 lbs.

*no change in list*

<u>Object</u>	<u>Base</u>	<u>Base</u>	<u>Price</u>	<u>Price-to the trade</u> when produced in Mich. prices hoped to be lowered
Low chair	wood	wood	\$17.85	\$17.85
Dining chair	wood	wood	14.25	
Dining chair	metal	wood	15.95	14.25
Folding screen	metal	wood	25.02	
Dining chair	metal	metal	19.74	16.25
Coffee table	wood	metal	18.90	
Folding screen				25.02
Coffee table		metal		19.74
Coffee table		wood		18.90

CHILDREN'S FURNITURE

On above allow three weeks for delivery.  
 The above come in five woods: canaletta, walnut, peroba, ash, and birch  
 " " " " " four colors: red, blue, yellow and black  
 " " " " " three colors: red, blue, yellow

Dining table will be added when the factory is established in Michigan  
 For further information call Mr. Jim Appinger  
 Herman Miller Co.  
 MU 5-0644

\*\*\*\*\*

Hansen and Waldron is the present retail outlet of limited quantity.  
 They will establish their own retail prices.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	314.2

12/46

EAMES FURNITURE

3/20/44  
no change in list

All prices F.O.B. Venice.  
Freight - \$7.70 per 100 lbs.

<u>Object</u>	<u>Base</u>	<u>Price</u>
Low chair	wood	\$17.85
Dining chair	wood	14.25
Dining chair	metal	15.95
Folding screen		25.02
Coffee table	metal	19.74
Coffee table	wood	18.90

On above allow three weeks for delivery.  
The above come in 5 woods: <sup>causalella</sup> rosewood, walnut, <sup>peroba</sup> primavera, ash, birch.  
" " will " " 4 colors: red, blue, yellow, black. c. Spring 1947

CHILDREN'S FURNITURE

Chair	\$2.75
Bench	1.95

On above allow 1 week for delivery.  
The above come in 3 woods: Primavera, ash, birch  
" " will " " 3 colors: red, blue, yellow c. Spring 1947

For further information call Mr. Jim Eppinger  
Herman Miller Co.  
MU 5-0644

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*circulating*

## THE MUSEUM OF MODERN ART

**Date** May 27, 1946

**To:** Mr. Kaufmann

**Re:** London Council of Industrial

**From:** Miss Courter

Design

Dear Edgar:

Will you look into the back correspondence that El had with Eames regarding the showing of his furniture in London next fall. I don't think anything has developed on this but you might keep it in mind and whenever the Evans Product Company is ready to deliver samples for the exhibition abroad we shall be glad to make arrangements with the London Council of Industrial Design.

If any information has turned up on when the furniture will be available for the second exhibition I shall appreciate having it.

A copy of Mrs. Osborne's letter is attached.

*Elodie*

Note:

*I gave the Osborne letters to  
Nike for copying.*

*Luella*