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BEGINNING

EXHIBITION 447

EXHIBITION HOUSE BY GREGORY AIN

MAY 17 - OCT. 29, 1950

no check list

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BEGINNING

EXHIBITION 448

POSTERS FROM THE DAVIS COLLECTION

MAY 24 - JUL. 26, 1950

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BEGINNING

EXHIBITION 448

POSTERS FROM THE DAVIS COLLECTION

MAY 24 - JUL. 26, 1950

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EXHIBITION 448: Posters from the Davis Collection
(May 24 - July 26, 1950)
Museum Collection

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

500518 - 38

FOR WEDNESDAY RELEASE

EXHIBITION OF EUROPEAN POSTER, DONATED BY BERNARD DAVIS,
TO GO ON VIEW AT MUSEUM

Posters done in Europe mostly in the early 1930s will be shown on the first floor of the Museum of Modern Art, 11 West 53 Street, from May 24 through July 30. The exhibition is composed of about 30 posters selected from more than 70 items recently donated to the Museum by Bernard Davis, well-known Philadelphia collector and philanthropist who is also Director of the National Philatelic Museum affiliated with Temple University.

The posters exhibited deal with such subjects as housing, ballet, tourism, films, the London Underground and various advertised products. They come from all parts of Europe and include the work of such artists as Cassandre, with his famous Dubonnet poster; Alexey Brodovitch's work for Martini; Herbert Matter on tourism; Man Ray's London Underground posters; André Masson on the Ballet Russe; and work by Colin, Nathan and others.

Mr. Davis in giving the collection to the Museum, says:

"I have been collecting posters for 20 years because I feel they are a very important art medium. The poster is the form of modern art most available to the greatest portion of the people who can see them on the streets. These posters have been carefully selected for their quality of design and because the artists who did them have been figures in other modern art forms. Like Toulouse-Lautrec's posters in his day, these works can change the appreciation of people for art. They are important too in the development of industrial design with which modern art is closely affiliated.

"It is of particular value for these works to be available in the Museum as a depository. I had great difficulty in collecting them and had to hunt all over Europe to find them. This is partly because they are usually discarded as soon as they are taken down and no one thinks of saving them; the shortage was made much greater during the war because governments confiscated all paper. When Carlu came to this country he found his posters in my Philadelphia collection though he had been unable to locate any of them anywhere else. This is of great value to the artist, which is another reason why these works should be owned by the Museum so that, just like the Museum's film collection, they will not be lost or destroyed.

"Other posters from my collection are now on an exhibition tour. When they return, these too will be added to the Museum Collection because I feel that the Museum of Modern Art is the most appropriate and most useful depository for them."

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Young People's Gallery

BEGINNING

EXHIBITION 449

CREATIVE WORK
BY PARENTS AND YOUNG CHILDREN (YPG)

JUN. 6 - JUL. 4, 1950

No Char List

EXHIBITION 449: Creative Work by Parents and Young Children
June 6 - July 4, 1950

No records made by Registration Department



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The Museum of Modern Art—Woman's Home Companion
Exhibition House

14 West 54 Street New York

Gregory Ain *Architect*

Joseph Johnson and Alfred Day *Collaborating*

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Committee for the Exhibition House

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 Architecture and Design Mrs. John D. Rockefeller III
 Philip L. Goodwin Coordinator: Natalie Hoyt

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The Museum of Modern Art wishes to express its gratitude to the editors of the Woman's Home Companion for their co-sponsorship of the Exhibition House in the Museum Garden. Special thanks are also due the principal contributor, United States Plywood Corporation, and to the general contractors, Murphy-Brinkworth Construction Corporation. The lighting was designed by Richard Kelly.

The Exhibition House is an activity of the Department of Architecture & Design. The interiors and furnishings were selected by the Department, and assembled by Greta Daniel, Assistant Curator of Architecture & Design.

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The Museum of Modern Art—Woman's Home Companion

Exhibition House

Gregory Ain *Architect*

Joseph Johnson and Alfred Day *Collaborating*

Since the end of the war many builders have realized that there is a large and growing market for modern houses in suburban real estate developments. At first, they merely incorporated into their houses some of the trade marks of modern architecture, such as large windows and flat roofs. Recently, however, they have turned with increasing frequency to young modern architects to design houses for them that will satisfy the public demand for modern architecture and that will be practical in economic and structural terms as well.

In order to show that good modern architectural design is possible in the field of speculative building, The Museum of Modern Art asked Gregory Ain of Los Angeles to design a house that could be built, with only slight variations, in any section of the country. Gregory Ain is one of the few modern American architects with experience in designing developments for speculative builders. One of his notable contributions to this field is the development in the Mar Vista section of Los Angeles which consists of houses similar to the one in the Museum garden.

Mr. Ain's solution is a practical one. The plan is compact, and yet it conveys an illusion of spaciousness rarely found in real estate developments in the past. He uses traditional construction methods which, for economic and technical reasons, are still more practical in today's building market than the experimental methods of prefabrication. And finally, he applies many of the esthetic achievements, which modern architects have demonstrated in more expensive residences, to a medium-cost solution for suburban dwelling under existing economic conditions. These conditions frequently result in subdivision of land into small lots, and Mr. Ain's house was designed to fit such a lot. Needless to say, neither The Museum of Modern Art nor Mr. Ain feels that this type of subdivision is the only answer to our planning problems, or even a desirable answer. However, since subdivisions are a fact throughout this country, both felt that a good solution should be found within the existing limits. The Museum of Modern Art believes that Mr. Ain has found such a solution in his exhibition house.

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MAR VISTA PROJECT, LOS ANGELES, CALIF.

Photo: Julius Shulman

Biographical Note

Gregory Ain was born in 1908 in Pittsburgh, Pennsylvania. He studied at the Universities of California and Southern California and, from 1932 to 1935, was associated with the pioneer modern architect, Richard Neutra. Since 1935 Mr. Ain has had his own office in Los Angeles.

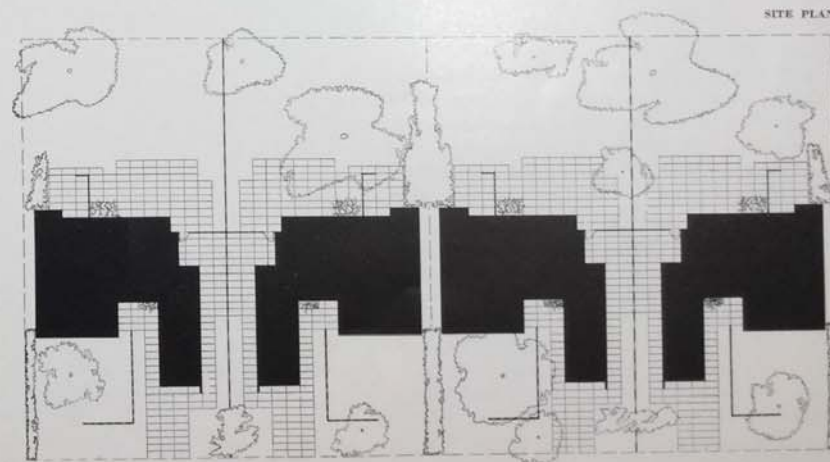
Mr. Ain is a prominent member of a group of young California architects who have adapted the work of the modern pioneers to the practical problems of today's family living. More than most of his generation, Mr. Ain has concerned himself with the design of multiple dwellings and the layout of communities. He obtained a Guggenheim Fellowship for low-cost housing research in 1940, and his buildings have received numerous awards in nation-wide competitions. He has built several apartments and single-house developments, as well as individual residences and commercial buildings in the Los Angeles area. In recent years much of this work has been done in collaboration with Joseph Johnson and Alfred Day.

The Site Plan

Although the house Mr. Ain has designed is a single unit, it can be combined with similar houses to form a development. Such an arrangement is suggested by the site plan and by the photograph of a row of houses in the Mar Vista Project in Los Angeles. The street façade of the exhibition house with its irregular set-backs and two-level roof avoids the usual dull flatness of development houses.

The house was designed for a lot approximately 60' x 120' in size. Since in developments of this kind, houses overlook each other closely along lot lines, Mr. Ain has planned the rooms so that no major windows face the neighboring houses, and that, instead, the most important views are directed toward the gardens. A system of exterior screens helps to create areas of privacy in the gardens and to relate some of the exterior space to adjoining interior areas.

In all his work in designing real estate developments, Mr. Ain has avoided the extreme of the dull rows of boxes that were once so popular, as well as the other extreme of miniature ranches that are now in vogue. Instead, he has managed to create variety and interest within each dwelling unit, without sacrificing an overall concept of order. His work shows a fine regard for urban arrangement, varied to avoid monotony, and formal enough to bring a badly needed sense of unity into the town pattern.



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The Plan

The outstanding characteristic of the plan is its spatial flexibility, which is achieved by the use of several sliding walls and panels. The living room, dining area, parents' bedroom (or study-guest room) and the kitchen can all be thrown together to form one living area, or they can be sub-divided for privacy. Similarly, the children's rooms can be used as one large bedroom, as two bedrooms, or as a bedroom and a playroom, depending on the age of the children. The sliding wall between the rooms can be left either permanently open or permanently closed, to suit each family's particular requirements. The children's rooms are separated from the rest of the house by a corridor, lined on both sides with storage closets. This corridor serves also as an effective sound baffle.

The unusual ceiling height of 9' emphasizes the airiness of the interior and is strikingly apparent on entering the front door from under a low trellis. The illusion of spaciousness is further stressed by the standardized use of materials: one flooring material throughout the house, one ceiling treatment (except in the bathrooms) and one type of wall paneling in each area.

The paved terrace on the garden side and the wide overhang above, which are visual extensions of the living room, contribute to the sense of continuous space. While all rooms and living areas are characterized by this openness, the storage and service areas are compactly planned and tightly grouped together for economy of construction.

Construction Materials

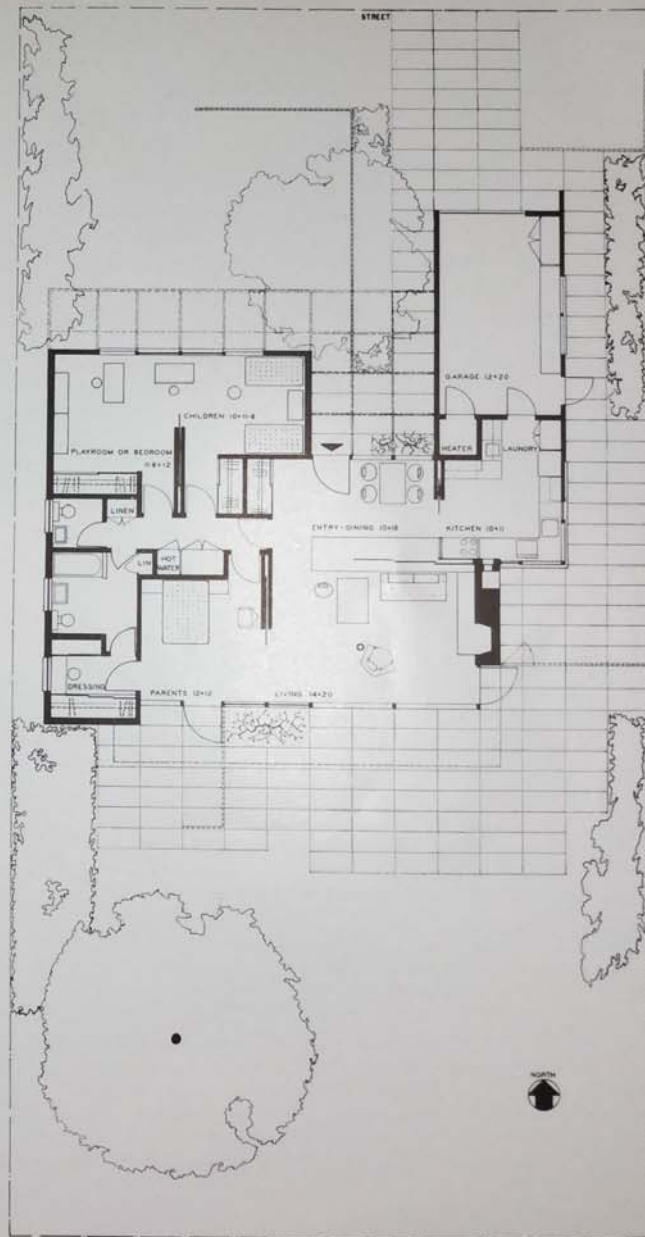
The house is built on a concrete floor slab, designed for the coils of a radiant heating system. The frame is of standard wood construction, except for the steel beam that supports the joists which span the living-dining area.

It might be called a plywood house, for the exterior siding, the sheathing and all interior wall surfaces are of plywood, in one form or another: striated Douglas fir plywood for the siding, plain Douglas fir plywood for the sheathing and other structural uses, walnut veneer for the walls of the living area, pre-finished oak strip panels for the children's rooms, and paint-grade plywood for the dressing room, bathrooms, and kitchen. Gypsum board panels have been used for the ceilings throughout.

The dry-wall construction is protected by a fiber-reinforced sheathing paper on the outside and insulated with a reflective material, which also acts as a vapor barrier on the inside. The roof is further insulated against the sun by white granite pebbles on top of the composition roofing material.

The chimney in the exhibition house, which is one of its principal design features, has been faced with Roman brick, laid in block bond, and its raised hearth has been built of soapstone. However, the effectiveness of the design would not suffer if common brick and a reinforced concrete hearth were substituted.

Most of the glass in the house is fixed in position, but in each room there



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GARDEN FAÇADE.

Photos: Ezra Stoller, Peter

is also an operating sash for ventilation purposes. Obscure glass is used for privacy in several areas. The plumbing fixtures, the bathroom accessories, and the hardware throughout the house have been selected for their efficiency, simple design, and moderate cost. All of the painted wall surfaces have been standardized to a single color. This helps to unify the design of a small house.

Contractors: Building contractor, MURPHY-BRINKWORTH CONST. CORP., landscape contractors, HEFLIN & STORMS INC.; roofing contractor, BENJAMIN REISNER INC.

Building Materials: Ready mixed concrete, TRANSIT-MIX CONCRETE CORP.; concrete block, INLAND BLDG. BLOCK CORP.; framing lumber, CROSS, AUSTIN & IRELAND LUMBER CO.; building paper and insulation, SISALKRAFT CO.; roof sheathing, DOUGLAS FIR PLYWOOD ASSOC.; roofing felt and pitch, KOPPERS CO. INC.; roof pebbles, H. E. FLETCHER CO. INC.; Weldtex siding, UNITED STATES PLYWOOD CORP.; plate and window glass and glazing, PITTSBURGH PLATE GLASS CO.; steel sash and reinforcing steel, TRUSCON STEEL CO.; steel beam, UNITED STATES STEEL SUPPLY CO.; garage door, CRAWFORD DOOR SALES CORP.; Nu-buc paints and stain, MARTIN-SENOUR CO.; lighting fixtures, GENERAL LIGHTING CO. INC.; ventilation louvers, MIDGET LOUVER CO.

Furnishings: Terrace furniture, FICKS REED CO.; barbecue brazier, HAWK HOUSE; Jeepster, WILLYS OVERLAND MOTORS INC.

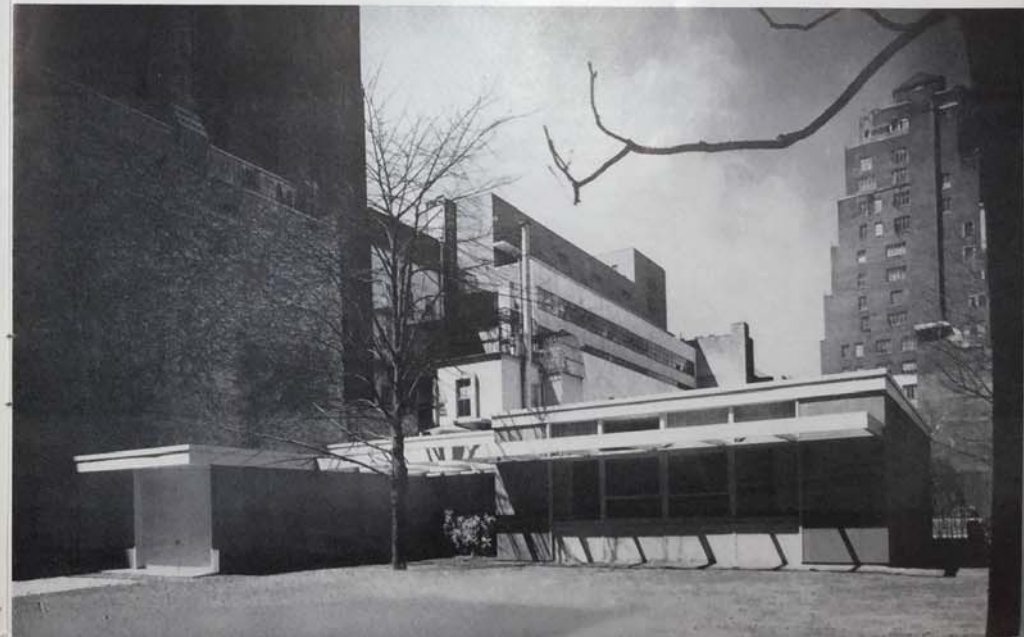
Furnishings

The furniture in a small house should be lightweight in appearance to avoid crowding the limited space. It should also, if possible, be in character with the architecture. In furnishing the Ain house it was decided to select pieces whose structural components of black metal would give a sense of lightness and freedom to the design. And the dark colors of the furniture further tend to reduce its apparent size as well as to provide more practical surfaces. The paintings, fabrics, and accessories accent an otherwise neutral setting with touches of bright colors.

The millwork and cabinet work in the house have been kept to a minimum. The high storage cabinet that screens the dining area from the living room proper is the major built-in feature. While the height of this cabinet creates privacy on either side, it also permits a sense of continuous and unified space. This unity of interior design is also achieved by the use of identical draperies in the living room, dining area, and parents' bedroom.

The lighting for the exhibition house was designed by Richard Kelly to accent the exhibition character of the building. It demonstrates a proper balance of light without being overly dramatic. Mr. Kelly also designed the adjustable hanging lamps which are suspended on reels.

STREET FAÇADE.



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Photo: Ezra Stoller, Pietor

Living Room

Building Materials: Walnut plywood paneling, UNITED STATES PLYWOOD CORP.; gypsum plaster board ceiling, NATIONAL GYPSUM CO.; plastic floor tiles and installation, TILE-TEX DIVISION; chimney face brick, FREDENBURG & LOUNSBURY INC.; masonry supplies, ANDERSON BRICK & SUPPLY CO. INC.; soapstone hearth, ATLAS TILE & MARBLE WORKS INC.; fireplace damper, H. W. COVERT CO.; Waylite block and brick, CINCRETE CORP.; fire brick, HARRISON-WALKER REFRACTORIES CO.; lime, LIMESTONE PRODUCTS CORP.; masonry cement, LOUISVILLE CEMENT CO.; flue lining, ROBINSON CLAY PRODUCTS CO.; sliding door hardware and curtain track, GRANT PULLEY & HARDWARE CO.

Furnishings: Sofa-chaise, BALBOA PACIFIC CORP.; library table, PACIFIC IRON PRODUCTS CO.; armchair and side chair, KNOLL ASSOCIATES; side table, PASCOE INDUSTRIES INC.; rug, BELRUG MILLS INC.; floor lamp, RICHARDS-MORGENTHAU CO.; fireplace equipment, WILLIAM H. JACKSON CO. & BLOOMINGDALE BROS. INC.; radio, HALLICRAFTERS CO.; drapery, upholstery and cushion fabrics, ARUNDELL CLARKE; draperies and cushion made by VAGN LARSEN; vases, JACQUES SELIGMANN GALLERIES, MARTIN FREEMAN CO., BLOOMINGDALE BROS. INC.; clock, HOWARD MILLER CLOCK CO.; cigarette box and ashtrays, JOSEPH FRANKEN; books, J. RAT PECK, SIMON & SCHUSTER.



Photo: Gray-O'Reilly Studio

Parents' Bedroom

Building Materials: Plate glass, PITTSBURGH PLATE GLASS CO.; steel sash, TRUSCON STEEL CO.; lighting fixtures, WIREMOLD CO.; wiring material, CITY ELECTRIC DISTRIBUTORS INC.; lamp bulbs, GENERAL ELECTRIC CO.

Furnishings: Bed, SIMMONS CO.; armchair, HERMAN MILLER FURNITURE CO.; bedside tables, MOLLA INC.; rug, BELRUG MILLS INC.; bedspread fabric, ARUNDELL CLARKE; bedspread made by VAGN LARSEN; book stand, PLUS STUDIO; hanging lamp, MIDDLETOWN MFG. CO.; telephone, NEW YORK TELEPHONE CO.

Dressing Room, Bathrooms and Corridor

Building Materials: Plywood & Mengel flush doors, UNITED STATES PLYWOOD CORP.; bathroom fixtures, CRANE CO.; Glide-All sliding doors, WOODALL INDUSTRIES INC.; medicine cabinets and bathroom accessories, G. M. KETCHAM MFG. CORP.; mirror and glass, PITTSBURGH PLATE GLASS CO.; ceiling lights, KURT VERSEN CO.; wall lights, KRIEGL BROS. UNIVERSAL ELECTRIC STAGE LIGHTING CO.; lighting fixture shield, THE ROC INDUSTRIAL CORP.; Nu-hue paint, MARTIN-SENOUR CO.; lock sets and hardware, YALE & TOWNE MFG. CO.; door hinges, THE STANLEY WORKS.

Furnishings: Stool, PASCOE INDUSTRIES INC.; rug, BELRUG MILLS INC.; dresser set, SAKS FIFTH AVENUE; linens, BLOOMINGDALE BROS. INC.

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Photo: Ezra Stoller, Pictor

Dining Area

Building Materials: Micarta counter top, UNITED STATES PLYWOOD CORP.; Glide-All sliding doors, WOODALL INDUSTRIES INC.; ceiling lights, GENERAL LIGHTING CO. INC.; thresholds, JULIUS BLUM & CO. INC.; lock sets, YALE & TOWNE MFG. CO.; door hinges, THE STANLEY WORKS.

Furnishings: Dining table, PACIFIC IRON PRODUCTS CO.; dining chairs, KNOLL ASSOCIATES; tableware, PUTNEY POTTERY, LIBBEY GLASS CO., BONNIERS, EMILY W. ELLIS INC.; hanging lamp, MIDDLETOWN MFG. CO.; coffee set, COURT ASSOCIATES INC.



Photo: Ezra Stoller, Pictor

Kitchen

Building Materials: Plywood, UNITED STATES PLYWOOD CORP.; plastic floor tiles, TILE-TEX DIVISION; glass, PITTSBURGH PLATE GLASS CO.; cabinets, Textolite counter tops and electric appliances, GENERAL ELECTRIC CO.; ceiling lights, GENERAL LIGHTING CO. INC.; Nu-hue paint, MARTIN-SENOUR CO.; Plugmold, WIREMOLD CO.

Furnishings: Spice set and cooking utensils, BLOOMINGDALE BROS. INC., REVERE COPPER & BRASS INC.; bamboo shades, ARUNDELL CLARKE; kitchen chair, HAMILTON MFG. CORP.; Kehl Floor Machine, EDMAR EQUIPMENT CO.

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Photo: Ezra Stoller, Pictor

Children's Rooms

Building Materials: Oak Plankweld, UNITED STATES PLYWOOD CORP.; plastic floor tiles, TILE-TEX DIVISION; gypsum board, NATIONAL GYPSUM CO.; glass, PITTSBURGH PLATE GLASS CO.; steel sash, TRUSCON STEEL CO.; Glide-All sliding doors, WOODALL INDUSTRIES INC.; lighting units, WIREMOLD CO.; lamp bulbs, GENERAL ELECTRIC CO.; sliding door hardware and curtain track, GRANT PULLEY & HARDWARE CO.; lock sets, YALE & TOWNE MFG. CO.; door hinges, THE STANLEY WORKS.

Furnishings: Storage units, HERMAN MILLER FURNITURE CO.; beds, SIMMONS CO.; desks, stools and toys, CREATIVE PLAYTHINGS; bedside table, MOLLA INC.; side chair, KNOLL ASSOCIATES; stool, PASCOE INDUSTRIES INC.; bedspread fabric and bamboo shades, ARUNDELL CLARKE; bedspreads made by VAGN LARSEN; rugs, BELRUG MILLS INC.; hanging lamps, MIDDLETOWN MFG. CO.; pottery, MARTIN FREEMAN CO.

Works of Art from The Museum of Modern Art Collections

Painting and Sculpture

- Burchfield, Charles: *The East Wind*. 1918. Watercolor. ✓
 Magritte, René: *The False Mirror*. 1928. Oil on canvas. ✓
 Matta (Sebastian Antonio Matta Echaurren): *Listen to Living*. 1941. Oil on canvas. ✓
 Weber, Max: *Morning*. 1930. Gouache. ✓
 Osver, Arthur: *Melancholy of a Rooftop*. 1942. Oil on canvas. ✓
FERBEE, HERBERT: PORTRAIT OF JACKSON POLLOCK, 1949, LEAD
Prints and Drawings

- Bertoia, Harry: *Composition*. 1943. Color monoprint, printed from movable forms.
 Braque, Georges: *Teapot with Lemons*. 1947. Color lithograph.
 Hayter, Stanley William: *The Rape of Lucretia*. 1934. Engraving and soft ground etching.
 Hopper, Edward: *The Lonely House*. 1922. Etching.
 Hopper, Edward: *Evening Wind*. 1921. Etching.
 Kepes, Juliet: *Lion, M. A.* 1941. Color serigraph.
 Kuniyoshi, Yasuo: *Fisherman*. 1924. Dry brush and india ink.
 Miro, Joan: *Acrobats in the Garden at Night*. 1948. Color lithograph.
 Reder, Bernard: *Lady of the Middle Ages*. 1949. Color woodcut. **NOT EXH.**

Children's paintings from the classes of The People's Art Center of The Museum of Modern Art.



Photo: Gray-O'Reilly Studio

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Cost of the House

Construction

It is impossible to quote a fixed price for the Exhibition House since the cost of construction is dependent upon a number of variables that will affect it in a decisive manner. These variables include geographic location and site requirements, local conditions as far as labor and contractors are concerned, and opportunities for buying certain materials at advantageous prices.

These variables are all the more important because this is a builder's house and not a custom design for an individual client. While buyers may request certain minor changes in the plan, economies in construction can be effected only if these houses are built in quantity within a development, and if all units retain substantially the same plan.

In quantities, the cost of one house may vary from \$15,500 to \$19,500. This rough estimate does not include the hardwood panelling, the Roman brick or the elaborate lighting shown in the exhibition house. All these would be replaced by more economical materials and equipment.

We are indebted to the builders of the following developments who have cooperated with us by preparing estimates of the cost of construction of groups of houses of this design. These builders are in no way committed to building such houses at any given figure:

HOLLIN HILLS, Fort Hunt Road, Route 1, Alexandria, Virginia

KEE-LEE HOMES INC., Freeport Estates, 315 West Seaman Avenue, Freeport, New York

OAK HILL VILLAGE, 90 Hartmann Road, Newton Centre, Massachusetts

Furnishings

The prices of the furnishings are listed in a separate leaflet and are not included in the estimate of the cost of the house.

Works of Art

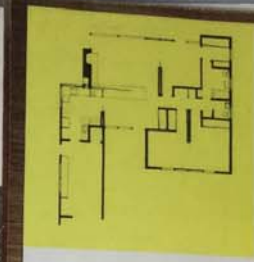
The paintings (oils and watercolors) range in value from about \$100 to \$900.

Other copies of the prints (lithographs, engravings, etchings, serigraphs, monoprints, etc.) or their equivalents, may be purchased from dealers or artists in New York for \$5 up to \$100. Inquiries may be made at the Print Room on the fourth floor of the museum, between two and five, Monday through Friday.

OUR H

with a view-

To small fry this is business end of room. At left is closet, at back storage for treasures. Here a child plays without disturbing elders. Lamp pulls down—even to floor level—for reading.



As arranged for you to look lead onto the small corridor

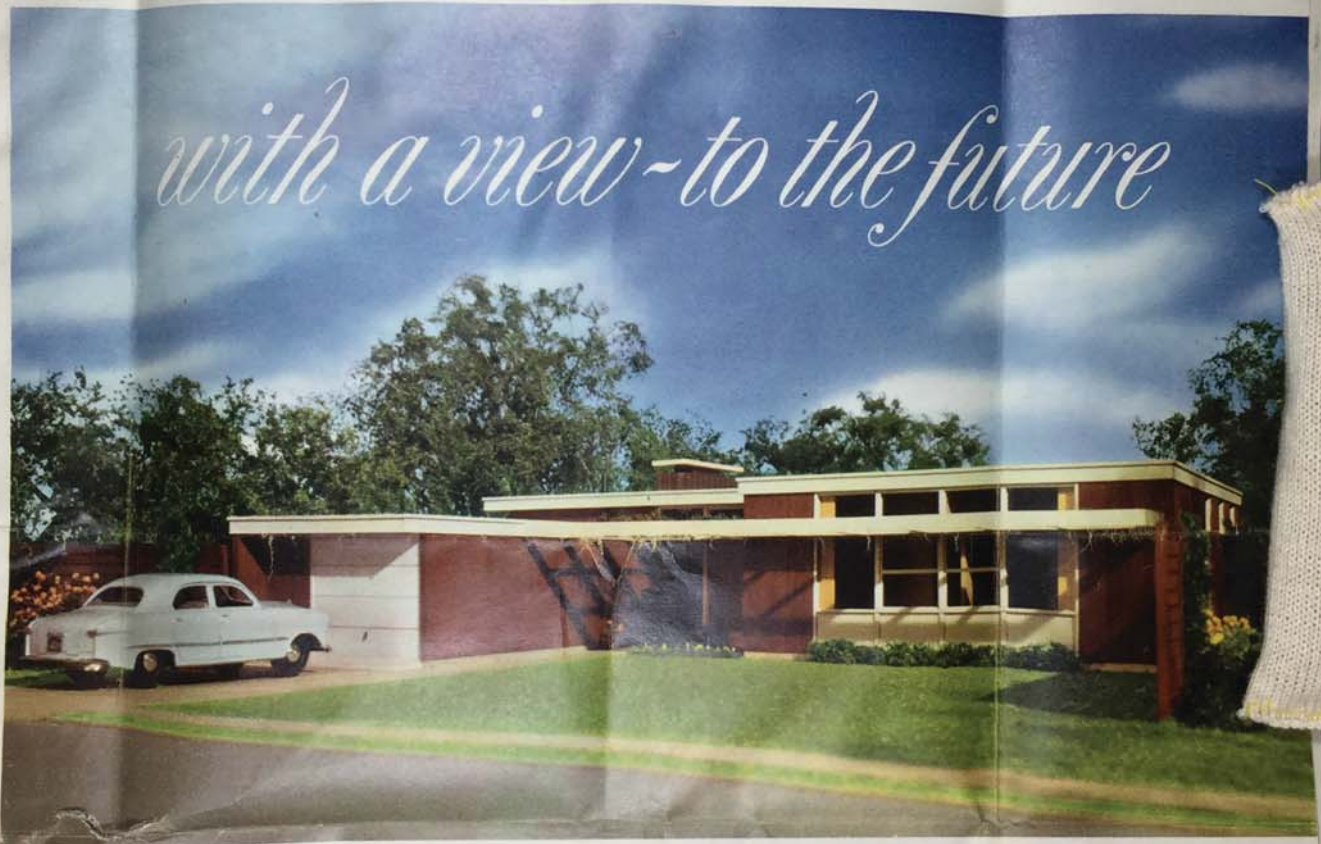


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AN EIGHT-PAGE PORTFOLIO OF PHOTOGRAPHS

OUR HOUSE

with a view-to the future



Garage and street side: The facade is varied by the use of setbacks and a two-level roof to avoid monotony. Fence which shields house from street is not shown here. The trellis continues the line of the garage roof and helps tie the two wings of the house together. The outside finish of the Museum-Companion house is of striated Douglas fir plywood.

HOUSE MODEL BY THEODORE CONRAD

COLOR PHOTOGRAPHS BY LOUIS CHECKMAN



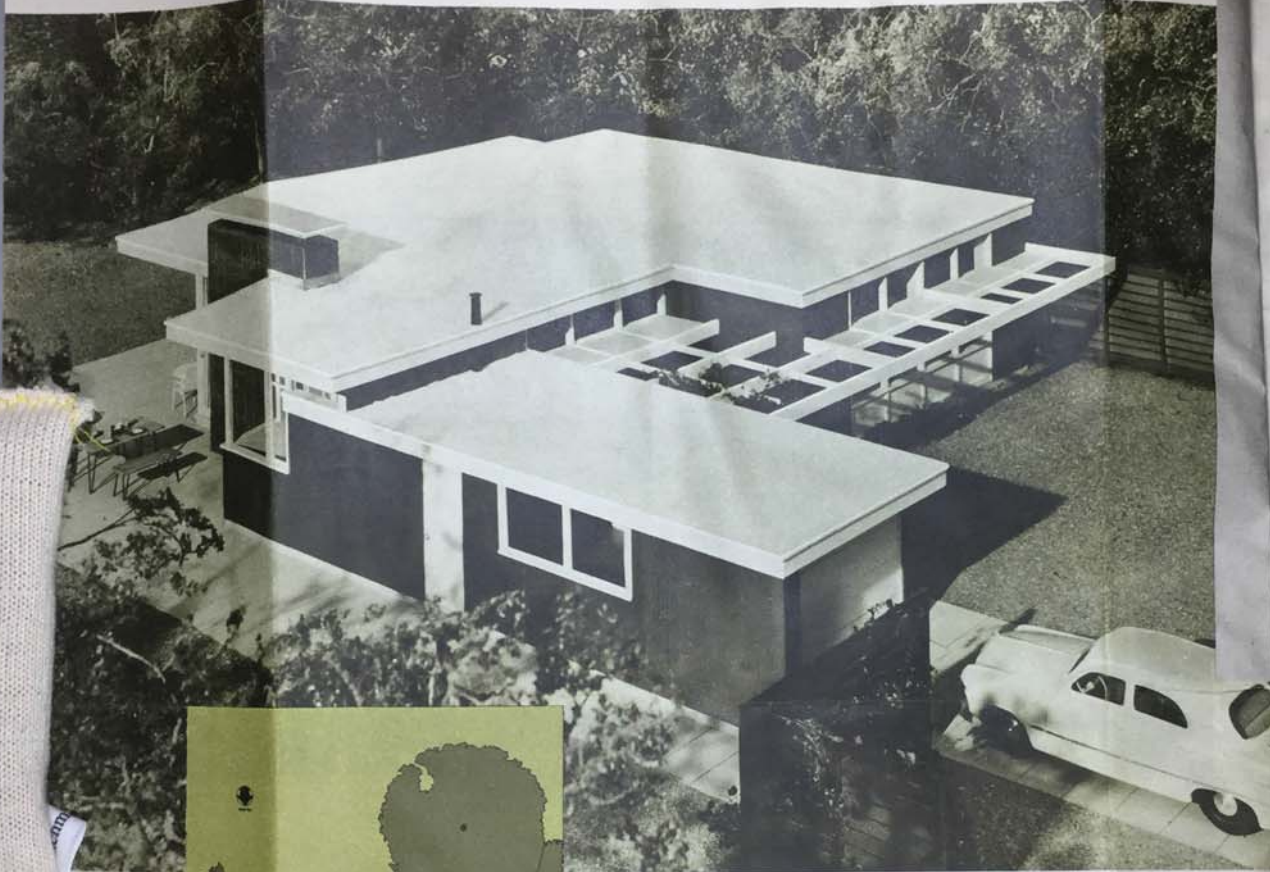
Garden side: This side is largely a combination of clear and obscure glass. The obscure glass, plus a section of fence, affords privacy to the parents' bedroom at extreme left.

When the Museum of Modern Art brought up the idea that the COMPANION might collaborate in the presentation of this charming house, we thought it a suggestion made to order for our readers. The house itself, designed by Architect Gregory Ain, was clearly a distinguished successor to other imaginative small home designs which we have shown in the past three years. But there was the added advantage that this house was to be constructed in the museum garden not far from the new Crowell-Collier Building in New York. The museum set to work building the house so that it should be ready to show our readers in this issue, on the same date that the actual house would be open to the public. The Museum of Modern Art-Companion House, shown here and on the seven following pages, will be on view in the garden of the museum at 4 West Fifty-fourth Street, New York City, from mid-May through October. Readers who plan to visit or pass through New York this summer and fall will probably want to go through the house. Museum hours are 12 to 7 on weekdays, 1 to 7 on Sundays. But even without a visit to New York, you can go through our house here on these pages by means of the pictures. First take a look at these exterior views.

[continued on page 66]

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OUR HOUSE WITH A VIEW—TO THE FUTURE from page 65



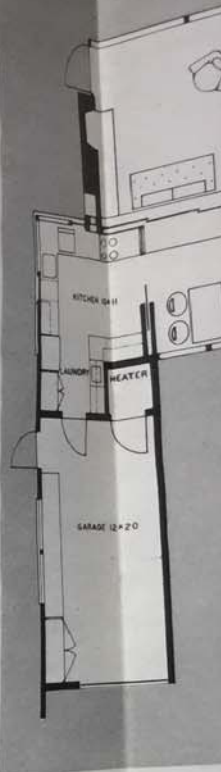
Airplane view showing relation of front to back: Here you see how completely the street side of the house is screened from the garden side. At left you glimpse the terrace and beginnings of the garden. Chimney shows location of living-room, with corner kitchen windows showing below it. At extreme upper right, back of trellis, are children's quarters. Note how roof overhang gives shade.

ARCHITECT
 JOSEPH JOHNSON AND ALFRED DAY, COLLABORATORS
 COLOR PHOTOGRAPHS BY GRAY O'NEILLY



THE FENCES ARE PART OF THIS HOUSE

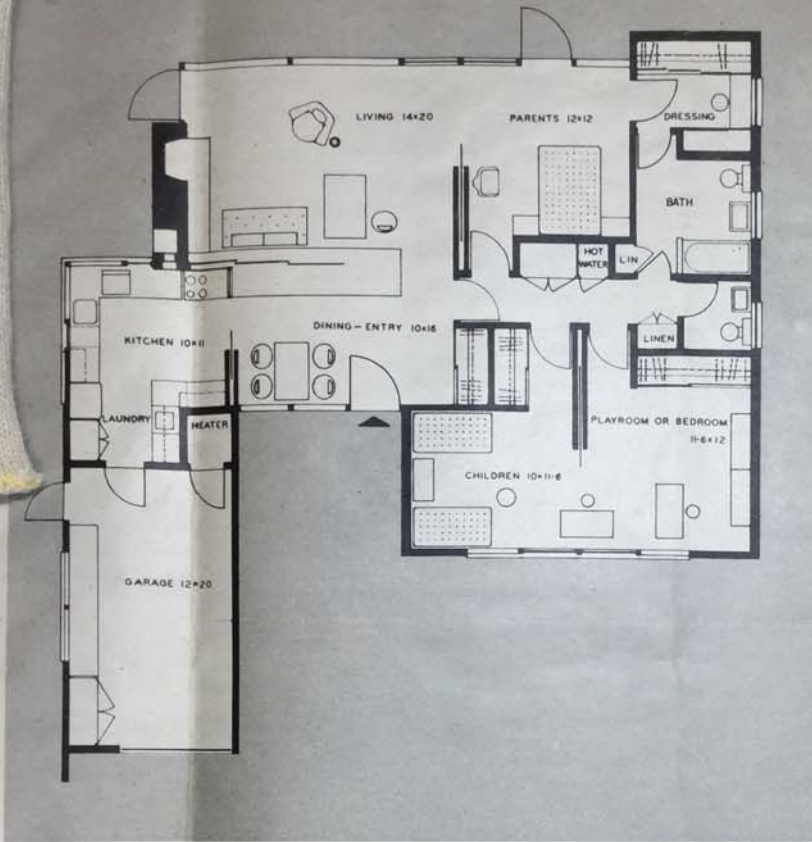
• Today we're likely to live in a community where houses are detached, with enough land for a garden, a recreation area, sunshine and a few trees. All these ingredients of a pleasant life should be easily accessible to everyone in the house, yet you still want a reasonable amount of privacy and protection. However much you may like your neighbors, you don't want to share every minute of your outdoor life with them. The answer to this is a modern and skillful use of fences. In the old days a fence was something which enclosed something else; it was set *around* something. Modern architecture uses the fence as a wall *between* you and something. On the plot plan at left you see how Mr. Ain has suggested the use of such fences, and also of cleverly planted shrubs, to afford the privacy you would want in this house. Note that in the photograph above, the fence between the garage and the lawn had to be omitted to allow the camera to focus on the house.



Enlarged house plan: Here, big Street door opens into dining traffic. Bathroom arrangement

About the plan: The house with its...
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 plan above, you...
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 it is necessary. I...
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 when wide open...
 why this really s...
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 without cutting...
 the Museum-Co...
 shielding diners...
 which might oth...
 or in garden. In...
 the radiant heat

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Enlarged house plan: Here, big enough for detailed study, is Mr. Ain's plan, showing location of all the elements. Street door opens into dining area, wasting no space with hallways but protecting living area from random traffic. Bathroom arrangement is economical and makes small extra lavatory easily accessible to the children.

About the plan: The house is planned to fit on a lot sixty feet wide and about one hundred and twenty feet deep. In any suburban community, where lots are no larger than this, privacy becomes a major consideration and so Mr. Ain has planned the house with most of the windows opening on the garden area. Looking at the plan above, you'll notice that especially in the living and work areas there are comparatively few doors in this house. Doors of course take up valuable wall space when open. The trend in design today is toward the house with well-defined areas for various activities but with more modern devices for closing off such areas when it is necessary. In the Museum-Companion house you'll find that sliding partitions give the same amount of privacy as a closed door, with the added advantage that, when wide open, they actually enlarge the room as no door can ever do. That is why this really small house gives such a feeling of space, leisure and pleasant living. When you come in the front door you are in the dining area and can get at once and easily to the kitchen with your bundles or to the children's quarters if you've been out walking. The partial wall is another way of defining an area without closing it off completely. In our plan the bookcase wall and counter in the living-room is 4½ feet high and serves to separate dining and cooking activities without shutting the cook up in a high-class prison. Skillful use of glass also helps to define activities without cutting off light. The use of obscure glass is another modern technique. In the Museum-Companion house it appears on the street side next the front entrance, shielding diners from passers-by; and on the garden side it is used in those windows which might otherwise expose the bedroom to the casual view of people on terrace or in garden. Insulation is built right into the walls of this house and the coils of the radiant heating system are installed in the concrete slab on which the house rests.

PREVIEW OF THE NEXT FEW PAGES



A glimpse of fireplace end of living-room—see page 68



Dining area is really part of the living-room—see page 69



Kitchen is on page 70, playroom (below) on page 72



STEP INTO THE LIVING-ROOM—NEXT PAGE

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The raised hearth serves as coffee table. When you want to exchange airiness for privacy you draw the hangings as in this picture; you can also draw a sliding partition above the bookcase to close off that area. A small room sometimes looks cluttered because furniture is too massive. Here slender sturdy metal legs let the eye look beyond the furniture.

About the interior: When a house is planned, like this one, with fewer walls and doors, so that the eye can wander freely from one part to another, parts must be designed round one basic scheme so as not to clash. In our house the floors, gray tile, are the same throughout. Interior walls vary only slightly, for they are all either a soft natural wood finish or painted in a warm delicate gray. The only exception to this is the fireplace wall in the living-room. This is of Roman brick—long and narrow—and the soft dark tones blend richly with the natural walnut finish of the rest of these walls. Variety is achieved by the use of glass, both clear and obscure, and color comes from simple full-length hangings which are pushed back during the day. Lighting in this house was designed by Richard Kelly and consists mainly of fluorescent strips

installed in strategic places—for example, above the hangings in living-room, also above bookshelf. This general source of light is supplemented by standing lamps and by ceiling pulley lamps which can be adjusted to any height. All the pictures and sculpture are from the museum's collection. Furnishings throughout have been selected to fit the unpretentious scale of living for which the house is designed and each piece is available in stores carrying modern lines. The consistently neutral tones make a wonderful background for brilliant wall decorations and for the odds and ends of family living that are bound to turn up in any happy home. Fruit, flowers, books, magazines, knitting, toys—none of these will ever look out of place in these simple rooms, for this is a house that positively asks to be lived in and enjoyed.

The dining room is a glimpse pushed window eyes. At which is

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the
are.

The dining wing, really part of the living-room, is divided from it by counter at right of picture. Beyond it you have a glimpse of the kitchen. Curtains, drawn at night, are pushed back during the day to reveal obscure glass windows which let in lots of light but keep out prying eyes. After dark, meals are lighted by the pulley lamp which is pushed up out of the way when it's not in use.

[continued on page 70]



With dividing wall slid back, as here, the dignified simple bedroom becomes a wing of the living-room. Beyond it, at the left of the picture, you see the little dressing cubicle where two roomy wardrobes and a dressing table can be closed off.



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Entering from garage—as you'll do in bad weather—you face this wall at far end of kitchen. Stainless steel sink with waste disposer and maple inset in counter top adjoins push-button range with cooking tools handy at right. Ready-made cabinet above the counter stores dried vegetables, spices, seasonings, each in full view in its own glass pull-out bin.

Standing by range and facing the way you came, you see, at right, electric dishwasher. Sit-down space at mixing counter was made by omitting base cabinet. Food chopper clamps to ledge and, below, kitchen stool is tucked away. Note that door of combination refrigerator and freezer hinges at left. If you want this arrangement you must ask the dealer for it.



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From dining area you look into kitchen. On right is counter and beyond it you see fireplace wall of living-room. Partition between this counter and kitchen is glass. When you're at table or washing dishes you can close off kitchen by pulling out sliding panel concealed in wall at left of opening. Often you'll leave it open, for kitchen windows—concealed at night by bamboo shades—let in sun. Cupboard, right, stores linen, silver, china.

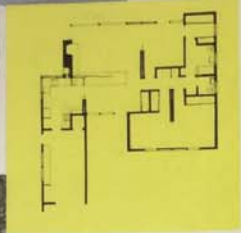
Looking in kitchen windows you see laundry side. Here are washer, dryer, good counter space, tuckaway ironer with well-designed chair. Shelves store hand iron, sprinkler bottle. Above counter a strip of appliance outlets takes care of present needs and looks ahead to the future. Bracket for fruit juicer also takes can opener, other tools. Market lists, family notes and pencil attach to magnetic bulletin board with tiny cube magnets.

[continued on page 72]

Today when you plan a home from the ground up, it's wise to stand far enough off to take a long look at what's happened to our way of living. With ranges that cook while your back is turned, washers that deliver clean clothes with little help from you, there's less need for high forbidding walls around the kitchen. Now while dinner's cooking you're likely to flit to some job in progress elsewhere or take time to relax with guests in the living-room. It's this thinking that's back of the design for our kitchen. It's a common saying that you learn all the things *not* to do when you build your first house. Let us save you this by warning you to plan for more equipment than you now have. What's a luxury today may be so common in a few years that you and your circle of friends will feel it's a necessity. That is why this kitchen is planned to allow space for everything. It's shown here as you'd like it to be, as we believe it will be—either today or in a not-too-distant tomorrow.



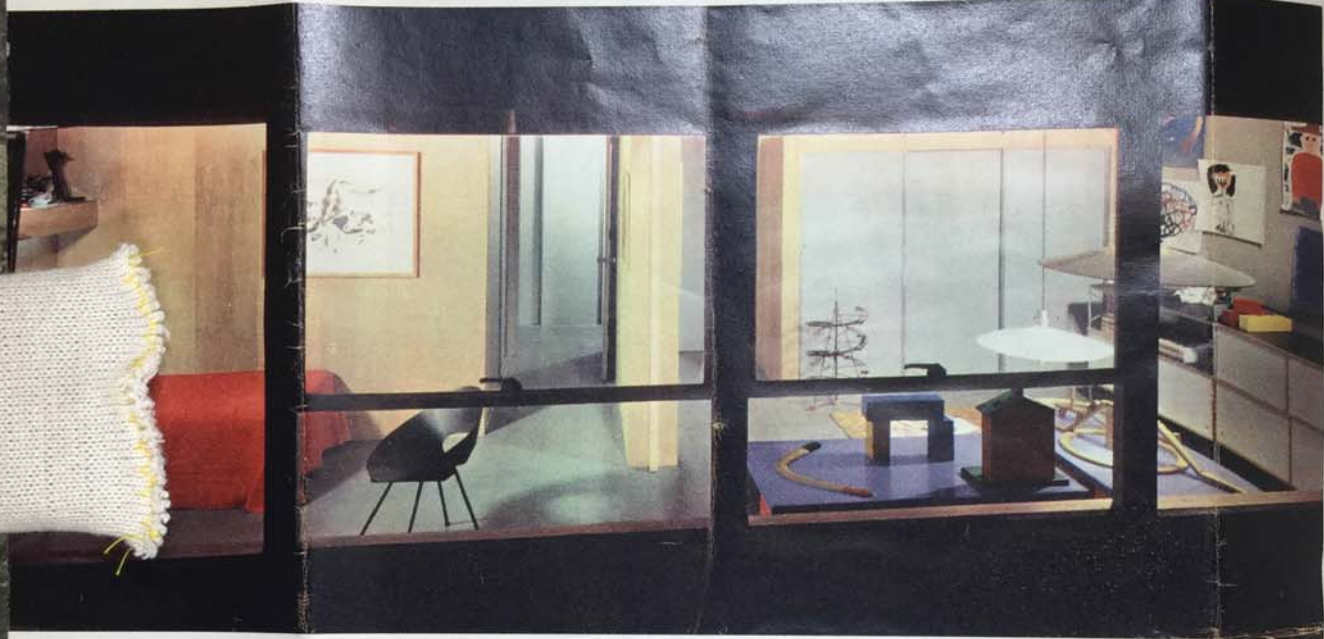
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OUR HOUSE WITH A VIEW—TO THE FUTURE *from page 71*

In the children's quarters the sliding-panel theme pays big dividends. In the picture below you are standing outdoors looking in and what you see is one huge playroom. By closing the partition you create two separate rooms. The pictures at bottom of page show opposite ends of this room, taken just about at the partition, which in these photographs is wide

open. If one of two children is ill or an extra guest room is needed, move one bed into the next room and close the partition. As children grow older and need their own rooms the same device works. Then—if you want to give a children's same device works. Then—if you want to give a children's party without wrecking the living-room—throw open your partition again and you have a ready-made rumpus room.



As arranged for you to look at, these rooms are furnished with sleeping quarters in the left half of the area and playroom in the right half. The two doors you see at center back both lead onto the small corridor which gives access to lavatory, bathroom and parents' room. A glance at lower right-hand corner of plan on page 67 shows where you are standing.



Sleeping end of children's quarters. Plan on page 67 indicates that closet (not shown here) is generous. serves also as a "sound baffle" for this room.



To small fry this is business end of room. At left is closet, at back storage for treasures. Here a child plays without disturbing elders. Lamp pulls down—even to floor level—for reading.

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GREGORY AIN 2305 Hyperion Avenue, Los Angeles 27, California	Architect	CRAWFORD DOOR SALES CORPORATION 32-16 37th Avenue, Long Island City 1	Garage door & installation
ANDERSON BRICK & SUPPLY CO., INC. 103 East 125th Street, New York 35	Masonry supplies	CREATIVE PLAYTHINGS 367 Madison Avenue, New York 21	Hollow block furniture & toys
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COURT ASSOCIATES, INC. 5 Beekman Street, New York 6	Coffee set	GENERAL ELECTRIC COMPANY 1285 Boston Avenue, Bridgeport 2, Connecticut	Kitchen appliances, cabinets, Texto- lite counters, hand iron and lamp bulbs
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4401 West Fifth Avenue,
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SALES CORPORATION
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RICHARD KELLY
110 West 40th Street, New York 18

Radio

Kitchen chair

Fire brick

Barbecue Brazier

Landscape
Contractors

Concrete block

Fireplace
equipment

Lighting Designer

G. M. KETCHAM
MANUFACTURING CORPORATION
81 Washington Street, Brooklyn 1

KLIEGL BROTHERS
UNIVERSAL ELECTRIC
STAGE LIGHTING CO., INC.
321 West 50th Street,
New York 19

KNOLL ASSOCIATES
601 Madison Avenue, New York 22

KOPPERS COMPANY, INC.
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VAGN LARSEN
114 East 75th Street, New York 21

LIBREY GLASS COMPANY
Box 1035, Toledo 1, Ohio

LIMESTONE PRODUCTS
CORPORATION
9 Rockefeller Plaza
New York 20, New York

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315 Guthrie Street,
Louisville 2, Kentucky

MARTIN-SENOUR COMPANY
9 East 56th Street, New York 22

MIDDLETOWN MANUFACTURING
COMPANY
Middletown, New York

MIDGET LOUVER COMPANY
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Norwalk, Connecticut

HERMAN MILLER FURNITURE
COMPANY
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HOWARD MILLER CLOCK COMPANY
Zeeland, Michigan

MOILA, INC.
171 Madison Avenue, New York 16

MURPHY-BRINKWORTH
CONSTRUCTION CORP.
217 East 80th Street, New York 21

Medicine cabinets
& bathroom
accessories

Lighting fixtures

Armchair, dining
& side chairsRoofing felt
& pitch

Making of draper-
ies, bedspreads &
cushion covers;
installation of
curtain track
& shades

Glassware

Hydrated lime

Brixment
masonry cementNu-hue paints
& stains

Hanging lamps

Ventilation louvers

Storage units &
molded armchair

Clocks

Bedside tables

Building
Contractors

Price List for Furnishings

in The Museum of Modern Art—Woman's Home Companion
Exhibition House

May 19—October 29 1950

4 West 54 Street New York

Gregory Ain Architect

Living Room

LIBRARY TABLE: black iron rod frame,
glass top, 34 x 54" retail price \$64.98
mfr. Pacific Iron Products Co.,
Los Angeles, Calif.
ret. James McCreery & Co.* 50.446

6 SIDE CHAIR: black iron rod frame, sheet
metal seat 27.50
Foam rubber pillow, fabric covered 31.00
(A prize winner in the Museum's International
Competition for Low-cost Furniture Design)
des. Donald R. Knorr
mfr. Knoll Associates, New York 50.948-50.953
ret. Sachs Quality Stores, Inc. SEE RECEIPT BOOK

SOFA-CHAISE: adjustable black metal frame, 50.358
foam rubber mattress and holsters 225.00
Navy nylon, dyed to order (Arundell Clarke) yd. 8.10
des. Van Keppel-Green 50.721
mfr. Balboa Pacific Corp., Fullerton, Calif.
ret. New Design, Inc. (THROUGH WALDRON ASSOC.)

ARMCHAIR: black iron rod frame, molded
plastic shell, upholstered 246.00
des. Eero Saarinen
mfr. Knoll Associates, New York 50.674
ret. James McCreery & Co.;
Bloomingdale Bros., Inc.

SIDE TABLE (stacking stool): set of 3, 19.80
ebonized plywood
mfr. Pascoe Industries, Inc., New York 50.443, 1-4
ret. Pascoe New York, Inc.

*all retailers listed are in New York City

FLOOR LAMP: black lacquered metal, 50.677
adjustable; linen shade \$29.50
des. David Wurster
mfr. Richards-Morgenthau Co., New York
ret. Georg Jensen, Inc.

RUG: Wunda Weve, dove grey cotton, 9 x 12' 94.50
mfr. Belrug Mills, Inc., Greenville, S.C. 50.286
ret. Bloomingdale Bros., Inc. SEE RECEIPT BOOK 50.287-288
50.705-706-707

FIREPLACE EQUIPMENT:
Screen, iron, 28½ x 40" 30.00 50.671
Log Grabs, wrought iron 35.00 50.672
Fire Dogs, iron 12.00 50.673
mfr. & ret. William H. Jackson Co., New York
Log Basket, woven reed 2.50 50.292
Hearth Broom 1.98 50.321
ret. Bloomingdale Bros., Inc.

RADIO: table model, grey metal case 79.95
des. Raymond Loewy
mfr. The Hallcrafters Co., Chicago 50.447
ret. Davega Stores

TALL VASE: pottery, white, Italian 30.00 50.587
ret. Bloomingdale Bros., Inc.
(MARTIN FREEMAN Co.)
TALL VASE: clear glass 5.00 50.645
ret. Bloomingdale Bros., Inc.

CIGARETTE BOX: enamel on copper 12.98 50.336
ASHTRAYS: enamel on copper,
3" to 7" diam. 1.98 to 8.98 50.326-50.335
des. E. H. Lichtblau SEE RECEIPT BOOK
mfr. Joseph Franken, New York
ret. Bloomingdale Bros., Inc., Georg Jensen, Inc.
(50.324 + 50.325 - Not Exh.)



VIEW OF LIVING ROOM AND PARENTS' BEDROOM FROM TERRACE.
Photo: Ezra Stoller, Pictor

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4 SILK PILLOWS SD. 722.1-4
ARUNDELL CLARKE

BOWL (on counter): lacquered greenish-black glaze SD. 380 \$ 25.00
des. Jade Snow Wong, San Francisco, Calif.
PLATE (on table): grey swirl pattern SD. 385 12.00
des. F. Carlton Ball, Oakland, Calif.
BOWL (on hearth): marbled and yellow glazes SD. 372 16.00
des. Celeste Caravias, New York
ret. Jacques Seligmann Galleries

DRAPERY MATERIAL: "Streetscene" pattern on Osnaburg cotton SD. 722 yd. 4.20
des. Janna Pratt Goodspeed
mfr. Arundell Clarke, New York SD. 724
ret. through decorators SEE RECEIPT BOOK

2 CLOCK: electric, grey metal case SD. 284 + 285 19.50
des. George Nelson
mfr. Howard Miller Clock Co., Zeeland, Mich.
ret. New Design, Inc.
(1 IN PARENTS' BEDROOM)

Parents' Bedroom

3 DOUBLE BED: Beautyrest box spring and mattress, 54 x 74 SD. 359-361 ea. 59.50
mfr. Simmons Company, New York SD. 362-364
ret. Bloomingdale Bros., Inc.; James McCreery & Co.

BEDSPREAD: yellow unsinged goat's hair cloth, 66" wide, dyed to order SD. 719 yd. 5.40
mfr. Arundell Clarke, New York
ret. through decorators

52.608
ARM CHAIR: metal rod base, molded glass fibre and plastic shell SD. 686 29.95
(A prize winner in the Museum's International Competition for Low-cost Furniture Design)
des. Charles Eames
mfr. Herman Miller Furniture Co., Zeeland, Mich. SEE RECEIPT BOOK
ret. Sachs Quality Stores, Inc.

BEDSIDE TABLES: black iron frame, glass shelves SD. 269 + 270 ea. 23.00
mfr. Molla, Inc., New York
ret. Mayhew Shop

RUGS: Wunda Weve, 24 x 48" ea. 6.50
See living room

BOOK STAND: table model, brass SD. 444 16.00
des. & mfr. Karl Aubock, Vienna, Austria
ret. Plus Studio

ASH TRAY: pottery, alabaster glaze SD. 371 \$ 6.00
BOWL: pottery, rough texture SD. 373 4.00
des. Celeste Caravias, New York
ret. Jacques Seligmann Galleries

4 HANGING LAMP: aluminum baffle, adjustable reel, paper shade SD. 399-SD. 402 75.00
des. Richard Kelly SEE RECEIPT BOOK
mfr. Middletown Mfg. Co., Middletown, N.Y.
ret. through Richard Kelly

Dressing Room and Bathrooms

STOOL: see living room

RUG: Wunda Weve, 4 x 6' 21.95
See living room

DRESSER SET: brown plastic: 6 pieces 32.30
mfr. Shoreham, New York
ret. Saks Fifth Avenue

FLOWER VASE: pottery, Cordovan red SD. 386a 12.00
des. F. Carlton Ball, Oakland, Calif.
ret. Jacques Seligmann Galleries

3 WASTE BASKET: black plastic SD. 669.1-3 1.79
SHOWER CURTAIN: white plastic SD. 348 4.50
MISCELLANEOUS TOWELS SD. 344-SD. 347 .25 to 2.60
ret. Bloomingdale Bros., Inc.

Children's Play Room

2 STORAGE UNITS: metal frame, plywood and plastic panels SD. 622 + 624 59.95 to 79.95
Price dependent on size and fittings

des. Charles Eames
mfr. Herman Miller Furniture Co., Zeeland, Mich.
ret. Bloomingdale Bros., Inc.

DESKS: wood
Hollow blocks, clear lacquered only,
2 sizes SD. 714 + SD. 715 5.95 & 6.50
Table tops, 22 x 44", linoleum covered 11.95
SD. 708 + SD. 709

STOOLS: butter tubs, plywood tops ea. 4.50
mfr. & ret. Creative Playthings, New York

RUG: Wunda Weve, 36 x 60" 3 X 5" 12.95
See living room

WINDOW SHADES: 1/8" vertical bamboo sq. ft. \$.42
SD. 725 - SD. 726 plus fittings
distr. Arundell Clarke, New York
ret. through decorators

HANGING LAMPS: see parents' bedroom

TOYS: Creative Playthings, New York .75 to 6.95

Children's Bedroom

BEDS: Beautyrest box springs and mattresses, 33 x 68" ea. 59.50
See parents' bedroom

BEDSPREADS: red unsinged goat's hair cloth, 66" wide, dyed to order SD. 720.1-2 yd. 5.40
See parents' bedroom

BEDSIDE TABLE: black iron frame, plywood top, 18 x 38" SD. 684 30.00
mfr. Molla, Inc., New York
ret. Mayhew Shop

SIDE CHAIR: see living room

STOOL: see living room

RUG: Wunda Weve, 44 x 44" 15.20
See living room

BOWL: pottery, antique-bronze glaze SD. 379 15.00
des. Jade Snow Wong, San Francisco, Calif.
ret. Jacques Seligmann Galleries

HEN and ROOSTER: Portuguese pottery
Painted SD. 621.1-2 pair 12.00
Unpainted SD. 586.1-2 pair 6.00
ret. Good Living (MARTIN FREEMAN Co.)

Dining Area

DINING TABLE: black iron rod frame, glass top, 30 x 48" SD. 445 59.98
mfr. Pacific Iron Products, Co., Los Angeles, Calif.
ret. James McCreery & Co.

DINING CHAIRS: see living room

PITCHER SD. 396 SD. 395.1-5 ea. 1.60
DINNER PLATES: stoneware, dark green glaze ea. 2.50
OVAL BOWL SD. 394.1
mfr. Putney Pottery, Putney, Vt.
ret. Bloomingdale Bros., Inc.

6 PLASTIC HANGERS SD. 308.1-6
6 WOOD HANGERS SD. 319.1-6
BLOOMINGDALE BROS.

TUMBLERS: clear glass SD. 366.2.4.6 ea. \$.15
des. Freda Diamond
mfr. Libbey Glass Co., Toledo, Ohio
ret. R. H. Macy & Co. for clear glass
Bloomingdale Bros., Inc. for green

FLATWARE: stainless steel, Tora pattern set of 4, 5.40
des. Folke Arstrom
mfr. Gense, Sweden SD. 337.3-6
ret. Bonniers SD. 338.3-6
SD. 339.3-6
SD. 340.3-6

PLACE MATS: knitted cotton string,
white, 13 x 18" SD. 609.1.3.4.5 ea. .69
mfr. Emily W. Ellis, Inc., New York
NAPKINS: white linen SD. 343.3-6 doz. 7.98
ret. Bloomingdale Bros., Inc.

COFFEE SET: white porcelain 17.00
mfr. Arzberg, Germany SD. 280-SD. 283
ret. Pascoe New York, Inc. (COURT ASSOCIATES)

DRAPERY MATERIAL: see living room

HANGING LAMP: see parents' bedroom

Kitchen

ELECTRIC APPLIANCES: furnished by General Electric Co., Bridgeport, Conn.
Range SD. 641 299.95
Dishwasher SD. 642 214.95
Disposal SD. 643 124.95
Ironer SD. 644 99.95
Washer SD. 628 369.95
Drier SD. 639 249.95
Refrigerator SD. 640 359.75
Iron SD. 697 9.95

KITCHEN UTENSILS, ETC.: furnished by Bloomingdale Bros., Inc.

Swedish Spice Set (built into wall) SD. 298 33.50
Sunbeam automatic toaster SD. 701 22.50
Dazey juicer, aluminum SD. 310 5.95
Weaver mixing bowl, aluminum SD. 311 1.10
Revere tea kettle, stainless steel, copper bottom SD. 805 4.95
Revere utensil rack, stainless steel SD. 274 2.50
Revere skillets, stainless steel, SD. 275-278 set of 4, 19.20
Volkrath drip coffee-maker, white enamel SD. 313 2.96
Ekco, Flint kitchen tool-set on rack, SD. 307 12.95
stainless steel SD. 294 4.98
Shenandoah salad bowl, wood 2 pieces SD. 295 3.98
Hamilton, Cosco kitchen stool, chrome and leather SD. 470 7.45

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Sanette, step-on garbage can, white enamel 50.666 \$2.95
 Munising, rolling pin, wood 50.667 2.09
 Maggie, magnetic memo board, metal (804?) 50.316 1.00
 Measuring cup, Pyrex glass 50.320 .75
 French ovenware bowl 50.668 set of 4, .79
 Cooking spoons, wood 50.590 3.50
 Batter bowl, Portuguese pottery 50.588 2.50
 " " " 50.589 3.00
 WINDOW SHADES: 3/4" horizontal bamboo sq. ft. .42
 dstr. Arundell Clarke, New York 50.727 plus fittings
 ret. through decorators

FLOOR MACHINE: 9" disk, metal 50.718 110.00
 mfr. Kent Electric Co., Rome, N.Y.
 ret. Edmar Equipment Co.

Terrace

TABLE: black iron frame, wood slats,
 30 x 60" 50.342 \$ 35.00

BENCHES: black iron frame, wood slats,
 18 x 48" 50.290 + 291 ea. 21.00
 des. Pipsan Saarinen Swanson
 mfr. Ficks Reed Co., Cincinnati, Ohio
 ret. W. & J. Sloane

BARBEQUE BRAZIER: black steel, 36" diam. 89.00
 des. R. Coelho-Cordoza
 mfr. Hawk House, Los Angeles, Calif.
 ret. Bloomingdale Bros., Inc.

50.924 WINKYS - JEEPSTER # 1,724.00

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NATIONAL GYPSUM COMPANY Gypsum board & tape
 325 Delaware Avenue,
 Buffalo 2, New York

NEW YORK TELEPHONE COMPANY Telephones
 426 West 51st Street, New York 19

PACIFIC IRON PRODUCTS COMPANY Dining & library tables
 1150 East Pico Boulevard,
 Los Angeles, California

PASCOE INDUSTRIES, INC. Stacking stools
 10 West 55th Street, New York 19

J. RAY PECK—BOOKSELLER Books
 126 East 51st Street, New York 22

PITTSBURGH PLATE GLASS COMPANY Plate glass, window glass, mirror & glazing
 Grant Building,
 Pittsburgh 19, Pennsylvania

PLUS STUDIO Book stand
 713 Madison Avenue, New York 21

PUTNEY POTTERY Dinnerware
 The Putney School,
 Putney, Vermont

REVERE COPPER & BRASS, INC. Cooking utensils
 Rome Manufacturing Company
 Division, Rome, New York

RICHARDS-MORGENTHAU COMPANY Floor lamp
 225 Fifth Avenue, New York 10

BENJAMIN RIESNER, INC. Roofing contractor
 353 East 78th Street, New York 21

ROBINSON CLAY PRODUCTS CO. Flue lining
 Akron 9, Ohio

THE ROC INDUSTRIAL CORPORATION Softone shield for lighting fixture
 101 Park Avenue, New York 17

SAKS FIFTH AVENUE Dresser set
 611 Fifth Avenue, New York 22

JACQUES SELIGMANN GALLERIES Pottery bowls & vases
 5 East 57th Street, New York 22

SIMMONS COMPANY Beautyrest box springs & mattresses
 1 Park Avenue, New York 16

SIMON & SCHUSTER, INC. Books
 1230 Sixth Avenue, New York 20

SISALKRAFT COMPANY Sisalkraft building paper & Sisalation reflective insulation
 205 West Wacker Drive,
 Chicago 6, Illinois

THE STANLEY WORKS Door hinges
 Lake Street
 New Britain, Connecticut

TILE-TEX DIVISION Flexachrome floor tile & installation
 FLINTKOTE COMPANY
 1232 McKinley Avenue,
 Chicago Heights, Illinois

TRANSIT-MIX CONCRETE CORPORATION Ready mixed concrete & sand
 Janet Place and Roosevelt Avenue,
 Flushing, New York

TRUSCON STEEL COMPANY Steel casements & sashes, reinforcing rods & mesh
 Albert Street,
 Youngstown 1, Ohio

UNITED STATES WELDEX, PLANKWELD, WELDWOOD PLYWOOD CORPORATION Weldwood plywood paneling, Weldwood structural plywood, Mengel flush doors, Micarta & Firzite
 PLYWOOD CORPORATION
 55 West 44th Street, New York 18

UNITED STATES STEEL SUPPLY COMPANY Steel beam
 Foot of Bessemer Street
 Newark 1, New Jersey

KURT VIERSEN COMPANY Lighting fixtures
 4 Stocum Avenue,
 Englewood, New Jersey

WILLYS OVERLAND MOTORS, INC. Jeepster
 Toledo 1, Ohio

WIREMOLD COMPANY Fluorescent lighting units & Plugmold
 Hartford 10, Connecticut

WOODALL INDUSTRIES, INC. Glide-All sliding doors
 29-50 Northern Boulevard,
 Long Island City

YALE & TOWNE MANUFACTURING COMPANY Tabular lock sets & finish hardware
 Stamford, Connecticut

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Exhibition dates: May 19–October 29, 1950

Cover: Model by Theodore Conrad, photograph by Louis Checkman

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