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	AHB	I.A. 180

I.D.

THE MUSEUM OF MODERN ART

Date April 12, 1948

To: Mr. Edgar Kaufmann
From: Mr. Barr

Re: "The Development
of Modern Design"

Dear Edgar:

I have read through "The Development of Modern Design" quite carefully and think the ideas excellent. It seems to me the writing is pretty rough in spots and might be gone over by someone else. I have tried to make a few suggestions. Thank you for letting me have a look at it.

AHB:mc

(There are two rooms on the front as well as the back.)

I have checked with the insurance company, and moving the collection into "21" will in no way affect the coverage, the rate, or any of the conditions of the policy.

Therefore, I hope that you can see your way clear to agree to this suggestion. The actual move would not be made until August or September, as it will be that many months before the telephone company can get going. However, I must sign the contract with the telephone company now in order to insure installation in the fall.

Barr

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I.D.

THE MUSEUM OF MODERN ART

Date March 30, 1948

To: Mr. Barr

Re: _____

From: Edgar Kaufmann, Jr.

I would like to know what you feel we should do about the Man Ray chess set.

EJC

(There are two rooms on the front as well as the back.)

I have checked with the insurance company, and moving the collection into "21" will in no way affect the coverage, the rate, or any of the conditions of the policy.

Therefore, I hope that you can see your way clear to agree to this suggestion. The actual move would not be made until August or September, as it will be that many months before the telephone company can get going. However, I must sign the contract with the telephone company now in order to insure installation in the fall.

[Handwritten signature]

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J.D.

THE MUSEUM OF MODERN ART

Date March 19, 1948

To: Mr. Barr ✓
Mr. d'Harnoncourt
Mr. Wheeler
Miss Ulrich

From:
Edgar Kaufmann, Jr.

Re: _____

Today at lunch, I had a second conversation with a leading wholesaler of lamps and dinnerware who will probably ask the Museum to commission several important artists and designers to do a new line of lamps directed against the conventional system of base and shade.

EK

(There are two rooms on the front as well as the back.)

I have checked with the insurance company, and moving the collection into "21" will in no way affect the coverage, the rate, or any of the conditions of the policy.

Therefore, I hope that you can see your way clear to agree to this suggestion. The actual move would not be made until August or September, as it will be that many months before the telephone company can get going. However, I must sign the contract with the telephone company now in order to insure installation in the fall.

[Handwritten signature]

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I.D.
THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

Date: March 16, 1948

To: Miss Ulrich
From: Mr. Barr

cc: Edgar Kaufmann

Re: Storage at 21 for Ind. Design

Dear Ione:

Dear Alfred:

So far as I can make out, the storage space in 21 for Industrial Design would be quite satisfactory. It would have the advantage of combining both the collection and the study collection.

It is impossible to get at the ducts in that room. They would like to use the 5th floor room now being used for Industrial Design storage. We would be over the switch board room instead of above side of it, which is equally desirable.

Last week Alfred and I talked about moving the study collection into the room on the 5th floor at 21 West 53 St., and he mentioned the possibility of moving the Industrial Design collection into a room also though locked in a separate room. (There are two rooms on the front as well as the back.)

I have checked with the insurance company, and moving the collection into "21" will in no way affect the coverage, the rate, or any of the conditions of the policy.

Therefore, I hope that you can see your way clear to agree to this suggestion. The actual move would not be made until August or September, as it will be that many months before the telephone company can get going. However, I must sign the contract with the telephone company now in order to insure installation in the fall.

Ione

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THE MUSEUM OF MODERN ART

Date March 4, 1948

To: Alfred H. Barr ✓

Re: Inter-office dial

From: Ione Ulrich

cc: Edgar Kaufmann

telephone system.

Dear Alfred:

In relation to the installation of the new inter-office dial telephone system, we have just learned that the room on the sixth floor is inadequate for the equipment because of the lack of head room as well as the fact that it might make it impossible to get at the ducts in that room. They would like to use the 7th floor room now being used for Industrial Design storage, as this would be over the switch board room instead of along side of it, which is equally desirable.

Last week Edgar and I talked about moving the study collection into the front of the 5th floor at 21 West 53 St., and he mentioned the possibility of moving the Industrial Design collection there also though locked in a separate room. (There are two rooms on the front as well as the back.)

I have checked with the insurance company, and moving the collection into "21" will in no way affect the coverage, the rate, or any of the conditions of the policy.

Therefore, I hope that you can see your way clear to agree to this suggestion. The actual move would not be made until August or September, as it will be that many months before the telephone company can get going. However, I must sign the contract with the telephone company now in order to insure installation in the fall.

Ione

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THE MUSEUM OF MODERN ART

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

48303-13
TELEPHONE: CIRCLE 3-8900

FOR IMMEDIATE RELEASE

WORLD-WIDE INTEREST SHOWN IN INTERNATIONAL FURNITURE COMPETITION

Bagdad, Dublin, Rome, Caracas, Canberra, London, Copenhagen, Cairo, Manila, Oslo, Stockholm, Helsinki, Lima, Guatemala City, Vilna, and Managua, Nicaragua have expressed great interest in and asked for additional programs of the International Competition for the Design of Low-Cost Furniture offering prizes and grants totaling \$55,000. The Competition is sponsored by the Museum of Modern Art and Museum Design Project, representing leading/retail stores in more than 200 cities throughout the United States.

The terms of the Competition were announced early in January of this year and copies of the program were distributed throughout the United States with the result that within a period of only two months nearly 300 designers in this country and Canada have signified their intention of sending entries in to the Competition. As each entry from the United States must be accompanied by a working model it can already be seen that quite a large warehouse will need to be set aside to receive all the entries for the Competition which will close October 31, 1948.

Copies of the printed program were given out to 58 foreign consulates and responses have been received from the consulates telling the Museum that the information and programs have been forwarded to their respective capitals where, in the case of non-English speaking countries, they will be translated into the native language of the country. Many requests have come in for additional copies of the program.

Two months after the Competition closes on October 31 prize winners will be announced by the jury and awards made. The winning designs and manufactured furniture will be exhibited at the Museum of Modern Art, and the furniture will be on sale throughout the country in the cooperating stores. The prizes are as follows:

Best design for a
seating unit

First prize \$5,000
Second prize 2,500
Third prize 1,250

Best design for a
storage unit

First prize \$5,000
Second prize 2,500
Third prize 1,250

The Simmons Company, in addition to a donation to the entire project, has contributed a special prize of \$5,000 for the best design for a dual use living-bedroom upholstered unit, attractive in the living room by day and convertible into a comfortable bed at night.

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I.D.

THE MUSEUM OF MODERN ART

Date February 16, 1948

To: Mr. Edgar Kaufmann

Re: _____

From: Mr. Barr

Dear Edgar:

Dear Alfred: Thanks for letting me see the letter from Ines Amor. They ought to be happy over the Goyas.

I like the Zalce Mother in the Hammock very much.

AHB:mc

I believe this is the strongest endorsement ever received by an American museum in support of an exhibition.

It represents a step forward in the museum's influence on the general public and, because of this, on manufacturers and retailers.

Yours sincerely,

Edgar

Edgar Kaufmann, Jr.
Director,
Department of Industrial Design

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York 19, N.Y.

all returned to EK

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I.D.

THE MUSEUM OF MODERN ART
NEW YORK 19

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

DEPARTMENT OF INDUSTRIAL DESIGN

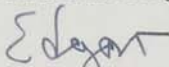
December 1, 1947

Dear Alfred:

I hope that you will enjoy seeing the extraordinary number of pages and fine presentation which this year's USEFUL OBJECTS exhibition secured in the Christmas issue of House Beautiful.

I believe this is the strongest endorsement ever received by an American museum in support of an exhibition in industrial art. It represents a step forward in the Museum's influence on the general public and, because of this, on manufacturers and retailers.

Yours sincerely,



Edgar Kaufmann, Jr.
Director,
Department of Industrial Design

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York 19, N.Y.

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The Importance of a Good Thing

by Elizabeth Gordon, Editor

- Most people shortchange themselves on the good things of life. They divide their possessions into two groups: their "good" things, which are beautiful, and their "everyday" things, which are not beautiful. Then they resign themselves to using the everyday things for the greater part of their lives.
- This is unfortunate and not at all necessary. For everyday things can be beautiful, too. Our daily life can be greatly enriched by handling well-designed common objects.
- Because we believe this so completely, we are glad to be able to present, photographically, the Museum of Modern Art's eighth annual show, entitled "100 Useful Objects of Fine Design—1947." It is particularly fitting at this time of year, when so many useless objects are bought in the guise of gifts, to be reminded how beautiful the familiar and useful objects in our life can be.
- All these selections cost less than \$100. All are Modern. This does not mean that there are no good traditional designs. In fact, many good traditional designs have never been improved upon. But the Museum's objectives naturally limit the current show to selections of Modern design.
- In all these 100 objects, much emphasis is put on the natural beauty of the materials themselves. That is why they all possess a common characteristic of unadorned simplicity. But Modernists recognize that traditional ornament often has the pleasant psychological value of familiarity and richness. So while they remove ornament, they also seek a way to bring back these qualities in a new form.
- Instead of depending upon applied etching and carving and inlay, they stress the appeal of new textures and new shapes.
- These 100 objects are available in shops throughout the country, often identified by cards indicating that they are selections of the Museum of Modern Art.

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ANGELO
PINTO



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Museum Pieces Belong At Home

The 100 useful objects on these 18 pages have been shown in the Museum of Modern Art. But in homes everywhere their fine design can make beauty an everyday experience

A Porcelain relish dish and spoons, nut dish, and creamer entertainingly express the pliability of potter's clay. Eva Zeisel made them to fit the grasp without handles, to rock instead of upset. Dish and spoons, about \$6; nut dish, about \$1.50; creamer, about \$3.50, Riverside Ceramic Co. **B** Francis Felten shaped this plate and vase to highlight the beauty in utilitarian pewter, both about \$7. Cast-iron, brass-rimmed ash tray has unexpected grace. About \$12, designed by Karl Hagenauer, of Vienna. **C** Modern ceramists like F. Carlton Ball and Marguerite Wildenhain bring out the honest, earthy textures of their clays. Ball's large jar, about \$17; Wildenhain's candy jar and tea caddy, about \$12 and \$18 each. **D** The bubble, the basis of glass-blowing, suggested the forms of the Swedish bowl (left) by Reijmyre, about \$2.75; the heavy bowl by Karhula of Finland, designed by Goran Hongell, about \$45; the decanter by Ekenas of Sweden, about \$9.

For a list of retail sources of "100 Useful Objects of Fine Design—1947" send 10¢ in coin or stamps, to Fine Arts Editor, House Beautiful, 572 Madison Avenue, New York 22, N. Y.

**B**

FRED LERNER

**C**

ANGELO PINTO

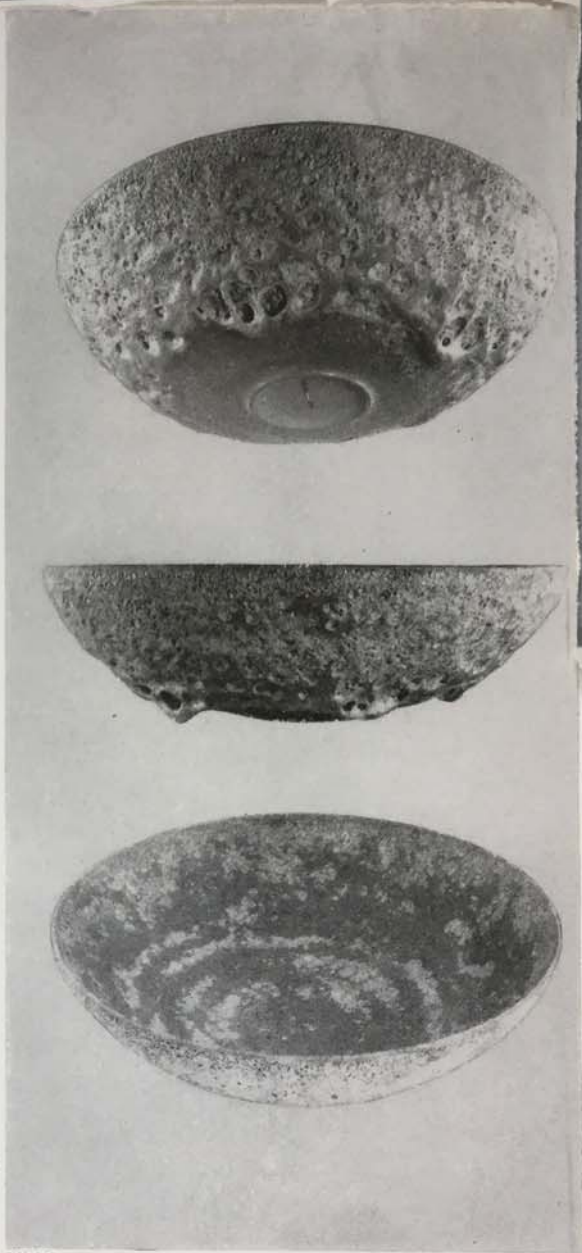
**D**

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*Museum Pieces
Belong At Home*

A Bowl by master ceramists Gertrud and Otto Natzler in their fabulous crater glaze; its crusty, eroded surface provides its sole decoration. This torn-from-the-earth look appears accidental, is really the result of superbly controlled craftsmanship. About \$100.

B Metal-framed table-bench and ottoman are expertly proportioned, double-duty pieces logically designed by Hendrik van Keppel to work indoors and out. Of unusual strength and lightness, the yacht-corded ottoman, about \$19, is comfortable despite its airy, abstract look. Table-bench, about \$11.50, Van Keppel-Green. **C** A combination table designed by Edward Wormley incorporates three major tenets of Modern design: Make it simple. Make it flexible. Make it honest without superficial style tricks. Closed, it is a compact, clean-lined, small serving table, light and versatile enough to move from room to room. **D** The concealed top flips over and doubles the working surface of the table shown in "C," is large enough to accommodate a buffet supper. **E** With



A

TJTG:ENS

TABLES BY WILLIAM HOWLAND

B



C



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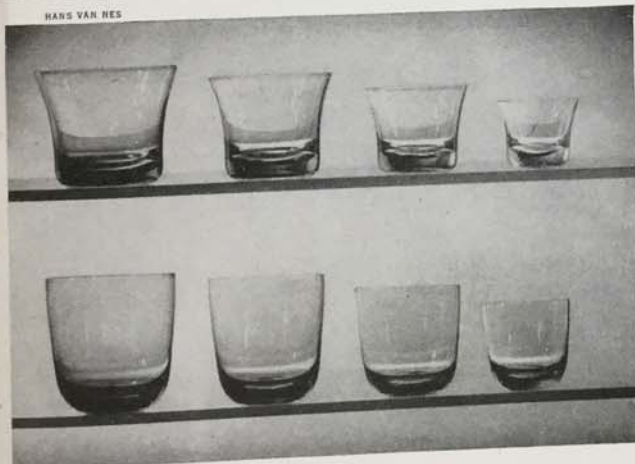
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ANGELO PINTO
FRED LERNER



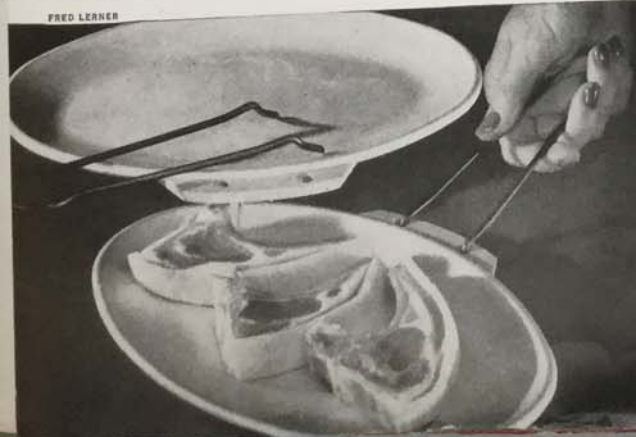
B

HANS VAN RES



C

FRED LERNER



A Geometrical compactness, handsome use of practical materials show Modern design's good sense and variety in the kitchen. The straight-lined aluminum Kromex Dutch oven (top, about \$4) and chicken fryer (bottom, left, about \$4) designed by Don Mortrude. Rounded Harvill aluminum pan (center, about \$6.25). Simple Revere stainless steel pressure cooker by W. A. Welden (bottom, right, about \$16). **B** Ovenproof casserole by Glidden Pottery doubles as glazed cooking and serving dish whose cover becomes a small platter. Decorative flare of handles affords finger space (about \$3.50). **C** Designed to fit the hand and please the eye, low square shapes of modern Italian glasses are revolutionary but logical. About 50c to 75c each. Made by Moretti. **D** Oval magnesium steak platters with detachable handles move handsomely from oven to table. About \$4, designed by J. Metzoff for Saginaw Bay Industries. **E** Ceramic bean pots by W. P. Conaway carry on tradition of simple crockery, show agelessness of fine design. About 60c to \$1.50 each, by Pfaltzgraff Pottery Co. **F** Frankly functional, everyday ware shows how metal cylinders are modified to beautiful, useful new shapes. Generous stainless steel pitcher by Carrallton is about \$9.50. Baldly upright aluminum percolator designed by E. Condak for Mardigian Corp. About \$3.50. Rolled-edged cake pan by Mirro. About 50c. **G** Subtle outlines and thick glass give these vases their beauty. Note delicate taper of vase at left, by Reijmyre of Sweden. About \$13. Unusual emphasis on sham bottom distinguishes Viking vase in center—a lot of polish for about \$1.75. Subdued faceting of beaker at right is dateless type of built-in ornament. About \$3.50, by Puckeberg, Sweden.

ANGELO PINTO

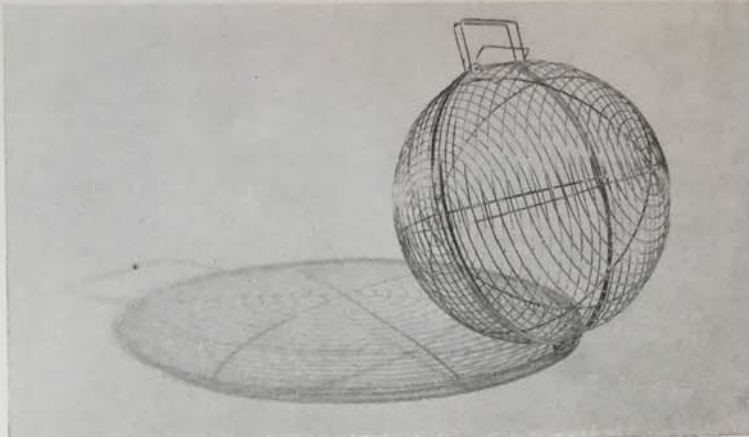
E



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HARD VAN NEE



ANGELO PINTO

II



FRED LEHNER

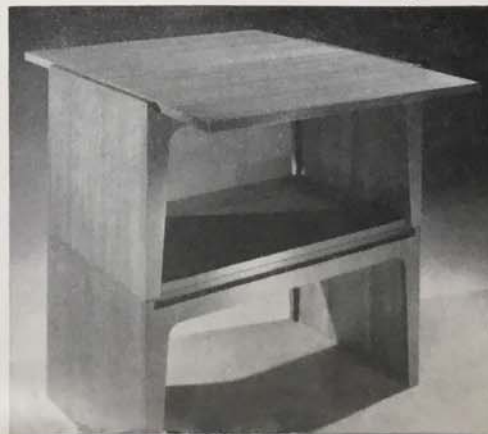
G

its twin, same table stacks firmly to produce an ideal game table, snack bar, or table for dinner à deux. Lower table acts as a convenient shelf to hold dirty dishes or after-dinner coffee. End panels fit tightly to foil toppling, store compactly. About \$35 each, Drexel Furniture Co. **F** Three-piece storage and serving set designed by ceramist F. Carlton Ball stacks into a handsomely designed unit for easy storage, separates into three versatile bowls equally handsome in their own right. About \$14 for the set. **G** Inexpensively festive, this American-made champagne glass has the elegance of utter simplicity. When it is filled, the sensitively proportioned hollow stem makes the most of the play of bubbles. About \$10 per doz. Seneca Glass Co. **H** The plebeian function of washing lettuce inspires a salad basket as sophisticated in design as a piece of Modern sculpture: a pure sphere outlined in subtly spaced wires that spin a web of shadows on your table when the light shines through. About \$2.50, by Raymar Industries.

D



E



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PHOTOGRAPHS ON THESE TWO PAGES BY WILLIAM HOWLAND

A



B

A Molded plywood dining table and chairs designed by Charles Eames, who has revolutionized chair sitting by an approach as fresh and direct as his use of materials. The sculptured shapes, the unexpected combination of wood and metal with rubber shock absorbers that react to all body movements are all completely original solutions to furniture design easily adapted to mass production. Chair, about \$25; table, about \$75. Evans Products Co., and H. Miller Furniture Co. **B** These place mats rely on the excitement of heavy brown-black linens: an overscaled, coarse single weave that stands out in sharp relief to the finely webbed net napkins, understated table accessories. About \$47.50 for 8 mats and napkins, Amberg-Hirth; water tumbler, about \$8.75 for 8, Leerdam, Holland. **C** Handsome and inexpensive, furnishings shown on the opposite page group well because they all represent a

basic philosophy of modern design: that good taste teams up with good engineering to produce handsome objects at moderate prices. All are characterized by lightness in weight, lightness in appearance, utter logic. Every line contributes to usefulness or efficiency in manufacture. But men like Alvar Aalto, who designed the arm chair, table, and wall desk, prove that good Modern combines art with engineering. The chair, assembled from only three mass-produced units, makes the most of the flexible strength of bent plywood for comfort and low cost. But it is an artistic masterpiece, too: the fine proportions, delightful fluid outlines, are no accidents. Nor is the way its earth-bound supports give it a sturdy look despite its lightness. Chair, about \$51; table, about \$42.50; desk, about \$66.50, all manufactured by Artek, Sweden. For accent and height, Charles Eames's plywood screen can bend in any direction suited to its use in a room. About \$45, by Evans Prod. Co. and H. Miller Furniture Co. Graceful economy also marks metal gooseneck lamp by Kurt Versen about \$26.50, and aluminum chair by Treitel-Grotz, about \$20. Chair is one of a set that stacks for space-saving storage. Klearflax rug is flat in weave, high in strength. About \$43.50 for 6' by 9'. Curtains are nibby Peruvian linen, about \$4.75 per yd. Morley-Fletcher. Luxury note is black Natzler vase, pure in form, richly glazed, about \$30.

*Museum Pieces
Belong At Home*

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WILLIAM HOWLAND

H Like the ideal butler, cabinets designed by Raymond Loewy for Avco Mfg. Corp. combine apparent neutrality with perfect performance. Their spring-operated doors need no hardware, open easily, close silently without jarring. But don't miss the details: good proportions, cleanly rounded corners. About \$25.75 each.

*Museum Pieces
Belong At Home*

ANGELO PINTO

F



TIEGERS

G



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C

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Museum Pieces Belong At Home 131

KODACHROME BY ANGELO PINTO



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Wood As Fine As Porcelain

● The wooden bowls, plates, and trays, made by James Prestini and shown opposite, have the honest beauty of all objects whose forms evolve naturally from the process by which they are made. The timelessly pleasing circular shapes are dictated by the wood-turning process in which Prestini works, for as the block of wood turns on the lathe, the cutting blade automatically produces a circular form.

You sense in this work not only the sure hand of a well-trained craftsman, but also the sensitivity of a true artist. Prestini's work is distinguished by the exquisite refinement of the material. Most of these pieces are thin as coins, finely tapered at the edges, giving you at one time a feeling of wood's fragility and its strength. Their circular form is deceptively simple. Compare them and you will see such subtle variations of the circle—in depth and shallowness and in their sensitively curved profiles—as only an artist could achieve in any medium.

These pieces are proof of the artist's uncommon understanding of the inherent loveliness of the woods with which he works. He never camouflages the wood with carved decoration which might detract from the intrinsic pattern in the material itself. Instead, he makes the inbred beauty of the material—the grain texture, and natural color of each wood used—the object's sole ornament. The wood you see in the finished piece is wood as it is, buffed and polished, perhaps, but never stained, varnished or distorted out of its natural texture.

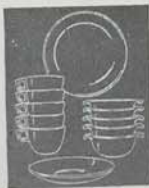
To own such a piece is to own a work of art, comparable in simple elegance and in the sincerity of the artist's work to the agelessly graceful Chinese porcelain rice bowls of the Sung period. Yet this art is not costly.

The rough-textured oak bowl at the top of the opposite page is 9" in diameter, costs about \$15; the red-brown curly cherry bowl next to it, 7", about \$7. In the next row, a lacy-grained bird's-eye maple platter, 9¼", is about \$7.50; the satiny curly birch platter, 9¼", about \$18.50. In the third row, a 5½-inch cherry bowl, about \$4; a 4¼-inch birch bowl, about \$5; and a pale wavy maple bowl, 10¼", about \$12. The zebra-striped chestnut bowl in the lower left hand corner is 5½", about \$5. All of these pieces are designed and made by James Prestini.

BY ELODIE COURTER OSBORN

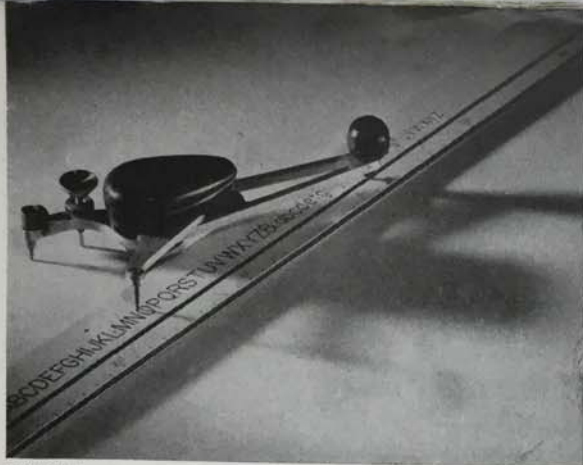
KODACHROME BY TIETGENS

● The plastic dinnerware shown on page 130 owes its museum-worthiness to clean, seamless, original shapes and a pleasing quality of substantial firmness, heretofore missing in plastic ware, which is usually thinly made. Jon Hedu, the designer, appropriately harnessed the heat-resistant, virtually unbreakable characteristics of a plastic called Melmac to the uses required of dinnerware. The plastic's moldability dictated the shapes. Cups and bowls molded in one piece stack snugly. Handles turn directly from the lip of the cup, eliminating dirt-catching grooves. By Watertown Mfg. Co. Dinner plate, about \$1.50; luncheon plate, about \$1.20; butter plate, about 80¢; fruit saucer, about 75¢; cereal bowl, about 90¢; cup and saucer, about \$1.50 for the set.



● The fine white porcelain dinnerware on page 131 is Modern design with a strong resemblance to its traditional forebears. It proves that certain basic traditional shapes are so satisfactory in both appearance and performance that they are excellent expressions of Modern point of view. As in all good design, there is more interest here than immediately meets the eye. Lines of cup and jelly pot have a subtle, almost imperceptible flare, although at first glance they appear to be straight. Fineness of porcelain itself, its gloss and translucence, are so pleasing that added ornament would have had no purpose. Made by Limoges, France, 8 coffee cups and saucers, about \$30; 8 dinner plates, about \$32. The marmalade jar, together with its matching tray, about \$7.50.

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FRED LERNER

A



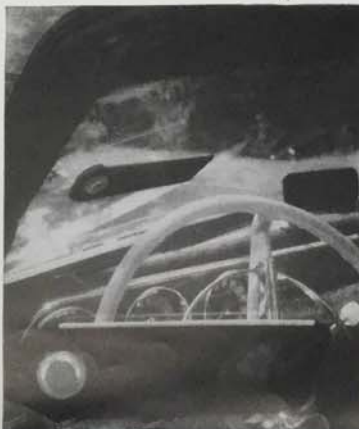
ANGELO FIRTO

B

A Modern industrial design, whether it applies to home furnishings or not, is an honest blending of material, function, and looks. Handsome template and scriber by F. Collura are professional designers' tools useful for training young hopefuls. Scriber reproduces template letters in various sizes, has a clean grace and fine balance which can inspire its users. About \$11.25 by Keuffel & Esser. **B** Modern glass is often distinguished precisely because it gets along so beautifully without applied decoration, but this Seguso Italian bowl shows how good ornament in the Modern spirit can be. Colorless glass is decorated by white spiral stripes which underline the fine quality of the material and the warmth of the slightly irregular shape. About \$21. **C** Glare filter made of smoky plastic just the right size to screen out the other fellow's headlights. It is a fitting accessory for the most handsome modern car. Attached to the windshield by a suction cup, it may be rotated for easy adjustability. About \$2, by Edro Corp.

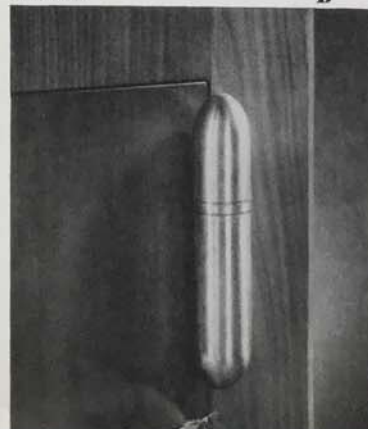
D To meet fire-law requirements for doors which are self-closing, this hydraulic hinge, designed by H. S. Diebel, does a very necessary job. Its neat bullet shape is pleasing, and a great improvement over the older, ungainly types. About \$24 per pair. Bakewell Products. **E** Carving knife, fork, and four steak knives as skillfully balanced as scalpels, and as graceful as good modern sculpture. Designed for use, they are easy to cut with, wonderful to hold, and handsome in their own right. The stainless steel blades seem to spring inevitably from the aluminum handles, making a straight line at the top, a subtle transition below. Carving knife in a wooden case, about \$10.50; four steak knives in a wooden case, about \$15; all-steel fork, about \$8.50. Designed by Dean Pollock for Gerber Legendary Blades. **F** Completely contemporary in appearance, the fabric used for the bedspread and draperies is a first cousin to the familiar candlewick, but it gets its modernity from the well-scaled stripes and the interesting play of light

*Museum Pieces
Belong At Home*



C

FRED LERNER



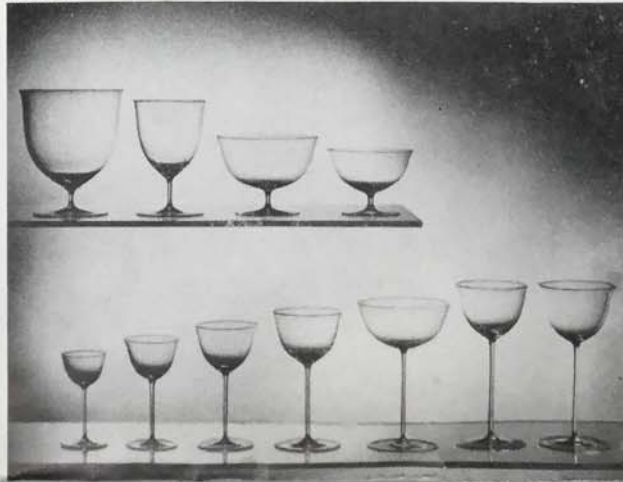
D

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.180



ANGELO
PINTO

HANS VAN NEE



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 180



ANGELO PIRTO

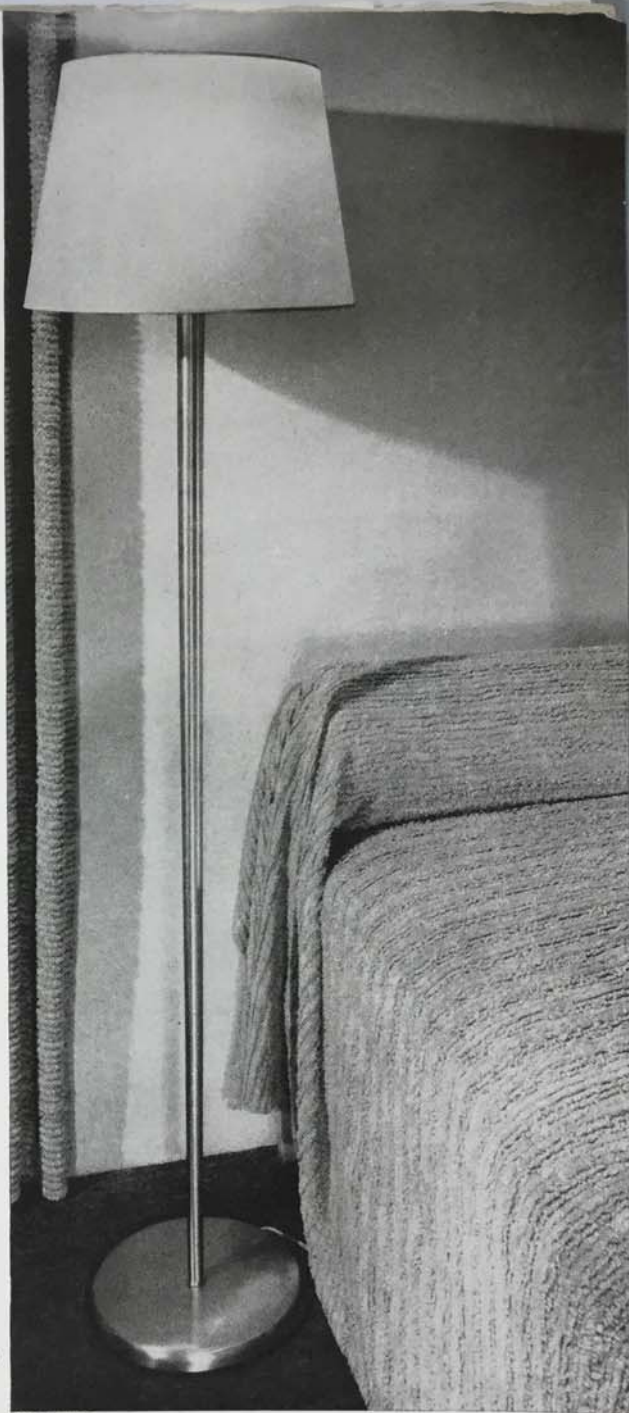
E

caused by two different rough textures, one deeper than the other.

Draperies, about \$11 per pair; the bedspread, about \$11. By Cabin Crafts. The floor lamp by Walter von Nessen boasts a tapered spun aluminum shaft devoid of ornamental gewgaws and topped by a Fiberglas shade which is an excellent diffuser of light. About \$41.

G Raymond Loewy gave this Hallicrafter "ham" radio receiver a grooming which allows it to take its place in any fine interior. Short-wave radio sets require more knobs and dials than the ordinary ones, but here all the elements are arranged in an orderly composition, and monotony is avoided by rounding the corners and emphasizing the speaker section. About \$90. **H** In streamlining the Yale lock, the artist met the challenge of retaining the familiar look of the old trademark while bringing an out-of-date design abreast with modern architecture. Note the good placing of the lettering on the body of the lock, the pleasingly fluid lines, and the strong compactness which inspires confidence in the mechanism. About 50¢.

F



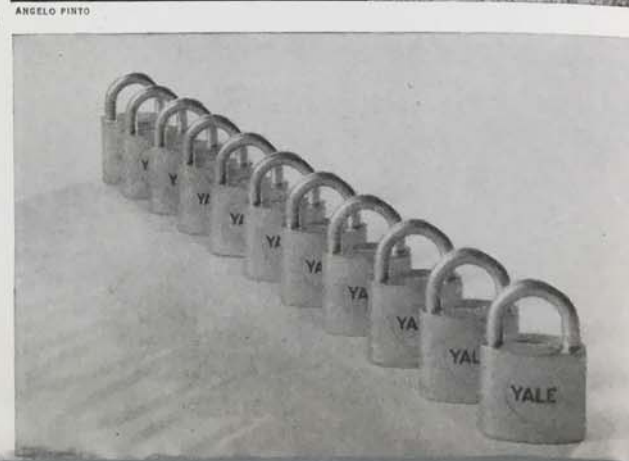
WILLIAM HOWLAND

FRED LERNER



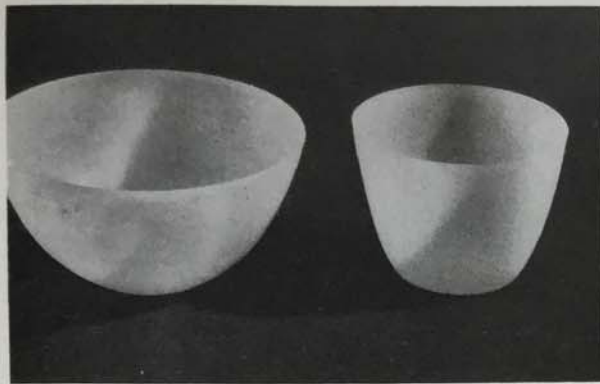
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H



ANGELO PIRTO

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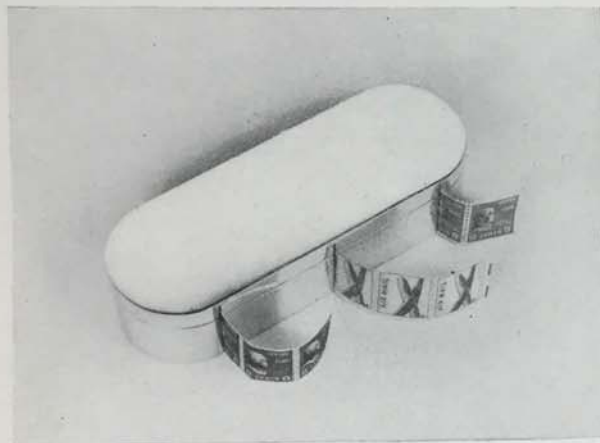


ANGELO PINTO



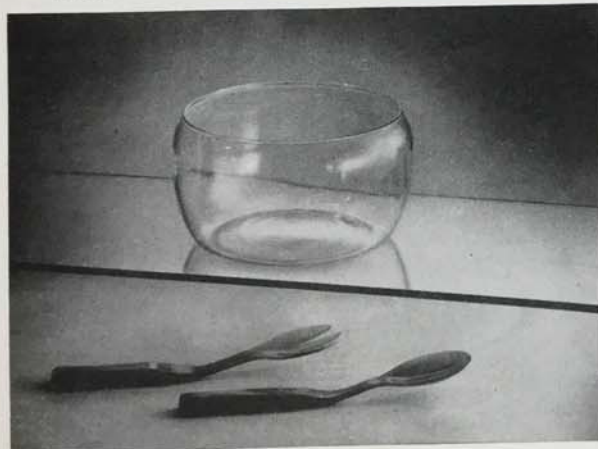
A

E



TIETGENS

B



HANS VAN RES

C

ANGELO PINTO



D

A Two plastic bowls designed for leftovers, handsome enough for lobster bisque. Add to their perfect profile their flexibility, the fact that they nest for storage. About 40¢ and 50¢, Tupper Corp.

B Sterling silver stamp box, quietly elegant, luxuriously useful. About \$48, Cartier.

C Gently curved Pyrex liner for oven-to-table use. About \$1, Corning Glass Works. Unconventional salad fork and spoon molded from natural horn. About \$15 in leather case, Phelps Associates.

D Plastic water tumbler offers a cleanness of design for about 25¢. The Wolfe Products Co.

E Stainless steel mixing bowls, eloquently curved. About \$2.60, \$3.60, \$9.50, Carrollton Mfg. Co. Subtly proportioned aluminum mixing bowl (left), about \$1, Aluminum Cooking Utensil Co.

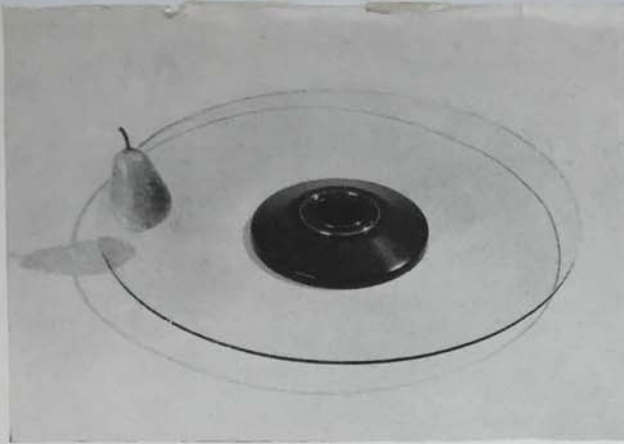
F Five plates simple in shape, rich in color. Two (left) enamel on copper, about \$4.50 and \$8, Marrell Studios. Two (right) enamel on copper, about \$7 and \$14.50, Jade Snow Wong. Small ceramic bowl (center) lapis lazuli glaze, about \$9, Gertrud and Otto Natzler.

G Flawlessly fragile water tumblers. Upper, by Elis Bergh, about \$16 and \$28 for 8; lower, by Eric Skawonius, about \$13.50 for 8. Both, Kosta, Sweden.

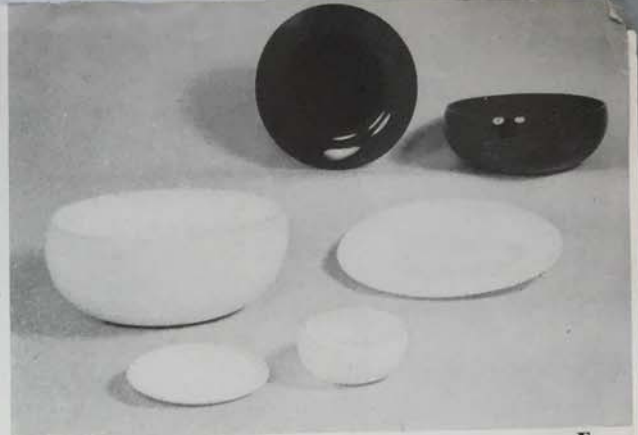
H Kitchen utensils whose shapes inevitably express their function: cleaver and cleaverette, grip handles, about \$2.25 and \$1.75, Chas. D. Bridell. Two stainless steel spatulas, 65¢ each, Freeport Machine Works. Reading up: ice cream spade, about \$3, C. T. Williamson Co.; boning knife, about \$3, W. R. Case & Sons Cutlery Co.; strainer ladle, chrome ladle, and meat fork, about \$1.60, \$1.75, and \$1.20, Irvin Ware Co. Left: Uncompromising barbecue fork fashioned from black metal, about 25¢, Mastite Products Co.

I An ancient weapon which has the look of a modern abstraction, uses metal in place of traditional wood: a magnesium bow, about \$27.50, Metal-Lite Products, Inc.

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	AHB	I.A. 180



D



E

ANGELO PINTO

Museum Pieces Belong At Home

A Modern textile designers concentrate on revealing the innate qualities of yarns. Mohair, spun gossamer-fine, is woven into a light-sifting, natural-color casement gauze; 54" wide, in all mohair or mixed mohair and silk, about \$9 yd., by Menlo Textiles. Marianne Strengell designed the even-textured red and black upholstery fabric for machine looming. Mixed cotton and wool, 50" wide, about \$11 yd., Knoll Textile Division. Ceramist F. Carlton Ball designed sensible use, easy handling, and eye-engaging plainness in a covered jug, about \$20, and a balanced cup and saucer, about \$6 per set. His shamrock-shaped relish dish is also a heatproof, stove-to-table frying pan. About \$10. **B** Stem glass, traditional in feeling, Modern in its lack of ornament, which might have obscured its delicacy of form. About \$1.70, Moser, Daorik of Czechoslovakia. **C** This unbelievably sheer, unadorned glassware is an exquisite refinement of a refined material. Subtly curved cups seem to grow

out of stems. Designed by Joseph Hoffmann for J. & L. Lobmeyr, Austria. From about \$11 for vase (top left) to about \$30 for 8 cordials. **D** Lazy Susan in Modern dress is a smooth glass disc swirling on ball bearings. No fastener but a tough glue holds it to its base. About \$18.50, P. E. Camerer. **E** Designer of these black and white plastic (acrylic) bowls and plates foresaw the varied elegance light would give them, formed them in unobtrusive shapes. Bowls, small to large, about \$2, \$15, \$18; plates, about \$3, \$6, \$8. By Langbein-Giftwares Division. **F** A plywood mason jar opener uses the material's springiness. About 75¢, Nappe-Smith Co. **G** Smooth, flared form of this indirect light bulb gives light and diffuses it at the same time, needs no separate reflector. About \$1.25, Sylvania Electric Products. **H** Cast aluminum cheese slicer performs precisely, has an uncomplicated, rather elegant look, good balance. About 60¢, R. A. Frederick Co.

FRED LERNER

F



ANGELO PINTO

G



FRED LERNER

H

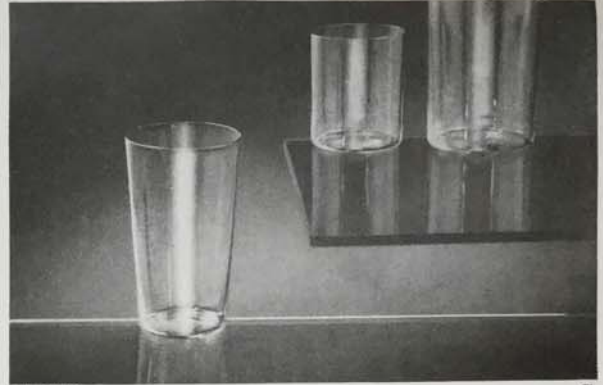


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FRED LERNER

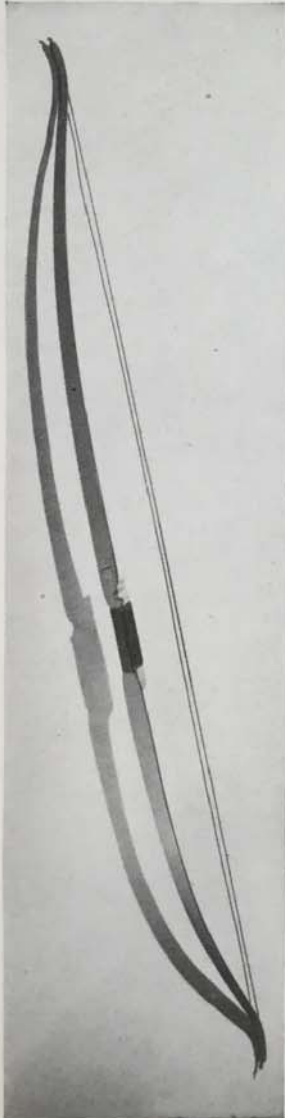
F



HANS VAN REE

G

Museum Pieces Belong At Home



FRED LERNER

I

ANGELO PINTO

H



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A. 180

THE MUSEUM OF MODERN ART

Date February 9, 1948

cc: Edgar Kaufmann
Ione Ulrich

To: Miss Dudley

Re: ~~Industrial Design~~

From: Mr. Barr

~~Study Collection~~

Dear Dorothy:

I talked again with Edgar Kaufmann and he would much prefer to have the Study Collection of his department registered by your department; you will also keep whatever keys there are, making them available to him.

He assures me that he does not expect the study collection to expand excessively and he has talked with Ione about where to store it.

Under these circumstances accessions to the study collection and loans from it would go through the same routine as works in the Museum Collection proper.

AD:ms

Dear Ione
I have been thinking about the Study Collection of the Industrial Design Department. I think it is a very valuable collection and I hope you will be able to get it registered by your department. I will also keep whatever keys there are, making them available to him.

He assures me that he does not expect the study collection to expand excessively and he has talked with Ione about where to store it.

Under these circumstances accessions to the study collection and loans from it would go through the same routine as works in the Museum Collection proper.

To: Miss Dudley
From: Mr. Barr

February 4, 1948

THE MUSEUM OF MODERN ART

LD

I.D.

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	AHB	I.A. 180

I. D.

THE MUSEUM OF MODERN ART

Date February 4, 1948

To: Miss Ulrich

Re: Att. order

From: Mr. Barr

Dear Ione:

Rather than discuss the attached order with Edgar I think it better to approve it and then handle the question of purchases for the Study Collection from Museum Funds as a separate problem.

We now have a clear procedure with Architecture. The draft of a proposed procedure for Photography is now in Steichen's hands and I hope, if I can get the time, to clear up Industrial Design and Theatre Arts in the near future.

AHB:mc

Her floor store room without undue crowding of valuable material. Would it not be possible to keep the small duct room on the 6th floor where he believes the entire Study Collection could be properly preserved. The problem on the 7th floor is not only the safety of the objects but their availability to students.

Thank you also for the cartoon. I think your cartoon clipping is a wonderful idea; we might well consider it. I'm not sure that Dada

Daniel's file of "Contemporary Horrors" isn't funnier than most of the

AHB:mc
jokes about design these days.

Σ

The attached Castellanos material just arrived. The gouaches are beautiful in color.

Σ

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	AHB	I.A.180

THE MUSEUM OF MODERN ART

Date February 3, 1948

To: Mr. Barr

Re: _____

From: Edgar Kaufmann, Jr.

Dear Alfred:

I am attaching the memo you asked for and hope that you will be able to help us in the matter. I think it's fine that Miss Dudley will register the Study Collection.

Thank you a lot for the Cooper Union glass catalogue. I went to the opening and thought the exhibition was just fair in regard to selection and display. No doubt you noticed that we loaned some objects to them as did Mrs. Liebman. Her most handsome piece, a German cut crystal, is unfortunately in poor shape.

Thank you also for the cartoon. I think your cartoon clipping is a wonderful idea; we might well consider it. I'm not sure that Greta Daniel's file of "Contemporary Horrors" isn't funnier than most of the jokes about design these days.

Σ

The attached Castellanos material just arrived. The gouaches are beautiful in color. Σ.

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THE MUSEUM OF MODERN ART

Date: February 3, 1948

To: Mr. Barr

Re: Industrial Design Study Collection

From: Edgar Kaufmann, Jr.

We are anxious to move the Study Collection from the space in number twenty-one which you are to use. With this in mind, sometime ago, undesirable material was eliminated from the Study Collection.

The Permanent Collection occupies the space arranged for it on the seventh floor of the Museum building. At the present time this Collection is being numbered and registered by Miss Dudley. There is space in this seventh floor room for small increases in the Permanent Collection, but no more.

We would like to find space for the Study Collection in the Museum building if possible. For some months past, we have had the use of a small duct room in the back of the sixth floor. This space could easily be arranged to take care of the entire Study Collection and I hope that this can be worked out.

It would be most unfortunate to have to use the seventh floor space for both the Permanent and Study Collections. Items would be so crowded that proper care of them would become impossible and their availability for students and for loans would become the same difficult problem that it was when we had space in 681 Fifth Avenue.

E K

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1. D

THE MUSEUM OF MODERN ART

Date January 29, 1948

cc: Alfred H. Barr, Jr. ✓
Wood Warren

To: Mr. Edgar Kaufmann

cc: Miss Ulrich

Re: _____

From: Mr. Barr

Dear Edgar:

Going through my files I find a copy of a memorandum of December 31 from Miss Ulrich to you in which she suggests that you were awaiting some decision from me before clearing the space on the 5th floor of 21 West 53 Street. I thought that we had gone over this together and that I had no more responsibility for decisions. Let me know if I am wrong and what I can do so that we can get this space clear.

Dictated by Mr. Barr
and signed in his absence

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

Date: December 31, 1947

cc: Alfred H. Barr, Jr. ✓
Rand Warren

To: Edgar Kaufmann

Re: _____

From: Ione Ulrich

Dear Edgar:

There are still some industrial design objects in the rear room of the fifth floor of 21 West 53 Street. We are very anxious to have this space cleared, and I understand that these objects belong to the collection and you are awaiting a decision from Mr. Barr before releasing the room.

Could I suggest that rather than hold up the room, the questionable items be set apart in the industrial design store room on the seventh floor.

I would appreciate hearing from you as soon as possible.

THE MUSEUM OF MODERN ART

Date: December 31, 1947

To: Mr. Barr ✓
Mr. D'Harcourt
Mr. Sweler
From: Edgar Kaufmann, Jr.

With your approval, I would like to send the attached articles to their foreign editorials.

16

?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A. 180

I.D.

THE MUSEUM OF MODERN ART

Date March 11, 1948

To: Mr. Barr ✓
 Mr. d'Harnoncourt
 Mr. Wheeler

Re: _____

From: _____
 Edgar Kaufmann, Jr.

With your approval, I would like to send the attached to The New Yorker in answer to their current editorial.

E/K

P.S.
 I'm not serious; in case you worry about it.

white odorless Prest-Glass room in the Museum of Modern Art. The Modern has a rather dreadful knack of giving an oversoul to a rip-saw and imbuing the future with undigested beauty. The blood pounded in our temples as we stared at a diagram of a gorilla's paw and heard the bells of St. Thomas, next door, scattering "Lead, Kindly Light" into Fifty-third Street. As far into the future as we could see, there were only perfect handles. Man, the sign said, has achieved dominance through brain and hand, but his hand is still wrapped around the most outrageous old surfaces - plain old suitcase handles, plain old canoe paddles, plain old telephone receivers. No shape to anything the hand slips around unless you want to count a woman's waist. Fitted with the new Lamb Wedge-Lock Handle, your stewpot, your golf club, your castrating knife will take on new meaning. Fatigue and strain noticeably reduced.

(....continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The New Yorker March 13, 1948

The Talk Of The Town

Too often when you lift something, your hand clutches an unsuitable shape. Seize any teapot, tennis racket, or oxyacetylene blowpipe, and what have you got? A plain handle. Your own marvellously curved digits are wrapped around an unmolded surface, stresses and strains all wrong, and the tea (or oxyacetylene gas) nothing but an awkward struggle. Happily, this state of affairs is about to end. A man named Thomas Lamb has invented a handle consistent with America's destiny, a handle to fit the hand. Soon you will be lifting something - a coal shovel, a machete - and your cunning digits will enfold the new Lamb Wedge-Lock Handle, designed to meet the human grasp as intimately as an ice skater's tights meet a cold leg.

We attended the unveiling of the Lamb handle last week in a small, white odorless Prest-Glass room in the Museum of Modern Art. The Modern has a rather dreadful knack of giving an oversoul to a rip saw and imbuing the future with undigested beauty. The blood pounded in our temples as we stared at a diagram of a gorilla's paw and heard the bells of St. Thomas, next door, scattering "Lead, Kindly Light" into Fifty-third Street. As far into the future as we could see, there were only perfect handles. Man, the sign said, has achieved dominance through brain and hand, but his hand is still wrapped around the most outrageous old surfaces - plain old suitcase handles, plain old canoe paddles, plain old telephone receivers. No shape to anything the hand slips around unless you want to count a woman's waist. Fitted with the new Lamb Wedge-Lock Handle, your stewpot, your golf club, your castrating knife will take on new meaning. Fatigue and strain noticeably reduced.

(...continued)

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The New Yorker

-2-

Too often when I read the Talk of the Town I read some one who's missed
 We can report that the Lamb looks like any other handle except that
 the boat
 it is grooved to take thumb and forefinger and is a bit thicker in some
 And can't manage to keep afloat
 places than in others. It looks like a handle that has softened in the
 Some one who is a Yankee-fun and wants that the Dodgers their heads
 hot weather, been used, and then hardened again in the cold. The Modern
 should feel trapped.
 always does things up brown, and there was a wall with projecting Wedge-
 Perhaps his upper bridge has snapped?
 Lock handles, where you could push with a Wedge-Lock handle, pull with a
 Or perhaps, he may have an acute attack of intestinal distress
 Wedge-Lock handle, and twist with a Wedge-Lock handle. People gravely
 Which source one on anything likely to be applicable to the public, i.e. women.
 pushed, pulled, twisted. The handles soon grew sweaty and gave us a queer
 It is a mighty curious psyche
 feeling of the New Sweat. When your hand is around a Lamb, it feels almost
 That finds overpuls in the New Sweat and a combination of women's veins
 too good - a little too pat, you might say. Also, it gives a slight trapped
 and contrasting knives in a small white odorless room - is this lynch?
 sensation, as when you grasp a bowling ball.
 I think Mr. Whoeverthis should come out of his doghouse
 The handle is in production and you will soon be meeting up with it
 And stop barking long enough to enjoy Lamb handles that work well and
 if you are the sort of person that ever takes hold of anything. We found,
 have tea done up brown with us in our sabbie and also-i-simee simee
 on trial, that the handle has one disadvantage: unless you seize it in the
 or perhaps the nearest doghouse.
 right place, you're out of the groove and might as well have hold of the
 wrong end of a gimlet. We strongly recommend, though, that the Brooklyn
 Dodgers look into it and try a Lamb Wedge-Lock bat handle. If the claims
 mean anything, it ought to add a hundred feet to any clean drive. Might
 mean the pennant.

We rode home, after the unveiling, in a crosstown bus, wedged in and
 hanging fast to an old, unmolded metal strap. Our palm resented every inch
 of the journey. Hardly anyone in the bus seemed truly happy.

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THE MUSEUM OF MODERN ART

Too often when I read the Talk of the Town I read some one who's missed
the boat
And can't manage to keep afloat
Some one who is a Yankee-fan and wants that the Dodgers their hands
should feel trapped.
Perhaps his upper bridge has snapped?
Or poorman, he may have an acute attack of intestinal stassen
Which sours one on anything likely to be agreeable to the public, i.e. massen.
It is a mighty curious psyche
That finds oversouls in the New Sweat and a combination of women's waists
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And stop barking long enough to enjoy Lamb handles that work well and
have tea done up brown with us in our mobble and alum-i-nium aulae
or perhaps the nearest groghouse.

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

THE MUSEUM OF MODERN ART

Date December 3, 1947

To: Mr. Edgar Kaufmann
 From: Mr. Barr

Re: _____

I understand that there will be no Coordination Committee meeting this week and holiday will allow you to give a little extra thought to this suggestion for an exhibition on which I would like to be experimental. I think your idea of an exhibition for this new handle is interesting but I would need to have some kind of visual material before giving an opinion. Can we see a handle or photographs of it. Lamb, you know the possibilities. His handle is already in use in various grades and on various industrial machines; it will appear on a large number of products. In spite of the fact that this handle is a fixed three-dimensional design, it has been granted a mechanical patent by the U.S. Patent Office.

After viewing Mr. Lamb's material and considering it for several days, I feel fairly sure that his design is a fundamental piece of engineering form which will take a whole new approach to the design of that vast quantity of objects which need handles. Intrinsicly not as good display material as the Eames' furniture, I think this handle is just as important a design innovation and I'm sure that the developments and research which led to its precise and entirely original shape lend themselves to simple dramatic exposition, which can be then pointed up by a variety of applications. Lamb's claim that these handles will materially change conditions of fatigue and strain in industry and in everyday tasks, seems to me evidently true and his whole approach to the problem is one which contrasts strongly to the usual sales appeal process of the average industrial designer.

I find three reasons for believing that we should put on an exhibition of the development and application of this patent: first, because it could be a concise exposition of what design research should be; secondly, because the design promises to affect human activities widely and fundamentally; and thirdly, because it leads to new visual factors in the appearance of a large number of objects.

In some of its applications, the Lamb handle has already achieved a considerable beauty; in other applications, it is somewhat less satisfactory. I think these differences can be taken account of in the show and our primary interest in fine design maintained.

Σ 1<

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

c.c. Mr. d'Harnoncourt
 Mr. Barr ✓
 Mr. Johnson

Date November 24, 1947

To: Mr. Wheeler

Re: _____

From: Mr. Edgar Kaufmann, Jr.

I understand that there will be no Coordination Committee meeting this week and I hope the holiday will allow you to give a little extra thought to this suggestion for an exhibition - one which I would recommend in place of the experimental furniture show submitted some weeks back:

I recently went to see Mr. Thomas Lamb, an industrial designer whose new patent handle has begun to appear on the market. I spent the afternoon with Mr. Lamb, going over the research which led to his patent and acquiring information about its future possibilities. His handle is already in use in consumer goods and on various industrial machines; it will appear on a large number of products. In spite of the fact that this handle is a fixed three-dimensional shape, it has been granted a mechanical patent by the U.S. Patent Office.

After viewing Mr. Lamb's material and considering it for several days, I feel fairly sure that his design is a fundamental piece of engineering from which will flow a whole new approach to the design of that vast quantity of objects which need handles. Intrinsicly not as good display material as the Eames' furniture, I think this handle is just as important a design innovation and I'm sure that the developments and research which led to its precise and entirely original shape lend themselves to simple dramatic exposition, which can be then pointed up by a variety of applications. Lamb's claim that these handles will materially change conditions of fatigue and strain in industry and in everyday tasks, seems to me evidently true and his whole approach to the problem is one which contrasts strongly to the usual sales appeal process of the average industrial designer.

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Σ 1 <

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IND. DES.

THE MUSEUM OF MODERN ART

Date November 26, 1947

To: Mr. Kaufmann

Re: House Beautiful

From: Mr. Barr

article to Trustees

Dear Edgar: I think the attached letter is excellent. I am not sure about the first sentence of the second paragraph and also think you might consult Rene for strategic phrasing.

a show in the last week furniture competition. You do not say when the subject is to be held. There is always a chance that I may be stored, but I suppose you will have an alternate lined up.

Let me assure you, also, that if for any reason you prefer to replace me, do not think you will hurt my feelings.

Sincerely,

of experience in retailing and a seventh juror will be selected because of his exceptional knowledge of recent technological developments. We hope that the following people will serve as jurors beside yourself: Rene d'Harnoncourt, Mies van der Rohe, Gordon Russell, Mrs. Mary Roche and Hugh Lawson. Another juror remains to be selected and I will let you know as soon as we have for AHB:mcord in connection with this.

Yours sincerely,

Edgar

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York 19, N.Y.

EH:ap

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IND. DES.

THE MUSEUM OF MODERN ART

NEW YORK 19

Date November 17, 1947

1304 STREET
TELEPHONE: CIRCUS 8-8700
CABLES: MODERNART, NEW-YORK

DEPT **To:** Mr. Edgar Kaufmann

Re: November 13, 1947

From: Mr. Barr

Dear Alfred:

Dear Edgar:

I hope I may have your formal acceptance to this invitation to serve as a juror in the low-cost furniture design contest, which you know we have undertaken. This is to assure you that I will be very glad to serve as a juror on the low cost furniture competition. You do not say when the judgment is to be held. I look forward very much to the help that you can give us in guiding this important effort. There is always a chance that I may be abroad, but I suppose you will have an alternate lined up.

Let me assure you, also, that if for any reason you prefer to replace me, do not think you will hurt my feelings. Sincerely, jurors will be selected because of their experience in furniture, another because of experience in retailing and a seventh juror will be selected because of his exceptional knowledge of recent technological developments. We hope that the following people will serve as jurors beside yourself: Rene d'Harnoucourt, Elio van der Koohe, Gordon Russell, Mrs. Mary Roche and Hugh Lawson. Another juror remains to be selected and I will let you know as soon as we have a word in connection with this.

Yours sincerely,

Edgar

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York 19, N.Y.

EH:ag

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

November 13, 1947

DEPARTMENT OF INDUSTRIAL DESIGN

Dear Alfred:

I hope I may have your formal acceptance to this invitation to serve as a juror in the low-cost furniture design contest, which you know we have undertaken. I look forward very much to the help that you can give us in guiding this important effort.

You would be one of three jury members appointed because of their interest in - and knowledge of - the problems of design. Two other jurors will be selected because of their experience in furniture production, another because of experience in retailing and a seventh juror will be selected because of his exceptional knowledge of recent technological developments. We hope that the following people will serve as jurors beside yourself: Rene d'Harmoncourt, Mies van der Rohe, Gordon Russell, Mrs. Mary Roche and Hugh Lawson. Another juror remains to be selected and I will let you know as soon as we have further word in connection with this.

Yours sincerely,

Edgar

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York 19, N.Y.

EK:as

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IND. DES.

THE MUSEUM OF MODERN ART

Date October 6, 1947

To: Mr. Barr

Re: Industrial Design Permanent
Collection.

From: Mr. Edgar Kaufmann, Jr.

Dear Alfred:

The objects which I think might be considered for the permanent collection are now all assembled in the seventh floor storeroom. It does not look to me like a good exhibition unless we add some variety from the study collection.

Mrs. Segy will gladly take you up or give you a key, whichever you prefer.

Kerwin Kaufman

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IND. DES.

THE MUSEUM OF MODERN ART

Date October 29, 1947

To: Mr. Herwin Schaefer

Re: Hand billboard for Advertising

From: Mr. Herwin Schaefer

Art show

Dear Mr. Schaefer:

Go ahead and use the 24-sheet version for the American Advertising show. It is much too big for the museum to use anyway, especially as we have a small version. It is a 24 sheet version of the poster in your office.

Would you be kind enough to let me know whether you wish to have the large version in the collection, or whether I may use it in the show? The material in this show must be considered expendable because it is going to circulate in Europe and we do not know in what condition it will come back - if at all.

Herwin Schaefer

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THE MUSEUM OF MODERN ART

Date: October 28, 1947

To: Mr. Barr

Re: Rand Billboard for

From: Herwin Schaefer

Advertising art show

We would like to include a full size billboard by Paul Rand for Coronet in the American Advertising Art Show. We have one here in the Museum which Mr. Wheeler got from Mr. Rand, but which has never come up before the Committee and which has never been brought to your attention. It is a 24 sheet version of the poster in your office.

Would you be kind enough to let me know whether you wish to have the large version in the collection, or whether I may use it in the show? The material in this show must be considered expendable because it is going to circulate in Europe and we do not know in what condition it will come back - if at all.

Herwin Schaefer

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IND DES.

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

47915-36

FOR RELEASE WEDNESDAY, SEPT. 17, 1947

MUSEUM OF MODERN ART OPENS 1947 USEFUL OBJECTS EXHIBITION

One hundred objects of fine design, ranging in price from a black plastic tumbler at 25 cents to a pottery bowl at \$100, have been selected by the Museum of Modern Art, 11 West 53 Street, for the 1947 version of its annual Useful Objects exhibition, which will be held on the third floor of the Museum September 17 through November 23. For this year's exhibition--entitled One Hundred Useful Objects of Fine Design 1947--the number of items has been narrowed to make the choice more selective, and the price range extended to afford greater variety in the objects shown.

The exhibition, selected by Edgar Kaufmann, Jr., Director of the Museum's Department of Industrial Design, has been especially installed by Mies van der Rohe, internationally famous architect, in conjunction with his one-man exhibition which opens simultaneously. All of the items shown in the Useful Objects exhibition are for sale in retail shops and stores in New York and other parts of the country. Wherever these objects are displayed each manufacturer is permitted to distinguish his object with the phrase: "Selected by the Museum of Modern Art as One of the Useful Objects of Fine Design 1947."

In commenting on the exhibition and its purpose Mr. Kaufmann has said:

"Every so often the Museum of Modern Art selects and exhibits soundly designed objects available to American purchasers in the belief that this will encourage more people to use beautiful things in their everyday life. This year 100 objects priced up to \$100 were selected from the best modern design now available to American consumers. The Museum of Modern Art has held similar exhibitions since 1938. This year for the first time the number of entries was restricted and the price limit raised steeply. These two changes were made to permit greater variety within stringent standards of design. No preference is given to a special material or price. Emphasis is laid on objects of everyday use.

"Certain handmade pieces here are unique or available only in small numbers, yet they typify large groups of items that can be bought in many shops throughout the country. Swedish glassware and handmade pottery from California are good examples of such things. They are shown here along with machine-made aluminum pots and plastic dinnerware because both groups demonstrate the application of sound modern design to objects of daily use."

In this year's exhibition, furniture plays a more prominent role than formerly. Charles Eames, who was given a one-man furniture exhibition at the Museum in 1946 will be represented by a molded plywood screen, chair and dining table. Alvar Aalto, who in

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1938 had a one-man show at the Museum, is the designer of three pieces-- an arm chair, a two-tier table, and a wall desk--imported from Sweden as his furniture is no longer manufactured in the United States. Other furniture includes a hanging metal kitchen cabinet and a radio by Raymond Loewy Associates, a table-bench and ottoman by Hendrik van Keppel, and Edward J. Wormley's flip-top table. In ratio to its size, a "stacking" chair of black-painted aluminum tubing with canvas back and seat designed by Jack Heaney is undoubtedly the lightest object in the exhibition--4 pounds, 4 ounces. Half a dozen of these chairs stacked one on top of another would weigh not much more than an ordinary side chair.

To encourage importers to bring into this country useful objects of superior design the exhibition shows a number of foreign make. Among these are an Italian glass bowl and two sets of glass tumblers, glassware from Sweden, Holland, Czechoslovakia, and Austria and dinnerware of undecorated porcelain comes from Limoges, France. Notable among the domestic objects is the new plastic dinnerware. From Langbein come large bowls of opaque plastic in black or white and black or white dinner plates. Dinnerware of an opaque heliotrope blue designed by Jon Hedu is extremely heavy with bevel-edged plates, bowls, and saucers. A black plastic tumbler designed by Thomas Higgins has the advantage of a heavy base rounded on the inside and flat on the outside.

Among the miscellaneous objects is a uniquely modern stamp box from Cartier, Inc. Within the severely simple case of sterling silver are three spokes for spools of stamps which can be played out through narrow slits in the side of the box without lifting its lid. The interior of this extremely elegant, practical stamp box is gilt-washed. Something new in the design and use of material is offered in P.E. Camerer's Lazy Susan, its top a 20-inch clear glass disc set to turn on a ball-bearing metal base. Also included are lamps, textiles, bean pots, wooden bowls and platters, vases of glass, pottery and pewter, mixing bowls of aluminum, carving and steak knives, stoneware, a stainless steel pitcher, black metal barbeque fork, and an ice cream spade of chrome steel.

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IND. DESIGN

THE MUSEUM OF MODERN ART

Mr. Barr ✓
Mr. Warren
Mr. D'Amico
Mr. Amberg

Date June 20, 1947

To:

Re: _____

From: Mr. Edgar Kaufmann, Jr.

The fine white china dinnerware designed by Eva Zeisel for the Castleton China Co. which the Museum showed last year has been off the market for many months. A complete service for twelve (almost entirely unused) has been offered to us for private sale at the original retail price which adds up to \$478.00.

If you or anyone you know wish to see the itemized list of this set, we would be glad to show it to them. If no information is received a week from this memo, it will be assumed that no one is interested in purchasing this set.

The owner will not be interested in offers to buy parts of the set and the only way this could be accomplished would be by private agreement among staff members who would divide it to their satisfaction.

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IND. DESIGN

THE MUSEUM OF MODERN ART

Date May 14, 1947

To: Mr. Edgar Kaufmann, Jr.

Re: Loan to the Philadelphia

From: Mr. Barr

Art Alliance

Dear Edgar:

Answering your memo of May 12 about the Art Alliance's request, I would confirm our telephone conversation to the effect that we should not give a final refusal to the request but should point out that the Zeisel china is not available and that since our pieces are now irreplaceable we prefer not to lend them.

SK

This request would involve loan of objects from the permanent collection. This collection is not directly replaceable. Do you believe we ought to do it? I agree, feel that the Zeisel china is not available at the moment at all and we would not be able to replace it in any way at best.

To: Mr. Edgar Kaufmann, Jr.
 From: Mr. Barr

Re: Attached request from the Philadelphia Art Alliance

Date May 14, 1947

THE MUSEUM OF MODERN ART

I want the heading
 set up at the
 for the
 myself,
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 want that they say
 in the near future

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THE MUSEUM OF MODERN ART

Date May 12, 1947

To: Mr. Barr

Re: Attached request from the Philadelphia Art Alliance

From: Mr. Edgar Kaufmann, Jr.

This request would involve a loan of objects from the permanent collection. This chinaware is not currently replaceable. Do you believe we ought to do it?

I myself feel inclined against it, since the chinaware is not available to the public. Florence Forst's work is not available at the moment at all and we would be able to fill their request only half way at best.

EK

3. That the Registrar then be responsible for the routine listing, insuring and care of the collection, just as in the case of other all other sections of the Museum Collection.
4. That a mimeographed list be made, *until once be printed*
5. That photographs of the objects or at least the more important of them, be taken or collected and bound in loose-leaf *in* albums; one copy of each would be in the Registrar's office, the other in the Library for the use of the public in ordering photographs.

I am sending copies of this memo to Miss Ulrich, Miss Dudley, Mr. d'Harnoncourt, Mr. Warren, for any comment that they may wish to make.

I will make an appointment with you in the near future to go over the material.

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IND. Des.

THE MUSEUM OF MODERN ART

Date May 5, 1947

To: Mr. Edgar Kaufmann

Re: Participation in

From: Mr. Barr
Mr. Edgar Kaufmann, Jr.

International Textile Exposition

Dear Edgar:

I am sending you the attached for your information. Thanks for letting me see the attached documents. I would think it questionable that the leading fashion designers would be willing to select pictures which had influenced them. Even if they could. However, the Collection stands ready to cooperate.

Yours Loyally,

AHB/ob

3. That the Registrar then be responsible for the routine listing, insuring and care of the collection, just as in the case of other all other sections of the Museum Collection.
4. That a mimeographed list be made, *until once be printed*
5. That photographs of the objects or at least the more important of them, be taken or collected and bound in loose-leaf *insist* albums; one copy of each would be in the Registrar's office, the other in the Library for the use of the public in ordering photographs.

I am sending copies of this memo to Miss Ulrich, Miss Dudley, Mr. d'Harnoncourt, Mr. Warren, for any comment that they may wish to make.

I will make an appointment with you in the near future to go over the material.

AHB/ob

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THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Miss Dudley
Mr. d'Harnoncourt
Mr. Warren

Date April 30, 1947
April 9, 1947

To: Mr. Barr
From: Mr. Edgar Kaufmann, Jr.

Re: Care of Industrial Design
Proposal for Participation
Collection
in the International Textile
Exposition

Dear Stuart:
I am sending you the attached for your information.

I am very glad you wrote your note about the handling of your Department's collection. Miss Ulrich brought it up at the Coordination Committee meeting yesterday morning.

I feel that the administrative responsibility for the care of objects in your Department has not been very clear. I don't try to unravel the past, but propose now:

1. That the objects be carefully needed out by you, myself, and possibly Phillip — she was originally responsible for the inclusion of some of them.
2. That that as they should then be registered in a regular section of the Collection in Miss Dudley's office.
3. That the Registrar then be responsible for the routine listing, insuring and care of the collection, just as in the case of other all other sections of the Museum Collection.
4. That a mimeographed list be made, *until once be printed*
5. That photographs of the objects or at least the more important of them, be taken or collected and bound in loose-leaf *insist* albums; one copy of each would be in the Registrar's office, the other in the Library for the use of the public in ordering photographs.

I am sending copies of this memo to Miss Ulrich, Miss Dudley, Mr. d'Harnoncourt, Mr. Warren, for any comment that they may wish to make.

I will make an appointment with you in the near future to go over the material.

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IND. DES.

THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Miss Dudley
Mr. d'Harnoncourt
Mr. Warren

Date April 30, 1947

To: Mr. Edgar Kaufmann, Jr.

Re: Care of Industrial Design

From: Mr. Barr

Collection

Mr. Edgar Kaufmann, Jr.

Dear Edgar:

Two occasions have come up recently which disturb me a great deal about the care of the Department's collection. I am very glad you wrote your memo about the handling of your Department's collection. Ione Ulrich brought it up at the Coordination Committee meeting yesterday morning.

I feel that the administrative responsibility for the care of objects in your Department has not been very clear. I shouldn't try to unravel the past, but propose now:

1. That the objects be carefully weeded out by you, myself, and possibly Philip -- who was originally responsible for the inclusion of some of them.
2. That what we keep should then be registered as a regular section of the Collection in Miss Dudley's office.
3. That the Registrar then be responsible for the routine listing, insuring and care of the collection, just as in the case of other sections of the Museum Collection.
4. That a mimeographed list be made, *until once be printed*
5. That photographs of the objects or at least the more important of them, be taken or collected and bound in loose-leaf albums; one copy of each would be in the Registrar's office, the other in the Library for the use of the public in ordering photographs.

I am sending copies of this memo to Miss Ulrich, Miss Dudley, Mr. d'Harnoncourt, Mr. Warren, for any comment that they may wish to make.

I will make an appointment with you in the near future to go over the material.

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THE MUSEUM OF MODERN ART

Date April 25, 1947

To: Mr. Barr ✓
c.c. Miss Ulrich

Re: _____

From: Mr. Edgar Kaufmann, Jr.

Two occasions have come up recently which disturb me a great deal about the care of the permanent collection of the department. Both at 681 and here in this building, I have found pieces of furniture stacked on top of each other without any protection between them, in such a manner that it is impossible for one piece not to damage the other. In one case, a table was piled diagonally across the corner of a cabinet.

I'm sure ~~that~~ if someone in the Museum were to rest the face of a painting against the edge of another frame that everyone would be horrified and amazed, just as they would be if bronzes were stacked horizontally on top of each other without any padding between. I know that it's difficult for the service staff to consider objects of daily use in the same terms as works of art, but so long as the Museum itself sees fit to collect them, I think we should insist on equal standards of treatment.

EK

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THE MUSEUM OF MODERN ART

Date April 29, 1947

To: Mr. Edgar Kaufmann, Jr.
 Mr. d'Harnoncourt
 Mr. Barr ✓
 Mr. Wheeler

From: Essy Buck *EB*

Re: _____

I am taking the liberty of replying for Miss Courter to your memorandum of April 28th concerning the circulating exhibitions catalog as I think many of the points can be cleared up quite easily.

I would like to reassure you that many museums, colleges and universities do take exhibitions from Part 2. The division is made according to size, price and type of material and is designed to prevent original material from being shown in galleries without adequate guards, fire protection etc. It does not in any way mean that museums are prevented from scheduling Part 2 shows. MODERN ROOMS OF THE LAST FIFTY YEARS has, in fact, since February 16th been scheduled in several large galleries - The Akron Art Institute, Ohio; Pennsylvania State College, Pennsylvania; J.B. Speed Memorial Museum, Kentucky and has been requested by three more colleges for next season.

As far as the illustration is concerned we have always assumed that within reason any photograph passed by the director of the exhibition for inclusion in the show would be suitable to illustrate the catalog. However, we are very sorry you do not concur with this particular choice and we will be glad to consult you in more detail in the future.

With regard to MODERN TEXTILE DESIGN, we have every intention of following up all the discussions we have had concerning the revision of this exhibition. This work is listed on our work schedule to take place in July when the exhibition will be back from its present tour, and, as we have previously agreed, we will of course depend on you to guide us.

With regard to the blurb now in the catalog, it was submitted to you for your approval and O.K. in January when the descriptive material was being put together. All the revisions which you made at that time have been incorporated in the catalog.

I am so sorry there has been this misunderstanding as it has always been our wish to work as closely as possible with the curatorial departments on the exhibitions which concern them, and we welcome all the help and cooperation which they will give us.

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THE MUSEUM OF MODERN ART

Date: April 28, 1947

s.c. Mr. Barr.

To: Mr. d'Harnoncourt
Miss Courter
Mr. Barr ✓
From: Mr. Wheeler

Re: April 28, 1947

Mr. Edgar Kaufmann, Jr.

Dear Mr. Rogers:

In forwarding the copy prints from our files to you, my attention was
I notice the new Circulating Exhibitions catalogue is divided into parts,
the first two indicating classes of users. The Industrial Design sections
of these seem entirely arbitrary; I feel sure that there are museums,
colleges and universities that would be glad to take our exhibition Modern
Rooms of the Last Fifty Years. I disapprove of the illustration chosen
from this show, it plays a minor role in the exhibit and is in no way
representative.

I also notice that Modern Textile Design is included although the Circulating
Exhibitions Department has on more than one occasion agreed with me that the
exhibition needs to be thoroughly revised. Such a revision has not been
made in conjunction with the Industrial Design Department and is not mentioned
in the blurb. I see no reason for arbitrary decisions of this kind being
made without consulting the curatorial department involved.

Edgar Kaufmann, Jr.
Director,
Department of Industrial Design

Mr. Myric Rogers
Director, Dep't. of Decorative Arts
The Art Institute of Chicago
Chicago 3, Illinois

Very
sincerely

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IND. DES.
THE MUSEUM OF MODERN ART

c.c. Mr. Barr. ✓

April 29, 1947

Dear Mr. Rogers:

In forwarding the copy prints from our files to you, may I continue our conversation about the problem of credits to the Museum which we trust you will include in your book? Most of the photographs should be credited individually, "Photo courtesy Museum of Modern Art, New York" as is our usual request. However, there are the photos reproducing objects in our collection, so marked on the back, and these should be individually credited, "Collection, Museum of Modern Art, New York" as requested by our Director of the Museum Collections, Alfred Barr. It would be a great help to us if you could inaugurate this system in reference to the collection of the Industrial Design Department.

With many thanks,

Sincerely yours,

Edgar Kaufmann, Jr.
Director,
Department of Industrial Design

Mr. Meyric Rogers
Curator, Dep't. of Decorative Arts
The Art Institute of Chicago
Chicago 3, Illinois

EK:as
attached

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IND. DES.

THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Miss Ward

Date April 24, 1947

To: Mr. Edgar Kaufmann

Re: Modern Rooms reprint

From: Mr. Barr

Dear Edgar:

Thanks for the reprint of Modern Rooms. I wish we could have it on sale at the desk. It is such a good job and does you and the Museum such credit.

AHB/ob

and there but the budget was not set up with that intention in mind and, in the average. One wonders, for instance, if the jury botched things up... Their

Now, in relation to the Versen lamp on the 5th floor and the Thonet chair: it is quite all right to replace the lamp with one from your collection, actually effecting a swap. As for the chair, I think a replacement should be purchased out of the purchase funds. It is true Mr. Warren has found a chair for the purpose but out of this year's budget we must furnish ~~and~~ the print room, including chairs. We also have a number of chairs that are in dreadful condition which should be discarded and replaced—a budget item. Therefore, I am sure you will realize that any chairs Mr. Warren is able to supply might better be used as these replacements instead of our actually giving up a good chair.

I have indicated payment for the Boston rocker out of purchase funds, assuming that you will eventually give me the date on which the Committee approves this acquisition.

I assume that Alfred will take up with you the procedure for your department's purchases.

I would like to know if you think such a reply *is* desirable.

IU:lcr

EF

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THE MUSEUM OF MODERN ART

cc: Miss Ulrich

Date April 2, 1947

To: Edgar Kaufmann, Jr.

Re: Boston Rocker

From: Mr. Barr

Dear Edgar,

Because of my own terrific jam of work until after the drawing show opens on the 16th, I would like to postpone our study of purchases for the Industrial Design Collection until after that date.

Purchases out of the purchase funds which have no relationship to the budget. If this inconveniences you, let me know.

Or, from items purchased out of the exhibition's budget for the exhibition's purposes and turned over to the collection upon conclusion of the exhibition.

We are, of course, not aware of office equipment being transferred to the collection. I think it is safe to take out of the purchase funds and there but the budget was not set up with that intention in mind and, in the long run, replacement would eventually be inevitable.

Now, in relation to the Versen lamp on the 5th floor and the Thonet chair: it is quite all right to replace the lamp with one from your collection, actually effecting a swap. As for the chair, I think a replacement should be purchased out of the purchase funds. It is true Mr. Warren has found a chair for the purpose but out of this year's budget we must furnish the print room, including chairs. We also have a number of chairs that are in dreadful condition which should be discarded and replaced—a budget item. Therefore, I am sure you will realize that any chairs Mr. Warren is able to supply might better be used as these replacements instead of our actually giving up a good chair.

I have indicated payment for the Boston rocker out of purchase funds, assuming that you will eventually give me the date on which the Committee approves this acquisition.

I assume that Alfred will take up with you the procedure for your department's purchases.

I would like to have if you think you can reply *10/11/47*

IU:lcr

EF

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THE MUSEUM OF MODERN ART

Date March 26, 1947

To: Mr. Barr
Mr. Edgar Kaufmann

Re: _____

From: Miss Ulrich

CC: Mr. Barr, Jr.

I have your two memorandums concerning purchases for the Industrial Design collection. The point I wish to make is this: the Industrial Design collection should not be built up out of items purchased out of the budget for furniture and equipment for daily office use. The Industrial Design collection is built up in two ways.

is devoted to an adverse criticism of the textile competition now on exhibit.

Purchases out of the purchase funds which have no relationship to the budget. The results are adversely compared to the Onondaga

Or, from items purchased out of the exhibition's budget for the exhibition's purposes and turned over to the collection upon conclusion of the exhibition.

We are, of course, not averse to office equipment being transferred to the collection if a replacement for that item is made out of the purchase funds. It is, of course, true that we probably could get along without an item here and there but the budget was not set up with that intention in mind and, in the long run, replacement would eventually be inevitable.

Now, in relation to the Versen lamp on the 5th floor and the Thonet chair: it is quite all right to replace the lamp with one from your collection, actually effecting a swap. As for the chair, I think a replacement should be purchased out of the purchase funds. It is true Mr. Warren has found a chair for the purpose but out of this year's budget we must furnish the print room, including chairs. We also have a number of chairs that are in dreadful condition which should be discarded and replaced—a budget item. Therefore, I am sure you will realize that any chairs Mr. Warren is able to supply might better be used as these replacements instead of our actually giving up a good chair.

I have indicated payment for the Boston rocker out of purchase funds, assuming that you will eventually give me the date on which the Committee approves this acquisition.

I assume that Alfred will take up with you the procedure for your department's purchases.

IU:ler

Handwritten signature
EF

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THE MUSEUM OF MODERN ART

Date April 3, 1947

To: Mr. Barr ✓
Mr. d'Harnoncourt

Re: _____

From: _____
Mr. Edgar Kaufmann, Jr.

In the March 24th issue of Maude K. Reilly's Art Outlook, the lead article is devoted to an adverse criticism of the textile competition now on exhibition downstairs. The results are adversely compared to the Onondaga fabric show at the Midtown Gallery and to the textiles inspired by the Metropolitan Museum art objects sometime ago.

Besides this, there is a criticism of the jury, including the manufacturer: "Surely, out of the thousands of entries received there were some far above average. One wonders, for instance, if the jury botched things up...Their failure indicates that the textile people had a powerful voice in the matter."

I believe it would be foolish to reply to the comparison with other efforts, even though those were exclusively for dress textiles. It would be perfectly possible to come to the defense of the jury by stating that there were few designs out of the many thousand received that could possibly have competed with those given awards, and that in fact, Mrs. Brunschwig acted in the jury almost entirely as a technical advisor who in no way dictated her taste to the others.

I would like to know if you think such a reply advisable.

EK

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THE MUSEUM OF MODERN ART

Date February 26, 1947

To: Mr. Barr

Re: _____

From: Mr. Edgar Kaufmann, Jr.

Dear Alfred:

This is the color system I saw. It didn't seem to me quite as corny as it sounds.

person a few days ago, and he and his advisors had no further changes to suggest.

This memo is merely to inform you that on receipt of Mr. Hopke's acknowledgement, this activity will form part of the Department's program, and will doubtless form the occasion for various requests from us addressed to you. Any suggestions and advice which may have occurred to you since the project was first discussed would be a welcome addition to our procedure at this time.

EK

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THE MUSEUM OF MODERN ART

An article

Date April 2, 1947

To: Mr. d'Harnoncourt
 Mr. Wheeler
 Mr. Abbott
 Mr. Barr ✓
 Miss Ulrich

QUANTACOLOR

Re: No-Sag Spring Competition

From: Mr. Edgar Kaufmann, Jr.

May, 1945. Issue

A copy of the final letter of agreement between the No-Sag Spring Company and the Museum has been sent to Mr. d'Harnoncourt's office. To it was attached a final draft of the announcement of the competition, in which are contained most of the responsibilities assumed by both organizations. Both the competition conditions and the budget are those which have already been approved by you, subject to minor technical changes suggested by Mr. Husted. Mr. H. Hopkes, Jr. the Manager of the No-Sag Spring Company went over the draft in person a few days ago, and he and his advisors had no further changes to suggest.

This memo is merely to inform you that on receipt of Mr. Hopke's acknowledgement, this activity will form part of the Department's program, and will doubtless form the occasion for various requests from us addressed to you. Any suggestions and advice which may have occurred to you since the project was first discussed would be a welcome addition to our procedure at this time.

EK

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An article
on
QUANTACOLOR
reprinted from the
May, 1945, issue
of
INTERIORS

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VAN GOGH'S "ZOUAVE" TYPIFIES THE RADIANT, FRESH COLORS OF QUANTA 1; THE HYDRANGEA IS ONE OF NATURE'S REPRESENTATIVES OF THIS FAMILY, WITH A QUANTACOLOR SLAT TAKEN FROM THE COLOR SCREEN BEHIND HER THE SKEPTICAL MODEL IS CHECKING ON NATURE FOR COLOR-RIGHTNESS. THESE COLORS ARE ALSO CALLED AGGRESSIVE.

COLOR FAMILIES DON'T MIX

THE MAGIC FIGURE FOUR PUTS ALL COLORS IN THEIR PLACE

IT SEEMS there was a Scotchman. . . . But that's another story. This one is about a Scotchman, H. K. Elcock, who from early youth gave his special attention to colors, their harmonies and disharmonies. And after years of observation he realized that all colors fall into four separate and distinct families, one family of colors being those of the morning light, one of noon light, the third of the late afternoon and the fourth of sunset. Above all, he found that nature never mixed the colors of one family with those of another, and that if those colors were mixed in man-made creations they resulted in unpleasing hybrids. This four-family color idea—which Mr. Elcock emphasizes is not his theory but a natural law and consequently infallible—is also based on the theory, fortified by research, that human vision reacts to color in only four different and distinct ways, each eye type showing a marked preference for one of these basic color families, or palettes. Of course, since our vision is one of the intricacies of our intricate human system,

SHE'S AS MODERN AS TOMORROW, BUT BEING A GOOD MODEL SHE'S INTERPRETING THE RENAISSANCE MOOD OF THE QUANTA 2 COLORS IN HIS PAINTING OF "THE SISTERS." EXACT DUPLICATES OF THE LILAC'S COLORS—BLOSSOMS, FRESH AND FADED, STEMS, LEAVES AND ALL—ARE FOUND IN THE COLOR SLATS OF THIS QUANTA.



it has a lot to do with our individuality, our emotional and physical reactions—but that leads us into the Freudian jungle. And in this article we're determined to resist that tempting byway and stick to plain facts about color.

FROM THEORY TO PRACTICE

The Quantacolor Associates in New York claim to have done just that. They have used Mr. Elcock's findings to set up a Quantacolor yardstick, based on this natural breakdown of color into four families—or quantas, as they call them. The yardstick, they say, will eliminate many a headache in assembling color. It can be relied on to save time in correlating color and design, and to save money by doing away with those subtly-wrong color schemes that just won't sell. Not that any one designer or artist will mix the colors of different families. But modern production methods frequently use several artists on

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BREATHING SPACE AND WIDE HORIZONS ARE GRANT WOOD'S FAVORITE THEMES—NO WONDER HE PAINTED IN THE SPACIOUS THIRD QUANTA COLORS. IN CASE YOUR EYES OR YOUR BOTANY ARE NOT UP TO SCRATCH, THOSE ARE BLUE FLAGS THE MODEL IS SO HAPPY ABOUT, PERHAPS BECAUSE THEY'RE SUCH GOOD REPRESENTATIVES OF THIS QUANTA.

AND WITH A "CARRAMBA!" WE COME TO THE FOURTH QUANTA. HERE EXEMPLIFIED BY RIVERA AND HIS RICH, MELLOW, DEEP COLORS. RHODODENDRONS AREN'T ESPECIALLY MEXICAN, BUT THEY DON'T HAVE TO BE—THEY BELONG TO THE RIGHT FAMILY AND THAT'S ALL THAT COUNTS. WE MEAN THE FOURTH COLOR FAMILY, OF COURSE.



one design or layout. Each artist may have a different color affinity, use the colors of his own family, and the work as a whole will result in a color-hybrid. Or as Mr. Elcock calls it, the Fifth Column of Color.

COLOR PREFERENCES AND PERSONALITY

According to his theory, all of us, whether decorators, designers, artists, or mere laymen, show an innate preference for and adherence to only one of these color families, and this adherence governs our likes and dislikes, our choice of styles and our creative output. Consequently he, or anyone, can foretell a designer's or decorator's general approach without seeing his work, merely by finding out his color affinity. This is not a form of legerdemain, nor is it extra-sensory perception. It is the sum total of knowledge gained from years of careful observation and painstaking color analysis and color classification of thousands of designs and of the works of the world's

great painters, decorators and couturiers. He found that any artist, when uninhibited by extraneous considerations, works exclusively in the colors of only one palette, and that his or her creative style is unalterably tied up with this innate color preference. If, for example, the paintings of Rembrandt, who worked in the rich, mellow and glowing colors of the fourth quanta, were to be reproduced in the vibrant, sharp, dry second-quanta colors of Michelangelo they would result in intolerable hybrids, because the style of each of these painters was governed by his own natural quanta.

Likewise, the creations of a Schiaparelli, beautifully integral in the heavy, rich colors of her quanta (the same as Rembrandt's), prove dismal failures when copied in the colors of a quanta alien to her own. The same holds true when Chippendale or Sheraton designs, which naturally belong in the third quanta of cool sparkling, airy colors, are combined with, say, the sombre hues of the fourth quanta.

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FOR IMMEDIATE REFERENCE

By way of making the Quantacolor yardstick visually and practically available, the Quantacolor Associates have created four large double-panels of removable, narrow slats, as shown in the photographs (pages 56 and 57). It is of course impossible to convey in these pictures the impact of the color variety represented by these series of slats, each one of a pure color, each one differing from every other one. There are a hundred slats in each of the four quantas, and the display as a whole embodies all the variations of the primary colors, reassorted, and reclassified for instant use in harmoniously correlating color and design. The color variations from spectrum to spectrum are subtle, yet the difference becomes immediately—and unpleasantly—apparent when a slat of one quanta is held alongside a slat of similar color in another quanta.

THE QUANTA CLASSIFICATIONS

QUANTA-1, the quanta of Van Gogh, Vermeer, Raphael, H. C. Christy—embodies the radiant, fresh, aggressive colors; even the palest tones have the same warm quality of the strong royal blues and scarlets. When these colors are used in a cold, dark room they can work near-miracles of brightening up. They combine particularly well with baroque furniture, compact and comfortable. Designers and decorators with an affinity for this quanta will always tend to centralize and carefully balance their creations.

QUANTA-2, the vibrant, sharp, dry colors of Renoir, Michelangelo, Cezanne, Sargent. Used in an interior with too many protruding angles they tend to soften and smooth out the sharpnesses. Their "atmospheric" quality acts as an equalizer and neutralizer. Working in this quanta, a decorator will most frequently create trim, firm interiors, decorous but not ornamented, and use modern furniture. Designs will be flowing and nonchalant, and preferably in ribbed materials, such as failles.

QUANTA-3, the cool, sparkling, clear colors of Grant Wood, Botticelli, El Greco. These colors lend perspective and give a small room a more spacious feeling. They are restful and soothing colors. The decorator in this quanta will arrange pieces in relatively angular—almost triangular—effects, make use of Chippendale and Sheraton, and adopt elongated patterns. These airy colors combine particularly well with glass and silver, laces and nets.

QUANTA-4, the rich, mellow, deep, luminous colors of Rivera, Rembrandt, Gauguin, Maxfield Parrish. The furniture for interiors designed in this quanta will be of a heavy richness, arranged in seemingly haphazard manner, giving a well lived-in feeling of luxurious comfort. The decorator tends toward heavy background treatment, suggesting depth.

RETAILING WITH THE QUANTACOLOR CODE

The colors in the four quantas have been coded by the Quantacolor Associates. They frequently use the code in retailing when a store calls on them to reassert its merchandise and designate it by quantas. This quanta coding enables the store's buyers to assemble harmonies of color and style in a minimum of time and with a minimum of doubt and confusion. And it helps the sales people in advising customers to make selections of home furnishings and wardrobes. Bloomingdale's in New York, for instance, uses this Quantacolor yardstick in merchandising; Mar-

shall Field in Chicago have Quanta-coded some of their merchandise. Scruggs-Vandervoort-Barney, Inc. in St. Louis have even redesigned their drapery and upholstery department, and now code, break down and display all their fabrics and home furnishing accessories by quantas. To facilitate this, the merchandise is arranged in four quarters of a large circle, the hub of which consists of the four double-panels of the Quantacolor yardstick. This arrangement permits all the merchandise to be on display in harmonizing groups. Each quanta grouping has a small cabinet with sliding trays on which are attached samples of everything that has been quanta-coded, fabrics, carpets, woodwork and wallpaper, thereby presenting a complete, coordinated—and foolproof—color selection.

Package designers, fabric designers, and many display people employ the Quantacolor Associates regularly to advise them in correlating patterns and colors. Frequently a mysteriously slow-moving pattern, upon Quantacolor analysis, will be found to contain perhaps one color from a quanta alien to the rest of the pattern. This color, though it might be a minor one, will render the entire pattern unpleasing to the eye. Taken out, or changed to one of the same quanta, it will give the pattern new eye appeal. And this is true not only of patterns, but of furniture, as was demonstrated in the case of three sofas, which a large store found impossible to sell, even after several mark-downs. Quantacolor Associates were called in and found that fabric color and texture were in Quanta-4, whereas the Chippendale frame was in Quanta-3. They had the store provide three other frames of the same design, cover them with Quanta-3 fabrics, and put them on sale at the original selling price of the first sofas. The three new pieces were sold almost immediately at the high prices, while the hybrid sofas, on display nearby at marked-down prices, remained unsold.

DESIGN CHECKUP

Industrial designers frequently send spot-jobs to the Quantacolor Associates for precautionary check-ups. At present Quantacolor are acting as regular color consultants for five industrial designers. But strangely enough, only two of these designers are willing to admit it. Not only that, but they use the Quantacolor name as an added selling point in their work. The other three designers, wanting to appear all things to all men, insist on Quantacolor remaining entirely anonymous. What makes an industrial designer so know-it-all and afraid to admit that he makes use of the aid of experts is quite beyond our "quanta." The fastest growing field of industrial design—that of airplane and Pullman car interiors—is now consulting Quantacolor. Here, where space is at a premium, the Quanta-3 colors have been found to give the much sought-after feeling of spaciousness. It's interesting to note that the colors of this quanta also were used recently in a successful experiment in industrial fatigue. Lathes in a war plant were painted in the restful Quanta-3 colors, and they have proved to have a soothing effect on the jangled nerves of their operators.

One of the most recent adherents to the Quantacolor theory is a well-known furniture designer who has just completed one of five model houses for Mayfair in Albany. In order to make sure that all his color schemes are in harmonious correlation he has asked Quantacolor Associates to double-check them. Being a good designer, his color schemes were right by instinct, but now he knows that they were right by nature's law.

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Industrial

THE MUSEUM OF MODERN ART

Mr. Barr ✓
Mr. d'Harnoncourt
Mr. Wheeler
Mr. D'Amico
To: Mr. Johnson

Date: February 3, 1947

Re: What is Modern Design

From:
Mr. Edgar Kaufmann, Jr.

I am enclosing a rough draft of the text which I thought might be suitable for the publication, "What is Modern Design?" The text should be visualized as the first of three parts into which the booklet would be divided. It would be followed by large illustrations of good modern design, analyzed in the light of principles described in the first section. The final section would be a comparative, historic chart running through the last one hundred years. Parallel columns in this chart would be assigned to design, art, engineering, science, history and literature. The final column might contain general comments. By entering significant developments in each field in line with its approximate date, it would become possible to correlate modern design development with general cultural activities of the period.

I believe that these three divisions, namely: general premises, analyzed examples and cultural correlations will be a simple form for people to follow. The historical comparisons are really helpful, yet fitting them into the general text would make it too cumbersome.

I would be grateful for your comments. At a later date, I would like to bother you with a more complete draft of the actual book with examples for the central section, of course the most important part of the book.

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WHAT IS DESIGN?

is two things at once - a way to fulfill human needs and a way to express human reactions (ideas, feelings).

Each man-made object is designed. Someone, alone or with helpers, had to use judgment and skill to make it as you see it. A pencil is designed to be practical, a ring to be decorative. It is up to a designer to see that such things work well, each in its own way.

As far back as the stone age men realized that design was more than a way to make things work well, that it was a very potent way for one person to say something meaningful to another, a kind of language. That is still so today: a potter in New Jersey can tell a good deal about a potter in China by looking at his work - design, unlike words, needs little translation. The Jersey potter can surmise how the Chinese potter worked, but he can also guess something about him as a person, was he strong or subtle, carefree or tradition-bound. Even people who know nothing of how a thing is made, sense the mood that underlies its design. The choice of materials, the degree of elaboration, the combination of colors, tell a story of the world for which the design was made and the people who made it.

When you look around you, at home or in a bus, design is there, speaking its language to you. Can you understand it freely and easily? Can you pick and choose among designs, know which are, so to speak, talking slang, which reciting poetry, which are handing you a line? Through design you will be able to see the world around you more clearly; even people far away or long dead become more understandable and likeable if you find out the (real) human qualities they have put into their designs.

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WHAT So design is two things at once - a way to fulfill human needs and a way to express human (reactions (ideas), feelings).

Our own times, our own way of life are the strongest proof that ideas affect needs. We are experimenting with two ideas the needs would be entirely different. You may need a chair, but a king needs a throne; because your ideas differ about the surroundings can be understood and put to use by means of in-relationship of yourselves to other people, the designs of the vestigation and invention. The second is that you in the same constructions you use to sit on will be very different.

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Inseparable as they are, these two qualities of design, venturesome ideas underlie our laws, our science, our comforts need and expression, have developed special activities where each in turn predominates. Design for need is called engineering, tasks in old ways - compare a silver of obsidian, a knife - design for expression, art. In this booklet we will not examine Damascus, your stainless steel pocket knife. Your knife is not engineering or art, though we will refer to them. Our interest only better quality and differently designed, it is one of many lies in the big part of human work where need and expression thousands easily procurable - the other knives were made as are balanced, in design. Even architecture, where this balance extraordinary rarities. Numberless things have changed because is maintained, will be given only a passing look, for another of our ideas, just as knives have. New ideas create new needs booklet in this series is devoted to that. We will look at that call for new designs. Design is modern when its double objects and machines that man has made to help him live, work capacity to fulfill needs and to express ideas is kept tuned and enjoy himself.

to our modern tendencies to explore and transform nature and society for the sake of individual men and the way they live.

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WHAT MAKES DESIGN MODERN?

Our own times, our own way of life are the strongest proof that ideas affect needs. We are experimenting with two ideas that no other age ever considered. The first is that man's surroundings can be understood and put to use by means of investigation and invention. The second is that man in the mass can be understood by similar investigations. These great adventuresome ideas underlie our laws, our science, our comforts and miseries. They affect even humble objects that serve old tasks in old ways - compare a sliver of obsidian, a knife from Damascus, your stainless steel pocket knife. Your knife is not only better quality and differently designed, it is one of many thousands easily procurable - the other knives were made as extraordinary rarities. Numberless things have changed because of our ideas, just as knives have. New ideas create new needs that call for new designs. Design is modern when its double capacity to fulfill needs and to express ideas is kept tuned to our modern tendencies to explore and transform nature and society for the sake of individual men and the way they live.

This discovery is so new that our education hardly takes any notice of it; but in this, education is like a bread and potato diet, it needs the "vitamins" of art. Design is art in everyday life. Enjoying design is a human capacity most people neglect to develop, although it is an integral part of normal human nature. The world of design is as rich in values, traditions and contemporary adventures as the world of thought or the world of action. To be out of touch with it is to cheat yourself out of one of your happiest faculties.

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DESIGN IN EVERYDAY LIFE

We have touched on philosophy, engineering, science and art - this seems remote from everyday living - is there any use in learning to understand design, any fun? Both. Design is constantly being used to influence you - first to attract your attention, then to make you want something. Every wide-awake advertiser and stylist is trying to catch you with design, some are subtle about it, some are blitz-artists. If you know quality in design you will create a "standard of living" for yourself more rewarding than collecting the latest fancy gadgets. Fine design doesn't have to be traded in for an improved model, it stays fine through all the changes of fashion and its worth increases with time. But design has more to offer, it can give you day-to-day enjoyment of the most varied and refreshing kinds. In our day most people are illiterate about the "language" of design as most people five hundred years ago were about the language of books. Book learning means mind-training; only recently people discovered that to think well requires as much physical and emotional development as mental. This discovery is so new that our education hardly takes any notice of it; but in this, education is like a bread and potato diet, it needs the "vitamins" of art. Design is art in everyday life. Enjoying design is a human capacity most people neglect to develop, although it is an integral part of normal human nature. The world of design is as rich in values, traditions and contemporary adventures as the world of thought or the world of action. To be out of touch with it is to cheat yourself out of one of your happiest faculties.

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THE ADVENTURE OF MODERN DESIGN

The biggest adventure in design today is discovering which of the myriad objects around us are really fine examples of modern design. Most of the new items we see or buy or use are not modern at all since they misuse the expressive qualities of design to take advantage of a public whose response is instinctive, undeveloped. The mass buying public (without which there is no such thing as mass production) is generally exploited by sensational designers today, much as yesterday stupid men ravaged the topsoil by deforestation and bad ploughing. Against this short-sighted design (scheduled for new models each season) the second great campaign of modern design is being waged. The first modern designers, a century ago, were faced with a more stupid opposition - then quantity producers were intent on imitating the most flamboyant elaborations of handcraft. Today, a sleek shell and a few parallel lines of chromium make anything look as if it came from the world of Flash Gordon. But against these superficial mannerisms dedicated to "beat-yesterday" sales records, real modern design has gradually won a lot of ground. Its purpose, sometimes only partly realized, is to embody the needs and ideas springing from a better knowledge of man and his surroundings. To real modern designers, modern science has opened a whole realm of understanding - of materials, processes, of human reactions - which is a source of endless experiments and frequent achievements. Let's look at a few of the best.

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THE MUSEUM OF MODERN ART

Date January 3, 1947

Miss Ulrich
 Mr. Abbott
To: Mr. Barr ✓
 Mr. d'Harnoncourt
From: Mr. Wheeler

Re: _____

Edgar Kaufmann, Jr.

If the present form of this collaboration between the Museum of Modern Art and the Art Directors' Club is considered suitable, I suggest that it be submitted to the Art Directors' Club in my absence.

The Museum's selection of the present and the past is based on the artistic merit of the work and not on the artist's fame or the artist's nationality. The Museum's selection is based on the artistic merit of the work and not on the artist's fame or the artist's nationality.

The Museum's selection of the present and the past is based on the artistic merit of the work and not on the artist's fame or the artist's nationality. The Museum's selection is based on the artistic merit of the work and not on the artist's fame or the artist's nationality.

The Museum's selection of the present and the past is based on the artistic merit of the work and not on the artist's fame or the artist's nationality. The Museum's selection is based on the artistic merit of the work and not on the artist's fame or the artist's nationality.

No publicity using the Museum's name will be released by the Art Directors' Club or any of the exhibitors unless specific approval is given by the Museum.

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PROJECT FOR SPECIAL SELECTION BY THE MUSEUM OF MODERN ART
IN THE ANNUAL EXHIBITION OF ADVERTISING ART

The Museum of Modern Art and the Art Directors' Club believe that the best interests of advertising art will be served if the Museum of Modern Art indicates its preference in the Club's Annual Exhibition.

With this in mind, the Museum suggests that a member of the Industrial Design department be allowed to review all entries submitted to the exhibition before the final selection is made, and he be allowed to include in the exhibition items otherwise rejected if he sees fit. The Museum representative would then single out work in the exhibition which meets with the Museum's standards. Reasons for this selection would be given in brief form. These entries and the reasons for choosing them would be indicated in the Club's exhibition in its own rooms.

The Museum further suggests that the entries it has singled out be exhibited at 11 West 53rd Street, simultaneously with the Annual Exhibition of Advertising Art. These entries would become regularly circulating exhibition on the Museum's schedule.

Such simultaneous exhibition at the Museum and at the Club is possible because all entries consist of designs already printed in quantity.

The Museum judgements will be based on the entirety of each entry. Separate elements such as art work, typography, etc. will not form the basis for Museum selection.

No publicity using the Museum's name will be released by the Art Directors' Club or any of the exhibitors unless specific approval is given by the Museum.

MUSEUM OF MODERN ART

Date: _____

No. _____

Approved by _____

The Art Directors' Club

11 West 53 Street,

New York 19

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THE MUSEUM OF MODERN ART

PROJECT FOR THE ART DIRECTORS' CLUB EXHIBITION OF
Date: December 17, 1946

ADVERTISING ART AS A CONTRIBUTION TO THE MUSEUM OF MODERN ART

To: Mr. Barr ✓
Mr. d'Harnoncourt
Mr. Wheeler

From: Mr. Kaufmann

Re: _____

The Museum of Modern Art and the Art Directors' Club have agreed that the best interests of advertising art will be served if an inter-

Attached is a rough up of a project for the Art Directors' Club. I am submitting this for your suggestions and eventual approval.

The Art Directors' Club agrees to handle all the correspondence, filing, receiving, shipping, and storage associated with assembling and to provide the facilities necessary for the jury's collaboration. They further agree to supply the prizes and to reimburse the Museum for its activities.

The Museum of Modern Art agrees to appoint a suitable jury, to exhibit the jury's awards and its selections of work in New York at 11 West 53 Street, and then to circulate the exhibition through its regular facilities.

JURY The jury will consist of at least five (not more than seven) members; ^{Chosen For} a majority will represent the highest esthetic standards; ^{a minority} the rest will be advertising experts chosen in consultation with the Art Directors' Club.

JUDGMENT The jury will be asked to select the exhibition and award prizes on the basis of the finest esthetic solutions of the problems presented to advertising artists. These problems, notably different in each class of advertising art (magazine pages, direct mail, billboards, etc.), differ also in types of advertising; such as, prestige ads, mood ads, direct selling ads, etc. Taking these facts into account, the jury will be expected to judge

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PROJECT FOR THE ART DIRECTORS' CLUB TWENTY-SEVENTH ANNUAL EXHIBITION OF
ADVERTISING ART HELD IN ASSOCIATION WITH THE MUSEUM OF MODERN ART
of separate elements such as artwork, typography, etc. The aesthetic worth

PURPOSE The Museum of Modern Art and the Art Directors' Club believe that the best interests of advertising art will be served if an independent jury of technical and esthetic experts were to judge the work submitted to the annual exhibition of the Art Directors' Club. With this in mind, the Club has asked the Museum of Modern Art to appoint such a jury and to exhibit the jury's selection of work and prize winners.

RESPONSIBILITIES The Art Directors' Club agrees to handle all the correspondence, filing, receiving, shipping, and storing connected with assembling entries, and to provide the facilities necessary for the jury's deliberation. They further agree to supply the prizes and to reimburse the Museum for its activities.

The Museum of Modern Art agrees to appoint a suitable jury, to exhibit the jury's awards and its selections of work in New York at 11 West 53 Street, and then to circulate the exhibition through its regular facilities.

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THE MUSEUM OF MODERN ART

NEW YORK 19

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11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-3400
CABLE: MODERNART, NEW YORK

each entry in its entirety--no selections or awards will be made on the basis of separate elements such as artwork, typography, etc. The esthetic worth of an advertisement (as of a building or a painting) is based on the effective assembly of disparate elements.

PUBLICITY The Museum's name will not be used in any publicity of the Art Directors' Club or of the exhibitors unless specific approval is given by the Museum's Publicity Department.

...ing homes after the war is bound to affect home furnishings. For example, housing by government and private institutions has small room sizes. Federal, state and local housing organizations, having in mind the enormous number of dwellings under their control, have expressed the greatest concern because almost no furniture is available on the market properly scaled for small rooms and properly priced for their tenants. In this regard furniture needs restudying from many viewpoints, principal among which are size, function, price, available materials and manufacturing techniques. The problems of shipping and stock storage also have not been solved as completely as is desirable. These problems interlock and their joint solution would produce furniture new both in technique and in appearance. So far no one has had an opportunity to find out what design research of this kind could produce in furniture.

THE PROJECT The Museum of Modern Art believes that well equipped research facilities and trained experimental designers are available and interested in solving the problem of low cost furniture. A national group of retail furniture stores who specialize in the low cost field believes that the value of research to their industry can best be demonstrated by holding a low cost furniture competition, the results to be judged under the auspices of the Museum of Modern Art, the prize winning designs then to be executed.

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

PLANNED FURNITURE

Project for a National Competition

THE PROBLEM Despite the brilliant role of research by manufacturers and distributors in establishing the American standard of living, home furnishings industries have been notably slow to undertake research to improve their products. Today, the crisis in building homes after the war is bound to affect home furnishings. For example, housing by government and private institutions has small room sizes. Federal, state and local housing organizations, having in mind the enormous number of dwellings under their control, have expressed the greatest concern because almost no furniture is available on the market properly scaled for small rooms and properly priced for their tenants. In this regard furniture needs restudying from many viewpoints, principal among which are size, function, price, available materials and manufacturing techniques. The problems of shipping and stock storage also have not been solved as completely as is desirable. These problems interlock and their joint solution would produce furniture new both in technique and in appearance. So far no one has had an opportunity to find out what design research of this kind could produce in furniture.

THE PROJECT The Museum of Modern Art believes that well equipped research facilities and trained experimental designers are available and interested in solving the problem of low cost furniture. A national group of retail furniture stores who specialize in the low cost field believes that the value of research to their industry can best be demonstrated by holding a low cost furniture competition, the results to be judged under the auspices of the Museum of Modern Art, the prize winning designs then to be executed

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and sold country-wide.

THE MUSEUM OF MODERN ART AGREES to hold such a competition; to select the design research teams; to select a capable jury; to exhibit with credit to the sponsors the entries and the manufactured furniture, if this latter is realized in a form satisfactory to the entrant which originated it and to the Museum.

THE SPONSORS AGREE to finance the competition and exhibition to arrange ^{to the best of their ability} ~~in advance~~ for the manufacture through their representatives to whom authority has been delegated, and to undertake the sale of winning entries, with proper compensation to the winners.

PUBLICITY The Museum of Modern Art will undertake a national press release to launch the competition. No public announcement will be made until the competition is announced. At all times the name of the Museum of Modern Art will not be used in publicity concerning this competition without the Museum's expressed approval before publication.

THE BUDGET See attached budget sheet.

THE PROGRAM A complete program and invitations will be made ready by the Industrial Design Department of the Museum by the first of March 1947. The competition will be open to all residents of the United States. In addition, not more than ten research laboratories working with designers will be invited to compete. A moderate grant to assist in the research will be given each competing design-research laboratory team. On November 1947, after eight months work, all entrants will submit to the Museum designs for low cost furniture for living, dining and bed room, accompanied by one full size working model of a storage unit for household or personal effects and one full sized working model of a seating unit for relaxation and conversation for one or more persons. These models need not be limited

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to the defined function; combination pieces are eligible. In addition the design-research laboratory teams will submit a complete report of research, giving the development of their solutions.

Prizes will be awarded in 3 categories:

- 1) for the best storage unit,
- 2) for the best seating unit,
- 3) for the best research report.

Design-research laboratory teams will thus be eligible for awards in all 3 categories; whereas, other entrants will be eligible in the first 2 categories only. Each category will carry a first prize of \$2000, a second prize of \$800 and a third prize of \$500.

The jury will consist of seven voting members:

- 3 jurors competent to evaluate the designs
- 1 juror with wide experience in retail
- 1 juror with wide experience in manufacturing case goods
- 1 juror with wide experience in manufacturing seating
- 1 juror with wide experience in the new manufacturing techniques now available.

These jurors will have further technical advice when necessary. They will judge the sample furniture and designs on the following points:

- 1) appearance
- 2) function
- 3) price
- 4) durability or replaceability
- 5) ease of construction
- 6) ease of distribution
- 7) ingenuity
- 8) suitability to low cost housing.

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The research reports submitted by design-research laboratory teams will be expected to cover:

- 1) development of solution presented
- 2) analysis of use
- 3) cost sheets
- 4) performance tests
- 5) construction principles and features
- 6) analysis of distribution and shipping problems
- 7) special features
- 8) survey of room sizes and effect on design.

The jury will meet not later than January 1948 and award the prizes. As soon as the manufactured furniture is ready, the Museum of Modern Art will exhibit in New York the entries and prize winners with suitable explanatory labels and with full credit to the sponsors.

It is expected that retail stores participating in this competition will be widely distributed through the United States. In many cases it may be an advantage to them to have exhibitions of this competition and its resulting furniture open in their cities simultaneously with the Museum's exhibition in New York. In order to facilitate this, the Museum will prepare the required number of circulating exhibitions based on the competition material and will have circulating exhibitions available for out-of-town museums at the proper time. These circulating exhibitions will be mounted on flat panels and will cover the entire story of the competition. Museums who wish to supplement these shows with the examples of the manufactured furniture will be expected to arrange this with the retail sponsor nearest to them.

The Museum will continue to assist the sponsoring retail group in efforts

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to produce the prize winning furniture, and in efforts to establish a continuing research activity for low cost furniture.

B U D G E T

Prizes	\$ 10,000.00
\$2,500 each to not more than 10 design research teams	25,000.00
Museum exhibition and publicity	5,600.00
Circulating show	2,500.00
34-page book	2,500.00
Museum staff and operation cost	14,400.00
Contribution to Museum*	<u>15,000.00</u>
TOTAL	\$ 75,000.00

* The Museum of Modern Art operates at an annual deficit of approximately \$400,000 which must be secured from contributions.

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Jill under Kaufmann II
THE MUSEUM OF MODERN ART
NEW YORK 19

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

PLANNED FURNITURE

Project for a National Competition

THE PROBLEM Despite the brilliant role of research by manufacturers and distributors in establishing the American standard of living, home furnishings industries have been notably slow to undertake research to improve their products. Today, the crisis in building homes after the war is bound to affect home furnishings. For example, housing by government and private institutions has small room sizes. Federal, state and local housing organizations, having in mind the enormous number of dwellings under their control, have expressed the greatest concern because almost no furniture is available on the market properly scaled for small rooms and properly priced for their tenants. In this regard furniture needs restudying from many viewpoints, principal among which are size, function, price, available materials and *manufacturing* forming techniques. The problems of shipping and stock storage also have not been solved as completely as is desirable. These problems interlock and their joint solution would produce furniture new both in technique and in appearance. So far no one has had an opportunity to find out what design research of this kind could produce in furniture.

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THE MUSEUM OF MODERN ART AGREES to hold such a competition; to select the design research teams; to ^{select} provide a capable jury; to exhibit with credit to the sponsors the entries and the manufactured furniture, if this latter is realized in a form satisfactory to the entrant which originated it and to the Museum.

7
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THE BUDGET See attached budget sheet.

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- 3) for the best research report.

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- 1 juror with wide experience in the new forming techniques now available.

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- 8) survey of room sizes and effect on design.

The jury will meet not later than ^{October 1947} ~~February 1948~~ and award the prizes. As soon as the manufactured furniture is ready, the Museum of Modern Art will exhibit in New York the entries and prizes with suitable explanatory labels and with full credit to the sponsors.

It is expected that retail stores participating in this competition will be fairly widely distributed through the United States. In many cases it may be an advantage to them to have exhibitions of this competition and its resulting furniture open in their cities simultaneously with the Museum's exhibition in New York. In order to facilitate this, the Museum will prepare the required number of circulating exhibitions based on the competition material and will have circulating exhibitions available for out-of-town museums at the proper time. These circulating exhibitions will be mounted on flat panels and will cover the entire story of the competition. Museums who wish to supplement these shows with the examples of the manufactured furniture will be expected to arrange this with the retail sponsor nearest to them.

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Industrial Des

THE MUSEUM OF MODERN ART

Date December 19, 1946

To: Mr. Barr ✓
Mr. Wheeler
Mr. d'Harnoncourt

Re: _____

From: Mr. Edgar Kaufmann, Jr.

Attached please find a rough draft for a project to be held by the Museum for American Fabrics Magazine. Your suggestions and comments would be appreciated.

established reputations, the museum has been able to assure that the yard goods produced represents the artists intentions as adapted to the technique of the mill. The Museum finally will exhibit the artists' original designs and the executed fabrics in its New York galleries. A tie-up with fashion promotions launched simultaneously in New York stores is a possible feature. A section explaining the fundamental production processes would probably form part of the exhibition.

Ten special circulating versions of the exhibition will be made for other museums throughout the United States, who would be enlisted by the local retailer interested in the fashion and yard goods promotions. A nation-wide, simultaneous showing is thought to be better than a sequence of exhibitions.

The magazine American Fabrics agrees to select a group of manufacturers of fashion textiles, each of whom will pay the magazine a single fee for the prestige and services of the Museum's ~~collaboration~~ arranging and supervising the collaboration between artists and fabricators, and producing the exhibitions, and for whatever services the magazine

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PROJECT FOR A FABRIC FAIR TO BE HELD BY THE MUSEUM OF MODERN ART FOR AMERICAN FABRICS
MAGAZINE

PURPOSE The Museum of Modern Art wishes to introduce the talents of a group of 20 suitable modern artists into the field of American fashion textiles. The magazine American Fabrics has agreed to collaborate with the Museum in this, selecting a group of interested manufacturers.

RESPONSIBILITIES The Museum of Modern Art will select modern painters and other artists whose work, in pattern, color, and texture suggests special aptitude for woven and printed textiles. The Museum will pick from these an artist suited to the type of work of each interested manufacturer, bearing in mind the fee which the manufacturer has agreed to pay. Higher fees will bring the services of artists with more established reputations. The Museum will then work with the artists and manufacturer to assure that the yard goods produced represents the artists intentions as adapted to the technique of the mill. The Museum finally will exhibit the artists' original designs and the executed fabrics in its New York galleries. A tie-up with fashion promotions launched simultaneously in New York stores is a possible feature. A section explaining the fundamental production processes would probably form part of the exhibition.

Ten special circulating versions of the exhibition will be made for other museums throughout the United States, who would be enlisted by the local retailer interested in the fashion and yard goods promotions. A nation-wide, simultaneous showing is thought to be better than a sequence of exhibitions.

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will supply. The magazine further agrees to make clear and to support the museums desire that the resulting fabrics represent the artists intentions, within technical limitations, and generally assumes the burden of assuring the cooperation and good faith of the manufacturers participating. The manufacturers will supply yardage and, if needed, material illustrating their production techniques, for the New York and travelling shows.

PRIZES No prizes will be awarded. A public preference poll will be taken at the Museum exhibitions.

PUBLICITY No publicity, using the Museum's name, will be released by American Fabrics or participating artists, manufacturers, and stores without the specific approval of the Museum.

CATALOGUE The Museum and American Fabrics will reach an agreement about the use of color illustrations for catalogues of the exhibitions to be published by the Museum.

BUDGET

Fees to 20 artists (Average of \$1,000)	\$20,000
Curatorial and staff time, expert liason personnel, research and travel expenses, for supervising creation and production of designs.	\$15,000
N.Y. Exhibition and publicity	\$ 5,000
10 Circulating shows	\$ 5,000
Cost per manufacturer before magazine fee (if 20 manufacturers are assumed)	\$ 2,250

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THE MUSEUM OF MODERN ART

ASSOCIATION OF AMERICAN STUDENT DESIGN COMPETITIONS TO BE HELD FOR THE NO-SAG SPRING
Mr. Abbott
Mr. Barr ✓
Mr. d'Harnoncourt
Miss Ulrich
Mr. Wheeler
To:
From: Mr. Kaufmann

Date: December 12, 1946
Re: No-Sag Spring Company
Competition

The No-Sag Spring Company wishes to stimulate wide use of its product and arouse interest in it by means of annual competitions among advanced students of recognized design schools. Competitors will submit designs for the principal furniture markets when easy loading.

For the past few weeks, we have had informal conversations with the No-Sag Spring Company who are anxious to work out a series of annual competitions with us. These competitions do not involve any exhibition at the Museum, although there is nothing to prevent our exhibiting the material if we think it is suitable.

The attached outline is submitted for your comments and eventual approval.

this program will introduce young designers to manufacturers from all over the country; and it will provide design schools with an excellent problem around which to orient courses.

RESPONSIBILITIES — In order to assure standards of entry and award, the No-Sag Spring Company has asked the Museum of Modern Art to conduct these annual competitions for them, formulating the terms, selecting and inviting suitable design schools, and appointing juries. The Museum will receive and store entries, provide accommodations for judging them, returning those not granted if requested. The Museum must approve each executed model of a prize-winning design before the No-Sag Spring Company exhibit. The No-Sag Spring Company will undertake to secure design copyrights in the designers' names for work publicly exhibited. The No-Sag Spring Company will supply sample springs and data on performance and use of its product, to be sent to competing schools.

EXHIBITION — The Museum can be named as conducting the competitions, but without special arrangements the Museum may not be named in connection with any article manufactured or sold as a result of one of the competitions.

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SUGGESTED ANNUAL STUDENT DESIGN COMPETITIONS TO BE HELD FOR THE NO-SAG SPRING COMPANY BY THE MUSEUM OF MODERN ART.

PROJECT

The No-Sag Spring Company wishes to stimulate wide use of its product and arouse interest in it by means of annual competitions among advanced students of recognized design schools. Competitors will submit designs using No-Sag springs. Prize-winning designs will be executed and displayed in the No-Sag Spring permanent display quarters in the American Furniture Mart, Chicago, during the principal furniture markets when many leading manufacturers will see them. Besides stimulating interest in No-Sag Springs, this program will introduce young designers to manufacturers from all over the country; and it will provide design schools with an excellent problem around which to orient courses.

RESPONSIBILITIES

In order to assure standards of entry and award, the No-Sag Spring Company has asked the Museum of Modern Art to conduct these annual competitions for them, formulating the terms, selecting and inviting suitable design schools, and appointing juries. The Museum will receive and store entries, provide accommodations for judging them, returning those not premiated if requested. The Museum must approve each executed model of a prize-winning design before the No-Sag Spring Company exhibit. The No-Sag Spring Company will undertake to secure design copyrights in the designers' names for work publicly exhibited. The No-Sag Spring Company will supply sample springs and data on performance and use of its product, to be sent to competing schools.

PUBLICITY

The Museum can be named as conducting the competitions, but without special arrangements the Museum may not be named in connection with any article manufactured or sold as a result of one of the competitions.

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THE MUSEUM OF MODERN ART - 2 -

The Museum will see that the competitions are brought to the attention and made available to students of suitable design schools. All other publicity is the responsibility of the No-Sag Spring Company.

YEARLY BUDGET Separate prizes will be awarded to students and to schools;

to the former for the best ideas, to the latter for the best presentation.

Prizes

Student	
First	\$ 500.00
Second	400.00
Third	250.00
Fourth	100.00
5 "Mentions"	50.00
	<u>\$1500.00</u>
School (one)	1000.00
	<u>\$2500.00</u>
<u>Museum Expenses</u>	
Competition Circulars	1500.00
Museum Staff and	
Operation costs	2500.00
Jury Expenses	500.00
Contribution to Museum*	<u>2500.00</u>
	<u>7000.00</u>

ANNUAL COST \$9,500.00

* The Museum of Modern Art operates at an annual deficit of approximately \$400,000 which must be secured from contributions.

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Kaufmann

THE MUSEUM OF MODERN ART

cc: Mr. Barr ✓
Mr. Wheeler

Date October 12, 1946

To: Mr. d'Harnoncourt

Re: _____

From: Mr. Kaufmann

I had a long luncheon with Dorothy Liebes during the course of which she expressed a number of ideas about what this Department might do. Of these, I think the most fruitful was a suggestion for a large international textile show which would include both machine and hand woven fabrics. A large part of this could be assembled by Mrs. Liebes herself who is going on a series of trips to Europe and India. These trips will not be completed until approximately a year from now, and we figured it would take another year to organize the show properly so that the whole project would be for the fall of 1948.

I believe that this is a serious and worthwhile suggestion. Mrs. Liebes' international reputation gives her access to far more information on the subject of textiles than most people enjoy. I also think she is a first-rate ambassador, and that this is a rare opportunity to take advantage of her extended voyages. Perhaps the last argument in favor of the exhibition is one of the most important, that is, that it speaks directly to the textile trade which is so notably centered in New York. I feel that to spread before them the most beguiling fabrics of the whole world is a project which would be one of the best.

Interest in linoleum makes me think you might like to know the names of the following designers of that material: Bruno Paul, Josef Hoffmann, Albin Mueller and Albert...

I have asked the Newark Museum whether any traces of the wood, metal, and linoleum exhibits remained in this country.

Here is one sentence of the catalogue's English version which I thought to put down for its sheer beauty. It reads exactly like a French slogan:

"These were tests and experiments, failures and successes, the miserable results of groped with, toward some of our modern police building regulations which have never been used, with the kind of partial success..."

SK

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THE MUSEUM OF MODERN ART

Date April 22, 1946

To: Mr. Barr

Re: Catalog of German Applied Arts

From: Mr. Kaufmann

Exhibition, Newark, 1912

Dear Alfred:

In looking through the catalog of the 1912 German Applied Arts exhibition of the Newark Museum, a number of things struck me that you might like to know about. First of all, Mr. Osthaus's preface gives an interesting version of the early days of modern design in architecture and the useful arts, a picture not always consistent with what we know from other sources. I will list a few names which may well represent the first showing of these artists in this country, although I know little about the period and may be on the wrong track: graphic art includes Carl Hofer, Kaethe Kollwitz, Wilhelm Lehmbruck, Emil Nolde, Max Pechstein, Christian Rohlf and Franz Marc; typography was shown by Lucien Bernhard and Rudolf Koch, both of whom have exerted great influence over here; in architecture it is surprising to read the name of Walter Gropius.

Your own special interest in linoleum makes me think you might like to know the names of the following designers of that time: Peter Behrens, Bruno Paul, Josef Hoffmann, Albin Mueller and Albert Gessner.

I have asked the Newark Museum whether any traces of the architectural and linoleum exhibits remained in this country.

Here is one sentence of the catalog's English version which I should like to put down for its sheer beauty. It sounds equally funny in German though:

"Where once taste and symmetrical balance had been determinative, the miserable results of warped taste, brazen love of gain, and police building regulations (which have never known, alas! the kiss of genius) reigned supreme."

EK

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THE MUSEUM OF MODERN ART

Date April 16, 1946

To: Mr. Barr
Mr. Noyes
From: Mr. Kaufmann

Re: monographs on Industrial
Design

Publication of reasonably priced monographs on Industrial Design and allied topics seems to be a logical and in many ways desirable activity of the Museum. Their enduring influence could be a fine contribution on our part. These monographs need not follow any schedule or program, but could be issued as worthwhile material comes to hand, within the limits of an overall Museum publications policy. Booklets such as these need not cover subjects as wide or as profound as exhibitions normally do, but could serve to assemble, distribute and preserve ideas that have no real medium in the United States at present. Moreover, publications are more widely distributed, longer preserved and allow better comparison of data than most exhibitions. They also ensure presentation in a controllable form. Possible material for such publications is listed:

1. Occasional critical reviews of current design, covering debatable material as the Index cannot well do.
2. Ideas and experiences of good designers who wish to publish them. At present, as an example, Russell Wright could give us a long essay on the esthetic of serving food, how it has changed and what new designs are implied, and a study on elementary shapes of tableware (cups, plates, handles, spouts, etc.) an instructive series of comparative forms such as has never to my knowledge been published. Other designers doubtless have similar material.
3. Historical research in early modern design--the best steel furniture designs, the best examples of Art Nouveau, the Glasgow School, the work of individual designers, or even a "parallel" --showing what was modern in 1900 in the United States, France, England, Germany, Austria, Scotland, and at other dates.
4. Historical comparatives pointed at current problems--the history of the bowl, of the chair, of the electric lamp, etc. These need not be ponderous or finicky investigations, rather they can be broad surveys suggesting further opportunities to designers and students.
5. Biographies and life works of important designers--probably should be done jointly with the Architecture Department.

EK

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SUGGESTED ANNUAL STUDENT DESIGN COMPETITIONS TO BE HELD FOR THE NO-SAG SPRING COMPANY BY THE MUSEUM OF MODERN ART.

made available to students of suitable design schools. All other publicity is the responsibility of the No-Sag Spring Company.

PROJECT

The No-Sag Spring Company wishes to stimulate wide use of its product and arouse interest in it by means of annual competitions among advanced students of recognized design schools. Competitors will submit designs using No-Sag springs. Prize-winning designs will be executed and displayed in the No-Sag Spring permanent display quarters in the American Furniture Mart, Chicago, during the principal furniture markets when many leading manufacturers will see them. Besides stimulating interest in No-Sag Springs, this program will introduce young designers to manufacturers from all over the country; and it will provide design schools with an excellent problem around which to orient courses.

RESPONSIBILITIES

In order to assure standards of entry and award, the No-Sag Spring Company has asked the Museum of Modern Art to conduct these annual competitions for them, formulating the terms, selecting and inviting suitable design schools, and appointing juries. The Museum will receive and store entries, provide accommodations for judging them, returning those not premiated if requested. The Museum must approve each executed model of a prize-winning design before the No-Sag Spring Company exhibit. The No-Sag Spring Company will undertake to secure design copyrights in the designers' names for work publicly exhibited. The No-Sag Spring Company will supply sample springs and data on performance and use of its product, to be sent to competing schools.

PUBLICITY

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The Museum will see that the competitions are brought to the attention and made available to students of suitable design schools. All other publicity is the responsibility of the No-Sag Spring Company.

YEARLY BUDGET Separate prizes will be awarded to students and to schools; to the former for the best ideas, to the latter for the best presentation.

Prizes

Student		
First	\$ 500.00	
Second	400.00	
Third	250.00	
Fourth	100.00	
5 "Mentions"	50.00	
	<u>\$1500.00</u>	
School (one)	1000.00	
		<u>\$2500.00</u>

Museum Expenses

Competition Circulars	1500.00	
Museum Staff and		
Operation costs	2500.00	
Jury Expenses	500.00	
Contribution to Museum*	<u>2500.00</u>	
		<u>7000.00</u>

Mr. Alfred Barr
ANNUAL COST Modern Art \$9,500.00
 11 West 53rd Street
 New York 19, New York

11 WEST 53RD STREET
 TELEPHONE CIRCLE 3-8960
 GALLERY MODERNART, NEW YORK

December 3, 1947

* The Museum of Modern Art operates at an annual deficit of approximately \$400,000 which must be secured from contributions.

I'm happy to send you the condensed report of the Conference on Industrial Design held here a year ago for the Society of Industrial Designers.

Yours sincerely,

Edgar Kaufmann, Jr.

Edgar Kaufmann, Jr.
 Director
 Dept. of Industrial Design

EE:js

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THE MUSEUM OF MODERN ART
NEW YORK

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

December 3, 1947

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Alfred:

I'm happy to send you the condensed report of the
Conference on Industrial Design held here a year
ago for the Society of Industrial Designers.

Yours sincerely,

Edgar (a.s.)

Edgar Kaufmann, Jr.
Director
Dept. of Industrial Design

EK: jm

sent to library 12/27/50