

Charles Eames and Ray Eames Papers

A Finding Aid to the Collection in the
Library of Congress

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Vietrogoski



Manuscript Division, Library of
Congress

Washington, D.C.

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Latest revision: 2011 July

Collection Summary

Title: Charles Eames and Ray Eames Papers

Span Dates: 1885-1988

Bulk Dates: (bulk 1965-1988)

ID No.: MSS83006

Creator: Eames, Charles

Creator: Eames, Ray

Extent: 131,400 items; 293 containers plus 4 oversize; 120.2 linear feet

Language: Collection material in English

Repository: Manuscript Division, Library of Congress, Washington, D.C.

Abstract: Correspondence, writings, lectures, reports, proposals, scripts, notes, research files, minutes, financial records, clippings, printed material including catalogs and brochures, biographical material, layout designs, plans, drawings, photographs, and other papers documenting the design activities and professional associations of Charles and Ray Eames.

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People

Ballantine, Bill, 1911-1999.

Bernstein, Elmer.

Cohen, I. Bernard, 1914-2003.

Dinkeloo, John G. (John Gerard), 1918-1981.

Eames, Charles.

Eames, Ray. Charles Eames and Ray Eames papers. 1885-1988.

Fuller, R. Buckminster (Richard Buckminster), 1895-1983.

Gingerich, Owen.

Girard, Alexander.

Hofmann, Hans, 1880-1966.

Jeakins, Dorothy.

Jones, A. Quincy (Archie Quincy), 1913-1979.

Kaiser family.

Krasner, Lee, 1908-1984.

Lacy, Bill.

Morgan, Edmund S. (Edmund Sears), 1916-

Morrison, Philip.

Nelson, George, 1908-1986.

Noyes, Eliot.

Ponti, Gio, 1891-1979.

Redheffer, Raymond M.

Roche, Kevin.

Schrader, Paul, 1946-

Smithson, Peter, 1923-2003.

Steinberg, Saul.

Weese, Harry, 1915-

Wilder, Billy, 1906-2002.

Organizations

Bennett School.

Herman Miller, Inc.

International Business Machines Corporation.

Work of Charles and Ray Eames (Library of Congress)

Subjects

Chair design.
Design--India.
Design--United States.
Eames chairs.
Eames furniture.
Exhibitions--Design.
Furniture design.
Motion pictures--Production and direction.
Schools--New York (State)--Millbrook.

Occupations

Architects.
Designers.

Administrative Information

Provenance

The papers of Charles Eames, architect and designer, and his wife, Ray Eames, artist and designer, were given to the Library of Congress by Ray Eames in 1988.

Transfers

The papers of Charles and Ray Eames are part of the larger collection entitled Work of Charles and Ray Eames which is housed in three divisions of the Library. The Prints and Photographs Division contains approximately 750,000 photographs, sketches, and drawings relating to the Eameses' furniture designs, architectural projects, exhibits, and films. Films and sound recordings produced by the Eames Office are located in the Motion Picture, Broadcasting, and Recorded Sound Division. Photographs, drawings, and sound recordings removed from the papers in the Manuscript Division have been transferred to the Prints and Photographs or Motion Picture, Broadcasting, and Recorded Sound divisions where they are identified as part of the Eames collection.

Copyright Status

Copyright is governed by the Copyright Law of the United States (Title 17, U.S.C.)

Access and Restrictions

The papers are available for public access for purposes of study, scholarship, and noncommercial use. Persons granted access shall have the right to procure single-copy reproductions for noncommercial scholarship purposes. Researchers are advised to contact the Manuscript Reading Room prior to visiting. Many collections are stored off-site and advance notice is needed to retrieve these items for research use.

Preferred Citation

Researchers wishing to cite this collection should include the following information: Container number, Charles Eames and Ray Eames Papers, Manuscript Division, Library of Congress, Washington, D.C.

Contact Information for the Eames Office

- Eames Office
- 850 Pico Boulevard
- Santa Monica, CA 90405
- (310) 396-5991

- <http://www.eamesoffice.com>

Biographical Notes

Charles Eames

<i>Date</i>	<i>Event</i>
1907, June 17	Born, St. Louis, Mo.
1925-1928	Attended Washington University, St. Louis, Mo.
1929	Married Catherine Dewey Woermann (divorced 1941)
1930	Opened architectural office with Charles M. Gray, St. Louis, Mo.
1934	Spent eight months traveling, working, and painting in Mexico
1935	Established architectural firm with Robert T. Walsh, St. Louis, Mo.
1938-1940	Received fellowship and later head of the Department of Industrial Design, Cranbrook Academy of Art, Bloomfield Hills, Mich.
1940	Won two first-prizes with Eero Saarinen in the Organic Design in Home Furnishings competition, Museum of Modern Art, New York, N.Y.
1941	Married Ray Kaiser; moved to Los Angeles, Calif. Designed sets as member of Metro-Goldwyn-Mayer's Art Department
1951	Received Industrial Designers Institute's first national award
1953	Created basic design course for beginning architecture, University of California, Berkeley, Calif.
1956-1978	Design consultant, International Business Machines Corp.
1957	Awarded American Institute of Architects' 100th Anniversary Gold Medal for Craftsmanship Awarded Diploma di Gran Premio, Triennale di Milano, Milan, Italy
1967	Architectural consultant, Immaculate Heart College, Los Angeles, Calif.
1969	Appointed to the Puerto Rico Advisory Council on Natural Resources
1969-1970	Consultant, United Nations Visitor Center project Member, Commission to Survey the Several Arts, Massachusetts Institute of Technology, Cambridge, Mass.
1970	Appointed to six-year term on the National Council on the Arts Served with Ray Eames as Ford Foundation consultant reporting on the progress of the National Design Institute, Ahmedabad, India Elected fellow, American Academy of Arts and Sciences

1970-1971	Delivered Charles Eliot Norton lectures, Harvard University, Cambridge, Mass.
1971	Member, Alfred P. Sloan Foundation Steering Committee on Technology and Education
1972	Appointed to Board of Visitors, School of Architecture and Urban Planning, University of California, Los Angeles, Calif.
1973	Appointed Special Advisor, Federal Design Improvement Program
1976	Appointed to the Library of Congress Advisory Committee on Science and Technology
1977	Delivered Frank Nelson Doubleday lectures, Smithsonian Institution, Washington, D.C. Regents' Professor, University of California, Los Angeles, Calif.
1978	Delivered lecture, International Design Conference, Aspen, Colo.
1978, Aug. 21	Died, St. Louis, Mo.
Ray Eames	
<i>Date</i>	<i>Event</i>
1912, Dec. 15	Born Bernice Alexandra Kaiser, Sacramento, Calif.
1933	Graduated, Bennett School, Millbrook, N.Y.
1933-1939	Studied with Hans Hofmann in Provincetown, Mass., and New York, N.Y.
1936	Founding member, American Abstract Artists
1937	Showed paintings in first American Abstract Artist show, Riverside Museum, New York, N.Y.
1940	Audited classes at the Cranbrook Academy of Art, Bloomfield Hills, Mich. Assisted in preparation of drawings and models for Charles Eames and Eero Saarinen's entries in the Organic Design in Home Furnishings competition, Museum of Modern Art, New York, N.Y.
1941	Married Charles Eames; moved to Los Angeles, Calif.
1942	Began designing covers for <i>Arts and Architecture</i> magazine Worked on first molded plywood sculpture
1947	Entered two textile designs in printed fabrics competition, Museum of Modern Art, New York, N.Y.
1948	Began designing graphics and advertisements for the Herman Miller [company]

1970	Served with Charles Eames as Ford Foundation consultant reporting on the progress of the National Design Institute, Ahmedabad, India
1974-1976	Panelist, American Council for the Arts in Education
1977	Named "Woman of the Year," California Museum of Science and Industry Muses, Los Angeles, Calif.
1978	Delivered lecture, United States-Japan Conference on Cultural-Educational Exchange, Tokyo, Japan
1979	Awarded with Charles Eames Royal Gold Medal, Royal Institute of British Architects Exhibit consultant, Federal Reserve Bank, San Francisco, Calif.
1982	Began work on <i>Eames Design: The Work of Charles and Ray Eames</i> (New York: Harry N. Abrams, Inc., 1989. 456 pp.) with John Neuhart and Marilyn Neuhart
1984	Delivered lecture, San Francisco Museum of Modern Art, San Francisco, Calif.
1986	Received Vesta Award, Board of Directors of the Woman's Building, Los Angeles, Calif.
1988, Aug. 21	Died, Los Angeles, Calif.

Chronology of the Work of Charles and Ray Eames

<i>Date</i>	<i>Event</i>
1941-1943	Experimented with molded plywood technology and furniture designs Designed and produced molded plywood splints and litters for United States Navy
1943	Formed Molded Plywood Division, Evans Products Co.
1945-1946	Selected plywood chair and table designs for mass production
1946	Exhibited plywood furniture designs at the Barclay Hotel and Museum of Modern Art, New York, N.Y. Granted the Herman Miller [company] the right to market and distribute Eames plywood furniture designs Designed plywood folding screen
1948	Entered aluminum and steel furniture designs in the International Competition for Low-Cost Furniture Design, Museum of Modern Art, New York, N.Y. Designed first Herman Miller [company] showroom in Los Angeles, Calif.
1949	Designed and built with Eero Saarinen two houses in Pacific Palisades, Calif., for <i>Arts and Architecture</i> Case Study House program

1950	Produced first film, <i>Traveling Boy</i> Designed Eames Storage Units Designed the first of five <i>Good Design</i> exhibits shown at the Merchandise Mart, Chicago, Ill., and Museum of Modern Art, New York, N.Y.
1950-1953	Designed fiberglass chairs produced by Zenith Plastics and marketed by the Herman Miller [company]
1951	Designed game, "The Toy"
1952	Produced film, <i>Blacktop</i> Designed "House of Cards" card game
1953	Produced film, <i>A Communications Primer</i>
1954	Designed "sofa compact" and stadium seating
1955	Produced films, <i>House: After Five Years of Living</i> and <i>Textiles and Ornamental Arts of India</i>
1956	Designed lounge chair and ottoman
1957	Produced films, <i>Day of the Dead</i> and <i>Tocata for Toy Trains</i> Designed the Solar Do-Nothing Machine for Aluminum Co. of America
1958	Produced film, <i>The Expanding Airport</i> , depicting the proposed use of "mobile lounges" at Dulles Airport outside Washington, D.C. Wrote <i>India Report</i> , a study commissioned by the Indian government on preserving and promoting indigenous Indian design Designed Aluminum Group furniture collection
1959	Produced seven-screen film, <i>Glimpses of the U.S.A.</i> , shown at the American National Exhibition, Moscow, USSR
1960	Designed three lobbies for the Time-Life Building, New York, NY, 1944-1985 (Containers 227-238) Produced segments for the Columbia Broadcasting System's "Fabulous Fifties" television program; the Eames Office won an Emmy Award for graphics in this program
1961	Designed and mounted exhibit, <i>Mathematica</i> , for the International Business Machines Corp. at the California Museum of Science and Industry, Los Angeles, Calif., and Museum of Science and Industry, Chicago, Ill. Designed Eames Contract Storage units
1962-1964	Designed exhibits, film presentations, and graphics for the International Business Machines Corp. pavilion at the New York World's Fair
1965	Designed and mounted the exhibit, <i>Nehru: His Life and His India</i> , National Design Institute, Ahmedabad, India Produced films, <i>Westinghouse in Alphabetical Order</i> and <i>The Smithsonian Institution</i>

- 1966 Began design work on a museum and exhibition center at International Business Machines Corp. headquarters in Armonk, N.Y.
Began design work on proposed exhibits for the National Fisheries Center and Aquarium to be built in Washington, D.C.
Designed glass pavilion for the Smithsonian Institution's carousel, Washington, D.C.
- 1968 Designed and mounted exhibit, *Photography and the City: The Evolution of an Art and a Science*, Smithsonian Institution, Washington, D.C.
- 1968 Designed and mounted a permanent exhibit in the International Business Machines Corp.'s Presentation Center, Washington, D.C.
Designed chaise for Billy Wilder
Produced film, *Powers of Ten* (revised and updated in 1977)
- 1969 Participated in *What Is Design?* exhibit, Musée des Arts Decoratifs, Palais de Louvre, Paris, France
Designed Soft-Pad Aluminum Group furniture collection for the Herman Miller [company]
- 1971 Designed and mounted the exhibit, *A Computer Perspective*, IBM Exhibit Center, New York, N.Y.
- 1972 Produced, *SX-70*, the first Eames film for Polaroid Corp.; *Something About Photography* followed in 1976 and *Polavision* in 1977
- 1972-1974 Designed and mounted a series of traveling astronomy and science exhibits, first shown at the IBM Exhibit Center, New York, N.Y.
- 1975 Produced film, *Metropolitan Overview*, depicting Eames Office plans for an information center at the Metropolitan Museum of Art, New York, N.Y.
Designed the exhibit, *World of Franklin and Jefferson*, for the American Revolution Bicentennial Commission; shown in three European and three American venues and in Mexico City, Mexico
- 1977 Submitted proposal for an exhibition center to be located in the International Business Machines Corp.'s new building at 590 Madison Ave., New York, N.Y.
- 1978 Designed "Art Game," an interactive videodisc program
Produced films, *Cézanne: The Late Work, with Quotations from His Letters and Reminiscences* and *Degas in the Metropolitan*

Scope and Content Note

The papers of Charles Eames (1907-1978) and Ray Eames (1912-1988) span the years 1885-1988, with the bulk of the material dating from 1965 to 1988. The collection documents the professional activities and associations of the Eameses who, although perhaps best known for their chair and furniture designs, were involved in a wide range of projects, including films, exhibits, games, toys, and books. The preponderance of papers dates during the last fifteen years of Charles Eames's life when the Eames Office was most occupied with exhibit design and film production. The papers are organized into four series. The [Office File](#) series features the Eameses' clients and professional

associations; the [Research and Production File](#) series consists of project files for many of their exhibits and films; the [Administrative File](#) documents the Eames office's workflow and publicity; and the [Kaiser Family Papers](#) contain the papers of Ray Eames before her marriage to Charles Eames.

The [Office File](#) features the Eameses' professional associations and many aspects of their design work. The series provides information on the Eameses' participation on numerous boards and committees, including Charles Eames's membership on the National Council on the Arts from 1970 to 1976, the Massachusetts Institute of Technology's Commission to Survey the Several Arts in 1969 and 1970, and the Federal Design Improvement Program beginning in 1973. Eames's interest in issues dealing with science and technology led to his appointment on the Science and Technology Advisory Committee of the Library of Congress in 1976 and the Puerto Rico Advisory Council on Natural Resources in 1969. The series also reflects Charles and Ray Eames's connection with numerous museums and design programs, including the Cranbrook Academy of Art; the Cooper-Hewitt Museum, Metropolitan Museum of Art, and the Museum of Modern Art in New York City; the University of California at Los Angeles School of Architecture and Urban Planning; and the Walker Art Center in Minneapolis.

The series contains notes, outlines, and texts of speeches and lectures delivered by the Eameses at conferences and meetings, including Charles Eames's speech at the International Design Conference in Aspen in 1978 and Ray Eames's speech at the United States-Japan Conference on Cultural and Education Interchange in Tokyo during the same year. A separate file of their speeches and writings dating from 1953 to 1978 can be found in the files of editor and researcher Jehane Burns in the [Administrative File](#) series. Only a few complete texts of Charles Eames's speeches exist since he frequently spoke from brief notes or outlines and often extemporaneously in conjunction with slide and film presentations.

The Eameses' relationship with their principal clients is highlighted in the [Office File](#). This series includes correspondence and printed matter from the Herman Miller company which began marketing the Eameses' furniture designs in 1946. The bulk of this correspondence dates from the late 1960s after the Eameses had created most of their innovative designs for the company. The files reveal much about the Eameses' evolving relationship with Herman Miller as they became more involved with exhibit design and film production and Herman Miller shifted its focus from residential furniture to furniture systems for offices and hospitals. A significant amount of material concerns the company's operations in Europe.

The International Business Machines Corporation (IBM) hired Charles Eames as a design consultant in 1956, and the long relationship that resulted is well documented in the Office File and in the [Research and Production File](#). IBM's development during several critical decades of expansion is chronicled through correspondence, reports, printed matter, and oral history transcripts in both series. The Eameses' work for two other corporate clients, Polaroid and Westinghouse, is also represented in the Office File series.

Another feature of the [Office File](#) is the Eameses' interest and involvement in the local designs of India. In 1958 the Indian government hired them to study indigenous Indian design, and their report became the basis for the creation of the National Design Institute in Ahmedabad. The Eameses also produced a number of exhibits, films, and other projects for the United States government. The Office File series contains correspondence with the Smithsonian Institution, the National Park Service, the United States Information Agency, and the Interior Department.

The [Office File](#) series also includes files relating to major exhibits about the Eameses' work, correspondence with staff members, various design projects such as the "House of Cards" card game, and subjects of general interest to the Eameses such as toys and circuses. Among correspondence with architects, designers, artists, composers, and film directors are letters of Bill Ballantine, Elmer Bernstein, R. Buckminster Fuller, Alexander Girard, Dorothy Jeakins, A. Quincy Jones, Lee Krasner, Bill Lacy, George Nelson, Eliot Noyes, Gio Ponti, Kevin Roche, Paul Schrader, Peter Smithson, Saul Steinberg, Harry Weese, and Billy Wilder.

The bulk of the [Research and Production File](#) series concerns exhibit and film projects which are documented in a variety of files regarding clients, concepts, and design and production. Extensive research files demonstrate the staff's immersion in diverse subjects such as computer technology, aquatic life, astronomy, mathematics, and the American Revolution. Also evident is collaboration with prominent scholars and outside consultants, including historians I. Bernard Cohen and Edmund Sears Morgan, astronomer Owen Gingerich, physicist Philip Morrison, and mathematician Raymond Redheffer. Since the Eameses rarely conveyed information and concepts in only one format, many of their exhibits were accompanied by films, books, brochures, and activity handouts. Production material relating to these products are filed with the exhibit to which they relate.

The series contains material relating to several exhibits designed for IBM including *Mathematica*, *A Computer Perspective* and a series of six astronomical and scientific exhibits which included major shows on Nicolaus Copernicus and Isaac Newton. IBM also hired the Eames Office to design two permanent museum and exhibit spaces, first in Armonk, New York, and then at 590 Madison Avenue in New York City. Although neither project was realized, the [Research and Production File](#) series contains extensive material on their planning and design. Two major exhibit projects undertaken for the United States government are also documented. A large project file pertaining to the proposed National Fisheries Center and Aquarium in Washington, D.C., details the relationship between the Eames Office, the building's architects, Kevin Roche and John Dinkeloo, and the Interior Department. Project material relating to the *World of Franklin and Jefferson*, an American bicentennial exhibit, reveal the office's thorough research in numerous American and European research institutions.

Material concerning the Eameses' design philosophy is located in the planning files for the *What Is Design?* exhibit at the Louvre in Paris in 1969. The Eameses focused their portion of the exhibit on the creative interplay and tension between the overlapping interests of designers, clients, and society. Included are drafts of a free-form diagram by Charles Eames to depict this concept and drafts of exhibit text exploring the Eameses' relationship with their principal clients, Herman Miller company, IBM, and the governments of the United States and India.

The [Research and Production](#) series also contains production material from over a dozen of the Eameses' films. Some of their best known films are featured, including *Glimpses of the U.S.A.*, a multi-screen slide show shown at the American National Exhibition in Moscow in 1959. Scripts, outlines, and camera logs suggest how the Eameses integrated over two thousand images into a coherent film view of American life projected onto seven screens. *Powers of Ten*, a film that explored the relative size of the universe, is the most documented film in the series. Included are photographs, drawings, scripts, production notes, and research files for both versions of the film, 1968 and 1977, and correspondence and drafts pertaining to the book of the same title written and produced with Philip and Phyllis Morrison. Just before his death in 1978, Charles Eames became involved in designing games to demonstrate the capabilities of interactive videodisc technology. Drafts of text, images, and other material in the collection explain the workings of an art game which challenged players to identify the paintings of leading Impressionist painters.

The [Administrative File](#) traces the work flow in the Eames Office in Venice, California, and features publicity files about the Eameses and their work. Time sheets record the work of over 170 employees from 1956 to 1980. A large travel file, consisting of detailed itineraries and notes from meetings is a useful source on the Eameses' professional activities and work with clients. Receipts, 1959 to 1964, contain information on Eames projects which predate the bulk of the collection. Address and Christmas card lists and the travel reference file provide a glimpse into the Eameses' extensive circle of friends and associates. The series also includes the files of Jehane Burns, an editor and researcher. An extensive publicity file and two publicity logs chronicle the Eameses' work from 1941 to 1988. The file consists of articles about the Eameses, reviews of their exhibits and films, and advertisements for their furniture designs as well as an eclectic assortment of comic strips, crossword puzzles, novels, and a record album containing references to the Eameses and their work. The series also includes biographies, chronologies, lists of films and projects, and transcripts of interviews. A large amount of biographical information is contained in the research

files for *Eames Design: The Work of The Office of Charles and Ray Eames* by Ray Eames, John Neuhart, and Marilyn Neuhart.

The [Kaiser Family Papers](#) consist of the papers of Ray Eames prior to her marriage as well as those of her parents, Alexander and Edna Burr Kaiser, and her brother, Maurice. The bulk of the series concerns Ray Eames's education at the Bennett School in Millbrook, New York, and her subsequent studies with abstract expressionist Hans Hofmann in New York City and Provincetown, Massachusetts. The series contains her notes from Hofmann's lectures from 1933 to 1938 and printed matter from the American Abstract Artists, a group Ray Eames helped form in 1936. Letters written to her family and friends and a large collection of art, theater, music, and dance programs reveal her exposure to the cultural milieu of New York City in the 1930s.

Organization of the Papers

The collection is arranged in five series:

- [Office File, 1933-1988](#)
- [Research and Production File, 1949-1988](#)
- [Administrative File, 1940-1988](#)
- [Kaiser Family Papers, 1885-1940](#)
- [Oversize, 1937-1988](#)

Description of Series

<i>Container</i>	<i>Series</i>
BOX 1-119	<u>Office File, 1933-1988</u> Correspondence, minutes, reports, proposals, scripts, lectures, awards, photographs, catalogs, brochures, clippings, and other printed matter pertaining to clients, professional organizations and journals, galleries, museums, designers, architects, schools, and universities. Arranged alphabetically by name of person, organization, or subject.
BOX 120-214	<u>Research and Production File, 1949-1988</u> Correspondence, reports, minutes, notes, budgets, schedules, photographs, drawings, plans, scripts, captions, brochures, publicity material, and research files pertaining to books, exhibits, films, and interactive videodisc programs designed by the Eames Office. Arranged alphabetically by type of project and alphabetically therein by project title.
BOX 214-276	<u>Administrative File, 1940-1988</u> Correspondence, biographical material, lectures and writings, interview transcripts, publicity material, calendars, staff time sheets, travel files, receipts, inventories, and lists concerning management of the Eames Office and documenting the Eameses' lives and works. Arranged alphabetically by name, topic, or type of material.
BOX 276-293	<u>Kaiser Family Papers, 1885-1940</u> Correspondence, notes, school papers, juvenilia, financial records, clippings, and art, theater, film, dance, and music programs relating to Ray Eames prior to her marriage to Charles Eames and to her immediate family. Arranged alphabetically by name of family member and alphabetically therein by name, topic, or type of material.
BOX OV 1-OV 4	<u>Oversize, 1937-1988</u> Oversize material consisting of article, brochure, and exhibit layout designs, photographs, drawings, film scripts and outlines, notes, and printed matter. Organized and described according to the series, containers, and folders from which the items were removed.

Container List

<i>Container</i>	<i>Contents</i>
BOX 1-119	Office File, 1933-1988 Correspondence, minutes, reports, proposals, scripts, lectures, awards, photographs, catalogs, brochures, clippings, and other printed matter pertaining to clients, professional organizations and journals, galleries, museums, designers, architects, schools, and universities. Arranged alphabetically by name of person, organization, or subject.
BOX 1	Abramovitz, Gerald, 1968-1975, 1985 Academy for Educational Development, New York, N.Y., 1967, 1975-1979 Academy of Motion Picture Arts and Sciences, 1970, 1975-1988 (5 folders) Ackerman, Edward A., 1971-1973 Ackermann, Susan J., 1982-1983 Adato, Perry Miller, 1976-1978, 1985-1986 Aicher, Otl, 1984-1986 Albinson, Don, 1970-1974 Alfred P. Sloan Foundation 1971-1972 (2 folders)
BOX 2	1973-1976 (2 folders) Alliance Graphique Internationale, 1977-1988 (4 folders) Alschuler, Grossman, and Pines, 1974-1987 <i>America Illustrated</i> , 1983 American Academy and Institute of Arts and Letters, 1977-1980 (2 folders)
BOX 3	American Academy in Rome, 1975-1986, undated American Academy of Arts and Sciences, 1972-1985 American Broadcasting Co., 1975-1978 American Council for the Arts, 1974-1978, undated American Federation of Arts, 1967, 1976-1980, 1986 American Film Institute, 1969-1987 (2 folders) American Indian Institute, Bozeman, Mont., 1973-1978 (2 folders)
BOX 4	American Institute of Architects "25 Year Award" re Eames house, 1976-1978, undated (2 folders) Distinguished Service Citation, 1974 Film proposal, 1974-1978 General correspondence, 1968-1987, undated (2 folders)

	Industrial Arts Medal, 1971-1972
	Minnesota Society jury, 1986
	American Institute of Architects Foundation, <i>Just For Fun</i> exhibit, Octagon House, Washington, D.C., 1979
BOX 5	American Institute of Graphic Arts
	Award, 1977
	General correspondence and minutes, 1970-1973, 1979-1988, undated (3 folders)
	Printed matter, 1985-1988 See also Oversize
	Tour of Eames office, 1987
	American Institute of Interior Designers, 1968-1974, undated
	American Revolution Bicentennial Commission, 1972-1975, undated
	American Society for Information Science, 1971-1975
	American Society of Interior Designers
	Elsie de Wolfe Award, 1974-1975
	General correspondence and printed matter, 1974-1980, 1986
	Amon Carter Museum of Western Art, Fort Worth, Tex., 1981
	Annenberg, Walter H., 1976-1977
	Anno, Mitsumasa, 1981
	Archibald, Kathleen A., 1975-1976
	<i>Architectural Design</i> , 1966-1974
	<i>Architectural Forum</i>
	Article by Charles Eames on Eero Saarinen, 1971 See also Oversize
BOX 6	Correspondence, 1968-1973
	Architectural League of New York, 1969-1971
	Architecture and Design Support Group, 1980-1983
	Armand Hammer Foundation, 1977-1979
	Art Center College of Design, Los Angeles, Calif., 1971-1986
	Art Director's Club, New York, N.Y.
	Certificate of Merit, 1969-1970
	Environs Seminar and Conference, 1980
	General correspondence, 1968-1975, 1984-1985
	Hall of Fame Award, 1984-1985
	Art Director's Club of Boston, Boston, Mass., Design Twenty-19Five Conference, 1978-1979
	Art Institute of Chicago, Chicago, Ill., 1970, 1976, 1984-1986, undated
	<i>Arts & Architecture</i>
	Inventories and photocopies of covers, 1977-1986
	Miscellany, 1981-1985
	Arts, Education, and Americans, Inc.
	1978-1981
BOX 7	1981-1982
	(2 folders)
	Aspen Institute for Humanistic Studies, Aspen, Colo., 1969-1979
	Associated Councils of the Arts, 1968-1977, undated
	Association of Science-Technology Centers, 1980
	Atlanta International Film Festival, Atlanta, Ga., 1969-1970

	Atomic Energy Commission, 1966-1970, undated (2 folders)
	<i>Audience Magazine</i> , 1967-1971
	Auerbach, Alfred, 1970-1977, undated
BOX 8	"A" miscellaneous, 1949, 1954, 1962-1988, undated (8 folders)
BOX 9	B. D. Ediciones de Diseno, 1985
	Bachman, Lawrence, 1973-1984
	Bain, William, Jr., 1970-1972
	Baldwin, Benjamin, 1964, 1973, 1980-1983, undated
	Ballantine, Bill, 1969-1982, undated
	Baltrusaitis, Hélène, 1973-1977, undated
	Barnes, Edward Larrabee, 1969-1975
	Beebe, Tina, 1977-1988, undated
	Benn, Tony
	Correspondence, 1967-1977, undated (2 folders)
	Printed matter, 1966-1975, undated (2 folders)
	Bentheim, David, 1974, 1979, undated
	Berenson, Bertram, 1978-1984, undated
	Berko, Ferenc, 1971, 1977-1979, undated
	Bernstein, Elmer
	Correspondence, 1969-1979, undated
	Printed matter, 1971-1978, 1986, undated
	Blaich, Robert
	Correspondence, 1979-1988, undated (2 folders)
BOX 10	Printed matter, 1982-1989 (2 folders)
	Blake, Peter, 1973-1978
	Blaustein, John, 1969-1982, undated
	Blaustein, Julian, 1970-1979, undated
	Boorstin, Daniel J., 1969-1983, undated
	Boorstin, Jonathan, 1972-1977, 1986
	Bork, Alfred M., 1969-1980 (2 folders)
BOX 11	Boscobel Manor restoration film project, Garrison-on-Hudson, N.Y., 1974, undated
	Bouterline, Serge, Jr., 1967-1982, undated
	Bowman, Ruth, 1973-1977, 1985
	Breitman, Joan, 1971-1977
	Bronowski, Judith
	Correspondence, 1968-1973, 1980-1981
	Miscellany, 1975-1981, undated
	Brühwiler, Paul, 1971-1976, 1983, undated
	Bruner, Jerome S., 1969-1976

	Burns, Jehane, 1968-1982, undated
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	(7 folders)
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Kaiser Family Papers, 1885-1940

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United States Military Academy, West Point, N.Y., 1928-1933
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Kaiser, Rachel (aunt), autograph book, 1885-1889

BOX OV 1-OV 4 Oversize, 1937-1988

Oversize material consisting of article, brochure, and exhibit layout designs, photographs, drawings, film scripts and outlines, notes, and printed matter.

Organized and described according to the series, containers, and folders from which the items were removed.

BOX OV 1

Office File

American Institute of Graphic Art

Printed matter, 1988 ([Container 5](#))

Architectural Forum

Article by Charles Eames on Eero Saarinen, 1971 ([Container 5](#))

Cohen, I. Bernard, 1979 ([Container 17](#))

Cooper Union for the Advancement of Science and Art, New York, N.Y., 1980 ([Container 20](#))

Herman Miller [company]

Graphics exhibit, 1982 ([Container 37](#))

Hoekema, Jim, undated ([Container 41](#))

International Business Machines Corp. (IBM)

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Research and Production File

Exhibits

Astronomy and science series

Newton: Physics for A Moving Earth, IBM Exhibit Center, New York, N.Y.

Brochures, 1974 ([Container 123](#))

Photographs

Of exhibit, circa 1973 ([Container 124](#))

Taken for exhibit, undated ([Container 124](#))

Publicity, 1973-1974 ([Container 124](#))

Philosophical Gardens, IBM Exhibit Center, New York, N.Y.

Exhibit design, 1974 ([Container 130](#))

Computer Perspective, IBM Exhibit Center, New York, N.Y.

History wall

Drawings, undated ([Container 134](#))

Twenty Questions interactive computer demonstration

Program, undated ([Container 137](#))

Federal Reserve Bank, San Francisco, Calif.

Exhibit and space planning

Outlines, undated ([Container 138](#))

IBM Exhibition Center (proposed), New York, N.Y.

Research, exhibits, and museum areas

International Business Machines Corp. (IBM)

Rare book collection, 1975 ([Container 144](#))

BOX OV 2

IBM Exhibition and Museum Center, Armonk, N.Y.

Administrative and planning file

Notes

General, undated ([Container 146](#))

"Computer Concepts" exhibit area

"Decision and Strategy"

Value-lever machine, undated ([Container 147](#))

"Problem Structuring"

Animated storyboard flowchart, undated ([Container 149](#))Language blocks, 1970 ([Container 149](#))Zoo sort, undated ([Container 149](#))*Invention and Innovation* (proposed)

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Unidentified, undated ([Container 152](#))Goodwin, Marcy, undated ([Container 152](#))*Mathematica: A World of Numbers and Beyond*

Exhibit displays

Image wall, undated ([Container 157](#))

National Fisheries Center and Aquarium, Washington, D.C.

Sketches, plans, and specifications

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Smithsonian Institution, Washington, D.C.Brochure, 1968 ([Container 169](#))*What is Design?*, Musée des Arts Decoratifs, Palais du Louvre, Paris,
FranceExhibit design, 1969 ([Container 173](#))*World of Franklin and Jefferson*, 1973-1977, undated

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BOX OV 3

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Production notes, undated ([Container 207](#))

1977 version

Photographs and drawings

Studio, 1977 ([Container 209](#))

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	Cohen, I. Bernard, undated (Container 216)
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