

# **Charles and Ray Eames**

## **A Register of Their Papers in the Library of Congress**

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Robert A. Vietrogoski**



**Manuscript Division, Library of Congress**

**Washington, D.C.**

**1995**

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Latest revision: 2004-12-21

## Collection Summary

**Title:** Work of Charles and Ray Eames

**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.

### Names:

Eames, Charles

Eames, Ray

Ballantine, Bill, 1911-

Bernstein, Elmer

Cohen, I. Bernard, 1914-

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

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

Gingerich, Owen

Girard, Alexander

Hofmann, Hans, 1880-1966

Jeakins, Dorothy

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

Krasner, Lee, 1908-

Lacy, Bill

Morgan, Edmund Sears

Morrison, Philip

Nelson, George, 1908-

Noyes, Eliot

Ponti, Gio, 1891-

Redheffer, Raymond M.

Roche, Kevin

Schrader, Paul, 1946-

Smithson, Peter, 1923-

Steinberg, Saul

Weese, Harry, 1915-

Wilder, Billy, 1906-

Kaiser family

Bennett School

Herman Miller, Inc.

International Business Machines Corporation

Eames, Ray. Work of Charles and Ray Eames

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.)

**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.

**Preferred Citation:**

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

**Contact Information for the Eames Office:**

- Eames Office
- P.O. Box 268
- Venice, California 90294
- Tel: (310) 459-9663

## 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**

#### ***Date***

#### ***Event***

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 *Arts and Architecture* 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 *Eames Design: The Work of Charles and Ray Eames* (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, *The Expanding Airport*, depicting the proposed use of "mobile lounges" at Dulles Airport outside Washington, D.C.  
Wrote *India Report*, a study commissioned by the Indian government on preserving and promoting indigenous Indian design  
Designed Aluminum Group furniture collection
- 1959 Produced seven-screen film, *Glimpses of the U.S.A.*, 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, *Mathematica*, 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, *Nehru: His Life and His India*, National Design Institute, Ahmedabad, India  
Produced films, *Westinghouse in Alphabetical Order* and *The Smithsonian Institution*
- 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, n.d.](#)
- [Research and Production File, 1949-1988, n.d.](#)
- [Administrative File, 1940-1988, n.d.](#)
- [Kaiser Family Papers, 1885-1940, n.d.](#)
- [Oversize, 1937-1988, n.d.](#)

## Description of Series

### *Container*

BOX 1-119

### *Series*

#### **Office File, 1933-1988, n.d.**

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

#### **Research and Production File, 1949-1988, n.d.**

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

#### **Administrative File, 1940-1988, n.d.**

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

#### **Kaiser Family Papers, 1885-1940, n.d.**

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

#### **Oversize, 1937-1988, n.d.**

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>
<b>BOX 1-119</b>	<b>Office File, 1933-1988, n.d.</b> 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.
<b>BOX 1</b>	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)
<b>BOX 2</b>	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)
<b>BOX 3</b>	American Academy in Rome, 1975-1986, n.d. American Academy of Arts and Sciences, 1972-1985 American Broadcasting Co., 1975-1978 American Council for the Arts, 1974-1978, n.d. American Federation of Arts, 1967, 1976-1980, 1986 American Film Institute, 1969-1987 (2 folders) American Indian Institute, Bozeman, Mont., 1973-1978 (2 folders)
<b>BOX 4</b>	American Institute of Architects "25 Year Award" re Eames house, 1976-1978, n.d. (2 folders) Distinguished Service Citation, 1974 Film proposal, 1974-1978 General correspondence, 1968-1987, n.d. (2 folders) Industrial Arts Medal, 1971-1972

- Minnesota Society jury, 1986  
American Institute of Architects Foundation, *Just For Fun* exhibit, Octagon House, Washington, D.C., 1979
- BOX 5** American Institute of Graphic Arts  
Award, 1977  
General correspondence and minutes, 1970-1973, 1979-1988, n.d.  
(3 folders)  
Printed matter, 1985-1988 [See also Oversize](#)  
Tour of Eames office, 1987  
American Institute of Interior Designers, 1968-1974, n.d.  
American Revolution Bicentennial Commission, 1972-1975, n.d.  
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  
*Architectural Design*, 1966-1974  
*Architectural Forum*  
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, n.d.  
*Arts & Architecture*  
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, n.d.  
Association of Science-Technology Centers, 1980  
Atlanta International Film Festival, Atlanta, Ga., 1969-1970  
Atomic Energy Commission, 1966-1970, n.d.  
(2 folders)

**Office File, 1933-1988, n.d.**

**Container**

**Contents**

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	<i>Audience Magazine</i> , 1967-1971
	Auerbach, Alfred, 1970-1977, n.d.
<b>BOX 8</b>	"A" miscellaneous, 1949, 1954, 1962-1988, n.d. (8 folders)
<b>BOX 9</b>	B. D. Ediciones de Diseno, 1985
	Bachman, Lawrence, 1973-1984
	Bain, William, Jr., 1970-1972
	Baldwin, Benjamin, 1964, 1973, 1980-1983, n.d.
	Ballantine, Bill, 1969-1982, n.d.
	Baltrusaitis, Hélène, 1973-1977, n.d.
	Barnes, Edward Larrabee, 1969-1975
	Beebe, Tina, 1977-1988, n.d.
	Benn, Tony
	Correspondence, 1967-1977, n.d. (2 folders)
	Printed matter, 1966-1975, n.d. (2 folders)
	Bentheim, David, 1974, 1979, n.d.
	Berenson, Bertram, 1978-1984, n.d.
	Berko, Ferenc, 1971, 1977-1979, n.d.
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	Correspondence, 1969-1979, n.d.
	Printed matter, 1971-1978, 1986, n.d.
	Blaich, Robert
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<b>BOX 10</b>	Printed matter, 1982-1989 (2 folders)
	Blake, Peter, 1973-1978
	Blaustein, John, 1969-1982, n.d.
	Blaustein, Julian, 1970-1979, n.d.
	Boorstin, Daniel J., 1969-1983, n.d.
	Boorstin, Jonathan, 1972-1977, 1986
	Bork, Alfred M., 1969-1980 (2 folders)
<b>BOX 11</b>	Boscobel Manor restoration film project, Garrison-on-Hudson, N.Y., 1974, n.d.
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  - Hicks, Price, film on Eameses, 1977-1979
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  - Texas, 1973, n.d.
  - Washington, 1970-1979, n.d.
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- BOX 276-293** **Kaiser Family Papers, 1885-1940, n.d.**  
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.
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**Kaiser Family Papers, 1885-1940, n.d.**

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**Kaiser Family Papers, 1885-1940, n.d.**

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- BOX 290
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- BOX 292
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BOX OV 1-OV 4

**Oversize, 1937-1988, n.d.**

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

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American Institute of Graphic Art

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*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]

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International Business Machines Corp. (IBM)

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Research and Production File

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

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

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