

CALIFORNIA

DESIGN, 1930 - 1965

LIVING IN A MODERN WAY

カリフォルニアデザイン1930-1965の起源

Buff, Straub & Hensman (1955-1961, later Buff, Hensman and Associates) Recreation pavilion, Mirman House, Arcadia, 1956 Photo by Julius Shulman, 1959 The Getty Research Institute, Los Angeles © J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10)



The National Art Center, Tokyo, Special Exhibition Gallery 1E Closed on Tuesdays (except for April 30, 2013)

Hours | 10:00-18:00 (10:00 - 20:00 on Fridays)

* Open until 22:00 on Saturday, March 23, 2013 (Roppongi Art Night 2013)

* Admission up to 30 minutes before closing

Organized by The National Art Center, Tokyo & Los Angeles County Museum of Art
In cooperation with JAPAN AIRLINES & Nippon Cargo Airlines

国立新美術館
THE NATIONAL ART CENTER, TOKYO
Kokuritsu-Shin-Bijutsukan

2013.3.20 - 6.03

Overview

The National Art Center, Tokyo presents *California Design, 1930-1965: "Living in a Modern Way"*. The exhibition - the first major study of modern California design - examines the state's key role in shaping the material culture of the country at mid-century. *California Design* features more than 250 objects in wide-ranging media, including furniture, textiles, fashion, graphic and industrial design, ceramics, jewelry, metalwork, and architectural drawings, as well as film.

"California is America, only more so", the author Wallace Stegner famously declared in 1959. Throughout most of the twentieth century, the state symbolized the good life in America. After 1945 a burgeoning, newly prosperous population - intoxicated by the power to purchase after the deprivation years of the Great Depression and the wartime rationing of goods - turned the state into America's most important center for progressive architecture and furnishings. This exhibition explores how the California of our collective imagination - a democratic utopia where a benign climate permitted life to be led informally and largely outdoors - was translated into a material culture that defined an era. To tell the story of how California provided the ideal environment for modernism to flourish in a way particular to the state, the exhibition is divided into four sections: "Shaping", "Making", "Living", and "Selling". As émigré Greta Magnusson Grossman declared in 1951, California design "is not a superimposed style, but an answer to present conditions.... It has developed out of our own preference for living in a modern way".

*This exhibition was organized by the Los Angeles County Museum of Art.

Exhibition Highlights

* The First Major Exhibition Focusing on California Modern Design

In conjunction with LACMA (Los Angeles County Museum of Art), renowned as the largest museum on the West Coast of the United States, this major exhibition will allow visitors to experience mid-century California Modern firsthand.

* A Collection of Works from a Wide Range of Genres

Along with furniture, fashion, graphic design, ceramics, jewelry, and architectural photographs, cars and surfboards will be among the approximately 250 works from a variety of genres on display. Visitors will have an opportunity to see actual works by noted designers such as Charles and Ray Eames, and R. M. Schindler.



[Left] Raymond Loewy (b. France, 1893-1986), Studebaker Corporation (Indiana, 1852-1966), *Studebaker Avanti*, 1963. Iron, aluminium, FRP, glass, 178.3×487.9×138cm, Toyota Automobile Museum
[Right] Greg Noll (b. 1937, active Hermosa Beach), Surfboard, c.1960, Polyurethane foam, fiberglass cloth, polyester resin, wood. Height: 114 in. (289.56 cm) · Width: 22 in. (55.88 cm), LACMA, Gift of Matt Jacobson, M.2011.132

* A Wealth of Related Films

In addition to TV commercials and scenes from Hollywood movies of the era that feature California furniture and fashion, we will present interviews with some of the pioneering artists whose work appears in the exhibition. This multitude of rare footage will add another dimension to the event.

* A Definitive Catalogue of California Design

Along with an essay by Wendy Kaplan, who in addition to being a recognized specialist in design history has overseen countless large-scale exhibitions, the catalogue will include many intriguing and informative texts, making it an attractive and essential guide to understanding the field.

* A Wide Array of Related Events

A variety of events including lectures by specialists from a wide range of fields related to California and design will be presented in conjunction with the exhibition to provide visitors with an opportunity to consider the subject from a multitude of perspectives.

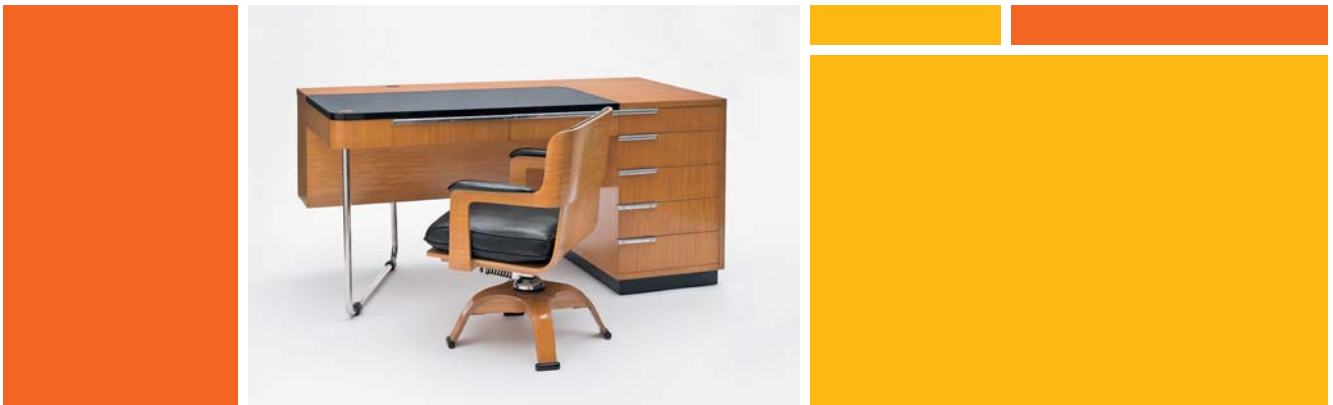
Outline

Shaping California Modern

In the boom economy of the 1920s, California experienced extraordinary population growth. As aerial views of Los Angeles demonstrate, millions of new denizens flocked to the states' urban areas. All these people needed housing and furnishings: the "Shaping" section focuses on the 1930s because that is when buildings and their contents started to be made in modern ways and in modern styles.

By the onset of World War II, these homes and their furnishings were characterized by a particular kind of modernism rooted in California culture and conditions. The general qualities associated with the state (optimism and democracy, fearless experimentation, and a love of new technology) and those specific to design (an affinity for light and brilliant color, an openness to Asian and Latin influences, and an advocacy of fluid spaces and cross-disciplinary approaches) made California's best products distinctive.

While championing new technologies, innovative materials, and simplified geometric forms, California modernists retained the individuality of the earlier Arts and Crafts movement, the sense of being particular to a place, and a connection to nature. In contrast to the stern moral dictates of the European International Style, a more humanistic modernism emerged here, one that fully embraced comfort and leisure, and responded directly to the environment.



Kem Weber (b. Germany, 1889-1963, active Los Angeles) Desk and chair, c. 1938. Exhibited at the Golden Gate International Exposition, San Francisco, 1939. Satinwood, primavera, chrome, aluminum, resin, leather (replaced). Desk: 30 1/4 x 60 x 30 in. (76.8 x 152.4 x 76.2 cm), LACMA. Purchased jointly with funds provided by the Decorative Arts and Design Deaccession Fund, Viveca Paulin-Ferrell and Will Ferrell, Shannon and Peter Loughrey, Heidi and Said Saffari, and Holly and Albert Baril

Making California Modern

After 1945 the United States became the world's strongest industrial, military, and cultural power. California played a key role in this development, having dominated defense and aerospace production during World War II. After the war this escalated production had a galvanizing effect on the design and manufacture of consumer goods in the state. Fiberglass, molded plywood, wire mesh, and synthetic resins were only some of the innovative materials developed in the early 1940s that would be imaginatively adapted to peacetime use. For the first time, such materials could be applied inexpensively to products for the home, opening a new middle-class market for California modern design.

California artists working in traditional craft media also responded to the spirit of modernism and experimentation: many tried to adopt new methods of production to make their work more accessible to middle-class consumers. The state became the national model for "designer-craftsman" production - activities that sought to bridge the gap between the studio and the factory. The same qualities that characterized the modern California home - fluidity, openness, experimentation, and the abolition of boundaries - equally applied to the work of the modern California designer. The goal was to provide well-designed homes and furnishings, whether handmade or industrially produced, for the millions of newcomers to California who craved them.



[Left] Charles Eames (1907-1978, active Venice), Ray Eames (1912-1988, active Venice), Molded Plywood Division, Evans Products Company (Venice, 1943-47), Elephant, 1945, Molded plywood. 16 1/2 x 30 3/4 x 16 1/4 in. (41.9 x 78.1 x 41.3 cm), Eames Collection, LLC [Right] Gertrud Natzler (b. Austria, 1908-1971, active Los Angeles), Otto Natzler (b. Austria, 1908-2007, active Los Angeles) Bowl, 1943, Earthenware, Height: 3 1/2 in. (8.8 cm); diameter: 8 1/2 in. (21.5 cm), LACMA, Gift of Rose A. Sperry 1972 Revocable Trust

Living California Modern

The people of America have found a new mode of living, and southern California, the richest community in the world, is fostering the economical, colorful, casual California Way of Life that you all enjoy.

Richard Neutra, *The California* (March 1948)

The climate and culture of California provided the ideal environment for modernism to take root and flourish. Like its counterpart in Europe, California modern was functionalist, anti-ornament, and utopian in the conviction that design and technology could transform society. California practitioners, however, adhered to a looser, warmer, more ad hoc modernism, one almost exclusively domestic in scale. The focus of the "Living" section is the contents of the modern California home, with architectural drawings selected to highlight how such spaces were animated.

California modern was not a single aesthetic but a loose, albeit clearly recognizable group of ideas. It was "democratic" in the sense that it could be achieved by people of modest means. It was characterized by the easy commingling of all kinds of production for the home, whether handmade, industrial, or a combination of the two. It drew on influences from many different cultures, especially Asia and Mexico, for both materials and forms. And it embraced the informality that came with permeable spaces by blurring the distinctions between indoors and out as well as the functions of living, eating, and sleeping spaces inside the home.



[Left] Richard Neutra (1892–1970, active Los Angeles), Kaufmann House, Palm Springs, 1946. Photo by Julius Shulman, 1947. The Getty Research Institute, Los Angeles [Right] Levi Strauss & Co. (San Francisco, 1853-present), Pants and top, c. 1955, Cotton, Levi Strauss & Co. Archives, San Francisco

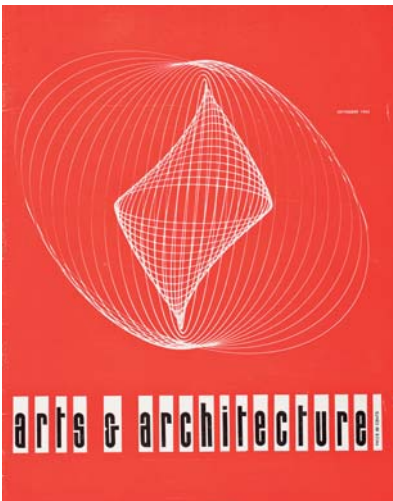
Selling California Modern

"Good design is seldom accepted", Julius Shulman asserted. "It has to be sold". He was referring to his own role in staging architectural photography, but the statement could be equally applied to exhibitions, stores, advertising, publications, and film, which were the principal agents in disseminating modern California design.

After 1945 pent-up demand for new products was enormous, fueled by the lifting of restrictions on domestic consumption. A prosperous postwar America required the promotion of a consumer culture. In California, as elsewhere, museums teamed up with retailers and magazines; magazines formed alliances with building and furniture companies. For example, *Arts and Architecture's* Case Study House Program was supported with materials donated by the housing industry, and many of its furnishings were provided by local retailers. Such collaborations attest to the fluid boundaries between art and commerce, together with a democratic belief in the integration and equality of all forms of artistic expression.

Descriptions of California between the 1930s and the 1960s portray the state either as a larger-than-life reflection of the country as a whole or as a portent of America's future: they are usually characterized by a relentless, giddy optimism.

As a journalist noted in 1946, "What America is, California is, with accents, with italics". Selling California's products could not be separated from selling the idea of California itself.



[Left] John Follis (1923–1944, active Pasadena and Los Angeles), James Reed (n.d., active Los Angeles area), *Arts and Architecture* (magazine cover), September 1953, Offset lithography, 12 1/2 x 9 1/2 in. (31.8 x 24.1 cm), Collection of Los Angeles Modern Auctions (LAMA) [Right] Charles Eames (1907–1978, active Venice), Herman Miller Furniture Company *ESU*, (Eames *ESU*, (Eames Storage Unit) chrome-plated steel, birch-faced and plastic-coated plywood, lacquered particle board, rubber, 69 x 47 x 16 in. (175.3 x 119.4 x 40.6 cm), LACMA, Gift of Mr. Sid Avery and Mr. James Corcoran

Admission

General Tickets ¥1,000 (Adults), ¥500 (College Students) Advance Tickets ¥800 (Adults), ¥300 (College Students)
Group Tickets ¥800 (Adults), ¥300 (College Students)

- * Visitors who are under 18, including high school students, and disabled people with ID booklets (along with one assistant) will be admitted free.
- * Free admission on Sat., March 23 in conjunction with "Roppongi Art Night 2013"
- * Free admission on Sat., May 18 for International Museum Day.
- * Group tickets will only be available at the venue (discounts only applicable to groups of 20 or more).
- * Visitors who present a ticket or ticket stub from another exhibition currently underway at the National Art Center, Tokyo, Suntory Museum of Art or Mori Art Museum (the three facilities that make up the Roppongi Art Triangle) will be eligible for the group discount.
- * Tickets (both Advance and General) are available through Ticket Pia (P-Code:765-394), and Lawson Ticket (L-Code:39105). Service charges may apply.
- * Advance tickets can be purchased through the above services from Wed., November 7, 2012 to Tue., March 19, 2013 (until Mon., March 18, 2013 at the venue).
- * For details and the latest information, see the center website: <http://www.nact.jp/>

Related Events

■ Lectures □ Screening ◎ Workshop

- "California Design: Why Now?" (Tentative Title)
Wendy Kaplan (Organizer of this exhibition, Curator and Department Head, LACMA) × Japanese architect Wed., March 20, 13:00-15:00
*In cooperation with Shinkenchiiku-sha
- "California Design, 1930-1965" Wendy Kaplan (with consecutive interpretation into Japanese) Sun., March 24, 14:00-15:30
- "California: Culture and Design" Hiroshi Unno (Art Critic, Writer) Sat., April 13, 14:00-15:30
Venue: 3F Auditorium, The National Art Center, Tokyo (Limited to 250: First-come, first-served) Admission free with exhibition ticket
- "EAMES: the architect and the painter" Screening (with Japanese subtitles) and Talk Event Sun., April 21, 14:00-15:40
*In cooperation with UPLINK
Venue: 3F Auditorium, The National Art Center, Tokyo (Limited to 250: Prior registration required.)

["California Design" × Exhibition "Design Ah!"]

- Lecture by Taku Satoh Sat., May 11, 14:00-15:30 Venue: 3F Auditorium, The National Art Center, Tokyo (Limited to 250)
- ◎ Workshop Sat., April 27 Venue: 21_21 DESIGN SIGHT (Prior registration required.)
- *Discount (¥100 off) applies for one person presenting one ticket stub or entrance receipt of the exhibition "Design Ah!". Cannot be combined with any other discount.
- 21_21 DESIGN SIGHT Exhibition "Design Ah!" Fri., February 8-Sun., June 2 Venue: 21_21 DESIGN SIGHT (Tokyo Midtown Garden)
- *Unless otherwise mentioned, these events are only available in Japanese.
- *All events are subject to changes in time and content. For details and the latest information, see the center website: <http://www.nact.jp/>

Exhibition held in the same period

Artist File 2013: The NACT Annual Show of Contemporary Art Wed., January 23 – Mon., April 1, 2013
"The Lady and Unicorn" – from the Musée de Cluny, Paris, France Wed., April 24 – Mon., July 15, 2013

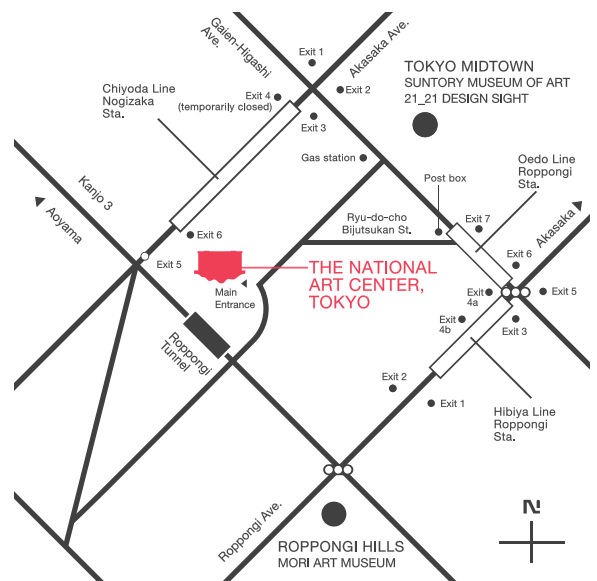
For inquiries or more information, please contact:
Public Relations Division
The National Art Center, Tokyo
Tel: (81) 3-6812-9925, Fax: (81) 3-3405-2532
E-mail: pr@nact.jp

 国立新美術館
THE NATIONAL ART CENTER, TOKYO

7-22-2 Roppongi, Minato-ku, Tokyo 106-8558, Japan
TEL: (81) 3-5777-8600 (Hellodial)
URL: <http://www.nact.jp/>

Access:

Tokyo Metro Chiyoda Line, Nogizaka Station. Exit 6 is directly linked to the Center
Tokyo Metro Hibiya Line, Roppongi Station. 5-minute walk from Exit 4a
Toei Oedo Subway Line, Roppongi Station. 4-minute walk from Exit 7



California Design, 1930-1965: "Living in a Modern Way"

List of Image Data for Press Use

We are pleased to offer a number of images of the works on display to help promote the exhibition. If you would like to receive one (or more), please fill out the attached form and return it to us by fax (e-mail requests will also be honored).



1 Buff, Straub & Hensman (1955-1961, later Buff, Hensman and Associates)
Recreation pavilion, Mirman House, Arcadia, 1958
Photo by Julius Shulman, 1959
The Getty Research Institute, Los Angeles

© J. Paul Getty Trust. Used with permission: Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10)



2 Mary Ann DeWeese (1913-1993, active Los Angeles)
Woman's swimsuit, 1961
Spandex, Lycra
LACMA. Gift of Mary Ann DeWeese, DeWeese Designs

© 2011 The Warnock Group, Inc. All rights reserved. For Authentic Fitness Corp., Cole of California. Photo © 2011 Museum Associates/LACMA.



3 Carlos Diniz (1928-2001, active Los Angeles)
Ladd & Kelsey, Architects (Pasadena, 1958-1980)
Monarch Bay Homes, Laguna Niguel (outdoor dining terrace), 1961
Screenprint
20 1/8 x 26 in. (51.1 x 66 cm)
LACMA. Gift of Gilbert Ortiz and Edward Cella Art + Architecture

© Carlos Diniz Archive. Photo © 2011 Museum Associates/LACMA.



4 Charles Eames (1907-1978, active Venice), Ray Eames (1912-1988, active Venice)
Molded Plywood Division, Evans Products Company (Venice, 1943-1947)
Elephant, 1945
Molded plywood
16 1/2 x 30 3/4 x 16 1/4 in. (41.9 x 78.1 x 41.3 cm)
Eames Collection, LLC

© The Eames Foundation. Courtesy Eames Office LLC (eamesoffice.com)



5 Charles Eames (1907-1978, active Venice), Ray Eames (1912-1988, active Venice)
Herman Miller Furniture Company
ESU (Eames storage unit), c. 1949
Zinc-plated steel, birch-faced and plastic-coated plywood, lacquered particle board, rubber
69 x 47 x 16 in. (175.3 x 119.4 x 40.6 cm)
LACMA. Gift of Mr. Sid Avery and Mr. James Corcoran

© 2011 Eames Office LLC (eamesoffice.com). © Herman Miller, Inc. Photo © 2011 Museum Associates/LACMA.



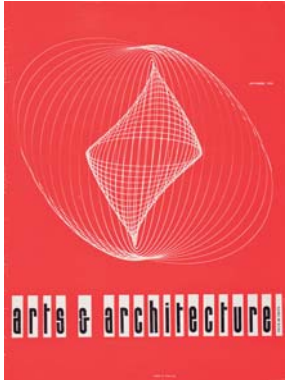
6 Levi Strauss & Co. (San Francisco, 1853-present)
Pants and top, c. 1955
Cotton
Levi Strauss & Co. Archives, San Francisco

Photo © 2011 Museum Associates/LACMA.



7 Arline Fisch (b. 1931, active San Diego)
Peacock Tail necklace, 1962
Silver, enamel
9 x 7 1/2 in. (22.9 x 19.1 cm)
LACMA. Gift of Arline Fisch in honor of Dr. Jae Carmichael

© Arline Fisch. Photo © 2011 Museum Associates/LACMA.



8 John Follis (1923-1944, active Pasadena and Los Angeles)
James Reed (n.d., active Los Angeles area)
Arts and Architecture (magazine cover), September 1953
Offset lithography
12 1/2 x 9 1/2 in. (31.8 x 24.1 cm)
Collection of Los Angeles Modern Auctions (LAMA)

Arts and Architecture, reprinted courtesy of David Travers



9 Grete Magnusson Grossman (b. Sweden, 1906-1999, active Los Angeles)
Chair, c. 1958
Walnut, leather
Lamp, c. 1949, manufactured c. 1949-1954
Iron, aluminum
51 x 14 7/8 x 12 1/4 in. (129.5 x 37.8 x 31.1 cm)
LACMA, Decorative Arts and Design Council Fund

© Grete Magnusson Grossman Estate. Photo © 2011 Museum Associates/LACMA.



10 Robert Guldi (1922-1977, active Los Angeles)
Lighthouse at Laguna (album cover), 1955
Offset lithography
12 1/4 x 12 1/4 in. (31.1 x 31.1 cm)
LACMA, Decorative Arts and Design Council Fund

© Concord Music Group, Inc. unless otherwise indicated. All rights reserved.



11 Dan Johnson (1918-1979, active Los Angeles)
Hayden Hall (Alhambra, n.d.)
Desk, 1947
Maple, oak
30 1/4 x 54 x 24 in. (76.8 x 137.2 x 61 cm)
LACMA. Purchased with funds provided by The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors

© Dan Johnson. Photo © 2011 Museum Associates/LACMA.



12 John Kapel (b. 1922, active Woodside)
Chair, c. 1958
Walnut, leather
46 3/4 x 30 1/2 x 26 1/2 in. (118.8 x 77.5 x 67.3 cm)
LACMA. Purchased with funds provided by Martha and Bruce Karsh

Photo © 2011 Museum Associates/LACMA.

CALIFORNIA DESIGN 1930-1965: LIVING IN A MODERN WAY

加州设计 1930-1965: 起源地

California Design, 1930-1965: "Living in a Modern Way"

List of Image Data for Press Use



13 Hendrik Van Keppel (1914-1988, active Los Angeles and Beverly Hills)
Van Keppel-Green (Beverly Hills, 1939-early 1970s)
Lounge Chair and Ottoman, designed c. 1939; made c. 1959
Enameled steel, cotton cord (replaced)
Chair: 24 1/2 x 20 1/2 x 33 in.; Ottoman: 12 x 20 1/2 x 21 in.
LACMA, Gift of Dan Steen in memory of Taylor Green

Photo © 2011 Museum Associates/LACMA.



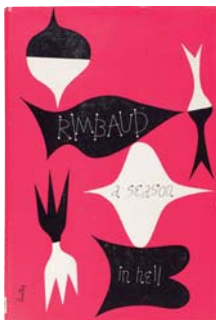
14 Bernard Kester (b. 1928, active Los Angeles)
Crawford & Stoughton (Los Angeles, c. 1962-1964)
Strand textile, c. 1962
Screenprinted cotton
100 x 55 in. (254 x 139.7 cm)
LACMA, Gift of the artist

© Bernard Kester. Photo © Museum Associates/LACMA.



15 Paul László (b. Hungary, 1900-1993, active Beverly Hills)
Paul László's European Group textile, 1954 or before
Rayon, cotton
105 1/2 x 48 5/8 in. (268 x 123.5 cm)
LACMA, Gift of Peter and Shannon Loughrey

© Paul László Estate/ADAP, Paris/Artists Rights Society (ARS), New York.



16 Alvin Lustig (1915-1955, active Los Angeles)
New Directions (New York, 1936-present), publisher
A Season in Hell (book), 1945
Offset lithography
7 1/4 x 5 in. (18.4 x 12.7 cm)
Museum of California Design, Los Angeles, Gift of Mark and Maura Resnick

A SEASON IN HELL by Arthur Rimbaud. © 1945 by Alvin Lustig. Reprinted by permission of New Directions Publishing Corp.



17 Gertrud Natzler (b. Austria, 1908-1971, active Los Angeles)
Otto Natzler (b. Austria, 1908-2007, active Los Angeles)
Bowl, 1943
Earthenware
Height: 3 1/2 in. (9.8 cm), diameter: 8 1/2 in. (21.5 cm)
LACMA, Gift of Rose A. Sperry 1972 Revocable Trust

© 2007 Gail Reynolds Natzler, Trustee of the Natzler Trust. Photo © 2011 Museum Associates/LACMA.



18 Richard Neutra (1892-1970, active Los Angeles)
Kaufmann House, Palm Springs, 1946
Photo by Julius Shulman, 1947
The Getty Research Institute, Los Angeles

© J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive. Research Library at the Getty Research Institute (2004.R.10)



19 Margaret De Patta (1903-1964, active San Francisco area and Napa)
Designs Contemporary (San Francisco and Napa, n.d.)
Pin, c. 1944-1957
Silver, quartz
2 x 3 1/2 x 1/2 in. (5.1 x 8.9 x 1.3 cm)
LACMA, Decorative Arts and Design Acquisition and Deaccession Funds

© Margaret De Patta Estate, courtesy Martha Bielawski. Photo © 2011 Museum Associates/LACMA.



20 La Gardo Tackett (1911-1984, active Los Angeles area)
Architectural Pottery (Los Angeles, 1950-1971; thereafter Group Artec)
Garden sculpture, c. 1955
Earthenware
Largest totem, height: 81 in. (205.7 cm); diameter: 14 in. (35.6 cm)
Collection of the Lawrence family; lent in honor of Max and Rita Lawrence

© La Gardo Tackett Estate, Architectural Pottery, Vessel® USA Inc. All rights reserved. Photo © 2010 Museum Associates/LACMA.



21 Kem Weber (b. Germany, 1889-1963, active Los Angeles)
Desk and chair, c. 1930
Exhibited at the Golden Gate International Exposition, San Francisco, 1939
Satinwood, primavera, chrome, aluminum, resin, leather (replaced)
Desk: 30 1/4 x 60 x 30 in. (76.8 x 152.4 x 76.2 cm)
LACMA, Purchased jointly with funds provided by the Decorative Arts and Design Deaccession Fund, Viveca Paulin-Ferrell and Will Ferrell, Heidi and Said Saffari, and Holly and Albert Barit

Photo © 2011 Museum Associates/LACMA.



22 Byron Wilson (1910-1992, active Oakland)
Necklace, c. 1956
Silver, ebony, ivory
8 1/2 x 7 x 1 1/4 in. (21.6 x 17.8 x 3.2 cm)
LACMA, Purchased with funds provided by Martha and Bruce Karsh

© Byron Wilson Estate. Photo © 2011 Museum Associates/LACMA.



23 Greg Noll (b. 1937, active Hermosa Beach)
Surfboard, c. 1960
Polyurethane foam, fiberglass cloth, polyester resin, wood
Height: 114 in. (289.54 cm), Width: 22 in. (55.88 cm)
LACMA, Gift of Matt Jacobson, M.2011.132

Photo © 2011 Museum Associates/LACMA.

CALIFORNIA DESIGN, 1930-1965: LIVING IN A MODERN WAY

起源 "加州设计" 1930-1965 在现代方式中生活

カリフォルニアデザイン1930-1965
「モダン・リビング」の起源



THE
NATIONAL
ART CENTER,
TOKYO

国立新美術館

CALIFORNIA
DESIGN, 1930-1965:
「LIVING IN A MODERN WAY」

California Design, 1930-1965: "Living in a Modern Way"

Application Form for Image Data and Ticket Giveaway for Press Use

Public Relations Division, The National Art Center, Tokyo FAX : 03-3405-2532 E-mail : pr@nact.jp

◆ I would like to receive data for the following images (please check the number of the images you would like to receive):

- 1 2 3 4 5 6 7 8 9 10 11 12 13
 14 15 16 17 18 19 20 21 22 23

Name of company :

Name of publication :

Writer's name :

TEL :

FAX :

E-mail :

Date and/or time you would like to receive image data :

Date :

Approximate time :

Date when article is scheduled to appear / Name of section in publication :

◆ I would like to receive exhibitions tickets to use as a giveaway in my publication (please check the box below):

- Ten pairs of tickets (total of 20)

Tickets will be sent out in later January. Please provide us with the mailing address at which you would like to receive them:

Address :

When making use of photographs, we kindly ask that you observe the following guidelines:

*Photos of the art works are intended only for the promotion of the exhibition. Please do not use them after the exhibition has ended.

*When using a photograph, please include the entire credit as provided. (Please refer to image data.)

*Please do not trim or superimpose text on the photos.

*Please submit your manuscript to us by fax or e-mail before it is published, so that we can ascertain the accuracy of the factual information.

*After the article is published, please submit a copy of your article to us.

*We ask that the editorial office of your publication oversee the issuing of giveaway tickets after you receive them in the mail.

For inquiries or more information, please contact:

Public Relations Division, The National Art Center, Tokyo

Tel: 03-6812-9925, Fax: 03-3405-2532, E-mail: pr@nact.jp

CALIFORNIA DESIGN, 1930-1965: LIVING IN A MODERN WAY

カリフォルニアデザイン1930-1965: 起原