

George Nelson

Architect, Writer, Designer, Teacher

October 29, 2011 - February 12, 2012

Teacher and Student Education Guide



ART | CRAFT | DESIGN
BELLEVUE ARTS MUSEUM

George Nelson
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Organized by the Vitra Design Museum, Weil am Rhein, Germany. Generously sponsored by Herman Miller with additional support from The Boeing Company, The Bellevue Collection, Olson Kundig Architects, ArtsFund and the Guendolen Carkeek Plestcheef Fund for the Decorative and Design Arts.

Local presentation curated by Nora Atkinson.

 **Herman Miller**



Bellevue Arts Museum Education Guides are produced by Megan Dyer, Interim Education Curator. Teachers and students are welcome to use these guides to supplement museum visits for educational purposes.

TABLE OF CONTENTS

For Teachers

About Bellevue Arts Museum....5 - 6

About Bellevue Arts Museum Education Guides....7

Planning Your Visit....8 - 10

About the Exhibition....11 - 27

Reading Lists....28 - 34

EALR's....35 - 36

Lesson Plans and Extensions...37 - 44

Feedback....45 - 49

Bus Reimbursement Information....50 - 53

For Students

Resource Guide....54 - 57

Scavenger Hunt Activity....58

--About Bellevue Arts Museum--

Mission:

Bellevue Arts Museum is the Pacific Northwest's center for the exploration of art, craft and design through exhibition, educational programs and partnerships, emphasizing the work of regional artists.

History:

The Pacific Northwest Arts and Crafts Association, Bellevue Arts Museum's sponsor, was founded in 1947 with two goals in mind: to promote the artists and crafts people of the region, and to establish a cultural and educational center serving Bellevue and East King County.

The first event sponsored by the Pacific Northwest Arts and Crafts Association was an outdoor art fair presented in Bellevue Square, a regional shopping center, in July 1947. The annual Fair has been held in the same location ever since, and today the **Bellevue Arts Museum ARTSfair** is the largest and most prominent art event in the Northwest, attracting more than 350,000 visitors each year.

Bellevue Arts Museum was established as an arts museum in 1975. Over the years, the Museum has consistently presented high quality exhibitions that have had a broad regional and/or national impact and has developed a strong reputation as an important showcase for contemporary and traditional art.

Deciding to tap back into the museum's roots as a community art fair, the Board of Trustees hired national craft and design expert Michael Monroe, who had served as curator and then director of the Smithsonian's Renwick Gallery of American Craft and Director of the American Craft Council, in 2004 to head the renewed vision of "illuminating and enriching the human spirit through art, craft and design." Since then the Museum has presented 46 world-class exhibitions celebrating high-caliber international and local artists, as well as over 500 free or low-cost educational programs attracting over 50,000 annual visitors.

Bellevue Arts Museum continues its focus on craft and design by both Northwest and internationally renowned artists while expanding its programming and outreach.

--Arts Museum Education Guides--

Bellevue Arts Museum is happy to offer education guides that help draw connections between exhibitions and classrooms. The information, activities and ideas provided in these education guides work best when they are supported by a classroom visit to the Museum and a docent-led tour. Educators are welcome to mold the activities and assessments to fit their specific classroom environments. Educators are allowed to make copies of information related to exhibits provided they are for educational purposes and classroom use.

Thank you for your interest in Bellevue Arts Museum. We look forward to seeing you in our galleries.

Sincerely,

Bellevue Arts Museum
Education Staff

Tour Reservations: Please schedule your school tour at least two weeks in advance through our online tour request form.

www.bellevuearts.org/education

You may contact Megan Dyer, Interim Education Curator, at 425.519.0793, or email megand@bellevuearts.org for more information.

School Tour Days & Times: School tours are generally offered Mondays through Fridays between 11am and 3pm. BAM also reserves the 10am hour exclusively to scheduled group visits.

Tour Options: A typical tour takes approximately 45 minutes total. Please inquire if you might be interested in an optional 45-minute time period in a classroom working on an art project that correlates with the exhibit. We can work with the teacher to provide the best experience for students.

Confirmation: After your school tour is scheduled, a docent will contact you to confirm the arrangements and review any special requirements

World Languages: Our World Language docents are available to give tours in German, Mandarin, Russian and French.

Special Needs: Bellevue Arts Museum is fully accessible for those with special needs. We are willing to make other reasonable accommodations if necessary. Please let us know of any special needs or requirements when you are scheduling your visit.

Group Fees (group rates 10+ people):

- Students/seniors: \$4 per person
- Adults: \$6 per person
- Art Project (Optional): \$2 per student materials fee
- 1 free chaperone is admitted for every 10 students. (20 students = 2 free chaperones, etc.)
- Additional chaperones are welcome at the adult group rate
- All student groups receive 1 free chaperone regardless of size

Please inquire about our sponsored admission for free or reduced lunch recipients.

Payment options: We accept cash, checks (payable to Bellevue Arts Museum), Purchase Orders and the following credit cards: Visa, Mastercard, American Express and Discover.

Food: Tours should generally conclude with enough time to return to school for lunch. No food or beverage is allowed in the upstairs galleries. If students plan to bring sack lunches, accommodations may be made in the museum. Also, Bellevue Downtown Park and Bellevue Square are within walking distance of the museum.

Feedback: We welcome both affirmative and constructive feedback so we can learn what works well and how we can improve in order to continue offering the best possible experience for you and your students at Bellevue Arts Museum.

Transportation/Student Drop off Areas:

If the cost of school busses is a deterrent, please inquire with the museum for possible bus reimbursement assistance.

Busses:

Bellevue Arts Museum works closely with Kemper Development to provide accessible parking for school busses and vehicles higher than 9’2”. Arrangements **MUST** be made in advance or we cannot accommodate bus parking.



Directions for busses: The arranged location for bus parking is adjacent to the Museum’s southern wall. Busses can enter the lot when traveling north on Bellevue Way NE and turning right at the *Scan Design* sign immediately prior to the Bellevue Arts Museum parking sign. This will lead to a lot between the Museum and the old Safeway/ Bartell’s lot. Busses can let off here and park along the red railing for the duration of the group visit. The parking spots are numbered and labeled as *reserved*, however they are not being used. To exit, busses can either turn around and exit onto Bellevue Way NE or pull through the lot and turn onto NE 6th street.

Carpool: If you carpool, we offer free parking in our garage.

George Nelson **Architect, Writer, Designer, Teacher**

Reaching the height of his career in the mid-20th century, George Nelson (1908 - 1986) undoubtedly numbers among the founding figures of American design. Trained as an architect, Nelson made his mark not only as a designer, but as an acclaimed writer, lecturer, exhibition designer and passionate photographer. His deliberations on questions of domestic living and the modern home and office set benchmarks in the field. As design director for Herman Miller, Nelson invented numerous classics of modern furniture and interior design. Featuring more than 220 objects, including furniture, lamps, clocks, graphic works, architectural models, films, prints and a full-scale partial reconstruction of the 1959 *American National Exhibition* in Moscow, this retrospective renders a comprehensive portrait of Nelson and his many activities, acknowledging his prominent position in the world of design over nearly four decades.

--ABOUT THE ARTIST--

One of the founding fathers of American modernism, George Nelson (1908 - 1986) was the creator of such ubiquitous product designs as the *Marshmallow Sofa*, the *Slat Bench*, the *Coconut Chair*, the *Bubble Lamps*, and his clocks—designs that have become milestones of a profession he helped to shape. Yet Nelson's career was much more far reaching than his product design, and he was as much one of the preeminent minds of his

time—as a writer and a teacher—as he was a celebrated architect and designer.

Having studied architecture at Yale University, Nelson graduated in 1928, continuing on to receive a bachelor's degree in fine arts in 1931. A year later, he won the renowned Rome prize, for which he was granted a two-year stipend to study at the American Academy in Rome, and he used this time overseas to travel throughout Europe, meeting with the modernist pioneers of the age, such as Mies van der Rohe, Le Corbusier, and Gio Ponti.

Over the next several years, Nelson devoted himself to writing, and his meetings became the basis for a series of articles he produced for *Pencil Points*, introducing North America to these influential European modernists. He contributed to publications such as *Fortune* and *Architectural Forum*, where he acted as editor in varying capacities from 1935-1949, espousing and defending the modernist principles in which he believed. By the 1940s, Nelson had become a major voice in American design, garnering notice and praise for his articulate, eloquent critiques and innovative thought.

Many of Nelson's subjects for publication dealt with the design of the house, and in 1945, with the publishing of *Tomorrow's House*, co-authored with Henry Wright and introducing such concepts as the "family room" and the "storagewall", his work came to the attention of the president of Herman Miller, D.J. De Pree. De Pree invited Nelson to take on the role of director of design for the company—an appointment which proved the beginning of a golden age for Herman Miller, and produced a long series of

successful collaborations with such names as Ray and Charles Eames and Isamu Noguchi. As design director, Nelson helped forge the program and corporate image of the company for more than two decades: a pioneering achievement in corporate design and an enduring relationship that yielded numerous classics of modern furniture and interior design.

The skills Nelson honed during his early years as a writer continued to serve him throughout his career, and in addition to his work for Herman Miller and his own firm, Nelson & Company, Nelson taught, organized conferences, and authored a dozen books and more than 100 articles and essays on design. His deliberations on questions of domestic living and the planning and furnishing of the home set benchmarks in the field. Equally important was his role as a forward thinker in the development of the modern office landscape, for which he championed the ideals of functionality and economical modular design. Additionally, he set new standards for the involvement of design in all the activities of the company, and in doing so pioneered the practice of corporate image management, graphic programs, and signage in a uniquely holistic approach.

In 2008, George Nelson would have been 100 years old. In recognition of this centennial anniversary, the Vitra Design Museum put together the first comprehensive retrospective of his work. We are pleased to be the first venue in the Northwest to host this groundbreaking exhibition spotlighting one of the great designers of the 20th century.

--ARTISTIC THEMES--

The Home

From the mid-1930s through the late 1950s, Nelson's chief interests focused on the home: the industrial fabrication of housing, the layout of floor plans and the furnishing of the home. With his bestseller *Tomorrow's House* published in 1945, Nelson made a pioneering contribution to the promotion of modern, contemporary home planning, oriented to the spatial needs of the occupants instead of merely copying architectural styles from past eras.

With the furniture manufacturer Herman Miller and the Howard Miller Clock Company, Nelson found two ideal partners based in Zeeland, Michigan, for the implementation of his ideas of modern furnishings for the home. Starting in 1946, Herman Miller produced home furniture designed by Nelson and in 1947 Howard Miller began manufacturing clocks by Nelson followed later by lamps and other home accessories.

Nelson's concept of modern home architecture is most clearly embodied by his *Experimental House* from 1957, though it never progressed beyond the model stage at the time.

The Office

In his first collection of home furniture for Herman Miller, George Nelson presented an L-shaped desk recognized as the precursor of the workstation that would come to typify the modern office: a modular

working unit combining all the necessary functions, from a writing surface, space for a typewriter, and diverse storage elements to integrated lighting that moreover helped to structure the space. On the basis of this L-shaped desk, Nelson developed two office systems in the 1950s—the *Executive Office Group* (EOG) and the *Modern Management Group* (MMG)—before being entrusted in the early 1960s with the design of *Action Office 1* (AO 1), conceived by Robert Propst.

Following the tremendous boom in the modern home furniture market in the U.S. in the 1950s, the production of office furniture began to assume increasing importance in the mid-1960s—in particular for Herman Miller. Contributing factors were the sharp rise in the number of office workplaces, the proliferation of open plan offices, and new developments in the field of office equipment and computer systems. Office designers and planners were greatly influenced by the investigations of the Quickborner Team in Germany. Starting in the mid-1950s, the group propagated an open office landscape structured according to workflows and communication needs instead of hierarchies and prestige—planning principles that were embraced by the *Action Office*, especially the later *Action Office 2*, as the first office furniture system and that were also taken up by Nelson’s office system *Nelson Workspaces*.

Graphic & Corporate Design

George Nelson and his office were responsible not only for the design of products but also for the

graphic design of Herman Miller and the Howard Miller Clock Company: the company logos, catalogues and advertisements. The Nelson office also received commissions from numerous other companies to design printed material and packaging and thus shape their corporate image. Nelson was one of the first to recognize the importance of corporate design even before it had become an established concept.

Clocks

The collaboration between George Nelson and the Howard Miller Clock Company began in 1947 and lasted more than 35 years. During this period, Nelson and his office developed over 130 clock models for Howard Miller. The design of the clock series was based on Nelson’s insight that people told the time by viewing the position of a clock’s hands, not by looking at the numbers. His second observation was that wall clocks in the age of the wristwatch were no longer first and foremost about indicating the time but served as “decorative elements in the furnishings of a room”. The clock series thus formed a counterpoint to the simplicity that Nelson promoted with his storage furniture designs. Furthermore, the early clocks all featured the same internal clock mechanism despite the variety of their outward appearance, which helped keep production costs low.

Education

Education, and in particular aesthetic education, was one of George Nelson's greatest concerns. For him, this included the development of a conscious and critical perception of our everyday environment.

Nelson fulfilled this self-imposed educational mission with a vast number of lectures, most of which were accompanied by slide shows and occasionally by films as well. Nelson's slide shows were not merely an illustrative accessory to his lectures, but served to convey a substantive portion of the message.

The majority of the visual motifs came from Nelson himself: individual documentary snapshots recorded on his many travels that achieved a higher level of significance when strung together in a visual narrative.

Nelson's decades-long preoccupation with the design and visual perception of the entire "man-made environment" found early expression in the 1953 multimedia presentation *Art-X* and culminated in the 1970s with the lecture *The Civilized City* and his book *How to See*.

Exhibitions

Exhibitions presented Nelson with an interesting opportunity to test out new structural techniques and materials on the temporary constructions. The organizational aspects also gave him a chance to exercise his skills as a design manager.

Independently and together with his office, Nelson planned and designed over 30 exhibitions.

Starting in the mid-1950s, one of his most important clients was a governmental group, the United States Information Agency (USIA). The USIA was established in 1953 to promote dialog and exchange between the United States and other countries and to form a Cold War-era counterweight to the internationally directed information campaigns of the Soviet Union.

The USIA-commissioned American National Exhibition held in Moscow in 1959 is a prime example of the Nelson office's comprehensive work on exhibitions.

--NELSON QUOTES--

A popular superstition envisions design as a mysterious occupation carried on by a scattering of peculiarly gifted people. The truth is that design is a very ordinary activity, almost as old as sex and food gathering. Everyone indulges in it to some extent. The entire synthetic landscape, save for a few neglected trees and an occasional patch of weeds, is designed. Things have to be designed before anyone can make them. Everything: fire engines and hydrants, curbs and manhole covers, buildings, signs, railings, lampposts, billboards, beer cans, chewing gum wrappers.

George Nelson

We have brainwashed ourselves into equating the new with the good, and the newest with the best, and the only remaining holes in the synthetic padding wrapped around our uneasy convictions are those intermittent fits of modernistic anxiety, so often expressed in nostalgic fads.

George Nelson

The fleeting nature of designs for display has an extraordinary effect on the architect and designer: here, he realizes, he can do his work without fear that posterity may mock him for his ineptness, and thus free from the censure of generations unborn he can take chance, try something out; And, in a word, relax. It is in this relatively relaxed attitude that one

finds the key to so much of its freshness and casual charm and also to its remarkable prophetic nature.

George Nelson

Which objects will be selected by posterity as most typical of western culture in the first half of the 20th century is anybody's guess, but I suspect that the contemporary chair will be somewhere on the list. The framework in which the chair frequently finds itself is the room. The room, in turn, exists only by grace of the house. And the house—at least in its most advanced forms—has changed in a manner astonishing to behold. From a tightly-shuttered box it has evolved into a construction of almost alarming delicacy and fragility. Its walls have become thin posts between sheets of glass. Its rooms are being absorbed into spaces whose edges are hard to define, and its interior and exterior are becoming increasingly hard to disentangle. When the walls disappear, the only place left for furniture is out in the open. Hence silhouette becomes important. Lack of weight, relative transparency and very elegant silhouettes are qualities of the best of contemporary designs.

George Nelson, 1953

Why this persistent demand for storage? What had been overlooked was that wealth had increased prodigiously, even through war and depression. Possessions of all descriptions had multiplied, activities had broadened, and any number of luxury gadgets had become common household tools.

Where to keep them? Where to keep the toasters, barbecue sets, Mixmasters, record albums, games, tricycles, skis—the list was endless and it kept growing. Hobbies alone, suddenly taken over by groups numbered in the hundreds of thousands, were enough to disrupt the old closet and render it useless. What was needed was differentiated storage, and in large quantities.

George Nelson, 1954

Every company, no matter what the nature of its business, presents some kind of image to the world at large. This image is hard to describe in words, but it is a most valuable asset. It is a large part of what is in the customer's mind when he buys Product A instead of Product B. Any company's image is created by management (including design) through millions of daily acts which pile up to crystallize, not only into stated policy, but a kind of 'feel' which the company acquires both for its own people and for outsiders.

George Nelson

What you make is important.

Design is an integral part of the business.

The product must be honest.

You decide what you will make.

There is a market for good design.

George Nelson, 1948

A good modern home interior has more of the design character of an office than offices themselves had a dozen years ago.

George Nelson, 1952

In the mid-1950s a management consulting firm in Germany, The Quickborner Team, invented the open office landscape. The basis for this idea was not interior design, but process. The German group had studied the movement of paper—projects or jobs—through the office and then began to make layouts which reflected the flow of such material through the office. The concept was revolutionary because it suddenly connected paperwork and factory production. In factories, planning based on the flow of materials and components had been accepted for years. Now for the first time, a hint was given that the evolution of the office was taking it in the direction of the factory. In 1967, the upheaval initiated by the Quickborner group was matched by a full-scale response, Action Office, a system rather than office furniture.

George Nelson, 1979

--TIME LINE-- **GEORGE NELSON (1908 - 1986)**

1908 George Harold Nelson is born on May 29 to Simeon Nelson and Lillian Canterow Nelson in Hartford, Connecticut.

1924 Graduation from Hartford Public High School.

1928 Bachelor of Arts, Yale University.

1929 - 31 Lecturer at the Yale School of Fine Arts.

1931 Bachelor of Fine Arts, graduation with honors, Yale School of Fine Arts.

1931 - 32 Graduate studies at Catholic University, Washington, D.C.

1932 - 34 Nelson wins the renowned Rome Prize with a two-year stipend to study at the American Academy in Rome. He uses the opportunity to travel extensively throughout Europe, to learn Italian, and most notably to meet and interview some of the most prominent European architects of the day, including Le Corbusier, Mies van der Rohe, and Walter Gropius.

1933 Marriage to Frances ("Fritzi") Hollister in Rome.

1935 - 36 Nelson publishes twelve portraits of modern European architects in the American architectural journal *Pencil Points*.

1935 Nelson becomes an associate editor of the magazines *Architectural Forum* and *Fortune*. He works for the two publications in various capacities through the late 1940s.

1936 - 41 Nelson runs an architectural practice in New York with William Hamby.

1938 Registered architect in the state of New York. Nelson publishes a book on the architect Albert Kahn.

1941 With William Hamby, Nelson realizes the Sherman Fairchild House, one of the first modern townhouses in New York. Nelson is a member of the Architecture Committee of the Museum of Modern Art, New York, and organizes the exhibition *Versus* at the Architectural League in New York. The same year, he receives the prestigious Scarab Gold Medal for his contributions to the field of architecture.

1941 - 44 Design critic at the Columbia University School of Architecture.

1944 Together with Henry Wright Nelson develops the concept of the storage wall, which is published in early 1945 in *Life Magazine*.

1945 Together with co-author Henry Wright, Nelson publishes the book *Tomorrow's House*.

1946 D.J. De Pree, president of the furniture manufacturer Herman Miller, hires Nelson as a furniture designer. Nelson's premiere collection for Herman Miller consists of some 80 pieces and is followed by further collections. As design director, Nelson helps forge the company's image over the next two decades and plays a key role in establishing Herman Miller as one of the most important modern American furniture producers.

1947 Nelson founds an independent industrial design practice in New York. The first Herman Miller catalogue written and designed by Nelson is published. Initiation of the collaboration with the watch manufacturer Howard Miller.

1948 - 56 Nelson regularly serves as an editor for *Interiors*. George Nelson, ca. 1965

1951 Nelson takes part in the first International Design Conference in Aspen.

1952 The *Bubble Lamps* go into production at Howard Miller. Corporate identity program for the aluminium manufacturer Aluminum Extrusions.

1952 - 55 Nelson serves as an advisor to the School of Fine Arts at the University of Georgia in Athens and organizes the multimedia presentation *Art X* in 1953 together with Charles Eames.

1952 - 62 Design consultant for General Electric.

1953 Nelson opens an architectural office together with Gordon Chadwick that is affiliated with his industrial design practice. That year and the next, Nelson publishes three books (*Chairs, Living Spaces, Storage*) on the home and its furnishings and a fourth (*Display*) on the theme of exhibitions.

1954

Nelson travels to Germany with other American designers and architects at the invitation of the German government.

1956 Design of the *Coconut Chair* and the *Marshmallow Sofa*.

1957 The model of the *Experimental House*—a modular prefabricated house Nelson and his office have been working on since 1952—is published in the press. The exhibition *US Education for the Theater*, organized by Nelson & Company under commission from the United States Information Agency, receives a gold medal at the São Paulo Biennial. The essay collection *Problems of Design* is published. Nelson travels to Japan at the invitation of the Japanese government.

1957 - 59 Corporate design for the pharmaceuticals manufacturer Abbott.

1958 Introduction of the Swaged Leg furniture group at Herman Miller. OMNI shelving system, produced by the aluminium manufacturer Aluminum Extrusions.

1959 Nelson is the lead designer of the American National Exhibition in Moscow. Introduction of the Comprehensive Storage System shelving system. Marriage to Jacqueline Griffiths.

1960 Nelson appears on public television. The title of his presentation: Problems of Design: How to Kill People.

1963 Nelson is named a fellow of the American Institute of Architects.

1964 Nelson & Company design the exhibition pavilion for the auto manufacturer Chrysler at the World's Fair in New York. The *Action Office 1* system comes onto the market.

1965 As program chairman, Nelson organizes the International Design Conference in Aspen. The theme chosen by Nelson is "The New World." From that year on, Nelson remains involved as a member of the conference's board of directors.

1966 The Nelson office organizes the traveling exhibition *Industrial Design – USA* that tours through the USSR.

1968 Nelson is named a fellow of the Industrial Designers Society of America.

1968 - 73 Editor-in-chief, *Design Journal*.

1969 Interior design for the store chain The Children's Place.

1969 - 76 Member of the board of directors of the Industrial Designers Society of America.

1970 Interior design of the restaurant La Potagerie, New York. Honorary Fellow, American Institute of Interior Designers.

1972 - 76 Visiting critic/lecturer in architecture at Harvard University.

1974 The Civilized City slide lecture.

1975 Interior design of the restaurant NYMMS, New York.

1976 The Nelson Workspaces office system manufactured by Storwal International comes onto the market.

1975 - 77 Visiting professor, Pratt Institute School of Architecture, Brooklyn, NY.

1977 The book *How to See* is published.

1979 The essay collection *George Nelson on Design* is published.

1982 Program chairman of the International Design Conference, Aspen.

1984 - 86 Professor of Design Research, University of Michigan, Ann Arbor.

1986 George Nelson dies on March 5 at the age of 77 in New York.

--READING LISTS--

Preschool–Elementary School Reading List Resources from the Metropolitan Library System

Bell, Cece. *Itty Bitty*. 2009. (Preschool - Grade 3)
Finding an enormous bone, tiny Itty Bitty the dog works hard to make it a special place to call his own, but after cutting out windows and a door, he finds it just too empty and so now must locate the appropriately sized decorations to fit inside his special home.

Gonyea, Mark. *A Book About Design: Complicated Doesn't Make It Good*. 2005. (Grades 1 - 5)
Introduces readers to the fundamental elements of design by using simple shapes, lines, and humor to explain why complicated is not always the best way to go.

Guarnaccia, Steven. *Goldilocks and the Three Bears: a Tale Moderne*. 1999. (Preschool - Grade 3)
Illustrations featuring elements of the modernism movement in art provide a new look to this traditional tale of the uninvited visit of a young girl to the home of a family of bears.

Keats, Ezra Jack. *Peter's Chair*. 1967. (Preschool - Grade 3)
When Peter discovers his blue furniture is being painted pink for a new baby sister, he rescues the last unpainted item, a chair, and runs away.

Ljungkvist, Laura. *Follow the Line*. 2006. (Preschool - Grade 3)
Invites the reader to visit a wide variety of places and count different objects found in each, from fire hydrants in a big city in the morning, through starfish in the ocean during the day, to babies sleeping in a country village at night.

Ljungkvist, Laura. *Follow the Line Through the House*. 2007 (Preschool - Grade 3)
Rhyming text invites the reader to search different rooms of a house to find hidden objects.

Renshaw, Amanda. *The Art Book for Children, Book Two*. 2007. (Grades 4 - 6)
Encourages young readers to explore objects of art along with concepts such as clocks, time, music, mirrors, collecting, trust, movement, line, and shape, and explains how great artists used these themes to create their works.

Rubin, Susan Goldman. *Toilets, Toasters & Telephones: The How and Why of Everyday Objects*. 1998. (Grades 4 - 6)
Discusses the evolution of industrial design and the invention of a variety of household appliances.

Shoulders, Micheal. *The ABC Book of American Homes*. 2008. (Grades 3 - 6)
A is for apartment. B is for Beach House. C is for Cajun Cottage. This alphabetical survey spans four centuries of architecture, highlighting the diversity of American homes.
Shulevitz, Uri. *So Sleepy Story*. 2006. (Preschool - Grade 3)
In the quiet of the night, a sleepy sleepy boy awakes to find the dishes, chairs, and clocks enjoying themselves.

Williams, Vera. *A Chair for My Mother*. 1982. (Preschool - Grade 3)
A child, her waitress mother, and her grandmother save dimes to buy a comfortable armchair after all their furniture is lost in a fire.

Weaver, Janice. *It's Your Room: A Decorating Guide for Real Kids*. 2006. (Grades 4 - 6)

Provides tips for children on how to redecorate a bedroom, including information on building a budget, cleaning up, using space, and finding colors, patterns, and accessories to get just the right look.

Middle and High School Reading List (Grades 6 - 12) Resources from the Metropolitan Library System

Nonfiction

Berry, John R. *Herman Miller: The Purpose of Design*. 2009.
Explores modern furniture design elements through the history of this US manufacturer, including George Nelson's time at the company as design director.

Fandel, Jennifer. *Wright*. 2006.
A biography of Frank Lloyd Wright with information about 20th-century architecture and the modern design movement.

Grant-Hays, Brenda. *Color in Small Spaces: Palettes and Styles to Fit Your Home*. 2003.
Focuses on color in interior design and ways for beginners to incorporate design elements into their living spaces.

Henry, Sandi. *Making Amazing Art: 40 Activities Using the 7 Elements of Art Design*. 2007.
The elements of line, shape, form, color, value, texture, and space are incorporated into activities for children and teens, with examples by classic and contemporary artists.

Miller, Judith. *20th Century Design: The Definitive Illustrated Sourcebook*. 2009.
This sourcebook includes 5,000 photographs of important accomplishments in 20th century design, including furniture, clocks, and domestic wares.

Fiction

Balliett, Blue. *The Wright 3*. 2007.

Sixth-graders Petra, Calder, and Tommy use art, geometry, literature, secret codes, and more to solve a mystery and save an architectural masterpiece from destruction.

Halpern, Julie. *Into the Wild Nerd Yonder: My Life on the Dork Side*. 2009.

Teenager designer Jess makes new friends and is encouraged to embrace and explore her creativity and personal style.

Reinhardt, Dana. *How to Build a House*. 2009.

Seventeen-year-old Harper Evans volunteers to spend her summer building houses in Tennessee in a tornado recovery effort; the importance of architecture as physical creation is explored as the act of construction becomes a metaphor for building relationships.

Adult Reading List

Books by George Nelson

Nelson, George. *The Industrial Architecture of Albert Kahn*. New York: Architectural Book Publishing Company, 1939.

Nelson, George. *Tomorrow's House*. New York: Simon and Schuster, 1945.

Nelson, George. *Living Spaces*. New York: Whitney Interiors Library, 1952.

Nelson, George. *Chairs*. New York: Whitney Interiors Library, 1953.

Nelson, George. *Storage*. New York: Whitney, 1954.

Nelson, George. *How to See: Visual Adventures in a*

World God Never Made. Boston/Toronto: Little, Brown and Company, 1977.

Nelson, George. *Problems of Design*. New York: Whitney Library of Design, 1979.

Nelson, George. *George Nelson on Design*. New York: Whitney Library of Design, 1979.

Nelson, George. *Building a New Europe: Portraits of Modern Architects, Essays by George Nelson, 1935-1936*. New Haven/London: Yale University Press, 2007.

Nelson, George. *George Nelson: Architect, Writer, Designer, Teacher*. Weil am Rhein: Vitra Design Stiftung, 2008.

Books on George Nelson

Abercrombie, Stanley. *George Nelson: The Design of Modern Design*. Cambridge, MA: MIT Press, 2000.

Webb, Michael. *George Nelson: Compact Design Portfolio*. San Francisco: Chronicle Books, 2003.

Books on Herman Miller

Berry, John. *Herman Miller: The Purpose of Design*. New York: Rizzoli, 2009.

Caplan, Ralph. *The Design of Herman Miller*. New York: Whitney Library of Design, 1976.

Cruikshank, Jeffrey L., and Malcolm Clark. *Herman Miller, Inc.: Buildings and Beliefs*. Washington, D.C.: American Institute of Architects Press, 1995.

DePree, Hugh D. *Business as Unusual: The People and Principles at Herman Miller*. U.S.A.: Hugh D. DePree, 1986.

Piña, Leslie. *Herman Miller Interior Views*. Atglen, PA: Schiffer Publishing Ltd., 1998.

Piña, Leslie. *Classic Herman Miller*. Atglen, PA: Schiffer Publishing Ltd., 1998.

Piña, Leslie. *Graphic Herman Miller*. Atglen, PA: Schiffer Publishing Ltd., 2001.

Piña, Leslie. *Herman Miller Office*. Atglen, PA: Schiffer Publishing Ltd., 2002.

Books on Design

Albus, Volker, Reyer Kras, and Jonathan M. Woodham. *Icons of Design: The 20th Century*. Munich: Prestel Publishing, 2004.

Bayley, Stephen. *Twentieth Century Style and Design*. New York: Van Nostrand Reinhold, 1986.

Buchanan, Richard, Dennis Doordan, and Victor Margolin. Ed. *The Designed World: Images, Objects, Environments*. Oxford: Berg Publishers, 2010.

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ARTS

1. The Student understands and applies arts knowledge and skills.

- 1.1 Understand and apply arts styles from various artists, cultures, and times.
- 1.3 Understand arts concepts and vocabulary

2. The student demonstrates thinking skills using artistic processes.

- 2.1 Apply a creative process in the arts: conceptualize the context or purpose, gather information from diverse sources, develop ideas and techniques, organize arts elements, forms, and/or principles into a creative work, reflect for the purpose of elaboration and self evaluation, refine work based on feedback, present work to others.
- 2.3 Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.

4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.

- 4.1 Demonstrate and analyze the connection among the arts disciplines.
- 4.2 Demonstrate and analyze the connection between the arts and other content areas.
- 4.3 Understand how the arts impact lifelong choices.

4.4 Understand that the arts shape and reflect culture and history.

4.5 Demonstrate knowledge of arts careers and the role of the arts skills in the world of work.

COMMUNICATION

1. The student uses listening and observation skills and strategies to gain understanding.

To meet this standard, the student:

- 1.1 Uses listening and observation skills and strategies to focus attention and interpret information.
- 1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

Project: Design a Chair

Exhibition Link: *George Nelson: Architect, Writer, Designer, Teacher.*

Grade Level: 6 - 12

Lesson Time: 45 - 90 minutes

Overview and Rational:

We all sit in chairs every day. A good chair is designed so that form follows function, and is comfortable and functional with a simple, user-friendly design. Task chairs, like the ones you see in the exhibit, are designed with the human shape in mind and are designed to support our frames for a given task such as working at a desk or typing at a computer. To come up with the designs for the chairs you see in the exhibit, George Nelson spent time trying out different shapes, materials, and forms.

Objectives:

Students will:

- understand that chairs and other designed products are designed with a user in mind
- work with simple materials, to experiment with shape and form and find value in trial-and-error design
- understand that even ubiquitous office chairs are designed with not only aesthetic considerations, but also with human comfort in mind

Materials:

- one roll of masking tape per team

- newspaper or newsprint paper
- one piece of cardboard or chipboard (8.5" by 11")
- "peanut ball" (any object will work as long as it can approximate designing for a human form but be light weight enough so as not to overwhelm the materials being used – in this case, newspaper)
- one ruler per team

Vocabulary:

Ergonomics is the science of designing the job, equipment, and workplace to fit the worker.

A **task chair** (also called an office or desk chair), is a type of chair that is designed for use at a desk in an office. It is generally comfortable and adjustable and can swivel 360 degrees.

This project also works towards the following Washington State Essential Academic Learning Standards for the arts:

Art:

2. The student demonstrates thinking skills using artistic processes.

2.3 Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.

4.2 Demonstrate and analyze the connection between the arts and other content areas.

Communication:

1. The student uses listening and observation skills and strategies to gain understanding.

1.1 Uses listening and observation skills and strategies to focus attention and interpret information.

1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

Procedures:

1. Break students up into groups based on class size. Groups of three or four work well.
2. Set up the challenge: Students will design and build a chair out of newspaper. The seat needs to be at least eight inches from the ground (or surface of the table) and strong and supportive enough to hold the peanut ball upright in the chair.
3. Prompt Discussion: Look at the materials and your client – the peanut ball – and think about the questions below. Sketch your ideas on a separate piece of paper.
4. What ways can you roll, bend, or fold the newspaper to make it stronger? What are the parts of a chair that you will need to include? How can you support the peanut ball so it doesn't fall over or roll off the chair? Does the seat need to be flat or curved to support the peanut ball? How can you support the chair legs so they don't tilt or twist? Can you make a chair without legs?
5. Activity: Have students use the materials to build their chair. Then test it by carefully

setting the peanut ball on it. Remind students that, when you test, your design may not work as planned. If things don't work out, it's an opportunity – not a mistake! When designers solve a problem, they try different ideas, learn from mistakes, and try again. Study the problems and then redesign.

Assessment:

Students should be assessed by their involvement in the entire process:

- Did the student try many different techniques for creating their newspaper chair?
- Did they help their fellow classmates by participating in discussion and problem solving? Did they provide thoughtful feedback?
- Were they open to changing and developing their ideas?
- Did their design meet the height requirement and function according to the challenge?

Discussion Questions:

- What is difficult about designing something artistic and functional?
- Did you aim for a design that was more aesthetic or functional? Why one or the other?
- Did you design your piece for a particular location or room? If so, where?
- Would you consider your design modern or more traditional?
- After working on this project, does anyone have a new appreciation or any new thoughts

regarding the work in the gallery and/or other artists that design objects that we use and look at every day?

Extension Activities:

Chairs are a great starting point for design challenges and can be made out many different materials. A classic design challenge that works great in school settings is to have students design a chair using only cardboard that can support human weight.

Project: George Nelson Ball Clock

Exhibition Link: *George Nelson: Architect, Writer, Designer, Teacher.*

Grade Level: K - 4

Time: 45 minutes

Overview/Rationale:

The design of the Nelson's clock series was based on his insight that people told the time by viewing the position of a clock's hands, not by looking at the numbers. His second observation was that wall clocks served as "decorative elements in the furnishings of a room". In this activity students will design their own George Nelson Ball Clock, giving students the opportunity to experiment with shape and color to explore primary and secondary colors and color tones.

Objectives:

Students will

- Demonstrate creative and critical thinking through the creative process of painting and mixing color.
- Create an object that addresses the roles function and aesthetics in design.
- Demonstrate control over artistic mediums.

This project also works towards the following Washington State Essential Academic Learning Standards for the arts:

Art:

- 1.1 Understand arts concepts and vocabulary
- 1.2 Develop arts skills and techniques
- 2.1 Apply a creative process in the arts: conceptualize the context or purpose, gather information from diverse sources, develop ideas and techniques, organize arts elements, forms, and/or principles into a creative work, reflect for the purpose of elaboration and self evaluation, refine work based on feedback, present work to others.

Communication:

1. The student uses listening and observation skills and strategies to gain understanding.

Materials:

- Colored Card Stock
- Tempera Paints: Red, Yellow, Blue and White
- Paint Brushes
- Paper Plates to use for Palette
- Metal Brad
- Compass and pencils
- Small craft popsicle sticks
- Scissors
- Craft Glue
- Scratch Paper

Tasks:

1. Discuss the overview with students and how it relates to their visit to the exhibition.
2. Introduce the project and show students a sample. Introduce concepts related to primary and secondary colors. (Maybe be helpful to have a color wheel to show students).

3. Hand out materials to students, providing time for students to do a preliminary sketch of their design if they wish.
4. Students will use a compass to draw twelve 1-2 inch circles. These circles will be painted and cut out later when dry. Use the paper plate as a palette to mix colors (Red, Blue, Yellow to get Orange, Purple, Green) and add white to these six colors, to have twelve colors total.
5. Each of the twelve small circles is painted a different color. Cut medium sized circle in card stock for the clock face, attaching paper hands with the metal brad. Glue a small circle onto the end of each craft stick and glue the other end to the face to represent the numbers on the clock.
6. Allow ample time to work on project while monitoring their progress and helping to problem solve.
7. Begin a critique at the end where students present their design and the class discusses any difficulties they encountered, including those they foresaw and those they didn't expect.

Modifications/Adaptations:

Students can work together in groups to design a clock based on a particular theme or to fit the decoration or atmosphere of a set place (room in a house, public space, office building, museum, etc.).

FEEDBACK FORMS

The Museum strives to provide an enriching educational experience for students and teachers. We welcome your positive feedback as well as constructive suggestions so we can continue to offer strong extension opportunities for classrooms and make our programs and exhibitions accessible and easily integrated into class settings.

Please fill out one of the included feedback forms and mail/fax it to Bellevue Arts Museum, c/o Education Curator or send an email to megand@bellevuearts.org.

EDUCATION GUIDE FEEDBACK

Thank you for your interest in Bellevue Arts Museum. We appreciate your feedback. Please mail or fax this form to Education Curator at 510 Bellevue Way NE, Bellevue, WA, 98004. 425-637-1799 (fax)

Education Guide

Used: _____

Teacher Name

(optional): _____

Class used with:

Date:

Did your class tour the museum?

Yes ____ No ____

1. Please comment on the education guide's usefulness to your class.

2. Did you use or adapt any of the suggested assessment options from this guide?

GROUP TOUR EVALUATION

3. Please comment on the organization of the education guide.

4. Do you feel this exhibition and education guide provided opportunities for higher-level thinking?

5. Please offer any other comments or suggestions.

Bellevue Arts Museum thanks you for your participation in a docent-led exhibition tour. Please complete the following questionnaire in order to help us evaluate and improve our tours.

Your Name (optional)

Group Name (optional)

Docent's Name (optional)

Tour Date

How did you hear about our exhibitions?

What factor/factors influenced your decision to visit Bellevue Arts Museum?

What did you/the group like best about the tour?

What did you/the group like least about the tour?

Please Circle:

Ease of Scheduling

Difficult ----- Easy
1 2 3 4 5

Friendliness of Museum Staff

Not at all ----- Extremely
1 2 3 4 5

How did you enjoy your tour?

Not at all ----- Extremely
1 2 3 4 5

How beneficial was your tour?

Not at all ----- Extremely
1 2 3 4 5

Please share any other insights or suggestions you have.

If you are interested in receiving information regarding future educational opportunities at Bellevue Arts Museum, please provide your email below.

INSTRUCTIONS FOR BUS REIMBURSEMENT

Bellevue Arts Museum can reimburse a limited number of schools up to \$200 to help defray the costs of bus transportation to and from the museum.

Please indicate when you are scheduling your tour that you are also applying for bus reimbursement. Mail/Email/Fax the necessary information to Bellevue Arts Museum Attn: Education Curator.

To apply:

Submit a brief introduction written either by teacher or student(s) that identifies the class being served, why you are visiting Bellevue Arts Museum, how a museum visit will benefit your class and why your group desires bus reimbursement.

OR

Include completed "Bus Reimbursement Application"

What is required after visit:

- Invoice/Receipt that lists the cost of the bus used on the day of the field trip (after field trip has occurred - this is usually attainable through school or district)
- Return post-visit survey
- Post-visit statements by at least 5 students and teacher
 - For example: I enjoyed my visit because....; I learned....;
- Thank you card or letter to be given to reimbursement sponsor (to be identified later)

BUS REIMBURSEMENT APPLICATION

Class:

Ages of students:

School:

Address:

District:

How many TOTAL people will be served by this field trip (includes teachers, chaperones, etc.) _____

How many STUDENTS will be served by this field trip? _____

1. Why is your class interested in visiting Bellevue Arts Museum?

2. How will this visit benefit your class?

3. How will this visit help attain curricular objectives?

4. Why is your class seeking reimbursement for transportation costs?

Resource Guide

Exhibition Facts	<ul style="list-style-type: none"> • German Curator Jochen Eisenbrand • BAM Curator by Nora Atkinson • Organized by the Vitra Design Museum, Weil am Rhein, Germany
Theme/Talking Points	<ul style="list-style-type: none"> • Organized into sections: Exhibition; the Home; the Office; Graphics and Corporate Design; Education. • Following his graduation from Yale, he traveled around Europe writing in “<i>Pencil Points</i>” about architecture and interviewing the leading designers and architects of the time...Le Corbusier, Mies Van de Roe, Walter Gropius and Gio Ponti. The interviews published in the U.S. between 1935-1936 showed his peculiar, admiring and often sarcastic point of view on the European architecture, the Bauhaus revolution and its protagonists. Those years outlined the first phase of his career as a writer. He was the first associate editor of “<i>Architectural Forum</i>” from 1935-1943 and then consultant editor from 1944-1949. He continued to write extensively throughout his career. • ‘<i>Tomorrow’s House</i>’ was instrumental in D.J. DePree, president of Herman Miller, noticing him because of the “storagewall” and asking him to become their Design Director. This became the start of a long series of successful collaborations with Ray and Charles Eames, Harry Bertoia, Richard Schultz, Donald Knorr and Isamu Noguchi. His sense of collaboration opened Herman Miller up to working with other designers like Eames. • He set new standards – the all inclusive corporate design being 1 package – “Everything around you is design” – the involvement of design in all the activities of the company, and in doing so he pioneered the practice of corporate image management, graphic programs and signage. • Post World War II he looked toward economical solutions. During this period he designed more modular furniture. • He was noticeably less egotistic than many of his contemporaries; he allowed people in his firm to put their names on things, it wasn’t all him. • Exhibitions presented him with an interesting opportunity to test out new structural techniques and materials on the temporary constructions. The organizational aspects also gave him a chance to exercise his skills as a design manager. Independently and together with his office, he planned and designed over 30 exhibitions. • Education and in particular aesthetic education, was one of his greatest concerns. For him, this included the development of a conscious and critical perception of our everyday environment. He fulfilled this self-imposed educational mission with a vast number of lectures, most of which were accompanied by slideshows and occasionally by films. The majority of the visual motifs came from

	Nelson himself.
Exhibit Information	<ul style="list-style-type: none"> • Known as an Industrial Designer, Architect, Author, Editor, Teacher. He is also known as one of the founding fathers of American modernism. • He was a pioneering modernist who ranks with such outstanding American designers as Raymond Loewy, Charles Eames, and Eliot Noyes. • He was a serious and original thinker about design issues. • He regarded the designer’s task as being the early recognition of latent yet existing societal trends, and then to use the latest findings from science and technology in order to respond with an industrial product. • His office produced some of the 20th century’s canonical pieces of industrial design, many still in production today – the ball clock, the bubble lamp and the sling sofa. • He made major contributions to the storage wall, the shopping mall, multimedia presentations, and the open-plan office system.
Exhibition Sections	<ul style="list-style-type: none"> • Exhibition • The Home • The Office • Graphics and Corporate Design • Education
Artist Information	<ul style="list-style-type: none"> • Born in Hartford, Connecticut in 1908 and died in New York City in 1986. • Studied Architecture at Yale University & graduated in 1928. • BA Fine Arts 1931. • He was part of a generation of architects that found too few projects and turned successfully toward product, graphic and interior design. • He was one of those rare people who could envision what wasn’t there yet. • One of his goals as a designer was “to do much more with much less.” • He was an early environmentalist – one of the first designers to take an interest in new communications technology. • He dealt with the issue of cultural and economic constraints of design – one of his central themes was the role and function of the designer (his own role) in the service of the economy. He regarded the designer’s task as being the early recognition of latent yet existing societal trends, and then to use the latest findings from science and technology in order to respond with an industrial product. • He had a wide-ranging concept of design. In his view, design related to the whole cultural landscape, the entire increasingly urbanized “man-made environment.” To work in a creative capacity, he felt it was critically necessary to maintain a conscious and critical perception of the everyday environment.

	<ul style="list-style-type: none"> • 1946 – 1972 Director of Design at Herman Miller and recruited other seminal modern designers including Charles Eames, Alexander Girard, and Isamu Noguchi. His designs for Herman Miller included the Nelson Tray Table; Nelson Swag Leg Desk; Nelson XL Lamp Shade; Nelson Landern Lamp with Stand; Nelson Triple Bubble Fixture Kit; Asterisk Clock. • He created more than 220 objects including the Coconut Chair, the Marshmallow Sofa, the Ball Clock, other boldly graphic wall clocks, the Bubble Lamp, the Nelson Platform Bench, and the L-Shaped desk • He developed forward looking, occasionally futuristic concepts such as the “hidden city” of underground buildings designed to create a “more humane environment”. • His ‘Storeagewall’ caused an earthquake in the design world.
Artist Statement	<ul style="list-style-type: none"> • He described having a series of creative “...zaps” – moments of out-of-the-blue inspirations “...when the solitary individual finds he is connected with a reality he never dreamed of.” • He said that for a designer to deal creatively with human needs, “...he must first make a radical, conscious break with all values he identifies as antihuman.” • He felt designers also must constantly be aware of the consequences of their actions on people and society. In fact, he declared that “...total design is nothing more or less than a process of relating everything to everything.” So he said that rather than specializing, designers must cultivate a broad base of knowledge and understanding. • “...every society lives out its span in the grip of certain ideas which are so powerful and so widely held that people are scarcely aware of them. These ideas come to a focus in which might be described as a ‘master area’ and they spread out from there to give the entire community its character. Such an area, in the 13th Century, was the church. Today, in America, it is business. Business is based on a gigantic industrial complex, and the heart of the industry is in the area of capital goods. Science and technology exist to service this complex, and they are supported by it.”
Statement About the Artist	<ul style="list-style-type: none"> • Bill N. Lacy, FAIA – “Most people think that George Nelson, Charles Eames and Eliot Noyes invented industrial design. That is, of course, an exaggeration. George did it without any assistance from the other two.” • Bill N. Lacy, FAIA – “I don’t know if there was a project he wouldn’t undertake. He was the most multitalented designer I know of, simply top-tier.” • Bill Chiego, Director McNay Museum – “Herman Miller hired him because the company had an almost religious belief in modern design, and thought he could help with that. And indeed he did. He didn’t believe that you had to capture the whole market by going after the lowest common denominator, but could go after the

part that really cared about this.”

- Bill Chiego, Director McNay Museum – “He understood that a clock didn’t need numbers. He knew it just needed to be beautiful to hang on a wall. He displayed a great sense of humor with his coconut chair, his marshmallow sofa and his pretzel chair.”
- Vitra CEO Rolf Fehlbaum – said he wouldn’t be in business if not for George Nelson. He credited Nelson for showing him how to organize operations in a manner very different from the way most European companies did. The business model has proven successful for Vitra.
- Vitra CEO Rolf Fehlbaum – “Design is solving problems...and to solve a problem you have to understand the problem. Nelson was very critical of the times. But the interesting thing is he did something about it. He offered solutions. He didn’t believe design could solve society’s ills, but he did think it could nudge society in a positive direction.”
- Stanley Abercrombie, architect and writer – “George Nelson was an outstanding designer. We all know that. But my hunch is that, in a hundred years, he’ll be even better remembered for his thinking and writing about design.”

Scavenger Hunt: *George Nelson*

1. The George Nelson exhibit is organized into six sections or themes. What are the sections? BONUS: Find one object to represent each section and list them below.
2. What color is the *Kangaroo Chair*?
3. Education was very important to George Nelson, particularly aesthetic education (*aesthetic* means the appreciation of beauty or good taste) and he presented many lectures and wrote books about design and visual perception. What is the title of the book Nelson wrote, which was published in 1977?
4. What materials were used to make George Nelson’s *Bubble Lamps*?
5. George Nelson was a design director for a furniture company, what was that company’s name?
6. What letter of the alphabet inspired the shape of George Nelson’s popular work desk?
7. In what city did the American National Exhibition take place in 1959?
8. How many circular cushions make up the *Marshmallow Sofa*?
9. After World War II, Americans started to accumulate more ‘stuff’ in their homes. What did George Nelson design to address this growing need for storage space in the home?
10. Besides Herman Miller, name a company that George Nelson worked with to create their graphic designs or corporate logo.