Max and Rita Lawrence Architectural Pottery Records, ca. 1950-1994

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Abstract: Rita and Max Lawrence began the firm Architectural Pottery (1950) to produce and market the pottery container designs of students of LaGardo Tackett, professor at California School of Art. In 1971, the company name was changed to Group Artec and began producing office furniture, public seating, tile, kiosks, modern dinner ware, and building directories (signage). The collection consists of records of the firm Architectural Pottery/Group Artec and includes correspondence, publicity materials, photographic slides and scrapbooks.

Physical location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact the UCLA Library Special Collections Reference Desk for paging information.

Creator: Lawrence, Max
Creator: Lawrence, Rita

Biography/History
Almost a lifetime resident of Los Angeles, Rita Milaw Lawrence was graduated from UCLA in 1940 (political science and sociology). Earlier that year she was married to Max Lawrence, a New Yorker she met after he moved to Los Angeles following his graduation from City College of New York; in 1950 they began the firm Architectural Pottery to produce and market the pottery container designs of students of LaGardo Tackett, professor at California School of Art; began issuing catalogs in September 1950 featuring products for the new modern postwar styles of architecture, using new design materials, such as fiberglass; the firm had three locations in Los Angeles; subdivisions subsequently added included Architectural Fiberglass (1961), Pro-Artisan (1966), Arcon (1971), Architectural Ceramic Surfaces (1972), and Graphic structures (probably, 1972); in 1971, the company name was changed to Group Artec; the company produced varied products such as office furniture, public seating, tile, kiosks, modern dinner ware, and building directories (signage).

Biographical Narrative
In 1972 when architect A. Quincy Jones responded to a query from the Los Angeles Times for a statement about Architectural Pottery, he may also have encapsulated the essence of the manufacturing business established by Rita and Max Lawrence in 1950, as well as the thrust of those times in terms of design influence. In 1950, Los Angeles thrived in a climate of exuberance and what seems now to have been a boundless wellspring of creative energy that spawned a number of new design firms and manufacturers whose products influenced design attitudes, internationally, within the decade. Echoes of that time resound with renewed vibrations today in the questioning minds of researchers who seek to know how it all happened.

Looking back, from 1972 to 1950, Jones wrote, As manufacturers, Max and Rita Lawrence are more than patrons of good design. As ‘resonators,’ they bring together the designer and manufacturer, a role difficult to undertake, and understood by few, because it involves a commitment to the purpose of producing good design. Their belief in the integrity of the artist and the importance of using modern materials and methods to the best advantage has lead to the production of objects...
recognized the world over for their quality of design. And, I add, the repetitiveness of a well-designed object in no way decreases its value. The good thing about good design is that it does not involve contortions that result in strange attempts to exhibit originality.

Today, the first post World War II decade, 1945-1955, is revealing itself as the seminal period in which the specialness of the design contribution for the latter half of the century came to fruition. The cleavage between pre-war and post-war extended from 1938, when the war of devastation began in Europe (if not earlier). During this period the nation's efforts were channeled to the defense effort. Those with design skills, whether architects, artists, landscape planners or others, made technical drawings for aircraft factories, designed camouflage to conceal industries against enemy attack or were employed elsewhere in a time when domestic architecture and design endeavors were shelved for the duration.

This was the decade then, 1945-1955, for the start of a new way of thinking. New technology from the war years, new attitudes and social upheaval (still reverberating nearly half a century later) informed and shaped the special, particular, far-reaching design attitude that emerged. The old rule book did not work. It was up to new thinkers to put the new pieces together.

Architectural Pottery seemed to soar from the beginning, receiving recognition as early as the Museum of Modern Art (New York) 1951 Good Design Exhibition that included most of the designs in the firm's original small catalog. Displayed at museums and galleries, published extensively, with high visibility in designers' installations, the young company continued to receive awards of local, national, and international distinction.

Part of the richness of this collection is in the revelation of the designer-user-producer triumvirate that ultimately makes possible the products of designers whose work is manufactured for wide distribution. The balance is precarious. It takes finesse and incessant dedication to nurture each detail in the process until it becomes an integral element of the total picture. This collection may be a textbook example of how such a relationship is developed and honed. The visual and written messages of catalogs, brochures, advertisements, plus the internal and external correspondence, speak in behalf of the firm with integrity and consistency. The implied voice that underlies these communications establishes, throughout the role of the company as resonator as well as manufacturer in this diagrammatic triangle of designer-user-producer.

As a trailblazer in the industry, the Lawrences pioneered production of large scale fiberglass reinforced plastic planters in 1961. Increasing demand for planters larger than could be made of clay lead Architectural Pottery to expand and invent their way into using this new material, not yet adapted in their product field. In time, besides the large planters, they produced an extended line of lounge furniture for indoor-outdoor use.

In 1965, Rita Lawrence wrote to an editor assembling material on 20th Century classics, Architectural Pottery was originated to make a statement about today's way of life, not to imitate or adapt the past. The forms we have introduced have become symbols of their era; the forms we will do in the future will be different, as we perceive new requirements and a new architectural idiom. To be truly contemporary in design implies constant movement and evolution. We are very proud of our laurels, but they represent milestones, not resting places. She continued to say, Southern California then (1950) was exploring a way of making living space of the outdoors --- a way of life that has since been adopted nationally and even internationally. Architectural Pottery provided a portable landscape and a focal point in garden plantings, then carried the motif into the home and office.

A key to the vitality of the approximate 25 years of their business is seen in the willingness of the Lawrences to carve new niches in a market they already knew and served well. In the 1970s, in newly created divisions, their product lines introduced a public seating system to provide one-piece unitized, massive seating arrangements for large public areas, floor and wall tiles, an office furniture system to accommodate new kinds of work place interiors responsive to electronic and computer needs, and a system of graphic structures and signage.

In the 1970s, the careful, finely tuned designs of Architectural Pottery and its sibling companies were gathered under the overall company name of Group Artec. In the 1990s, museums and art galleries continue to request loans of their clay pots, fiberglass planters, street furniture and other pieces that serve as icons for the memory of the period that made possible these design indicators.

A continued study of that decade, 1945-1955, enhances its value for understanding the linkage of those years and the design attitude that prevailed and defined the way of life in post-war California, especially. The microscopic view of a part of the history leads to the facets of the social and cultural references that relate to other lateral signals that together inform the larger picture in history.

Part of the story is likely to be found in this collection. The Lawrences, among others, were there. Their design attitude was intrinsic to the times.

By Elaine K. Sewell Jones

A Chronology of ARCHITECTURAL POTTERY (Firm: Los Angeles, California, Max and Rita Lawrence)

By Rita Lawrence
1950 September Formation of Architectural Pottery, a company to produce and distribute large-scaled ceramic planters of contemporary design ---the culmination of a class project in the California School of Art.

1951 Museum of Modern Art’s Good Design Award given to all designs in the original Architectural Pottery presentation catalog.

1953 Introduction of Sand Urns as a product category and the addition of a wide range of new designs, including the Trail Blazer awarded Hour Glass design by LaGardo Tackett, who had been the teacher of the original California School of Art class.

1959 Presentation of cylinders of diverse diameter and height, in a wide range of glazes. Numerous other designs added to accommodate needs of small and large plants.

1961 Formation of Architectural Fiberglass as a division of the original company, and presentation of geometric designs by John Follis in planters larger than could be made in clay. These, and other designs added later, became the recipients of numerous design awards.

1963 Addition of new product category of fiberglass trash receptacles and planter benches.

1964 Nomination for Industrial Arts Medal by Los Angeles and San Diego chapters of the American Institute of Architects.

1967 Expansion of products in clay to include more hand-crafted detail and another clay body and the establishment of the ProArtisan Studio within Architectural Pottery, under the guidance of David Cressey.

1967 A broadening of designs from Architectural Fiberglass to widen the Street Furniture offerings. Introduction of more sculptural designs in fiberglass benches and seating by Douglas Deeds and Elsie Crawford.

1968 Licensing of designs for manufacture in Western Europe. Later to be expanded to Japan, Australia, Argentina.

1969 Introduction of an all-fiberglass Work Center System for offices and line of lounge furniture for indoor / outdoor use by Douglas Deeds.

1971 Establishment of Group Artec as the new over-all company name and the addition of a new division, Arcon Furniture. Introduction of new designs in Public Seating by Richard Thompson, and others, to provide one-piece, unitized, massive seating arrangements for large public areas.

1972 Establishment of Architectural Ceramic Surfaces, a new division to produce quality floor and wall tile in new earthy glazes and textures designed by David Cressey.

1972 Presentation of the Thompson R/S System for offices based on a space frame concept of modularity and adaptability.

Scope and Content
Collection consists of records of the firm Architectural Pottery/Group Artec, established by Rita and Max Lawrence in 1950. Includes correspondence, publicity materials, photographic slides and scrapbooks. Also contains invoices, design statements and drawings, blueprints, patent information, catalogs and brochures, and magazine and newspaper articles.

Expanded Scope and Content
These records represent all surviving records of the Los Angeles firm best known under its first name, Architectural Pottery. The majority of the records were destroyed by fire August 26, 1984. This means that varying amounts of materials were preserved in the various subgroups. There is a probably complete run of the printed catalogs, for example, 1950-1973; but a limited amount of correspondence and office records, primarily from the 1960s-1970s. The records that remain were preserved by Max and Rita Lawrence. The records consist of design ideas and correspondence with designers; internal memos about production and marketing ideas; marketing means, such as photographs of products used as catalogs and printed catalogs; press releases; photographs of showrooms and installations; correspondence with foreign licensees; design awards and submissions; and two scrapbooks kept by Rita Lawrence of publicity achieved. Correspondence, photographs, and some sketches document the work of product designers, including: John Follis, Rex Goode, Douglas Deeds, LaGardo Tackett, Elsie Crawford, and Lawrence Halprin. Correspondence with museums and printed items from the museums includes material from The Museum of Modern Art (New York), The Temporary Contemporary Museum of Modern Art (Los Angeles), and Philadelphia Museum of Art.

Organization and Arrangement
Arranged in the following series:
1. Awards
2. Communications
3. Designs
4. Designers
5. History
6. Outreach/Publicity
Subjects and Indexing Terms
Architectural Pottery (Firm: Los Angeles, Calif.)--Archives.
Lawrence, Max--Archives.
Lawrence, Rita--Archives.
Furniture designers--California--Los Angeles--Archives.

Awards

Design

AIA / UCLA Alumni Awards(?)

American Institute of Architects
Box 11, Folder 1 Presentation book. Text. 1 leaf. Typescript (?). Submitted by the Southern California Chapter of the American Institute of Architects to the Committee on Institute Honors, The AIA. December 1964.
Box 11, Folder 3 Supporting letter from Robert J. Platt to AIA Committee on Institute Honors, 1 item, 2 pieces. Submitted by the Southern California Chapter of the American Institute of Architects to the Committee on Institute Honors, the AIA. November 24, 1964.

Communications
Box 1, Folder 28 Lawrence, Max and Rita (file 1 of 4). Primarily inter-office memos re marketing, finance, personnel, publicity. 1968-1973.
Box 1, Folder 29 Lawrence, Max and Rita (file 2 of 4). Primarily inter-office memos re management, production, marketing. 1967-1973.
Box 2, Folder 22 Warehouse. Forms and form letters. re definition of substitution of equivalents for products.
Communications
Foreign


Foreign

Asia

Box 3, Folder 1  Correspondence File 1 of 2. Personal and business correspondence with Japan, Korea, India, license agreement with Semica Interior Incorporated (Japan). 1969-1973.


Australia

Box 3, Folder 5  Correspondence, (and before). About installation at Sydney Opera House. 1974.

Canada

Box 4, Folder 8  Correspondence. Through licensee Knoll International / Canada. 1965-1970.

Europe


Box 4, Folder 1  Correspondence (file 1 of 2). Personal and business correspondence with Thomas Szekely, Toby Rodes, and others. 1969-1971.

Box 4, Folder 2  Correspondence (file 2 of 2). Personal and business correspondence with Thomas Szekely, Toby Rodes, and others. 1971-1972.

Box 4, Folder 3  Correspondence re sale of business. 3 letters. 1974-1975.

Box 4, Folder 4  Correspondence and Catalogs. Personal and business correspondence with Scotland and other countries.

Group Artec

Box 3, Folder 6  Royalty agreements.


International

Box 2, Folder 26  Correspondence. Business correspondence with India, Soviet Union, Puerto Rico, Spain, South Africa, Middle East. 1960-1970.

Israel

Box 3, Folder 4  Correspondence. Personal and business. 1969-1972.

Mexico

Box 3, Folder 3  Correspondence. Personal and business correspondence, license agreement with Consorcio de Diseños. 1966-1975.

Sintoform


Box 4, Folder 7  Correspondence. Personal and business. 1958-1972.

South America / Argentina

Box 2, Folder 25  Correspondence. Personal and business correspondence with licensees in Paraguay, Argentina, Colombia, letter from Max Lawrence and Rita Lawrence May 1, 1975 re selling of Group Artec. 1969-1975.

CSI (Possible Venture)

Box 3, Folder 9  Venture capital firm. Correspondence, board meeting minutes. 1969.

Designs

Work Center

Box 2, Folder 1  Photographs.

Box 2, Folder 2  Press releases. 1969.

Box 2, Folder 3  Correspondence. With magazines, Museum of Modern Art; mimeographs of photos with explanation. December 1968-August 1970.

Box 2, Folder 4  Clippings about similar systems.
<table>
<thead>
<tr>
<th>Box 2, Folder 5</th>
<th>Printed brochure. 1 copy.</th>
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</thead>
<tbody>
<tr>
<td>Box 2, Folder 6</td>
<td>Specifications. n.d.</td>
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**Terra Major**

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<tr>
<th>Box 2, Folder 7</th>
<th>Printed descriptions / catalog. Program from California Ceramics at Los Angeles Furniture Mart, Peter Breck catalog.</th>
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</thead>
<tbody>
<tr>
<td>Box 2, Folder 8</td>
<td>Development and publicity. 3 copies of Beginning Vocabulary to Develop a Consumer Brochure on Table-Top Ware, estimate for first production, list of marketing questions. January 1969-.</td>
</tr>
<tr>
<td>Box 2, Folder 9</td>
<td>Related clippings. Lead Poisoning from pottery article, clip of personal pitch for Terra Major from unknown writer and publisher.</td>
</tr>
<tr>
<td>Box 2, Folder 11</td>
<td>Specifications. n.d.</td>
</tr>
<tr>
<td>Box 2, Folder 12</td>
<td>Correspondence. 1970.</td>
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**Lounge Furniture**

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<tr>
<td>Box 2, Folder 14</td>
<td>Sales. Sales invoices. 1970.</td>
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**Designers**

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**Follis, John**

| Box 1, Folder 1 | Sketches and letters to Rita Lawrence. 1957. |

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**Baronian and Danielson**

| Box 1, Folder 2 | Adaptation of Architectural Pottery's Bowl IN-03 to Outdoor Light. Photographs and specifications. Not produced. 1957. |

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**Unsigned**

| Box 1, Folder 3 | Sketches, Installation plan for Farm and Home Savings, and product sketch. 1959 and n.d.. |

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**Leland, Malcolm**

| Box 1, Folder 4 | Letters to Rita Lawrence and sketches, 1962 and n.d.. |

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**Carruthers, John**

| Box 1, Folder 5 | Letters to Rita Lawrence, enclosing sketches and design statements. 1960. |

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**Vanderveen, Loet**

| Box 1, Folder 6 | Letter to Rita Lawrence and sketches. 1962. |

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**Taylor, William Paul**

| Box 1, Folder 7 | Planter sketches. 1962. |

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**Deeds, Douglas**
Max and Rita Lawrence
Architectural Pottery Records, ca. 1950-1994

Designers

Deeds, Douglas

Box 1, Folder 8
Letters from Ron Yeo to Rita Lawrence and designs. Yeo was another fiberglass designer. Design for newspaper vending. 1967.

Box 1, Folder 9
Correspondence, memos, and sketches. 1964-1970.

Box 1, Folder 10
Photograph of trash receptacles, n.d.

Box 1, Folder 11
Clippings.

Box 1, Folder 12
Sketches of indoor outdoor chair, etc.

Box 1, Folder 13
Lawrence Halprin plans, Sketch on notepaper From the desk of Robert Alan Martin. n.d.

Box 1, Folder 14
Photographs of Deeds (?) and indoor outdoor chair and other furniture and of an automobile, 5 pcs. No date.

Box 1, Folder 15
Design philosophy. 1969.

Box 1, Folder 16
Memos to / about / from Rita Lawrence. 1966-1970.

Box 1, Folder 17
Correspondence and memos. 1966-1967.

Box 1, Folder 18

Tackett, LaGardo

Box 1, Folder 19
Correspondence. 1966-1970.

Box 1, Folder 20
Design statements for stone ware, n.d.

Box 1, Folder 21
Dinner ware clippings. Samarkand, Arabia, etc. 1965-1967.

Box 1, Folder 22
Portfolio of drawings of stoneware, n.d.

Box 1, Folder 23
Design statement and drawings (blueprints) for Matrix / 30 stoneware, n.d.

Box 1, Folder 24
Box art sketches, n.d.

Box 1, Folder 25
Topiary planters drawings. Also slide and color print.

Box 1, Folder 26
Sketches for The City Tree, n.d.

Crawford, Elsie

Box 1, Folder 27
Sketches. Of round seat planter (FGPE-631, FGPE-832) other design not produced. 1968.

History

Box 11, Folder 9

Outreach/Publicity

Box 7, Folder 14

Box 9, Folder 4
Correspondence. News releases, cover letter to architecture schools, etc. 1956-1970.

Box 9, Folder 5

Box 9, Folder 7
Installation Photographs. Cedar Crest College, Pennsylvania, Architectural Fiberglass in Australia, Arco Building in Los Angeles, Mattel Corporation, a shoe store and others.

Box 9, Folder 8
Story ideas. Correspondence re publicity. 1970.

Box 10, Folder 1

Box 10, Folder 2

Box 10, Folder 4

Box 10, Folder 5
Program from The Celebration of the 53rd Anniversary of UCLA. 3 copies of program honoring Rita Lawrence with Professional Achievement Award. April 23, 1972.

Box 10, Folder 6

Box 10, Folder 7
Outreach/Publicity

Max and Rita Lawrence
Architectural Pottery Records, ca. 1950-1994

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Box 10, Folder 8

Box 10, Folder 9

Box 10, Folder 10

Box 10, Folder 11

Box 10, Folder 12

Box 10, Folder 13

Box 10, Folder 14

Box 10, Folder 15

Box 10, Folder 16

Box 10, Folder 17

Box 10, Folder 18
Photo essay about Architectural Pottery Production. Bound photo essay by John Jensen for class project, copy of letter from Rita Lawrence to Jensen's school. 1970.

Box 12
Scrapbook. Restricted pending conservation.

Box 13
Scrapbook. Restricted pending conservation.

Box 14, Folder 2

Box 14, Folder 4

Box 14, Folder 5

Box 14, Folder 7
Miscellaneous clippings. Copy of *Abitare* (special Genoa issue). Sample design magazine.

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Sales

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Procedures

Box 9, Folder 6
Letterhead and invoices. Samples.

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Product Research

Fiberglass

Box 14, Folder 8
Miscellaneous clippings.

Tile

Box 2, Folder 17

Box 2, Folder 18
Tile Photographs. Snapshots (w/negatives) and glossy prints of installations: Los Angeles County Museum, Mechanic's Bank, Richmond, California, John Deere Building, Moline, Illinois. 1964-1967.

Box 2, Folder 19
Tile. Clippings, Indian Hill Ceramics. n.d.

Box 2, Folder 20
Tile. Press Releases. Purchase of Indian Hill Ceramics, poster, price list. 1970. Cressey, David

Box 2, Folder 15
Clippings. Artist-in-residence brochure, clips from other manufacturers. 1964-.

Box 2, Folder 16

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Catalogs, etc.

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Max and Rita Lawrence
Architectural Pottery Records, ca. 1950-1994
Box 4, Folder 11
Earliest. Village Station address.

Box 4, Folder 20
Pro-Artisan. August 1965.

Box 4, Folder 21
Retail Price List. April 1966.

Box 4, Folder 22

Box 4, Folder 23
Artist in Residence program. 1963.

Box 4, Folder 24
Sweets, Catalog text. n.d.

Box 5, Folder 1

Box 5, Folder 2

Box 5, Folder 3
Work Center System--Architectural Fiberglass (early). Brochures (). n.d.

Box 5, Folder 4

Box 5, Folder 5
Planters, Receptacles, Sand Urns--Architectural Fiberglass (early). Complete brochure w/cover (), New Ideas brochure (), production schedule (Rita Lawrence notes), various brochures, covers, photos. September 1965 n.d..

Box 5, Folder 6
Catalog 64. 3 copies w/color and black and white photos. 1964.

Box 5, Folder 7
Architectural Fiberglass; Planters, Benches, Trash Receptacles, Street Furniture (). 3 copies w/ color and black and white photos. 1965.

Box 5, Folder 8
Pro-Artisan (). 3 copies w/ color and black and white photos. 1966.

Box 5, Folder 9
Architectural Fiberglass, (and after). 3 copies w/ color and black and white photos. 1968.

Box 5, Folder 10
Architectural Fiberglass; Net Price Schedule. 2 copies, no photos. 1969.

Box 5, Folder 11

Box 5, Folder 12
Arcon Furniture / Architectural Fiberglass. 1 copy w/photographs. 1972.

Box 5, Folder 13

Box 5, Folder 14

Box 6, Folder 1
Architectural Pottery Samples #102. Color & texture samples from various divisions of Architectural Fiberglass.

Box 6, Folder 2
Duraclay. 3 black and white brochures for dinnerware (), 3 color brochures for planters (), Catalog 64. n.d. n.d..

Box 6, Folder 3
Additions; Architectural Pottery. Supplementary catalog showing reflective glazes. 1971.

Box 6, Folder 4
Catalog 64. 2 copies, copyright 1971. 1971.

Box 6, Folder 5

Box 7, Folder 1
Arcon Furniture; The Hump System. 2 copies. 1971.

Box 7, Folder 2

Box 7, Folder 3
Architectural Furnishings; Fiberglass Planters. 3 copies. 1974.

Box 7, Folder 4

Box 7, Folder 5

Box 7, Folder 6

Box 7, Folder 7
Architectural Pottery; Pro-Artisan. 2 general price lists, 3 Lamp Collection w/photos and price list.

Box 7, Folder 8
Arcon Furniture, (and after). 3 copies of Public Seating, 3 copies of Lounge Furniture. 1971.

Box 7, Folder 9

Box 7, Folder 10
Arcon Furniture; Price List. 3 copies w/color sample. 1970.

Box 7, Folder 11
Artec Containers; Pro-Artisan Containers. 3 copies.

Box 7, Folder 12
Graphic Structures. Photos, brochures.

Box 7, Folder 13
Europe, 3 copies. n.d.

Box 14
Group Arcon Furniture. 2 copies.

Box 14, Folder 3
Mailer #3.

Box 4, Folder 9
 Correspondence. 1970.
| Box 4, Folder 10 | Exhibit of class work. Group photograph which constitutes the first mailing and offering. 1950. |
| Box 4, Folder 12 | After 1953 (Village Station), (?). Includes price list. 1954 or 1955. |
| Box 4, Folder 13 | King's Road Address. 1958-1960. |
| Box 4, Folder 15 | Kings Road Address. Includes price list. June 1959. |
| Box 4, Folder 16 | Robertson Blvd. Address 1. Includes price list. March 1961. |
| Box 4, Folder 19 | Catalog. 1964 (circa). |

### Catalog Photographs

| Box 8, Folder 1 | Architectural Fiberglass Seating. |
| Box 8, Folder 2 | Arcon Furniture Seating. |
| Box 8, Folder 3 | Architectural Fiberglass Planters. |
| Box 8, Folder 4 | Pro-Artisan Planters. |
| Box 8, Folder 5 | Architectural Pottery - Other. |
| Box 8, Folder 6 | Architectural Pottery Planters. |
| Box 8, Folder 7 | Architectural Pottery Planters (early). |
| Box 8, Folder 27 | Original for Planters CB-16, CB-12, CB-18, CB-22, CB-22. |
| Box 8, Folder 26 | Original for Planter K-97. |
| Box 8, Folder 25 | Original for Planter G-99. |
| Box 8, Folder 24 | Original for Planters C-12, C-18, C-26. |
| Box 8, Folder 23 | Original for Planters CS-12, CS-27, CS-21. |
| Box 8, Folder 22 | Original for Planters CB 8-12, CB-8, CB-16-11, CB-12-12, cb-12-7, CB-8-8. |
| Box 8, Folder 21 | Original for Planters CC-30, CC-19, CC-28, CC-23. |
| Box 8, Folder 20 | Original for Cylinder photos. |
| Box 8, Folder 19 | Original for Planter FX-2. |
| Box 8, Folder 18 | Original for Planter F-508. |
| Box 8, Folder 17 | Original for planter F-112. |
| Box 8, Folder 16 | Original for Planter G-25. |
| Box 8, Folder 15 | Original for Planter E-31. |
| Box 8, Folder 14 | Original for Planter SW-04. |
| Box 8, Folder 13 | Original for Planter SW-03. Includes news release. |
| Box 8, Folder 12 | Original for Planter L-15, L-20. |
| Box 8, Folder 11 | Original for Planter LL-20. |
| Box 8, Folder 10 | Chair Height Sandurns SW-02, A-2, A-01, J-22, L-15, AC-17, AX-17, LTW-15. |
| Box 9, Folder 3 | Miscellaneous. Color transparencies for cylinders, snapshots of various locations (installations?) and products. |
| Box 9, Folder 2 | Planters. 8 x 10 Negatives. |
| Box 4, Folder 14 | Production Photos, Photos of plant and workmen. n.d. |

### Showroom Photographs

| Box 8, Folder 8 | Photographs before Renovation. Snapshots. 1964. |
| Box 8, Folder 9 | Photographs after renovation. Glossy prints and snapshots. 1964. |
| Box 9, Folder 1 | After renovation. Negatives only. Filed separately for preservation. See photos in previous boxes. 1964. |