

CHARLES AND RAY EAMES

Christopher Griffin



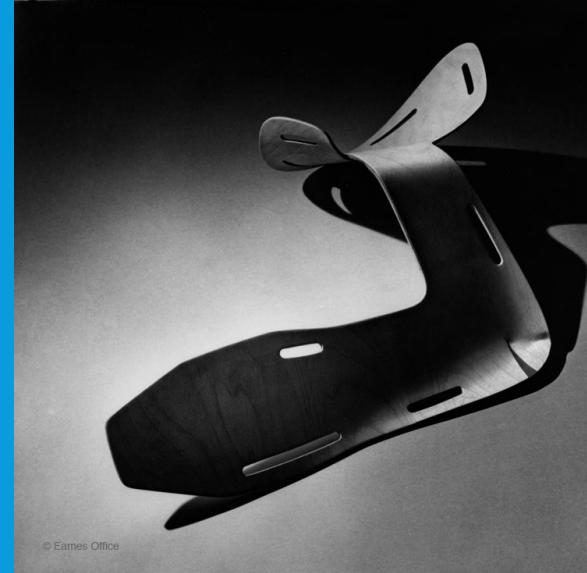
BIOGRAPHY: FINDING EACH OTHER

- Charles
- St. Louis born
- Studied architecture at WashU
- Works on a few projects' homes/churches
- Attended a Fellowship, then became the industrial design director at Cranbrook in MI
- Ray
- From Sacramento
- Goes to the Bennett School for Girls in NY
- Loves fashion, theatre, and the arts
- Studies painting from 1933-39
- Applies to Cranbrook

Married in 1941

BIOGRAPHY: FIRST YEARS TOGETHER

- Charles and Ray Eames
- Move to LA together in 1941
- Plywood Manufacturing in spare bedroom
- WWII
- With U.S. Navy funding, the Eameses, alongside a small staff, manufactured leg splints, body litters, and aircraft parts.



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INSPIRATIONS

- The Office missioned to produce high-quality products from readily available, often industrial, materials to the masses.
- Every object had what Charles called a “way-it-should-be-ness.”
- The rightness of particular forms, colors, and finishing details. Further, Ray declared, “What works good is better than what looks good, because what works good lasts.”
- There is a common tendency to categorize their efforts based on gender, Charles and Ray’s visions were enmeshed, functioning as one entity.

THEMES

Charles – Industrial Designer and Architect
Ray- Fashion Designer and Multifaceted artist

Elements from both disciplines and collaborative,
Art and Design are entangled

- Use of Readily available materials
Plywood, Light metals, plastic forms
- Using post-war industrial processes
Mechanized processes for Mass-productibility
- Widely available high-quality, thoughtfully designed, goods
Should be the same anytime, anywhere



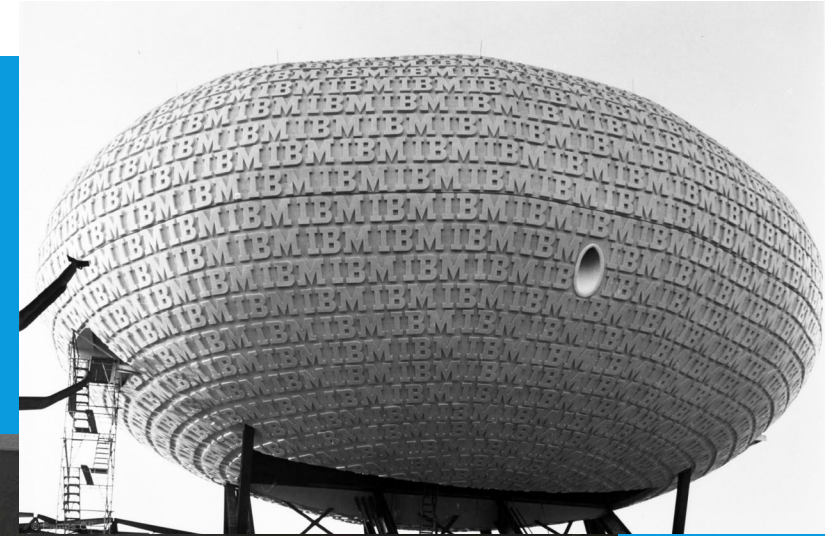
WORKS: ARCHITECTURE



Case Study House #8, 1945

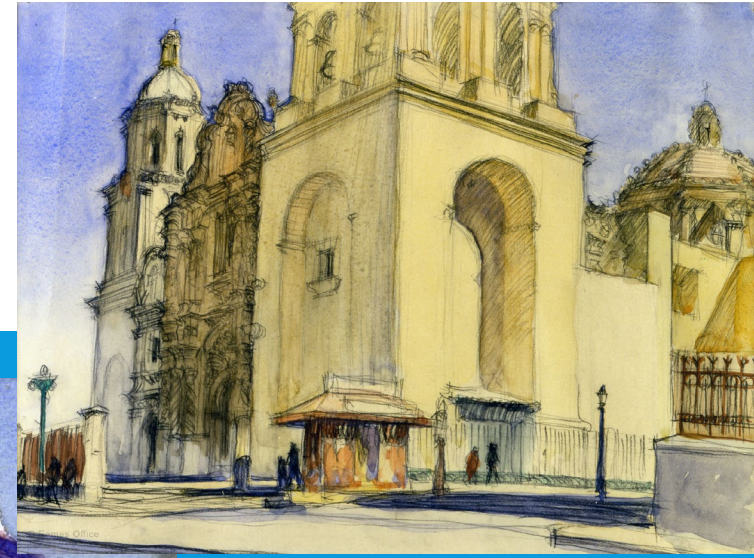
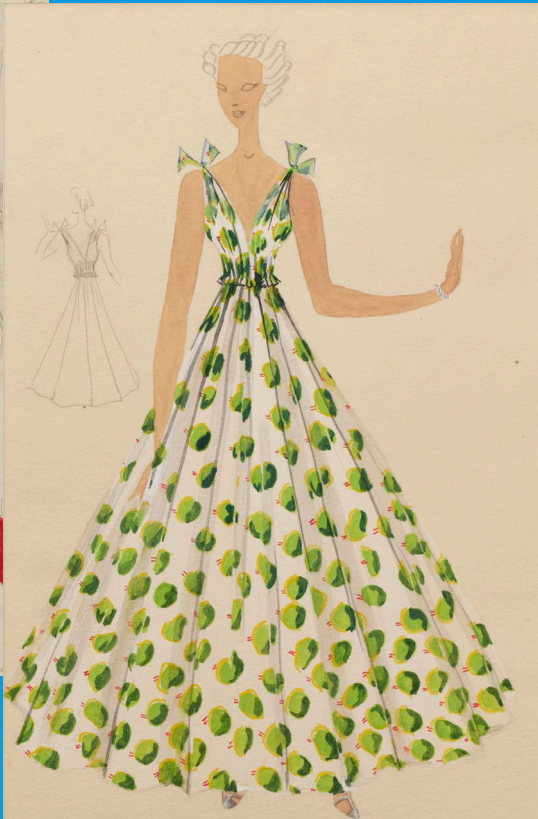


IBM NY World's Fair Pavilion, 1964

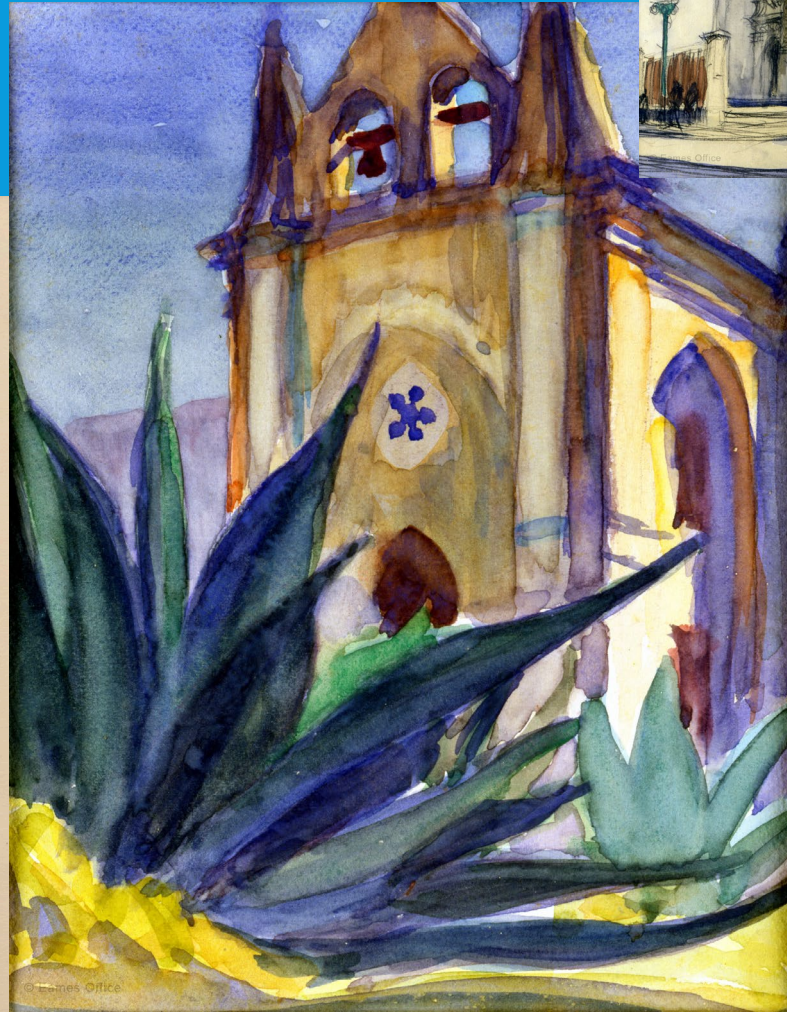


WORKS: ART

Ray's Fashion
Drawings and
"Paper Dolls"

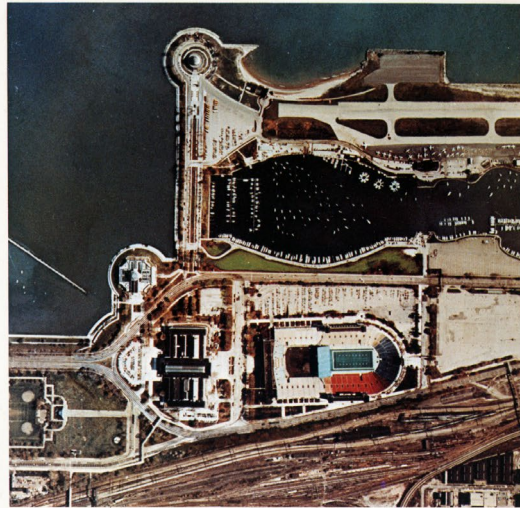


Charles' Mexican
Watercolors, 1933



WORKS: COMMUNICATION AND FILM

▪ Powers of 10



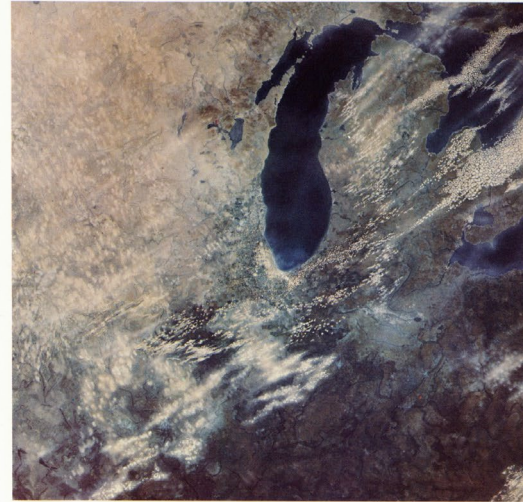
1000 meters: the Chicago waterfront near Soldier Field and the Natural History museum.

In 9½ minutes, *Powers of Ten* takes the viewer on an adventure in magnitudes. Starting at a picnic by the lakeside in Chicago—viewed from close above—we move outward in a straight line. Every ten seconds, we are looking from ten times farther out, until our own galaxy is visible only as a speck of light among many others. Then, after a rapid return to earth, we move inward on the hand of the sleeping man—with ten times more magnification every ten seconds—until we are inside a proton of a carbon atom within a DNA molecule in a white blood cell.

"We begin with a scene 1 meter wide, which we view from 1 meter away." This relationship remains constant throughout the film.



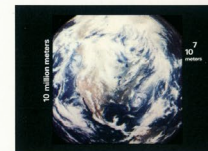
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1 million meters: the Great Lakes and the day's weather for the Midwest.

Powers of Ten is about scale, proportion and dimension in the universe. Information presented graphically, along the sides of the projected frame, continuously reports on the size of the field of view and the distance from the starting point. This is simultaneously shown, on one side in meters counted by exponents of ten, and on the other in a sequence of common units: meters and light years, then centimeters, millimeters, microns and ångströms. And both these notations run in continuous relationship with the particular phenomena—galaxies, cells, electrons—that appear along the way.

10 million meters: the blue-green ball of the earth fills the screen.



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100,000 light years: the Milky Way galaxy, modeled from radio astronomical data.

POWERS OF TEN

A FILM DEALING WITH
THE RELATIVE SIZE OF THINGS IN THE UNIVERSE
AND THE EFFECT OF ADDING ANOTHER ZERO

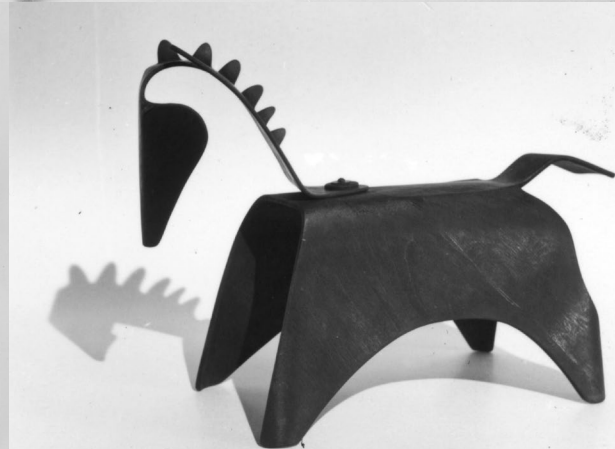
MADE BY THE OFFICE OF
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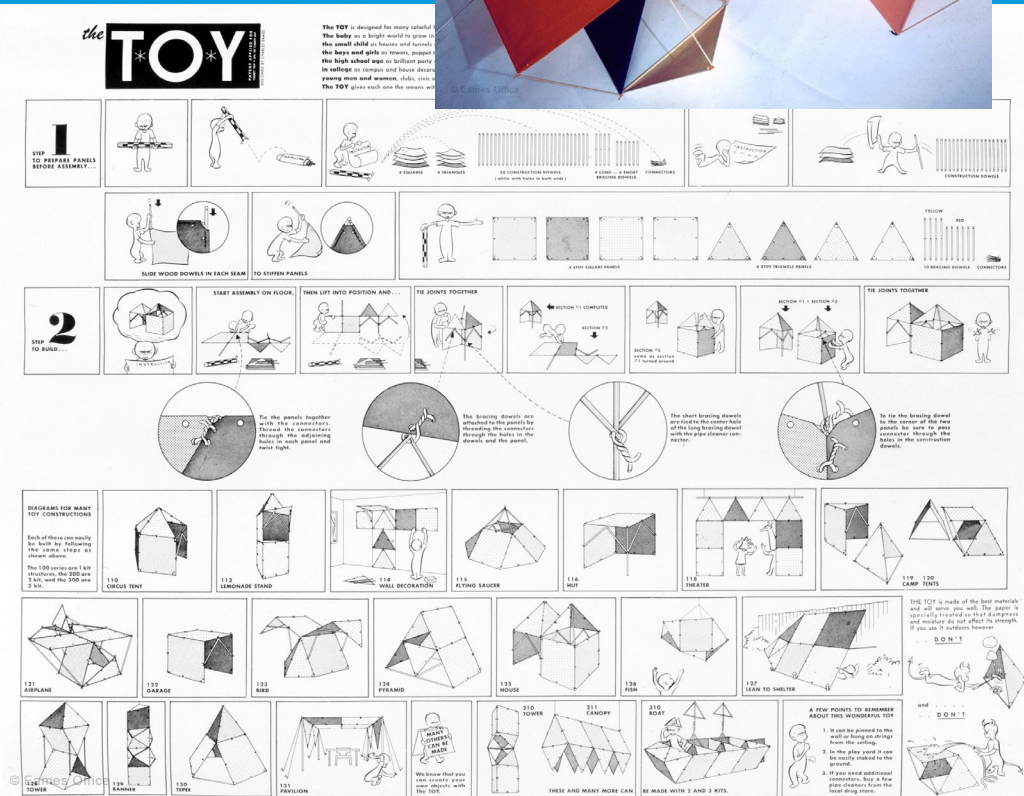
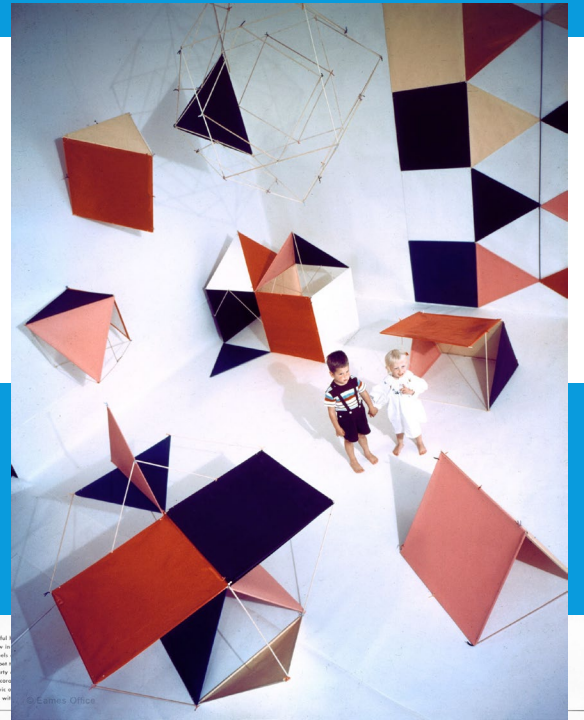
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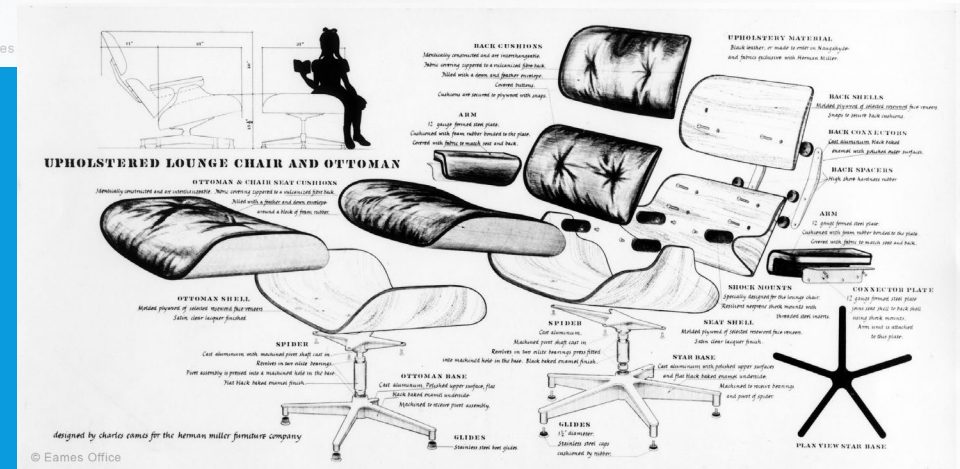
WORKS: TOYS

Molded Plywood Animals,
1945



The Toy, 1951



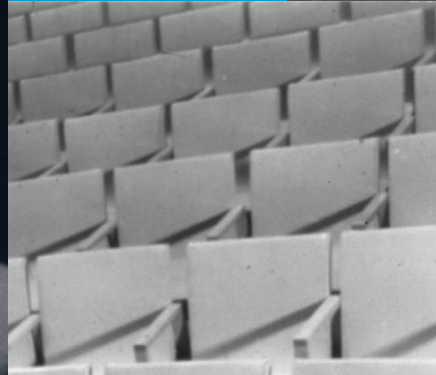


WORKS: FURNITURE, DESKS AND STORAGE

[illegible]

WORKS: FURNITURE, SITE SPECIFIC

Klienhaus Auditorium Seating,
1939
Buffalo, NY



Crow Island School Furniture,
1938, Winnetka, IL



WORKS: FURNITURE, EXPERIMENTAL

1951 Wire Sofa



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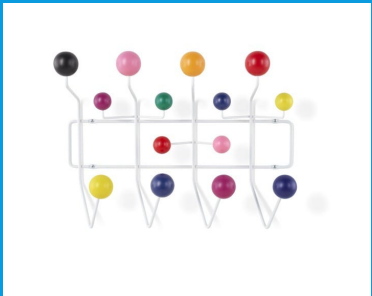
1944 Lounge Chair



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CONCLUSION

- Charles passes away in 1978, leading Ray to close the active office
- Ray lectured, and welcomed visitors until her death in 1988
- Before she passed, she donated over 1.5 million artifacts to the Library of Congress
- “From 1988 onward, the dedicated Eames family and Eames Office staff have continued the operations and remembrance of Charles and Ray’s livelihood.”



Eames
Hang-it- all:
\$245



Eames Task chair:
starting at \$895



Eames Lounge
Chair and Ottoman:
Starting at \$5,995

Information and Photos retrieved from <https://www.eamesoffice.com/>

THANK YOU

QUESTIONS?

COMMENTS?