

# NEWS FROM GOOD DESIGN

THE MUSEUM OF MODERN ART • THE MERCHANDISE MART

CHICAGO 54, ILLINOIS • WHITEHALL 4-4141  
NEW YORK 19, N. Y. • 11 WEST 53RD STREET • CIRCLE 5-8900

FOR IMMEDIATE RELEASE

CHICAGO, MAY 8, ----- Consumer tastes in modern home furnishings are more clearly defined than those of retailers, according to the results of the most recent poll of visitors from both groups to Good Design!

The semi-annual poll, conducted in connection with the Good Design exhibition sponsored jointly by The Merchandise Mart and the Museum of Modern Art, offered retail store buyers and consumers an opportunity to select their favorites from among 500 different home furnishings items currently displayed in the 1953 exhibit.

Top ten choices of consumers were limited to only 11 items, with a tie for the ninth ranking position. Buyers selected 19 different items to rank among the top ten, with unanimous choice only among the first five and tenth positions.

The growing similarity between buyer and consumer tastes in home furnishings, however, was highlighted by the poll results which indicated the first five choices of buyers were included among consumers' top ten. In addition, two other items selected by buyers were chosen for ranking positions by consumers.

William Pahlmann's walnut chest was the number one choice of buyers, while consumers ranked this chest in fifth place. The latter group selected a black finish table adjustable to three different heights, by Dennett and Barker, for the top spot; the table placed second among buyers.

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Second choice among consumers was a hand made Japanese silk paper laminated with real butterflies. Finn Juhl's storage cabinet with black metal hardware and wood-tipped metal base ranked third in the consumer group, but fifth among buyers.

The buyer group's third place selection, a lounge chair with black steel tube frame and woven fiber sling, was chosen by consumers for tenth place. The chair was designed by Harold Cohen and Davis Pratt. Pahlmann's walnut double chest ranked fourth among buyers, and seventh among consumers.

Fourth place winner in the consumer group was a natural color chest-desk vanity of walnut and beech wood, designed by Borge Mogensen. Buyers ranked the Mogensen piece sixth, in a four-way tie. Other selections for sixth place among buyers were a black metal folding chair of baked enamel on steel, designed by J. Cecil Witty; an eight quart cast iron dutch oven with flange cover, and Bille Newmarch's set of three low seats with tube metal frames, canvas covered in jet, oyster and tangerine.

Consumers chose a walnut dressing cabinet with laminated walnut pulls, cane sliding panels and rosewood legs for sixth ranking spot. The cabinet was designed by Edward Wormley. Their eighth choice was Florence Knoll's executive desk with two storage sections, of birch "realwood" top and metal frame.

Four items tied for seventh place among buyers, none of which were ranked in the top ten by the consumer group. Included were Bruno Mathsson's natural finish laminated beech armchair with black jute webbing, George Nelson's three-drawer oak chest, Wormley's walnut and cherry table with adjustable legs, and the dining chair with black steel tube frame and woven fiber sling, designed by Cohen and Pratt.

In a three-way tie for eighth place, the buyers chose a natural carved laminated plywood tray designed by Tapio Wirkkala, a large ceramic pitcher with

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black matte glaze by Jane and Gordon Martz, and Nelson's "bubble" lighting fixture with wire frame and white plastic covering. The latter item was selected by consumers for ninth place, along with Van Keppel-Green's upholstered love seat, with metal frame and foam rubber seat and back.

Buyers paired an Orrefors martini shaker by Nils Landberg, and six ceramic tumblers in black matte glaze by Jane and Gordon Martz, for number nine choice. The group's final selection, in tenth place, was a 14-piece glass punch set by Andries Copier. A three-gallon bowl, 12 punch cups and a ladle are included in the set.

Following is the listing of the top ten choices for each group:

<u>Consumers</u>	<u>Buyers</u>
1. Black finish table adjustable to three positions, by Dennett and Barker.	William Pahlmann walnut chest.
2. Hand made Japanese silk paper with butterflies.	Black finish table adjustable to three positions, by Dennett and Barker.
3. Finn Juhl storage cabinet with black metal hardware and wood-tipped metal base.	Lounge chair with black steel tube frame and woven fiber sling, by Harold Cohen and Davis Pratt.
4. Natural color chest-desk vanity, of walnut and beech wood, by Borge Mogensen.	William Pahlmann walnut double chest.
5. William Pahlmann walnut chest.	Finn Juhl storage cabinet with black metal hardware and wood-tipped metal base.
6. Edward Wormley walnut dressing cabinet with laminated walnut pulls, cane sliding panels and rosewood legs.	Black metal folding chair, baked enamel on steel, by J. Cecil Witty.
	Eight-quart cast iron dutch oven with flange cover.
	Natural color chest-vanity, of walnut and beech wood, by Borge Mogensen.
	Set of three low seats with tube metal frames, canvas covered in jet, oyster and tangerine, by Bille Newmarch

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- 7. William Pahlmann walnut double chest.
- 8. Florence Knoll executive desk with two storage sections, of birch "realwood" top and metal frame.
- 9. George Nelson "bubble" lighting fixture with wire frame and white plastic covering.  
Van Keppel-Green upholstered love seat, with metal frame and foam rubber seat and back.
- 10. Lounge chair with black steel tube frame and woven fiber sling, by Harold Cohen and Davis Pratt.

Natural finish laminated beech armchair with black jute webbing, by Bruno Mathsson.

George Nelson three-drawer oak chest.

Dining chair with black steel tube frame and woven fiber sling, by Harold Cohen and Davis Pratt.

Edward Wormley walnut and cherry table with adjustable legs.

Large ceramic pitcher with black matte glaze, by Jane and Gordon Martz.

George Nelson "bubble" lighting fixture with wire frame and white plastic covering.

Natural carved laminated plywood tray by Tapio Wirkkala.

Orrefors martini shaker by Nils Landberg.

Six ceramic tumblers, 3 1/4" high, in black matte glaze, by Jane and Gordon Martz.

Fourteen-piece glass punch set by Andries Copier; three gallon bowl 10" wide, 12 punch cups and ladle.

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FOR RELEASE MONDAY, May 25, 1953

Chicago --- Meeting in The Merchandise Mart from opposite ends of the country, the new Selection Committee, appointed by the Museum of Modern Art for "Good Design," has finished making its selections of new home furnishings to be included in the June "Good Design" show at The Mart. From a record number of approximately 8,000 entries, 30% more than last season, the committee chose over 200 items which had been placed on the market since January 1. These will be exhibited under the joint sponsorship of the Museum and The Mart, beginning Wednesday, June 24, during the first week of the Home Furnishings Market.

The new selections will replace those that have been on view in The Mart since June of last year, and will be installed together with the last January choices in the dramatic settings created for "Good Design 1953" by Alexander Girard, noted modern architect and designer.

Besides the permanent chairman, Edgar Kaufmann, Jr., director of "Good Design," the Selection Committee for the June show included Harry Jackson, executive vice president of the Jackson Furniture Co., Oakland, California, and Florence Knoll of New York, well-known architect-designer who was the first woman member of a "Good Design" Selection Committee. The items chosen by them will be on view in the "Good Design" exhibition hall on the 11th floor of The Mart until June 1954, and selections from these and last January's choices will be shown at the Museum in New York this fall beginning September 23.

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"The growing tendency of new design toward gentle forms, warm colors and friendly surfaces, which was already clear in the January showings, is marked in the new selections," Mr. Kaufmann said. He called the 30 new pieces of furniture chosen "even more exciting than usual." Metal is used structurally in about half of the new pieces and a continued interest in wrought iron and wire is shown, with relatively little brass. Two particularly inventive multi-purpose tables have black iron supports. Plastics also play an important role in the furniture choices, both structurally and as tips and small fittings, Mr. Kaufmann said.

In a sizeable selection of metal accessories, black-finish and shiny brass shared equal attention, with shiny aluminum running third. Fewer wood, wicker and other dull-surfaced and colored accessories were selected than usual. Diffusers of glass or plastic and frames of metal predominated in the table lamps and ceiling fixtures chosen, with black or white the major colors.

Small, but very handsome groups of glass, pottery and flatware were selected, but only one group of earthen dinnerware. Mr. Kaufmann said the committee gave long and careful consideration to three important new lines of dinnerware which it finally failed to select, although fully conscious that each set represented an important advance in the field of decorated surfaces. The committee expressed the hope that this advance would continue and that by next market it would be possible to find decorated dinnerware so skillful in shape, color, texture and ornament that it could properly find its way into an exhibition with high aesthetic standards.

The quantity of fabrics chosen showed a trend away from rough texture toward neat, small-scale texture and bright, sharp color. Many prints and even

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more woven fabrics were selected. The conspicuous growth of printed sheers was reflected in the choices. Even though more expensive, the many hand-woven fabrics entered had little to offer beyond what is available in mass production, the committee felt.

A few excellent kitchen items, chiefly in metal and plastics were chosen, as well as major appliances, which while small in number were among the best ever submitted to "Good Design."

Both the quantity and new-design quality of the floorcovering entries were so disappointing that the committee wondered whether, in spite of many requests to manufacturers, the material submitted was really representative.

Gaiety and imagination will be added to the June showing by a few fanciful items which were chosen for their combination of whimsey and practical use.

A great number of cleverly designed, mass-produced and reasonably priced items were submitted, Mr. Kaufmann said. The reason many of them were not chosen was because, in the committee's opinion, they represented a false design direction by seeking to simulate the luxury and refinement of other processes rather than achieving merit through development of qualities inherent in their own materials.

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