

Ex 27

OBJECTS

1900 AND TODAY

A N E X H I B I T I O N O F
D E C O R A T I V E A N D U S E F U L
O B J E C T S C O N T R A S T I N G
T W O P E R I O D S O F D E S I G N

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

1. JEWELRY BOXES

1900 (Designed, Birmingham, England)
The choice of materials, the curvilinear shape of the box, and the interweaving detail of the clasp are typical of 1900.

MODERN (English, loaned by Saks-Fifth Avenue)

Convenient in size, sharp in outline, utilitarian in clasp and unornamented save for the texture of the material used.

2. ORNAMENT VS. USEFUL OBJECT

1900 Carved Rock Crystal, (Designed by Louis C. Tiffany, loaned by Tiffany Studios)

MODERN Table Lighter, (English, loaned by Wedderburn, Inc.)

Beauty of natural material and hand carved floral forms

vs.

Beauty of machinery.

3. BOWLS

1900 (Favrill glass, designed by Louis C. Tiffany, loaned by Tiffany Studios)

Deriving from the morning-glory in shape and tint, depends for its beauty on variation of pattern and color, and on the iridescent quality of the glass itself.

MODERN (Porcelain, designed by the Staatliche Porzellan Manufaktur, Berlin)

Pure white, shaped functionally without unnecessary rim, depends for its beauty on the simple expression of medium and function.

4. COFFEE SPOONS

1900: (American, loaned by Mrs. F. T. Van Beuren)
Lilies of the valley motivate shape as well
ornament.

MODERN: (Adaptation of modern German design)
The ideal of functionalism has here arrived
at a traditional shape.

5. DESSERT SPOONS

1900: (Designed by Marcus & Company)
Typical floral decoration.

MODERN (Covington Plain, loaned by Black Starr & Frost -
Gorham)
A traditional design

6. CLOTHES BRUSHES

1900: (American)

MODERN: (German, loaned by Saks-Fifth Avenue)

Silver vs. chromium
Wavy ornament vs. simple surface
Handle vs. no handle

7. TRAYS

1900 (Designed by Louis C. Tiffany, loaned by Tiffany
Studios)

The restrained, curved lines of the decoration
form an integral part of the tray. This abstract
ornament, rather than more literal naturalistic
design, is characteristic of the best work of the
period.

MODERN: (Designed by Rena Rosenthal, loaned by Rena Rosen-
thal, Inc.)

Glass and chromium have replaced tarnishable sil-
ver, and sharp, straight lines supersede the cur-
ved.

8. TABLES

1900: (Designed by Eugene Colonna for L'Art Nouveau-Bing, loaned by the Metropolitan Museum of Art).

Curved corners and curvilinear ornament.

MODERN: (Designed by Le Corbusier and Charlotte Perriand, loaned by Thonet Brothers, New York)
New materials in functional forms.

9. CENTERPIECES

1900: (Designed by Louis C. Tiffany, loaned by Tiffany Studios)
Sumptuous, elaborate, large and purely decorative.

MODERN: (Designed by the Staatliche Porzellan Manufaktur, Berlin)
Smaller, simpler, and at least partially useful.

10. HANGINGS

1900: (Designed by Louis C. Tiffany, loaned by Tiffany Studios)
Velours wall hanging hand-painted in a design of corn and pumpkins.

MODERN: (French bourrette and domestic serge, loaned by Howard & Schaffer Inc.)
Variation in texture and weave takes the place of decorative design.

11. FINGER BOWLS

1900: (Designed by Louis C. Tiffany)
Irregular in shape and color. Inspired by flower petals.

MODERN: (Bohemian)
The simplest functional form.

12. CEILING LIGHTS

1900: (Designed by Louis C. Tiffany, loaned by Tiffany Studios)

MODERN: (German, loaned by Schwintzer & Graeff, New York)

Elongated hand painted bowl vs. a sphere of ground glass.

13. VASES

1900: (American, loaned by Mrs. F. T. Van Buren)
An ornamental trophy cup. The whiplash curves of the handles are especially typical of the period.

MODERN: (Designed by Paul T. Frankl)

The cylindrical shape is the simplest in manufacture and use.

14. TEA POTS

1900: (Designed by Louis C. Tiffany, loaned by Tiffany Studios)

MODERN: (Designed by Schot & Company, Jena, Germany)

Tarnished silver surface vs. transparent unbreakable glass.

Curvilinear floral ornament vs. the clarity of glass and the color of tea.

15. BUD VASES

1900: (Designed by Louis C. Tiffany, Loaned by Tiffany Studios)

MODERN: (Designed by Staatliche Porzellan Manufaktur, Berlin)

An orchidaceous form vs. simple cylinder.

16. PLATES

1900: (Haviland China, designed by Georges de Feure,
loaned by the Metropolitan Museum of Art)
Inspired by the foamy waves of Japanese prints.

MODERN: (Urbino design, Staatliche Porzellan Manufaktur,
Berlin)
Reduced to the simplest possible shape and color.

17. TRANSLUCENT GLASS

1900: (Opal glass, designed and loaned by Tiffany
Studios)

MODERN: (Magnalite, manufactured and loaned by the
American 3 Way Luxfer Prism Company Inc.)

Both panes have the similar purpose of admitting light without visibility. The Tiffany pane is designed to be ornamental and its wavy pattern is the result of irregularities of manufacture. The regular pattern of the Magnalite pane is the result of considerations of machine production and of function: best distribution of light and ease of cleaning.

18. INTERIORS

1895: (House in Brussels, Victor Horta, architect)
Audacious use of metal and glass. Typical curvilinear ornament.

1930: (Tugendhat House, Brno, Czechoslovakia, Miés van der Rohe, architect)
Audacious use of metal and glass. Growing plants and luxurious materials form only decoration.

19. ORNAMENTAL OBJECT VS. BLANK SPACE

1900: (Object designed by Louis C. Tiffany, loaned by Tiffany Studios)

An ornamental object for the sake of ornament.
Inspired by the shape and color of a tulip.

MODERN: Blank Space

Ornamental objets d'art are avoided in modern interior architectural schemes.

20. ORNAMENTAL TILES VS. STRUCTURAL GLASS BRICKS

1900: (Opal glass tiles, designed and loaned by Tiffany Studios)

The beauty of iridescent lustre and irregular texture.

MODERN: (Structural glass bricks, German, loaned by the Structural Glass Corporation, New York)

The beauty of clarity and machine produced units.

21. WALL FIXTURES

1900: (American)

MODERN: (Designed by Miës van der Rohe)

Imitation of natural forms vs. machine-like smoothness.

22. CHAIRS

1900: (Designed by Eugene Colonna for L'Art Nouveau-Bing, loaned by the Metropolitan Museum of Art)

MODERN: (Designed by Miës van der Rohe, 1927)

Stylistic curves, derived from the aesthetic of the Art Nouveau, vs. curves resulting from the functional use of steel tubing in chair construction.

23. BOOKBINDINGS

1900: (Published Berlin, 1901)

MODERN: (Designed by Jan Tschichold, Potsdam, 1931)

Curvilinear design in the Arts and Crafts tradition vs. design formed by placing of titles and choice of type.

24. CARD TRAY VS. ASH TRAY

1900: (Loaned by Rena Rosenthal)
A dancer whose billowing skirts form a card tray.

MODERN: (Orrefors glass, designed by Edvard Hald, Sweden, loaned by Orrefors Glassware Shop, New York)
Thirty years has substituted the ash tray for the card tray. A large, flat, glass dish is at once the most functional and the most decorative.

25. SALAD BOWLS

1900: (Loaned by Rena Rosenthal)
Subordination of function to ornament. The glass bowl is concealed in a silver casing of elaborate floral design,

MODERN: (Leerdan glass, Holland)
Simplest possible expression of medium and function.

26. LITHOGRAPH VS. PHOTOGRAPH

1900: (ETE, lithograph by Mucha, Paris, loaned by Rena Rosenthal)

MODERN: (Photograph by Edward Steichen, New York)

LIKE: in subject matter
in being reproducible

UNLIKE: in medium
in artistic approach
in sentiment

27. BROOCH VS. SCARFPIN

A typical floral ornament of the period vs.
a design based on the safety pin.

28. STANDARD LAMPS

1900: (Designed by Louis C. Tiffany, loaned by Tiffany Studios)

MODERN: (Designed by Werkstaetten der Stadt Halle, Germany)

Cluster of flowers as a motivation
vs.
efficient lighting as a motivation.

29. TABLE LAMPS

1900: (American)

MODERN: (Designed by Bauhaus, Dessau, 1926)

An ornamental hall table lamp
vs.
an efficient desk lamp.

30. TEA CUPS

1900: (Haviland China, designed by Georges de Feure, loaned by the Metropolitan Museum of Art)
Typical ornament of the period applied to a shape derived from the English Arts and Crafts tradition.

MODERN: (Designed by the Staatliche Porzellan Manufaktur, Berlin)
A traditional shape unornamented and uncolored.

31. DISHES

1900: (Solid glass dish designed by Louis C. Tiffany, loaned by Tiffany Studios)
Motif of primitive undersea life as induced by the discoveries of the microscope and the romantic primitivism of 1900.

MODERN: (Chinese jade plate, loaned by Mrs. Ralph Ellis)
An old jade plate which exemplifies all the principles of modern design.