

# Museum of Modern Art

100 West, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 99

FOR RELEASE:

Tuesday, September 26, 1967

PRESS PREVIEW:

Monday, September 25, 1967  
11 a.m. - 4 p.m.

A Danish chair made from poured urethane foam, a French chaise covered with a nylon stretch fabric, jewelry of plastic and brass, new lighting fixtures from here and abroad, a hand microphone, a hair dryer, a telephone and wall and desk clocks are among the seventy objects on view in the exhibition Recent Acquisitions: Design Collection at The Museum of Modern Art from September 26 through January 1. The exhibition was organized by Arthur Drexler, Director of the Museum's Department of Architecture and Design. The majority of these objects, acquired during the past four years, were designed in the 60's. The few older pieces include a Tiffany vase, an Art Nouveau couch by Hector Guimard and printed silk designed by Matisse.

Apart from their functional qualifications, Arthur Drexler says, the objects in the Design Collection are chosen according to two criteria: quality and historical significance. "An object is chosen for its design quality because it is thought to embody formal ideals of beauty....Significance is a more flexible evaluation. It applies to objects which may or may not be beautiful but which have contributed to the development of design....The visitor to this exhibition will be able to decide for himself whether objects are interesting for quality or historical significance, or for both..."

"Gunnar Aagaard Andersen's chair, made of poured urethane foam, can be regarded as a soft sculpture in which, incidentally, one can sit. Part of its significance is technical: the underlying idea is that certain plastics promote a free and highly individual approach to the fabrication of furniture....There is no reason for its shape to imitate forms achieved by more conventional means, and Andersen's design contradicts ideas of 'good taste' as well as good craftsmanship. The esthetic counterparts of his chair are to be found in much recent painting and sculpture, rather than design, and it remains to be seen if further developments in the use of plastics will follow his lead."

(more)

A strong contrast to Andersen's chair is Olivier Mourgue's chaise. "At first its simplicity relates it to earlier modern furniture, but there is an important difference: Mourgue has chosen to conceal structure and technique rather than reveal and elaborate it. The beauty of his design does not depend on our knowing how it was made."

Between these two extremes there are several alternative approaches to design: simplicity often co-exists with variety, and in appliances and other useful objects as well as in furniture, forms are often elaborated beyond the requirements of function. In addition, there is a great variety in the design of lighting fixtures. "Indeed, the choice offered the public today is finally beginning to meet the demand," Mr. Drexler concludes.

The importance of industrial design in the program of the Museum has been recognized since its founding in 1929. The Design Collection had its origins in the famous Machine Art exhibition of 1934 and now consists of more than 5,000 objects. Since 1964 more than 230 objects, including architectural models and drawings, posters and furniture selected from the collection have been continuously on view in the Philip L. Goodwin Galleries for Architecture and Design which opened that year.

This collection, unique in the world, is augmented regularly by recent work and by objects needed to fill historical gaps. When the Museum's International Study Center opens later this year, virtually all the objects not on public exhibition will be available for viewing and study by scholars, designers, students and the interested public.

The Museum's extensive collection of graphic design, excluded from the current acquisition show, will be presented in a major exhibition opening January 23, 1968. Architectural Fantasies: Drawings from the Museum Collection, which opened July 27, has been extended and will remain on view through mid-October.

\*\*\*\*\*  
Photographs and additional information available from Elizabeth Shaw, Director, and Patricia B. Kaplan, Associate, Press Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

# Museum of Modern Art

New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

## RECENT ACQUISITIONS: DESIGN COLLECTION

THE MUSEUM OF MODERN ART, NEW YORK

September 26 - January 1, 1968

### Wall Label

Since the Goodwin Gallery opened in 1964 an important part of the Museum's Design Collection has been continuously on view.

New acquisitions are shown from time to time, but the Gallery's limited capacity prevents substantial additions or changes. Until it can be enlarged, current acquisitions will be shown in separate exhibitions such as this, at intervals of three or four years.

Almost all the objects shown here were acquired since 1964. Apart from their functional qualifications, two criteria determined their selection: quality and historical significance.

An object is chosen for its design quality because it is thought to embody formal ideals of beauty. Two well-known examples from the past are Marcel Breuer's cantilevered steel chair of 1928, and Mies van der Rohe's Barcelona chair of 1929; their particular kind of elegance has not yet been surpassed.

Significance is a more flexible evaluation. It applies to objects which may or may not be beautiful but which have contributed to the development of design. An example is the 1917 painted wood chair by Gerrit Rietveld. It is neither comfortable nor "beautiful" in any widely accepted sense; and yet it embodies design principles that still play a decisive role in much current work.

The visitor to this exhibition will be able to decide for himself whether objects are interesting for quality or historical significance, or for both; but certain

(more)

examples may be mentioned here.

Arne Jacobsen's chair, made of poured urethane foam, can be regarded as a soft sculpture in which, incidentally, one can sit. Part of its significance is technical: the underlying idea is that certain plastics promote a free and highly individual approach to the fabrication of furniture. Improved techniques of control might ultimately make it possible to pour an object without benefit of a mold, and to repeat or vary its shape at will. There is no reason for its shape to imitate forms achieved by more conventional means, and Jacobsen's design contradicts ideas of "good taste" as well as good craftsmanship. The esthetic counterparts of his chair are to be found in much recent painting and sculpture, rather than design, and it remains to be seen if further developments in the use of plastics will follow his lead.

Most people would agree that Olivier Mourgue's chaise is beautiful. At first sight its simplicity relates it to earlier modern furniture, but there is an important difference: Mourgue has chosen to conceal structure and technique rather than reveal and elaborate it. The beauty of his design does not depend on our knowing how it was made.

Between these two extremes, the visitor will observe several alternative approaches to design. Purity often co-exists with variety. In appliances and other useful objects as well as in furniture, forms are often elaborated beyond the requirements of function. There is also greater variety to be found in the design of lighting fixtures, and indeed the choice offered the public today is finally beginning to meet the demand.

Arthur Drexler



# Museum of Modern Art

Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

## RECENT ACQUISITIONS: DESIGN COLLECTION

September 26 - January 1, 1968

### Checklist

#### FURNITURE

1. Gunnar Aagaard Andersen  
Chair. 1964  
Urethane foam  
Executed at Dansk Polyether Industri, Denmark  
Gift of the designer
2. Joe Colombo  
Chair. 1964  
Bent plywood  
Mfr.: Kartell Company, Italy  
Gift of the manufacturer
3. Hector Guimard  
Couch. ca. 1898  
Wood and tooled leather  
Designed for Castel Béranger, Paris  
Greta Daniel Design Fund
4. Danny Ho Fong  
Chaise. 1966  
Rattan over steel frame  
Mfr.: Tropi-Cal, California  
Gift of the manufacturer
5. Poul Kjaerholm  
Folding Stool. 1961  
Chromed steel and cowhide  
Mfr.: F. Lunning, Denmark  
Gift of Georg Jensen, Inc., New York, and Greta Daniel Design Fund
6. Yrjö Kukkapuro  
Chair. 1965  
Wood and leather  
Mfr.: Hammy Oy, Finland  
Gift of Paul Secon, Inc., New York
7. Clement Meadmore  
Chair. 1963  
Chromed steel and leather  
Mfr.: Leif Wessmann Associates, Inc., New York  
Gift of David Whitney
8. Olivier Mourgue  
Chaise. 1965  
Nylon stretch fabric over foam rubber on steel frame  
Mfr.: Airborne International, France  
Gift of George Tanier, Inc., New York

(more)

9. Reiko Murai  
Stool. 1961  
Bent plywood with teak veneer  
Mfr.: Tendo Mokko, Ltd., Japan  
Gift of the manufacturer
10. George Nelson  
Couch. 1963  
Chromed steel and leather  
Mfr.: Herman Miller, Inc., New York  
Gift of the manufacturer
11. Antti Nurmesniemi  
Stool. 1965  
Chromed steel and leather  
Gift of Bonniers, New York
12. Verner Panton  
Stool Set. 1965  
Bent plywood  
Mfr.: Geformtes Holz, Germany  
Gift of the manufacturer
- ~~13. Gerrit Thomas Rietveld  
Chair. 1934  
Wood  
A replica of the original chair in the  
Stedelijk Museum, Amsterdam  
Executed by Mr. van der Groenekan, 1965  
Gift of Mrs. Phyllis B. Lambert~~
14. David Rowland  
Stacking Chair. 1964  
Metal and baked vinyl seat and back; chromed steel  
Mfr.: General Fireproofing Company, New York  
Gift of the manufacturer
15. Afra and Tobia Scarpa  
Chair. 1966  
Walnut and leather  
Mfr.: Figli di Amedeo Cassina, Italy  
Gift of Atelier International, New York
16. Richard Schultz  
Chaise. 1963  
Painted metal and canvas  
Mfr.: Knoll Associates, Inc., New York  
Gift of the manufacturer

(more)

LIGHTING

17. Gerald Abramovitz  
Desk Lamp. 1962  
Anodized aluminum housing  
Mfr.: Best and Loyd, Ltd., England  
Greta Daniel Design Fund
18. Arteluce Company Design  
Table Lamp. 1964  
Painted metal  
Mfr.: Arteluce Company, Italy  
Greta Daniel Design Fund
19. Arteluce Company Design  
Table Lamp. 1964  
Painted metal  
Mfr.: Arteluce Company, Italy  
Greta Daniel Design Fund
20. Artemide Company Design  
Outdoor Lamp. 1967  
Painted metal and plastic  
Mfr.: Studio Artemide, Italy  
Gift of the manufacturer
21. Achille and Piergiacomo Castiglioni  
Hanging Lamp. 1963  
Fiberglass  
Mfr.: Flos Company, Italy  
Greta Daniel Design Fund
22. Joe Colombo  
Floor Lamp. 1966  
Painted metal on chromed steel support  
Mfr.: Ostuni O-Luce, Italy  
Gift of George Kovacs, Inc., New York
23. Ekkehard Fahr  
Cantilever Floor Lamp. 1965  
Aluminum housing with plastic hardware  
Mfr.: Fahr Company, Germany  
Gift of the manufacturer
24. Gruppo Architetti Urbanisti Città Nuova  
Lamp. 1966  
Fiberglass and aluminum base  
Mfr.: Studio Artemide, Italy  
Gift of the manufacturer
- ~~25. Cedric Hartman  
Reading Lamp. 1966  
Brass and stainless steel  
Mfr.: Afternoon Company, Nebraska  
Gift of the manufacturer~~

(more)

26. Cedric Hartman  
Reading Lamp. 1966  
Nickel-plated brass and stainless steel  
Mfr.: Afternoon Company, Nebraska  
Gift of the manufacturer
27. Michael Lax  
High-intensity Lamp. 1965  
Enamelled and chromed metal with plastic base  
Mfr.: Lightolier, New Jersey  
Gift of the manufacturer
28. Gino Sarfatti  
Lamp. 1966  
Painted metal with leather bean-bag base  
Mfr.: Arteluce Company, Italy  
Gift of Bonniers, New York
29. D. Waeckerlin  
Extendable Desk Lamp. 1951  
Painted metal  
Mfr.: Baltenswilder, Switzerland  
Gift of Design Research, New York

29. A. IRVING HARPER  
CHANDELLIER 1967  
ASSEMBLY OF 4 SCREW-IN  
CONNECTIONS WITH 7 1/2 WATT  
FLOODED NIGHT LIGHTS  
PURCHASE

TIMEPIECES

30. Rudolph de Harak  
Wall Clock. 1966  
Blue face with red hour marks; chromed steel housing  
Prototype, not in production  
Gift of the designer
31. Rudolph de Harak  
Wall Clock. 1966  
White Face with black hour marks; chromed steel housing  
Prototype, not in production  
Gift of the designer
32. Allen Klein and Guy Teschmacher  
Clock. 1966  
Tinted opaque plexiglass housing  
Mfr.: Rothschild Plastics Corporation, Philadelphia  
Gift of Atelier International, New York
33. Enzo Mari  
Calendar. 1965  
Enamel plastic and metal  
Mfr.: Danese, Italy  
Philip Johnson Fund
34. George Nelson  
Wall Clock. 1963  
Plastic face; chromed steel ring  
Mfr.: Howard Miller Company, Michigan  
Gift of the manufacturer

(more)



35. Gino Valle (Graphics by Massimo Vignelli)  
Desk Clock. 1965  
White numerals on revolving black plates; plastic housing  
Mfr.: Solari & Company, Italy  
Gift of the manufacturer

#### APPLIANCES

36. Terrance N. Taylor  
in collaboration with Ampex Design Department  
Hand Microphone. 1966  
Polished and epoxy-coated zinc  
Mfr.: Ampex Corporation, Illinois  
Gift of the manufacturer
37. Braun Company Design  
Coffee Grinder. 1965  
Plastic housing  
Mfr.: Braun Company, Germany  
Gift of the manufacturer
38. Braun Company Design  
Hair Dryer. 1965  
Metal housing  
Mfr.: Braun Company, Germany  
Gift of the manufacturer
39. W. H. Doring of Union Carbide Corporation  
in collaboration with D. O. Chase  
Rechargeable Flashlight. 1964  
Plastic housing  
Mfr.: Eveready of Union Carbide Corporation  
Gift of the manufacturer
40. Henry Dreyfus  
in collaboration with Bell Telephone Laboratories  
Telephone. 1965  
Plastic housing  
Mfr.: Western Electric Company  
Gift of the Bell Telephone System
41. Robert Welch  
Knife Sharpener. 1965  
Enameled steel  
Mfr.: Archent, Ltd., England  
Gift of Bonniers, New York

TABLEWARE AND KITCHENWARE

42. Carl-Arne Breger  
Fruit Juicer-Pitcher. 1965  
Plastic  
Mfr.: Gustavsberg, Sweden  
Purchase
43. Kenneth Brozen  
Serving Bowls. 1966  
Plastic with metal handle  
Mfr.: Robinson, Lewis & Rubin, Inc., New York  
Gift of the designer
44. ~~Eki Nummi~~  
~~Cheese Bell. 1963~~  
~~Plastic with wood handle~~  
~~Mfr.: Sanka Oy Loviisa, Finland~~  
~~Greta Daniel Design Fund~~
45. Peter Raacke (Package by K. O. Blase)  
Kitchen Tool Set. 1965  
Stainless steel utensils  
Mfr.: Hessische Metallwerke, Germany  
Gift of Bonniers, New York
46. Peter Raacke  
Flatware. 1966  
Enameled metal  
Mfr.: Hessische Metallwerke, Germany  
Gift of Bonniers, New York
47. Nick Roericht  
Stacking Tableware. 1963  
Porcelain  
Mfr.: Rosenthal China Corporation, Thomas Division, Germany  
Gift of the manufacturer
48. Britt-Louise Sundell  
Mixing Bowl. 1965  
Plastic  
Mfr.: Gustavsberg, Sweden  
Gift of Design Research, New York
49. Massimo Vignelli  
Stacking Tableware for six. 1964  
Plastic  
Mfr.: Arpe, Italy  
Gift of the designer

JEWELRY

50. Stephen Brody and Dan Stoenescu  
Rings. 1961  
Plastic  
Cadaro Jewels, New York  
Purchase

(more)

51. Lynn Sexton  
Bracelet. 1966  
Plastic  
Mfr.: Satisfaction, New York  
Purchase
52. Henri Tronquoy  
Necklace. 1966  
Nickel  
Prototype, not in production  
Gift of Mildred Constantine
53. Henri Tronquoy  
Necklace. 1966  
Brass  
Prototype, not in production  
Gift of Sheila Hicks
54. Henri Tronquoy  
Necklace. 1966  
Brass  
Prototype, not in production  
Gift of Sheila Hicks

CRAFTS

55. Harvey Littleton  
Vase. 1963  
Blown Glass  
Greta Daniel Design Fund
56. Gertrud and Otto Natzler  
Bowl. 1961  
Hand-thrown by Gertrud Natzler  
Glaze composition by Otto Natzler  
Glaze: "Vardigris crater", a rough green with black craters,  
the viscosity of the Lead-Zinc-Titanium glaze forming a large drop.  
Color derived from Copper, Manganese and Cobalt. Oxidation fired.  
Philip Johnson Fund
57. Louis Comfort Tiffany  
Vase. ca. 1900  
Favrile Glass  
Gift of Joseph H. Heil
58. Moshe Zabari  
Charity Box. 1964  
Silver  
Inscription: "With grace, with loving kindness, and tender mercy"  
Mfr.: Tobe Pascher Workshop of the Jewish Museum, New York  
Gift of Dr. and Mrs. Abram Kanof
59. Sheila Hicks  
Wall Hanging ("Prayer Rug"). 1965  
Wool, hooked with braided and wrapped pile  
Gift of Dr. Mittelsten Scheid

(more)

MISCELLANEOUS

60. Antonio Campi  
Scissors. 1964  
Chromed steel  
Mfr.: Collini & Company, Italy  
Gift of the manufacturer
61. Lanier Graham  
Chess set. 1966  
Walnut and korina  
Mfr.: Bernard Walsh, for the Junior Council of The Museum of Modern Art,  
New York  
Gift of the designer
62. Gene Hurwitt  
Containers. 1966  
Plastic  
Mfr.: Amac Plastic Products Corporation, California  
Purchase
63. Enzo Mari  
Ornamental object. 1959-63  
Four spheres embedded in plastic  
Mfr.: Danese, Italy  
Greta Daniel Design Fund
64. Henri Matisse  
Printed Fabric. ca. 1912-13  
Japanese silk  
Mfr.: Poiret, Paris  
Purchase
65. Bruno Munari  
Toy. 1965  
Plastic spheres  
Mfr.: Danese, Italy  
Greta Daniel Design Fund
66. Eric Randmark  
Window blinds. 1963  
Aluminum, painted white  
Mfr.: Royal Crest Venetian Blind Company, Ohio  
Gift of the manufacturer
67. Giorgio Soavi  
Ornamental object. 1964  
Chromed steel  
Mfr.: Olivetti Company, Italy  
Gift of the manufacturer
68. Tapio Wirkkala  
Hunting Knife. 1965  
Ebony, brass and stainless steel, with leather sheath  
Mfr.: Hackman & Company, Finland  
Greta Daniel Design Fund

\* \* \* \* \*