

TIGHT BINDING

NEWS FROM GOOD DESIGN

THE MUSEUM OF MODERN ART • THE MERCHANDISE MART

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FIFTH ANNIVERSARY GOOD DESIGN SHOW OPENS AT MUSEUM

In a special salute to five years collaboration between two distant and different institutions, The Merchandise Mart in Chicago and the Museum of Modern Art in New York, 100 objects, selected by five directors of the Museum from thousands shown since 1950 in the GOOD DESIGN series of home furnishings shows, will be on view in an Anniversary Exhibition at the Museum, 11 West 53 Street, from February 9 through March 27. In addition to a retrospective showing of furniture, fabrics, accessories, table and kitchen ware from the first nine seasons of GOOD DESIGN, the Anniversary exhibition also includes forecasts of future design prepared by leading design schools throughout the country. This exceptional public exhibition by influential teachers and young designers opens with a display by students at Pratt Institute, on view during the first week of the exhibition. This will be followed by displays from North Carolina State College, the Illinois Institute of Technology, the Massachusetts Institute of Technology, the Rhode Island School of Design, the University of Georgia and the Cranbrook (Michigan) Academy of Art.

The GOOD DESIGN exhibitions are selected for The Merchandise Mart, Chicago, by the Museum of Modern Art, New York. Directed by Edgar Kaufmann, Jr., they are a series of semi-annual surveys of the best new designs available on the market. Each January and June new selections are placed on view in Chicago and once a year the GOOD DESIGN show is presented at the Museum, in New York.

In making the selections for the Anniversary Exhibition, Rene d'Harnoncourt, Director of the Museum, was joined by Alfred H. Barr, Jr., Director of Museum

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Collections; Porter McCray, Director of Circulating Exhibitions; Philip C. Johnson, Chairman of the Department of Architecture and Design; and Edgar Kaufmann, Jr., Director of GOOD DESIGN. The installation for the GOOD DESIGN 5th Anniversary show has been designed by two young Chicago architects and teachers - Daniel Brenner and A. James Speyer, for the ground floor of the Museum. The same architects designed the installation in Chicago, where the exhibition was presented last June. Characterized by an open plan, the installation is intended to emphasize the fact that the 100 objects represent a specially selected group of home furnishings rather than the usual market survey.

About one-fourth of the exhibition is furniture, ranging from a metal folding chair designed by J. Cecil Witty, which sells for \$11.50, to an imported walnut chair designed by Finn Juhl, which sells for \$300. Two chairs of plastic and one of wire by Charles Eames, well-known American designer, are included, as well as a set of three legless chairs by Bille Newmarch. Three of the chairs selected are three-legged: a chrome and leather chair designed by Katavolos, Littell, and Kelley, a teak and beech chair by Hans J. Wegner, and a metal and plywood chair by Arne Jacobsen.

Accessories selected for the Anniversary exhibition show a considerable range of material and price. Stoneware ashtrays and a tobacco jar from Saxbo, Denmark, and a stoneware bowl, vase and jar by Peter H. Voulkos, of Montana, are included as well as an Austrian jade cigarette cup and bowl, a black walnut beaker and a white plastic waste basket that costs only \$1.49.

Two plastic dinnerware sets, one in colors by George Nelson Associates and one shown in dark, sparkling gray by Russell Wright, were chosen from five years of GOOD DESIGN as well as porcelain imported from Germany, and earthenware designed by Siegfried Moeller. Glassware ranges from very inexpensive and handsome tumblers designed by Freda Diamond to flawless classic crystal stoneware from Baccarat.

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In the kitchenware category, nine pieces of Cutco stainless steel kitchen tools with handles designed by Thomas Lamb were chosen as well as a pressure cooker from Revere Copper and Brass, and a giant imported metal mesh salad basket. Seven floor coverings are all designed by John Gerald and Katherine Kinnane; four of inexpensive plastic coated fibre, three of rayon mixtures.

More than 40 sheer, drapery and upholstery fabrics are included in the exhibition. The Sheer fabrics are designed by Alexander Girard, Herbert Bayer, Jack Lenor Larson, Emily Belding, Don Wight, Hugo Dreyfuss and Ross Littell. Many of the drapery fabrics selected are from Thaibok, including six groups designed in Thailand by Tao Pong and Haji Haroon. Upholstery fabrics include three by Boris Kroll, two by Larson and two by Girard.

Seven schools, at the request of the Museum of Modern Art and The Merchandise Mart, prepared displays for the Anniversary exhibition as a forecast of the future. Each group was asked to answer the question: What new materials, new processes, new insights into the structure of the universe or into human behavior do you think will influence future design and how may these new developments affect the way of life and homes in the United States in the next decade?

The first of these displays to be included in the Good Design show at the Museum was prepared by students at the Pratt Institute of Design, under the direction of the staff of the Industrial Design Department. This display includes models of new experimental designs for major kitchen and cleansing equipment, communication and transportation machinery such as automobiles, radios, telephones and subways. These are displayed in models, supplemented by colorful renderings, photographs and stereo-photographs. Abstract paintings, sculptures and experimental shapes in plaster emphasize the relationships between this art and design, and two models of homes combine mechanical and technical advances with an abstract esthetic ideal to show that design is "an integral part of man's existence."

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Commenting on the exhibition, Edgar Kaufmann, Jr., Director of GOOD DESIGN, says:

"The 100 Museum Selections in this exhibition constitute a rare experiment: when a Museum faces the same limitations of choice as the present-day consuming public, what items will it select to represent modern home furnishings? Some convictions are demonstrated in the selections: forms are very crisp, colors rather bright, materials clearly expressed. Fabric patterns have lively rhythms, while furniture structures show calm lines and quiet proportions. There seems to be acceptance of the fact that the free-flowing space of modern architecture requires furniture designed in the round, in order to hold its place (in contrast to furniture as a wall-oriented adjunct of interior cubicals in traditional architecture) and of a quiet tone generally as the aim of interiors in which people and their favorite works of art would supply liveliness and intensity tempered to occasion and individual taste."

Photographs are available on request from the Publicity Office, Museum of Modern Art, 11 West 53 Street, New York, N.Y. CI 5-8900

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BRIEF SUMMARY OF SCHOOL DISPLAYS TO BE SHOWN FROM FEBRUARY 9 through MARCH 21

Maximum strength with minimum materials, rational construction at minimum cost and dramatic form are illustrated by the display from the North Carolina State College School of Design in their projects for area planning, home and garden design and the design of individual objects. The panels and models are displayed in a frame in which vertical and horizontal supports never meet. This will be on view from February 15 through February 21.

The display from the Illinois Institute of Technology, Institute of Design, which will be on view from February 22 through February 28, consists of a series of colorful panels showing the factors that shape the home with a final panel on the current "Do it yourself" trend presented as a new area of activity for designers. Children's paintings from the Chicago Public School Division of Arts are also included here as well as a special panel on particular design problems.

The Massachusetts Institute of Technology, School of Architecture and Planning display, on view from February 22 thru February 28, states that design is the unifying element that relates components which are evolved separately to meet special needs and demands. The advantages of a community of objects, backgrounds and surroundings, is contrasted with the disadvantages that result when functional, visual and cultural elements are not related.

The display of the Rhode Island School of Design, Department of Interior Design, which will be on view from March 1 through March 7, consists of a forecast of the design of chairs, tables, rugs, ceramic objects, lamps and toys shown in models as well as an experimental pre-fabricated house with movable walls and a portable kitchen.

Design consciousness at the University of Georgia, Department of Art, according to their display, on view from March 8 through March 14, is developed by practicing elementary arts as an amateur and by the study of expert artistic expressions by living artists and old masters, especially by means of film, color slides and transparencies. Actual examples of material illustrating both approaches are shown in a large sculptural form.

The display from the Cranbrook Academy of Art, Department of Design will be on view from March 15 through March 21. In a circular panorama of photographs and montages, the concept of design is presented as an element of order and esthetic value in the midst of the many confusing elements of existence. Clean lines of modern architecture and design alternate with typical scenes of disorderly street signs and other manifestations of city turmoil.
