

THE MUSEUM OF MODERN ART

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DESIGN TRENDS IN UNIT FURNITURE, FABRICS AND TABLEWAREON VIEW AT MUSEUM OF MODERN ART

An exhibition of design trends in modern unit furniture, fabrics and tableware will open Friday, September 6, in the small gallery of the Industrial Design Department on the first floor of the Museum of Modern Art, 11 West 53 Street, and will remain on view through November 17. The exhibition, arranged by Edgar Kaufmann, Jr., Director of the Department of Industrial Design, consists of Module unit furniture designed by Morris Sanders for the Mengel Company; sectional upholstered furniture designed by Edward Wormley for the Dunbar Manufacturing Company; Goodall fabrics designed by Dorothy Liebes; and experimental earthen tableware by Florence Forst.

Morris Sanders' Module furniture, for use interchangeably in living room, dining room or bedroom, is a series of units combinable in numerous ways, because of the simple uniformity of sizes, all dimensions being divisible by three inches. The units consist of storage cases in four sizes, drawers (molded for easy cleaning), shelves and glass doors. These pieces rest on bases with short or long, straight or tapered legs. The units are held together by small "connectors" through corner holes; shelves, drawers and doors can be inserted interchangeably in the cases, usable with alternate bases and hardware.

Flexibility is also the keynote in the unit chairs designed by Edward Wormley. They are made of sectional units of foam latex on resilient plywood runners (crimped to allow for uneven floors). The units are manufactured in three sizes, single, double and triple, and can be combined to provide continuous seating. The chairs have been especially upholstered for the exhibition.

Dorothy Liebes was chosen to style the entire color range of textiles for Goodall Fabrics, Inc. In the exhibition are hung fabrics suitable for both drapery and upholstery.

Experimental earthen pottery, developed by Florence Forst at the Institute of Design, Chicago, combines fresh ideas of design and sensible housekeeping with understanding of industrial techniques. Red clay is contrasted with unglazed surfaces, although the unglazed sections might not be satisfactory for general use. A transparent bluish-white slip over the red clay allows the red to show through slightly. A number of the pieces are stamped out from sheets of clay, so that in cross section they are of uniform thickness.

A coffee table in the exhibition was designed by William Armsbruster for Goodall Fabrics, Inc. as part of a special display.