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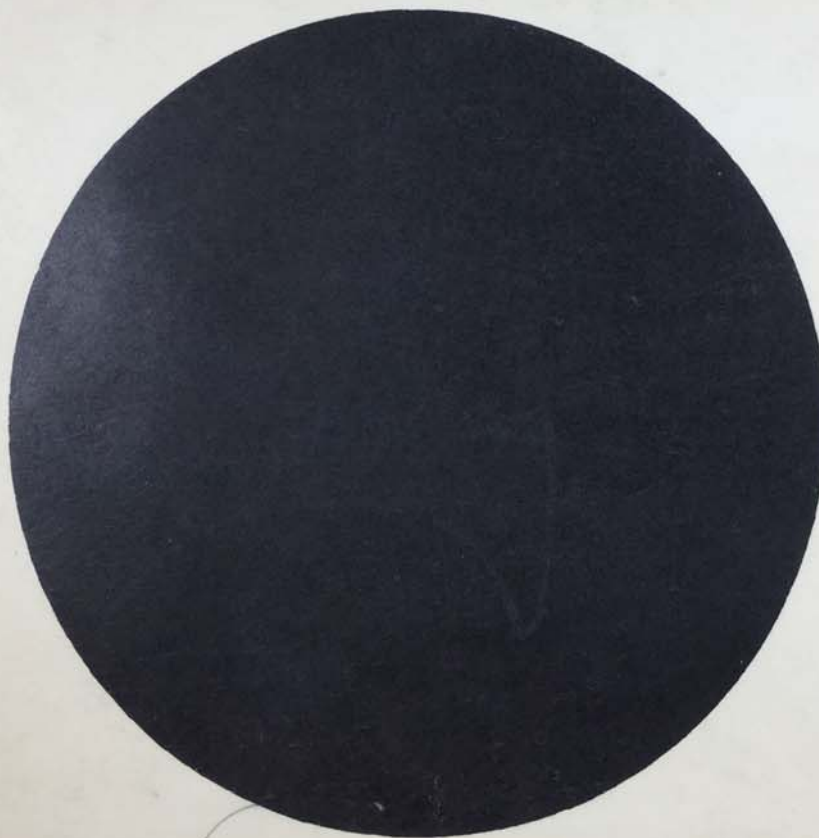
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DESIGN TODAY IN AMERICA AND EUROPE
Indian Tour:
New Delhi, Jan. 16 - Feb. 16, 1959
Subsequently shown in Amritsar, Madras,
Bangalore, Cuttack, Hyderabad, Ahmedabad,
Bombay, Calcutta, Kanpur

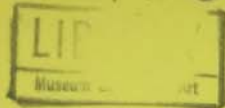
design today in America and Europe



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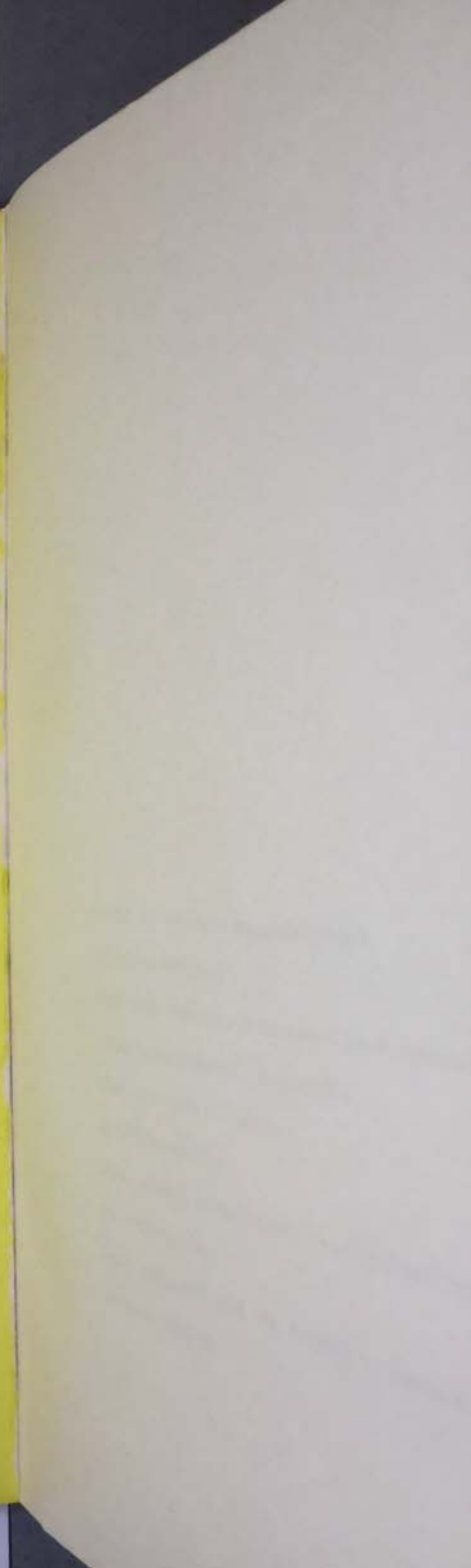


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The exhibition
DESIGN TODAY IN AMERICA AND EUROPE
assembled by
The Museum of Modern Art, New York,
was organized
at the invitation of
The Ministry of Commerce and Industry
of the Government of India
with the aid of a grant
from The Ford Foundation
by
The National Small Industries Corporation, New Delhi



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of the Government of India
in December 1958 by
The Commercial Printing Press Private Limited, Bombay, India
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DESIGN TODAY IN AMERICA AND EUROPE



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FOREWORD by René d'Harnoncourt, Director.
The Museum of Modern Art, New York, New York

The Museum of Modern Art, New York, is greatly honored to present in India the first large-scale exhibition of Western industrial design ever to be held in this country. The exhibition, DESIGN TODAY IN AMERICA AND EUROPE, was assembled by this Museum in response to an invitation by the Government of India, which felt that the exhibition could perform a valuable function in presenting to the Indian public Western design at a time when India has begun a concentrated program of industrialization. The criterion of selection has been solely that of excellence of design: the purpose of the exhibition is to bring to the attention of the Indian public the esthetic values of the West in largely machine-made, mass-produced objects.

India's own great tradition of handicrafts, with its deep feeling for beauty and particular interest in subtlety of color, is familiar to us here in the United States, where it has been strikingly demonstrated in the exhibition TEXTILES AND ORNAMENTAL ARTS OF INDIA. This exhibition, shown in The Museum of Modern Art as part of its 25th-Anniversary Program in 1954 and later circulated throughout the United States and Hawaii, was assembled with the aid of the All India Handicrafts Board, and its member and representative, Mrs. Pupul Jayakar. Our deepest gratitude is once again

extended to Mrs. Jayakar for her unremitting help to and unflagging enthusiasm for the present exhibition.

DESIGN TODAY IN AMERICA AND EUROPE is being presented in India under the direct auspices of the Ministry of Commerce and Industry, for whose splendid cooperation in this venture we wish to extend our sincere thanks. A generous grant from the Ford Foundation has enabled us to embark on this undertaking. This is the second time when Ford Foundation assistance has made it possible for the Museum of Modern Art to participate in an exhibition project in India. The first occasion was in 1957 when the Museum's International Program selected the United States representation to the 3RD INTERNATIONAL CONTEMPORARY ART EXHIBITION OF INDIA.

The present exhibition was organized by the International Program of the Museum of Modern Art. Miss Greta Daniel, Associate Curator of the Museum's Department of Architecture and Design, selected the objects and wrote the explanatory text preceding each catalog section. Mr. Arthur Drexler, Director of that Department, wrote the introduction to the catalog. Mr. Monroe Wheeler, the Museum's Director of Publications and Exhibitions, through his special interest in and knowledge of India has given us much helpful advice.

The Isthmian Lines, Inc. has kindly provided free transportation of the exhibition to India. The

firm of George Nelson & Company, designed and supervised the installation of the exhibition.

The United States Information Agency has made their Geodesic Dome available for installation of DESIGN TODAY IN AMERICA AND EUROPE in each city it visits.

We should like to thank artists, craftsmen, manufacturers and other interested individual organizations for their many generous gifts to the exhibition. Although these donors have not been enumerated in the catalog, we wish to make our acknowledgments to them here.

Since its inception in 1929, the Museum of Modern Art has striven to encourage the best of design from the United States and Europe. Its Design Collection includes both handmade and machine-made

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Since its inception in 1929, the Museum of Modern Art has striven to encourage the best of design in the United States and Europe. Its Design Collection includes both handmade and machine-made objects

from all over the world, chosen for their beauty and utility. Regular exhibitions presented by the Department of Architecture and Design have the two-fold purpose of presenting to the public the finest achievements in contemporary design for the sake of their artistic merit and informing the public of the availability of well-designed objects for everyday use. We hope that DESIGN TODAY IN AMERICA AND EUROPE will fulfill these objectives.

It has been planned that objects in the exhibition will remain in India as the nucleus of a permanent design collection. Besides furthering cultural exchange between our two countries, we also hope that the design exhibited here will help provide an inspiration to Indian manufacturers and craftsmen for a solution to the many new problems that confront them as India expands so rapidly in her own industrialization.

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INTRODUCTION by Manubhai Shah, Minister of Industry, Government of India

In pursuit of our aspiration for a better socio-economic life for our people, we have embarked on ambitious plans particularly with respect to development of industries. During the last decade since Independence, industrialisation of this country on modern lines has gathered considerable momentum and one can see a very large number of factories coming up in all parts of the country. Particularly the small industrial units, which are many more in number and employ about 15 million people have a distinct place in the country's industrial economy. Although the number of these small industrial units have been multiplying rapidly, their methods of management and production are not considered conducive to the required efficiency. In order to develop the existing units on modern lines and with a view to encouraging promotion of new units all over the country in order to provide more employment opportunities in rural and semi-urban areas, special stress has been laid in the Second Plan on developing small scale industries.

The Ford Foundation has been taking considerable interest in the economic progress of under-developed countries. The Foundation offered various types of assistance to us and under its auspices an International Team of Experts came to India in 1953 to study the problems facing the small scale industries

in this country and to advise Government in formulating a developmental programme. The Team was of the view that Indian handicrafts and small industries could produce and sell more goods both in India and abroad and tap the growing "quality market" as soon as modern requirements of production and supply were met. A specific advice of the Team was the setting up of a National School of Designs to serve as a Centre for creative studies in Design and Fashion.

The degree of success in marketing a product depends greatly on the extent to which a fusion of technical quality, functional excellence and visual design is achieved. A potential buyer first of all reacts to a particular article objectively, i.e. what would be its utility. But every object, whatever its utility value, should possess other qualities for making an immediate and overwhelming appeal to a buyer. This is where the importance of design lies. A manufacturer must, therefore, look ahead to produce goods that are pleasing to eyes and satisfying in function.

Small scale manufacturers of this country with their limited financial resources are unable to devote the required attention for improving designs of their products. The Museum of Modern Art, New York offered to send a collection of common utility articles to be exhibited for the advantage of small scale industries in this country. We welcomed this because an exhibition of this kind would serve the purpose of a visual demonstration of the effect of good industrial designing. A range of common

utility articles like furniture, cutlery, do
utensils, house-hold electrical appliances, ce
etc. produced in the U.S.A. and Europe acc
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utility articles like furniture, cutlery, domestic utensils, house-hold electrical appliances, ceramics etc. produced in the U.S.A. and Europe according to modern designs would be sent to this country for showing at a number of Industrial Centres so that the small scale manufacturers could have a first hand idea about the trend in modern designing. As many as 350 different articles some of which are illustrated in this catalogue, will be put up for show at the Exhibition, the first of which is likely to be held in January 1959 at New Delhi. Actual preparation and selection of the exhibition was undertaken by the Department of Architecture and Design of the Museum of Modern Art, and we are grateful to Mr. Arthur Drexler, Director, and Miss Greta Daniel, Associate Curator of Design of this Department.

The small entrepreneur generally possesses a creative mind besides some business acumen and the necessary technical know-how. I am sure such a person and other technicians will be able to draw ideas from the articles that will be displayed and try to adapt the improvements for their own products. The role of small industry as a source of quality and better designed products has already been recognised and if this sector benefits, which I

am sure it will, from an objective study of these attractive articles in which a happy blending of design and utility is amply manifest, the purpose of the Exhibition will be served.

The Ford Foundation very kindly offered to meet the cost of the Exhibition. Transportation of the Exhibition to India was provided free of charge by the Isthmian Lines, Inc. This has been thankfully accepted by us. I am sincerely grateful to Mr. Monroe Wheeler of the Museum of Modern Art, New York and to Dr. Douglas Ensminger, Representative of Ford Foundation in India for their initiative and assistance in arranging this Exhibition. Directed by Mr. Porter A. McCray, the International Program of the Museum, under the auspices of the International Council at The Museum of Modern Art, New York, has coordinated the exhibition and its catalogue at all stages of preparation and installation. Our special thanks go to Mr. McCray and Mrs. Cable Senior, Director and Associated Director of the International Program. Our sincere appreciation is also due to the United States Information Service, Delhi Centre for their readily agreeing to make available a Geodesic Dome to house the exhibition at the different places of showings.

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DESIGN TODAY IN AMERICA AND EUROPE

by Arthur Drexler, Director, Department of Architecture and Design, The Museum of Modern Art, New York

This exhibition is a selective survey of design in America and Europe. It is hoped will familiarize the people of India with the Museum of Modern Art, New York, and be the highest design standards and ideals peculiar to the contemporary Western world.

All the objects in the exhibition are available in their respective countries of origin, as many countries to which they are exported. The kinds of objects included. They are for use in the home, but also for offices, and public places. For the visitor's convenience have been arranged in categories of use.

Some of these objects are today considered of modern design. Although they were produced ten, twenty or thirty years ago, they are still manufactured. Shown in the exhibition to objects designed perhaps as recently as these "historic" works have a special significance in the evolution of modern Western design.

Western artifacts have come more and more to bear the mark of the machine. Indeed, with the machine many of them would be impossible. Handicrafts contribute less significantly to the picture of contemporary Western design. Important examples have been included because of their intrinsic beauty and, in some cases, their decisive influence on the design of objects produced. Such machine-made objects have been developed not only through social and economic pressures, but like handicrafts no less often

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This exhibition is a selective survey of modern design in America and Europe. It is hoped that it will familiarize the people of India with what The Museum of Modern Art, New York, considers to be the highest design standards and ideals of beauty peculiar to the contemporary Western world.

All the objects in the exhibition are available today in their respective countries of origin, as well as in many countries to which they are exported. Many kinds of objects are included. They are primarily for use in the home, but also for offices, workshops and public places. For the visitor's convenience, they have been arranged in categories of use.

Some of these objects are today considered classics of modern design. Although they were originally produced ten, twenty or thirty years ago, they are still manufactured. Shown in the exhibition next to objects designed perhaps as recently as 1957, these "historic" works have a special significance in the evolution of modern Western design.

Western artifacts have come more and more to bear the mark of the machine. Indeed, without the machine many of them would be inconceivable. Handicrafts contribute less significantly to a broad picture of contemporary Western design, but important examples have been included because of their intrinsic beauty and, in some cases, their decisive influence on the design of objects for mass production. Such machine-made objects themselves developed not only through social events and pressures, but like handicrafts no less often derive

their general style from the example of work by a few great artists.

The standards by which the objects in this exhibition were chosen are based on beauty and utility. Each object was made to be used, and its function—whatever it may be—has in some way influenced its shape. But standards based solely on functionalism are open to considerable interpretation. For example, it is difficult to find two people who will agree that a particular chair is really comfortable. Ideas of comfort necessarily vary with each individual, and we need not ask that a chair be found comfortable by everyone in order to qualify as being well designed. Nevertheless, nothing has been included unless its performance in its designated category of use is at least satisfactory.

It seems necessary to add that some objects might have been replaced by others just as beautiful, and that some objects were included which are not entirely perfect but whose design represents an important effort to master a fresh idea or employ materials in a way consistent with twentieth century thought and techniques. Standards of beauty will emerge in the examination of the objects themselves which follows this introduction, but first it may be helpful to consider briefly some of the attitudes which led to the production of such objects and which have so strongly influenced their character.

In trying to understand the universe and his relation to it, Western man has asked *how* things happen at least as often as he has asked *why* they happen.

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Since the European Renaissance, questions limited to *how* have increasingly proved to be more meaningful, because the answers can be tested by observation. Classified as science, some of these answers have been adapted to such secondary problems as how man's life on earth can be made physically more comfortable. This complicated endeavor has created a kind of knowledge called technology. Its operations have been so spectacular, and have had so drastic an effect on all our lives, that technology has often been mistakenly regarded as the driving force of Western culture, when in reality it is only an end-product.

Both science and technology have been said to lack spiritual significance, and to set man against nature. But that part of the mind which seeks to understand the workings of nature, and which further seeks to form all things in accordance with this understanding, is no less natural to man than are his other capacities. It may also be said that both science and technology, at least to the scientist, are expressions of profound spiritual modesty before a universe which is perhaps indifferent to our fate, but not entirely inaccessible to our thought.

Design in the Western nations is deeply related to Western attitudes concerning techniques. In fact the word "technology" is derived from the Greek word for art: *techne*. The ancient world, including Egypt as well as Greece, did not distinguish as we now do between art and craft. During the Renaissance painting and sculpture among the visual arts were thought by Europeans to be superior, partly

because in them the human body could be made to narrate various aspects of feeling, and partly because they seemed to give more perfect embodiment to philosophical concepts. The esteemed superiority of painting and sculpture contributed to the devaluation, from the late sixteenth century on, of those arts in which content—a meaning—must exist side by side with a practical purpose. The word "craft" denoted the making of useful objects, no longer regarded as art; and if architecture itself, the most useful of the arts, could not properly be relegated to a minor role, it could at least be distinguished from painting and sculpture by reserving for them alone the designation "fine arts."

With the rise of humanism, Europeans increasingly regarded form and content as separate entities. The theoretical study of art was largely an effort to determine which forms could most satisfactorily communicate different kinds of content. A round building, for example, was thought to communicate "sublime" emotions more readily than a square building. And both form and content were considered as if they had some real, tangible existence, independently of the mind perceiving them.

Despite the revisions in outlook brought about by science in the nineteenth and twentieth centuries, the old distinctions between form and content persist, and with them the belief that the useless is inherently capable of attaining a higher beauty than the useful. When the Western connoisseur indulges his love for the beautifully formed object, it is largely in opposition to those long-established

attitudes. The poet T. S. Eliot expresses this attitude in his play *The Confidential Clerk*, in which one of the characters is made to say:

"Most people think that a sculptor or a painter is something more excellent to be than a craftsman. Most people think of china or porcelain as merely for use, or for decoration—
In either case, an inferior art.

For me, they are neither 'use' nor 'decoration'.

That is, decoration as a background for life.

For me, they are life itself. To be art is to be things,

If it is an escape, it is escape into living things.

Escape from a sordid world to a pure one.

Sculpture and painting—I have seen things—

But they haven't this... remoteness I have longed for.

I want a world where the form is the reality, of which the substantial is only a shadow.

(Quoted by permission of Faber and Faber, Ltd.)

But even in this eloquent protest, form is separated not only from content but from substance in which it is embodied. It would be more accurate to say that in certain ceramics, particularly those of Chinese,

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attitudes. The poet T. S. Eliot expresses this in his play *The Confidential Clerk*, in which one of the characters is made to say:

“ Most people think that a sculptor or a painter
Is something more excellent to be than a potter.

Most people think of china or porcelain

As merely for use, or for decoration—

In either case, an inferior art.

For me, they are neither ‘ use ’ nor ‘ decoration ’—

That is, decoration as a background for living;

For me, they are life itself. To be among such
things,

If it is an escape, it is escape into living,

Escape from a sordid world to a pure one.

Sculpture and painting—I have some good
things—

But they haven’t this . . . remoteness I have always
longed for.

I want a world where the form is the reality,

Of which the substantial is only a shadow.”

(Quoted by permission of Faber and Faber, Ltd., London)

But even in this eloquent protest, form is seen as separate not only from content but from the substance in which it is embodied. It would perhaps be more accurate to say that in certain Asian ceramics, particularly those of Chinese, Japanese

and Korean origin, which have appealed to European and American collectors almost as much as to collectors in Asia, the Western connoisseur finds works of art in which form, substance, and content are at least equivalent, inseparable.

The success of science in limiting itself to questions of *how* things happen encouraged artists to examine still more carefully the form of their art. By the time such research, or, if you prefer, intuition contributed to the discoveries of the Impressionists the question of form versus content had begun to seem badly stated. It was left to Cézanne to put the question differently, so to speak, by making his particular perception of form serve as the real content of his art. After Cézanne, and continuing to the present day, an art without content, a purely abstract art, demonstrated the truth of Benedetto Croce’s observation: “ The content of form is form itself.”

Just as the shapes of artifacts indicate attitudes toward design, so do the materials of which they are made. One material that has for centuries been irresistibly fascinating to the Western designer is glass. In Europe’s medieval cathedrals glass, held in strong stone lines, transformed interior architecture into colored space. The light captured in fragile and often poetic objects of glass has for the West a special significance. When considered in relation to contemporary technology, as well as to art, glass can be seen to satisfy a recurrent and characteristically Western design to de-materialize form.

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Perhaps even more revealing than materials and methods are the problems posed by certain kinds of objects which, though their functions and the ways they are related to the other arts, seem to summarize a culture's sense of form. To the Western mind Indian textiles, for example, seem to embody national attitudes toward color and form which, however much they may have been influenced by geography and climate, are perhaps more importantly expressions of intense and subtle emotions. In the

Western world there is one object in which all problems of design come to a sharp focus: the chair. The architecture of the chair is indeed the most difficult of design problems and the eighteen examples of chairs included in this exhibition would alone suffice to illustrate much of the history of modern Western design. Chairs, together with storage pieces and tables make up the first group of objects in the exhibition, to which we now turn our attention.

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There are two basic solutions to the difficult problem of chair design. The first is the traditional method, of hand-shaping each element and then joining the individual parts in various ways. The second basic solution to chair design is a direct outgrowth of new techniques and materials, making it possible to form plywood or plastic into a seat in much the same way that an automobile body is stamped out by a die press. In the small traditional armchair by Richard Riemerschmid (no. A-11), designed in 1899, the joints are tightly curved and made to flow into each other, as they do in the armchair and companion side chair by Hans Wegner (nos. A-15, A-16), both notable for their sensitively formed joints and modeled contours. The oak bed and straight-lined slat bench by Werner Blaser (nos. A-27, A-28), with their complicated play of joints have been inspired by details of Japanese carpentry, which particularly emphasizes the intersections of horizontal and vertical elements.

A historic moment in the development of Western chair design came with the departure from these time-honored methods by the invention of new techniques. As early as 1856, the German, Michael Thonet, perfected a process by which solid rods of beech wood could be steamed and bent to form long curved sections. They were then bolted together to form chair frames and completed with woven-cane seats and backs. Thonet made possible the first mass-production of furniture. His products were cheap and durable, and were sold all over the world. Bentwood furniture was particularly suited to withstand the rigors of tropical climates. Through

the newness of its concept, its architectural grace and dignity, it also served as a stimulus to the great architect-inventors of modern furniture in the 1920's, who worked in the Bauhaus in Germany or were in some way drawn to its pioneer ideas.

From 1919 to 1933 the Bauhaus School was the focal point in the integration of design with the machine age. "Bauhaus" became a household word in Germany for the advanced design of the period. Bauhaus designers of many nationalities approached all problems with a rational simplicity, employing straight lines and using materials with particular inventiveness. Some Bauhaus ideas that broke with European precedent were the use of light metal tubes in the design of furniture. The architect Marcel Breuer (born 1902) was a student and then an instructor at the Bauhaus. Breuer's first use of metal in furniture design was a tubular steel and canvas armchair (1925). A number of designers were at that time investigating the possibilities inherent in a continuous length of metal tube. The result was the cantilever chair. The advantage of cantilever construction in metal is its resiliency, which allows a chair to adjust slightly to the weight of its occupant. Breuer's famous resilient cantilever chair of 1928 (nos. A-1, A-2) sums up these experiments. The compact elegance of its proportions, the neat curves in its base and at the back, and the relation of the cane and bentwood back-and-seat panels applied to the frame, have established this chair as one of the most influential furniture prototypes of the twentieth century.

Perhaps the finest metal chairs yet designed those by the great architect, Ludwig Mies van Rohe (born 1886) who was director of the Bauhaus from 1930 to 1933. Mies's 1926 metal tube and cane chair was the first cantilevered chair made of continuous length of pipe and preceded Breuer by two years (nos. A-5, A-6). The generous proportions and sweeping curves of this design, particularly in the version with arms, recall the earlier mentioned Thonet bentwood furniture but have an unsurpassed elegance and purity (Illustrated page 17). Here seating support is provided by cane woven directly over the metal frame, eliminating separate seat back panels. In 1929 Mies designed for his German Pavilion at the International Exposition, Barcelona what has since been known as the "Barcelona chair" (no. A-3). The design uses flat steel rather than tubes and requires the most precise welding at the intersections of the crossed supports. Classically dignified curves, ample proportions, the refined detail of its chrome-plated frame, leather cushions and straps, have all contributed to its being generally regarded as the most beautiful of modern chairs.

The collaboration of another great architect, Le Corbusier (born 1888) with Pierre Jeanneret and Charlotte Perriand resulted in a number of brilliant designs for furniture in which flexibility is achieved with simple mechanical means. The adjustable reclining chair of 1927, unconventional in form and performance compared to the traditional chair longue, consists of two separate parts: a seat base on whose rubber-covered cross beams

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Perhaps the finest metal chairs yet designed are those by the great architect, Ludwig Mies van der Rohe (born 1886) who was director of the Bauhaus from 1930 to 1933. Mies's 1926 metal tube and cane chair was the first cantilevered chair made of a continuous length of pipe and preceded Breuer's by two years (nos. A-5, A-6). The generous proportions and sweeping curves of this design, particularly in the version with arms, recall the earlier mentioned Thonet bentwood furniture but have an unsurpassed elegance and purity (Illustrated page 17). Here seating support is provided by cane woven directly over the metal frame, eliminating separate seat and back panels. In 1929 Mies designed for his German Pavilion at the International Exposition, Barcelona, what has since been known as the "Barcelona chair" (no. A-3). The design uses flat steel bars rather than tubes and requires the most precise welding at the intersections of the crossed supports. Classically dignified curves, ample proportions and the refined detail of its chrome-plated frame and leather cushions and straps, have all contributed to its being generally regarded as the most beautiful of modern chairs.

The collaboration of another great architect, Le Corbusier (born 1888) with Pierre Jeanneret and Charlotte Perriand resulted in a number of brilliant designs for furniture in which flexibility is achieved with simple mechanical means. The adjustable reclining chair of 1927, unconventional in looks and performance compared to the traditional chaise-longue, consists of two separate parts: a straight base on whose rubber-covered cross beams rests

a movable frame of tubular steel covered with fabric or hide. The movable frame, somewhat in the shape of a reclining human figure, adheres by friction to the rubber surface of the base. The animated shape of the seat has become the basic type of today's reclining chairs. Beyond its usefulness, the shape, obviously the result of considerations of function, emerges as a piece of sculpture. The chair is a succession of tilted planes held by the cradling arc of its curved base rail, itself balanced above a contrasting base. Enriching Bauhaus angularity with French Cubism's sense of plastic form, Le Corbusier's chaise seems also to illustrate one of his architectural principles: the lifting of the main part of a building off the ground by columns of distinctly different and sculptural character.

The second basic solution to chair design has its origin, perhaps, in the molded seats of airplanes and tractors. In furniture molded materials were first employed by Charles Eames and Eero Saarinen for a chair submitted to a furniture competition sponsored by The Museum of Modern Art in 1940. Since then, the Eames molded plywood chair (no. A-17) has joined the now classic cantilevered chair as one of the major innovations of twentieth century design and has also contributed to a completely new image of an ancient object. Eames as well as Saarinen has developed a chair with a one-piece plastic shell forming a seat, back and arms. The form is largely derived from the structural properties of the plastic itself. But while Eames has mounted his seat shell on the now conventional metal legs, Saarinen has gone one step further and conceived

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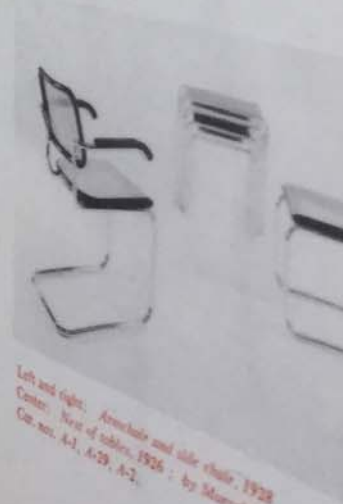
the entire chair as an unbroken sculptural entity by devising a pedestal base as the most logical solution for holding up the molded shell (no. A-14). The design presents an organic flower-like shape strongly reminiscent of Art Nouveau at the turn of the century. His earlier large armchair formed of molded plastic and covered with sponge rubber and fabric contrasts a monumentally sculptural shape against light metal supports (no. A-13).

Alvar Aalto has used wood with notable inventiveness, as in the separation and bending of layers of plywood to form the legs of his small, leather covered stool (no. A-22) and supports for the glass top of his small table (no. A-31). A similar treatment is found in the legs of the dining table by Bruno Mathsson (no. A-33). His lambskin covered armchair (no. A-12) reflects the lightness and animation made possible in the 1930's through the exploitation of bent plywood which, like bent tubular steel in the 1920's, was a new structural idea with Alvar Aalto (born 1898), its foremost pioneer.

In the lounge chair by Poul Kjaerholm a taut thin leather envelope for seat and back has been slipped over a metal frame giving the appearance of a seat floating above the ground (no. A-9). The leather pouch of the lounge chair by Bonet, Kurchan and

Ferrari-Hardoy hangs freely but loosely from a frame of thin iron rod, painted black to minimize its bulk (no. A-8). Altogether, modern furniture employing the utmost economy in the use of materials, achieves a look of openness and weightlessness which relates it to much modern architecture.

For esthetic rather than technical reasons, storage cabinets have most often been simplified into boxes with hinged or sliding doors. As elements of the architecture of a room, they emphasize horizontal rather than vertical extensions of space. They either hang directly on the walls or sit on stretchers or metal tube legs which are set back to stress the floating weightlessness which we already have found to be significant in modern chair design. Stripped of the ornateness that once marked traditional cabinet work, their beauty consists of careful proportions, smoothly finished selected woods and refined details, as exemplified in the sideboard by Florence Knoll (no. A-35). An element of playfulness, even whimsy, is brought out in the delicately detailed rosewood cabinet by George Nelson, which balances on a tapering white metal pedestal (no. A-36). In its preciousness it seems to be a modern companion to the small jewel-like cabinets and tables of the seventeenth and eighteenth centuries, with their delightfully rich intarsia and gilded bronze work.



Left and right: Armchair and side chair, 1928
Center: Nest of tables, 1926; by Marcel Breuer, Gropius
Opp. nos. A-1, A-29, A-2

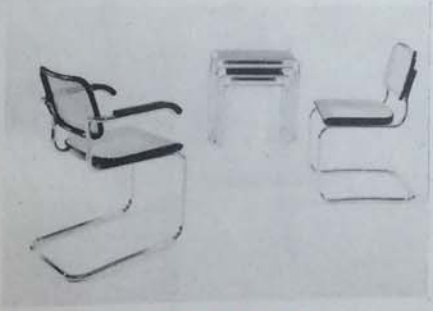
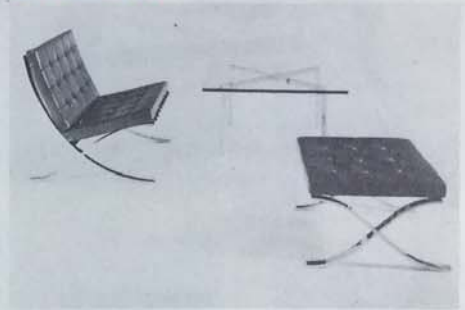
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hangs freely but loosely from a rod, painted black to minimize weight. Altogether, modern furniture has a look of openness and weightlessness it to much modern architecture. More than technical reasons, storage has most often been simplified into boxes and sliding doors. As elements of the room, they emphasize horizontal and vertical extensions of space. They either lean against the walls or sit on stretchers or casters which are set back to stress the lightness which we already have found in modern chair design. Stripped of ornament that once marked traditional furniture, their beauty consists of careful proportion and finely finished selected woods and refined materials. Simplified in the sideboard by Florence Knoll (no. A-35). An element of playfulness, even brought out in the delicately detailed cabinet by George Nelson, which balances the gleaming white metal pedestal (no. A-36). In its seriousness it seems to be a modernist response to the small jewel-like cabinets and decorative richness of the seventeenth and eighteenth centuries, delightfully rich intarsia and gilded panels.

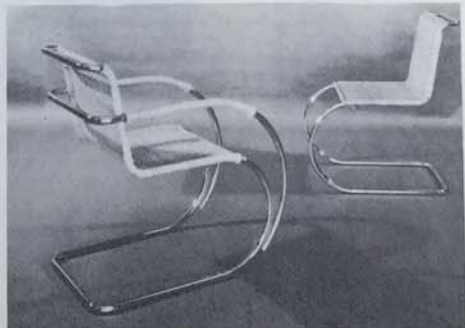


Top: Armchair by Ludwig Mies van der Rohe, 1926, Germany.
Bottom: Bentwood rocking chair, 1860, Austria.

Below, left to right: Lounge chair, coffee table and stool from the "Barcelona" group, 1929; by Mies van der Rohe, Germany. Cat. nos. A-3, A-30, A-4.



Left and right: Armchair and side chair, 1928
Center: Nest of tables, 1926; by Marcel Breuer, Germany. Cat. nos. A-1, A-29, A-2.



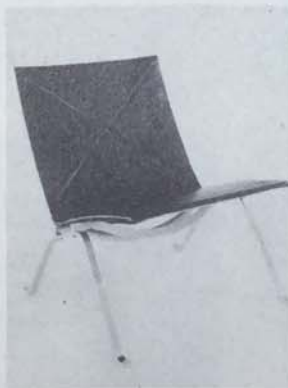
Armchair and side chair, 1926; by Mies van der Rohe, Germany. Currently manufactured in Switzerland. Cat. nos. A-5, A-6.

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Reclining chair by Le Corbusier in collaboration with
Pierre Jeanneret and Charlotte Perland. 1927. France.
Currently manufactured in Switzerland. Cat. no. A-7.



Lounge chair designed by Antonio Bonet, Juan Kurchan
and Jorge Ferrari-Hardoy. 1938. Argentina.
Currently manufactured in Germany. Cat. no. A-8.



Lounge chair by Poul Kjaerholm.
1956. Denmark. Cat. no. A-9.

Armchair by Richard Riemerschmid. 1899.
Germany. Currently manufactured in U.S.A.
Cat. no. A-11.



Armchair by Ernst Moller. 1940.
Denmark. Cat. no. A-12.



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MA 1635 - pg 19

Armchair by Hans J. Wegner. 1949. Denmark.
Cat. no. A-15.

Side chair by Charles Eames. Left, 1946.
Right, 1951. U.S.A. Cat. no. A-17.

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Designed by Antonio Bonini, Juan Kurchatov, and Hans-Nordoy. 1938. Argentina. Manufactured in Germany. Cat. no. A-8.



Armchair by Bruno Mathsson. 1940. Sweden. Cat. no. A-12.



Armchair by Eero Saarinen. 1948. U.S.A. Cat. no. A-13.

Swivel armchair by Eero Saarinen. 1958. U.S.A. Cat. no. A-14.



Armchair by Hans J. Wegner. 1949. Denmark. Cat. no. A-15.

Side chairs by Charles Eames. Left, 1946 right, 1951. U.S.A. Cat. nos. A-17, A-18.



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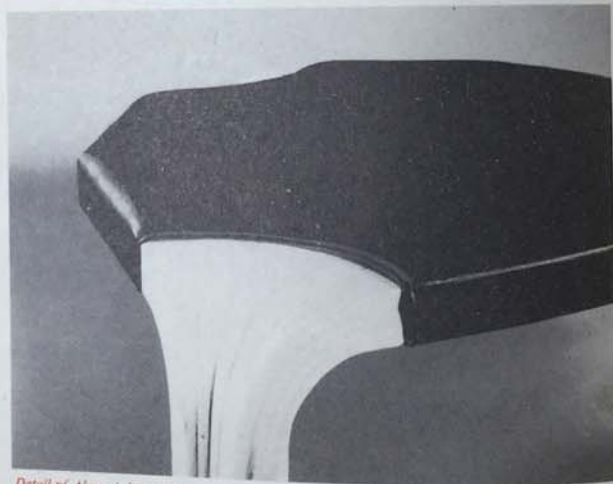
Side chair by Ray Komul, 1949. U.S.A. Cat. no. A-19.



Left: stool, 1954; above: stool, c. 1933; right: coffee table, 1947; by Alvar Aalto. All currently manufactured in Finland. Cat. nos. A-21, A-22, A-31.



Chair by Harry Bertola, 1952. U.S.A. Cat. no. A-20.



Detail of Alvar Aalto stool.

Bed by E. Porsgaard Jensen, 1955, Denmark. Cat. no. A-25.



Chair by Charles Eames, 1944, U.S.A. Cat. no. A-24.

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...ol, c. 1833; right: coffee table, 1947; by Alvar Kallio.
...land. Cat. nos. A-21, A-22, A-31.



... Cat. no. A-21

Day bed by E. Vestergaard Jensen, 1955, Denmark. Cat. no. A-25.



Sofa by Charles Eames, 1954, U.S.A. Cat. no. A-24.



Above: adjustable sofa-bed by Alvar Kallio, 1930, Finland. Currently manufactured in Switzerland. Cat. no. A-23.

Below: A-23 opened.

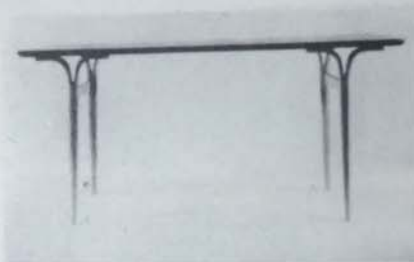


Detail of day bed (A-25) shown above left.

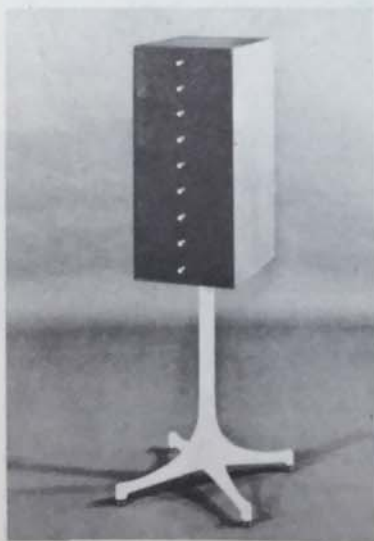
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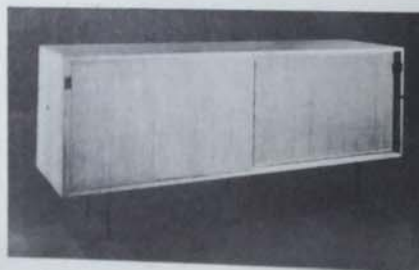
*Bench and bed by Werner Blaser, 1953, Switzerland.
Cat. nos. A-26, A-27.*



*Dining table by Bruno Mathsson, 1953,
Sweden. Cat. no. A-33.*



*Miniature chest by George Nelson, 1952, U.S.A.
Cat. no. A-36.*



*Sideboard by Florence Knoll, 1950,
U.S.A. Cat. no. A-35.*



*Desk-dining table by Hans Eichenberg,
1955-1957, Switzerland. Cat. no. A-34.*

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section

lighting

*Design table by Bruce Wittner, II
Sweden, Cat. no. A-12*

*Shelving by Peter Paul, III
U.S.A., Cat. no. A-15*

*Desk-chair table by Peter Paul, III
U.S.A., Cat. no. A-16*

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The techniques of artificial lighting within an architectural framework have been highly developed but the well-designed individual lighting fixture remains a relatively rare object. Too often its main purpose, which is to provide light, is confused with its decorative aspects.

The Bauhaus tradition of combining in a lighting fixture satisfactorily related geometric shapes has been carried on most successfully by the late Walter von Nessen and Kurt Versen in the United States, by Wilhelm Wagenfeld in Germany and Werner Blaser in Switzerland, in designs which are beautiful and functionally adequate (nos. B-1, B-4, B-5, B-6, B-7, B-9). Making the undisguised functional aspect of the exposed bulb the main theme of his fixtures, the Italian Gino Sarfatti mounts them on extravagantly complicated stands. Their delicately articulated joints and geometric parts are fused together in designs of remarkable elegance (nos. B-2, B-11). His design for a standing fluorescent floor lamp reduces the fixture to a base and a thin black metal trough holding upright the long fluorescent bulb while shielding its glare (no. B-10). Yki Nummi,

a young Finnish designer, explores the possibilities of plastics for lighting. One of his ceiling fixtures in translucent white plastic consists of continuous compound curves which together form a lamp bowl with its surrounding shade (no. B-15). His table lamp (no. B-3), a clear plastic cylinder serving as base and carrier of the metal socket, has a translucent white plastic shade suspended over it, spreading a soft glow and achieving an effect of complete weightlessness.

A new idea in lighting is presented in the floor lamp by the architect Philip Johnson in collaboration with the lighting engineer Richard Kelly (no. B-8). It incorporates in a portable fixture the more architectural principles of indirect lighting. Here the source, rather than being mounted on a shaft from which it would shine down, sits close to the ground, shining up and reflected back to the floor from a metal shade. It is designed to light a small, intimate area, and operates on a rheostat which allows control of light intensity in much the way the volume control dial on a radio allows gradations of sound.

Designed by Philip Johnson and Richard Kelly, 1931, currently manufactured in U.S.A.;
 designed by Yki Nummi, 1937, Finland.



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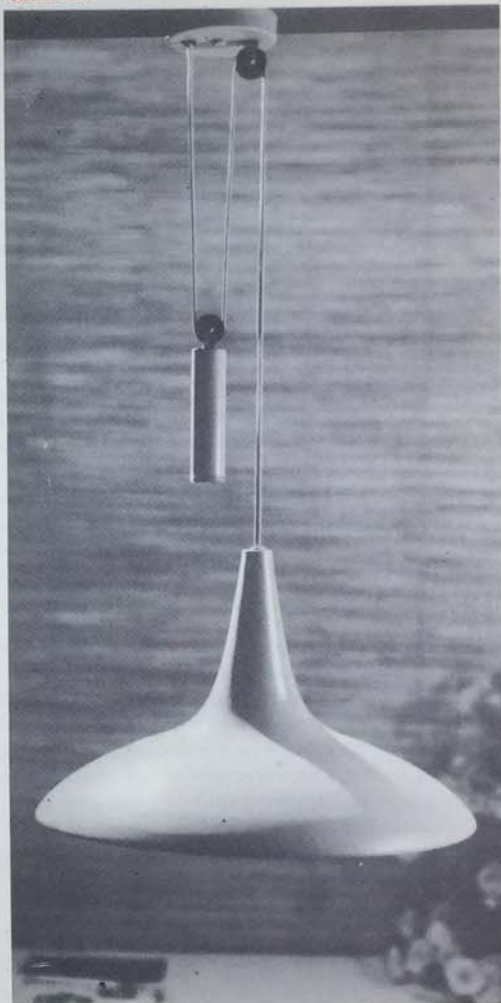
Below, left to right: desk lamp by Walter von Nessen, 1935, currently manufactured in U.S.A.; desk lamp by Gino Sarfatti, 1956, Italy; table lamp by Yki Nuunni, 1957, Finland. Cat. nos. B-1, B-2, B-3.



Floor lamps. Left to right: by Werner Blaser, 1955, Switzerland; by Philip Johnson in collaboration with Richard Kelly, 1950, U.S.A.; two by Gino Sarfatti, 1954 and 1956, Italy. Cat. nos. B-9, B-8, B-10, B-11.



Adjustable ceiling light by Esther and Gross Wood, 1952, U.S.A. Cat. no. B-14.



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Some of the precepts that have guided the development of modern design in furniture and mechanical appliances are also evident in today's table implements. Such objects are intended to serve as neutral backgrounds to the rich colors and textures of food and drink. Like laboratory glass (nos. G-3, G-5, G-8), some of the most successful modern tableware depends for its effect on precise geometric shapes whose finely finished surfaces are their sole decoration.

Just as the organization of the parts of a chair constitutes the most difficult problem in furniture design, the relationship of the cup to its handle is perhaps the most interesting problem in the design of small objects. A perfect tea cup is that designed by Trude Petri-Raben, in 1929, as part of a dinner service manufactured by the Royal Berlin Porcelain Factory (no. C-2). The delicacy of the bowl is complemented by the shape of the handle, which is easy to grasp with the fingers but retains a shape dictated by that of the bowl. The design exploits the fineness of the material and is consistently clear in its details. The entire service is the prototype of modern formal white porcelain dinnerware.

Drinking glasses are often given playful shapes (nos. C-30, C-31). But most glasses are simple cylinders, like the water and highball tumblers of inexpensive clear glass made in enormous quantities in the United States (nos. C-33, C-35). Refinement is achieved through careful proportions and use of fine materials, as in the thin crystal tumblers designed by Elis Bergh (no. C-25) and the exc

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tionally squat tumbler by Vera Lisková (no. C-26). New shapes have evolved from such new drinks as soda-fountain beverages, which are served in tumblers designed to catch and display the effervescence of carbonated water (no. C-34). Sometimes a particular kind of glass may suggest a new treatment: examples are the plates designed by Wilson and Foord for the Lancaster Lens Company to make use of existing machine facilities for a product they had not previously manufactured (no. C-13).

The visual language of our time, unified by its underlying structure of functional principles and use of unadorned materials, is richly diversified by personal qualities and national traits. Certain pure classical shapes retained their prestige during the second half of the nineteenth century, notably the cup originally designed in 1768 by Josiah Wedgwood (no. C-5), and cognac and champagne glasses based on eighteenth-century shapes restored to production by the French firm of Baccarat (nos. C-16, C-17, C-18). Josef Hoffmann, like Adolf Loos and Oswald Haerdtl, was a member of the Vienna Sezession and proponent of Art Nouveau in Austria. Hoffmann's fragile tulip-shaped goblets are abstractions of plant forms without extraneous detail (no. C-20). They, as well as Haerdtl's exquisitely attenuated V-shape champagne glasses (no. C-19) depend for their effect not on vivid color and freely composed shapes but on the impeccable joining of base, stem, and bowl, and the precision and clarity with which their contours are defined. Adolf Loos, although he established the doctrine that "ornament

C
tableware

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is crime" added to his purely geometric designs for glassware a textural ornament derived from the repetitive movements characteristic of the machine (no. C-14). The 1932 glass tea service by Wilhelm Wagenfeld, a former Bauhaus student, clearly relates to shapes of laboratory equipment, but is set apart by the sophisticated use of very thin clear glass (no. C-12).

Knives, forks and spoons, called flatware, have mirrored manners as much as they have reflected changing concepts of design. The shapes evolved by the eighteenth-century English silversmiths are still unsurpassed in elegance and refinement and have remained the prototypes for such finely balanced modern hand-wrought silver as that

designed by Dominioni and Castiglioni for Azucena (no. C-69). In recent years, silver flatware has lost its importance as a symbol of social standing, and stainless steel is now widely used because it is more easily maintained. It is non-corrosive, a property which for the first time permitted the knife-blade and handle to be made of the same material. This technical detail, together with a new evaluation of eating habits, led to Don Wallance's stainless steel flatware for the H. E. Lauffer Company (no. C-70). Because many cooked foods today are soft, the fork must often be used as a ladle, as if it were a sharp-pointed spoon; and so the bowl of Wallance's fork has been designed as a scoop ending in short tines. The knife is a single length of metal curved and twisted to fit the hand.



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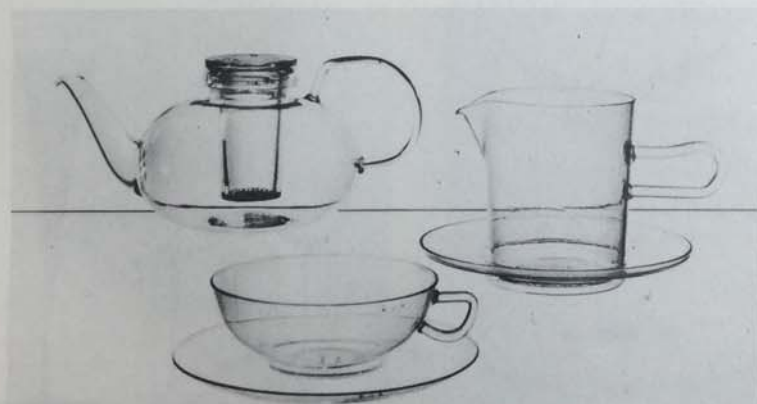
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Left: Cups and saucer in dinner service by Trude Petri-Raben. Cat. no. C-2



Below: Items in a dinner service by Trude Petri-Raben. 1929-1933. Currently manufactured in Germany. Cat. no. C-2



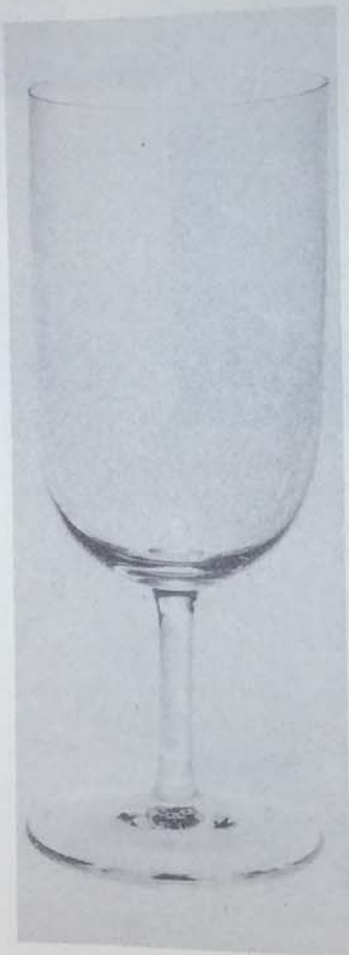
Tea service by Wilhelm Wagenfeld. 1932. Currently manufactured in Germany. Cat. no. C-12.



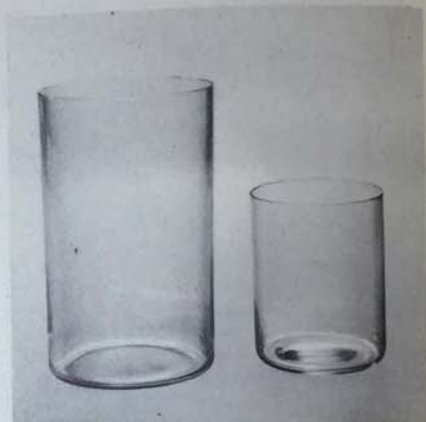
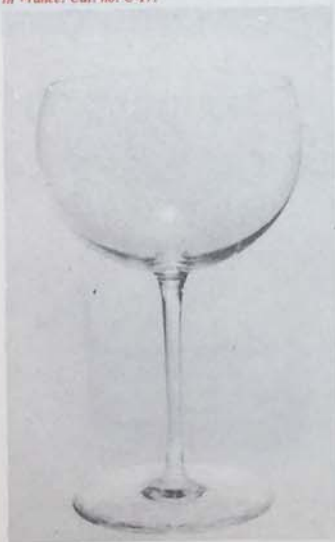
Tumbler by Adolf Loos. 1931. Currently manufactured in Austria. Cat. no. C-14.

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Goblet by Baccarat, 1929. Currently manufactured in France. Cat. no. C-18.



Goblet by Baccarat, 1929. Currently manufactured in France. Cat. no. C-17.



Tumblers by Ellis Bergh, 1939-1941. Currently manufactured in Sweden. Cat. no. C-25.



Left to right: goblets by Josef Hoffmann, 1920; goblet by Oswald Haerdil, 1924. All currently manufactured in Austria. Cat. nos. C-21, C-20, C-19.

Tumbler for milk fountain use. U.S.A.

Serving bowl by Vera Lisková, 1948. Manufactured in Austria. Cat. no. C-43.



Serving bowl by Vera Lisková, 1948. Manufactured in Austria. Cat. no. C-43.



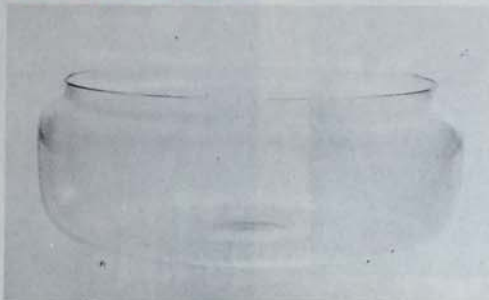
Revolving serving bowl by Vera Lisková, 1948. Manufactured in Austria. Cat. no. C-43.

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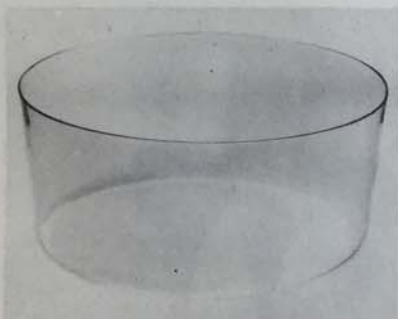
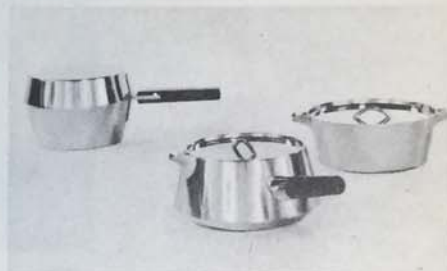


◀ Tumbler for soda fountain use. U.S.A.; Cat. no. C-34.

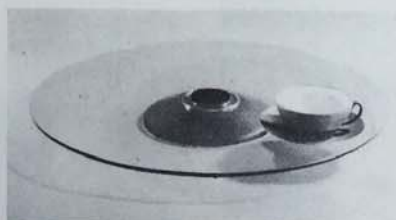
Serving bowl by Vera Lisková. 1948. Czechoslovakia.
Manufactured in Austria. Cat. no. C-40.



Covered serving dishes by Magnus Stephensen. Denmark.
Cat. nos. C-46, C-45, C-44.



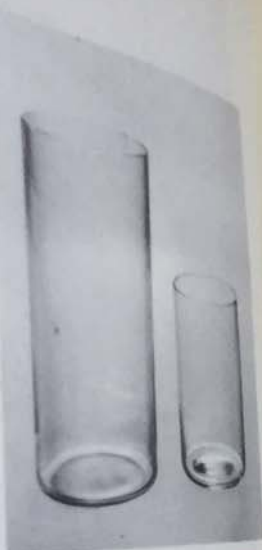
Serving bowl by Vera Lisková. 1948. Czechoslovakia.
Manufactured in Austria. Cat. no. C-41.



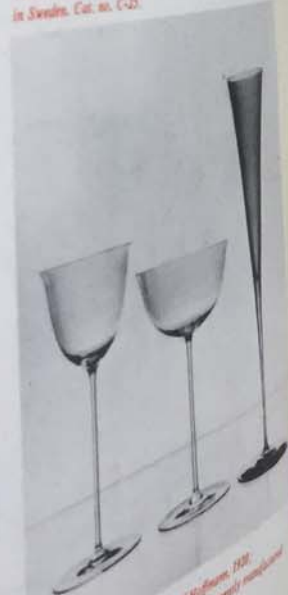
Revolving serving tray by P. E. Camerer. 1946. U.S.A.
Cat. no. C-43.



Left: serving bowl by Esther and Gross Wood. 1954. U.S.A.
Right: mixing bowl by Lurele V. A. Guild. c. 1953. U.S.A.
Cat. nos. C-49, F-10.



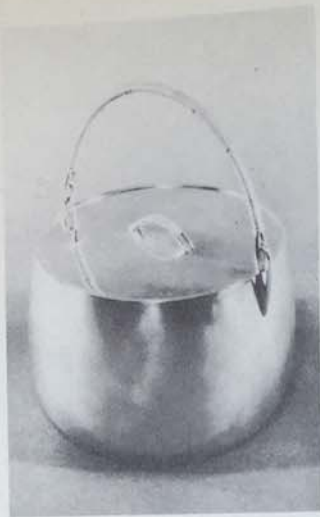
Tumblers by Eila Berg. 1939-1941. Curved handles in Sweden. Cat. no. C-25.



Left to right: goblets by Josef Hoffmann, 1920; goblets by Oswald Hanisch, 1924. All currently manufactured in Austria. Cat. nos. C-21, C-26, C-19.

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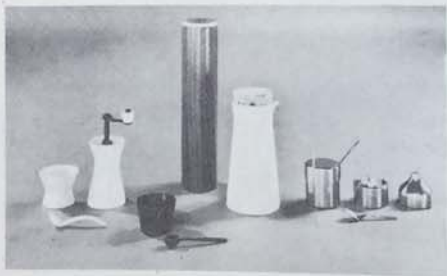
Ice bucket by Magnus Stephensen.
1951, Denmark. Cat. no. C-51.



Upper left: flatware set, 1937, currently manufactured in U.S.A.
Lower left: flatware set by Don Wallace, 1952, U.S.A.
Center: salad servers by Magnus Stephensen, 1951-1956, Denmark.
Upper right: flatware set by L. Caecia Domintoni and P. G. Castiglioni,
1938, currently manufactured in Italy.
Lower right: Flatware set by Bertel Gardberg, 1957, Finland.
Cat. nos. C-71, C-70, C-73, C-69, C-72.



Left to right:
salt dish,
spoon and peppermill
by Trudi and Harold Sitterle,
1949-1950, U.S.A. ;
salt dish and spoon
by Philip Warner,
1948, U.S.A. ;
peppermill by
Hausmann & Hausmann,
1956, Switzerland
cream bottle by
Kuj Franck,
1952, Finland ;
Condiment set by
Magnus Stephensen,
1956, Denmark.
Cat. nos. C-59,
C-60, C-58, C-61,
C-10, C-56.



Left: salad bowl ;
Front: tray ;
Right: salad bowl ;
by Charles H. McCrea,
1950-1953, U.S.A.
Cat. nos. C-67,
C-68, C-66.



Serving spoons by Peter Husted, Denmark. Cat. no. C-77.

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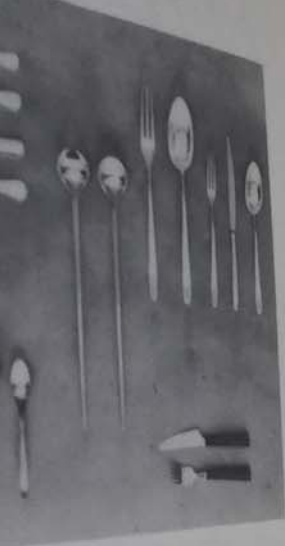
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17, currently manufactured in U.S.A.
Dan Wallace, 1952, U.S.A.
L. Cavria Dominiani, 1921-1956, Denmark,
in Italy.
Bertel Gardberg, 1857, Finland,
C-69, C-72.



d

section

accessories

Cat. no. C-77

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Since the middle of the nineteenth century, Western handicrafts have steadily diminished in importance until they are no longer the chief source of our common implements. In the early stages of this development, the Western world was swamped with machine-made imitations of handicraft objects, but the re-evaluation of machine processes, which was largely initiated by the Bauhaus (see introduction to Section A—Furniture), continued to this day and has produced a design vocabulary closely related to modern technique. A recent upsurge of craft activities, most vital perhaps and creatively most original in Italy and Finland, may be noticed in all countries of the West and may be interpreted as a reaction of the creative mind against the disciplinary conditions enforced on it by the limitations of mass production technique.

The craftsman has found a new role in the useful arts. The prototypes for many machine-made objects are first developed by the individual craftsman, particularly in such fields as textiles and glass. As prototypes for machine production, such objects as the Italian boxes of polished brass and colored glass (nos. D-37, D-38) and the container of oxidized steel with a heavy clear crystal disc for a cover (no. D-33) set the highest standards of precision and refinement. But the craftsman can go beyond such prototypes in designs which, though made for mass production, retain the power of individual expression, as does Alvar Aalto's famous free-form glass vase (no. D-7). Here an architect's sensitivity to sculptural form has produced an object so

personal as to make successful imitation by other designers difficult.

Manufacture by hand allows a variety of shape and finish not necessarily inherent in the machine process. The individual craftsman often enriches the characteristically geometric forms of the twentieth century with his particular sensitivity to materials, fulfilling our need for objects which transcend the anonymity of mass production. Examples are Nanny Still's heavy crystal ash tray (no. D-41), Asmussen and Weber's rosewood cigarette box (no. D-35), or Nils Landberg's tall footed opal glass goblet (no. D-13).

All the objects in this section are useful, though the design of some of them is relatively independent of their functions. They rely for their effects not on applied decoration but on shape, color, and most of all intrinsically beautiful materials. Even when their design is most influenced by "Machine Art" concepts, the very choice of materials indicates the craftsman's presence. Conspicuous examples are the thin, smoothly finished wood bowls and platters by James Prestini (nos. D-25, D-26).

The inventive Finnish craftsman Tapio Wirkkala has exploited modern technology to enrich his designs. His shell-shaped platter (no. D-23) is made from thin layers of wood glued together; this block is then carved and turned as if it were solid wood, but the alternating layers of various woods produce decorative contour lines which emphasize the shape

His design for a glass bowl (no. D-18) in the shape of a sea anemone retains the vitality of an organic growth, but avoids the triteness of literal imitation of a living object.

Fausto Melotti with his paper-thin majolica bowl (no. D-1) equally well transcends literal imitation of a flower petal, retaining only its poetic quality. Piero Chiesa goes one step further by placing of center in a gently undulating block of heavy polished crystal a shallow indentation (no. D-39). The effect is a tantalizing play with reflections, much like that of a ray of light piercing vibrating water and blurring clearly defined outlines. On the other hand, the small bowl (no. D-30) made by Swedis

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Laplanders from a piece of birch burl, exploits the accidental bumps and odd twists of natural growth to arrive at a shape related to abstract modern sculpture.

Even more sculptural than Wirkkala's designs is the handmade glass vase (no. D-9) by Venini. A sheet of opaque white glass is creased and folded as if it were a handkerchief; but the manner in which the points are pulled up and out recalls not so much organic forms as it does microphotographs of drops of liquid at the moment they bounce off a hard surface. Influenced indirectly by technology, this vase is perhaps the most strikingly original craft object in the exhibition.

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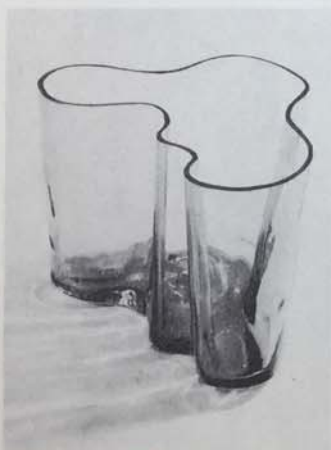
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Vases by Jan Bontjes van Beek, 1957.
Germany. Cat. no. D-2.

Vase by A. D. Copier, c. 1945. The Netherlands.
Cat. no. D-5.



Vase by Alvar Aalto, 1937.
Currently manufactured in Finland.
Cat. no. D-7.



Vase by Paolo Venini, 1938. Currently manufactured
in Italy. Cat. no. D-9.



Vase by Paolo Venini, 1950. Italy. Cat. no. D-10.

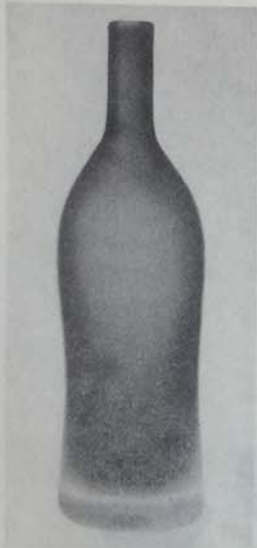


Vase by Nils Lundberg, 1953. Sweden.
Cat. no. D-11.



Vase by Nils Lundberg, 1953. Sweden.
Cat. no. D-11.

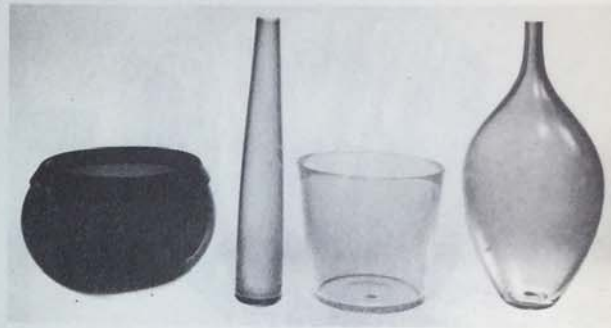
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Vase by Paolo Venini. 1956. Italy. Cat. no. D-11.



Vase by Nils Landberg. 1955. Sweden. Cat. no. D-13.



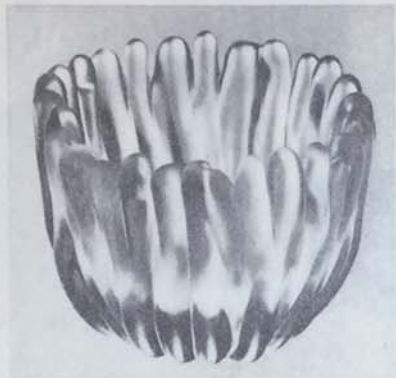
Below, left to right: salad bowl by Timo Sarpaneva, 1956, Finland. Vase, 1956; vase, 1954; by Sven Palmqvist, Sweden. Vase by Vinicio Cianello, 1956, Italy. Cat. nos. C-42, D-14, D-15, D-12.



Bowl by Sven Palmqvist. 1953. Sweden. Cat. no. D-16.

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Bowl by Tapio Wirkkala, 1953, Finland, Cat. no. D-18.



Bowl by Tapio Wirkkala, 1951, Finland, Cat. no. D-19.



Left: ash tray by Nanny Still, 1956; Finland; right: box by Saira Hopea, 1956, Finland. Cat. nos. D-33, D-41.



Clockwise from left center front: bowl, contemporary folk craft from Sweden. Bowl by Tapio Wirkkala, 1951, Finland. Cigarette box by Asmussen & Weber, 1956, Denmark. Platter by Nanny Still, 1956, Finland. Serving bowl by Kay Jørgensen, 1938; currently manufactured in Denmark. Bowl by James Prestini, c. 1940, U.S.A. Beaker by Reynold C. Dennis, 1951, U.S.A. Bowl, contemporary folk craft from Sweden. Box by Ernst Heuriksen, 1952, Denmark. Cat. nos C-62, D-23, D-25, D-27, D-28, D-29, D-30, D-32, D-35.

section

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D-19



... from left center from: *lowi, contemporary folk craft* by *lowi*
Tapani Wirkkala, 1951, Finland, Clayware by *Antony G. Lloyd Jones*
by Nancy Still, 1956, Finland, Serving bowl by *Kari Laitinen, 1956, U.S.A.*
James Poretsky, c. 1940, U.S.A. Bowls by *Arnold C. Bruner, 1956, U.S.A.*
contemporary folk craft from Sweden by *Ensi Hemminki, 1952, Sweden*
C-82, D-23, D-25, D-27, D-28, D-29, D-30, D-31, D-32, P-8.

section
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household, office, kitchen...

laboratory equipment, tools

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The precise geometric shapes of seemingly undesigned machines and hand tools became, in the 1920's, a matter of conscious esthetic preference influencing painters, sculptors, architects, and even the craftsman. To describe what therefore constitutes the chief design characteristic of our age, The Museum of Modern Art invented the phrase "Machine Art" when, in 1934, it exhibited some of the anonymous prototypes of today's implements for home, office, laboratory, and workshop.

Western culture has traditionally held geometric shapes to have a superior beauty, because they call into play the rational mind. Plato, in *Philebus*, declared: "I do not mean by beauty of form that of animals or pictures, but . . . straight lines and circles, and the plane or solid figures which are formed out of them by turning-lathes, rulers, and compasses; for these I affirm to be not only relatively beautiful, like other things, but they are eternally and absolutely beautiful." Plato believed that for all things there were absolute, divinely given forms, and that objects were beautiful as they partook of these forms.

Christian philosophers extended the concept of absolute beauty to embrace other aspects of esthetic experience. In his *Summa Theologica*, St. Thomas Aquinas wrote: "For beauty three things are required. First, integrity or perfection: those things which are broken are bad for this very reason. And also a due proportion and harmony. And again clarity: whence those things which have a shining color are called beautiful."

When making objects primarily beautiful in themselves and in which utility is a secondary consideration, the craftsman is usually free to choose between geometric and non-geometric shapes. Machines themselves, which exist solely for their functional value, tend to evolve toward geometric forms. This is also true of objects which are not machines but which nevertheless are intended exclusively for practical purposes, like laboratory equipment. The medieval alchemists devised glass containers for handling chemicals, and in the seventeenth century Venice became a European center for the manufacture of such glassware. Since that time there have been changes only in the composition of the glass; the shapes are still dictated by the nature of the experiments for which they are intended. Glass boiling flasks (nos. G-2, G-3) are beautiful in Plato's sense of the word, as are the porcelain beaker, evaporating dish and crucible, (nos. G-8, G-9, G-10). The laboratory pitcher for handling acid (no. G-7) demonstrates the expressive power of shining, unadorned surfaces modulated by compound curves. Similarly beautiful are the German porcelain flower vases (no. D-2) designed in 1957. Although they are objects intended for purely decorative purposes, the designer has deliberately chosen to make them geometrically purer than most laboratory ware.

Even more than glass or porcelain, metal contributes an impersonal, Platonically "absolute" appearance. It also imposes special problems in the joining of separate parts. In the Lagostina stainless steel sauce

nos. F-7, exuberantly curved loop handles are bolted to the sides of a thin-walled cylinder. An equally direct and elegant solution to this problem is seen in the cooking pots (nos. F-5, F-6) by W. A. Weiden where one of the loop handles has been replaced by a straight arm, tilted at an angle to serve as a lever and roughened for safe gripping. Sigurd Persson, a Danish silversmith, has designed a cast iron casserole which is enameled both inside and outside, and which, when closed, forms a utility rounded container to collect and retain all the moisture of stewed foods. The handles here are continuous extensions of the body. The upper part which has its own handles, when turned over serves as a second dish for cooking or serving.

Occasionally the development of special materials makes possible extreme simplification. An example is the unconventional water kettle (no. F-3) of cast lead-proof glass, by the chemist-designer Peter Schlimbom. The top opening here forms a tubular performance as the handle. Two cork balls connect with a thin glass tube seal the opening. This device allows the steam to escape through the tube, keeping it away from the glass neck which remains cool.

Most of the objects we use in our daily lives are shaped to meet the requirements of specific functions. The most functions may be accommodated by a variety of shapes; there is no single, absolute form for each problem of design. Early in the 1930's "Machine Art" began to evolve toward a form of compound curves and sculptural shapes.

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Occasionally the development of special materials makes possible extreme simplification. An example is the unconventional water kettle (no. F-3) of cast heat-proof glass, by the chemist-designer Peter Schlumbohm. The top opening here forms a tube through which the water is poured in, and which also performs as the handle. Two cork balls connected with a thin glass tube seal the opening. This device allows the steam to escape through the tube, keeping it away from the glass neck which remains cool.

Most of the objects we use in our daily lives are shaped to meet the requirements of specific functions, but most functions may be accommodated by a variety of shapes; there is no single, absolute for each problem of design. Early in the 1930's "Machine Art" began to evolve toward a freer use of compound curves and sculptural shapes.

In their most recent Scandinavian and Italian manifestations, these "free-form" shapes call to mind the earlier organic forms of Art Nouveau, but they seldom depart completely from the basic discipline of geometry. The enthusiasm for more curvilinear design in turn influences the shaping of highly functional objects: the ice crusher (no. F-19), the food grinder (no. F-15) and such small hand tools as the bottle opener (no. F-72), the pie marker (no. F-75) and the ice-cream scoop (no. F-71); all exhibit sculptural modification which, if functionally arbitrary, is esthetically expressive. Sometimes this expressiveness has a distinctly emotional connotation, and seems to refer to living organisms. This is illustrated by the garden implements shaped like a claw (no. H-8), the hand-like ham fork (no. F-64), and the prying, insect-like shrimp cleaner (no. F-76).

But the freer use of geometry need not necessarily lead to organic shapes. The tea maker of heat-resistant glass, another design by Peter Schlumbohm (no. F-2), merges cylinders of different heights and diameters in a design reminiscent of the moldings at the base of a Greek column. The Olivetti office typewriter by Marcello Nizzoli (no. E-1), perhaps the most beautiful of its kind, as well as his recent sewing machine for Necchi (no. E-9), house complex mechanisms within uncluttered shells of deceptively simple contours.

The German firm of Braun, represented in the exhibition by a group of implements ranging from a kitchen machine to a combination radio-record

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player, brings to their products the unromantic business-like attitude which we associate most with Industrial Design, yet manages to mitigate their sober, clean looks by the most subtle, even delicate precision and attention to such minor details as pushbuttons, dials and lettering, as well as their placement within the over-all design.

In recent years, the development of synthetics has contributed to the manufacture of useful objects so cheap that they may readily be discarded after short use. At their best, these objects are unobtrusive and anonymous, like the bowls and kitchen

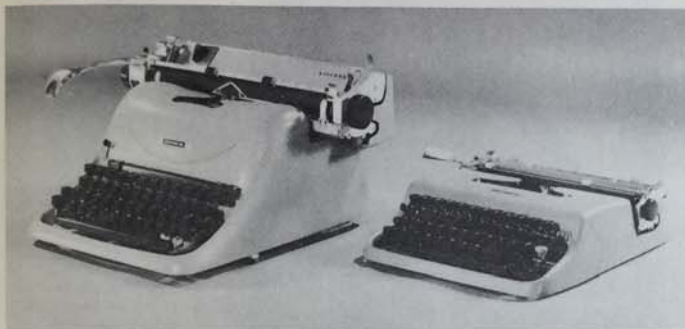
containers (nos. F-24, F-25, F-26 and F-35). Plastics may be transparent or opaque, and they may also use bright colors. The Italian bucket with its precisely stated shape makes good use of a beautiful yellow. Translucent plastic introduces a new range of texture and light effects, and plastics may also have the utilitarian advantage of being flexible and virtually unbreakable. The refinements possible with plastics are illustrated by the variety of kitchenware (nos. F-27 through F-50, with the exception of F-35, F-42, F-47) designed and produced by Earl S. Tupper.



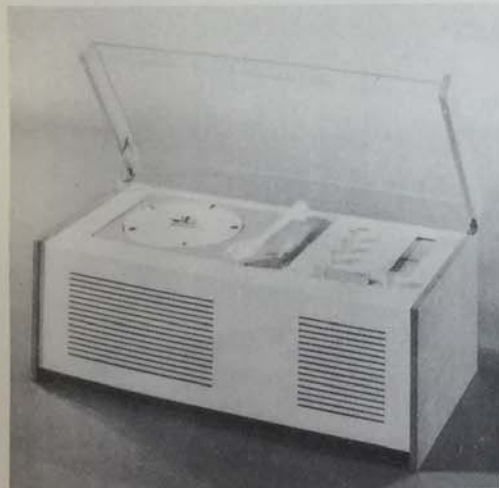
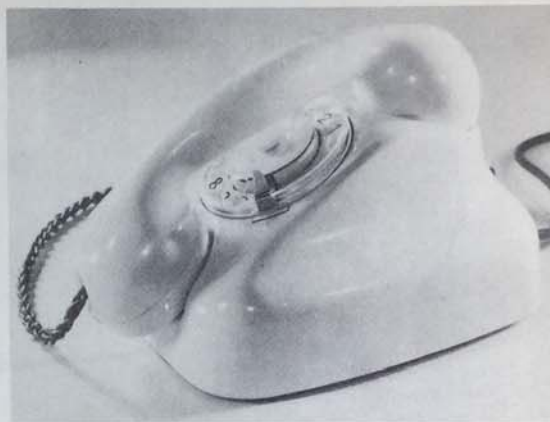
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 Cooper.

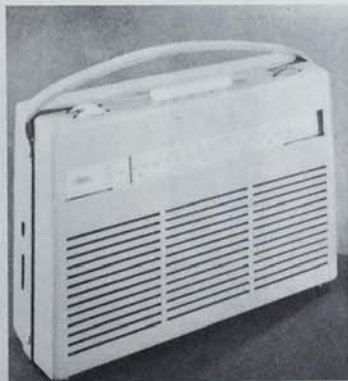
Below, left: office typewriter, 1947; right: portable typewriter, 1949; by Marcello Nizzoli, Italy.
 Cat. nos. E-1, E-2.



Telephone by Siemens and Halske AG, 1955; Germany. Cat. no. E-3.



Combination radio and record player by Dieter Rams and Hans Gugelot,
 1956, Germany, Cat. no. E-4.



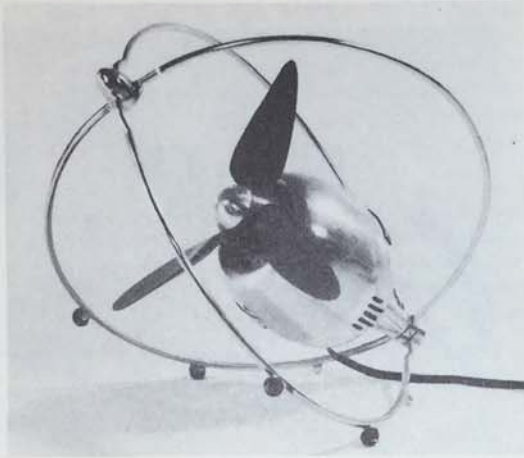
Radio by Design Department Braun and Dieter Rams, 1956,
 Germany. Cat. no. E-5.



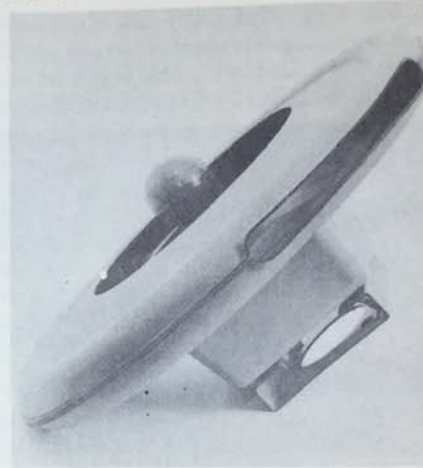
Slide projector by Design Department Braun and Dieter Rams,
 1957, Germany, Cat. no. E-6. ▶

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Electric fan by Ezio Piralli, 1954, Italy, Cat. no. E-7.



Electric fan by Peter Schlumbohm, 1957, U.S.A., Cat. no. E-8.



Left: vacuum cleaner by
Achille and Pier Giacomo
Castiglioni, 1956, Italy.
Right: electric iron from
Sweden.
Front: vacuum brush by
Giuseppe de Goetzen, 1955,
Italy. Cat. nos. E-11,
E-12, E-10.



Sewing machine by Marcello Nizzoli, 1956, Italy, Cat. no. E-9.



*vacuum brush by
Giuseppe de Goetzen, 1955,
Italy. Cat. nos. E-11,
E-12, E-10.*

*vacuum cleaner by
Achille and Pier Giacomo
Castiglioni, 1956, Italy.
Cat. nos. E-11,
E-12, E-10.*

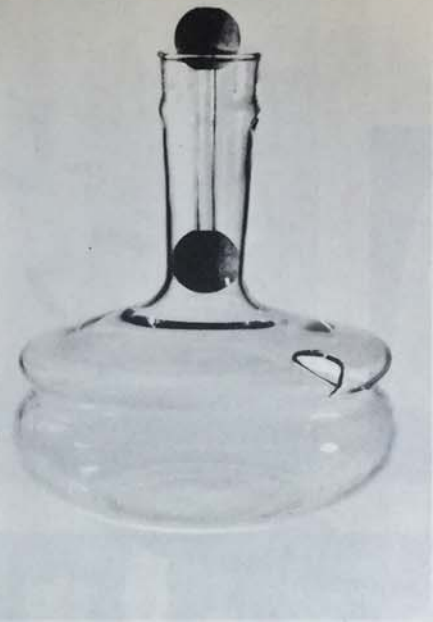


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Peter Schlumbohm, 1937, U.S.A. Cat. no. E-4



Coffee maker by Peter Schlumbohm, 1941, U.S.A. Cat. no. F-1.



Water kettle by Peter Schlumbohm, 1949, U.S.A. Cat. no. F-3.

▼ Lit. no. 10
Art. no. 10
Cup. no. 10
Egg. no. 10
Jug. no. 10
Pur. no. 10
Spoon. no. 10
T. no. 10
T. no. 10

Saucepans by W. Archibald Welch, 1954, U.S.A. Cat. nos. F-5, F-6.



Saucepan by Massimo and Adriano Lagostini, 1956, Italy. Cat. no. F-7.



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Multi-purpose kitchen machine by
Design Department Braun, G. A. Muller.
1957, Germany, Cat. no. F-14.

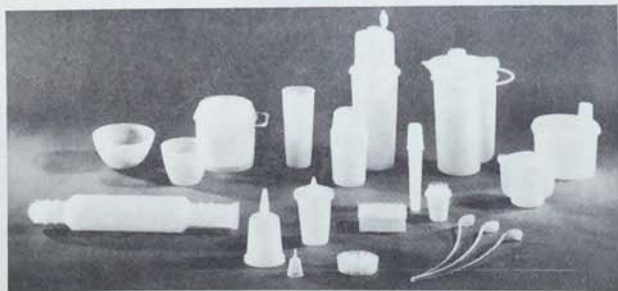


Left: food strainer, 1932,
currently manufactured in the U.S.A.
Right: food grinder and shredder by John H. Lickert, 1922,
currently manufactured in the U.S.A.
Upper right: ice crusher from Italy.
Cat. nos. F-15, F-16, F-19.

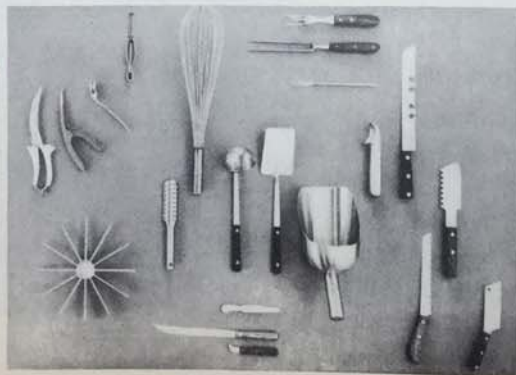
Measuring spoon and ladle from France. c. 1953. Cat. no. F-20.



Plastic kitchenware
and toilet articles
by Earl S. Tupper, U.S.A.
Cat. nos. F-27, F-29,
F-36, F-37, F-38, F-39,
F-44, F-45, F-48, F-49,
F-50, J-26, J-27, J-28.



Metal kitchen utensils
from Europe and U.S.A.
Cat. nos. C-74, C-75,
C-76, F-55, F-56, F-57, F-58,
F-59, F-62, F-63, F-64,
F-65, F-67, F-68,
F-69, F-71, F-72, F-73,
F-74, F-75, F-76.



Plastic kitchen and cleaning utensils
from Europe and U.S.A.
Cat. nos. E-13, E-14, F-24, F-25,
F-26, F-35, F-42, F-47,
F-51, F-52, F-53, F-54.



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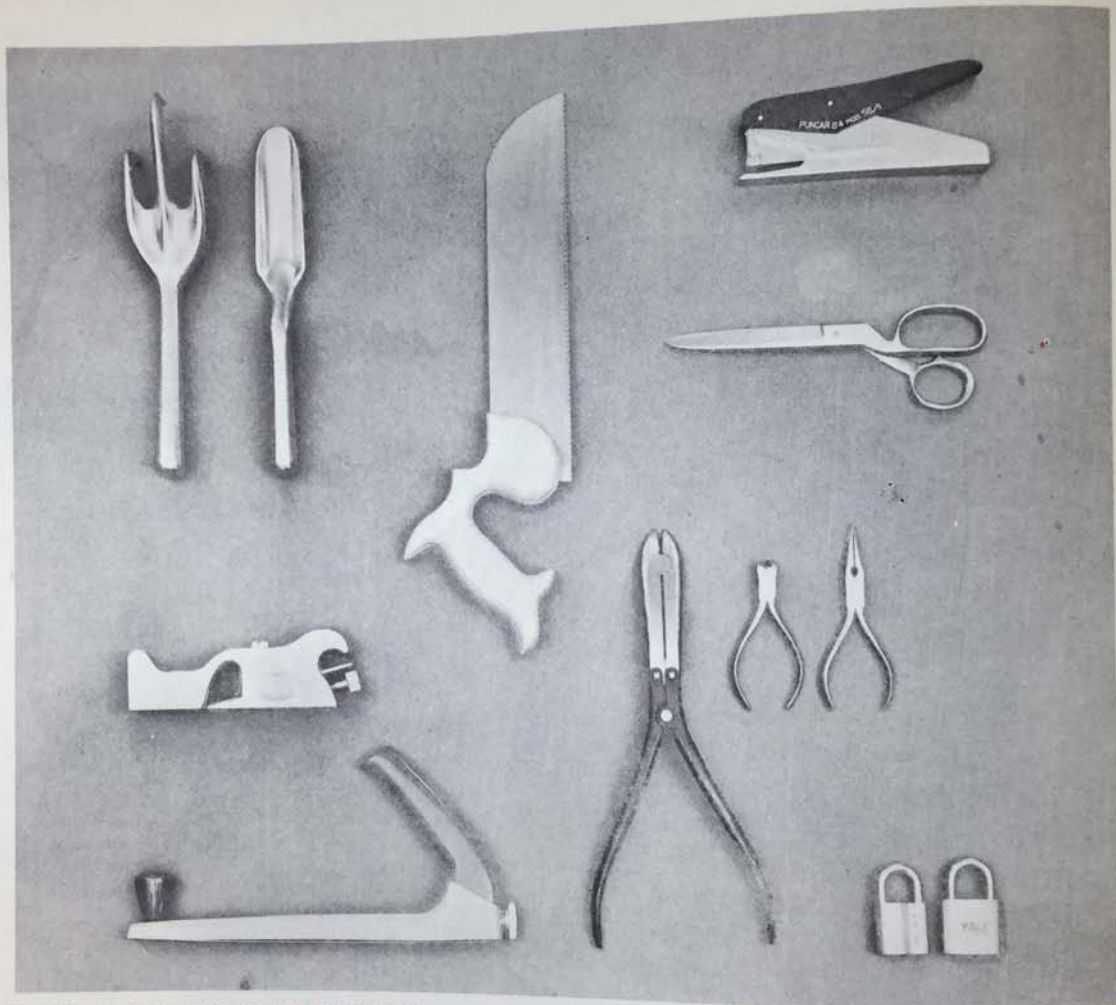


Acid pitcher from U.S.A. Cat. no. G-7.



Left to right: evaporating dish and beaker from U.S.A. Oil bottle from Finland. Petri dish from U.S.A. Boiling flask from U.S.A. Flask from Germany. Sample oil bottle, c. 1934, currently manufactured in U.S.A. Front left: moist chamber (for growing cultures) from Germany. Cat. nos. G-9, G-8, G-1, G-6, G-2, G-3, G-4, G-5.

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Upper left : gardner's tools by Harry C. Markle, 1946, U.S.A. Upper center : hand saw from Sweden. Upper right : stapling machine by Romeo Maestri, c. 1954. Italy.
 Below : scissors from Sweden. Lower left : rabbit plane, c. 1900, currently manufactured in U.S.A. Below : plane-and-file by Garth Huxtable, 1957. U.S.A.
 Center right : shoemaker's nippers for shoe tacks, 1916, currently manufactured in U.S.A. Lower right : pliers from Sweden. Below : padlocks from U.S.A.
 Cat nos. H-8, H-3, E-16, H-7, H-1, H-2, H-4, H-5, H-6, J-22.

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Textiles in the Western world are today produced almost entirely by a gigantic industrial effort, rather than by individual craftsmen. The textile industry in the United States, for example, is reportedly the fourth largest in the country. It comprises the producers of natural and synthetic fiber, the manufacturers who process fiber into woven goods, and the dyers, printers, and finishers who convert "grey goods" into the final usable material.

The thirty-three fabrics from various countries assembled here cannot suggest more than a fractional aspect of Western textile design. Indisputably excellent fabrics were omitted in favor of what is technically or esthetically exceptional and indicative of certain distinctively Western concepts which have influenced their making: like most artifacts, textiles are influenced by contemporary painting and architecture. Modern architecture (itself influenced originally by the abstract painting of the Dutch Stijl group and the French Cubists) has provided a setting in which fabrics of traditional design are no longer satisfactory. More open interiors and the extensive use of glass have led to the development of a great variety of translucent fabrics for home furnishings. When these fabrics are intended primarily to subdue glare their beauty depends on the agreeable modulation of light produced by their construction and substance alone (nos. I-9, I-21). When a woven or printed pattern is added to this light-diffusing membrane, its scale and density interpose another element between indoors and outdoors, which must be

related to other architectural elements in a room, including furniture (nos. I-15, I-20).

The sculptural qualities of many modern chairs are often seen most clearly when the taut skin of upholstery offers a single color or a strong texture (nos. I-13, I-30). With interiors devoid of traditional moldings and other decorative articulation, textiles themselves become architectural elements in which texture has a new importance. Some textured fabrics strongly resemble the surfaces of building materials: striated wood (no. I-19), or rough cement (no. I-28). Others supply bold geometric pattern (nos. I-16, I-25, I-27) to contrast with subdued architectural backgrounds.

The abstract patterns of much modern painting have particularly influenced textile designers in their use of pattern and color. Flat areas of color without the illusion of depth, and an emphatically rhythmic use of geometric figures, often owe much of their effectiveness to the work of such painters as Paul Klee and Joan Miro (nos. I-7, I-23, I-24) and more recently, Jackson Pollock (no. I-6).

Textiles for home furnishings, like our homes themselves, are expected to endure for a reasonable number of years. This consideration does not always influence the design of textiles for apparel where change is essential and deception is permitted. In the design of apparel textiles, novelty is desirable and often is the result of technical innovations like in the knitted jersey fabrics in this exhibition: the white nylon and acetate studded with tiny loops is

very thin but gives a sensuously rich, (no. I-3); the black rayon interwoven thread of silver Mylar lights up when from a certain angle (no. I-4); the st woven from a stretchable yarn, wa developed for figure-molding swim sui

Synthetics, by themselves or mixed fibers, have led to the manufacture of t need little care, wash easily, dry fast little or no ironing. But natural fibers t greatly improved. Western silks and c are made in a variety of weights never before possible. In fact, cott thought to be one of the oldest and n

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very thin but gives a sensuously rich, bulky effect (no. I-3); the black rayon interwoven with a flat thread of silver Mylar lights up when hit by light from a certain angle (no. I-4); the stretch fabric, woven from a stretchable yarn, was especially developed for figure-molding swim suits (no. I-2)

Synthetics, by themselves or mixed with natural fibers, have led to the manufacture of textiles which need little care, wash easily, dry fast and require little or no ironing. But natural fibers too have been greatly improved. Western silks and cottons today are made in a variety of weights and textures never before possible. In fact, cotton, generally thought to be one of the oldest and most common

fabrics of the world, has perhaps benefited most from industry's continuous re-examination of performance characteristics. By now it has become one of the most versatile fabrics of the West, available on every price level in an enormous variety of qualities, patterns and colors.

Individual craftsmen still excel in the attention to detail that provides one kind of quality in textiles (no. I-5). But the craftsman's chief contribution now appears to be in the design of fabrics for mass production. His sensitivity to pattern and fiber promises a steadily renewed interpretation of time-honored techniques for a contemporary language of vision (nos. I-14, I-32).

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Drapery fabrics. From top to bottom: Donalda Fazakas, 1950, U.S.A.; K. Dick Gale, 1957, Denmark; Agnete Gjedvad, 1956, Denmark; Anne Albers, 1951, U.S.A.; Jack Lenoir Larsen, 1957, U.S.A.; Lise Plum, 1957, Denmark. Cat. nos. 1-6, 1-26, 1-10, 1-14, 1-19, 1-20.



Counterclockwise from bottom left: table cloth by Dora Jung, reverse and right side, 1957, Finland; dress fabric by Dorothy and Robert Tapley, 1948, U.S.A.; drapery fabric by Marie Nichols, 1956, U.S.A.; drapery fabric by Rose Marie Biegner, 1956, Germany; drapery and casement fabric from Switzerland, 1956. Cat. nos. 1-32, 1-1, 1-17, 1-24, 1-11.

Counterclockwise from bottom left: drapery fabric by Vaukko Eskolin, 1957, Finland; dress fabric by Chester Ross, 1956, U.S.A.; dress and shirt fabric by Jacques Malsch, 1955, U.S.A.; drapery fabric by Arne Jacobsen, 1955, Denmark; drapery and casement fabric by Ellen Siegel, 1956, U.S.A.; drapery fabric from Sweden, 1956. Cat. nos. 1-27, 1-4, 1-3, 1-15, 1-8, 1-18.

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to bottom : Donalda Fazakas, 1939, U.S.A.; E. Erikson, 1937, Denmark.
; Jack Leno Larsen, 1957, U.S.A.; Liu Hsin, 1937, Taiwan.
-14, 1-19, 1-20.



Countersclockwise from bottom left:
by Dora Jung, reverse side of dress
Finland, dress fabric by Dora Jung
Tapley, 1948, U.S.A.; draped fabric
Nichols, 1958, U.S.A.; draped fabric
Marie Byers, 1958, Germany; draped
casement fabric from Lorraine
Cut. nos. 4-12, F1, 1-17, 1-18.

bottom left: drapery fabric by Pucka Estala, 1937, Finland;
dress and shirt fabric by Jacques March, 1933, U.S.A.;
drapery and casement fabric by Ellen Sorel, 1936, U.S.A.
1-13, 1-15, 1-8, 1-18.

j

section

toys miscellaneous

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While bringing about the harsh realities of the Industrial Revolution, people of the Victorian era, in their homes surrounded themselves with fanciful and rich things. Their children's toys were true reflections of their romantic sentiments: turreted castles, tin soldiers in dress uniforms, dolls dressed up as princesses. When they depicted objects closer to the reality of their time, such as a train and terminal building, a fanciful character remained because some early products of the industrial age had about them an awkward charm, a still human scale which made them companions to the fairy tale castles.

The complex and often highly abstract shapes of twentieth century artifacts have provided the modern child, growing up in a scientific age, with a new kind of excitement and imagery.

The often strange shapes of modern vehicles, for example, have provided the material for a new kind of toy: streamlined trains (no. J-4), finned car (no. J-1), ocean liner (no. J-5), airplane (no. J-6). In contrast to the fairy tale quality of the nineteenth century toy, it is not departure into fancy, but absolute accuracy with which the original has been rendered in a scale model. Some of these toys go one step further and anticipate reality with shapes to serve in our groping contact with outer space (nos. J-7, J-8 and J-9). For these an extensive science fiction literature has long since prepared our imaginations with vehicles in which fantasy and reality are delightfully intermingled.

Included in the exhibition are further a number of small toys addressed not necessarily to a specific age group but to the generally young in spirit.

Geometry has been cited often in these pages as one of the chief sources of twentieth century design. The Swiss geometric cube game (J-17) brings geometry to the play level. Though it poses officially as a geometric teaching device and a symbol of spiritual content, it becomes pure enchantment when turned over and over, revealing fascinating juxtapositions of folded planes. The kaleidoscope (no. J-18) belongs in the same category of toys which are based on the laws of mathematics. Its traditional cylinder shape has emerged as a trim triangular section of white plastic. Even the familiar pieces of broken colored glass which compose changing patterns have been replaced by bits of tinsel, metal shavings and tiny shells to create patterns which are light, open and linear. "Slinky," a coiled length of flat metal wire which rolls about, slithers down steps, ravel and unravels itself when shifted from hand to hand, was created from industrial surplus material. It is perhaps the purest application of technology to play (no. J-16).

Of more emotional appeal are the rope lion and its companion piece the rope horse. The lion was created by Jorgen Bloch, a Danish sailor, practised during a lifetime of seafaring in the knotting and splicing of lines. From bits of brown hemp he has created the fierce stance and bristling mane of the king of beasts, as whimsical as it is convincing (no. J-11). The group of eight small figures was

carved from the woods. The use of ebony, to
and bits add a refinement to the sile
elegance of these faceless people standin
making and watching the world aroun
then (no. J-10).

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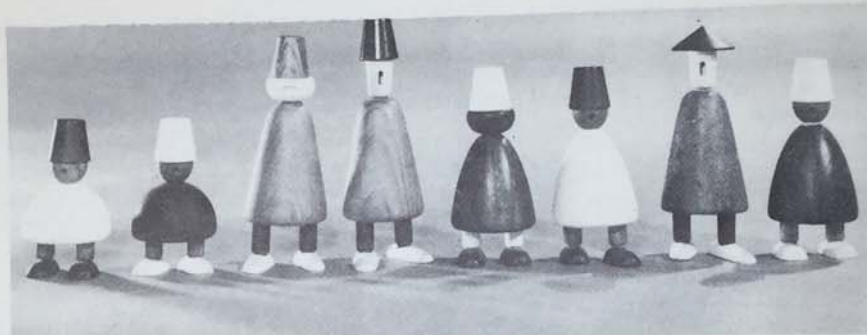
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carved from fine woods. The use of ebony, teak
 and birch add a refinement to the silent
 eloquence of these faceless people standing,
 walking and watching the world around
 them (no. J-10).

The bird mobiles fashioned from ingeniously cut
 and pasted papers are an adaptation of a sculpture
 form invented by the American, Alexander Calder.
 Pivoting around a fixed center, they produce interest-
 ing changes of silhouette (nos. J-13, J-14 and J-15).

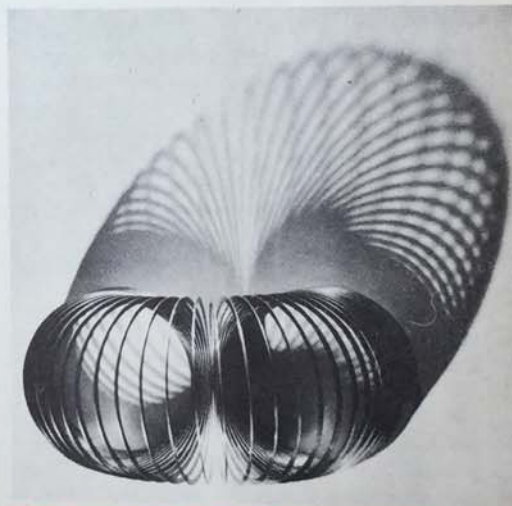
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Toy figures by Allerup and Jensen. 1956. Denmark. Cat. no. J-10.

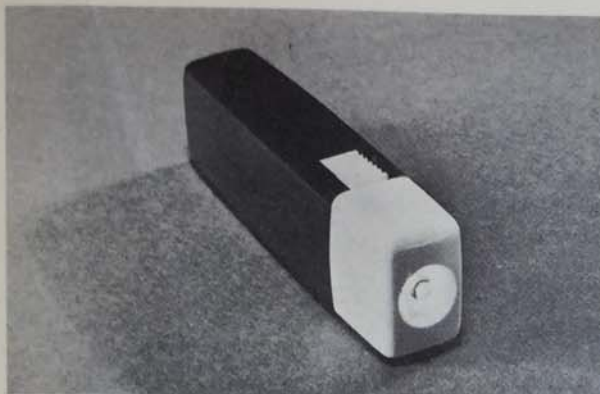


Lion by Jorgen Bloch, 1955. Denmark. Cat. no. J-11.

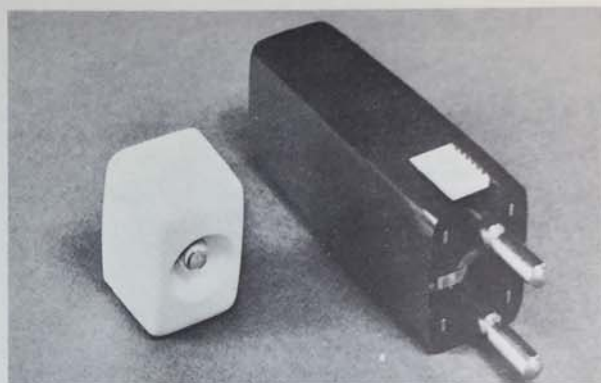


"Slinky" toy by Richard T. James, 1948. U.S.A. Cat. no. J-16.

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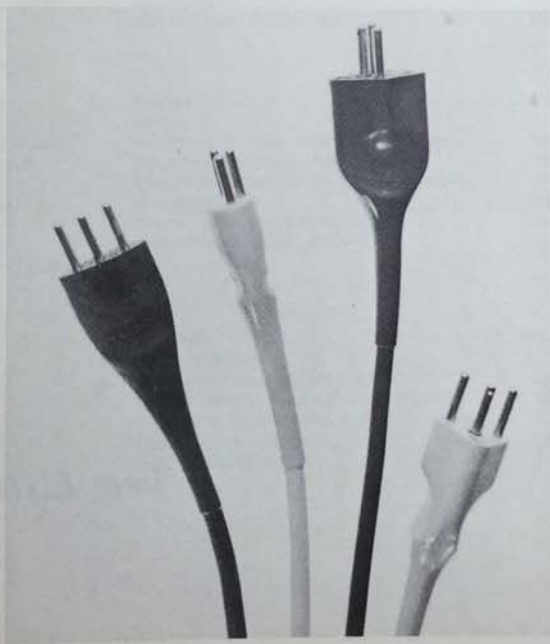
Pocket flashlight from Germany, 1956. Cat. no. J-20.



J-20 in its two component parts.



Slinky™ toy by Richard F. James, 1940, U.S.A. Cat. no. J-18.



Electric wall plugs by Max Bill, 1956, Switzerland. Cat. no. J-21.

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Item Listing

A2 Side chair
1928. Germ
Designer: M
Current man
Switzerland.
Frame: tubu
seat and back

A5 Armchair.
1926. Germ
Designer: L.
Current man
Switzerland.
Frame: tubu
cantilevered
seat and bac

A8 Lounge chair
1938.
Designers: A
Jorge Ferrar
Current man
Germany.
Frame: met
detachable s

A11 Armchair.
1899. Germ
Designer: R
Current ma
Manufacturi
Frame: blac
seat: gunne

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Section A Furniture -

- A1 Armchair.
** 1928. Germany.
Designer: Marcel Breuer.
Current manufacturer: Wohnbedarf, Switzerland.
Frame: tubular chrome-plated steel; seat and back panels: woven cane and wood.
- A2 Side chair.
** 1928. Germany.
Designer: Marcel Breuer.
Current manufacturer: Wohnbedarf, Switzerland.
Frame: tubular chrome-plated steel; seat and back panels: woven cane and wood.
- A3 Lounge chair ("Barcelona chair").
** 1929. Germany.
Designer: Ludwig Mies van der Rohe.
Current manufacturer: Wohnbedarf, Switzerland.
Frame: flat chrome-plated steel; seat and back: leather straps; two loose pillows: leather.
Designed for German Pavilion, International Exposition, Barcelona.
- A4 Stool ("Barcelona stool").
** 1929. Germany.
Designer: Ludwig Mies van der Rohe.
Current manufacturer: Wohnbedarf, Switzerland.
Frame: flat chrome-plated steel; seat: leather straps; loose square pillow: leather.
Designed for German Pavilion, International Exposition, Barcelona.
- A5 Armchair.
** 1926. Germany.
Designer: Ludwig Mies van der Rohe.
Current manufacturer: Wohnbedarf, Switzerland.
Frame: tubular chrome-plated steel, cantilevered;
seat and back: woven cane.
- A6 Side chair.
** 1926. Germany.
Designer: Ludwig Mies van der Rohe.
Current manufacturer: Wohnbedarf, Switzerland.
Frame: tubular chrome-plated steel, cantilevered;
seat and back: woven cane.
- A7 Adjustable reclining chair.
* 1927. France.
Designer: Le Corbusier (Charles-Edouard Jeanneret), in collaboration with Pierre Jeanneret and Charlotte Perriand.
Current manufacturer: Wohnbedarf, Switzerland.
Stretcher base: metal, painted black; lounge frame: tubular chrome-plated steel; detachable cover: black pony fur; neck pillow: white lambskin.
- A8 Lounge chair.
* 1938.
Designers: Antonio Bonet, Juan Kurchan, Jorge Ferrari-Hardoy, Argentina.
Current manufacturer: Knoll International: Germany.
Frame: metal rod, painted black; detachable sling seat: leather.
- A9 Lounge chair.
* 1956. Denmark.
Designer: Poul Kjaerholm.
Manufacturer: Kold Christensen, AS.
Frame: flat chrome-plated steel;
seat and back: black leather.
- A10 Beach seats (3).
1953. U.S.A.
Designer and manufacturer: Billie Newmarch.
Legless frames: tubular metal;
slip covers: coloured cotton.
- A11 Armchair.
* 1899. Germany.
Designer: Richard Riemerschmid.
Current manufacturer: Dunbar Furniture Manufacturing Company, U.S.A.
Frame: black mahogany;
seat: gunmetal leather.
- A12 Armchair.
* 1940. Sweden.
Designer: Bruno Mathsson.
Manufacturer: Firma Karl Mathsson.
Frame: multiple layers of bent birch plywood;
seat and back: black canvas webbing;
slip cover: white lambskin.

* Illustrated

** Illustrated in composite photograph

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A13 Armchair.
* 1948. U.S.A.
Designer: Eero Saarinen.
Manufacturer: Knoll Associates.
Base: metal rod;
seat: molded plastic shell, upholstered with foam rubber, black rayon fabric covering.
Two loose pillows.

A16 Side chair.
1952. Denmark.
Designer: Hans J. Wegner.
Manufacturer: Johannes Hansen.
Frame: hand-carved oak;
seat: woven cane.

A19 Side chair.
* 1949. U.S.A.
Designer: Ray Komai.
Manufacturer: J. G. Furniture Company.
Base: metal rod;
seat: molded walnut plywood.

A22 Stool.
** 1954. Finland.
Designer: Alvar Aalto.
Manufacturer: Artek O. Y.
Base: multiple layers of bent ash plywood;
seat: black leather.

A14 Swivel Armchair.
* 1958. U.S.A.
Designer: Eero Saarinen.
Manufacturer: Knoll Associates.
Base: cast aluminium;
seat and back: molded white plastic impregnated fiberglass;
seat cushion: orange cotton.

A17 Side chair.
** 1946. U.S.A.
Designer: Charles Eames.
Manufacturer: Herman Miller Manufacturing Company.
Base: metal rod;
seat and back: molded walnut plywood;
joints: electronically glued rubber disks.

A20 Side chair.
* 1952. U.S.A.
Designer: Harry Bertola.
Manufacturer: Knoll Associates.
Base: black oxide steel rod;
seat: formed steel wire sprayed with white vinyl;
seat pad: black vinyl.

A23 Adjustable sofa-bed.
* 1930. Finland.
Designer: Alvar Aalto.
Manufacturer: Wohnbedarf, Switzerland.
Frame: tubular chrome-plated steel, black wood arm-supports;
seat and back: upholstered in blue wool.

A15 Armchair.
* 1949. Denmark.
Designer: Hans J. Wegner.
Manufacturer: Johannes Hansen.
Frame: hand-carved oak; back support wrapped with cane;
seat: woven cane.

A18 Side chair.
** 1951. U.S.A.
Designer: Charles Eames.
Manufacturer: Herman Miller Manufacturing Company.
Base, seat and back: formed wire, painted black;
slip cover: gray plastic.

A21 Stool.
** c. 1933. Finland.
Designer: Alvar Aalto.
Manufacturer: Artek O. Y.
Base: multiple layers of bent birch plywood;
seat: birch.

A24 Sofa.
* 1954. U.S.A.
Designer: Charles Eames.
Manufacturer: Herman Miller Furniture Company.
Supports: steel;
seat and back: foam rubber, upholstered in black rayon fabric.
Folds flat for shipping.

A26 Pull-o
1955.
Designe
Manufa
Frame:
black w
mattres
like a fi
mattres
nylon.

A29 Nest of
1-4 1926.
** Designe
Current
Switzer
Frames
tops: p
and wh

A32 Coffee
1955.
Designe
Manufa
Support
top: wh

A35 Sidebo
1950.
Designe
Manufa
Case: m
cane-co
support

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A15 Armchair.
* 1949. Denmark.
Designer: Hans J. Wegner.
Manufacturer: Johannes Hines.
Frame: hand-carved oak; hat some wrapped with cane;
seat: woven cane.

A18 Side chair.
** 1951. U.S.A.
Designer: Charles Eames.
Manufacturer: Herman Miller Manufacturing Company.
Base, seat and back: formed on, tan black;
slip cover: gray plastic.

A21 Stool.
** c. 1933. Finland.
Designer: Alvar Aalto.
Manufacturer: Artek O. Y.
Base: multiple layers of bent birch plywood;
seat: birch.

A24 Sofa.
* 1954. U.S.A.
Designer: Charles Eames.
Manufacturer: Herman Miller Furniture Company.
Supports: steel;
seat and back: foam rubber, upholstered in black rayon fabric.
Folds flat for shipping.

A25 Day bed.
* 1955. Denmark.
Designer: E. Vestergaard Jensen.
Craftsman: Peder Pederson.
Frame: hand-carved French walnut with nylon strings;
loose foam rubber pad covered in blue wool.

A28 Bench.
** 1955. Switzerland.
Designer and manufacturer: Werner Blaser.
Frame: natural oak;
seat: natural oak slats.

A31 Coffee table.
** 1947. Finland.
Designer: Alvar Aalto.
Manufacturer: Artek O. Y.
Supports: multiple layers of bent birch plywood;
removable top: clear plate glass.

A34 Desk-dining table.
* 1955-1957. Switzerland.
Designer: Hans Eichenberger.
Manufacturer: Haussmann & Haussmann.
Supports: tubular chrome-plated steel;
top: black plastic laminated to wood core.
File cabinet: gray enameled metal.
Roller supports of cabinet allow easy removal if table is used for dining.

A26 Pull-out double bed.
1955. Switzerland.
Designer: Hans Gugelot.
Manufacturer: Wohnbedarf.
Frame: white enameled metal and stained black wood; natural wood slats;
mattress support: thin plywood panel cut like a fish vertebrae for resilience;
mattress: foam rubber covered with gray nylon.

A29 Nest of tables.
1-4 1926. Germany.
** Designer: Marcel Breuer.
Current manufacturer: Wohnbedarf, Switzerland.
Frames: tubular chrome-plated steel;
tops: plywood, lacquered alternately black and white.

A32 Coffee table.
1955. Switzerland.
Designer: Anton Hablützel.
Manufacturer: Haussmann & Haussmann.
Supports: chrome-plated steel rods;
top: white plastic laminated to wood core.

A35 Sideboard.
* 1950. U.S.A.
Designer: Florence Knoll.
Manufacturer: Knoll Associates.
Case: natural birch with adjustable shelves;
cane-covered sliding doors and leather pulls;
supports: square metal rods, painted black.

A27 Bed.
** 1955. Switzerland.
Designer and manufacturer: Werner Blaser.
Frame: natural oak;
mattress support: natural oak slats;
mattress: foam rubber covered in brown nylon.

A30 Coffee table ("Barcelona table").
** 1929. Germany.
Designer: Ludwig Mies van der Rohe.
Current manufacturer: Wohnbedarf, Switzerland.
Supports: flat chrome-plated steel;
removable top: clear plate glass.
Designed for German Pavilion, International Exposition, Barcelona.

A33 Dining table.
* 1953. Sweden.
Designer: Bruno Mathsson.
Manufacturer: Firma Karl Mathsson.
Supports: multiple layers of laminated beech;
top: teak veneer.

A36 Miniature chest.
* 1952. U.S.A.
Designer: George Nelson.
Manufacturer: Herman Miller Furniture Company.
Support: cast aluminium painted white;
case: teak with walnut drawers, white porcelain pulls.

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Section B Lighting

- B1 Desk lamp.
** 1935. U.S.A.
Designer: Walter von Nessen.
Manufacturer: Nessen Studios.
Chrome-plated metal, satin finish;
shade: woven white paper.
Patented swing arm.
- B2 Desk lamp.
** 1956. Italy.
Designer: Gino Sarfatti.
Manufacturer: Arteluce Soc. Acc.
Chrome-plated and black-enameled metal;
green plastic rim.
Spotlight adjustable for height.
- B3 Table lamp.
** 1957. Finland.
Designer: Yki Nummi.
Manufacturer: Stockmann Orno.
Cylindrical base: clear plastic;
shade: white translucent plastic.
- B4 Wall lamp.
Germany.
Designer: Wilhelm Wagenfeld.
Manufacturer: Peill & Putzler.
Translucent white glass shield;
white metal bracket.
- B5 Wall lamp.
1956. Germany.
Designer: Wilhelm Wagenfeld.
Manufacturer: Lindner G m b H.
White translucent glass globe;
white porcelain bracket.
- B6 Wall lamp.
1957. Germany.
Designer: Wilhelm Wagenfeld.
Manufacturer: Lindner G m b H.
White translucent glass globe;
gray enameled aluminum bracket.
- B7 Floor lamp.
1948. U.S.A.
Designer: Kurt Versen.
Manufacturer: Kurt Versen Company.
Enameled gray metal.
Flexible conduit;
patent swivel joint.
- B8 Floor lamp.
** 1950. U.S.A.
Designer: Philip Johnson in collaboration
with Richard Kelly.
Manufacturer: Edison Price, Inc.
Light container and stand: brass, satin
finish. Reflector shade: metal painted white.
Rheostat mechanism enables intensity of
light to be adjusted like the volume of
sound on radio.
- B9 Floor lamp.
** 1955. Switzerland.
Designer: Werner Blaser.
Manufacturer: Wohnbedarf.
Chrome-plated metal base and shaft.
Shade: cylindrical rings of enameled white
metal.
- B10 Floor lamp.
** 1954. Italy.
Designer: Gino Sarfatti.
Manufacturer: Arteluce Soc. Acc.
Upright metal shield, enameled black,
holding fluorescent light tube.
- B11 Floor lamp.
** 1956. Italy.
Designer: Gino Sarfatti.
Manufacturer: Arteluce Soc. Acc.
Shaft: chrome-plated metal;
Base: black enameled metal.
Spotlight adjustable for height.
- B12 Ceiling lights (2).
1951-1953. Finland.
Designer: Lisa Johansson-Pape.
Manufacturer: Stockmann Orno.
Anodized aluminum: brown and gray.

B14 Adju
* 1952-
Design
Manu
White
Brass

B15 Ceiling light
1951. U.S.A.
Designer: Paul Meyer.
Manufacturer: Paul Meyer Designs.
Supporting rods: polished chrome;
cylindrical shade: milk glass.

B16 Ceiling light
1951. Italy.
Designer: Gino Sarfatti.
Manufacturer: Arteluce Soc. Acc.
Textured glass bowl held by
black painted metal rim.

Table 1 Tableware

C1 Dinner
1-7
*
teacup a
pitcher,
1929-193
Designer
Manufac
Porzellan
White pe
Prototyp
ware.

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B3 Table lamp.
** 1957. Finland.
Designer: Yki Nummi.
Manufacturer: Stockmann firm.
Cylindrical base: clear plastic.
shade: white translucent plastic.

B6 Wall lamp.
1957. Germany.
Designer: Wilhelm Wagenfeld.
Manufacturer: Linder GmbH.
White translucent glass globe.
gray enameled aluminum bracket.

B9 Floor lamp.
** 1955. Switzerland.
Designer: Werner Bisler.
Manufacturer: Wohnbedarf.
Chrome-plated metal base and shade.
Shade: cylindrical rings of enameled metal.

B12 Ceiling lights (2).
1951-1953. Finland.
Designer: Lisa Johansson-Polka.
Manufacturer: Stockmann firm.
Anodized aluminum; bronze.

B13 Ceiling light.
1952. U.S.A.
Designer: Paul Mayen.
Manufacturer: Paul Mayen Designs.
Supporting rods: polished chrome;
cylindrical shade: milk glass.

B16 Ceiling light.
1947. Italy.
Designer: Gino Sarfatti.
Manufacturer: Arteluce Soc. Acc.
Translucent, textured glass bowl held by
black painted metal rim.

B14 Adjustable ceiling light.
* 1952. U.S.A.
Designer: Esther and Gross Wood.
Manufacturer: Gross Wood & Company.
White enameled metal shade, brass fittings.
Brass pulley attachment.

B15 Ceiling light.
1955. Finland.
Designer: Yki Nummi.
Manufacturer: Stockmann Orno.
White translucent plastic.

Section C Tableware

C1 Dinner service: over-size coffee cup and
1-4 saucer, coffee cup and saucer, soup bowl,
dinner plate.
France.
Manufacturer: A. Giraud et Brousseau.
White porcelain.
Modern Limoges ware;
adaptation of eighteenth-century French
shapes.

C2 Dinner service: coffee cup and saucer,
1-7 teacup and saucer, cream pitcher, water
* pitcher, fruit dish, salad plate, dinner plate.
1929-1933. Germany.
Designer: Trude Petri-Raben.
Manufacturer: Königliche Berliner
Porzellanmanufaktur.
White porcelain.
Prototype of undecorated formal dinner-
ware.

C3 Tea service: cup and saucer, plate.
1-2 Switzerland.
Pottery: dull black outside, glossy white
inside.

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- C4 Tea service: tea pot, sugar and creamer, pitcher.
1-4 c. 1954. England.
Designer and craftsman: Lucy Rie.
Hand-thrown stoneware with cream-colored slip glaze.
Pitcher: dark brown outside, cream-colored inside.
- C5 Teacup and saucer.
1768-1770. England.
Designer: Josiah Wedgwood.
Manufacturer: Josiah Wedgwood and Sons.
Black basalt ware (porcelain bisque); outside: mat; inside: glossy.
This cup is part of an entire tea service in continuous production since the eighteenth century.
- C6 Demi-tasse and saucer.
1941-1945. U.S.A.
Designer: Eva Zeisel.
Manufacturer: Castleton China, Inc.
Ivory-colored porcelain.
- C7 Dinner plate.
1954. Finland.
Designer: Friedl Kjellberg.
Manufacturer: Wärtsilä-koncernen AB, Arabia.
Black mat china.
- C8 Pitcher.
1948. Germany.
Designer: Hermann Gretsch.
Manufacturer: Porzellanfabrik Arzberg.
White porcelain.
- C9 Pitcher.
1957. Sweden.
Designer: Stig Lindberg.
Manufacturer: AB Gustavsberg Fabriker.
White earthenware.
- C10 Cream bottle.
** 1952. Finland.
Designer: Kaj Franck.
Manufacturer: Wärtsilä-koncernen AB, Arabia.
White china, cork stopper.
- C11 Serving bowl.
1955. Germany.
Designer: Karl Leutner.
Manufacturer: Heinrich & Company.
White china.
- C12 Tea service: tea pot, cup and saucer, hot water pitcher and saucer, cream pitcher, dessert plate.
* 1932. Germany.
Designer: Wilhelm Wagenfeld.
Manufacturer: Jenaer Glaswerk Schott und Gen.
Clear heat-resistant glass.
- C13 Fruit bowl and three plates.
1-4 1952. U.S.A.
Designers: Scott Wilson and Fritz Foord.
Manufacturer: Lancaster Lens Company.
Clear lens crystal.
- C14 Glass service: bowl, plate, four tumblers.
1-6 1931. Austria.
* Designer: Adolf Loos.
Manufacturer: J. und L. Lobmeyr.
Clear crystal. Bottoms hand-serrated in lozenge pattern.
- C15 Glass service: pitcher and glass.
1-2 1938. Italy.
Designer: Guiseppe Nason.
Manufacturer: Cristalleria Nason e Moretti.
Green glass.
Cylindrical.

C9 Water goblet.
1911. France.
Designer and manufacturer: Compagnies
des Cristalleries de Baccarat.
Clear hand-blown crystal.

C10 Champagne goblet.
** 1920. Austria.
Designer: Oswald Haerdtl.
Manufacturer: J. und L. Lobmeyr.
Iridescent gold hand-blown crystal.

C12 Champagne goblet.
1930. Germany.
Designer: A. F. Gangkofner.
Manufacturer: Pell & Putzler.
Clear hand-blown crystal.

C15 Tumblers (3).
1930-1941. Sweden.
Designer: Erik Bergin.
Manufacturer: AB Kosta Glasbruk.
Clear crystal.

C17 Champagne
1929.
Designer
des C
Clear

C20 Cham
** 1920.
Designer
Manu
Clear

C23 Wine
1956.
Designer
Manu
Clear

C26 Tumb
1948.
Designer
Manu
Irides

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C6 Demi-tasse and saucer.
1941-1941. U.S.A.
Designer: Eric Zener.
Manufacturer: Corning.
Ivory-colored porcelain.

C16 Water goblet.
1911. France.
Designer and manufacturer: Compagnies
des Cristalleries de Baccarat.
Clear hand-blown crystal.

C17 Champagne goblet.
* 1929. France.
Designer and manufacturer: Compagnies
des Cristalleries de Baccarat.
Clear hand-blown crystal.

C18 Brandy goblet.
* 1929. France.
Designer and manufacturer: Compagnies
des Cristalleries de Baccarat.
Clear hand-blown crystal.

C9 Pitcher.
1957. Sweden.
Designer: Stig Lindberg.
Manufacturer: AB Gustavsberg.
White earthenware.

C19 Champagne goblet.
** 1924. Austria.
Designer: Oswald Haerdtl.
Manufacturer: J. und L. Lobmeyr.
Iridescent gold hand-blown crystal.

C20 Champagne goblet.
** 1920. Austria.
Designer: Josef Hoffmann.
Manufacturer: J. und L. Lobmeyr.
Clear hand-blown crystal.

C21 Wine goblet.
** 1920. Austria.
Designer: Josef Hoffmann.
Manufacturer: J. und L. Lobmeyr.
Clear hand-blown crystal.

C12 Tea service: tea pot, sugar
1-5 water pitcher and saucer,
dessert plate.
* 1932. Germany.
Designer: Wilhelm Wagenfeld.
Manufacturer: Arno Glas.
Gen.
Clear heat-resistant glass.

C22 Champagne goblet.
1956. Germany.
Designer: A. F. Gangkofner.
Manufacturer: Peill & Putzler.
Clear hand-blown crystal.

C23 Wine goblet.
1956. Germany.
Designer: A. F. Gangkofner.
Manufacturer: Peill & Putzler.
Clear hand-blown crystal.

C24 Cocktail glass.
1957. Finland.
Designer: Timo Sarpaneva.
Manufacturer: Karhula-Iittala.
Clear crystal.

C25 Tumblers (2).
1-2 1939-1941. Sweden.
* Designer: Elis Bergh.
Manufacturer: AB Kosta Glasbruk.
Clear crystal.

C26 Tumbler.
1948.
Designer: Vera Lisková, Czechoslovakia.
Manufacturer: J. und L. Lobmeyr, Austria.
Iridescent gold hand-blown crystal.

C27 Tumbler.
c. 1953. Finland.
Designer: Kaj Franck.
Manufacturer: Wärtsilä-konsernen AB,
Notsjö Glasbruk.
Smoke-colored crystal.
Bottom slightly raised.

C15 Glass service: pitcher, saucer
1-2 1938. Italy.
Designer: Giuseppe Nove.
Manufacturer: Cristallerie Veneta.
Green glass.
Cylindrical.

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C28 Tumbler.
1955. Finland.
Manufacturer: Karhula-Iittala.
Green glass.

C29 Tumbler.
1953. The Netherlands.
Designer: Floris Maydam.
Manufacturer: Koninklijke Nederlandse
Glasfabriek Leerdam N.V.
Clear crystal. Bottom raised in center.

C30 Tumbler.
1953. Italy.
Designer: Paolo Venini.
Manufacturer: Venini.
Hand-blown multicolored striped glass.

C31 Tumblers (3).
1-3 1954. Italy.
Designer: Umberto Nason.
Manufacturer: Cristalleria Nason e Moretti.
Two-colored hand-blown glass;
outside: white;
inside: red, yellow, blue.

C32 Tumbler.
1948. U.S.A.
Designer: Charles W. Carlson.
Manufacturer: United States Glass
Company, Tiffin Division.
Green glass.

C33 Tumbler for highballs.
c. 1944. U.S.A.
Manufacturer: Owens-Illinois Company,
Libbey Glass Company Division.
Clear glass.

C34 Tumbler for soda fountain use.
* U.S.A.
Manufacturer: Owens-Illinois Company,
Libbey Glass Company Division.
Clear glass.

C35 Tumbler.
U.S.A.
Manufacturer: Federal Glass Company.
Clear glass.

C36 Tumbler for bathroom use.
Italy.
White opaque glass.

C37 Dinner plate.
1957. Finland.
Designer: Saara Hopea.
Manufacturer: Wärtsilä-koncernen AB,
Notsjö Glasbruk.
Clear glass.
Standing on turned down rim.

C38 Dessert plates.
1-2 U.S.A.
Manufacturer: Federal Glass Company.
Cast clear glass.

C39 Serving bowl.
1956. Switzerland.
Designer and craftsman: Roberto Niederer.
Clear glass.

C40 Serving bowl.
1946.
Designer: Vera Lisková, Czechoslovakia.
Manufacturer: I. and L. Lobmeyr, Austria.
Iridescent silver crystal.
Low pitched rim.

C41 Revolving serving tray ("Lazy Susan").
** 1946. U.S.A.
Designer and manufacturer: P. E. Cameron.
Base: wood, with ball-bearing connection;
top: clear plate glass.

C42 Covered serving dish.
* 1934. Denmark.
Designer: Magnus Stephensen.
Manufacturer: Georg Jensen, Ltd.
Stainless steel, wood handles.
Lid also serves as dish.

C43 Serving bowl.
1944. U.S.A.
Designer: Esther and Gross Wood.
Manufacturer: Gross & Wood Company.
Stainless steel.

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C30 Tumbler.
1953. Italy.
Designer: Paolo Venini.
Manufacturer: Venini.
Hand-blown multicolored striped glass.

C33 Tumbler for highballs.
c. 1944. U.S.A.
Manufacturer: Owens-Illinois Company.
Libbey Glass Company Division.
Clear glass.

C36 Tumbler for bathroom use.
Italy.
White opaque glass.

C39 Serving bowl.
1956. Switzerland.
Designer and craftsman: Robert Natter.
Clear glass.

C40 Serving bowl.
* 1948.
Designer: Vera Lisková, Czechoslovakia.
Manufacturer: J. und L. Lobmeyr, Austria.
Iridescent silver crystal.
Low pitched rim.

C43 Revolving serving tray ("Lazy Susan").
* 1946. U.S.A.
Designer and manufacturer: P. E. Camerer.
Base: wood, with ball-bearing connection;
top: clear plate glass.

C46 Covered serving dish.
** 1954. Denmark.
Designer: Magnus Stephensen.
Manufacturer: Georg Jensen, Ltd.
Stainless steel, wood handles.
Lid also serves as dish.

C49 Serving bowl.
* 1954. U.S.A.
Designers: Esther and Gross Wood.
Manufacturer: Gross & Wood Company.
Stainless steel.

C41 Serving bowl.
* 1948.
Designer: Vera Lisková, Czechoslovakia.
Manufacturer: J. und L. Lobmeyr, Austria.
Clear crystal.

C44 Covered serving dish.
** 1957. Denmark.
Designer: Magnus Stephensen.
Manufacturer: Georg Jensen, Ltd.
Stainless steel.

C47 Meat platter.
c. 1955. Italy.
Designer: Roberto Sambonet.
Manufacturer: Sambonet S.p.A.
Stainless steel.

C50 Tray.
1957. Denmark.
Designer: Laurids Lonborg.
Metal; dull black outside, glossy red
enamel inside.

C42 Salad bowl.
** 1956. Finland.
Designer: Timo Sarpaneva.
Manufacturer: Karhula-Iittala.
Blue glass.
Folded over rim.

C45 Covered serving dish.
** 1957. Denmark.
Designer: Magnus Stephensen.
Manufacturer: Georg Jensen, Ltd.
Stainless steel, wood handle.

C48 Fruit bowl.
1952. U.S.A.
Designers: Esther and Gross Wood.
Manufacturer: Gross & Wood Company.
Perforated steel, enameled black.

C51 Ice bucket.
* 1951. Denmark.
Designer: Magnus Stephensen.
Craftsman: G. Pedersen for Georg Jensen
Ltd.
Hand-wrought sterling silver;
handles raffia-wrapped.

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C52 Cocktail shaker.
1943. U.S.A.
Designer: Peter Schlumbohm.
Manufacturer: Chemex Corporation.
Aluminum; cork stopper; wood stirrer.
1-1/2-quart capacity.

C55 Sugar container.
Italy.
Silver plated metal.

C58 Salt dish and spoon.
** 1948. U.S.A.
Designer: Philip Warner.
Manufacturer: Salisbury Artisans.
Hand-turned rosewood.

C61 Peppermill.
** 1956. Switzerland.
Designer and manufacturer: Haussmann & Haussmann.
Walnut, stainless steel.

C53 Seltzer bottle.
Italy.
Designers: Sergio Asti and Sergio Favre.
Manufacturer: S.A.C.C.A.B.
Metal, enameled gray;
black plastic top.

C56 Condiment set: salt cup and spoon, pepper
1-3 shaker, mustard pot and spreader.
** 1956. Denmark.
Designer: Magnus Stephensen.
Manufacturer: Georg Jensen, Ltd.
Stainless steel.
Mustard pot lined with green enamel.

C59 Salt dish and spoon.
** 1949-1950. U.S.A.
Designers: Trudi and Harold Sitterle.
Manufacturer: Sitterle Ceramics.
White porcelain.

C62 Serving bowl.
** 1938. Denmark.
Designer and manufacturer: Kay Bojesen
Hand-carved teak.

C54 Tea caddy.
c. 1954. Germany.
Brass.
Oval, with stopper and inside lid.

C57 Condiment bowls (3).
1-3 c. 1948. Austria.
Designer: Stefan Rath.
Manufacturer: J. und L. Lobmeyr.
Clear hand-blown crystal.

C60 Peppermill.
** 1949-1950. U.S.A.
Designers: Trudi and Harold Sitterle.
Manufacturer: Sitterle Ceramics.
White porcelain.

C63 Serving bowl.
1957. Denmark.
Designer and craftsman: Georg Jorgensen.
Hand-carved teak.

C64 Covered cheese board.
1956. Finland.
Designer and craftsman: Nanny Still.
Manufacturer for glass cover: Riikhimäen
Lasi Oy.
Hand-carved teak board. Smoky glass
cover.

C65 Solid bowl.
** 1950-1951. U.S.A.
Designer: Charles H. McCrea.
Manufacturer: Plastic Productions
Company.
Clear plastic.
Diameter: 17 inches.

C66 Flavored set: knife, butter spreader, soup
spoon, tea spoon, fork, salad fork.
** 1952.
Designer: Don Wallace, U.S.A.
Manufacturer: G. Hugo Pott, Germany for
E. E. Lueffer Company, Inc., U.S.A.
Stainless steel.

C67 Solid servers: fork and spoon.
** 1950-1956. Denmark.
Designer: Magnus Stephensen.
Manufacturer: Georg Jensen, Ltd.
Stainless steel.

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C68 Tr

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C54 Tea caddy.
c. 1954. Germany.
Brass.
Oval, with stopper and lid.

Asti and Sergio Favre.
C.C.A.B.
Tray;

cup and spoon, pepper
t and spreader.

Stephensen.
rg Jensen. Ltd.

with green enamel.

C60 Peppermill.
** 1949-1950. U.S.A.
Designers: Trudi and Harold Sitterle.
Manufacturer: Sinter Ceramics.
White porcelain.

C63 Serving bowl.
1957. Denmark.
Designer and craftsman: Georg Jensen.
Hand-carved teak.
Manufacturer: Kay Bojesen

C64 Covered cheese board.
1956. Finland.
Designer and craftsman: Nanny Still.
Manufacturer for glass cover: Riihimäen Lasi OY.
Hand-carved teak board. Smoky glass cover.

C67 Salad bowl.
** 1950-1953. U.S.A.
Designer: Charles H. McCrea.
Manufacturer: Plastic Productions Company.
Clear plastic.
Diameter: 17 inches.

C70 Flatware set: knife, butter spreader, soup spoon, tea spoon, fork, salad fork.
1-6
** 1952.
Designer: Don Wallace, U.S.A.
Manufacturer: G. Hugo Pott, Germany for H. E. Lauffer Company, Inc., U.S.A.
Stainless steel.

C73 Salad servers: fork and spoon.
1-2
1951-1956. Denmark.
** Designer: Magnus Stephensen.
Manufacturer: Georg Jensen, Ltd.
Stainless steel.

C65 Salad bowl.
1950-1953. U.S.A.
Designer: Charles H. McCrea.
Manufacturer: Plastic Productions Company.
Opaque black plastic.
Diameter: 17 inches.

C68 Tray.
** 1950-1953. U.S.A.
Designer: Charles H. McCrea.
Manufacturer: Plastic Productions Company.
Opaque black plastic.

C71 Flatware set: knife, fork, spoon, soup spoon.
1-4
** 1937. U.S.A.
Manufacturer: International Silver Company.
Stainless steel.

C74 Fondue fork.
** c. 1950. Germany.
Manufacturer: G. Hugo Pott.
Stainless steel.

C66 Salad bowl.
** 1950-1953. U.S.A.
Designer: Charles H. McCrea.
Manufacturer: Plastic Productions Company.
Translucent plastic.
Diameter: 13-1/2 inches.

C69 Flatware set: knife, fork, spoon, serving fork and spoon.
1-5
** 1938. Italy.
Designers: L. Caccia Dominioni and P. G. Castiglioni.
Manufacturer: Azucena S.R.L.
Hand-wrought sterling silver.

C72 Flatware set: knife and fork.
1-2
1957. Finland.
** Designer: Bertel Gardberg.
Manufacturer: OY Fiskars AB.
Stainless steel, wood handle.

C75 Orange peeler.
** 1950. Germany.
Manufacturer: Grasoli-Werk.
Blade: stainless steel;
handle: white plastic.

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C76 Poultry shears.
 ** c. 1954. Italy.
 Designer: Silvio Rota.
 Manufacturer: Co. Ri. Ca. Ma.
 Blade: steel; handle: white plastic.

C79 Two-pronged serving fork.
 1956. Finland.
 Designer and craftsman: Nanny Still.
 Hand-carved ebony wood.

C82 Serving spoon.
 Sweden.
 Contemporary folk craft.
 Hand-carved cherry wood.

C77 Serving spoons (5).
 1-5 Denmark.
 * Designer and craftsman: Peter Husted.
 Hand-carved cowhorn.

C80 Sandwich server.
 Sweden.
 Contemporary folk craft.
 Hand-carved cherry wood.

C83 Soup ladle.
 1951. U.S.A.
 Designers: Harold Sitterle and Keith Hovis.
 Manufacturer: Sitterle Ceramics.
 Bowl: white porcelain;
 handle: Brazilian rosewood.

C78 Serving spoon.
 1956. Finland.
 Designer and craftsman: Nanny Still.
 Hand-carved Paddauk wood, black raffia-bound handle.

C81 Serving spoon.
 Sweden.
 Contemporary folk craft.
 Hand-carved cherry wood.

[Faint text from the reverse side of the page, including design credits and descriptions of other objects.]

D2 Vases
 1957.
 1-3
 Designer and craftsman: Fausto Melotti.
 * Handmade pottery, glazed mauve and blue.

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D11 B
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Section D Accessories

- D1 Bowl.
1953. Italy.
Designer and craftsman: Fausto Melotti.
Hand-made pottery, glazed mauve and blue.
- D2 Vases (3).
1-3 1957. Germany.
* Designer: Jan Bontjes van Beek.
Manufacturer: Meisterschule für das
Kunsthandwerk.
White porcelain.
Cylindrical, three sizes.
- D3 Vase.
1954. Italy.
Designer: Umberto Nason.
Manufacturer: Cristalleri Nason e
Moretti.
Two-colored hand-blown glass;
white outside, green inside.
Cylindrical.
- D4 Bowl.
1954. Italy.
Designer: Umberto Nason.
Manufacturer: Cristalleria Nason e
Moretti.
Two-colored hand-blown glass;
white outside, green inside.
- D5 Vase.
c. 1945. The Netherlands.
Designer: A. D. Copier.
Manufacturer: Koninklijke Nederlandse
Glasfabriek Leerdam NV.
Gray crystal.
Urn shape, narrow opening.
- D6 Vase.
1952. Finland.
Designer: Kaj Franck.
Manufacturer: Wärtsilä-koncernen AB,
Notsjö Glasbruk.
Moss-green glass.
Concave sides.
- D7 Vase.
* 1937. Finland.
Designer: Alvar Aalto.
Manufacturer: Karhula-Iittala.
Smoky-green molded glass.
Free form.
- D8 Vase.
1938. Italy.
Designer: Paolo Venini.
Manufacturer: Venini.
Clear hand-blown glass with purple filigree.
Oval shape.
- D9 Vase.
* 1949. Italy.
Designer: Paolo Venini.
Manufacturer: Venini.
Opaque white hand-blown glass.
Free form: handkerchief shape.
- D10 Vase.
* 1950. Italy.
Designer: Paolo Venini.
Applied design: Fulvio Bianconi.
Manufacturer: Venini.
Straw colored hand-blown glass, black and
blue design.
Oval shape.
- D11 Bottle vase.
* 1956. Italy.
Designer: Paolo Venini.
Manufacturer: Venini.
Bronze-colored glass, incised.
Narrow neck.
- D12 Bottle vase.
** c. 1956. Italy.
Designer and manufacturer: Vinicio
Vianello.
Green hand-blown glass.
Elongated shape.

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D13 Goblet shape vase.
* 1955. Sweden.
Designer: Nils Landberg.
Manufacturer: Orrefors Glasbruk.
Opal hand-blown glass.
Goblet shape on tapered stem.

D14 Vase.
** 1956. Sweden.
Designer: Sven Palmqvist.
Manufacturer: Orrefors Glasbruk.
Blue opal hand-blown glass.

D15 Vase.
** 1954. Sweden.
Designer: Sven Palmqvist.
Manufacturer: Orrefors Glasbruk.
Opal hand-blown glass.

D16 Bowl.
* 1953. Sweden.
Designer: Sven Palmqvist.
Manufacturer: Orrefors Glasbruk.
Deep blue glass.
Diameter: 23 inches; height: 13½ inches;
Bowl formed centrifugally by rotating steel
mold at high speed.

D17 Plate.
1956. Finland.
Designer: Timo Sarpaneva.
Manufacturer: Karhula-Iittala.
Smoky hand-blown crystal, blue center.

D18 Bowl.
* 1953. Finland.
Designer: Tapio Wirkkala.
Manufacturer: Karhula-Iittala.
Semi-translucent crystal.
Sea anemone shape.

D19 Bowl.
* 1951. Finland.
Designer: Tapio Wirkkala.
Manufacturer: Karhula-Iittala.
Clear hand-ground crystal.
Free form.

D20 Bowl.
1953. Finland.
Designer: Kaj Franck.
Manufacturer: Wärtsilä-koncernen AB,
Notsjö Glasbruk.
Ruby-red glass.

D21 Bowl.
1950. Italy.
Designers: L. Caccia Dominioni and P. G.
Castiglioni.
Manufacturer: Azucena S.R.L.
Anodized aluminum; iridescent pale green.

D22 Bowl.
1950. Italy.
Designers: L. Caccia Dominioni and
P. G. Castiglioni.
Manufacturer: Azucena S.R.L.
Anodized aluminum; iridescent mauve.

D23 Bowl.
** 1951. Finland.
Designer: Tapio Wirkkala.
Manufacturer: Askon Tehtaat OY.
Hand-carved laminated plywood.
Shell shape.

D24 Bowl.
1957. Finland.
Designer: Tapio Wirkkala.
Manufacturer: Askon Tehtaat OY.
Laminated teak and palisander.
Cylindrical.

D26 Bowl.
* c. 1941. U.S.A.
Designer and craftsman: James Prestini.
Hand-carved ebony wood.
Tapered.

D29 Beaker.
** 1951. U.S.A.
Designer: Reynold G. Dennis.
Manufacturer: Lemurian Crafts.
Hand-carved black walnut.
Tapered.

D30 Bowl.
Finland.
Contemporary folk craft.
Hand-carved; boat shape.

D32 Cigarette box.
* 1941. Austria.
Designer: Stefan Rath.
Manufacturer: J. and L. Lohmeyr.
Polished silver crystal.
Cylindrical.

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D15 Vase.
** 1954. Sweden.
Designer: Sven Palmqvist.
Manufacturer: Orrefors Glasbruk.
Opal hand-blown glass.

D18 Bowl.
* 1953. Finland.
Designer: Tapio Wirkkala.
Manufacturer: Karhula-Tehtaan.
Semi-transparent crystal.
Sea anemone shape.

D21 Bowl.
1950. Italy.
Designers: L. Caccia Dominioni,
Castiglioni.
Manufacturer: Arzoni S.L.
Anodized aluminum; iridescent.

D24 Bowl.
1957. Finland.
Designer: Tapio Wirkkala.
Manufacturer: Askon Tehtaan.
Laminated teak and pines.
Cylindrical.

D25 Bowl.
** c. 1940. U.S.A.
Designer and craftsman: James Prestini.
Hand-turned ebonized wood.
Tapered.

D28 Beaker.
** 1951. U.S.A.
Designer: Reynold G. Dennis.
Manufacturer: Lemurian Crafts.
Hand-carved black walnut.
Tapered.

D31 Bowl.
Finland.
Contemporary folk craft.
Hand-carved; boat shape.

D34 Cigarette box.
c. 1948. Austria.
Designer: Stefan Rath.
Manufacturer: J. und L. Lobmeyr.
Iridescent silver crystal.
Cylindrical.

D26 Platter.
c. 1940. U.S.A.
Designer and craftsman: James Prestini.
Hand-turned mahogany.

D29 Bowl.
** Sweden.
Contemporary folk craft.
Hand-carved teak; oval scoop shape.

D32 Covered box.
** 1952. Denmark.
Designer and craftsman: Ernst Henriksen.
Teak.
Hinged cover; sculptural shape.

D35 Cigarette box.
** 1956. Denmark.
Designers and craftsmen: Asmussen & Weber.
Rosewood.
Hinged cover; rectangular shape.

D27 Platter.
** 1956. Finland.
Designer and craftsman: Nanny Still.
Hand-carved teak; coupé shape.

D30 Bowl.
Sweden.
Contemporary folk craft.
Hand-carved natural birchwood burl.

D33 Cigarette box.
** 1956. Finland.
Designer: Saara Hopea.
Manufacturer: Wärtsilä-konsernen AB,
Notsjö Glasbruk.
Gray-black oxidized steel, clear glass disk
cover.
Cylindrical

D36 Cigarette box.
1956. Finland.
Designer: Richard Lindh.
Manufacturer: Wärtsilä-konsernen AB,
Arabia.
White porcelain teak cover; cylindrical.

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D37 Cigarette box.
c. 1954. Italy.
Designers: L. Caccia Dominioni and P. G. Castiglioni.
Manufacturer: Azucena S.R.L.
Brass; top and bottom: red glass inserts.
Cylindrical.

D40 Ash tray.
1952. U.S.A.
Designers: Trudi and Harold Sitterle.
Manufacturer: Sitterle Ceramics.
White porcelain; screen insert: black metal mesh.

D38 Stamp box.
c. 1954. Italy.
Designers: L. Caccia Dominioni and P. G. Castiglioni.
Manufacturer: Azucena S.R.L.
Brass; top and bottom: blue glass inserts.
Cylindrical.

D41 Ash tray.
1956. Finland.
** Designer: Nanny Still.
Manufacturer: Riihimäen Lasi OY.
Heavy clear crystal.
Round coupe shape.

D39 Ash tray.
1944. Italy.
Designer: Pietro Chiesa.
Manufacturer: Luigi Fontana & Company.
Green hand-ground crystal.
Kidney shape.

D42 Candleholder.
1955-1956. Finland.
Designer and craftsman: Nanny Still.
Manufacturer of glass insert: Riihimäen Lasi OY.
Teak and smoky glass.
Cylindrical.

Section E Household and Office Equipment

E1 Office typewriter.
** 1947. Italy.
Designer: Marcello Nizzoli.
Manufacturer: Ing. C. Olivetti e C., S.p.A.
Housing: metal, enameled gray.

E2 Portable typewriter.
** 1949. Italy.
Designer: Marcello Nizzoli.
Manufacturer: Ing. C. Olivetti e C., S.p.A.
Housing: metal, enameled gray.

E3 Telephone.
* 1955. Germany.
Designer and manufacturer: Siemens und Halske AG.
Housing: gray plastic.

E4 Combination radio and record player.
* 1956. Germany.
Designers: Dieter Rams and Hans Gugelot.
Manufacturer: Max Braun.
Housing: Plastic and wood, partly painted white.
Clear plastic cover.

E7 Electric fan.
* 1954. Italy.
Designer: Erio Pirali.
Manufacturer: Fabbriche Elettrotecniche Rionite, S.p.A.
Motor: metal, suspended in collapsible wire frame;
blades: black rubber.

E10 Electric iron.
** Sweden.
Manufacturer: Husqvarna.
Metal; handle: black plastic.

E11 Carpet beater.
** c. 1956. Italy.
Designer: Gino Colombini.
Manufacturer: Kartell-Saraco.
Red plastic.

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D39 Ash tray.
1944. Italy.
Designer: Pietro Gino
Manufacturer: Luigi Frascari
Green hand-ground crystal.
Kidney shape.

E4 Combination radio and record player.
* 1956. Germany.
Designers: Dieter Rams and Hans Gugelot.
Manufacturer: Max Braun.
Housing: Plastic and wood, partly painted white.
Clear plastic cover.

E5 Portable transistor radio.
* 1956. Germany.
Designers: Design Department Braun and Dieter Rams.
Manufacturer: Max Braun.
Housing: gray plastic, leather strap handle.

E6 Automatic slide projector.
* 1957. Germany.
Designers: Design Department Braun and Dieter Rams.
Manufacturer: Max Braun.
Housing: gray metal.

D42 Candleholder.
1955-1956. Finland.
Designer and craftsman: Venla
Manufacturer of glassware:
Lasi OY.
Teak and smoky glass.
Cylindrical.

E7 Electric fan.
* 1954. Italy.
Designer: Ezio Pirelli.
Manufacturer: Fabbriche Elettrotecniche Riunite, S.p.A.
Motor: metal, suspended in collapsible wire frame;
blades: black rubber.

E8 Electric fan.
* 1957. U.S.A.
Designer: Peter Schlumbohm.
Manufacturer: Chemex Corporation.
Housing: gray plastic and rubber composite; wood knob.

E9 Electric sewing machine.
* 1956. Italy.
Designer: Marcello Nizzoli.
Manufacturer: Vittorio Necchi, S.p.A.
Housing: metal, enameled ivory and black.

E10 Electric iron.
** Sweden.
Manufacturer: Husqvarna.
Metal: handle: black plastic.

E11 Electric vacuum cleaner.
** 1956. Italy.
Designer: Achille and Pier Giacomo Castiglioni.
Manufacturer: R.E.M. di Rossetti Enrico.
Housing: red plastic, leather shoulder strap.
Felt strip takes place of wheels.

E12 Electric vacuum brush.
** 1955. Italy.
Designer: Giuseppe De Goetzen.
Manufacturer: Fratelli Chiminello
Housing: blue plastic.

E13 Carpet beater.
** c. 1956. Italy.
Designer: Gino Colombini.
Manufacturer: Kartell-Samco.
Red plastic.

E14 Bucket.
** c. 1955. Italy.
Designer: Roberto Menghi.
Manufacturer: Smalterie Meridional
Opaque yellow plastic.
Pouring spout.
Black plastic handle

E15 Tally register (for counting attendance, etc.)
1950. U.S.A.
Manufacturer: Denominator Company, Inc.
Housing: gray plastic.

E3 Telephone.
* 1955. Germany.
Designer and manufacturer:
Halske AG.
Housing: gray plastic.

Nizzoli.
C. Olivetti e. C., S.p.A.
enameled gray.

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E16 Stapling machine.
** c. 1954. Italy.
Designer and Manufacturer: Romeo Maestri.
Chrome-plated metal.

E17 Letter trays.
1-4 1954. Denmark.
Designer: Hans J. Wegner.
Manufacturer: Johannes Hansen.
Lacquered wood in four colors: orange, black, gray, green.

E18 Lavatory fixture.
1956. Switzerland.
Manufacturer: Egloff und Co.
Chrome-plated metal.

E19 Bathroom fixture.
1956. Switzerland.
Designer: Hans Bellmann.
Manufacturer: Sanitarbedarf AG.
Chrome-plated metal.
Thermostat controls water temperature.

E20 Water tap.
1956. Switzerland.
Manufacturer: Egloff und Co.
Chrome-plated metal.

E21 Hand shower fixture.
1956. Switzerland.
Manufacturer: Karrer, Weber & Cie.
Chrome-plated metal.

Section F Kitchenware

F1 Coffee maker.
* 1941. U.S.A.
Designer: Peter Schlumbohm.
Manufacturer: Chemex Corporation.
Heat-resistant glass; wood collar.
1-quart capacity.

F2 Tea maker.
1954. U.S.A.
Designer: Peter Schlumbohm.
Manufacturer: Chemex Corporation.
Heat-resistant glass;
handle: black plastic.
1-quart capacity.

F3 Water kettle.
* 1949. U.S.A.
Designer: Peter Schlumbohm.
Manufacturer: Chemex Corporation.
Heat-resistant glass;
steam stopper;
glass with cork ends.
2-quart capacity.

F4 Water kettle.
1950. U.S.A.
Designer: W. Archibald
Manufacturer: Rome
Company Division of
Brass, Inc.
Copper-bottomed stainless
steel; handle: black plastic;
whistle spout.
3-quart capacity.

F7 Saucepan.
* 1956. Italy.
Designer: Massimo Osti
Manufacturer: Emilio
Polished stainless steel
Cylindrical.

F10 Mixing bowl.
** c. 1953. U.S.A.
Designer: Lurele V.
Manufacturer: Alum
Utensil Company.
Aluminum.
6-quart capacity.

F13 Milk pail.
Sweden.
Designer: Baron Eric
Manufacturer: Skult
Aluminum.
Black plastic knob.

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E18 Lavatory fixture.
1956. Switzerland.
Manufacturer: Egloff and Co.
Chrome-plated metal.

E21 Hand shower fixture.
1956. Switzerland.
Manufacturer: Karm, Wetzlar.
Chrome-plated metal.

F3 Water kettle.
1949. U.S.A.
Designer: Peter Schumacher.
Manufacturer: Chemex Corporation.
Heat-resistant glass.
Steam stopper.
Glass with cork disk.
2-quart capacity.

F4 Water kettle.
1950. U.S.A.
Designer: W. Archibald Welden.
Manufacturer: Rome Manufacturing Company Division of Revere Copper and Brass, Inc.
Copper-bottomed stainless steel;
handle: black plastic;
whistle spout.
3-quart capacity.

F7 Saucepan.
* 1956. Italy.
Designer: Massimo and Adriano Lagostina.
Manufacturer: Emilio Lagostina S.p.A.
Polished stainless steel.
Cylindrical.

F10 Mixing bowl.
** c. 1953. U.S.A.
Designer: Lurele V. A. Guild.
Manufacturer: Aluminum Cooking Utensil Company.
Aluminum.
6-quart capacity.

F13 Milk pail.
Sweden.
Designer: Baron Erik Fleming.
Manufacturer: Skultuna.
Aluminum.
Black plastic knob.

F5 Saucepan.
** 1954. U.S.A.
Designer: W. Archibald Welden.
Manufacturer: Rome Manufacturing Company Division of Revere Copper and Brass, Inc.
Copper-bottomed stainless steel.
Straight handle with engine-turned grip.
1-quart capacity.

F8 Casserole.
1957. Sweden.
Designer: Sigurd Persson.
Manufacturer: Kockums Emaljerverk.
Cast iron; outside amethyst enamel; inside: white enamel.
Lid doubles as serving dish.

F11 Mixing bowl.
c. 1954. U.S.A.
Designer: Rex A. Stevens.
Manufacturer: Carrollton Manufacturing Company.
Stainless steel.
Flaring rim.

F14 Multi-purpose kitchen machine.
* 1957. Germany.
Designer: Design Department Braun, G. A. Müller.
Manufacturer: Max Braun.
Housing: enameled white metal.
White plastic mixing bowl.
Attachments for kneading, beating and slicing; blender and coffee mill.

F6 Saucepan.
** 1954. U.S.A.
Designer: W. Archibald Welden.
Manufacturer: Rome Manufacturing Company Division of Revere Copper and Brass Inc.
Copper-bottomed stainless steel.
Recessed lid; two handles, one U-shaped, one straight with engine-turned grip.
8-quart capacity.

F9 Cake pan.
c. 1933. U.S.A.
Manufacturer: Aluminum Cooking Utensil Company.
Aluminum.

F12 Mixing bowl.
1947. Finland.
Designer and Manufacturer: Wärtsilä-konsernen AB, Arabia.
White earthenware.
Thick rim; pouring spout.
Diameter: 13 inches.

F15 Food grinder and shredder.
** 1922. U.S.A.
Designer: John H. Lickert.
Manufacturer: Griscer Industries.
Cast aluminum.

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F16 Food strainer.
** 1932. U.S.A.
Manufacturer: Aluminum Cooking Utensil Company.
Aluminum; wire stand.
Cone-shaped sieve.

F19 Ice crusher.
** Italy.
Manufacturer: Strada Italo.
Aluminum.
Blue wood handle.

F22 Covered container.
1930. Denmark.
Designer: L. Hjorth's Stentøj.
Stoneware: dark brown.
Cylindrical.

F25 Covered bowls (3).
1-3 c. 1956. Italy.
** Designer: Gino Colombini.
Manufacturer: Kartell-Samco.
Translucent plastic.
Colored rims: green, yellow, red.

F17 Juice press.
Italy.
Cast aluminum; strainer insert.

F20 Measuring spoon and ladle.
* c. 1953. France.
Cast aluminum.

F23 Covered jar.
Sweden.
Contemporary folk craft.
Hand-thrown stoneware: textured brown glaze.

F26 Bowl.
** 1955. Italy.
Manufacturer: Sampa-Grignasco.
Opaque plastic: ivory colored.

F18 Potato ricer
(for forcing cooked potatoes through sieve).
c. 1950. Italy.
Manufacturer: Strada Italo.
Cast aluminum.

F21 Covered stacking containers (4).
1-4 1952. Finland.
Designer: Kaj Franck.
Manufacturer: Wärtsilä-koncernen AB, Arabia.
Earthenware: glazed black, blue, white and yellow.
Cylindrical with recessed lids.

F24 Mixing bowl.
** c. 1955. U.S.A.
Manufacturer: Plas-tex Corporation.
Opaque white flexible plastic.
Molded handle, pouring lip.
4-quart capacity.

F27 Storage bowls (2).
1-2 1945. U.S.A.
** Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic: blue, yellow.

F29 Covered container with dispenser top.
194. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic: yellow.

F32 Container for storing food.
194. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.
Cylindrical, strainer insert.

F35 Container for storing food.
194. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.
Square, with cover, 12" x 12".

F38 Mixer with strainer top.
194. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

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F18 Potato ricer
(for forcing cooked potatoes)
c. 1950. Italy.
Manufacturer: Strada Italia
Cast aluminum.

F28 Condiment container with dispenser top.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic: yellow.

F29 Container for storing food.
1945. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.
Cylindrical, with cover.

F30 Container for storing food.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.
Cylindrical, with measuring tumbler in lid.

F21 Covered stacking containers (4)
1-4 1952. Finland.
Designer: Kaj Franck.
Manufacturer: Wärtsilä-Konttori
Arabia.
Earthenware: glazed black, red
and yellow.
Cylindrical with recessed lid.

F31 Container for storing food.
1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.
Cylindrical, strainer insert.

F32 Juice shaker with strainer top.
1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

F33 Covered pitcher.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible blue plastic
Molded handle forming part of the pitcher.

F24 Mixing bowl.
** c. 1955. U.S.A.
Manufacturer: Plastor Corporation.
Opaque white flexible plastic.
Molded handle, pouring lip.
4-quart capacity.

F34 Container for storing food.
1956. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.
Square, with cover, 12" x 12".

F35 Covered stacking containers (6).
1-6 1954. U.S.A.
** Manufacturer: Tri-State Molding Company.
Clear plastic.
Recessed lids.

F36 Juice shaker.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible blue plastic.

F37 Juice shaker with strainer top.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

F38 Covered pitcher.
1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible yellow plastic.
Molded handle forming part of the pitcher.

F39 Tumbler.
** 1948. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible yellow plastic.

F27 Storage bowls (2).
1-2 1945. U.S.A.
** Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

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F40 Tumbler.
1948. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible green plastic.

F41 Tumbler.
1948. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

F42 Tumbler.
** 1955. Italy.
Manufacturer: Sampa-Grignasco.
Opaque plastic, ivory-colored.

F43 Baby feeding spoons (10).
1-10 1957. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic: coral, yellow,
green, white, pink, blue.

F44 Iced tea spoons (6).
1-6 1954. U.S.A.
** Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic: coral, yellow
green, white, blue, pink.

F45 Ice-cube tray for individual serving.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

F46 Covered sugar bowl.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible blue plastic.
Molded handles forming part of the bowl.

F47 Salt and pepper shakers (2).
1-2 c. 1946. The Netherlands.
** Clear plastic; top: opaque blue plastic.
Design originated in the U.S.A.
in the 1940's.

F48 Funnels (2).
1-2 1954-1957. U.S.A.
** Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

F49 Flour sifter.
** 1956. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.
Three sifter lids.

F50 Rolling pin.
** 1957. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent plastic.
Recessed lid in one handle opens for filling
with ice water.

F51 Food grater.
** Italy.
Opaque plastic, ivory-colored.

F42 Lemon squeezer.
** 1951. Sweden.
Designer: Sig Lindberg.
Manufacturer: AB Gustavsberg Fabrikker.
Yellow opaque plastic.

F43 Combination meat chopper and tenderizer.
** Sweden.
Manufacturer: Jernbolaget.
Blade: stainless steel.
Handle: wood.

F46 Mixing bowl.
** 1946. U.S.A.
Manufacturer: W. R. Case and Sons
Cabin Company.
Chromplated steel.

F49 Kitchen knife.
Sweden.
Manufacturer: Jernbolaget.
Blade: stainless steel.
Handle: wood.

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F42 Tumbler.
** 1955. Italy.
Manufacturer: Sampo-Grip
Opaque plastic, ivory-colored.

F45 Ice-cube tray for individual use.
** 1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

F48 Funnels (2).
1-2 1954-1957. U.S.A.
** Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent flexible plastic.

F51 Food grater.
** Italy.
Opaque plastic, ivory-colored.

F52 Lemon squeezer.
** 1951. Sweden.
Designer: Stig Lindberg.
Manufacturer: AB Gustavsberg Fabriker.
Yellow opaque plastic.

F55 Combination meat chopper and tenderizer.
** Sweden.
Manufacturer: Jernbolaget.
Blade: stainless steel.
Handle: wood.

F58 Slicing knife.
** 1940. U.S.A.
Manufacturer: W. R. Case and Sons
Cutlery Company.
Chrome-plated steel.

F61 Kitchen knife.
Sweden.
Manufacturer: Jernbolaget.
Blade: stainless steel.
Handle: wood.

F53 Scrub brush.
** c. 1956. Italy.
Designer: Gino Colombini.
Manufacturer: Kartell-Samco.
Translucent blue plastic.
Oval.

F56 Meat cleaver.
** 1952. Denmark.
Designer: Kay Bojesen.
Manufacturer: Universal Steel Company.
Blade: steel.
Handle: rosewood.

F59 Kitchen knife.
** Sweden.
Manufacturer: Jernbolaget.
Blade: stainless steel; serrated edge.
Grip handle: wood.

F62 Chestnut parer.
** Switzerland.
Blade: stainless steel, curved.
Handle: rosewood.

F54 Dish mop.
** Italy.
Blue and white plastic sponge,
handle: metal wire, covered with white
plastic.

F57 Frozen food knife.
** 1954. U.S.A.
Manufacturer: W. R. Case and Sons
Cutlery Company.
Blade: stainless steel; handle: hard rubber.
Blade shaped to cut packaged frozen food.

F60 Kitchen knife.
Sweden.
Manufacturer: AB Nils-Johan.
Blade: stainless steel.
Grip handle: wood.

F63 Two pronged meat fork.
** Sweden.
Manufacturer: Jernbolaget.
Stainless steel; handle: wood.

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F64 Three-pronged ham fork.
** Sweden.
Stainless steel.
Handle: wood.

F67 Vegetable peeler.
** c. 1944. U.S.A.
Manufacturer: Ekco Products Company.
Metal. Pivoting blade at one end, bean slicer at other end.

F70 Kitchen utensils: rack, skimmer, cake
1-4 turner, ladle.
1930. Germany.
Manufacturer: Hessische Metallwerke
Gebrüder Seibel.
Stainless steel.

F73 Whisk for preparing food.
** U.S.A.
Manufacturer: Metropolitan Wire Goods.
Steel piano wire; metal handle.

F76 Shrimp cleaner.
** 1954. U.S.A.
Designer: Irwin Gershen.
Manufacturer: Plastic Dispenser, Inc.
Red plastic handle; metal tip.

F65 Fish scaler.
** Sweden.
Stainless steel.

F68 Ladle.
** c. 1946. U.S.A.
Designers: James Hvale in collaboration
with Ekco Products.
Manufacturer: Ekco Products Company.
Bowl: stainless steel;
handle: black plastic.

F71 Ice cream scoop.
** 1935. U.S.A.
Designer: Sherman L. Kelly.
Manufacturer: Roll Dippers Inc.
Cast aluminum.
Hollow; filled with chemical which auto-
matically rises in temperature when scoop
is handled, releasing ice cream.

F74 Kitchen scoop.
** U.S.A.
Manufacturer: Vollrath Company.
Stainless steel.

F66 Vegetable peeler.
Sweden.
Stainless steel.

F69 Cake turner.
** c. 1946. U.S.A.
Designers: James Hvale in collaboration
with Ekco Products.
Manufacturer: Ekco Products Company.
Bowl: stainless steel;
handle: black plastic.

F72 Bottle opener.
** 1948. U.S.A.
Designer: John Hays Hammond, Jr.
Manufacturer: Hammond Research
Corporation.
Chrome-plated manganese bronze.
Top magnetized to hold bottle caps.

F75 Pie marker for marking twelve servings.
** Italy.
Cast aluminum.

Section 2: Laboratory Equipment

G1 Covered oil bottle.

** Finland.

Manufacturer: Karhula Iittala.
Brown glass.

G2 Sample oil bottle.

* c. 1954. U.S.A.

Manufacturer: Owens-Illinois Glass
Company, Inc.

Clear glass; cork stopper.

G3 Acid pitcher:

* U.S.A.

Manufacturer: Coors Porcelain Company.
White porcelain.

G4 Crucible.

U.S.A.

Manufacturer: Coors Porcelain Company.
White porcelain.

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Section G Laboratory Equipment

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|---|--|--|
| <p>G1 Covered oil bottle.
** Finland.
Manufacturer: Karhula Iittala.
Brown glass.</p> | <p>G2 Boiling flask.
** U.S.A.
Manufacturer: Corning Glass Works.
Clear heat-resistant glass.</p> | <p>G3 Flask.
** Germany.
Clear heat-resistant glass;
glass stopper.</p> |
| <p>G4 Sample oil bottle.
** c. 1934. U.S.A.
Manufacturer: Owens-Illinois Glass
Company, Inc.
Clear glass; cork stopper.</p> | <p>G5 Moist chamber (for growing cultures).
** Germany.
Clear heat-resistant glass.</p> | <p>G6 Petri dish (for growing cultures).
** U.S.A.
Manufacturer: Corning Glass Works.
Clear heat-resistant glass.
Loose fitting cover.</p> |
| <p>G7 Acid pitcher:
* U.S.A.
Manufacturer: Coors Porcelain Company.
White porcelain.</p> | <p>G8 Beaker.
** U.S.A.
Manufacturer: Coors Porcelain Company.
White porcelain.
Cylindrical, with flaring lip.</p> | <p>G9 Evaporating dish.
** U.S.A.
Manufacturer: Coors Porcelain Company.
White porcelain.
Circular, with pouring lip.</p> |
| <p>G10 Crucible.
U.S.A.
Manufacturer: Coors Porcelain Company.
White porcelain.</p> | | |

F66 Vegetable peeler.
Sweden.
Stainless steel.

F69 Cake turner.
** c. 1946. U.S.A.
Designers: James Hvale in collaboration
with Ekco Products.
Manufacturer: Ekco Products Company.
Bowl: stainless steel;
handle: black plastic.

F72 Bottle opener.
** 1948. U.S.A.
Designer: John Hays Hammond, Jr.
Manufacturer: Hammond Research
Corporation.
Chrome-plated manganese bronze.
Top magnetized to hold bottle cap.

F75 Pie marker for marking twelve strips.
** Italy.
Cast aluminum.

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Section II Tools

H1 Rabbet plane.

** c. 1900. U.S.A.

Manufacturer: Stanley Tools.
Nickel-plated steel.

H2 Combination plane-and-file.

** 1957. U.S.A.

Designers: Garth Huxtable.
Manufacturer: Millers Falls Company.
Gray enameled aluminum body.
Red plastic handle and knob.
Reversible handle changes plane into file.

H3 Hand saw.

** Sweden.

Manufacturer: Sandvikens Jernverks AB
Steel; wood grip handle.

H4 Shoemaker's nippers for shoe tacks.

** 1916. U.S.A.

Manufacturer: Sargent & Company.
Steel; handles lacquered black.

H5 Pliers.

** Sweden.

Manufacturer: J.B.P.
Steel; curved grip.

H6 Pliers.

** Sweden.

Manufacturer: J.B.P.
Steel; pointed prongs.

H7 Scissors.

** Sweden.

Manufacturer: Jernbolaget.
Steel.

H8 Gardener's trowel and cultivating fork.

1-2 1946. U.S.A.

** Designer: Harry C. Markle.
Manufacturer: Markle Featherlite Products
Company.
Cast aluminum.

Series I Textiles

II Dress fabric.

** 1948. U.S.A.

Designer and Craftsman: Dorothy and
Robert Tapley.
Frosted-gray ombre.
Hand block-printed in gold and silver on
white cotton chintz.

III Dress fabric.

** 1956. U.S.A.

Designer: Chester Ross.
Manufacturer: Ross Zeldin, Inc.
Black rayon jersey with silver Mylar.

IV Drapery and casement fabric.

1957. Switzerland.

Designer and craftsman: Elin Glausque.
Gray wavy lines, hand-screened on gray
nylon gauze.

V Drapery and casement fabric.

1957. Sweden.

Manufacturer: Stobo AB.
Black stripe on transparent natural cotton
and linen.

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Section 1 Textiles

- | | | | |
|---|---|---|--|
| <p>H3 Hand saw.
** Sweden.
Manufacturer: Sjövikens
Steel; wood grip handle.</p> | <p>11 Dress fabric.
** 1948. U.S.A.
Designers and Craftsmen: Dorothy and Roberts Tapley.
Fountain-spray ombree.
Hand block-printed in gold and silver on white cotton chintz.</p> | <p>12 Stretch jersey fabric for swim suits.
1954. U.S.A.
Manufacturer: Action Fabrics Division, Allied Hosiery Sales Company.
Designer: George Urlaub.
Nylon, dacron and Helanca.
Knitted interlock.
Blue and white stripe.</p> | <p>13 Dress and shirt fabric.
** 1955. U.S.A.
Designer: Jacques E. Maisch.
Manufacturer: Triplex National Corporation.
Tab knit.
Acetate and nylon jersey.
White.</p> |
| <p>H6 Pliers.
** Sweden.
Manufacturer: J.B.P.
Steel; pointed prongs.</p> | <p>14 Dress fabric.
** 1956. U.S.A.
Designer: Chester Ross.
Manufacturer: Ross Zeldin, Inc.
Black rayon jersey with silver Mylar.</p> | <p>15 Skirt fabric.
1956. Finland.
Designer: Uhra Simberg-Ehrström.
Manufacturer: AB Inhemsk Ull.
Handwoven wool.
Shades of brown, purple.
Stripe.</p> | <p>16 Drapery and casement fabric.
** 1950. U.S.A.
Designer: Donelda Fazakas.
Manufacturer: Fazakas Fabrics, Inc.
"Hit & Miss." Random black line design sprayed on white cotton batiste.
Semi-hand process.</p> |
| <p>cultivating fork.
Featherlite Products</p> | <p>17 Drapery and casement fabric.
1957. Switzerland.
Designer and craftsman: Elsi Giauque.
Gray wavy lines, hand-screened on gray nylon gauze.</p> | <p>18 Drapery and casement fabric.
** 1956. U.S.A.
Designer: Ellen Siegel.
Manufacturer: J. H. Thorpe & Company, Inc.
Saran net.
Black and white. mesh weave.</p> | <p>19 Drapery and casement fabric.
c. 1956. Italy.
Natural linen, woven.
Horizontal openwork pattern.</p> |
| <p>Darkle.</p> | <p>110 Drapery and casement fabric.
1957. Sweden.
Manufacturer: Stobo AB.
Black stripe on transparent natural cotton and linen.</p> | <p>111 Drapery and casement fabric.
** 1956. Switzerland.
Manufacturer: Baumann & Company.
Natural cotton and linen.</p> | <p>112 Drapery and casement fabric.
1957. Switzerland.
Manufacturer: Baumann & Company.
Natural linen, cotton and wool.</p> |

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113 Drapery fabric.
1950. U.S.A.
Designer: Anni Albers.
Black and natural linen and cotton.
Plain weave.

116 Drapery fabric.
** 1956. Denmark.
Designer: Agnete Gjodvad.
Manufacturer: Unika-Vaev AS.
Black, white and gray wool in a lozenge pattern.
Plain weave, yarn space dyed.

119 Drapery fabric.
** 1957. U.S.A.
Designer: Jack Lenor Larsen.
Manufacturer: Jack Lenor Larsen, Inc.
Natural linen, goat hair, cotton.
Plain weave.
Floats and double cloth.
Stripe.

122 Drapery fabric.
1957. Finland.
Designer: Timo Sarpaneva.
Manufacturer: AB Bjorneborgs Bomull.
Black, brown, white cotton.

114 Drapery fabric.
** 1951. U.S.A.
Designer: Anni Albers.
Copper colored aluminum, natural chenille and white cellophane.
Plain weave.

117 Drapery fabric.
** 1956. U.S.A.
Designer: Marie Nichols.
Manufacturer: Marie Nichols Fabrics.
Gold cloth.
Lurex supported nylon.
Basket weave.

120 Drapery fabric.
** 1957. Denmark.
Designer: Lise Plum.
Black handwoven linen.
Horizontal openwork pattern.

123 Drapery fabric.
1956. Sweden.
Designer: Gota Tragardh.
Manufacturer: Stobo AB.
Pattern of black lines screen-printed on white cotton.

115 Drapery fabric.
** 1955. Denmark.
Designer: Arne Jacobsen.
Craftsmen: Kirsten and John Becker.
Handwoven white wool with thread net pattern in black wool.

118 Drapery fabric.
** 1956. Sweden.
Manufacturer: Stobo AB.
Black and natural double weave.
Geometric pattern.

121 Drapery fabric.
1957. Switzerland.
Designer and manufacturer: Hausmann & Hausmann.
Natural wool.
Plain weave.

124 Drapery fabric.
** 1956. Germany.
Designer: Rose Marie Biegner.
Manufacturer: Ver. Seidenwebereien AG.
Black, yellow pattern printed on white rayon.

126 Drapery fabric.
** 1957. Denmark.
Designer: K. Dieckmann.
Manufacturer: U. Dieckmann.
Pattern of black and white cotton.

129 Upholstery fabric.
1957. U.S.A.
Designer: Boris Ploshchinskii.
Manufacturer: ...
Indigo blue, ...
in wool, viscose.
Random type.
Textured.

132 Table cloth.
** 1957. Finland.
Designer: ...
Manufacturer: ...
Thin diagonal black lines.
Jacquard weave.

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115 Drapery fabric.
** 1955. Denmark.
Designer: Arne Jacobsen.
Craftsmen: Kirsten and Lilli
Handwoven white wool with
pattern in black wool.

118 Drapery fabric.
** 1956. Sweden.
Manufacturer: Stobo AB.
Black and natural double we.
Geometric pattern.

121 Drapery fabric.
1957. Switzerland.
Designer and
manufacturer: Hansmann
Natural wool
Plain weave.

124 Drapery fabric.
** 1956. Germany.
Designer: Rose Marie
Manufacturer: Ver. Sch
Black, yellow pattern
rayon.

125 Drapery fabric.
1957. Germany.
Designers: Grete and Leo Wolfner.
Manufacturer: Pausa AG.
Abstract red, rust, purple and black
pattern hand-screened on rayon.

128 Upholstery fabric.
1955. U.S.A.
Designer: Jack Lenor Larsen.
Manufacturer: Jack Lenor Larsen, Inc.
Brown, tan, natural and black linen, goat
hair, cotton, wool.
Plain weave, heavy and light yarns.

131 Table runner fabric.
1956. Finland.
Designer: Dora Jung.
Manufacturer: OY Tampella AB.
Block pattern, natural and black linen.
Jacquard weave.

126 Drapery fabric.
** 1957. Denmark.
Designer: K. Dick Gale.
Manufacturer: Unika-Vaev AS.
Pattern of black ovals hand-screened on
white cotton.

129 Upholstery fabric.
1957. U.S.A.
Designer: Boris Kroll.
Manufacturer: Boris Kroll Fabrics, Inc.
Indigo blue, purple, brown, black woven
in wool, avisco and mercerized cotton.
Random type pattern.
Textured.

132 Table cloth fabric.
** 1957. Finland.
Designer: Dora Jung.
Manufacturer: OY Tampella AB.
Thin diagonal line pattern, natural and
black linen.
Jacquard weave.

127 Drapery fabric.
** 1957. Finland.
Designer: Vuokko Eskolin.
Manufacturer: Printex OY.
Black and two shades of olive green
stripes printed on linen.

130 Upholstery fabric.
1957. Sweden.
Designer and craftsman: Anna Blom.
Shades of blue, black, handwoven wool.
Twill weave.

133 Industrial fabric.
c. 1955.
Manufacturer: United Merchants Industrial
Company.
White fiber glass.
Telescope weave.
Used to reinforce aircrafts laminations.

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Section J Toys and Miscellaneous

- | | | |
|---|---|---|
| <p>J1 Model car.
U.S.A.
Manufacturer: Scale Model Products.
Opaque yellow and clear plastic.</p> | <p>J2 Fire truck.
England.
Manufacturer: Meccano, Ltd.
Red painted metal.</p> | <p>J3 Crane.
England.
Manufacturer: Meccano, Ltd.
Yellow and orange painted metal.</p> |
| <p>J4 Train.
U.S.A.
Manufacturer: Lionel Corporation.
Engines: orange, black and white plastic;
Passenger cars: silver plastic.</p> | <p>J5 Ocean liner.
U.S.A.
Manufacturer: Revell, Inc.
Opaque white plastic.</p> | <p>J6 Airplane.
France.
Manufacturer: Heller S.A.
Opaque gray plastic.
Clear plastic stand.</p> |
| <p>J7 Moonship.
U.S.A.
Manufacturer: Lindberg Products, Inc.
Opaque gray and red translucent plastic.</p> | <p>J8 Rocket ship.
U.S.A.
Manufacturer: Strombeck-Becker.
Opaque white plastic.</p> | <p>J9 Space station.
U.S.A.
Manufacturer: Lindberg Products, Inc.
Opaque white and red translucent plastic.</p> |
| <p>J10 Toy figures (8).
1-8 1956. Denmark.
* Designer and craftsmen: Allerup and Jensen.
Teak, ebony, beech.</p> | <p>J11 Lion.
* 1955. Denmark.
Designer and craftsman: Jorgen Bloch.
Hemp rope.</p> | <p>J12 Horse.
1956.
Designer and craftsman: Ellen Baeklund.
White and gray rope.</p> |

J14 Rooster.
1-2 1957. Denmark.
Designer: Max Bredt.
Red and black paper.
Manufacturer: Torben Orskov & Company.

J17 Geometric.
1957. S.
Designer:
Cardboard.
When tu
three-dim

J20 Pocket B.
* 1956. C.
Manuf.
Gesell.
Housing
Battery

J23 Scooter.
1955. I.
Designer
manuf.
Transport

J15 Paper models (2).
1-2 1955. Denmark.
Designer: Max Bredt.
Manufacturer: Torben Orskov & Company.
Red and black paper.

J16 "Silly" toy.
* 1948. U.S.A.
Designer: Richard T. James.
Manufacturer: James Industries.
Flexible and spiral coil.

J18 Flip-top toy.
* 1952. U.S.A.
Designer: George Moushman.
Manufacturer: Moushman Design.
Iron, painted black.

J19 Geometric models (2).
1-1 1947; 2-1956. U.S.A.
Manufacturer: Yale & Towne Manufacturing Company.
Iron.

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J3 Crane.
England.
Manufacturer: Messiani Ltd.
Yellow and orange painted metal.

J6 Airplane.
France.
Manufacturer: Heller SA.
Opaque gray plastic.
Clear plastic stand.

J9 Space station.
U.S.A.
Manufacturer: Limberg Products.
Opaque white and red translucent plastic.

J12 Horse.
1956.
Designer and craftsman: Eberhard
White and gray rope.

J13 Parrot mobile (2).
1-2 1955. Denmark.
Designer: Max Brüel.
Manufacturer: Torben Orskov &
Company.
Red and black paper.

J16 "Slinky" toy.
* 1948. U.S.A.
Designer: Richard T. James.
Manufacturer: James Industries.
Flexible steel spiral coil.

J19 Fireplace tool.
c 1952. U.S.A.
Designer: George Masselman.
Manufacturer: Masselman Designs.
Iron, painted black.

J22 Disc-tumbler padlocks (2).
1-2 1. 1947; 2: 1956. U.S.A.
** Manufacturer: Yale & Towne Manufac-
turing Company.
Steel.

J14 Rooster and hen mobile (2).
1-2 1957. Denmark.
Designer: Hedeveg Schad.
Red and black paper.
Perch: black metal wire.

J17 Geometric game.
1957. Switzerland.
Designer and manufacturer: Paul Schatz.
Cardboard.
When turned over and over, different
three-dimensional forms result.

J20 Pocket flashlight.
* 1956. Germany.
Manufacturer: Allgemeine Elektrizitäts
Gesellschaft.
Housing: dark gray and white plastic.
Battery recharges by inserting in wall plug.

J23 Scooter spectacles.
1955. Italy.
Designer and
manufacturer: Mercede Franchini.
Transparent plastic, shaded amber.

J15 Swallow mobile (4).
1-4 1957. Denmark.
Designer: Hedeveg Schad.
Red, white and black paper.
Perch: copper wire.

J18 Kaleidoscope.
1957. Switzerland.
Designer and manufacturer: Hans Fischli.
White and clear plastic.

J21 Electric wall plugs (6).
1-6 1956. Switzerland.
* Designer: Max Bill.
Manufacturer: S. A. des Cableries et
Trefileries Cossonay.
Hard rubber: green, black, gray.

J24 Nail brush.
1954. U.S.A.
Designer: Earl S. Tupper.
Manufacturer: Tupper Corporation.
Translucent pink plastic.

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J25 Comb and brush set.
 1-2 1: 1954; 2: 1957. U.S.A.
 Designer: Earl S. Tupper.
 Manufacturer: Tupper Corporation.
 Comb; white plastic.
 Brush; blue and white plastic.

J28 Toothbrush container.
 ** c. 1954. U.S.A.
 Designer: Earl S. Tupper.
 Manufacturer: Tupper Corporation.
 Translucent flexible plastic.

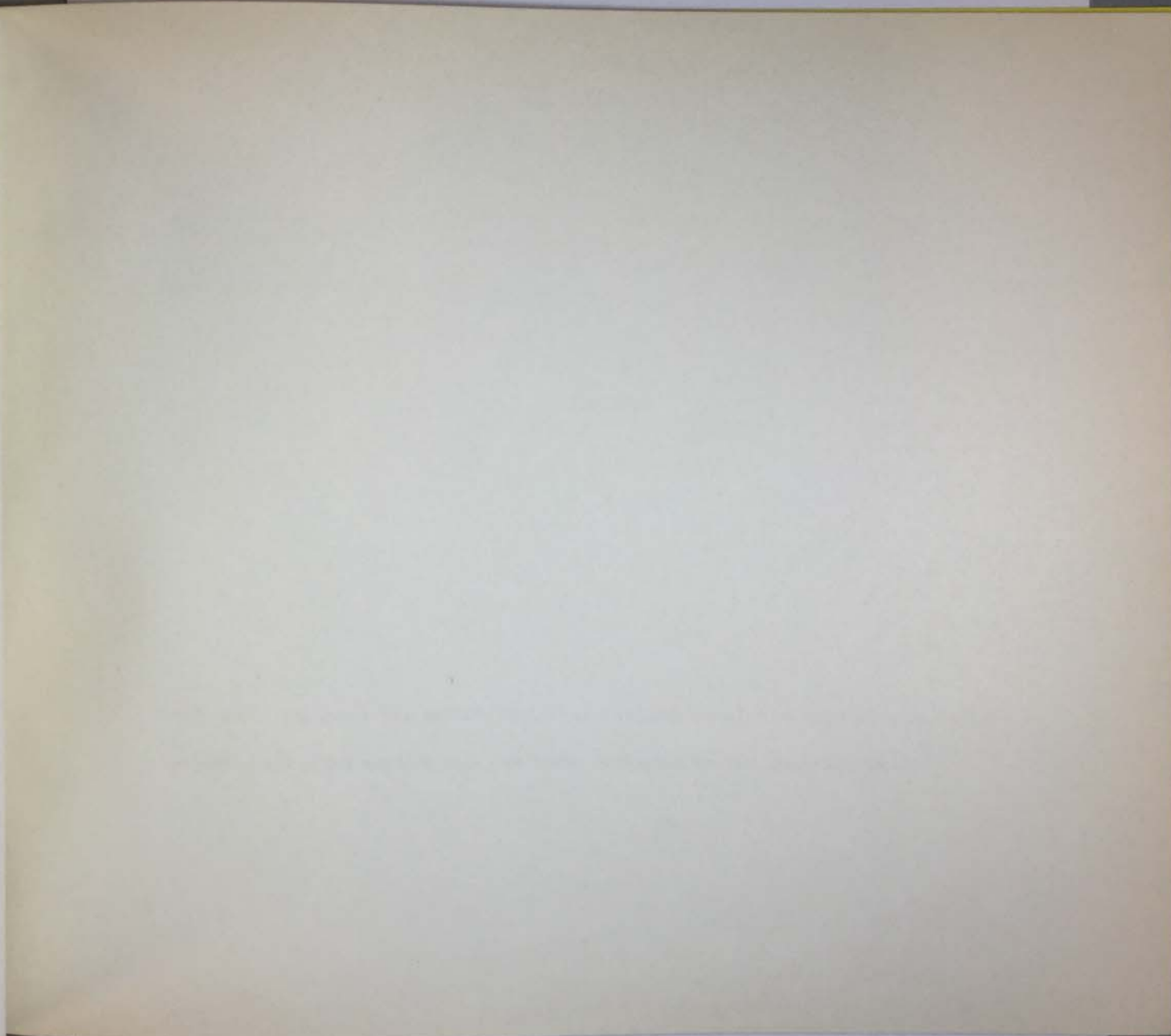
J26 Soap container with top for massaging.
 ** c. 1954. U.S.A.
 Designer: Earl S. Tupper.
 Manufacturer: Tupper Corporation.
 Translucent flexible plastic.

J27 Shampoo container
 with top for massaging scalp.
 ** c. 1954. U.S.A.
 Designer: Earl S. Tupper.
 Manufacturer: Tupper Corporation.
 Translucent flexible plastic.

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h top for massaging.
upper.
per Corporation.
plastic.
127 Stamp
with top for massaging
c. 1954. U.S.A.
Designer: Earl S. Terry
Manufacturer: Tupper Corporation
Translucent flexible plastic.



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