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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.4

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

Architecture and Design Acquisitions - 1960

Mies van der Rohe - project for a huge Convention Hall in Chicago

Important gifts to the Museum's architecture collection are the model and a large montage for a huge Convention Hall in Chicago, designed by Ludwig Mies van der Rohe in 1954. This unexecuted project equals in importance Mies' earlier studies for glass skyscrapers and freely planned interior spaces.

The model shows a building 750 feet square, its roof completely supported by columns along its perimeter. The roof is a steel truss of laterally braced coffers, 30 feet square and 30 feet deep. The building's exterior wall, itself a truss, is divided into triangular panels of contrasting colors. The roof spans a distance somewhat greater than that between Fifth Avenue and Seventh Avenue in New York, and the vast area beneath it, uninterrupted by columns, is equipped for mass meetings. The Convention Hall demonstrates perhaps even more dramatically than any of the architect's buildings executed in America, Mies van der Rohe's development of form from structure alone.

Accompanying the model is a montage showing a view of the interior as it would appear in use. The montage is composed of color pages from LIFE magazine showing the 1952 Republican Convention; black and white photo enlargements from a model, showing the roof truss; pieces of marbleized paper and a cloth American flag.

Both the model and the montage are the gifts of the architect and were executed by graduate students of the Illinois Institute of Technology under his direction.

Recent trends and a great Tiffany collection

The gift of almost 150 glass and other objects designed by Louis Comfort Tiffany, makes the Museum's Tiffany holdings one of the major museum collections of its kind in the world.

The newly acquired collection is the gift of Joseph H. Heil given in memory of his father Joseph S. Heil.

Outstanding among this group are about twenty vases shaped like fantastic flowers, many of them indicative of the concepts and style of Art Nouveau, the movement which prepared the way for the art of the 20th century. Other pieces show Tiffany's free

more...

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and personal interpretation of Japanese forms and techniques.

Metal objects include bronze candelsticks and a floor lamp in the shape of a lily pad sprouting twelve blossoms in gold irridescent glass on long slender stalks. A four panel window consists of seascapes in three-dimensional layers of multicolored glass.

Other objects in the exhibition represent currently significant trends of design here and abroad. Among these a cocktail shaker, an ashtray and two forks by the Austrian designer Carl Aubock directly continue the Bauhaus tradition of simple geometric design. The highest standards of current European industrial design are represented by three appliances made by Max Braun, Germany. These are a photo flash attachment, a juice press and a portable heater in each of which complex mechanical parts are housed in compact, clearly related shapes.

Three important additions made to the Design Collections' group of chairs are a large square armchair designed by Le Corbusier in 1927, a sofa that can be transformed into a bed, designed by the Finnish architect Alvar Aalto in 1930 (both given by Mrs. Phyllis B. Lambert) and Charles Eames' large lounge chair and ottoman of 1957, given by the Herman Miller Furniture Company. This is one of the very few modern designs intended specifically to give maximum comfort for people of all sizes and shapes.

A group of European desk accessories, vases, ashtrays, etc. is the gift of the Chase Manhattan Bank in appreciation for advice given by the Department of Architecture and Design of sources for such objects used in the furnishing of their new building.

This section of the Recent Acquisitions exhibition was selected by the Department of Architecture and Design of which Arthur Drexler is Director. Greta Daniel is Associate Curator with particular responsibility for the design collection.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 146c
December 21, 1960

TWENTY POSTERS FROM SEVEN COUNTRIES ADDED TO COLLECTION

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Perhaps the most remarkable poster in the group is that by Karl Gerstner of Switzerland for the Swiss Socialist Party. In this design the familiar image of a pointing hand, greatly enlarged and foreshortened, together with a staring face, is used in soft focus photography so that the image emerges clearly only when the poster is seen from a great distance. In soft greys and whites faded into a brilliant red background, the technical innovations of this poster contribute to its extraordinary effectiveness. An entertaining use of the printed word is seen in Martin Crampton's design for wallpaper. Printed in red and green on a pale yellow background are the words PING PONG. Using small type and erratic spacing, the artist has paralleled the associations the words produce with purely typographic means.

Mildred Constantine, Associate Curator of Graphic Design in the Department of Architecture and Design, selected the posters for the exhibition.

For additional information and photographs please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 146

RECENT ACQUISITIONS: ARCHITECTURE AND DESIGN COLLECTION
December 21, 1960 - February 12, 1961

DESIGN:

ARM CHAIR. 1927. Chrome-plated tubular steel frame; leather and down seat and back and side cushions.
Designer: LeCorbusier (Charles-Edouard Jeanneret), French, born Switzerland, 1888.
In collaboration with Pierre Jeanneret and Charlotte Perriand.
Mfr: Heidi Weber, Switzerland.
Gift of Phyllis B. Lambert.

SOFA-BED. 1930. Chrome-plated tubular steel frame; handwoven white wool.
Designer: Alvar Aalto, Finnish, born 1898.
Mfr: Wohnbedarf, A. G., Switzerland.
Phyllis B. Lambert Fund.

LOUNGE CHAIR and OTTOMAN. c. 1957. Molded plywood shells of rosewood; aluminum swivel bases; leather and down seat and back cushions.
Designer: Charles Eames, American, born 1907.
Mfr: The Herman Miller Furniture Co., U. S. A.
Gift of the manufacturer.

TAPESTRY. 1959. Wool, handwoven.
Designer-craftsman: Sheila Hicks, American.
Philip C. Johnson Fund.

TWO SAUCERS. 1914. White porcelain painted with designs after Suprematist compositions by Kasimir Malevich, Russian, born 1878. Porcelain from the former Imperial Porcelain Factory, Russia.
Anonymous gift and Extended Loan.

BOWL. 1938. Basse-taille enamel on copper.
Designer-craftsman: Hortense B. Isenberg, American.
Purchase.

BOWL. 1953. Handformed Majolica, glazed.
Designer-craftsman: Fausto Melotti, Italian.
Phyllis B. Lambert Fund.

CIGARETTE CONTAINER. Cherry bark-covered wood.
Contemporary Japanese craft from Craft Center, Kamakura, Japan.
Gift of Bonniers, Inc., New York.

VASE. c. 1958. Handthrown pottery.
Designer-craftsman: Hans Coper, English.
Philip C. Johnson Fund.

VASE. 1960. Translucent crystal.
Designer: Ward Bennett, American.
Mfr: Salviati & Co., Italy.
Gift of Chase Manhattan Bank, New York.

VASE. 1960. Polished crystal.
Designer: Ward Bennett, American.
Mfr: Salviati & Co., Italy.
Gift of Chase Manhattan Bank, New York.

PAPER WEIGHT. 1955. Polished lens glass; nickel.
Designer: Robert Dumas, French (adapted by Ward Bennett, American. 1960).
Mfr: Hermès, France.
Gift of Chase Manhattan Bank, New York.

PAPER WEIGHT. 1959. Smoke-colored plastic; iron ball.
Designer: Enzo Mari, Italian.
Mfr: Danese, Italy.
Gift of Chase Manhattan Bank, New York.

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PAPER WEIGHT. 1959. Clear and opaque plastic.
Designer: Enzo Mari, Italian.
Mfr: Danese, Italy.
Gift of Chase Manhattan Bank, New York.

WATCH FACE (patented design). 1947. Applied to conventional wrist watch.
Designer: Nathan George Horwitt, American.
Gift of the designer.
Numerals eliminated. Single dot indicates position of number 12.

STEM GLASSES. 1955-58. Hand-blown crystal.
Designer: Claus Joseph Riedel, Austrian.
Mfr: Tiroler Glashütte-C. J. Riedel K. G., Austria.
Philip C. Johnson Fund.

COCKTAIL GLASS. 1957. Crystal.
Designer: Timo Sarpaneva, Finnish.
Mfr: Karhula-Tittala, Finland.
Phyllis B. Lambert Fund.

COVERED SERVING DISH. 1957. Stainless steel, palisander wood.
Designer: Magnus Stephensen, Danish.
Mfr: Georg Jensen Ltd., Denmark.
Phyllis B. Lambert Fund.

WINE BOTTLE STAND. Silver-plated metal, raffia.
Manufactured in Germany.
Gift of Mark Cross Co., New York.

BOTTLE OPENER FOR CHAMPAGNE. Stainless steel.
Mfr: J. A. Henkels, Germany.
Phyllis B. Lambert Fund.

NUTCRACKER. 1959. Stainless steel.
Designer: Robert Welch, English
Mfr: J. & J. Wiggin Ltd., England.
Gift of the manufacturer.

COCKTAIL SHAKER. 1959. Chrome-plated metal.
Designer: Carl Auböck, Austria.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

STEAK FORK. 1959. Chrome-plated wire, rattan.
Designer: Carl Auböck, Austrian.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

SERVING FORK. 1959. Steel, wood.
Designer: Carl Auböck, Austrian
Mfr: Neuzenghammer Ambosswerk, Austria.
Gift of the designer.

ASHTRAY. 1958. Metal, finished in black and chrome-plated.
Designer: Carl Auböck, Austrian.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

ASHTRAY. 1960. Cast aluminum.
Designer: Robert J. Gargiule, American.
Mfr: San Castings Corp., U. S. A.
Gift of Bonniers, Inc., New York.

ASHTRAY. Porcelain.
Mfr: Wärtsilä-koncernen AB, Finland.
Gift of Chase Manhattan Bank, New York.

CIGARETTE BOX. 1960. Wood, leather.
Designer: Javier Carvajal, Spanish.
Mfr: Loewe S. A., Spain.
Gift of Mark Cross Co., New York.

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MEMO PAD CONTAINER. 1958. Polished aluminum.
Designer: Skidmore, Owings & Merrill, architects, American, in collaboration with the manufacturer.
Mfr: Smith Metal Arts, U.S.A.
Gift of Mark Cross Co., New York.

SALT SHAKERS. Plastic.
Designer: Kristian Vedel, Danish.
Mfr: Torben Ørskov & Co., Denmark.
Gift of Chase Manhattan Bank, New York.

BARBECUE KNIFE. 1956. Steel blade; plastic.
Designer: Jerry Moberg, American.
Mfr: Robeson Cutlery Co., Inc. U. S. A.
Gift of the manufacturer.

HAM FORK. Stainless steel; wood.
Mfr: Jernbolaget, Sweden.
Phyllis B. Lambert Fund.

MEAT CHOPPER. Stainless steel; wood.
Mfr: Jernbolaget, Sweden.
Phyllis B. Lambert Fund.

JUICE PRESS. 1958. Plastic housing.
Manufacturer: Max Braun, Germany.
Gift of the manufacturer.

SPACE HEATER. 1959. Plastic housing.
Designer: Dieter Rams, German, in collaboration with Braun Design Department.
Mfr: Max Braun, Germany.
Gift of the manufacturer.

PHOTO FLASH. 1959. Plastic housing.
Designer: Dieter Rams, German, in collaboration with Braun Design Department.
Mfr: Max Braun, Germany.
Gift of the manufacturer.

POCKET FLASHLIGHT (rechargeable). 1956. Plastic housing.
Designer and mfr: Allgemeine Elektrizitaetsgesellschaft (A.E.G.), Germany.
Gift of the manufacturer.

STAPLER. c.1954. Metal, chrome-plated and black enameled.
Designer and mfr: Romeo Maestri, Italy.
Gift of the manufacturer.

HOT WATER BOTTLE. c.1957. Rubber.
Designer and mfr: Baldioli Eustasio & Figli, Italy.
Gift of the manufacturer.

ACID CONTAINER. 1958. Molded plastic.
Designer: Roberto Menghi, Italian.
Mfr: Pirelli, Italy.
Gift of the manufacturer.

INDUSTRIAL STORAGE DRUM. 1949. Glass and aluminum.
Designer and mfr: Van Leer's Vatenfabrieken, N.V., Holland.
Gift of the manufacturer.

10" CLAMP FOR FACTORY USES. 1955. Steel.

Mfr: The Custanite Corp., U.S.A.
Gift of the manufacturer.

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ARCHITECTURE:

HANS POELZIG. German. 1869-1936.

STUDY FOR THE INTERIOR OF A CONCERT HALL. 1918.
Colored pencil.

Gift of Henry G. Proskauer, New York.

LUDWIG MIES VAN DER ROHE. American, born Germany 1886.

MODEL. PROJECT FOR A CONVENTION HALL. Chicago. 1954.

Gift of the architect.

PROJECT FOR A CONVENTION HALL. Chicago. 1954. INTERIOR.

Montage made of marbleized paper; cloth flag; photograph of model of roof truss system; clippings from LIFE magazine showing 1952 Republican Convention.

Gift of the architect.

The model and montage were executed by graduate students of the Illinois Institute of Technology under the direction of the architect.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 146
For Release:
Wednesday,
December 21, 1960

Press Preview:
Tuesday,
December 20, 1960
11 a.m. - 4 p.m.

VALUABLE AND COMPREHENSIVE ACQUISITION SHOW
ON VIEW AT THE MUSEUM OF MODERN ART

The most valuable additions to The Museum of Modern Art Collections acquired in any year since 1931 will be on view in a special exhibition from December 21 through February 12, 1961. As all curatorial departments are represented, including Painting and Sculpture, Prints and Drawings, Architecture and Design, Photography, and Film, this is also the most comprehensive exhibition of recent acquisitions ever held by the Museum.

In addition to serving as the Museum's annual acquisition report to its public, this year's exhibition also demonstrates the scope and scale of the Museum's riches which, because of lack of gallery and storage space, cannot be seen until the current building and endowment fund drive is completed.

A separate gallery is devoted to the most important gift received by the Museum, five superb paintings by great masters of modern art, Cézanne, Degas, Seurat, Toulouse-Lautrec and Picasso, donated by the late Mrs. David M. Levy, Vice President of the Museum.

A panoramic 20-foot mural by Claude Monet never before shown anywhere is installed in a special gallery opposite the three-panel 42-foot mural shown last year. All four were purchased with the Mrs. Simon Guggenheim Fund.

Other "old masters" of modern art include paintings by Pissarro, Vuillard, Sickert, Klee and Balla, and sculptures by Bourdelle, Rosso, Matisse and Duchamp-Villon.

Contemporary painting and sculpture includes realist and expressionist figure paintings from the United States, Africa and Australia; geometrical abstract art, both American and foreign; and international abstract expressionism including capital works by members of "The New York School."

The gallery of newly acquired drawings and watercolors presents 12 works from the John S. Newberry Collection, including 5 drawings by Picasso. Burchfield's most famous early watercolor and a great drawing by Miró are among the gifts of other donors.

The print section includes one of the rarest and most famous 19th century lithographs, The Shriek, by Edvard Munch, as well as other lithographs, woodcuts

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Acquisitions to the architecture and design collections comprise the magnificent Joseph H. Heil Collection of almost 150 works by Louis Comfort Tiffany, internationally the most famous American craftsman; the model and large montage for a colossal Convention Hall in Chicago by Mies van der Rohe; furniture by Le Corbusier, Aalto and Eames, and a group demonstrating contemporary industrial design and craftmanship Twenty posters from 7 countries added to the poster collection are also shown.

The photography acquisitions are represented by 60 prints by photographers from 9 countries, ranging in age from Man Ray (b. 1890) to the 22-year old Key L. Nelson. An eight-foot paneled composition by Lennart Olson of Sweden is also shown.

Acquisitions to the Museum's Film Library are represented by a group of stills from 14 films acquired in 1959-60. These include 3 famous films of the past by Herbert G. Ponting (England), Eisenstein and Alexandrov (U.S.S.R.), and Jean Benoit-Levy (France); and the Museum's first important group of films from the 1950s, including Italian, Swedish, Japanese and American works.

In pointing out the Museum's desparate need for space, Alfred H. Barr, Jr., Director of Museum Collections, cites the Monet gallery as an example. "This beautiful gallery of the Water Lilies, unique outside of Paris, will be dismantled when the current exhibition closes and only one of the four great panels can be kept on view. The others will return to storage outside the Museum where they will not be visible even to students.

"Very few of the 250 other paintings and sculptures, prints and drawings, design objects and photographs in the exhibition can be shown in the already crowded galleries on the second floor where selections from the collections are permanently on view The rest will be sent to storerooms which range from the uninviting to the inaccessible.

"Until we are able to build a new wing providing additional exhibition and accessible storage space, the great majority of works in our collections will have to remain 'invisible.'"

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EXHIBITION RECORD

Title: RECENT ACQUISITIONS: ARCHITECTURE AND DESIGN COLLECTION

Dates: December 21, 1960 - February 12, 1961

Space: 3rd Floor

Director: Arthur Drexler

Consultants: Mildred Constantine
Greta Daniel

Assistant: Wilder Green

Check List of Enclosures:

Layout and panel sketches — plan of section used for the Design Collection; details of the vitrine for the Joseph H. Heil Collection of Tiffany glass, and a set of photos keyed to the check list.

* Installation Photographs

* List of Exhibits

Captions (text, type, printer, dimensions) — Captions for the Design Col., Poster Col., Heil Col., and the Mies Model. These were printed on the electric typwriter

Installation Notes:

Carpentry

Mounting (board, edges, grommets)

Painting (color samples) — Walls were white, Pedestals-white, and the ceiling black.

Lighting — spots and Museum troffers used, except in the Heil vitrine in which fluoresents were used plus a couple spots. See vitrine detail sheet

Curtains — none

Art Work (title panel) — none

Publicity (releases, announcements, notices) — inclosed

Costs

Circulation Record

* Duplicate for Installation Folder

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No. 146c
December 21, 1960

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Mildred Constantine, Associate Curator of Graphic Design in the Department of Architecture and Design, selected the posters for the exhibition.

For additional information and photographs please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

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15 November, 1961

Mr. Tore Wennberg
Divisional Merchandise Manager
Ab Nordiska Kompaniet
Hamngatan 18-20
Stockholm,
SWEDEN

Dear Mr. Wennberg:

Mr. Green has asked me to take over his correspondence with you regarding the Swedish glass he selected during his visit last Summer and which you so kindly forwarded to us on approval.

This is to let you know that we have taken over the entire shipment. The larger part will go into the Museum's Design Collection; Mr. Green will keep a few pieces for himself. Would you kindly arrange for a bill to be sent to the Museum for the entire shipment including costs of freight, insurance, etc., less the discounts indicated on Mr. Green's statement. Please mark this bill to my attention, so that we can take care of it immediately.

Mr. Green has asked me to thank you for all the trouble you have taken on his behalf.

For the Museum's records I would very much like to know whether the designer of the maple wood bowl, Co Derr, is a man or a woman, and also the approximate date the bowl was made. I believe I have sufficient information to record all other objects properly.

Sincerely yours,

Greta Daniel
Associate Curator
Department of Architecture and Design

GD:kb

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250
86
195
110
671.—

NK.
Ph. Johns. part.

All freight + customs to Ph. J. ~~Wilder will make small contribution~~.
In exchange for Danese objects (£. 10000)

3000
2000
5000
10.000

ARTHOLAGET NORDISKA KOMPANIET 1500

Mr. Wilder Green
Assistant Director
Museum of Modern Art
11 West 53 Street
NEW YORK 19, N.Y.

Sven Palmqvist	Sw Crs	250:-	48.25
Sven Palmqvist	" "	30:-	6.-
Nils Landberg	" "	86:-	16.62
Nils Landberg	" "	52:-	10.-
Nils Landberg	" "	26:-	5.-
Gunnar Cyrén	" "	195:-	37.60
Vicke Lindstrand	" "	57:-	11.-
	" "	45:-	8.70
Co Derr	" "	110:-	21.25
	Sw Crs	851:-	
Less 10%	" "	85:10	
	" "	765:90	
Less 4%	" "	30:65	
Total	Sw Crs	735:25	

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AB NORDISKA KOMPANIET - Stockholm

ARTIEBOLAGET NORDISKA KOMPANIET 1500

Mr. Wilder Green
Assistant Director
Museum of Modern Art
11 West 53 Street
NEW YORK 19, N.Y.

1 Bowl	Orrefors, Expo PU 184-60, blue, diameter: 35 cm, height: 18 cm	Sven Palmqvist	Sw Crs	250:-
1 Vase	Orrefors, Expo PU 24-55, milk-white, height: 17 cm	Sven Palmqvist	" "	30:-
1 Vase	Orrefors, Expo NU 316-57, milk-white "Tulip", height: 34 cm	Nils Landberg	" "	86:-
1 Bowl	Orrefors, Expo NU 637-61, blue-brown colour tone, diameter: 13 cm	Nils Landberg	" "	52:-
1 Bowl	Orrefors, NU 3538/10-140 mm, grey-green underlay	Nils Landberg	" "	26:-
1 Vase	Orrefors, Expo BW 41-61, clear glass with three dark spots, diameter: 14 cm, height: 17 cm	Gunnar Cyrén	" "	195:-
1 Ball	Kosta, diameter: 10 cm, clear glass	Vicke Lindstrand	" "	57:-
1 Vase	Pukeberg, clear glass with flaws, diameter: 25½ cm, height: 53 cm		" "	45:-
1 Bowl	maple wood, height: 10 cm, diameter: 18 cm	Co Derr	" "	110:-

	Sw Crs	851:-
Less 10%	" "	85:10
	" "	765:90
Less 4%	" "	30:65
Total	Sw Crs	735:25

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AB NORDISKA KOMPANIET

HAMNGATAN 20 STOCKHOLM 7, SWEDEN

Telegrams: Komp... Bank: Stockholms Enskilda Bank AB

Mr Wilder Green, Assistant Dir.
Museum of Modern Art
11 West 53rd Street
NEW YORK 19 New York
USA

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for Customs purposes
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Please quote
Date of invoice: 26th Sep 1961
Invoice No.

Terms: ON APPROVAL

Marks & Nos

NK 278
GREEN
NEW YORK

Dispatched for your account per m/s Tidaholm from Stockholm on 26th Sep:

1 case - gross weight 77 kos
net weight 40 kos
measurement 0,440 cbm

1	Bowl OF Expo Du 184-60	250 -
1	Vase " " P 124-55	30 -
1	" " " Nu 316-57	86 -
1	Bowl " " Nu 637-61	52 -
1	" " Nu 3538-110	26 -
1	Vase " Expo BW 41-61	195 -
1	Ebn Ball, Kosta	57 -
1	Vase Pukeberg	45 -
1	Bowl Co DERR	110 -
		851 -
	less 4% tax	34 04
		816 96
	= US$	158 33

Goods made in Sweden

Certified correct and true
AKTIEBOLAGET
NORDISKA KOMPANIET

THE SWEDISH WHOLESALE VALUE OF THESE GOODS IS 30% LESS

1/1 10%

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DESIGN

The Museum has been the beneficiary of a large and generous gift of a collection of glass and objects by Louis Comfort Tiffany, covering every aspect of his craft. The collection is the gift of Mr. Joseph H. Heil of New York, given in memory of his father, Mr. Joseph S. Heil. The donor has brought together, with knowledge and taste, almost 150 pieces characteristic of America's greatest and most original contributor to Art Nouveau, the movement which prepared the way for the art of the twentieth century. Mr. Heil's gift, together with the Museum's previously acquired Tiffany objects, makes the Museum's Tiffany collection one of the major museum collections of its kind.

Outstanding among the Joseph H. Heil group are about twenty vases shaped like fantastic flowers, many of them indicative of the concepts and style of Art Nouveau. Tiffany's artistic genius and remarkable craftsmanship utilized iridescent color and the fluidity of glass to suggest the growth and movement of plants. The color effects resulted from the study of iridescence caused by chemical changes in glass objects found in Roman and Persian excavations. Some of the vases in the collection are so similar to such ancient eroded pieces that they are not immediately recognizable as works by Tiffany.

Other pieces in the collection show Tiffany's free and personal interpretation of art forms from Japan and the Far East. Another group of vases shows formal flower arrangements encased in thick layers of clear glass, while others have been painted over the inside decoration with crusty layers of pigment for texture effects.

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Outstanding among the metal objects are bronze candlesticks in many shapes, a table lamp, and a floor lamp in the shape of a lily pad sprouting twelve blossoms in gold iridescent glass on long slender stalks. A four-panel window, once owned by Booth Tarkington, consists of seascapes in three-dimensional layers of multicolored glass. Presently included in the Museum's Art Nouveau exhibition traveling in the U.S. are a silver and enamel hand-mirror and a bronze candlestick.

Objects in the exhibition, representing more recent design work both here and abroad, illustrate some currently significant trends of design at this time. Most conspicuously, they show a refinement of the Bauhaus vocabulary of shapes and finishes established in the 1930's. Among these examples are a cocktailshaker, an ashtray, and two forks by the Austrian designer Carl Aubock, whose work directly continues the Bauhaus tradition of simple geometric design.

In direct contrast to these objects is the irregular, seemingly accidental shape of a hand-formed majolika bowl by the Italian Fausto Melotti while Hans Coper, one of England's younger generation of potters, takes his inspiration for a vase from the bold and strong forms of the machine. On the other hand, the shape of the utilitarian clamping device made by the Custanite Company in Brooklyn, for use in factories, is the result of mechanicalrequirements interpreted in terms of pure design, with certain ~~forms~~ bold forms also found in abstract art.

The highest standards of European industrial design are represented by three appliances made by Max Braun, Germany. These are a photo flash attachment, a juice press, and a space heater, in each of which complex mechanical parts are housed in compact, clearly related shapes.

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In direct contrast to these objects is the irregular, seemingly accidental shape of a hand-formed majolika bowl by the Italian Fausto Melotti while Hans Coper, one of England's younger generation of potters, takes his inspiration for a vase from the bold and strong forms of the machine. On the other hand, a strictly utilitarian object like the clamping device for factory use by the Custanite Company of Brooklyn takes its cue from the equally bold and strong forms found in abstract art.

The highest standards of European industrial design are represented by three appliances made by Max Braun, Germany. These are a photo flash attachment, a juice press, and a space heater, in each of which complex mechanical parts are housed in compact, clearly related shapes.

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Three important additions have been made to the Design Collection's group of chairs. A large, square armchair by LeCorbusier, designed in 1927, is made of chrome-plated tubular steel and down-filled rectangular leather cushions. The chair is part of a famous group designed in the 1920's by LeCorbusier expressly for the interiors of his buildings, which they resemble in their massive, rectangular proportions.

A sofa that can be transformed into a bed, designed by the Finnish architect, Alvar Aalto, in 1930, illustrates that period's preoccupation with mechanical detail, smoothly glittering surfaces, and large solid shapes.

Both additions to the collection have been made possible by the generosity of Mrs. Phyllis B. Lambert.

In contrast to the above two designs is Charles Eames' much less formal concept of comfort in his large lounge chair and ottoman of 1957, a gift of the Herman Miller Furniture Company. Utilizing more recent manufacturing techniques of molding wood together with buttoned leather stuffed with down, this chair is one of the very few modern designs intended specifically to give maximum comfort for people of all sizes and shapes.

Additions to the Museum Design Collection have been made possible by gifts from designers, manufacturers, retail stores. A few private sponsors have generously donated funds from which to make purchases here and abroad. A group of desk accessories, vases, ashtrays, etc., is the gift of the Chase Manhattan Bank, in appreciation for advice given by the Department of Architecture and Design of sources for such objects used in the furnishing of their new building.

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On the other hand, the shape of the utilitarian clamping device made by the Custanite Company in Brooklyn, for use in factories, is the result of mechanicalrequirements interpreted in terms of pure design, with certain ~~forms~~ bold forms also found in abstract art.

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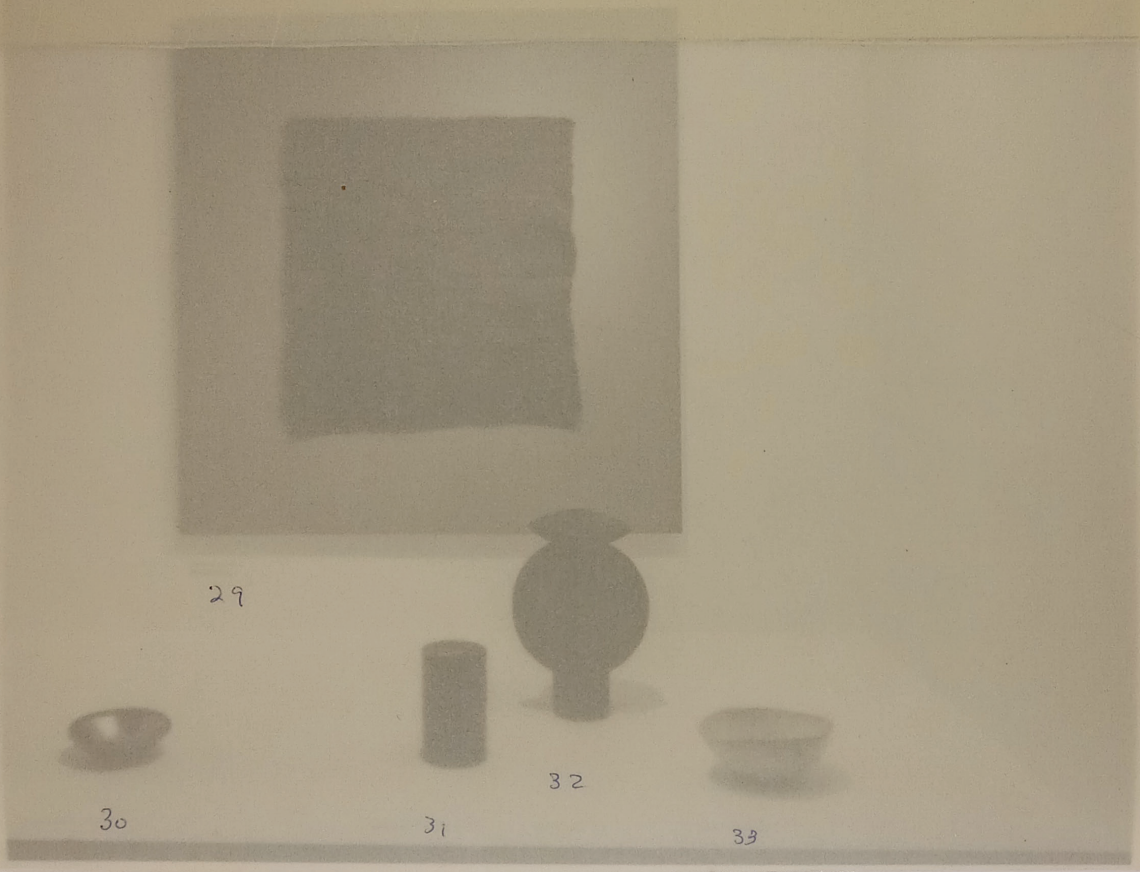

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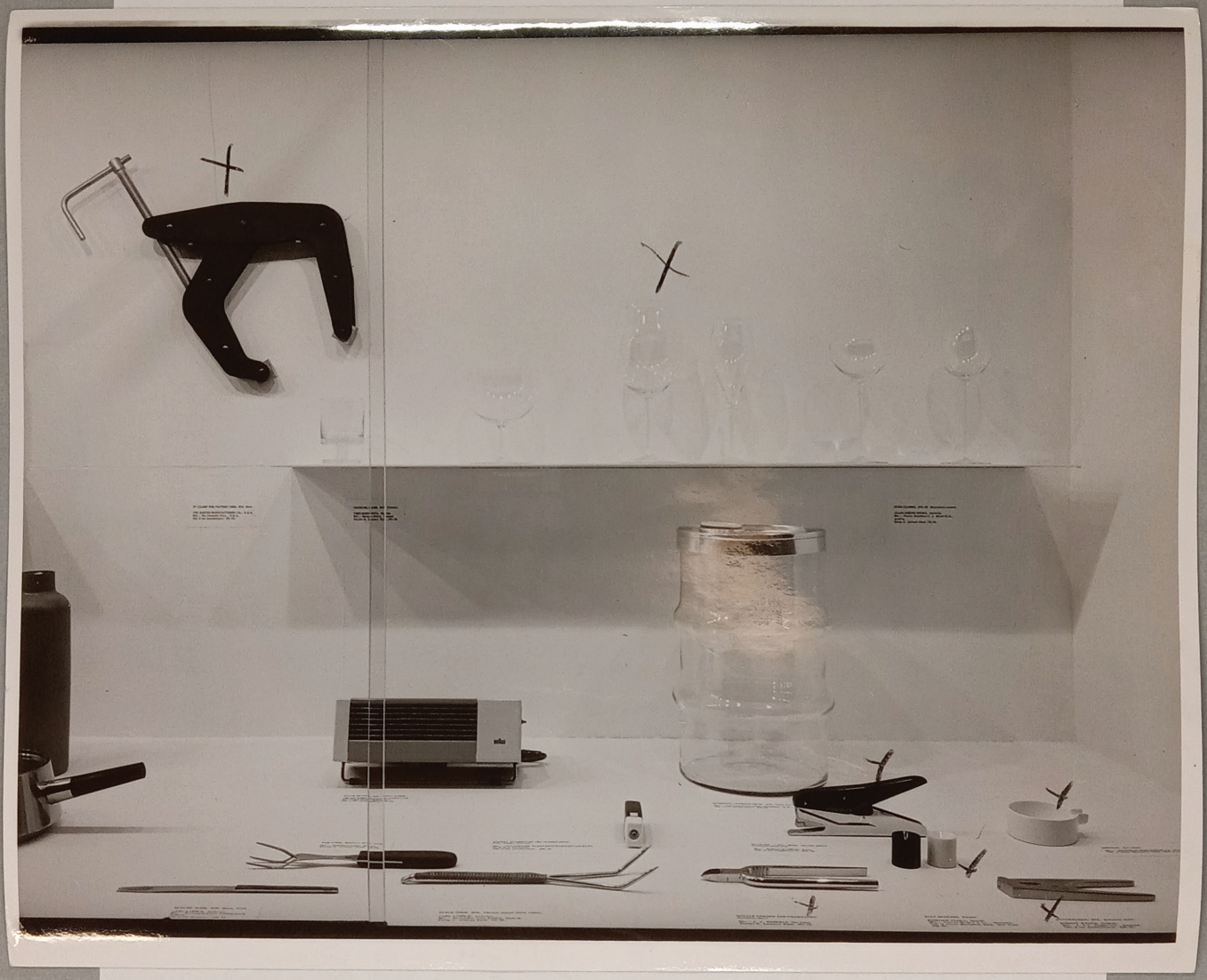

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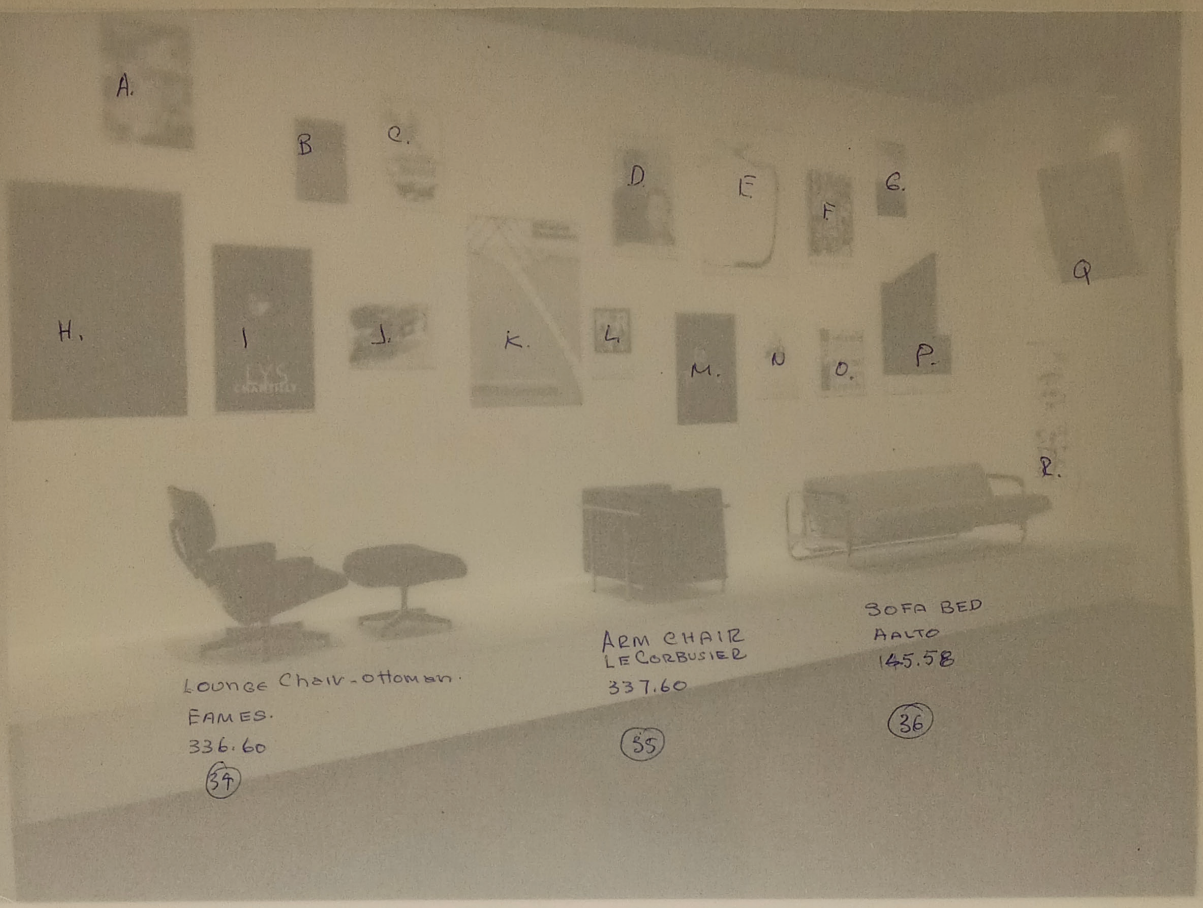

Lounge Chair-ottoman.
EAMES.
336.60
(34)

ARM CHAIR
LE CORBUSIER
337.60
(35)

SOFA BED
AALTO
145.58
(36)

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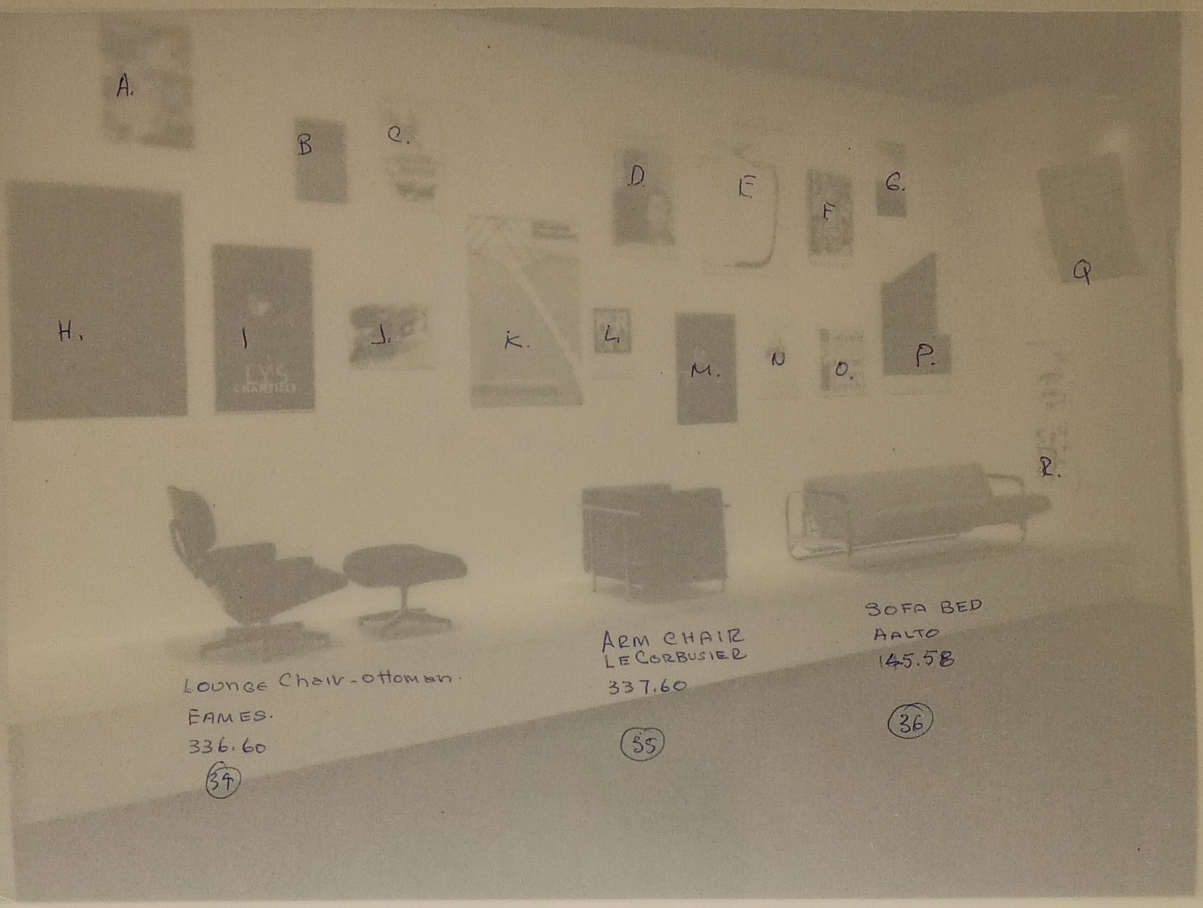

Lounge Chair-ottoman.
EAMES.
336.60
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ARM CHAIR
LE CORBUSIER
337.60
(35)

SOFA BED
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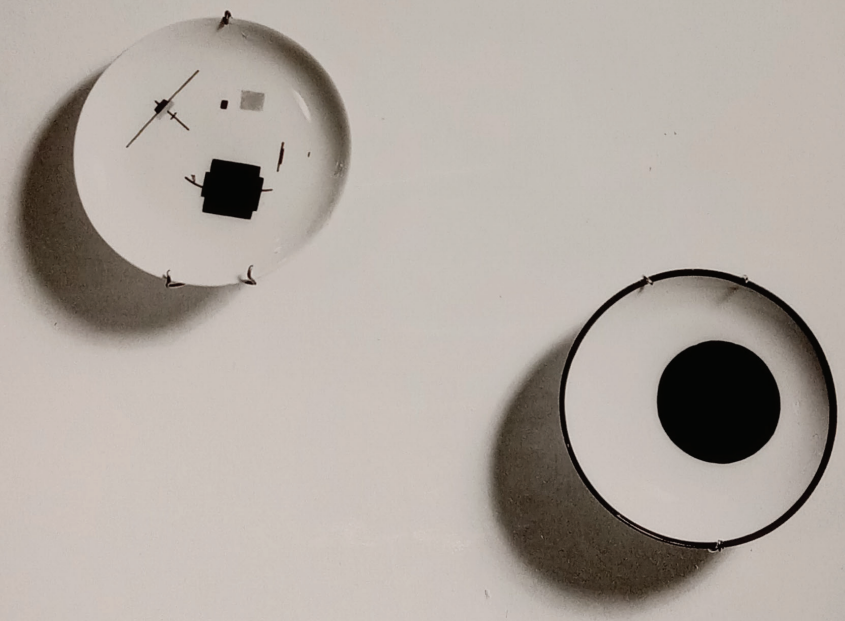
WORKSHOP, KASIMIR MALEVICH. Russian, born 1878.

TWO SAUCERS. White porcelain, decorated in 1923 by Leningrad porcelain painters who were trained by Malevich, the founder of the Suprematist movement in Moscow in 1915 and professor of design at the Soviet State Porcelain Works in Petersburg (now Leningrad) in 1921.

The plates originated in the former Russian Imperial Porcelain Works. They are stamped on the back with the factory's monogram--the crown and initials of Nicolas II--and the dates 1913 and 1914. The old markings were augmented by the Soviet symbol--a hammer and sickle, the date of 1923, the word Suprematism, and Malevich's own mark--a black square.

The design with the black circle is based directly on a drawing by Malevich in the Museum Collections. Among the paintings in this exhibition is a canvas of 1917 by another pupil of Malevich, Lyubov Popova.

Anonymous gift 698.59 and Extended Loan.



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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK, N.Y. 10019
DEPARTMENT OF ARCHITECTURE AND DESIGN

RECENT ACQUISITIONS EXHIBITION

Dec. 1960 - Feb. 1961

3291

7

#3291/7

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N.Y.

TITLE: WATCH FACE(patented design). 1947. Applied to conventional wrist watch. Numerals eliminated. Single dot indicates position of number 12.

ARTIST: Designer: Nathan George Horwitt, American.

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EXHIBITION:

RECENT ACQUISITIONS
Museum of Modern Art
Dec. 21, 1960 -- Feb. 12, 1961

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DEPARTMENT OF ARCHITECTURE
AND DESIGN

RECENT ACQUISITIONS EXHIBITION

Dec. 1960 - Feb. 1961

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RECENT ACQUISITIONS EXHIBITION

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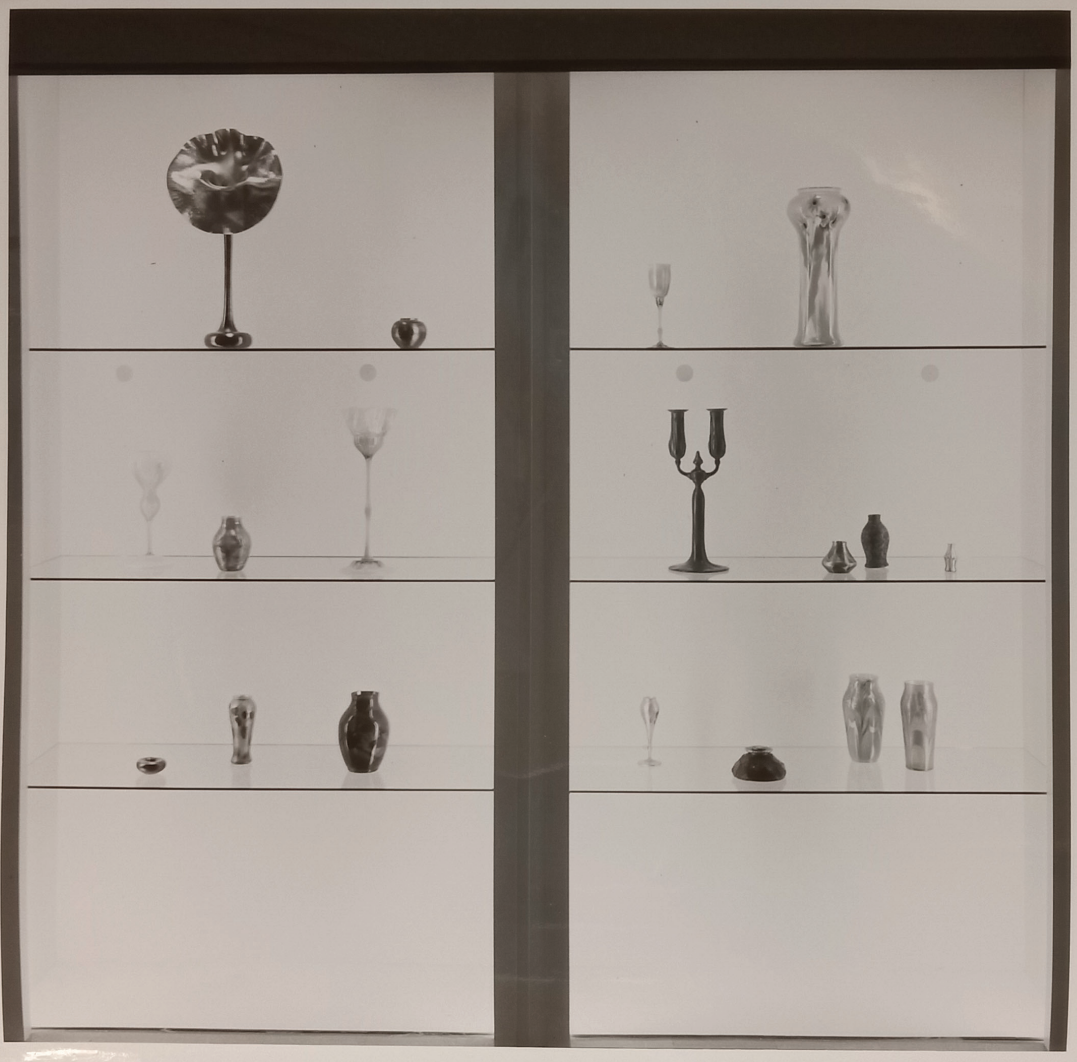

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DEPARTMENT OF ARCHITECTURE AND DESIGN

RECENT ACQUISITIONS EXHIBITION

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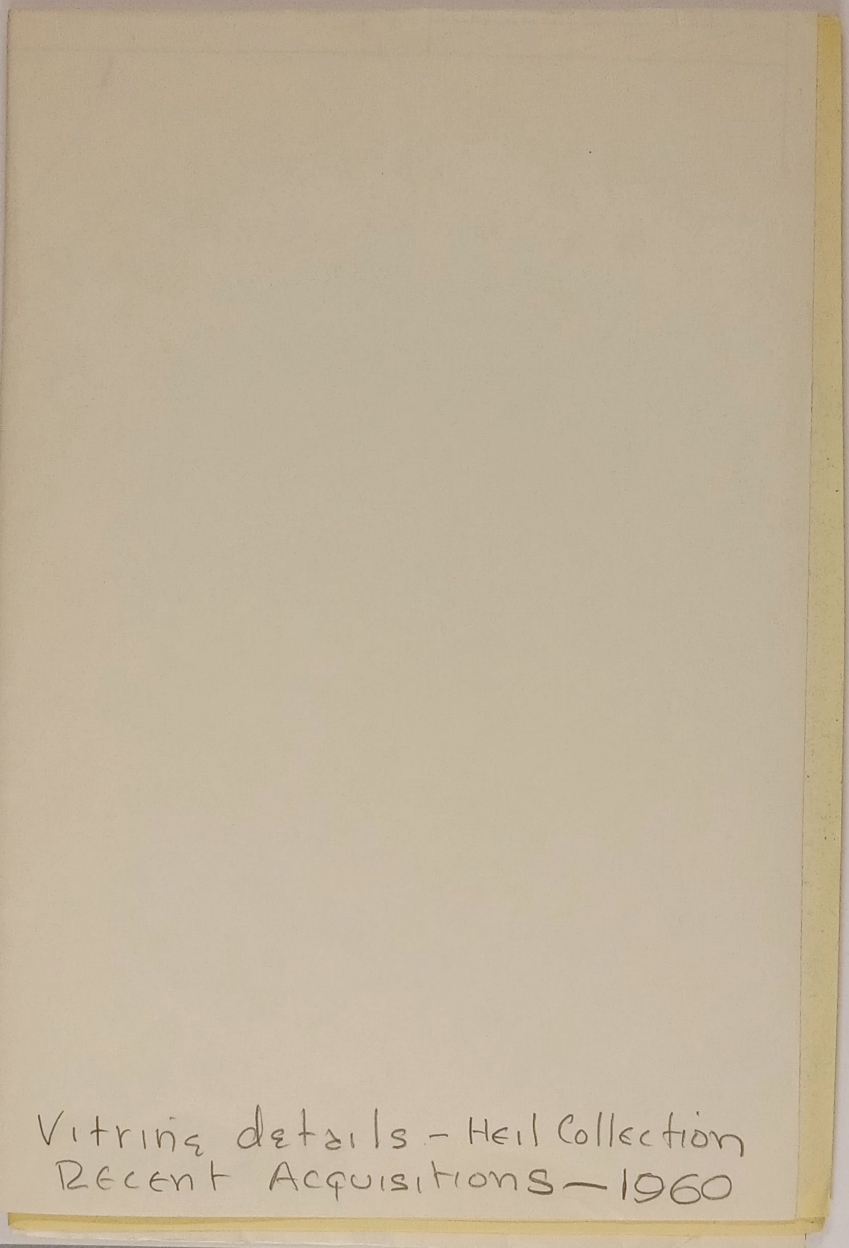

Vitrine details - Heil Collection
Recent Acquisitions—1960

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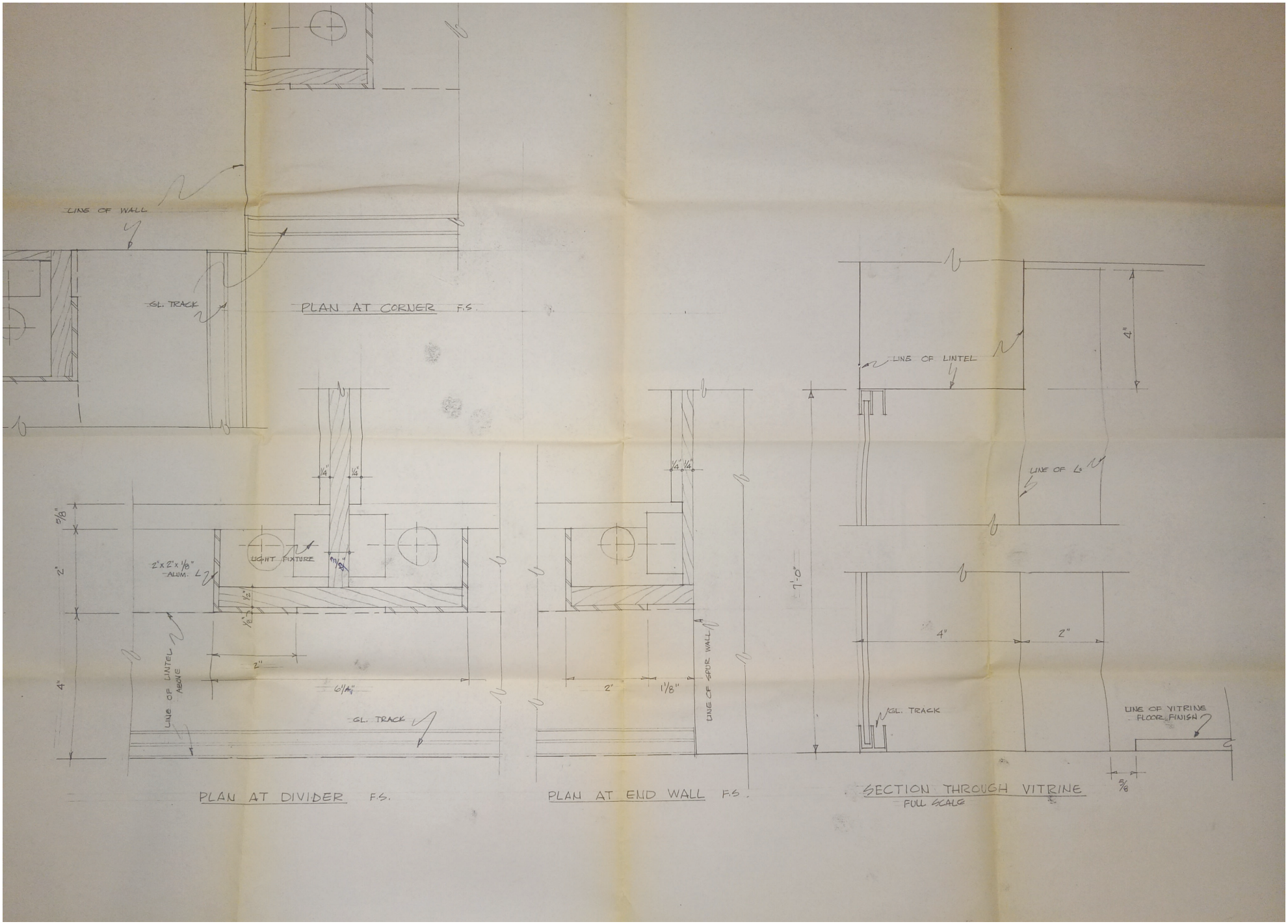

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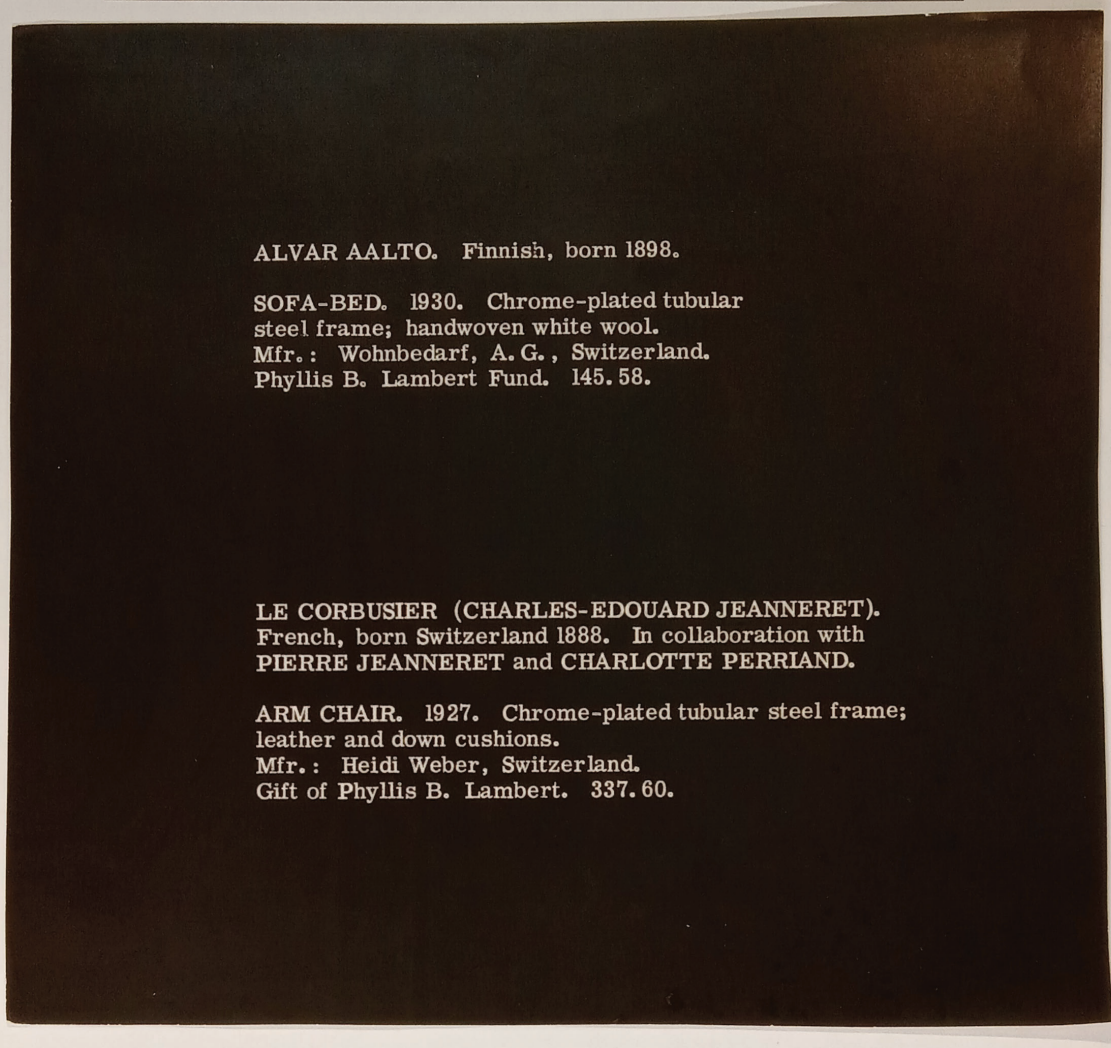

ALVAR AALTO. Finnish, born 1898.

SOFA-BED. 1930. Chrome-plated tubular steel frame; handwoven white wool.
Mfr.: Wohnbedarf, A. G., Switzerland.
Phyllis B. Lambert Fund. 145.58.

LE CORBUSIER (CHARLES-EDOUARD JEANNERET). French, born Switzerland 1888. In collaboration with PIERRE JEANNERET and CHARLOTTE PERRIAND.

ARM CHAIR. 1927. Chrome-plated tubular steel frame; leather and down cushions.
Mfr.: Heidi Weber, Switzerland.
Gift of Phyllis B. Lambert. 337.60.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 146
For Release:
Wednesday,
December 21, 1960

Press Preview:
Tuesday,
December 20, 1960
11 a.m. - 4 p.m.

VALUABLE AND COMPREHENSIVE ACQUISITION SHOW
ON VIEW AT THE MUSEUM OF MODERN ART

The most valuable additions to The Museum of Modern Art Collections acquired in any year since 1931 will be on view in a special exhibition from December 21 through February 12, 1961. As all curatorial departments are represented, including Painting and Sculpture, Prints and Drawings, Architecture and Design, Photography, and Film, this is also the most comprehensive exhibition of recent acquisitions ever held by the Museum.

In addition to serving as the Museum's annual acquisition report to its public, this year's exhibition also demonstrates the scope and scale of the Museum's riches which, because of lack of gallery and storage space, cannot be seen until the current building and endowment fund drive is completed.

A separate gallery is devoted to the most important gift received by the Museum, five superb paintings by great masters of modern art, Cézanne, Degas, Seurat, Toulouse-Lautrec and Picasso, donated by the late Mrs. David M. Levy, Vice President of the Museum.

A panoramic 20-foot mural by Claude Monet never before shown anywhere is installed in a special gallery opposite the three-panel 42-foot mural shown last year. All four were purchased with the Mrs. Simon Guggenheim Fund.

Other "old masters" of modern art include paintings by Pissarro, Vuillard, Sickert, Klee and Balla, and sculptures by Bourdelle, Rosso, Matisse and Duchamp-Villon.

Contemporary painting and sculpture includes realist and expressionist figure paintings from the United States, Africa and Australia; geometrical abstract art, both American and foreign; and international abstract expressionism including capital works by members of "The New York School."

The gallery of newly acquired drawings and watercolors presents 12 works from the John S. Newberry Collection, including 5 drawings by Picasso. Burchfield's most famous early watercolor and a great drawing by Miró are among the gifts of other donors.

The print section includes one of the rarest and most famous 19th century lithographs, The Shriek, by Edvard Munch, as well as other lithographs, woodcuts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Acquisitions to the architecture and design collections comprise the magnificent Joseph H. Heil Collection of almost 150 works by Louis Comfort Tiffany, internationally the most famous American craftsman; the model and large montage for a colossal Convention Hall in Chicago by Mies van der Rohe; furniture by Le Corbusier, Aalto and Eames, and a group demonstrating contemporary industrial design and craftmanship Twenty posters from 7 countries added to the poster collection are also shown.

The photography acquisitions are represented by 60 prints by photographers from 9 countries, ranging in age from Man Ray (b. 1890) to the 22-year old Key L. Nelson. An eight-foot paneled composition by Lennart Olson of Sweden is also shown.

Acquisitions to the Museum's Film Library are represented by a group of stills from 14 films acquired in 1959-60. These include 3 famous films of the past by Herbert G. Ponting (England), Eisenstein and Alexandrov (U.S.S.R.), and Jean Benoit-Levy (France); and the Museum's first important group of films from the 1950s, including Italian, Swedish, Japanese and American works.

In pointing out the Museum's desparate need for space, Alfred H. Barr, Jr., Director of Museum Collections, cites the Monet gallery as an example. "This beautiful gallery of the Water Lilies, unique outside of Paris, will be dismantled when the current exhibition closes and only one of the four great panels can be kept on view. The others will return to storage outside the Museum where they will not be visible even to students.

"Very few of the 250 other paintings and sculptures, prints and drawings, design objects and photographs in the exhibition can be shown in the already crowded galleries on the second floor where selections from the collections are permanently on view. The rest will be sent to storerooms which range from the uninviting to the inaccessible.

"Until we are able to build a new wing providing additional exhibition and accessible storage space, the great majority of works in our collections will have to remain 'invisible.'"

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No. 146

RECENT ACQUISITIONS: ARCHITECTURE AND DESIGN COLLECTION
December 21, 1960 - February 12, 1961

DESIGN:

ARM CHAIR. 1927. Chrome-plated tubular steel frame; leather and down seat and back and side cushions.
Designer: LeCorbusier (Charles-Edouard Jeanneret), French, born Switzerland, 1888
In collaboration with Pierre Jeanneret and Charlotte Perriand.
Mfr: Heidi Weber, Switzerland.
Gift of Phyllis B. Lambert.

SOFA-BED. 1930. Chrome-plated tubular steel frame; handwoven white wool.
Designer: Alvar Aalto, Finnish, born 1898.
Mfr: Wohnbedarf, A. G., Switzerland.
Phyllis B. Lambert Fund.

LOUNGE CHAIR and OTTOMAN. c. 1957. Molded plywood shells of rosewood; aluminum swivel bases; leather and down seat and back cushions.
Designer: Charles Eames, American, born 1907.
Mfr: The Herman Miller Furniture Co., U. S. A.
Gift of the manufacturer.

TAPESTRY. 1959. Wool, handwoven.
Designer-craftsman: Sheila Hicks, American.
Philip C. Johnson Fund.

TWO SAUCERS. 1914. White porcelain painted with designs after Suprematist compositions by Kasimir Malevich, Russian, born 1878. Porcelain from the former Imperial Porcelain Factory, Russia.
Anonymous gift and Extended Loan.

BOWL. 1938. Basse-taille enamel on copper.
Designer-craftsman: Hortense B. Isenberg, American.
Purchase.

BOWL. 1953. Handformed Majolica, glazed.
Designer-craftsman: Fausto Melotti, Italian.
Phyllis B. Lambert Fund.

CIGARETTE CONTAINER. Cherry bark-covered wood.
Contemporary Japanese craft from Craft Center, Kamakura, Japan.
Gift of Bonniers, Inc., New York.

VASE. c. 1958. Handthrown pottery.
Designer-craftsman: Hans Coper, English.
Philip C. Johnson Fund.

VASE. 1960. Translucent crystal.
Designer: Ward Bennett, American.
Mfr: Salviati & Co., Italy.
Gift of Chase Manhattan Bank, New York.

VASE. 1960. Polished crystal.
Designer: Ward Bennett, American.
Mfr: Salviati & Co., Italy.
Gift of Chase Manhattan Bank, New York.

PAPER WEIGHT. 1955. Polished lens glass; nickel.
Designer: Robert Dumas, French (adapted by Ward Bennett, American. 1960).
Mfr: Hermès, France.
Gift of Chase Manhattan Bank, New York.

PAPER WEIGHT. 1959. Smoke-colored plastic; iron ball.
Designer: Enzo Mari, Italian.
Mfr: Danese, Italy.
Gift of Chase Manhattan Bank, New York.

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PAPER WEIGHT. 1959. Clear and opaque plastic.
Designer: Enzo Mari, Italian.
Mfr: Danese, Italy.
Gift of Chase Manhattan Bank, New York.

WATCH FACE (patented design). 1947. Applied to conventional wrist watch.
Designer: Nathan George Horwitt, American.
Gift of the designer.
Numerals eliminated. Single dot indicates position of number 12.

STEM GLASSES. 1955-58. Hand-blown crystal.
Designer: Claus Joseph Riedel, Austrian.
Mfr: Tiroler Glashütte-C. J. Riedel K. G., Austria.
Philip C. Johnson Fund.

COCKTAIL GLASS. 1957. Crystal.
Designer: Timo Sarpaneva, Finnish.
Mfr: Karhula-Tittala, Finland.
Phyllis B. Lambert Fund.

COVERED SERVING DISH. 1957. Stainless steel, palisander wood.
Designer: Magnus Stephensen, Danish.
Mfr: Georg Jensen Ltd., Denmark.
Phyllis B. Lambert Fund.

WINE BOTTLE STAND. Silver-plated metal, raffia.
Manufactured in Germany.
Gift of Mark Cross Co., New York.

BOTTLE OPENER FOR CHAMPAGNE. Stainless steel.
Mfr: J. A. Henkels, Germany.
Phyllis B. Lambert Fund.

NUTCRACKER. 1959. Stainless steel.
Designer: Robert Welch, English
Mfr: J. & J. Wiggin Ltd., England.
Gift of the manufacturer.

COCKTAIL SHAKER. 1959. Chrome-plated metal.
Designer: Carl Auböck, Austria.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

STEAK FORK. 1959. Chrome-plated wire, rattan.
Designer: Carl Auböck, Austrian.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

SERVING FORK. 1959. Steel, wood.
Designer: Carl Auböck, Austrian
Mfr: Neuzenghammer Ambosswerk, Austria.
Gift of the designer.

ASHTRAY. 1958. Metal, finished in black and chrome-plated.
Designer: Carl Auböck, Austrian.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

ASHTRAY. 1960. Cast aluminum.
Designer: Robert J. Gargiule, American.
Mfr: San Castings Corp., U. S. A.
Gift of Bonniers, Inc., New York.

ASHTRAY. Porcelain.
Mfr: Wärtsilä-koncernen AB, Finland.
Gift of Chase Manhattan Bank, New York.

CIGARETTE BOX. 1960. Wood, leather.
Designer: Javier Carvajal, Spanish.
Mfr: Loewe S. A., Spain.
Gift of Mark Cross Co., New York.

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MEMO PAD CONTAINER. 1958. Polished aluminum.
Designer: Skidmore, Owings & Merrill, architects, American, in collaboration with the manufacturer.
Mfr: Smith Metal Arts, U.S.A.
Gift of Mark Cross Co., New York.

SALT SHAKERS. Plastic.
Designer: Kristian Vedel, Danish.
Mfr: Torben Ørskov & Co., Denmark.
Gift of Chase Manhattan Bank, New York.

BARBECUE KNIFE. 1956. Steel blade; plastic.
Designer: Jerry Moberg, American.
Mfr: Robeson Cutlery Co., Inc. U. S. A.
Gift of the manufacturer.

HAM FORK. Stainless steel; wood.
Mfr: Jernbolaget, Sweden.
Phyllis B. Lambert Fund.

MEAT CHOPPER. Stainless steel; wood.
Mfr: Jernbolaget, Sweden.
Phyllis B. Lambert Fund.

JUICE PRESS. 1958. Plastic housing.
Manufacturer: Max Braun, Germany.
Gift of the manufacturer.

SPACE HEATER. 1959. Plastic housing.
Designer: Dieter Rams, German, in collaboration with Braun Design Department.
Mfr: Max Braun, Germany.
Gift of the manufacturer.

PHOTO FLASH. 1959. Plastic housing.
Designer: Dieter Rams, German, in collaboration with Braun Design Department.
Mfr: Max Braun, Germany.
Gift of the manufacturer.

POCKET FLASHLIGHT (rechargeable). 1956. Plastic housing.
Designer and mfr: Allgemeine Elektrizitaetsgesellschaft (A.E.G.), Germany.
Gift of the manufacturer.

STAPLER. c.1954. Metal, chrome-plated and black enameled.
Designer and mfr: Romeo Maestri, Italy.
Gift of the manufacturer.

HOT WATER BOTTLE. c.1957. Rubber.
Designer and mfr: Baldioli Eustasio & Figli, Italy.
Gift of the manufacturer.

ACID CONTAINER. 1958. Molded plastic.
Designer: Roberto Menghi, Italian.
Mfr: Pirelli, Italy.
Gift of the manufacturer.

INDUSTRIAL STORAGE DRUM. 1949. Glass and aluminum.
Designer and mfr: Van Leer's Vatenfabrieken, N.V., Holland.
Gift of the manufacturer.

10" CLAMP FOR FACTORY USES. 1955. Steel.

Mfr: The Custanite Corp., U.S.A.
Gift of the manufacturer.

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ARCHITECTURE:

HANS POELZIG. German. 1869-1936.

STUDY FOR THE INTERIOR OF A CONCERT HALL. 1918.
Colored pencil.

Gift of Henry G. Proskauer, New York.

LUDWIG MIES VAN DER ROHE. American, born Germany 1886.

MODEL. PROJECT FOR A CONVENTION HALL. Chicago. 1954.

Gift of the architect.

PROJECT FOR A CONVENTION HALL. Chicago. 1954. INTERIOR.

Montage made of marbleized paper; cloth flag; photograph of model of roof truss system; clippings from LIFE magazine showing 1952 Republican Convention.

Gift of the architect.

The model and montage were executed by graduate students of the Illinois Institute of Technology under the direction of the architect.

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Architecture and Design Acquisitions - 1960

Mies van der Rohe - project for a huge Convention Hall in Chicago

Important gifts to the Museum's architecture collection are the model and a large montage for a huge Convention Hall in Chicago, designed by Ludwig Mies van der Rohe in 1954. This unexecuted project equals in importance Mies' earlier studies for glass skyscrapers and freely planned interior spaces.

The model shows a building 750 feet square, its roof completely supported by columns along its perimeter. The roof is a steel truss of laterally braced coffers, 30 feet square and 30 feet deep. The building's exterior wall, itself a truss, is divided into triangular panels of contrasting colors. The roof spans a distance somewhat greater than that between Fifth Avenue and Seventh Avenue in New York, and the vast area beneath it, uninterrupted by columns, is equipped for mass meetings. The Convention Hall demonstrates perhaps even more dramatically than any of the architect's buildings executed in America, Mies van der Rohe's development of form from structure alone.

Accompanying the model is a montage showing a view of the interior as it would appear in use. The montage is composed of color pages from LIFE magazine showing the 1952 Republican Convention; black and white photo enlargements from a model, showing the roof truss; pieces of marbleized paper and a cloth American flag.

Both the model and the montage are the gifts of the architect and were executed by graduate students of the Illinois Institute of Technology under his direction.

Recent trends and a great Tiffany collection

The gift of almost 150 glass and other objects designed by Louis Comfort Tiffany, makes the Museum's Tiffany holdings one of the major museum collections of its kind in the world.

The newly acquired collection is the gift of Joseph H. Heil given in memory of his father Joseph S. Heil.

Outstanding among this group are about twenty vases shaped like fantastic flowers, many of them indicative of the concepts and style of Art Nouveau, the movement which prepared the way for the art of the 20th century. Other pieces show Tiffany's free

more...

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and personal interpretation of Japanese forms and techniques.

Metal objects include bronze candelsticks and a floor lamp in the shape of a lily pad sprouting twelve blossoms in gold irridescent glass on long slender stalks. A four panel window consists of seascapes in three-dimensional layers of multicolored glass.

Other objects in the exhibition represent currently significant trends of design here and abroad. Among these a cocktail shaker, an ashtray and two forks by the Austrian designer Carl Aubock directly continue the Bauhaus tradition of simple geometric design. The highest standards of current European industrial design are represented by three appliances made by Max Braun, Germany. These are a photo flash attachment, a juice press and a portable heater in each of which complex mechanical parts are housed in compact, clearly related shapes.

Three important additions made to the Design Collections' group of chairs are a large square armchair designed by Le Corbusier in 1927, a sofa that can be transformed into a bed, designed by the Finnish architect Alvar Aalto in 1930 (both given by Mrs. Phyllis B. Lambert) and Charles Eames' large lounge chair and ottoman of 1957, given by the Herman Miller Furniture Company. This is one of the very few modern designs intended specifically to give maximum comfort for people of all sizes and shapes.

A group of European desk accessories, vases, ashtrays, etc. is the gift of the Chase Manhattan Bank in appreciation for advice given by the Department of Architecture and Design of sources for such objects used in the furnishing of their new building.

This section of the Recent Acquisitions exhibition was selected by the Department of Architecture and Design of which Arthur Drexler is Director. Greta Daniel is Associate Curator with particular responsibility for the design collection.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 146c
December 21, 1960

TWENTY POSTERS FROM SEVEN COUNTRIES ADDED TO COLLECTION

The group of 20 posters included in this exhibition have been acquired through gifts from artists, museums, printers and private individuals, as well as through exchanges with the Library of Congress, the University of Glasgow, the Stedelijk Museum of Amsterdam, and the Kunstgewerbe Museum in Zurich. Many of these posters suggest a heightened interest in the use of letters, both printed and drawn. An exhibition poster by the painter Auguste Herbin presents an abstract geometric design composed of heavy capital letters interspersed with blocks of color. Another painter, Pablo Picasso, in his poster Les Ménines uses his own handwriting in a most carefree way, which together with the hastily sketched illustration makes a very personal and lively design. In many examples there is a more painterly use of color rather than the familiar restriction to the primaries.

Perhaps the most remarkable poster in the group is that by Karl Gerstner of Switzerland for the Swiss Socialist Party. In this design the familiar image of a pointing hand, greatly enlarged and foreshortened, together with a staring face, is used in soft focus photography so that the image emerges clearly only when the poster is seen from a great distance. In soft greys and whites faded into a brilliant red background, the technical innovations of this poster contribute to its extraordinary effectiveness. An entertaining use of the printed word is seen in Martin Crampton's design for wallpaper. Printed in red and green on a pale yellow background are the words PING PONG. Using small type and erratic spacing, the artist has paralleled the associations the words produce with purely typographic means.

Mildred Constantine, Associate Curator of Graphic Design in the Department of Architecture and Design, selected the posters for the exhibition.

For additional information and photographs please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
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No. 146

RECENT ACQUISITIONS: ARCHITECTURE AND DESIGN COLLECTION
December 21, 1960 - February 12, 1961

DESIGN:

ARM CHAIR. 1927. Chrome-plated tubular steel frame; leather and down seat and back and side cushions.
Designer: LeCorbusier (Charles-Edouard Jeanneret), French, born Switzerland, 1888
In collaboration with Pierre Jeanneret and Charlotte Perriand.
Mfr: Heidi Weber, Switzerland.
Gift of Phyllis B. Lambert.

SOFA-BED. 1930. Chrome-plated tubular steel frame; handwoven white wool.
Designer: Alvar Aalto, Finnish, born 1898.
Mfr: Wohnbedarf, A. G., Switzerland.
Phyllis B. Lambert Fund.

LOUNGE CHAIR and OTTOMAN. c. 1957. Molded plywood shells of rosewood; aluminum swivel bases; leather and down seat and back cushions.
Designer: Charles Eames, American, born 1907.
Mfr: The Herman Miller Furniture Co., U. S. A.
Gift of the manufacturer.

TAPESTRY. 1959. Wool, handwoven.
Designer-craftsman: Sheila Hicks, American.
Philip C. Johnson Fund.

TWO SAUCERS. 1914. White porcelain painted with designs after Suprematist compositions by Kasimir Malevich, Russian, born 1878. Porcelain from the former Imperial Porcelain Factory, Russia.
Anonymous gift and Extended Loan.

BOWL. 1938. Basse-taille enamel on copper.
Designer-craftsman: Hortense B. Isenberg, American.
Purchase.

BOWL. 1953. Handformed Majolica, glazed.
Designer-craftsman: Fausto Melotti, Italian.
Phyllis B. Lambert Fund.

CIGARETTE CONTAINER. Cherry bark-covered wood.
Contemporary Japanese craft from Craft Center, Kamakura, Japan.
Gift of Bonniers, Inc., New York.

VASE. c. 1958. Handthrown pottery.
Designer-craftsman: Hans Coper, English.
Philip C. Johnson Fund.

VASE. 1960. Translucent crystal.
Designer: Ward Bennett, American.
Mfr: Salviati & Co., Italy.
Gift of Chase Manhattan Bank, New York.

VASE. 1960. Polished crystal.
Designer: Ward Bennett, American.
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Gift of Chase Manhattan Bank, New York.

PAPER WEIGHT. 1955. Polished lens glass; nickel.
Designer: Robert Dumas, French (adapted by Ward Bennett, American. 1960).
Mfr: Hermès, France.
Gift of Chase Manhattan Bank, New York.

PAPER WEIGHT. 1959. Smoke-colored plastic; iron ball.
Designer: Enzo Mari, Italian.
Mfr: Danese, Italy.
Gift of Chase Manhattan Bank, New York.

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PAPER WEIGHT. 1959. Clear and opaque plastic.
Designer: Enzo Mari, Italian.
Mfr: Danese, Italy.
Gift of Chase Manhattan Bank, New York.

WATCH FACE (patented design). 1947. Applied to conventional wrist watch.
Designer: Nathan George Horwitt, American.
Gift of the designer.
Numerals eliminated. Single dot indicates position of number 12.

STEM GLASSES. 1955-58. Hand-blown crystal.
Designer: Claus Joseph Riedel, Austrian.
Mfr: Tiroler Glashütte-C. J. Riedel K. G., Austria.
Philip C. Johnson Fund.

COCKTAIL GLASS. 1957. Crystal.
Designer: Timo Sarpaneva, Finnish.
Mfr: Karhula-Tittala, Finland.
Phyllis B. Lambert Fund.

COVERED SERVING DISH. 1957. Stainless steel, palisander wood.
Designer: Magnus Stephensen, Danish.
Mfr: Georg Jensen Ltd., Denmark.
Phyllis B. Lambert Fund.

WINE BOTTLE STAND. Silver-plated metal, raffia.
Manufactured in Germany.
Gift of Mark Cross Co., New York.

BOTTLE OPENER FOR CHAMPAGNE. Stainless steel.
Mfr: J. A. Henkels, Germany.
Phyllis B. Lambert Fund.

NUTCRACKER. 1959. Stainless steel.
Designer: Robert Welch, English
Mfr: J. & J. Wiggin Ltd., England.
Gift of the manufacturer.

COCKTAIL SHAKER. 1959. Chrome-plated metal.
Designer: Carl Auböck, Austria.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

STEAK FORK. 1959. Chrome-plated wire, rattan.
Designer: Carl Auböck, Austrian.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

SERVING FORK. 1959. Steel, wood.
Designer: Carl Auböck, Austrian
Mfr: Neuzenghammer Ambosswerk, Austria.
Gift of the designer.

ASHTRAY. 1958. Metal, finished in black and chrome-plated.
Designer: Carl Auböck, Austrian.
Mfr: Werkstätte Carl Auböck, Austria.
Philip C. Johnson Fund.

ASHTRAY. 1960. Cast aluminum.
Designer: Robert J. Gargiule, American.
Mfr: San Castings Corp., U. S. A.
Gift of Bonniers, Inc., New York.

ASHTRAY. Porcelain.
Mfr: Wärtsilä-koncernen AB, Finland.
Gift of Chase Manhattan Bank, New York.

CIGARETTE BOX. 1960. Wood, leather.
Designer: Javier Carvajal, Spanish.
Mfr: Loewe S. A., Spain.
Gift of Mark Cross Co., New York.

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MEMO PAD CONTAINER. 1958. Polished aluminum.
Designer: Skidmore, Owings & Merrill, architects, American, in collaboration with the manufacturer.
Mfr: Smith Metal Arts, U.S.A.
Gift of Mark Cross Co., New York.

SALT SHAKERS. Plastic.
Designer: Kristian Vedel, Danish.
Mfr: Torben Ørskov & Co., Denmark.
Gift of Chase Manhattan Bank, New York.

BARBECUE KNIFE. 1956. Steel blade; plastic.
Designer: Jerry Moberg, American.
Mfr: Robeson Cutlery Co., Inc. U. S. A.
Gift of the manufacturer.

HAM FORK. Stainless steel; wood.
Mfr: Jernbolaget, Sweden.
Phyllis B. Lambert Fund.

MEAT CHOPPER. Stainless steel; wood.
Mfr: Jernbolaget, Sweden.
Phyllis B. Lambert Fund.

JUICE PRESS. 1958. Plastic housing.
Manufacturer: Max Braun, Germany.
Gift of the manufacturer.

SPACE HEATER. 1959. Plastic housing.
Designer: Dieter Rams, German, in collaboration with Braun Design Department.
Mfr: Max Braun, Germany.
Gift of the manufacturer.

PHOTO FLASH. 1959. Plastic housing.
Designer: Dieter Rams, German, in collaboration with Braun Design Department.
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Gift of the manufacturer.

POCKET FLASHLIGHT (rechargeable). 1956. Plastic housing.
Designer and mfr: Allgemeine Elektrizitaetsgesellschaft (A.E.G.), Germany.
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STAPLER. c.1954. Metal, chrome-plated and black enameled.
Designer and mfr: Romeo Maestri, Italy.
Gift of the manufacturer.

HOT WATER BOTTLE. c.1957. Rubber.
Designer and mfr: Baldioli Eustasio & Figli, Italy.
Gift of the manufacturer.

ACID CONTAINER. 1958. Molded plastic.
Designer: Roberto Menghi, Italian.
Mfr: Pirelli, Italy.
Gift of the manufacturer.

INDUSTRIAL STORAGE DRUM. 1949. Glass and aluminum.
Designer and mfr: Van Leer's Vatenfabrieken, N.V., Holland.
Gift of the manufacturer.

10" CLAMP FOR FACTORY USES. 1955. Steel.

Mfr: The Custanite Corp., U.S.A.
Gift of the manufacturer.

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ARCHITECTURE:

HANS POELZIG. German. 1869-1936.

STUDY FOR THE INTERIOR OF A CONCERT HALL. 1918.
Colored pencil.

Gift of Henry G. Proskauer, New York.

LUDWIG MIES VAN DER ROHE. American, born Germany 1886.

MODEL. PROJECT FOR A CONVENTION HALL. Chicago. 1954.

Gift of the architect.

PROJECT FOR A CONVENTION HALL. Chicago. 1954. INTERIOR.

Montage made of marbleized paper; cloth flag; photograph of model of roof truss system; clippings from LIFE magazine showing 1952 Republican Convention.

Gift of the architect.

The model and montage were executed by graduate students of the Illinois Institute of Technology under the direction of the architect.

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ARCHITECTURE:

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STUDY FOR THE INTERIOR OF A CONCERT HALL. 1918.
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MODEL. PROJECT FOR A CONVENTION HALL. Chicago. 1954.

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Montage made of marbleized paper; cloth flag; photograph of model of roof truss system; clippings from LIFE magazine showing 1952 Republican Convention.

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Architecture and Design Acquisitions - 1960

Mies van der Rohe - project for a huge Convention Hall in Chicago

Important gifts to the Museum's architecture collection are the model and a large montage for a huge Convention Hall in Chicago, designed by Ludwig Mies van der Rohe in 1954. This unexecuted project equals in importance Mies' earlier studies for glass skyscrapers and freely planned interior spaces.

The model shows a building 750 feet square, its roof completely supported by columns along its perimeter. The roof is a steel truss of laterally braced coffers, 30 feet square and 30 feet deep. The building's exterior wall, itself a truss, is divided into triangular panels of contrasting colors. The roof spans a distance somewhat greater than that between Fifth Avenue and Seventh Avenue in New York, and the vast area beneath it, uninterrupted by columns, is equipped for mass meetings. The Convention Hall demonstrates perhaps even more dramatically than any of the architect's buildings executed in America, Mies van der Rohe's development of form from structure alone.

Accompanying the model is a montage showing a view of the interior as it would appear in use. The montage is composed of color pages from LIFE magazine showing the 1952 Republican Convention; black and white photo enlargements from a model, showing the roof truss; pieces of marbleized paper and a cloth American flag.

Both the model and the montage are the gifts of the architect and were executed by graduate students of the Illinois Institute of Technology under his direction.

Recent trends and a great Tiffany collection

The gift of almost 150 glass and other objects designed by Louis Comfort Tiffany, makes the Museum's Tiffany holdings one of the major museum collections of its kind in the world.

The newly acquired collection is the gift of Joseph H. Heil given in memory of his father Joseph S. Heil.

Outstanding among this group are about twenty vases shaped like fantastic flowers many of them indicative of the concepts and style of Art Nouveau, the movement which prepared the way for the art of the 20th century. Other pieces show Tiffany's free

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and personal interpretation of Japanese forms and techniques.

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A group of European desk accessories, vases, ashtrays, etc. is the gift of the Chase Manhattan Bank in appreciation for advice given by the Department of Architecture and Design of sources for such objects used in the furnishing of their new building.

This section of the Recent Acquisitionsexhibition was selected by the Department of Architecture and Design of which Arthur Drexler is Director. Greta Daniel is Associate Curator with particular responsibility for the design collection.

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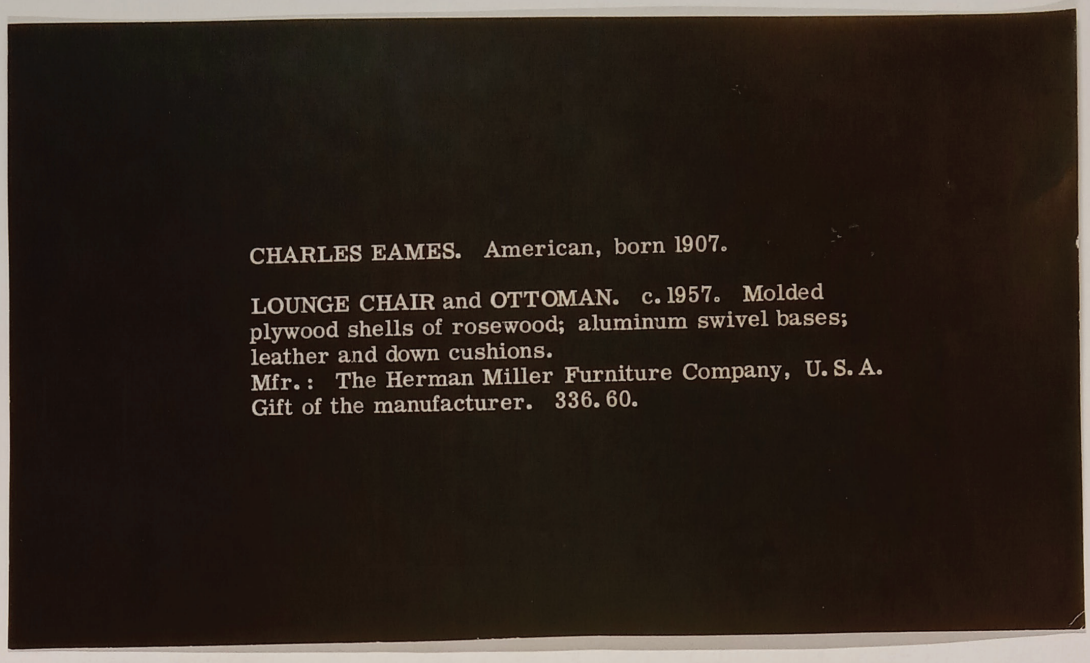

CHARLES EAMES. American, born 1907.

LOUNGE CHAIR and OTTOMAN. c. 1957. Molded plywood shells of rosewood; aluminum swivel bases; leather and down cushions.
Mfr.: The Herman Miller Furniture Company, U. S. A.
Gift of the manufacturer. 336.60.

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THE JOSEPH H. HEIL COLLECTION OF TIFFANY GLASS AND OBJECTS

given in memory of the donor's father, Joseph S. Heil

The 150 objects by Louis Comfort Tiffany shown in this room are the generous gift of Joseph H. Heil. Together with earlier acquisitions, this group makes the Museum's Tiffany collection one of the major collections of its kind.

A remarkable artist and craftsman, Louis Comfort Tiffany (1848-1933) was America's greatest contributor to Art Nouveau, the movement in all the arts which at the turn of the century broke with the repetition of traditional styles. The originality of much Art Nouveau design lies in its use of bold color, asymmetry, and emphatically curvilinear forms modeled on those found in nature. The range and variety of the Heil Collection demonstrate these and other aspects of Tiffany's work; and certain examples, particularly those employing strong iridescent colors and extravagant shapes, are perhaps unsurpassed.

When space is available for the permanent exhibition of the Museum's Design Collection, a large part of the Joseph H. Heil gift will be continuously on view.

and irregular outline (2).

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Born in 1848, Louis Comfort Tiffany was the son of the goldsmith and jeweler, Charles L. Tiffany of New York. At the age of 18 he was apprenticed to the painter, George Inness. Later he continued his studies in Paris and traveled in Europe and North Africa.

Tiffany's early interest in the decorative arts led him to the crafts and decorative objects of Japan, as well as to the English Arts and Crafts movement. After studying chemistry and the manufacture of glass he began to design decorative windows, using unusually large pieces of glass in which flat and shaded color was integrated. In 1880, he patented a process for covering glass with a metallic iridescence. The innumerable decorative glass objects for the home manufactured by Tiffany's workshops were created under his supervision and were signed by him. Tiffany glass was called Favrile, a name that he derived from the Latin faber (to make).

The colors and textures characteristic of Tiffany's work may be traced to various influences, most directly to the glowing colors and rough pockmarkings seen on ancient Roman glass buried in the ground for centuries where it was exposed to mineral salts (1). In his shops and under his direction a complicated process of blowing glass while simultaneously exposing it to chemicals and fumes from molten metals produced these effects. For the shapes of his bowls and vases he often relied on traditional European prototypes, like the Roman glass which he recreated with its corroded surface and irregular outline (2).

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The influence of the East can be seen in the perfectly shaped, satin-smooth vase which differs from its Far Eastern prototypes in that its texture is the result of his glass technique and does not imitate porcelain or bronze (3).

Tiffany is his most original in color combinations and decorative elements. His inventiveness is equalled by his mastery of technique. Decorative patterns of colored glass pressed into sheets (4) were formed and fused into translucent or opaque objects. Sensual and exotic flowers rise on attentuated stems; vaporous flora are encased in clear glass. With these images Tiffany created a dream world in which proportion and detail are strangely transformed.

Tiffany enjoyed great fame as an artist and craftsman. His glass and other objects were avidly collected by his contemporaries and won awards in international exhibitions at the turn of the century. When the art of the twentieth century turned away from the spirit and imagery of Art Nouveau toward a style of simple, geometric relationships and clear, strong colors, Tiffany's work passed from favor.

Now, almost 60 years later, we are again able to see the originality of much of Art Nouveau work. The fantastic forms of Tiffany's work are now seen independently of their historic context, and we are again able to appreciate the lyric beauty of his art.

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CHARLES EAMES. American, born 1907.

LOUNGE CHAIR and OTTOMAN. c. 1957. Molded plywood shells of rosewood; aluminum swivel bases; leather and down cushions.
Mfr.: The Herman Miller Furniture Company, U. S. A.
Gift of the manufacturer. 336. 60.

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Musica viva, concert at the Tonhalle-Gesellschaft, Zurich. 1957
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Chemin de Fer du Nord -- Chantilly-Lys. 1930
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Exhibition at the Gallery St. Stephen, Vienna. 1959
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Exhibition poster. 1960
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OTL AICHER, German
Well-designed toys, Morsbroich Leverkusen Museum. 1957
Gift of the artist. 293.57

PABLO PICASSO, French, born in Spain
Les Ménines, Galeries Louise Leiris. 1959
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GERRIT RIETVELD, Dutch
Exhibition, Utrecht Museum. 1959
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CARL B. GRAT, Swiss
Architecture in Finland--exhibition. 1957
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Olivetti. 1959
Gift of the artist. 39.60

ARTIST UNKNOWN, Italian
Poster invitation to exhibition. 1960
Gift of Galleria del Sestante, Milan. 398.60

GEORGES BRAQUE, French
Exhibition, Galerie Maeght. 1959
Gift of Mourlot Frères. 49.60

W. J. SANDBERG, Dutch
Summer exhibition, 1880-1940
Gift of the Stedelijk Museum. 76.60

FRIDOLIN MULLER, Swiss
The industrial ware of Wilhelm Wagenfeld. 1960
Gift of the Kunstgewerbe Museum, Zurich. 400.60

BEN SHAHN, American
Ballet USA (London performance). 1959
Anonymous gift. 65.60

PETER BRATTINGA, Dutch
Exhibition of work of Strybosch at Steendrukkerij de Jong & Co. 1959
Gift of Steendrukkerij de Jong & Co., Amsterdam. 67.60

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ALVAR AALTO. Finnish, born 1898.

SOFA-BED. 1930. Chrome-plated tubular steel frame; handwoven white wool.
Mfr.: Wohnbedarf, A. G., Switzerland.
Phyllis B. Lambert Fund. 145.58.

LE CORBUSIER (CHARLES-EDOUARD JEANNERET). French, born Switzerland 1888. In collaboration with PIERRE JEANNERET and CHARLOTTE PERRIAND.

ARM CHAIR. 1927. Chrome-plated tubular steel frame; leather and down cushions.
Mfr.: Heidi Weber, Switzerland.
Gift of Phyllis B. Lambert. 337.60.

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