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

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

"**Gunnar Aagaard Andersen's chair**, made of poured urethane foam, can be regarded as a soft sculpture in which, incidentally, one can sit. Part of its significance is technical: the underlying idea is that certain plastics promote a free and highly individual approach to the fabrication of furniture....There is no reason for its shape to imitate forms achieved by more conventional means, and Andersen's design contradicts ideas of 'good taste' as well as good craftsmanship. The esthetic counterparts of his chair are to be found in much recent painting and sculpture, rather than design, and it remains to be seen if further developments in the use of plastics will follow his lead."
A strong contrast to Andersen's chair is Olivier Mourgue's chaise. "At first sight its simplicity relates it to earlier modern furniture, but there is an important difference: Mourgue has chosen to conceal structure and technique rather than reveal and elaborate it. The beauty of his design does not depend on our knowing how it was made."

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

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

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

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

Photographs and additional information available from Elizabeth Shaw, Director, and Patricia B. Kaplan, Associate, Press Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 212-535-3200.
Since the Goodwin Gallery opened in 1964 an important part of the Museum's Design Collection has been continuously on view.

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

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

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

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

The visitor to this exhibition will be able to decide for himself whether objects are interesting for quality or historical significance, or for both; but certain (more)
examples may be mentioned here.

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

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

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

Arthur Drexler
### RECENT ACQUISITIONS: DESIGN COLLECTION

**September 26 - January 1, 1968**

**Checklist**

**FURNITURE**

1. **Gunnar Aagaard Andersen**
   - Chair. 1964
   - Urethane foam
   - Executed at Dansk Polyether Industrie, Denmark
   - Gift of the designer

2. **Joe Colombo**
   - Chair. 1964
   - Bent plywood
   - Mfr.: Kartell Company, Italy
   - Gift of the manufacturer

3. **Hector Guimard**
   - Couch. ca. 1898
   - Wood and tooled leather
   - Designed for Castel Béranger, Paris
   - Greta Daniel Design Fund

4. **Danny Ho Fong**
   - Chaise. 1966
   - Rattan over steel frame
   - Mfr.: Tropi-Cal, California
   - Gift of the manufacturer

5. **Poul Kjaerholm**
   - Folding Stool. 1961
   - Chromed steel and oxhide
   - Mfr.: F. Lunning, Denmark

6. **Yrjo Kukkapuro**
   - Chair. 1965
   - Wood and leather
   - Mfr.: Hammy Oy, Finland
   - Gift of Paul Secon, Inc., New York

7. **Clement Meadmore**
   - Chair. 1963
   - Chromed steel and leather
   - Gift of David Whitney

8. **Olivier Mourgue**
   - Chaise. 1965
   - Nylon stretch fabric over foam rubber on steel frame
   - Mfr.: Airborne International, France
   - Gift of George Tanier, Inc., New York

(more)
9. Reiko Murai
   Stool. 1961
   Bent plywood with teak veneer
   Mfr.: Tendo Mokko, Ltd., Japan
   Gift of the manufacturer

10. George Nelson
    Couch. 1963
    Chromed steel and leather
    Mfr.: Herman Miller, Inc., New York
    Gift of the manufacturer

11. Antti Nurmesniemi
    Stool. 1965
    Chromed steel and leather
    Gift of Bonniers, New York

12. Verner Panton
    Stool Set. 1965
    Bent plywood
    Mfr.: Geformtes Holz, Germany
    Gift of the manufacturer

13. Gerrit Thomas Rietveld
    Chair. 1934
    Wood
    A replica of the original chair in the
    Stedelijk Museum, Amsterdam
    Executed by Mr. van der Groeneken, 1965
    Gift of Mrs. Phyllis B. Lambert

14. David Rowland
    Stacking Chair. 1964
    Metal and baked vinyl seat and back; chromed steel
    Mfr.: General Fireproofing Company, New York
    Gift of the manufacturer

15. Afra and Tobia Scarpa
    Chair. 1966
    Walnut and leather
    Mfr.: Figli di Amedeo Cassina, Italy
    Gift of Atelier International, New York

16. Richard Schultz
    Chaise. 1963
    Painted metal and canvas
    Gift of the manufacturer

(more)
LIGHTING

17. Gerald Abramovitz
   Desk Lamp. 1962
   Anodized aluminum housing
   Mfr.: Best and Loyd, Ltd., England
   Greta Daniel Design Fund

18. Arteluce Company Design
   Table Lamp. 1964
   Painted metal
   Mfr.: Arteluce Company, Italy
   Greta Daniel Design Fund

19. Arteluce Company Design
   Table Lamp. 1964
   Painted metal
   Mfr.: Arteluce Company, Italy
   Greta Daniel Design Fund

20. Artemide Company Design
   Outdoor Lamp. 1967
   Painted metal and plastic
   Mfr.: Studio Artemide, Italy
   Gift of the manufacturer

21. Achille and Piergiacomo Castiglioni
   Hanging Lamp. 1963
   Fiberglass
   Mfr.: Flos Company, Italy
   Greta Daniel Design Fund

22. Joe Colombo
   Floor Lamp. 1966
   Painted metal on chromed steel support
   Mfr.: Ostuni O-Luce, Italy
   Gift of George Kovacs, Inc., New York

23. Ekkehard Fahr
   Cantilever Floor Lamp. 1965
   Aluminum housing with plastic hardware
   Mfr.: Fahr Company, Germany
   Gift of the manufacturer

24. Gruppo Architetti Urbanisti Città Nuova
   Lamp. 1966
   Fiberglass and aluminum base
   Mfr.: Studio Artemide, Italy
   Gift of the manufacturer

25. Cedric Hartman
   Reading Lamp. 1966
   Brass and stainless steel
   Mfr.: Afternoon Company, Nebraska
   Gift of the manufacturer

(more)
26. Cedric Hartman
   Reading Lamp. 1966
   Nickel-plated brass and stainless steel
   Mfr.: Afternoon Company, Nebraska
   Gift of the manufacturer

27. Michael Lax
   High-intensity Lamp. 1965
   Enamelled and chromed metal with plastic base
   Mfr.: Lightolier, New Jersey
   Gift of the manufacturer

28. Gino Sarfatti
   Lamp. 1966
   Painted metal with leather bean-bag base
   Mfr.: Arteluce Company, Italy
   Gift of Bonniers, New York

29. D. Waeckerlin
   Extendable Desk Lamp. 1951
   Painted metal
   Mfr.: Baltenswilder, Switzerland
   Gift of Design Research, New York

TIMEPIECES

30. Rudolph de Harak
   Wall Clock. 1966
   Blue face with red hour marks; chromed steel housing
   Prototype, not in production
   Gift of the designer

31. Rudolph de Harak
   Wall Clock. 1966
   White Face with black hour marks; chromed steel housing
   Prototype, not in production
   Gift of the designer

32. Allen Klein and Guy Teschmacher
   Clock. 1966
   Tinted opaque plexiglass housing
   Mfr.: Rothschild Plastics Corporation, Philadelphia
   Gift of Atelier International, New York

33. Enzo Mari
   Calendar. 1965
   Enamel plastic and metal
   Mfr.: Danese, Italy
   Philip Johnson Fund

34. George Nelson
   Wall Clock. 1963
   Plastic face; chromed steel ring
   Mfr.: Howard Miller Company, Michigan
   Gift of the manufacturer

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

APPLIANCES

36. Terrance N. Taylor
   in collaboration with Ampex Design Department
   Hand Microphone. 1966
   Polished and epoxy-coated zinc
   Mfr.: Ampex Corporation, Illinois
   Gift of the manufacturer

37. Braun Company Design
   Coffee Grinder. 1965
   Plastic housing
   Mfr.: Braun Company, Germany
   Gift of the manufacturer

38. Braun Company Design
   Hair Dryer. 1965
   Metal housing
   Mfr.: Braun Company, Germany
   Gift of the manufacturer

39. W. H. Doring of Union Carbide Corporation
   in collaboration with D. O. Chase
   Rechargeable Flashlight. 1964
   Plastic housing
   Mfr.: Eveready of Union Carbide Corporation
   Gift of the manufacturer

40. Henry Dreyfus
   in collaboration with Bell Telephone Laboratories
   Telephone. 1965
   Plastic housing
   Mfr.: Western Electric Company
   Gift of the Bell Telephone System

41. Robert Welch
   Knife Sharpener. 1965
   Enamelled steel
   Mfr.: Archent, Ltd., England
   Gift of Bonniers, New York

(more)
TABLEWARE AND KITCHENWARE

42. Carl-Arne Breger
   Fruit Juicer-Pitcher. 1965
   Plastic
   Mfr.: Gustavsberg, Sweden
   Purchase

43. Kenneth Brozen
   Serving Bowls. 1966
   Plastic with metal handle
   Gift of the designer

44. Ville Nummi
   Cheese Bell. 1963
   Plastic with wood handle
   Mfr.: Sanka Oy Loviisa, Finland
   Greta Daniel Design Fund

45. Peter Raacke (Package by K. O. Blase)
   Kitchen Tool Set. 1965
   Stainless steel utensils
   Mfr.: Hessische Metallwerke, Germany
   Gift of Bonniers, New York

46. Peter Raacke
   Flatware. 1966
   Enameled metal
   Mfr.: Hessische Metallwerke, Germany
   Gift of Bonniers, New York

47. Nick Roericht
   Stacking Tableware. 1963
   Porcelain
   Mfr.: Rosenthal China Corporation, Thomas Division, Germany
   Gift of the manufacturer

48. Britt-Louise Sundell
   Mixing Bowl. 1965
   Plastic
   Mfr.: Gustavsberg, Sweden
   Gift of Design Research, New York

49. Massimo Vignelli
   Stacking Tableware for six. 1964
   Plastic
   Mfr.: Arpe, Italy
   Gift of the designer

JEWELRY

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

(more)
51. Lynn Sexton  
Bracelet. 1966  
Plastic  
Mfr.: Satisfaction, New York  
Purchase

52. Henri Tronquoy  
Necklace. 1966  
Nickel  
Prototype, not in production  
Gift of Mildred Constantine

53. Henri Tronquoy  
Necklace. 1966  
Brass  
Prototype, not in production  
Gift of Sheila Hicks

54. Henri Tronquoy  
Necklace. 1966  
Brass  
Prototype, not in production  
Gift of Sheila Hicks

CRAFTS

55. Harvey Littleton  
Vase. 1963  
Blown Glass  
Greta Daniel Design Fund

56. Gertrud and Otto Natzler  
Bowl. 1961  
Hand-thrown by Gertrud Natzler  
Glaze composition by Otto Natzler  
Glaze: "Vardigris crater", a rough green with black craters,  
the viscosity of the Lead-Zinc-Titanium glaze forming a large drop.  
Color derived from Copper, Manganese and Cobalt. Oxidation fired.  
Philip Johnson Fund

57. Louis Comfort Tiffany  
Vase. ca. 1900  
Favrile Glass  
Gift of Joseph H. Heil

58. Moshe Zabari  
Charity Box. 1964  
Silver  
Inscription: "With grace, with loving kindness, and tender mercy"  
Mfr.: Tobe Pascher Workshop of the Jewish Museum, New York  
Gift of Dr. and Mrs. Abram Kanof

59. Sheila Hicks  
Wall Hanging ("Prayer Rug"). 1965  
Wool, hooked with braided and wrapped pile  
Gift of Dr. Mittelsten Scheid

(more)
MISCELLANEOUS

60. Antonio Campi
Scissors. 1964
Chromed steel
Mfr.: Collini & Company, Italy
Gift of the manufacturer

61. Lanier Graham
Chess set. 1966
Walnut and korina
Mfr.: Bernard Walsh, for the Junior Council of The Museum of Modern Art, New York
Gift of the designer

62. Gene Hurwitt
Containers. 1966
Plastic
Mfr.: Amac Plastic Products Corporation, California
Purchase

63. Enzo Mari
Ornamental object. 1959-63
Four spheres embedded in plastic
Mfr.: Danese, Italy
Greta Daniel Design Fund

64. Henri Matisse
Printed Fabric. ca. 1912-13
Japanese silk
Mfr.: Poiret, Paris
Purchase

65. Bruno Munari
Toy. 1965
Plastic spheres
Mfr.: Danese, Italy
Greta Daniel Design Fund

66. Eric Randmark
Window blinds. 1963
Aluminum, painted white
Mfr.: Royal Crest Venetian Blind Company, Ohio
Gift of the manufacturer

67. Giorgio Soavi
Ornamental object. 1964
Chromed steel
Mfr.: Olivetti Company, Italy
Gift of the manufacturer

68. Tapio Wirkkala
Hunting Knife. 1965
Ebony, brass and stainless steel, with leather sheath
Mfr.: Hackman & Company, Finland
Greta Daniel Design Fund

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