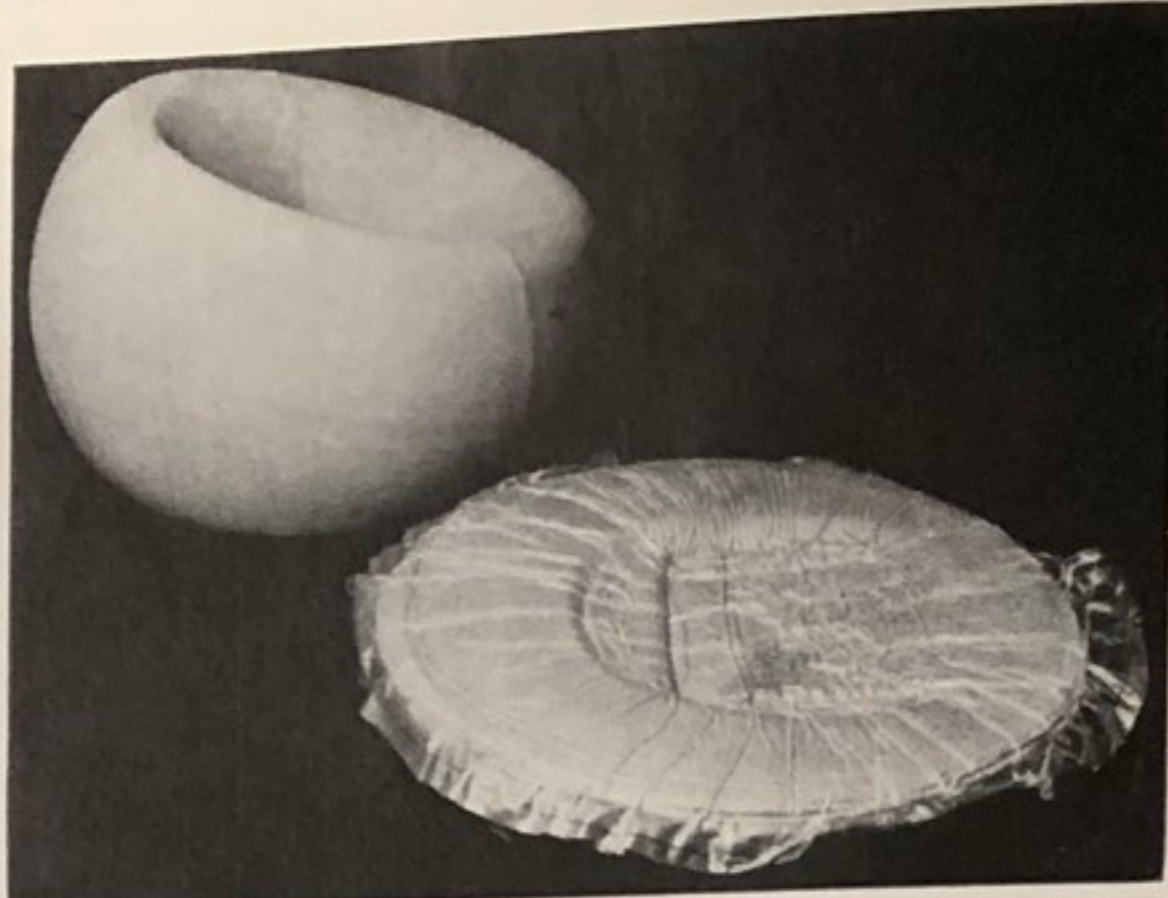
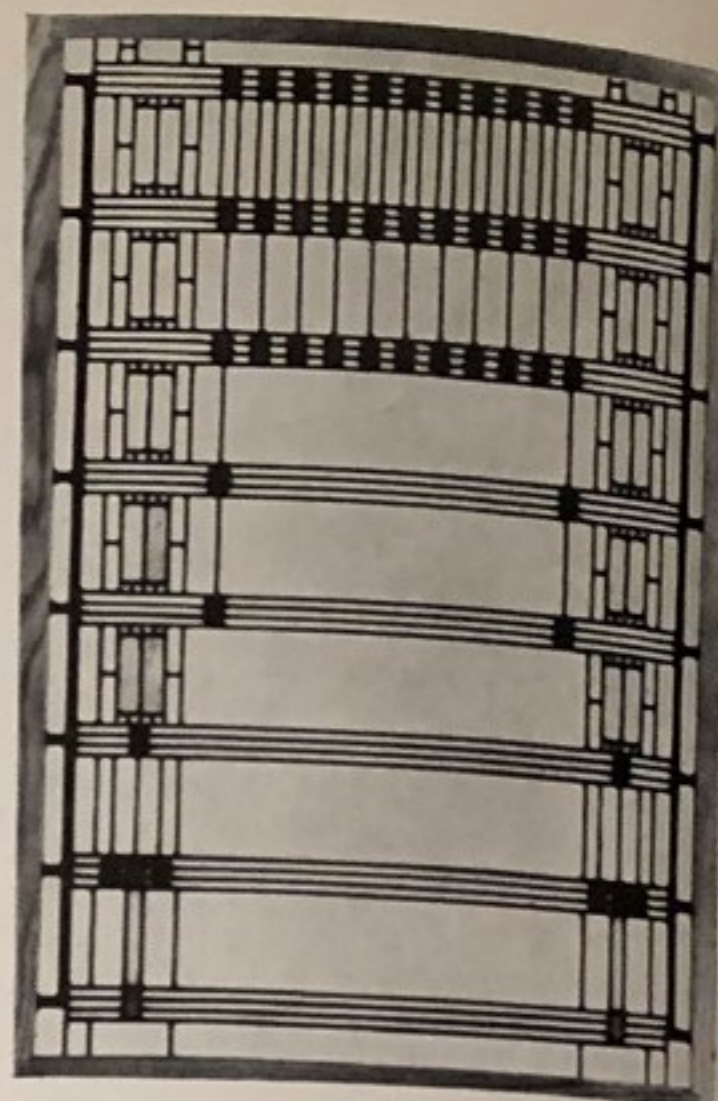




Bean Bag Chair designed in 1969 by Pierre Gatti, Cesare Paolina, and Franco Teodoro. It is made of leather filled with beads. For Zanotta S.p.A., Italy.



UP-1 Chair designed in 1969 by Gaetano Pesce. It comes in a compressed vinyl container and is manufactured by C & B Italia, Italy.



EXHIBITIONS

MOMA enlarges Design Collection

Once again Italian designers take the honors—this time in the Museum of Modern Art's review of the most important design acquisitions made since 1967. The Italians, for example, were responsible for designing six out of the 15 pieces of furniture in the collection, and eight of the 13 lighting fixtures, and their influence is apparent even in objects they did not design.

While most of the furniture in the MOMA exhibition is not particularly exciting and, in this age of quick change, it doesn't look particularly new, it is interesting for what it suggests of today's social habits. Soft, flexible, informal chairs such as the Bean Bag chair or the Up-1 chair, do seem to reflect today's formless social patterns. "Imagine trying to be stuffy while slouching in a Bean Bag chair," says Emilio Ambasz, curator of design in the Museum's Department of Architecture and Design.

Surprisingly, the objects in the current collection which are among the most impressive for their design quality and historical significance—the Museum's criteria for its design selections—date from more than 30 years ago: a charming cast iron Art Nouveau fireplace designed by Hector Guimard about 1907, a window for the Martin House in Buffalo designed by Frank Lloyd Wright in 1904, and one of Wright's desks for the Johnson Wax Company designed in 1938. Apart from functional qualifications, explains MOMA's director of Architecture and Design Arthur Drexler, the Museum selects an object for its design quality "because it is thought to embody formal ideals of beauty." Significance, he says, "is a more flexible evaluation."

(Continued on page 10)



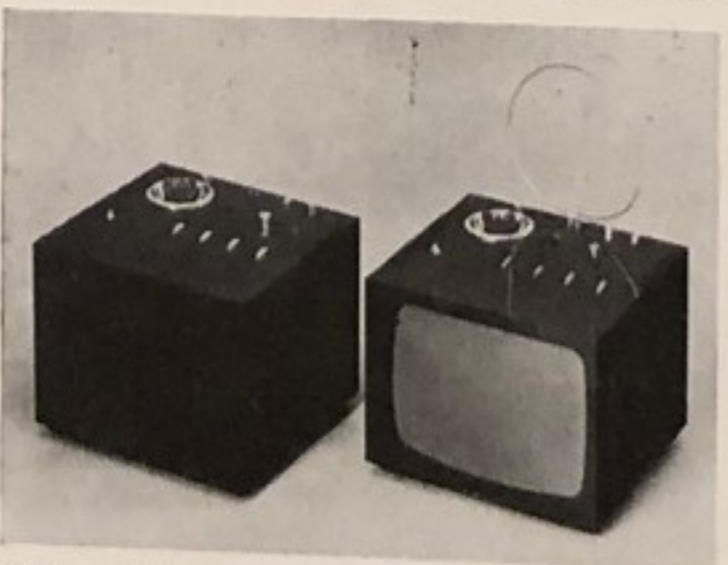
Werner Pantoni's stacking side chair, 1968, manufactured by Herman Miller, Switzerland.



Above is a wood and painted metal desk designed by Frank Lloyd Wright in 1938 for the Johnson Wax Company in Racine, Wisconsin. A leaded glass window designed by Wright in 1904 for the Darwin Martin House in Buffalo is shown at top right.



Baby buggy designed in 1967 by O. F. Maclaren for Andrews Maclaren Ltd., England. It can be collapsed and carried over the arm.



TV set in black acrylic dyecast box by Marco Zanuso and Richard Sapper for Brionvega, S.p.A., Italy.



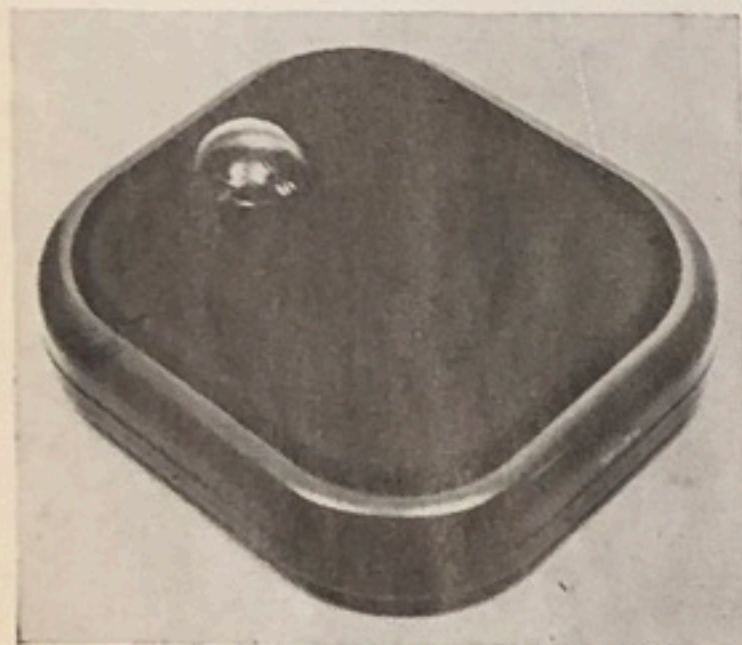
White-painted cast iron fireplace designed by Hector Guimard, around 1907, and manufactured in France. It was given to the Museum of Modern Art by Lillian Nassau.

NEWS

tion. It applies to objects which may or may not be beautiful but which have contributed to the development of design . . ."

MOMA's Design Collection, a unique repository of modern design, was started in 1934 and now consists of more than 5,000 objects. Besides furniture and lighting fixtures, the present exhibition of more than 80 objects includes household objects, appliances, medical and office equipment, crafts, as well as wall hangings, graphic design, architectural models and drawings. "These artifacts," as Ambasz puts it, "comprise the profile of our man-made environment."

Also in the present exhibition are some previously unseen architectural drawings from the Museum's Mies van der Rohe Archive which was established in 1969 as a repository for the architect's drawings and documentary materials.



Bright red molded p'astic bathroom scale designed by Marco Zanuso in 1969. Manufactured by Terraillon, S.R.L., Italy.

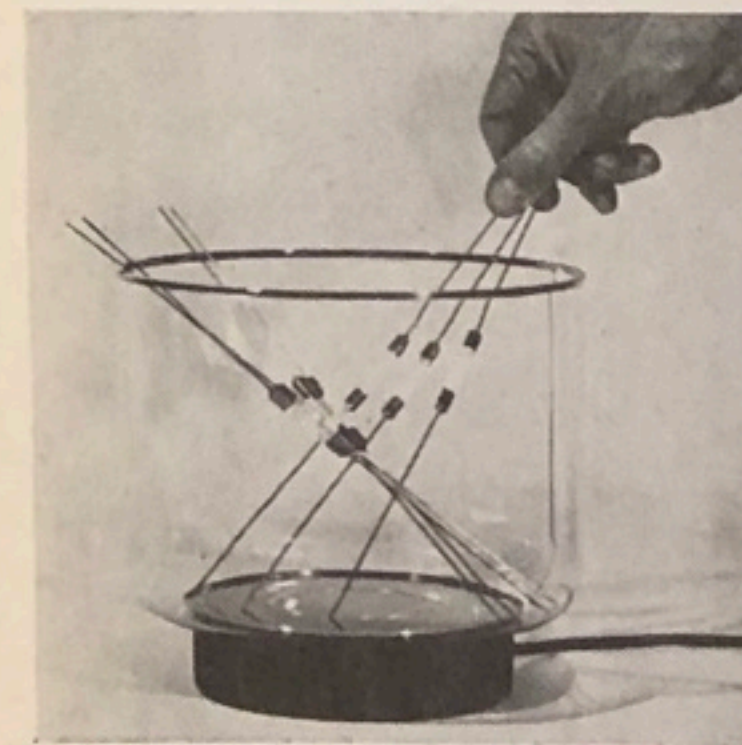
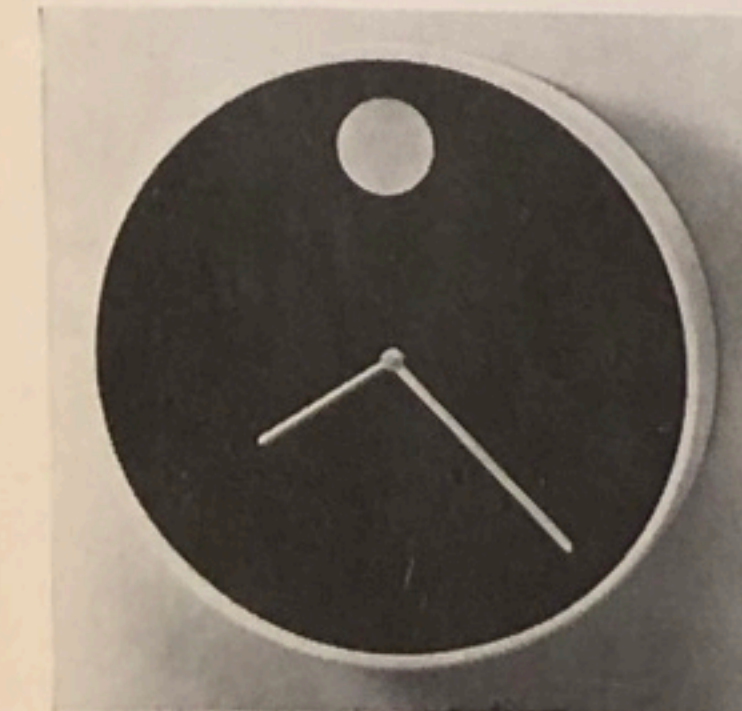


Table light designed by Theodore Waddell in 1970 is glass jar and light sticks. Prototype manufactured in Italy.



Lacquered aluminum and glass wall clock designed in 1970 by Nathan Horwitt for Howard Miller Clock Company, U.S.A.

Little Houses, Big Rooms

A delightful exhibition at the Brooklyn Museum entitled *Little Houses, Big Rooms* is exactly that: seven minutely detailed models of the historic American houses from which the Museum's period rooms were acquired.

The models are the work of Albert Fehrenbacher, master woodcarver from the Black Forest in Germany, who has spent several years at the Museum recreating the houses from old photographs and drawings. The "little houses" in the exhibition range in time from the two-room 1675 Jan Martense Schenck house which was completely rebuilt on the Museum's fourth floor (INTERIORS, May 1964), to the John D. Rockefeller House, originally built on New York's West 54th Street in 1860 and remodeled in 1885. The Museum of Modern Art now stands on its site.

Little Houses, Big Rooms will be on view through January.

Commercial woodcarving of the 19th century

Carving for Commerce—an exhibition of ship figureheads, shop signs, cigar store Indians, fanciful wooden wagons, at New York's Museum of American Folk Art through February 20—evokes the bustling sidewalks of 19th-century New York. This fascinating display of 19th-century wood sculpture which New York once produced for the nation is being presented with the support of the New York State Council on the Arts and will travel to other New York State museums for the rest of 1971.

1971 SUMMER SCHOOL FOR THE STUDY OF ENGLAND'S HISTORIC HOUSES

February 13, 1971, is the deadline for applying for enrollment in the twentieth annual Summer School for the study of "The Historic Houses of England." The three-week course is open to American professionals in fields of museology, art history, architecture, historic preservation, interior design, furniture, and to advanced students. It offers a systematic review of English country houses, their contents and social history, by members of the English School Council Trust which includes Sir John Summerson, Sir Nikolaus Pevsner, and Mrs. Helena Hayward.

Students will convene at Attingham Park, a National Trust property near Shrewsbury, on July 4 where the first ten days of the course will be devoted to field trips and related lectures. Five days will then be spent on tour to Derbyshire to permit in-

depth study of Haddon Hall, Hardwick Hall, Chatsworth, and Kedelston. The final week of the 1971 course will be spent of the 1971 course will be spent near Salisbury close to Wilton, Avebury Manor, Longford Castle. The school will disperse in London on July 24.

The course is directed by Miss Helen Lowenthal, and Sir George Trevelyan, Bt., Warden of Shropshire Adult College.

For further information and enrollment application address the Secretary, American Friends of Attingham, Inc., 41 East 65 Street, New York City, 10021.

THE EXPERIENCE OF ARCHITECTURE, A THREE-DAY WORKSHOP

A three day workshop—*The Experience of Architecture* to be held at Teachers College, Columbia University, February 5, 6, and 7, has been designed to explore the linkage between physical, social, and psychological structures in the building of communities. Participants in the workshop—which is open to architects, designers, planners—will utilize newly developed social technologies to aid them in focusing upon such issues as: the architect-client relationship, the practice of architecture/design as an extended personal life style, the meaning of personal space, as well as other issues related to the building of communities.

For further information: Noel Tichy, Box 62, Teachers College, Columbia University, New York, New York 10027.

DOCUMENTS & DESIGN—A WORKSHOP COURSE

This spring William Justema, designer and author of *The Pleasures of Pattern* will again conduct a workshop course on historical textiles and the part they play in creative flat pattern design, with Jean Mailey, associate curator in charge of the Textile Study Room at The Metropolitan Museum of Art. The course will be held on 10 Tuesday evenings, February 2-April 6, in the Studio of the Met's Junior Museum. Enrollment is limited to 20 persons. Address applications to: Miss Jean Mailey, Textile Study Room, The Metropolitan Museum of Art, New York 10028.

SAH ANNUAL MEETING

The 24th annual meeting of the Society of Architectural Historians will be held at the Conrad Hilton Hotel in Chicago, January 28-31, with Alan W. Gowans, University of Victoria, as general chairman.

Topics to be discussed during the meeting include: *Architecture in Hawaii*; *American Colonial Architecture*; *Eighteenth Century Rococo Design*; *The Arts and Crafts Move-*

ment; and *World's Fairs, 1851-1970*. A special session on *Historic Preservation in the Chicago Area* will be chaired by Paul Sprague of the University of Chicago.

John P. Coolidge, Professor of Art History at Harvard University, will be the featured speaker at the banquet.

On January 30, an "open house" for SAH members will be held at the Glessner House, sponsored by AIA and the Glessner House Foundation.

NHFL CONFERENCE IN SAN FRANCISCO, MAY 6-9

The City—Its Priorities—Its Potential is to be the theme of the National Home Fashions League's 12th annual national conference in San Francisco, May 6-9. Chairman of the Conference is Sarah Lee Davis.

AWARDS & COMPETITIONS

Cantu's 9th International Furniture Competition

The 9th International Furniture Competition of Cantu (Italy) is open to architects and designers all over the world. Its theme is "Furniture for habitation—shape and function." February 27, 1971 is the deadline for applications to reach the competition's secretariat in Cantu.

Designs entered in the 1971 competition must be brand new (never seen before in the U.S. or Italy) and must belong exclusively to the competitor. For complete information and application forms: The Concorso Internazionale del Mobile, Piazza Marconi, 22963 Cantu, Italy.

Judges named for second Burlington House Young Designer Awards

Seven judges have been named to select the winners of the second annual "Burlington House Young Designer Awards" which will be given in 1971 to young American interior designers or students in a U.S. interior design school for work in either the residential or contract area. The judges are: William Baldwin, interior designer; Sherman R. Emery, editor of *Interior Design*; Wallace Guenther, editor of *House Beautiful*; Anthony Hail, interior designer; Mrs. Sarah Tomerlin Lee, vice president of Tom Lee, Ltd.; Professor Richard A. Rankin, Interior Design Educators Council; and Charles E. Whitney, publisher and president of Whitney Publications.

They will select the recipients of 12 prizes as follows: \$1,000 first prize; \$500 second prize; and ten \$100 honorable mention awards. Winners will be announced at a national press conference in the Spring of 1971.

(Continued on page 16)