

# NEW FORMS IN DOOR ORNAMENTATION

*executed in metal, crystal, glass, ebony, enamel, marble and ceramics*

*presented by*

***The Yale & Towne Manufacturing Co.***

*created by*

PHILIP C. JOHNSON

IBRAM LASSAW

FERNAND LEGER

MIRKO (BALSADELLO)

PAOLO DE POLI

THEODORE J. ROSZAK

ANDREA SPADINI

PAOLO VENINI

GLEN HOLLAND

VAN DAY TRUEX

*and a sculpture by JACQUES LIPCHITZ  
entitled by the artist "Welcome"*

*Wildenstein Gallery, New York*

Few things are used more frequently than door knobs and handles, yet few things are less observed, notwithstanding an age-old background of art and craftsmanship.

This exhibition is presented with the firm conviction that people will welcome new ideas and new concepts of door ornamentation.

Americans feel today a greater need to express their individual tastes and desires in the articles which adorn their homes, the clothes they wear, and the forms of art which they gather around them.

The manufacturer today faces the necessity of mass producing his wares. The sponsor of this exhibition believes that it is possible to blend the desire for beauty and the necessity for mass production with a resultant improvement in its products.

The various objects in this exhibition are not presented as products now in mass production. They are provocative statements in design by contemporary artists, setting forth their conceptions of the satisfying and pleasing manner in which to present the lock in its countless uses.

It is our hope that, by this exhibition, door devices will be re-established as objects of excellence, imagination and taste, in addition to their most important functional requirements.

A handwritten signature in dark ink, appearing to read "G. W. O'Keefe". The signature is fluid and cursive, with a large initial "G" and a long, sweeping underline.

President

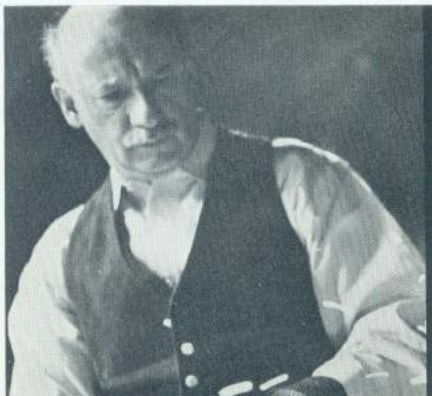
*The Yale & Towne Mfg. Co.*

Theodore J. Roszak began his career as a painter, and tended, even then, towards abstraction. Soon after he became fascinated with the world of industry; the “machine” became the symbol presiding over his artistic conceptions. One of the first to realize that an obstinate material like steel could be handled easily with powered tools, he absorbed himself in constructivist sculpture.

Finding it difficult to continue in the pure intellectual pursuit of constructivist sculpture, he abandoned this style for controlled organic, molten forms of welded, hammered and brazed metals, feeling them better to communicate the spirit and tempo of our time. As Roszak himself expressed it, “The forms I find necessary to assert are meant to be blunt reminders of . . . those brute forces that not only produced life, but in turn, threatened to destroy it.”

Born in 1907 in Posen, Poland, Roszak is a graduate of the Art Institute of Chicago, where he taught in 1927-1929. He has been teaching at Sarah Lawrence College since 1941. His One Man exhibitions began in 1928, and he has exhibited in the nation’s major museums as well as abroad. A winner of many awards, his work is represented in a number of permanent collections.

He has also expressed his confidence in the successful alliance of art and industry, and he sees himself as artist-designer-technician. This, he says, has far-reaching implications for the artist, offering him a creative life beneficial to society through industrial channels.



***Theodore J. Roszak***

Lever Handle and Escutcheon —