

# You Take a Door and Swing It or Revolve It or Slide It or...

By RITA REIF

**B**ABETTE NEWBURGER was twirling around in her Plexiglas revolving door the other morning at the Museum of Contemporary Crafts and talking about the possible fate of the \$20,000 door, which has a nude woman wearing a helmet on each of its four panels. She said she had designed it with the Playboy Club in mind but admitted that she didn't think it was quite what Hugh Hefner wanted for the entrance to one of his clubs.

"Actually it would work just as well in a subway station," she said, giving the door its 19th spin.

## Two-Part Exhibit

Miss Newburger's door is one of 30 modern and nine historic painted, carved, molded, appliquéd, inlaid and strung designs on view in a two-part exhibition called "The Door," which also includes hundreds of photographs and two film and slide shows. The first part of the show opens today at the museum, 29 West 53d Street, and the second part starts Monday at the United States Plywood showroom, 777 Third Avenue (48th Street).

The multifaceted character

of the show is apparent in both places. The emphasis at the museum is on the decorative arts; at the plywood concern, it is on the doors of New York City, most of which are shown in photographs.

Historically, or so the museum section of the show asserts, man probably began decorating doors when he rolled a boulder over the mouth of his cave and chiseled a design in the surface.

## Interesting Contrast

Against the historic backdrop, the modern doors can be better understood, museum officials believe.

The painted barn doors of George Vander Sluis, for instance, recall the tradition of farmers painting doors in bold colors and geometric patterns. But his hard-edge designs are thoroughly of today.

Anita Janof's portrait doors summon up the Renaissance idea of painting or creating an intarsia inlaid portrait in doors. Mrs. Janof used photographs, however, as the filling for a sandwich of acrylic plastic sheets and adds amusing touches in a pop art vein. A baby's face covers one door and has pin wheel eyes.

There are extravagant displays at the museum, as in

the assemblage sculpture of Alfonso Ossorio that is covered with extraordinary objects. And there are understated designs such as Andrew Gardner's stenciled doors.

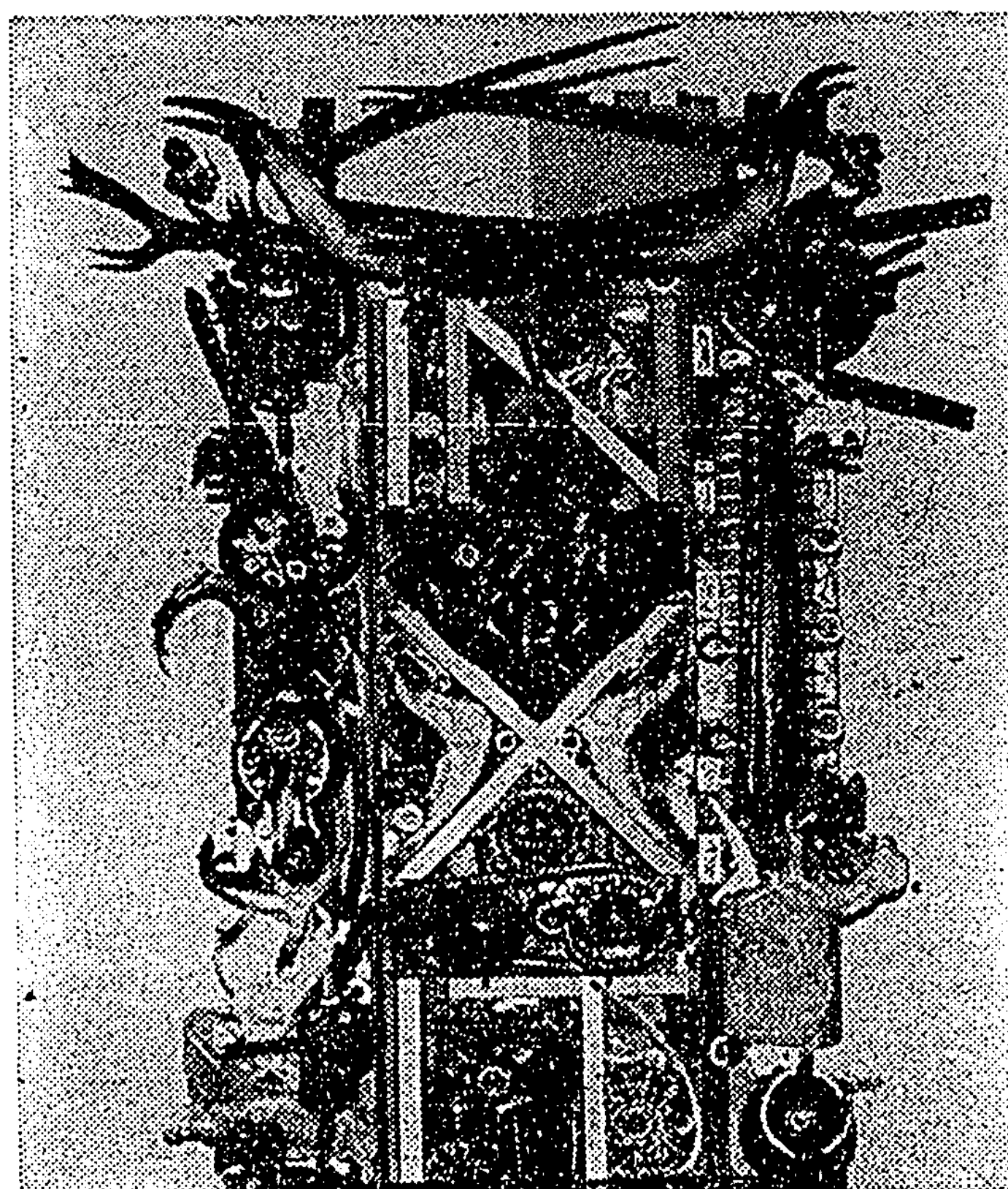
Possibly the most understated and stunning door in the modern section of the museum show is the one by Hans Hollein. It is currently shown in a photograph but should be in three-dimensional form soon.

The Viennese architect's design is studded with levers and is called the "Frustration Door." Shown at the Triennale design show this summer in Milan, it confused many people who could not find

the one lever to open the door. But Mr. Hollein expected this and had made in an adjoining wall an escape hatch shaped like a person.

Viewers who tire of contemplating doors that swing, revolve, slide or operate on push button are also being encouraged to walk the streets of New York examining doors. Five tours have been described and maps drawn in a brochure available at no charge at the plywood concern's showroom.

The exhibition will run through Nov. 3 at the museum and Nov. 15 at the showroom.



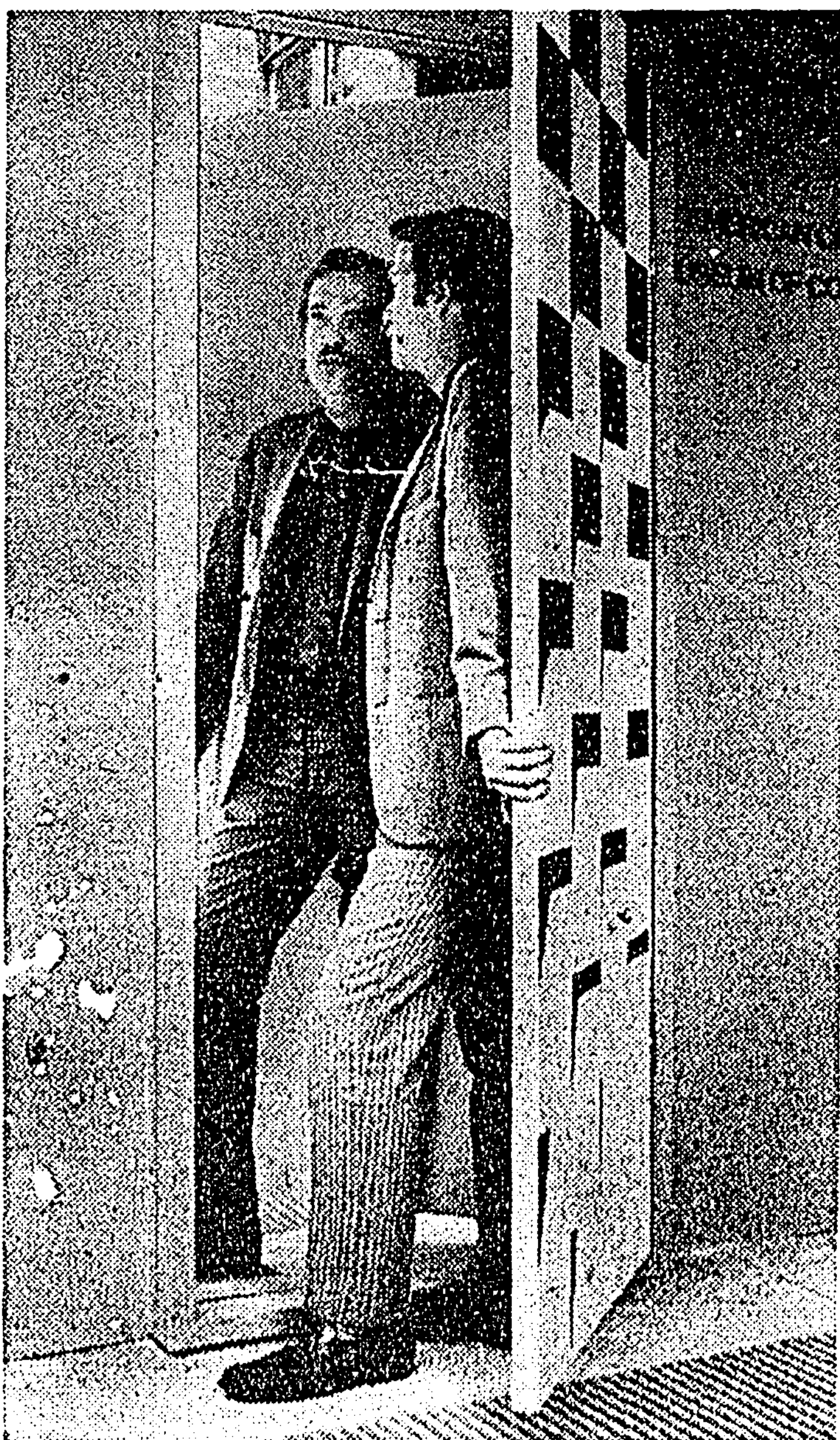
Assemblage sculpture by Alfonso Ossorio has antlers, ordinary knob to open, mirror inside.



Jane Janof stands by portrait door (actually a blown-up photograph) done by her mother, Anita.



If you can't open Hans Hollein's "Frustration Door," there's an escape hatch in wall at right.



The New York Times Studio (By Bill Aller)

Andrew Gardner put black and white op designs on door facades and installed mirrors inside.