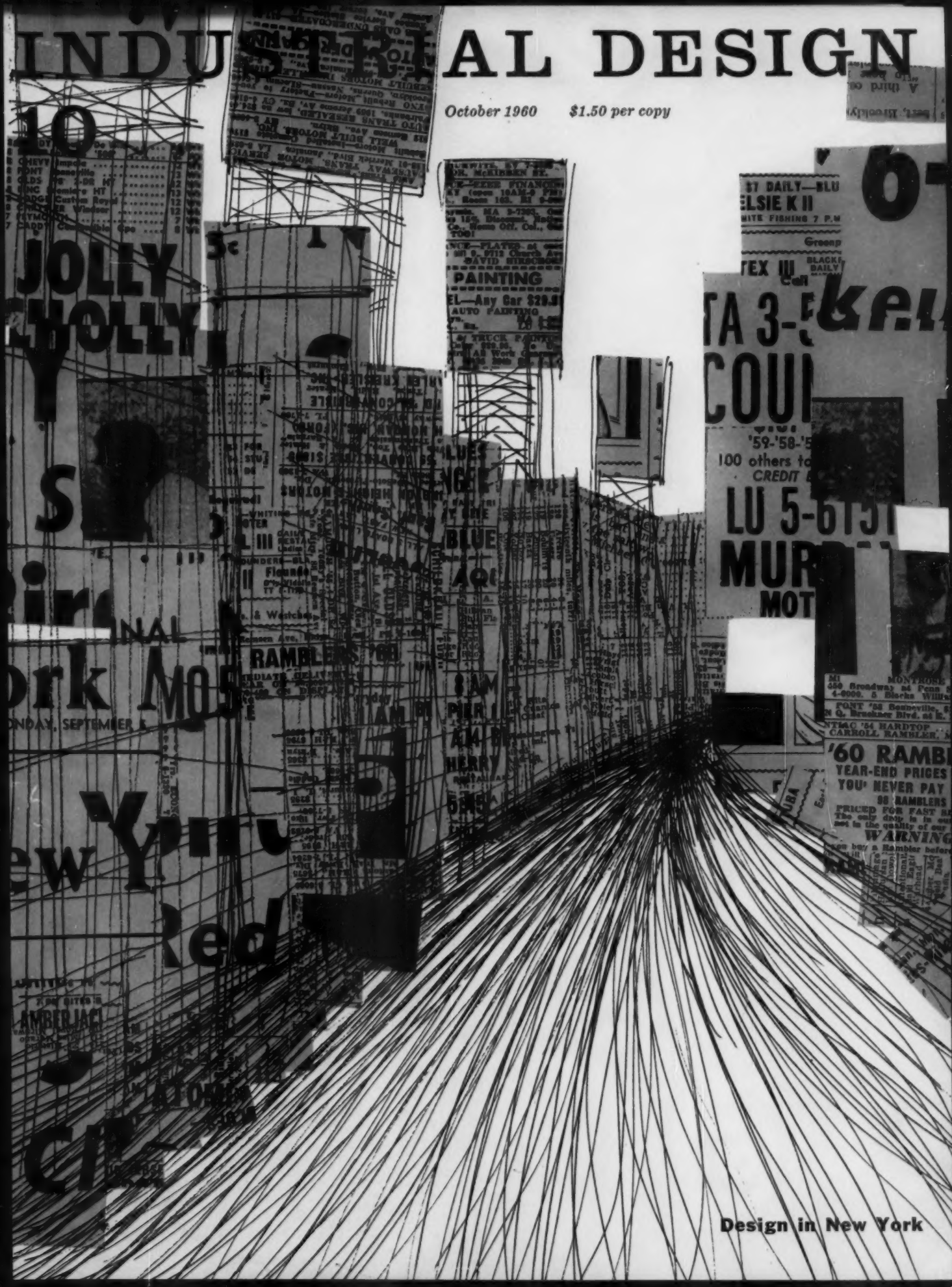
# INDUSTRIAL DESIGN

*October 1960* *$1.50 per copy*

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ID

## INDUSTRIAL DESIGN

## 7th ANNUAL DESIGN REVIEW *December 1960 issue*

Based on twelve full months of study and planning, INDUSTRIAL DESIGN's December issue the **7th Annual Design Review,** will single out the new, the trend-setting, the worthwhile, for presentation to the men whose designs today will sell the products of tomorrow. It will be read and referred to again and again through the year to come by a majority of America's independent and company designers.

Your advertising message in this long-lived issue will be noted repeatedly by the men whose business it is to specify methods and materials that will enable products of every description to succeed in the marketplace.

**Robert K. Mueller,** *Vice President*
*Monsanto Chemical Company*

*"Here at Monsanto we are committed to a program of working with the industrial designer on both the scholastic and professional level, to help him acquire a sound knowledge of plastic materials. At the same time, we look to the designer to provide challenging opportunities for demonstrating the versatility of these materials. There can be no doubt that the industrial designer will play an important role in the plastics industry in the next decade."*

**Chester M. Brown,** *President*
*Allied Chemical Corporation*

*"Industrial design has achieved a significant influence in a short span of years. The time is past when good engineering alone sold a product; good engineering and good design have become interdependent. We at Allied Chemical appreciate the contribution the industrial design profession makes in broadening the field of application for many of our products.*

Monsanto Chemical Company first scheduled INDUSTRIAL DESIGN in 1956; Allied Chemical became an advertiser in 1957. Recognition of the importance of industrial designers by the heads of such companies as these underline the importance of a strong advertising campaign in INDUSTRIAL DESIGN including the December 1960 **7th Annual Design Review** issue.

**INDUSTRIAL DESIGN** 18 *E. 50th Street, New York* 22, *N.Y.*

*the magazine for the men whose decisions today sell the products of tomorrow*

OCTOBER, 1960 VOLUME 7 NUMBER

# 10

# INDUSTRIAL DESIGN



*A monthly review of form and technique in designing for industry. Published for active industrial designers and the executives throughout industry who are concerned with product planning, design development and marketing.*

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Coming

*IN NOVEMBER—Testing: how products are tested and what they are tested for. The* 1961 *cars.*

*IN DECEMBER—The 7th Annual Design Review.*

COVER: A collage of tabloid newsprint is combined with a sketch by Peter Bradford to suggest both the physical presence and the nervous energy of contemporary New York.

FRONTISPIECE: Sculptor Richard Lippold's assembly of brass rods vibrates above the bar at the Four Seasons restaurant, where it was caught looking like this by photographer Maude Dorr.


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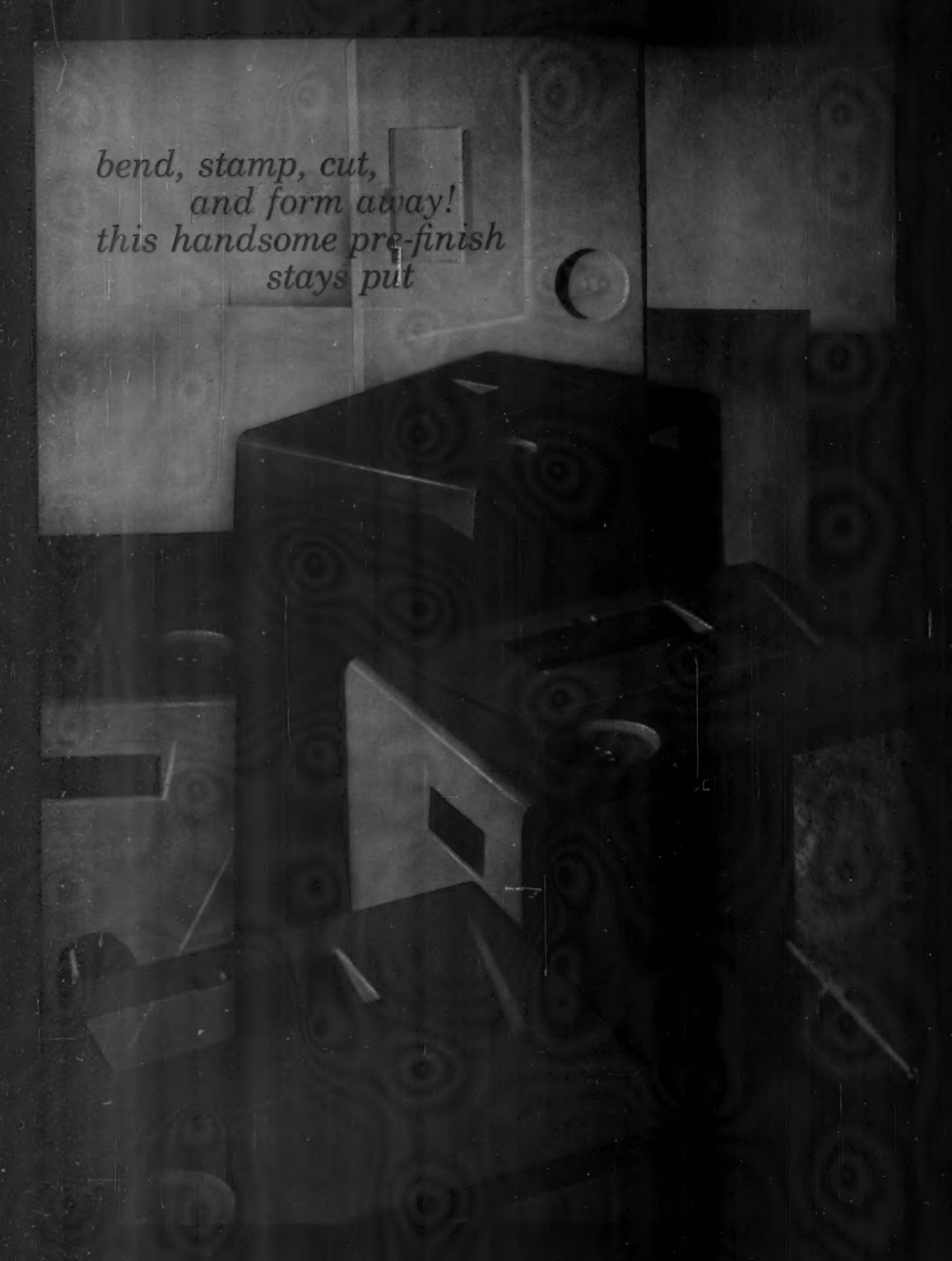
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# LETTERS

### Is what designers do design?

Sirs:

The scope of industrial design activity has always received more than its share of discussion and controversy. Recently the subject has been getting another going-over, with many responsible directors of design offices pointing to the success of their broadening services. In November of last year at the ASID conference, I gave a little talk to our own group, pleading only that we recognize what industrial design per se encompasses and where perfectly legitimate allied services fit into the picture. Since that time, I have been quoted somewhat out of context as having said that industrial design is product design—and that designers shouldn't involve themselves with product planning, market research, engineering, architecture, etc. This is only a half-truth, and I would like an opportunity to clarify the issue.

Industrial designers, both consulting and corporate, offer a wide variety of services, depending on the situation and opportunities presented. The Loewy office has accomplished some very fine market research studies, quite independent of any actual design work. Dave Chapman, recently honored for an educational tv study, combined design thinking with research into a new field. Latham-Tyler-Jensen is a member of a product planning team for several of its clients. Gifford Mast offers a complete engineering service for those clients who are not adequately staffed. Each of these organizations find this service to be desirable, sensible and necessary to the success of their businesses. Does that make market research, product planning and engineering part of industrial design? Any good designer or design office must have more than a speaking acquaintanceship with these fields and others as well. But should we confuse what industrial designers do with what industrial design is?

One of our profession's greatest problems is to determine what the "fund of knowledge" is that makes our activity a profession rather than a trade — so that we can begin to teach our students accordingly. As long as we confuse the issue with our successes in allied fields, our educators will never understand what is required of a graduating student. Of equal and perhaps greater importance, industrial management will never understand what it is that we can do for them—whether we are consultants or corporate designers.

I do not imply that industrial designers should not offer broad services. I only urge that we identify what part of this is industrial design and what part is an allied activity.

Finally, I have been dealing only with horizontal scope—now I would like to clarify vertical scope of industrial design. I do not now and never have believed that industrial design is simply "product design." Although we will likely see increasing specialization, I feel that a designer's education and professional services should include a wide gamut such as product design, graphics, exhibits and interiors. All these fields are interrelated, as all deal with the visual aspects of the world around us, and to do a competent job in one field, it is desirable to be involved in all of them.

Donald L. McFarland
Latham-Tyler-Jensen, Inc.
Long Beach, California

### Where credit is due

Sirs:

Your August issue carried a news article on the Syracuse University participation in the Triennale, ending with the sentence, "Porter-Cable Machine Company provided the necessary financial support."

I think it only fair to point out that while Porter-Cable did make a contribution to the Syracuse effort, credit should be given to Alcoa for providing all of the aluminum for the basic structure and much of the material for the display units, and to the university for underwriting the total cost of the exhibition and its transportation.

Leland C. Smith, Associate Professor
Industrial Design Department
Syracuse University, New York

*ID's information on the Syracuse exhibition (which was never actually installed at the Triennale) came from the Industrial Design Department, Syracuse University.—Ed.*

### Kudos for classic packages

Sirs:

Your most enjoyable piece on "classic" packages reminded me of an experience I had in Toronto back in 1937. I had been invited to talk to the Toronto Advertising Club on the possibilities in this new-fangled thing called package design, and had invented for the purpose a fictional glaring example of a package that boosts the manufacturer's ego. This monstrosity was complete with sheaves of wheat, much bewhiskered founder, medals won at the various nineteenth century expositions, and a picture of the factory. After gently trying to explain why this type of design was a less effective sales tool than one which showed appetizing food in which the consumer would be interested, there was a lively question and answer period, throughout which I noticed a distinguished elderly gentleman glaring at me. After the meeting broke up, this gentleman marched up to me and said, "Young man, I heard you while you were making fun of our package. And I'll have you know that package was designed by my grandfather and I've lived with it all my life. And you new-fangled upstarts aren't going to get me to change it. Take my son, he hasn't any sense of tradition either."

I kept trying to interrupt to explain to him that I had never seen his company's package, but he didn't believe me. He said, "You must have seen our package, or you couldn't have described it so accurately."

Egmont Arens
Egmont Arens, Industrial Design
New York

Sirs:

If INDUSTRIAL DESIGN ever does a review of "Memorable Articles" that have appeared over the years in your fine magazine, "Memorable Packages" should rank high in the rating. It is an all too rare treat to read an article that makes you feel "tickled pink" at what is being said and the way it is being said. My heartiest congratulations on a wonderfully executed piece of work.

John W. Graham
Director of Engineering
Porter-Cable Machine Company
Syracuse, New York

Sirs:

Let me congratulate you on the charming article on historic packages. You displayed just the right amount of retrospective wit in your treatment of this mad race to rediscover packaging individuality by becoming louder and louder, and more and more alike.

May I suggest as substance for a future article that you consider a presentation on packaging that ignores the package as a selling tool and considers it as an object for effective function in the home. We often overlook the *real* purpose of a package.

Arthur D. Pulos
Syracuse, New York
Pulos Design Associates

# Idea! ...a world of inspiration with H&K perforated metals

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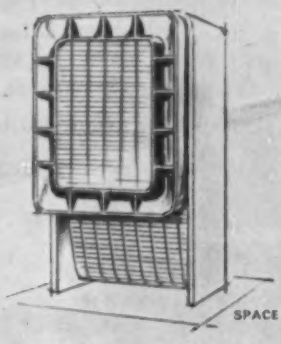

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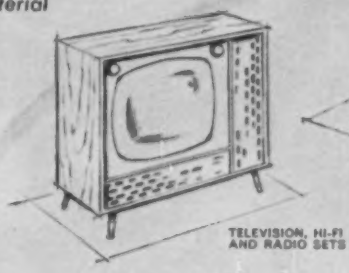
*Non-Metallic materials include plastic, wood, composition, paper, cloth, etc.*



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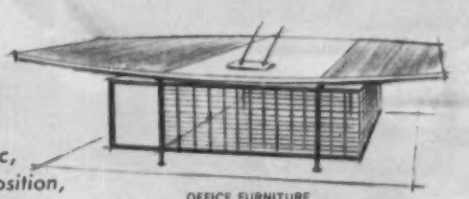

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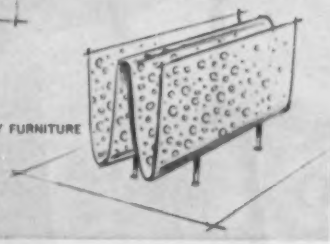

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For more than 75 years, Harrington & King has helped to broaden the horizons of industrial design through the imaginative creation of exciting perforated patterns in both metallic and non-metallic materials.

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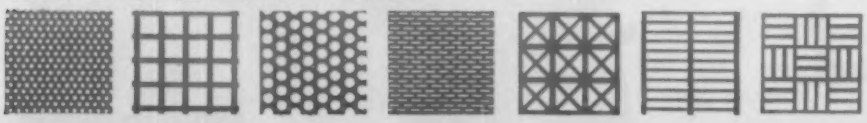

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# ALCOA STUDENT DESIGN PROGRAM

Its purpose: to aid and encourage the industrial design schools, and to express Alcoa's genuine interest in the development of a closer relationship between basic industry and industrial design education.

1. A complete library of technical literature on the nature of aluminum, and Alcoa's facilities for working it, is offered freely to these schools.

2. A staff of Alcoa industrial designers under Manager of Design Sam Fahnestock maintains close liaison with schools all over the country. This staff regularly schedules seminars at design schools to keep students up to date on Alcoa's facilities and the properties of one of their profession's basic working materials, aluminum.

3. Aluminum stock provided by Alcoa for faculty-approved projects gives each future industrial designer an intimate working knowledge of the light metal.

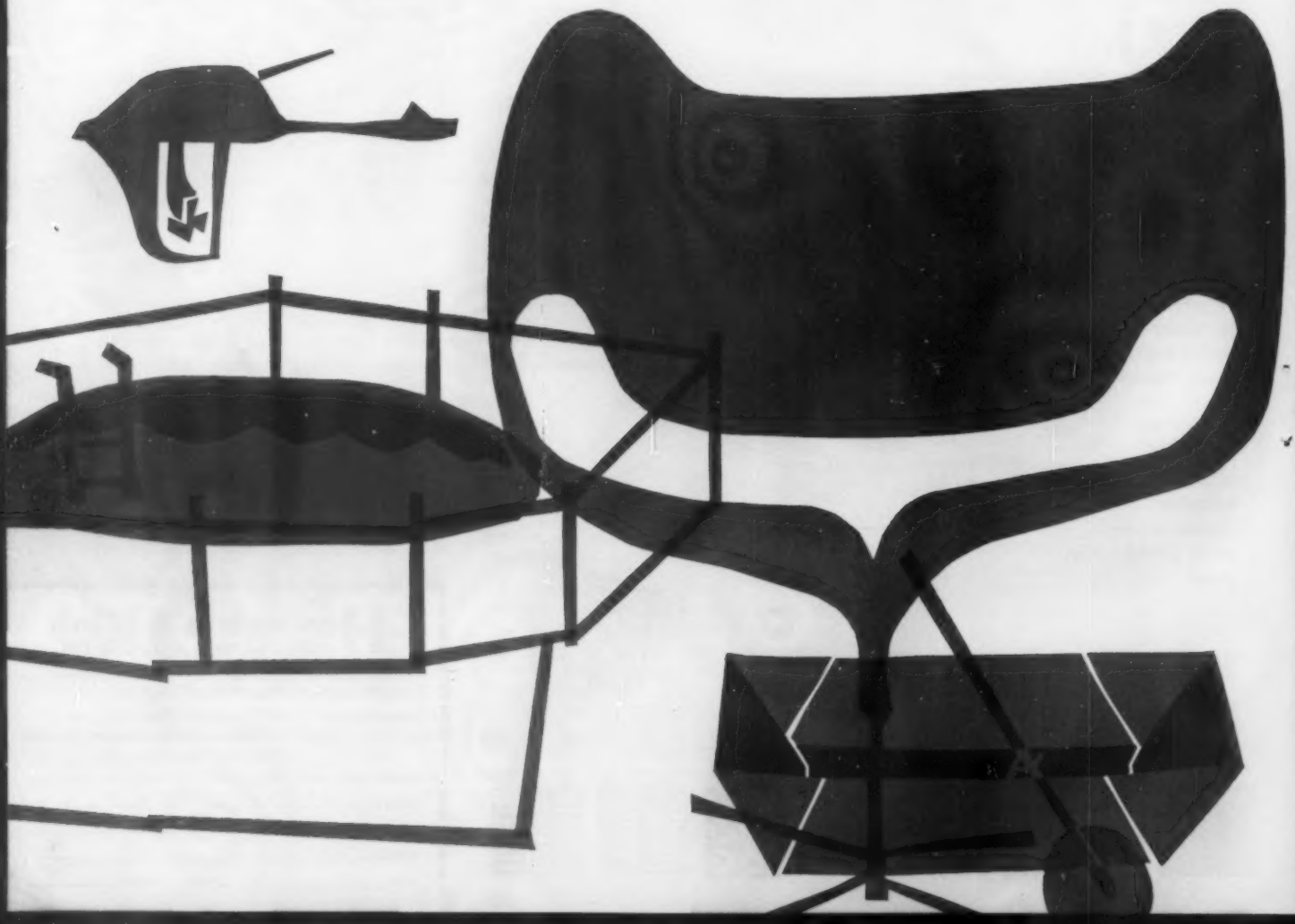
4. Each year, outstanding students selected by their faculties receive Alcoa Student Design Awards and national recognition.

5. An unrestricted grant from the Alcoa Foundation is awarded each industrial design school included in the awards program.

**ALCOA ALUMINUM**

STUDENT DESIGN AWARD

ALUMINUM COMPANY OF AMERICA • 1971-K ALCOA BUILDING • PITTSBURGH 19, PA.



is administered by a faculty committee at each of six participating design schools. It is presented annually to the student who most creatively applies his school's design philosophy and method to a faculty-assigned problem. Award-winning projects have in common only their use of aluminum, both in form and function, to a significant degree.

These student awards are part of Alcoa's program to aid and encourage outstanding design schools. And this is but one phase of Alcoa's continuing effort to bring about a fuller understanding of the contributions which industry and the industrial designer can make to each other.

Results of the 1960 Student Design Award competition follow . . .

*University of Illinois*
JOHN THOMSON

*Philadelphia Museum College of Art*
THOMAS DULIN
MARSHALL CORRAZA

*Syracuse University*
JACK MAGRI

*University of Bridgeport*
DALLAS MOLERIN

*Illinois Institute of Technology*
TAKATSUGU SUGIYAMA

*Pratt Institute*
ANDROS NOYES

*UNIVERSITY OF ILLINOIS*

## JOHN THOMSON'S COLLAPSIBLE ALUMINUM PRAM

"One of our primary objectives is to help the student acquire a liberal education . . . Other objectives are . . . to sharpen his perceptive and discriminative powers, to stimulate his curiosity, to release and encourage his creative talent, and to develop in him the habit of independent thinking."

JAMES R. SHIPLEY
*Head*
*Department of Art*
*College of Fine and Applied Arts*
*University of Illinois*

"Take advantage of aluminum's lightness for a means of transportation," challenged Design Instructor Charles Sanders. He defined the class problem no further, except to indicate a sweep of possibilities for the 10-week project from a baby carriage to a wheel chair.

John Thomson's collapsible aluminum pram was selected primarily because it is a "useful" design with practically unlimited potential, according to awards committee chairman Edward J. Zagorski, head of the Industrial Design Department. Also judged excellent were the aluminum boat's portability, ease of assembly, freedom from maintenance.

Nearly all aluminum (sheet, extrusions and fasteners), the 30-lb "Polliwog" is a sportsman's dreamboat. It goes most anywhere as a compact 2 ft x 3 ft x 4½ in., unfolds to 6½ ft x 30 in. x 16 in. in just 30 seconds. Thanks to aluminum's corrosion resistance, "Polliwog" is right at home in either salt or fresh water.

LEFT: *Department Head James Shipley helps John Thomson assemble the "Polliwog."*

RIGHT: *Thomson demonstrates the remarkable portability of his boat.*

*PHILADELPHIA MUSEUM*
*COLLEGE OF ART*

## DULIN and CORRAZA'S ALUMINUM RESCUE MISSILE

"Typically, the designer must be equally at home in the technological sciences and the fine arts . . . so they work together sympathetically and constructively. (He) must be perceptive of man's relationship to his environment and must understand how this will influence the solution of any problem . . . from redesign of a button . . . to city planning."

LEO J. BRANDENBURGER
*Associate Professor of Industrial Design*
*Philadelphia Museum College of Art*

To recognize a need and fulfill it were the only conditions laid down for his class project by Professor Brandenburger, cautioning his students to base their design solutions on sound technological principles.

Thomas Dulin and Marshall Corraza collaborated on the design of an aluminum rescue missile which displays "the invention and ingenuity which every educator strives so hard to engender . . ." says Industrial Design Director Joseph Carreiro. "A basic need . . . was recognized, and a concrete proposal for its solution has been worked out through research and diligent application."

Twin half shells of aluminum form the cylindrical rescue missile, housing a vinyl raft and two carbon-dioxide capsules. Gas-propelled from an aluminum launching tube, the projectile splits on impact with the water and inflates automatically. The 12 x 24-in. rescue raft will support two 250-pounders for at least eight hours.

*Marshall Corraza, Thomas Dulin and Professor Brandenburger show, respectively, the launching tube, the missile, and the raft.*

*SYRACUSE UNIVERSITY*

## JACK MAGRI'S POWERED ALUMINUM WATER SKI

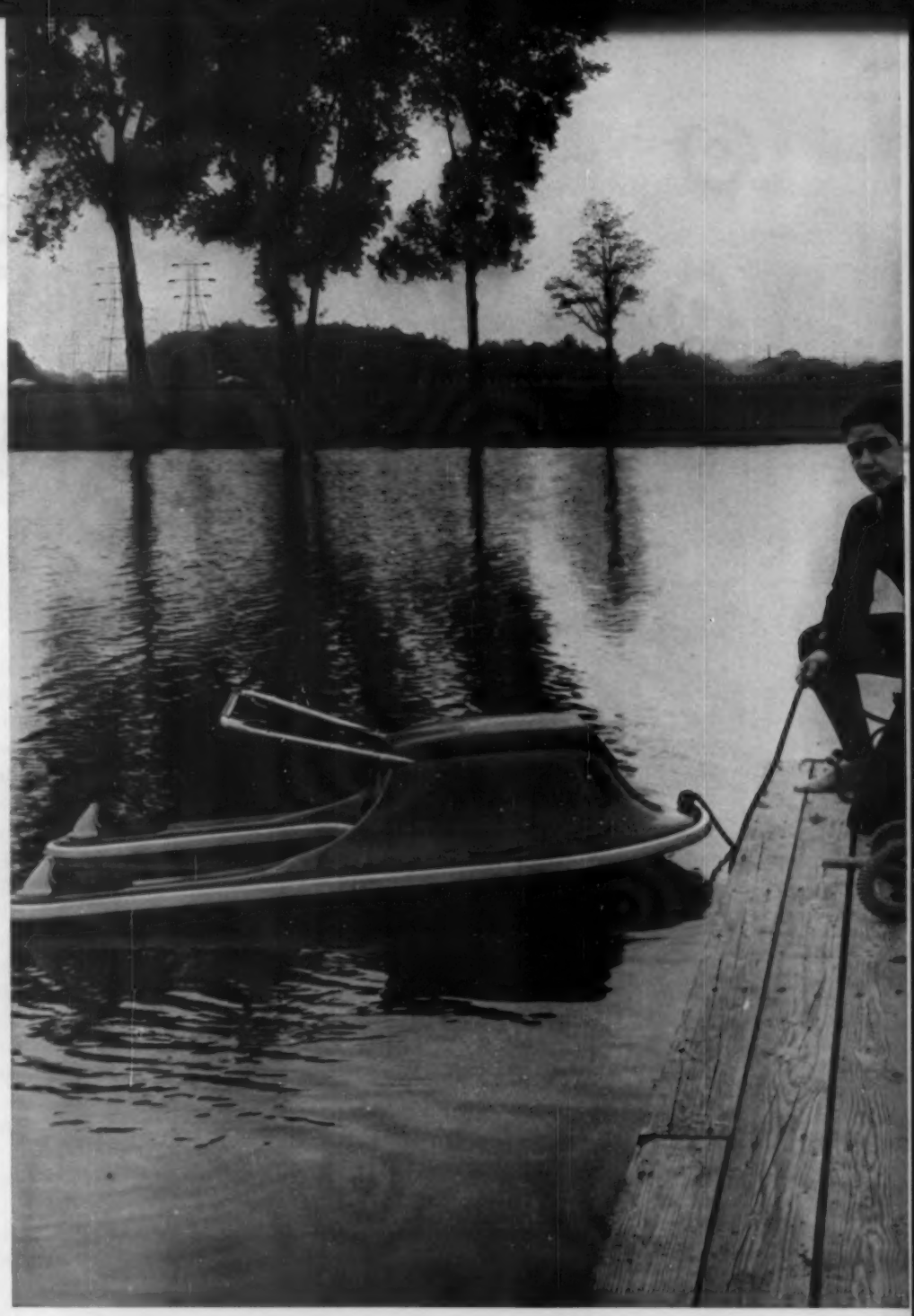
"We see a consumer as the person our school is trying to reach. The relationship of the person to the product is of primary importance. The industrial designer serves as the aesthetic and humane conscience of industry."

ARTHUR J. PULOS
*Professor in Charge*
*Industrial Design Department*
*Syracuse University*

". . . select an area of application for aluminum that offers exciting potential, and develop a product in that area," read Professor Pulos' memorandum to his class. It scheduled each design stage during the semester — from preliminary proposal and sketches, through mock-ups, to a formal presentation before the student award committee.

Jack Magri's powered aluminum water ski won as an exciting new concept with considerable practical value. Also noted was his inventiveness in making full use of aluminum's light weight for buoyancy and stability, as well as its corrosion resistance and formability.

Basically a pod of two aluminum stampings joined and gasketed at the rims, the gasoline-powered water ski can be low-cost transportation or just plain fun. Its 7½-hp aluminum outboard motor is mounted on an integral aluminum casting, imaginatively designed to include both stabilizer and skeg. An aluminum tube handle doubles as a safety control, choking the carburetor if dropped.



LEFT: *Instructor Arthur Darvishian, Department Head Art Pulos, and Jack Magri inspect the finished model.*

RIGHT: *Magri's rendering of his novel conveyance.*

*UNIVERSITY OF BRIDGEPORT*

## DALLAS MOLERIN'S ALUMINUM MINIMUM LIVING SHELTER

"In educating the versatile designer, a wide variety of design and humanistic experiences are necessary. Design projects range from 'blue sky' . . . to realistic ones with tight specifications. Each is studied to determine essential needs . . . and eliminate unnecessary details. Individual yet logical solutions must be demanded."

PROF. ROBERT E. REDMAN
*Head*
*Department of Industrial Design*
*University of Bridgeport*

Assigned to explore product applications using the particular advantages of aluminum, students submitted proposals for critical review by Professor Redman's faculty committee. Projects judged valid were developed fully and entered in design award competition.

Dallas Molerin's aluminum minimum living shelter relies on unique, inherent properties of the metal for all major structural parts. Designed to house four adults for at least two weeks under adverse conditions, it makes full use of aluminum's strength, light weight, corrosion resistance and economies of fabricating and finishing.

The aluminum shell form, designed to withstand winds, snow loads and shock waves, offers the most effectively shaped living area. Independent two-shell construction permits the use of the inner shell alone where conditions are favorable. Extreme environments would require both shells with foamed-in-place shock-absorbent insulation between. Because the shells are not rigidly connected, shock on the exterior shell is not directly transmitted through the insulation or the shock absorber mountings at the base. Lightweight shelters can be moved intact by helicopter, buried, tied down or merely set on the ground.


*Professor Redman questions Dallas Molerin on the insulation features of the versatile shelter.*

*ILLINOIS INSTITUTE OF TECHNOLOGY*

## TAKATSUGU SUGIYAMA'S CONTINUOUS ALUMINUM RIBBON CHAIR

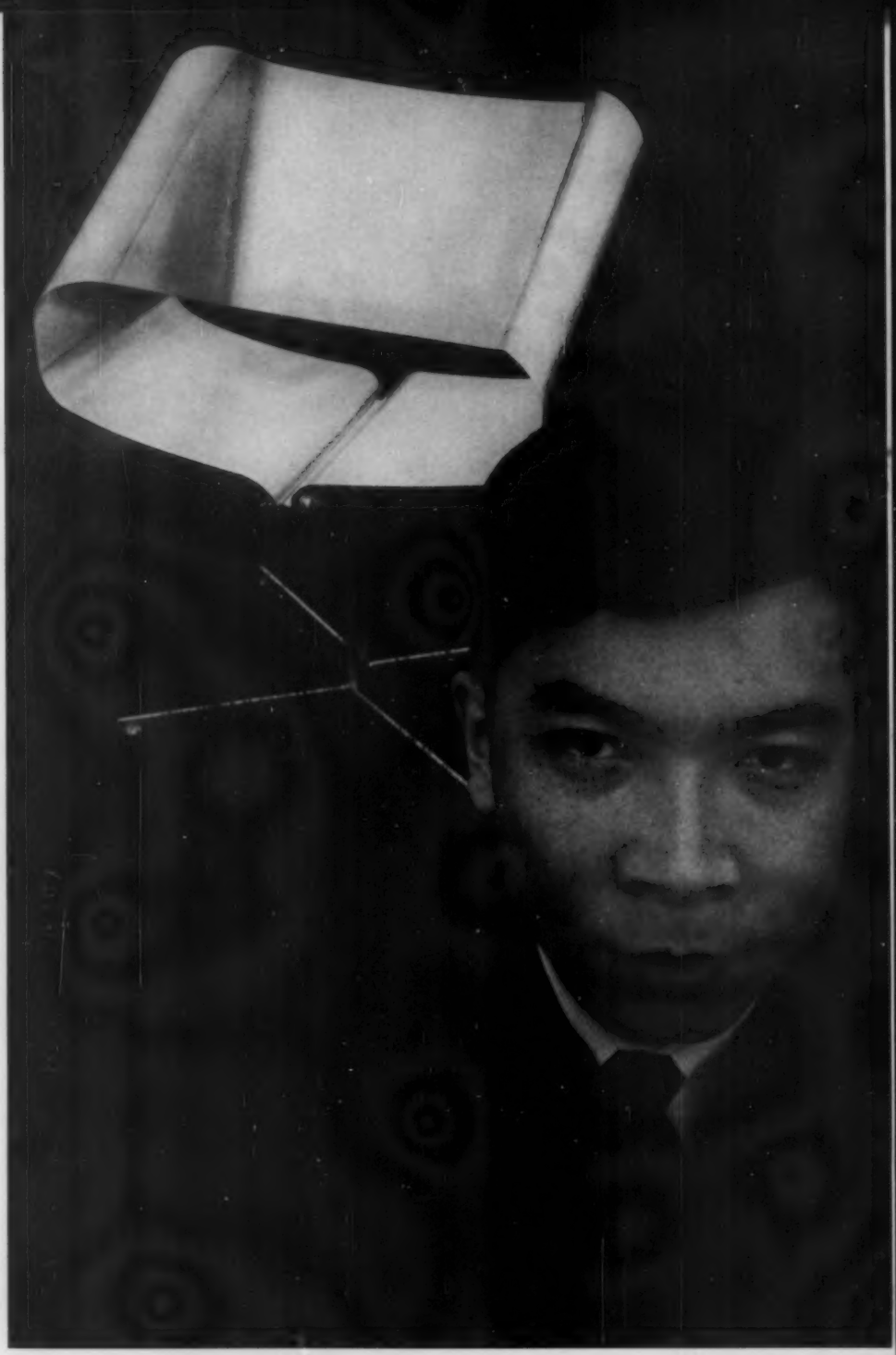
"The goal of the designer is an elegant solution to a problem—one which combines an ingenious idea, improved technical development and harmonious aesthetics. When all these appear simultaneously, the clarity of the solution leaves no doubt that the designer has succeeded in his task."

JAY DOBLIN
*Director*
*Institute of Design*
*Illinois Institute of Technology*

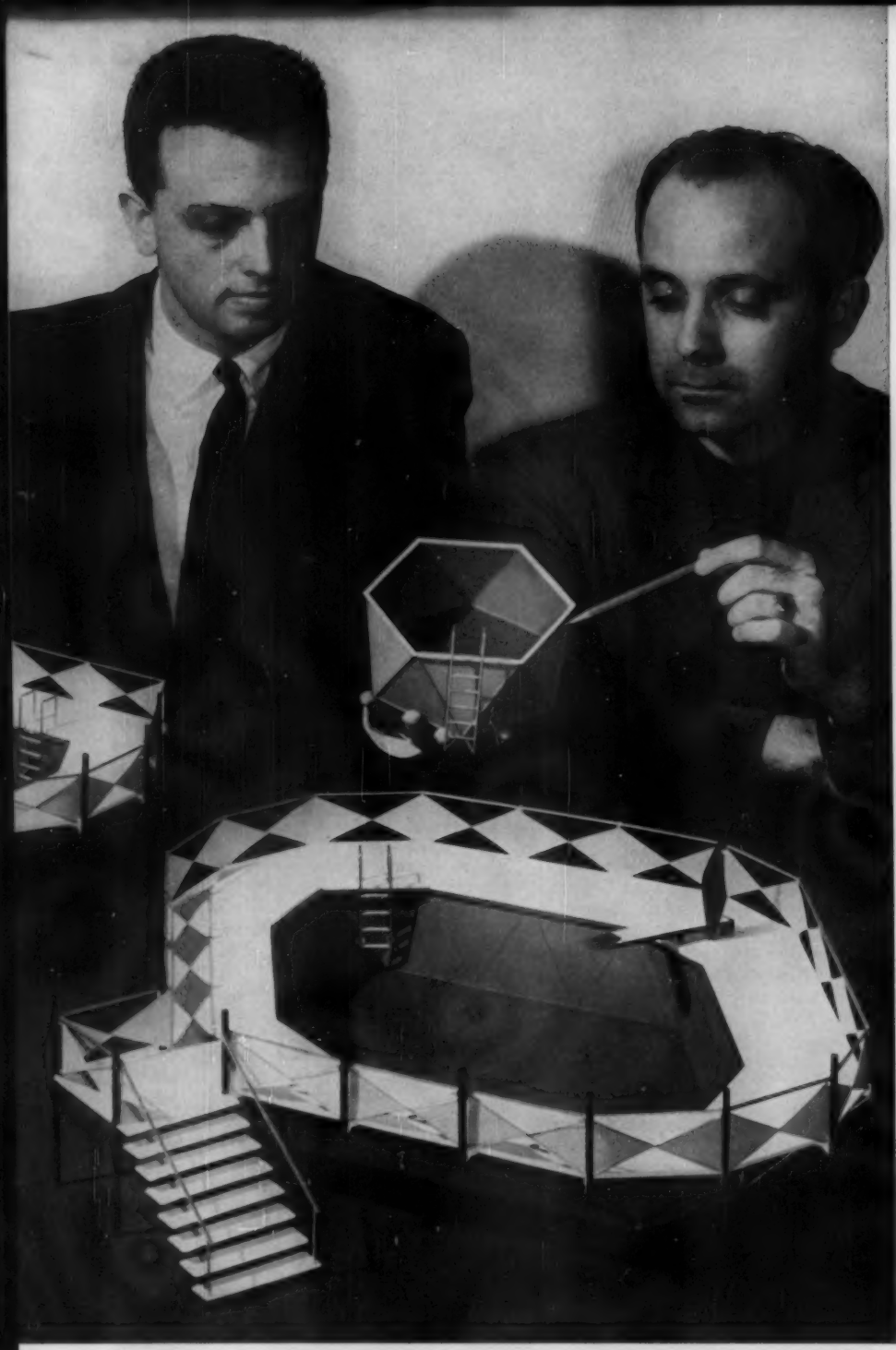
"Design a simple, lightweight and durable chair of aluminum" was one student project. Mr. Doblin deliberately assigned it to his only student whose background offered little tradition in chair design, because a fresh approach might find a unique solution.

Takatsugu Sugiyama's continuous aluminum ribbon chair "elegantly satisfied the assigned task," the faculty committee felt, having "produced a first-rate answer to the age-old problem of chair design."

One sheet of aluminum, 7 ft long, 16 in. wide and ⅛ in. thick, the seat is formed on a sheet metal roller and simply bolted to a base of aluminum bars. The chair can be color anodized, perforated, textured, painted or upholstered for indoor or outdoor use.



LEFT: *Sugiyama and his chair.*
RIGHT: *Director Jay Doblin admires his student's unique design.*



*PRATT INSTITUTE*

## ANDROS NOYES' GEOMETRIC ALUMINUM SWIMMING POOL

"Directness of approach and a solution in simple terms . . . will result in a perfect combination of form and function. Functionally sound and unembellished, the design expresses aesthetically its intended use."

ROBERT A. KOLLI
*Chairman*
*Department of Industrial Design*
*Pratt Institute*

"Leisure time is this year's general problem," Industrial Design Instructor Giles Aureli told his class, ". . . what to do with it and how it will affect our lives." For the 32-week project, each student had to decide that a need or future need exists, then establish what factors relate to the need, directly or indirectly.

Andros Noyes' geometric aluminum swimming pool most creatively meets a felt need, judged the faculty awards committee; it solves a problem validated through bibliographical research, interviews and field trips. His new basic approach was cited for the carefully computed geometric configuration of its planes and joining system.

Modular aluminum triangles and rectangles can be mass-produced, easily transported, quickly assembled even by the homeowner. Pool can be changed in size to suit any yard or family, disassembled to move with the owner. Above-ground construction, safer and more private, eliminates excavation costs and property disfigurement. For winter fun: a solar-heated plastic dome, supported by forced air or extruded aluminum frame.

*Giles Aureli, instructor, discusses with Noyes some of the research with which the student justified his problem and its solution.*

# NEWS

### A "Study in Steel"

U.S. Steel has been waging a long campaign to create a public image of steel as a light, modern, versatile material. Two years ago, the company began tagging consumer products made of steel with a "steelmark" designed (by Lippincott & Margulies) to connote something light and "stylish." Last month in New York, USS unveiled its latest effort in this direction. "A Study in Steel," undertaken for USS by Peter Muller-Munk Associates, resulted in the prototype furniture shown at right and a number of other items.

Designed by PMMA to point the way to more elegant uses of steel than are commonly thought of for consumer products, these pieces will be used by USS to demonstrate not only that steel is still very much a designer's material, but that it is the furniture manufacturer's material as well.

The PMMA designs seek to take advantage of steel's most fundamental property (strength), to do away with its most old-fashioned and unwanted visual associations (bulk and the appearance of weight). This is accomplished, in the case of the office furniture, by the use of "C"-shaped legs made of separate steel bars welded together under tension. The legs of the office cabinet are actually structural modules from which the cabinet modules are hung and upon which the table-top module is set.

USS has set up a model executive office in Pittsburgh to display the PMMA designs, which the company is offering freely to any manufacturers who want to make use of them.

*Muller-Munk's modular steel executive office furniture*

### Kaufmann award

Charles and Ray Eames have received the first $20,000 Kaufmann International Design Award. They were chosen last month by an international jury which met in Lugano, Switzerland, and they will be formally presented with the award at a ceremony to be held next month in New York. The award, established earlier this year by design critic Edgar Kaufmann, Jr. in memory of his parents, was given to Mr. and Mrs. Eames for their "outstanding record of achievement in the practice of design." In addition to the financial award, they will receive a prize specially designed for the event by Finn Juhl.

The Kaufmann Award, administered by the Institute of International Education, defines design, for its purposes, as "the forming of useful, meaningful, and expressive products, delightful beyond the satisfaction of needs or the provision solely of entertainment." Presented this year for a significant contribution to the character of present-day design, in future years it will focus on such areas as design education, design philosophy, history of design, and industrial design.

Members of this year's jury for the award were: Arthur N. BecVar, manager of industrial design for General Electric; Erik Herlow, professor of design at the Danish Royal Academy; New York designer George Nelson; British educator and critic Sir Herbert Read; and Dino Olivetti, president of the Olivetti Corporation of America.

### PDC convenes at Silvermine

Six designers, most of them newcomers to PDC events, spoke at its Fifth Design Symposium at Silvermine, Connecticut on September 17. According to the preliminary announcement, the speakers were to report on their professional and leisure time creative activities, "a rather fuzzy separation between the two" being the one thing all speakers presumably had in common. As the day progressed, the relation between what the speakers were saying and what the announcement had promised became rather fuzzy, too. For over an hour Seymour Robins, for instance, demonstrated fallacies of visual perception to make the point that what we think we see is not necessarily exactly what we do see. And Harry Lapow, who has earned an impressive reputation as an amateur photographer, did not discuss *his* leisure time activity at all but confined himself to his professional work. Another designer, Irv Koons, took off after the "specialization" bogy in his presentation. Explaining that his training was as an illustrator, he went on to say that he felt competent to tackle any type of design if the occasion arose.

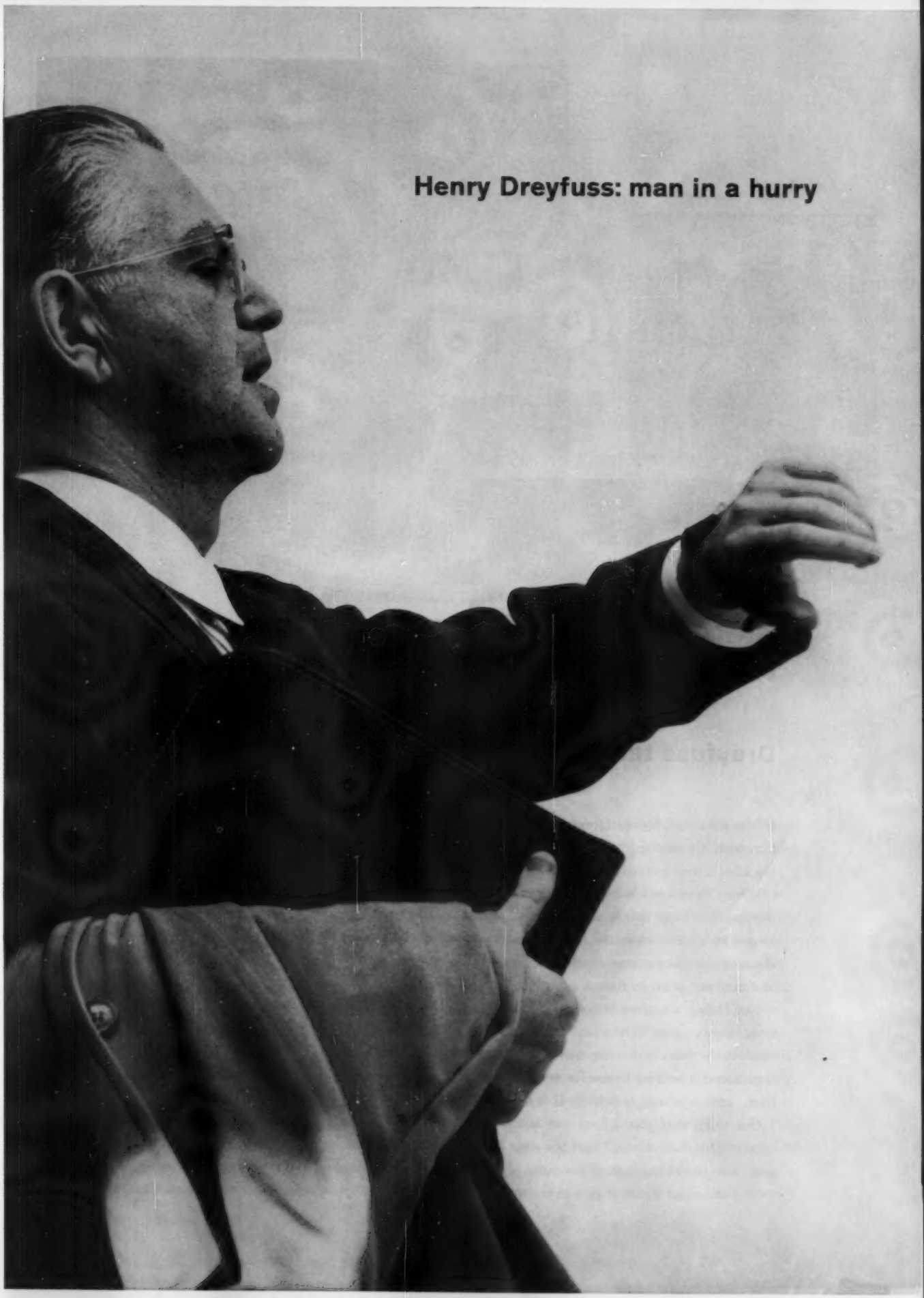
Arthur Eckstein, of Eckstein-Stone, came closest to showing how his after-hours activity has influenced his work. In addition to his graphic designs, he showed a currently marketed jumping-bean toy which he developed after watching his children play with a more primitive variety. Rudolph de Harak indicated through a series of slides how all kinds of things on his visual horizon—from a rusty tin can to a dirty piece of mimeograph paper—have influenced his professional designs. James Ward, of Ward and Saks, spoke as though the small *vs.* large design office were the theme of the symposium. He also showed slides of some of his recent work.

There were few questions, and virtually no discussion, after the program, which was planned by Ernst Ehrman, of Ehrman and Reiner, and moderated by Nanci Lyman, editor of *Packaging Design* magazine.

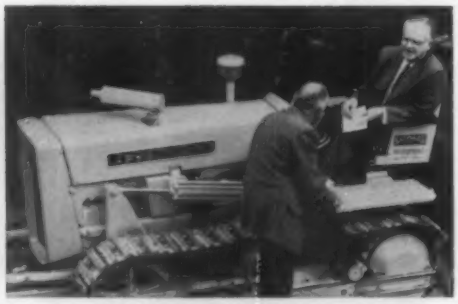
### New product expenditures up

Expenditures for the development of new products and processes by U.S. industry will be up 10.7 per cent this year over 1959, according to a mid-year survey

*Continued on page 24*



Henry Dreyfuss: man in a hurry



## Dreyfuss talks design

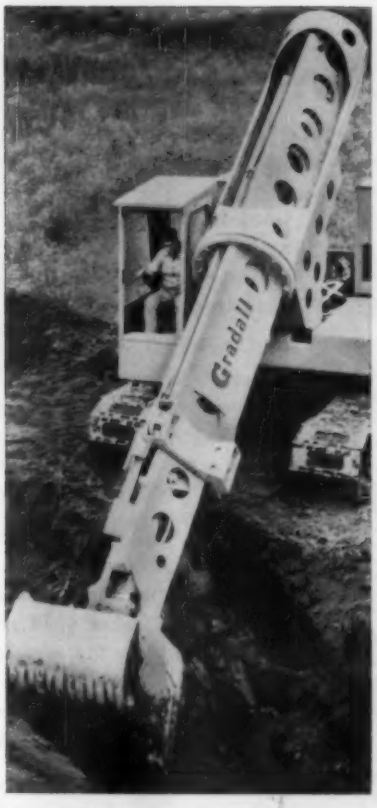
If you could get Henry Dreyfuss to sit still long enough for a caricature, the drawing would inevitably show him with his coat half on and briefcase in hand. Most likely, he would be on his way to the airport. He's on the East Coast a third of his time, on the West Coast a third, and the other third in between.

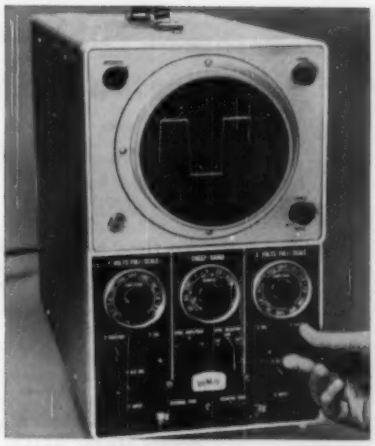
Henry Dreyfuss has been busy ever since he gave up scenery design in the late Twenties and helped pioneer the business that is now called industrial design. In the early days, he gave a new look to everything from hinges to pianos, cigarette lighters to tractors. Today he can look back on a career of redesigning vacuum cleaners and gas stations, bowling alleys and ship interiors, typewriters and dental equipment, magazine formats and military strategy rooms, plumbing fixtures and the Nike missile launcher.

But Henry Dreyfuss is not one to look back. There are designs on his boards today that will influence our lives twenty years from now. "Time," he says, "is one of the designer's big problems. A design assignment is often three years in development. The item may not be on the market for another three to ten years. After it's introduced it will be in use for any number of years. In order to design that far ahead, our ideas have to be fresh, advanced and sprightly. It is a challenge to have to think as far ahead as we do."

One thing that goes a long way is the Henry Dreyfuss design credo, and it is all about people. "It says in effect," Dreyfuss states, "that the item is going to be ridden in, sat on, looked at, talked into, operated or in some way used by people. If the point of contact between the product and people causes friction, we have failed.

"On the other hand, if people are made safer, more comfortable, more eager to purchase, more efficient, or



just plain happier—we have succeeded." And succeed Dreyfuss does, by following this yardstick for effective industrial design: 1. Safety and convenience of use. 2. Ease of maintenance. 3. Cost, including tooling, production and distribution. 4. Sales appeal. 5. Appearance.

Selection of the right material for the job plays an important role in satisfying each of the five requirements. As a matter of ethics and sheer common sense, Henry Dreyfuss, like any member of the American Society of Industrial Designers, will not endorse any one material. "We have worked with all materials. What we want is the material that is right for the job. We look for the material that combines reasonable cost with the ability to be fabricated economically, and at the same time will give the product the built-in quality and durability it needs to sell well." With no-nonsense requirements like that, it is not surprising that a great many Dreyfuss-designed products use steel in one way or another.

Steel has strength, integrity and honesty. Steel is what the designer is apt to call a 'natural.' Dreyfuss feels that the public's image of steel depends largely on the product itself. A massive steel vault door conjures up an image of strength, imperviousness. Stainless Steel tableware suggests style and modernity. Steel curtain wall panels give buildings the look of tomorrow.

The moral is this: steel has been with us for ages, yet it is the modern metal, the metal of the future. Its enduring modernity will continue to be recognized, and used, by designers like Henry Dreyfuss.

*(turn the page for a new look at steel)*

# designing with USS High Strength Steels

Good design goes beyond material selection. Once the choice has been made, the designer's job is to take full advantage of the material's properties. Few materials offer designers as much opportunity as high strength steels.

*COR-TEN Steel was developed by U.S. Steel and first used in 1933.*

USS COR-TEN Steel is a name that has become a byword in design circles. It is a time-tested, high strength low-alloy steel. Structural designers welcomed COR-TEN Steel because it allowed them to pare dead weight and to lower maintenance costs. As structures, mobile equipment and machinery got bigger and bigger, dead weight became more of a problem. Even when weight could be shaved without stress problems, durability suffered. This high strength steel answered both problems.

*Dead weight in stationary structures is costly; in mobile equipment dead weight requires more power to move.*

*USS High Strength Steels' yield points are all 50,000 psi min. compared to 33,000 psi for structural carbon steel.*

Strength did it. COR-TEN brand and other USS High Strength Steels have a 50% higher yield point than structural carbon steel. They permit as much as 33% weight reduction. They have superior resistance to atmospheric corrosion and abrasion, so there is little reason to overdesign. Their fatigue and impact properties are excellent. Here is a quick look at three well-known USS High Strength Steels:

*Send for the manual described at the right for a comprehensive guide on how to design with high strength steels.*

USS COR-TEN Steel has a yield point 50% greater than structural carbon steel, has four to six times its resistance to atmospheric corrosion. It is used to do any one of these three things: 1) in slimmer sections to cut weight at no strength loss; 2) in equal sections to increase load-carrying capacity, cut maintenance and lengthen life; and 3) any number of combinations of 1 and 2. COR-TEN Steel also has greatly superior paint adherence and is used where a longer interval between repainting is wanted.

USS TRI-TEN Steel, with its 50% higher yield point than structural carbon steel, has superior notch toughness at low temperatures and keeps rugged equipment operating even in sub-zero weather. Its high endurance limit makes TRI-TEN Steel ideal for mobile equipment that must take repeated loading and reversals of stress. It is a natural for welded structures and bridges.

*MAN-TEN Steel costs only about 20% more than structural carbon steel; TRI-TEN Steel about 36% more, and COR-TEN Steel 42% more.*

USS MAN-TEN Steel also has a 50% higher yield point than structural carbon steel, and is the low-cost member of the family. Weight reduction as little as 17% with MAN-TEN Steel will save money on material cost alone. MAN-TEN Steel is a tough, durable steel and widely used in earthmoving equipment, truck frames, material handling apparatus and riveted bridges.

**High strength steels represent but a few of the over 3000 grades of steel in existence today. United States Steel makes a complete line of high strength steels, as well as constructional alloy, stainless and carbon steels. Bring your design problems to us. United States Steel, 525 William Penn Place, Pittsburgh 30, Pa.**



USS United States Steel

Cranes have to operate in all-weather temperatures and are subject to stress and shock. That's why many of them are made of tough TRI-TEN Steel.

Light standards stay good looking for years because of COR-TEN Steel's outstanding atmospheric corrosion resistance. Paint life is extended. Slim design is made possible by COR-TEN Steel's strength.

TRI-TEN Steel has cut weight and cost of dozens of major bridges. In the bridge shown here, TRI-TEN Steel saved a quarter of a million dollars.

One of the first applications of COR-TEN Steel was in hopper cars for weight reduction and longer life. Today, use of COR-TEN Steel can save hundreds of dollars over the life of a car.

MAN-TEN Steel, used in truck frames and body members, reduces dead weight and increases payload.


The LPG cylinder business uses considerable amounts of MAN-TEN Steel because of its strength, cost and ease of fabrication to lighten the weight.

This mark tells you a product is made of modern, dependable Steel.

Here's a book that is in the hands of thousands of engineers and designers. It is your guide to the design of lighter, stronger equipment and structures.

# design manual for high strength steels

**TABLE OF CONTENTS**



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Room 6147
525 William Penn Place
Pittsburgh 30, Pa.

Please send me "Design Manual for High Strength Steels"

Name _____

Title _____

Company _____

Address _____

City _____ Zone ____ State _____

conducted by the American Management Association. The survey covered 402 corporations representing 26 industrial groups.

The leading increases will be for developing new products and processes in glass, stone, and clay (19.2 per cent increase over 1959); plastics and molded products (14.6 per cent); public utilities (14.3 per cent); instruments and control equipment (14 per cent); and food and beverages (13.2 per cent).

On the average, U.S. corporations spent 3.7 per cent of their 1959 sales for product development that year. The leading industry was electronics (7.7 per cent), followed by instruments and control equipment (6.1 per cent), and pharmaceuticals (5.7 per cent).

The figures were announced at an AMA development seminar held last month in New York.

### Idlewild architecture competition

Architect I. M. Pei will design the new multi-airline terminal building at Idlewild. He was chosen for the job through a New York Port of Authority architectural competition, concluded last month. Pei's winning design (below) is for a terminal building to accommodate all airlines not presently housed in the foreign-flag Airline Wing Buildings or the six individual domestic airline terminals.

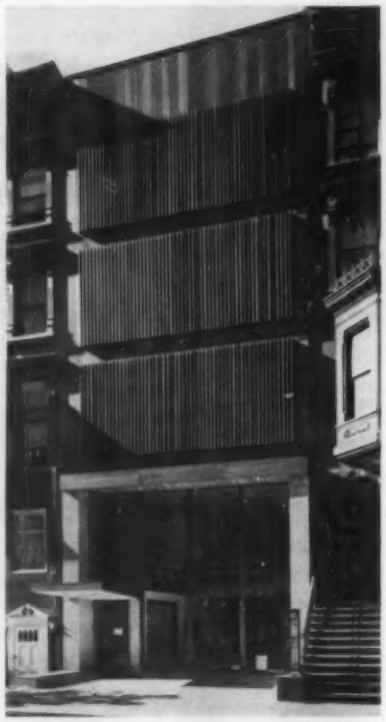
Pei's design calls for a city-block-long rectangular structure whose two-story-high glass walls on all four sides are intended to give a feeling of openness. Its space-frame roof, supported by free-standing pylons outside the building's walls, is designed to complement the nine other modern terminals which make up Terminal City.

Pei's design was chosen over those submitted by four other architects: B. Sumner Gruzen of Kelly & Gruzen, Philip Johnson of Philip Johnson Associates, Morris Ketchum Jr. of Ketchum & Sharp and Arvin Shaw III of Carson & Lundin. All the competition entries are on display through October 5th at the Architectural League of New York.

MIT- and Harvard-educated Pei is celebrated for his designs of the Mile High Center in Denver and of the East-West Center at the University of Hawaii.

Construction of the new terminal, which may differ in design from the winning plans Pei submitted to the competition, will begin next year and continue through 1964, marking the official completion of Terminal City.

The members of the Jury of Award were Wallace K. Harrison, Pietro Belluschi and L. Bancel La Farge; it was directed by Robert W. McLaughlin.



*America House*

### Crafts source re-locates

America House celebrates its 20th anniversary (this month) by having moved (last month) into the handcrafted luxury of its spacious new headquarters on West 53rd Street in Manhattan (above), opposite the Museums of Modern Art and Contemporary Crafts.

The new home of the best-known retail outlet for the best in American crafts occupies an 1870 brownstone remodelled quite out of existence by architect David R. Campbell, president of the American Craftsman's Council and director of the Museum of Contemporary Crafts. The building boasts, on the outside, the first use of Alcoa's Duranodic-finished aluminum (impervious to all weather) in the vertical rectangular tubes designed to shield the upper story recessed windows against glare. And the handcrafted appointments of the interiors, which employ such exotic materials as angelique (a teak-like South American wood), create a warmth of feeling that is not only an appropriate setting for the wares on display but is also virtually unique in current midtown New York architecture.

With the re-location, America House has launched a new architectural and interior design service. Directed by Mrs. Martha H. Munster, its services will range from finding craftsmen for architects and designers, to supervising contracts for craft work (which includes transmitting renderings, handling correspondence, and seeing to it that specifications are observed and deadlines met).

### Three craft shows

Three exhibits of Scandinavian craftsmen will be shown this fall at Bonniers, the New York specialty shop. The first will display the works of Swedish artist Carl-Harry Stalhane, and will run from October 5-15. It will include about 250 pieces of stoneware, ranging in type from small bowls and vases to large wall plaques. An exhibition of crafts from Denmark, scheduled for October 18-29, will coincide with the Danish show at the Metropolitan Museum of Art, scheduled to open October 15. The program will wind up on November 1-12 with an exhibition of sculptured crystal by the artists Vicke Lindestrand and Monica Schildt, working at Kosta Glasbruk.

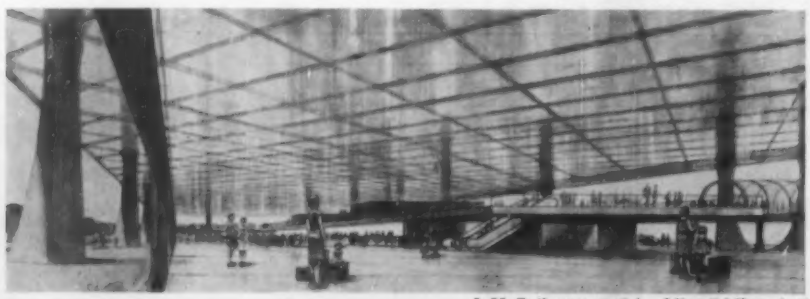
### ASID conference program

Guido Treves, a director of the Export Division of the Olivetti Company (Italy), and Alcoa president Frank L. Magee will be featured speakers, along with other top executives of the two companies, at ASID's 16th annual conference in Chicago October 27-29.

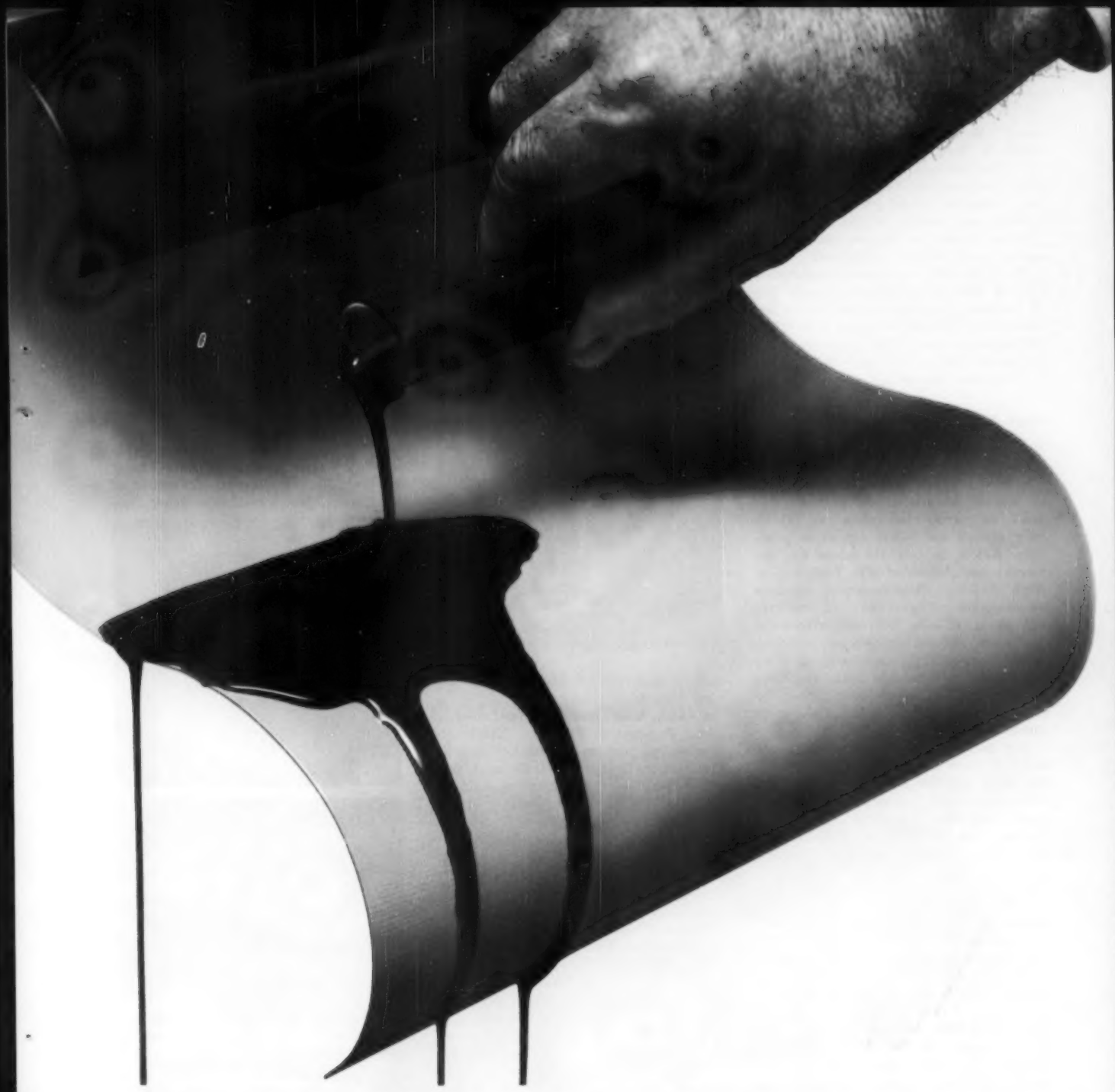
Accompanying Treves in a presentation of "the story of Olivetti," which will occupy the entire day's proceedings on the 28th, will be Olivetti design consultant Marcello Nizzoli, art director Giovanni Pintori, and advertising manager Riccardo Musatti.

Together with Magee, Alcoa executives S. L. Fahnestock (manager of design), Arthur P. Hall (manager of advertising and PR), and Kent Van Horn (manager of research) will discuss Alcoa's integrated program of product design, promotion, sales, advertising, architecture, corporate image, PR, point-of-sale, and graphics. The Alcoa discussion is scheduled for the morning of the 27th. During the afternoon, a panel of other industry executives will take up the question: "Model changes — when are they neces-

*Continued on page 26*



*I. M. Pei's proposal for Idlewild Terminal*



# *Even Gentian Violet won't leave its mark on Colovin® vinyl metal laminate*

COLOVIN VINYL METAL LAMINATE in a special finish now offers unique stain resistance. Due to a new development, you can even get Colovin which resists stains as stubborn as gentian violet. In addition, a Colovin Laminate finish won't chip, scratch or crack.

Design and decorative possibilities are practically unlimited when you use Colovin Laminate. Colovin sheeting is available in over 30,000 colors, patterns and textures. It can be laminated to steel, aluminum or other non-ferrous metals—even to many non-metal bases. And when laminated to metal, you can form it or machine it as precisely as metal alone without damage to coating or bond. And because it's a pre-finished metal and can be fabricated on existing machinery, there is no need for costly finishing areas, labor and equipment. It's the world's most versatile decorative material that can give your product a real merchandisable difference!

For more information on COLOVIN VINYL METAL LAMINATE, write for your copy of "Colovin Meets Metal."

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Colovin

*vinyl metal laminates*

sary?" Members of the panel will be James M. Toney, vice-president for product planning and development at RCA Sales Corporation, Camden; Dr. Reavis Cox, Wharton School professor of marketing; and George W. Romney, president of American Motors, and an outspoken critic of his competitors.

On Saturday, conference registrants will be able to participate in any two of fourteen seminars offered on an assortment of subjects ranging from "The Organization and Administration of a Corporate Design Section," to "A Look at Primitive Sculpture."

### High Fidelity Show

The labyrinth of unpadded cells that make up the display spaces of New York's old Trade Show Building, down on Eighth Avenue in the garment district, is hardly the place to exhibit very stylish and often expensive products. But it is just the place for the annual corroboree of the Institute of High Fidelity Manufacturers, because an exhibitor can blast the 1812 Overture out of a 15-inch tri-axial woofer in one room without entirely annihilating Maria Meneghini Callas tweetering *"Una voce poco fa"* in the next, or Elvis Presley holding sway with *"Now or Never"* in the middle range in the room across the hall.

But then, the consumer didn't go to the hi-fi show last month to hear music. He went (32,000 of him) to see the instruments that reproduce it. And certainly everything was there to see—from humble 75-dollar do-it-yourself amplifier kits ("styled up" this year to look a little more like the already-done-for-you models), to multi-thousand-dollar Danish-modern tape/record, AM/FM, stereo/monaural consoles.

From the point of view of design, hi-fi components have been fairly sophisticated in appearance ever since the long-playing record sired the industry a dozen years ago. What was on show at this year's hi-fi fair indicated that manufacturers continue to be content with this brushed- and perforated-metal, row-of-knobs status quo in component jacketing design. If manufacturers made any attempt this year to appeal directly to the female market — a subject of much discussion in the industry — it has done so not by eliminating superfluous knobs and switches but by splashing on a little gold and silver trim.

A full design review of this year's hi-fi products, along with the regular radio and tv lines, will be published in ID next month.

### Designers, students honored

Industrial designers Robert A. Gellert, Channing Wallace Gilson, and Tor Petterson, and architect A. Quincy Jones, have just been announced as the recipients of this year's Alcoa Industrial Design Awards.

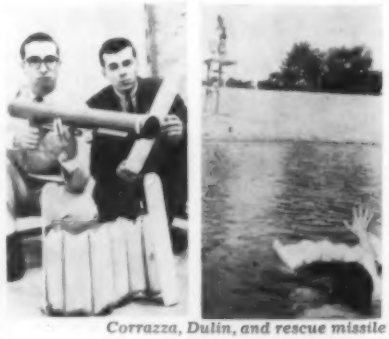
*Gellert (left), Gilson (right)*

*Petterson*

Gellert, staff designer for Arcadia Metal Products in Fullerton, California, is receiving joint credit with Los Angeles architect A. Quincy Jones for an aluminum brise-soleil designed to meet Jones' requirements for a solar shading system for the new library at the University of California's Los Angeles campus.

Gilson, who has his own consultant office in Los Angeles, won his award for the design of ITT's closed-circuit tv camera. The instrument eliminates supplementary cooling elements by using an aluminum extrusion heat sink to cradle the vidicon tube.

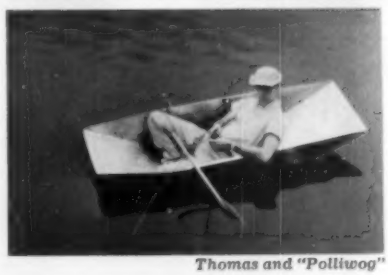
Petterson, who has just recently moved his design office to Laguna Beach, California, won an award for the design of Voltron Products' portable wattmeter. His main problem was to keep production cost down while getting around the common feeling among users of such instruments that quality is synonymous with a hardwood box. Petterson solved it with a casing of aluminum combined with walnut for the housing end-caps.



*Corrazza, Dulin, and rescue missile*

Members of the jury of this year's award program were: graphic designer Lester Beall, Georg Jensen president Just Lunning, chairman of Pratt's industrial design department Robert A. Kolli, *Print* executive editor Nanci Lyman, and former ID editor Jane Fiske McCullough.

Alcoa this month is also announcing the winners of its Student Design Merit Awards. Chosen for the awards by their respective faculties, the students are: Marshall Corrazza and Thomas Dulin of the Philadelphia Museum College of Art (jointly for their rescue missile, below, left); John E. Thomas of the University of Illinois (for his "Polliwog" collapsible fishing boat, shown below); S. Jack Magri, Syracuse University, (for his "ski horse" a kind of water-skiing vehicle); Dallas Molerin, University of Bridgeport, (for a minimum living shelter); Androus D. Noyes, Pratt Institute, (for a modular swimming pool); and Takatsugu Sugiyama, IIT, (for a "ribbon chair" made of a single sheet of aluminum. All the award-winning designs were made primarily of aluminum.



*Thomas and "Polliwog"*

### Century 21 competition

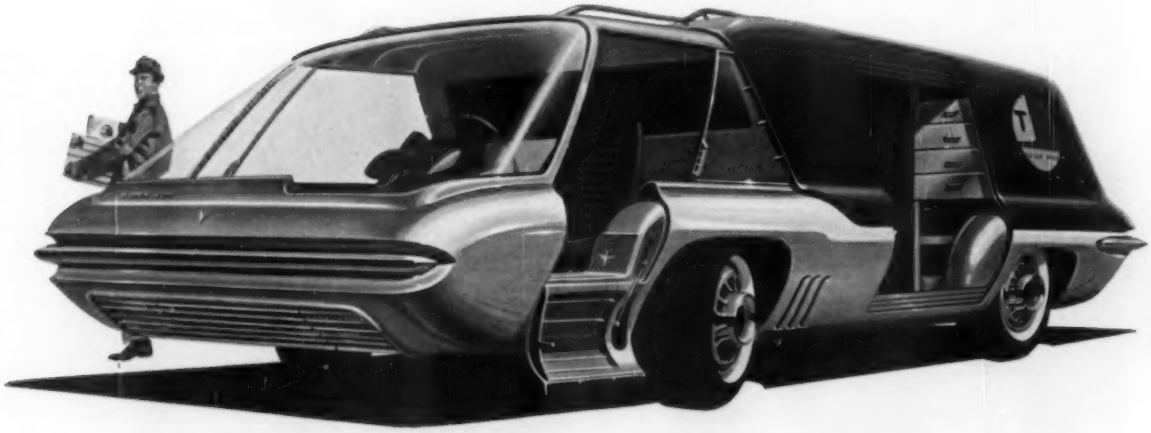
Members of the jury for Seattle's Century 21-Civic Center fountain design competition will be: San Francisco architect Nathaniel A. Owings, Los Angeles sculptor Bernard Rosenthal, San Francisco landscape architect Garrett Eckbo, and University of British Columbia architecture and design professor H. Peter Oberlander. Seattle Architect J. Lister Holmes has been appointed professional advisor for the competition. Initial entries for the $250,0000 fountain must be registered with Holmes by October 14th.

*Continued on page 32*

# stainless steel

No other metal has the strength, beauty and versatile qualities that serve you so well today and promise so much for tomorrow.

## There is nothing like stainless steel for THE AUTOMOTIVE INDUSTRY



McLouth Steel Corporation,
Detroit 17, Michigan

*Manufacturers of high quality*
*Stainless and Carbon Steels*

Look for the **STEELMARK** on the products you buy.

## McLOUTH STAINLESS STEEL

DOW

NEWS ABOUT
PRODUCT DESIGN
AND
MATERIALS

*Plastics grew up in this age of mechanized business. And they are being used increasingly to fashion the machines modern business uses to expedite the flow of facts and figures. Today's designers have taken many new and original plastics materials from the research labs of Dow and created products with strength and durability, the appeal of color, and the functional look. Here are some ideas . . .*

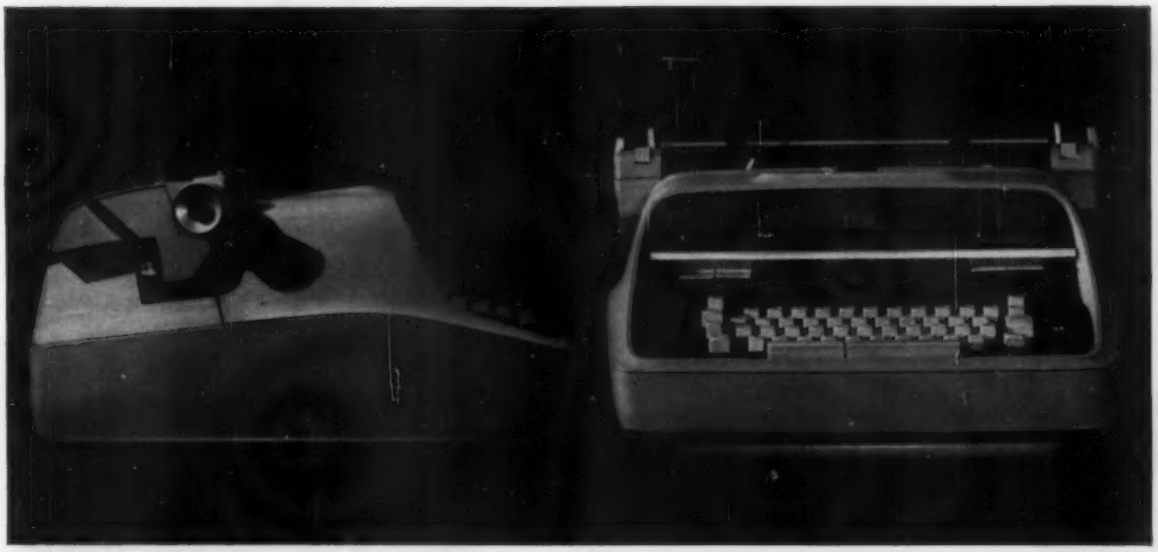
# NEW PLASTICS HELP BUSINESS TEND TO BUSINESS

**Designers of business machines and equipment today are turning more and more to materials offered by Dow's extensive line of thermoplastics. The reason: they get less weight, production economy, attractive finish, and toughness—all in one material, or a material with special emphasis on one or more of these qualities. In a formulation of Styron®, for example, designers found exactly the qualities they required for a new adding machine housing . . .**

This compact electric adding machine had to meet high standards of functional beauty, in a design that was economical to mass-produce. After exhaustive investigation of many materials, Styron 440 – a formulation of polystyrene introduced originally by Dow as an industrial raw material—was selected for the front cover and panel. Styron has the ideal balance of physical properties, excellent molding and extrusion characteristics, and can be produced in a wide range of attractive colors.

Originally pressure molded of phenolics, these parts are now injection molded of Styron 440 for both strength and low gloss. This eliminates a four-step painting operation as well as several secondary finishing operations, and speeds up the molding cycle.

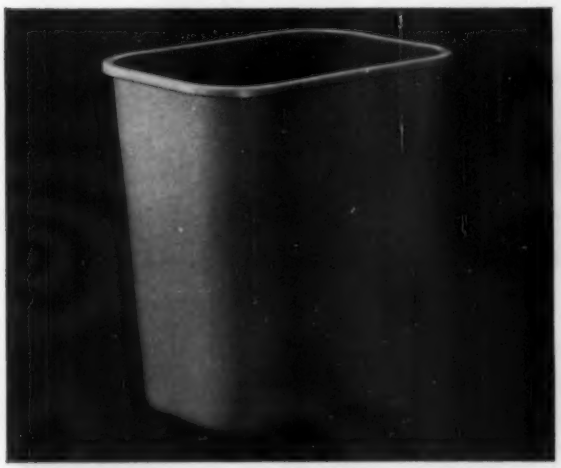
In the finished product, plastics have replaced all metal parts except the actual mechanism. And the result of this mating of plastics and modern design is a compact, easy-to-move unit, with fresh, attractive styling, and the durability to perform efficiently for many years to come.

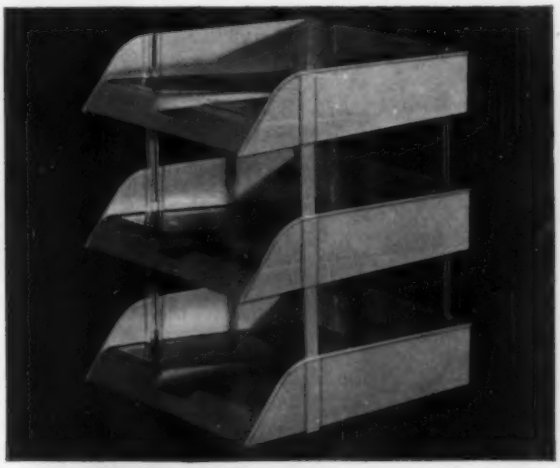


**For the executive's secretary.** Another office machine, the attractiveness of which is contributed to by modern plastics, is this electric typewriter. The front and rear panels, molded of Tyril®, resist chemical attack from lubricating solvents and complement the housing of the functionally attractive, imaginative design.

**Molded in color,** the wastebasket of Dow polyethylene is a natural application of this versatile material. Inert polyethylene won't absorb stains, never looks shabby, chipped or rusty. It's sanitary, easy to clean, and flexible, too. Available in a wide range of formulations, Dow polyethylene is used in many other business applications.

**Keeps business flowing.** This three-tier office letter basket is formed entirely of Styron 475. Each tier is held up by thin posts of this high impact plastic that fit into slots in the sides of the baskets. Styron 475 prevents splitting or cracking at these points of stress, and combines this toughness with a pleasing, graceful appearance.





**ARE YOU ON RECORD? Have you a design problem that might be solved by one of the versatile Dow thermoplastic materials? If so, drop us a line. We'll be glad to help you with specialized technical service – from choosing the best formulation to assisting in color styling. Write THE DOW CHEMICAL COMPANY, Midland, Michigan, Plastics Merchandising Department 1726BR10.**

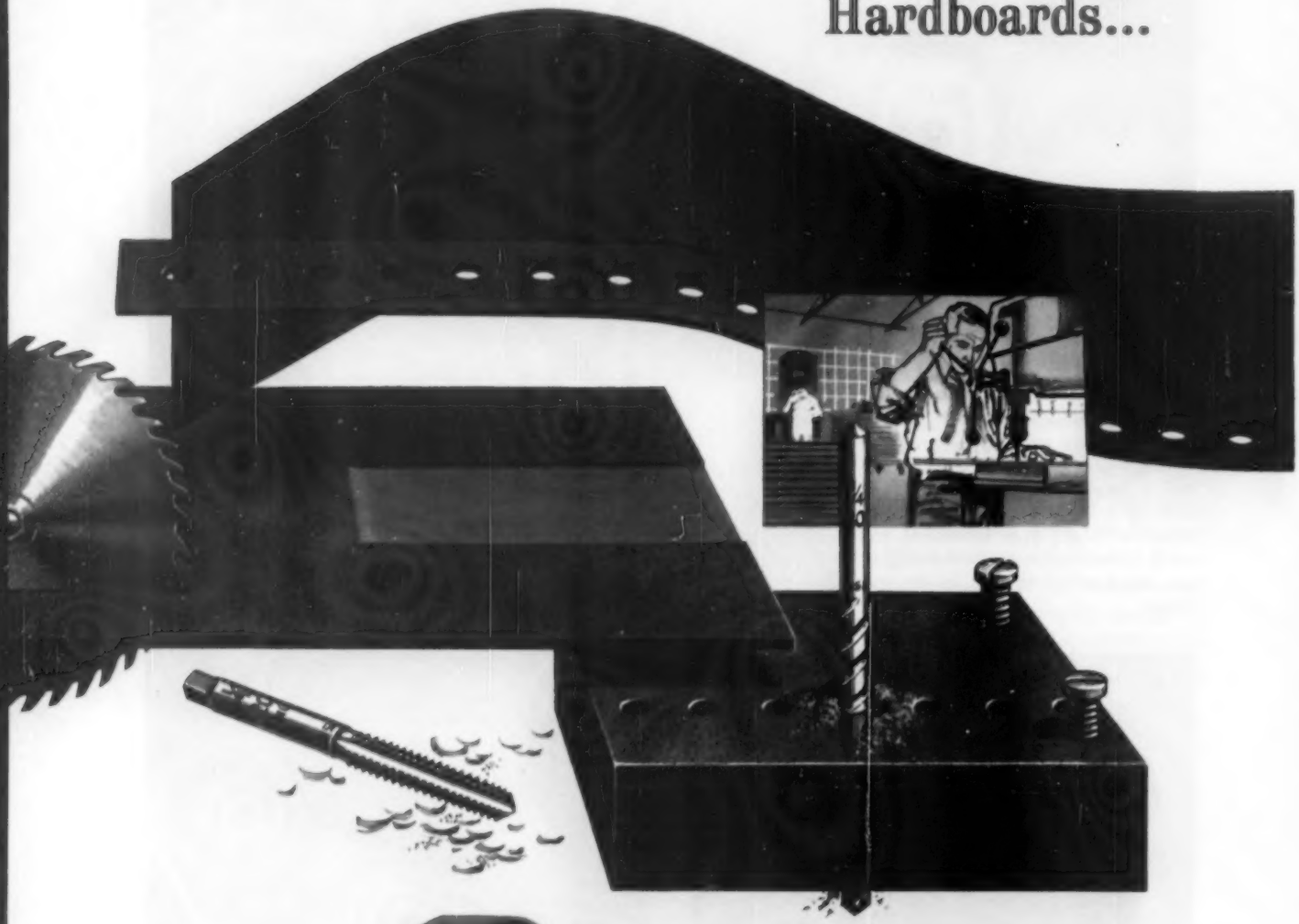
*See "The Dow Hour of Great Mysteries" on NBC-TV*

**THE DOW CHEMICAL COMPANY**

Midland, Michigan

DOW

# you can do just about anything with Masonite Hardboards...



**for example** Saw them, tap them, perforate them, drill them, shape them, rout them, curve them—in no time! If time and money are important to you, you'll find Masonite hardboards as workable as wood, more practical than any other hardboard.

**in fact** Masonite offers you a complete choice of thicknesses, densities, textures and patterns. Smooth finishing. Extreme resistance to impact, moisture and wear. Whatever your design or production need, Masonite has the hardboard to do the job.

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Masonite Corporation—manufacturer of quality panel products for building and industry.

Masonite is a registered trade-mark of Masonite Corporation.

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Dept. 3-2, Box 777, Chicago 90, Ill.
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☐ Please send latest design and production information on Masonite panel products.

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*Name*.....

*Address*.....

*City*.....*State*.....

*Zone*.....*County*.....

*Coming in the November issue of*

## INDUSTRIAL DESIGN

**Annual report on Detroit**

*For the past several months Detroit's automotive manufacturers have been unveiling the 28 new makes and models for 1961, offering a conglomeration of innovations and often-questionable improvements. One encouraging development, however, is the new types of cars that are being designed in an attempt to compete with the more exotic imports. These and others will be discussed in ID's report.*

**Research & Development, Part IV**

*Testing — the last phase in product development and the first proof of a new product's success — is the fourth and final installment in ID's Research and Development series. All appliances, and most industrial products, need the stamp of a safety seal, and much of the testing for performance and endurance is handled by independent services such as Underwriters' Laboratories and United States Testing Company. How these services work, what equipment they use, and what requirements must be met by various kinds of products, will be covered in the article.*

**Machine show in Chicago**

*Every five years the twin events known as the Machine Tool Exposition and the Production Engineering Show take over most of Chicago's exhibit space to show the newest in every kind of production machinery, and every kind of component necessary to run or control the machines. This year's exhibits indicate that the industrial designer has made some impressive progress in a field to which he is a comparative newcomer, but that there is much work still to be done.*

**Design Review: Home entertainment**

*A round-up of the latest design for radio, tv, and hi-fi equipment.*

**American in Europe**

*Under the aegis of the European Productivity Agency, Peter Muller-Munk this year delivered a series of lectures on industrial design to businessmen in six European countries. Although not intended for American cars, many of Mr. Muller-Munk's remarks warrant the attention of American eyes. ID presents selections from the first three lectures.*

*Each issue of* **INDUSTRIAL DESIGN** *delivers to the desks of designers and executives a definitive review of contemporary design ideas and techniques.*

**INDUSTRIAL DESIGN**
*is published monthly*
*Subscription rates:* $10.00 *for one year*
$18.00 *for two years*
$24.00 *for three years*

*Whitney Publications, Inc.*
*18 East 50th Street, New York 22, N. Y.*

*Makrigiannis and Kern*

## People

APPOINTMENTS: **Masato Makagawa** as vice president of Robert Kennedy Associates, Inc., Chicago . . . **Raymond Kern, Jr.,** (above) as designer in the Interior Planning Unit and **James Makrigiannis** (above) as product designer in the Product Development Group of Schnur-Appel, Short Hills, New Jersey . . . . **Carl R. Daley** (left), formerly with the Farrington Company, Needham, Massachusetts, to the industrial design department of Remington Rand Univac, St. Paul . . . . **Ann Nydele** to handle PR for Gerald Stahl Associates.

*Daley*

*Fogelman*

ELECTED: **James K. Fogelman** (right) design director of CIBA, and **David Kirby Munroe,** an associate of Scherr & McDermott, Akron, to membership in ASID . . . **Harold Dsenis,** from associate to full ASID membership.

AWARDS: To **R. Buckminster Fuller,** the Franklin Institute's Frank P. Brown Medal for "his inventive conception of the Geodesic Domes, the development of the associated mathematical derivations and the resolution of the theoretical principles to practice" because these constitute "a vastly more efficient and economic means of providing full-span shelter cover against the elements without need for interior supports."

*May*

## Company News

RETAINED: **Henry P. Glass Associates,** Chicago, by Weber Costello Manufacturers, to develop a unified program for the firm's several product lines . . . . **James May** (above) as design consultant for the Plymouth Rubber Company . . . . **Mason Dyle** Associates, Chicago, by Shure Brothers, Inc., Star Surgical Instrument and Manufacturing Company, and ATACO Steel Stamping Company . . . . **William M. Schmidt Associates,** Harper Woods, Michigan, for new product development and design, by the Michigan Brass Company, the Holland Die Casting Company, and the Lux Clock Manufacturing Company, Inc. . . . . **Schnur-Appel's** Interior Planning Unit, Short Hills, New Jersey, under the direction of Stuart Roberts, by Good Deal Supermarkets, Inc., for overall design supervision, graphic treatment and interior design . . . . **Jerome Gould,** Los Angeles, by Laura Scudder Products to re-evaluate their corporate image and to redesign product packaging and marketing display material, and by the Pillsbury Company . . . . **Fred E. Denzler Designers,** Chicago, to develop a corporate identity program for the Regent Products Company . . . . **Jack Collins Associates,** Milwaukee, by Koss Incorporated . . . . **Roger Mark Singer,** New York, by Air-Shields, Inc., for a complete corporate design program . . . . **Earl W. Claus,** by Day-Brite Lighting, Inc. and Frank Adams Electric Company.

MERGED: D'Elia/Stolarz Associates with Peter Nishanian, to form **D'Elia, Stolarz, Nishanian, Inc.,** New York. The new corporation has expanded its office space at the same address.

*Jensen*

EXPANDING: **Latham-Tyler-Jensen,** with the opening of an office in Copenhagen, Denmark, to serve clients in Great Britain and Europe. Danish designer **Jakof Jensen** (right) has been named managing partner in charge of the new office. He is no relation to L-T-J partner George Jensen.

ESTABLISHED: **Harry Giambrone Associates** in Dayton, Ohio, by Harry J. Giambrone, formerly associated with Jack Morgan Associates, Chicago.

## Events

Speakers and panelists for IDI's Southern New England Chapter annual symposium, scheduled for October 15th at the Longshore Country Club in Westport, Connecticut, will be: Dr. Richard Domey, Harvard specialist on human factors in vehicle design; Leonard Outhwaite, anthropologist and author; architects Alfred Browning Parker and Victor F. Christ-Janer; educator Victor J. Papanek; and Ralph Caplan, Editor of INDUSTRIAL DESIGN.

A **"Futuronics Exposition"** of the Long Island (New York) electronics industry will be held at the Roosevelt Raceway Exhibit Hall in Westbury on November 30th, December 1st and 2nd under the sponsorship of the Long Island Electronics Manufacturers Council. The theme for the technical meetings scheduled for the three-day show is "Forecasts in Electronics." The different sessions will cover "System Concepts," "Component Developments," and "U. S. Government Needs."

An **Industrial Education Film Library,** offering industry and government original audio-visual aids for reducing costs, increasing productivity, and improving quality or performance, has been established at 3 Palmer Square, Princeton, New Jersey.

The **National Guild of Mural Artists** was established this summer in New York to supply the trade with a central source for murals. The new organization is patterned after the medieval guilds and will act as a clearing house for artists. The group also plans to hold showing of the work of its members regularly.

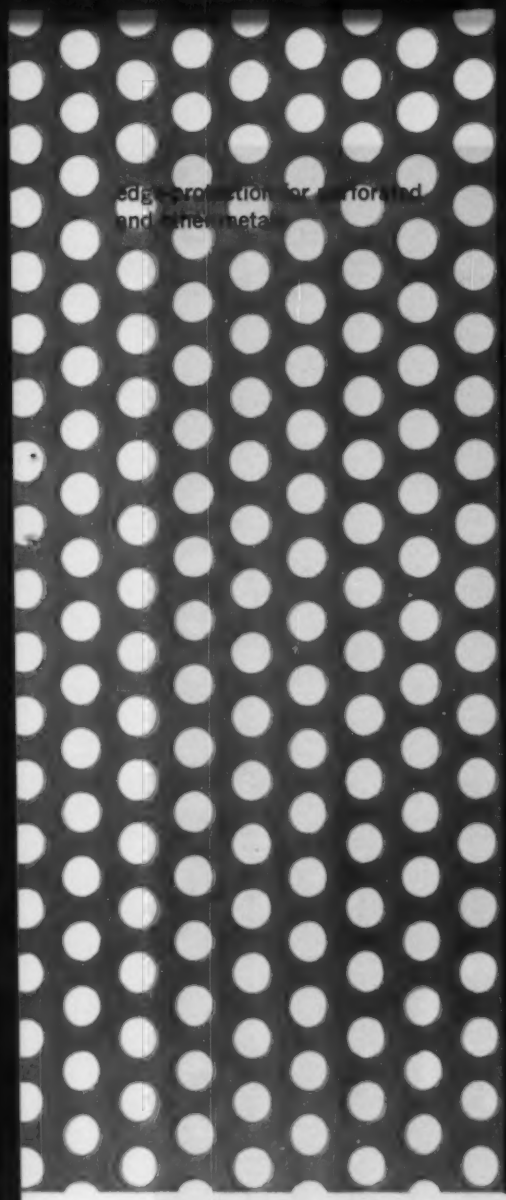
The **42nd International Motor Show** will be held November 3-13 at the Exposition Palace in Turin, Italy.

An exhibition of the best of contemporary **Japanese design** in the fields of textiles, ceramics, woodenware, metals, china and glassware, as well as toys and semi-ceremonial objects, will open at the Walker Art Center in Minneapolis on October 16th and will continue there until November 20th.

A major exhibition of **"Visionary Architecture"** opened at New York's Museum of Modern Art on September 28th. It consists of unbuilt architectural projects by such men as Le Corbusier, Frank Lloyd Wright, Buckminster Fuller; and by Pratt and Parsons industrial design professor William Katavolos. The projects exhibited (they range in dates from 1925 to 1960) have all been chosen from the category of those buildings which technology cannot construct and/or which the public will not accept. The show will run through November 27th. It was directed by Arthur Drexler, who is writing a book on the subject.

## Public notice

Persons who attended the **1960 Design Engineering Show and Conference** in New York last May and who might have talked with industrial engineer Lawrence Hagerman about a drive for an automatic decorating machine are asked to contact Mrs. Hagerman at 9048 East Telegraph Road, Rivera, California. Mr. Hagerman was killed in a plane crash on his way home from the conference after telephoning his wife that he had found the device he was looking for at the show, but without telling her which exhibitor had it. It is believed that he was seeking a torque limiting drive. Any information may be instrumental in securing the financial security of Mrs. Hagerman and her five children.



edge-protection for perforated and other metal

thick film without fill-in of pattern

color plus resistance to chemicals and wear

# New finish combination . . . pattern plus M&T Spray-on Vinyl protection

NOW YOU CAN SPRAY A VINYL COATING onto metal and produce a leather-like texture, or reproduce an existing metallic pattern in finest detail . . . thanks to new organosols developed by M&T. Equally important, your product gets all the heavy-duty protection that a *thick-film* vinyl finish provides against wear and corrosion.

You can choose your own color; in fact, you can *change* colors any time without obsoleting a large inventory of coated metal, as with laminates. Spraying permits application after fabricating operations, so scrap loss, seams and raw edges are eliminated. Typical use: trim or overall finish on washers, dryers and other appliances.

M&T Spray-on Vinyls are up to ten times more abrasion-resistant than ordinary textured enamels. They are inert to caustics, acids, alcohols, oxidation, water, salt; unaffected by grease, perspiration, inks; immune to marring, chipping, peeling. Write for more information.

M&T **coatings and finishes**

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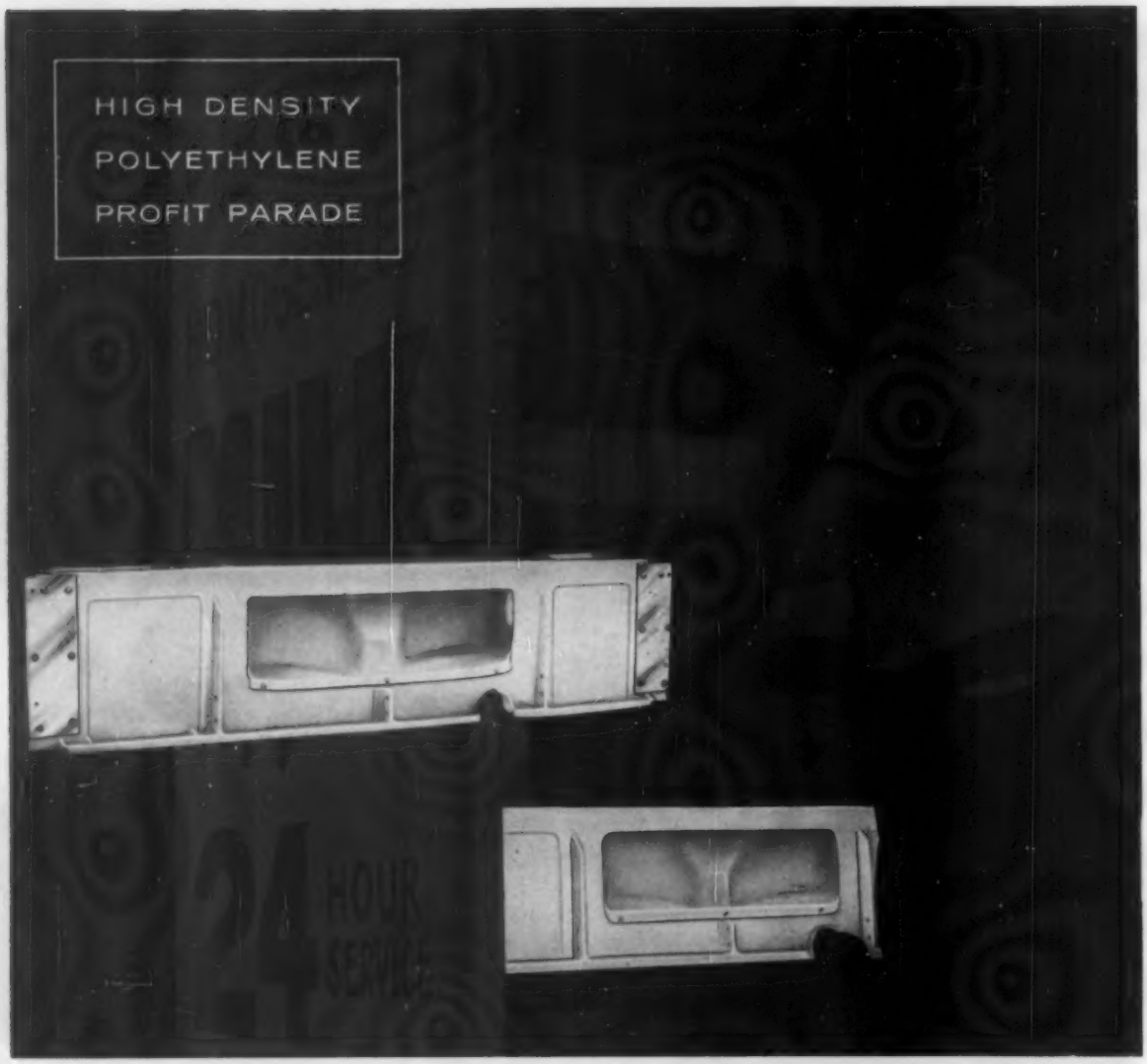



# Part Goes to Grace Plastic for Greater Durability

Automatic Milk Service, Inc. improved the performance of its coin operated milk vending machines through a change in design and material for one key part. The part is a chute through which milk cartons are dispensed. Produced the new way, it rarely requires repairs or maintenance.

The chute is subjected to rugged treatment every time the machine is operated (a carton of milk is released from above and hits the chute with considerable impact), and every time the machine is filled (the serviceman uses the chute as a platform to hold his milk case). Many different materials were tested for the part. Grace's high density polyethylene was chosen as the material that could withstand such abuse over a long period. The chute was redesigned for efficient vacuum forming with Grex sheet by Highland Products, Inc.

Chutes made from this Grace plastic stand up so well they rarely require attention. Even in cold weather, when other plastic materials lose their strength, these Grex chutes will not crack or break on impact.

For the vending machine company the use of Grex means longer chute life and lower maintenance costs. Perhaps you can reduce costs, too, by taking advantage of Grex for your products. The best way to find out is by calling in the experts. Grace has the production, technical and marketing facilities to help put your product in the Grex profit parade. Everyone says we're easy to do business with.

*Grex is the trademark for W. R. Grace & Co.'s Polyolefins.*

W.R. GRACE & CO.
POLYMER CHEMICALS DIVISION
CLIFTON, NEW JERSEY

# IN THIS ISSUE

*This is called a "special issue." Here are some reasons it is special.*

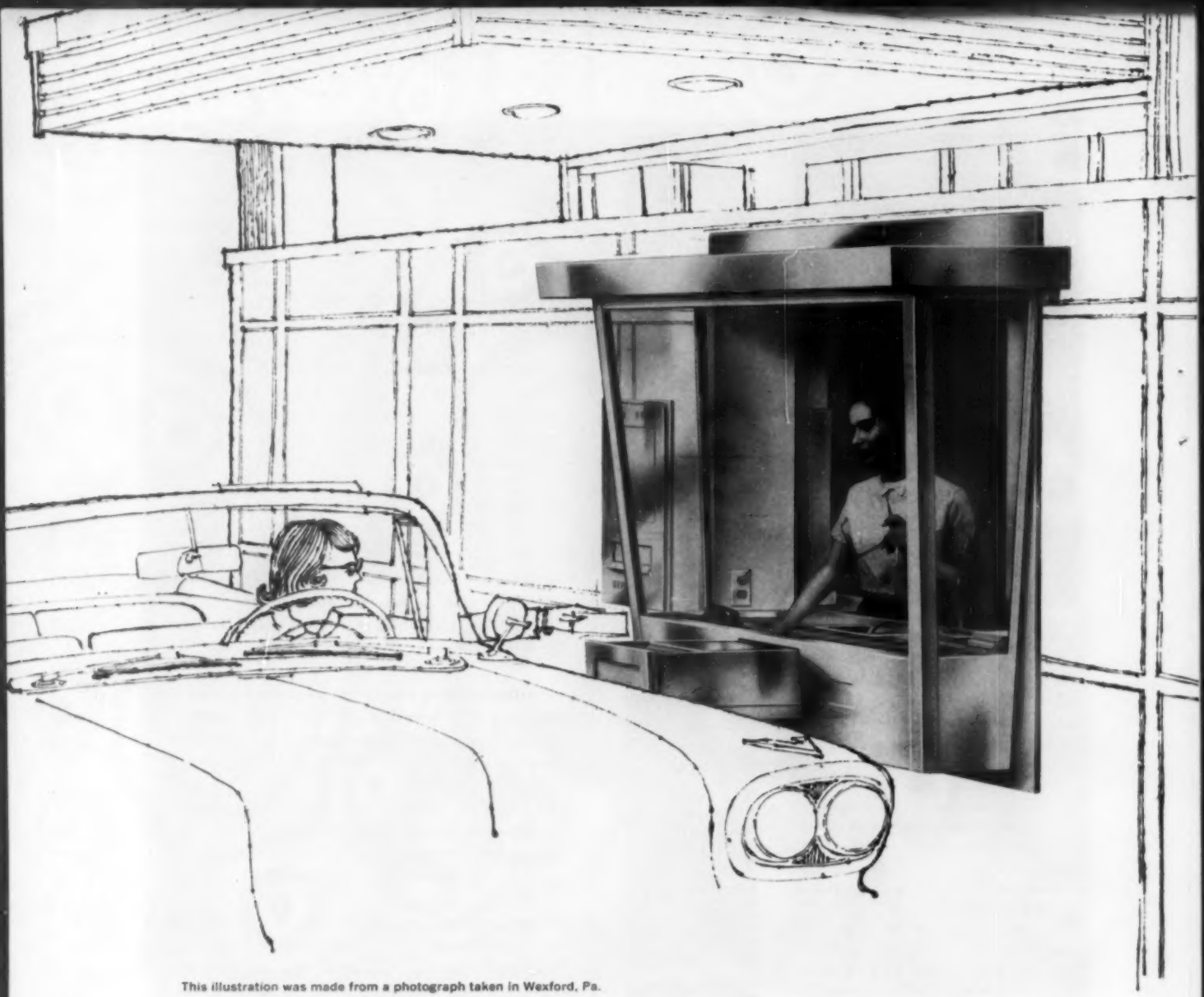
**Mary Ann Bradford** *took the pictures of the Club* 21 *jockeys on page* 44; *the Workbench and Door Store on page* 97; *the Silversmith shop on page* 99. *Mrs. Bradford is the wife of Peter Bradford, ID's art director.*

**Maude Dorr** *took the pictures of the Seagram Building on page* 41; *the Zeckendorf hotel site on page* 46; *Henry Dreyfuss on page* 56; *the museums on page* 73; *Be Seated, Inc. and Bill Tendler's shop on page* 98. *Miss Dorr is ID's art assistant. She used a Rolliflex belonging to Mei Lou Foo.*

**Arthur Gregor,** *who wrote the poem on page* 110, *has been ID's technical editor for four years, during which time he has kept secret from his daytime public the fact that he is the author of two books of poetry, and three children's books. Although Mr. Gregor has published poetry in virtually all of the major literary magazines, this is his first appearance as a poet in ID. Usually he writes about computers.*

**Emilio Grossi** *took the pictures of the Wall Street area on page* 42; *the new building on page* 45; *the circular forms on pages* 64-67; *and the reflections on pages* 108, 109, 113. *Mr. Grossi is a graphic designer who teaches photography at the Cleveland Institute of Art.*

**Emma Landau** *took the pictures of mannikins on page* 43, *and the Washington Square spread on pages* 94-95. *Mrs. Landau is a book designer, and is art director of the Junior Heritage series for American Heritage.*



This illustration was made from a photograph taken in Wexford, Pa.

## Live-wire bank invests in Stainless Steel

Diebold Incorporated, made this drive-up bank window from Stainless Steel because there's no other material *in the world* that's a better investment.

Stainless Steel has great consumer appeal because it immediately reflects taste and quality. It looks better and works harder than any other metal. It stands up to weather. Maintenance costs are at the vanishing point because there is simply nothing to maintain. The finish on Stainless Steel goes all the way through the metal. Nothing can chip, peel, or wear off. All these advantages and ease of fabrication make Stainless Steel one of the most practical design materials around.

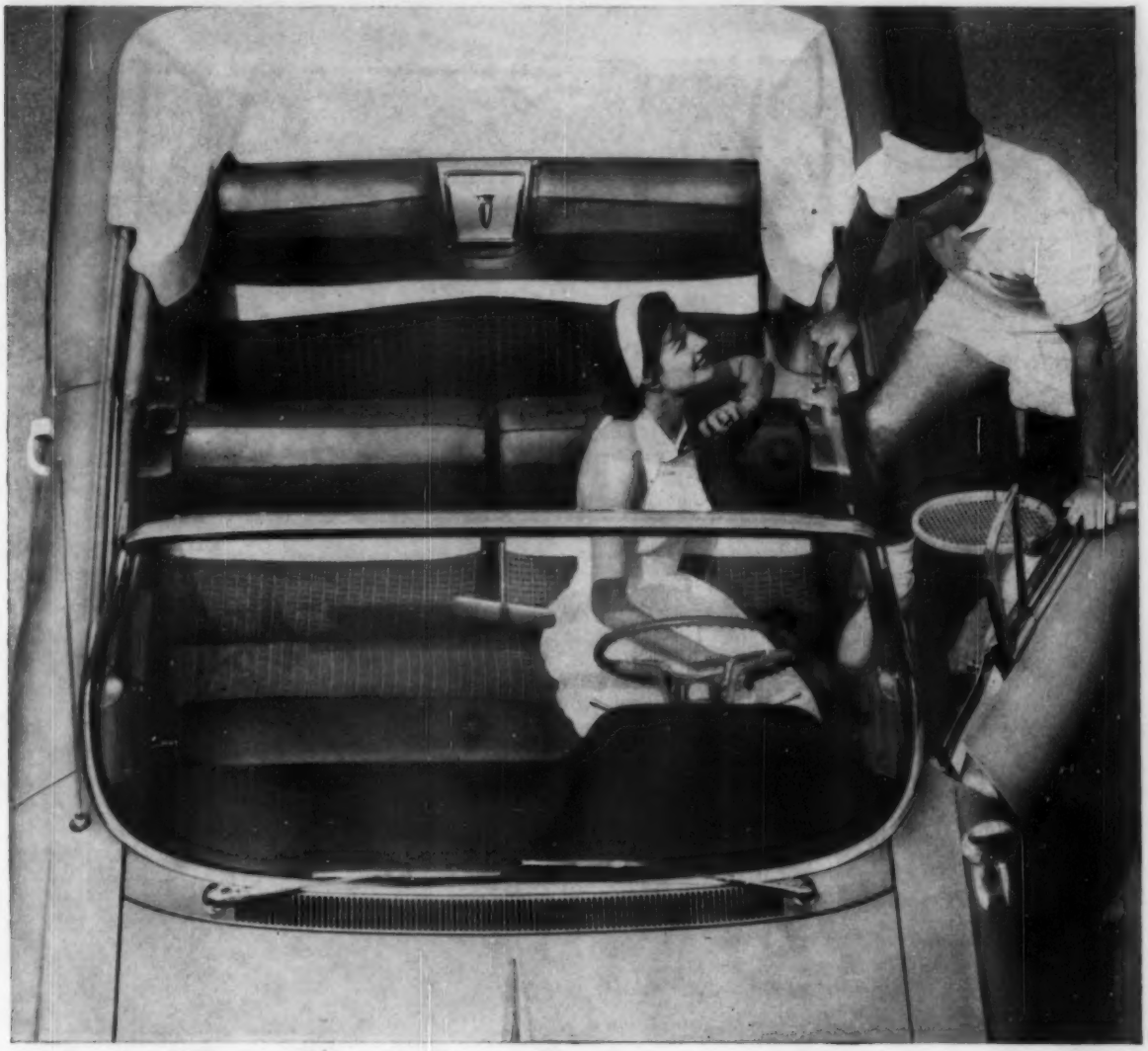
Do you have a current product design that needs a material with properties like these? Design in Stainless. *USS is a registered trademark*

USS

United States Steel Corporation—Pittsburgh
American Steel & Wire—Cleveland
National Tube—Pittsburgh
Columbia-Geneva Steel—San Francisco
Tennessee Coal & Iron—Fairfield, Alabama
United States Steel Supply—Steel Service Centers
United States Steel Export Company

**United States Steel**

Use this mark to tell the public that a product is made of modern, dependable Steel.



# Escon® POLYPROPYLENE

## for bright, durable seat covers that will not fade!

Another interesting use of versatile Escon: seat covers made from filaments of Escon give long wear yet retain their bright colors . . . don't fade like other materials. Escon has no fugitive plasticizers, hence will not cause windshield fogging in closed cars. In addition, seat covers of Escon filaments hold their shape . . . won't bunch with repeated use. And because of Escon's chemical inertness, it will not absorb body odors. Escon offers other desirable properties, too. For example, abrasion resistance is excellent. And because polypropylene is the world's lightest plastic, Escon yields more yardage per pound. Escon can help produce better seat covers as well as countless other products. Investigate Escon today!

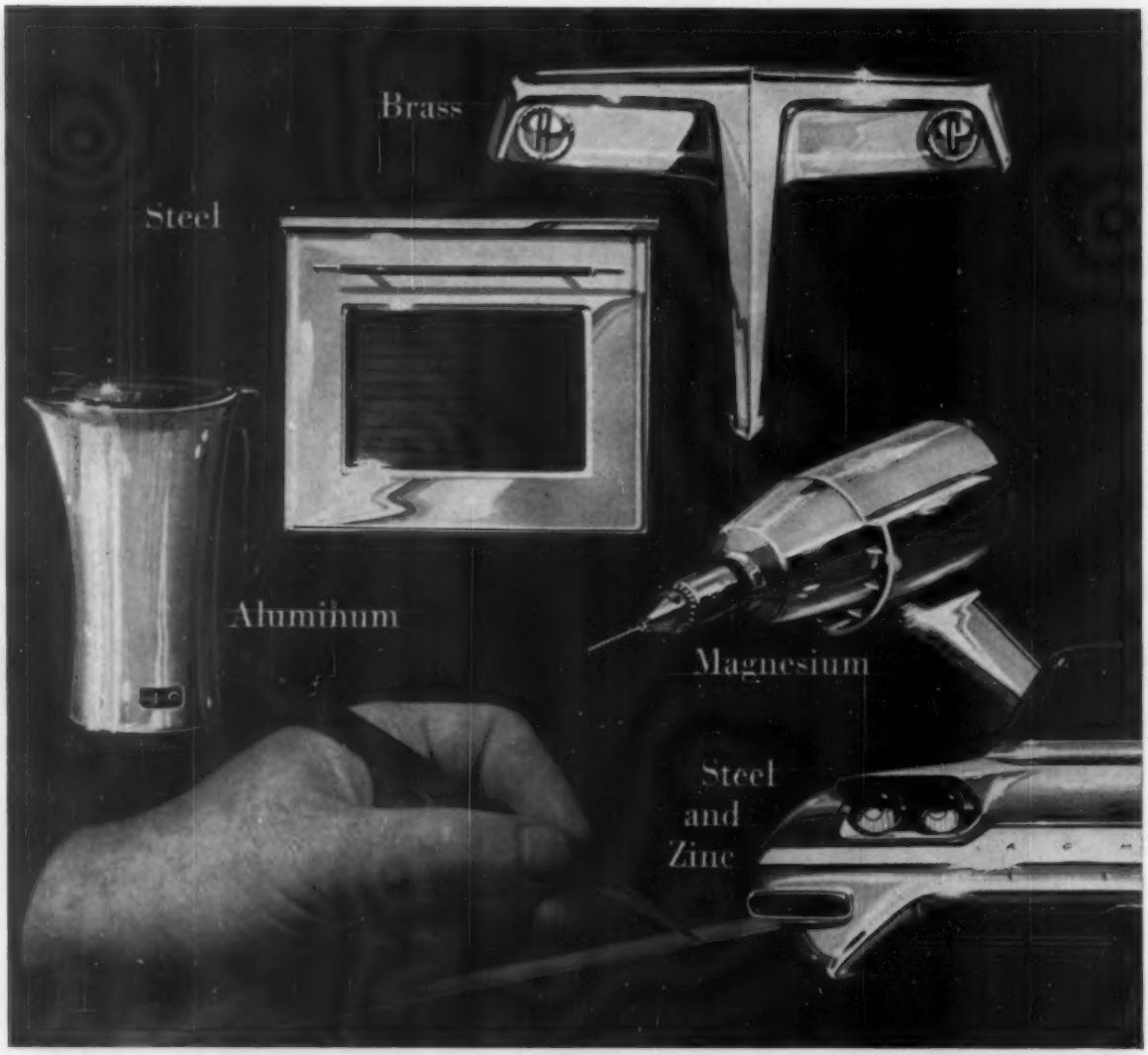
*For technical assistance or to order Escon, contact the nearest Enjay office: (Home Office) 15 West 51st St., New York 19, N. Y. (Other Offices) Akron • Boston • Charlotte • Chicago • Detroit • Houston • Los Angeles • New Orleans • Tulsa.*

EXCITING NEW PRODUCTS THROUGH PETRO-CHEMISTRY

**ENJAY CHEMICAL COMPANY**

**A DIVISION OF HUMBLE OIL & REFINING COMPANY**

ENJAY
PLASTICS




*Choose any basis metal you desire and give it*

# a lustrous, lasting finish of Nickel-Chrome Plating!

Nickel-Chrome Plating provides a practical way to combine the beauty and protection of Nickel and chromium with the special properties of other metals:

- formability of brass
- strength of steel
- extrudability of aluminum
- lightness of magnesium
- conductivity of copper
- design flexibility of zinc-base die castings

Today's adaptable Nickel-Chrome Plating gives you the freedom to use a wide variety of basis materials to achieve the most desirable combination of performance, fabricability *and* practical cost.

Select the basis material that proves most suitable. Nickel-Chrome Plating will give it lustrous, matching beauty with brilliant blue-white color. Beauty with outstanding durability, too.

That's because Nickel-Chrome Plating not only provides shining sales appeal, but also protects basis metals from rust and corrosion. Protects basis materials from nicks and scratches. Makes the lustrous beauty lasting beauty.

So with Nickel in ample supply as far into the future as any man can foresee, there's no better time than now to use Nickel-Chrome Plating to your product's best advantage. Whether you want smoothing action, blue-white brilliance or satin tones—together with long-lasting protection—there's a Nickel coating to fit your requirements.

For information on accelerated corrosion testing of plated coatings, just drop us a card for your copy of "CORROSION TESTING OF ELECTRODEPOSITED COATINGS."

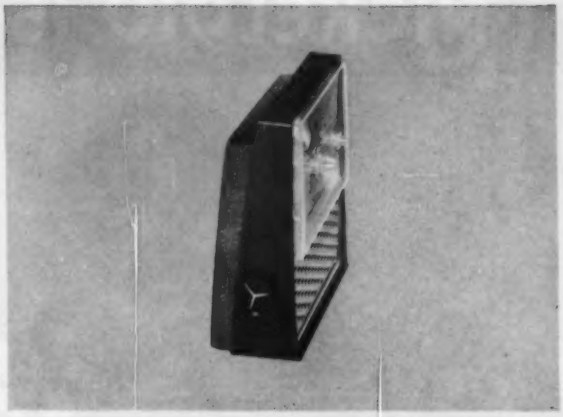
**The International Nickel Company, Inc.**
**67 Wall Street New York 5, N.Y.**

INCO

## Inco Nickel

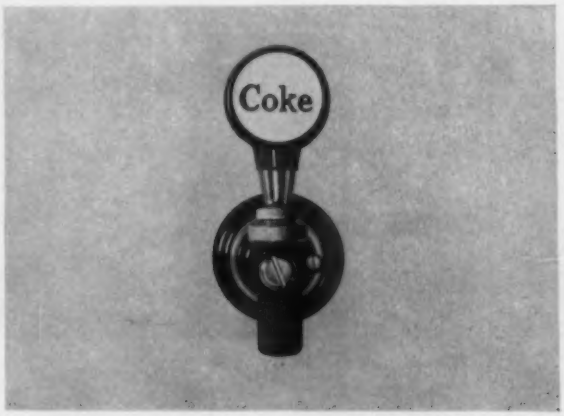
*Nickel makes plating perform better longer*

**TYPE A**—*maximum impact strength. Toughest member of the IMPLEX family.*



**TYPE B**—*high gloss, good impact strength, good moldability in thin sections.*

**TYPE C**—*maximum resistance to stain and abrasion. Developed especially for piano keys.*




**TYPE F**—*highest heat distortion temperature, good impact strength. Used in vending machines for valves and canisters.*

# IMPLEX

## 4 types to meet your exact molding needs

IMPLEX® high impact acrylic is more than a tough, stable plastic. It is a *family* of formulations developed especially to meet the requirements of a wide range of injection molded parts. Properties include low water absorption, good electrical characteristics, excellent dimensional stability, and resistance to staining and attack by most chemicals.

IMPLEX contains no plasticizers—the combination of properties in each of the formulations is inherent in the plastic itself. In its natural color, IMPLEX is off-white translucent, and many opaque colors are available. Sheets, rods and tubes can be extruded and easily cut, drilled, cemented and formed to complex shapes.

Whatever your application, there's an IMPLEX formulation to give you the performance you require. Write for detailed information.

*Chemicals for Industry*

**ROHM & HAAS COMPANY**

**WASHINGTON SQUARE, PHILADELPHIA 5, PA.**

**In Canada:** *Rohm & Haas Company of Canada, Ltd., West Hill, Ontario.*

# NICKELOID IS EVERYWHERE

IN THE LIVING ROOM

IN THE KITCHEN

ALL AROUND THE HOUSE

These eye-catching products use functionally a basic Nickeloid Metal. The finish of Chromium, Nickel, Brass or Copper is electroplated to a base metal, usually Steel (but oftea Zinc, Brass or Copper).

Mostly, Nickeloid Metals are supplied in continuous coils in widths up to 24" for modern, low cost fabrication. They're also available in sheets and strips. Optional: bright or satin finishes, plating one or both sides, a galaxy of stunning patterns and crimps.

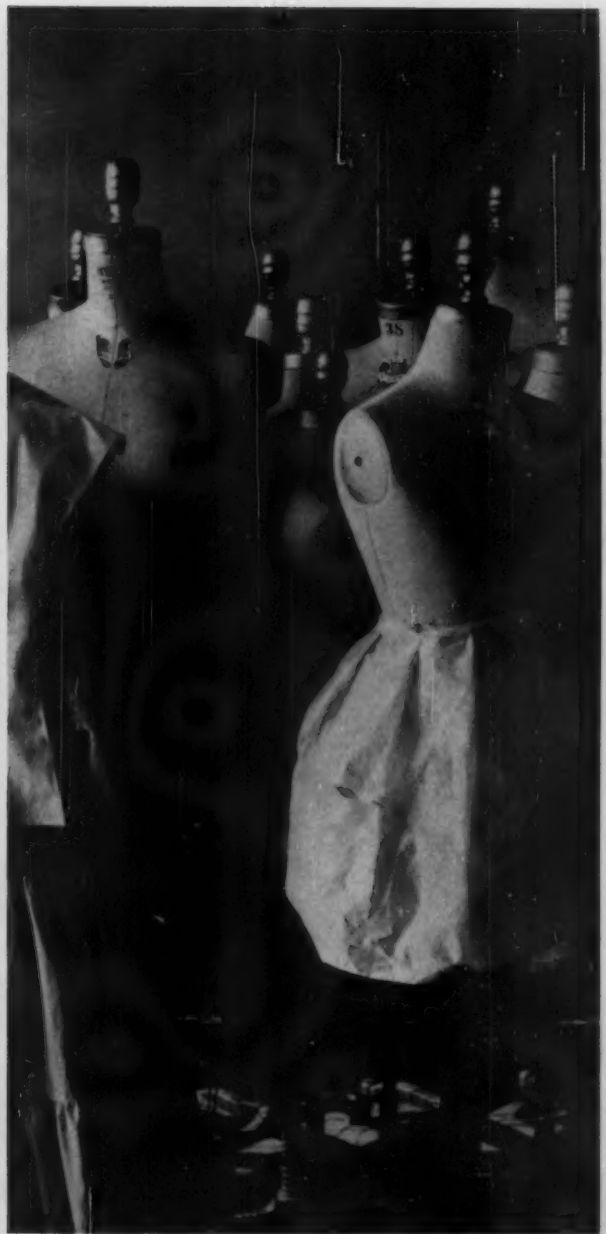
Quality plating produces metals so durable they can be fabricated, even quite severely drawn or bent. Rejects minimized. For severe stamping, we offer Mar-Not protective coating that is easily peeled off after its job is done.

Yes, wherever you go or whatever you do, there is an abundance of useful and prized products on which a Nickeloid Metal gleams, front and center, in full spotlight. Their use at once captures a smart, modern beauty that is durable, easy to keep looking new, and chic. But here is beauty that is more than skin deep . . . Nickeloid Metals are versatile, extremely economical in manufacture . . . deep-down in quality all the way. They are the shopkeeper's delight, the manufacturer's friend, and the designer's inspiration. You can *do so much* with Nickeloid! It's more than a Metal . . . it's a *Method!* Write for free Introductory Kit, including metal samples. Or, phone one of our sales offices (located in most principal cities).

## AMERICAN NICKELOID COMPANY • PERU 13, ILLINOIS

*America's Pioneer Manufacturer of Pre-Finished Metals — Since 1898*


SALES PARTS SERVICE



# NEW YORK

Early in July the *New York Times* carried an advertisement for a Manhattan haberdashery. The ad seemed pointed straight at us: "Every magazine, it seems, eventually gets out a New York issue, and you might expect them to be repetitious. But they aren't. . . . You can't exhaust a metropolis. So let no editor be daunted by what others have already done. Let him offer his little tribute and do it as often as possible. And if he ever lacks inspiration, let him come to Wallachs. Our stores have been living and growing with New York for seventy-three years, and we're full of ideas about the place."

It seemed a sporting offer, and we went straight to Wallachs determined to pick its corporate brain for the promised idea. The clerk to whom we presented the ad read it with disinterest. "Just what is it you want?" he asked.

"Ideas," we said. "Ideas about the designer's New York, the New York of the eye, the made-in-New-York New York, the city that is more than the sum total of its buildings, its mannikins, its money, its skyline, and its sky."

By way of reply he called the manager, who was sympathetic, polite and firm, after the manner of managers everywhere. *He* had no ideas about New York, and suggested we call the advertising art director. The art director said no one had ever called him about ideas before, and he didn't remember the ad. But if the ad had said Wallachs was full of ideas, it was. Only he couldn't put his finger on any at the moment. Could he look up the ad, and call back later?

Of course he could call back. And, of course, he didn't (and still hasn't). For a couple of days *we* called *him* back, but he was unavailable; we don't blame him: ideas are hard to come by. Finally, though, we got the mailing address of the copywriter who had made the rash promise in the first place. He was, at the time, in Maine.

Thrown back on our own resources by this turn of events, we took refuge in trying to imagine what the Wallachs man *might* have said. Had he been a traditionalist, he might have suggested that the flavor of design in New York today could best be understood by recalling the flavor of New York in the '20s and '30s, when design was growing up; and he would probably have been right. Industrial design chose New York to grow up in because its parents were here: the advertising agencies, the theatres, the department store windows and the illustrators' studios from which the infant profession emerged. According to legend, designers were created largely by chance, and when a designer saw his chance he took it: an advertising artist would suggest a change in the shape of the object he was asked to draw, or a mysterious stranger would appear with an ailing product under his arm, begging for help (it was given). By 1934, when *Fortune* first took editorial notice of the new occupation, there were enough industrial designers for the magazine to describe a typical example of the species. His anteroom, the magazine said, is crowded with products awaiting their turn for a new face. One by one, the designer takes them into his studio, stares hard, takes about an hour to make a dozen rough sketches, and sends four of these to the manufacturer, who chooses one for the production line. (Lurelle Guild, the magazine said, had undertaken a thousand such redesigns in the previous year.) Of the ten industrial designers listed in the article, eight were New Yorkers.

The 1939 World's Fair attracted designers as well as architects to New York, and provided many already in New York with their first project of real scope. Norman Bel Geddes' Futurama for GM cost $7,000,000, an immense amount of money for a company hit by the Depression. Henry Dreyfuss designed the interior of the Perisphere, which was, like the Futurama, intended to exhibit to an amazed audience the material marvels of the world of tomorrow. New York did not always provide dignity for the new profession, however. At the opening of the fair, everyone who had worked on it was invited to march in procession to President Roosevelt's court of honor. As the parade formed, the battalion of designers was advised to join the line of march wherever they could find a gap and, as they complied, they heard themselves announced to the spectators: "The comfort station attendants will be followed by the industrial designers."

Designers had by this time attracted the (occasionally alarmed) attention of the New York art world. The Metropolitan Museum of Art held a series of exhibitions of "Contemporary American Industrial Art," but in industrial art it included only decorative household objects. The Museum of Modern Art, however, early took a more comprehensive view of industrial design. Its Department of Architecture organized in 1934 an exhibition called "Machine Art," which included ball bearings and plumbing fixtures, and thereby scandalized the New York press. Although

the museum frankly disapproved of the chrome and streamlining of American industrial design (preferring the austerities of the Bauhaus), it instituted a series of "service" exhibitions, aimed at acquainting the public with good design available on the general market. These began in 1938 with an exhibition entitled "Useful Household Objects Under $5.00," organized by John McAndrew, at that time the Curator of the Department of Architecture and Industrial Art. A few years later, the museum began itself to help make good design available through its Organic Design competition, directed by Eliot Noyes. The Eames and Saarinen chairs that resulted from this competition are the most famous of the objects that the Museum of Modern Art has helped into production, although it has also collaborated with manufacturers of chinaware, lamps, textiles and playground equipment. The museum has stopped this activity in recent years, having received no new appeals for design help. The most recent manifestation of its service activity was the series of Good Design shows, held each year from 1950 to 1955, which Edgar Kaufmann, Jr. organized in collaboration with the Chicago Merchandise Mart.

#### The first professional designer

Early in the '40s, industrial designers in New York began to coalesce into a group, informal at first. It was such an informal grouping that was responsible for the first public recognition of industrial design as a profession, and it was the New York State Tax Commission that acted as godfather. Again according to legend, Teague, Dreyfuss and Loewy decided to make a stand against the state tax on unincorporated businesses, on the premise that they were practicing a profession, not operating a business. Of the three, Loewy, with his vicuna-coated present, and Dreyfuss, with his theatrical past, seemed unsuitable representatives of a sober and respectable profession, and Teague, "who seemed more academic," Dreyfuss says, was elected to present the test case and thus to become, by this standard, the first professional industrial designer in the United States.

These three designers, plus Norman Bel Geddes, were also the initiators of the organization which later became the American Society of Industrial Designers. Each brought in another member, then the number doubled again, making a total, in 1944, of 16 founding fathers. Since the great majority of these were New Yorkers, New York was the logical place for the ASID's national headquarters to be established, and for the first five years of the society's history its annual meetings were all held in New York. The Industrial Designers Institute, on the other hand, was actually founded in Chicago, in 1938, although for many years its national headquarters were wherever the president happened to be. When, in 1955, headquarters were established in New York, this was largely because the New York chapter was then the largest and by far the most active of the IDI regional groups.

New York designers have retained their hegemony in national design affairs; moreover, they are increasingly likely to have been trained in the city, and to be directed by it. Almost half the office heads in New York City were born in the New York area, and slightly more than half received their design schooling here. More than 50 per cent of New York industrial design offices still list product design as both their primary activity and the area of their most significant recent projects. Packaging runs a close second in quantity, but less than a third describe packaging projects as "significant." Less than one-quarter of New York design offices list corporate identity programs as an activity worth mentioning. Yet, for all this seeming emphasis on products, New York designers are generally more likely to talk about non-product—sometimes even non-design — activity. In 1956, ID first noted a marked tendency on the part of industrial designers to engage in what might seem to be peripheral, if not irrelevant, activities. That was in a study of the "Chicago Midwest," and then it was called a "trend." Now it is plainly a fact of business life, and New York design offices—close to the market and in most cases far from the assembly lines—have understandably been the leaders in performing related services for industry. One large office concentrates on technical specification manuals. Another does quality-control engineering. Others describe "space planning" as one of their specialties; a great many say that they conduct marketing

studies; several report that they name brands; one speaks of its dedication to "mass communications," and a large firm announces in its brochure that "our staff is composed of experienced industrial designers and specialists in the fields of marketing, engineering, architecture, technical writing and graphics." If there is one feature of design practice that is peculiarly New York, it is the alacrity with which design firms enter fields that might, at first glance, seem more properly to belong to someone else. But only at first glance: a close look at retailing studies by Loewy, quality control projects by Teague, brand naming by Lippincott & Margulies, and space planning by any number of offices indicates that industrial designers are doing these things chiefly because industrial design experience has prepared them to do it better than anyone else.

#### Where else is there?

Of all the questions that ID asked New York designers and design office heads, the one that yielded the most revealing (if least surprising) answers was the simple: Why do you choose to practice in New York? In 1957, when we put the same question to West Coast designers, their answer was usually: "I like it." New York replies were much less personal. Again and again, designers expressed such sentiments as: "New York is the design center of the world," "It is the marketing center of the world," "It is the communications center of the world," "It is the style center of the world," "It is the business and cultural center of the world," "It is the fountain-head of creativity." One enthusiastic package designer, asked why *he* was here, resorted to a favorite New York gambit and answered the question with a question: "Where else is there?"

Despite their seeming provincialism, however, New Yorkers know where else there is, because they have to go there. Some 30 per cent of New York offices say that more than half their clients are located outside metropolitan New York; half of them estimate that they spend about 50 per cent of their professional time in travel. Yet this does not, for them, lessen the desirability of designing in New York. Distance may in fact be a blessing.

"Naturally you have to understand production problems," says Michael Lax. "But how *close* you must be to do this is open to question. It can be an advantage to be away from the factory, where the engineers can't reach you every few minutes. Distance forces you into *planning*, and this is all to the good." The experience of Renwick, Thomson & Grove supports the same argument. In regard to one out-of-town client, partner Bill Renwick says, "Distance protects the client from himself, allowing him to use us properly as design consultants. Why, if we were out where he is, we'd be an art service by now."

Many New York designers concede that *servicing* an account would be easier if they were right around the corner. But they add that, although their clients may be located out of town, they come to New York every chance they get. Lippincott & Margulies say that they now have many more out-of-town clients than they had a few years ago, but do considerably less traveling than they did a few years ago—a situation attributable to the fact that their clients come to New York on business.

Perhaps the heart of the matter was best reached by the designer who said simply, "I don't want to be where the product is made. I want to be where the decision is made." For New York is the decision-making city, and as such it is, quite simply, *important*. More than any other city in the world at the moment, New York counts. It matters. Mattering is its principal industry, like logging in Saginaw, lobbying in Washington, or coal in Newcastle. It is inescapably the Big League city —with all the grandeur of the Big Leagues, as well as all the pettiness that no farm club could ever afford. And the components of its importance to industrial design are the same features that make it important to industry as a whole: money, information, and talent.

#### Decisions, decisions, decisions

The nation's number one money market, New York, with its suburbs, is headquarters for a great many of the world's largest buyers of industrial design services: General Electric, General Dynamics, RCA, IBM, General Foods, National Biscuit, Lever Brothers, Colgate Palmolive, Pfizer, Yale & Towne, Bristol Myers, Sunshine Biscuits, Royal McBee, Lily-Tulip, Standard Oil, Shell Oil. It is headquarters for some of the most powerful materials suppliers: Union Carbide, U. S. Rubber, Allied Chemical, American Cyanamid, National

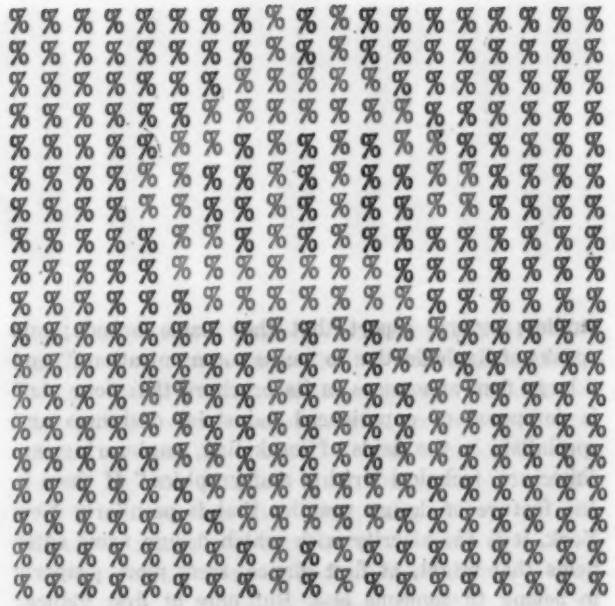
Lead, W. R. Grace, Celanese, Revere Copper & Brass, West Virginia Pulp, International Paper, U. S. Steel. It is headquarters for such capital equipment manufacturers as Sperry Rand, Avco, Grumman, American Machine & Foundry, Republic Aviation, Otis Elevator.

All of the companies listed above are in the top 500 U. S. corporations. Of course they do not by any means buy all their design in New York, any more than they develop and sell all their products and materials in New York; but this is where they make many of their most important corporate decisions.

No one seriously doubts that executive big business is in New York. The question is, will it stay there? Apparently it will. Early in August, Cushman & Wakefield, a Manhattan office-building management firm, conducted a survey to find out how much large-corporation office space was, and would be, needed in New York. They found out that not only are more than 25 per cent of the 500 largest corporations headquartered in Manhattan, but of those that are not, more than 69 per cent have sales offices here. About as many New York companies have considered moving headquarters elsewhere, as companies headquartered elsewhere have considered moving to New York, the study shows, but the final decisions were "overwhelmingly in favor of staying or coming here as opposed to leaving." From this it can be concluded that despite the manifold problems in maintaining New York establishments—high rent, costly labor, inadequate local transportation, housing shortages — business is here not because of lethargy but because of decision. Most firms seem to have concluded that they cannot afford to leave. New York designers feel, therefore, that neither can they, since one reason for their being here is that the corporations are here.

**More for the eye to see**

Another reason is information. The term must be used broadly, to include not just hard facts, but the sort of background information that comes from "being in touch." Information can mean the fact that a designer who wants to know something about a new plastic can have a sales engineer in his office in 20 minutes. It means that if he needs market research, he can turn to one of several competent agencies, fairly secure in



*Money*

the hunch that they may already know *some* of the answers to his questions, that in New York they needn't start from scratch as often as elsewhere. If he needs book research, he can go to any of dozens of specialized libraries ranging from that of the Institute of Radio Engineers to that of the Society for the Plastics Industry, and such academic libraries as Columbia, New York University, and City College; or the wondrous public library at 42nd Street. If his problem is materials, he can get samples fast. If it is packaging he has access to more type houses and printing specialists. If exhibits, he not only has display builders and photo services and lighting experts close at hand, but he has a cityful of sophisticated exhibits to look at. Information, to a New York designer, means the availability of the Architect's Samples showroom, the National Design Center, the exhibits and displays at the IBM offices, the Pepsi Cola windows, the special exhibits at Lever House and the Corning Building, and museums like the Museum of Modern Art and the Museum of Contemporary Crafts, and the Museum of Primitive Art, the Guggenheim, the Metropolitan, and some of the world's leading art galleries.

Above all, New York offers the kind of information, invaluable to a designer, that results from the fact that what happens in merchandising happens here first. "Industrial design is not an off-in-the-corner activity," says Garth Huxtable. "You have to keep your eyes open. And there's more for them to see here than in other places." And his wife adds: "It is a city of treasures. What other city in the United States collects for your pleasure, and for your use as a designer, the most beautiful objects of all periods?" A good many design-

ing New Yorkers, like the Huxtables, spend a lot of time in stores. Some of this, of course, is the sort of browsing that they would do anywhere. But nowhere else is browsing so rich an experience. Besides, it is really research that they are doing, whether consciously or not. Jaap Penraat, a New Yorker by fairly recent adoption, points out that most patent applications—the majority of them invalid—come from the hinterlands. "This is because the inventors don't know—as New Yorkers are likely to know—what already exists," Penraat claims.

Informationally New York is the front line of our contact with Europe. "Design isn't national any longer, it is international," Walter Dorwin Teague observes. "Part of New York's design importance is simply the fact that it's a port—we know what's happening in Europe, and we're in close touch with it." And Donald Deskey insists that "an international design office couldn't be located anywhere but here."

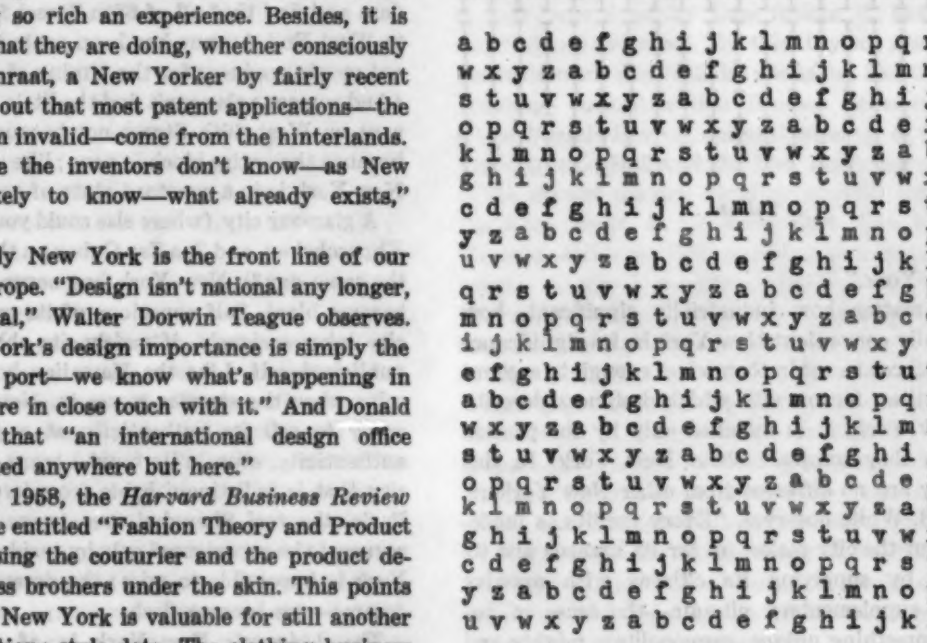
In the fall of 1958, the *Harvard Business Review* carried an article entitled "Fashion Theory and Product Design," discussing the couturier and the product designer as business brothers under the skin. This points up the fact that New York is valuable for still another type of information: style data. The clothing business is the third largest in New York, manufactures 71.8 per cent of all women's clothing sold in the United States. And product style influences, and is influenced by, the same things as clothing style (outdoor living spawned both patio pants and electric barbecues).

### The most vital resource

Neither the riches it controls nor the data it processes would make New York important to design if it were not for the city's most vital resource: talent. It is not a natural resource; talent is not a matter of geography. One can be talented in Zanesville, Ohio. But if he is, the chances are good that he will at some time come to New York, simply because New York is better equipped to exploit and nurture talent than Zanesville is. (It should be pointed out that New York is also better equipped to ignore talent, to lose or misplace it, to damage it beyond repair; but this is a risk many feel is worth taking.) "In art," a successful designer cockily opines, "most of the guys who stay out of New York lack something. Usually it's talent or guts."

Few New York design office heads feel as strongly as that about it. But they do feel that in New York they can capitalize on a pool of talent that couldn't be found anywhere else, and—in the case of staff personnel—that can't be lured away. "Supposing we did want to move the office to the Middle West," asks a partner in a large consulting firm. "Who could we get to come with us? New York is where our staff wants to be."

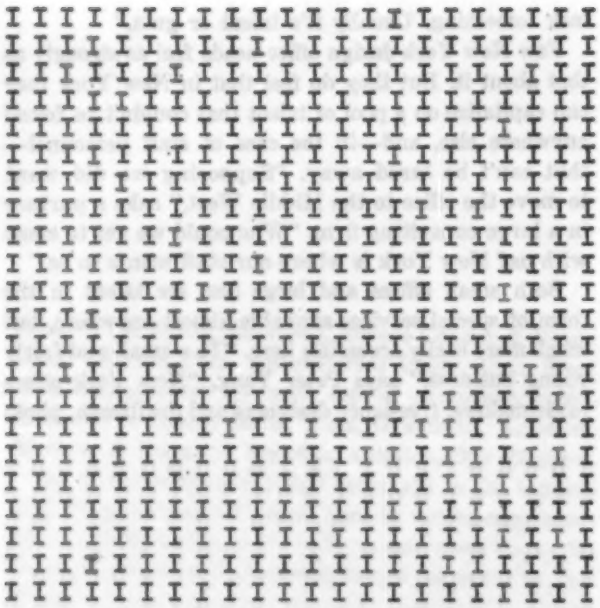
Both small offices and large also see talent in the form of special services available almost anywhere, but much more easily accessible here. "To a small and fairly young business," says Peter Yang, "New York offers modelmakers, free-lance designers and draftsmen, photo



*Information*

reproduction facilities—any number of things that reduce the overhead of running a business. Where else could I find all these things grouped within a few square miles?"

Sometimes the services are further removed from design. "We use more consultants than our clients do," says Walter Margulies, who once called in anthropologist Margaret Mead to help his designers understand consumer needs. Some other designers listed the following New York specialists that they had used: a retailing economist in close touch with the garment industry, a public relations man used to working with television, a theatrical set designer, a stained glass window designer, a sculptor, a leather craftsman. "Why, after the war, did Paris grab back the fashion industry?" Paul McCobb asks rhetorically. "Not because the couturiers were there, but because the seamstresses and all the other service talents were there. And the service talents



*Talent*

are in New York."

But no matter how industrially significant, how professionally convenient New York is, its significance and convenience are not in themselves enough to account for the partisan fervor with which designers describe life in New York. It is matched only by the passion with which they complain about New York. In this respect they are no different from other New Yorkers, for, as E. B. White observes, "Every facility is inadequate . . . but the city makes up for its hazards and its deficiencies by supplying its citizens with massive doses of a supplementary vitamin—the sense of belonging to something unique, cosmopolitan, mighty and unparalleled."

It is the most stimulating city in the world, its designers say; and stimulating to a degree that becomes a difference in kind. Bill Renwick lives and works in New York, lives and sleeps in Montclair, New Jersey. "What makes New York special," he says, "is that it provides a work atmosphere that is *completely* different from anything else. Once I set foot in Manhattan I never think to myself 'Gee, I have to remember to pick up my blue suit.' I don't give a thought to my blue suit or to Montclair. I'm in an absolutely different world!"

The absolutely different world in which Renwick, and 2,600,000 others, work is an island crowded with extremes: wealth and poverty, success and failure, beauty and ugliness. It is incredibly varied, so that the ingredients of its flavor are never found alone.

On a crisp fall morning you walk west on 79th Street until a spray of water jets to street level and falls back upon itself to the cast-iron-turtle-ringed fountain at the boat basin under the West Side Highway. (And someone else looks out a window on Washington Square and sees an American Indian in full headdress walking with a poodle.) You proceed south along Amsterdam and find that all of 68th Street from Amsterdam to West End Avenue has been rented to an independent movie producer for the filming of *West Side Story*. (And someone else can't find the little Japanese restaurant on West 66th Street not because it is gone but because the entire block is gone; like a political speech, New York is in a constant state of revision.)

A glamour city (where else could you see Eisenhower, Khruschchev, and Zsa Zsa Gabor on the same street on the same day?) New York has never allowed itself to become blasé. Self conscious of its own glamour, the city takes seriously, if rudely, its obligation to be its publicized self. Like the Hawaiian boys who dive for coins when the steamer comes in, New York is always ready to sell its authenticity at a profit. But it *is* authenticity, even in its tourist traps. This is the only city that is indistinguishable from its legend: the *real* Paris, the *real* Shanghai are always just around the corner, to be experienced only by insiders. The real New York is impossible to miss; the dreams—even the bad dreams—are become flesh.

The designer's New York is, of course, the New York of visiting designers as well as those who are based here. "Stimulating? It's too stimulating," a designer from the west grumbles. "You go from a design show at the Museum of Modern Art to lunch with a client, to an exhausting trek through the Coliseum, then for a walk, and all the while you realize that the buildings are different from the ones that were here the last time you took this route. Then to a theatre (I'd forgotten that there still *was* live theatre anywhere), and you come out and the streets are no emptier than they were in the middle of the afternoon." He didn't say it, but you could see him thinking it: It's a nice place to visit but I wouldn't like to work there.

Even for those who do like to work here, New York can be exhausting; for another part of the legend that is not legendary is that there really *are* more pressures. But New York not only enervates, it refreshes. If it beats you down with buildings designed to seal the heat into ingots of city blocks, and with subways calculated to take all of the fun, and most of the cer-

tainty, out of going anywhere—it refreshes you with the audacity of the announcement "New York is a summer festival." If it has lined the sky with steel gropings, it has lined the sidewalks with people fascinating to look at. But hardly anyone ever looks. For that matter, hardly anyone ever listens. There are more people in the New York streets talking to fireplugs and to themselves than there are anywhere else. They are rather nice, and are seldom bothered. Few people in New York are bothered for their differences. It is easy to be romantic and call this tolerance. It is not tolerance. It is just that the city itself can't be bothered. And can't afford to be; it needs a shell of callousness to survive.

Among the more palatable New York pressures is a phenomenon that now exists almost everywhere, but is much more intense here: the Business Lunch. *The New Yorker*, a few years ago, called attention to "how important a function lunch is in New York, how drastic and purposeful." Describing a typical noon-hour scene, the author wrote: "There was a dark pall of gain hanging over every table—everyone there for some reason of business or intrigue: salesmen, applicants, supplicants, agents provocateurs, contact executives, . . . everywhere a sprig of personal increase garnishing the cold salmon." Even struggling young designers eat well in New York at lunchtime, because eating well is intrinsic to the struggle: the New York executive eats his way to success.

While many complain about the concept of lunch as an aspect of work, no one ever complains about the New York cuisine. Within brisk traffic-dodging distance of any designer's door are scores of first-rate restaurants, many of them made possible by the legal corollary of the business lunch—the tax-deductible check. They cater not only to every taste, but to every business need: there are palaces like the Four Seasons for Prospective Clients; snack services like the take-out counter at Chock Full O' Nuts for quick fortification *en charrette;* and unpretentious but charming restaurants like Gloria's on 26th Street, where the world's graphic problems may be resolved over a plate of Zuppa Inglese.

The New York designer has less room to work in, and pays more for it, than his counterparts in other regions. For that he is rewarded with all the advantages of an industrial headquarters. The New York designer, and his family, have less room to live in, pay more for it, and have a harder time finding it, than do their counterparts elsewhere. For this they are rewarded with the excitement that includes spectacles like the Seagram Building, curiosities like Brother Schambach's Holy Ghost Miracle Revival, cultural offerings at City Center and Carnegie Hall and the Met, and a pervasive mood of the old and the new blending uneasily but workably. On Allen Street, in the lower East Side, are tiny sad shops in which old Jews wearing yamulkas sway over sewing machines, manufacturing silk ties. The ties are narrow, rep-stripe, genuine Ivy-League. Neither the old men nor the Ivy League think it strange.

New York has the only machine in the world that writes poetry; and it is characteristic that the machine itself is foreign. It is an Olivetti Lettera 22 mounted on the sidewalk in front of the Olivetti showroom on Fifth Avenue. Once every hour a pretty girl comes out and feeds the typewriter a clean sheet of bonded paper, and it goes right to work. It is an instrument of justice and mercy, a mechanical analyst relieving the aggressions of pedestrians. Here is something it wrote last week:

Do away with the dubways

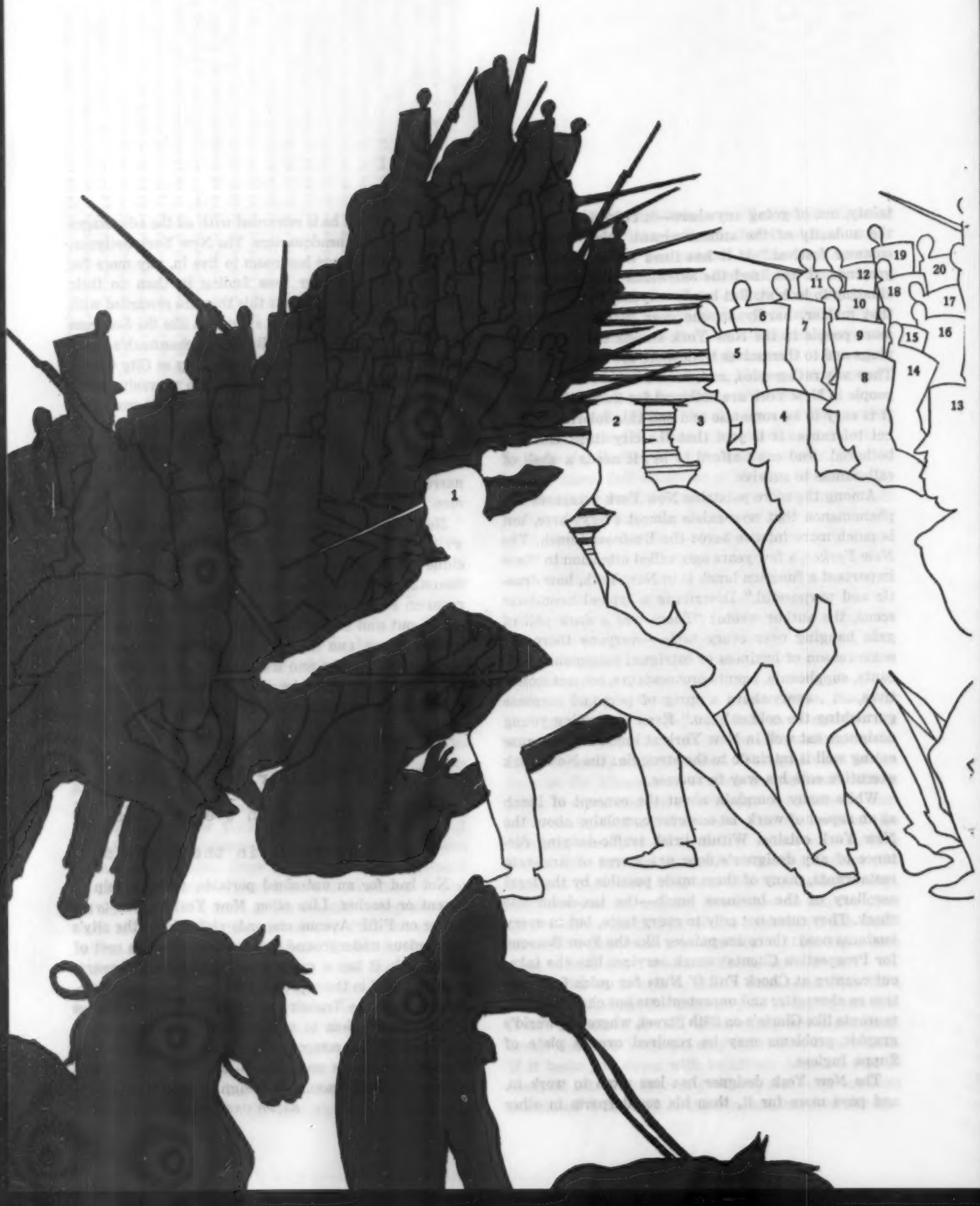
Only the insane ride the sibways

Plant mushrooms in t e tunnels.

Plant mushrooms in the tunnels

Not bad for an untrained portable, without help of parent or teacher. Like other New Yorkers, the typewriter on Fifth Avenue responds violently to the city's horrendous underground system. But, like the rest of New York, it has a crazy creative edge to its resentment, a belief in the supremacy of the life force (mushrooms) over the Transit Authority, and an easy sense of its own freedom to say so. This air of freedom—perhaps adequate compensation for the physical air that the city never has enough of—is the climate of creativity, the best reason for design in New York.

*RALPH CAPLAN — URSULA McHUGH*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# Eastern know-how and Western why-not

BY HENRY DREYFUSS

Dreyfuss

An outstanding Italian designer once commented that in America industrial design is a business, while in Italy it is an adventure.

In some respects, the same distinction might be made between the profession as it is practiced in New York and in California. Because I divide my time about equally between our New York and Pasadena offices, and commute frequently from coast to coast, I find that I am recurrently confronted with the differences between the climates of the two regions—and I mean, of course, the *professional* climates.

New York has, without dispute, the advantage of being the core of most of the nation's vital activities. It is the financial center of the country, the place where significant decisions are made which affect the industrial and merchandising life of the nation.

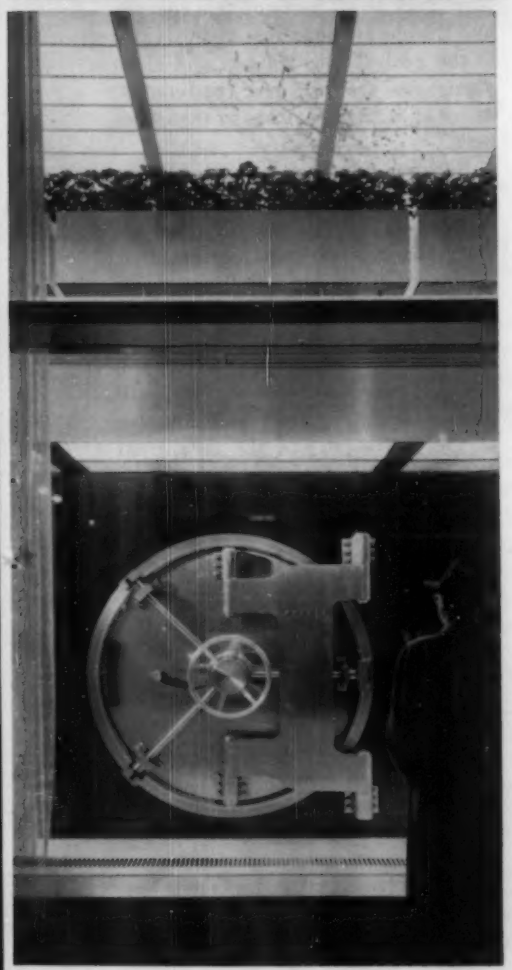
Here the resources for new materials and new methods are immediately accessible. A limitless pool of experts can be tapped for consultation on any conceivable problem; facilities for research and testing are at hand. Above all, New York is design conscious. The profession is understood and accepted. It needs little interpretation. The function of industrial design and its contribution to industry and commerce can be defined by a corps of articulate colleagues.

New York, in short, offers concentration, competition, stimulation, cross-fertilization. It is a climate of hardheadedness, of high standards, of vigorous striving. Here the designer is in the main current, and from this he draws strength and a sense of authority.

To say that Southern California is different from the East Coast is not to pass a value judgment. It is neither better nor worse—but it *is* enormously different. In Southern California, *change* is the operative word, and change is, of course, an ideal climate for design.

The potential for the industrial de-

*Henry Dreyfuss is the industrial design profession's most conspicuous example of a jet-age business phenomenon—the coast-to-coast commuter. He divides his time equally between offices in New York and Pasadena, believes there are important differences of professional climate between them.*



signer can scarcely be separated from an assessment of the economy of a region. In Southern California the pattern is mixed. It has some elements of chaos and confusion, and some of vigor and growth. It is in the process of shifting, with a new class of level-headed entrepreneurs and managers working in tandem with the free-wheeling improvisors. All told, it is extremely provocative and exciting.

Southern California is still strongly stamped with the economy of the extractive industries which dominated it before World War II. Agriculture, petroleum, and mining are still focal activites. The equipment needs of these industries provide some market area for design services.

The area is also stamped with its other traditional industry—film making. This industry has changed profoundly in recent years. Its manners and mores do not pervade the community as flamboyantly as they once did. Its market orientation has shifted toward television, and in many significant ways it has come to terms with a more conventional way of doing business. Yet it remains the major resource for both content and form for a leading medium of mass communication. Hollywood—and I use the word symbolically rather than geographically—is still an image maker, and no designer whose products are oriented to a national consumer market can be oblivious to the implications of those images.

Hollywood is also a highly volatile center of creativeness. Its very turbulence can generate freshness as well as brashness, the original as well as the bizarre. From the vantage point of the designer, this could be potentially corrupting, but on balance it is lively and energizing and good.

Overlying these older industries have been the economic trends of the past twenty years: an intensive development in manufacturing industries with a concentration in the technologically exacting fields of aviation and electronics, and a population expansion which has created a stable market for consumer goods. Both these developments create a market for the contributions of the industrial designer.

This is not to say that the millenium has arrived, and that California offers as many professional assignment potentials among big companies as New York. It does not: much of the manufacturing in Southern California is at the branch plant level; much of it is small shop operation; much of it is not yet receptive to the need for industrial design. But this, too, is changing.

California today is charged with a sense of emerging. It is part frontier, part sophisticate. Perhaps the phenomenon of the "adult Western" aptly summarizes its contradictions.

It is a professional climate in which the experimental is encouraged, and resourcefulness is at a great premium. There is a somewhat cavalier attitude toward tradition, toward the proper or the proved way of doing things. This is true, not just for the way in which work is done, but also for the way people live—their homes, their manner of dressing, their methods of recreation, the way they plan their cities and chart their educational and cultural activities. It can be frustrating and it can lead to dubious taste—but more often than not, it is a liberating attitude.

In New York one operates in the knowledgeable realm of *know-how;* in California, in the zestful climate of *why-not.* Both are indispensable to the productive design organization. Perhaps the differences between the two areas account for the attraction of our double life. With one hand in New York and the other in Southern California, we enjoy trying to bring some of the West's robust pioneer spirit to the East, and some of the East's sense of authority and maturity to the West.

*Above. Princess phone for Bell Telephone; below, Mosler safe in Manufacturers Trust bank.*

# Large offices and cooperative effort

BY WALTER DORWIN TEAGUE

*Teague*

So far as America is concerned, the profession of industrial design originated in New York City and this is one of the reasons why some, but not all, of the larger offices are located here today: they grew from small but competent pioneer offices.

Another reason why the profession has prospered in New York is that this is the financial and industrial capital of the country. Industrial design is really a function of management, and most large corporations have offices in New York City, and the upper echelons of their management visit here frequently. Thus it is easy for them to keep in touch with a designer here; the travel facilities from New York to all parts of this country and Europe are superior; and this city is the goal of talented and ambitious young men from all over the country, many of whom gravitate to the offices here.

However it is a source of great gratification to all of us who were pioneers in this profession and have made this city our headquarters, that many competent and well organized offices are prospering in cities throughout the United States — Chicago, Detroit, Pittsburgh, Akron and Los Angeles, for instance. This indicates a healthy growth and diffusion of the profession and the very great reliance which American industry is placing upon it. We feel that a design task well done by anyone in the United States is a help to the whole profession.

The most notable feature of the present day development of industrial design in the larger offices is the comprehensiveness of the service that can be rendered to clients. Without straying out of the field of design, such an office is able to integrate and personalize all physical aspects which an industry presents to the public — its products, packaging, administrative offices, architectural styles, retail outlets, point-of-sale aids, delivery vehicles, trademark identifications, and

*Walter Dorwin Teague Associates is one of the oldest, largest, and most highly respected design organizations in the United States. Proud of its size, the firm is also proud of its ability to work with advertising agencies in thoroughly servicing a variety of large clients.*

all phases of graphic arts.

It is our experience that design has been most successful when, with the enthusiastic support of advertising agency and public relations counsel, a corporation's design aspect is carried over into its television and periodical advertising, its posters, etc.

A notable example of this type of cooperative effort has been the new personality given to the Schaefer Brewing Company through the cooperation of the company itself, along with Batten, Barton, Durstine & Osborn; Barber & Baar, public relations counsel; and this office.

Based on a realization that the market for beer has changed radically in recent years and that a very high percentage of sales are made to women in supermarkets for home consumption, we developed, with the assistance and enthusiastic approval of all parties listed above, a type of packaging for Schaefer beer which was a radical departure from anything done by any brewer heretofore. In a color scheme of white, gold and vermilion, we produced a package which had none of the billboard characteristics previously predominant in beer labeling, but which would grace any dinner table or living room. From this design carried out in circular medallions, the slogan now so well known developed—"What d'you hear in the best of circles?—It's Schaefer all around." The advertising pages, posters and television shorts give visual support to this slogan by imaginative layouts featuring circles and the packages themselves.

The Schaefer truck fleet to which the packaging design is applied as an overall pattern recently won an award as the most strikingly designed truck fleet in the country.


*At top, left to right, Teague partners Immermann, Brophy, Harper, Teague, Conrad, Teague, Jr., Ensign, Del Guidice; center, Schaefer label and packaging; bottom, Teague drafting room.*

**Russel Wright** likes to build his own surroundings. In the 30-some years he has practiced in New York (he started in the late '20s) he has twice converted old buildings to give him the space, the light, and the general atmosphere he wants. The first was an old stable on East 35th Street which he turned into a shop and showroom for the home items he then designed and manufactured: lamps, chairs, tables, table accessories and flatware. (Wright was the first designer to treat aluminum as a design material, and was largely responsible for the popularity of the "white metal" look in early modern design.) Wright now has his office and apartment in a brownstone on East 48th Street. He has added an extension into the garden to give him sufficient space for studio, office and conference room on the ground floor; his apartment is one floor above. And he and his staff are also completing an experimental house —Wright's own—in Garrison, New York, which further enables him to express his ideas about space.

*Wright*

In his designs for the mass market, Wright has always concentrated on the home. In addition to the dinnerware for which he is best known (his American Modern made by Steubenville Pottery has had a larger and more successful life than any other modern American dinnerware) he has designed folding armchairs, school furniture, stainless-steel flatware, trays and textiles. His latest product is a dinnerware pattern for Northern Industrial Chemical; for this he collaborated with the fabricators in developing a process for embedding real leaves in the molded plastic.

Wright also has offices in Vietnam and Formosa, the result of an ICA assignment to the Far East in 1956. In the Orient his staff assists local craftsmen in the production and marketing of baskets, ceramics, wooden ware, metal ware, paintings and decorative panels. They are marketed here through the New York office. Wright has a total East-West staff of 16, four of them in New York.

*Dinnerware for Iroquois China Co.*

**Egmont Arens** has always been one of the most colorful men in a profession that was once famous for color. The roads by which a man may come to industrial design vary; but Arens is perhaps the only designer who — like Stephen Leacock's famous rider — got where he was going by taking all directions at once: by the time his design career was launched he had been a printer, an actor, an editor, a blacksmith, a fruit farmer, a publisher (of his own magazine, *Modern Artist*), the proprietor of a Greenwich Village bookshop, and the art director of *Vanity Fair*.

*Arens at Museum of Modern Art*

Arens was an advertising art director at Calkins and Holden in 1929, when it was clear that there soon wouldn't be much advertising art to direct. So he talked C&H into setting up an industrial styling division, which he headed. When it was discontinued in 1936, Arens moved the furniture (and the accounts) to the other side of the building (same floor) and has been there ever since.

In the days when industrial designers made predictions with the alacrity of Drew Pearson, Arens was no exception: as a matter of record, he predicted the fully streamlined train in a proposal to the American Car and Foundry Co., and as early as 1942 was conducting elaborate design research in Co-Ro-Lite, one of the precursors of present reinforced plastics. A charter member of the Society of the Plastics Industry, as well as of ASID and PDC, Arens had a plastics laboratory on 76th Street. (He lost the laboratory when a woman living in the building tried to kill herself by turning on the gas. She forgot about the pilot light, and blew the building up.) One of the more bizarre Arens designs of that period was a reinforced plastic coffin.

Among the best known designs to come out of the Arens office through the years are the Higgins ink bottle; entire lines of A&P products, including the 8 O'Clock coffee package; the Wedgwood blue squeeze bottle for Bristol-Myers' Ipana Plus; the Brillo package; and the painstakingly researched Philip Morris pack.

Today Egmont Arens sits behind what must be the biggest, reddest desk in the world, and serves such old clients as Hobart Manufacturing Co., which he has had since 1932, and Du Pont and the Gordon Baking Co., which are recent additions to the Arens client list.

*Arens at red desk*

*Burtin*

**Will Burtin:** When, in 1938, the German government urged Will Burtin to contribute his talents to the design of a projected Berlin world's fair, Burtin, who had all along been resisting lesser pressures to participate in the Nazi program, decided it was time to pull up stakes and move West. Active in several departments of U.S. design since then, Burtin has become a kind of eminence in the landscape of visual communications. Since 1949, when he gave up the art direction of *Fortune*, Burtin has been operating a midtown studio where he has produced, in addition to films, displays, editorial design, and packaging, a few major scientific exhibits that have been the object of great scientific and design interest both in this country and abroad.

Among these are the three-dimensional structure of "The Cell," a millionfold magnification of the basic unit of life, completed in 1958; a demonstration (below) called "The Brain," showing how the human brain works, completed last spring; and a giant exhibit of what science knows about the world of the atom, presently being installed by Union Carbide in its new building on Park Avenue. The cell model has already journeyed around the world (it is now in Chicago's Museum of Science and Industry); "The Brain" has met with such heavy demand for showings that Upjohn, for whom it was designed, is thinking of having Burtin design its twin, to be constructed, shown, and permanently maintained in Europe; and the Carbide exhibit, a veritable fireworks of light and motion, will undoubtedly become the biggest nighttime attraction on Park Avenue.

Assisted by three graphics specialists and three three-dimensional designers, as well as free-lance researchers and writers, Burtin designs everything his office produces, declines to parlay his reputation into a big and glamorous design business. "All my friends call me foolish," he says, but he is less interested in cutting a figure in the design world than in exploiting the usefulness of design in a world which is rapidly being transformed by science and technology. In what he calls his "exhibit sculptures" he employs the vocabulary of science and technology (a source of artistic expression, he feels) "to communicate and effect a better understanding of the character and beauty of our environment." Burtin is also Coordinator of Visual Design at Pratt, and president of the American sector of the Alliance Graphique Internationale.

*"The Brain"*

**Paul McCobb:** "I knew that New York was my town, even before I came here," says Paul McCobb, adding: "What I wanted to do couldn't be done where I was." Where he was was Boston. He studied painting there at the Vesper George School of Art, and with private teachers, and began professional life as a muralist. That lead to interior and

*McCobb's "Living Wall" for H. Sacks & Sons*

display design for Jordan Marsh, the Boston department store. In New York, in 1947, he began his present firm, an organization that has won distinction for such widely praised (and sold) designs as the Bell & Howell-Columbia hi-fi console, the "Planner Group" and "Directional" furniture, the component kitchen cabinets for Mutschler Brothers, and the United States Pavilion at the 1957 Triennale de Milano. McCobb and his work have been recognized with awards by the Hardwood Institute, the Home Fashions League, *Interiors* magazine, and the Philadelphia Museum of Art. His wife, Molly McCobb, is also a designer.

*McCobb*

McCobb is the father of an infant daughter who has never seen him without the beard (see cut) that he grew during a long siege in the hospital, consequently identifies him with all bearded men and vice versa. Problem: he wants to shave it off; but will she recognize him when he does? McCobb's solution, not yet effected, is to shave it off in front of her.

**Howard Ketcham,** who believes that design is becoming more and more specialized, calls his own specialty "merchandising with color." One of his mailing pieces states in a forthright headline, "Colors by Ketcham Will Increase Your Profits."

Ketcham himself came to color through paint — Du Pont's spray-on lacquer Duco, which the company hired Ketcham to sell to automobile manufacturers. Ketcham was so successful in persuading the manufacturers to accept a reduced color catalog that Du Pont gave him a contract in 1934 to act as its color-consultant on plastics. Ketcham thereupon set himself up in business as a color engineer, and has since, as he puts it, been a color consultant for everything from false teeth to casket interiors. (The usual white linings in caskets, he complains, "do nothing as a foil for different complexion types.")

*Ketcham*

"Our business is largely common sense," Ketcham says, and his color decisions seem to be based more on his own observation and experience than on physics or clinical psychology. He applies this color philosophy to his own life: at dinner parties, the room is illuminated by magenta-shaded lights (which equal two martinis in effect, he estimates) and his office desk is set against a bright blue wall with a jade green panel that frames his head. "I've sat and watched too many company presidents vanish into a beige wall," he says.

*Ferryboat in color for Jersey Central*

**Jens Risom** came to the U. S. from Denmark in 1939 and did not start Jens Risom Design, Inc. until seven years later, in 1946, but he has not exactly wasted time since then. Originally it was a two-man furniture design studio; today, if you wanted to count *all* the Risom employees you would have to include the workers in the 200,000 square foot Risom factory in rural Connecticut, plus the staffs of all the Risom showrooms and franchised dealers throughout the East and Midwest, and probably you should also include the personnel of the factories in Canada, Australia, and Denmark which are licensed to produce the Risom designs. Jens Risom is very much the active, influential head of all these operations, but he still thinks of himself as essentially a designer. Of all the influence he wields none is more important to him than the maintenance of the design character and design quality of Risom furniture. In fact he acquired his own factory specifically in order to be able to control what happened to the design in the

*Risom*

production process, and many of the workers are Risom-trained. Nowadays most of the Risom furniture is designed for office installations. The Danish manufacturer produces nothing but the office pieces because Denmark, for all its activity in furniture design, does not produce the modular, coordinated work and storage pieces that characterize American office furniture design. The nerve center of the Risom enterprise is a new New York headquarters several blocks away from the showroom to which it was previously attached. The design staff is here (it usually numbers about five) and so are the sales and administrative staffs.

*Risom wingchair with tripod base*

**Margery Markley** is a minister's daughter who came out of the Middle West, where, as a freshman at the College of Emporia, she achieved a brief notoriety for launching a campus dating service.

*Markley*

She studied art at the Chicago Academy of Fine Arts, and graduated with the idea of starting her own package design studio, naively planning to work six months at one place, six months at another in order to get the experience needed to go into business. Naive or not, she did it: after six months with the Walgreen Drug Company, and six months with the Meyercord Company (both in Chicago), she went into business. One of her first clients: Walgreen.

Once when Miss Markley went to New York for a vacation, she took samples of her work along, and found that it was fairly easy to get jobs. So she moved to New York, and took a penthouse office in the Flatiron Building. A penthouse office in those pre-air-conditioning days was a hotbox, and Miss Markely still remembers her horror when a ministerial friend of her father's made an unannounced call, and found her working in shorts.

Miss Markley works for clients as far apart in geography and type as Avon Products and Triminghams, the Bermuda department store. Besides designing packages, she sometimes adds an extra service: naming the product. For Daggett & Ramsdell, producers of teenager cosmetics, she named "Symphony in Lilac," "Pretty Nice," "Country Week-end," and "Miss Prim." Among products she did *not* name are "My Sin" and "Mr. Clean."

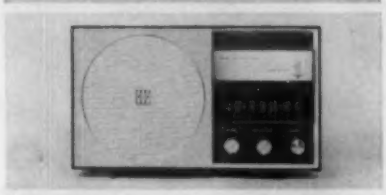
**Bronislaw Zapolski** moved his office several years ago from 48th Street 11 blocks south to larger quarters in a converted brownstone on 37th Street, and he still speaks of the move in the tone of a Roman exiled to the forests of Gaul. The brownstone has a peaceful garden and a tree in back, but he surveys it discontentedly, regretting the excitement of 48th Street.

Zapolski is an alumnus of the Loewy office (Carl Otto tossed a coin to decide whether to hire him) and, before that, of Cooper Union. After a brief partnership with two engineers, which he says was valuable for the business experience he hadn't gotten in a large

Zapolski

office, he opened his own firm. Two years later, in 1950, he got the Westinghouse radio account, which is still his largest.

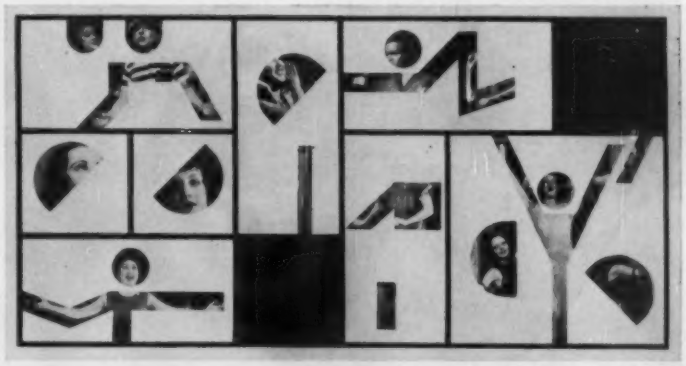
All his clients are in the New York area, a fact which helps him to provide the personal service he is convinced his clients come to him for. This too is the reason he is determined to stay small (he has just one assistant), and to avoid work in the interiors field, which would demand legwork and research his small office, he feels, could not afford.



*Above, miniature tape recorder for Montgomery Ward; below, radio for Westinghouse*

**Ladislav Sutnar** came to the United States in 1939 to design the Czech displays for the New York World's Fair. Soon afterwards Czechoslovakia was at war, the pavilion never got built, and the designer realized he had to adapt himself to new surroundings. Staying close to the Fair at first, he helped in many of the design projects that it produced. One of his first big assignments after the Fair took him to the research department of Sweet's Catalog Service. In the period that Sutnar was associated with Sweet's, he not only designed their famous "S" trademark, but reorganized the information in the catalogs, putting it in much more accessible form. "I always get the problems that no one else wants," says Sutnar, and often the problem has involved structuring prodigious quantities of information for technical bulletins and catalogs. But Sutnar, who still hangs a couple of his own paintings on the

*Sutnar*



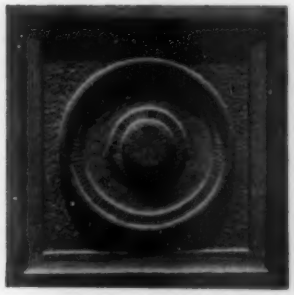
*Sample layout spread for* Theatre Arts

walls of what is, essentially, a one-man office (he calls in free lance help as he needs it), is best known as a graphic designer of more heady stuff. Perhaps his most notable assignment of recent years has been the unusual Addo-x identity program. This past year, as art director for *Theatre Arts*, he redesigned the format of the magazine (sample layout above), and now the public sees Sutnar's name regularly, with his publication of books on graphic design, point-of-sale, and packaging.

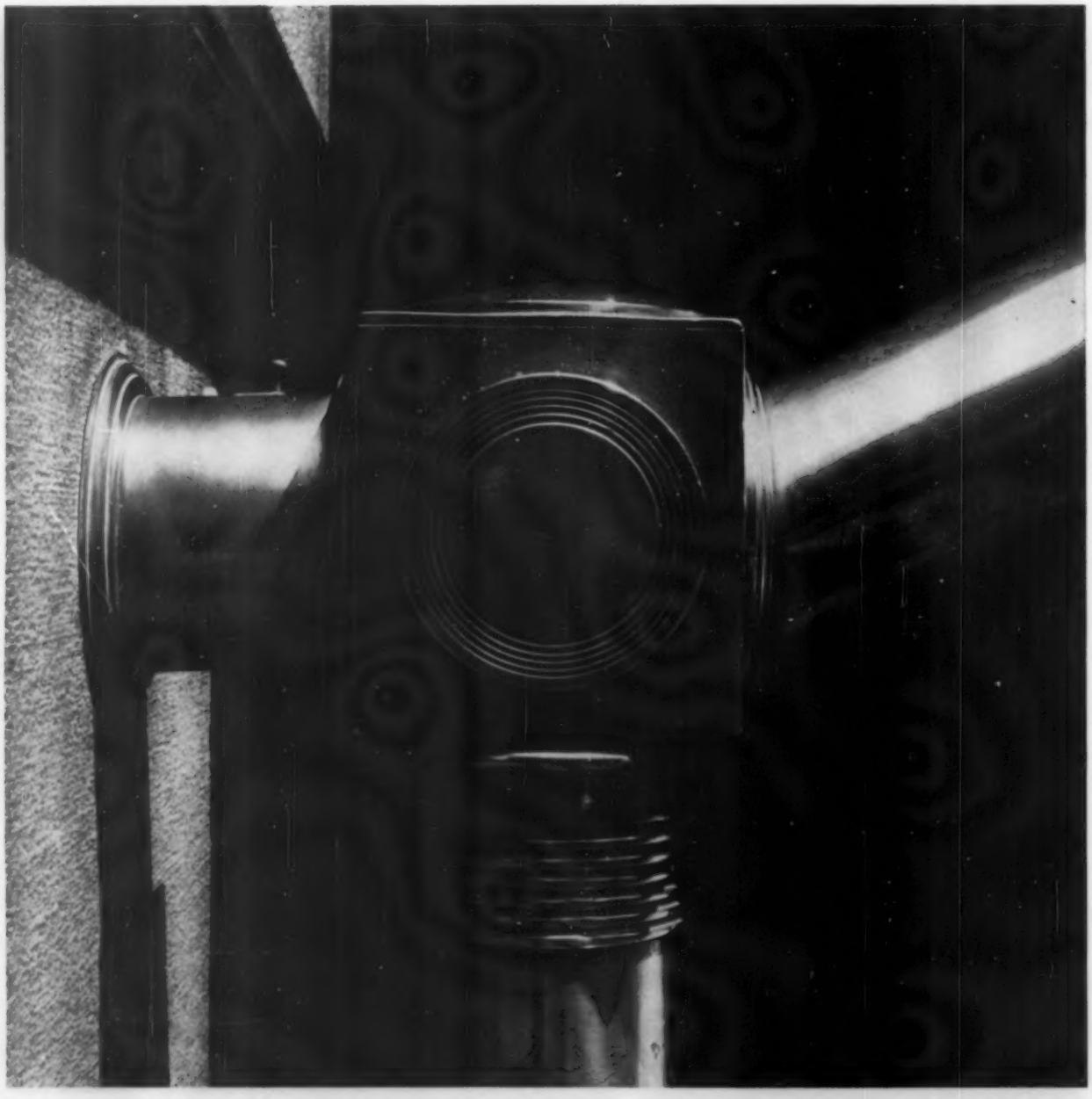
*The* **Forms of New York** *are richly varied, even when they seem to be alike. The designer's city is a visual city, and the character of its architectural details is always visually rewarding. These circles, photographed by Emilio Grossi, are as much alike as the faces of an unfamilar race. Yet, like the faces of an unfamiliar race, they suddenly reveal an astonishing individuality to those who really look.*



***Door detail, St. John's Cathedral***

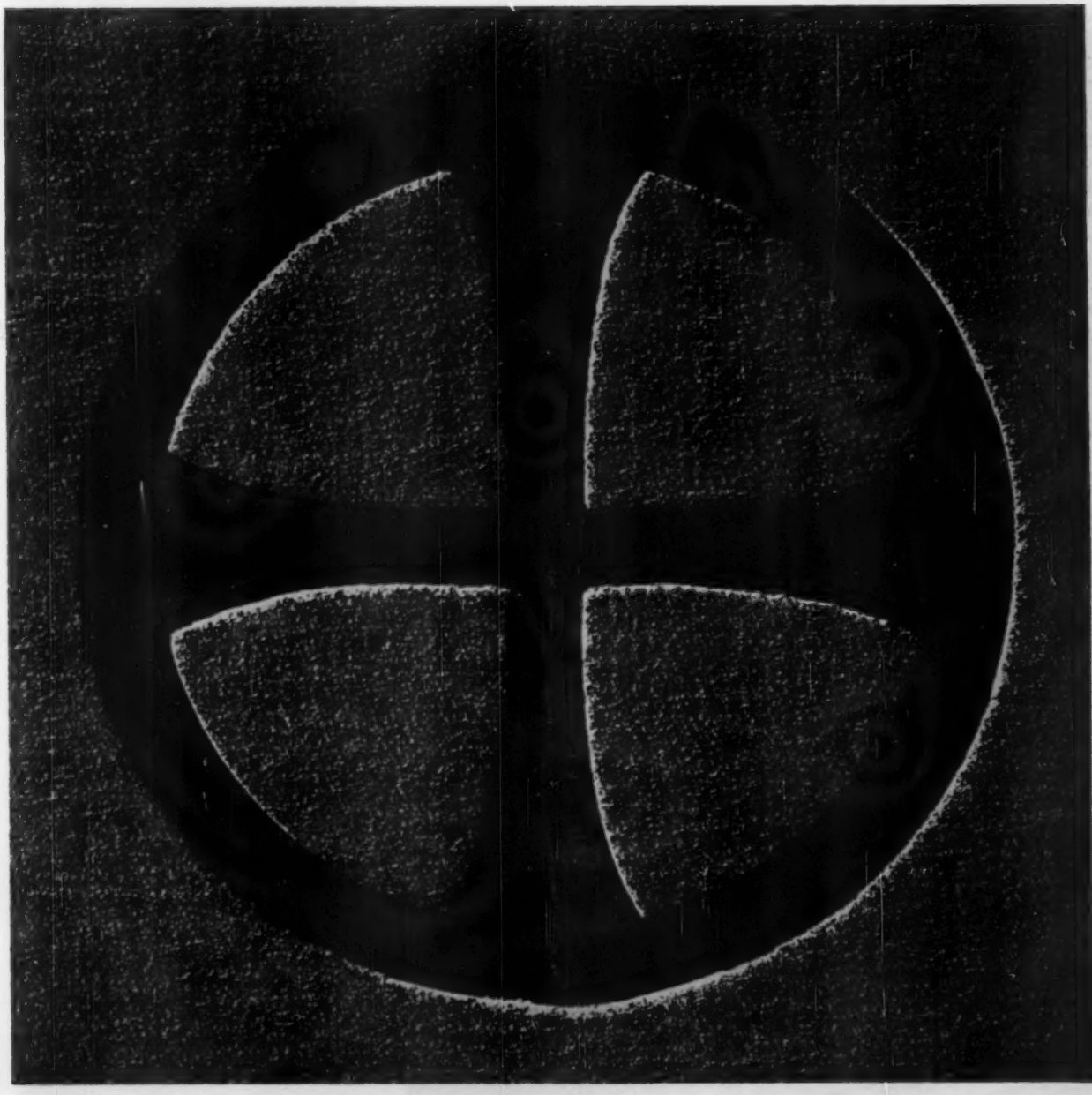


*Top, door grille, West 65th Street, and column base detail, Second Avenue; bottom, stairway ornament, West 56th Street*





*Top Italian Consulate door knocker, and monument detail, Wall Street area; bottom stairway railing, 7th Infantry Regiment Armory*



*Top, stairway ornament, East 69th Street; bottom, symbol on Christ Church, Park Avenue*

**Garth and Ada Louise Huxtable** are the sort of professional husband-wife combination that *can* develop anywhere, but is much more likely to happen in New York. A Nova Scotian by birth, Huxtable began his design career in a New York art studio at a salary of $6 per week, later worked for Bel Geddes and Egmont Arens, and started out on his own shortly after World War II. He now has his neat, well organized one-man office at one end of a very long apartment on 76th Street, from which he designs for such clients as the Millers Falls Co.; the Kellogg Brush Co.; the Four Seasons, New York's most designedly dramatic restaurant; and the Sperry & Hutchinson Co. For these last two clients Huxtable has recently completed special projects — cooking equipment and dining accessories for the Four Seasons (ID, November, 1959) and "Stamp Town, U.S.A.", a model town that is the center of S&H's home office display—in collaboration with his wife.

Building a model town, the Huxtables found, was something like building a town, requiring "not only awareness of standards of visual presentation, but of standards of architectural design as well." They not only laid out the community below, but actually drew up working drawings for several hundred individual buildings.

When not collaborating at the design end of their apartment, Mrs. Huxtable sits 50 feet to the south, tending an Olivetti typewriter, and writing the articles that have made her one of the nation's most highly regarded commentators on architecture and design.

*Left, "Stamp Town, U.S.A."*

**Albrecht Goertz** has no clients located in New York, and a year ago had none located in the United States (ID August, 1959). Born and educated in Germany, Goertz came to the U. S. in 1937, and worked, first on the West

*Goertz (above) and Saba tape recorder*

Coast and then in New York, at a variety of occupations culminating in the Bel Geddes office. He had meanwhile fitted in a few months at Pratt, and in 1952 he opened his own office. The first big project was for BMW, undertaken as an emergency measure to adapt the design of the car to the American consumer. From then on, clients in Switzerland, Italy and Germany summoned him to add "the American touch" to their products, and Goertz found that he was spending most of his time on transatlantic airplanes.

Lately, however, he has begun to add Americans to his client list, often as a direct result of work he has done in Europe. Polaroid, for example, had admired Goertz's designs for Agfa. American clients are, of course, the more profitable: Goertz estimates that 60 per cent of his clients are European, but 60 per cent of his income is American.

**Lurelle Guild** is one of the oldest names in industrial design; he opened his office in New York in 1924, and has been adding sidelines ever since. His methods have changed since the '20s, when he would sit down at the board for a couple of hours, do a dozen sketches, circle the best four of them, and submit these to the client, who would choose one. Now he does elaborate and painstaking models—most of the 8-man staff of Lurelle Guild Associates are modelmakers. A good deal of their work is product development, sometimes without a specific client in mind. Guild claims that 80 per cent of the products his firm develops are sold within a month.

Guild also operates an enterprise called Dale Decorators, which serves as a kind of market research facility for his new products. Dale Decorators is a door-to-door decorating service which employs more than a hundred women to market the firm's stockpile of wallpaper, curtains, carpeting. Guild explains that he employs only "Junior League girls or the equivalent," trained to estimate the dimensions of a room at one glance and give the housewife a cost estimate practically as soon as they are inside the door.

*Guild*

Another of Guild's current enterprises is a 17th century house and a banana plantation in Bermuda, which he visits every two weeks and where he does most of his own designing. (He is currently working on a line of Bermuda Colonial furniture.)

*Pots for Hallite*

*Lapow*

**Harry Lapow,** one of the earliest package design professionals, switched from commercial art to full-time package design back in 1934. Until 1957 he operated an eight-man office under the title Koodin-Lapow, with the partner directing the selling and himself in charge of design. Now Lapow personally handles all aspects of his practice, using free-lance help for special graphic work when necessary. His one-man office gives him the freedom to take the kind of assignments he wants, to close the office occasionally for trips, and to devote spare time to photography—

*Heublein gift packages*

which is for him more than just a hobby. Lapow's photographs have appeared in the Museum of Modern Art's *Family of Man* exhibition and in leading galleries and publications. He finds photography the most satisfying medium for self-expression and separates it scrupulously from his professional package designing. One of the 13 original members of PDC, Lapow still feels that the title "designer" may be a misnomer because properly serving the client requires knowledge of so much more than design.

**George Goshco** is an example of a number of New York designers who have found, as far as maintaining an office in Manhattan is concerned, that they don't have to. Having once for a brief time shared an office with Michael Lax on 36th Street, Goshco discovered that "I needed the city like a hole in the head," and thereupon, like Huck Finn, lighted out for the territories. But Valley Stream, Long Island, where Goshco has his studio in his home, would not be design territory if New York were not an hour away—for Goshco finds Manhattan indispensable for analyzing product markets, talking to distributors and buyers, doing his research in materials, and talking to prospective clients. And since most of his present clients (small - to - largish manufacturers of electronic instruments and electrical consumer products) are located in Brooklyn or on Long Island, he is in a good position to get around to see them.

*Goshco*

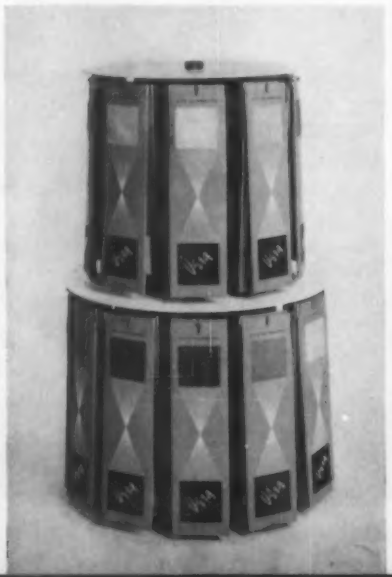
Goshco originally studied design at Pratt, picked up his technical training as a civilian employee of the Signal Corps' labs at Fort Monmouth, N. J., where he worked with production engineers on military communications equipment. Before opening his own office (in 1956) he spent a year with Russel Wright as studio supervisor in charge of design. He is active in IDI, is this year's chairman of the Southern New England chapter. Shown above is his tape storage recorder-reproducer for Crosby-Telectronics.

*Crosby Tape storage recorder-reproducer*

**Don Wallance** lives and works 35 miles outside the city, but nevertheless considers himself very much a part of metropolitan New York. He moved his home and design workshop (including modelshop) to Croton-on-Hudson, N. Y., some years ago in an effort to "fuse the serenity of a natural working environment with the stimulus and excitement of New York as a center of business, technology and art (not to mention clients)." Wallance believes that he probably works more hours than most designers, but makes up for it by retaining the freedom to take an hour off in the middle of the day for a walk in the woods or a few sets of tennis. His wife, Shula R. Wallance, is a design associate.

*Wallance*

Among Wallance's most widely known projects are the Design One and Design Two stainless steel flatware for H. E. Lauffer Co. More recent projects are packaging and point-of-sale design for Scarves by Vera, Inc. (below). He is at present design consultant for the auditorium seating in the Philharmonic hall of New York's Lincoln Center, and has recently undertaken a long-term program for Hard Manufacturing Co. The product is hospital furniture and Wallance is also designing all visual aspects of the firm's activities.



*Wallance display for Scarves by Vera, Inc.*

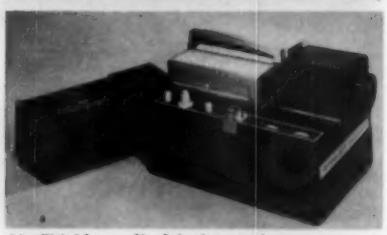
**Roger Mark Singer:** Almost as far back as the age when most kids are looking forward to being firemen, Roger Mark Singer wanted to be an industrial designer. He caught the bug at the 1939 New York World's Fair, where he was demonstrating light polarization as part of an exhibit mounted by a group of teenagers' science clubs. But before he grew up to be a designer, Singer in fact became a fireman. As post engineer on an island in the Aleutians during the war, he also drove the firetruck. Ever put out any fires? "No, things always burned down before we got there."

He has been more successful as a designer, however. After tours of duty with engineers Ammann & Whitney, the Dreyfuss and Teague offices, and finally as staff designer for a Long Island City manufacturer, Singer opened what he would have laughingly called (had the situation not been so grave) an "office" in the bedroom of his Bayside home. That first year (1955) was hell, but he recalls having been "too stupid to be discouraged."

*Singer*

Back in Manhattan a year later, Singer has since been turning out a variety of intelligent designs, from toys to medical instruments to a monolithic modular textile dryer now being marketed at prices from $250,000 up.

On the theory that "businessmen can always get conservative advice," Singer likes to give them "a little bit of the race-track approach." But he backs it up with such solid credentials as an NYU degree in mechanical engineering, a design degree from Pratt, and a lot of hard-knocks technical experience. He also tries to give his clients what he thinks designers uniquely have to offer, namely: "imagination—and vision."



*Air-Shields medical instrument*
*Airequipt projector*


*Control panel for General Automation*

**Jaap Penraat** came to New York in the summer of 1958 from Holland, where he was one of the foremost industrial designers, with such clients as Philips, Proost, and Werkspoor. He came here to practice because "in the Netherlands I began to feel like a big fish in a small pond."

Now a smaller fish (he describes his staff as "three to five"), in a larger pond, Penraat is fascinated by what he regards as the difference in professional attitude between European and American designers, a subject he gravitates to frequently. "I have been

*Penraat (left) and associate Van Dyke*

told repeatedly," Penraat says, "that the European technique of waiting for clients, rather than seeking them, does not work here — in spite of the fact that, in less than two years here, I have got seven clients, and expect by the end of this year to have chalked up three more. I am forced to conclude from this that my business is gratifyingly increasing, in a most agreeable way, from a technique that is — I have been assured by the more experienced New York designers — 'guaranteed to fail and lead to bankruptcy.' As the New York expression goes, bankruptcy like this I can use."

Among Penraat's clients are the Polarad Electronics Corporation, whose entire output of more than 150 products he is designing or redesigning, and the General Automation Corp., for whom he designed a corporate identity program and the control panel shown at top.

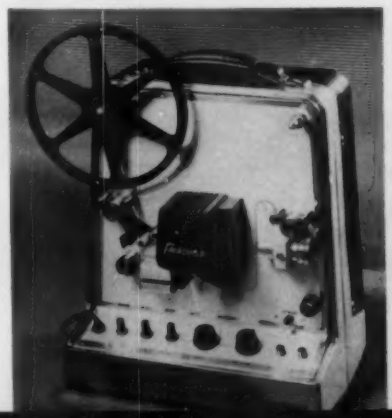
**Paul Wrablica:** In a city that used to draw its population from across the Atlantic, and now draws a good deal of it from across the Hudson, Paul Wrablica is as native a New Yorker as

*Wrablica (center) and staff*

you can find. Born in Manhattan and educated at Mayor LaGuardia's then (1936) experimental High School of Music and Art, he studied industrial design at Pratt, now lives in Brooklyn, and operates a small (four-man) office on East 56th Street.

His World War II experience as design consultant for military equipment manufacturers under contract with the Air Corps laid the basis for what is now a Wrablica office specialty: electronic instrument and component design. In this area, he has convinced a number of manufacturers, usually skeptical on this matter, that industrial designers can be as valuable in the design of internal components as they are for facades.

But Wrablica, a kinetic talker with definite, though modest, ambitions, wants to avoid being slipped into any categories. He guest-lectures at Rhode Island School of Design each spring, contributes articles to a number of trade publications, receives foreign businessmen brought over by the ICA to inspect American business operations, and keeps a variety of work going through the office, ranging (in addition to electronic components and instruments) from the interior design of a Long Island restaurant to such consumer product jacketing designs as the sound projector (below) introduced last winter by Fairchild Camera.



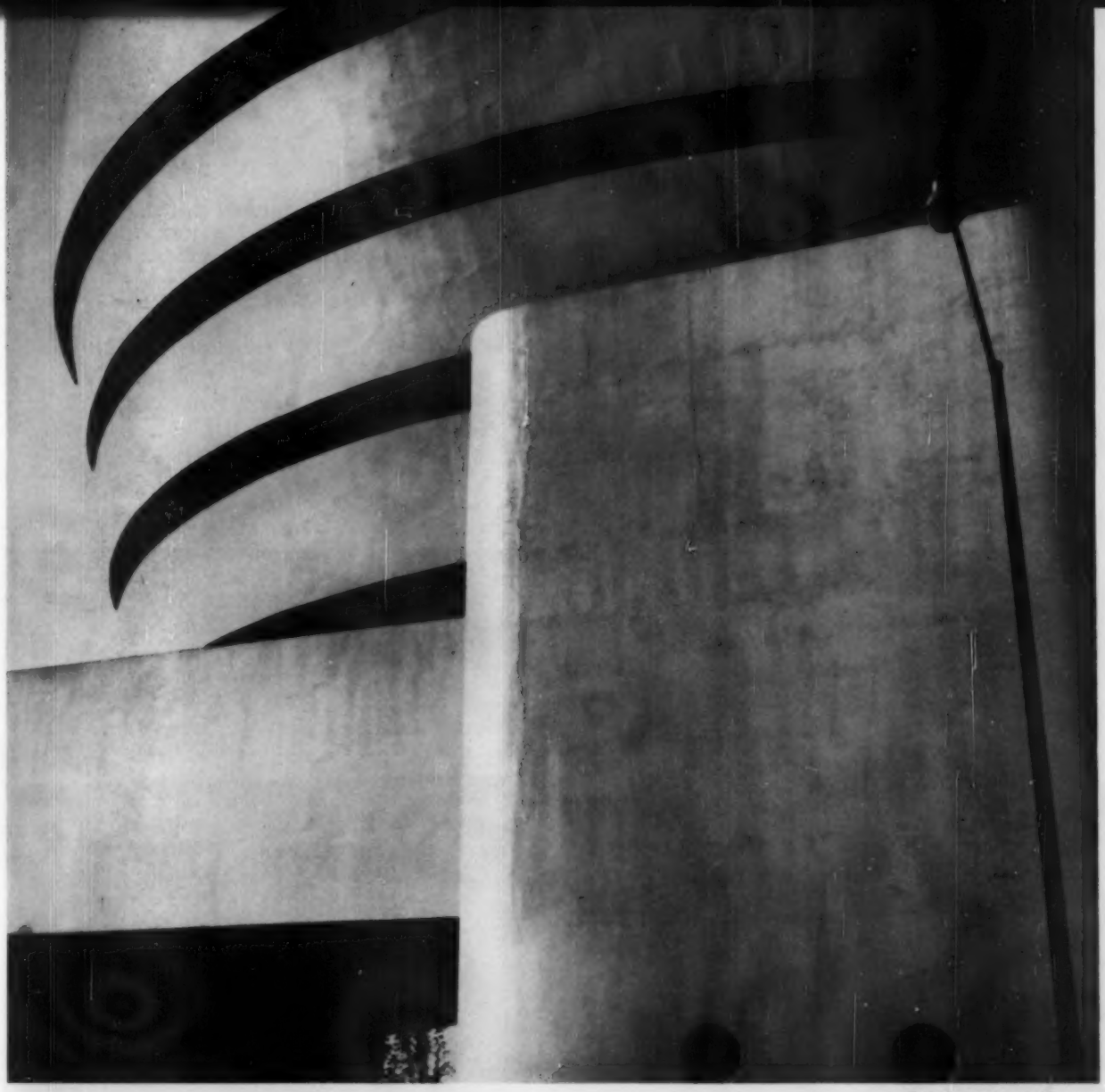
*Fairchild projector by Wrablica*

**Stuart & Gunn:** Whitney A. Stuart and William N. Gunn announced their partnership only two years ago, but they like to claim more than 30 years of experience in product and package design (most of it with Egmont Arens, for whom they worked many years), and such major clients as A & P, Brillo, Bristol-Myers, and Nestlé. Because most Stuart and Gunn packaging is for high-volume products, a large percentage of their work is "design servicing," carrying out minor design changes to allow for the addition of new sales blurbs or premiums. The two partners work closely on this and on all new package designs with their four associates. And although both still work at the board, Gunn tends to concentrate more on actual design, Stuart more on management. Both participate equally in the selling job.


*Gunn (left) and Stuart*
*Ipana package design*

*New York is full of* **Showcases**—*exhibit halls, museums, showrooms, galleries, and stores give the designer a visual index of the new and the beautiful. The Coliseum each year houses dozens of relevant exhibitions (last year the spread ran from boats to samovars), and challenges the exhibit designer with nine acres of difficult space. And the year-old Guggenheim, another kind of challenge, remains controversial as well as inspiring.*

*The Coliseum: inside and out*



*The Guggenheim Museum*

*Museum of Modern Art's sculpture garden*

*Museum of Contemporary Crafts*

**Living in New York** *creates problems. Some designers resolve them by living* out *of New York, paying in travel inconvenience for what they gain in the way of breathable air. Those who stay in the city, however, use their ingenuity to fashion homes that reflect the designer's essential inability to be satisfied with things as they are: such living spaces may be lush, gracious, efficient. But they are invariably interesting.*

*Don Wallance lives 35 miles up the Hudson in the house at left. Kenneth Isaacs, shown with his wife Barbara, designed their living structure (above) —a freestanding closet with dining table and bed (5 feet off the floor) coming out of it at right angles. Charles Regensburg solved his space problem by converting a small (4'x4'x9') closet into a fully equipped workshop. James Valkus has patiently made his apartment (right) as sensuous as a Keats lyric. Russel Wright's second floor living room opens on to a terrace formed by the roof of the workspace extension (below) that he added to his old brownstone house.*

**Carl Otto:** Most middle-size design offices in New York are expressly set up for, and geared to handle, a variety of design projects, but Carl Otto's office has accumulated an unusually long list of major design projects achieved for companies that run the gamut of consumer product industries. His seven-man office has designed refrigerators for GM, appliances for GE, ranges for Hotpoint, furniture for Heywood-Wakefield, shavers for Schick, dictating equipment for Edison, business machines for Underwood, clocks for Telechron and Ingraham, hi-fi turntables for Rek-O-Kut, dinnerware for Sterling China, precision balances for Christian Becker, cutting machines for Allison-Campbell, and packaging for Schweppes, Lever Brothers, and Old Smuggler. His work for foreign accounts includes: British heating equipment, bathroom fittings, radios, and cars (Standard Vanguard, Triumph, Humber), as well as Swedish Electrolux appliances and Volvo cars. The Edison Voicewriter (below) won him an IDI Design Award in 1953 (he had previously won one for the compact Schick electric razor).

*Otto*

An engineer by education, Otto began his career as an automotive stylist,

*Edison Voicewriter*

came to New York to work with Bel Geddes, and later (in 1935), as a Raymond Loewy partner, opened the first European branch office for a U. S. design firm, in London. He has been operating his own office for over a decade in the Squibb Building on Fifth Avenue.

**Lane-Bender** finds itself in the position of all successful specialists—hard put to break out of its specialty. The firm has been doing candy packaging for years. Most recently they redesigned all the packaging for the Loft Candy Company, as well as the company's stores, window displays, and brochures.

*Mrs. Bender*

Raymond Lane and May Bender have been in partnership since 1950, although Mrs. Bender had an office of her own for several years before that. She directs design in the present firm; he handles the administrative side. Mrs. Bender, who is also perennially involved in the affairs of the PDC, laments the toughly competitive atmosphere of New York, ascribing it to the presence of so many graphic artists in other fields who take up package design as a sideline.

*Lane*

*Display case for Loft*

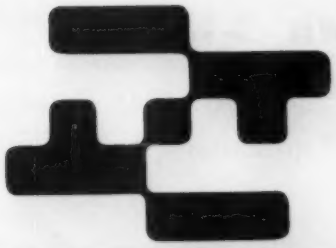
**Dixon & Parcels:** Russ Dixon and Roy Parcels set up their own packaging and trademark design office two years ago after having been vice presidents of Jim Nash Associates for a number of years. They started out in 1958 with no clients at all, say they now have more work than they can comfortably handle in their quarters opposite the New York Public Library on Fifth Avenue. They are one of a number of New York package designers on more or less regular call to the packaging coordinators of such design-buying giants as General Foods, Lever Brothers, and the Borden Company. In addition, they design for a spread of clients from Waterloo, Iowa (Rath Packing) to Easthampton, Mass. (Stanley Home Products).

Parcels, who spends four hours a day going to and from his home in Borden-


*Parcels, Dixon above, and drug packaging for Holland-Rantos*

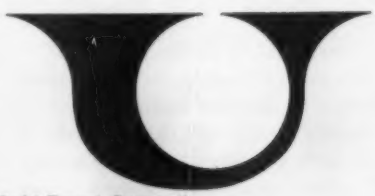
town, N. J., is on the drawing board a good deal of the time, along with six other graphic designers (including three alumni from the Nash organization). Dixon is chiefly occupied with design supervision and client liaison.

A major recent DP project was the design of Holland-Rantos' skin ointment package for the general market, which also involved trademark redesign (see above).



*Eckstein, Stone and Triad Offset Process trademark above*

**Eckstein-Stone:** The bustling graphic design operation known as Eckstein-Stone is presently situated in an undistinguished building on 45th Street just off Fifth Avenue, but an expanding staff (at present five, including the secretary) will soon require a move to bigger quarters. At least one thing responsible for the growth of Eckstein-Stone was a sensible notion about the kind of client they could reach. Realizing that most large, established businesses were already placed with the large, established design organizations, Eckstein-Stone decided to concentrate on creating "identity for the small business." The result has been a series of handsome and intelligently designed new trademarks, often planned for use in many aspects of a company's program. The versatile partners have also developed an infinitely adjustable modular display panel, which they are marketing themselves, and Tumblies, ingenious toys which require that three frustratingly independent jumping beans be placed in their proper pens.



*Trademarks for Tropical Air Pump and for Uni-World Export Corporation*

**Jim Nash Associates:** "A client doesn't buy designs, as such," says Jim Nash vice president Gerald Frisch. "He buys Jim Nash Associates' thinking, our approach, our complete view of the production - marketing - design problem."

Since Jim Nash's death last March, ownership and management of the firm has been assumed by three men who carry Nash's idea of marketing-oriented design a step further, to a point where design is considered one part of what Chairman of the Board Thomas C. Butcher calls a "total marketing-design service."

Butcher, who joined the Nash organization this past August, was previously president of Brown & Butcher, Inc., an advertising agency. Now he wants to "serve clients in every area pertaining to the total marketing problem—from the product-development stage to consulting service on sales, distribution, and merchandising problems." His chief assistant is executive vice-president Eric H. A. Teran, who supervises design. Teran has been active in design both in this country and abroad for many years. Frisch, vice-president for marketing and plans, finds his lack of direct design experience (his background is in advertising and merchandising) an advantage in dealing with some clients, because they tend to feel that he, best of all, can understand *their* problems. One recent Nash project was the redesign of the Stephan Company's packaging (below).


*Frisch, Teran, Butcher above, and new packaging for Stephan's*

# Marketing services in a marketing town

BY WILLIAM SNAITH

*Snaith and Loewy*

There is no mystery about *why* Raymond Loewy Associates is in New York, but *how* New York has molded and re-formed our approach to the practice of industrial design may be worth examining. The home addresses of many of our clients are out of town, if "home" means plant, and traditionally it has. *But it is just as traditional for the central office to be in New York.* It is here that the executive members of many companies are concentrated, and that most policy meetings are held. One reason for this is that New York is the indisputable home, also, of the distributive services: advertising agencies, marketing groups, sales promotion organizations, management consultant firms, communications media. For our purposes New York is where we can gain fastest access to otherwise confidential information, compare or coordinate data, initiate studies and get approval for them from the man in the company who has the power to approve. That man is usually a Director of Marketing, an Executive Head, someone assigned by his company to shop for and deliver the most precise information for the project at hand. And that man and that project are both marketing-based: matters for executive decision more often concern selling a product than making it. Our "New York-ness" therefore is exemplified by our use of research and distribution techniques to buttress or direct all industrial design activity; we are doing no more than accommodating our services to the structure and needs of our clients.

These additional services and attitudes do not in any way replace the essential business of our firm, here or in Chicago, where a regional office offers independent design service and provides access for its clients to ancillary services from New York. The bulk of our work is still primarily design. I need only mention such clients as Moore-McCormack, National Biscuit Company, Shell Oil, Carrier Cor-

*The experience of Raymond Loewy Associates illustrates the direction that one industrial design office is taking, and the distance it has already gone in that direction. "If our clients are concerned more about marketing and less about production," says managing partner William Snaith, "so are we."*

poration, Singer Manufacturing, Pitney-Bowes, TWA, Rosenthal-Block, to call up the physical evidence of our essential function. Of the 142 active client listings in the Loewy offices, only 12 are research and distribution studies, and Marketing is only one of our six departments (the others are Graphics and Packaging; Product Design and Development; Specialized Architecture; Retail Research, Planning and Design; Transportation). Nevertheless a significant number of our design accounts *come from* design research studies, and the emphasis in our sales effort and staff training is, quite understandably, in developing the uses of our Marketing Division. Over the past five years this newest division has received care that our mature divisions no longer need; we are naturally preoccupied with this still-fluid area of design investigation.

Just in the past two years, for instance, there has been a discernible difference in the kinds of work we have been asked to do for new clients, and in the types of information clients require in conjunction with their design assignments. A list of the 49 titles of our market reports since the division was formed — reports representing separate contracts with our Marketing Division—indicates that the information in them was useful only to the extent that it could be translated into design, whether of products, buildings, trademarks, exhibits or displays, packages. None was adequate by itself to solve the problems of advertising, promotion or sales, although they were helpful adjuncts. Here is a sampling: "Visual Communications Study and Analysis" (a water company); "Merchandising, Packaging, and Sales Analysis" (dry grocery manufacturer); "Investigation of Name Contractions" (processor of a basic material); "Marketing Gas Ranges" (manufacturer of home appliances).

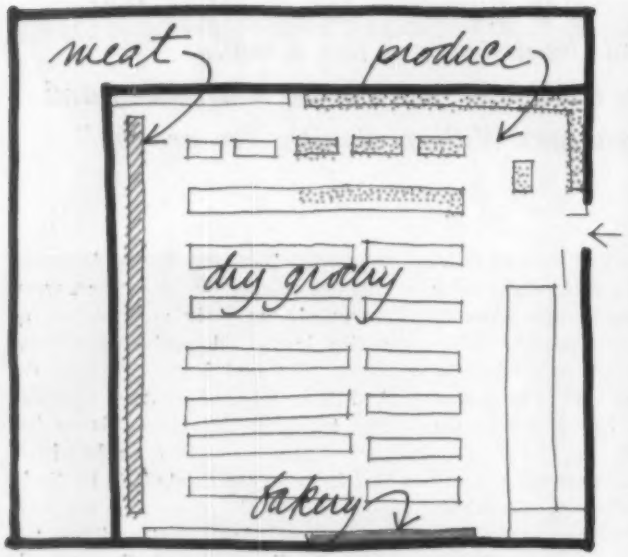
Specifically, I will cite the case of the Super Market Institute study as proof that New York is the best of all possible places to be, with what I think is the best of all possible approaches to expanded design service. The Institute itself is actually located in Chicago, but since New York is the center of merchandising, this is where the whole thing started.

I was asked to address the General Management Division of the Super Market Institute in March, 1958. The subject assigned me was clearly defined, a fact that piqued my interest since—as we all know—most invitations seldom get more specific in assigning a topic than "industrial design." This subject took the form of a question (later edited to produce a much handsomer title): What do you know about retailing that is applicable to the problem of the supermarket in selling perishables and non-food items? My interest was aroused by the implication that the problem had become so pressing that a General Management Group wanted answers. The meeting made the implication a fact; for three days perishables and non-food items were the only topics on the agenda, the sole purpose of the meeting. To condense the chain of events: the speech resulted in the assignment of a study to the Loewy Corporation, the results of which would be presented to and published for the entire membership of the Institute. The study took 13 months; the report was published on April 1, 1960. It was prepared by our Marketing Division, working with designers from the Retail Planning Division.

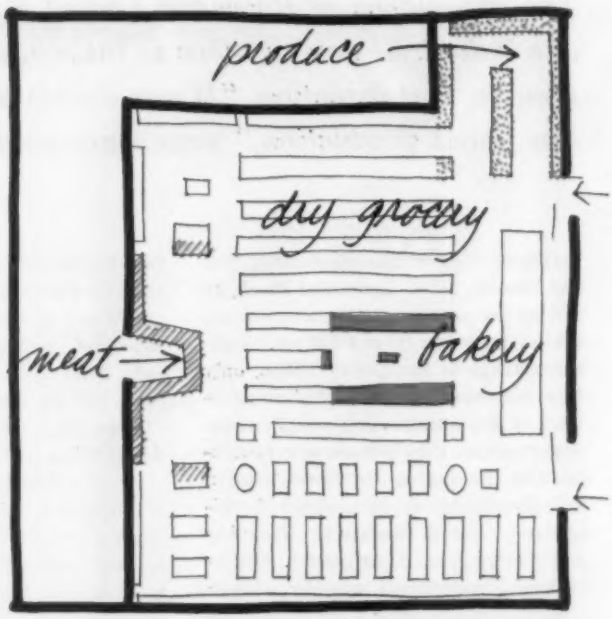
The direct result of the study has been a number of design assignments to revise existing markets or plan new markets for 11 (to date) operators, among them, Dilbert's, Big Bear, Kroger Company, and Hinky-Dinky. The indirect result is the rewarding proof that the marketing approach is essentially a sound one for developing new design contracts. But, in addition, the study turned up some surprising findings which led to still further business. One out of many was that most women conceive of their supermarkets as having large and good meat departments. The fact is, few actually do. And the deduction is that she *imagines* that the meat department is an important department because she wishes that it were, and wants it to be. So in departmentalizing the supermarket, meats especially—but other items, too —will be displayed and given prominence in new ways. Subsequent to this the Meat Institute called for a study to see how we might recommend revision of *their* goods to prepare them for the revised supermarket. A first phase of that study has been presented to the Institute, on September 19th and 20th in — again — Chicago. And further — a major canner has now contracted with us for a study of their packaging against the background of changes in their prime outlets, the supermarkets.

In many accounts we are signing today there are comparable, if not so neatly derivative, antecedents for the work. Design firms that oppose these additional services of research and planning on the grounds of "dilution of professional strength" are, in my opinion, consigned to repeating themselves until they finally exhaust the number of companies needing their type of design. For instance, we would never have tackled the design of an ocean liner if we had not previously trained a staff of men in the engineering and design problems of some less ramified transportation interiors. Our enlargement of services always depends on our ability to show a prospective client how his problem *relates* to some other we have solved. If the only way to persuade a thread company to consider design was to show them designs for other thread companies, we would not have lasted two of the 30 years we so proudly record.

It is probably not happenstance that the only designers who seem to ques-




*Suggested floor plan, linear meat department*




*Suggested plan, meat cases jut out for emphasis*

tion the validity of the marketing approach are practicing design in regions where they are closest to manufacturing centers. Inevitably they are exposed continually to engineering and production men who are concerned with the distribution problem in a secondary way. Many are intensely aware of the distributional problem, but their line duties as production men must be given precedence. So, too, the climate of most cities and regions is not charged, as it is in New York, with a concern about effective marketing and communications. We are undoubtedly sensitized to that charge, as other offices cannot be expected to be unless (or until) they are part of a service community. I intend nothing patronizing about this statement. It is a fact as inescapable as the fact that Detroit produces automotive-minded people, no matter what their professions, habits, or tastes. Since it happens that I also see and enjoy the opportunities marketing develops for design activity, I can only congratulate myself on being here, with every intention of staying here and growing in whatever directions business and industry move.

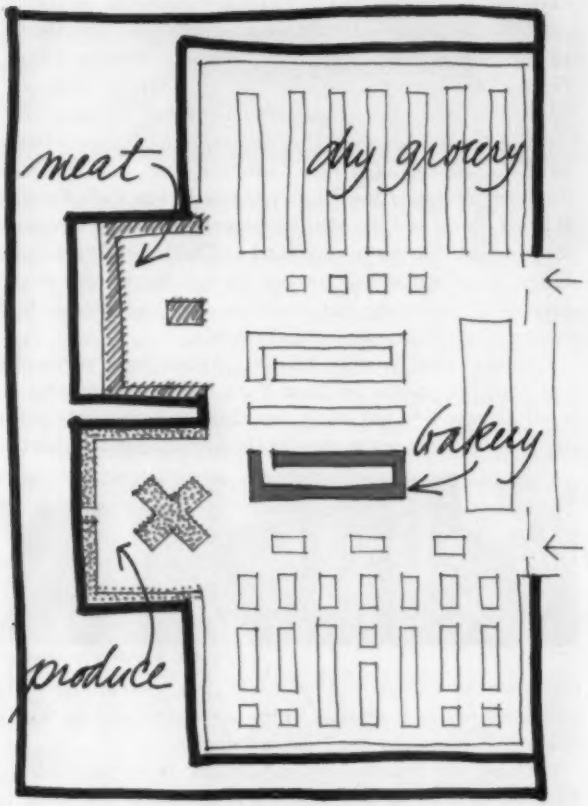
**Report on a report:** *More details on the Loewy study for the Super Market Institute mentioned by Mr. Snaith.*

Although the SMI study, called "Super Markets of the Sixties," is concerned with the whole concept of help-yourself merchandising, it addresses itself primarily to the question originally asked of Snaith: "What do you know about retailing . . . perishable and non-food items?"

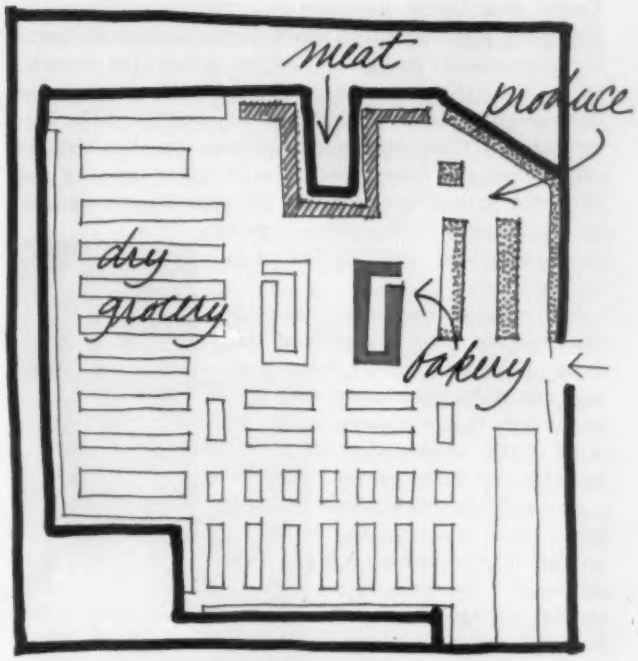
Non-foods is the supermarket operators' grab-bag designation for such things as shampoo and toothpaste, plastic cannisters and Venetian blind cords, ladies, nylons and boys' socks, mops, brooms, and stationery. At present these are scattered through the store like afterthoughts or begrudgingly stocked "convenience" items (which some supermarket operators consider them to be), but even those who stock them reluctantly concede that they represent the most fruitful direction for supermarkets to go in search of growth and diversification. A good part of the study is therefore devoted to the question of why supermarket operators treat non-foods as they do (conclusion: they intrude on the "grocer image" that most operators have of themselves), and what can be done to improve the situation.

The other main area of investigation in the study is perishables — meats, produce, baked goods, and dairy foods — potentially among the highest profit departments in the store, but seldom so in actuality because, again, the grocer-image gets in the way. "Dry groceries dominate your store," says the Loewy report sharply, and then asks rhetorically why "the most pre-sold merchandise in the world" should get the choice front-and-center position on the floor, while the perishables are pushed to the sides, presented unattractively, and given no sales help. Especially is this so in the meat department, although the quality of meat is "with the exception of the store's location, the most important single factor in determining consumer preference for a store." This is partly because meat has to appear on most American tables every day of the week. And it is partly because most American housewives know a lot less about selecting, keeping and preparing meat than supermarket operators think they do.

Supermarkets use the terminology of butchers, says the study, but fail to realize that when the contact between butcher and customer is a face-to-face affair, the butcher provides translations for this terminology. He explains the difference between a club and a flank steak, explains where each is cut from on the steer, and where it falls in the hierarchy of steaks. He is informative about a lot of other things, too: which meats are the day's best




*Suggested plan, meat and produce are twin shops*




*Suggested plan, meat and produce move to front of store*

buy, and why; how cuts compare in total cost and in cost-per-serving; how to cook what's been purchased, how long to cook it, and even what to do with the leftovers. The final reassurance is his function as scapegoat. If the steak is no good, and the family complains, the housewife can say the fault is not hers but "my butcher's."

But obviously, the study continues, "you can't go back to the days when every 15 cents of stew meat involved a 10 minute flirtation for a butcher in a straw hat." So it suggests some contemporary equivalents for the "My Butcher" image. First, change the physical layout of the department so that it looks more like a shop. "The average meat department layout today," says the report, "is 100 feet of cellophane-wrapped pink flesh, all on one level, three feet deep, and containing 11 different categories of meat . . . a long, cold, uninviting, uninspiring line of transparent packages . . . all as stiff as a gelatine dessert."

In the recommended plans (see above) the meat department becomes a jut-out that serves several purposes: it makes the department look more important, and more like a separate shop; it collects all the merchandise within the range of vision ("standing at one end of a traditional department, a customer can only see 10 to 15 per cent of it"); and it provides space in the center for "exhibition butchers"—meat cutters who "will need to be specially trained to answer questions . . . about cuts, cooking times, differences in grade, price, function . . . and presumably will be able and willing to cut a special size if the customer asks."

Some of this information will also be supplied, however, by a new kind of display and packaging suggested in the study. The new displays will be multi-tiered fixtures in which meats are shown not by animal type, or cut, but by end use. "A consumer is concerned with the end product of shopping, the meal, and meat generally forms the menu" so why not assist her by categorizing meats by meals? Among the categories suggested are budget meals, dinner parties, low-caloric meals, small family meals, gourmet cooking. Some of these, the report continues, could be shown with the produce and condiments that make good companions for them.

The new packaging will come close to providing the kind of information the butcher once did: "Besides what's on meat labels now, why not add, for instance, the suggested number of people served by a particular weight? Why not a notation on how long it will keep? Or a caloric notation for low-calorie meats? Or some cooking information, or accompanying menu, on novel or unusual cuts of meat? There are parts of a lamb you now almost have to throw away. But if you did a pre-pack job on the ingredients for a lamb stew . . . and then put up a card which explained to all your customers that any lamb stew's flavor was infinitely more delicious if it had in it several kinds of lamb meat . . . and that a piece of shin or neck or shoulder bone were all necessary to cook it properly . . . then you could sell 'em all profitably."

The line from this project to the current Loewy study for the Meat Institute is obviously straight and clear.

**Francis Blod Design Associates** is a 22-man staff, largely known for, and tending to concentrate on, package design—but by no means limiting their service to that: for example, one of their clients is Sharon Steel, for whom they have developed a product planning program; another is the Valley National Bank, for whom they have created an identification program. Recent packaging projects done by the Blod office include work for such clients as Squibb (insulin packs), General Electric (small appliances packaging), and Lily Tulip Cup Corporation.

*Blod*

Like many another New York package designer, Blod is convinced that design projects are more fully developed and better coordinated with marketing here than elsewhere, simply because of easy access to top advertising agencies, and to the market.

One of Francis Blod's most pressing professional concerns has been the problem of how to keep a highly creative staff, when the tendency is for creative people to leave an office after getting experience (see ID, June, 1959). Like Robert Zeidman (page 92) he believes that a medium-sized office is the best of all design worlds in this respect, because it is large enough to tackle really big jobs, yet small enough to permit each designer to have the widest range of design and business participation.

Some of the Francis Blod Design Associates staff is seen below in a frivolous mood adopted especially for the occasion. Seated, from sober left to laughing right, are: vice-president Richard B. Tupper, George Stehl, Marian Duke, and Soichi Furuta. Standing are Calvin Merrill, Hubert Hartman, Frank Fuchilla, Carlton Johnson, Chris Kerzman, and Larry Falco.

**Raymond Spilman,** a designer for more than 25 years, has operated his own consultant office since 1946, after serving on the design staffs of General Motors, Walter Dorwin Teague Associates, and Cushing and Nevell. Spilman's small (six designers, four office personnel) organization services a wide range of accounts, including Lilliston Implement Co., Pickering & Co., Radiation, Inc., and Halliwell. His office designed the United States Trade Fair Pavilion in Lima, Peru, and the identity program for the Underwood Corporation. Second in command is Charles F. Stephenson, design coordinator and project leader. David Wurster is director of packaging and graphics, and David Peffley is in charge of directing junior designers.

Spilman, who lives in Darien, Connecticut, represents that familiar species of New York life, the commuter. It is not an easy life, but he figures that the hour's ride to the city is not a bad price to pay for the advantages of suburbia.

*Spilman, Wurster, Stephenson*

One such advantage is community life, characterized by Spilman's role as trumpeter in the town band, and his wife's role as columnist for the local newspaper.

Perhaps one reason that commuting is so palatable to Spilman is that he does enough professional traveling to make the Darien-to-New York trip scarcely noticeable. About 90 per cent of his clients are outside the New York area, and he spends about half his professional time in traveling to service their accounts.

Although he does not teach, Spilman is almost as closely associated with design education as he is with the practice of industrial design. He is keenly interested in the matter (he regards it as his "professional avocation"), and he has headed the ASID's education committee, and lectured or served as advisor in the design programs of North Carolina State College, Georgia Tech, Syracuse, Lehigh, University of Cincinnati, Columbia, the Philadelphia Museum College, and Pratt Institute.

One of Raymond Spilman's best known designs is the Pickering tone arm (below) which was included in the American exhibit at the 1957 Triennale de Milano.

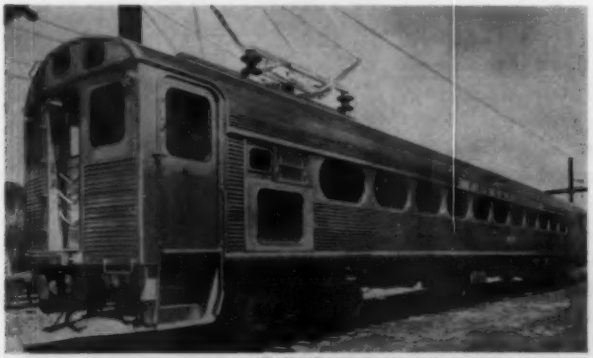
*Pickering tone arm*

*Jules and Nathaniel Becker*

**Becker & Becker:** The Becker brothers are not so wary of labels as most industrial designers are: their specialty is space planning, and they are eager to be identified with it. "It is the industrial designer, more than the architect, who is most concerned with the needs of people in their environment and who is most qualified to plan for these needs," explains Nathaniel Becker, who serves as the spokesman for the firm. Neither he nor his brother started life as either a designer or a New Yorker: They were both born in Rochester; Jules Becker majored in economics and business administration at the University of Michigan, and Nathaniel received a degree in engineering from Ohio State. Later he studied at Pratt and worked for two and a half years in a New York design office.

In 1950, Nathaniel and Jules (who had worked for a couple of department stores, acquiring some experience in product development in the process) opened their own office. Since so much of American management is headquartered in New York, it seemed to them that they should be too. The decision was profitable: even for some of their most distant clients, the initial contact was made "right on Madison Avenue." The similarity to advertising-agency procedure in their office's operation is not accidental: the Beckers feel that industrial design will follow the pattern set by the agencies and that it is only a question of time before the principals in a design office are as anonymous as the partners in an advertising agency.

Becker & Becker's quarters, on the 23rd floor of the Seagram building, are a movie-set version of a successful design office, and their size might seem to testify to their real-life success. Their staff presently totals 42, and already a surprising proportion of the younger designers in offices around New York are alumni of Becker & Becker. Because of the amount of space planning and human engineering studies the firm does, a considerable number of its products are simply chunky volumes containing reports written for clients ranging from the Commonwealth of Massachusetts to the United States Air Force.



*Budd Pioneer III railway passenger car*

**John Vassos:** One of John Vassos' theories is that a "creative belt" starts at the Bosporus, extends through France, southern England and Ireland, all of New England, and ends in Chicago. And New York, he feels, represents the belt as a whole. Vassos himself was born at the far end of the belt, in Greece, and was brought up in Constantinople, where his father owned a newspaper. After the first World War, he came to this country to visit a brother at MIT and, "because I saw here the principles of classic Greek democracy as expressed by Pericles," decided to stay. He studied at the Art Students' League and became a book illustrator, then an advertising artist. In 1925 he undertook a series of advertisements for Armand Products, a cosmetics manufacturer. One day he suggested to them that they change their lotion bottle to a flask shape — it was then Prohibition, and there seemed to be a real need for such reusable packaging. This was Vassos' first step as an industrial designer, and from that point he never turned back.

*Vassos*

Vassos now maintains a working studio in Fairfield County and a pied-à-terre in New York, where he alights between trips out to Camden for RCA, his largest account, or to Chicago, Miami, Montreal, or Germany, where he has other irons in the fire. The design he is currently proudest of is the Remington rifle below, which appeared just after the war. The gun was partly the result of his own research in the field: he is an enthusiastic hunter, and is accompanied on these expeditions by the English setters he has bred for many years.

*Remington hunting rifle*

Vassos is active in design organizations, and one recognition of these activities is the John Vassos Hall at the Silvermine Guild of Artists. He was one of the founders and the first president of IDI, and is still a voluble and fiercely partisan voice in the affairs of that organization.

*GH&K's arcaded museum for Atlantic Companies office*

*Griswold and Heckel*

**Griswold, Heckel & Keiser Associates, Inc:** The GH&K office is primarily concerned with the planning and design of commercial interiors. In some cases, when their work involves space planning for buildings not yet constructed, they also determine the most efficient size and type of offices and showrooms for the needs of the client. Their accounts have included CIT Financial Corporation, RCA, The Atlantic Companies (insurance), New York *Daily News*, Dun and Bradstreet, International Paper Company, Crane Company, Mosler Safe, and most recently, the National Council of Episcopal Churches.

Griswold—who is chairman of the board of IDI—came to design along a different road from most. A graduate of Yale and the Harvard Business School, he took a position in charge of manufacturing production at W. & J. Sloane, the New York home furnishings store. Several years later he decided that he wanted to learn more about design, and enrolled in Pratt Institute. Soon he was teaching courses there which dealt with business procedures and practices, and acquainting design students with the business problems behind the manufacture of a product. He also was a partner in a design office with Alexander Kostellow. After Kostellow died, Griswold joined with Albert A. Heckel and Hugh M. Keiser in 1955 to form the present organization. The three partners divide up the office responsibility in the following way: Griswold, who believes that his knowledge of the whys and hows of the corporation have given him the ability to talk with corporation officials on their own level, develops new accounts and does the client liaison work; Heckel, who did much of the interior design for the "Golden Triangle" buildings in Pittsburgh, concentrates on technical and financial planning and estimating of building construction costs; and Keiser, an architectural graduate of Cooper Union, is in charge of the design staff.

**John Beinert:** Smallness, in New York, being the perilous business it is, and, with some people, a downright sin, most designers want to grow big as quickly as possible. One who doesn't is John Beinert.

At one time (1943-52) an associate of Henry Dreyfuss, and for eight years before that an associate editor of *Architectural Forum*, Beinert has been going his unobtrusive way designing products, packaging, interiors, and graphics as the head of his own design firm for the past eight years. At present he has one assistant in his office, uses free-lance help when he needs it, and depends almost entirely on recommendations, rather than salesmanship, for his list of clients.

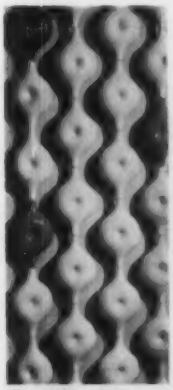
*Beinert*

The variety of his work includes such disparate products as Melnor lawn sprinklers, Swingline stapling machines, Charles Parker bathroom accessories, Baird Atomic laboratory instruments, and, finally, Boyertown burial caskets.

Once a designer of marine hulls, Beinert also sails them, has picked up over 30 trophies in Long Island South Shore handicap races over the past decade. That's Captain Beinert in the picture above.

*Mrs. Zeisel*

**Eva Zeisel's** reputation rests so largely on her pottery that her work in other fields of design is likely to be neglected. She has, however, done a good deal of work in glass and metal, has designed furniture, and is just finishing a corporate identity program for the Tea Center in New York. Her office is too small—she has only two assistants—for her to handle more than a few clients at a time, and she feels that by temperament she is unsuited to a larger office. As it is, she does most of her work in her country studio in Rockland County and maintains a New York office simply as a kind of conference room. Not to confer with clients however — she seldom has a New York client. Why does she stay in New York then? "I think New York is so much the center of the world that I would feel provincial anywhere else."



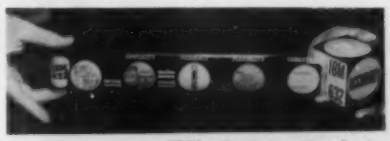
*Ceramic room divider for Stil Nuovo*

Mrs. Zeisel was born in Hungary, and trained as a painter at the Academy of Fine Arts in Budapest. Disliking the romantic self-pity then fashionable among her fellow painters, she was attracted to the vigor and exhilaration of the young craft movement then underway in Central Europe. She was the first woman to become a journeyman potter.

By the time she came to the United States in 1938, she had acquired a good deal of experience in china design for mass production, and quite soon thereafter she undertook a project for Castleton and the Museum of Modern Art which ultimately resulted in Castleton's Museum White line. In addition to her own work, she taught for 15 years at Pratt and, most recently, for one year at the Rhode Island School of Design.

**Ben Rosen** has been operating as a graphic designer since 1945. With an early interest in painting and drawing, he came to New York via Detroit and Cranbrook Academy. He continues to concentrate on graphic design, with frequent excursions into package design and, occasionally, point-of-sale devices: he did a modular display rack for the Consolidated Cigar Company. He has also done complete merchandising programs for such organizations as Almar Manufacturing Company and annual reports for such groups as the Sloan-Kettering Cancer Center in New York. On a number of the recent projects he collaborated with Irv Koons. For several years Rosen offered a workshop in package design at the School of Visual Art, and he is presently writing a comprehensive book on the most commonly used current type faces.

*Rosen*



*IBM sales promotion device*

**Frank Gianninoto:** A few years ago Frank Gianninoto wrote a story for the *Saturday Evening Post* called, "I Get into Everyone's House." This month the peripatetic Gianni (as he is called by almost everyone) will get into the castle of Garmisch - Partenkirchen's Baron von Reitzenstein, and from this mountain-top retreat will study packages for the European market. For most this would be a pretty exotic assignment, but the fact is that Gianninoto hasn't stopped traveling since his boyhood, when he left his native village in Italy. He was still quite young when, in 1931, he gave up his job as an art director at BBD & O to set up his own shop, one of the first in the city to specialize in package design. His New York staff has now grown to 22 and a second office, presided over by vice president Mary Sheridan, is now flourishing in Los Angeles. Gianninoto thinks he is probably responsible for more cigarette packages than any other single designer. Most recently, during a 20-month relationship with Brown & Williamson Tobacco Corporation, the Gianninoto office has designed packages for three new brands, six foreign brands, and redesigned packages for four existing ones. But Gianninoto by no means limits his work to cigarette packaging. His major accounts have been with such food companies as Lipton's, General Foods, and Foremost Dairies, and such major industrial organizations as Du Pont.

*Gianninoto*


*New designs for Foremost and Dazzle*

# The design schools

*Design in New York is taught in many kinds of schools, under a variety of names—"Total," "Organic," "Rational" —and in shapes and dimensions for every professional need.*


*Circled at left is Pratt's campus; above, Cooper Union's facade.*

More than half of the New York designers were once students in the New York design schools, a good proportion of them teach or taught in these schools, and all of them are besieged each June by graduates, most of whom cannot conceive of ever leaving New York for the provinces. But although designers may come from all over the country to practice in New York, they do not come to study in New York. All of the design schools, even Pratt, which has by far the most resounding reputation of all the New York design schools, admit that they are regional schools—while they always have a few students from out of the area, by and large their enrollment comes from the city. This is fortunate in one way: students who have grown up in New York don't expect tree-shaded campuses and Gothic buildings, and don't mind going to class on the subway. With the possible exception of Parsons, which occupies two floors at the National Design Center, none of the schools can claim either elegant surroundings or streamlined facilities: Cooper Union is at one end of the Bowery, the School of Visual Arts is in the midst of the wholesale novelty houses of Twenty-third Street and the bars of Second Avenue, and Pratt is situated in a depressed neighborhood in the hinterlands of Brooklyn, at the far end of a fantastically complicated subway journey from Manhattan.

Once they get there, however, the students have available what is probably one of the best equipped industrial design departments in the country. Pratt's four-year program has an enrollment of about 200 and a faculty of 20, 16 of whom are part-time. Like other New York faculty members, teachers at Pratt tend to be deeply immersed in their own practices, and scatter to the far ends of the city as soon as their classes are over. Robert Kolli, the head of the department, says that some instructors have never met each other and that he has to hold staff meetings in two sessions, to fit into everyone's schedule.

The department at Pratt is a kind of offspring of

the Carnegie Institute of Technology, the first school in the United States to offer industrial design. Pratt's department was founded by Donald Dohner and directed for many years by Alexander Kostellow, both of whom had taught at Carnegie Tech, and Kolli himself was a student there.

Under Kostellow, Pratt began its program of cooperation with various industries in design research projects. In the case of General Motors, this is simply a scholarship and training program for the students, and a recruitment source for GM. The Monsanto project, on the other hand, does not involve students at all, but takes the form of an investigation of a number of design problems by members of the faculty.

Industrial design at the Parsons School of Design is a much more recent development, and is still much smaller than the department at Pratt. The present chairman, Robert A. Malone, was the only teacher when the department opened for business in 1955, and he then had just six students. There are presently 45 students registered in the department (out of a total school enrollment of 585), with four full-time and three part-time teachers. Parsons itself offers a three-year certificate course, but it has worked out a four-year program with New York University leading to a Bachelor of Fine Arts or Bachelor of Science in education degree.

Malone, describing the aims of his young department, speaks of it as the attempt to develop a rational, in contrast to an intuitive, designer—"the chemists against the alchemists," he says. The department's three-year course in the history and philosophy of design — a course he believes is unique in design schools—is, to his mind, the core of the department and the source of this rational attitude.

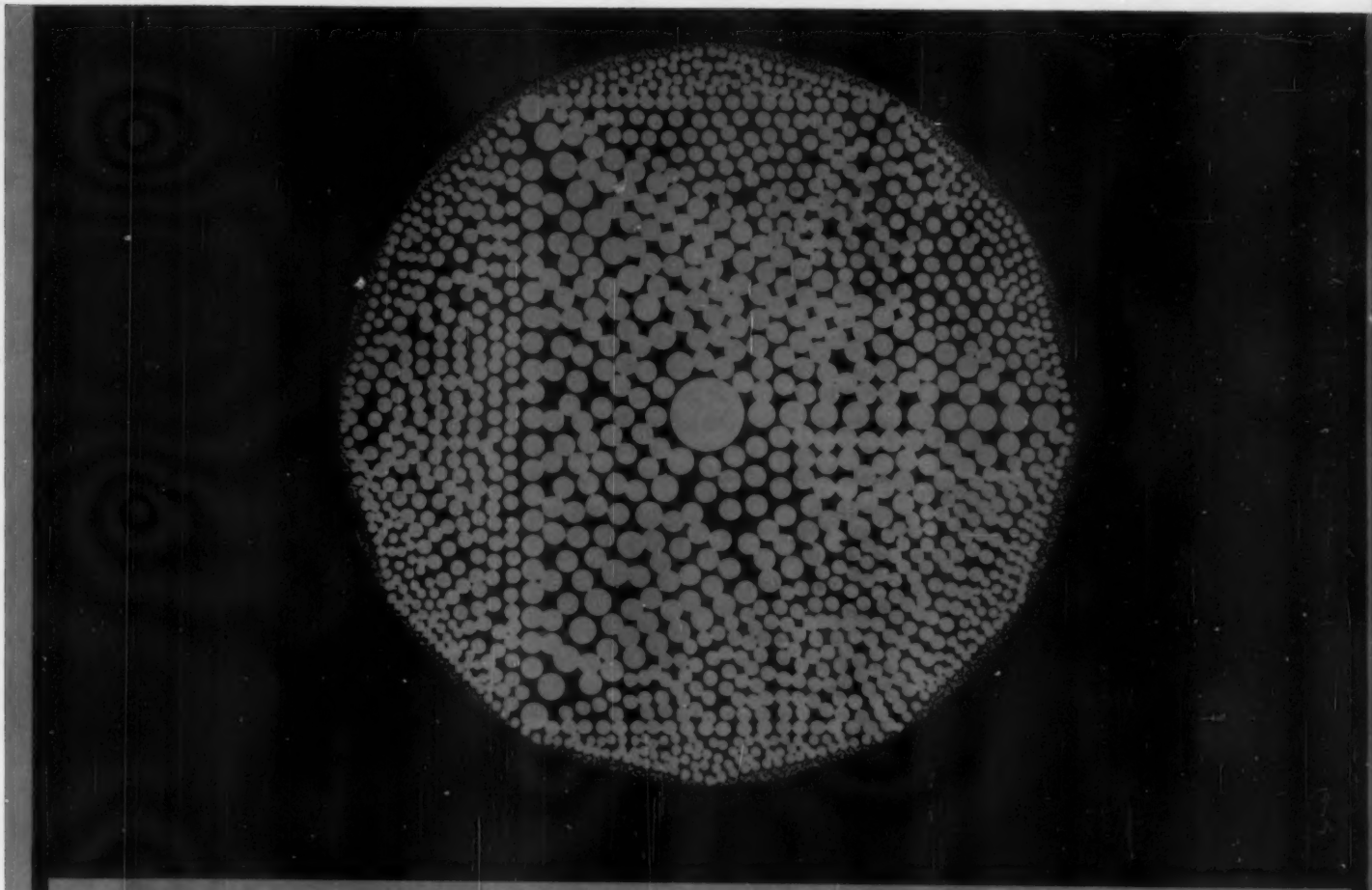
The Cooper Union for the Advancement of Science and Art no longer teaches industrial design, although Cooper Union's Art School did so between 1938 and 1946. The trustees, however, decided that industrial design, to be taught properly, demanded more extensive facilities than Cooper Union possessed, and the courses were dropped. Some of the school's graduates do go into package design offices, although even package designing is not taught as a separate course. The school feels that a separate course is not necessary and might result in too narrow a specialization. Students who take Cooper Union's straight art program, with special attention to graphics and advertising, are, the faculty feels, fully qualified to do packaging.

At present, Cooper Union is in the midst of a changeover to a four-year degree program that is in part the result of pressure put on art schools everywhere to offer their students the status that a college degree carries with it. Old-line faculty members privately deplore it, but they concede that, in a more affluent society, Cooper Union's free tuition is no longer enough to attract to it the abundance of highly qualified applicants it would like.

Pratt, Parsons and Cooper Union are not, of course, the only schools in the city that teach design, although they are the principal ones. There are scattered courses available in the universities. Francesco Collura, for example, teaches a course in industrial design at Columbia's School of Architecture, and at N.Y.U.'s School of Commerce, Robert Goldberg conducts classes in package design as it is related to merchandising. There are also a number of smaller art schools, among them the School of Visual Arts, whose students have begun to show up at PDC meetings, bringing with them portfolios of a highly professional caliber. The professionalism is a result of the school's policy of hiring as teachers only practicing graphic artists to teach courses aimed, as the school's director, Silas H. Rhodes, puts it, toward "supplying the best agencies in town."

A highly informal method of design education is the Guild for Organic Environment, instituted last year by William Katavolos, an instructor at Parsons and Pratt. Under Katavolos's guidance, the nine members of the Guild, most of whom are students at Parsons, have been meeting three times a week to design their own version of the 1964 World's Fair. (As yet, Robert Moses knows nothing of their project.) The group meets in a loft on Great Jones Street, on the lower East Side, to discuss and to put into practice Katavolos's theories of "organic" design: design based on natural forms, which can be produced by methods analogous to the growth of natural organisms. The fervor with which he presents his doctrines, and the unorthodoxy of the designs they engender, have provoked storms of controversy as Katavolos introduces them in the classrooms of Pratt and Parsons, and have begun to infiltrate even the Parsons mailing pieces—the design at the top of the example opposite very closely resembles the Guild's proposed layout for the Fair.

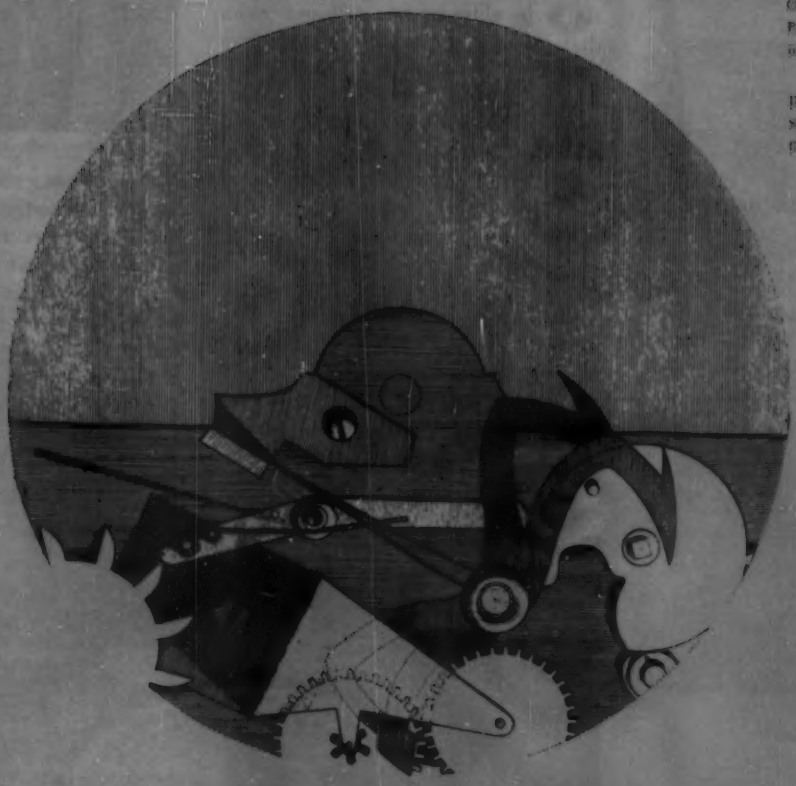
*Right: design for a brochure published by the Parsons School of Design.*



One thought meets another
Parts fastern to parts producing
mechanical partiality

Ideas in the mind explode
Simultaneously function structurally
forms organic totality

William P. Kavanaugh



**Charles Huck's** Design Analysts (so far, he is the only analyst) occupies one of the most picturesque locations in the city: a room above Leon & Eddie's—recently closed by the police—in a street lined with jazz clubs. Recently Huck removed an abandoned photograph of one of Leon & Eddie's entertainers from a street-floor window, fearing that her unconcealed

*Huck*

charm would repel his more conservative clients. Few of his clients visit his office, however; most of them are in New Jersey or Connecticut, and he prefers to visit their plants.

After Cornell, the University of Illinois, and Pratt, Huck worked a year for a large New York office he prefers not to name, then struck out on his own, or practically on his own. The producers of a technical manual

*Hammarlund HX 500 transmitter*

provided him with space and a two-day-a-week selling job while he found his feet. A year later he had acquired enough clients to give up the selling job, but he still finds he spends about one day a week looking for clients for his young office.

**Fred J. Brauer, Inc.** is an informal design office that operates out of a brownstone in the East 60's. Although staffed by only three people and a small, friendly dachshund who acts as receptionist, it has some rather imposing accounts. More than half of Brauer's business comes from one or another division of Olin Mathieson. He has done the symbols for the parent company and Olin Aluminum, the logotypes for Ecusta Paper and Ormet (a shipping concern jointly owned by Olin and Revere Copper & Brass), and has just completed a coordinated redesign for some 400 ammunition packages for Winchester and Western. Also, he has recently completed the interior design of crew and owner's quarters on three new Ormet bauxite ore-carriers. Brauer and a single assistant designer handle all the creative work on the packaging and graphics. Two part-time associates with architectural design experience, Harold and Erica Egan, join him on projects like the ships. All the mechanical production details are turned over to an affiliate, Michel Graphics. The Michel operation, staffed by three draftsmen and a studio manager, works upstairs in the brownstone. Brauer works downstairs in a large, low-ceilinged room that contains the usual drafting table and desk, plus a large stone fireplace and large leather-upholstered couches and chairs. One wall is all glass and most of it consists of doors which open onto an awning-covered patio that in turn opens onto a garden. It looks like a living room, and in fact it is, for the brownstone is Brauer's home. Brauer came here from St. Louis a few years ago "because all the big design jobs were going to New York firms." He was an art director at Macy's and at Charles E. Cooper before starting his own firm 10 years ago. Besides the Olin accounts, he also does Brooks Brothers' graphics. And he has done one private symbol for a public figure: an A in a G for Arthur Godfrey.

*Brauer*

*Brauer's graphics on ore-carrier*

**Monte L. Levin** is proud of the variety of hard products his office has turned out in the 15 years of its existence. Unlike most New York offices, he does no interiors and almost no packaging, concentrates on appliances and instruments. Asked how he comes by so many such accounts, Levin simply answered, "I hustle."

Hustling does not take all his time, however, since he figures that he still spends half his time at the drawing board. A staff of 7 helps him service a current total of 53 accounts, and Levin's plan of operation calls for an increase in both the staff and the number of clients in the near future, because, he says, "You can't be successful as a designer standing still. There's a tendency to stagnate if you don't grow."

*Levin*

Levin would rather do something for a lot of clients than everything

*Portable television set for Sylvania*

for one client; he feels that small accounts are likely to be more loyal and add up to more variety—although he adds quickly that he wouldn't actually turn down a large account. One of his most recent projects is a modular vending machine installation for Continental that provides entire hot meals to consumers well armed with quarters and a knowledge of the control panel.

**Peter Quay Yang** wanted to design products as early as his middle school days in Shanghai, although he did not then know that there was an industrial design profession. After learning that there was, he came to the U. S. in 1946, studied at the Rhode Island School of Design, then joined the GM styling section, where he worked on the Motorama, the kitchen of tomorrow—in fact, everything but automobiles.

After a year with W. B. Ford Design Associates, in Detroit, he came to New York and established Peter Quay Yang Associates, a three-man outfit specializing in product design, and serving such clients as CBS Electronics (phonograph and radio cabinets), Gray Manufacturing Co. (dictating machines) and the Salton Manufacturing Co.

Yang is quite articulate about why he is in New York and why he intends to stay. "I think there is quite a difference between being a designer and being in the industrial design business," he says. "The former is primarily concerned with using his creative talents. The latter has to be involved in planning, administrating, promoting, and profiting from his services. For my part, I am in the industrial design business, and a New York practice is, in a sense, the best business suit I can find."

Unlike Read Viemeister (see page 109) Yang reports: "I regard the complexity of New York as a professional challenge rather than as something to escape. I cannot afford the luxury of relaxing in the country waiting for inspiration. And since my work and my hobby are one and the same — designing — I don't have much cause for getting away from it all."

*Yang and his work*

**Ehrman & Reiner:** Ernst Ehrman, a Berliner by birth, attended the Academy of Art in Berlin, and, after a brief career as an Israeli border guard, came to New York in 1938 and studied at

*Reiner and Ehrman*

the New School for Social Research. His early practice in the United States consisted largely of store planning and display for Arnold Constable and Hearn's in New York, and also for out-of-town stores. In 1950 he started his own firm, designing displays and packages, and just about one year ago merged with George Reiner, a New York-born, Pratt-educated designer, who had had his own package design office since 1944.

At present a six-man staff, Ehrman & Reiner concentrates on packaging and display, would like to be able also to conduct some independent design research. They designed the "Sanforized Plus" trade mark for Cluett Peabody, the brand mark and packaging for the Fairchild motion picture camera, and they have redesigned all packaging for the chemical division of Merck & Co.


*Packaging for Merck & Co.*

**Renwick, Thomson, and Grove** began as a one-man operation in 1957 and expanded this spring to a firm of three partners (all ex-Loewy) and five other designers. Brooklyn-born Bill Renwick had spent five years with Loewy, and a little longer than that as George Nelson & Company's head of product design, when he opened his own office in 1957. He was joined last year by Peter Thomson, who had been — in that order — chief product designer at Raymond Loewy, partner-in-charge-of-product design at Donald Deskey Associates, and director of product design at Raymond Loewy. This spring they were joined by Ray Grove, who had three years of experience as a package and graphic designer with Loewy, and had headed the package design department at Design Associates.

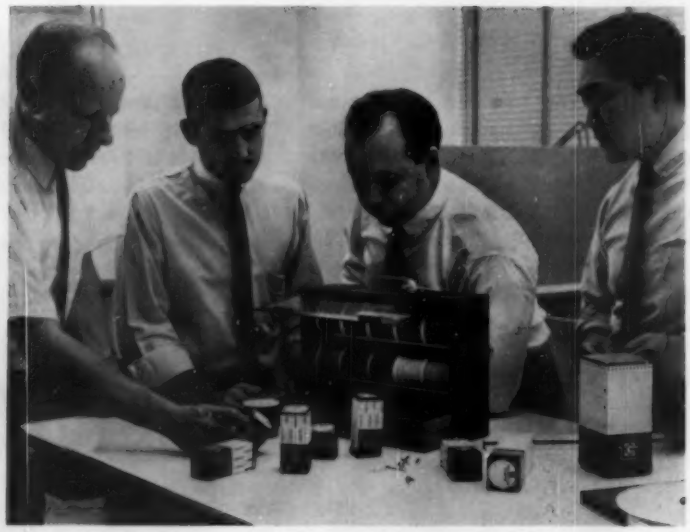
R T & G splits 80 per cent of its work evenly between products and packages, also does some exhibits and interiors. The young firm has done packages for the Borden Company, and for Rice's Bakery; and products for Price Brothers, a Chicago sign company; and the Conn Organ Corp. Other current clients are Bridgeport Brass and the Hazel-Atlas division of Continental Can. For the Pease Woodwork Company, a Fuller licensee, they domesticated the geodesic dome as seen below, and also solved drainage and maintenance problems.

*Renwick, Thomson, Grove Pease Woodwork Co. dome*

**Ward Bennett** has no office, no staff, and no formal design training, but for three years he has been designing very handsome furniture for Lehigh, and at the moment he is acting as consultant to Skidmore, Owings & Merrill on the design of the offices in Chase Manhattan Bank's silvery tower nearing completion down on Wall Street. Bennett left school at 13 and has never been back, although he has lectured at Pratt and been Visiting Critic at Yale's School of Architecture. He inherited a talent for sketching from an artist-grandfather, studied painting with Hans Hofmann, became interested in sculpture through his friendship with Brancusi during a two-year residence in Europe. At one time or another in his career he has designed women's fashions (for Hattie Carnegie), shoes, handbags, jewelry, lighting fixtures, office accessories. Most of his current practice is divided between interior design and furniture design for Lehigh and, what with various ramifications, it is really more than a one-man operation, for Bennett does, in a practical sense, have a staff — his clients hire whatever design or clerical assistants he needs, pay them directly, and provide "desk-room." This arrangement frees him of all the administrative duties which bogged him when he *did* have a staff. Carrying freedom even further, he does not even have formal contracts with his clients, prefers to work on an hourly basis so that the relationship can be terminated quickly and easily if either party is unsatisfied. Bennett says he can find fine craftsmen in every material in New York, and he designs by working with the craftsmen who know the material he wants to use.

*Bennett*

*Bennett's desk chair for Lehigh*



**Robert Zeidman Associates** is described by its president, Robert Zeidman, as "a group of 15 men and women who, before joining RZA, were top staff people of the country's larger design firms. For various reasons these people found that bigness was not the answer, at least not for them. They also were unhappy at being forced to specialize in either product or package and graphic departments. At RZA these designers work directly with clients and supervise their own design projects, write their own letters and prepare their own client reports, as well as do their own market research." The only specialists RZA uses are an accountant and a public relations girl.

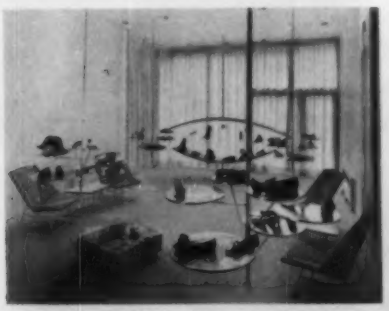
All client accounts are handled by design directors (Zeidman has no account executives as such), and positions are flexible: design director A may be supervising the work of design director B one week, and be working under B's supervision the following week.

In the past two years the Zeidman organization has worked on projects that indicate an impressive variety: industrial machinery for the Wright Machinery Division of Sperry Rand; office furniture for Yawman & Erbe; packaging for Q-Tips cotton balls; package and counter display for Sea Breeze; a corporate identity program for Clopay. One of their largest recent projects was the corporate identity and packaging program for Graphic Controls Corporation; shown above examining some of the results are, left to right, Robert Zeidman; Ray Stoy, product design director; Harry Sooy, associate designer; David Pond, designer.

**Eugene Tarnawa:** The Tarnawa office, which specializes in showroom interiors and product display, occupies the whole of a two-story building that once housed an orthopedic shoe factory, but no sign of this previous tenancy remains. Besides ripping out machinery, he peeled off plaster, exposing some of the old brick walls. And he added high book shelves, a conference room, drafting tables, and therapeutic colors. Tarnawa comes from Ohio and before he reached New York (in the early '50s) he had already done a showroom for Lightolier in Chicago and the Charleston, West Virginia airport interiors. In New York he worked for Alfred Auerbach as director of display, and later, with Auerbach, formed Design and Display, Inc. When this firm broke up several years ago, he opened an office of his own.

*Tarnawa*

He has designed merchandising displays for department stores (Stern's, New York; Quackenbush Brothers, Hackensack, New Jersey) and both display fixtures and showrooms for Capezio, Inc.; most recently, he has completed the design of the office and workroom interiors for Elektra Film Productions, Inc. Although most of Tarnawa's work is display design, his display fixtures sometimes have a life expectancy beyond the application for which they were originally intended, and Tarnawa thinks of them as products. At present, for instance, he is planning to manufacture a location indicator lighting fixture for department store elevators and escalators.



*Capezio showroom, shoe displays*

**Gerald Stahl,** in his own conception of himself, represents the successful second generation industrial designer — a man who is not a genius, but who is the key member of a "market-oriented" management team. Stahl received his industrial design degree from the Rhode Island School of Design and has had his own office for 15 years.

*Stahl*

The following companies have retained him to do corporate identity programs: Air Products, Inc., Campbell Chain, Minnesota Mining and Manufacturing, Youngstown Sheet and Tube, and the National Confectioners Association. His office has completed a number of such programs during the past two years, most recently for two divisions of the American Hardware Company. Although they have become specialists in such programs, the office also does product design (Waring Mixers and Blenders, ASR "push button" razor), and packaging (U. S. Plywood's Weldwood line, Conmar Zippers, American Thread). Stahl has just organized an associated market research firm—Design Marketing, Inc.

All but two of his present clients are located outside New York; however, he points out that it is easier for him to get to Houston than to New Britain, Conn.

**Edward Wormley** has been designing furniture for Dunbar for 30 years, 11 of them as a Dunbar employee in Chicago. Now he is an independent, lives and works in New York, and, unlike most New Yorkers, has no trouble getting to and from his office because it is right around the corner from his living room. In a city with a full share of offbeat living quarters, his is one of the most unusual: his home and studio are in an abandoned boathouse that lost its original identity when the banks of the East River were filled in to make the East River Drive. Wormley's staff consists of himself and two associates, Jack Hendrix and Edward Crouse, and their work, besides that for Dunbar, currently includes consultant design to RCA on its tv cabinets, fabric design for Franklin Harward Fabrics, and the re-design of Macy's ninth floor furniture department. Once in a while he also takes on a residential interior just to keep his hand in (he began his career, just out of Chicago's Art Institute, in the decorating department of Marshall Field), and also because this kind of custom work can be a helpful clue to what Dunbar's customers are likely to want in their furniture one or two years hence. He does not think New York is necessarily the best of all design climates ("I think I might like living in Boston for a few years, and maybe a few years in San Francisco, and I *know* I'd like to live in Rome the rest of my life") but among New York's good points are its "preoccupation with art" at every level of society, and the relative freedom from snobbery about art.

*Wormley*

*Wormley's side chair for Dunbar*

**Washington Square,** *the subject of novels, plays, and citizen's crusades, is the thumping green heart of Greenwich Village. And the heart of Washington Square is its fountain where, on any sunny Saturday, can be seen and heard the city's largest and loudest concentration of lovers, bums, folksingers, beatniks, painters, poets, visiting professors and startled tourists. Photographs by Emma Landau.*

# The Off-Broadway of design

*Greenwich Village crafts, once exotic and experimental, are now merchandised in a big way*


*Above: Sam Kramer's shop; further above, Kramer and wife.*

In the spring of 1946 at a concert of advanced music held at New York's famous New School for Social Research, a woman appeared in a leopard-skin skirt, with large copper bangles above her elbows and a copper tiara in her hair. She blended well with the music, an air-filling melee of shrill percussions and hollow emanations from large earthen pots. Copper-clad ladies and pottery music were esoteric at the time, but neither lady nor pots was unusual to the place: Greenwich Village.

For years, the Village has been a seedbed of experimental art, music, drama, literature, philosophy, and living (Villagers are continually experimenting with what they call "relationships"). Much of what it produces is too fragile or special to survive outside its boundaries( some of it cannot even stand exposure to daylight). But a decent proportion does penetrate the conventional world and become enough of a *succes fou* to sustain the notion that Greenwich Village teems with creativity. Off-Broadway theatre is the most obvious current example; Village crafts shops are another.

A sprinkling of the shops has been around for 30 years or more, mostly supplying the local market. It was the post-war rise of the Upper Bohemian class, with its taste for the folksy and primitive, that turned handmade sandals and jewelry, and such, into Fashion, and encouraged the cult of do-it-yourself furniture made from unadorned materials. Today the Village is the center of a tiny but profitable handicraft industry with extension shops (workshops, as well as showrooms) in uptown locations and in out-of-town art centers like Woodstock, New York; New Hope, Pennsylvania; and Taos, New Mexico. Some even have branches in other large cities across the country.

West Fourth, West Eighth, and McDougal Streets are the headquarters for this cottage industry. Their shops and shop catalogs (many have big mail order businesses) offer silver and gold jewelry (with or without stones), pottery, enamelware, baskets, sandals, shoes, handbags, belts, fabrics, rugs, imported furniture, and furniture-in-parts — legs, tabletops, shelves, and drawers which customers can assemble themselves, or have assembled, for a slight extra charge. However, pre-assembly makes the price and the product practically indistinguishable from that of any uptown specialty shop, and in a way, characterizes a trend. Like off-Broadway theatre, off-Broadway product design has caught on and is playing it safe; it tends to be as expensive and as lavishly advertised as its uptown parent, and to exploit rather than experiment.

A name that has become something of a legend among the men and women who started the craft-shops in the Village, is that of Rebajas, a Spaniard who opened a small shop on West Fourth Street about 30 years ago and who was the first to attract public attention for handwrought copper jewelry. To create the craft center that the Village has now become, Rebajas sought out many of the silversmiths and other artisans creating their own jewelry, begged them to join him with shops of their own on West Fourth Street. Gradually they did, but Rebajas did not stay with them for long. His creations appealed to the taste and flair of the avant-garde, and they introduced his jewelry into fashion. During the war, Rebajas moved uptown to Fifth Avenue, where he opened a large shop. He has since gone back to Spain, but he has left behind him a widespread interest and increasing consumption of craft jewelry.

On West Eighth Street, above a men's clothing store, the Stag Shop, and Etcetera (a store for women's wear), next door to a shop of Mexican folk-goods, is the upstairs shop of another well known figure among jewelry craftsmen, the widely publicized Sam Kramer, who has created a stir among tourists in the Village for the past twenty years as both craftsman and showman. Bearded, jingling stones rather than coins in his many pockets (his jackets, which he designs himself, have extra pockets inside and out) Kramer is likely to appear in a cowboy hat, Mexican riding pants, heavy boots. The form of the abstract, shell-like construction in his shop-window is symptomatic of Kramer's unmistakable jewelry: his pendants, pins, rings are masses of shapes which create the impression of something cluttered and

*The Workbench*

*The Door Store*

embryonic. Kramer likes to twist silver wire around rough, uncut chunks of unusual stones — tourmaline, apatite, tiger-eye — and, in contrast to conventional jewelry-making techniques, he does not create settings for them but builds pieces around them. His broad necklaces are made up of strange combinations: turquoise nuggets, bone cylinders, silver beads. They have a primitive flavor and resemble the necklaces with which East Indian farmers decorate their bullocks.

A very different quality is expressed in the jewelry of Bill Tendler, whose necklaces, bracelets, cuff links and tie-clips — as well as the interior of his shop on West Fourth Street — represent the Bauhaus influence in the Village. In contrast to Kramer's work, his pieces are uncluttered, have a strong emphasis on structure. His motifs — link bracelets, "marine" bracelets, "carnival" brooches—are rational rather than subjective.

The block on West Fourth Street between Sixth and Seventh Avenues might well be called "The Street" for craft goods. The short block which housed Rebajas' early store is today tightly packed with handwrought jewelry stores, leathercraft shops, a store selling Japanese goods—straw baskets and boxes, lanterns—which hang in clusters in windows, like the cheeses in the Italian stores a block down on Bleecker Street. At the odd number 184¾ West Fourth Street is the tiniest of craft shops, The Silversmith, whose jewelry, displayed in thin cases hanging in the walls, resemble leaves, stones, fishbone and other nature-objects. The long, narrow store has room for one worker in the back but most of the rings, earrings, bracelets and pins are crafted in a basement workshop around the corner. The Silversmith is actually three silversmiths: Genevieve Young, Cisily Nemeth, and Virginia Ossa, and their shop has made a reputation for its rings.

An old-timer on The Street is Orvelo, whose shop has been in the Village for 15 years. Orvelo and his wife are the sole workers in their shop. Although they did a good deal of work in copper when it was more in vogue than it is now, most of their current pieces — handwrought jewelry and gifts — are in silver or gold. Many of their design ideas come from antique jewelry, whose motifs they adapt to a contemporary style.

One of the first leather craftsmen to open a shop in the Village was Allan Block, a poet whose impressive poems appeared in various journals about twelve years ago when he was also beginning to have a family. To support his family he trained himself as a sandalmaker, worked at this for a while on a farm in New Jersey, and began his Village craft career making sandals based on Greek and Roman designs. Over the years he expanded his line, and in his West Fourth Street shop he now also makes shoes, belts, and other leathergoods. The leather craftsmen do a good deal of work on order, and when industrial designers William Katavolos, Douglas Kelley and Ross Lytell needed someone to do the leatherwork for the Laverne leather suspension chair, they turned to McDougal Street craftsman Robert John.

One of the most original shop-ideas in the Village, the Door Store on West Fourth Street, was conceived by a husband-wife team, the Dales, on their return from Paris five years ago. Their idea was to make modern furniture available at low cost, capitalizing on several trends that were, at the time, all going strong. Merchandizing the components and modular units originated by young pseudo-simple designers and architects formed the basis for their shop. They began to sell wooden doors (which Villagers had been using for years), and wrought-iron legs in various shapes and sizes as components for tables, desks and even couches. Making up one's furniture became very popular, and the store's customers included people who came down from other parts of Manhattan. Today the Dales have separate workshops, additional stores uptown and in the Village, where they now sell table tops, legs, shelves, shelf hardware, foam rubber, and mosaics.

There are other more recent furniture shops in the Village which reflect a strong design awareness. The Workbench on Greenwich Avenue is modeled after the Door Store—the owner Warren Rubin used to work for the Door Store. In addition to furniture components and assembled pieces, the Workshop is also a cut-rate retail outlet store for Herman Miller chairs and tables. Directly across the street from the Workbench is the latest furniture newcomer, Be Seated, Incorporated, a shop which does not make furniture but whose merchandising shows the same sort of design awareness as the Workbench. As the name indicates, Be Seated specializes in all types of seating — rocking chairs and rocking horses — mostly imported from Scandinavia and Italy. They also carry desks, rugs, and some china, and their shopwindow is perhaps the most imaginative in the Village. One of the three owners, Sam Spanier, is a painter who delights in using furniture as the components for handsome abstract displays.

*ARTHUR GREGOR*

***Seating in Be Seated, Inc.***

*The Silversmith, silversmith Ossa*

*Jewelry display, Bill Tendler's*

*Outdoor stall, Waverly Place*

**Harry and Marion Zelenko** turn out their graphic designs from high up in New York's Seagram Building. Because Mies's design exemplifies the kind of suave good looks that the Zelenkos want in their own packaging, they are pleased with the building as an architectural showpiece for their own carefully appointed offices. With a staff of ten, the Zelenkos like to emphasize the versatility of their services: although the bulk of their work is in packaging,


*Packaging for Ferrara candies*

promotion, advertising, and display, they also design furniture and interiors. Recently they have completed packaging programs for CIBA, Manischewitz, and Doubl-Glo; and styling for Graphic Publishing Company's book, *Four Color Process.*

**Karl Fink:** Now completing his second term as president of the Package Designers Council, Karl Fink has for the past two years been one of the country's leading spokesmen for higher professional standards of both package design and package design training. He has written for *Print* magazine and *Advertising Age,* and regularly serves on a package design panel for *Art Direction.*

A native New Yorker, Fink studied at the Parsons School of Design and in 1935, when he began his design career, felt that he was already in what was clearly the most promising city for his specialty: packaging. From 1935 to 1943 he was chief designer in the then prestigious office of Arthur S. Allen. He has for the past nine years headed Karl Fink Associates, a small organization that has served such clients as Revlon, Warner-Lambert, Topps Chewing Gum, General Cigar Co. Although his staff numbers only three designers and a clerk-bookkeeper, Fink prides himself on being geared to handle rather large projects in depth, points out that it is not necessary to have a large office to service a large account. By way of illustration he points to a vast long-term relationship with the General Cigar account and their divisions, and to his complete corporate identity and packaging program for the National Drug Company. For National Drug he redesigned the logo, water tower, trucks, etc. and the packaging (see sample below) for their entire line of products in an effort to get away from the sameness of style that, Fink is convinced, characterizes ethical pharmaceutical packaging.

*Fink*


*Packaging for National Drug Co.*

**Charles Butler:** The World's Fair brought Charles Butler to New York in 1939, and the transportation industry has kept him here. Trained at the University of Pennsylvania as an architect, he early decided that he did not want to do architecture only and, after the Fair and the war, he started at Loewy with what was to become his specialty: transportation design. Five years later he and another Loewy designer pooled their contacts and opened an office which concentrated its efforts on the aircraft industry. The partnership ended in 1955, and the office became simply Charles Butler Associates.

In 1953, the office had acquired its first British account: interiors for the Viscount planes. Shortly thereafter, Vickers hired the office for their Vanguards, and these, with other aircraft and automotive accounts, resulted in the establishment of a London branch, staffed by three English designers.

This, together with clients scattered all over the United States, keeps Butler on the move. In ten years, he says, he has had only one New York client, but he can think of no location more convenient than New York for the center of his international circuit.

*Butler, and interior for TCA Vanguard*

**Florence Knoll** of Knoll Associates may not have originated "Architectural Modern" furniture, but she has designed some of the best of it, produced many of the best designs of others (Mies, Bertoia, Saarinen), and given it a reputation that makes bank presidents and corporation heads equate a Knoll steel-framed desk with hand-rubbed Georgian mahogany. This is a lot of trail to blaze in less than 20 years (the first Knoll modern furniture appeared in the early '40s), but Mrs. Knoll looks like neither a dynamo nor a work-horse. Small, brown-haired, delicately featured, she reveals the more-than-ordinary woman underneath only in the eyes, which are very clear, very steady, very intelligent (the color is hazel). Nowadays she is not in New York very much: when she married a Florida banker a few years ago, she moved to Florida. But this does not mean she has relinquished direction of the firm. She is still very active in the Planning Unit, where all Knoll design, whether of furniture, interiors, fabrics, or advertisements, materializes, and is in contact with New York by phone or by mail every day. Once a month, she flies up to settle questions that need her presence, and in the fall she spends a month to six weeks in town, but not because business requires it —she just happens to love New York in the autumn. For working, she would just as soon be in Florida: "I can think more clearly there, almost always put my finger right on the problem. Here, the details get in the way." Ideally, she thinks all designers should have this combination of stimulation and tranquility, and at Knoll some designers do. The pure research branch of the Planning Unit ("the things they are working on won't even be furniture for five years") works in the Knoll factory in the heart of the Pennsylvania Dutch farmlands, and, like Mrs. Knoll, comes in to town about once a month for conferences.

*Mrs. Knoll*

*Chair, Richard Schultz, Knoll Planning Unit*

**Alan Berni:** The story of Alan Berni's start in design might have come right from the pages of a Depression novel. Fresh from Pratt Institute, Berni answered an ad of the Empire Packaging Corporation, only to find 30 men ahead of him. When Berni's turn finally came, he spoke up immediately, "Before you make any decision, give me a problem and I will have the solution on your desk at 10 o'clock tomorrow morning." Working all night, Berni did as he promised, landed the job, and has been applying the same kind of energy to design problems ever since. Today he presides over a staff of 12, operates from aloft a Fifth Avenue penthouse, and offers both product and package design services, emphasizing market research and merchandising. He is especially known for his work in housewares. Among his current clients are Loma Industries, I. B. Kleinert, U. S. Rubber, Corning Glass, and Rubbermaid.

*Berni*

*Polyethylene toy bank phone for Gong Bell Mfg. Co.*

# We couldn't have done it in Wichita

*BY J. GORDON LIPPINCOTT AND WALTER MARGULIES*

"I am the sort of man I am," said the late George Apley, "because my environment prevented my being anything else." He was speaking of Boston, of course, but in underlining the influence of environment on growth patterns, he did capture a universal truth. We cannot imagine our own design operation, for instance, growing in just the way it has, and becoming what it has anywhere but in New York.

As we look back on our organization's 15 years of activity, we can see how it was nourished by its location. First and foremost there is the matter of personnel: no design office, after all, is better than the sum of its individual designers. The problem of finding good designers is complicated when you are looking for them—as we are—in not just one, but in all fields of design.

It isn't easy in New York, but it is easier than in, say, Wichita, Akron, or even Chicago. Most people put this down to the greater number of design schools in the East, and while this probably does have some influence, we believe the character of the design profession itself is more important. Designers in the commercial world have a sort of in-built fear of growing stale. They feel the need for continual stimulation and exposure to other ideas, approaches and patterns. It's hard to get a designer to move out of the New York area, even when you offer him a higher salary, better living conditions and a more tranquil life.

Unlike many other design firms, we need *non*-design personnel too. Several years ago, in order to extend and deepen our marketing services, we decided to institute a system of account managers—men from the marketing field with know-how in design, who would act as liaison between the designer and the client, applying their marketing experience to the design program.

The concept was a new one, and we doubt that we could have carried it through any place but New York. What we were looking for was a sort of hybrid personality—an experienced marketing expert whose approach was broad enough to include a sensitivity to the delicate and complex problems of design. We drew on all kinds of sources: advertising agencies, management consulting and research groups, marketing departments of large corporations.

None of this applies, we realize, to the design firm which is built solely on the genius of single individuals. These creators rarely are influenced or shaped by their environment. They can operate just as effectively and superbly no matter where they are. As a matter of fact, New York might be bad for them, offering as it does such a multitude of distractions, and posing such complicated problems of mere living.

But ours has never claimed to be such a design operation; we are committed for better or worse to the team approach, one in which many minds, skilled in both the technical and the non-technical aspects of design, pool their ideas and approaches to produce a design program. We depend quite frankly on other people for much of our stimulation. We seek exposure without fear of being contaminated.

For an office such as ours, the rich source of information and contacts which New York City provides is invaluable in servicing our clients. Since so many of these are outside of the New York area, they look to us to provide them with general as well as specific consultation on a wide variety of marketing problems, some of which pertain only peripherally to design.

These problems vary so in content and scope that it would be impossible for us to staff our office to handle all of them. Here is where New York's experts comes in. No matter what your question, no matter how esoteric your interest, you can usually find someone in New York who is an expert in it. This is the great advantage—and the great charm—of the city.

A case in point: recently a client

*Lippincott and Margulies is one of New York's largest and most successful design offices. Their unapologetically aggressive approach to the business of design has been widely discussed by designers. Here the firm's two principals discuss what, in their kind of design, is uniquely New York.*

asked us to do a design-analysis of one of their products, a woman's apparel item which was a by-product of their regular business, to see if ways could be found to expand its market. We recommended that the company establish itself as an unquestioned style leader in the industry and so create a ready-made atmosphere for expansion. All well and good — but who was to redesign the product, and turn it from a bread and butter apparel item to a high-fashion item? Not us certainly, nor anyone in the client firm, whose main activity was in the industrial, not the consumer, field. Within a matter of minutes however, we had rounded up an Italian fashion designer, a leader in the field, in New York for a visit. He met with our client and us that afternoon.

Contributing to New York's reputation as a world fashion and style center is the fact that it is the prime source of materials and fabrics—invaluable to a design organization whose work includes store planning, interiors, exhibitions, hotels and architectural treatments. The many museums, the display windows, the libraries and other reference sources, the theatres —all have immense influence in expanding design horizons.

All of this obviously means that we as a firm are seeking to extend design into other fields, that we see it as a central activity of marketing with tentacles stretching out to embrace other peripheral operations.

That certainly is our view at Lippincott & Margulies and always has been. But we doubt that we could have put our theories into practice in any other locale. In New York, our decision to start a package research adjunct, for example, seemed wholly natural. Everyone we worked with in this city, and most especially the advertising agencies, to whom we are indebted for much of our inspiration and education, viewed the package as an instrument of communication. Working in this atmosphere, where the air was constantly buzzing with discussion of the brand image and corporate identity, we felt it only logical to start probing into the relation of these to design and to decide that design needed its own special kind of research.

The same holds for our decision recently to embark on another new activity—offering consultation and advice on that most ticklish of corporate problems, the selection of names for new products and companies.

Ordinarily, the extension of design services into this field would cause much raising of eyebrows. What on earth does an industrial designer have to do with such a purely verbal problem as a corporate or product name? Not in New York, however, where the indissoluble marriage between the work and the symbol is clearly recognized. Here, where the technician and the artist, the researcher and the designer must constantly exchange ideas, no man is an island. Our work in packaging and corporate identity had led us increasingly to the study of names; increasingly we discovered that little was known about this problem; there was a need, we felt, for a scientific approach to its many aspects. What more natural than for a designer to go to work on it?

Perhaps the most telling stamp of our environment is seen in our product design department's development, which, we believe, has taken on a special New York cast.

For many years, Chicago and Detroit have been considered the center of product design and most certainly this is true. Product design is now and always has been wedded to production. In an era when style obsolescence is the *sine qua non* of product success, it was not only natural but necessary for the designer to work in close proximity—geographically as well as psychologically—to the production man. If you are putting out a new product every year or so, you must be in daily contact with the production department of your client; otherwise you will not be able to get your product onto the market in time. Given this situation, it is no wonder that the automobile industry has insisted on keeping its design department internal.

This situation has always tended to work against the New York product designer, who cannot truthfully claim the intimate relationship with production that his co-professionals in the Midwest can. In our case, this has led to the development of a product design department which operates somewhat differently from the production-centered design activity. Our special design contribution we felt, was most certainly in the marketing-communication field, and just as certainly we wanted to put that contribution to work in product design. That means that most of our product work has concentrated on viewing the product as a part of the whole marketing complex.

For example, we rarely take on a client who merely wants a redesign or styling of a single item which has no special marketing problem. Instead, we tend to seek out product design programs where the appearance of the product is wedded to a whole marketing problem.

This does not mean, surely, that the production-centered designer loses his importance. It means instead that he and the marketing-centered designer each occupy a special niche: one concerned with the delicate complexities of bringing a design through production to market without losing the integrity of the design, the other with the overall problems of creating designs which are an element of a total marketing plan.

It is such prospects as this, harbingers of the increasing, not the diminishing, importance of New York as a design center, which makes us think we are peculiarly suited to its environment—dirt, dust, ulcers and agonies notwithstanding.

**Cushing & Nevell:** When a *Fortune* survey last year listed Cushing & Nevell as second among the 20 largest U.S. design offices, the firm suddenly became the object of a lot of curiosity: many designers wondered who these people Cushing & Nevell were. And they could hardly be blamed for not knowing. Although C & N is one of the oldest design firms (started in 1933), and is now unquestionably very large (earnings last year were well over six million dollars), the firm did very little industrial design from 1939 to 1958, having got involved almost exclusively with writing and designing technical publications for the armed forces and government-contract manufacturers. During this time C & N never entirely abandoned product design, however. With partners George Cushing and Thomas G. Nevell already responsible for the first (Krakauer Brothers) spinet piano, in 1939, and for the first (GE) slide-rule radio tuning dial, in the same year, Nevell went on to design a Tricolator coffee pot (1949) that not only saved the product from commercial extinction but later won Nevell an IDI Design Award.

*Cushing*

*Nevell*

*Chamberlain*

A year and a half ago, with technical publications by far their biggest business, C & N determined to get back into design in a big way. Their first move was to hire designer Stanley Chamberlain, who closed his own small advertising and consultant design office to go with C & N, to direct a recharged design program. They turned over to him the services of longtime C & N staffers Michael R. Switzer (account executive) and Ben Miller (exhibit design), and hired architect Russell Kilburn, interior designer Jorgen G. Hansen, graphic designer Elihu Cohen, marketing analyst Milton Jacobs, and product designer Paul Witte to assist Chamberlain. The new team already counts such names as Dow, GE, Weston Instruments, and W. R. Grace among its clients. With the savvy of the partners behind them, and the facilities of a nationwide organization before them, they have a right to be optimistic about increasing C & N's design business (it amounts to about $100,000 now) to a point where everybody will know very well indeed who these people Cushing & Nevell are.

*Tricolator coffee pot*

**George Nelson** has just fled New York to seek temporary asylum in Europe—the only place left, he says, where he can find enough peace and quiet to design. The controlled turmoil that usually surrounds Nelson and his office is, however, largely of his own making: he has a finger in a wide assortment of pies, and his associates have an uneasy feeling that he is presently in Europe looking for more pies. Trained as an architect, Nelson is better known as an industrial designer; but he maintains an architectural practice, in partnership with Gordon Chadwick, that accounts for 15 per cent of the office's business. He was for several years an editor of *Architectural Forum*, is a contributing editor of *Interiors*, and has written or edited a total of seven books dealing with architecture and design. Much in demand as a speaker, Nelson is generally accounted one of the most articulate interpreters of contemporary industrial design.

*Nelson*

His office counts product design as its major field of activity, but these are rather special products. Some of them, like their projects for GE, are experimental and will never appear on the market. Nearly a quarter of their total volume of business comes from Herman Miller, which was also the firm's first client. They have also designed Rek-O-Kut's turntables and speakers and a line of drug packaging for Abbott Laboratories. (This last is a departure for the office, since they usually do packaging only as part of a product assignment.) Current work includes the titles for Marilyn Monroe's latest film, "The Misfits," and, with William B. Tabler, a restaurant on the top floor of the new Time-Life Building. The office is looking forward to the 1964 World's Fair with anticipation, counting on the reputation it earned designing the Moscow Fair to help get it some of the more exciting assignments here.

*"9000 Series" office furniture for Herman Miller*

**Peter Schladermundt** has his office right across the street from the huge metal ziggurat that belongs to one of his best clients, Socony Mobil. The handiness to Mobil is convenient, but to Schladermundt the real advantage of his location is that it is only a half block from Grand Central Station. He likes New York, has no particular desire to move elsewhere ("anyhow, the business and money are here"), but is not one to think of Manhattan as an irresistible Turkish delight. At the end of the day he likes to go home to his home in Bronxville (a *real* home, not an apartment) as quickly and with as little transportation trauma as possible. If this makes Schladermundt sound like a man who sits well back in his chair instead of on the edge, the impression is correct.

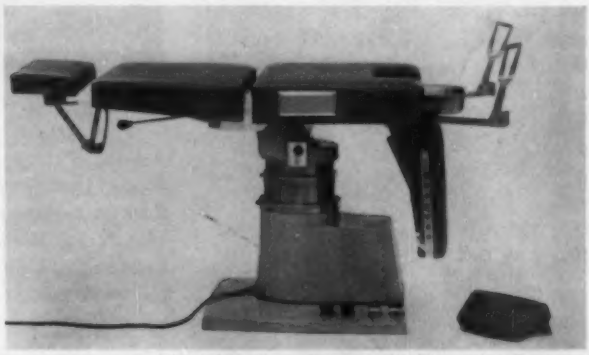
Besides Socony Mobil, Schladermundt has as clients the New York Central, Johnson & Johnson, Gillette, Ingersoll Rand, the New York Racing Association, and International Flavors & Fragrances. Even so, industrial design is his second profession. In the beginning, fresh out of Yale's School of Architecture, he worked as an architect in several New York offices. Among them was Raymond Hood; he was with Hood when the then controversial *Daily News* building was in work. Schladermundt might have stayed an architect if the Depression had not pulled the rug from under the building industry. When it did, he discovered industrial design: "There were no millions for buildings, but there were still thousands for things like cars, trains, appliances, and such." After an apprenticeship with Norman Bel Geddes, he and another Bel Geddes employee formed the partnership of Nowland & Schladermundt. It was this firm, he claims, that inadvertently originated the practice of pre-design analysis. It all began, according to Schladermundt, in the early years of the War when one of their best clients, Nash-Kelvinator, switched suddenly to the production of war goods. N-K advised N-S that the design contract would have to be canceled, but instead of agreeing, the designers came up with a counter-proposal. Let us, they said, do long-range research on how refrigerators are *really* used, so that after the war you can retool for an appliance that people really want. N-K agreed and N-S completed the research, and although the design partnership no longer exists, Peter Schladermundt Associates still offers predesign analysis as one of its services in the design of products, packaging, industrial interiors, and corporate identity programs.


*Deodorant dispenser*

**Donald Deskey** had already achieved considerable fame when his friend Gilbert Seldes described him in a 1933 *New Yorker* profile as a brilliant but bohemian designer-adventurer. Since then Deskey has more than lived down the bohemian part of the description by building one of the most successful design business organizations in the country. At the height of his career, Deskey now likes to think of himself as something more than a designer of products. "We like to be partners in planning," says Deskey in describing his relation to industry. He prefers long-range, depth assignments from a few big clients to shorter assignments from many. Nevertheless, a Deskey solution often does involve a new product, or the redesign of an old one, and he is responsible for such designs as New York's experimental street light (right), Charak furniture, packaging for Johnson & Johnson and Procter & Gamble. At one time he designed *and* manufactured a prefabricated house and, in the same period, developed the famous Borg-Warner prefabricated utility core. In recent years much of the work of the Deskey office has been in the field of research and development, but at present it is also expanding its architectural activities with such projects as the new Marco Polo Club at the Waldorf, the Wall Street Club, the theme building for the Century 21 Exposition, and a demountable exhibition structure which most recently housed the American pavilion at Salonika, Greece.

*Deskey*

*N. Y. street lamp*



*Adjustable clinic chair for the Shampaine Company*

**Robert Benham Becker** always knew he wanted to be "some kind of artist" but since the high school in Far Rockaway, out on the rim of Greater New York, did not offer a very enriched curriculum he ended up electing numerous mechanical drawing and shop courses —figuring they were the next best thing. As it turns out, they were; Becker, who became an industrial designer, finds it helpful to be able to do his own working drawings — particularly since he is now a one-man office and *likes* being a one-man office. He has been so for only about two years. Before that he was a partner in Itkin-Affrime-Becker, an interior design firm that specialized in offices. But he spent so much of his time answering the phone and talking to people that there was nothing left for designing. He still has the problem to some extent, but about once a month there's a day with "no phone calls, and no bills," and he can spend all his time on design. He calls them "dessert days." His major client is Helikon Furniture, a new firm for whom he has done several collections of home-or-office tables, chairs and upholstered pieces, most of which have metal frames. He is also working on a collection of all-metal outdoor furniture for Salterini. The preoccupation with metal has a pretty logical source: at one point in his career, between his graduation from Columbia and his acquisition of a wife and two children, Becker was a full-time sculptor working mostly in welded constructions in sheet metal and wire. He was good enough at it to get a Fulbright to study in Milan under Marino Marini, and appear in the Whitney Annual of 1953-54. And it's still a hobby.

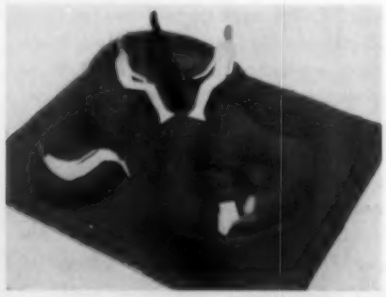
*Becker*

*Becker's aluminum-frame chair for Helikon*

**James Valkus Inc.** was a very young, very small office, and seemed very much like many similar New York organizations until suddenly it was announced that this modest design group had been selected to create for Canadian National Railroads its entire corporate identity program, said to be the largest program of its kind in North America. The firm is still young, but a little less small than it used to be. Valkus now has not only an 11-man operation in New York, but a branch office in Toronto set up to accommodate the CNRR account. Other clients include Alcoa, Chrysler, General Foods, Singer Sewing Machine Co., the Clay Adams Surgical Instruments Co., and the National Association of Social Workers.

Valkus, who finds exhibit design more personally congenial to him than any other kind of design, also designed for the United States Pavilion at the Posnan (Poland) Trade Fair. In his New York office he has one man who does nothing but "research" in a basic, experimental sense. "I give him an idea like 'Why don't you cut up Dixie cups, and see what you get?'" Valkus says. "And he does it." Another of Valkus's ideas—somewhat more concretely conceived than the Dixie cup notion — is a group of undulating shapes that would come up out of the floor to replace chairs and sofas. His researcher, Richard Tuft, is now engaged in making clay undulate all over the work table (above, right) and the results may be incorporated into the Valkus apartment (page 75).

*Valkus and CNRR models*



*Undulating seating*

# I jumped over the wall

BY READ VIEMEISTER, OF VIE DESIGN STUDIOS

*Some exiles from New York claim they were carried out screaming. But here is a native New Yorker who tells why he left of his own free will to become one of the leading designers in Yellow Springs, Ohio.*

Why did I leave New York to start a design studio in, of all places, a small Ohio town? What was the outcome of this move? Can a designer be successful though remote from "the main current of the American market?"

I am pleased to answer these questions not to inflate my ego, or promote a mass exodus from New York, but simply to show that any competent designer who would like to choose his own best working climate can do so. You don't have to work in New York to be a success in industrial design. You don't have to fit a stereotype. And you don't have to lose touch with any of the creative centers of the design business.

You do, however, have to decide what kind of life you want to live both in work and after work. Then you pick the location that meets your needs. The point is: you pick the location; it doesn't pick you.

The life I wanted to live included: raising a family and having time to spend with it (no commuting please), designing and building my own home, being my own boss, continuing as a *designer*.

Far from being just another small town in Ohio, Yellow Springs offers a happy set of contradictions that serve our needs. It is small (4,000 souls), yet it has a lively intellectual and cultural community at the center of which is Antioch College. In it, you are surrounded by thousands of acres of natural woodland and parks and rich farmlands—yet you are only six miles from Wright Field, one of the country's large research and technical centers, and within easy driving distance of three major industrial cities.

Yellow Springs has a fine school system, a progressive local government, and a community of small businesses that have big ideas about quality and standards of business conduct. We have two leading research institutions, two excellent libraries, and an FM station.

Antioch College provides the stimulation of art shows, seminars, adult education, summer festivals, and similar activities and this may account in part for the fact that Yellow Springs has a surprising number of writers, artists, educators, actors, engineers, and psychologists. We even have a few beatniks.

We have a busy calendar without racing the clock; we see lots of people without fighting crowds; we go to a lot of places without bucking traffic. No one of our people lives more than ten minutes from the office. Our clients may be a little more distant than if we were in a major city—but often *they* do the traveling, just to get away from their telephones!

Another big advantage: the informality of our working atmosphere rules out pretense, helps us put our energies into the job. We enjoy close and frequent contact with our clients, and this promotes a natural desire to do top work and deliver a little more than the customer asked for.

Is remoteness from New York a handicap? Yes and no. We don't have the great cultural resources and the excitements knocking at the door. But we read the papers. Our office library includes important magazines from many countries, and Antioch's library has a superb periodical department. People in the main stream of the arts and professions are almost constantly visiting Yellow Springs and we meet many of them. And of course we can even fly to New York, and sometimes we do.

We have no great desire to service giant corporations. Our staff and facilities are geared to the needs of smaller industries, of which the Ohio Valley has many. The needs of the smaller manufacturer, however, are just as real and complex as those of larger companies. Because the assignments are generally not fraught with protocol or vast in complexity, we often find it possible to arrive at exciting solutions to the design coordination problems—from graphics to product design — with maximum design freedom and minimum contributions from committees!

It sounds corny but we love our work, and this is part of the compensation. We could make more money in the big city, but we doubt that the extra money would be worth as much as the intangible benefits we enjoy in an atmosphere that serves us instead of competing with us.

Did we succeed? We've got a big family of happy (and impressive) clients. We are not pushing buttons, reading financial reports, or selling someone else's designs. We are still designers and we can still say, after fourteen years, "This is the way we like it."

*Partners Bud Steinhilber and Read Viemeister in bucolic Ohio*

## 1960: THE STRUCTURE OF THE CITY BY ARTHUR GREGOR

*The most obvious aspect of New York so far*
*is this: New York is a city.*
*When coming into New York again and again*
*from highways, tunnels, by train in the morning,*
*by ship on rare occasion,*
*it is the one immediate impression*
*not altered years later*
*however hard the city might have hit one*
*after a lifetime there: New York is a city.*
*Like Paris and Venice, like Bombay and Singapore,*
*it is not a village in which millions live spread over*
*miles and miles of ground sparkling with lamps.*
*It is a city. As London is, and Tokyo, as Rome*
*was under the Romans, as Bagdad must have been*
*during those late hours when the pipes fade out*
*and flowers are wrapt in a moon's might sailing*
*behind rapid clouds in the paleness of early light.*

*New York is a city mad about activity.*
*Men have sworn they would raise it high,*
*would conduct the business of a city way above*
*the ground, would look down on tugboats appearing*
*in and out of water like fish coming up for air;*
*withdrawn from imminent turmoil*
*like travelers falling asleep above clouds,*
*would talk above the hum of vehicles,*
*proud of the silence they command, would go up,*
*would build up high if the land was in their way.*
*In New York doing is not the beauty*
*that embellishes the interior perspective*
*when a man is left for even just a moment*
*to himself. In New York to do is to be,*
*to do is to have the right to be; to do*
*is to have existence in the eyes of those*
*who conduct their business from high. A mile up*
*has been proposed. The question in New York*
*is not: how are you? But, what do you do?*

*New York is a city that has not let the limits of the land*
*deter it. New York has built high*
*but has not lifted itself off the ground.*
*All signs point that it may. It must.*
*A musician hears the music he has played night after night*
*when for the first time he gives himself up*

*to listening. A flower vendor*
*sees flowers in a wholly different light*
*when for the first time she arranges flowers in a vase*
*to put them on a table in her room.*
*A cyclist does not know the country he has pedalled across*
*until one rainy day he comes upon a ridge,*
*has looked on a vastness of fields and trees,*
*and having caught the view in a freshness of light*
*that follows directly after the rain has stopped,*
*has seen it in a perspective hitherto concealed,*
*has absorbed it: for the first time has known*
*the country in fresh light as a feeling in himself.*

*New Yorkers are doers, but they do not relate the doing*
*to themselves. The doing itself separated from*
*themselves, is something away from human need.*
*The doing itself away from relatedness to human need*
*is something dreadful and out of proportion.*
*New Yorkers must learn to see their doing*
*and their place of doing as something they think of*
*just before falling asleep. Like fountains that pour from*
*the mouths of centaurs, the shadows over basins*
*cast by representations of men fighting snakes,*
*of Ulysses raising a fist, and Hercules raging;*
*like the scent of jasmine that increases in*
*proximity of the spray, and the smile of an*
*enchanted child knowing the stars are in his eyes:*
*New Yorkers must learn to see the doing*
*and their place of doing as something coming out of*
*themselves: as something they give to the world*
*when on waking they behold the world like a cleft*
*of light and a vision coming toward them in a dream.*

*New York is now the place for the sort of activity*
*necessary to create the work*
*that will mark New York a city in the past.*
*Vienna became the city as we think of it*
*when Mozart made of the subtle ways and attitudes of bishops,*
*courtiers, men working in fields, women drawing water*
*in a city square, songs which contained*
*the sense of life they deeply felt, and now*
*could sing. Something was added that came to be known*
*as Viennese when Schubert's spirit*
*hovered over city ponds and women sitting near them*

*amid falling leaves could feel his melancholy heart*
*in their sighs, in the air that surrounded them.*
*New York must build its past through art.*
*It will build its past when it lifts itself off*
*the ground. Sees itself in true perspective.*
*Sees its home in the minds and dreams of its people.*

*The efforts of men conducting their business way above*
*the ground will be realized only*
*when they contribute toward the clarity*
*that is the light and structure of that*
*which is by nature permanent. Nothing less will do.*
*Everything else is meaningful only in time.*
*What is important about Venice to us is not*
*the ships that came there from obscure continents,*
*not the slaves bringing cages of pearls, feathers,*
*gold bright as flames; not the trumpets that announced*
*a ship's departure; not a death floating like a cloak*
*in a narrow canal. What matters to us and is*
*important still is what the Doges said,*
*the statue of the rider on his horse darkening the sun,*
*the Venetians in holy procession painted on ceilings,*
*the thousand portraits hanging on walls,*
*the churches, the bridges, the scores Vivaldi left us*
*to establish the timelessness found in the past.*

*New York is a city bordered by reality on all sides.*
*It is a city with highways that run along seas.*
*New York everywhere fades out.*
*The crosstown streets open into arms of the sea*
*whose surface is often overhung with mist.*
*New York's steel girders fade into the night*
*as if the thoughts, the plans, the work of men*
*differed little from cities traced on clouds.*
*Reality borders it on all sides, but New York*
*has not yet had the time to lift itself off*
*the ground, to reflect: to permit*
*the depth of being to flood the soul, to rage*
*or rejoice. To reflect, to be in touch with the stream*
*that breaks into scenes of exhausting beauty*
*in the sleep of all. To reflect which means to revere*
*the instants of timelessness that make up history*
*and the sense of time and are expressed by women, by men*
*in their lives through their loves and their work.*



Photographs by Emilio Grossi

# Manufacturers' Literature Supplement

### Materials—Metals

**Ferrite Materials.** Indiana General Corporation, Valparaiso, Ind. Department AM. 16 pp. Ill. Latest issue of company's technical publication "Applied Magnetics" describes the four main groups of ferrite materials, which are magnetic compounds containing iron oxide used for various memory purposes in electronic equipment.

**Metal Spinning.** Phoenix Products Company, Metal Spinning Division, 4715 N. 27 St., Milwaukee 9, Wis. Bulletin describes a new method of economical and highly accurate spinning of tough metal alloys including chrome-moly steels, stainless, titanium, and high-strength aluminum alloys in thicknesses up to 2 inches and diameters of 170 inches.

**Silver Alloy Brazing.** Handy and Harman, Training Division, 82 Fulton St., New York 38, N. Y. 8 pp. Ill. Bulletin describes a self-study course in silver brazing. Course includes information in brazing techniques and in the design of brazed joints.

**Small Diameter Tubing.** Superior Tube Company, 1712 Germantown Ave., Morristown, Pa. 16 pp. Ill. Bulletin 71 presents detailed information on super alloy tubing for high temperature strength; alloys include Type 316 stainless, Inconel X², Hastelloy X², and Waspaloy. The resistance of these materials to high temperatures makes them extremely useful in aircraft and missiles for such applications as hot gas generators, ramjet engine parts, hydraulic lines, engine mounts, and hot gas transfer tubes.

### Materials—Plastics

**Laminated Plastic Engraving Stock.** Formica Corporation, 4554 Spring Grove Ave., Cincinnati 32, Ohio. Folder with samples, called Selector Visualizer, is a complete guide to Formica-laminated plastic engraving stock for signs, nameplates, and specialty items. Nine colors and patterns are shown. Data includes finishes, thickness, sheet sizes, properties, etc.

**Plastic Lenses.** Fostoria Corporation, Dept. 77, Huntingdon Valley, Pa. 2 pp. Bulletin describes plastic lenses which are substantially cheaper than glass lenses, and are lighter in weight, shock-proof, and offer better light transmission.

**Diisocyanates (Urethanes).** Allied Chemical Corporation, National Aniline Division, 40 Rector St., New York 6, N. Y. 8 pp. Ill. Brochure describes the history, chemistry, and uses of diisocyanates, which react with hydrogen to yield urethanes. Foam structures are varied by reacting different compounds with the diisocyanate.

**Expandable Polystyrene.** Weber Plastics, Inc., Stevens Point, Wis. 6 pp. Ill. Brochure No. 2-660 describes and illustrates many applications of expandable polystyrene. Uses include marine floats, picnic coolers, insulation, crash helmets, protective packaging, and life preservers.

**Plastics Catalog.** Cadillac Plastic and Chemical Company, 15111 Second Ave., Detroit 3, Mich. 64 pp. Catalog presents complete line of plastic sheets, rods, tubes, films, blocks, cements, pigments, and miscellaneous products. Fourteen different plastics are listed, including Delrin, Mylar, nylon, Teflon, vinyl, Implex, polystyrene, phenolic, and polyethylene.

**Flexible Plastic Vacuum Hose.** Dayton Dayflex Plastics Company, Division of Dayco Corporation, Dayton 1, Ohio. 8 pp. Ill. Brochure contains design information on flexible plastic hose used for vacuum cleaners, hair dryers, industrial venting systems, etc.

### Methods

**Mounting Sensing Elements.** Norton Company, Worcester 6, Mass. 8 pp. Ill. Bulletin H-3.1 describes methods of mounting temperature and strain measuring elements by means of Rokide ceramic spray coatings. This technique permits the sensing elements to be used at higher temperatures than possible with other fastening methods.

**Cable Marking System.** Electrovert, Inc., 124 East 40 St., New York 16, N. Y. 6 pp. Ill. Folder describes a method of marking wire and cable with Beta strap-on markers. These markers are manufactured in strips and are packed in lengths of 50 or 500.

**Shipping Container Mounting System.** Lord Manufacturing Company, Erie, Pa. 16 pp. Ill. Bulletin 716 presents basic considerations in design and selection of systems for in-transit shock and vibration control. Specific examples of elastomeric mounting systems in the aircraft, missile, electronic and general industrial fields are illustrated.

**Pallet Handling.** Raymond Corporation, 223-184 Madison St., Greene, N. Y. 16 pp. Ill. Booklet describes and illustrates different types of pallets and their uses: advantages of both metal and wood pallets are discussed.

**Custom Vacuum Coating.** Poly-Kote, Inc., 82 Chestnut St., North Attleboro, Mass. 4 pp. Ill. Brochure tells about vacuum coating services for functional and decorative purposes. Coatings are described for abrasion, corrosion, and high temperature resistance, as well as for unusual electronic effects.

**Mash Seam Welding.** National Electric Welding Machines, 1846 Trumbull St., Bay City, Mich. 6 pp. Ill. Folder describes advantages of mash seam welding, which is used for joining coil ends together. It is a seam welding process wherein the overlap is kept small enough to permit fusion and plastic reduction of the overlap to approximately the thickness of one of the parts being joined. Arc welding, spot welding, and lap seam welding are also described.

### Components and Machines

**Pneumatic and Hydraulic Equipment.** Alkon Products Corporation, 200 Central Ave., Hawthorne, N. J. 24 pp. Ill. Catalog describes line of pneumatic and hydraulic cylinders, drill units, and valves.

**Ball Bearing Slide Mechanisms.** Jonathan Manufacturing Company, 720 E. Walnut Ave., Fullerton, Cal. 16 pp. Ill. Catalog contains dimensional information, mounting patterns, and descriptive information on ball bearing slide mechanisms for electronic equipment cabinet chassis mounting. The slides are available in a variety of configurations, including those with rapidly detachable chassis portions, pivoting and detachable chassis portions, as well as standard chassis holding and ledge-type chassis mounting positions.

# ID

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# Interiors

## Interiors

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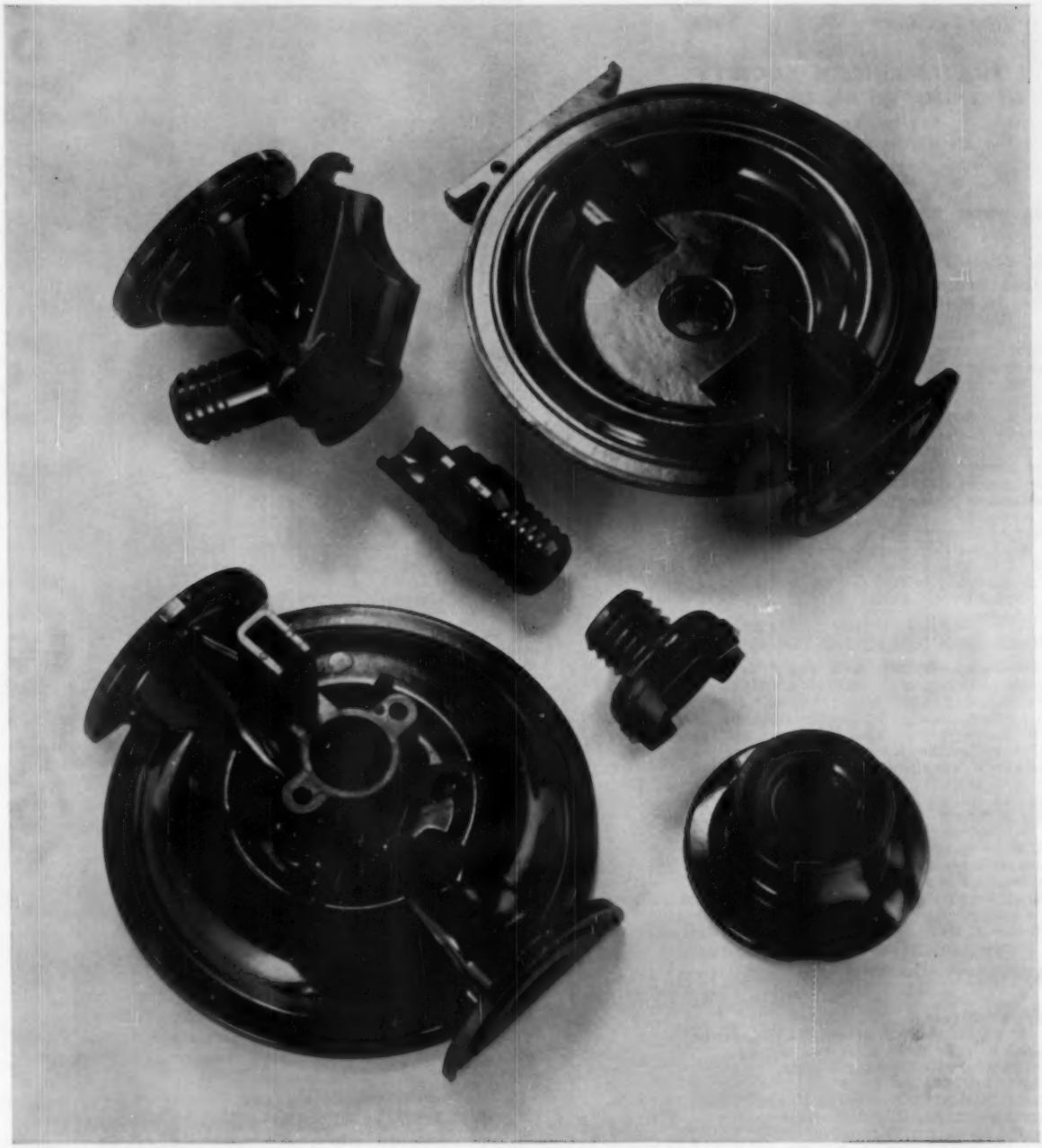

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## THE AMERICAN SOCIETY OF INDUSTRIAL DESIGNERS

**Invites You To Its**
**16th Annual Conference**

### *Program*

**Edgewater Beach Hotel, Chicago, Illinois**
**October 27-28, 1960**

*THURSDAY, OCTOBER* 27, 10:00 A.M. - 12:15 P.M.

**The Alcoa Program—**
**A Lesson In Marketing Integration**
**Aluminum Company of America, Pittsburgh, Pennsylvania**

FRANK L. MAGEE, Chairman of the Board
ARTHUR P. HALL, Vice President, Advertising and Public Relations
DR. KENT VAN HORN, Manager of Research
SAMUEL L. FAHNESTOCK, Manager of Design

The dynamic marketing approach of Alcoa has integrated product design, promotion, sales, advertising, architecture, corporate image work, public relations, point of purchase, graphics material and even aid to education into an unusually handsome and profitable program to help make Alcoa No. 1 in its markets.

The report on their program will include:

1. How the Total Company Effort is Integrated
2. Ways of Getting Product Research Customer-Oriented
3. How Advertising is Tied Closely to the Marketing Effort
4. The Unique Contributions of Industrial Design to Marketing Success

*THURSDAY, OCTOBER* 27, 2:00 *P.M.*-4:30 *P.M.*

**Model Changes—When Are They Necessary?**

Faced with growing criticisms of artificial obsolescence, many businessmen are wondering seriously about the degree to which product changes really contribute to profitability. How often should products change? How much change? This panel will consider the ticklish subject.

**Two Industry Viewpoints**

GEORGE W. ROMNEY, President
American Motors Corporation, Detroit, Michigan
JAMES M. TONEY, Vice President Product Planning and Development
RCA Sales Corporation, Camden, New Jersey

**The Economic and Sociological Implications of Model Changes**

DR. REAVIS COX, Former President, American Marketing Association
Professor of Marketing, Wharton School, University of Pennsylvania, Philadelphia, Pennsylvania

*FRIDAY, OCTOBER* 28, 9:30 *A.M.* — 12:00 *Noon*
2:00 *P.M.* — 4:00 *P.M.*

**The Story of Olivetti**
**Olivetti Corporation, Turin, Italy**

On a special trip for this conference will be:

GUIDO TREVES, Vice Director General
GIOVANNI PINTORI, Art Director
RICCARDO MUSATTI, Advertising Manager
MARCELLO NIZZOLI, Design Adviser
EDORARDO DE ROBERT, Director

1. What is Olivetti?—The Olivetti organization, its origins, its present, its future, and their relation to its marketing success.
2. The face of Olivetti—Slides illustrating the design of Olivetti plants, offices, retail stores, products, advertising, and promotion material.
3. The outside of the inside—Olivetti design as a reflection of its attitudes toward the people who build, sell, and use the company's products.
4. Pozzuoli—a documentary film showing the impact of Olivetti's newest Italian factory on a formerly depressed community.
5. Image and reality—problems of "inventing," projecting, and protecting a corporate image to realize long-range marketing goals.

**For further information on the Conference, please write:**

The American Society of Industrial Designers
15 East 48th Street
New York 17, New York OR

Registration may be made at the Edgewater Beach Hotel beginning 8:30 A.M. Thursday, October 27.

**Back-Up Rings.** Parker Seal Company, 10567 Jefferson Blvd., Culver City, Cal. 12 pp. Ill. Booklet presents design, dimensions, and other engineering data on Parbaks, which are continuous and contoured back-up rings. Parbaks are used in connection with seals such as O-rings to increase operating life and to extend operating range.

**Equipment for the Process Industries.** Fuller Company, Catasauqua, Pa. 12 pp. Ill. Bulletin lists major product line of equipment for process industries. It discusses applications and performance characteristics of the following: pumps, pneumatic conveyors, fluidizing and rotary conveyors, coolers, blowers, fans, etc.

**Transfer Presses.** Baird Machine Company, Press Division, 1700 Stratford Ave., Stratford, Conn. 8 pp. Ill. Brochure describes complete line of transfer presses for high-speed production of precision stamped and drawn parts.

**Substation Transformers.** I-T-E Circuit Breaker Company, Dept. A-4, 1900 Hamilton St., Philadelphia 30, Pa. 16 pp. Ill. Bulletin describes custom-designed, liquid-filled substation transformers. Standard features include core and coil assemblies, instrumentation, controls, and various accessories.

**Instruments.** Statham Instruments, Inc., Dept. S, 12401 W. Olympic Blvd., Los Angeles 64, Cal. 32 pp. Ill. Catalog presents descriptions of pressure transducers, linear and angular accelerometers, load cells, amplifiers, power supplies, strain gages, and force-displacement transducers.

**Positive Displacement Blowers.** Sutorbilt Corporation, 2966 E. Victoria St., Compton, Cal. 12 pp. Ill. Bulletin S59-H describes "California Series" of horizontal and vertical blowers and gas pumps that automatically provide a metered quantity of oil-free air at constant volume, even against variable pressure.

**Indicator Lights.** Dialight Corporation, 60 Stewart Ave., Brooklyn 37, N. Y. 8 pp. Ill. Brochure discusses ultra-miniature indicator lights and their use either singly or in multiples in data-processing and other electronic equipment.

**Voltage Regulators.** Raytheon Company, Power Supply and Voltage Regulator Operations, Keeler Ave., South Norwalk, Conn. 10 pp. Ill. Handbook provides complete specification data for 2,020 standard magnetic voltage regulator models.

**High Vacuum Gages.** Consolidated Vacuum Corporation, 1775 Mt. Read Blvd., Rochester 3, N. Y. 32 pp. Ill. Booklet describes operational data on a complete line of vacuum gages that are designed to measure pressures from one atmosphere to $9 \times 10^{-12}$ millimeters of mercury (about one-billionth of atmospheric pressure divided by one million).

**Industrial Electric Heaters.** General Electric Company, Schenectady 5. N. Y. 48 pp. Ill. Bulletin GEC-1005K lists product and application data for G. E.'s Calrod line of tubular, finned tubular, cartridge, strip, insertion, and vane heaters, and forced and natural convection air heaters.

**Pulse Generators.** Valor Instruments, Inc., 13214 Crenshaw Blvd., Gardena, Cal. 12 pp. Booklet describes uses of pulse generators with particular emphasis on high-speed transistorized circuits.

**Flexible Shafts.** S. S. White Industrial Division, Department P, 10 East 40 St., New York 16, N. Y. 90 pp. Ill. Handbook describes standard, pre-engineered, and custom-designed flex-


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ible shafts which are used for power transmission and remote control. Data provided includes functions, applications, uses of adapters, and engaging systems.

### Miscellaneous

**Glass Lighting Installations.** Corning Glass Works, Lighting Sales Department, Corning, N. Y. 16 pp. Ill. Brochure contains eight full-color photographs of lighting installations in eight commercial establishments. Information on the lighting panels and fixtures is given along with advantages offered by these products; architectural firms are also listed. Installations include Nestlé American Headquarters Building in White Plains, N. Y., CIT Financial Corporation Building in N. Y. C., and Raymond Loewy Associates' New York office.

**Contact Cements.** Interchemical Corporation, Finishes Division, Box 659, Newark 1, N. J. 4 pp. Ill. Booklet describes application data and physical properties of Angier hot- or cold-bonding contact cements for curtain-wall, office and sanitary partitions, desk and counter tops, and other industrial uses.

**Economics of Gas Turbine Power Generation.** Clark Bros. Company, Olean, N. Y. 10 pp. Ill. Bulletin 202 presents a comparative analysis of gas turbine, steam, and diesel generating plants and points up the advantages of gas turbine generation. Factors such as cost, fuel, operating costs, and the time value of money are reviewed. Also included is a section on the characteristics of the gas turbine.

**Carbides.** Carborundum Company, Niagara Falls, N. Y. 12 pp. Ill. Brochure gives a condensed descriptive resumé of the products developed in recent years by the company. Some of the products discussed are silicon carbide, boron nitride, boron carbide, fused refractories, fused magnesium, zirconium, and hot pressed alumina.

**Industrial Models.** Knight Models, Inc., 549 West Randolph St., Chicago 6, Ill. 8 pp. Ill. Booklet illustrates a variety of scale models of production plants, architectural constructions, and products.

**Hardboard.** Weyerhaeuser Company, Silvatek Division, Tacoma 1, Wash. 16 pp. Ill. Brochure provides specific product data and detailed working and application instructions for exterior and interior construction hardboards. Information is given on perforated and decorative hardboards, and a section is included on fastening techniques.

**Panel and Dial Fabrication and Finishing.** Technical Enameling Company, 1208 Isabel St., Burbank, Cal. 8 pp. Ill. Catalog describes facilities for producing and finishing instrument panels and dials. Silk screening equipment and facilities for enameling are also included.

**Conveyors.** Rapids-Standard Company, Grand Rapids, Mich. 44 pp. Ill. Catalog GC-1 describes new techniques and applications of materials handling equipment and systems in warehousing, manufacturing, and other areas of business. Described are conveyors, storage racks, casters, wheels, and hand trucks.

**Cold-Setting Flexible Mold Compounds.** Smooth-On Manufacturing Company, 572 Communipaw Ave., Jersey City 4, N. J. 4 pp. Ill. Bulletin describes characteristics, method of use, and advantages of polysulphide rubber molding compound.

**Flat Glasses.** Corning Glass Works, Corning, N. Y. 4 pp. Ill. Bulletin PE-34 describes the properties and characteristics of Pyrex brand and Vycor brand flat glass products. Practical pointers on proper installation are also included.

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## MISCELLANEOUS

Modelmakers — Product Packaging Architectural — *Confidential Capable Professional Service. Prototype and Solid Product Models. Packaging Models Developed From Rough Sketches. Architectural Detailed Solid and Kit Models.* William Tanguay Associates, Inc., *282 Seventh Avenue, New York 1, N. Y. CH 2-1748.*

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## Index to Advertisers

## For Your Calendar

**Through October 22.** "Design in Germany Today." An exhibition sponsored by the Federal Republic of West Germany and circulated in the U.S. by the Smithsonian Institution. Cooper Union, New York.

**Through November 27.** "Visionary Architecture." An exhibition of architecture that was considered unbuildable at the time it was conceived. Museum of Modern Art, New York.

**Through December 4.** "Design for Silver." A show of the best entries in an international design competition for sterling silver flatware. Museum of Contemporary Crafts, New York.

**October 15-January 8. "The Arts of Denmark."** An historical survey of the arts and crafts of Denmark. Metropolitan Museum of Art, New York.

**October 16-November 20.** "Japan: Design Today." An exhibition of contemporary Japanese design. Walker Art Center, Minneapolis, Minn.

**October 17-21.** Summer and casual furniture market. The Merchandise Mart, Chicago.

**October 17-21.** Metal Show sponsored by the American Society for Metals. Trade and Convention Center, Philadelphia.

**October 19-21.** National Management Association's annual convention. Dinkler-Plaza Hotel, Atlanta, Georgia.

**October 23-25.** Fluorocarbons Division meeting sponsored by the Society of the Plastics Industry. The Homestead, Hot Springs, Virginia.

**October 24-28.** 1960 National Business Show sponsored by the Office Executives Association. New York Coliseum.

**October 27-28.** ASID 16th Annual Conference. Management speakers from Alcoa, Olivetti, and others will discuss the industrial designer's contribution to corporate profits. Open to interested management representatives as well as designers. Edgewater Beach Hotel, Chicago.

**October 27-28.** Engineering institute on applications of magnetodynamics sponsored by the University of Wisconsin Extension Division and College of Engineering. University of Wisconsin, Madison, Wisconsin.

**October 27-29.** 1960 Industry Display of the Aircraft Electrical Society. Pan Pacific Auditorium, Los Angeles, California.

**November 1-3.** Annual Canadian National Packaging Exposition will stress new uses for some of the older packaging materials. Automotive Building, Toronto, Canada.

**November 3-13.** The 42nd International Motor Show. Exposition Palace, Turin, Italy.

**November 7.** Western appliance technical conference sponsored by the American Institute of Electrical Engineers. Biltmore Hotel, Los Angeles, California.

**November 7.** "Automation in Injection and Compression Molding." A regional technical conference of the Society of Plastics Engineers. King Edward Sheraton Hotel, Toronto, Ontario, Canada.

**November 14-16.** 1960 convention of the National Warm Air Heating and Air Conditioning Association. Statler-Hilton, Cleveland.

**November 14-18.** American Society of Tool and Manufacturing Engineers western engineering conference and exhibit. Memorial Sports Arena, Los Angeles.

**November 15-17.** 1960 fall conference of the Building Research Institute on the progress in preassembly of building components. Shoreham Hotel, Washington, D. C.

Installation in University Unitarian Church, Seattle, Wash., designed by Kirk, Wallace, McKinley, A.I.A. & Associates.

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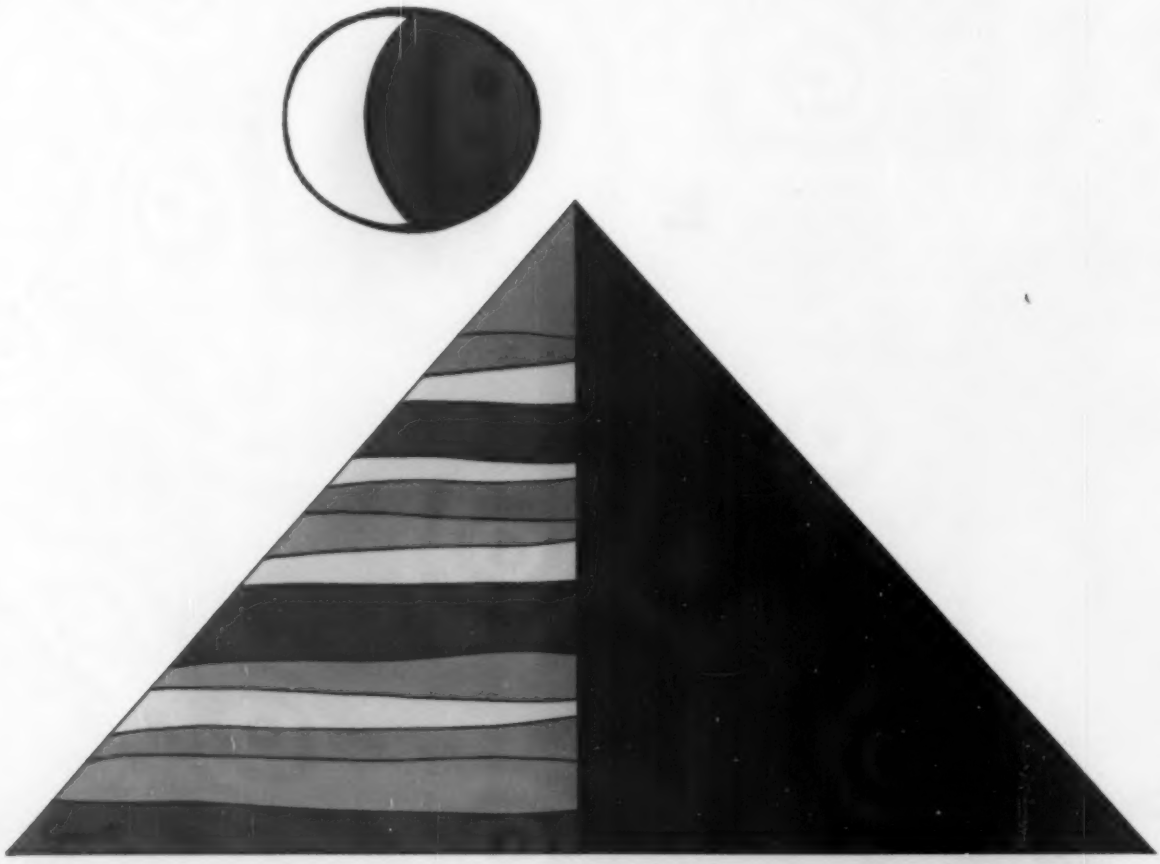

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