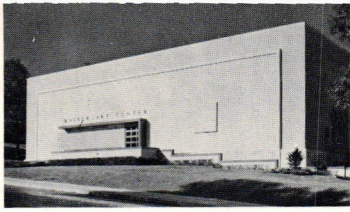




DESIGN QUARTERLY

44

WALKER ART CENTER, MINNEAPOLIS, 1959



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DESIGN QUARTERLY

NUMBER 44, 1959

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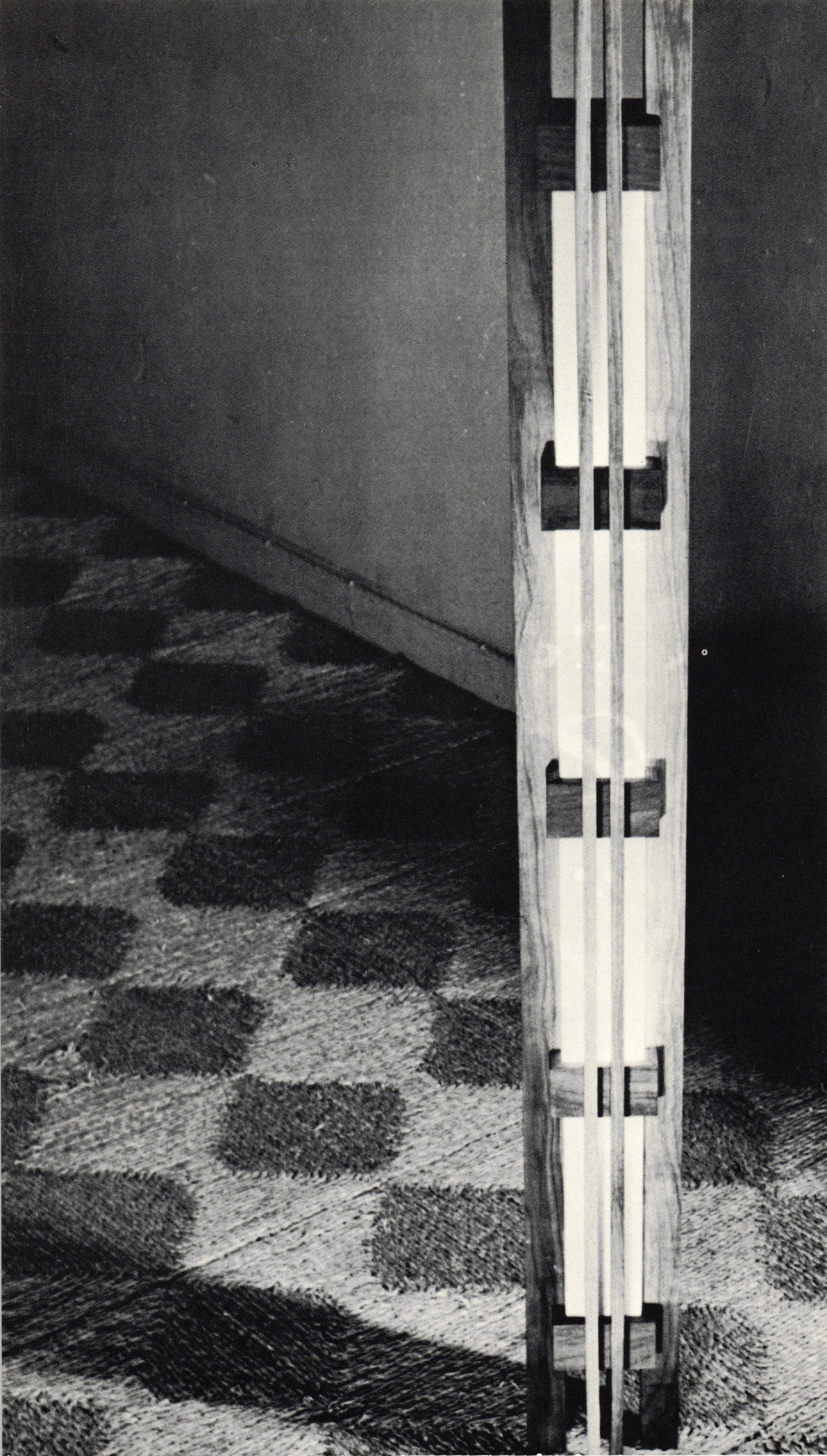
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LESLIE LARSON



The apartment, as we first encountered it, consisted of three rooms plus bath and a completely grubby L-shaped backyard on which all rooms "looked out." The building, typical of many small East Side New York apartment buildings, is a converted mansion. Our rooms are on the ground floor in the rear and were probably at one time utility rooms. They were occupied by the building superintendent immediately prior to our taking occupancy. The spaces were rather awkward with ceilings at 10 feet, which is about midway between grandeur and intimacy. As a result of the ceiling height, I felt it necessary to introduce the suggestion of a lower level, both to give a feeling of intimacy to certain areas and to accent the height in others. This was accomplished by the use of wood trellis-work, which is typical of and recurrent in my solutions to this kind of problem. In the entry and showroom the trellis consists of a rhythm of two by twos; in the living room it takes the form of light panels made of wood and plastic. I feel that the contrast of heights and levels gives scale and drama to interior space.

The showroom had, originally, an exposed kitchen and walls rather broken up by doors and windows. To adapt it to the many purposes which it now serves I built panels to act as partial dividers so that we now have a kitchen (built-in cabinets attached to the panels), a work-space for drafting, and a combination dining room and showroom for the lamps. The panels are of yellow insulation board framed in pine. Doors and windows on other walls were covered with dark brown corkboard with thin pine framing and divisions. A long display shelf is of pine one by fours and the furniture and lamps are of walnut. Rush squares are on the floor. Original walls which still remain exposed in all rooms were painted the same color (a light brown — described as "thatch beige" on the paint can label) to unify the rooms.

The living room was an odd-shaped space with bay-window, a huge ugly radiator, and too many doors. The radiator is covered with wood grille-work which is integrated into book shelves under the windows. The wall with three doors was panelled with a rhythmic pattern of pine one by sixes and one by twos, which give a textured surface and against which a light shelf is mounted over built-in cork-surfaced ledge and cushioned seating. I designed two chairs in walnut, and a circular travertine coffee table to complete the grouping. Along one wall, which had a natural indentation, I installed a closet with sliding screens of walnut and rice paper. The living room looks out through large windows on the backyard-turned-garden which has brick walls and planting beds with ivy, mountain laurel, myrtle, and several trees; here there are also cedar fencing and more corkboard surfaces.

The bedroom is built-in, as is practically everything else. Bed with cabinets against a wall with light shelf above. The dressing table forms an L under the windows in front of the radiator covered with separated boards.

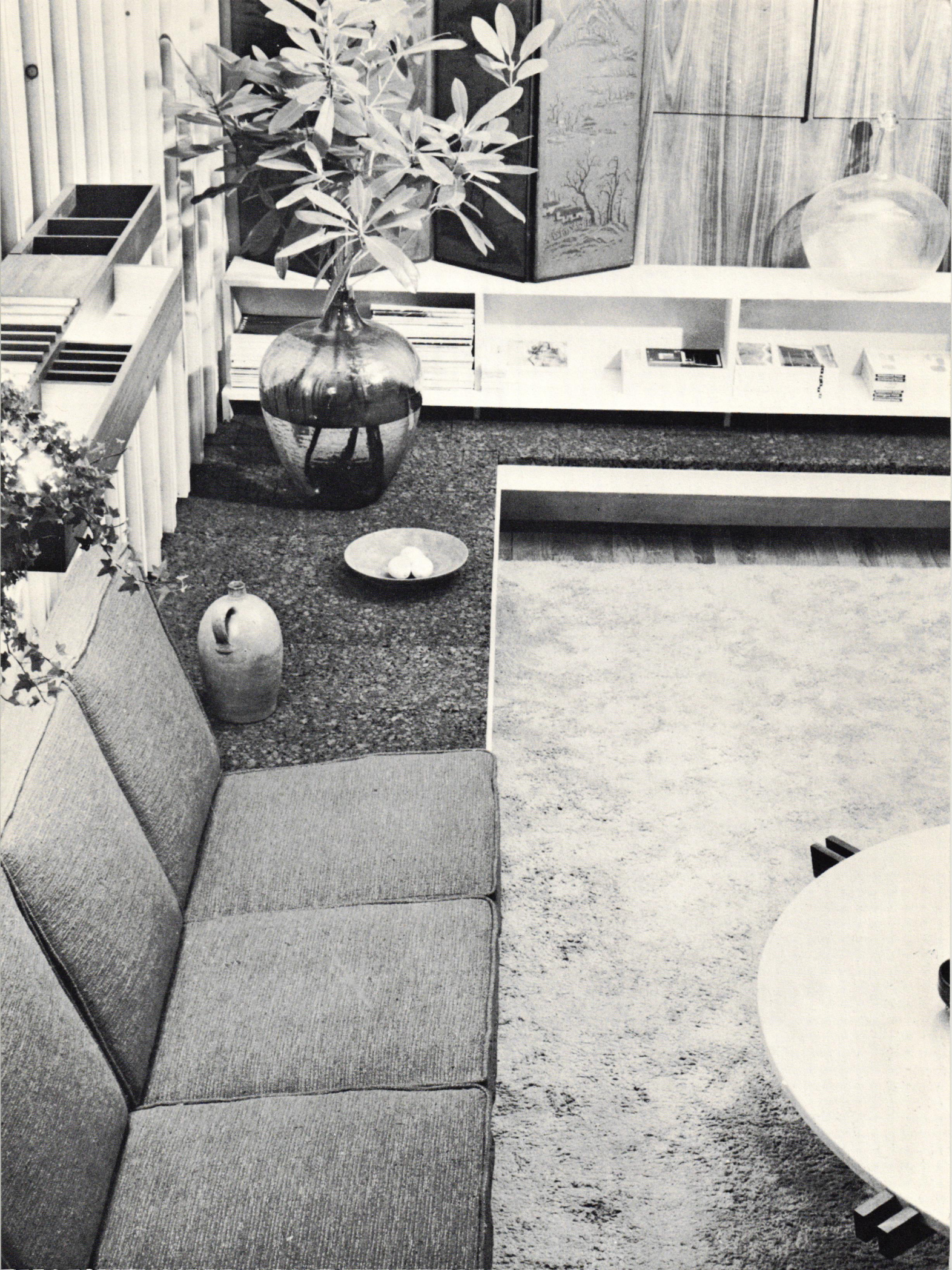
The problem was basically one of building a structure, within the unacceptable given space, which would produce a functional environment and at the same time redefine the space in more human and dramatic terms.

I like to think primarily of construction, rather than decoration, as a basis for design. What ornament there is derives from the rhythm of the boards, texture of the surfaces, and from the joinery — from the materials them-

On preceding page:

Standing light column, walnut and fiberglass, 60 inches high, 6 inches wide

Designer's apartment in Manhattan, walnut shelf over corkboard seat and ledge, pine magazine shelf



selves and from the processes and crafts of their coming together. I work mostly in wood and materials that relate to wood and preserve as much of the natural qualities of the material as possible in the finished product.

It seems necessary to me, in the furnishing (or developing) of an interior space, to bring something new into being: a totally different and interesting space. This, I feel, cannot be accomplished by "decorating" or the purchasing and arranging of items of furniture, fabrics, etcetera, which already exist and which have been used before. It is necessary, rather, to construct within the room new entities which unify themselves into this totally new space. Some commercial items may relate to such a setting, but the basis must be construction rather than commerce.

In lighting I have tried to develop a material which is out of fashion commercially — natural wood. I use it in conjunction with translucent plastic, as a pattern-giving framework. The wood is a container from which the light escapes in a number of ways: through grille-work, slats, perforations, wide apertures. The lightness of the light and the structural darkness of the wood contrast with each other and help to enrich the illuminated space of the room. I feel that darkness or shadow is as necessary a space-defining element as light — the two, by their friendly competition, produce a space which is more alive. A space which is too evenly illuminated is not only monotonous but impresses me as being empty (even if filled with objects) and as a result difficult for an individual to relate himself to in terms other than of anxiety and frustration. This monotony is becoming common in many current office and commercial buildings where the "luminous ceiling" is used. There must be dark corners as well as light areas in order for space to come alive.

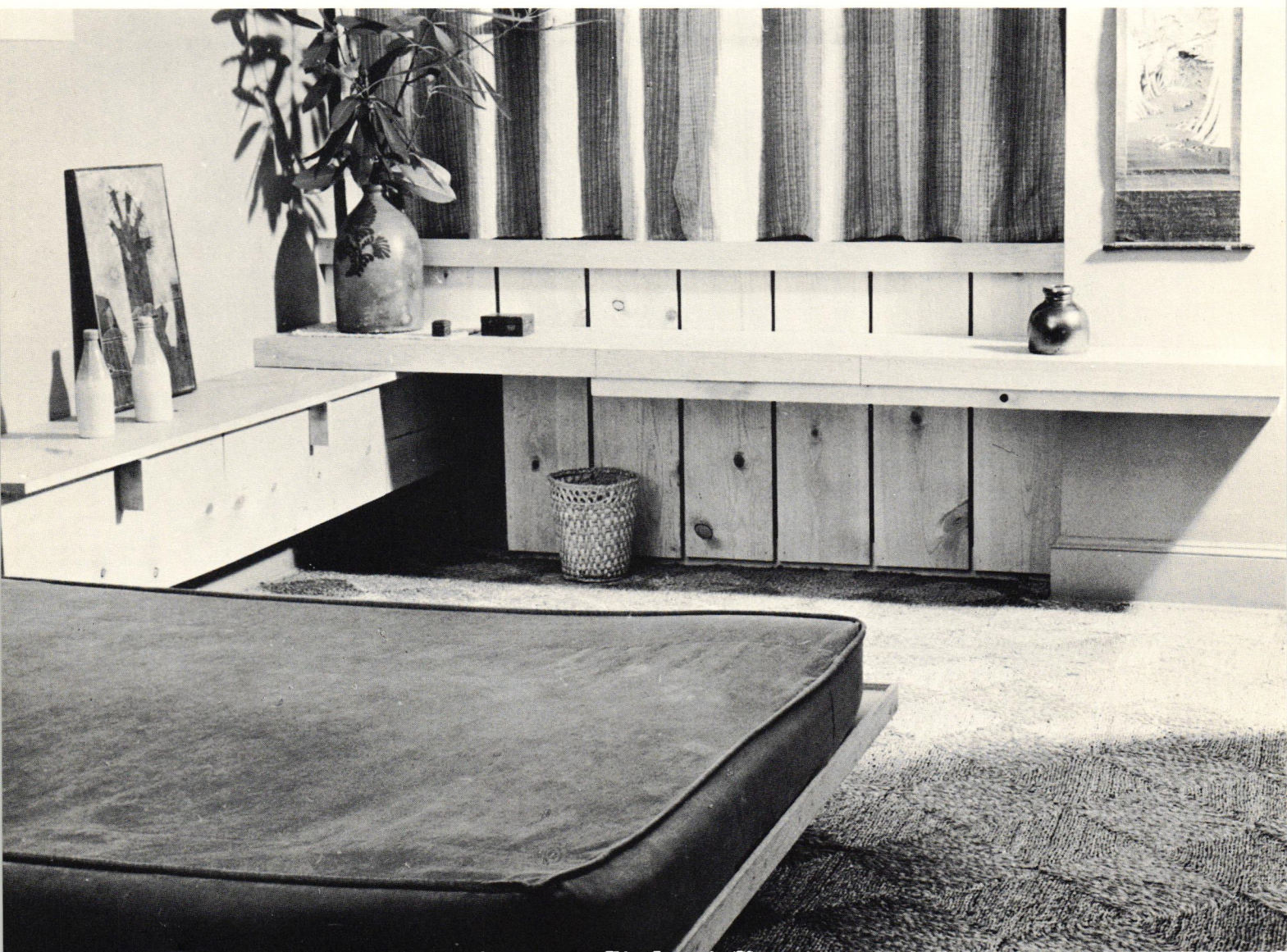
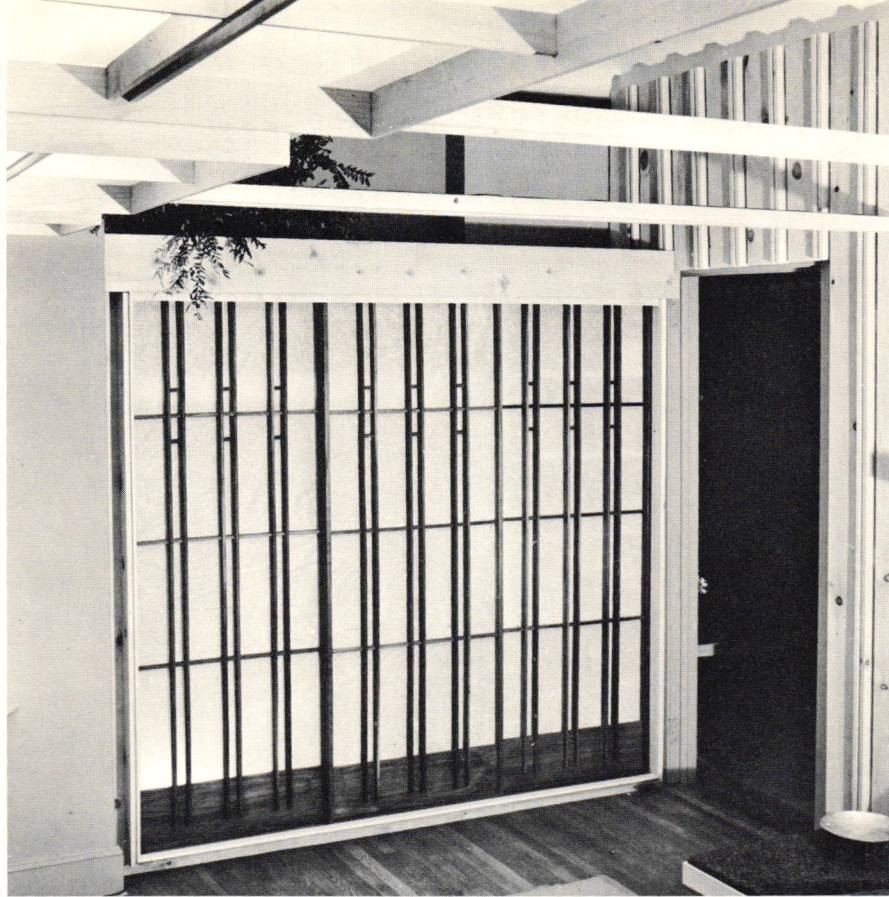
Leslie Larson

Leslie Larson was born in Superior, Wisconsin, the son of a bricklayer-stonemason. At an early age he developed a strong interest in architecture and did some stage designing. He was a navigator in the Air Force in the Second World War, during which time he designed an outdoor theater for the Air Force on the island of Guam. After the war he moved to Northfield, Minnesota, where he attended St. Olaf College, graduating in 1949. He spent four years as a graduate student in philosophy at Columbia University, attended Union Theological Seminary and Yale University. While at Yale he studied architecture. He opened his own design studio in the fall of 1953 in an apartment, four flights up, on East 66th Street in New York City. The next year he moved his showroom to the ground floor and two years later moved to his present location. He began his designing career with a series of lamps of wood and parchment and has since branched out to include architectural lighting, furniture, cabinet design, and architecture.

From time to time Mr. Larson has worked with the materials of building, having had experience in both masonry and carpentry. His understanding of the materials and processes of building enable him to design products with an awareness of construction. He would rather work out an entire setting than design isolated objects.

Designer's apartment, walnut and rice paper sliding screens in front of closet, pine trellis overhead

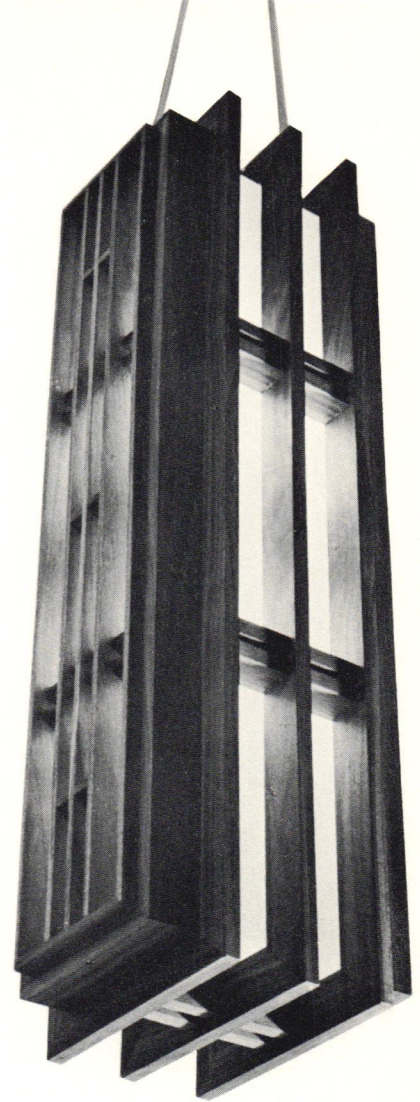
Designer's apartment, bedroom, pine bed, dressing table and wall cabinets



Designer's apartment, dining room, walnut hanging light box over table with walnut stools, travertine insert in table

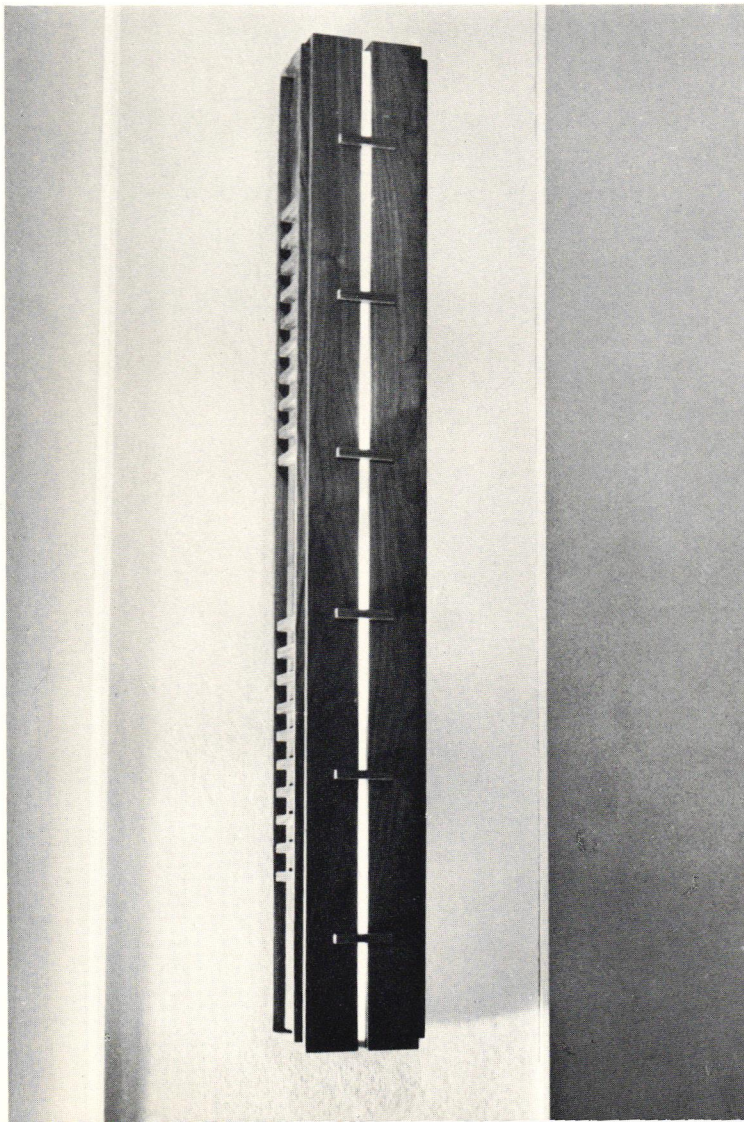
Hanging light with bracket, walnut and fiberglass, 9 inches high, 24 inches square

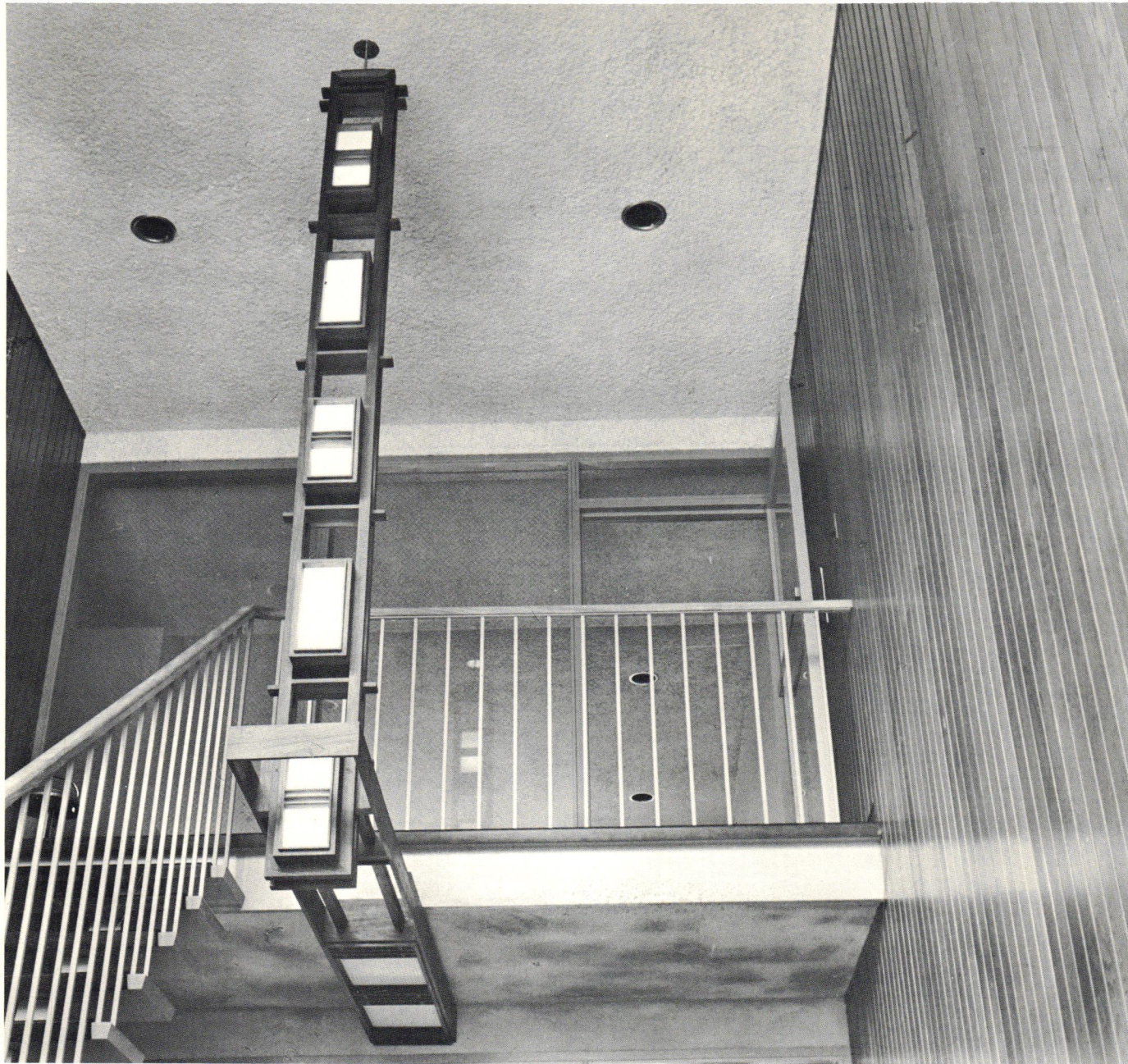




Hanging light cage, walnut and
fiberglass, 30 inches high, 9
inches wide

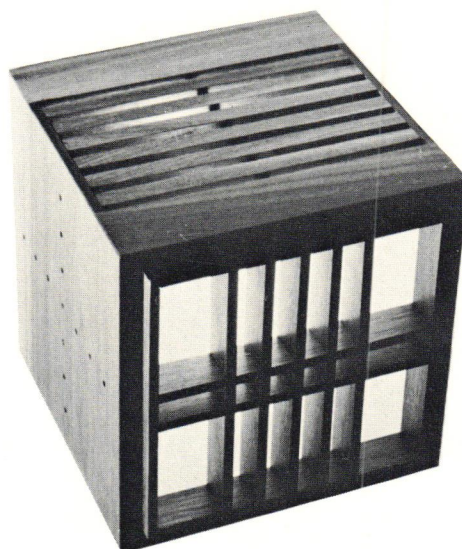
Wall light box, walnut, 54
inches high

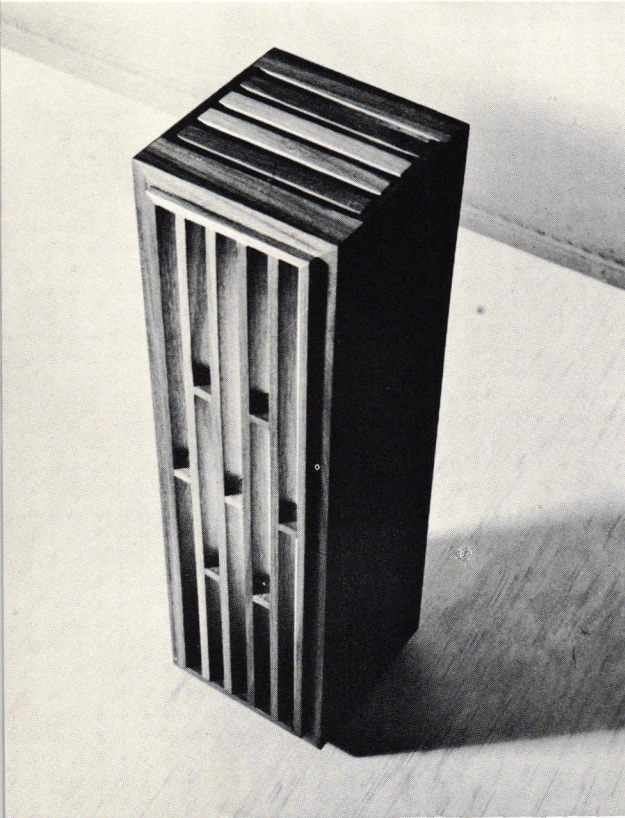




Light column in stair hall and
entrance to golf club house, Camp
Tamiment, Pennsylvania, 10 by
10 feet

Table light box, walnut and
fiberglas, 8½ inch cube





Manhattan apartment, wall unit consisting of bookshelves, cabinets, desk, magazine shelf, light strip in walnut 15 by 8 feet

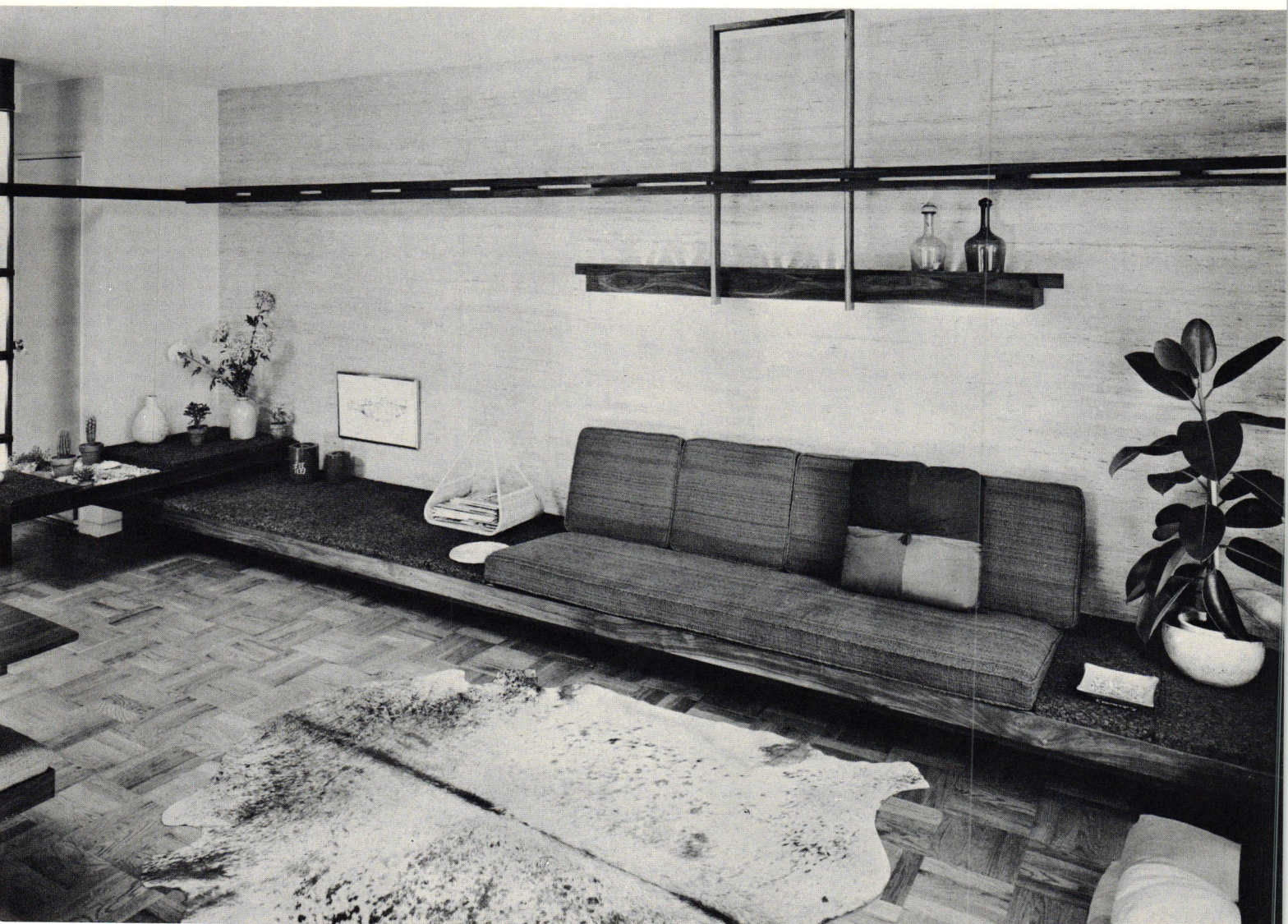
Table light box, walnut, 18 inches high, 5 inches wide

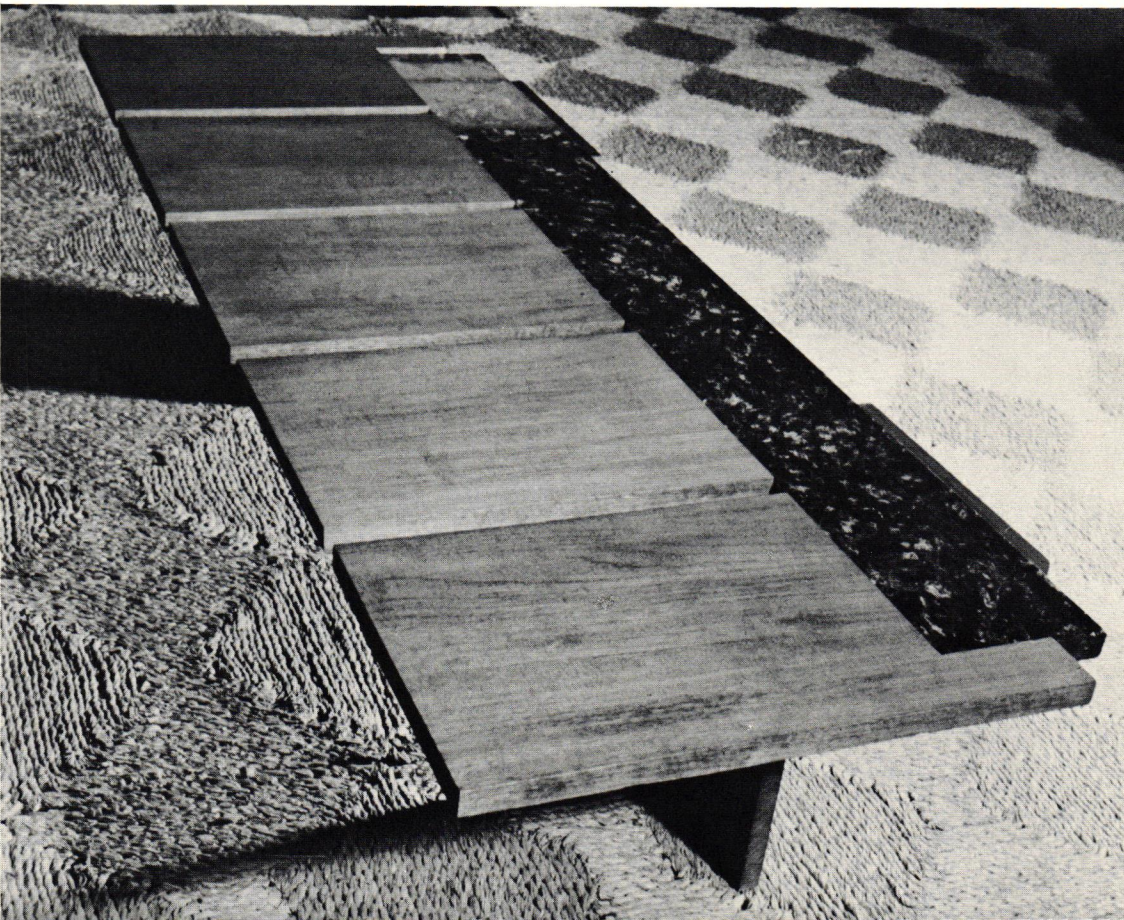
Manhattan office, walnut desk and ceiling light trellis in walnut, rice paper, and Gratelite

Manhattan apartment, walnut and corkboard built-in seat with ledges, cactus garden, light column to left, walnut and fibreglas trellis and light shelf, grass cloth wall

On opposite page:
Hi-fi cabinet, walnut and cane,
84 by 24 by 30 inches

Coffee table, mahogany and marble, 20 by 60 inches

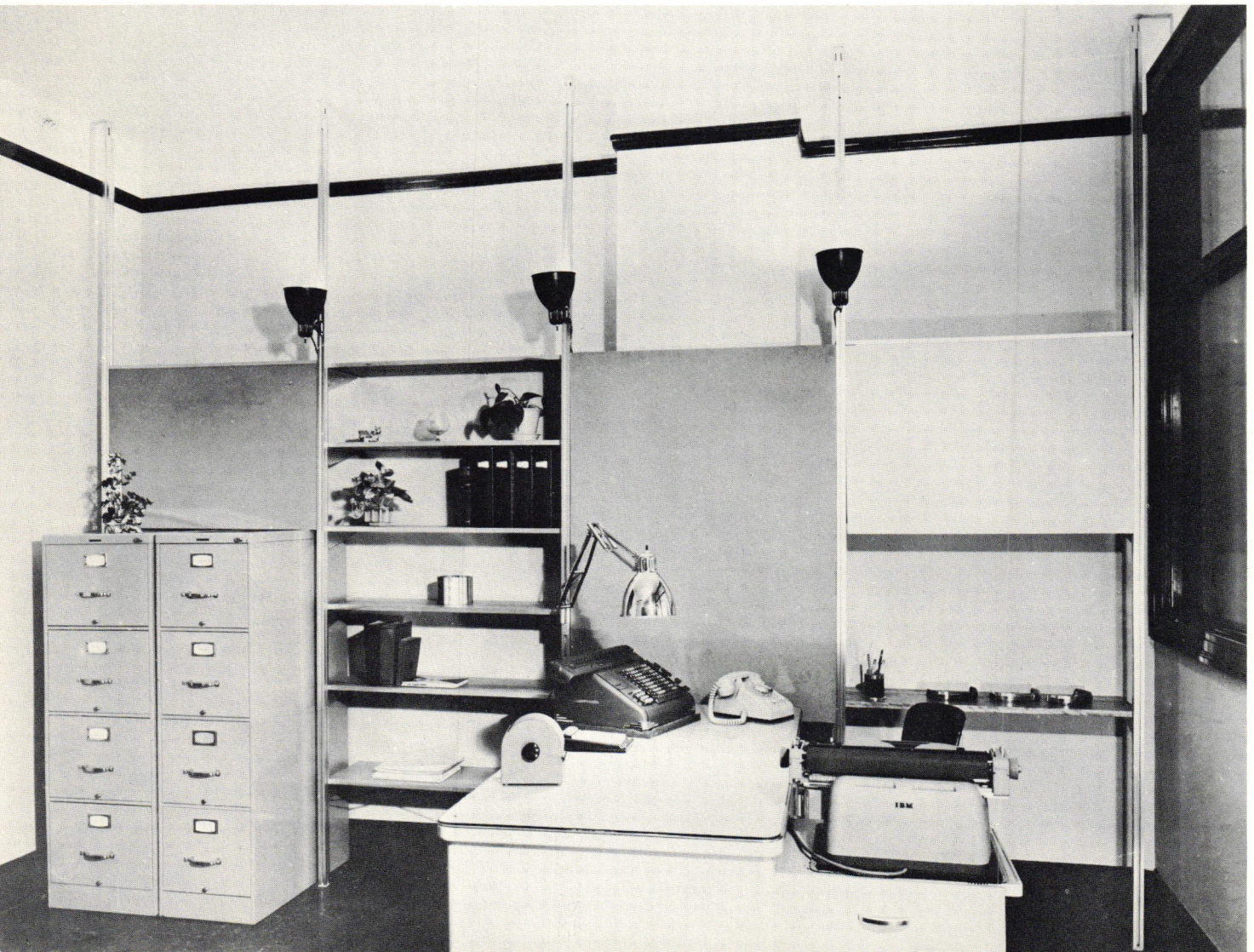




PRODUCT REVIEW

item: Omni Space Maker unit
description: anodized aluminum poles fitted between floor and ceiling
designer: George Nelson
manufacturer: Structural Products

item: Omni Space Maker unit
description: anodized aluminum combined with wood shelves and accessories
designer: George Nelson
manufacturer: Structural Products





item: New Bauhaus armchair
description: chromed steel and leather
designers: Robert Haussmann, Hans Eichenberger, Kurt Thut
distributor: Stendig

item: Linea dining chair
description: chromed steel and leather
designers: Robert Haussmann, Hans Eichenberger, Kurt Thut
distributor: Stendig

item: sofa
description: Bangkok teak, oil finished, foam rubber
designer: Finn Juhl
distributor: John Stuart



item: flexible tables or stools
description: cherry or walnut,
designed to stack
designer: Jens Risom
manufacturer: Jens Risom

item: armchair
description: walnut
designer: Bertha Schaefer
distributor: M. Singer & Sons





item: highback armchair
description: sculptured frame,
upholstered foam seat and back
designer: Jens Risom
manufacturer: Jens Risom

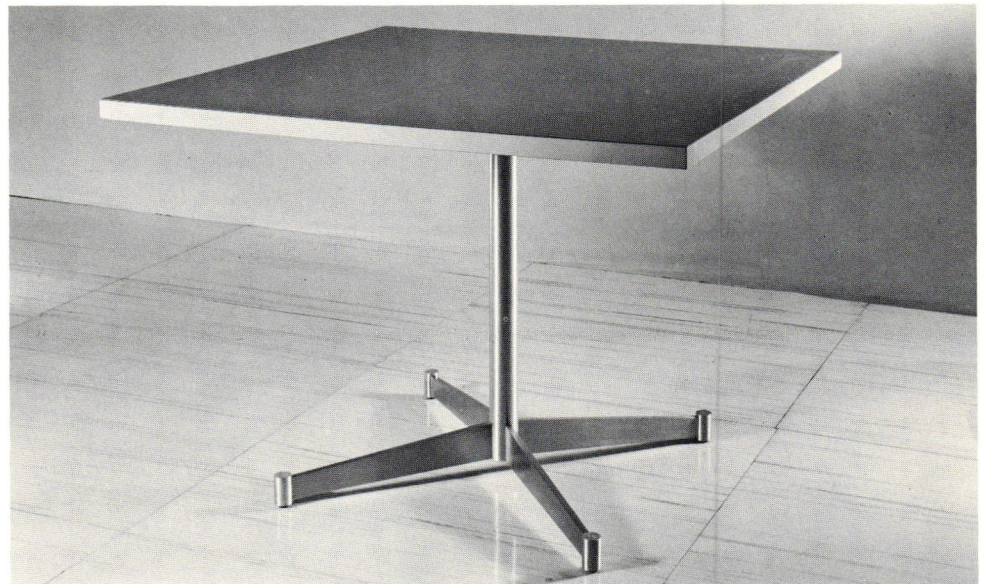
item: open armchair
description: suspended seat,
bobbin leg, full-tilt glides, 24
inches wide
designer: Jens Risom
manufacturer: Jens Risom



item: chair and ottoman
description: walnut wood frames, zippered cushions
designer: Van Keppel-Green
manufacturer: Brown-Saltman



item: table
description: plastic surfaced top, anodized aluminum base
designer: staff designed
manufacturer: Thonet.



item: Pompeian chair
description: aluminum, hollow extrusion
designer: George Farkas
manufacturer: Lawnlite

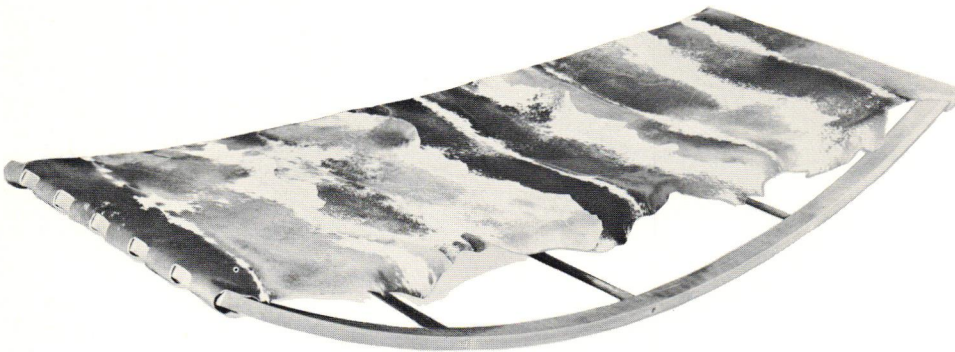


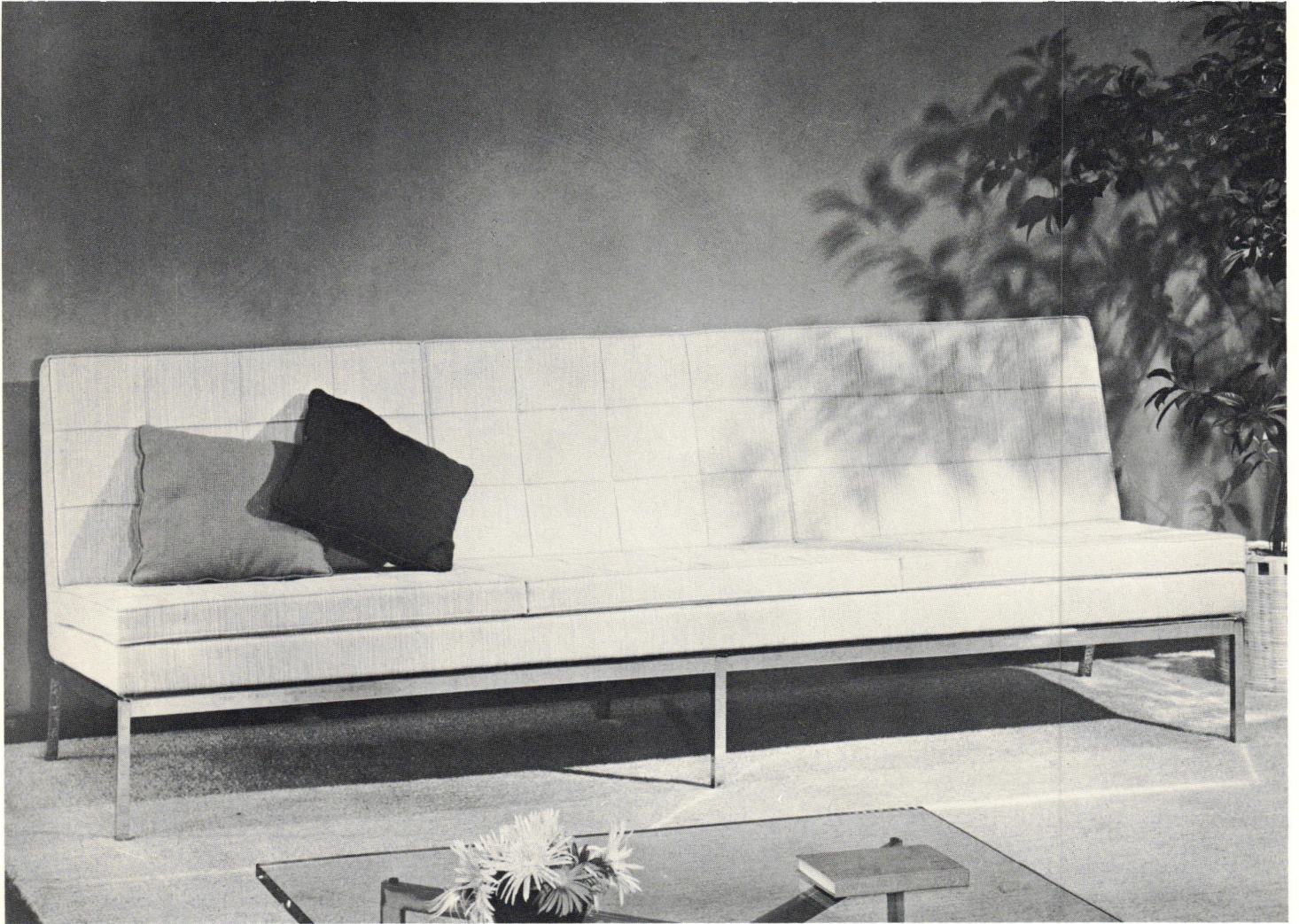
item: chair

description: chrome plated base,
upholstered seat and back
designer: H. V. Gustedt
manufacturer: Thonet



item: Pompeian lounge
description: Vinalon or muslin
cover, aluminum frame
designer: George Farkas
manufacturer: Lawnlite





item: sofa

description: steel legs, brushed chrome finish, tubular steel apron, upholstery frames hardwood with steel reinforcement
designer: Florence Knoll
manufacturer: Knoll

item: single pedestal stools

description: cast aluminum base, stainless steel ring glides, rubber cushioned, fused plastic finish, foam rubber over plywood seat
designer: Eero Saarinen
distributor: Knoll





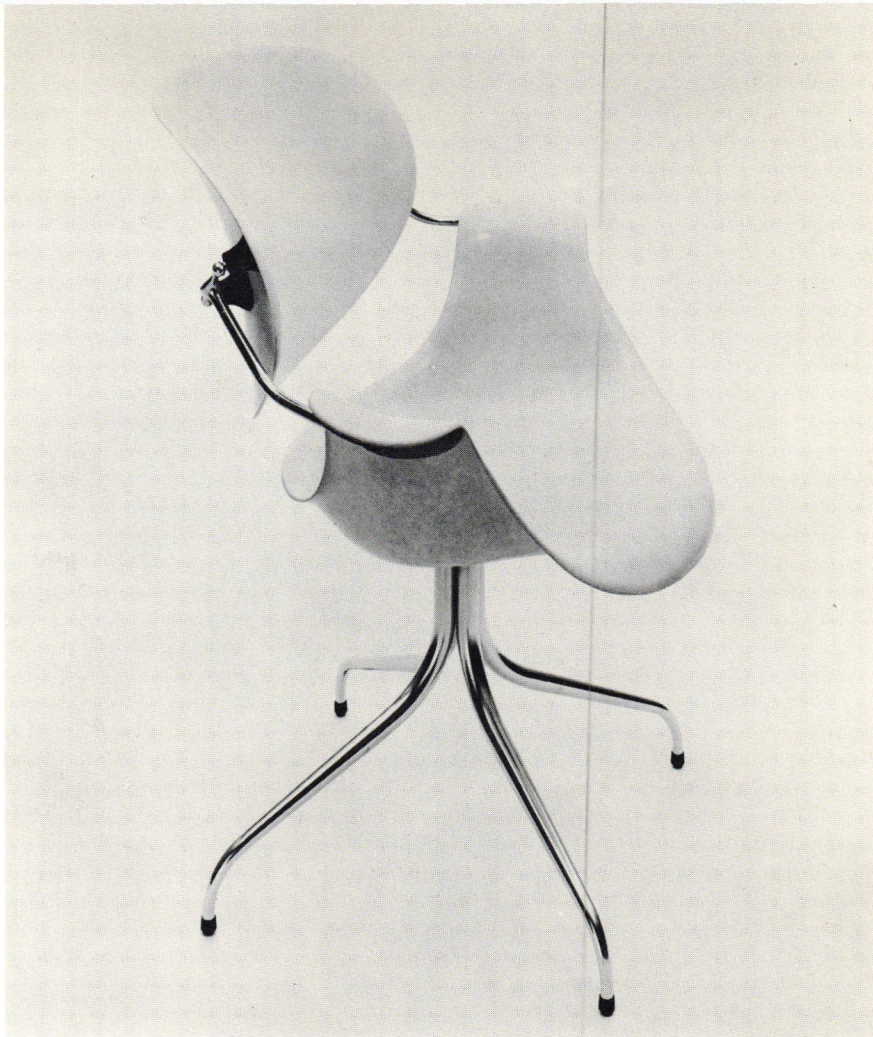
item: reclining lounge chair
description: cushioned vinyl or
woven plastic upholstery
mounted on swivel base with
tilt mechanism
designer: Charles Eames
manufacturer: Herman Miller

item: cocktail table
description: grained butternut
surface, solid pecan edges
manufacturer: Tomlinson of
High Point



item: adjustable-back chair
description: plastic, polished steel
tubing
designer: George Nelson
manufacturer: Herman Miller

item: storage unit
description: gunmetal lacquered
sliding doors, walnut cabinet
designer: George Nelson
manufacturer: Herman Miller

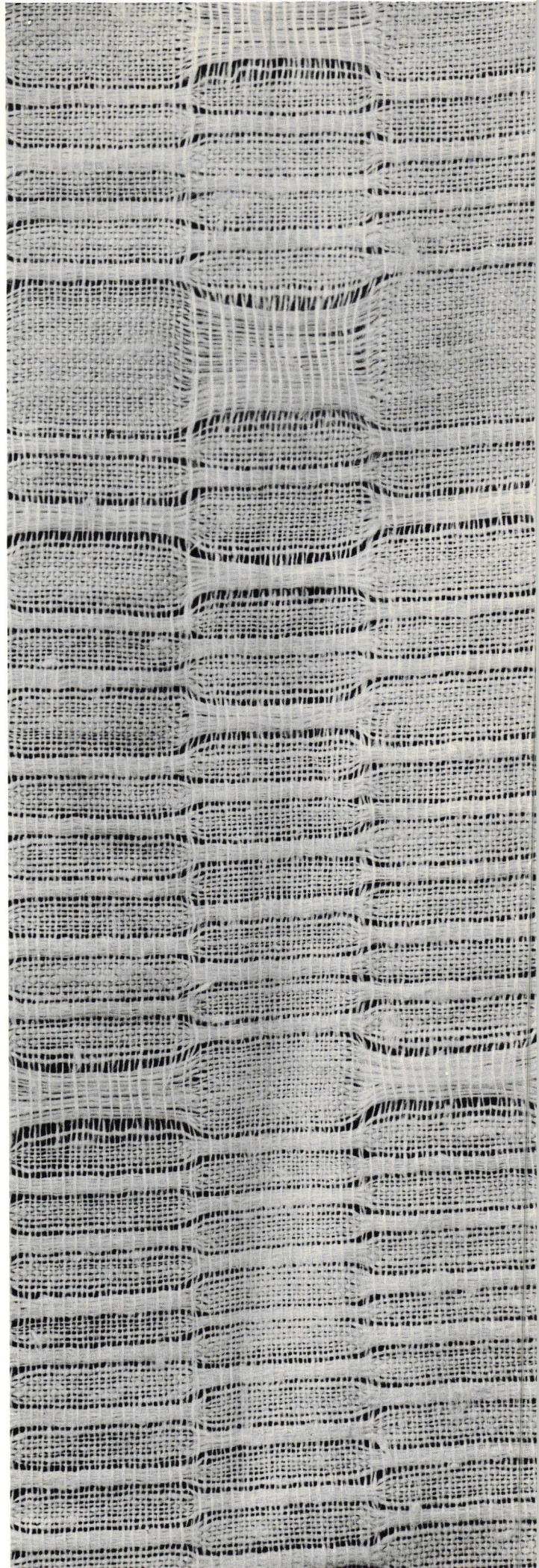
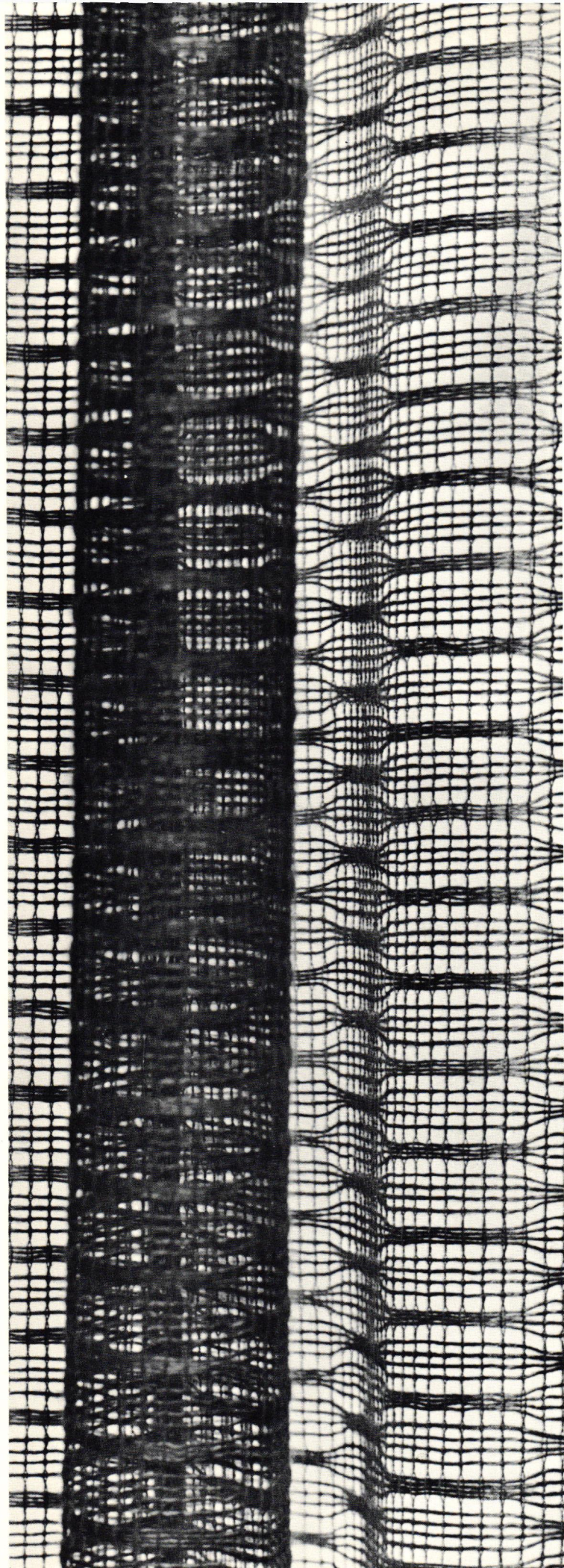


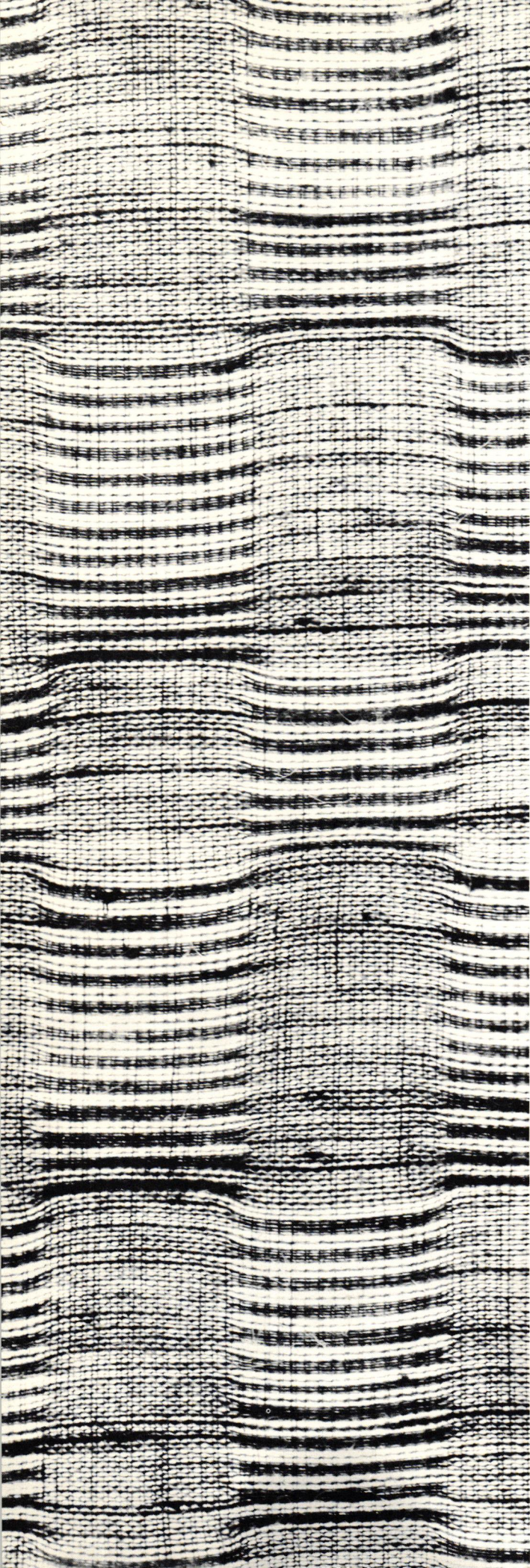


item: plastic chair
description: shell floats on soft
rubber shock mounts
designer: George Nelson
manufacturer: Herman Miller

item: typing unit
description: walnut, oiled or
lacquered, chrome plated steel base
designer: George Nelson
manufacturer: Herman Miller







item: casement fabric
description: cotton, rayon, mohair,
50 inches wide
designer: Marie Howell
manufacturer: David & Dash

item: casement fabric
description: Belgian linen, natural
or white
designer: Marie Howell
manufacturer: Rowen

item: casement fabric
description: Belgian linen
designer: Marie Howell
manufacturer: Rowen

item: upholstered chair
description: oiled walnut base,
foam rubber cushions, flat springs
designer: James A. Howell
manufacturer: Design Previews



item: three-seater bench
description: ash with colored
stains, steel or aluminum frame
designers: Hendrik Van Keppel
and Taylor Green
manufacturer: Van Keppel-Green

item: side chair
description: steel or aluminum
frame bound in braided plastic
cord
designers: Hendrik Van Keppel
and Taylor Green
manufacturer: Van Keppel-Green

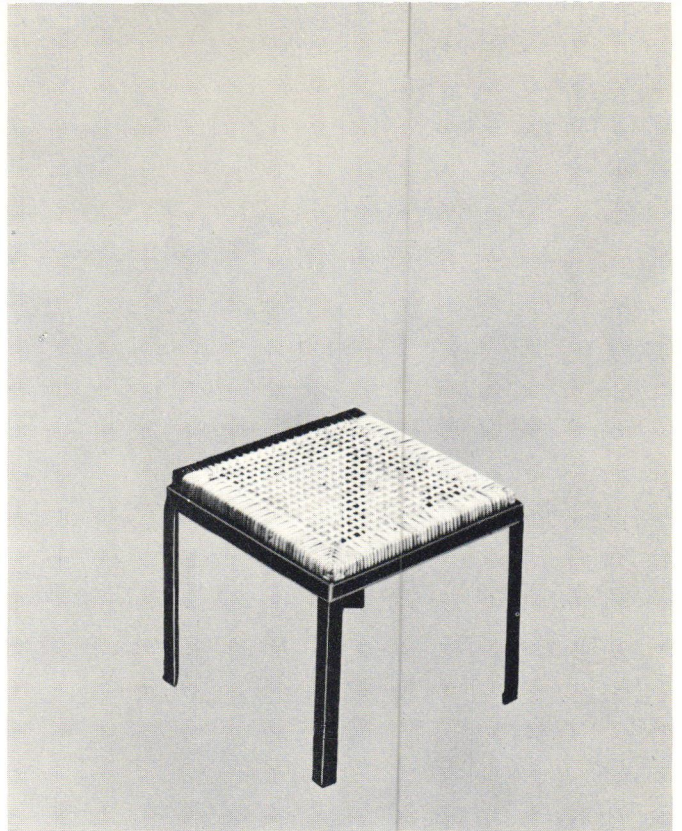




item: club chair
description: handwoven rattan on
steel or aluminum frame
designers: Hendrik Van Keppel
and Taylor Green
manufacturer: Van Keppel-Green

item: club chair
description: steel or aluminum
frame, upholstered in plastic foam
designers: Hendrik Van Keppel
and Taylor Green
manufacturer: Van Keppel-Green

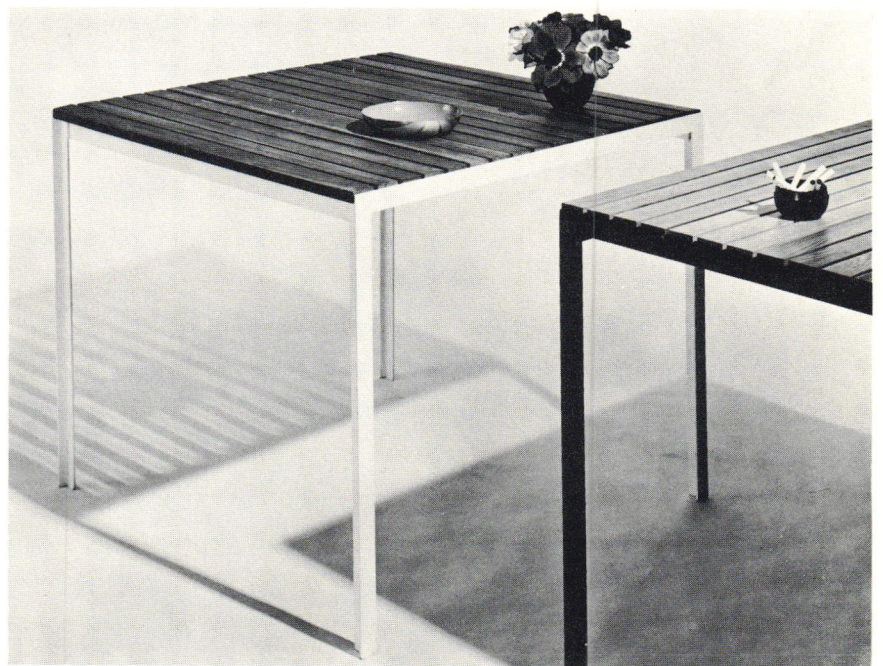




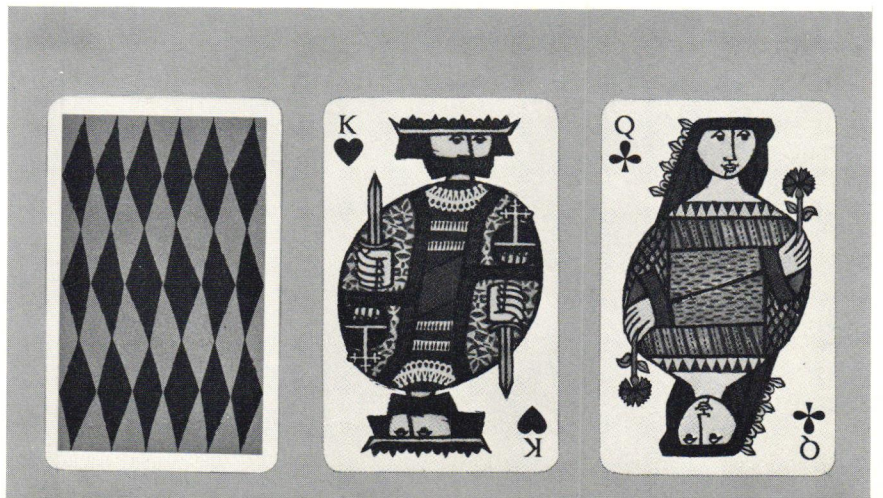
item: outdoor chair
description: steel base, rust-proofed
designer: Charles P. Molla
manufacturer: Molla

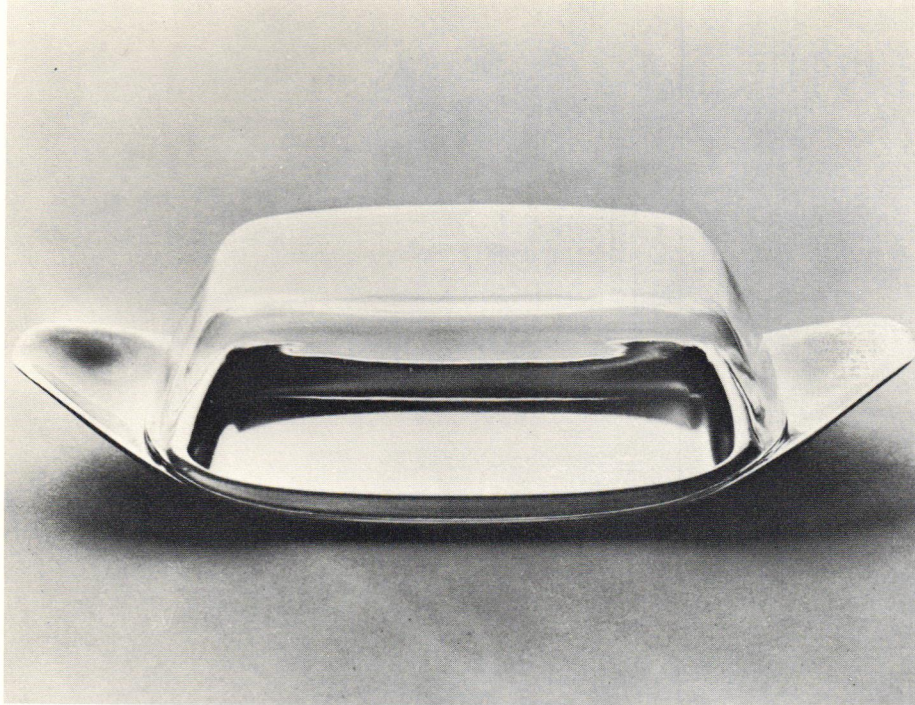
item: Osetsu Dai stool
description: cane and wrought iron
designer: Japanese design
distributor: Tropi-Cal

item: outdoor slat table
description: T-angle steel base, black or white, redwood slats with outdoor finish
designer: Florence Knoll
manufacturer: Knoll



item: playing cards
description: plasticized, blue and red decks
designer: Stig Lindberg
distributor: International Designers Group

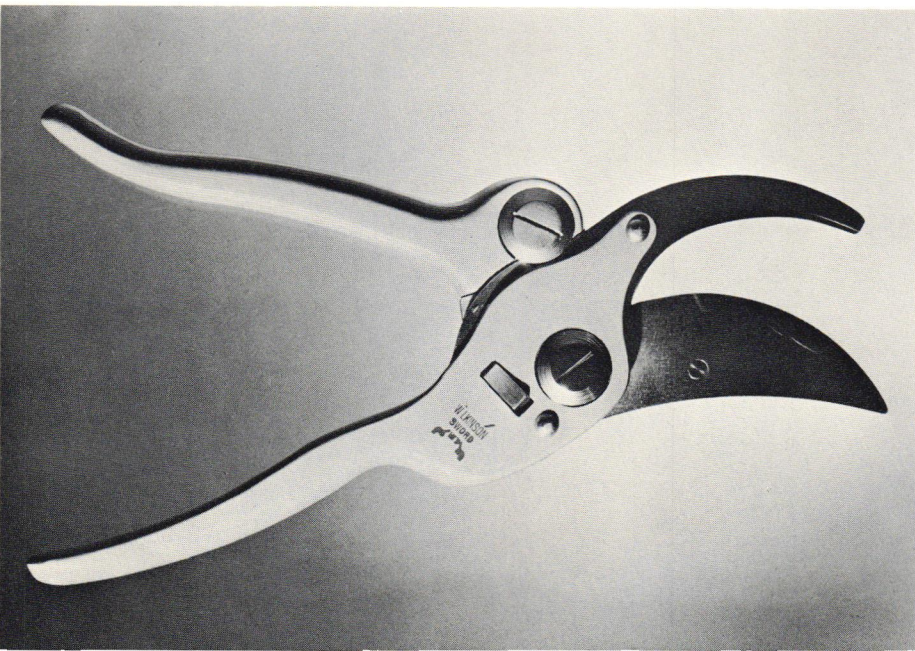




item: butter dish
description: stainless steel with
clear plastic cover
designer: Wilhelm Wagenfeld
distributor: Fraser's



item: Prestwick luggage
description: English coachhide
with oyster cellulose finish
designer: K. H. Paterson
distributor: B. Altman

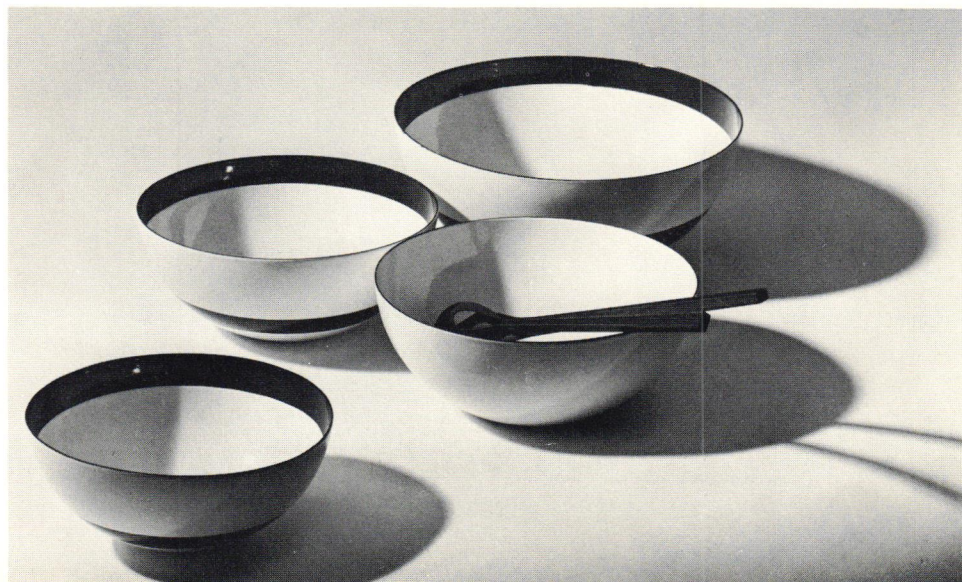
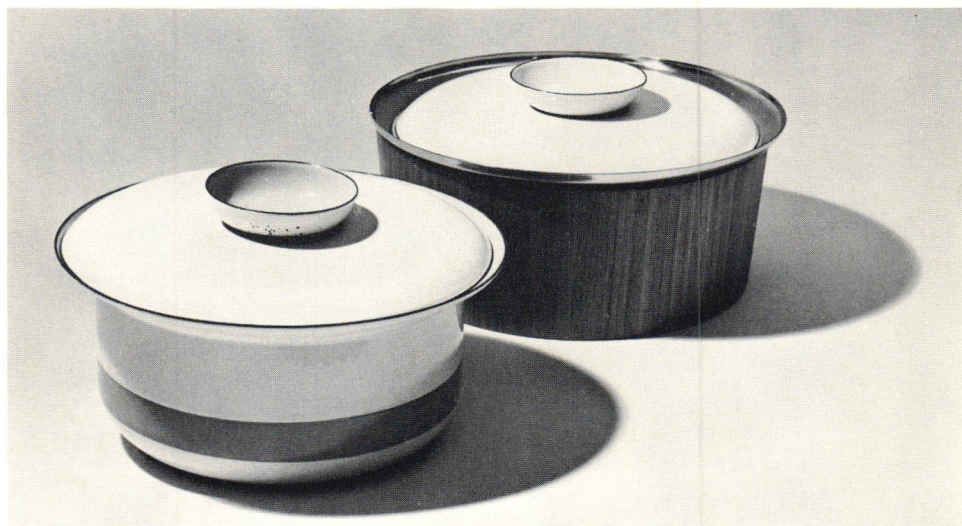
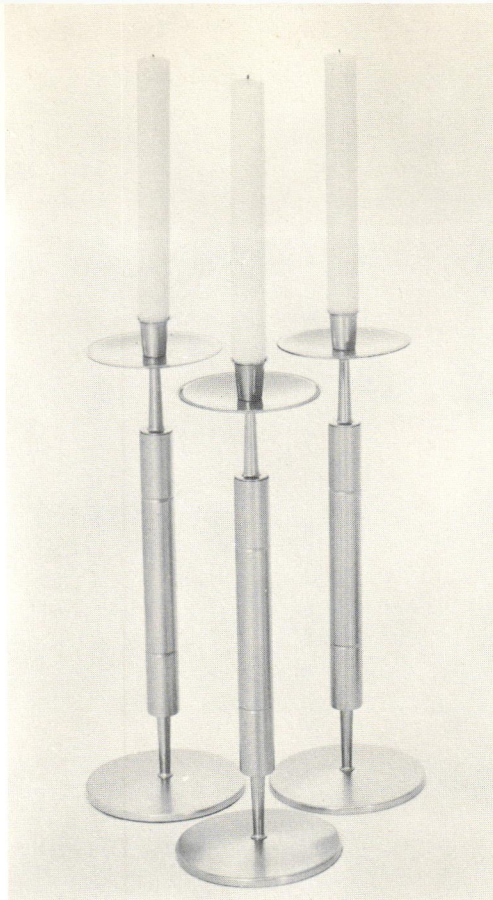


item: Knifecut pruner
description: steel blades with
chromed finish, handles light-
alloy stove enamelled gray
distributor: Abercrombie & Fitch

item: altar candlesticks
description: aluminum with
bronze anodized finish
designer: staff designed
manufacturer: Rambusch Studios

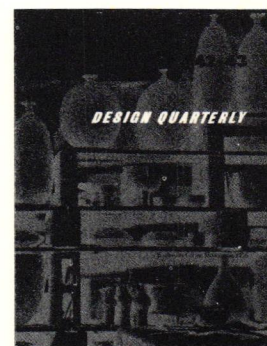
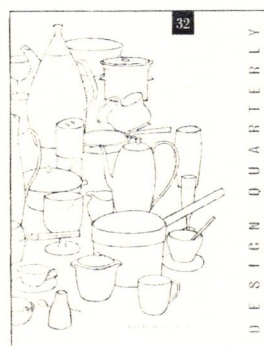
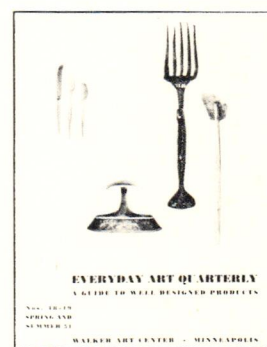
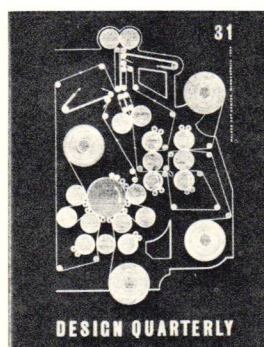
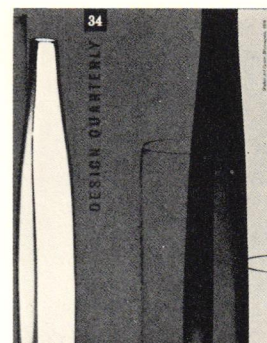
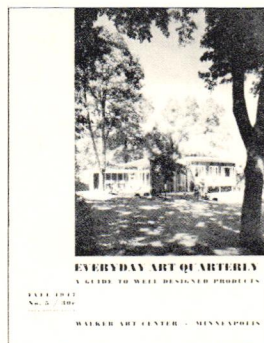
item: Nordicka casserole
description: enamel on steel,
laminated teak sleeve
designers: casserole, Greta Karsmo;
sleeve, Sheelagh Ennis
distributor: International
Designers Group

item: Nordicka bowl and servers
description: enamel on steel
designers: bowl, Greta Karsmo;
servers, Herman Bongaard
distributor: International
Designers Group



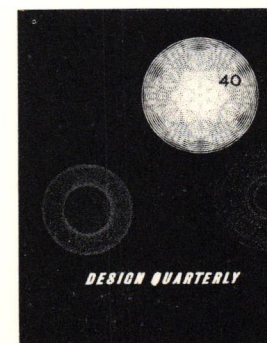
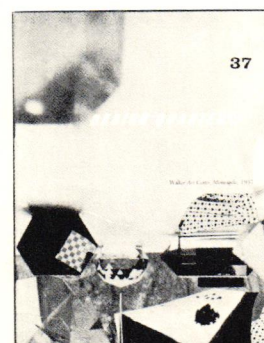
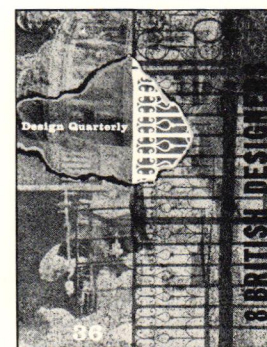
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BOOK REVIEWS

The Robert Woods Bliss Collection: Pre-Columbian Art. Text and critical analyses by S. K. Lothrop, W. F. Foshag, and Joy Mahler. London, Phaidon Press, Ltd., 1957. 285 pages, 270 illustrations (165 in color), \$30.00.

This sumptuous publication, which deserves high praise in almost all of its constituent parts, would have been unthinkable fifty years ago. Despite the efforts of Jean-Jacques Rousseau, Chateaubriand, Melville, and enlightened anthropologists who tried in humanitarian, romantic, or scientific terms to turn our attention and our sympathies to the virtues and culture of "primitive" men, we have continued our Western cultural inbreeding and remained until the present century oblivious to their artistic achievements. Consider two revealing sample events within the last hundred years. During the 1860's the Bank of England was receiving and melting Pre-Columbian gold jewelry from Panama valued at £10,000 — annually! More than a generation later Edward Thompson, American Consul at Merida, Yucatan and Archeologist for the Peabody Museum, had to exhibit three-dimensional reproductions of Pre-Columbian art and architecture in and about the Anthropological Building at the Chicago World's Fair rather than at the Fine Arts Building because the American public, like the European, had traditionally looked upon the works of "primitive" men as artifacts and not as art.

Happily, some independent artists who were free of the conventional prejudices reacted differently. Frank Lloyd Wright in Pre-Columbian art and some European artists in the arts of Africa and Oceania found early in this century certain artistic elements of fundamental importance which seemed to have been lost in the cumulative complexity of Western art, elements which they assimilated in their own work. Soon thereafter the anthropological museums segregated the erstwhile artifacts and exhibited them as works of art. Art museums began to acquire primitive sculpture, distinguished collectors like Colonel Bliss began buying Pre-Columbian art, and some critics vied to surpass each other in extravagant praises of primitive sculpture, even going so far as to assert that it was the only true sculpture. This apocalyptic revelation and fame led eventually and inevitably to forgeries or decorative parodies of aboriginal art for mantelpiece, den, or even boudoir, where the cosmetics branch of Madison Avenue tried to supplement the salutary effects of primitive art with "Tangee," "Tabu," "Gri Gri" ("good fighting — good hunting — good loving"), etc. and to invigorate the seductiveness of our women — which presumably had been sapped by civilization. This peripheral enthusiasm is still strong enough to promote exhibitions of inferior primitive art and to command public attention that seems to be motivated more by curiosity and by the "rights of man" than by the esthetic merits or meaning of understanding of the objects displayed.

The Bliss Collection stands at the opposite end of the esthetic scale. Its impressive publication is a signal affirmation of the liberal policy of the National Gallery toward its exhibition and a sort of restitution for the belated appreciation in America of the aboriginal arts created long ago "south of the border." The collection consists of heads, masks, figurines, and jewelry of precious and semiprecious materials, stone vessels and clay pottery with incised or

frescoed decoration, woven, embroidered, or brocaded textiles. They represent all the high cultures of the Pre-Columbian era from Mexico to Peru. Almost all the objects are in excellent condition and those which were painted retain much of their original color. As noted by Dr. Lothrop, the quality of the materials, the refined technique, and the purpose of the objects suggest that they were made for aristocratic patrons. If the representational pieces are a reflection of this aristocracy it seems peculiarly devoid of such familiar human emotions as joy, humor, gaiety, tenderness. The faces of the large heads and figurines have an inscrutable mien made even more strange by the fashionable disfigurement of the head and eyes by the Mayans. Their expression, as also noted in the masks, often gives the impression of a strange introspection like that caused by a narcotic trance, thus maintaining a disturbing distance between the personage or image and the onlooker and endowing the figure with an imposing but forbidding dignity.

The accompanying text consists of four prefatory chapters. The first is a historical outline of Pre-Columbian culture illustrated with intratextual photographs of sites, architectural models, pictorial restorations, sculpture, chronological charts, and brief references to the objects in the plates. The second is an essay on the sources, properties, and techniques associated with the minerals used in the works of art. The third chapter is on the technique and materials of the various textiles, and the fourth is devoted to the nature, source, and techniques associated with gold jewelry and other metal works of art. These are supplemented by a complete descriptive and attributive catalogue of the collection — including items not reproduced. Since the various portions of the text transcend the requirements of a mere collection catalogue, they justify the general title of the book. The prefatory chapters, however, are not "critical analyses" in a strict art historical sense, for they do not deal in esthetic and iconographic terms with the evolution, differentiation, and comparative evaluation of form and content and the function and expressive qualities of the objects. The archeological treatment seems to stop where the art historical interpretation and evaluation would begin. The function of the art historian is in part fulfilled by the members of the National Gallery staff (Perry B. Cott and Lester Cook) who arranged the material for the preparation of the plates.

The larger part of the book consists of the plates. Here the exquisite taste of the Gallery staff was joined to the remarkable skill and sensitivity of the photographer (Nickolas Muray) and the phenomenal accuracy of the Swiss engravers and printers (Schwitzer Ag. and V. S. K., Basle) in producing a group of superlative plates, more than half of which are in color. The latter have none of the "kicked up" colors of other Swiss-produced art books, which sometimes suggest a printer's spree in impasto pigments. The accuracy of the reproduction of the Bliss Collection seems to achieve a strong stereoscopic effect so that a blister or a flaking bit of paint irresistibly invites the sense of touch. The objects have been set over or against various hard or soft, plain or textured, colored tiles, wood, plastic, or other panels of plain or mottled surfaces which harmoniously complement or contrast with the color of the objects. The relationship is further enriched by wrinkling the colored textiles which act as backgrounds, or by tipping a vessel forward so as to play the inner volume against the external mass and line. Each of the groups of small objects arranged on one plate assumes a

unique arrangement but conforms to the chief compositional patterns of important historical periods from primitive and classical formality to modern expressionist informality.

The same scrupulous care for effective display frequently raises a figurine to monumental scale and imposing grandeur. Since most of these objects are small and could not command individual display cases at the National Gallery or elsewhere, their isolation and detachment from each other in being photographed for the book made for special and superb illumination of each. Consequently, one feels that many of the objects would appear to better advantage in the book than in a display case. By the same token, the plates do much to erase or soften the arbitrary distinction between monumental and "minor" art.

Unfortunately, the same concern with the enhancement of the indigenous qualities of the objects led to a number of devices or effects of dubious esthetic value. This is true especially of certain theatrical effects where a number of figurines are staged and arbitrarily related to form a *tableau vivant*. Equally suspect is the effort to animate one of the mosaic masks by painting ghost-like hair around the face. But least pardonable seems the setting of a seated figurine of a high ranking individual in all his ceremonial garb upon a mound of sand and against a pictorially illusionistic sky, suggesting that the great man is sitting at the summit of his realm, presumably preoccupied with important problems of state.

The typography of the book is superb, but many of the illustrations in the text and catalogue do not reveal the same concern with quality which is evident in the plates. The illustrations are generally dark, for the halftone process by which they are reproduced is ill-suited to the excellent but rough paper on which they are printed. It seems also that the copy for the reproductions was definitely inferior to that of the plates. This part of the book would have been more consonant with the high quality of the plates if better copy were used and if the black and white illustrations were made by the gravure process. While these errors prevent the book from reaching perfection, the publication is nevertheless a great achievement and bids fair to become a collector's item.

Dimitri Tselos

University of Minnesota

The Face of Minnesota by John Szarkowski. Minneapolis, University of Minnesota Press, 1958. 302 pages, 172 photographs, \$5.00.

This book is a landmark in the progress of responsible photography. Mr. Szarkowski has created an integrated word and picture look at Minnesota. He lets the reader follow along quietly as he records the varied details of the state, and in the sharing one gets a glimpse of a man who loves the land and its people. He ranges far: a detail from a house, vast landscapes, the activities and character of people. He does not resort to Chamber of Commerce pronouncements, nor does he present the state in competition with others. Rather, he takes the accident of boundary as the limitation, suggesting much more than a state.

I feel that the book is unique in the way in which word and picture are integrated. Here one finds not just illustrated text, but beautiful and meaningful pictures which function on their own and a parallel text that augments the pictures. There are many quotations handled much as John Szarkowski takes pictures — with the photographs and text they complete a mosaic of the state and

the country. On the whole the book is beautifully printed but, as is unfortunately so often true, the color reproductions fall short of the quality of the rest of the pictures. Nevertheless, it is a beautiful book and one that I cherish.

Allen Downs

University of Minnesota

The Shape of Content by Ben Shahn. Cambridge, Massachusetts, Harvard University Press, 1957. 131 pages, \$4.00.

Ben Shahn is an artist intent on communicating. He has succeeded in painting and succeeds in *The Shape of Content*, six lectures delivered at Harvard University as Charles Eliot Norton Professor during 1956-1957. Shahn reasserts himself as a varied observer whose skill at social commentary in painting is only a fragment and a beginning. The person who reads about art with greater comprehension than he looks at art — who among us? — will discover unsuspected "and ifs" and may in the future spend more time at each Ben Shahn painting.

Shahn astutely measures his audience — university, intelligent but non-specialized — and begins a conversation which is free from convoluted and moderate in timbre and pungency. Pungency he reserves for painting. Line drawings are placed throughout the book as droll commentary on the content.

In the title lecture Mr. Shahn shapes perhaps the dominant theme in the book: "I have said that form is the shape of content. We might now turn the statement around and say that form could not possibly exist without a content of some kind. It would be and apparently is impossible to conceive of form as apart from content. Even the ectoplasm of Sir Oliver Lodge and the homeliest household ghost have a content of some kind — the soul, the departed spirit. If the content of a work of art is only the paint itself, so be it; it has that much content. We may now say, I believe, that the form of the most nonobjective painting consists of a given quantity of paint, shaped by content; its content consisting in a point of view, in a series of gestures, and in the accidental qualities of paint."

Shahn cannot allow the annihilation of content. A brief chronological review of his career illustrates his direct involvement with content — things and people — and predicts his stand: studying biology at New York University and the City College of New York while working as a lithographer's assistant; travel in North Africa, Spain, France, and Italy; planning with Diego Rivera the controversial "Man at the Crossroads" mural for the RCA Building in Rockefeller Center; painting a mural in the garment workers' housing development in which he lives; "The Red Staircase" and "Italian Landscape" following World War II; sketching the 1952 Democratic National Convention; teaching, painting, photographing, and talking.

In the other lectures Shahn considers the growing role of the practicing artist in the university, the construction of the 1948 tempera "Allegory" and the vagrancies of his career, non-conformity in the artist as a prerequisite for lasting art, shifting criteria for "good" art, and a university liberal arts education as part of the total education of an artist. If Shahn's ideas are not all original, they are not borrowed whole, but assiduously selected, broken down, and converted into firm Shahn endoplasm.

John Baker

Abercrombie & Fitch, Madison Avenue and 45th Street, New York
B. Altman & Company, Fifth Avenue and 34th Street, New York
*Brown-Saltman of California, 2570 Tweedy Boulevard, South Gate,
California*
Cooperative Design, Bennington, Vermont
David & Dash, 2445 North Miami Avenue, Miami 37, Florida
Design Previews Inc, 600 Madison Avenue, New York 22
Fraser's, 2409 Telegraph Avenue, Berkeley 4, California
International Designers Group, Inc, 58 East 58th Street, New York 22
Knoll Associates Inc, 575 Madison Avenue, New York 22
Leslie Larson, 819 Madison Avenue, New York 21
Lawnlite Company, 2400 N. W. 75th Street, Miami 47, Florida
Herman Miller Furniture Company, Zeeland, Michigan
Molla Inc, 110 State Street, Westbury, Long Island, New York
Nessen Studio Inc, 5 University Place, New York 3
Jens Risom Design Inc, 49 East 53rd Street, New York 22
Rambusch Studios, 40 West 13th Street, New York 11
Rowen Inc, 127 West 25th Street, New York 1
M. Singer & Sons, 32-38 East 19th Street, New York 3
Stendig Inc, 600 Madison Avenue, New York 22
Structural Products Inc, Charlotte, Michigan
John Stuart Inc, 4th Avenue at 32nd Street, New York 16
Thonet Industries Inc, One Park Avenue, New York 16
Tomlinson of High Point, High Point, North Carolina
Tropi-Cal, 1810 West Pico Boulevard, Los Angeles, California
Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, California

A word about a recent issue—

DESIGN QUARTERLY 42-43

This issue, devoted to 82 American ceramists and their work, has proved to be so much in demand by schools for use as a text book that it will soon be out of print. We may do another printing but it would be a good idea to send in your orders without delay. Write for information on quantity discounts! This special double issue is \$1.50. There is also a hard-bound copy which sells for \$2.50.

Now in production—

DESIGN QUARTERLY 45-46

Another double issue devoted to American jewelers and their work—much larger than the 1955 jewelry issue, now out of print.

