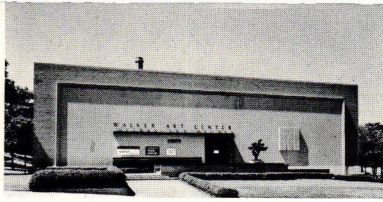


Walker Art Center, Minneapolis, 1960

DESIGN QUARTERLY 47



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DESIGN QUARTERLY

NUMBER 47, 1960

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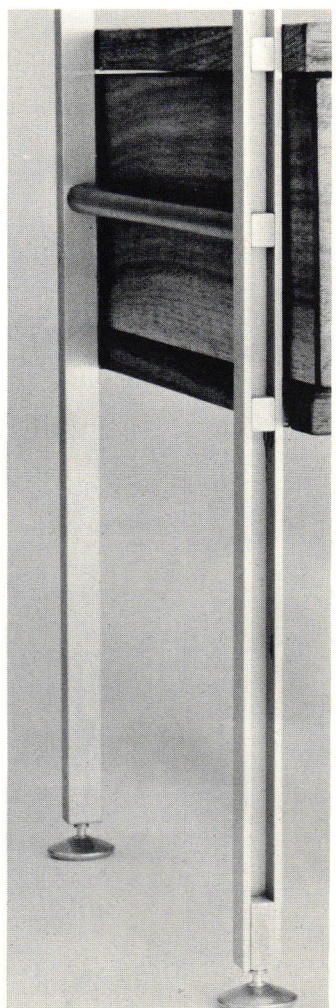
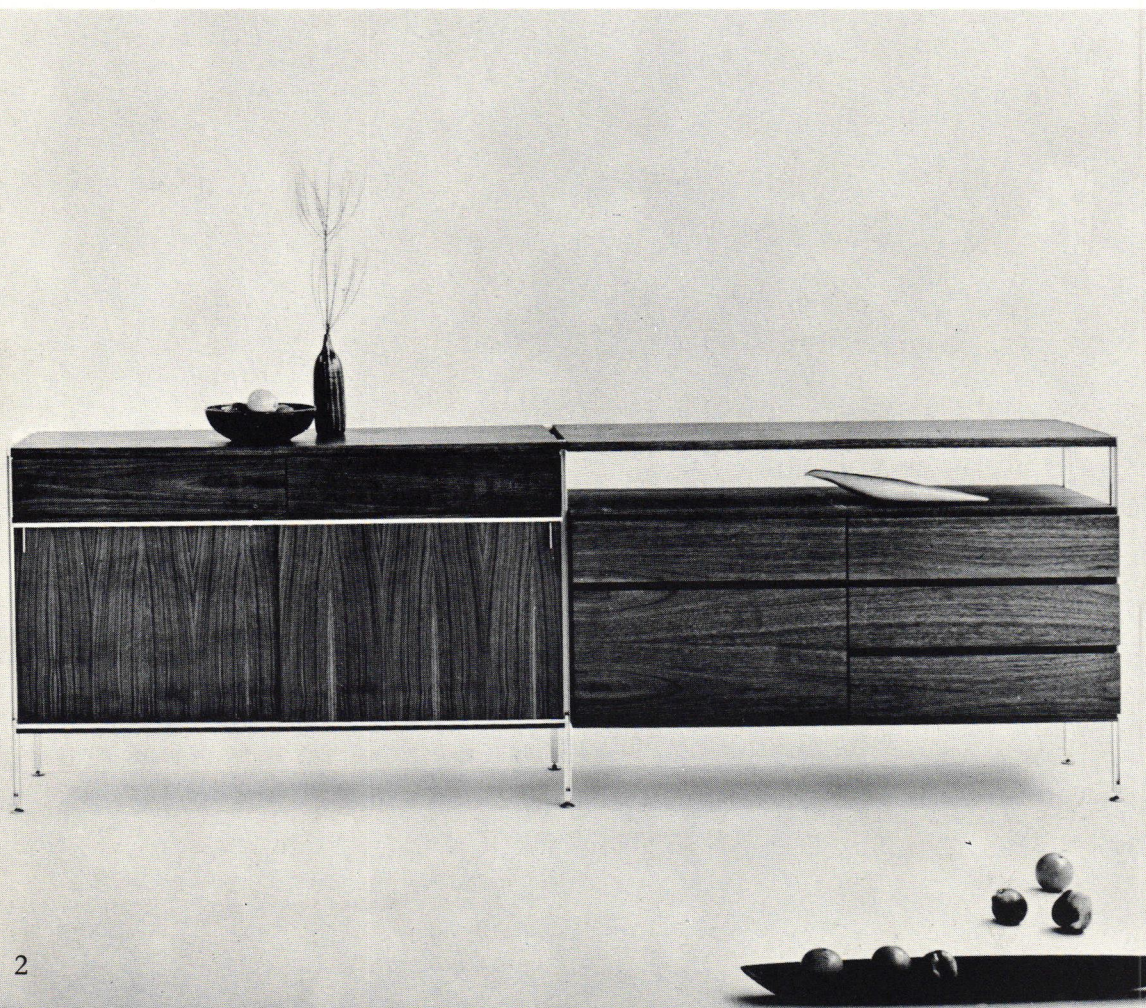
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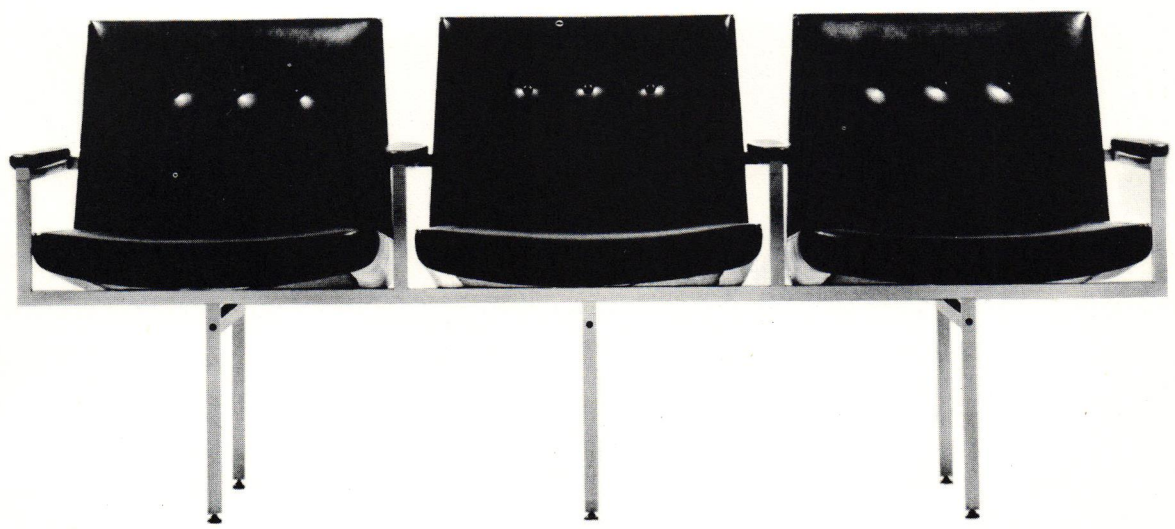


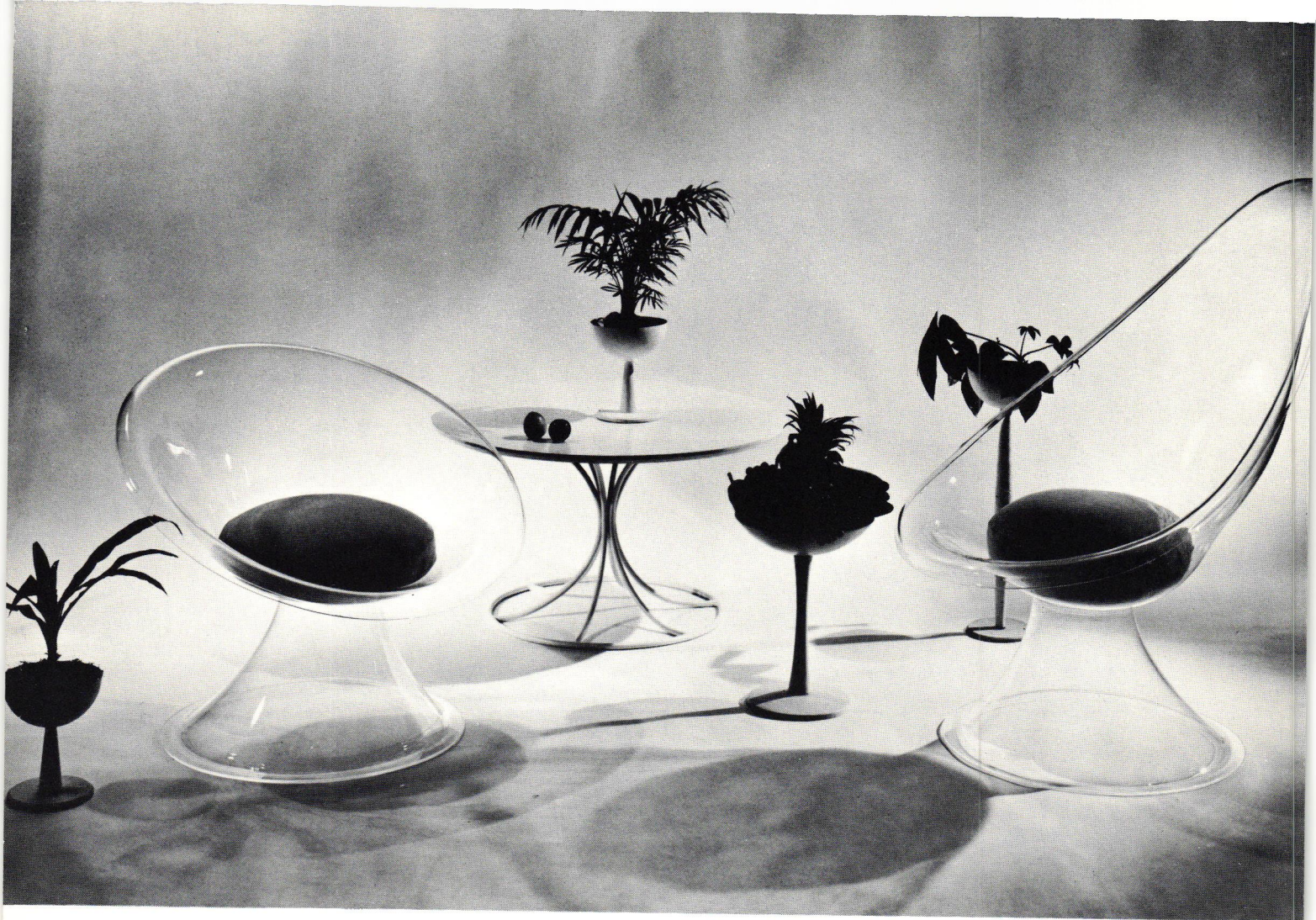
PRODUCT REVIEW

As in past issues, the objective of the product review is to stimulate public and professional interest in those items which are least fettered by conventional approaches in their design. Metal and plastic items shown here are particularly unrestricted by traditional attitudes. Rather, they have been deliberately designed to make inventive use of new materials and improved processes of manufacture.

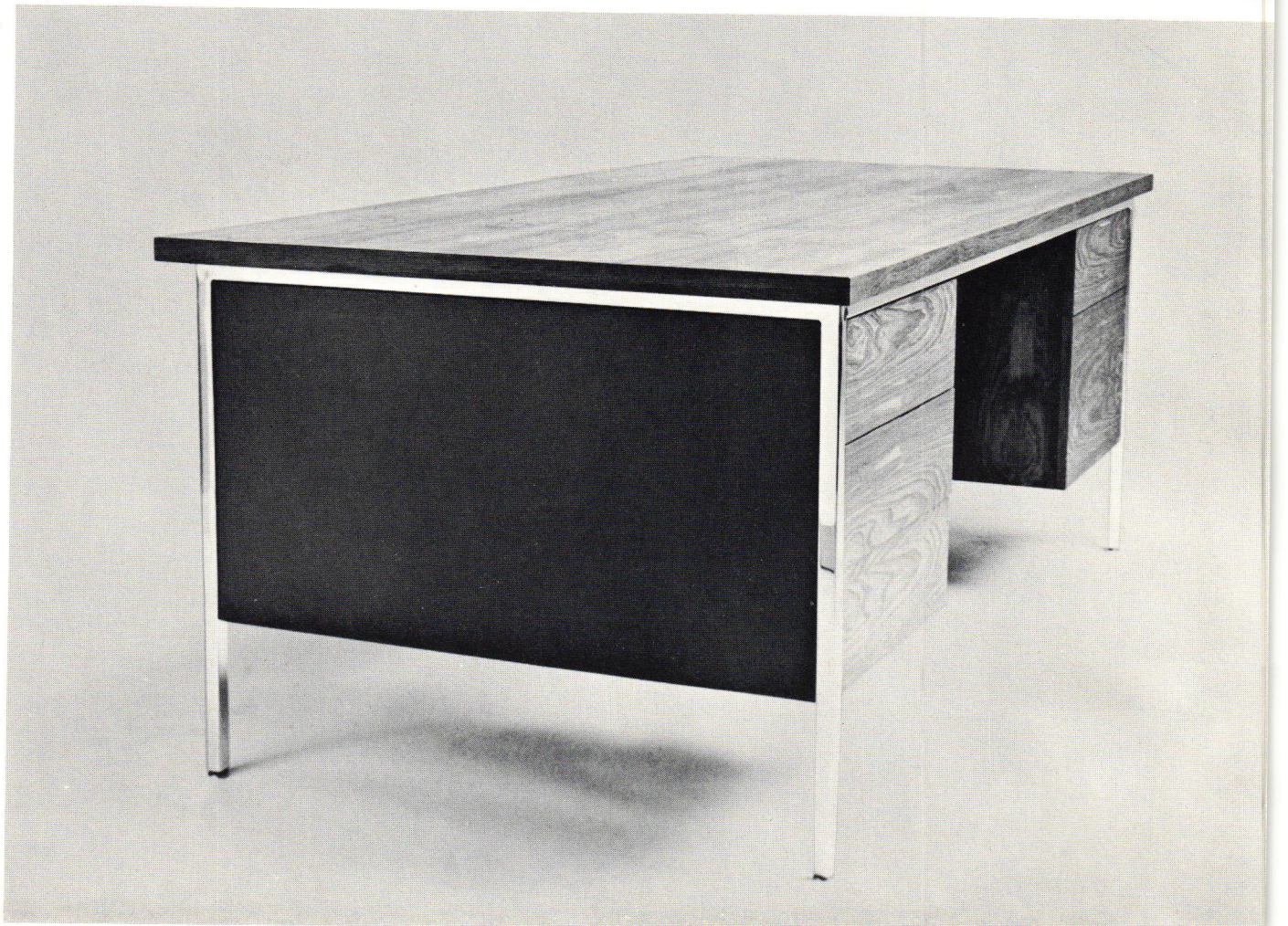
Recently a number of painters and sculptors have actively entered the design field, translating studio experiences into the design of furniture and fabrics. In the present issue, along with the work of established, "full-time" designers, we see the work of a number of these versatile studio artists who are now functioning in the design field.

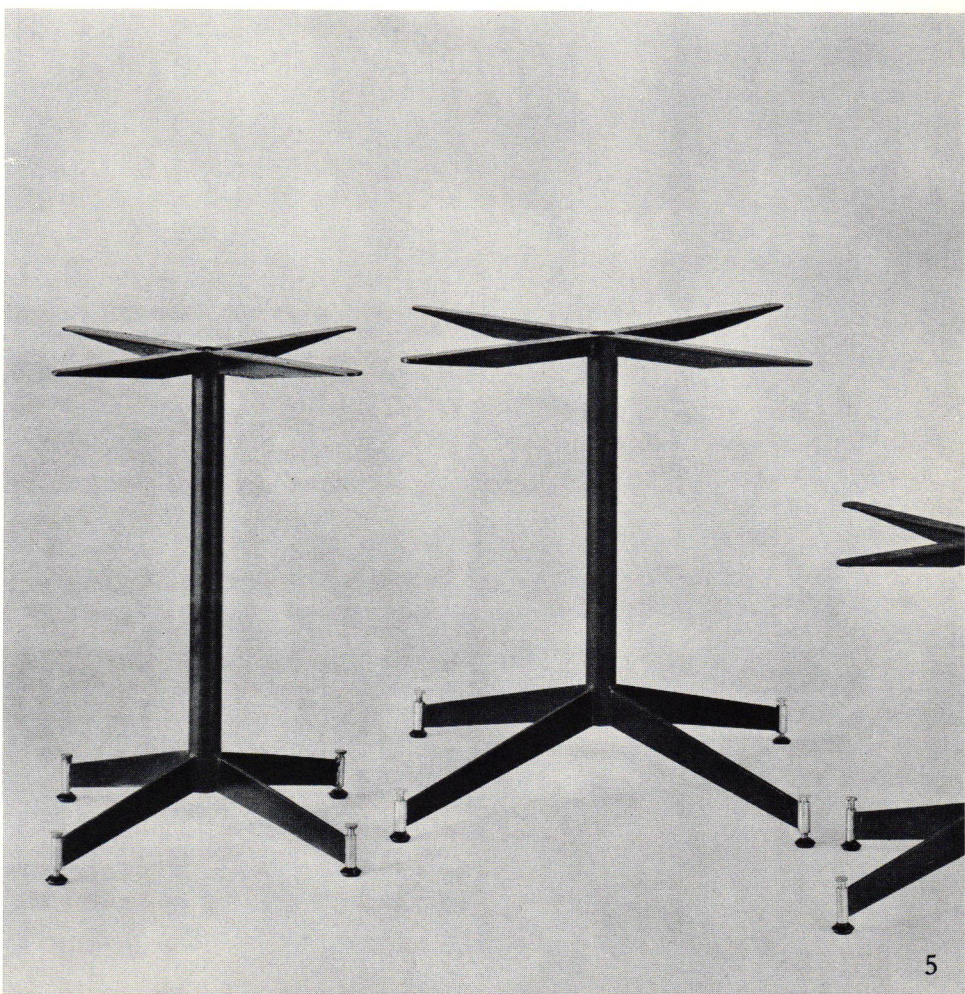
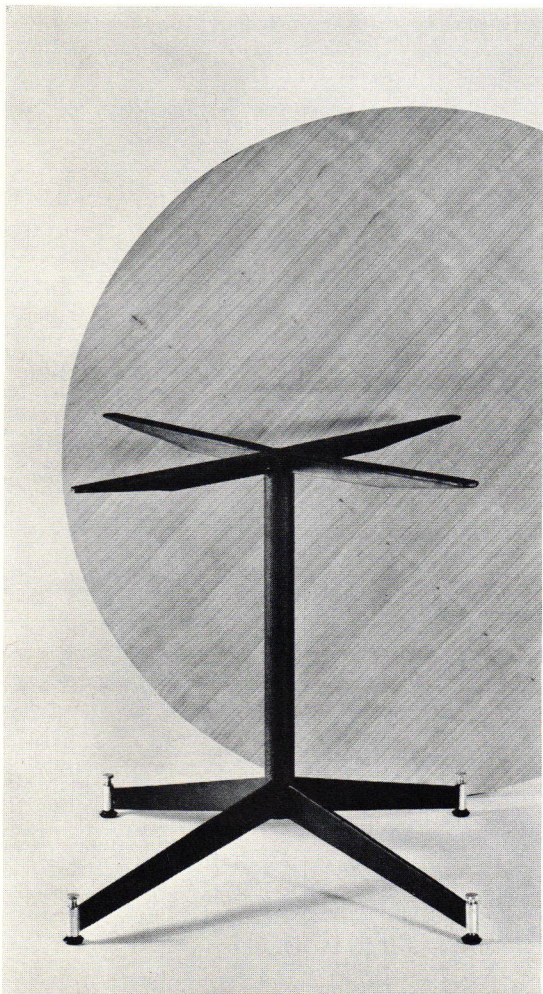
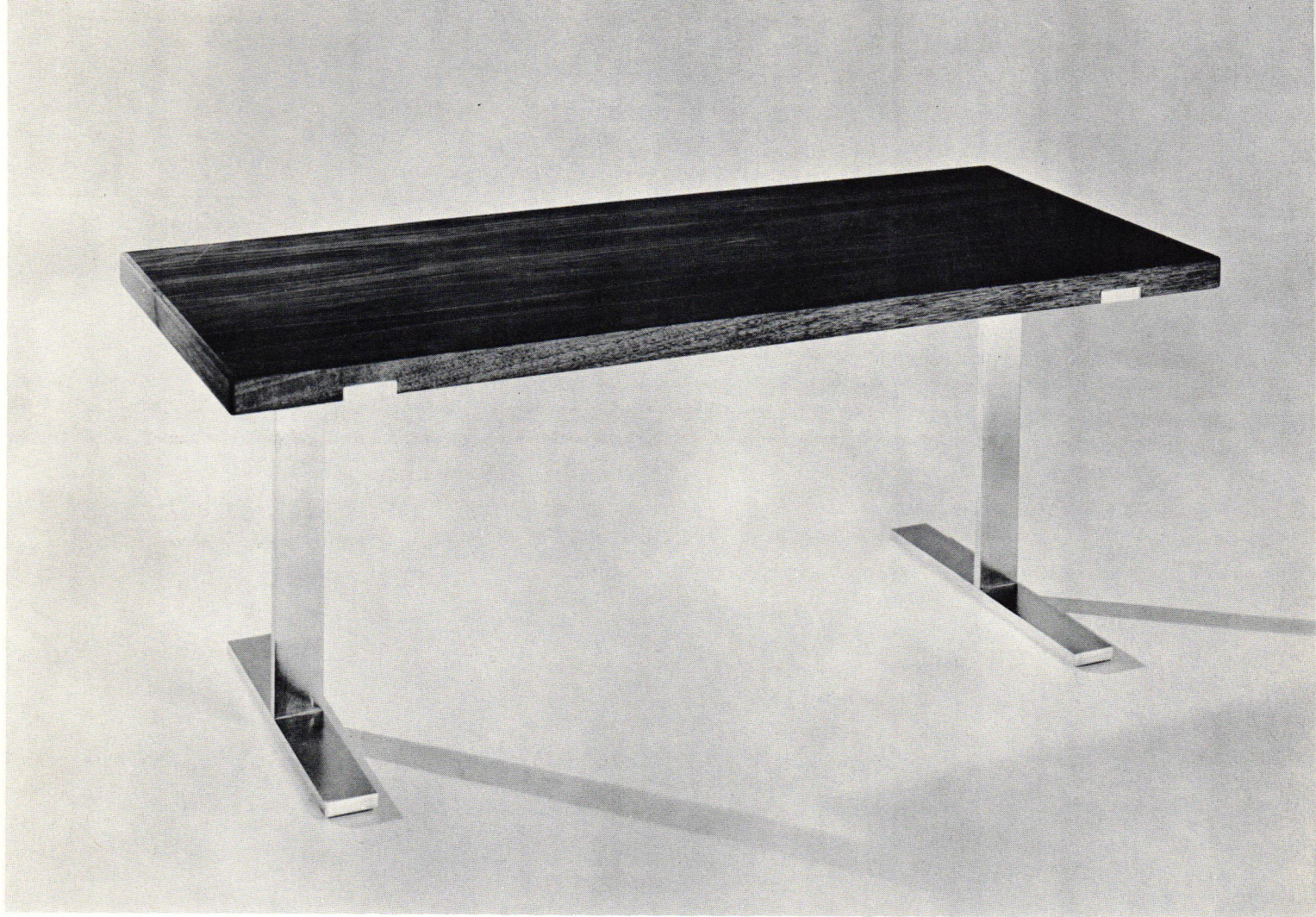




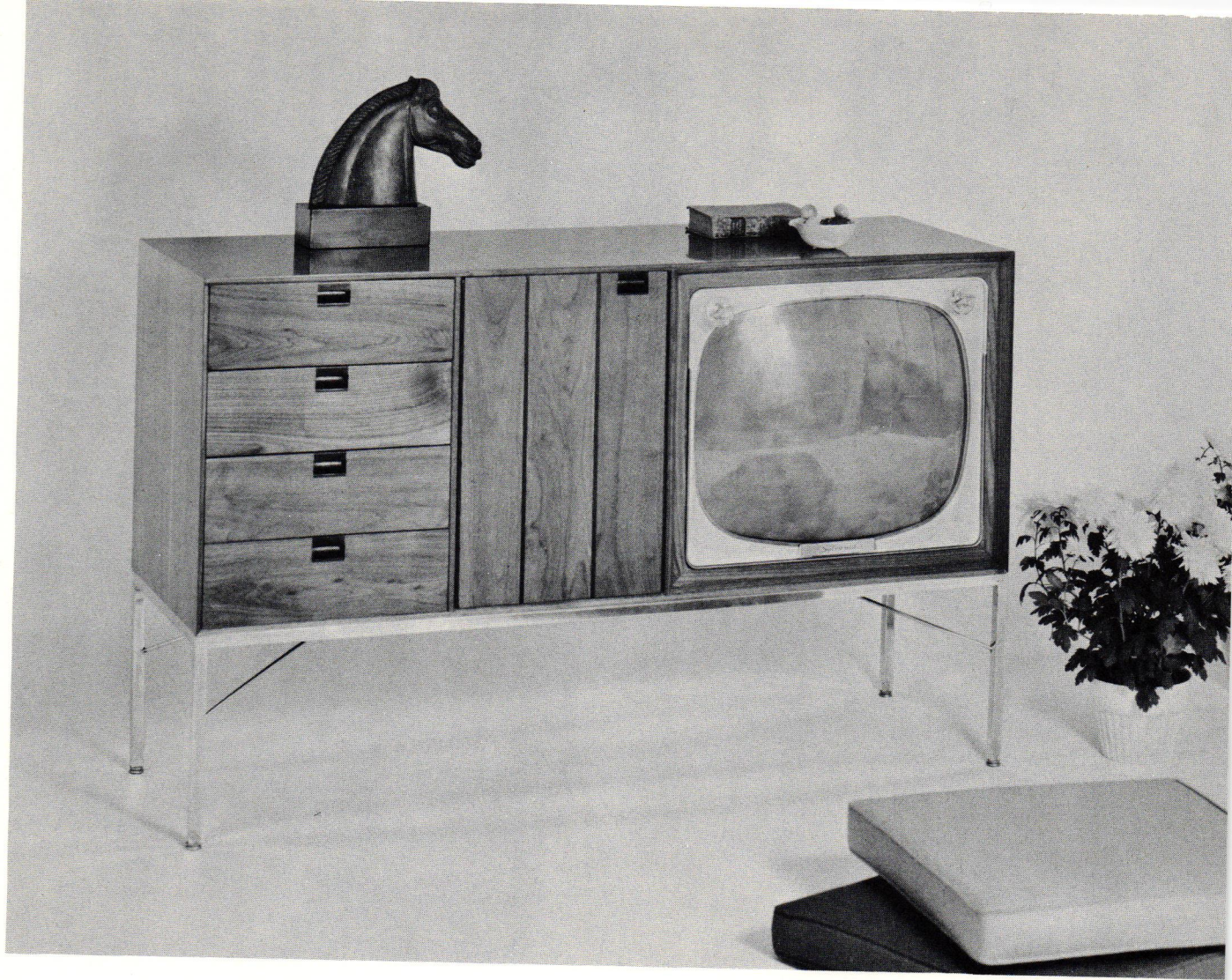


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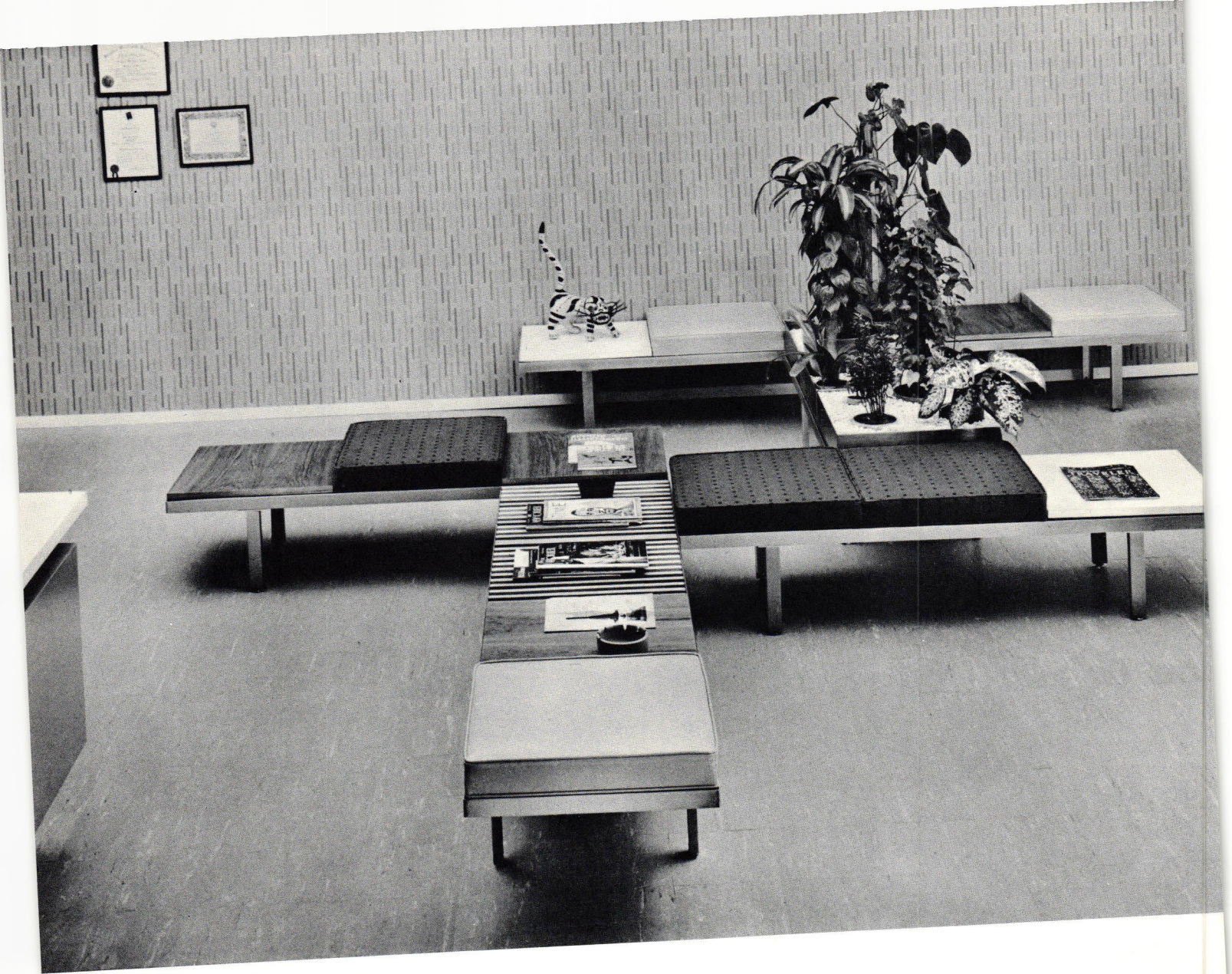




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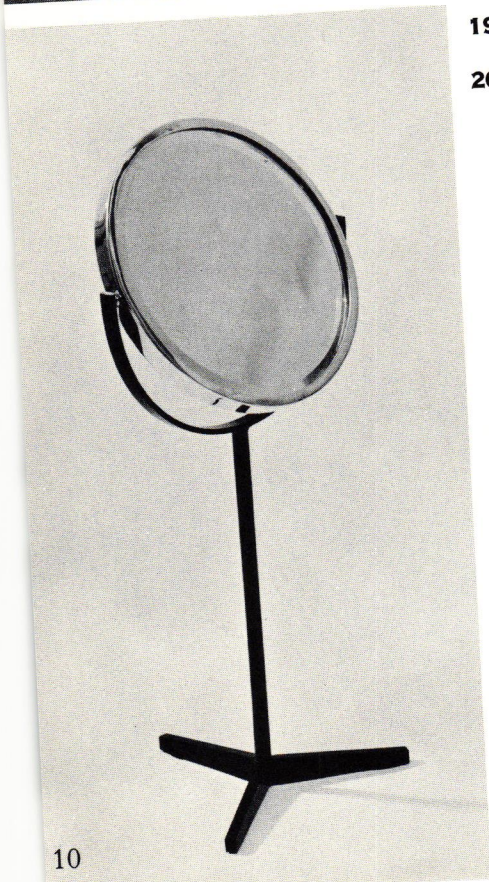
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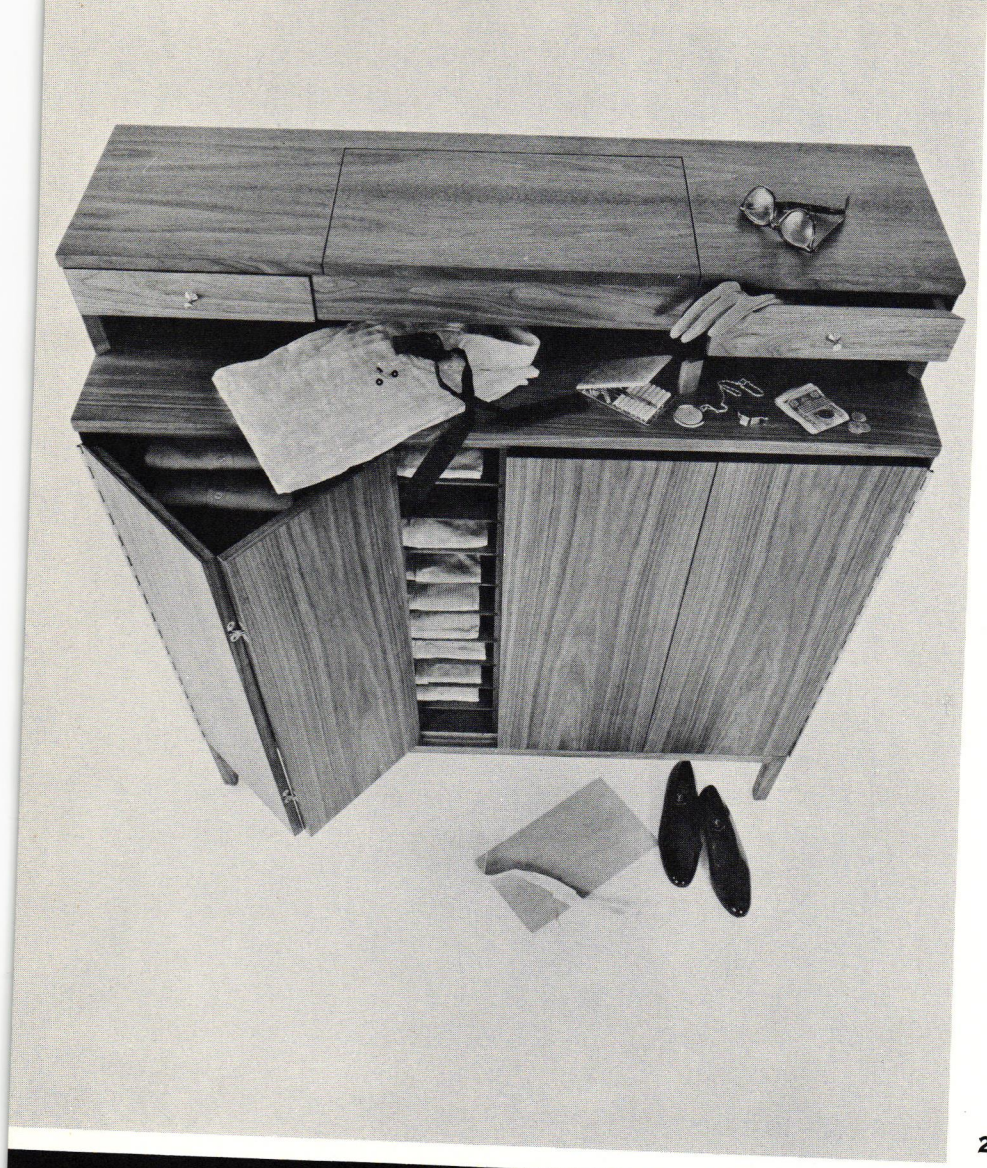
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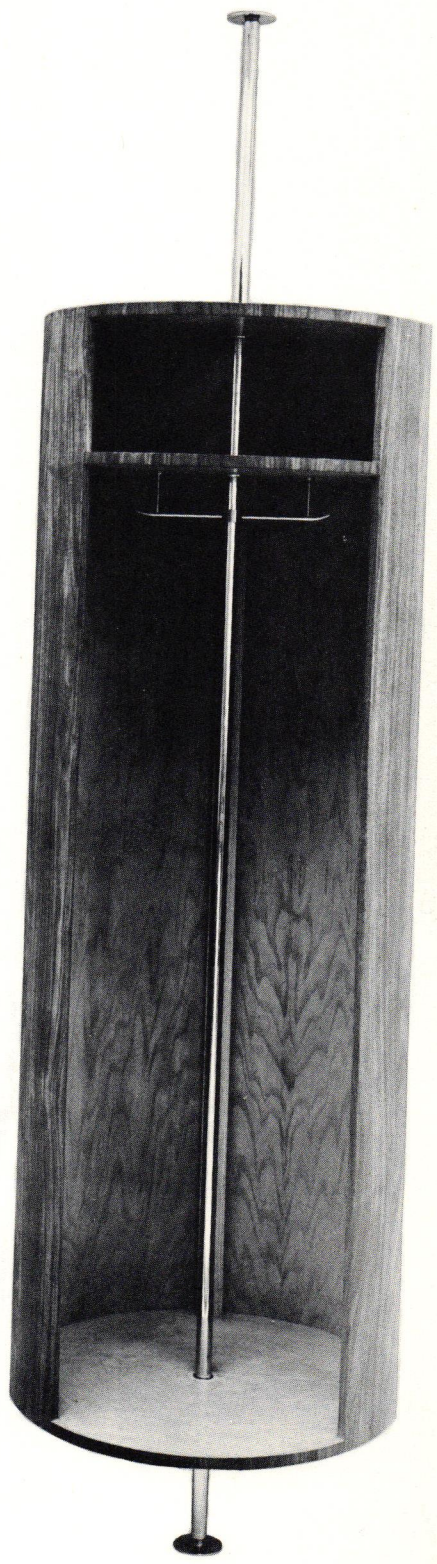
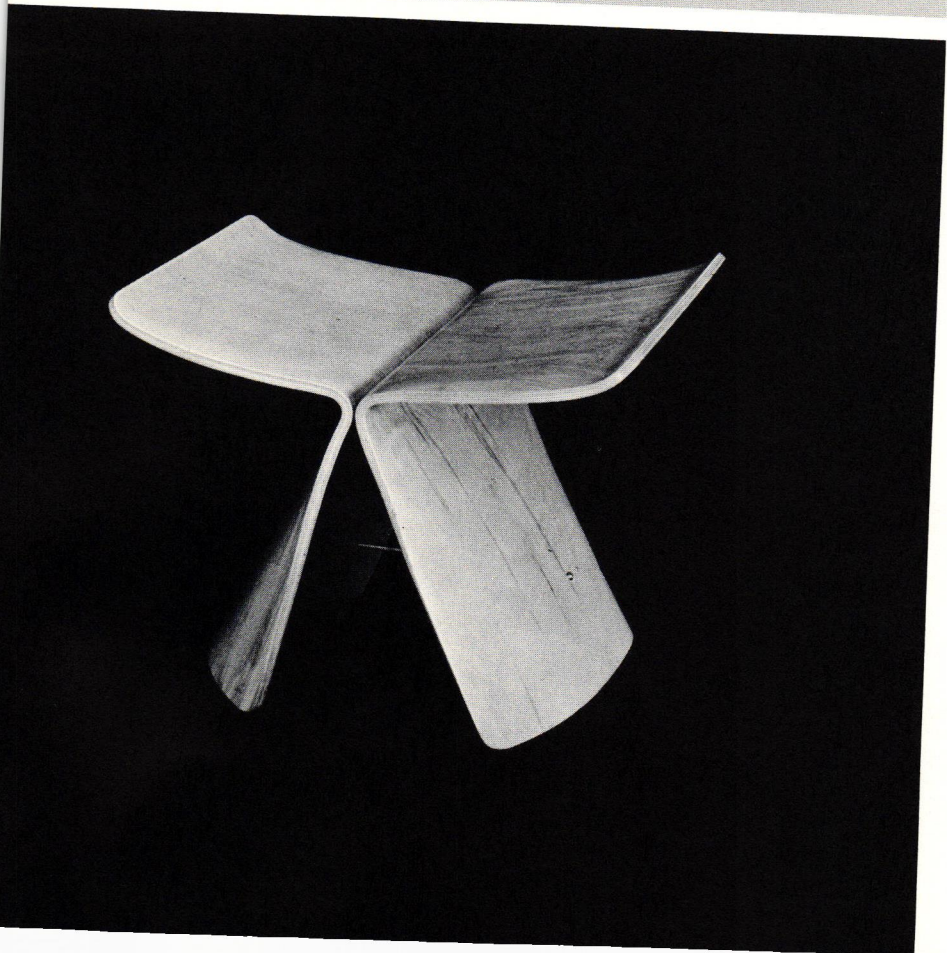
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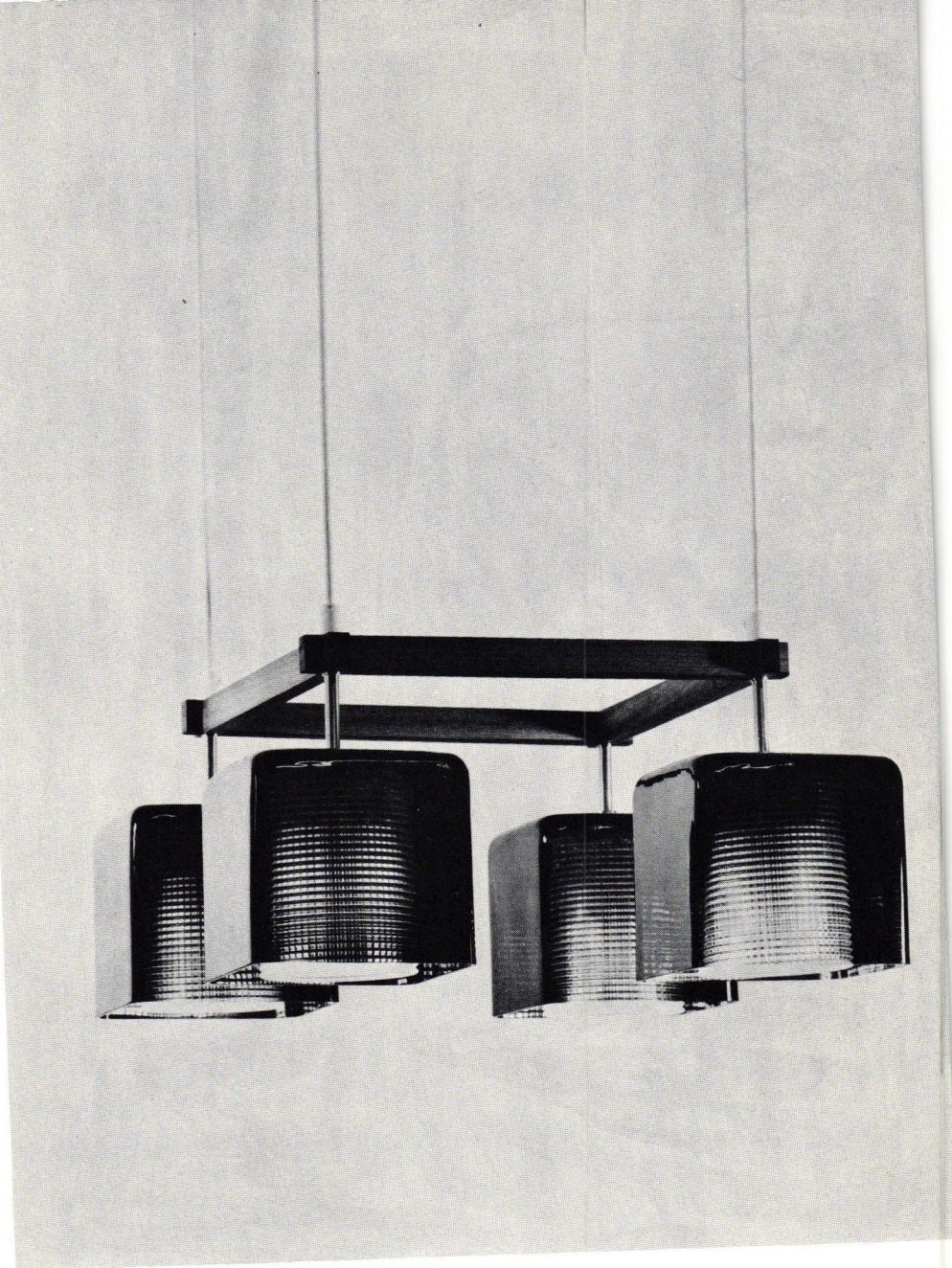
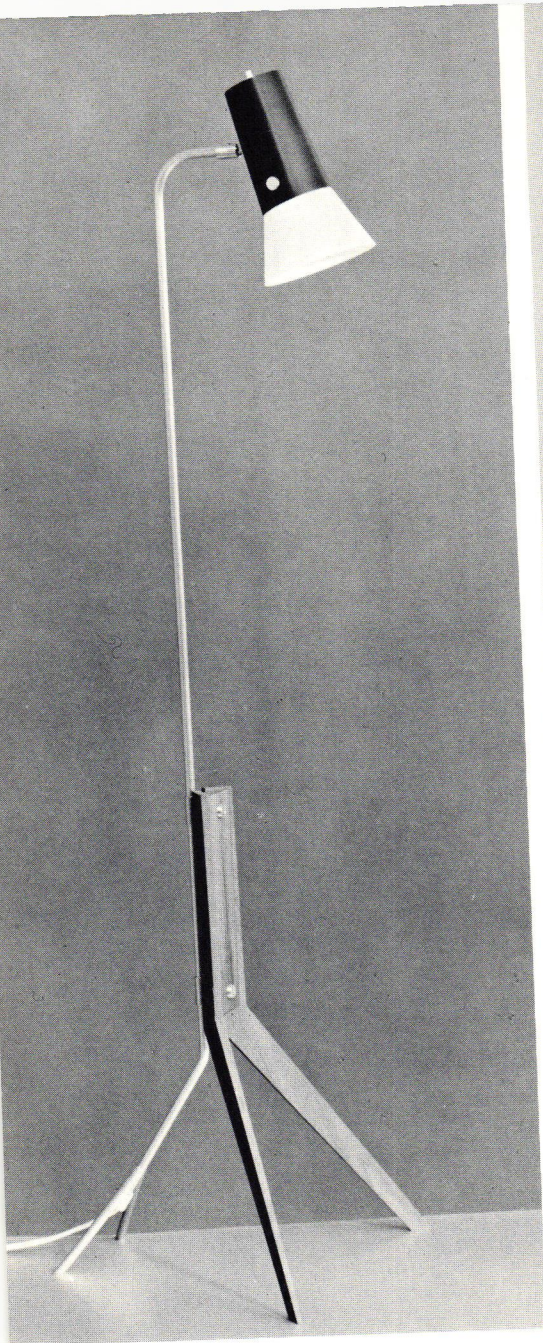




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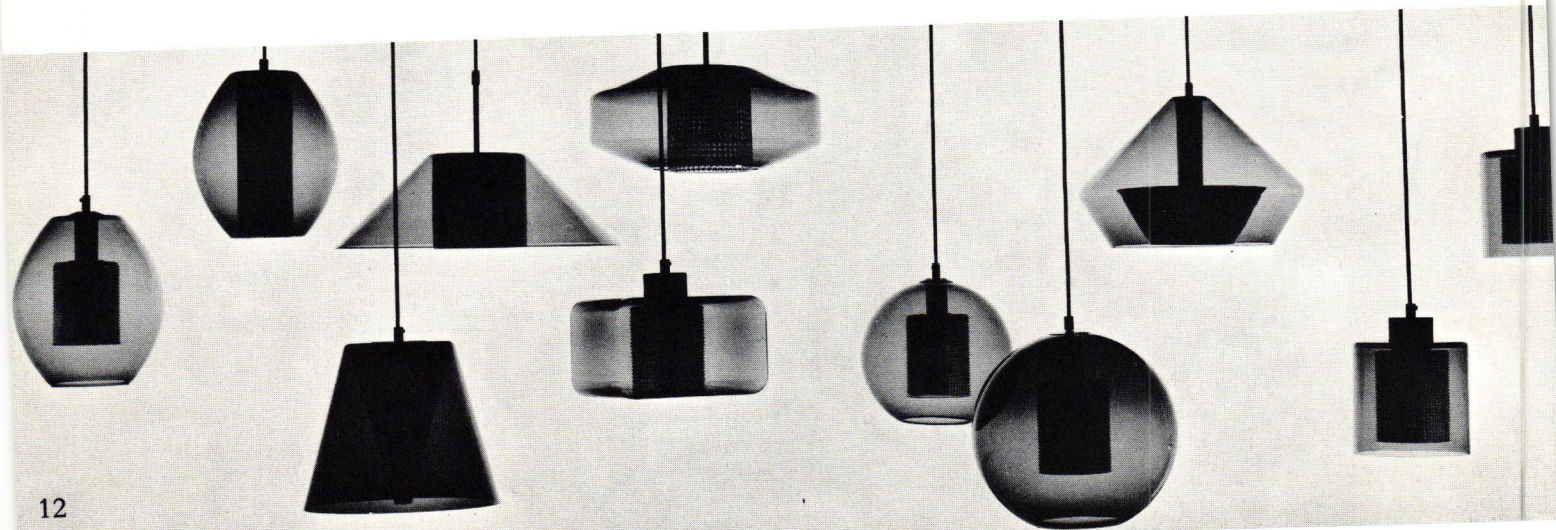
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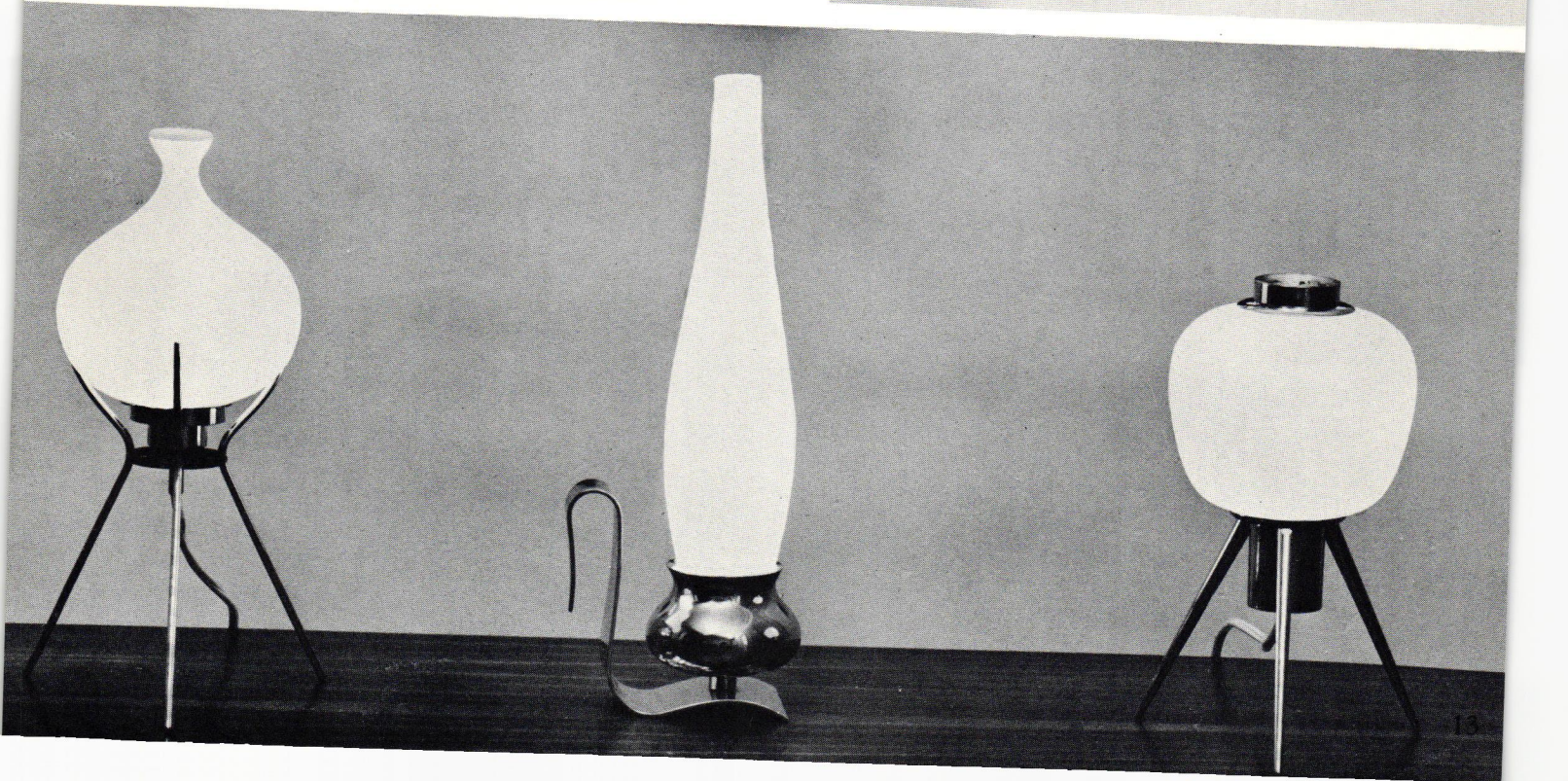
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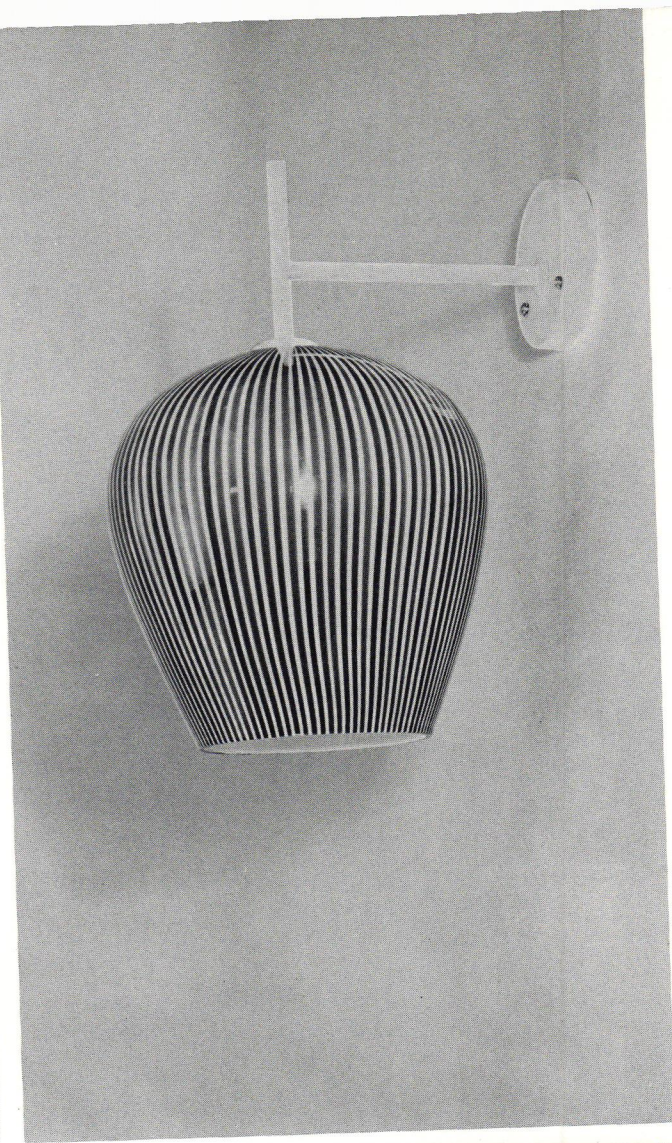




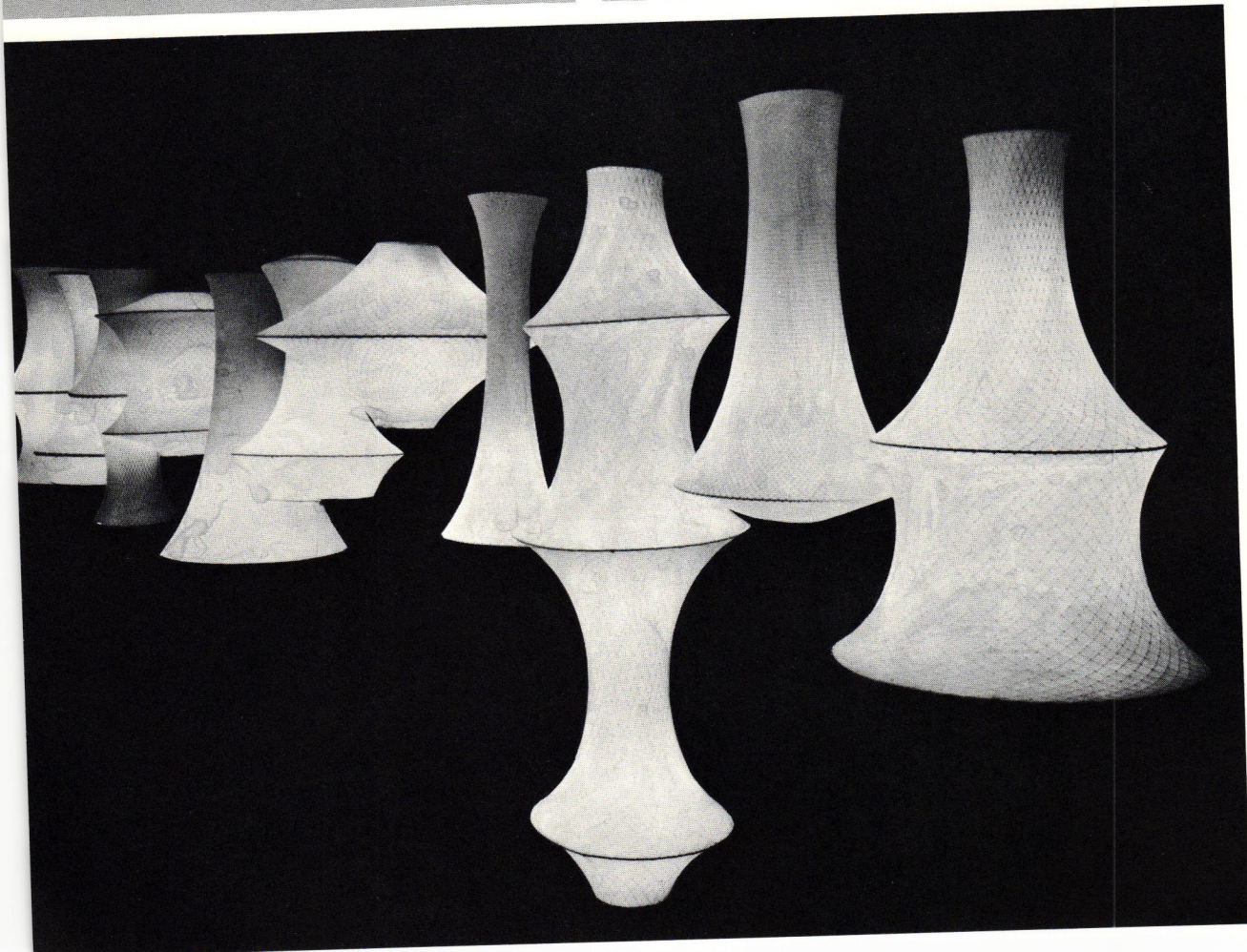
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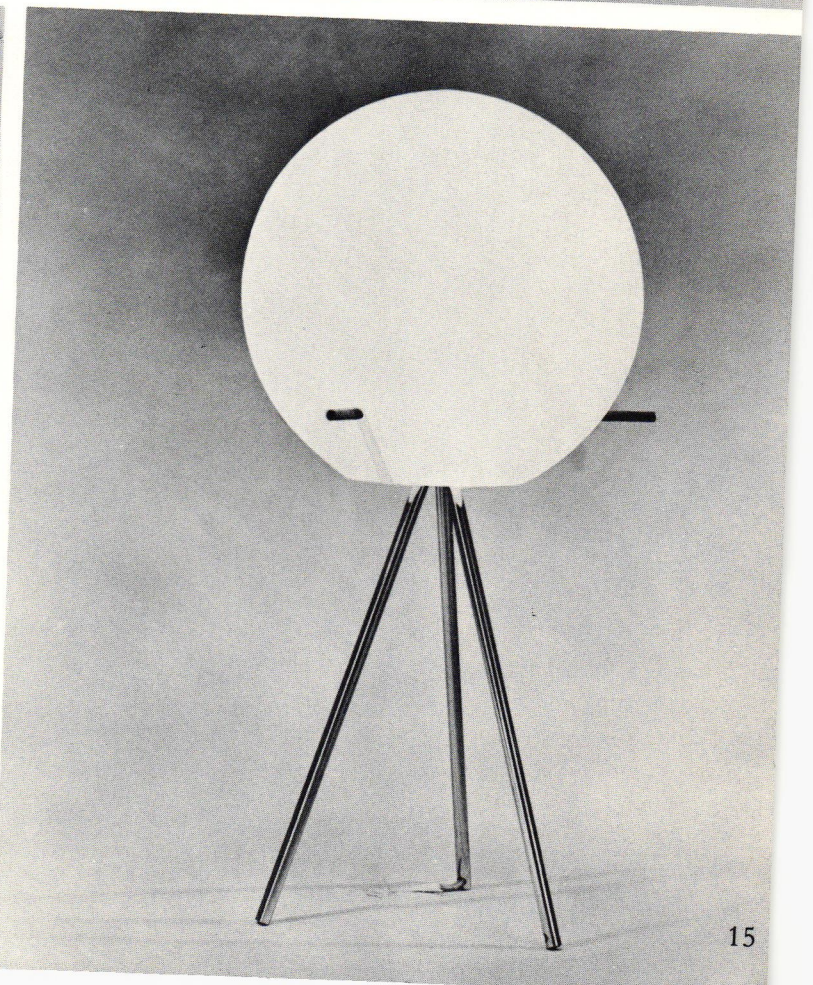
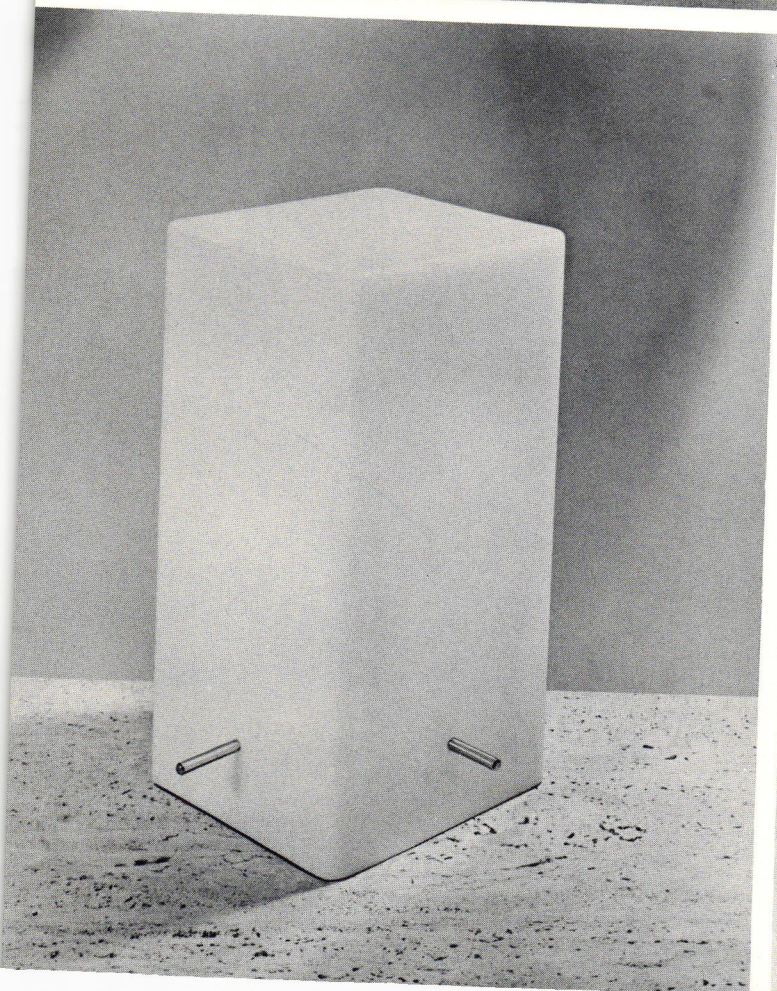
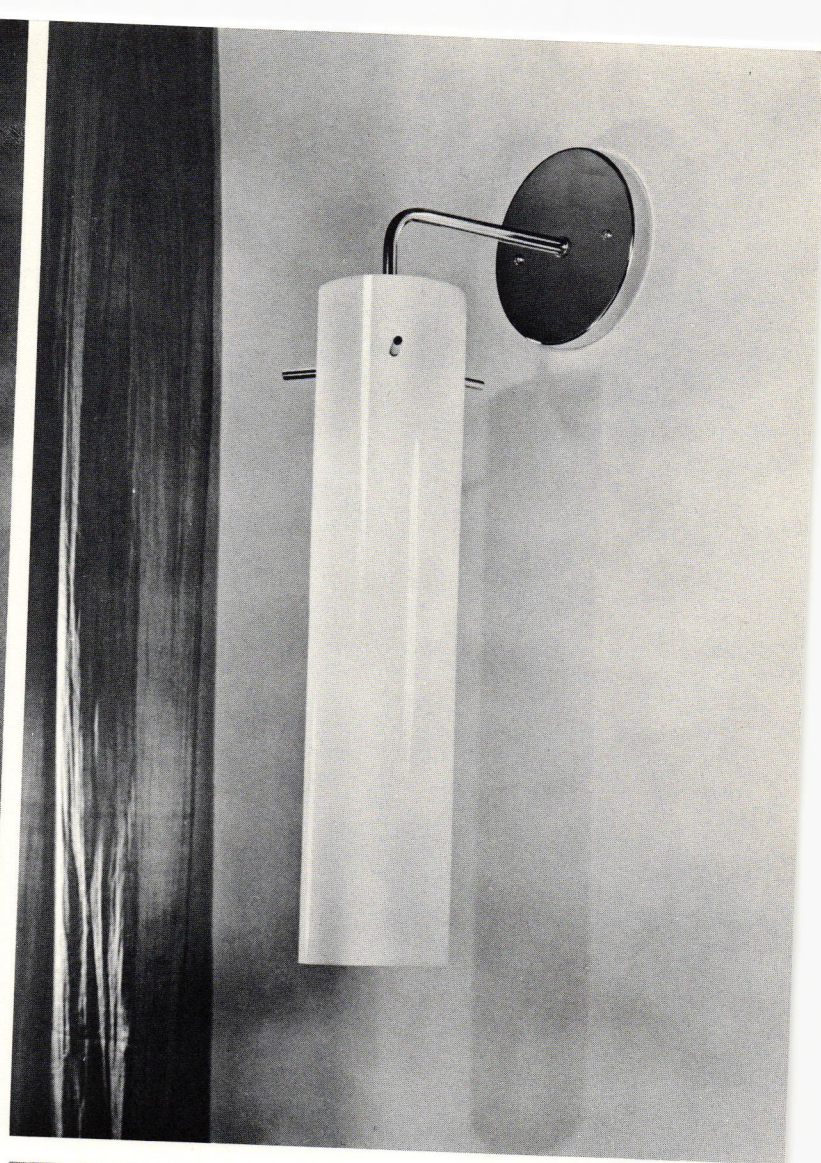
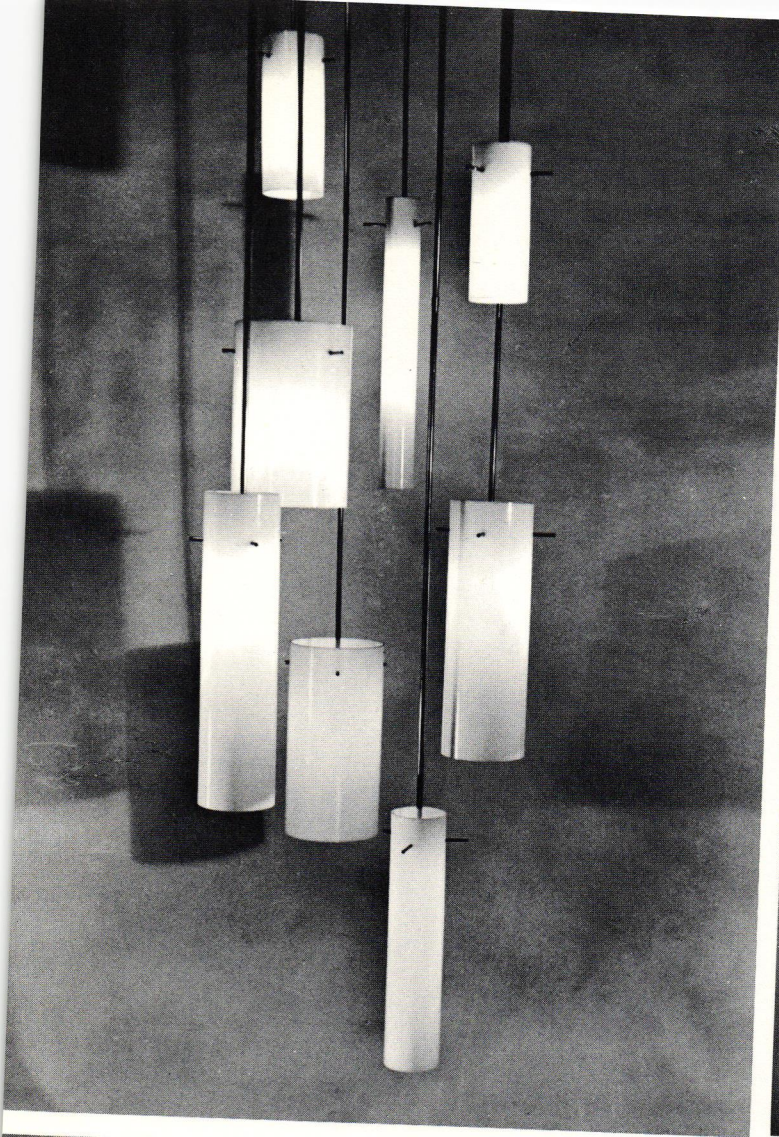
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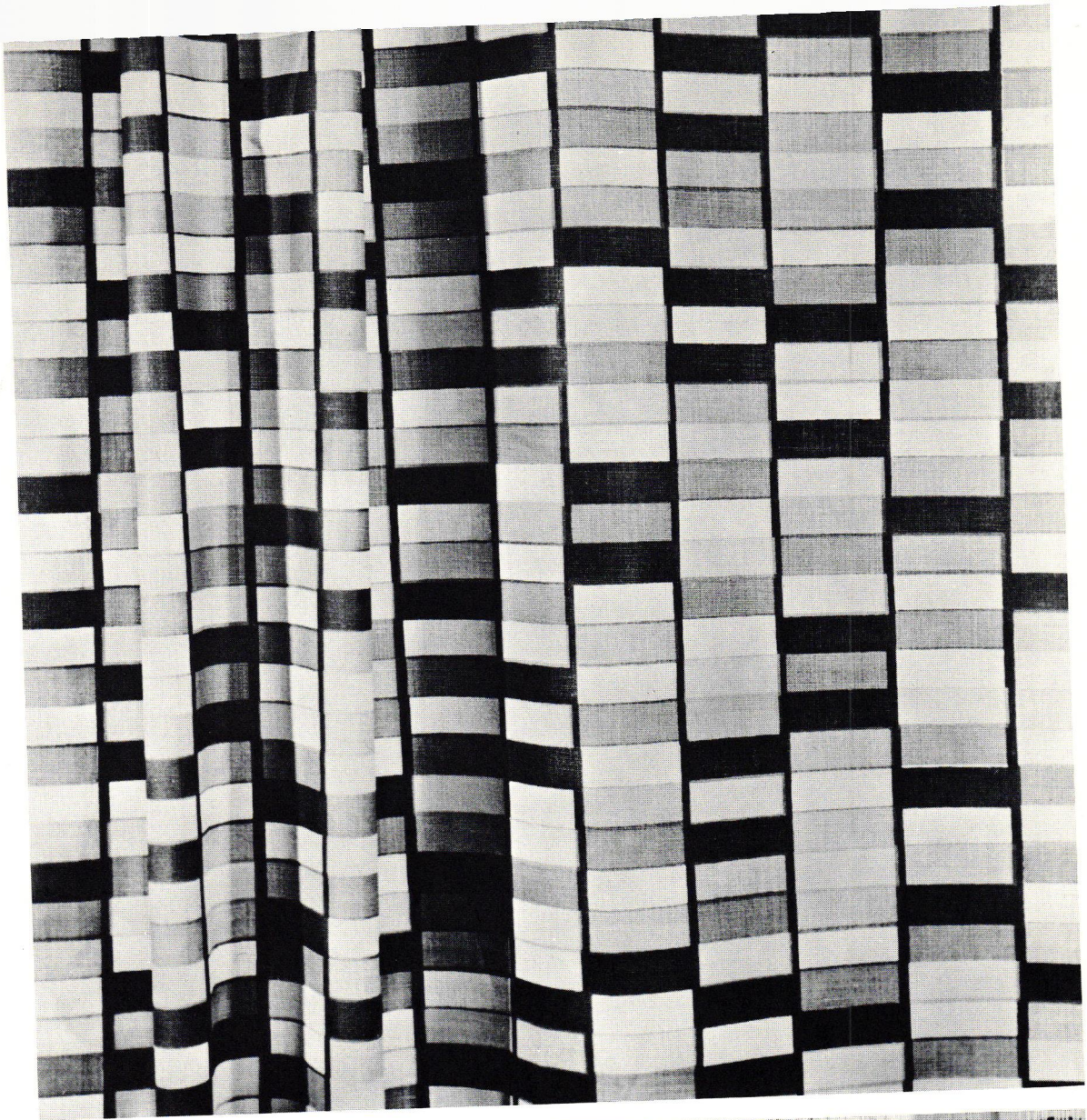




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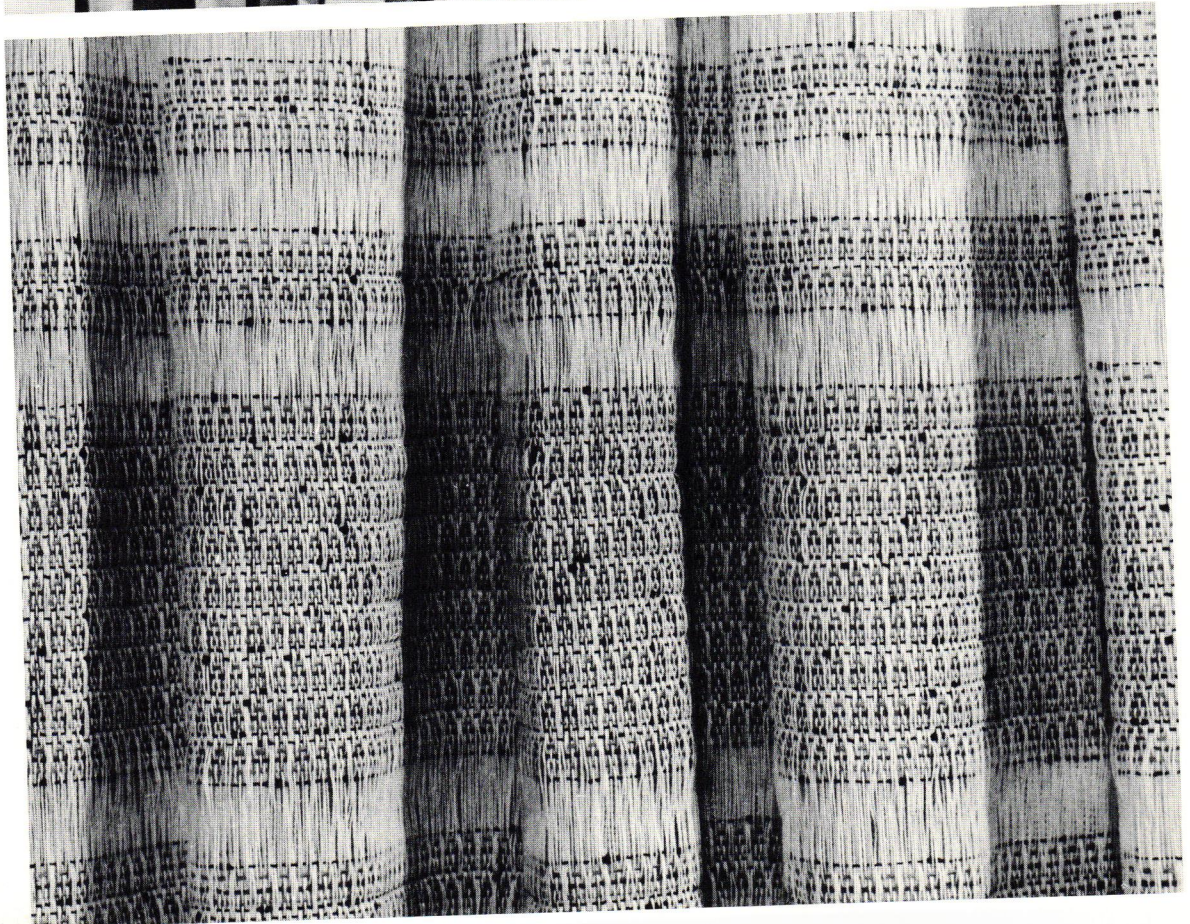


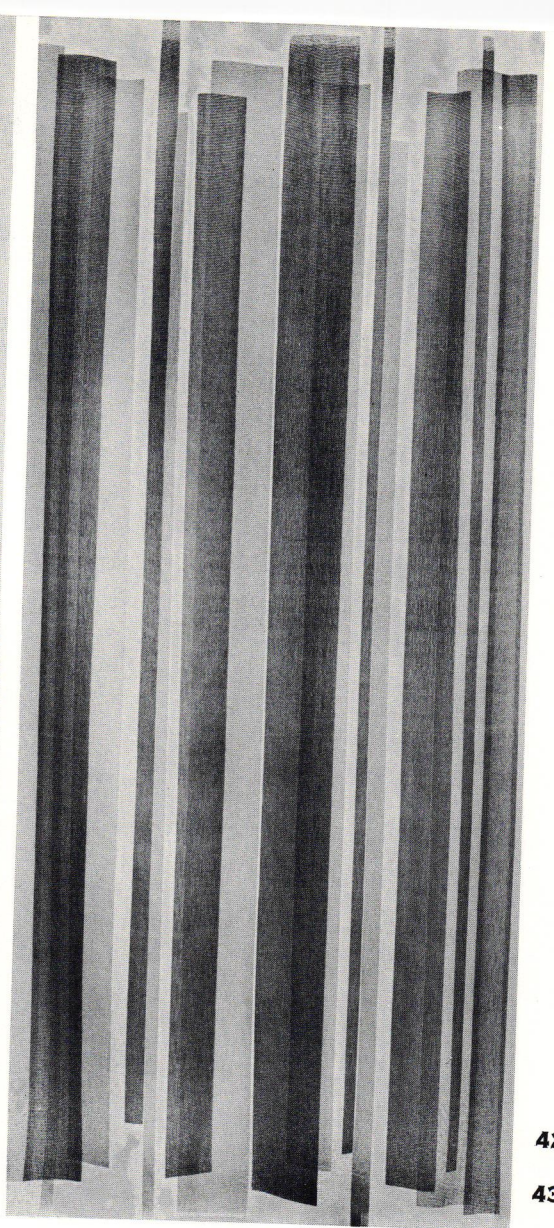
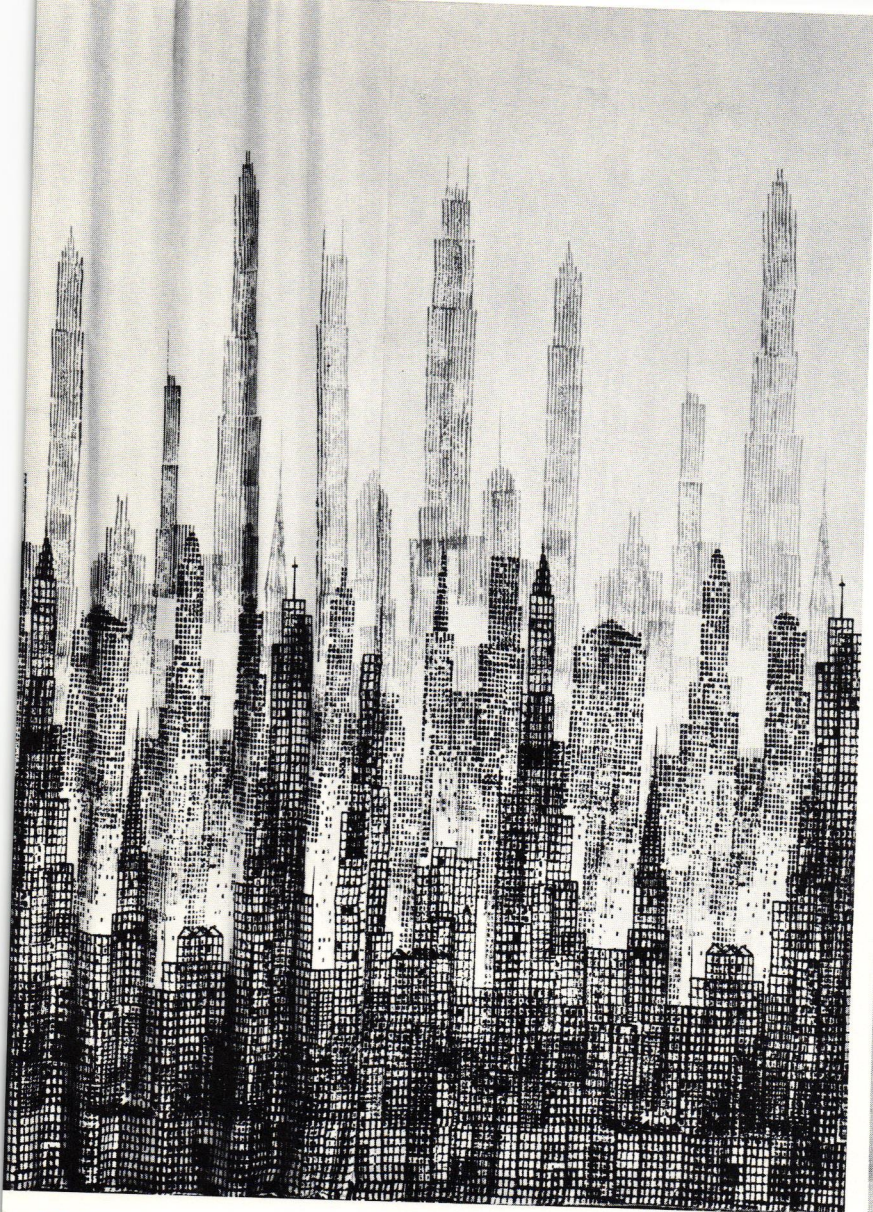




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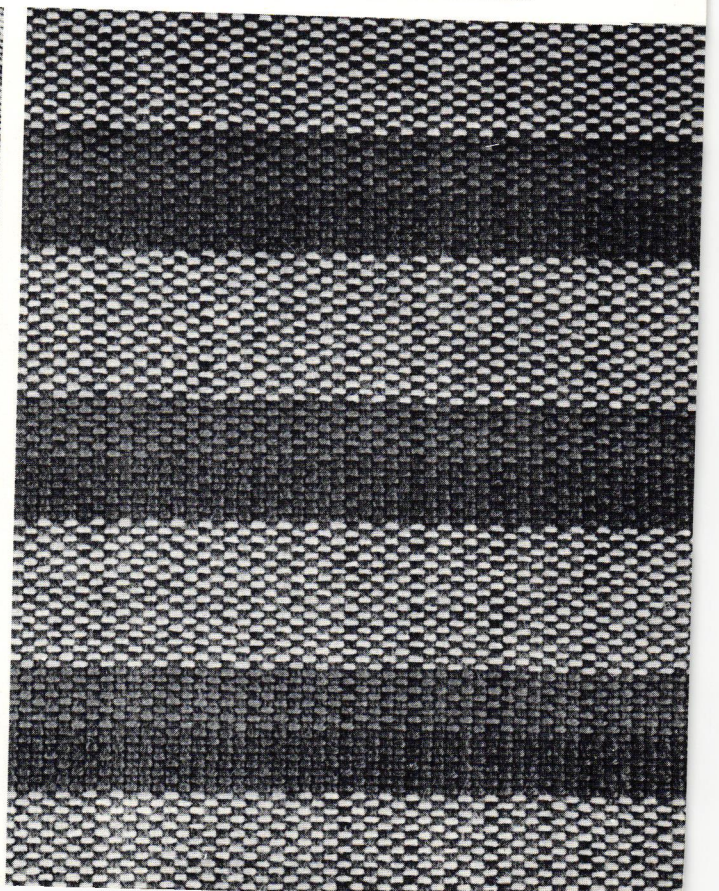
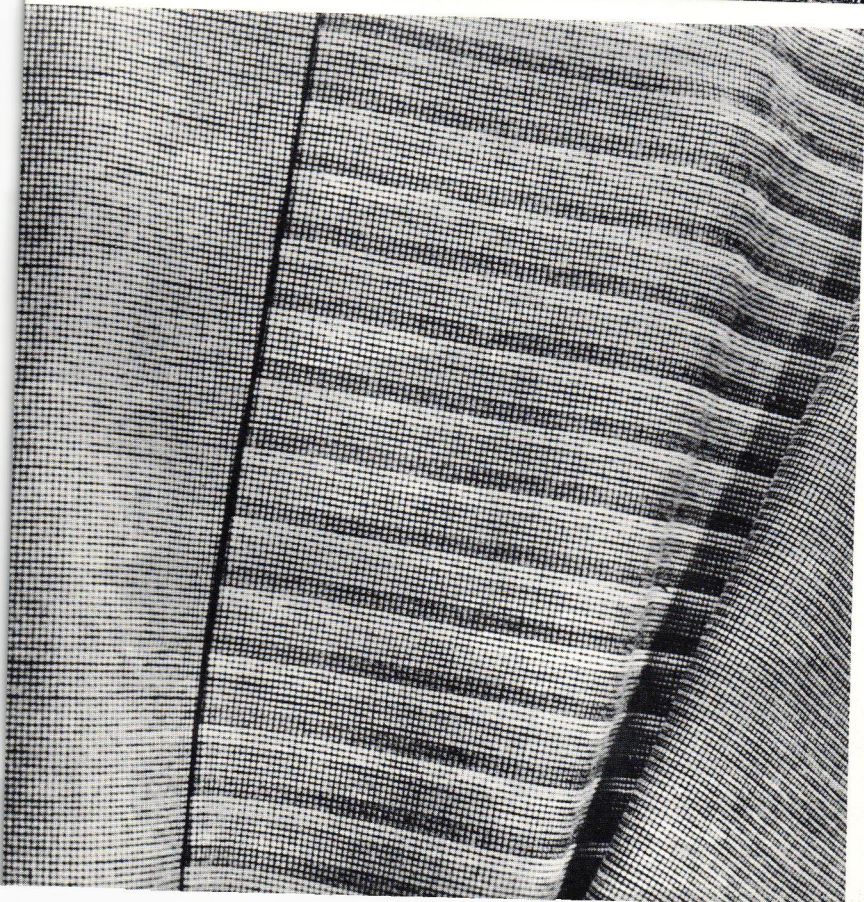
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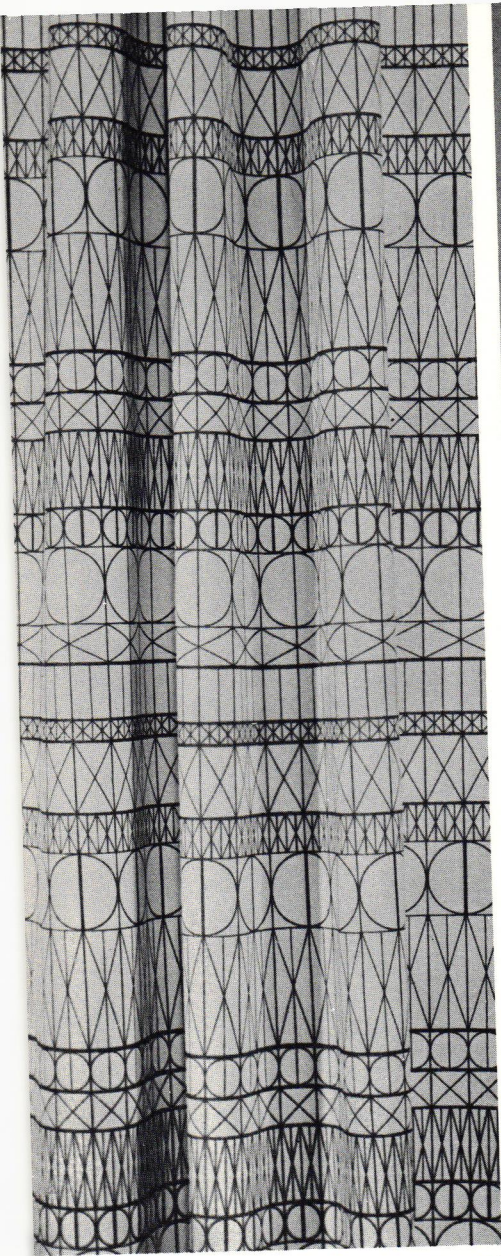




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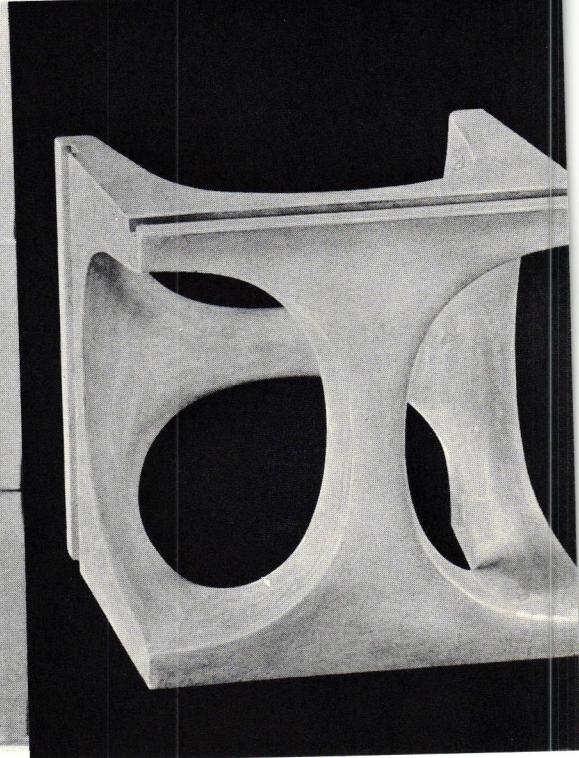
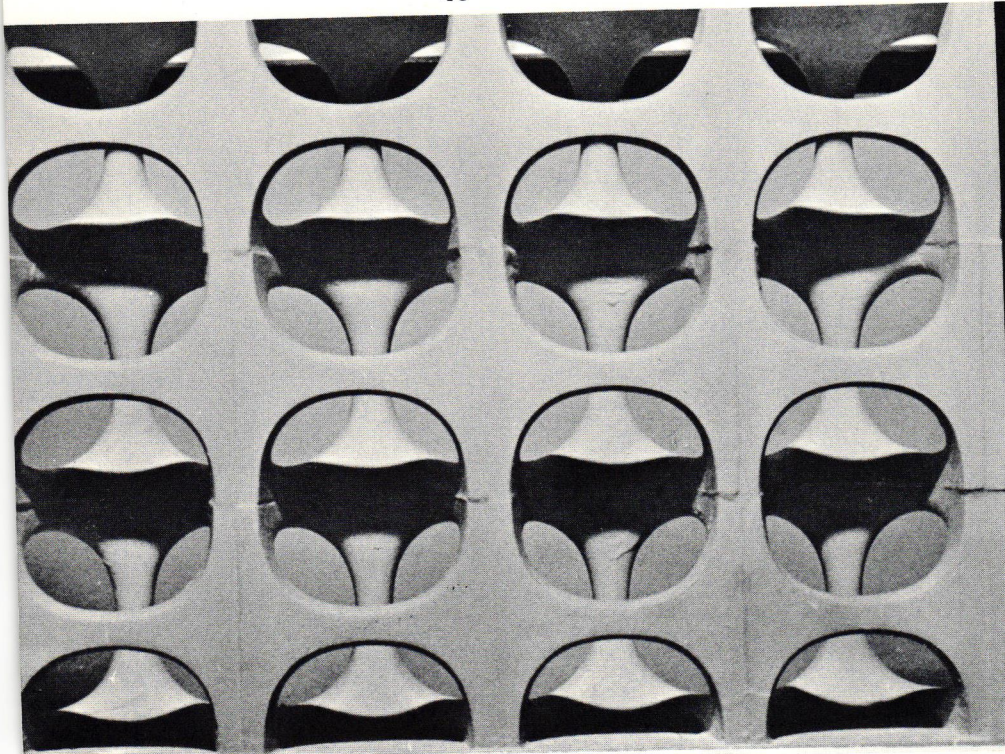
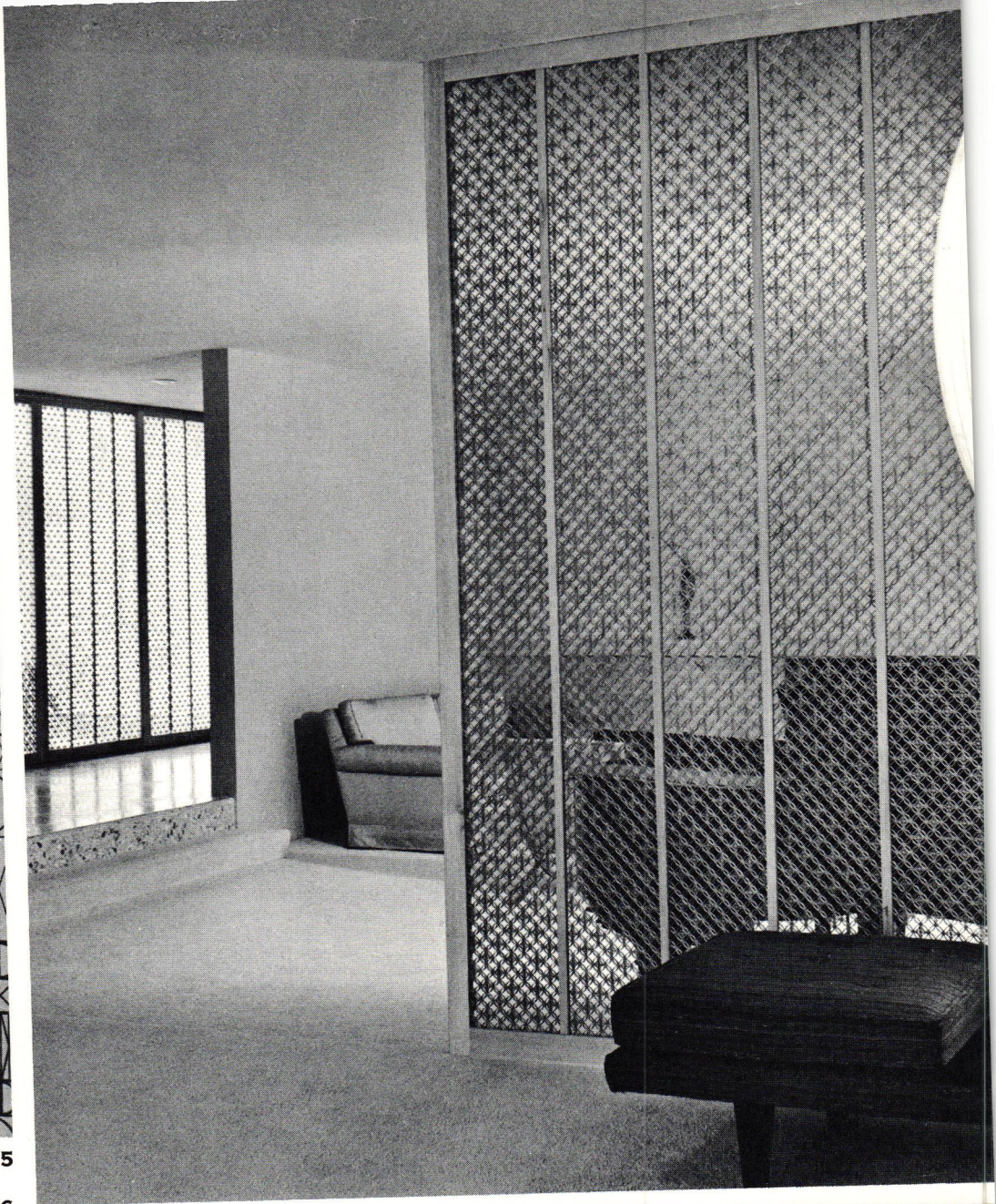
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1 FLOWER CHAIRS of molded, fiberglass plastic shell have a steel base and are finished in white. These chairs are designed by a prize-winning contemporary design team, Estelle and Erwine Laverne, for Laverne, Inc., 160 East 57th Street, New York 22, New York.

2 SLIDING DOOR CABINET and two-door buffet with five-drawer open shelf is shipped knocked down, has preframed metal supporting structure, leg columns of anodized brushed aluminum, adjustable ball-joint foot glides, and is designed by the manufacturer, Hugh Acton, 588 Brookside, Birmingham, Michigan.

3 END TABLES have cast aluminum alloy (satin or mirror polish) bases. The "Column X" used in the base derives from one of the most elementary structural principles ever conceived. These tables are designed by Ward Bennet for Lehigh Furniture Corporation, 16 East 53rd Street, New York 22, New York.

4 MODULAR CHAIRS have many additional pieces available. Known officially as "Mullalum," the basic frame units are so designed that any arrangement of the seating with a variety of integrated tables can be made without structural adjustments. Satin finish, $\frac{7}{8}$ " square aluminum bar composes the base; choice of upholstery. Designed by George Kasparian for Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California.

5 TRANSPARENT CHAIRS of molded clear plastic with or without cushion. Specially developed imported plastic is used to make these "invisible" chairs which are suitable for indoor and outdoor use. The pedestal chairs shown are the "Butterfly" and the "Lily" designed by Estelle and Erwine Laverne for Laverne, Inc., 160 East 57th Street, New York 22, New York.

6 EXECUTIVE PANEL DESK has a satin polished 1" x 1" aluminum frame and $\frac{1}{4}$ " thick walnut top, boiled linseed oil finish; rubber cushion metal base glides. Designer is Ward Bennet for Lehigh Furniture Corporation, 16 East 53rd Street, New York 22, New York.

7 OCCASIONAL TABLE for use in office or home makes use of the H-bar in a new way. The chrome bar is placed on its side, thereby becoming the base. The other side is inserted into the walnut top. Designed by Robert Benham Becker, known also for his sculpture, for Helikon Furniture Company, Inc., 543 Madison Avenue, New York 22, New York.

8 TABLE BASE has a handsome sculptured look in its rigid welded construction. Each foot has adjustable brass levels. Designed by Gardella for Altamira Benavede, Inc., 125 East 55th Street, New York 22, New York.

9 EXECUTIVE COLUMN X WORK-DESK TABLE has walnut, teak, rosewood or plastic laminate top, personal drawer with lock, cast aluminum alloy base, inside faces finished in mat black, edges stain polished, adjustable glides. 78" x 36" x 29" high. Designed by Ward Bennet, also a painter and sculptor, for Lehigh Furniture Corporation, 16 East 53rd Street, New York 22, New York.

10-11 LOUNGE CHAIRS have a free form aspect which is nicely contained. Pictured are the "Egg" and the "Swan." Designed by the internationally famous Arne Jacobsen for Dux Incorporated, 1633 Adrian Road, Burlingame, California.

12 TV AND STORAGE UNIT shown with brass base is also available with wood legs. The size of the case is 54" x 18". Manufactured by Arch Gordon Company, Inc., 2500 North Bosworth Avenue, Chicago 14, Illinois.

13 ROTATING BUCKET LOUNGE CHAIR has a cast aluminum alloy "Column X" base which is in marked contrast to the tufted seating, designed for roomy comfort. This chair, which comes in muslin, plastic or leather, is designed by Ward Bennet for Lehigh Furniture Corporation, 16 East 53rd Street, New York 22, New York.

14 ARM CHAIR with separate cushion, chrome legs and a choice of steel or walnut side stretchers. Back cushion attached. Full foam rubber construction on curved pieces of plywood. Comes in muslin, plastic or leather. 24" x 25 $\frac{3}{8}$ " x 32 $\frac{1}{2}$ " high. Designed by Robert Benham Becker for Helikon Furniture Company, Inc., 543 Madison Avenue, New York 22, New York.

15 CONTOURED ARMLESS CHAIR with loose seat cushion. Leg base is of cold rolled steel in satin chrome finish; also available with walnut side stretcher. Full foam rubber construction with precision tailoring of leather upholstery as shown. Comes in muslin, plastic or leather. 24" x 25 $\frac{3}{8}$ " x 32 $\frac{1}{2}$ " high. Designed by Robert Benham Becker for Helikon Furniture Company, Inc., 543 Madison Avenue, New York 22, New York.

16 CONFERENCE TABLE is finely proportioned, available in walnut or rosewood. The sides are fitted on H-bar struts with round adjustable glides on the legs. The H-bar has a satin chrome finish and the wood a hand-rubbed oil or clear lacquer finish. Designed by Robert Benham Becker for Helikon Furniture Company, Inc., 543 Madison Avenue, New York 22, New York.

17 HIGH BACK CHAIR one of the variations of "Mullalum" series in its structure design, is upholstered in plastic or leather and made by Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California.

18 SOFA was recently used in the Brussels Fair as an example of good American design. This piece has 100" inside seating dimension and 17" seat height; four loose cushions. Manufactured by Dunbar Furniture Corporation of Indiana, Berne, Indiana.

19 CONTRACT BENCH SYSTEM permits cushions, table tops and planters to be rearranged in numerous variations. The modular design is exceptionally strong yet light in scale and is suitable for heavy use in public areas. Legs are in black or white cellulosic (special chip-resistant coating) or in satin stainless steel. Designed by George Nelson for Herman Miller Furniture Company, Zeeland, Michigan.

20 TABLE MIRROR of an entirely new design pivots on a black enameled tripod frame. The beveled mirror, backed with scarlet felt, is 16" high, 7 $\frac{1}{2}$ " wide. Designed by Colin Beales for Peter Cuddon, 54-56 Princess Victoria Street, Clifton Bristol 8, England.

21 DESK with side typing unit is manufactured in various sizes and is one of the "Status Group" line of office furniture

designed by Robin Day. Made by Hille of London, 39-40 Albemarle Street, London, England.

22 MAN'S WARDROBE in oiled walnut is 48" x 19" x 50" high. This chest has leather lined drawers and trays, slide-out palettes for shirts and lift-up mirrored top. Electric outlet for shaver is included. Designed by Paul McCobb for Directional, 41 East 57th Street, New York 22, New York.

23 REVOLVING CLOSET is a space saver. Attached easily to wall or ceiling. Adapts to 10' ceiling maximum. Cylindrical walnut veneer shell provides ample space for six coats as well as storage area for hats and overshoes. Designed by von der Lancken and Lundquist for Lehigh Furniture Corporation, 16 East 53rd Street, New York 22, New York.

24 BUTTERFLY STOOL is constructed of beechwood with a brass support and is finished in lacquer or mat. Size 12" x 17", may be used with or without cushion. Designed by Yan Lay and Akane Shoji for Frederick Lunning, Inc., 667 Fifth Avenue, New York 22, New York.

25 FLOOR LAMP has white opal shade and teakwood base. Height is 4'. Designed by Carl Fagerlund for Orrefors Glasbruk, Orrefors, Sweden.

26 PENDANT LAMP, adjustable in height, is 18¾" square and available in dark gray-green and clear crystal glass colors. The strips are teak. These modern forms are designed by Carl Fagerlund for Orrefors Glasbruk, Orrefors, Sweden.

27 GLASS PENDANT LAMPS of various designs and colors designed by Carl Fagerlund for Orrefors Glasbruk, Orrefors, Sweden.

28 TABLE LAMP of white opal glass, dull brass stem and teak base. Approximately 19" high, it is Carl Fagerlund's design for Orrefors Glasbruk, Orrefors, Sweden.

29 PENDANT LAMP uses 60w frosted bulbs and is made in dark green and white opal glass in adjustable heights. Designed by Carl Fagerlund for Orrefors Glasbruk, Orrefors, Sweden.

30 TABLE LAMPS have frosted glass globe, approximately 4½" diameter in example at left. This lamp has polished brass base, hand switch on cord, and is manufactured by Arredoluce in Milan, Italy for Altamira, Benavede, Inc., 125 East 55th Street, New York 22, New York.

31 HANGING GLOBE LAMP is hand-blown or hand-rolled Venetian glass and comes in colored stripes of varying widths. The designer is Paolo Venini of Murano, Venice, Italy and lamps are imported by Altamira Benavede, Inc., 125 East 55th Street, New York 22, New York.

32 WALL LIGHT has bracket available in flat white or brushed brass. The Venini globe is available in many solid or striped color combinations. Designed by Venini for Altamira Benavede Inc., 125 East 55th Street, New York 22, New York.

33 NET LIGHTS are constructed of vinyl-sprayed fish net stretched over metal rings of various dimensions. Designed by George Nelson for Alfred Auerbach Associates, Inc., 4 East 53rd Street, New York 22, New York.

34 CEILING FIXTURE composed of a large cluster of white glass cylinders suspended at different heights. Number can be varied. Designed by Paul Mayer for Habitat, 336 3rd Avenue, New York 10, New York.

35 WALL BRACKET has glass cylinder on polished brass or chrome arm and wall plate. Designed by Paul Mayer for Habitat, 336 3rd Avenue, New York 10, New York.

36 TABLE LAMP, "Monoform," white glass. Designed by Paul Mayer for Habitat, 336 3rd Avenue, New York 10, New York.

37 TABLE LAMP using white glass globe may be had with polished brass or chrome tripod base. Height is 20½". Designed by Paul Mayer for Habitat, 336 3rd Avenue, New York 10, New York.

38 FABRIC combining five colors printed on white Flanders linen. The design is named "Palette" and is created by Albert Herbert for Rowen Inc., 1 East 53rd Street, New York 22, New York.

39 FABRIC, ramie casement of linen and rayon. Called "Ivory Tower" and produced by Isabel Scott Fabrics Corporation, 515 Madison Avenue, New York 22, New York.

40 SKYLINE, drapery panel print available in custom colors and lengths. Produced by Ellenhank Designers, Inc., 347 East Burlington Street, Riverside, Illinois.

41 SHADOWWEAVE fiberglass two-color print designed by Ben Rose, 1129 West Sheridan, Chicago 40, Illinois.

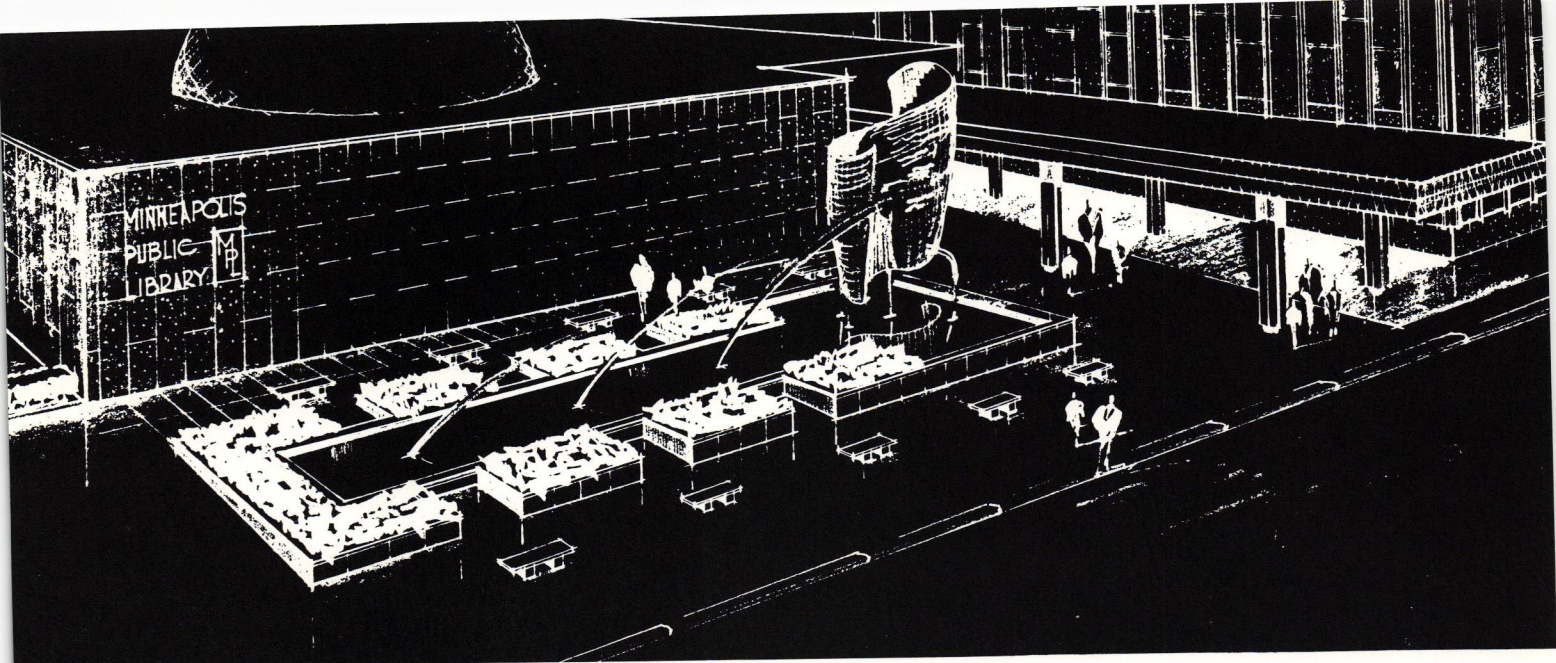
42 SARATOGA, closely woven upholstery weave available in wide range of colors. Designed by Albert Herbert for Rowen Inc., 1 East 53rd Street, New York 22, New York.

43 GUILFORD, upholstery fabric of wool and spun rayon fibers, comes in yellow, orange and khaki. Made by Isabel Scott Fabrics Corporation, 515 Madison Avenue, New York 22, New York.

44 TRESTLES print, available in six color and fabric combinations, ranging from white on white dacron to charcoal on natural linen. Other stock combinations available are black on white dacron, and orange, olive, green or blue on white Flanders linen. Designed by Albert Herbert for Rowen Inc., 1 East 53rd Street, New York 22, New York.

45 RAMMA FRETWORK paneling is manufactured in Kyoto of Japanese cypress in six different designs and two basic finishes, natural and mat black. Framed stock panels 1' wide, are available in 6', 7', 8', 9', and 10' heights. The fretwork may also be had in any special sizes according to specifications, framed or unframed, suitable for folding screens, sliding panels, area dividers or walls. Bill Kelihor Designs, Inc., 400 East Pine Street, Seattle 22, Washington.

46 CONCRETE BLOCK is an ingenious, precast unit creating a pattern in two planes. Resulting light and shade effective against the severity of contemporary architectural forms. Designed by sculptor Erwin Hauer and used in the new language center at Vassar College, Poughkeepsie, New York. Distributed by Murals, Inc., 16 East 53rd Street, New York 22, New York.

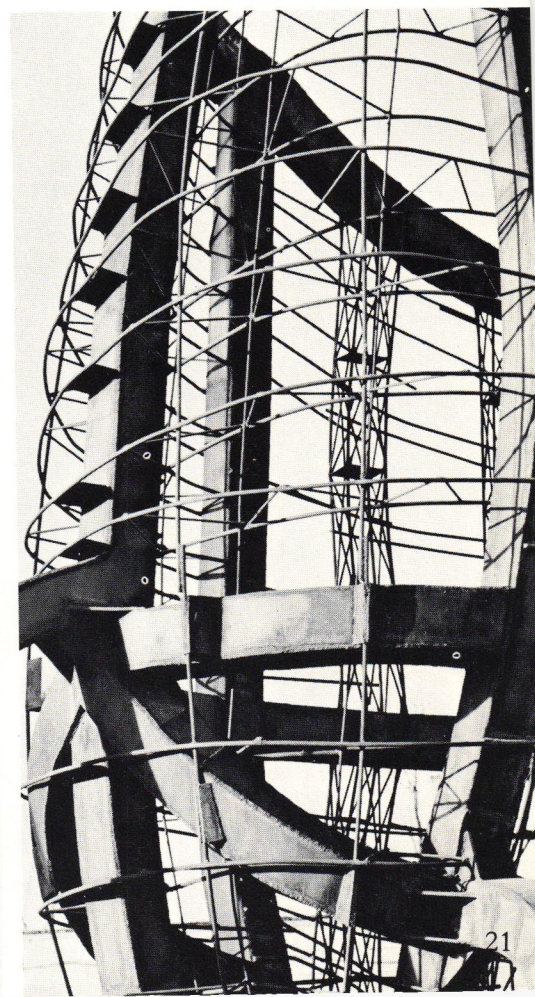
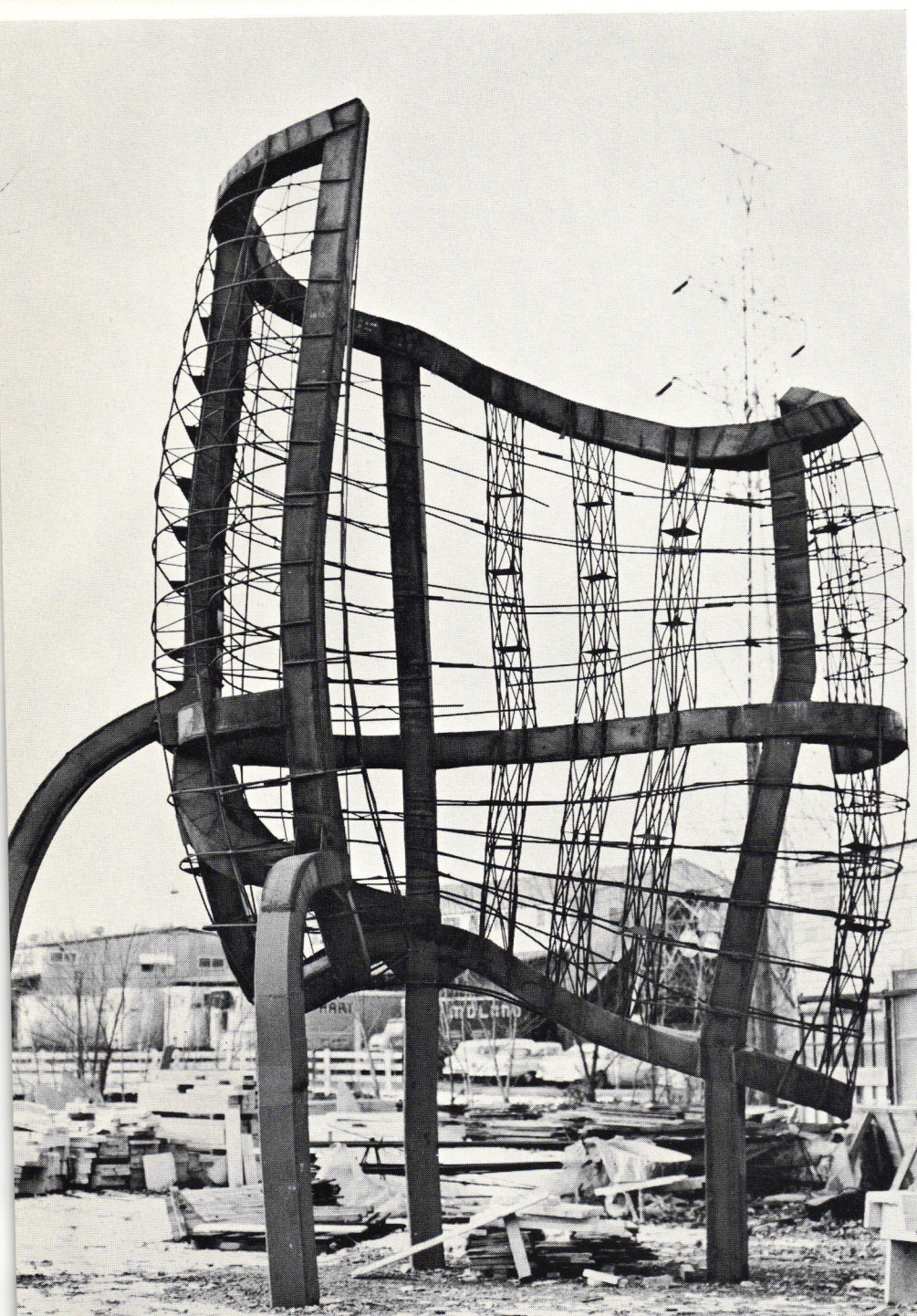


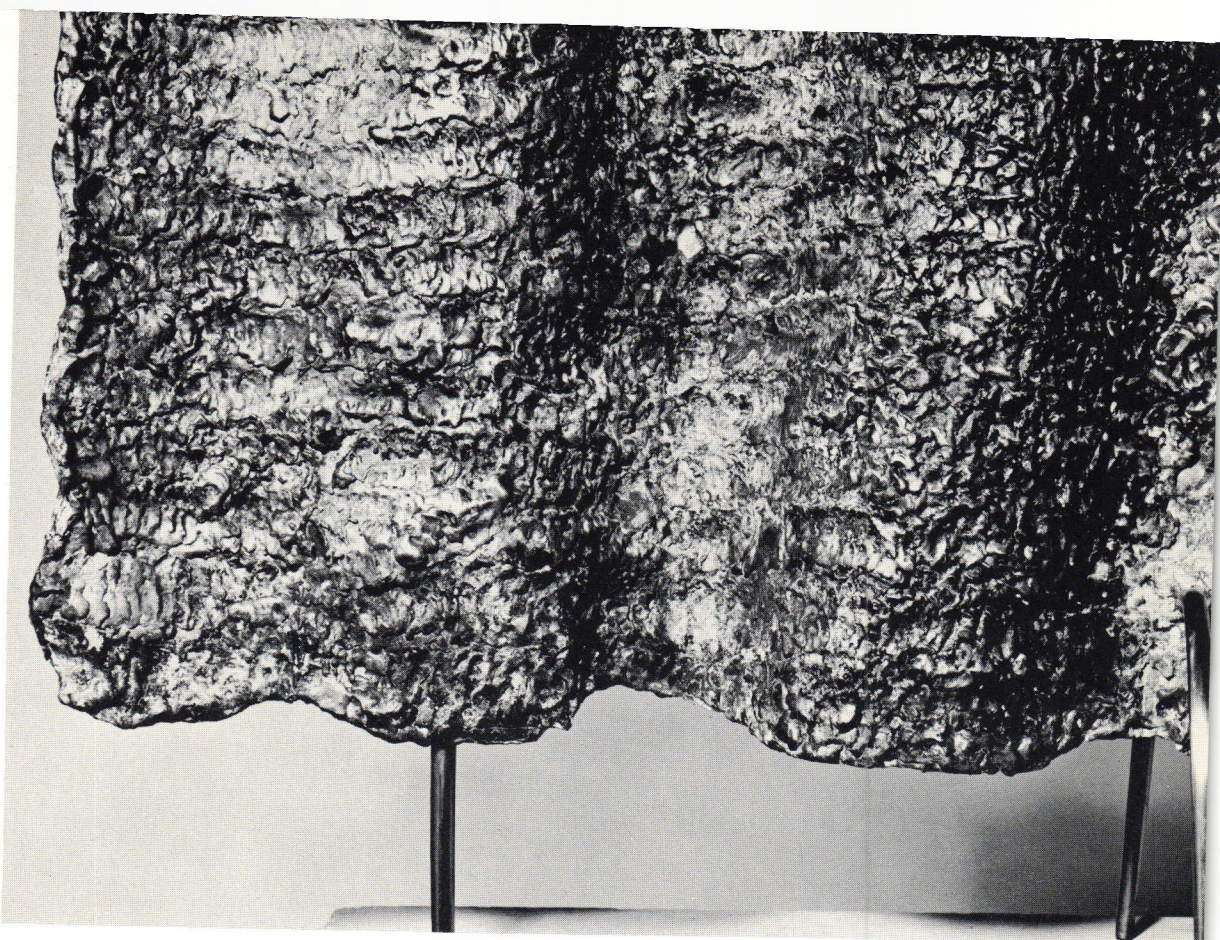
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THE EMERGENCE OF AN IMAGE

by John Rood

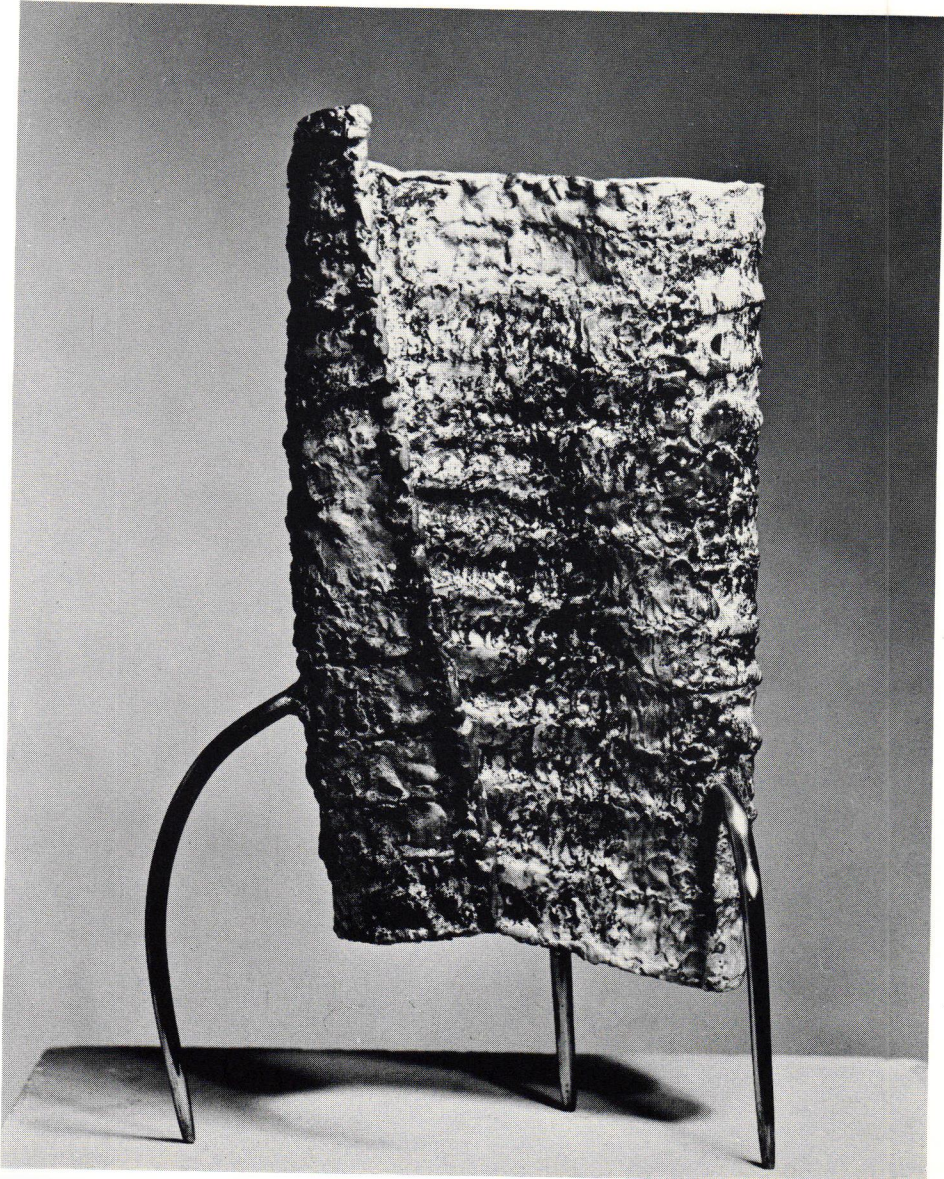
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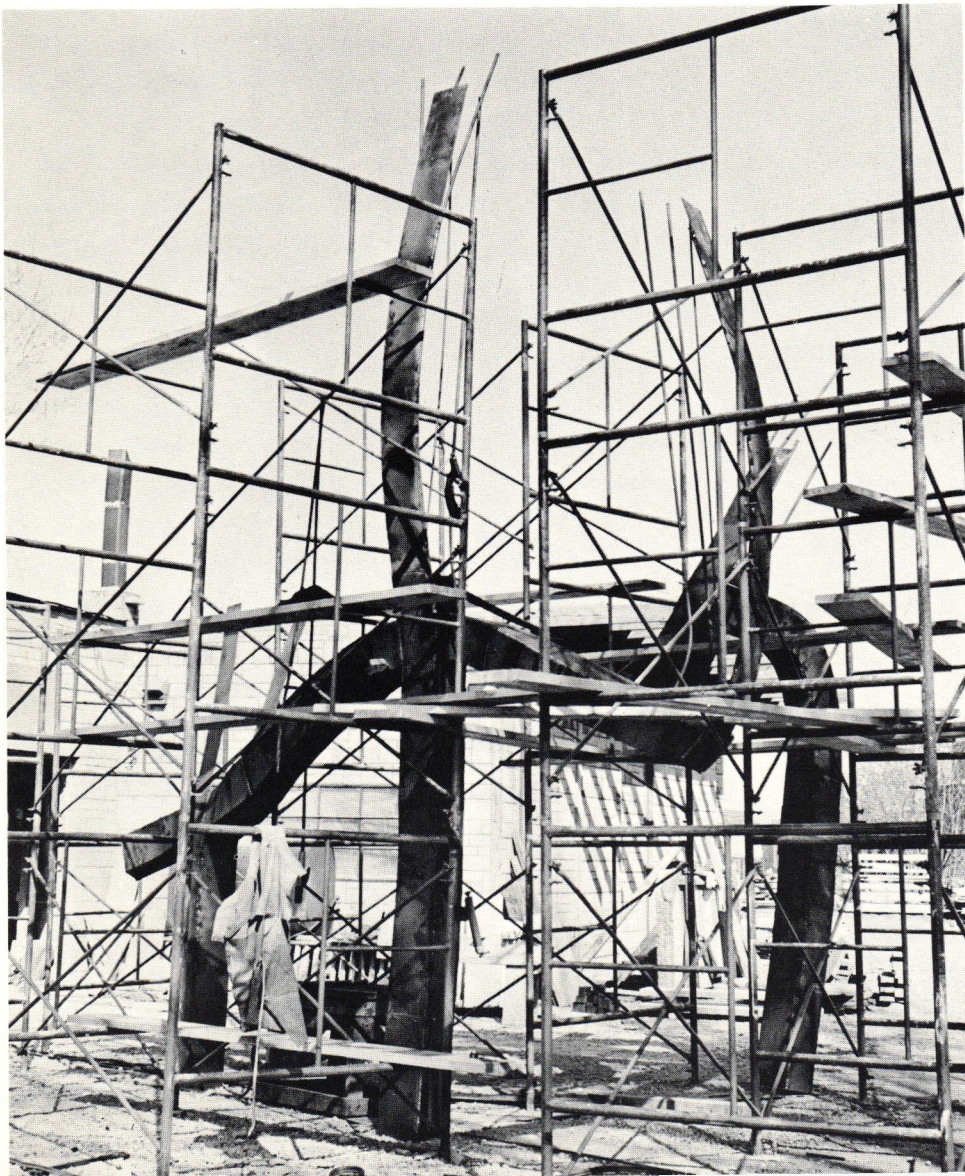
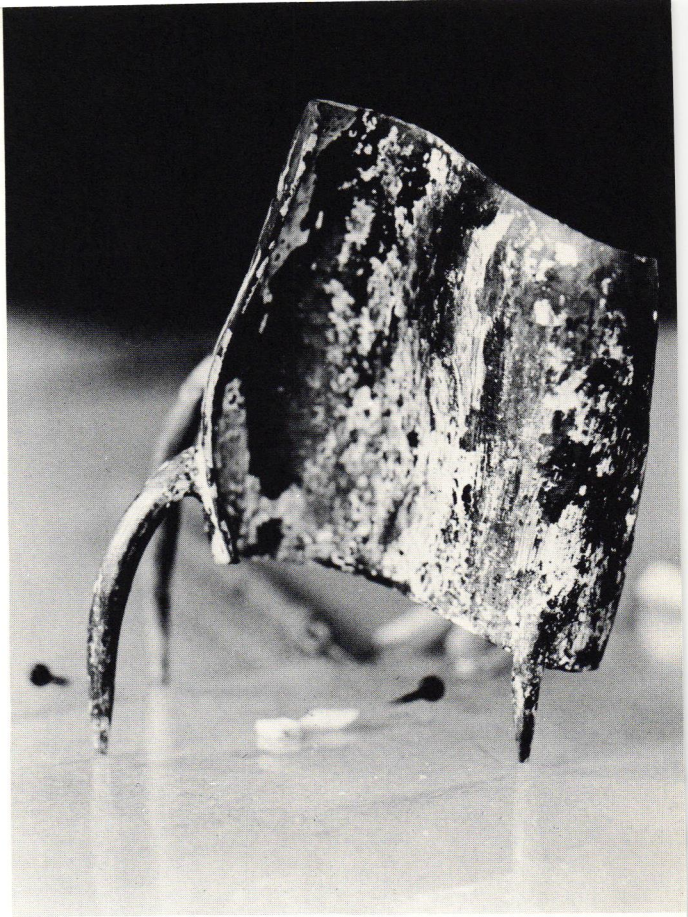
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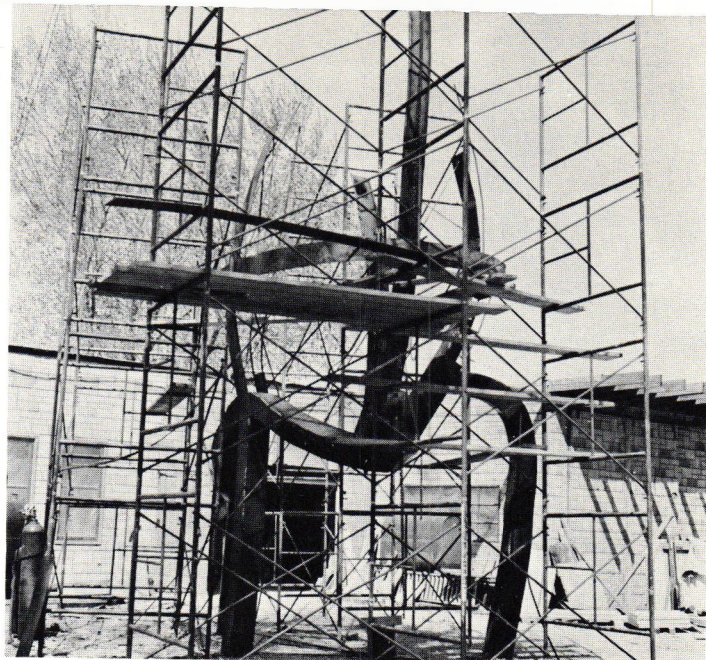
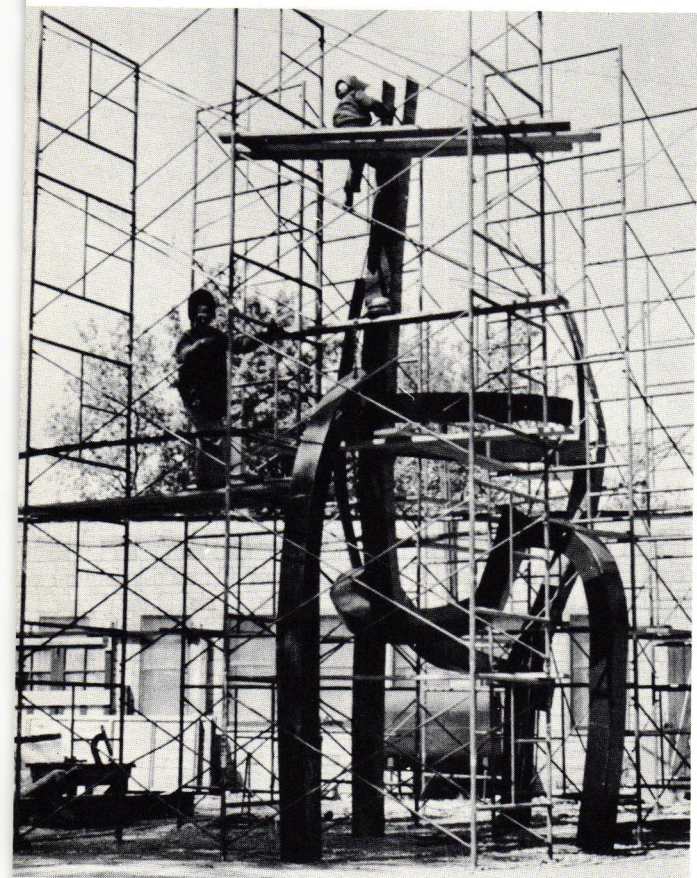


After study of several ideas which I submitted to the architects and the Board of Directors of the Minneapolis Public Library, they decided on the scroll shown here (4) in model form as being most appropriate for a library symbol. When this decision had been reached and the scale model of the scroll executed, one might have thought that my creative experience as a sculptor would have been finished; that from then on it was merely a mechanical problem of enlarging the small model. This proved not to be the case at all.

If the finished sculpture were to be only eight or ten feet in height, the scaling up from the small model would not have entailed new images. However, in scaling from 27 inches to 27 feet, new images are constantly created. This is occasioned by physical necessity. A sculpture which rises above the background wall some seven feet and which is shaped more or less like a huge sail, will obviously be subjected to terrific stress in high winds. My first step,

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after the model had been accepted, was to consult with engineers. They figured how heavy the sculpture must be, how thick, how much reinforcing it must have, how deep into the ground the foundations must go. When their calculations were translated into figures such as, "The steel armature or framework must be made of beams nine and one-half inches square," I was somewhat startled. It was even more startling to learn that such square steel beams must be specially constructed! The complex curves of my sculpture would not permit the use of ordinary I-beams. The engineers specified that the entire supporting framework must be constructed, by arc welding, out of steel plates and rods. It was estimated that the weight of the materials to be used on the armature alone would be seven tons.

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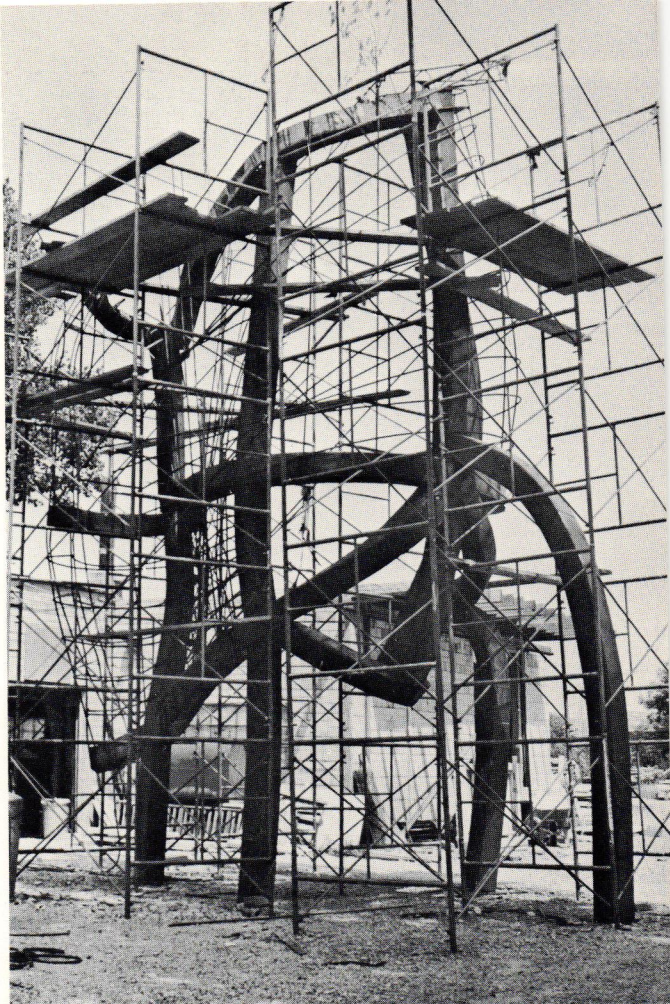
Any work of art is unique, but for most monumental sculpture there is a precedent; that is, it is built from great blocks of stone or is cast in bronze from a plaster model in the same way that such sculpture has been created for thousands of years. My project, working directly in the metal, so far as I knew was without precedent; certainly there were no guide books. It called for the cooperation of many people. The sculptor had to make final decisions, but the assistance of engineers, workmen, fellow artists, and artisans was indispensable. From the beginning, we knew that we probably were building the largest sculpture in the world to use the technique of welding combined with the ancient technique of repoussé. This did not frighten us, but it did

make us thoughtful! I say "us" because Donald Haskin—an expert metal worker—was consulted and worked with me from the beginning. Later, when we came to the problem of encasing the legs in bronze, Richard Randell joined with us.

To understand what I mean when speaking of the emergence of new images, one need only look at the accompanying illustrations. Who, knowing only the small model (5), could have imagined any of the shapes, i.e., images, shown here? Figure 6, which shows the barest beginning of the armature, is already a piece of abstract sculpture—but it is a quite different piece of sculpture from any represented by later stages, or by the finished armature. Even the finished armature, Figure 2, is completely different in feeling from what the finished sculpture will be. It is another image—one that I never dreamed would emerge when we began building with only the first scale model, Figure 4, as a guide! From Figure 6, who could possibly envisage Figure 10? The scaffolding which surrounds the work also contributes to this feeling that the armature at every stage has been a constantly changing sculpture, a constantly changing image. We can see the scroll form gradually taking shape, gradually emerging.

The next step will be the final covering of the armature. We have, as it were, made the skeleton, which now must be clothed with flesh. Fifty-odd sheets of copper 3 x 9 feet will be used. These must have calligraphic designs beaten into them—that is, by the technique of repoussé, a way of working metal since the beginning of history—and each one coated with bronze, painstakingly welded onto the entire surface, bit by bit (cover). Then the supporting legs must be sheathed in bronze. The making of this bronze sheathing is a story in itself. The legs are slightly tapered, which means that each must be made separately, each shaped in a wooden form which then is taken to the foundry for casting in the final bronze.

But the interesting part to me is that as we progress beyond the building of the armature, each stage of the way will be marked by the emergence of another image, in turn to be destroyed by the one that follows. Only the photographs, reproduced here, will record those images as others take their place.



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CLOSE-UP OF TEXTURE, BRONZE SHEATHING OF SCULPTURE FOR THE MINNEAPOLIS PUBLIC LIBRARY, BY JOHN ROOD

