DESIGNS

19 73

RICHMOND COLLEGE

DESIGNS

INTRODUCTION

This is a magazine in which eighteen students are reporting on various aspects of contemporary American design. Traditional areas of the fine arts, such as painting, sculpture and architecture, are treated here, as well as designs by people working in furniture, illustration, theatricals, exhibitions, book jackets and photography. There is no common bond among these people except for their need or desire to express ideas or feelings visually. All of them base their work on creative or imaginative drawings or sketches. They are all essentially designers.

After we began to work on this project, and as we began to relate our experiences and interviews to one another, certain realities of the contemporary art world became clear. First, it was plainly apparent that the terms "art" and "design" are today used with various and diverse meanings. Most of us had associated these terms with one-of-a-kind objects — works of art, hand-made, and fashioned with the sole purpose of pleasing or influencing the viewer. But we soon learned to stretch our definition so as to include the designer of costumes for a production of "Gulliver," or the photographer who worked with Marilyn Monroe, or even the designer of the book *The Godfather.* In today's world all these people are considered artists.

Those artists who paint and sculpt often work in a more private and sometimes more personal way. Translating the abstract idea into the tangible thing, or expressing the ideal in terms of the real, they deal exclusively with their own personal expression. There is no "middle man" involved here; nothing from outside the artist is essential to the final outcome of the scheme. In fact, there may or may not be an audience or market for the works of these artists. The hope, of course, is that there will be critical acclaim and financial success, but these elements cannot be predicted or assured. "Art for art's sake," although an overworked cliche, does seem to apply to the artists who work in this manner.

The other artists are those who create their designs, usually with a prearranged price, for organizations or clients. Since the client will be represented publicly by this design, he usually insists on maintaining a certain amount of creative control over the artist. This seemed particularly true in such fields as fashion photography and book design, where there are often several people involved in choosing the elements of the final design. Since these products (unlike painting and sculpture) must be reproduced and then marketed, additional technical considerations must be made that often seem to work against the individual designer's own personal expression or integrity.

It became obvious in the course of our work, however, that it is possible for an artist to enjoy the best of both worlds. Within the corporate or institutional structure, we have seen and admired the personal, imaginative and creative work of furniture designers, theatrical designers, exhibition designers and others. The success of these people appears to relate to a certain balance they must achieve and maintain between the requirements of the job on the one hand and their own aesthetic requirements on the other. With this balance, plus talent, taste, self assurance, originality and years of hard work — you too can be a designer!

. . . . Jacqueline Hurd

On Women Artists

"It was indeed institutionally made impossible for women to achieve artistic excellence, or success, on the same footing as men, *no matter what* the potency of their so called talent, or genius. The existence of a tiny band of successful, if not great, women artists throughout history does nothing to gainsay this fact, any more than does the existence of a few superstars or token achievers among the members of any minority groups. And while great achievement is rare and difficult at best, it is still rarer and more difficult if, while you work, you must at the same time wrestle with inner demons of self-doubt and guilt and outer monsters of ridicule or patronizing encouragement, neither of which have any specific connection with the quality of the art work as such.

"What is important is that women face up to the reality of their history and of their present situation, without making excuses or puffing mediocrity. Disadvantage may indeed be an excuse; it is not, however, an intellectual position. Rather, using as a vantage point their situation as underdogs in the realm of grandeur, and outsiders in that of ideology, women can reveal institutional and intellectual weaknesses in general, and, at the same time that they destroy false consciousness, take part in the creation of institutions in which clear thought — and true greatness — are challenges open to anyone, man or woman, courageous enough to take the necessary risk, the leap into the unknown."

Linda Nochlin
"Why Have There Been No Great Women Artists?"

Two Women Artists

## By Patricia Consiglio and Enid Moss

The awakening colors of Joan Gardner's show were a most welcome sight after experiencing the cold subway ride and drab street decor of Manhattan. The dominating appearance of primary colors made us think we were leafing through a professionally painted, children's coloring book. Cartoon-like forms further add to this whimsical, "naive" look of her paintings. The use of outlines, shadows and "almost" recognizable forms, creates a surreal atmosphere. The geometric play of her paintings is a complete fairytale of glorious animation in a nutshell, an eyeful of fantasy. Her paintings are mystical in their Tolkien-like world and yet soothing in their Paul Klee simplicity: some of her major influences, she says, were Klee, Joan Miro, Fernand Leger. The term "eyeful" may not be just a far-fetched metaphor when one considers some of the technical aspects of Joan's paintings. Predominantly constructed in basic circular forms, her rectangular canvases appear awkwardly constrained by their extraneous corners. By stretching some canvases over hoops instead of the more commonly used rectangular structures, Ms. Gardner has resolved this problem. She has created a skeleton for her rounded ideas. Ms. Gardner, who recently gave her first one-woman exhibition in New York City, thinks of her paintings as "fantasies mostly derived from her childhood obsessions."

Joan earned both a B.F.A. and M.F.A. from the University of Illinois' Department of Art, majoring in painting and minoring in printmaking. She also became involved with filmmaking, and then furthered her education at Yale Norfolk Summer School, in 1956, where her work included photography along with painting and printmaking. In subsequent years, she held many exhibitions, including one-woman shows, and a number of film showings, including the Monterey Film Festival and South Connecticut State College Art Symposium Metamorphosis I. The long list of Joan Gardner's awards would make any artist thankful for so vividly remembering childhood.

Concerning the artist as a woman, Ms. Gardner believes that the female artist must be twice as good as the male to attain recognition. She was fortunate in that her family supported her, and encouraged her to dedicate herself to ar'. To devote herself professionally to art, Joan felt that she had to choose unequivocally between having and raising children or solely concentrating on her career. She chose art, and the results are impressive.
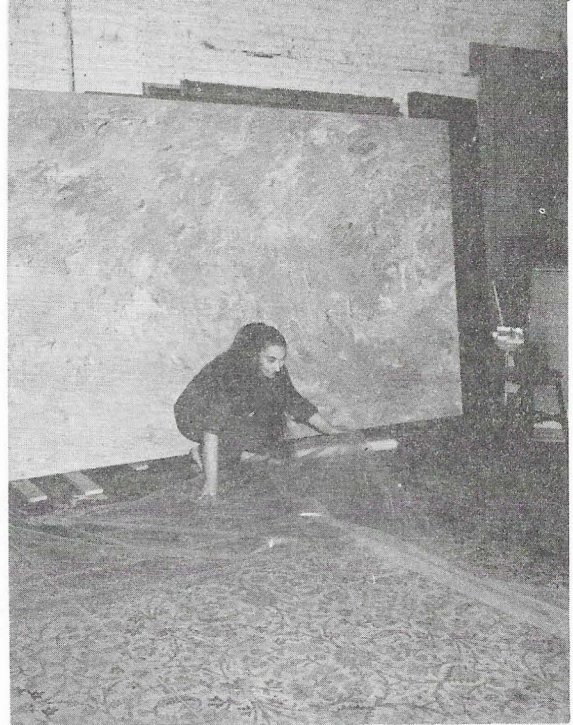
Ms. Pat Passlof (*right*) preparing to work in her studio. Behind her is a recent painting which is a notable change in style from her drawing (*below*) done in 1948-50.
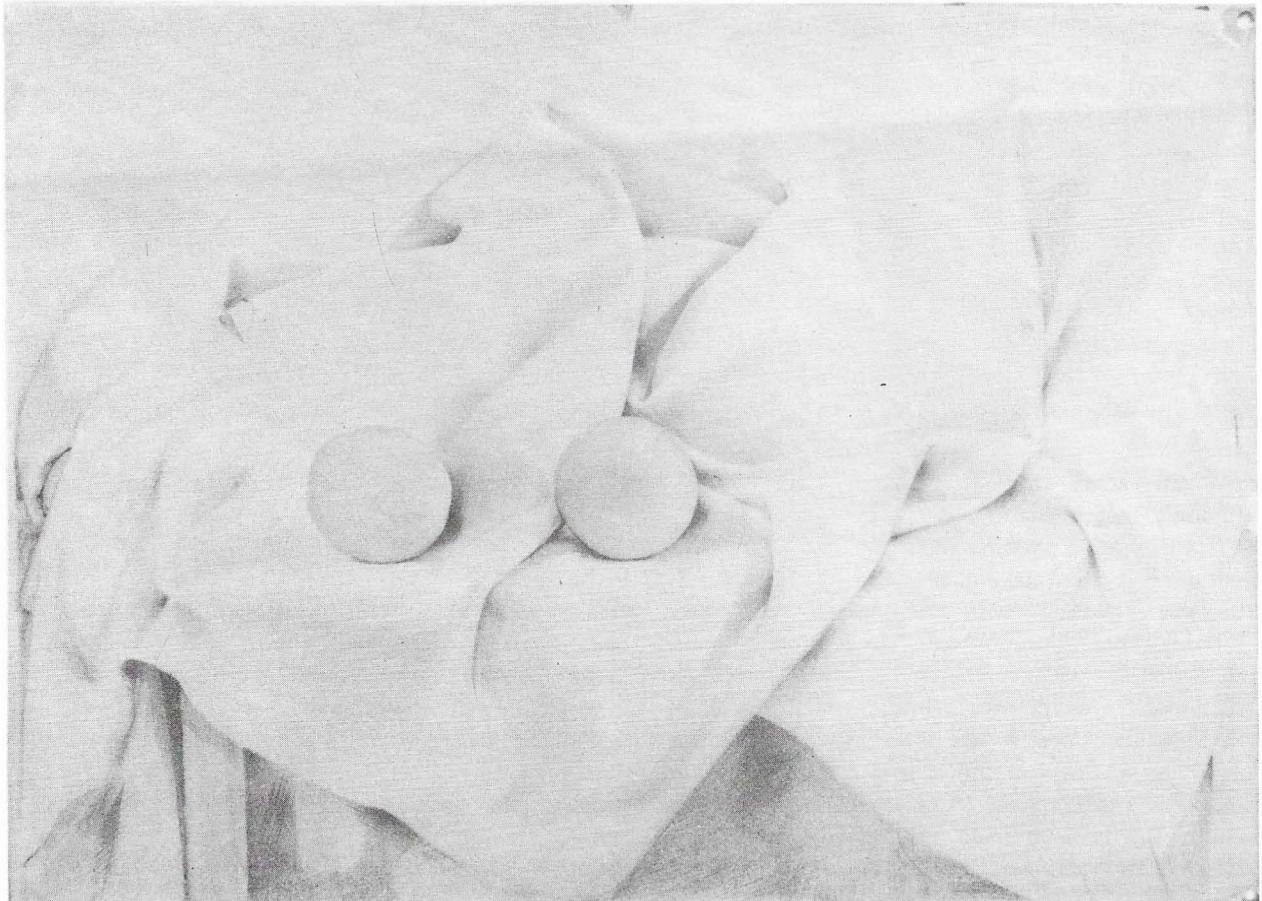
In her plant-and-pottery-infested studio, lurks Pat Passlof, artist and instructor at Richmond College. Her latest paintings are hugh abstract works of color reflecting the environment in which we encountered her. When asked if each expressed a separate emotion, Pat said, "No. In each painting I go through every emotion at least once." Pat, who often experiences many ideas at one time, often sets up numerous canvases — as many as twenty at once. We said, "It looks as if your paintings are totally unplanned." But she said that wasn't so, that she applies her color and stroke with definite ideas and advance conceptions. She does, however, sometimes change her ideas while in the actual process of painting.

Pat Passlof is a former student of the famous abstract expressionist, William De Kooning, with whom she studied at Black Mountain College, North Carolina. She says her most well known one-woman show was at the Greene Gallery (no longer in existence), on 57th Street. But she too at one time was an 'aspiring young artist' and it was exciting for us to sit back and listen to her reminisce. Years ago, in her early career, Pat and twenty others formed a club, calling themselves "abstract expressionists," many of whom became prominent names in the art world. Their first meetings, which were held in a cafeteria, were ended after constant, sometimes violent, battles with the Longshoremen who shared it. Then they advanced to a loft (for the amazing price of fifteen dollars a month), and with it the organization strengthened. Here is where Ms. Passlof encountered her first feminine oppression. Women were working members, but not voting members, in club affairs. Today Pat Passlof is an active member of the women's movement and is no longer the shy, inexperienced artist she had been. She is primarily involved with the women's art liberalization movement and appears confidently independent in her work and beliefs. Recently, Ms. Passlof was active in a museum protest, stressing the need for the recognition of women as artists. Currently, some of her paintings are being exhibited in an all-women show at the New York Cultural Center.

viewpoints on architecture

"Architecture is not the mastery of how to join lines together but know-how applied to an aesthetic structure which can blend with its background without sticking out like a sore thumb." These are the words of Ara Derderian, an accredited architect, educated at Cooper Union in New York and the Yale University School of Architecture. His professional experience so far has been as a renderer, including work for the Spanish pavilion at the New York World's Fair, and other renderings for the Armstrong Ceiling Company. From Derderian's point of view, "aesthetics" are essential in any consideration of architecture: if there is no "aesthetic", there's no architecture — only building. Another way of defining architecture is through three interrelated conceptions. First firmness. This means that the structure must be engineered to be structurally sound. The second concept is commodity, which means that the structure contains usable space. The last concept is a highly controversial one: the structure must be aesthetically pleasing to the people who live in it, work in it, or visit it. Here the traditional and the innovative forces in architecture collide. The forces of tradition, whose architecture can be called static, try to relate their designs to the past. "Innovators" rely on more daring architecture; their designs are dynamic, and they tend to use unfamiliar forms. These unfamiliar forms turn out to be futuristic in design. Static designs permit buildings to be suited to each other instead of shouting for attention. According to Derderian, an example of static design is the National Airlines building at John F. Kennedy International Airport in New York City. The dynamic approach is more likely to introduce the free use of curves. An example of dynamic work is the Trans World Airways building at the same airport.

A static architect applies serenity through the minimum use of elements. The C.B.S. building on 53rd Street and Sixth Avenue, for example, strives for monumentality through simplicity. A dynamic architect, by contrast, seeks to make his work exciting by introducing a multiplicity of elements. In terms of rhythm, the static design is simpler, the dynamic more complex. Walking around New York you can find some examples of dynamic complexity, such as the N.M.U. Joseph Curran building on Seventh Avenue and Thirteenth Street and the N.M.U. building on Seventeenth Street and Ninth Avenue. Both these buildings were designed by the architect Robert Ledner.

Architects must take many things into consideration before designing a building. One set of urgent questions is geographical. The architect must find out what zoning regulations apply for the area in which the building is going up. If the area has a history of siesmic disturbances the building then must be designed to cope with an
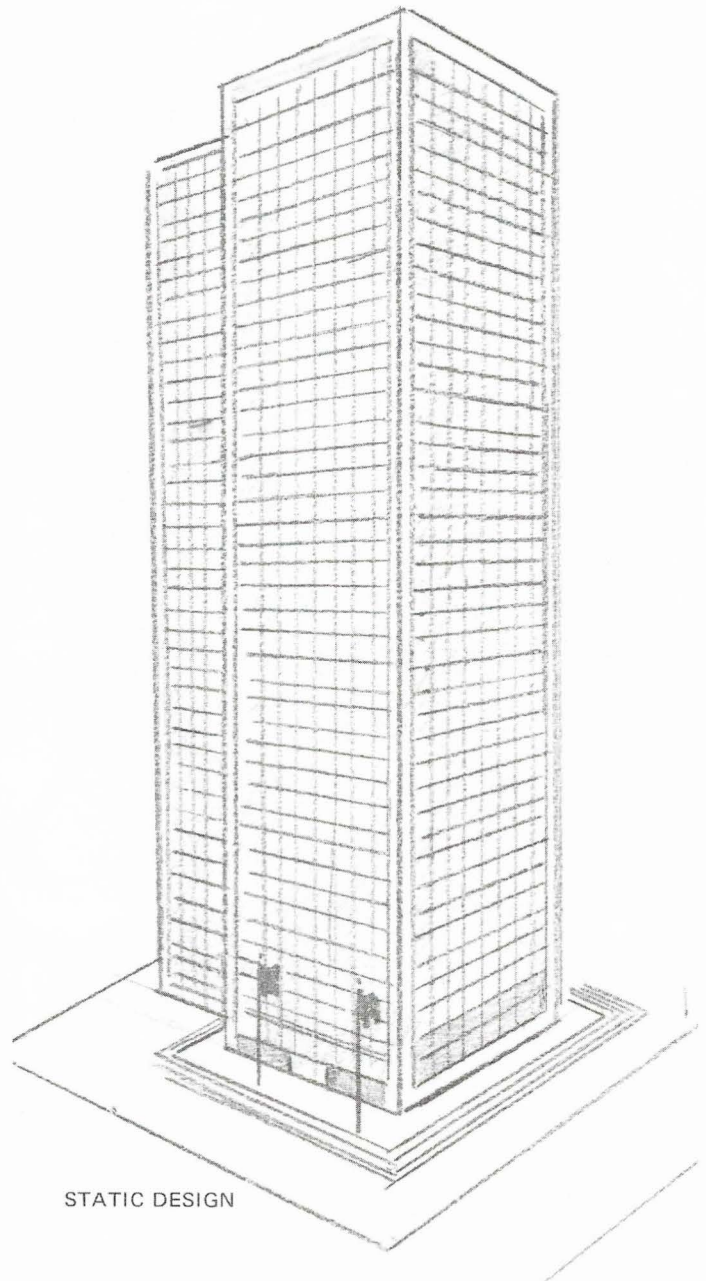
STATIC DESIGN

earthquake; it was its ability to withstand a great earthquake that made Frank Lloyd Wright's Imperial Hotel in Tokyo world-famous. If located in a tropical area then a building must be structurally sound enough to take the high winds of a hurrican or typhoon.

Geological considerations require provision of foundation design to assure stability. Evaluation of the substrata is also important: the ground conditions must be right. For example, Manhattan Island is a wonderful place to put up tall buildings because of its hard rock foundations. If you ever take a walk through Harlem's St. George Park in upper Manhattan you can see by the rocks why this is so. Chicago, on the other hand, where the skyscraper was largely pioneered, he has no such hard-rock base. Inventive engineering techniques were required to insure stability.

The architect must go to the site to take immediate environmental considerations into mind. If, for example, the property abuts both a highspeed road and a minor road, the architect should provide access to the buildings from the minor road. He must also plan for proper location of service areas, which are usally at the rear of the building and would require provisions to accommodate service vehicles. The land use is next on the architect's list. He must locate the most pleasing views relative to the movements of the sun. For example, at breakfast time, people should face east. One of the places which is very good for this type of positioning is on the Palisades on New Jersey's border with the Hudson River. He can also arrange for morning light to come into the bedroom. He provides for shaded areas, snow loads, ground water. He needs to shape and position the building so it would not interfere with the landscape.

One point of continual controversy among architects concerns the landscape. One position is that the building should harmonize with its landscape and not interfere with it. But some architects say that structure should provide a "counter-point" to nature and so it must stand out. For example, Frank Lloyd Wright stressed the use of natural materials to provide a rustic look for construction. Other architects emphasize man-made materials such as plastics, glass, and synthetics in construction.

Questions of this kind are only the beginning. He must take many things into consideration before producing designs. There are such matters as parking areas, location of trees, slope of land, ponds, streams, etc. outside the building to be considered. Inside the building, such things as elevators, emergency exits and stairs must be considered. Requirements differ with different types of buildings. Cinemas have different needs than do shopping centers. A one-family home has different requirements than a multi-family home. Yet there are the rewards of seeing a structure, which is an art form, go up and stay for many years for all to see. A good building is a monument to the architect's talent, like any other work of art. Just as an artist carves his name on his works, architect's names can be found on the corners of many buildings.

DYNAMIC DESIGN

by Frank Padilla
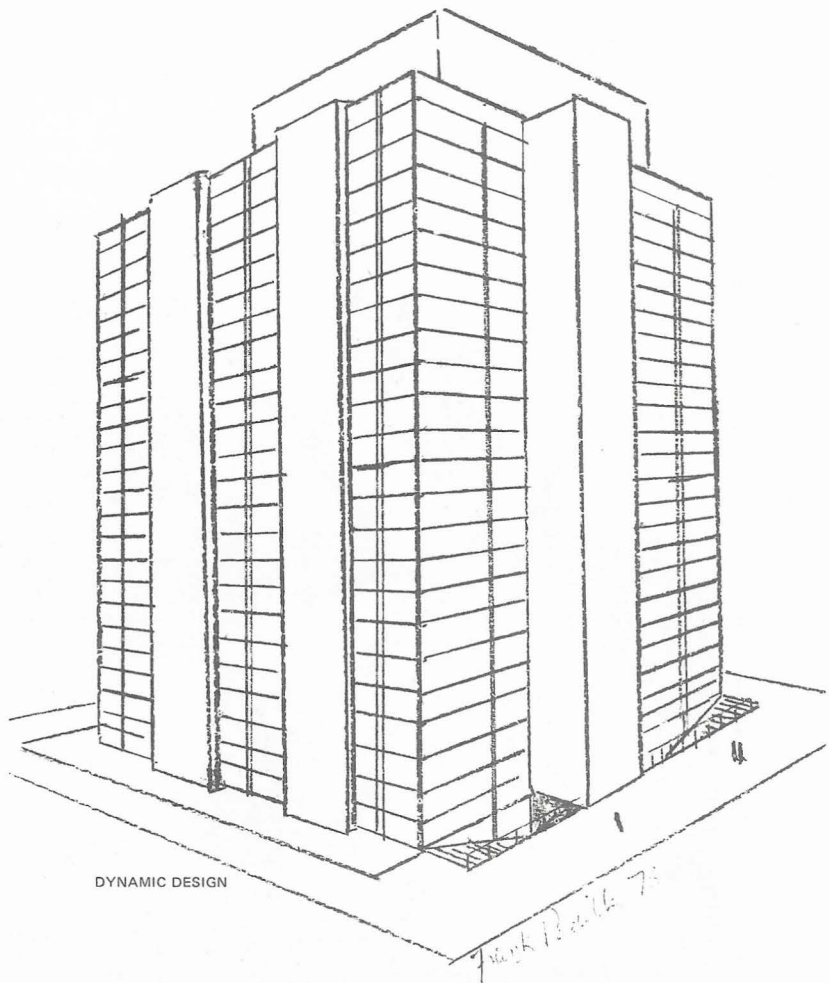
BY WAY OF ILLUSTRATION

by Phyllis Bifalco


One of Jacqui's illustrations appearing in *Print* magazine.

We are conditioned by our word-oriented culture to think of "problem-solving" as a rational, verbal activity. Words are lined up in orderly sequences, facts are incorporated, evidence is marshalled, and by virtue of a logical (i.e. verbal) series of arrangements, deductions and similar procedures, we arrive at conclusions. Traditional tests of intelligence have usually been built around such verbal methods of memory and analysis.

But in recent years, psychologists and anthropologists have been stressing the importance of other kinds of intelligence, and of non-verbal approaches to problem-solving. Mechanical aptitude, for example, may bear very little relation to skills in using language. And visual intelligence may operate by a set of rules and skills that differ greatly from those we associate with the manipulation of words.

The approach of a prominent illustrator, Jacqui Morgan, is a case in point.
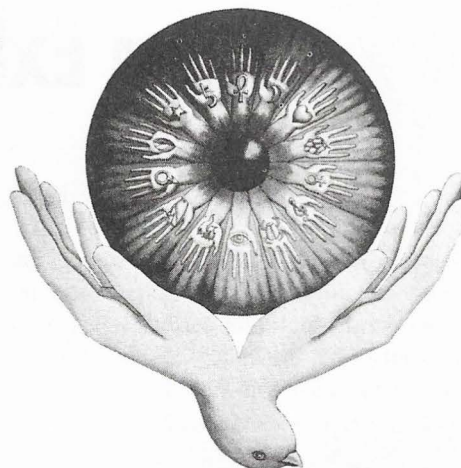
Symbol for Cooper/Dennis group.

Jacqui conceives of all aspects of her work as problem-solving techniques. In her view, posters are pictorial representations of the idea, or image. Book illustrations relay a message or mood. Album cover designs provide a feeling for a certain type of music. An illustration for an article summarizes its concepts into a visual.

Jacqui is articulate in defining her role: "The important task of the artist here is to turn people on — by the intellectual and emotional skill of understanding every aspect of a subject before creatively expressing and conveying it to others, a process which first requires research into oneself. An idea then expressed on paper resembles the thought image, but is not identical until the imagination becomes two dimensional and the image becomes conscious and improved." For Jacqui, the essence of this process is expressed by analogy: the creative person's imagination is like a well which is constantly drawn upon and replenished.

Such true subjectivity is manifested through Jacqui's unique fusion of the fantastic and concrete — of man as both a receptor and a part of his stimuli — of human, animal and plant characteristics — of the limitations of form in reality with the unlimited experiences of the imagination.

A look at an illustration and analysis of the corporate symbol she created for the Cooper/Dennis Group is most revealing in this respect. "The group is made of soft people, so it is natural to identify them in soft terms. The bird and eye represent the vast, birds-eye view that a film director must have; the iris is comprised of symbols of life and essences because it depends on the members to see and function."

Another sketch appearing in *Print* magazine clearly portrays Jacqui's acknowledgement of a woman's financial independence as the catalyst to her liberation. In her own case, however, she feels that the art world itself imposes no restraints or restrictions upon her work, or herself, as a woman.

But she does believe that the field of illustration, generally, presents real problems. "The problem with illustrations (and fine art today)," she says, is that it is a matter of fashion, and unless you keep changing to some degree, you will become out-of-fashion; illustrative art is cyclical." Other problems encountered by the illustrator entail the influence of his preconceptions upon completely free expression, the rejection of compositions considered too avant-garde for a publication, or lack of good timing. In short, yesterday's problem-solving techniques are never good enough for today, and "keeping up" requires continuing flexibility.

Surely, Jacqui has been continually flexible throughout her career. After spending about a year and a half free-lancing, designing textiles, and doing book illustrations, she achieved a public reputation through her "Reality and Other Suspensions for Disbelief" poster for the Electric Circus, which earned her the poster-of-the-year award in 1967. Such recognition not only enabled her to leave the decorative art of textile design, but also triggered her dynamic creativity toward advanced works for popular magazines, corporations, and advertising agencies. Currently, her interests have changed; she enjoys working with books more now, and with advertising less. Furthermore, she has aspirations toward creative writing, thinking perhaps that someday she might write and illustrate her own book, a suggestion made to her at a recent talk at Pratt Institute.

She recently did two illustrations for ι *The New York Times* with a story about Patagonia, a region in southern Argentina. Suprisingly, to Jacqui, the new editor there allowed her to be completely "poetic and conceptual," while they would insert a by-line to explain her work. Valuing this freedom as a most welcome luxury, Jacqui considers such a move a big step forward — it enables her to employ visual techniques freely, and to have them accompanied by useful background information.

From Exhibit To Environment

by K. Reinhold and D. Reitemeyer

Vincent Ciulla is an exhibit designer. When we asked him what he felt was the most important thing about his job, he unhesitatingly replied that it was the people who came to see it. He felt that an exhibit is not complete until viewers and spectators participate. This conception of the interrelationship between artists, art and audience is readily apparent in his drawings: people are sketched directly into the designs — for scale, movement, traffic patterns and the relation between the amount of space and the number of people. The exhibit designer has to work with people as a physical and aesthetic problem, as, indeed, an intrinsic element in the total project.

In fact, Mr. Ciulla is not altogether happy with being called an "exhibit designer." Rather, he tends to feel that a creative exhibit constitutes an environment, and he would prefer to be called an environment designer. Why an enviorment? Because, he says, the people and the art interract. The process is active, not passive. In the traditional view of museums as collectors and displayers of objects, the art is considered already created and it needs only to be presented. In today's changing views the museum's traditional role is being questioned. The way the object is shown is just as much "art" as the object itself. There is a counterpart in the art forms themselves: paintings that attempt to move beyond the boundaries of the canvas, sculpture that moves, or works of art that employ mixed media and the various resources of technology so that they cannot even be defined by any of the customary, familiar categories. Some artists have even begun designating the color of the walls and the placement of objects on the wall or within the gallery.

How does an exhibit — or enviorment in this sense begin? Who does what? Obviously they don't just happen. Much thought, time and effort are required. Basically, the task requires collaboration between a curator or director and an exhibit designer, and then a further and more complex collaboration between the designer and the group of skilled craftsmen and technicians.

The initial step is the curator's; he decides what is to be shown and where. He and the designer confer on how the many pieces will be in the display and if there is to be any specific chronological or thematic arrangement. It is the
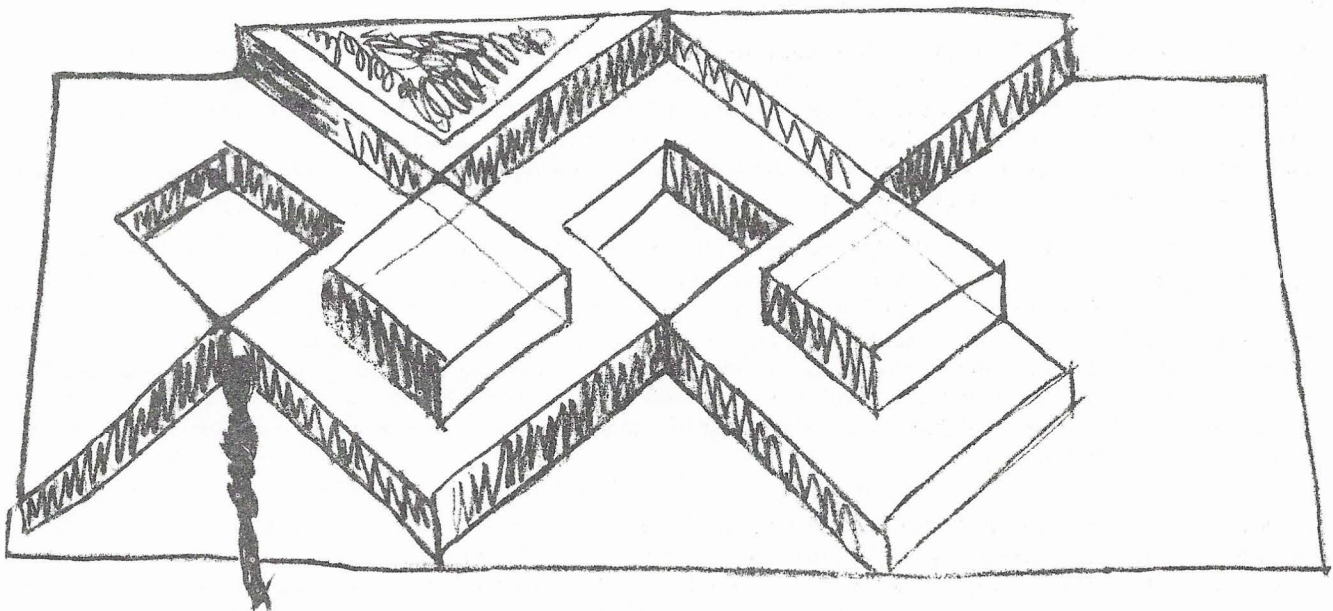
Some of Mr. Ciulla's sketches appear almost as geometric designs rather than floor plan layouts.

15 foot candle
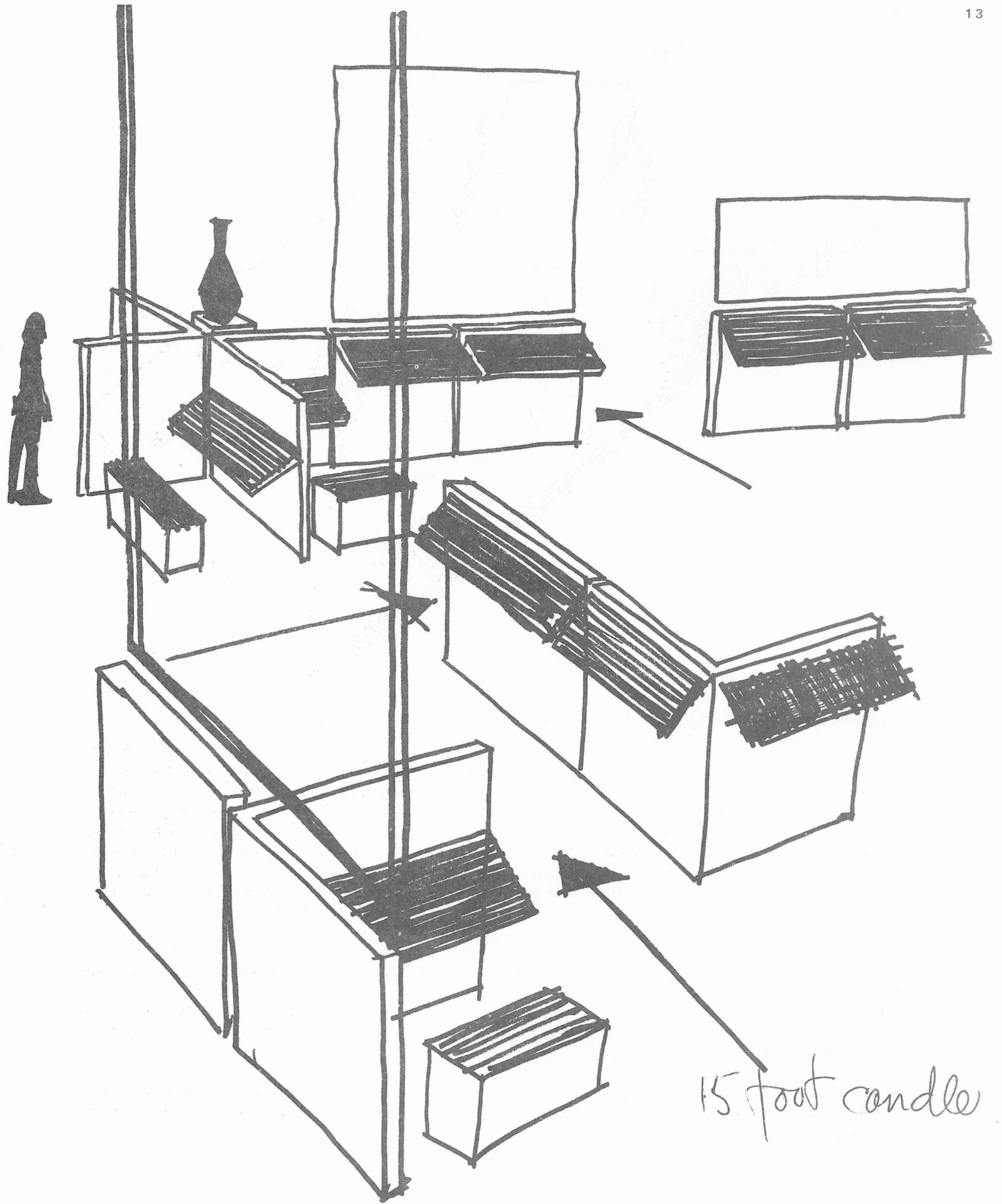
The designer's sketch shows the height of the cases and their relationship to the people and objects.
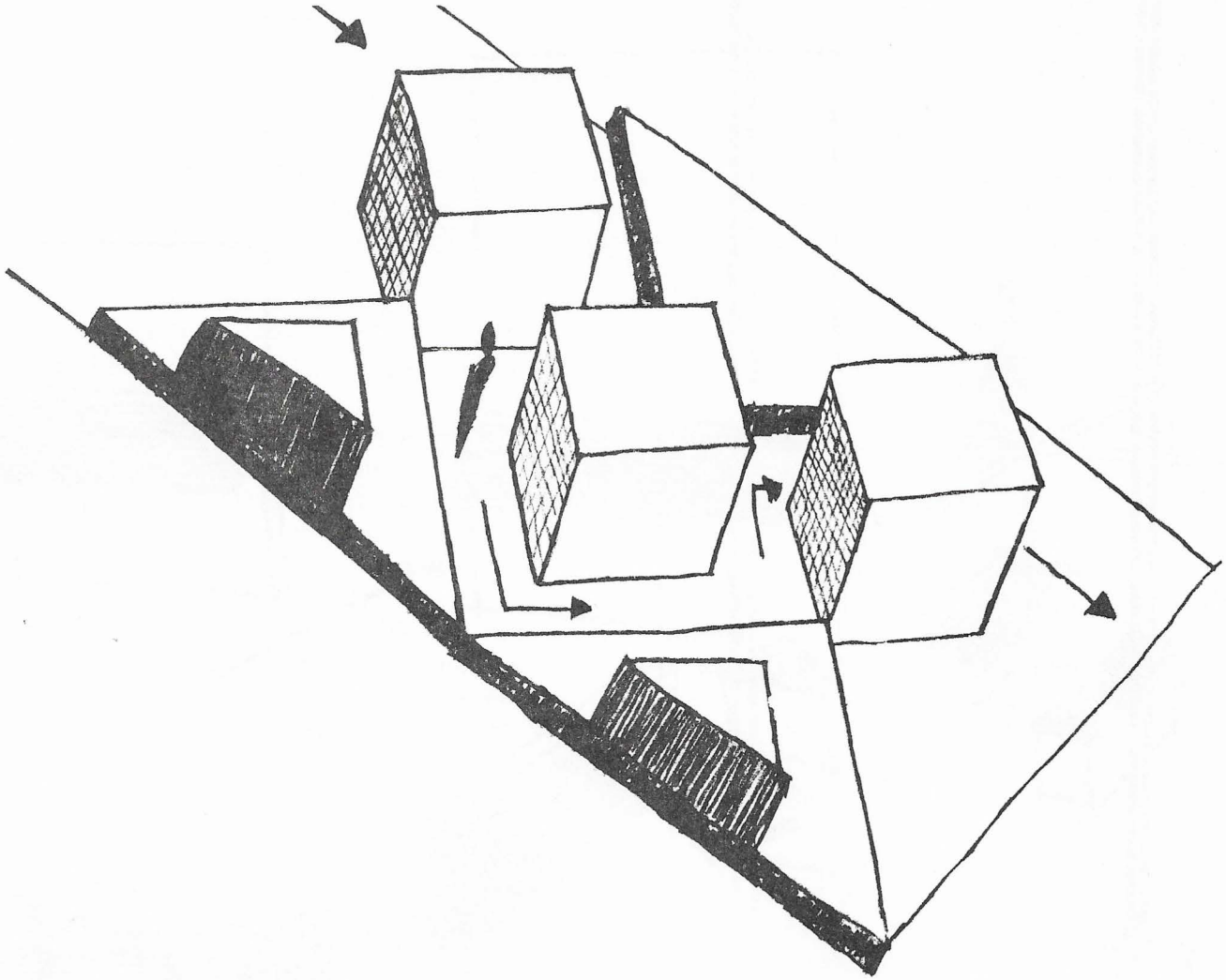
People are sketched directly into the design . . . .   The arrows indicate movement through a geometric environment.

responsibility of the designer to arrange a proper setting. Mr. Ciulla first gets to know the art he will be working with. He likes to really get a feeling about the pieces before starting to figure out how to present them. He must find out what materials he can work with and whether there are any special problems to be considered. For example, in the musical instrument gallery of the Metropolitan Museum of Art, the delicate instruments needed temperature and humidity controls. Everything must be taken into consideration when the display cases are designed and built. The designer must then create an environment using the colors, shapes, dividers, areas, and lights which he feels are appropriate. He makes drawings of the exhibit, showing the size and shape of the room and where each of the pieces is to be situated. The next step is to make a three dimentional mock gallery with miniature displays representing the exhibit. When the design is complete and approved, the actual construction can be started.

To get a complete knowledge of the factors involved the designer must also be the maker, the worker and ultimately, the artist. Mr. Ciulla is a native Staten Islander. He spoke to us about Staten Island, high school (he went to Curtis H.S.) and about playing baseball. This seemed irrelevant to us at first, but he said he seriously felt it affected his attitude toward his work. The designer is like the pitcher. His work is a group effort with the carpenters, electricians, etc. They are like a team, sharing the responsibility. Each has his own creativity; each is an artist and if one of them messes things up, the whole team can lose.

Mr. Ciulla likes to be involved in as much of the detail work as he can. He does not like limiting himself to drawing plans for others to execute. He feels that what he does is an art form and every stage, from conception to completion, is important.

The Creative Compromise

by Edward Ryan

I believe that advertising is an interesting business which can offer the visually sensitive person a promising career. In order to find out more about the inner workings of an advertising agency, I interviewed Bill Berenter, an art director at McCaffery and McCall.

With his help and that of two of the agency's copywriters, I was able to make the following generalizations:

The person chiefly responsible for an advertisement is the art director. Once a request from a client is received at the advertising agency, it is referred to an art director. He will then gather all the information available on this product or item as well as a copy of it (if this is feasible). When investigating the product he is especially interested in discovering all the reasons why this particular item is different from all its competitors. He gathers this information by interviewing an expert furnished by the client, as well as by reading all the available data. Having completed his investigation he returns to the office to consult with the copywriter.

The copywriter is traditionally responsible for all the words used in an ad. But today art directors and copywriters frequently feel that more will be accomplished if they are allowed to transcend this restriction. Consequently, it is not unusual for the art director and copywriter to contribute both to the visual design and the text of an ad.

Once the basic layout is completed it's time to see the photgrapher. If it is a fashion ad the art director and fashion consultant will look through their files (which contain all the photos supplied by the model services as well as those complied by their staff) to select the model. The art director will meet the model at the photographer's studio and explain to the model as well as the photographer exactly what he wants the photo to show. He'll check the lighting and background coloring and then remain at the photographer's side during the actual shooting — overseeing the shooting, commenting on anything his experience tells him is wrong or expecially right. A typical session of sixty to seventy-two pictures will take anywhere from thirty minutes to several hours.

The next day the negatives are returned and he, probably assisted by the copywriter, will select the picture which will be used. If necessary he will decide that the session must be reshot. Once the shot is chosen he must arrange any words that the ad will contain. He then brings it before his supervisor and ultimately the client for their final approval, after which it becomes the actual ad.

This in essence is how an advertisement is created. Although this process is very similar throughout the entire spectrum of advertising, the varying philosophies of the individual agencies substantially influence the amount of creativity an art director can exert. Theories about creativity range from the idea that an agency's employees are the professionals and should be given complete freedom, to the doctrine that the client is always right. The creative process is further complicated by the fact that an art director will be working on many unrelated ads simultaneously. He is further restricted by the physical limitations of a magazine ad or television commerical, the relatively short amount of time he can devote to each ad, the purpose of the ad (which is never to show how creative an art director can be) and ultimately the preferences of the client. In spite of all these restrictions the gifted art director can create tasteful and often artful presentations. Within the business world it is one of the few jobs that offer the visually creative person any outlet.

"Snap! Flash! Hips toward the camera a bit more. Snap! Flash! Look sexy. Snap! Flash! Helen! You've got to do some work on the wrinkles on the dress. Snap! Flash! Let your face show. Concentrate. Snap! Flash! Look like you're making love to someone you really love."

And so it goes. Two rolls of film in fifteen minutes. Bob Richardson sits in a director's chair about a dozen feet in front of a model almost too thin to offer even an illusion of three dimensions. The shooting area of the studio at Fifth Avenue and 16th Street in Manhattan is set up so the photographs will take on a gray, somewhat sophisticated tone. After all, he is shooting for Saks. Those one column ads to appear in the "New York" for dresses which just about nobody sees anybody wear. And shots for "Harper's Bazaar," too!

one fashion

Bob Richardson has been doing this kind of thing for ten years. Two years too long, he says. Posing models. Dealing with fashion people. Getting jobs. Doing just what someone else wants and having to compromise, in most cases, on his own creativity in order to achieve results he has lost interest in. Plain tired of working with pretty faces and unreal people in a fantasy world. But he does have two kids who must be fed.


It used to be different, Richardson says. Fashion magazines would let the photographer be an artist, not just a hack. Bazaar used to give him the greatest latitude in setting up shots and creating the mood of an advertisement or a spread of several pages on some up-and-coming style.

"But now each magazine has a different image which it foolishly tries to keep within," laments Richardson. And so the camera becomes more important than the photographer, who is relegated to the position of technician. But you've got to shoot where the money is.

Ever since fashion photography became a drag for him, Richardson has had to work at his discipline to get as much into a shot, or group of shots, as his diminished interest in the field permits him. He likes working with models who are strong — who know what he wants to get in a shot, what mood he wants to create. Models whose personalities show through the standard, set-up shots wanted by Saks.

In a three hour session one day Richardson photographed about seven outfits on four models. Prim and proper for the most part, except for a rather
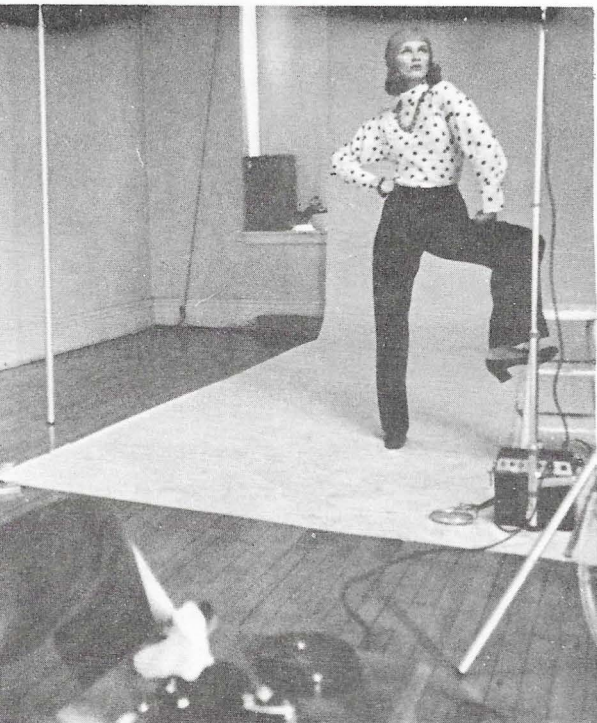
photographer

slinky black dress. For Bazaar. Not Saks. The respectable Fifth Avenue store chooses to present a variety of Sunday afternoon country club fashions. With one outfit like this Richardson asked the model to look like a Long Island Railroad commuter. A nice little plaid outfit. Or an airy print. All kinds of nondescript chic.

And the models just kind of grin and bear it. Have a little fun, perhaps with different poses. Pick out a record to listen to and become immersed in a totally different world. Play the music from "Orpheus" and become transported to carnival time Rio. Forget about that department store up the street and the dreary surroundings. Bob gives them a concept. They try to create it.

One model, Gretchen Sloate, changes her personality with her mouth. Open — seductive (but not too desirable), half-closed — less so. Perhaps a bit more palatable to the strict and stodgy taste of Saks. She'd rather do a wider variety of modeling. But, Gretchen says, when an agency or client sees you can do several things they think you can only do them with limited proficiency. Specialization. Strange how one-dimensional people can't cope with those who are multifaceted. And, after all, modeling is more a make-lots-of-money profession than a vocation one can dedicate an entire lifetime to.

One must stick to a very strictly defined segment of a huge industry if one hopes to "make it." Gretchen Sloate could model clothes in two size categories, with the risk, however, of spreading herself thin.

Bob Richardson could do other kinds of photography. Once a certain mastery of the technical aspects of shooting is achieved, such as lighting and using different setting and techniques in developing and printing to achieve desired results, one could branch out. But there are just too many photographers floating around. One must choose a very limited area in which to work. Or, more often than not, to seek work.

Bob Richardson wouldn't mind if he never shot another pretty face in a pretty outfit. He'd rather be doing movies. Dealing with extended ideas and creating something more than an ad for Saks or Bazaar. But until then. . . Snap! Flash! Snap! Flash!
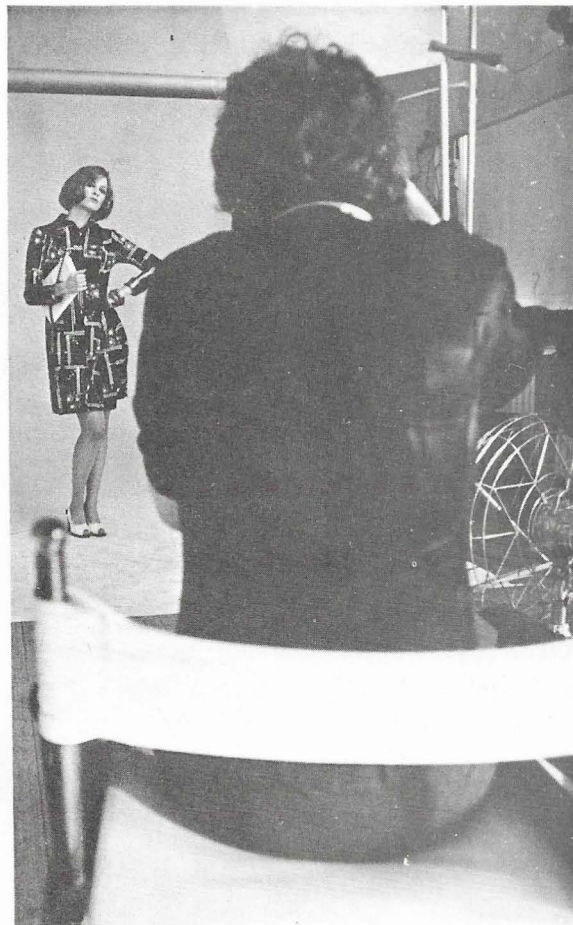
by Bert Kurtin

sculpting in steel

I didn't know what to make of this sculpture when I first saw it. But to begin with what it is, it's steel. It's steel and it's rusting. Joel Perlman will tell you the chronology of the works but he hardly needs to: they weather. You cannot find paint in the studio. There is no sumptuous alabaster, no icy smooth marble, none of the materials traditionally associated with the sculptor's art.

Joel Perlman's sculpture is characterized as strong, monumental and true to the materials. "Steel should be steel," he says. You can walk on his sculpture and sit on it because it is not precious and in his opinion should not be.

Joel Perlman starts a piece without using a sketch. He doesn't have a concrete idea to start from. His first step is in the selection of a steel beam and from here his design begins. The work is strenuous as might be expected. He does all the labor himself, welcoming only the opinion of some artists; but his own judgment is final. If fellow-artists like a piece, and he does not, he will destroy it. He works for himself. Day after day in his studio in Soho (south of Houston Street, N.Y.C.) he works quietly on an art that is certainly not beautiful and that probably can be loved or admired only by a small audience — mostly fellow artists.

Joel is 29 years old and has been working in steel sculpture for 10 years. It keeps him fit in terms of muscle tone but the work is also hazardous — the constant welding has impaired his vision. He says that after a heavy day of sculpting he is really too tired for any social activity but that this suits him and his generally quiet personality. He spends much time at home with friends and a lovable, clumsy dog named Bob.

The piece shown in the photo is approximately 3 feet long and its most striking feature is its monumentality. It's "Diamond Reo" he says; "I've always loved trucks." I stop to imagine this
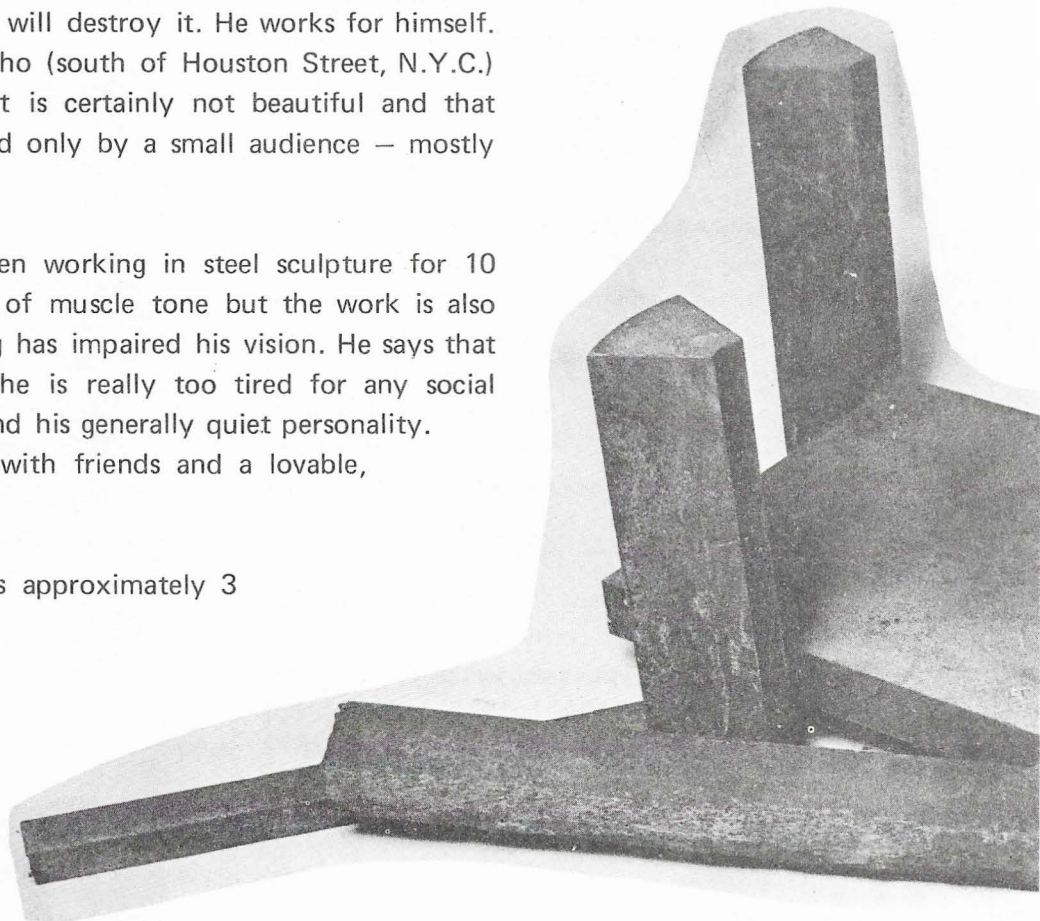
soft-spoken unpretentious man darting between the trucks in Soho and actually being inspired by all that monstrous confusion. "Diamond Reo" was done in 1972. The steel beams have a wooden surface texture, that of drift timber. The design itself is composed of diagonal and vertical lines: a good sense of balance is achieved. The sculpture does not appear welded but it seems you could rearrange the pieces like building blocks.
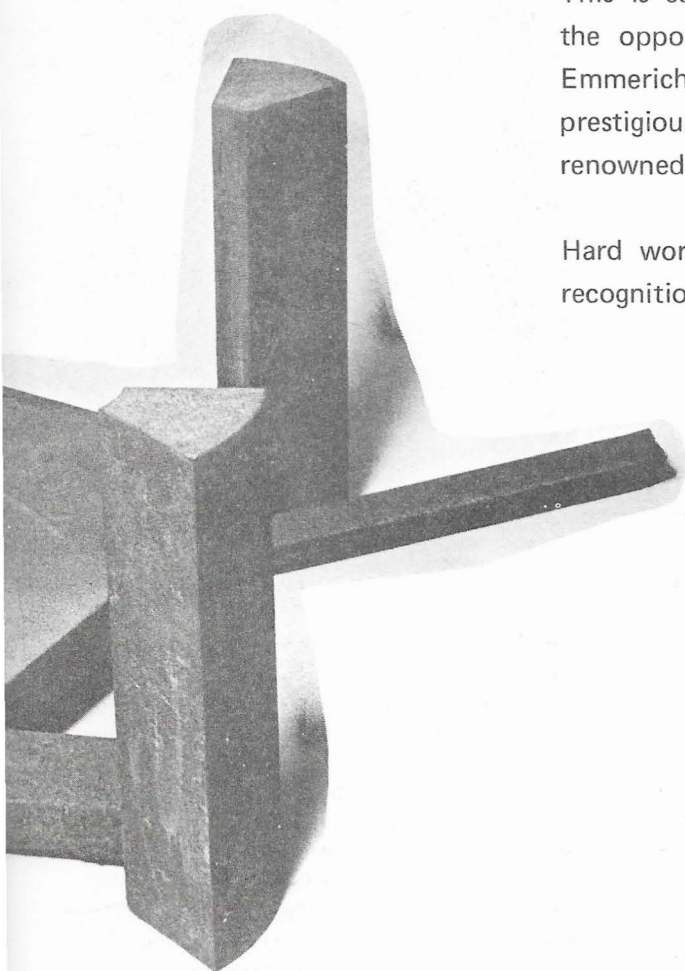
Joel says people who create art that is not themselves only make objects. Picasso, he says, is a baby and his art reveals this childlike spirit. Joel believes his own work shows himself, his tightness and his strength. To me it also shows a certain amount of toughness. He is solitary and his art for the most part is unpopular, but it was not popularly oriented to begin with. But Joel will admit that art cannot be isolated. He lives in an artists' community where certainly ideas are thrown about, reinforced or criticized. He claims to have been influenced by certain important artists, especially David Smith, the late American steel sculptor. Joel feels Smith was probably the greatest sculptor in America. He admires Brancusi, and while he admits to Calder's talent he doesn't feel Calder's work is relevant to his own. Joel says he learned discipline from his formal art education and thinks the study of classical sculpture "is the basis for jelling vision."

The David Smith Market

In its recent controversial "de-accessioning," the Metropolitan Museum of Art exchanged six paintings, including a Modigliani, a Renoir and a Picasso, for just two American works. The more highly valued of the Met's new acquisitions is an abstract welded steel sculpture by the late David Smith. The estimated value of the Smith piece according to **The New York Times**, is $225,000.

Although his sculpture looks like a standing rebuff to academic art, the elements of good design are intact, such as his use of line and space. This is especially true in his early, more geometric work, which I had the opportunity of seeing in a photo collection kept by the Andre Emmerich Gallery. Soon Joel will have a one-man show at that prestigious gallery, the same gallery which houses the works of the renowned artist Helen Frankenthaler.

Hard work for 10 years has brought Joel to the beginning of public recognition. He had one showing some years ago in England where he lived for a while. The American public, when not apathetic to modern untraditional art, is extremely critical towards it. It was interesting to meet a man who is a modern, yet extremely critical of his own works and largely negative regarding the work of his fellow modern artists. He is amazed to see the amount of bad art coming out of New York. His response was totally unexpected and could be educational for people who lump together all modern abstract art, refusing to look for very real differences. It is their loss.

by Virginia Tormey

reflections on phc

by Rosea

Interview with Larry Schiller

There is no single path to involvement and success in the field of photography any more than there is in any other vocation. But aspiring photographers might be interested in a sketch of how one person's career developed, and his views of some of its problems and opportunities. Larry Schiller is a talented and successful photographer, who has had 44 of his photos chosen as cover pictures for *Life* magazine, where he worked until 1970. Although there was a great deal of work involved before he achieved this success, the beginning was actually a chance happening. Opportunely, he took a picture of the coronation of Queen Elizabeth, which at 14, "having nothing better to do," he sent to *Life.* An editor there liked it and printed it. Then, another lucky accident occurred when he met the editor of a sports magazine who mentioned that he needed a story, with pictures, of the Colorado River. Although he had never gone near it in his life, Larry convinced him he had traveled there many times and would provide him with what he needed. The editor accepted his offer and he got his first job as a photographer. From then on Larry Schiller has not left his career to chance. He has developed his craft, expanded his achievements, making himself what he calls "a jack of all trades." After spending twenty years of his life perfecting his craft and gaining recognition, he now has taken on the task of extending his activities for his widening interests.

Although he believes that his success has typed him, hindering his acceptance into other areas, the facts in his case demonstrate that one need not be confined to a tight pigeonhole in any profession or art field. He has been able to combine his talents in photography with film, through the still photos that were used for the movie "Lady Sings the Blues." Also, he has gone directly into film — he collaborated with Dennis Hopper to direct the documentary "An American Dreamer," and soon he will direct his own movie "Sunshine." Furthermore, he is writing a book with Norman Mailer on the life of Marilyn Monroe, *The Legend and The Truth,* a title derived from an exhibit in pictures he has put together of Marilyn Monroe's life. It will soon be displayed in New York. He is also in the process of completing a manuscript on the life of Lenny Bruce. But beginning a career in photography is another story altogether. He was helped by fortunate accidents, but in general, says Mr. Schiller, photography has become an extremely difficult and restricted area to get into. Now, with the demise of *Life* magazine, one of the largest showcases for photographers, there are even fewer opportunities for photographers to display their work. According to Mr. Schiller, the only way out of this dilemma is for an aspiring photographer to become editor of his or her own work and what is photographed. One must research the magazines that do use photos and find out what they want, photograph that type of subject and just keep on sending them out with the hope that some editor will be interested in them. As for learning the craft, he believes that there are no really good schools of photography and that experimentation and experience with the techniques of photography are the best teachers. In this way a photographer has the opportunity to develop a self-expressive style. This is not always possible. Evaluation of one's own work is yet another issue. The power to judge lies within an editor rather than in the general public as it does for artists.

Afterthought

Mr. Schiller compared photography with painting. Photography, he felt, could not be considered an art form. This, I know, is an attitude shared by many people in and out of this field. However, I feel, as an amateur photographer that he unfavorable contrast is not fully justified. Photography is as important a form of expression of one's feeling as painting and I think it has surpassed it in its capacity to show the truths and realities in life. Mr. Schiller's feeling is that the camera may capture

should be taken. He would just snap the shutter, making him more a technician than an artist. But not every person can create the mood as Marilyn Monroe did. Therefore it is up to the photographer, as it is for the artist, to have that critical eye to spot something poignant or beautiful and capture it, as he or she sees it, on canvas or film. Photography can also capture a subject in the midst of doing something that makes a statement at the moment that it happens. Therein lies one of the limitations of painting that requires the skill of man's hands. Painting is slow to

otography and art

Brogna

what is beautiful or what is going on around us, but that does not mean that something beautiful or meaningful has been created. The subject as there; the photographer just absorbed the image on a piece of celluloid. The photographer cannot be like a Van Gogh who may see something in reality and then reinterpret that, as he or she sees it, onto canvas, with the meaning and the feeling which is self-expressive. For the photographer, he believes, it is a reliance on things outside of one's self that creates or brings meaning to one's work; not those internal feelings which can be transposed by hand into a work of art.

When he photographed Marilyn Monroe, Mr. Schiller said, for all or most of her photos she herself designed the shots, as they

capture a moment's reflections of pain or happiness, a sudden act of violence or love that disappears a moment later. Such expressions of reality as are shown on this page could not be painted; in a second they would be robbed. And creativity does not stop with the snapping of the shutter. It is one thing to take a picture, and another thing to compose it. How could one pick out among a hundred faces that one look that will say so much without talent and a creative mind? Here, for me, lies the art of photography: the art of capturing life, real life. Van Gogh may create an extraordinary sunflower, like none on earth, which burst forth with feeling. But why can not a real flower be captured and shown with as much feeling and beauty? In sum, photography can do *some* things as well as paint, and *some* things better. As an art form in its own right, it needs no apology.
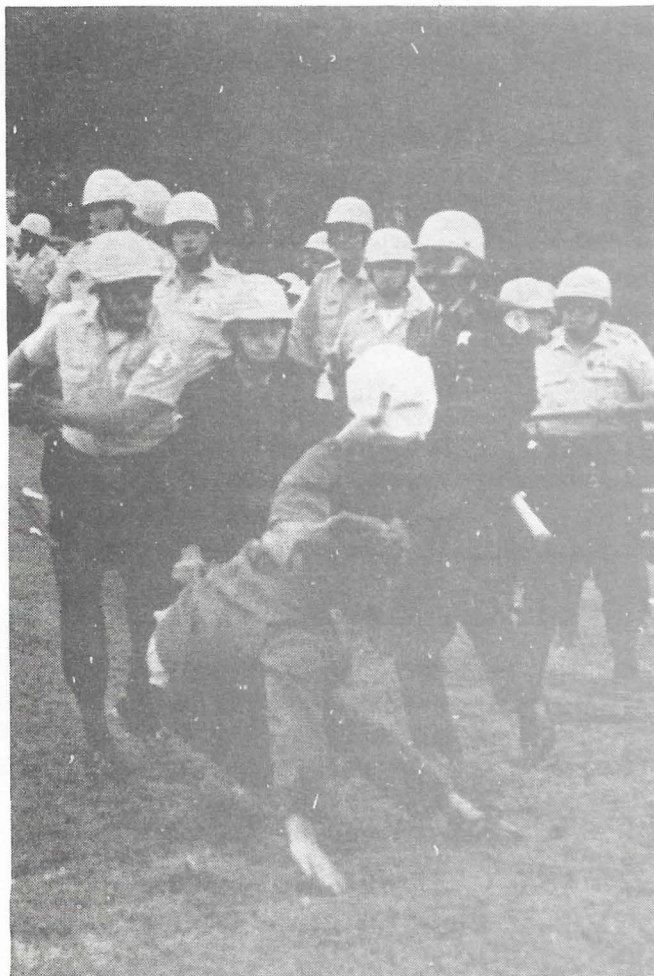
The Modern Joiner: A Portrait
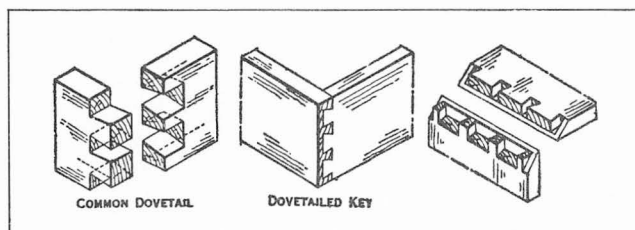
by John Moller and Betsy Goldsmith

FIG. 3.—JOINERY JOINTS—DOVETAILS: (A) COMMON DOVETAIL, (B) LAPPED DOVETAIL, (C) MITRE OR SECRET DOVETAIL

According to Joseph Moxon, in his *Mechanick Exercises* (London, 1678), the joiners were skilled in fitting together "several Pieces of Wood" so "that they shall seem one intire piece."

In 1973, joinery is still alive. Mechanization has changed its tools and social role, but the most beautiful and durable wood furniture remains the result of the joiners' skill and design. Factory-produced furniture has nearly eliminated the joiner, but a few craftsmen still build furniture using traditional methods.

Carpentry is often mistaken for Joinery. Carpentry, however, deals with the support of load. The heavy labor of a carpenter does not train him to produce the accurate workmanship expected from a joiner. In carpentry strength results from form and the position of the parts. In joinery, strength depends on the rigidity of the joints.

In the Middle Ages, the techniques of cabinetmaking and frame construction of joinery grew from the properties of wood. They allow for shrinking and swelling. The thrones, stalls, pulpits and screens of early Gothic cathedrals represent the beginning of modern joinery.

Massive plank walls were broken down into a system of horizontal lines and vertical supports. This frame construction represents the development from massiveness toward refinement of form.

In 17th century America, the principal makers of case furniture (chests, cupboards, boxes) were the joiners, who combined the elements of carving, inlay, painted motifs and applied mouldings to create furniture whose beauty has never been equaled in America.

We visited Ed Krales, owner of a shop called "The Joinery" in Manhattan, to find out more about this craft and how he tries to keep it alive within a 20th century city. We were impressed not only by his craftsmanship, but by how his choice of work represents a changing attitude among some members of a society as a whole towards work. This article, therefore, is concerned with both the technical aspects of joinery and what makes it a difficult yet satisfying vocation.

TECHNICAL ASPECTS

The Joiners Tools. To achieve the fine detail that was typical of colonial furniture, the modern joiner uses a large variety of handtools as well as some modern power tools:

Saws: In addition to power driven circular saws the joiner uses fine handsaws and jig saws for finer cutting along curves and for pieced work.

Planes: The jack plane is used for removing rough surfaces and reducing material to size; the grooving plane for grooving across the grain; the side fillister and sash fillister for forming rebates and various moulding planes.

Chisels, gouges, boring bits, gauges, the mitre box, hammer, screwdriver, routers, lathes and various sizes of clamps are also part of the joiner's workshop.

Joinery Woods. The techniques of cabinetmaking and frame construction developed to contend with the properties of wood. The structure and properties of wood, therefore, must be thoroughly understood by the joiner. Wood shrinks considerably in width, but not much in length, with changes in temperature and humidity. For this reason the joiner must use certain joints to counteract the effect of movements that would otherwise ruin the piece of furniture.

The kinds of wood commonly used in joinery are the different species of pine, oak, teak and mahogany.

**Joints.** The following are examples of some of the more commonly used joining techniques:

Angle joints: For joining the edges of boards together the following joints are used: the plain mitre joint, the tongued mitre joint, the rebated and mitred joint, the tongued, grooved and moulded joint and the rebated, grooved and moulded joint.

Ploughed and X tongued: One of the simplest type of joints, used to obtain an increased width of material. The edges to be joined are planed straight and grooved. A tongue is then inserted across the grain. The piece is then glued and clamped together until dry.

Tongued and grooved: This term is applied when the face of a board is grooved or trenched to receive the end of a second board.

Dovetail: The dovetail is a joint commonly used to hold drawers together. The dovetail is essentially interlocking wedges which when closely fitted together give this joint great strength, irrespective of glue or screws.

Decoration. Carving, applied ornaments, painting, and inlay are the principal means of decorating case furniture. When these are used skillfully by the joiner a piece as beautiful as the one illustrated may be the result.
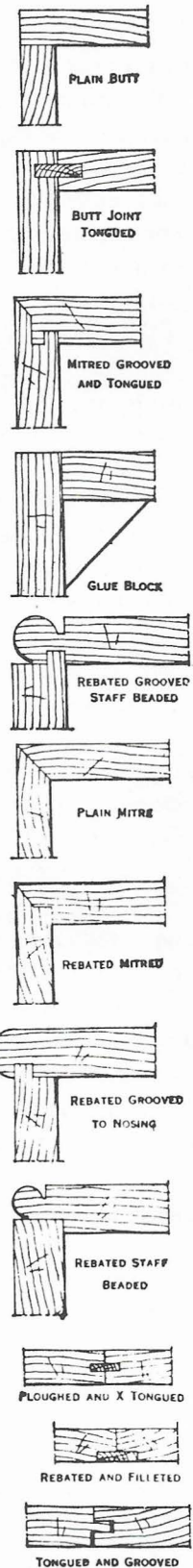
THE MODERN VOCATION

As opposed to the 17th century joiner whose work provided him with a degree of status and wealth, his 20th century counterpart requires a deeper motivation. The market for finely crafted, hand-made furniture is small. One of the biggest problems is that people who are used to ready-made cars, clothes and houses, as well as furniture, have little imagination for or interest in custom-made products. They insist on furniture that is machine perfect regardless of its esthetic appeal. They have become so used to choosing from the selection offered in a department store that their imagination for a more personal design is limited. The high cost of custom-made products also turns many people away.

To supplement their incomes many joiners accept jobs making shelves, kitchen cabinets, simple modular furniture and restoring house interiors. Like Ed Krales, many craftsmen hope to attract a group of clients who appreciate the artistic as well as functional potential of wood furniture so that they can devote more of their time to designing and making furniture.

The basic method of construction of joined furniture is a panel within a rectangular frame and has remained unchanged since the middle ages. However, technology has changed the tools of the modern joiner, as well as the use of his work time. For most of the middle ages, the only tools the joiner used were the woodcarver's knife and the adze which cut larger pieces of lumber. The saw, handdriven, or driven by water, was available, but rejected. It could not directly express each fine movement of the hand. Today electrical saws, sanders and planers work for the joiner. Mr. Krales says they replace the labor of apprentices who worked seven years, often against their will.

In the area of design, however, tradition has carried on. To enable Mr. Krales to work with the best of wooden furniture design, he uses illustrated books in the tradition of the 18th century joiner who would refer to Thomas Chipendale's *The Gentleman and Cabinetmakers' Director* (1745). Clients needing help in choosing a style may copy, add, or delete design elements from the illustration.

Thus, the modern joiner combines knowledge of joining techniques and creative design in his work. Form and function combine roducing beautiful and useful art. In a world of increasing specialization, his lifestyle is a balance of intellectual exercise and physical work. He is an anachronism in a world obsessed with look-a-like goods and look-a-like people. The modern joiner represents a synthesis of modern technology and traditional craftsmanship. He is an excellent example of the use rather than the abuse of modern technology. His life is an attempt to enjoy the medieval concept of leisure: freedom within work, not escape from it.

Suggestions For Further Reading

1. Giedion, Siegfried, *Mechanization Takes Command,* New York, 1969.
2. Gruber, Francis, *The Art of Joinery,* Metropolitan Museum of Art, New York, 1972.
3. Mumford, Lewis, *The Myth of the Machine,* Harcourt, Brace, Jovanovich, New York, 1970.

Contemporary Furniture: Designs and Designers

by Fabiana Rios and Stephanie Talley

Taste, according to Russell Lynes, is merely our personal delight, our private dilemma. Andrew Morrison and Bruce Hannah, two well-established product designers strongly agree. Their furniture is considered by some avant-garde; yet, they are not out to create a style. Their approach is fundamentally functional. It takes them about a year to finish a project: they sketch, design and draw an image of what to build, yet it is not stylized, it simply emerges. As the material is worked out four or five times a style develops which will justify the pattern, whether it be a chair, sofa or table. Morrison and Hannah stated that designing furniture is as personal as modeling clay. Every movement of the creator's hand makes a difference in the finished piece as it is being designed. From the angle of bend in a chair arm to the contour of a sofa back, we see the effect of designers who work together with their available materials. For Morrison and Hannah it is fun to design and they choose projects which enable them to think about problems of greatest importance to them.

Their furniture is produced by Knoll International, a company which, since its first introduction of furniture design in the mid-forties, has been closely associated with a distinguished roster of designers such as Eero Saarinen and Mies van der Rohe. Knoll's philosophy emphasizes straightforward design concepts, minimizing any elements that do not contribute directly to the function of the product. Their business is aimed at big corporations, architects, interior designers and dealers, and, through these channels, to the general public.

Since they began designing for Knoll in 1968 Morrison and Hannah have produced office furniture as well as seating systems. Their desk collection is geared toward the enhancement of the work environment by offering people the opportunity to work more comfortably and efficiently. For example, in considering the secretary's needs, they designed a desk with practical attachments including roll-out drawers, roll-out In-Out trays, roving file baskets and file trays. These last attachments contain changeable partitions which may be added if extra filing space is required. If the secretary accidentally drops her pen in this drawer, it still remains easy to retrieve.

Morrison and Hannah have designed a simple, practical seating system of aluminum. This suspension system is made of cast and extruded aluminum in combination with upholstery. It received the 1970 Alcoa award "Ventures in Design." This award recognizes professional designers who possess ability and show promise. The product was judged for its use of aluminum as an innovative solution to a design problem.

Morrison and Hannah first became interested in furniture design when they attended Pratt Institute. Since 1963 they have designed contract furniture which is then sold independently to large companies (such as Knoll). They do most of the work themselves, from research to final working drawings and prototypes in their studio on Howard Street in New York City. Their work reflects their philosophy as that of "inventive craftsmanship" and designing as "a performing art." For them, designing is a continually growing thing which in the end results in a product. A single project, from the idea stage to its actual production may take as long as three years. This particular chair will list for $210, while a high-back sofa will list for about $400. The designers require that their furniture be efficient and strong, furniture whose quality ensures a long life span and appearance promises pleasure for its users.

The Morrison/Hannah
Suspension Group
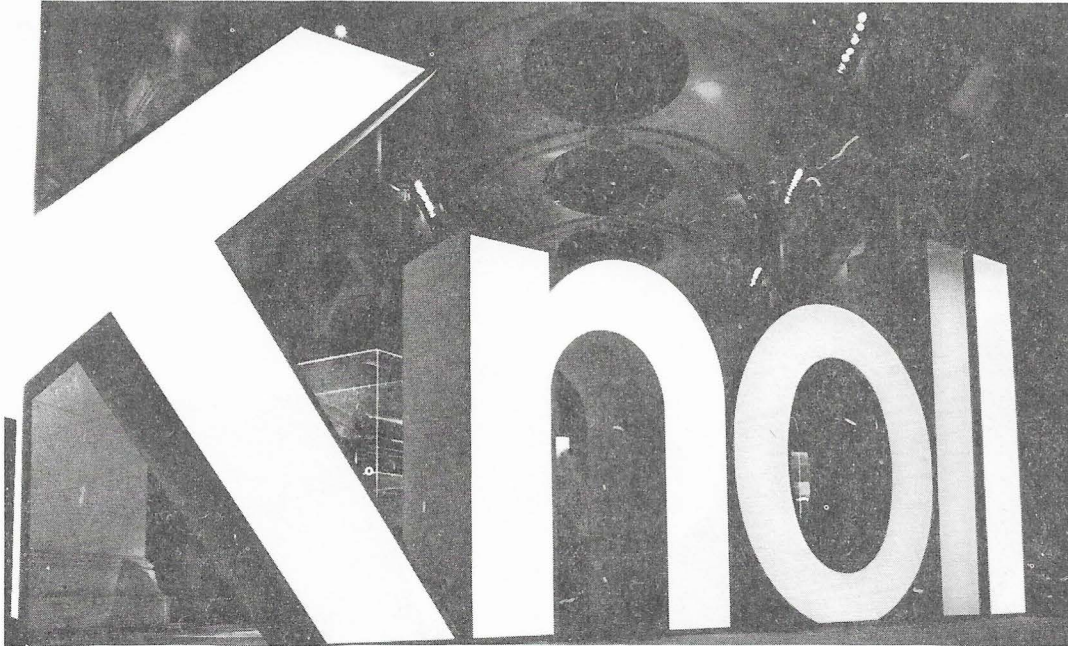
Reaching The Public

Morrison and Hannah feel that there are some good products that die simply because the public has not been properly exposed to them. They feel that this is where the graphic artist comes in. The graphic artist must be able to make accurate perspective drawings, sketches and renderings in order to illustrate a manufactured product. According to Marilyn Myerson, a graphic artist at Knoll International, the visual expression has a much wider function than a mere description of an immediate image. It closely charts and signifies the worldwide scope that a particular product or company has achieved. Therefore, graphic art has become one of the most important tools to promote a finished product and at the same time to impart a general corporate image.

Book Jacket Design

by Barry Friedman

It's hardly news that you can't judge a book by its cover, but as far as publishers are concerned, a lot of time, talent and energy often go into the final decisions about their covers. Sometimes, heavy reliance for a book's success is placed on the art work for the jacket. Such is the case, apparently, for the jacket designed by Paul Bacon for the forthcoming "Triad." Bacon's imaginative design, according to Russ Snyder, Advertising Director for one of New York City's oldest publishers, is expected to carry the book to a good measure.

Strong reliance on jacket art is not always the case in the highly competitive book business, even though the art work involved in preparing a jacket is the result of countless hours of "kicking it around." *The Godfather*, for example, was originally designed to have "an old stylized face" on the jacket. However, after hours of heated debate, the art director, the book's editor, the sales manager, and the advertising director decided to use the clenched fist controlling the puppet strings for the book which became an overnight best seller. Although the jacket for *The Godfather* evoked interest, it was not the main reason for the book's great success. Much of this book's success should be credited to an intensive and clever advertising campaign.

The close interrelationship between jacket design and advertising can be deduced readily from one of Mr. Snyder's main concerns: it is imperative that the art work be easy to reproduce for an ad in a newspaper or magazine. Questions of esthetics or instant appeal aside, it is not hard to see why so many cover designs feature strong bold graphics.

But in general, there are no definite rules for the jacket designer to follow. What a publisher does require is that the artist lay out the jacket design with distinctive type and with, in his estimate, excellent art work.

Once the artist has completed the art work he has it photographed; then the returns it to the publisher in the form of a blueprint. This step is taken so that the publisher can make any corrections or changes he deems necessary. When the publisher approves the blueprint it is sent to a jacket house to be run. Jacket houses are printers whose presses are designed for this type of work. As a rule, the jacket house will run from 50 to 100 color proofs for the publisher. These proofs provide the salesman with samples and give the publisher a final opportunity to make changes. When the printer gets a final approval he will run the quantity of jackets the publisher has requested. This could be anywhere from 1,000 copies on up. He then treats the sheets with either press varnish, or a plastic coating, or a film lamination which serves to protect the jacket.

The printer then delivers the sheets to the bindery in accordance with the publisher's instructions. At the bindery the sheets are cut (there are generally three jackets to a sheet) and the finished jackets are placed on the books.

So much for general mechanics of the process. What about the significance of color choices? Mr. Snyder felt that in most cases the choice was not terribly important. Of course, there might be special exceptions. This publisher's New York salesman, Toby Wherry, pointed out that there are some colors which will "turn on" a specific group. He claims that a certain shade of purple, according to book buyers, is a big color for the homosexual market.

One recent experiment in color choice might be of some interest. The paper edition of Alvin Toffler's *Future Shock* was released with four different colors, identical in type and design except for color. Apparently they sold equally well.

Color, said Mr. Snyder, rearely matters if the book is by an established author. In such a case the author's name is enough to carry the book. Here, however, the general pattern of designs can be useful for reinfo cing expectations. There is, for example, a "Lady's Market" which is comprised of books written by such authors as Jean Plaidy and Dorothy Eden. Many people identify Miss Plaidy's books by jackets which show a lady and gentleman of a Court of England back in the times of, for example, Charles Stuart. Miss Eden's books generally are jacketed with the picture of a mansion with spacious grounds around it.

All that publishers can do is hope that the advertising and publicity campaigns they are giving a book will make it into a top selling title. They can also hope that the jacket they have selected will catch the eye of the book buyer or that it may stir the imagination of the public. "Book jackets," says Russ Snyder, "are merely posters."

who did the scenic design?

by Catherine Sievert

The applause is tremendous, the lights come up, people are shuffling out of their seats, and you have just experienced a theatrical event. Conversation bubbles about the play or opera, the author, the composer, the acting, the singing. Only rarely, as in the recent controversy about the New York City Opera's **Don Giovanni**, does anyone say much about the settings. If you are not involved in the theater, you probably won't even notice the name of the scenic designer or realize how much his or her talent contributed to your enjoyment.

It can be argued that this is how it should be: ideally, sets and costumes should be integrated with the rest of the production so that they all seem to fit smoothly, naturally together.

This can only happen when the scenic designer is thoroughly familiar with the work-in-progress. To understand the designer's role we took a close look at one professional whose reputation is growing rapidly, Robert Israel.

Mr. Israel's background, like that of a number of other prominent stage designers, including Pablo Picasso, was in the arts. While working at the Walker Art Museum in Minneapolis, he was referred to the Minneapolis Opera Company, and soon began working productively for them. Among the many productions for which he designed the sets and costumes were **Sorrows of Orpheus**, **Midsummer Night's Dream**, and **Punch and Judy**.

Currently he is working on a production of an opera entitled **Gulliver**, based on the last two chapters of Jonathan Swift's eighteenth century novel **Gulliver's Travels**. Mr. Israel considers this project his most ambitious endeavor so far. **Gulliver** has involved the designer for the past two years; of course he was working on other productions during this period. After viewing the some forty-odd drawings of the costumes, it is easy to see why **Gulliver** has been so time-consuming.

Mr. Israel sees his role as trying to give the best visual interpretation of a theatre piece. His guidelines are that a piece be consistent and that it continually move.

In speaking of the unifying design for **Gulliver**, Mr. Israel refers to it as a "black circus." The basic set allows for flexibility and quick movement. The playing area separates two tiers of balconies, so that the audience views the performance in the style of a circus. A scaffolding extends from the ceiling, on which two large projection screens hang. The screens will be used to show various images during the opera. Their utility can be seen in terms of the time saved by not having to change bulky sets. There will also be a platform on casters, which can be rolled in and out quickly. The designer spoke of the possibility that the set might even include swings. The physical properties of the stage have been arranged to heighten the audience's feeling of suspense and keep them off balance. In such a state, time becomes abstracted. The concept, of course, is that **Gulliver** can be made relevant in 1973.

To maintain the spirit of the show, Mr. Israel will supervise the building of the set and the making of the costumes. Here is where the question of "integration" enters in. From Mr. Israel's point of view, it is essential that the person who designs the set and supervises its construction should also design the costumes. The circus theme is repeated in the design of the costumes. All the players wear one bacic uni-suit, which is black and resembles the suit worn by trapeze artists. To this can be added various articles such as masks and hats, depending on which character is being depicted. Just as the set allows for flexibility, the costumes are designed with the same intent, so a player can change his entire character by the simple addition or subtraction of an article of clothing. The costumes will be made out of muslin, hand-painted by Mr. Israel, who believes that muslin will give the costumes a tissue paper effect. The soft effect of tissue paper, he feels, will counteract the harsh automated mechanics of the show.

Gulliver will open May 7 at the Beacon Theater on Broadway.
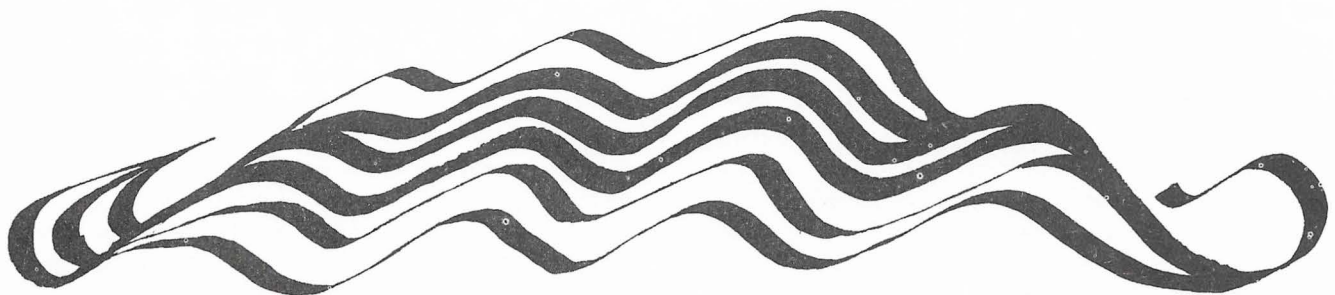
THE CREATIVE CRAMP

by Geraldine Gill

If you ever go to an employment agency and get laughed at because you have a B.A. in psychology, smile back and tell them you are highly qualified to be an art director. Bob Kelly is an art director at Sullivan, Stauffer, Colwell and Bayles Advertising Agency and he says that the psychology courses he took have proven extremely valuable in relation to his career. To paraphrase Bob, psychology is valuable in place of "knock-down, drag-out fights" and it's important in understanding the quirks one finds in account people and co-workers. He says that many art directors in the field today came out of journalism and found their way into the job of art director because they had "a good visual sense." Bob feels that the most important ability needed for the job is "to put thoughts down in a cohesive manner." For someone who aspires to be an art director, Bob suggests "majoring in advertising or marketing with a little psychology thrown in."

He himself majored in fine arts in college and later switched to architecture. He originally planned to be an illustrator but in the early fifties the bottom fell out of the illustration market because of refinements in photographic techniques. He finds that his drawing skill is an asset in the field because many art directors, surprisingly, lack this ability. According to Bob, stick-figures usually will suffice, along with great imagination, articulate copywriters and courageous advertisers. But in Bob's estimation, the last-named are hard to find.

"You don't get to do many favorite ads," he said. "It seems you make everybody happy but yourself." Currently he is working on an account for floor wax and dishwashing detergent. He feels these particular products are good ones, so there is no moral compromise. However, there are many times when he must compromise his tastes. "You have to be flexible," is what he says. I asked him if he feels that any deep Freudian techniques are used to persuade or secretly manipulate the irresistible, unconscious motivations of the consumer. He claims he wouldn't work on such an ad. However, Bob mentioned that the agency does have one-way mirrors that are utilized in consumer research. The bulk of new products are also rigorously tested by launching them in an easily observed test market area and if they do badly they die there. It seems that this test market also works as a measure for the effectiveness of different advertising techniques because it is an advertising campaign that is launched, not just a product. It may not be depth psychology, but it certainly isn't a hit-or-miss gamble when a product is finally advertised nationwide.

Bob feels that more and more control is being exerted over the creative people. Legal clearance is the first step (and a very inhibiting one) in the creation of an ad. The advertiser must follow the legal guidelines because ads are carefully watched by the government, and also by the competition. The art director and copywriter must also consider the client's claims about the product and his attitude about suitable advertising because the client does have preconceived ideas of what he wants. All of this must cut into the range of originality considerably, but according to Bob, "When you stop trying to be original you might as well quit." However, he also claims that many of the accounts he has worked on are so restrictive that he only occasionally achieves originality. Artistically, there doesn't seem to be too much originality to be found in most floor wax or dish detergent ads. If Bob designed a floor wax commercial or ad too artistically the chances would be good that the message would be totally obscured. The main concern is reaching the audience with the product message, so the only aesthetic alternative is to do it in the most tasteful manner possible.

I can imagine that many people think of an art director's job as very glamorous. Surely, the money is considerable, the intense competition might be invigorating, and you would get to meet many "glamorous" people, like yourself, if that's what you're into. If you are into accomplishing something aesthetically worthwhile, it might be a very frustrating career. I wonder if in some ways the artist or art director isn't as manipulated as the consumer: the housewife who worries about whether she can see her reflection in dishes, tabletops and floors.

The artist has always wrestled with the problem of creativity.
Left: "Melancholia," by Albrecht Durer, 1514.
Below: An advertisement designed by Bob Kelly, 1972.

A FEW WORDS ABOUT THIS MAGAZINE

Don Hausdorff and Linda Hyman

The creation of *DESIGNS* was the intention and result of an experimental course at Richmond College. We wanted to enable students to participate in as many phases of the production of a magazine as we could feasibly squeeze into a few weeks. Students conducted interviews with prominent figures in contemporary art or design; visited exhibitions; wrote articles; selected photographs or did original drawings; designed page layouts and the cover; selected type faces, and so on. The expertise and cooperation of Richmond College staff in graphics and printing were indispensable, but basically this is a student publication.

The educational rationale should be self-evident: learning by guided experience. It is hoped, also, that in our strongly word-oriented culture, the emphasis placed here on visual concepts has been enlightening. Its importance has been explained clearly by semanticist S.I. Hayakawa:

> "Every day we are, all of us, as persons, as groups, as societies, caught in the teeth of what the older languages leave completely out of account. We talk of a new, shrunken, interdependent world in the primitive smoke-signals of 'nationality,' 'race,' and 'sovereignty.' We talk of the problems of an age of international cartels and patent monopolies in the economic baby-talk of Poor Richard's Almanack. We attempt to visualize the eventfulness of a universe that is an electrodynamic plenum in the representational cliches evolved at a time when statically-conceived, isolable 'objects' were regarded as occupying positions in an empty and absolute 'space.' Visually, the majority of us are still 'object-minded' and not 'relation-minded.' We are the prisoners of ancient orientations imbedded in the languages we have inherited.

> "The language of vision determines, perhaps even more subtly and thoroughly than verbal language, the structure of our consciousness. To see in limited modes of vision is not to see at all — to be bounded by the narrowest parochialisms of feeling."

(From the Introduction to Gyorgy Kepes, *Language of Vision*