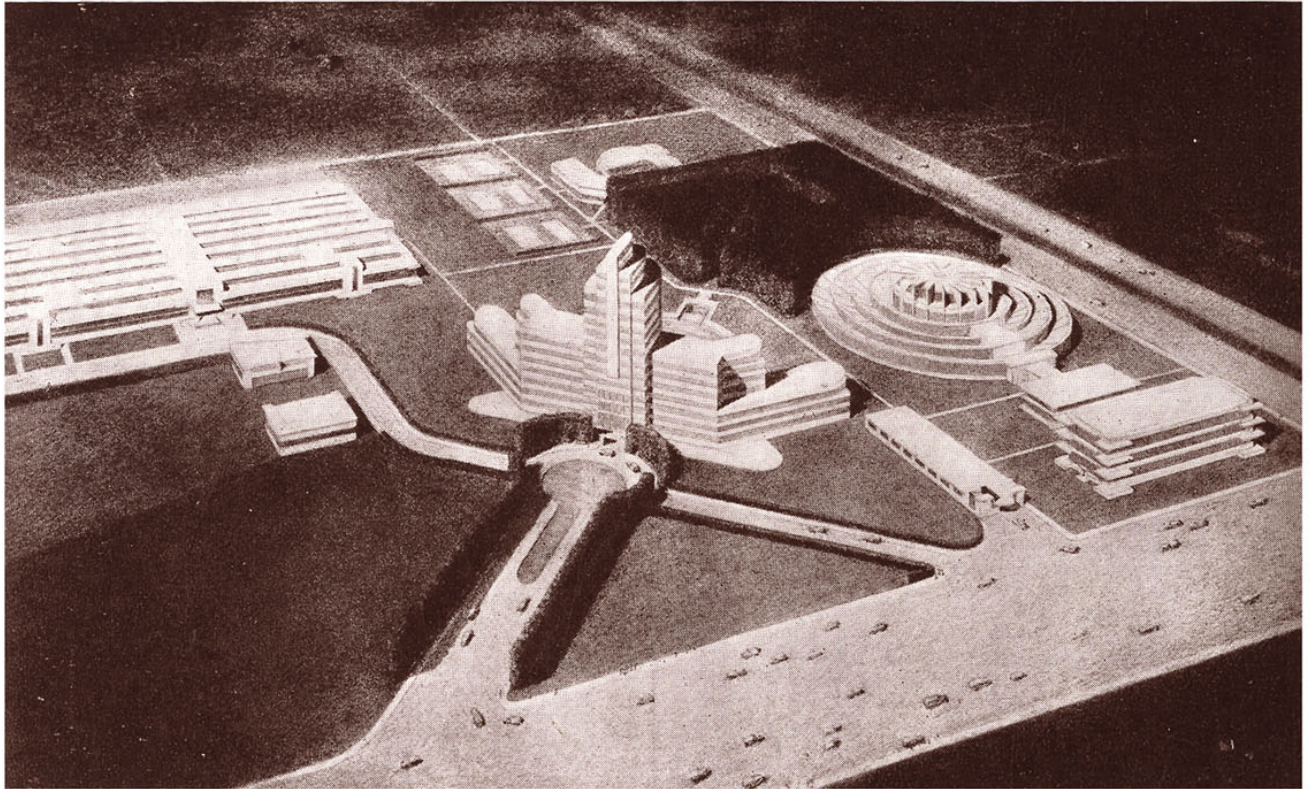


# A "Stylist's" Prospectus

By DOUGLAS HASKELL



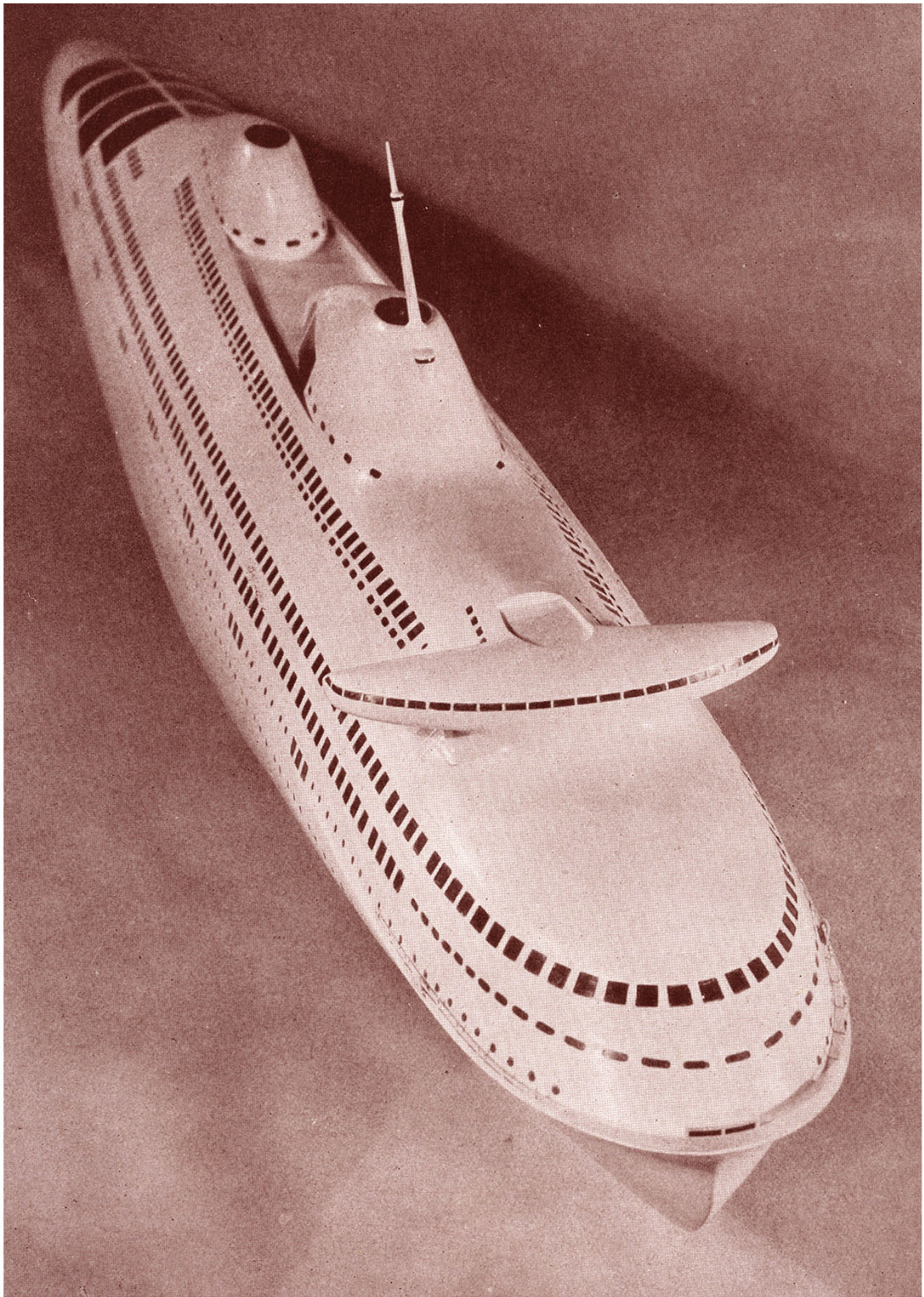
*Toledo Scale Company development, designed by Norman Bel Geddes*

MR. GEDDES offers us\* no monstrous new engines of war, but he is not unwilling to try his hand at recasting any object in present use to fit the mold of modern design. The ambition is grandiose. A perfume bottle is not too small, nor an ocean liner too large or intricate. The average layman is given to see what modern design must be like, were it consistently applied everywhere by a single hand. There are hints of principles at work and there is aid to the unfortunate man who owns both a Norman Forster château and a Lockheed plane, which he cannot reconcile with each other in spirit or in form.

\**Horizons*. By Norman Bel Geddes. Little, Brown & Co. \$4.75.

Among the stylist-designers, there would have been few others capable of so grand a manner as Mr. Geddes. He knows how to proceed beyond the familiar point of flattering Madame. A certain robustness manifests itself, not only in the scope of his enterprise, but in the swing of his imagination. There is no fussing with picayune detail, no silly preciousness. Though the matrix be nothing more than a greatly enlarged, flower-shaped jelly-mold (like that from which there emerged the "Temple of Music") the product is nevertheless pretty much of one piece. The architects of the Chicago World's Fair, who decided in the end to proceed without Mr. Geddes, have nowhere approached his skill.

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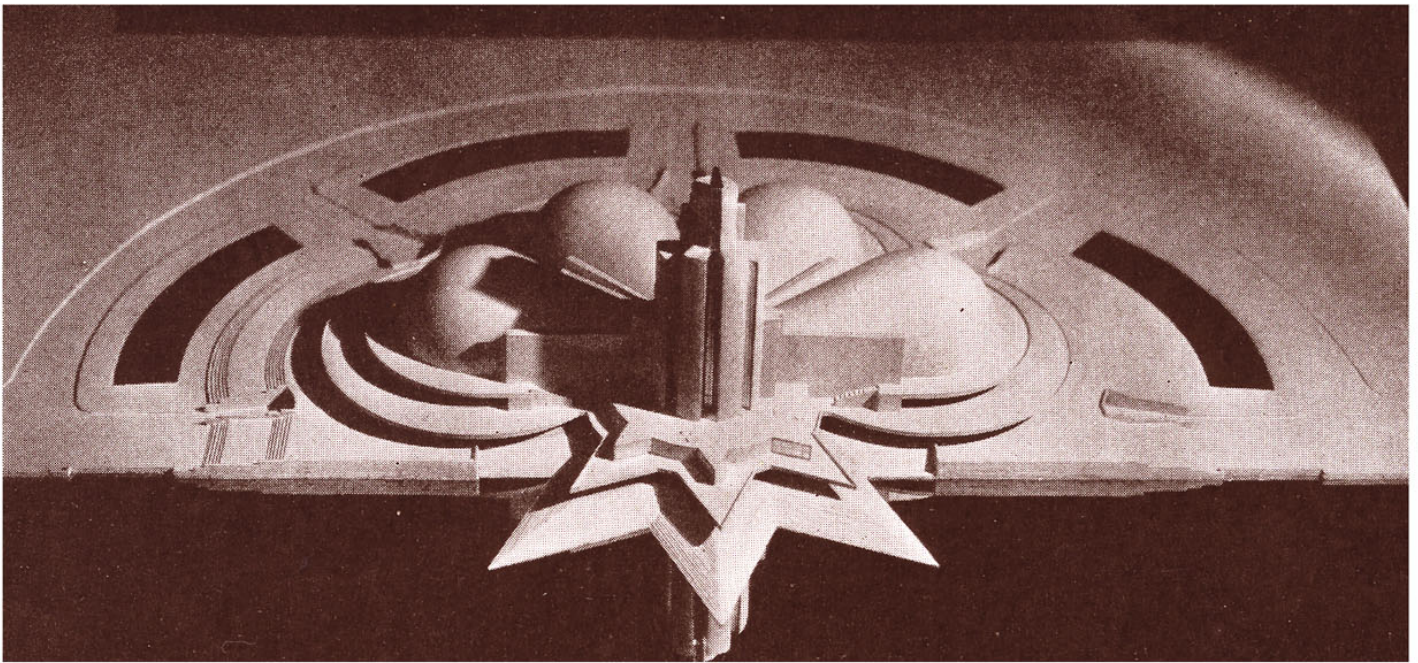


*Photograph by Maurice Goldberg*

*Airplane view of Ocean Liner designed by Norman Bel Geddes*

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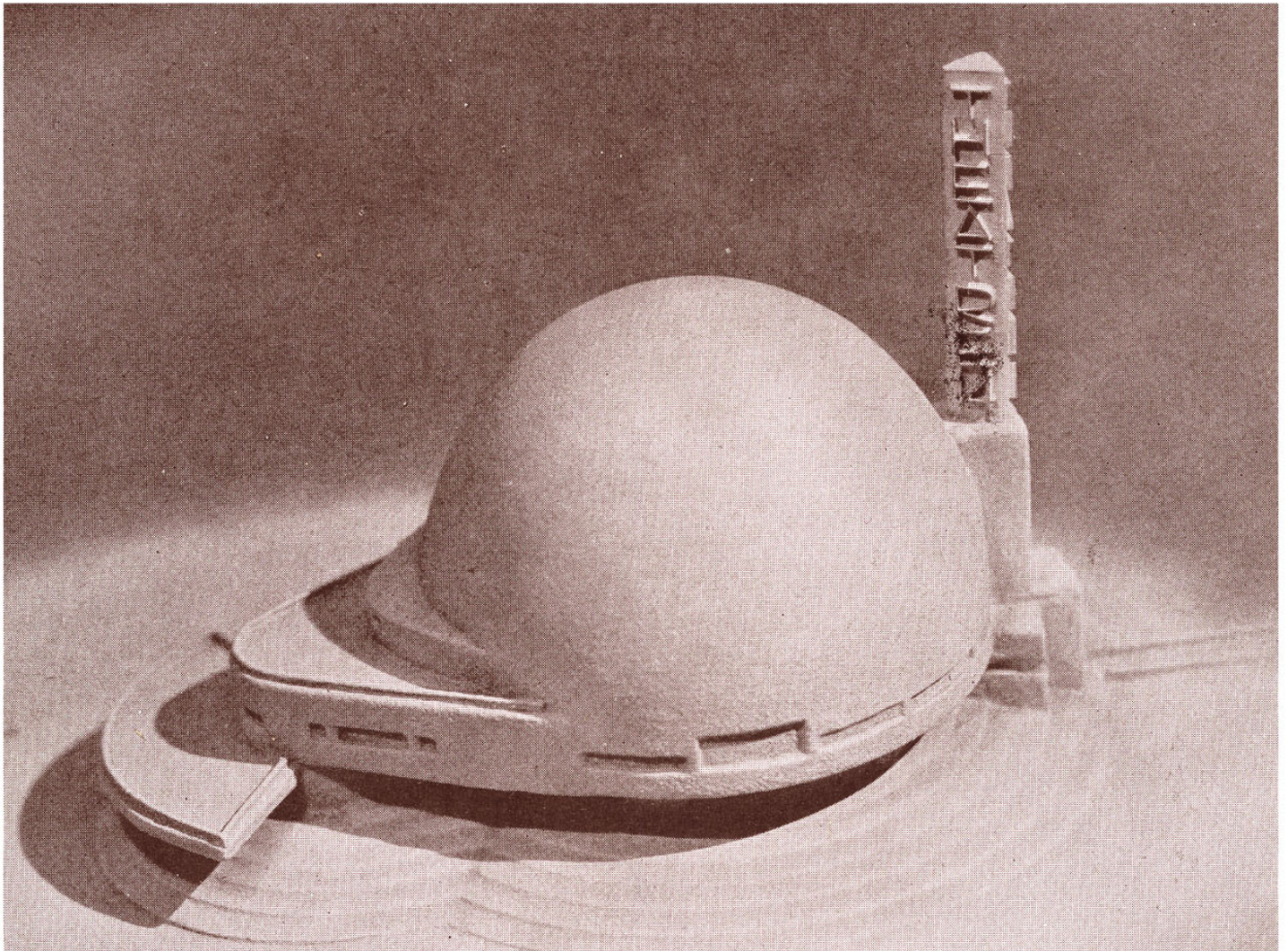
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*Designed by Norman Bel Geddes*

*Photograph by Maurice Goldberg*

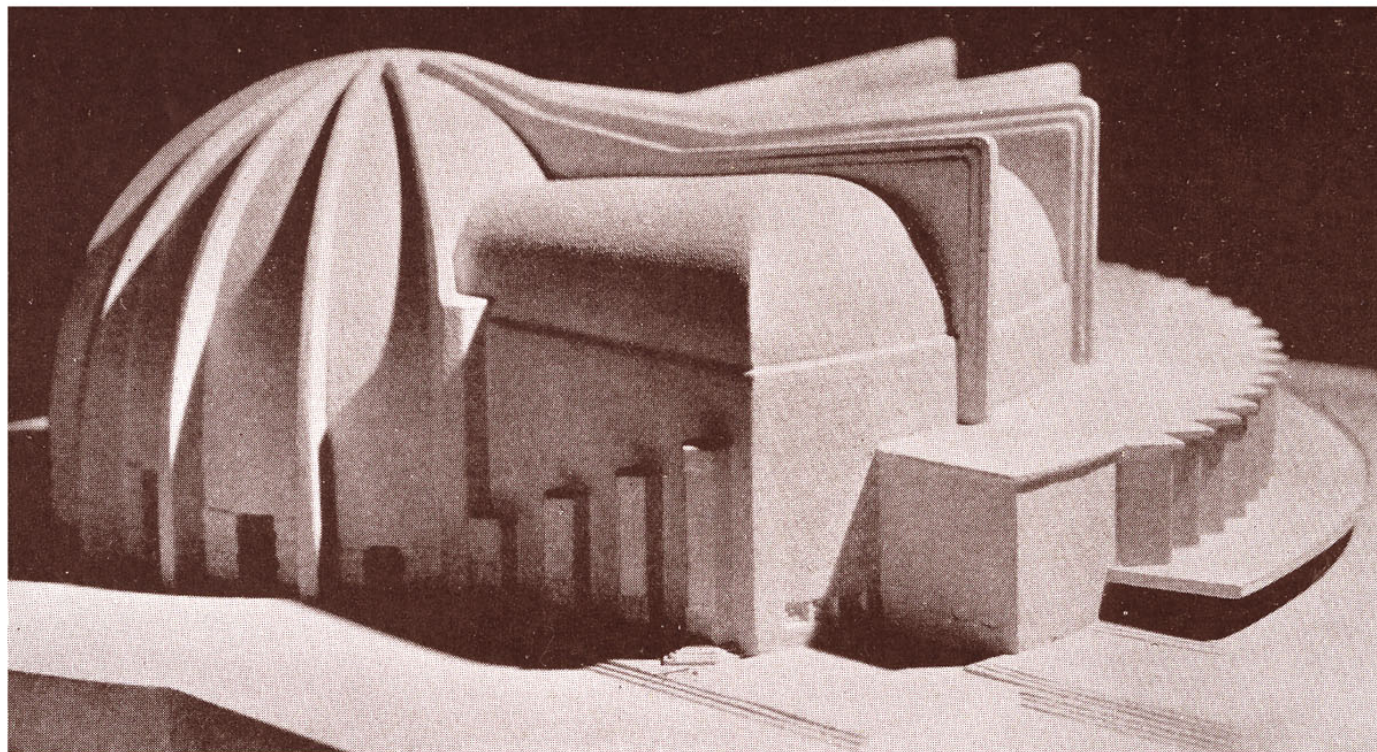
*Temple of Music, proposed for 1933 World Fair*



*Proposed Theater for 1933 World Fair*

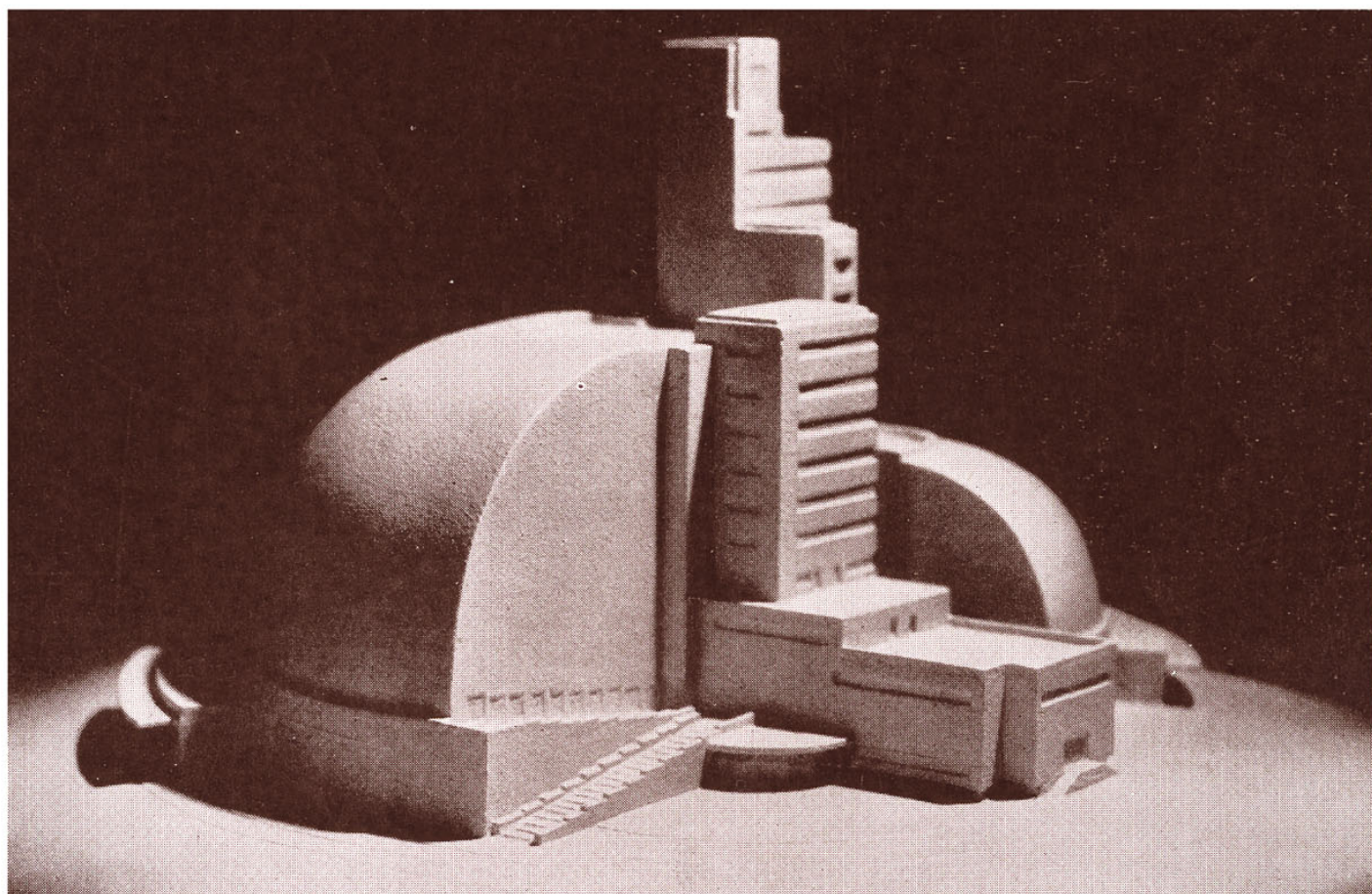
*Designed by Norman Bel Geddes*

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*Photograph by Maurice Goldberg*

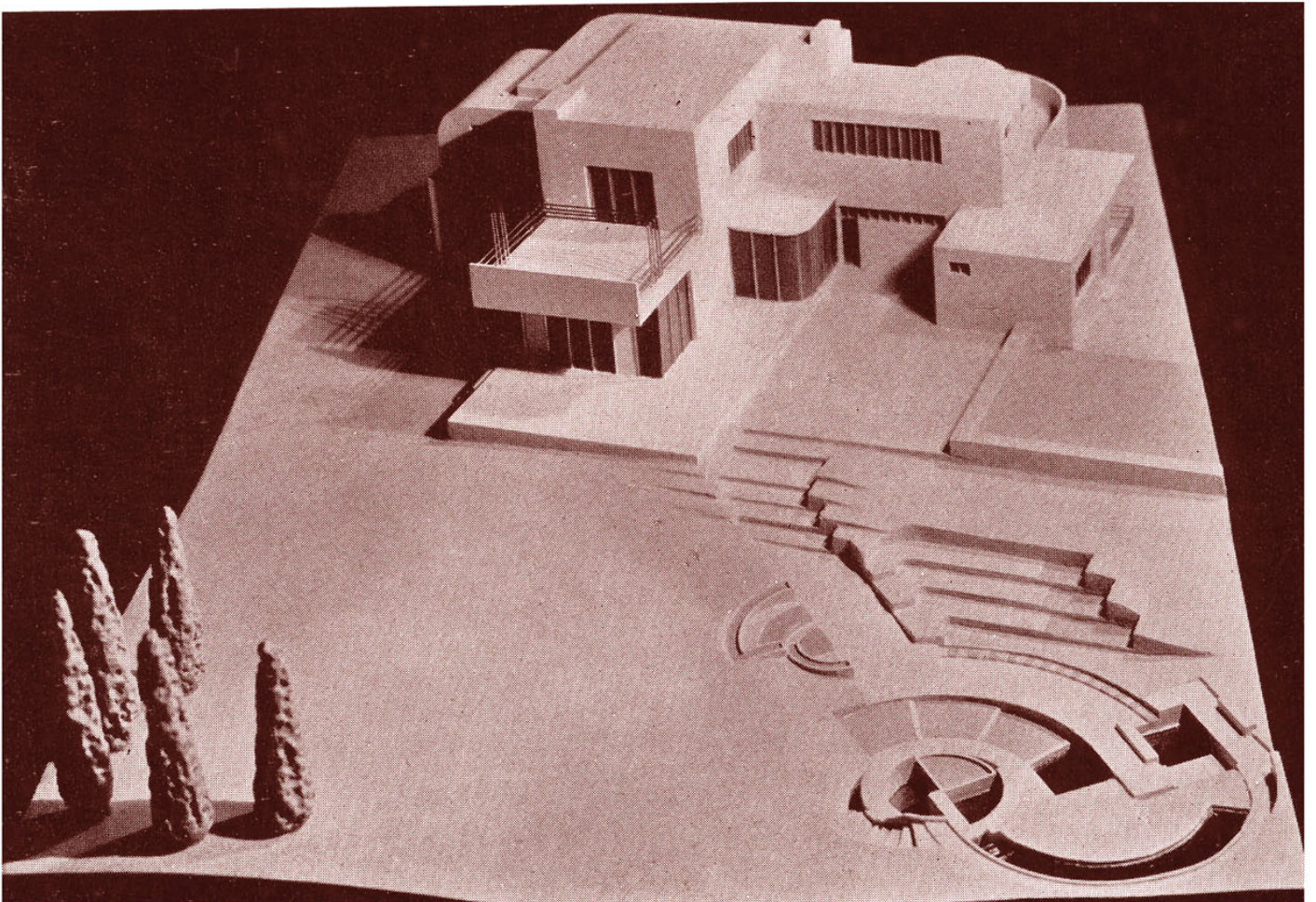
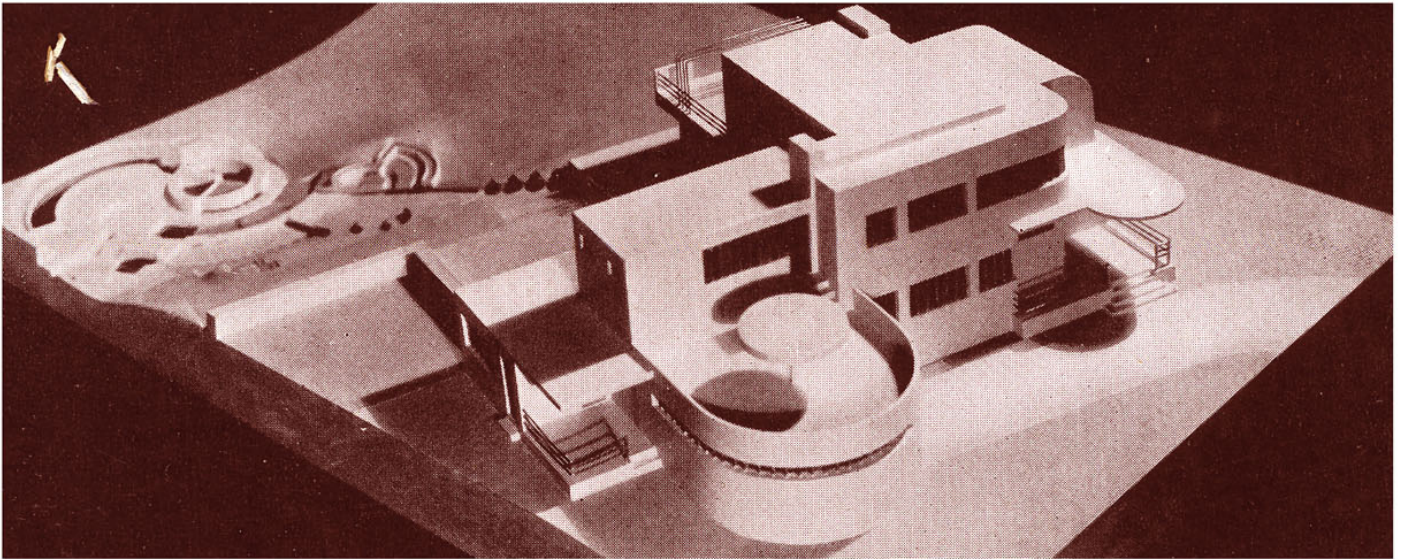
*Divine Comedy Theater, designed by Norman Bel Geddes*



*Photograph by Maurice Goldberg*

*Repertory Theater, designed by Norman Bel Geddes*

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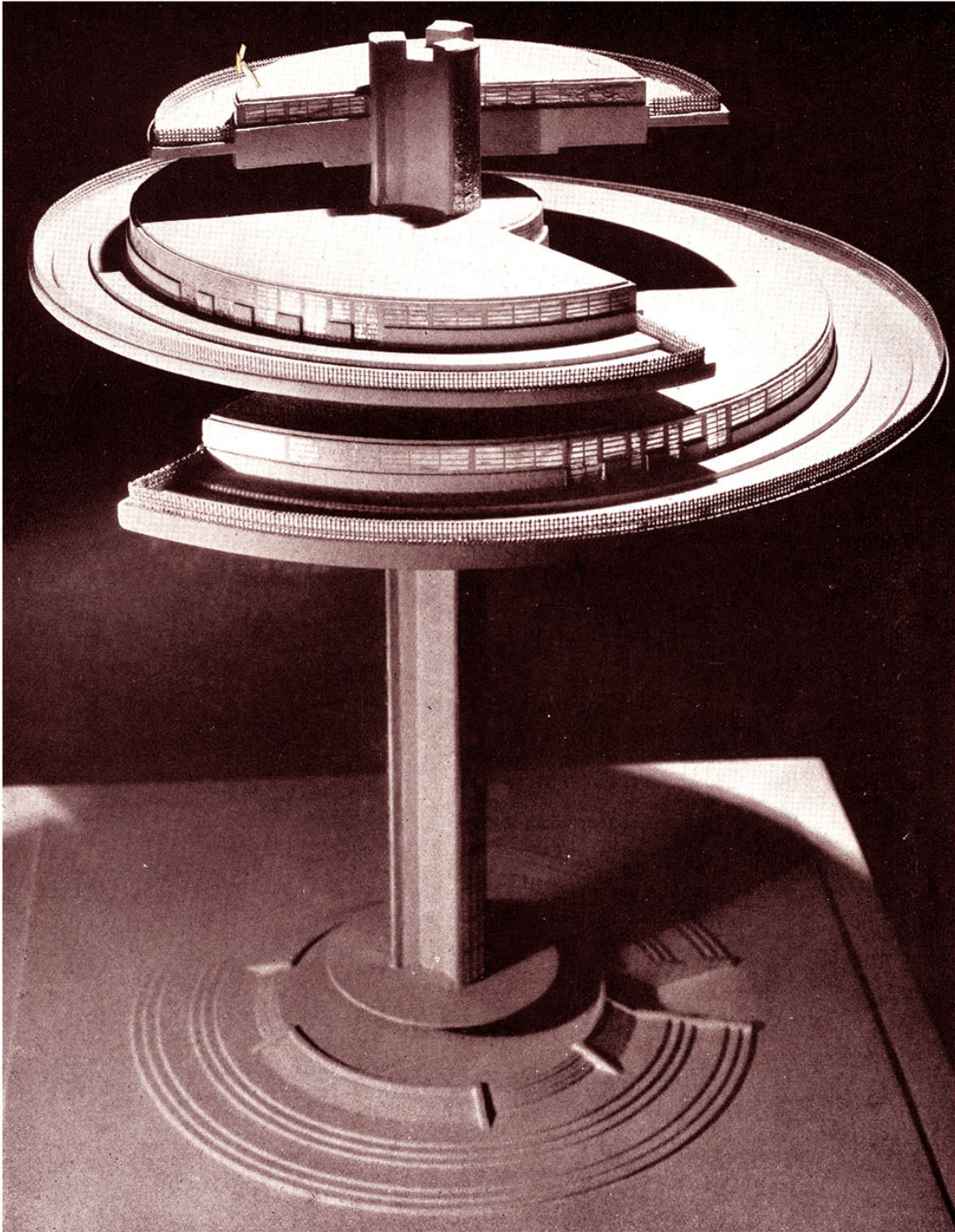


*Photographs by Maurice Goldberg*

*Front and Rear Views of Private Dwelling  
Designed by Norman Bel Geddes*

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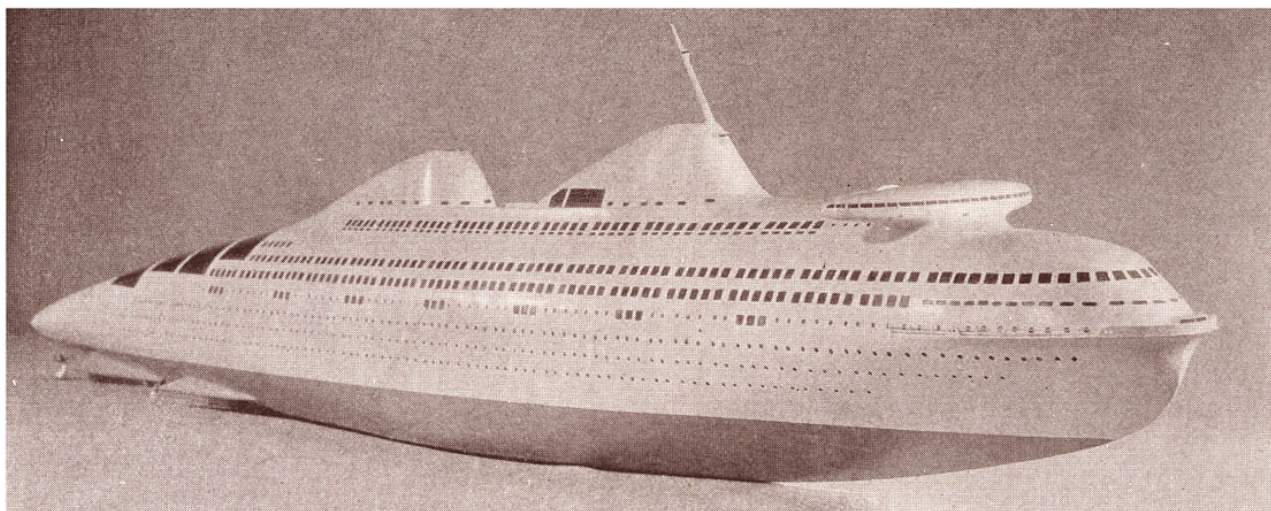
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*Photograph by Maurice Goldberg*

*Aerial Restaurant, designed by Norman Bel Geddes*

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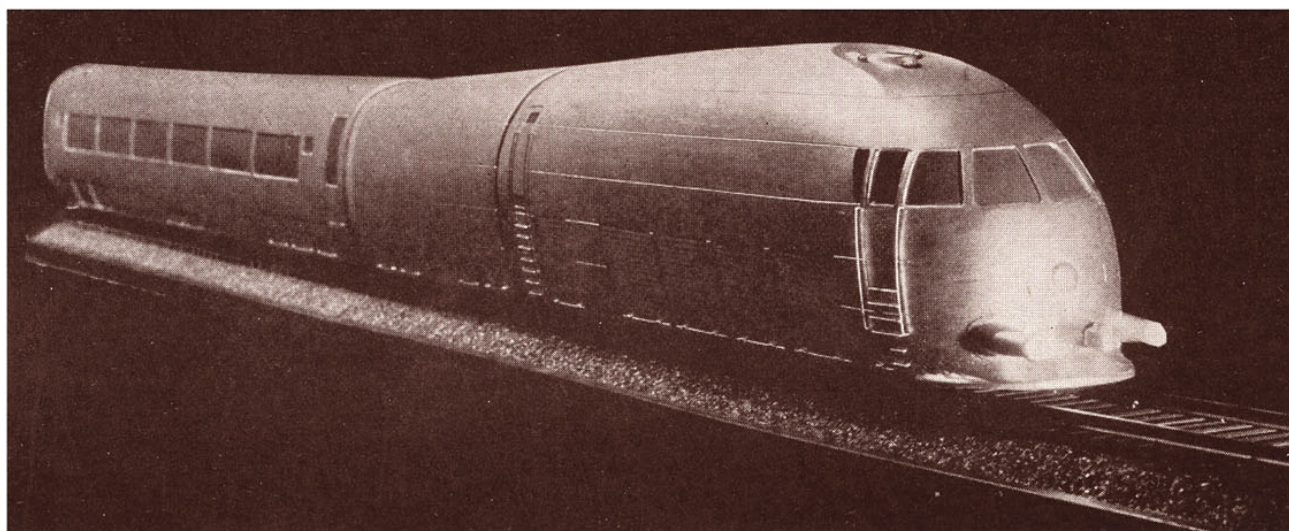
Photograph by Maurice Goldberg

*Bow view of Ocean Liner designed by Norman Bel Geddes*

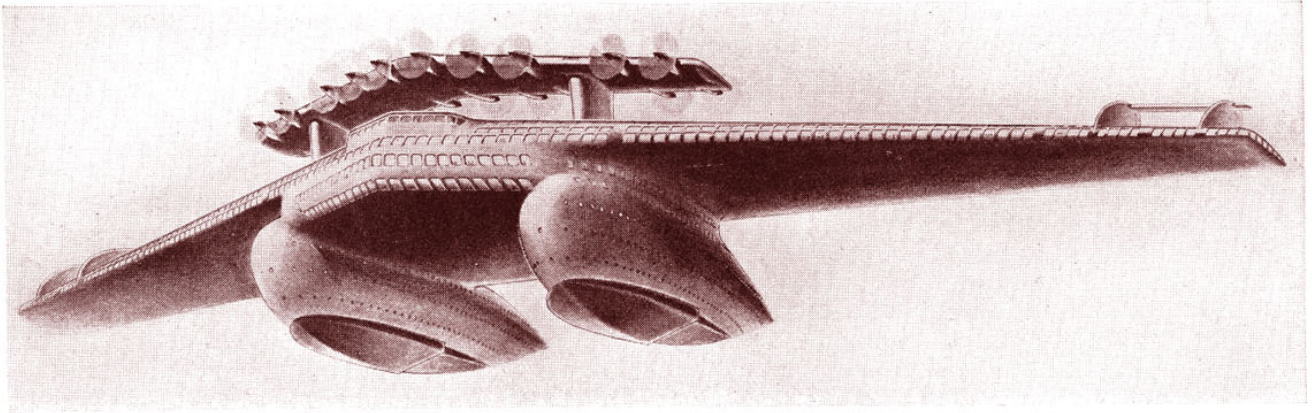
*(Continued from page 126)*

The book should please readers who are prone to similar hobbies, who as boys got hold of perspective and then covered reams of paper with cubes and vanishing points. Let any adult absorb the idea of stream-lining, and he will yearn to sit down once more and redesign, not only all our vehicles, but also all other objects to conform to it. Such people will like to see how the energetic Mr. Geddes, gifted for such a game and supplied with considerable techni-

cal information, has managed to come out. They will find a lucid story, in which the technical details have been either flattened out or spirited away to form no obstacle to the un-technical reader. Mr. Geddes, moreover, likes to play that other popular American game, the one of the captain—or admiral—of industry. As hero of his own romance, he is repeatedly in the position of astonishing industrial leaders with his demonstrations; they walk meditatively out of his office, “unable to get that



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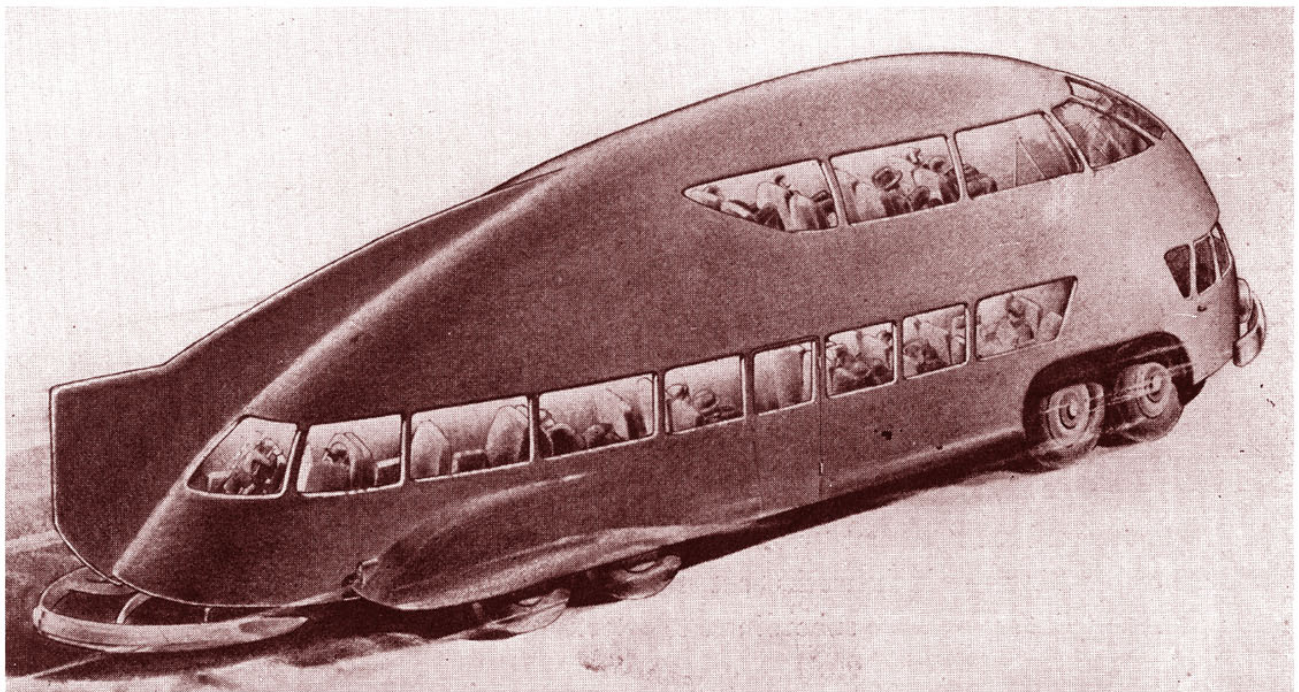


*Air Liner, designed by Norman Bel Geddes  
Associate Aeronautical Engineer, Otto Koller*

pen out of their minds” which they had seen on his desk; soon afterwards he receives a wire commissioning him to design an entire factory.

The romance has a double appeal—the ingenuities of popular mechanics are related to those of advertising psychology, and either of the two alone would be enough to put a good man across. In such a work, it would be wrong to expect any exactness, any coping with embarrassing detail, any probing of underlying principles, whether of economics or of design,

any acknowledgment of the basic contributions of the real pioneers (except some few living masters who are extended the compliment of being mentioned in a book by Geddes)—the pioneers from whom derive those ideas ripe enough today to be conjoined to the perpendicular “I,” one step ahead of being conjoined to the manufacturer’s trademark tomorrow. It is to the manufacturer and to the mass market that this prospectus is primarily addressed, not to the discriminating individual.



*Streamline Motor Coach, designed by Norman Bel Geddes*

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