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INTERIORS

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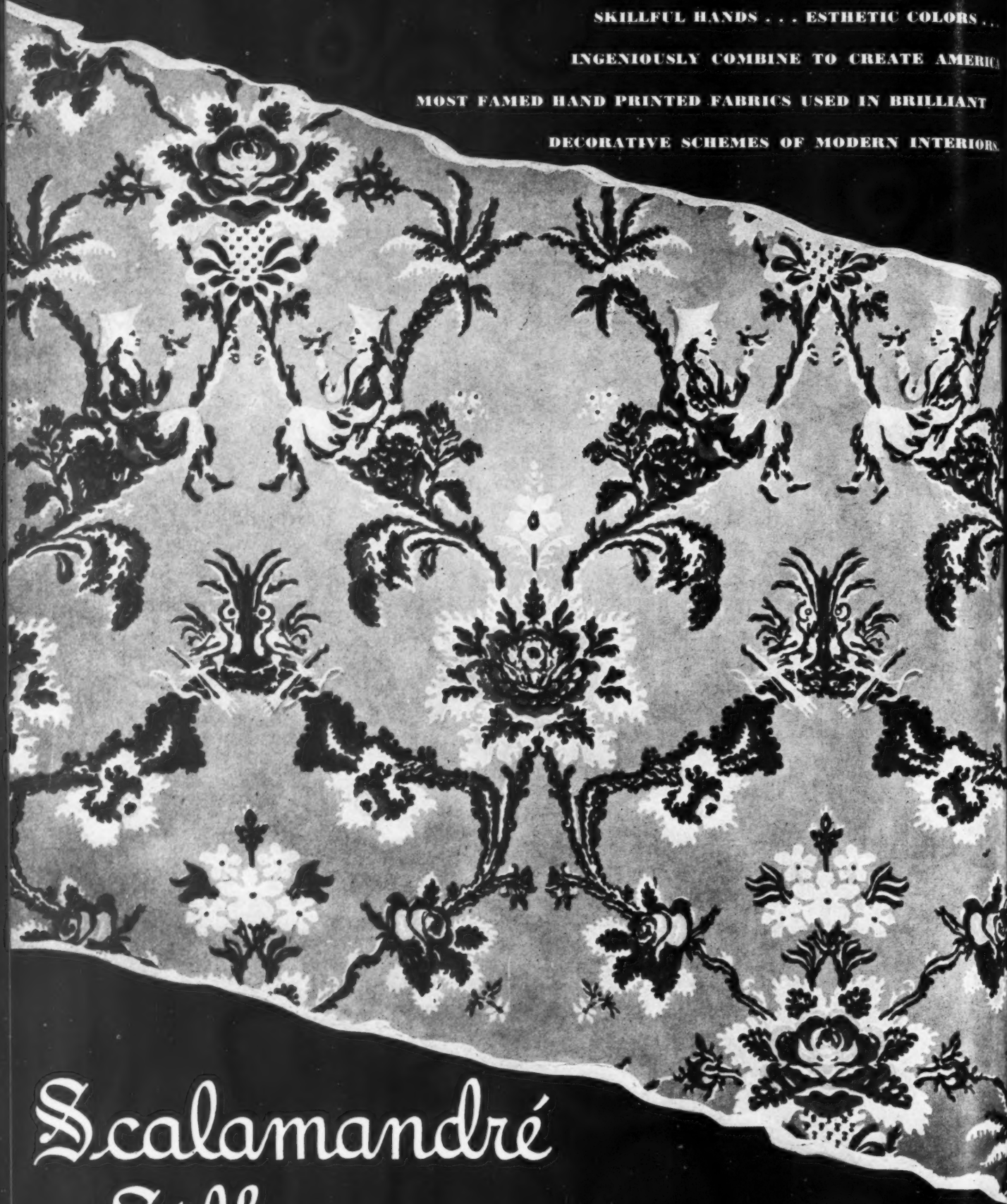
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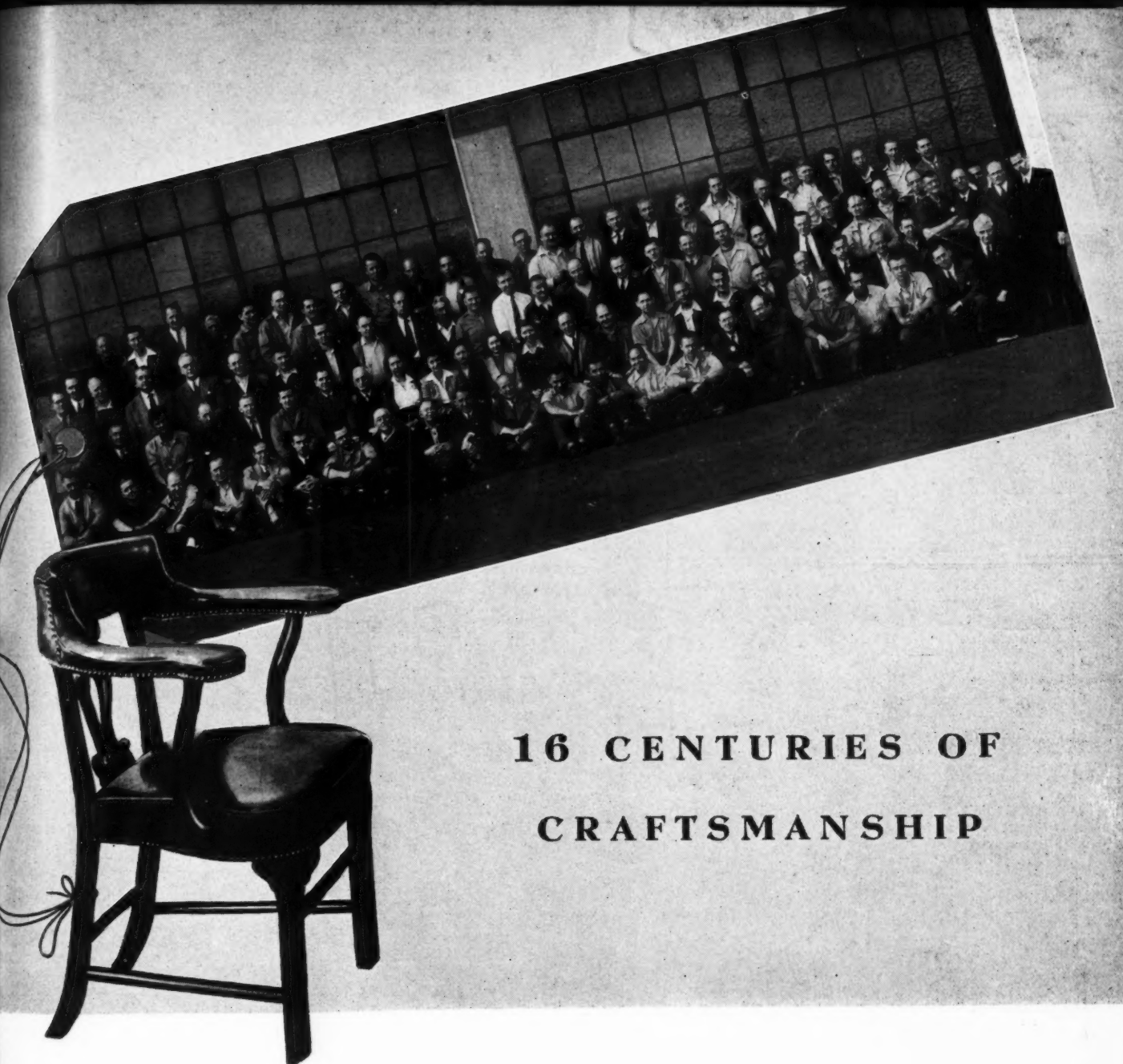


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Sixteen centuries of craftsmanship would be a lot

in any plant . . . but such craftsmanship in one the size of ours is a record of which we are tremendously proud.

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* Represents only one-third of our organization . . . not to mention sixty-five Kittinger skilled workers now in the Armed Services.



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INTERIORS

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THE INTERIOR DECORATING DEPART-
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ALL CONCERNED WITH THE PRODUC-
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DECEMBER 1944

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One question raised by victory will be whether our war memorials should serve two purposes, to commemorate the dead and/or serve the living.

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SWEDEN CARRIES ON

A country, famous for its modern interior design, manages to produce, though isolated from cultural growth in other lands and suffering from war conditions.

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STERLING IDEAS GIVEN AWAY

A manufacturer of sterling silver publishes plans for postwar jewelry shops specially created for it by an outstandingly modern-minded design firm.

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When industrial designers design an office for themselves, the labor pains are acute, the results are arresting, from color to desks.

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To offer competition to chain store operators, the small businessman must pretty up his premises to hint the wonderful service available within.

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Pursuing our crusade in favor of the metric system, we view with alarm the tangle of confusions arising from familiar measures of weight.

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The master of models sets up school in a Pittsburgh department school for ladies who want to be calm and beautiful every day in every way.

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Designer Jan Reiner contemplates the need for aesthetic understanding between furniture designer, architect and client in order that harmony be achieved.

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Look Ahead with "Maggie" the Metal: A new entry in the field of commerce, makes a bid for a place in the sun based on its lightness, unlimited supply.

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RETAIL STORY

The 1-2-3-4-5 rooms, appearing currently in a department store, prove that you can have charm at \$1,000, tradition at \$3,000 and Empire drama at \$5,000.

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COVER: Our Christmas angel was specially painted on a tile for us by Kim of Paul Bry's Shop. Against it is seen a picture of Stowe, Vermont, dreaming of a white Christmas, and a straw goat, traditional Swedish Christmas trimming, courtesy American-Swedish News Exchange, Inc.

VOLUME CIV



NUMBER 5

NEXT MONTH—A great month in INTERIORS' year, is January when we turn over a new leaf by inviting the country's very finest designers to contribute dream projects, not necessarily hampered by clients. This season we are proud to announce so many contributors that (paper shortage calling the turns) we shall present additional INTERIORS TO COME in February.

*Still Serving the Decorating Trade
at 509 Madison Avenue, New York City*

CHENEY BROTHERS'
Decorative and Upholstery
Department



ALTHOUGH the other divisions of Cheney Brothers have moved to new sales offices—this department remains in its present location.

Here Cheney fabrics are offered to interior decorators today, just as in the past. And today, as always, these fabrics faithfully uphold the Cheney tradition of excellence.

Their production is limited by war-time demands, it is true—but their beauty and their quality are just as distinguished as ever. You can be sure that every one expresses all the fine workmanship and design authority which have always been associated with the name of Cheney Brothers.



CHENEY BROTHERS

Manufacturers of fabrics of exceptional quality since 1838

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NO SEATS IN RESTAURANTS OR FOUNTAINS...



You'll like *Foamex*. It's the kind of material your kind of people have preached about for years.

It reduces a lot of fancy fuss to functional simplicity—makes seating soft without stuffing, springy without complicated metal innards.

It floats folks on air, on millions of tiny, breathing air cells. And what's so soft as air?

It buoys people to muscle-relaxing bliss, on naturally springy latex, foamed to supersensitive resilience. It's springy all over, not just inside.

All this in one simple, molded material.

Old-style upholstery stuffing can shift and lump. One-piece-molded *Foamex* can't.

With no metal insides to sag, break or come apart, molded-in *Foamex* buoyancy goes right on

*TRADEMARK

buoying—practically forever. Ask railroads, bus lines, airlines—whose *Foamex* seats remain unruffled through today's terrific wartime pounding.

So put *Foamex* in your postwar comfort plans for places like restaurants, fountains, lounges—wherever the public must be pampered with luxurious seating, and seating gets a beating.

Until Victory, of course, all *Foamex* is needed to cushion fighting men and instruments against shock and concussion.

P.S. The ideal covering for *Foamex*—*VELON*,* Firestone's new wonder fabric. Makes smarter colors practical.

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IS SO RESTFUL AS FOAMEX



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TEXTILE FIRMS . . .

ABOUT RUBBER . . .

\$10000 IN PRIZES . . .

BUILDING PLANS . . .

CIAM PROGRAM . . .

FURNITURE

Predictions Reversed

Mr. John C. Goodall, the general manager of Chicago's Merchandise Mart, has delivered himself of certain statements which sound surprising in a welter of blue-sky predictions. Says he: "Although many persons in replying to surveys have indicated an overwhelming desire for this or that article, human nature is such that their eagerness to buy may vanish the moment they realize that they can actually get the merchandise they have been longing for all during the 'duration'." His basic point, and it's a good one, is that manufacturers cannot cash in with trash. They'll have to be on their toes to meet competition supported by vigorous advertising and lively merchandising campaigns. The public will, at long last, be in a position to be choosy. In other words, it will be a time to gird up the loins and produce good stuff.

Furniture Men Take Over

Jamestown furniture men Earle O. Hult-

quist, Carl A. Hultquist, Fritts L. Magnuson and Carroll M. Hall have bought control of Jamestown Metal Corp. from the Liberty Bank of Buffalo.

Jamestown Market

Over 1,000 anxious furniture buyers showed up the very first day of the Jamestown Market, but got very little for their pains in the way of merchandise. What there was went by the allocation system, that being considered the fairest all round.

Patterns Unlimited Sought

WPB has received a request from the furniture industry asking that restrictions be removed on the number of furniture patterns that may be made by any one

company. Present order now in force limits each manufacturer to 25 per cent of the patterns he offered for sale during September '41, or 24 patterns, whichever is greater. The wood office chair advisory committee, which made the request, said elimination of this restriction would help the industry prepare for peacetime production and is therefore desirable.

FLOOR COVERINGS

Controlling Interest

Alexander Smith & Sons Carpet Co., long a large share holder in Sloane-Blabon Corp., has bought the entire holdings of Certain-Teed, to the tune of \$2,750,000 cash, and now holds 57 per cent of the common shares. Presidents of Alexander Smith and Sloane-Blabon announced that manufacturing operations will remain separate as of old.

Cork Expansion

A mile and a half from Kankakee, Ill., is a 40-acre tract of land just acquired

FOR YOUR CALENDAR

JANUARY 2 through JANUARY 12. Grand Rapids furniture market. At Grand Rapids, Mich.

JANUARY 4—JANUARY 13. Winter furniture market. At the Merchandise Mart and American Furniture Mart, Chicago, Ill.

JANUARY 7—JANUARY 12. Housewares show. At the Palmer House, Chicago, Ill.

JANUARY 7—JANUARY 11. Pennsylvania gift and art show. At the William Penn Hotel, Pittsburgh, Pa.

JANUARY 8. Meeting of the Retail Dry Goods Association. At the Hotel Pennsylvania, New York, N. Y.

JANUARY 8—JANUARY 12. Pre-season market week of the 225 Fifth Avenue Association. At 225 Fifth Avenue, New York, N. Y.

JANUARY 14 through JANUARY 18. Detroit gift show. At the Hotel Statler, Detroit, Mich.

JANUARY 15—JANUARY 19. Philadel-

phia gift show. At the Hotel Adelphia, Philadelphia, Pa.

JANUARY 15—JANUARY 20. National convention of the National Association of Home Builders. At the Hotel Sherman, Chicago, Ill.

JANUARY 17. Annual dinner of the Curtain and Drapery Club of New York. At the Waldorf-Astoria, New York, N. Y.

JANUARY 22 through JANUARY 27. New York furniture market. At New York Furniture Exchange, New York, N. Y.

JANUARY 29 through FEBRUARY 1. California gift and art show. At the Merchandise Mart, Los Angeles, Cal.

JANUARY 29—FEBRUARY 3. Furniture home week. At the Chamber of Commerce Building, Los Angeles, Cal.

JANUARY 29 through FEBRUARY 8. Gift show. At the Palmer House, Chicago, Ill.

FEBRUARY 5 through FEBRUARY 9. New England housewares show. At the Parker House, Boston, Mass.

FEBRUARY 5—FEBRUARY 10. Spring market week of the Western Merchandise Mart Exhibitors Association. At San Francisco, Cal.

FEBRUARY 8 through FEBRUARY 11. Spring market of the Western Gift and Art Show Association. At the Civic Auditorium, San Francisco, Cal.

FEBRUARY 11—FEBRUARY 16. U. S.-Mexican gift and toy market. At the Transit Tower, San Antonio, Texas.

FEBRUARY 18. Ohio State gift show. At the Deshler-Wallick, Columbus, O.

FEBRUARY 20—FEBRUARY 22. Exposition and convention of New England Hardware Dealers Association. At the Hotel Statler, Boston, Mass.

FEBRUARY 26 through MARCH 2. New York gift show. At the Hotels New Yorker and Pennsylvania, New York, N. Y.

MARCH 19 through MARCH 22. Boston gift show. At the Hotel Statler, Boston, Mass.

FOR YOUR INFORMATION

by Armstrong Cork Co. for future manufacturing purposes.

India Wool

There is a fairly well founded rumor that some of the India wools asked for on import quotas have arrived in this country. Good news for wool-starved carpet manufacturers.

TEXTILES

New Developments

DuPont's Fabrikoid Division has come up with a synthetic rubber composition capable of resisting steam and compressed air. If applied to both sides of a textile, calendered in sheet form, it could be used for blankets. Coatings of Neoprene, Koroseal or vinyl resins will improve the quality of glass fabrics. In order to reduce internal abrasions from flexing, new weaves are made with a glass warp and a cotton weft. To use such fabrics for laminated plastics, layers of cloth are placed crosswise for equal strength in both directions.

Rayon Mill Control

President Melville Weston and Vice Presidents Walter B. Gallant and Clinton C. Griffith have bought a controlling interest in Newmarket Manufacturing Company, Lowell, Mass., manufacturers of rayon piece goods, from American Associates.

Curtain and Drapery Fabrics

Lean stocks and lean prospects are predicted in the way of fabrics for curtains and draperies at the International Home Furnishings Market, to be held in Chicago early in January. Stockpiles are depleted, retail demand is enormous. The industry is hampered by a low rating on the list of civilian essentials and the government can use duck and canvas as fast as they can be turned out.

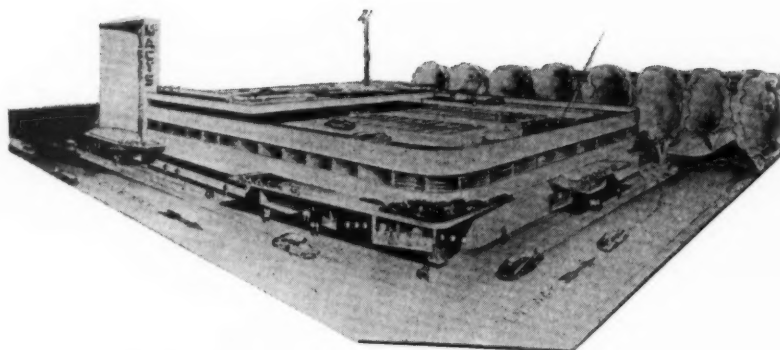
Reconversion Smoothed

Brigadier General Roland Walsh of the Philadelphia Quartermaster Depot has announced that the Army and Botany Worsted Mills have reached a pre-termination agreement providing that the entire mill inventory on hand when the moment of termination arrives, will be retained by the mill at a price already agreed upon.

RADIO AND TELEVISION

Video

Video, as scholars of Caesar's Commem-



PROPOSED JAMAICA MACY STORE, EXAMPLE OF IDEALLY ZONED BUILDING.

teries will remember, means, I see. It also is the name of a new television transmission process, recently announced Mr. Homer E. Capehart, president of the Packard Manufacturing Corp. Technicalities aside, it is now possible to transmit television over ordinary telephone lines and television programs can be recorded for broadcasting in the same way that ordinary radio programs are transcribed. The cut in cost of transmission is terrific, since the coaxial cable required under present methods costs \$10,000 a mile. This invention further will make it possible for radio broadcasting stations to go in for television. It also can be used to change your radio receiving set into a high-fidelity model and with additional equipment, into a television receiver. Raymond Binney, a young engineer with Capehart, has done the groundwork to make all this possible.

For Designers an Opportunity

Warren Telechron Company, with their own alarm clocks as point of departure, have developed a clock by which you and I can have our radios switched on at any time we select, much as we can switch our oil burners on in the wee small hours without stirring out of bed (if we remember to set the clock the night before). To designers, engineers and manufacturers, Telechron general sales manager Roy W. Johnston names an opportunity: The company will be glad to cooperate with them on designs. Name of the device today is bulky but descriptive. It is semi-automatic radio clock preselector, and if further adjectives are needed, the clock is new and low-priced.

ZONING

Last Chapter?

The exceedingly bitter battle over the revision of New York City's twenty-eight year old zoning laws has reached a tem-

porary end. It is still possible that certain changes may be made in the City Planning Commission's regulations. But the issue is in the main closed and the Commission seems to have won. Unless rejected by the Board of Estimate, by a three-quarter vote, the new plan will be effective by the time this magazine reaches you.

That the Commission's aims are for the over-all good of the city, practically no one questions. Whether the new regulations are ideal is still subject to hot controversy. That many builders will find them uncomfortable seems indicated by the rush of plan-filing (aggregating over 127 million dollars) which has gone on since the whole matter was first broached the middle of June, in the hope of getting under the wire on the old basis. Practically no one with a building project for New York has found the time right. But Mr. Moses has pointed out repeatedly that if this sort of thing cannot be put through at a time when building is practically at a standstill, it is ridiculous to think it could ever be put through. Somebody is bound to be inconvenienced, whenever it's done, and fewer people will suffer now than later. It was time for a change.

Unfinished Business

To illustrate methods of compliance with N. Y. City re-zoning regulations, the report issued by the City Planning Commission on November first, showed a proposed R. H. Macy store rumored to be going up in Jamaica presently. We reproduce the drawing herewith. Off-street loading is required for commercial buildings covering more than 25,000 square feet. That helps lighten traffic congestion. Roof parking facilities for customers accomplishes more of the same. Admirable, but as store people have complained, costly in areas where real estate is worth its weight in US currency. Less than a month later the Planning Commission was reported as in a softer mood about zoning regula-

CONTINUED ON PAGE 12

INTERIORS



'GATOR GRAINS

With the development of better chemical coatings for wartime uses of coated fabrics has also come new artistry in graining sample runs of post-war Chase Coated Fabrics. Typical is the realistic Alligator Grain shown here.

The new line of Chase Coated Fabrics will be color-styled to give you maximum turnover of a minimum inventory. Qualities and grains will be available for all coated fabric applications.

Do we have your name to receive a copy of our first post-war swatch card? A postcard will suffice!



COATED FABRICS

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tions. At a meeting of the Board of Estimate, as a concession to a request of Mayor LaGuardia, a draft amendment saw the light which would allow the upping of coverage on interior lots from 65 to 75 per cent for stores.

Although the Huie proposals have never gained any official recognition, spokesmen for the plan were extremely vocal at the meeting. Commissioner Huie's scheme is, in general, easier than the Commission's on commercial building and far tougher on residential.

RUBBER

Forever

The government has released from secrecy a silicone rubber which was recently demonstrated by Dr. A. Lincoln Marshall, head of GE's Schenectady Research Laboratory chemical division. It is revolutionary. Sand and natural gas combine to make a virtually indestructible type of rubber. Tests included subjecting it to a 302 degree heat for 75,000 hours, after which it was springy as ever. As it can be vulcanized, Dr. Marshall sees no reason why it should not, in the form of tires, outlive the truck which rolls on it. The garden hose need never be taken in...nothing can hurt it. The only way to get rid of old golf balls will be by losing them in the rough.

Not to be outdone the U. S. Rubber Company has come up with an extruded thread of synthetic rubber which retains its elasticity for a long, long time. Immediate application will be girdles, but its future need not be limited to the dress (or undress) field.

S.P.I. Report

Said President John L. Collyer of B. F. Goodrich to the Society of the Plastics Industry: We know that the field is wide open...as between natural rubber and synthetic rubber—even including rubber-like plastics—and the choice will go, in any given case, to whichever one proves economically soundest...our country should, as a national security policy, continue a minimum production of 200,000 tons of synthetic rubber annually.

HOTELS

Much Money

The hotel industry is prepared to spend 300 million dollars for refitting, if and when. The *If*: The outcome of a request made to the Treasury for deferred main-

tenance allowances in computing taxes. The *When*: As soon as possible after the war ends. The staggering figure referred to above has the authority of Frank L. Andrews, president of the Hotel New Yorker and chairman of the 29th National Hotel Exposition and is based on figures compiled by the American Hotel Association. It does not include big reconstruction projects, but simply allows for getting back to normal.

RECONVERSION

Not Yet

The myriad prognosticators who have foretold the end of the war find themselves, now in December, facing a 1945 calendar and wondering if they weren't a little ahead of themselves. We, of this magazine, attempt faithfully to report postwar plans, insofar as they will clear the path for sane and saving reconversion. On the other hand there can be little doubt that getting too far ahead creates a dangerous frame of mind which may seriously impair the efficiency of labor in labor-short areas. Already men and women are prone to break away from war industries to try their hands at "something with a postwar future."

The war is not finished. Symptomatic of this fact was the cancellation of G.E.'s postwar conferences at the request of the Army and Navy. While congratulating the company on its superb war record, Messrs. Forrestal and Patterson were forced to point out the continuing and urgent need for war supplies, a need as yet so acute that it must not be jeopardized by meetings which "might be understood and taken to mean that the needs of production are declining."

COMPETITION

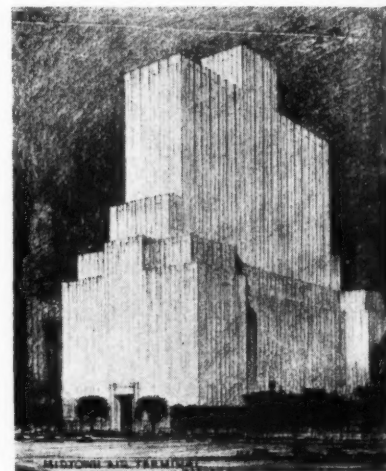
House for Cheerful Living

Pittsburgh Plate Glass Company is prepared to spend \$10,000 in prize money on a competition whose name appears above. The house will feature flat glass used in a house in the \$6500 to \$8000 range. Sponsoring the affair editorially is architectural publication *Pencil Points* whose editor, Kenneth Reid, A.I.A., is in charge. Submissions must be received by 6 p.m. of February 26th. Winners will be listed in the April issue of *Pencil Points*. Judges, all A.I.A., are widely distributed geographically. They are Pietro Belluschi, Ralph Flewelling, J. Byers Hays, Robert M. Little, Philip Will, Jr., Hugh A. Stubbins, Jr. and Louis Skidmore.

ART

Veterans' Center

The Museum of Modern Art has announced that it has opened a War Veterans' Art Center at 681 Fifth Avenue under the direction of Victor D'Amico. This was originally conducted at the Museum itself, and proving itself a success, has been moved into the larger quarters. Veterans who have never attempted art before start in an orientation class where they can feel the subject out and find what suits them best before being allocated to specialized courses. Included is pre-vocational training aimed at fitting veterans to earn their livings by art. The therapeutic value of creative work for the disabled is a further function of the project. Day classes are from 10 to 6, evening classes from 7 to 10, Mondays through Saturdays.



HARVEY WILEY CORBETT'S DRAWING FOR SIXTH AVENUE ASSN. AIR TERMINAL.

BUILDING

Air Terminal-Auto Tunnel

The Sixth Avenue Association has released an announcement and drawing (reproduced) of an enormous building to be set over tunnels running from 36th to 38th streets. Architect is Sixth Avenue Association member Harvey Wiley Corbett. Since the building's function would be as an air terminal, helicopter landing space is provided for on the roof. The tunnels, which would run beneath the various subways in the section, are said to be a solution of the cross town traffic problem in this area, long acute. The plans would cut bus traveling time from LaGuardia and Idlewild fields to midtown New York. Parking garages are an integral part of the scheme, also relieving congestion.

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Christmas Greetings...

Peace on Earth, Good Will Toward Men



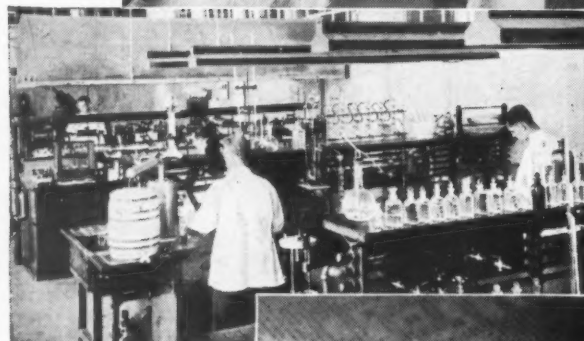
famous for
fine fabrics

DRAMATIC *highlights*

Angora
Goats
on Range



Fleece



Research

Fabric
Designing

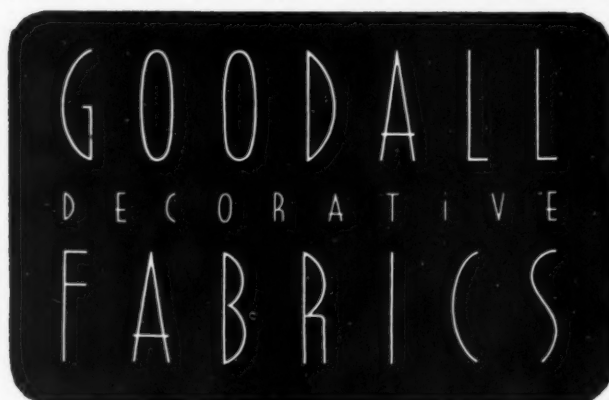


From the time-worn pages of the past comes the story of mohair—an epic of lavish beauty and regal ancestors. Mohair is the soft, silk-like fleece of the Angora Goat, whose history dates back to Biblical days. The Bible records that Moses ordered altar cloths for the Tabernacle woven from this fibre. After many migrations thru the centuries, the raising of these goats centered for a long while in Turkey, in fact, the goats took their name from Ankara, the present capital of Turkey.

Today, the center of Angora Goat culture is in the United States. The perfection of the present mohair industry is the result of years of Goodall research... inventing special machinery... developing special dye methods... husbandry work with Angora flocks to produce finer fleece.

The scenes depicted are Angora Goats on the range; actual mohair fibre; Goodall research laboratory and fabric designing.

(Some of our cloths contain rayon blended with mohair and cotton)



Division of Goodall-Sanford, Inc.

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Grosfeld House
does
18th Century
in the
20th Century Manner

Daring? Yes, but one expects Grosfeld House to do the unexpected. As if to prove yet again that "Classic" need not be static, this 18th Century Living Room was conjured up in the fertile mind of one of America's most eminent decorators and executed by Grosfeld House. ★ It takes its keynote from walls of deep grape and champagne carpeting. The sparkling burgundy and white stripes and frivolous fringe of the mated Regency arm chairs are reflected in a majestically proportioned mirrored wall. The marvelously comfortable upholstered chair is of smokey blue, rough-textured wool. Of special note is the magnificent little desk, hand-crafted with elegant swirl grain front and lovely tambour doors. ★ Plan to visit Grosfeld House soon in New York, Chicago or Los Angeles, where this and many other unusual interiors are on exhibit.

THE DECORATORS' SOURCE FOR FINE FURNITURE & CHENILLE CARPETS AND RUGS

Grosfeld House

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FABRICS in WARTIME

It would be remiss to fail to acknowledge to our many Decorator customers the fine spirit of understanding that characterizes our relationships today. We are doing our utmost, despite obvious shortages, to find the solutions to most of your problems which concern fabrics in decoration.

As in the past, we are committed to the traditional policy of serving the Decorator. Your sustained interest in our Collection, as well as your comprehension of the problems we face, are warmly appreciated.

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Upholstery and Decorative Fabrics

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New York 22, N.Y.

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You won't find *Modernist* or *modernistic*, waterfall or cubist furniture at Gimbel's. You will find *modern*, charming, livable, timeless, modern by the men whose names mean most. By Bel Geddes, whose Futurama held you spellbound at the World's Fair. By Rohde, posthumously honored for furniture so flexible it seems built into a room. Stoll, whose imagination has made him nationally famous. Scandinavian Jen Risom, whose triumphs in Europe were cut short by the war. Turchin, who works wonders with planes and spheres and spirals of glass. Functional. This modern is ready to go through the centuries proudly, because it is designed by present-day artists whose names will live as Chippendale, Adam, Hepplewhite and Duncan Phyfe have lived! This modern is basically beautiful as well as livable. It's modern by the Masters, the only kind of modern you'll find in Gimbel's!

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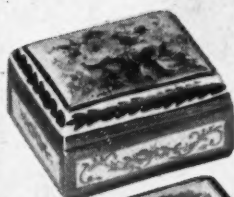
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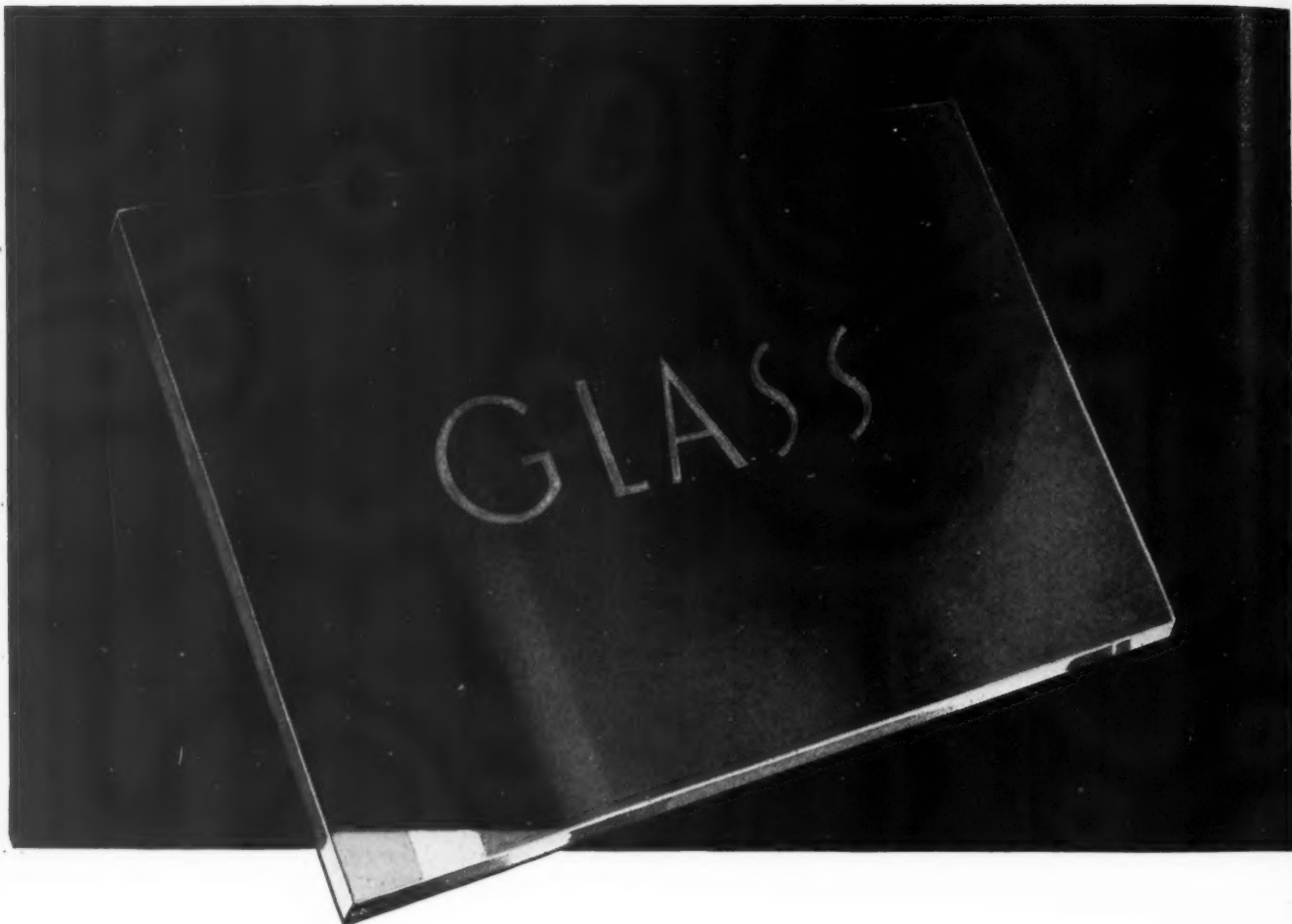
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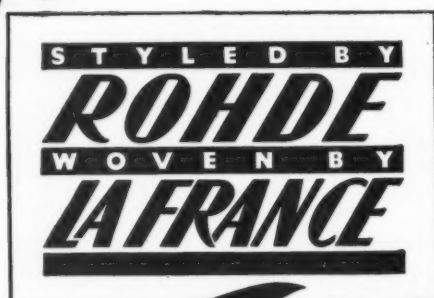
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A *PREVIEW
of

Modern



Fabrics

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... and especially those by Van Luit for their designs are refreshingly new, and the colors appealing.

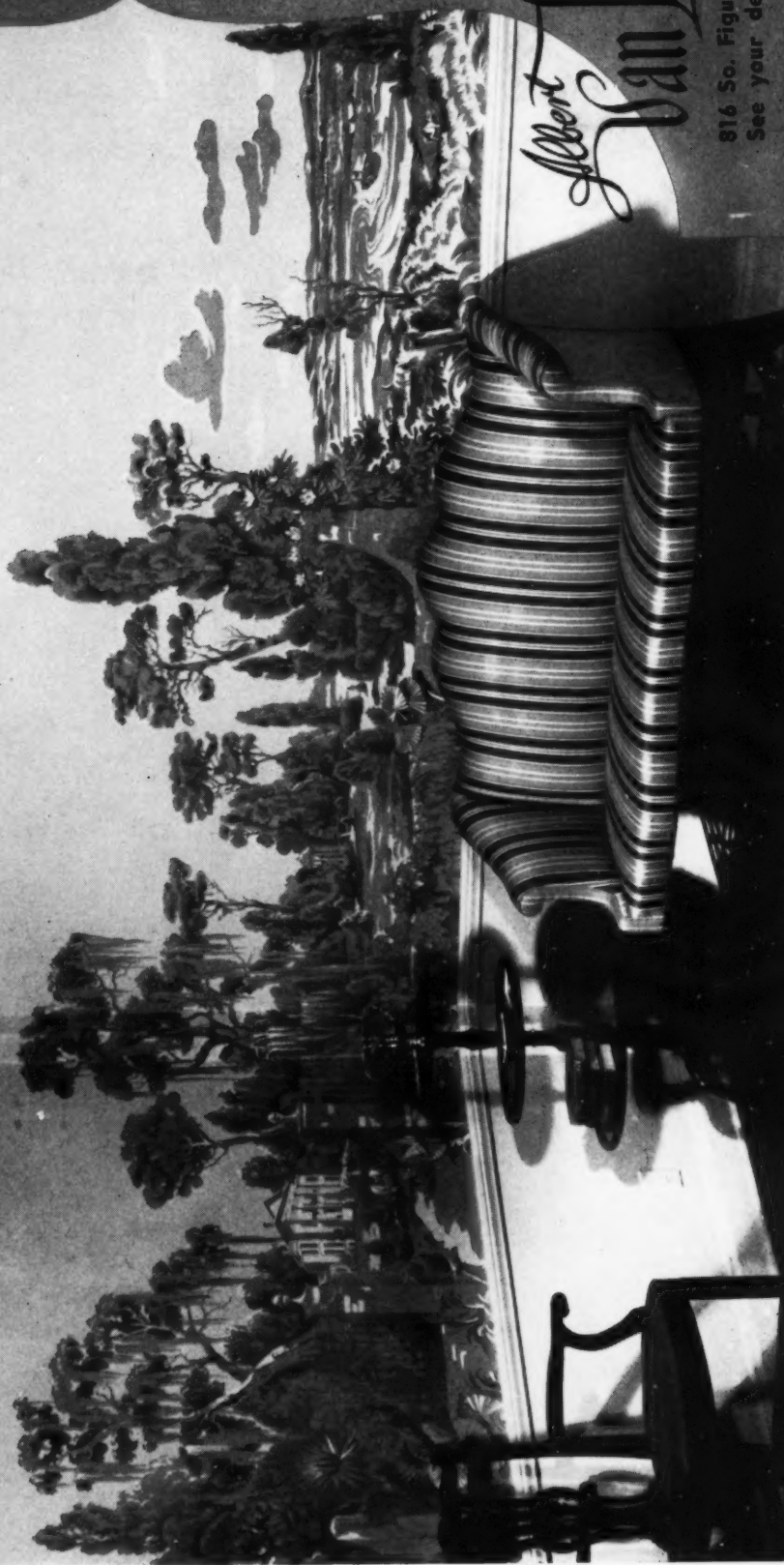
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A new hand-painted wall-paper depicting the elegance of the Old South. The complete scenic consists of eight 30" panels which cover 18' 8" when trimmed. The strips are 10' in length, the highest portion of the design is 54". Price per set, \$60.00. Additional panels \$7.50 each.

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New "double-acting" Crown Zipper permits two or more sliders on one track—opens at given point—spells new convenience in postwar home furnishings!

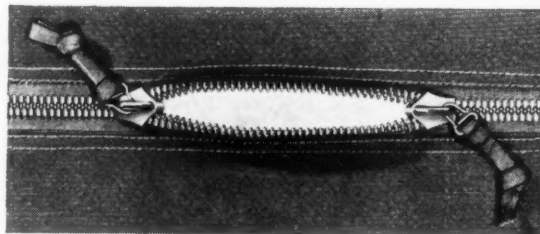
In the thick of the mud, blood, sweat and strain of today's fighting, hundreds of military items equipped with Crown Zippers are proving zippers can be big and tough yet amazingly easy to operate, small and dainty yet virtually indestructible!

One of the most sensational Crown developments is a zipper that permits two or more sliders on one track—opens instantly at any given point. (One recent Crown application actually has *ten* sliders!)

This amazing Crown Zipper feature, coupled with four other basic superiorities over old-style, conventional zippers (see list below), will result in new con-

venience, easier operation, in postwar home furnishings. Slipcovers, awnings, covers for fans are but a few of many items Crown Zippers will fasten better.

When *you* turn to postwar products, Crown engineers, fresh from their experience in designing hundreds of military items, will work with your designers to adapt—or, if necessary, *create*—special zipper applications to meet your own manufacturing problems.



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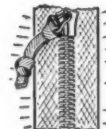
2. Die-cast for smoother action—extra strength



3. Provides opening wherever you want it



4. Won't lock open



5. Resists corrosion

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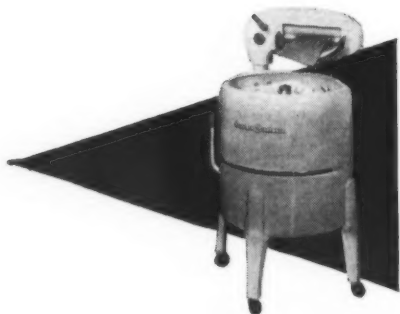
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When Aunt Hetty decided to risk her petticoats in an electric washing machine, the family held a conclave. "This is too much," they said, predicting the ruin of her hand-embroidered unmentionables. The earliest electric model (circa 1905) spouted steam and fury. Its belts slipped. Its tubs leaked. Its shrieking mechanism required constant oiling. No wonder the family worried.

But this new washing machine cut down laundry time 30 per cent, proving Aunt Hetty was right. She was one of those clear-eyed people who are miles in advance of their day. They are the *first* to accept new ideas, the *first* to buy new products. They are the rugged individualists that thousands follow.

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Washing machines top the list in WPB's study of post-war demands based on a census investigation. First in line for hundreds of useful new household appliances are HOUSE & GARDEN readers. Reach this responsive market for your product through the pages of HOUSE & GARDEN.



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"CUT TO FIT"

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needs now but one day,
like most good things, it
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"U.S." Koylon Foam cushioning, with its equalized support
that fits every form, will be available to the postwar designer,
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Koylon Foam will be available in yardage that the upholsterer
can snip into shape for cushioning the most fancy free designs
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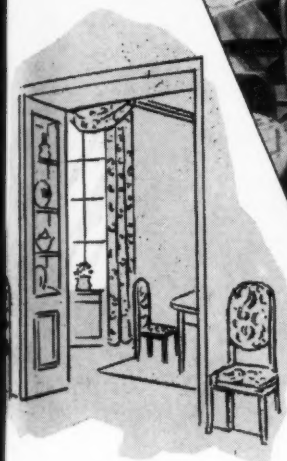
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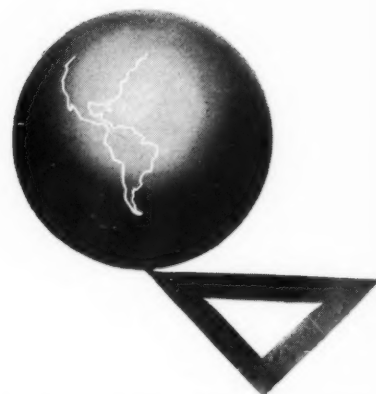
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We publish this page with justifiable pride. For the fifth successive year INTERIORS will dedicate its January issue to a collection of original projects and designs, specially drawn for us by the country's leading architects and designers. This annual presentation has now acquired national recognition. This year it will be bigger and more important than ever before. The projects of the contributors listed at the left are totally unhampered by restrictions of clients or editors. We have simply asked each contributor to draw for us some project very dear to his heart. Some of them are practical enough to build tomorrow. Some of them are flights of fancy.

From all of them, you the reader will learn two things. You will see the sort of things that the country's leading designers would like to do, had they the time and the opportunity, and secondly you will learn the trend thought of the creative minds that will build tomorrow's houses. And that, with a bow to Dr. Gallup and Messrs. Roper and Crossley is something that this country's biggest industries are willing to spend a great deal of money to learn.

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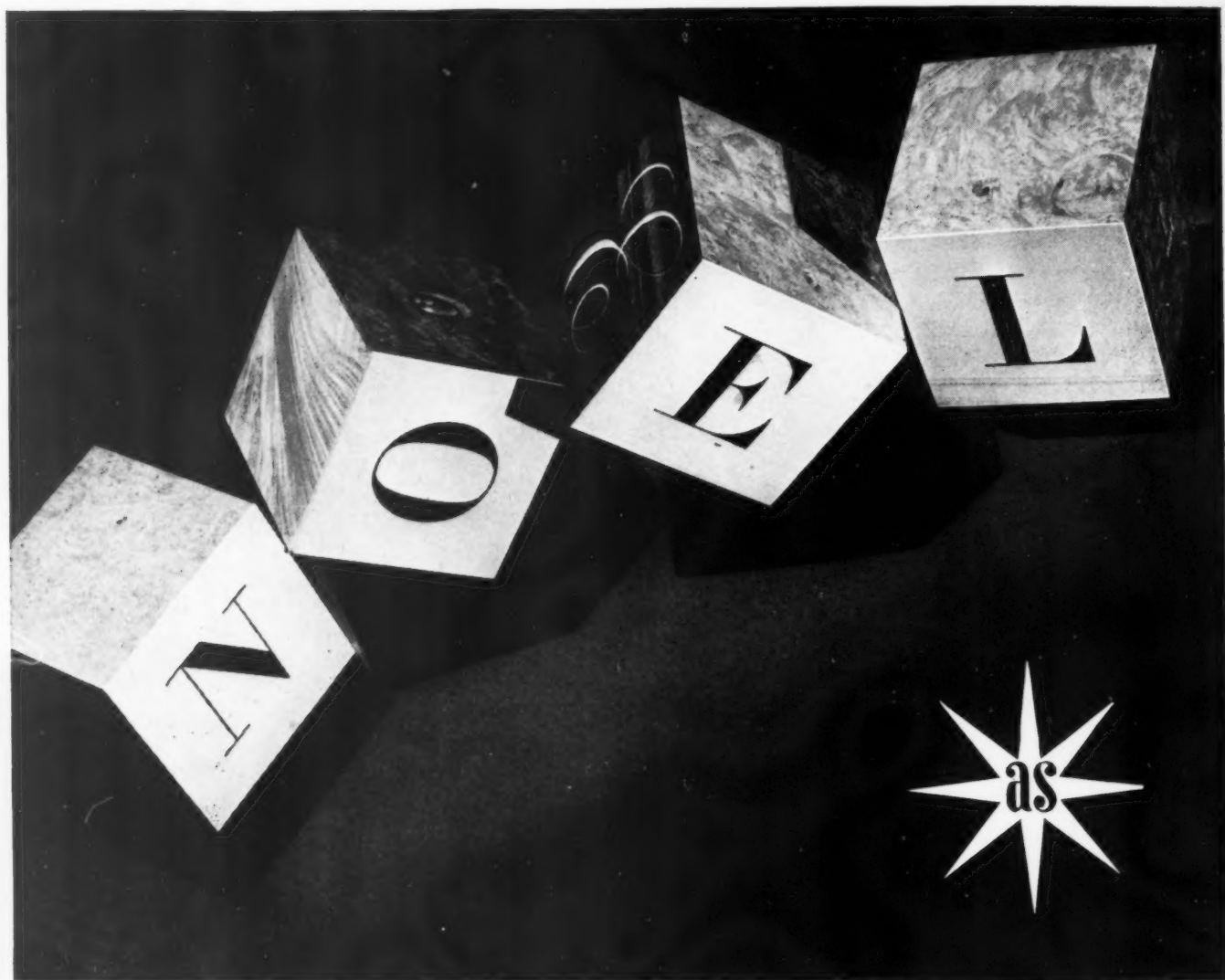
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extends to all his friends in the decorating fraternity best wishes for the holiday season, and for a New Year of bright promise.

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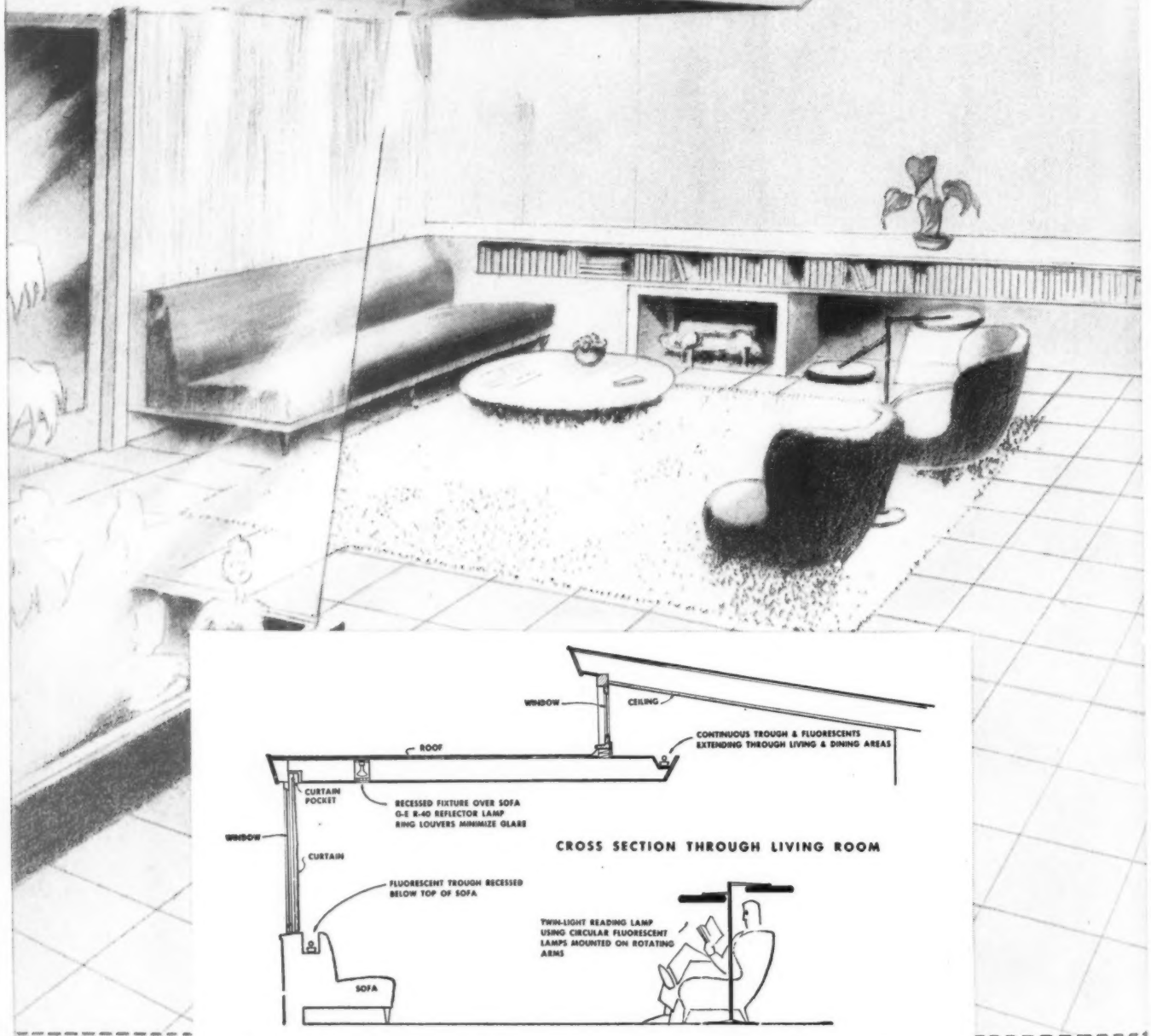
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lighting



G-E MAZDA LAMPS

GENERAL  **ELECTRIC**

... planned to serve

FOR TOMORROW'S HOME



With the belief that new ideas can be helpful and stimulating, GENERAL ELECTRIC brings you another in its series of postwar lighting perspectives by leading architects and designers. Here G-E brings you a different view of home lighting by designer G. McStay Jackson, Chicago.

"Let's make lighting effects *practical*," says Mr. Jackson.

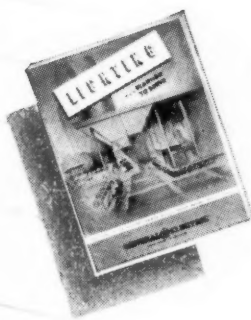
"For lighting the postwar home, why not combine pleasing beauty and practical help for eyes?"

"In sketching our ideas on lighting for the various rooms of a moderate-priced postwar home, that is exactly what we have tried to do. We have provided the kind of lighting which we felt was *appropriate to serve the needs of the home-owner*.

"For instance, in the living room, we suggest several applications of fluorescent lighting, using built-in pre-fabricated fixtures for overall light, with concealed spotlights in the ceiling over the couch for reading light. A two-armed portable lamp using the new circular fluorescent lamps could provide light for close work in easy chairs.

"A similar lighting approach to other rooms will truly create a home for better, happier living."

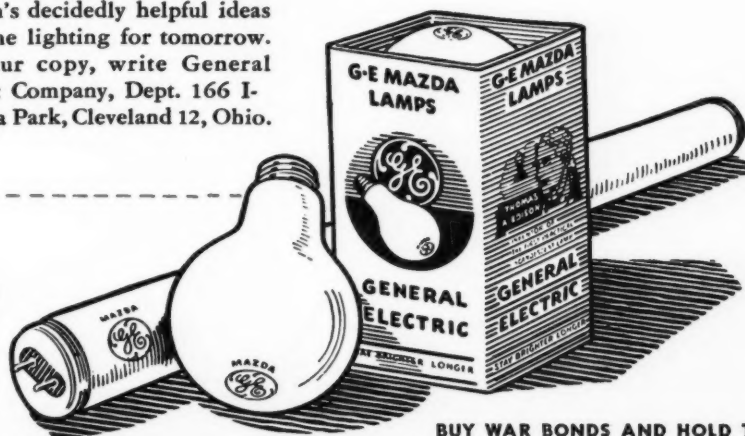
A colorful new booklet, "Lighting planned to serve" reveals designer Jackson's decidedly helpful ideas on home lighting for tomorrow. For your copy, write General Electric Company, Dept. 166 I-12, Nela Park, Cleveland 12, Ohio.



THE CONSTANT AIM OF G-E LAMP RESEARCH

IS TO MAKE G-E LAMPS *Stay Brighter Longer*

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IT IS TIME, FOR A CHANGE

To forget the rancors of domestic politics, and even to put aside for a moment our ceaseless problem of how, where and when private building and interior design may be expected to resume. Right now is a very good time to take up a problem which has been bothering, privately and in print, the more profound members of the architectural and design professions for some months: What advice shall the design professions give, what attitude shall they take toward the thousands of memorials to the service men and women of World War II which will surely rise with the coming of peace?

To date, the argument is limited to a statement of two divergent points of view. One believes that a true memorial should be that and nothing more—a statue, an obelisk, a stained glass window, a fountain, or a triumphal arch. The other believes that the best memorials are those that serve the living while they commemorate the dead,—such as a school, a community house, swimming pool, a new bridge, or a wing on the local hospital.

It must be admitted that this department has been all on the side of the useful memorials, but since reading the arguments we must admit too that there is a great deal to be said on the other side. Archibald MacLeish puts it this way: "The real question in issue is whether a memorial structure which serves a utilitarian purpose will be better or worse, as a memorial, than a structure which has no purpose but the purpose of commemoration . . . the purpose of a memorial is to make the minds of men remember."

That of course is the primary purpose of any memorial. Silly and useless are most of the cast iron statues which commemorate our Civil War dead, but it must be admitted that an 1875 swimming pool would be even more useless today. The George Washington bridge across the Hudson is a beautiful and useful structure, but when we think of a memorial to George Washington we think first of the giant obelisk in our capital which does nothing useful but stretch a giant finger to the sky.

On the other hand, if a structure is designed first and foremost to inspire the minds of men, it becomes an even better memorial if it is able to serve mankind at the same time, and we put in evidence the picture adorning this page, the most beautiful war memorial ever created, the Victory of Samothrace, now back in her accustomed place in the Louvre. She was erected in honor of a thoroughly unimportant naval battle in the Aegean nearly 2500 years ago, but the Victory was not only one of the greatest works of 5th Century B. C. sculpture, she was useful too. She was a lighthouse. She stood at the harbor mouth facing the sun. A fire on a bronze tripod burned behind her at night, and on her right knee (you can still see the attachment holes) she balanced a gleaming bronze shield, to reflect the sunrise toward incoming ships.

Now if the designers of the Victory of Samothrace had been purely practical men, they would have said, "What this town really needs is a good lighthouse" and they would certainly have designed a far more efficient fire platform and reflector, possibly attached a bronze tablet to the base, and you and I would never have heard of it.

But they didn't. These great men thought first, "Let us honor the memory of our lost seamen." Only after the project was well conceived did they say, "Now let us see how this memorial can serve the living." That is the way all memorials should be designed.—F. de N. S.



VICTORY OF SAMOTHRACE, COURTESY
OF J. GREENWALD, INC.



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SWEDEN CARRIES ON

ISOLATED BY WAR, HER DESIGNERS AND CRAFTSMEN DEVELOP THE FINE MODERN STYLE SHE IS FAMOUS FOR



CAMP CHAIRS WITH ADJUSTABLE BACKS HAVE HAND PAINTED AWNING MATERIAL MOUNTED ON PALE BIRCH FOLDING FRAMES. THEY ARE LIGHT BUT STRONG, EASY TO MOVE. STORE.

LEFT, MODERN APARTMENT HOUSE IN HALSINGBORG, SWEDEN.

"THE great thing about Swedish Modern," said the blond man with a tinge of accent, "is that it has never set into a pattern, never frozen. Living proof of its vitality is what has happened to it in time of war, when it had nothing external to feed upon. It continued to grow and always in relation to the lives of the people. It is truly functional."

Mr. Holger Lundberg of The American-Swedish News Exchange, Inc. spread out photographs of Swedish design, a few shots of prewar designs, a covey of wartime interiors and furnishings. From these INTERIORS' editors chose the photographs reproduced on these pages. They prove, as our Swedish friend said, that Swedish Modern is a living trend, so vital that it is inept to characterize it as a style. Yet it is always recognizably itself since certain basic Swedish tastes always mark it: the concern with the ubiquitous Swedish wood, birch; the concern of sun-starved people for plants and vines, for light-reflecting wall finishes and diaphanous light-admitting draperies; the desire for good workable furniture without ostentation which will be suitable for the working man and woman's house; the tidy proportions.

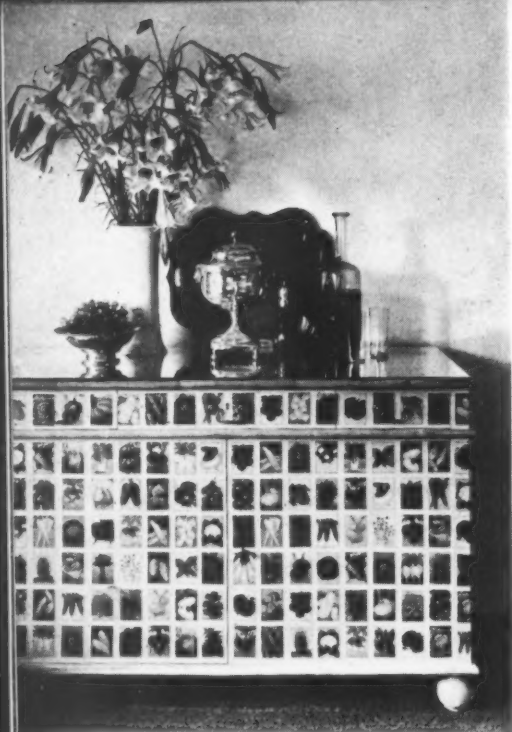
We in America have more sun than do the Swedes. In this respect our design approach differs from theirs. But in many other ways the Swedish needs are akin to ours, a fact our designers and manufacturers have cashed in on heavily in the past. Study of these photographs cannot fail to spark design ideas applicable to the millions of small homes and new apartments and housing developments which will be a-building very soon now.

OPPOSITE PAGE: NURSERY CORNER DEMONSTRATING SWEDEN'S "NYTTOKONST"—UTILITY ART. ALL PHOTOGRAPHS ON THESE PAGES SHOWN BY COURTESY OF AMERICAN-SWEDISH NEWS EXCHANGE, INC.

UPHOLSTERED CHAIR WITH EXPOSED-FRAME CONSTRUCTION. SNOWY, LONG-PILE RUG, MODERN TEXTILE HANGING AND ADJUSTABLE STANDING LAMP, FROM NORDISKA KOMPA NIET.



SWEDEN CARRIES ON



PREWAR SIDEBOARD, ABOVE, DESIGNED BY ESTRID ERIKSON FOR SVENSKT TENN. ROOT VEGETABLE PRINTS SEPARATED BY BAMBOO STRIPS COVER A FINE COUNTRY PIECE.

RIGHT, MODERN RESTAURANT. USE OF PLANTS AS ACTIVE ELEMENT IN DESIGN IS TYPICAL, AS ALSO THE HANGING GLOBE LAMP WHICH CAN BE RAISED. NORDISKA KOMPANIET.



SCHOOLBOY'S ROOM, BELOW, IN BIRCH AND PINE WITH CLEAR CELLULOSE FINISH SET OFF BY COTTON TEXTILES AND A RAG RUG. FROM THE STOCKHOLM COOPERATIVE UNION.



MATCHING UTILITY CHESTS, RIGHT, DESIGNED BY BERTIL SODERBERG FOR THE ASSOCIATION OF SWEDISH HOME CRAFT, ARE SPACE SAVERS.





A CHARMING SEATING GROUP SIMPLY ACHIEVED WITH TWO PIECES CAPABLE OF VARIOUS ARRANGEMENTS. WALL DESK COULD BE USED FOR TRAVELING. BY NORDISKA KOMPANIET.



WHEN PLANTS CAN'T BE GROWN, THEY CAN BE APPLIED ON FABRIC. A LADY'S BEDROOM BY THE ASSOCIATION OF SWEDISH HOME CRAFT.



MANY SWEDISH THEMES IN A SVENSKA MOBELFABRIKERNAS LIVING ROOM: VINES AND BIRCH BRANCHES, TRANSLUCENT DRAPERIES AND WALL HANGINGS, LIGHT, HIGH COLORS.





INTRINSIC HONESTY AND UNPRETENTIOUSNESS ARE HALLMARKS OF SWEDISH DESIGN, EXEMPLIFIED IN THE LITTLE CHAIR ABOVE, SUITABLE FOR USE IN ANY ROOM OF A SIMPLE HOUSE.



SUGGESTED FOR A RESTAURANT, THIS COFFEE GROUP WITH AMUSING SHAPED SOFA, TUFTED DECORATIVELY, AND ENAMEL TOPPED TABLE, PRACTICALLY INDESTRUCTIBLE.

A WONDERFUL PINE CHEST IN NATURAL FINISH, HAS ROOM FOR ALL DINING APPURTENANCES, AT A SENSIBLE HEIGHT. EXCELLENT SOLUTION TO ALL PUBLIC HOUSING PROJECTS.

SWEDEN CARRIES ON

E. SVEDBERG (REMEMBERED HERE FOR HIS WORLD'S FAIR PAVILION INTERIORS) IN GROUP BELOW DESIGNS FORMS NOTABLY FREE BUT NOT BIZARRE. FROM NORDISKA KOMPANIET.



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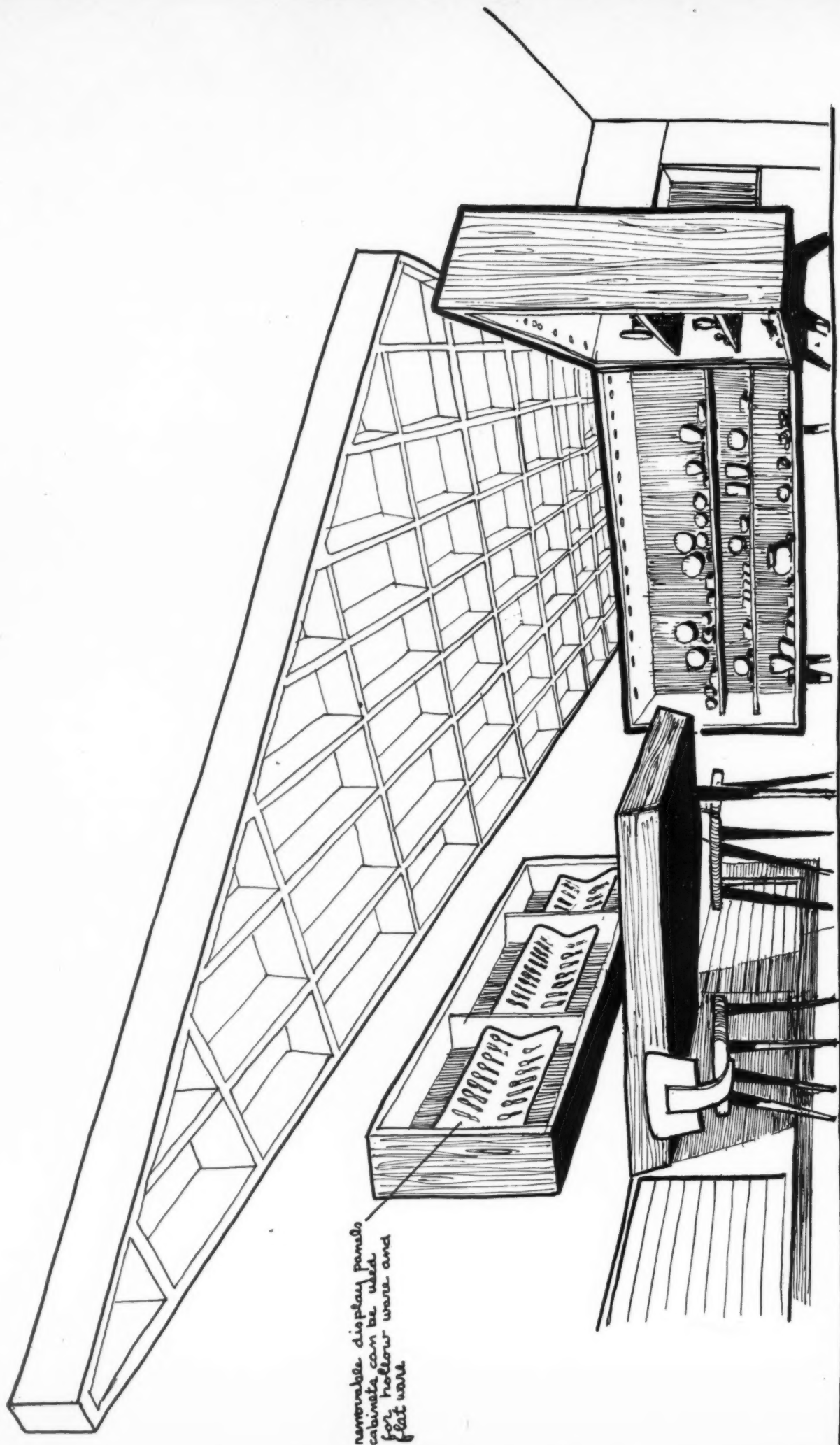
LIVING-DINING ROOM, PRACTICAL IN SCALE AND ARRANGEMENT FOR A SMALL HOUSE OR APARTMENT. CUPBOARDS TOPPED WITH SFT. BACK SHELVES ARE ENDLESSLY USEFUL. BY CARL MALMSTEN.



VICTOR LINDSTRAND, WHO HAS DESIGNED SOME OF THE LOVELIEST MODERN GLASS EVER MADE, WORKS IN THE STUDIO ROOM ABOVE, WHICH IS A CONCENTRATE OF USEFULNESS AND BEAUTY.

PRACTICAL BUT ARISTOCRATIC, THE DARK CHESTS AND FAIR TABLE AND CHAIRS WHICH CAN BE GROUPED AT WILL. RIPPLE DESIGN UPHOLSTERY FABRIC IS ELEGANT. NORDISKA KOMPANIET.





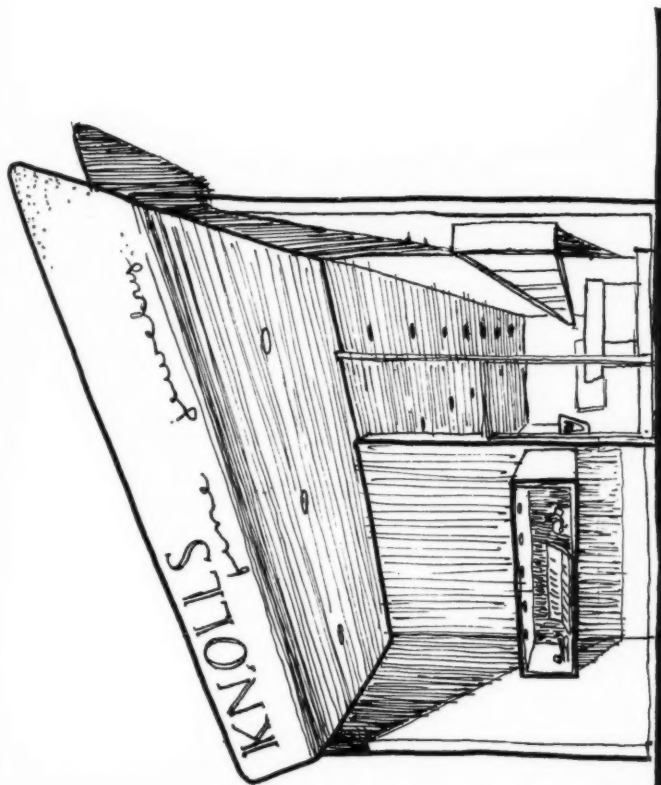
STERLING SILVER DEPARTMENT FOR A JEWELRY STORE DESIGNED BY FIRM
OF KETCHUM, GINA & SHARP FOR TOWLE MANUFACTURING CO., WHICH SENDS
CATALOGUE OF THIS AND OTHER PROJECTS TO THE RETAIL JEWELER.

STERLING IDEAS GIVEN AWAY

EXCITING DESIGNS OFFERED FOR POSTWAR SELLING

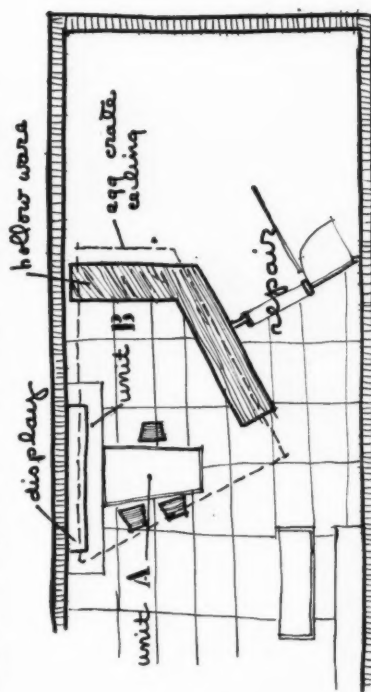
When America was young, the silversmith was frequently not only an honored craftsman but also a leader in his community, as any youngster who has read "Paul Revere's Ride" knows. More recently silversmiths have been practically indistinguishable from business men, and many of them exceedingly conservative business men, at that. It may have been centuries of New England climate which was accountable for the change. However, the pressing problems of the postwar period have reawakened a spirit which has lain dormant for a long time. Retail jewelers who are looking forward to building new shops and remodeling old ones, are getting invaluable help and guidance from the wholesale silversmiths. It is very significant that an old and important house like Towle should have taken the lead by hiring one of the most distinguished firms of modern designers, Ketchum, Gina & Sharp, to create a series of projects to help boost the postwar sale of sterling. The three partners are known far and wide for their store designs, which are exceedingly modern and progressive. Towle has prepared a large and handsome brochure, showing a series of well-known jewelry shops already in existence and three specially-designed-for-Towle projects, with alternate plans, details of display units, and numerous other helpful drawings. These are offered free to the retailers, to help them, and to start them thinking about keeping in step with new selling methods, where sound design, better lighting and customer traffic arrangements will make sales greater. This is the sort of leadership which Colonial America expected of its silversmiths.

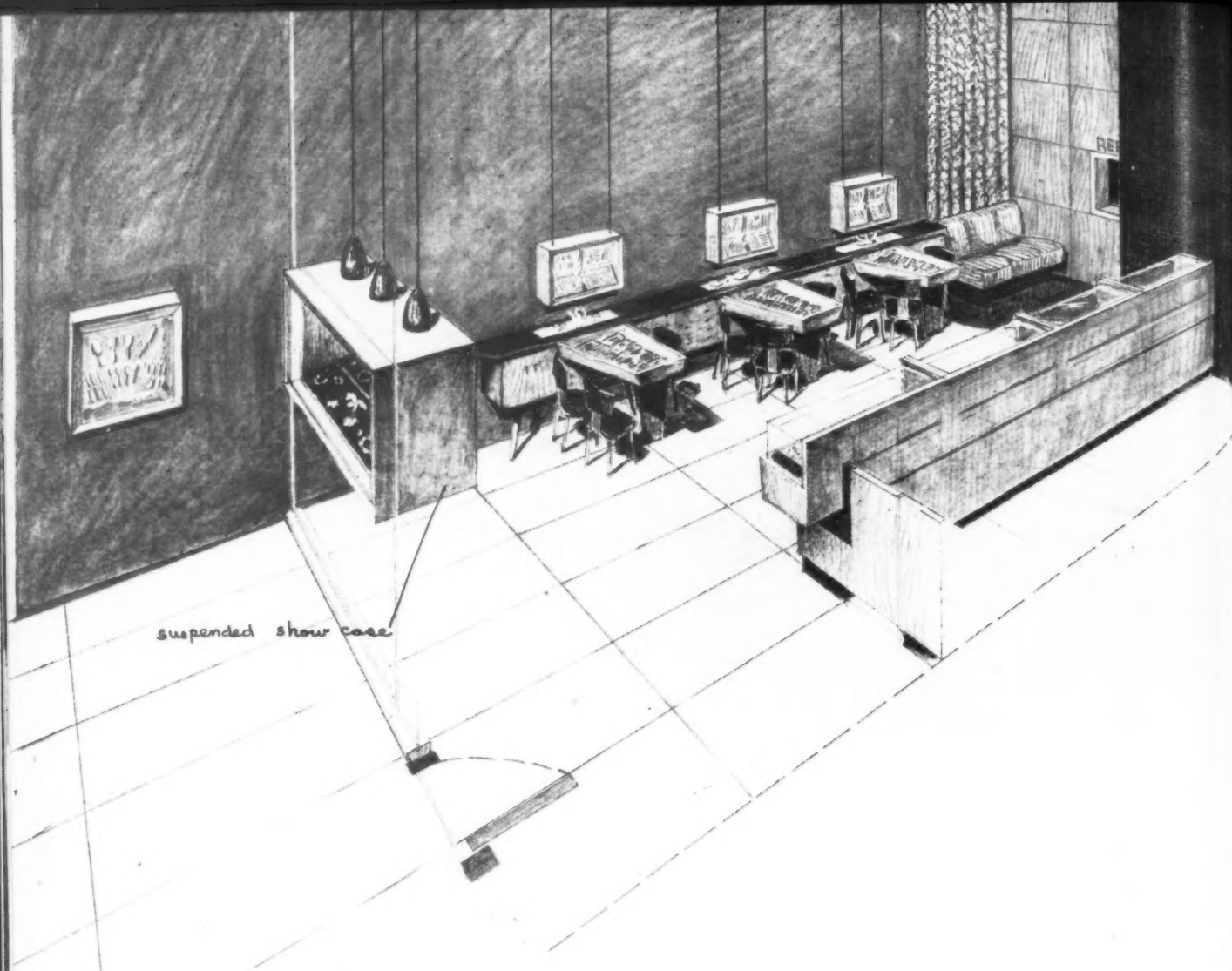
The designs themselves embody much of the technique which is hourly gaining acceptance in the retail business. That they will undoubtedly have influence in all parts of the country is vital. The store next door will have to make its quarters more attractive, if it is to hold its own in a community with a modern jewelry shop. Like a stone cast into a pond, the ripples will grow and widen and good design will progress accordingly.



SUGGESTED EXTERIOR FOR ONE OF THE THREE PROJECTS UTILIZES THE OPEN FRONT TECHNIQUE. INTERIOR DISPLAY CASES BECOME A PART OF WINDOW . . . CUSTOMER IS LURED INTO SHOP EFFORTLESSLY.

ONE SUGGESTION FOR PLACEMENT OF STERLING SILVER DEPARTMENT IN TYPICAL-SIZE JEWELRY SHOP, IS SHOWN BELOW. DISPLAY UNITS FORM PARTIAL PARTITION. ALL PIECES IN DEPARTMENT ARE MOVABLE.

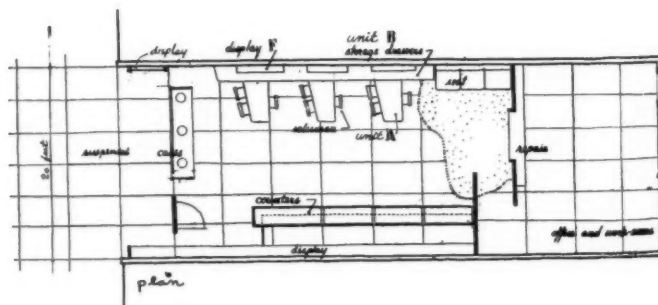




suspended show case

INTERIOR PERSPECTIVE OF A JEWELRY AND STERLING SHOP. METHOD OF DISPLAYING FLATWARE IN SUSPENDED CASES, LIT INSIDE, SOLVES AN OLD PROBLEM EFFECTIVELY, EFFICIENTLY. GLASS-TOPPED SALES TABLES ANGLED OUT FROM WALL CASES PROVIDING STORAGE FOR STOCK.

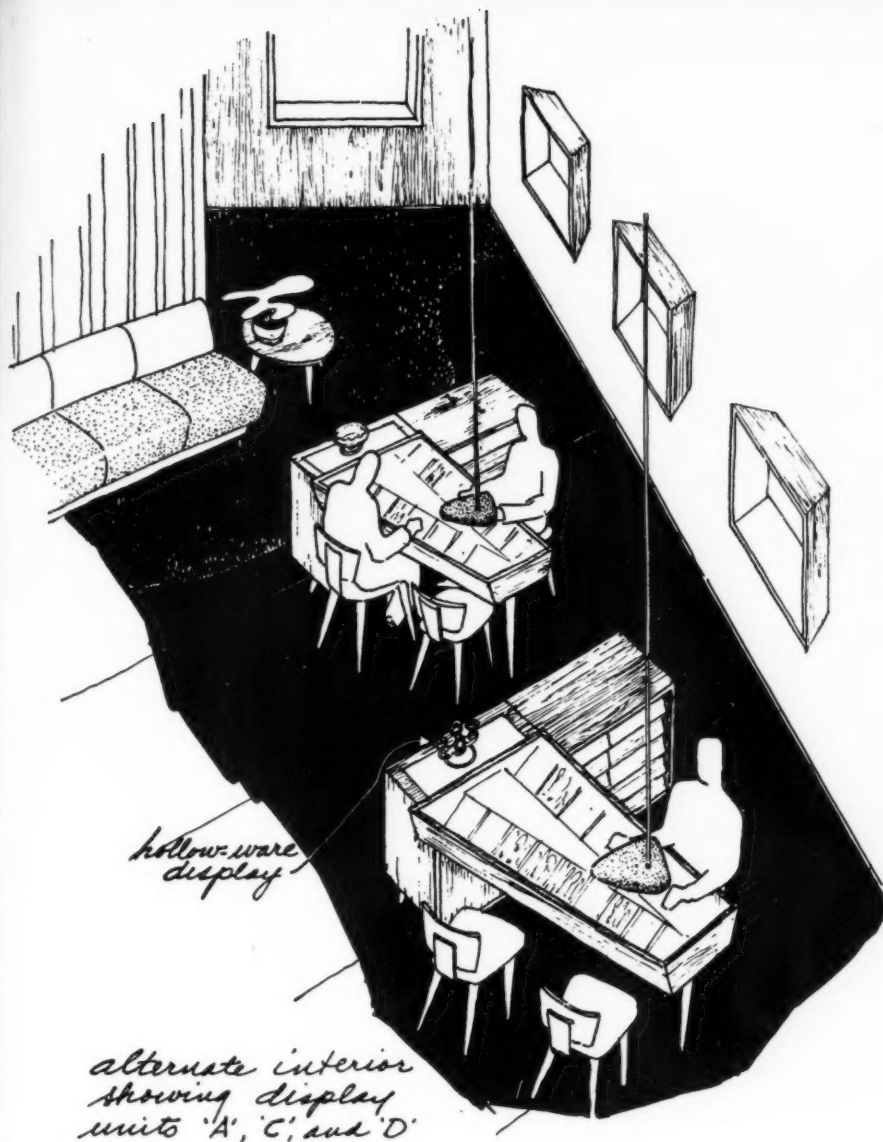
STERLING IDEAS GIVEN AWAY



SUGGESTED PLAN OF ABOVE STORE SHOWS DEPARTMENT ARRANGEMENTS. NOTE HOW AN ISLAND AREA IN FRONT OF REPAIR SPACE IS FIXED FOR CUSTOMERS TO WAIT COMFORTABLY. INCIDENTALLY THEY ARE AT THE SAME TIME EXPOSED TO NEW MERCHANDISE, MAY BUY MORE.

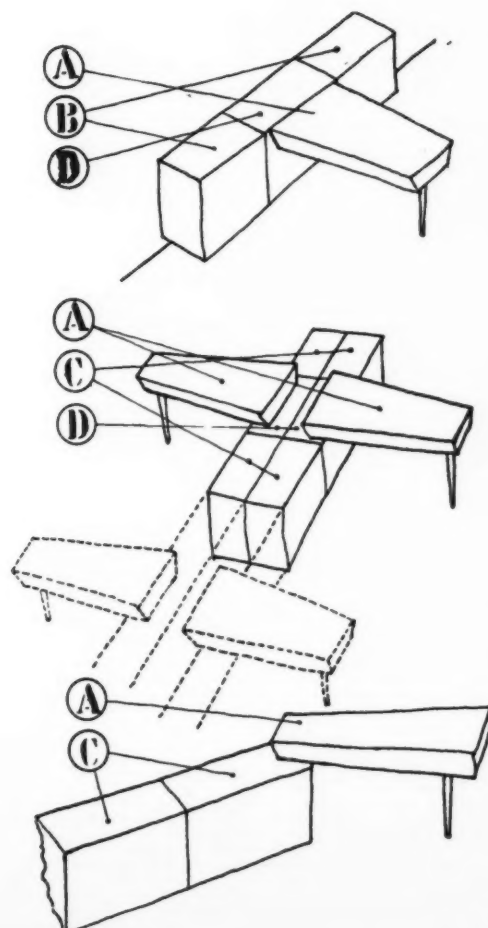


AT THE LEFT, THE VIEW FROM THE STREET. HANGING CASE SERVES NOT ONLY FOR WINDOW DISPLAY, BUT ALSO PARTIALLY SCREENS OFF ACTIVITIES WITHIN THE STORE, GIVING CUSTOMERS A SENSE OF PRIVACY. BURGLAR-PROOF CASE IS SET OUTSIDE SHOP.



AMONG IDEAS OFFERED TOWLE RETAILERS IS THIS ONE FOR MODERN, INDIVIDUAL SALES UNIT. SAME UNITS APPEAR IN ANOTHER ARRANGEMENT IN SHOP ON OPPOSITE PAGE, WITH DEEP CASES BANKED CONTINUOUSLY ALONG WALL. THEY ARE EASILY MOVED, INTEGRAL PARTS SHIFTED.

BREAK-DOWN OF THE UNITS ABOVE. EACH ONE IS COMPOSED OF THREE INTEGRAL PARTS, DESIGNATED A, C AND D. COMBINATIONS WHICH CAN BE MADE FROM THEM ARE PRACTICALLY INFINITE. THEY PROVIDE FOR DISPLAY, SEATING OF CUSTOMERS AND SALES PEOPLE WITH A COUNTER AREA, AND STORAGE. BECAUSE OF THEIR EXTREME FLEXIBILITY THEY CAN NOT ONLY BE MADE TO FIT ALMOST ANY SPACE, BUT CAN ALSO BE SHIFTED FROM TIME TO TIME AS CONDITIONS CHANGE AND ALSO TO KEEP CUSTOMERS INTERESTED IN THE STORE ITSELF.



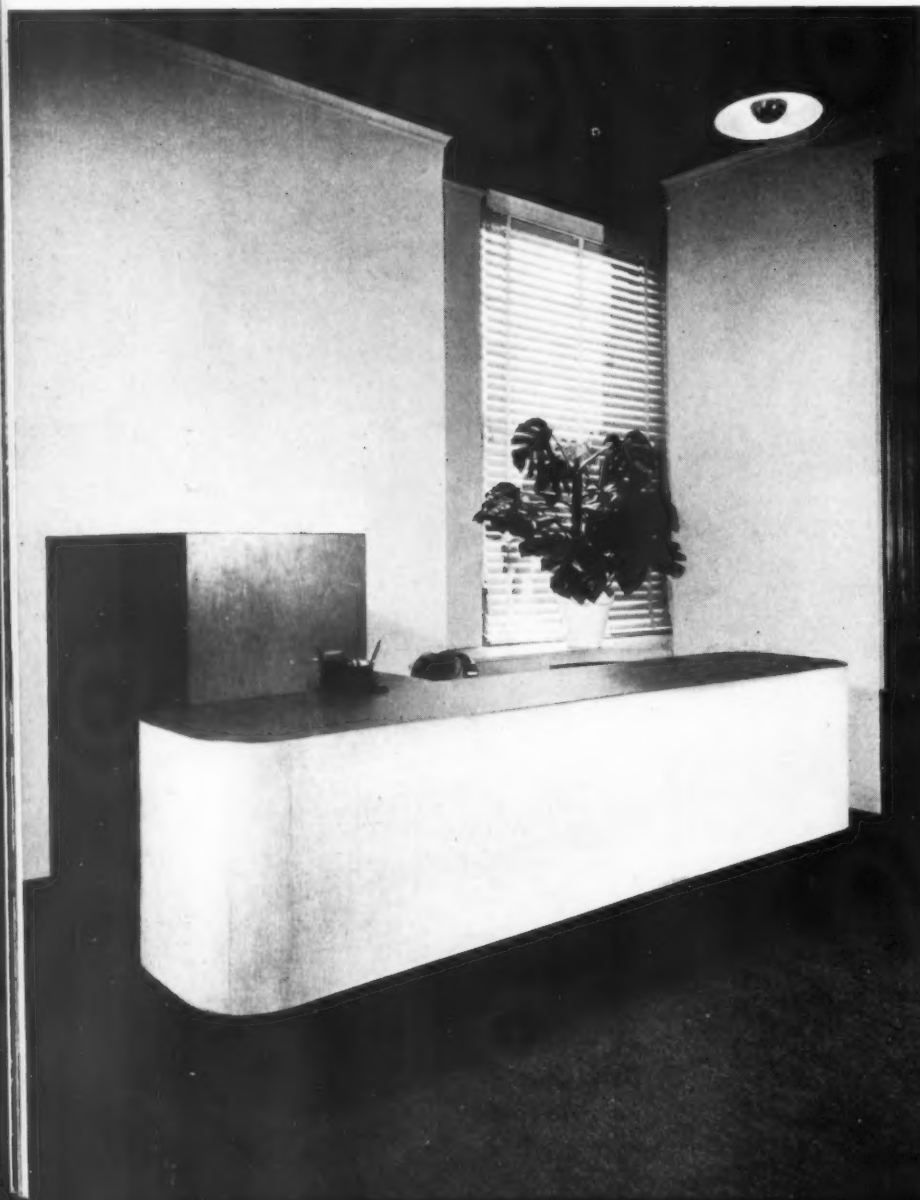
PLANNED FOR ACTION

AN INDUSTRIAL DESIGN FIRM

EXPLAINS ITS PRINCIPLES



ACOUSTICALLY LINED TELEPHONE BOXES ASSURE COMPLETE PRIVACY THROUGHOUT THE OFFICE. THE DEEP BLUE AND WHITE DRAFTING TABLE WAS DESIGNED IN THE SHOP, CUT TO EXACT MEASURE BY A LUMBER MILL AND ASSEMBLED BY THE STAFF.



THE CHASTE RECEPTION ROOM. DARK BLUE CEILING. OYSTER WHITE WALLS, LIGHTER BLUE CARPET, BLUE LINOLEUM ON THE PICKLED OAK DESK AND TWO CLARET RED UPHOLSTERED CHAIRS, NOT SHOWN. GIVE A COLOR ACCENT.

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WHEN most business firms move into new offices they are quite satisfied to make them comfortable, handsome and efficient, but an industrial design firm has to go a step further. Since it is the constant effort of this entire profession to explain to industry in general the reasons for the necessity of effective modern design, there had to be a reason for every object in the place, and visitors to the new offices of Van Doren, Nowland & Schladermundt, illustrated on these pages, are apt to get quite a lecture on eye fatigue, color psychology, traffic organization, consumer acceptance and so on, while admiring the different rooms.

The firm, though but recently incorporated, has many members and occupies a full half floor of Raymond Hood's *Daily News* Building in New York. It embraces a simple reception room, private offices for the partners, a large conference room (first door to the left, please), an even larger general drafting room (down the corridor to your right), a model-making workshop, and a few mysterious doors marked "Private."

Since at least two members of the firm are registered architects, the layout was not unduly difficult, but a great many inter-office conferences were held to solve such problems as:

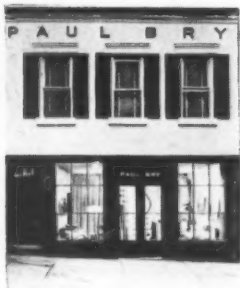
COLOR. All the staff was queried, color consultants were consulted, and the wide experience of the firm's research department was drawn on, all to find the most restful and effective color scheme for the offices. It came out blue.

GENERAL VIEW OF THE LONG DRAFTING ROOM, SHOWING THE HOME-DESIGNED ADJUSTABLE DRAFTING TABLES OF WHICH THE FIRM IS JUSTLY PROUD. EXTREME LENGTH OF THE ROOM GIVES A FINE PERSPECTIVE ON DRAWINGS PINNED AGAINST THE DARK BLUE REAR WALL.

MAIN CONFERENCE ROOM WITH BROWN CORK WALLS, DARK BLUE CABINETS AND LIGHTER BLUE CHAIRS AND CARPET. OTHER TABLES IN THIS ROOM ARE KNEE HIGH, SO THAT LARGE DRAWINGS AND BLUEPRINTS MAY BE STUDIED WHILE CLIENTS ARE SEATED.

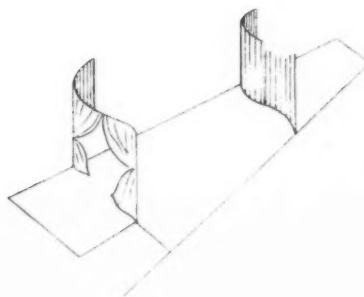


CONTINUED ON PAGE 84



OWN QUARTERS OF
SMALL-SHOP DESIGNER.

THE SPECIALTY STORE MUST
TO MEET CHAIN STORE COMPETITION
IT MUST BE HIGHLY INDIVIDUAL



FIRST IMPRESSIONS SELL IDEA OF PERSONAL SERVICE.
CHIC INTERIOR IS IMPORTANT IN MERCHANDISING
CLOTHES. DIAGRAM RIGHT SHOWS HOW FABRIC
PARTITIONS BREAK UP LONG, NARROW SPACE.



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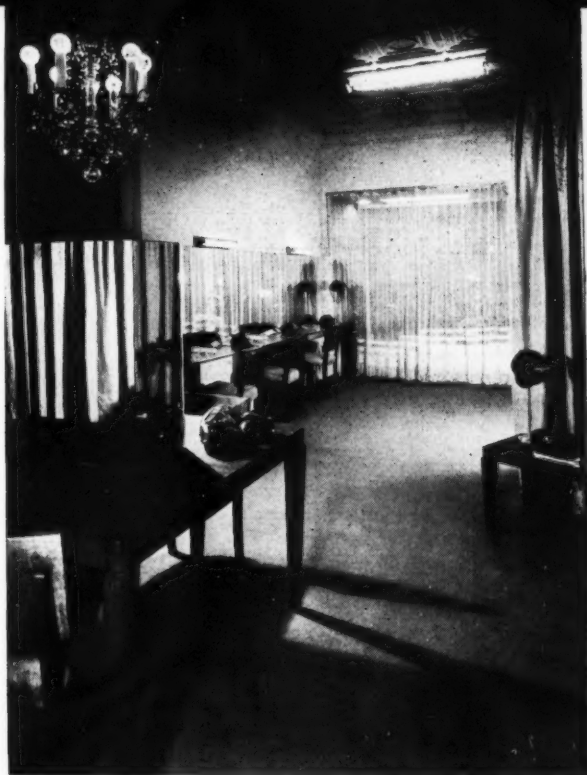


IT IS easy to guess why Paul Bry, designer, began to worry over the problems of small-shop design. His own enterprise is small (see photograph of the Bry atelier on the opposite page). So the problem of the individual business is his own problem and not academic. Although most designers hate to be typed, Mr. Bry has designed so many small shops in Paris and New York that he has developed a small-shop philosophy of design peculiarly his own.

Rather militantly he proclaims the problem of the retailer and store-designer: To meet the challenge of chain production and the competition caused by ability to distribute merchandise at minimum prices. Bry solution: (1) Careful planning of the basic layout of the shop window. (2) Psychological arrangement of the space in which the customer is received and where merchandise is presented. (3) Intelligent correlation of the fitting room and tailoring space (where the business is clothes), storage and office.

These three ideals can be incorporated into a shop at almost any price level. Rearrangement of space does not need to mean pulling down and putting up of walls. If necessary it can be accomplished by fabric partitions. Bry likes sinuous division lines better than plane geometry. Something approximating expensive (now hard to obtain), cove lighting can be had by using fabric valances.

But the main key is individuality in design which instantly conveys to the on-the-brink customer the fact that this small store will render personal service, lavish care and attention. In a time of arrogant sales people, it is a powerful lure.



FACED WITH A HIGH ROOM UNDER A STAMPED METAL CEILING, DESIGNER PAUL BRY USES LIGHTING AND TREATMENT OF FABRIC CALCULATED TO DRAW EYES DOWNWARD, PIN THEM ON MERCHANDISE.

ABOVE, LEFT, DISPLAY WINDOW IN TYPICAL, SUBURBAN, TWO-STORY BRICK BUILDING, IS CENTERED BY BUILDING IN LEFT-HAND ENTRANCE, FRAMED IN HORIZONTAL WOOD SIDING.

BELOW, PERIOD LUSTRE CHANDELIERS CONTRAST APPEALINGLY WITH MODERN FURNITURE AND FIXTURES, AND SMART, FEMININE NOTE IN HAT AND BAG SHOP. PHOTOGRAPHS ARE BY BEN SCHNALL.



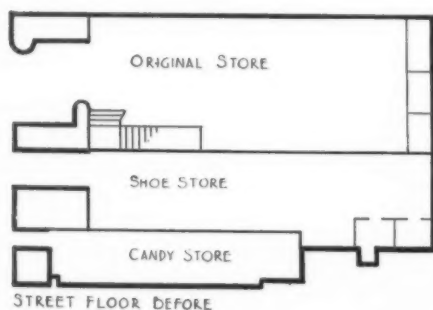


WHIMSY INSTEAD OF MONEY. PARIS LANTERN MOTIF ADORNED WITH MILLINERY GADGETS SUPPORTS TENT CEILING OF LAVENDER, BLUE AND PINK RAYON. THIS COVERS AN IMPOSSIBLE CEILING.

SECOND FLOOR, RIGHT, ABOVE, OF THE WHITE PLAINS SHOP WHICH RESULTED FROM THROWING THREE SHOPS INTO ONE. CENTER STAIR WELL WAS ACHIEVED BY PULLING DOWN OLD WALLS.

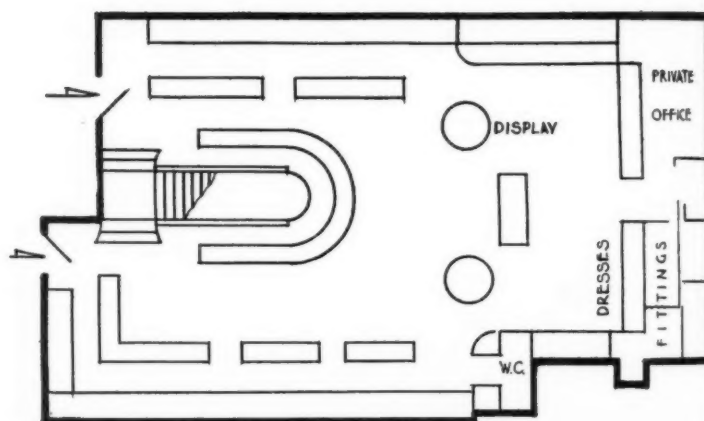
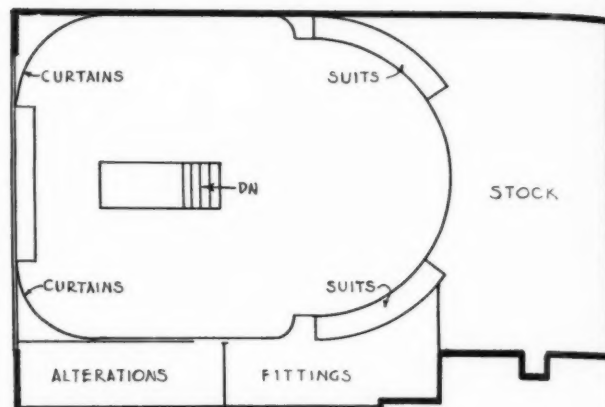
RIGHT: STREET FLOOR PLAN AFTER REMODELING. RIGID OBLONG WAS BROKEN UP BY INTRODUCING COUNTERS. CENTERED STAIR IS DISPLAY CENTER—(SEE PHOTOGRAPHS OPPOSITE.)

THREE STORES, BELOW, WERE TURNED INTO ONE BY PAUL BRY. SEE REVISED PLANS AT RIGHT. STAIRCASE REMAINED, WALLS WERE PULLED DOWN.



THE SECOND FLOOR, RIGHT, AFTER REMODELING. SHOP WALLS ARE LINED WITH CABINETS FOR HANGING STOCK WITHIN SHAPED FRAMES.

THE SPECIALTY SHOP





THIS STAIR CASE WAS ORIGINALLY AGAINST ONE WALL OF WHITE PLAINS SHOP. SAND BLASTED PINE AND PENNSYLVANIA-STYLE SCALLOPED FRAMES CREATE A PLEASANT RURAL ATMOSPHERE.

HORSE SHOE COUNTER AROUND UNDERSIDE OF STAIR-CASE MAKES CENTRAL SELLING UNIT, WITH DISPLAY NICHES SET INTO BASE OF STAIRS AND LIGHTED FROM ABOVE DRAMATICALLY. SHOPS BY PAUL BRY, DESIGNER.



THE whole concept of Industrial Design, as we know it today, is little more than 20 years old, and most of its veteran practitioners are little more than twice that age themselves. Russel Wright, the subject of this article, should be a name known to all readers of INTERIORS. The work of Russel Wright, a veteran indeed in this field, has been well publicized for over a decade, yet Mr. Wright is exactly 40 years old, and his wife and partner, the former Mary Einstein, is even younger.

Russel Wright was born in Lebanon, Ohio, the son of a county judge and descendant of two signers of the Declaration of Independence. He was afflicted with art at an early age, studying under Frank Davenack in Cincinnati and Kenneth Hayes Miller in New York, at a time when most of his contemporaries were in high school. At the age of 17 he entered Princeton because Princeton was a family tradition, and it was there that his interests switched to the theatre. In Princeton he designed sets for the famous Triangle Club musicals, and acted as general director for the far more highbrow Intime Playhouse.

Out of college Russel Wright found himself assisting Norman Bel Geddes, then chiefly known as a stage designer. Other theatrical work included acting as stage designer, and stage manager combined for several Theatre Guild productions, the Group Theatre and the Neighborhood Playhouse. It was the theatre, too, that brought Russel Wright to the field of industrial design. At this time he had set up a workshop to manufacture theatrical properties: thrones for Queens and crowns for Kings, shepherds' crooks and wooden automobiles, and all the other impedimenta of the stage.

Soon this workshop was making occasional furniture and accessories on special order for decorators, then for department stores, and finally it was necessary to buy a small factory, and give up stage fixtures.

In the past ten years he and his wife, who is a talented designer in her own right (see page 59), have become nationally known for these things:

FURNITURE. A line of simple, direct, dining and living room furniture distributed under the trade name of "American Modern." If not the first, Russel Wright was certainly one of the first to use a bleached maple finish on commercial furniture. The line was quite different in feeling from Mr. Wright's swivel backed, and fur bottomed arm chair shown on page 58. The latter was the only American chair chosen by the Museum of Modern Art for its 1938 international exhibition of modern chairs.

ALUMINUM. Long before the Mellon interests had to worry about surplus aluminum production, Mr. Wright had designed, and sold, a whole line of dining accessories: bun warmers, cheese trays, hors d'oeuvre dishes, etc., etc. made of spun aluminum.

S N A P S H O T S

RUSSEL AND MARY WRIGHT

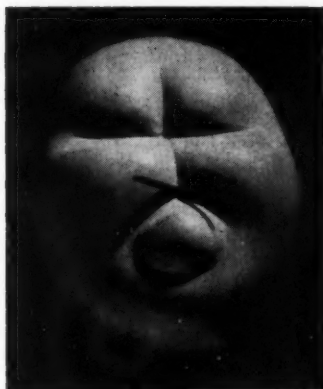


ENTRANCE VIEW OF A FORMER SHOWROOM WITH THE STOVE-TOP TABLE SPUN ALUMINUM WARE EFFECTIVELY DISPLAYED AGAINST A WRIGHT-DESIGNED BACKGROUND.

CONTINUED ON PAGE 86



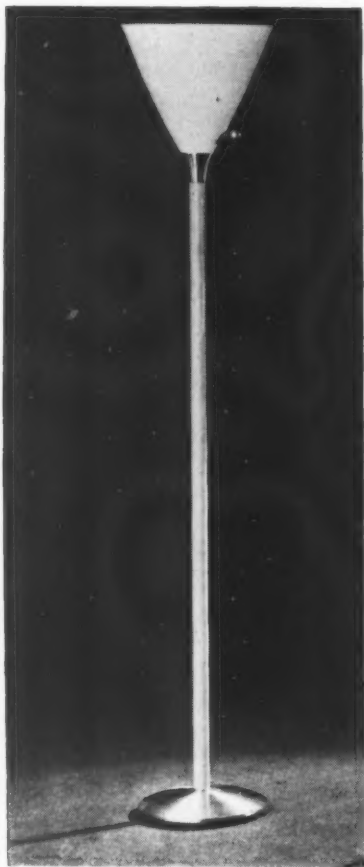
SHOWROOM FOR INTERNATIONAL HANDKERCHIEF CO., ONE OF MANY COMMERCIAL INTERIORS DESIGNED BY MR. WRIGHT. SHOW WINDOW IN FOREGROUND USES COMPANY'S HANDKERCHIEFS TO CREATE FLAG POLE AND RAINBOW DISPLAYS.



SHORTLY AFTER GRADUATING FROM THE THEATRE TO ALL TYPES OF DESIGNING, RUSSEL WRIGHT CREATED A SERIES OF MASKS, SUCH AS THIS CARICATURE OF BAND LEADER PAUL WHITEMAN CARVED IN WOOD. ANOTHER MASK WAS KING GEORGE V IN TWEED.

FOOD FOCAL EXHIBIT AT 1939 N. Y. WORLD'S FAIR, DESIGNED SPECTACULARLY BY RUSSEL WRIGHT. VISUAL STORY OF MAN'S IMPROVED DIET IN PAST 150 YEARS WAS CLIMAXED IN 60-FOOT EGG-SHAPED FORM AT END OF HALL, SURREALISM TELLING A STORY.





ONE FROM "INFORMAL MODERN" LAMP LINE WHICH USED NATURAL MATERIALS—WOOD, STRAW, RATTAN, CANE, BAMBOO, METALS—IN SELF COLORS. NEVER PAINTED.



BODY CONFORMING CHAIR WITH TILT BACK DESIGNED ABOUT SIX YEARS AGO, CUSTOM MADE BY ALAVOINE. ONLY AMERICAN CHAIR SHOWN IN EXHIBITION OF MODERN CHAIRS AT MUSEUM OF MODERN ART'S 10TH ANNIVERSARY EXHIBIT.

GROUPING OF RUSSEL WRIGHT POTTERY LINE, POPULARLY PRICED, INTRODUCED IN 1939, A NATIONAL SUCCESS EVER SINCE. LINE DISTINGUISHED BY EARTHY COLORS, TEXTURAL UNDERGLAZE, SHAPES UNCONVENTIONAL FIVE YEARS AGO.



BUN WARMER OF SPUN ALUMINUM MADE ABOUT TEN YEARS AGO. ONE OF A LARGE LINE USING THIS METAL.



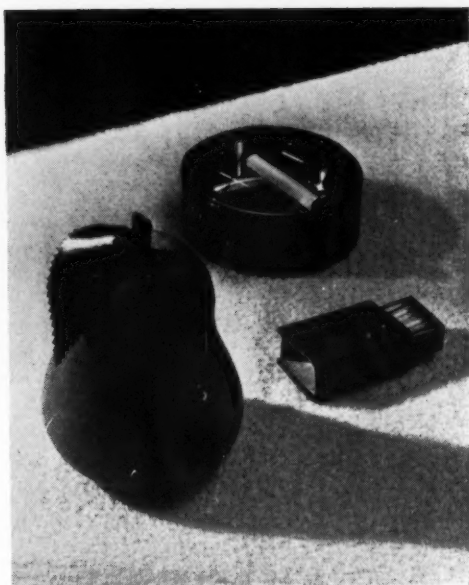


PART OF HICKORY LINE FOR INDOOR SUMMER USE, MADE BY OLD HICKORY FURNITURE CO., AND A PART OF THE WRIGHT'S FAMED "AMERICAN WAY" PROMOTION. FINISH IS TAWNY COLOR OF UNSTAINED SPLINTS. RUSTIC LOOK IS KEPT, DESPITE LIGHT WEIGHT AND SCALE.



"FROSTED OAK" INFORMAL SERVING ACCESSORIES DESIGNED BY MARY WRIGHT. SQUARE SHAPES, UNUSUAL WHEN INTRODUCED, WERE INSPIRED FROM AMERICAN INDIAN CHOPPING BOWLS. LINE MADE FOR A GRAND RAPIDS MANUFACTURER.

INFORMAL GLASSWARE BY RUSSEL WRIGHT, PART OF "AMERICAN WAY," DESIGNED FOR IMPERIAL GLASS CO. FROSTED AND BUBBLY SURFACE GIVES TEXTURE INTEREST. THREE COLORS.



LEATHER ACCESSORIES BY MARY WRIGHT. PEAR CIGARETTE BOX OF LAMINATED LEATHER, SOFT LEATHER LEAF, STEM OF FUR. FRUIT FORMS MADE WITH NATURAL COLORINGS, EVEN BLEMISHES.



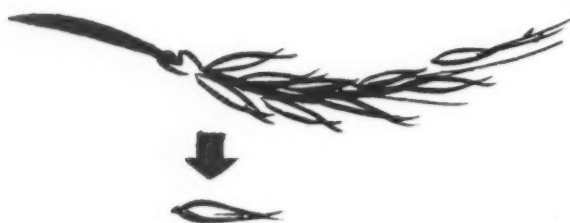
INTERIORS' DICTIONARY OF WEIGHTS

THE two previous installments of this series have traced the history of the Metric System of Weights and Measures, the system used by 90 per cent of the nations of the world, and have attempted to list the origin and the relationship of the familiar measures of length: the inches, feet, yards, miles, etc. used by all the English-speaking peoples.

These measures of length are awkward and irrational and have small place in a modern world but at least they stem from a certain functional background. They are all based on the proportions and capabilities of the human body.

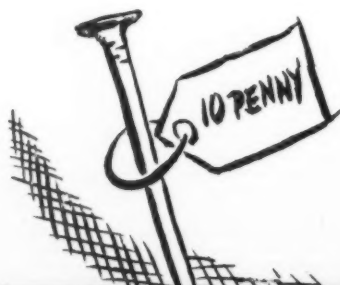
But the weights that we use, the ounces and pounds, grains, and firkins and stones and tons, don't even have that logic behind them. They are based purely on a random selection of objects, chosen by the various craft guilds in classical and mediaeval times as the most convenient counterweights to their balances. Designers who have not had engineering training are apt to forget that weights and pressures (which are simply weights in reverse) are just as important as measurements in their work. Anyone who has ever put an awning on the windy side of a house or hung a plate glass mirror on a plywood panel knows that this is true.

Under the international metric system all weights are



THE GRAIN, SIX HUNDREDTHS OF A GRAM, IS THE BASIS OF BOTH TROY AND AVOIRDUPOIS WEIGHT. BY ANCIENT ENGLISH LAW IT IS THE EQUIVALENT IN WEIGHT OF ONE GRAIN OF RIPE WHEAT, TAKEN FROM THE MIDDLE OF THE EAR.

A PENNYWEIGHT WEIGHS A LITTLE MORE THAN A GRAM AND A HALF, BUT A TENPENNY NAIL'S NAME HAS NOTHING TO DO WITH ITS WEIGHT, IT MEANT THAT IT ORIGINALLY SOLD FOR 10 (SILVER) PENNIES PER HUNDRED.



based on the gram (meaning a "little weight") which represents the weight of one cubic centimeter of distilled water at its lowest density, which is just above freezing, and is the equivalent of .035 ounces. One one-thousandth of a gram is a milligram, 1,000 grams make a kilogram, and 1,000 kilograms make a metric ton, and that's all that anyone who doesn't speak English needs to know about weights, except for the customers of very expensive prewar delicatessens. They also use the metric *livre* or pound, of 500 grams. Because one gram of solid platinum would be little larger than a collar button head, international bureaus of standards check all their weights against a cubic kilogram of platinum. It is much more difficult to palm.

Avoirdupois and Troy Weights. Everything connected with weight is much more complicated in the English-speaking countries. In the first place, we use not one but two tables of weights. One of them, used for groceries and iron and coal, and lumber and bathroom scales, is what we call Avoirdupois. The Merriam Webster insists that this does not come from the simple French *avoir du pois*, meaning to have weight, but from the Middle English *aver de pois*, meaning about the same thing.

The other scale of weights is used for jewelry, precious metals, and chemicals, and is called Troy weight. This has nothing to do with Homer or the topless towers of Ilium, but was named after the French city of Troyes, a center of the goldsmiths' trade in the 16th Century. The two scales of weight work out something like this:



$$\text{POUND} = 453.59 \text{ GRAMS}$$

A POUND, MOST USEFUL WEIGHT OF THE ROMANS, AND LATER THE ENGLISH, REPRESENTED COMMONEST MEASURE OF FOOD FOR A PERSON TO BUY AT ONE TIME. MARKETS IN LATIN COUNTRIES TODAY ARE APT TO SET PRICES BY THE HALF KILO, APPROXIMATELY A POUND.

Avoirdupois:

- 1 pennyweight: 24 grains
- 1 dram: 1.13 pennyweights
- 1 ounce: 16 drams
- 1 pound: 16 ounces
- 1 ton: 2,000 or 2,240 pounds depending on whether you live in the U. S. or in England.

Troy:

- 1 apothecary's scruple: .05 grains
 - 1 apothecary's dram: 3 apothecary's scruples
 - 1 Troy ounce: 8 apothecary's drams
 - 1 Troy pound: 12 Troy ounces or .822 lbs. Avoirdupois.
- See how simple it all is? Now let's go back and see how these weights originated, and what they mean.

Grain. The basic unit of both Avoirdupois and Troy weights is the grain, which has been described in English law as having the weight of one average grain of wheat, taken from the middle of the ear. To make things difficult, it has the same abbreviation as the gram (gr.) and it weighs .064 grams, or .002 oz.

Carat. (Abbreviation, ct.) This favorite weight in the jewelry trade takes its name from the Old Portuguese *quirate*, the carob bean, whose seeds have four grains. So you would naturally think that one carat would equal four Troy grains. But it wouldn't be sporting to make it as easy as that. One jeweler's carat does contain four *carat grains* but only three and one-sixth Troy grains, all of which are equal to 205.5 milligrams. When you get to gold jewelry, the word carat has nothing to do with weight at all! It refers to one-twenty-fourth part of something. A 14-carat gold ring with a 3-carat emerald means that the stone

weighs nine and one-half Troy grains and the setting contains 14 parts pure gold to 10 parts alloy. Do we make ourselves clear?

Pennyweight. (Abbreviation, dwt.) 1.53 grams. The commonest coin in the Roman empire was the silver *denarius* which weighed about 22 grains. Anglo-Saxon confusion of d's and p's turned *denarii* into "penny," though we still keep the d in the abbreviation dwt. Anglo-Saxon inconsistency arbitrarily sets the value of a pennyweight at 24 and not 22 grains. A tenpenny nail does not mean that it weighs ten pennyweight, but that it ordinarily cost 10 pennies per hundred. Nowadays it simply means particular size of drawn iron wire.

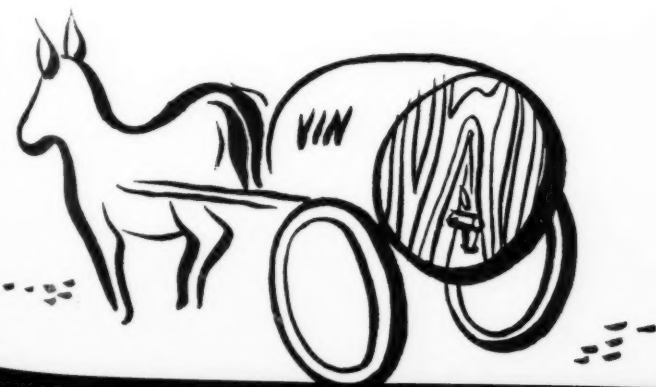
Dram. (Abbreviation, dr.) Either 1.77 grams or 3.88 grams depending on whether you are talking about Troy or Avoirdupois drams. From the Greek *drachma*, meaning a handful. Not only do our weights and measures bear no intelligent relationship to each other, but we have a further confusing habit of using the same word to mean three or four different things. Thus by weight a dram is either an eighth or a sixteenth of an ounce depending on which table you are using, but a fluid dram is still something else again. It is one thirty-second of a pint, or a very small drink of whiskey indeed.

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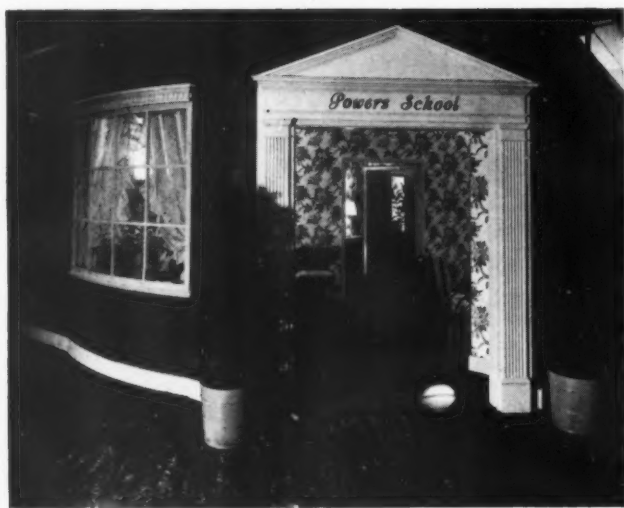
A DRAM ORIGINALLY MEANT A HANDFUL. A TROY DRAM WEIGHS 1.77 GRAMS, AN AVOIRDUPOIS DRAM WEIGHS 3.88. A FLUID DRAM IS JUST ONE THIRTY-SECOND OF A PINT, AND DESPITE ROBERT BURNS IT'S A MIGHTY SMALL DRINK.

A TON, OR TUN, IS A VERY LARGE CASK. THE ANCIENTS CHOSE A CASK WITH A MASS OF ABOUT 2000 LBS. BECAUSE THAT IS THE GREATEST WEIGHT THAT ONE HORSE OR OX CAN PULL EASILY.



TROY WEIGHT IS A SCALE STILL USED BY JEWELERS AND CHEMISTS. TROY POUNDS EXIST, BUT YOU WILL NEVER FIND AN ANTIQUE SILVER LAMP, LIKE THE ONE ABOVE, MARKED IN TROY POUNDS. TROY OUNCES SOUND BIGGER.





LOOKING INTO THE RECEPTION ROOM WHERE LADIES ARE LOVELY AGAINST OFF-WHITE AND PERIWINKLE BLUE, CITRON, SHAMROCK AND PALEST MAUVE. PITTSBURGH GIMBEL'S HAS SPARED NO EXPENSE TO CREATE A SUITABLY CHARMING ATMOSPHERE FOR THE POWERS SCHOOL.

POISE BY POWERS

FOR SALE AT GIMBEL BROS.—PITTSBURGH

From fourteen to fifty, ladies of Pittsburgh are enrolled in the Powers (John Robert, but nothing to do with modeling) School at Gimbel Brothers Department Store. The curriculum is concerned with "finishing," instilling 60 half hours of charm and poise into society girls, bank clerks, defense workers, the store's own salesgirls and all comers. Courses: Physical exercise, Walking, Comportment, Styling, Make-down (as opposed to make-up), Speech, Orientation.

Contriving a setting for so brave an undertaking was no mean task. Arthur C. Dimling, head of the store's interior decorating department, and brother Edwin C. Dimling, store architect, put heads together to make school rooms rather more genteel than the average home. To avoid too much formality, they interlarded Eighteenth century reproduction furniture with modern, used modern textures. The job was done by Gimbel's own maintenance department, supervised by the Dimlings. There are eight rooms in all where ladies plug tirelessly to become poised and purposeful, learn to be their most attractive selves under all ruffling circumstances. Teachers are Pittsburgh residents, New York trained by the indefatigable Headmaster, John Robert Powers.

THE BLUE ROOM, AT RIGHT, FAR CRY FROM THE OLD-FASHIONED SCHOOL ROOM, IS ACCENTED WITH CHERRY RED, EMERALD GREEN AND MAUVE. STUDENTS MUST LEARN TO NEGOTIATE CARPETED STEPS IN FOREGROUND WITHOUT FALTERING, TO COMPORT THEMSELVES ON STAGE.

THE DIRECTOR'S OFFICE, LOWER RIGHT, IS A MODEL OF GENTILITY IN AQUAMARINE AND FUCHSIA. THE FURNITURE, EIGHTEENTH CENTURY INSPIRED, IS IN BLEACHED MAHOGANY. BOOKS INCLUDE A COPY OF "FASHION IS SPINACH" AND "INVITATION TO SPANISH"



THE "MAKE-DOWN" ROOM IS APPROPRIATELY FLESH COLORED WITH DARK BLUE LINOLEUM ON THE FLOOR. THE BUILT-IN TABLE IS LAVISHLY STOCKED. OVER CONTINUOUS MIRRORS ARE BACK-STAGE MAKE-UP LIGHTS. BUSINESS-LIKE ROOM FOR SERIOUS BUSINESS.

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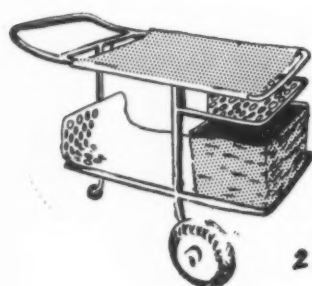
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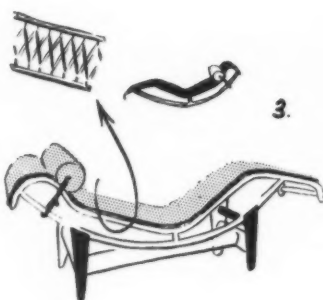
CONTEMPORARY INTERIOR DESIGN

BY JAN REINER

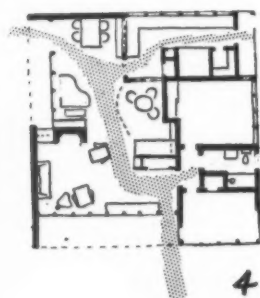
BAUHAUS - SCHOOL CHAIR.



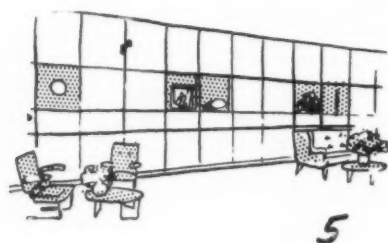
TEA WAGON BY WEESE & BALDWIN.



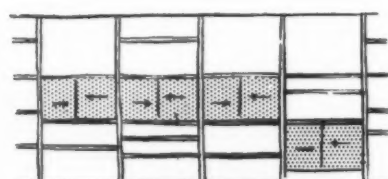
LE CORBUSIER CHAISE LONGUE.



PLANNED TRAFFIC LANES.



CABINET WALL.



THE design of the architect and the design of the interior designer should be closely related; their design, in turn, should be understood and appreciated both by the producer and the consumer. If there is not a continuous two-way interchange of ideas, we may find a situation where the architect is designing his way—let's say the modern way, and the manufacturer is producing his way—let's say Early American. The consumer then does not have much choice and his house reflects a disharmony. There is frequently a somewhat curious attitude in the furniture industry; the manufacturer and his salesmen seem to be suspicious of good, simple modern design. In "decisive" moments they retreat to the old period style, as if that were a guarantee of safer investment and sale. We have all heard the argument that modern design may be just a passing parade, while the old design has been here for centuries and will stay for centuries. Everyone who bothers to read a history of art and architecture discovers that no style can be repeated; a style is a result of a continuous evolution within this everchanging world, and just because of this fact, a "modern" style occurs in every generation.

As we look over the catalogues and sales rooms of many of our stores, we see an ocean of mediocre furniture design. If we can possibly help it (by influencing furniture industries and some magazines) let us no longer think in terms of period styles. Let us think in terms of purpose and of usefulness of furniture. No more "formal" furnishings; our lives are seldom "formal," as a matter of fact, Americans are known for living informally. Why should we then buy formal pieces of furniture to crowd the living rooms of our War Housing projects? If modern furniture is to be made accessible to the general public, its cost must go down. One way to achieve that is by simplified design and mass-production.

Modern furniture must not only be useful, in the sense of serving its purpose, but its design must also be psychologically sound to be attractive. The pleasure we derive from a piece of furniture depends upon its design, pattern, color, covering, and above all on the relation of one piece to the other, and to the whole of the house. Aside from wood and plywood, we should accept and use lightweight and non-rusting metals, colored and transparent plastics, new types of waterproof and fire-tested cushioning and upholstery.

Our "modern" furniture is older than some people may think. For example, mass-produced metal furniture has been used in American hospitals and schools for almost a century because of its practicability.

CONTINUED ON PAGE 88

INDUSTRIAL DESIGN

CONDUCTED BY J. GORDON LIPPINCOTT



"THE COMING BATTLE OF MATERIALS"



MAGNESIUM



POURING MOLTEN METAL FROM MELTING POT INTO CRUCIBLE. PHOTOS AT TOP AND BOTTOM OF PAGE FROM AMERICAN MAGNESIUM CORP.



CASTING MAGNESIUM INGOTS AT MIDLAND PLANT OF DOW CHEMICAL, MAKERS OF "DOWMETAL."

MOLTEN MAGNESIUM BEING POURED FROM CRUCIBLE INTO A SAND MOLD. SHAKING INHIBITORS ON METAL PREVENTS BURNING.



INDUSTRIAL DESIGN

LOOKING AHEAD WITH

Magnesium, that lightest of metals, is not an alloy, like steel, bronze, brass, or pewter, but an element by itself. Its symbol is Mg., and its specific gravity is 1.74, which means that it is only one and three quarter times as heavy as the same volume of water. Magnesium is very common in nature. Rocks, sand, sea water, even seeds and bones are full of it, but it never exists in a pure form naturally.

Metallic magnesium, first developed by Davy in the early years of the nineteenth century, is today being produced at a rate without parallel in history. Within the last twenty years particularly, magnesium has attained a prominent place among the metals. Its output has trebled annually since new processes are used on what would appear to be inexhaustible sources of raw material and the development of new alloys and manufacturing methods keeps pace. In this country, for example, wartime expansion has accounted for fourteen plants with a production increase from six million to six hundred million pounds a year.

It is unfortunate that the chief drawback to the common acceptance of metallic magnesium today stems from the memory of its two earliest uses. Pure magnesium in powder or paper-thin foil burns with a blinding white light (so for that matter does aluminum). Therefore its chief use before 1914 was in flashlight powder and fireworks. After it is burned, a pure white ash remains (MgO , Magnesium Oxide) and this, in solution, is our old friend Milk of Magnesia. Many consumers find it difficult to understand that a chair, say, of metallic magnesium, is neither inflammable nor laxative.

The commercial use of magnesium is much older than is commonly suspected. It was first introduced in Germany in 1896. Before 1915 practically all of the magnesium used in this country came from Germany—our imports in 1914 being about thirty-six thousand pounds.

THE FACTOR OF LIGHTNESS

The demand for light-weight material has been a factor in developing commercial magnesium. The men who first pioneered in the development of aluminum and its alloys contributed greatly to bringing home to industry the advantages of this quality as a method of increasing efficiency in handling, trans-

"MAGGIE" THE METAL

portation, or operations in the workshop. For example, the substitution of aluminum for iron or steel meant a saving of over 60 per cent dead-weight. Magnesium, on the other hand, represents a saving in weight up to 75 per cent. Neither of these metals can replace the other, but in conjunction they indicate the extent to which engineering design can be carried without recourse to the use of heavy metal. By reducing the dead-weight of his tools, implements and vehicles, man multiplies his effectiveness.

MAGNESIUM AND THE CONSUMER

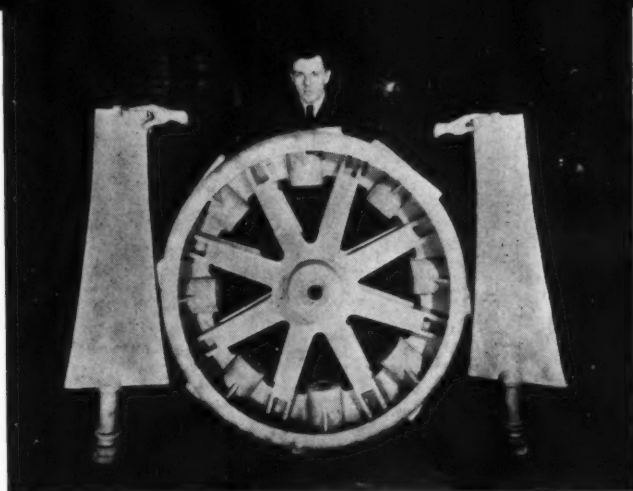
Today the principal field for magnesium application is the aircraft industry, although numerous other uses for this metal have been developed. It might also be pointed out that although the use of magnesium has greatly increased in the aircraft field within recent years—lack of experience has prevented exploration of its possibilities to their fullest extent as yet.

However, the aircraft industry has not always been the main consumer of magnesium. For some years following the commercial development of this metal—the bulk went into the making of bus and truck crankcase and wheel castings. With the return of normal economic conditions we may expect a tremendous increase in the non-military uses of magnesium, and the recent release by the War Production Board of controls over magnesium means immediate consideration of the application of this metal for consumer use.

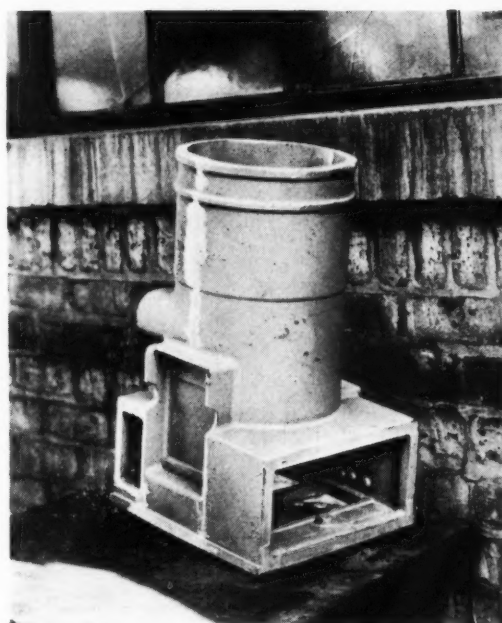
HOW "MAGGIE" IS MADE

There are four basic processes for the production of magnesium. In the first, the Pidgeon process, ferro-silicon and calcined dolomite are fed into red-hot retorts. The magnesium vapor condenses in silvery crystals on a water-cooled sleeve. A second method is the production of molten magnesium chloride by chlorinating native magnesium, which is electrolyzed to yield metallic magnesium and high-strength chlorine. A third method, Dr. Hansgirg's technique, provides an electric furnace in which magnesium oxide mixed with petroleum coke surrenders its metal content as vapor under tremendous heat, with a

CONTINUED ON PAGE 90

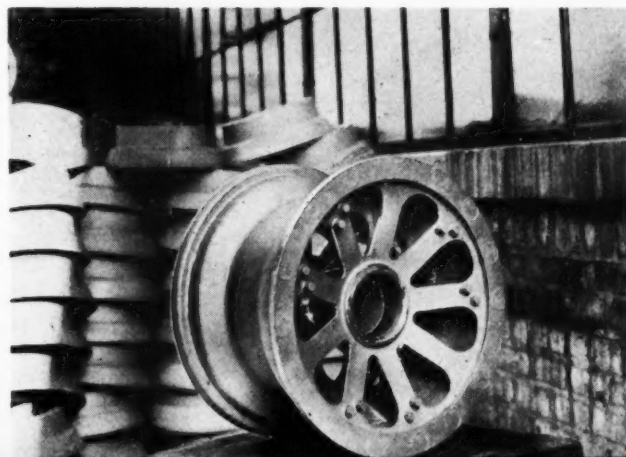


BLADES AND ROTORS OF A COOLING TOWER FAN MADE OF MAGNESIUM. PHOTO COURTESY OF DOW CHEMICAL COMPANY.



CASTING FOR A LIGHT-WEIGHT AERIAL CAMERA. PHOTO COURTESY HILLS-MC CANNA CO.

THE AIRCRAFT LANDING WHEEL, BELOW, LIGHTENS THE PLANE'S WEIGHT, ALLOWS INCREASED CARGO. HILLS-MC CANNA CO.





EXPERIMENTAL VENETIAN BLIND FABRICATED IN "DOWMETAL" BY NATIONAL VENETIAN BLIND CO. FUTURE POSSIBILITIES ARE LARGE BLINDS WHICH, IF MADE OF STEEL, MIGHT WEIGH AS MUCH AS 200 POUNDS. BUT FABRICATED FROM MAGNESIUM, THEY WOULD WEIGH LITTLE, SO HANDLING OPERATION WOULD BE EASED CONSIDERABLY.

INDUSTRIAL DESIGN



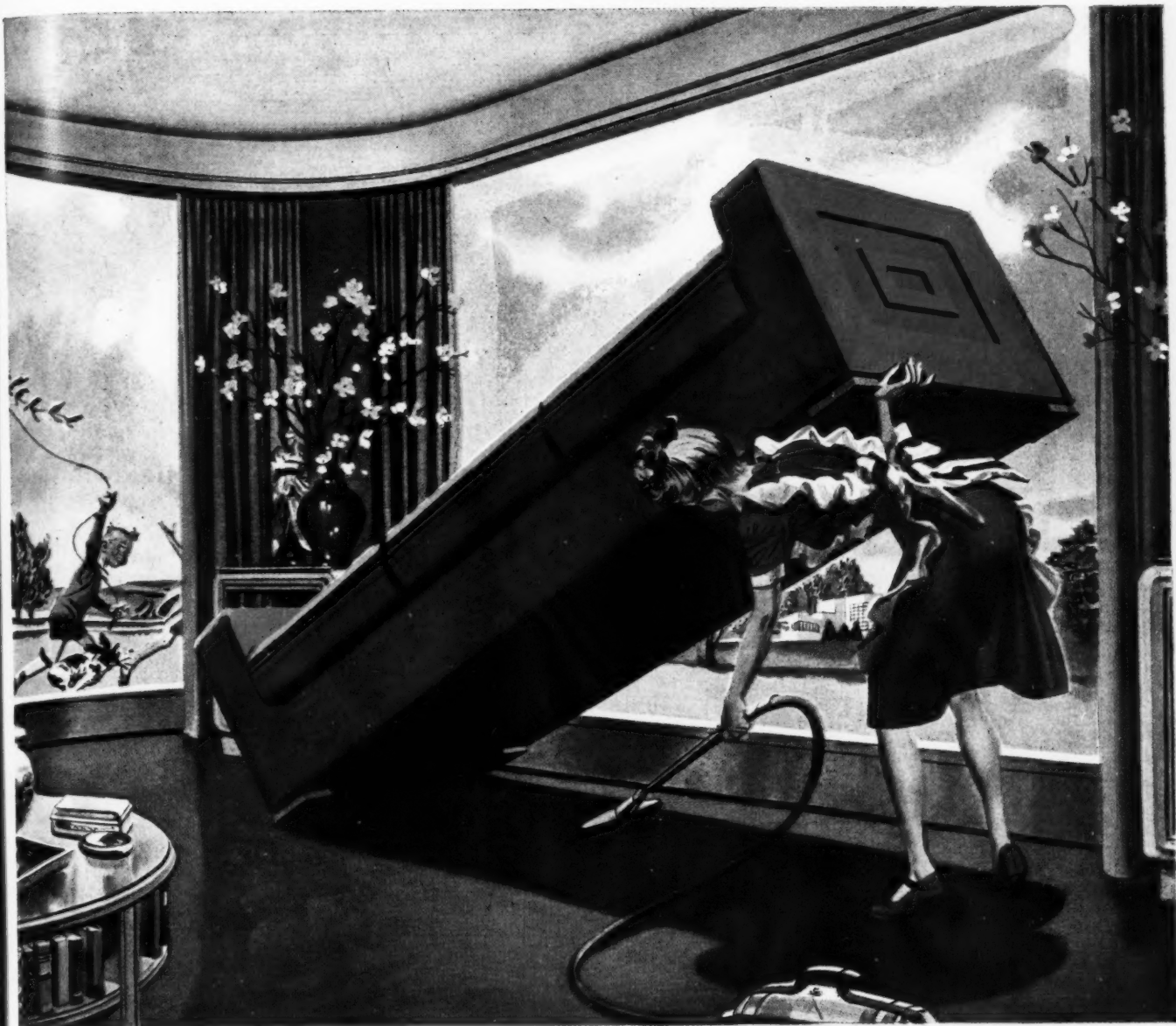
PORTABLE TYPEWRITER DESIGNED BY PETER MULLER-MUNK, COMBINING MAGNESIUM AND PLASTICS. FRAME WOULD BE OF STRONG, LIGHT-WEIGHT MAGNESIUM. A TRANSPARENT SHEET WOULD COVER OVER ANY OPENINGS, THUS PREVENTING DIRT AND DUST FROM ENTERING MECHANISM. KEYS HAVE ALL LETTERS MOLDED ON UNDER SIDE.

SPECIALLY DESIGNED CHAIR, USED IN QUANTITY FOR A MIDLAND, MICHIGAN, COUNTRY CLUB A NUMBER OF YEARS AGO, STILL HOLDING UP WELL UNDER CONTINUOUS USE. COSTLY TO BE SURE, BUT A GOOD TEST OF THE MATERIAL FOR FUTURE INTERIOR AND EXTERIOR USE. PHOTO COURTESY OF THE DOW CHEMICAL COMPANY.



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"Magnesium makes the day's work lighter"

A manufacturer in Connecticut switched to magnesium in the manufacture of pilot's chairs for airplanes. He saved *six pounds* on each chair.

Think what a comparable cutting down of useless weight can mean in everyday life when we return to peaceful ways:—strong, durable furniture, yet featherweight to move and clean; household appliances that it will be almost effortless to use; typewriters and business machines that a child could carry; files that respond to a finger's touch! . . .

In almost every phase of modern life, useless weight takes a costly toll in energy, in time, in money. That is why America, in its war effort decided to become the greatest consumer of magnesium. For magnesium is safe, strong, workable. Yet it weighs only one-fifth as much as iron.

Naturally, Revere, being the country's oldest workers in metals, with more than one hundred and forty years of accumulated experience in the craft, has taken an important part in developing the applications of magnesium to an ever-increasing number of fields.

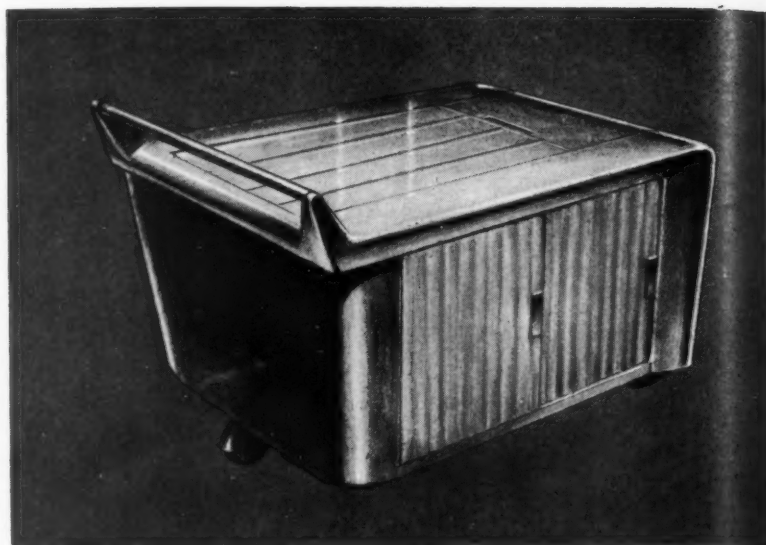
Today, in one of the world's largest magnesium plants we are producing magnesium plate, sheet, rod, bar, tube, forgings and extruded shapes that bring revolutionary economies in weight, power, machining, labor, production. Already we have amassed much practical knowledge regarding this marvelous metal. This information is at your disposal for the asking. Simply write to Revere Copper and Brass Incorporated, Executive Offices, 230 Park Avenue, New York 17, New York.

REVERE COPPER AND BRASS INCORPORATED

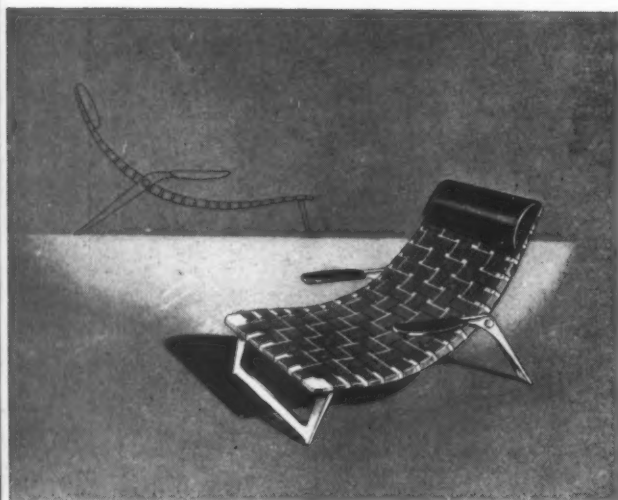
FOUNDED BY PAUL REVERE IN 1801...

FABRICATORS OF COPPER, BRASS, MAGNESIUM, ALUMINUM, BRONZE AND STEEL

INDUSTRIAL DESIGN



ABOVE AND BELOW, TWO RENDERINGS DRAWN ESPECIALLY FOR INTERIORS BY DOHNER & LIPPINCOTT. THIS DESIGN IS FOR A COCKTAIL BAR ON WHEELS, CHASSIS OF CAST MAGNESIUM, BODY OF STAMPED SHEET MAGNESIUM, DOORS OF FLUTED GLASS IN MG. FRAME. TOP CONTAINS ICE COMPARTMENT, ALSO ACTS AS DRAIN FOR SPILLED LIQUIDS.



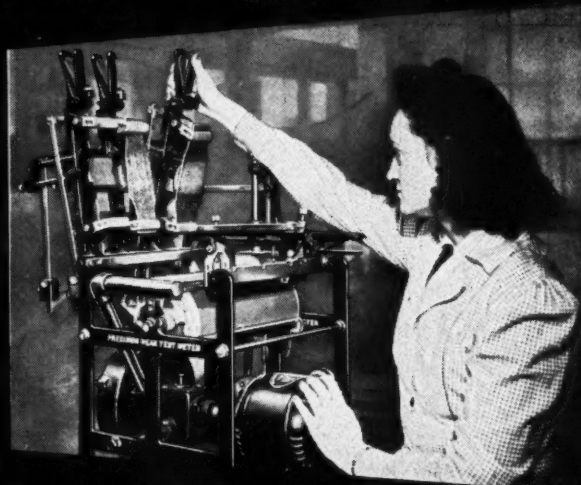
DESIGN BY PETER MULLER-MUNK FOR THE DOW CHEMICAL COMPANY. ONE OF A LINE OF ADJUSTABLE AND COLLAPSIBLE OUTDOOR FURNITURE OF MAGNESIUM. LIGHT, STRONG AND WEATHER RESISTANT. LACING AND HEAD CUSHION OF SYNTHETIC FABRIC. MG. WILL CONTRIBUTE TO LIVING ON GROUND AS MUCH AS IT IS NOW DOING FOR WINNING IN THE AIR.

THIS SKETCH SUGGESTS CUSHIONS & UPHOLSTERY ON THE SAME MAGNESIUM FRAME SHOWN ON PAGE 65. SEAT AND BACK, OF FABRIC COVERED LATEX RUBBER, ARE REMOVABLE. CHAIR DESIGNED FOR COMMERCIAL USE WHERE IT WILL TAKE HARD WEAR. ALTHOUGH THE DESIGN MAY LOOK HEAVY, IT WOULD BE AS LIGHT AS A FEATHER.



KERAZON

**PROVED BY TESTS
A PLASTIC COATED
FABRIC THAT
REALLY WEARS!**



Resistance of all Zapon-Keratol coated fabrics to wear caused by rubbing or scuffing is scientifically determined by this Wyzenbeck Abrasion Tester. Held against the proper type of abrasive under constant pressure and tension, each sample is subjected to repeated "rubs", the number of which is recorded. The sample is inspected periodically and its condition noted.

Modern coated fabrics must withstand thousands of hours of wear of various kinds. KERAZON, the new plastic coated fabric, has proved in our laboratory that it will stand up under abrasion tests for thousands of hours more than it would have to "take" under the most rigorous wear and tear.

This better-than-ever resistance to abrasion is just one of the many exacting tests KERAZON is subjected to every day in the Zapon-Keratol laboratories. There are definite scientific tests for resistance to flame, heat, cold, moisture, alcohol and acids. These durability tests, added to KERAZON's wide range of color and distinctive designs, make it the best

sales insurance obtainable for the greater success of your post-war products.

And remember, you will hear a lot about plastic coated fabrics from now on. Some of them will be good, some not so dependable. But there is one way you can be certain just how good a plastic coated fabric is. That's by judging it by the name it bears.

For it requires the utmost skill and knowledge to produce a plastic coated fabric that will stand up. KERAZON is backed up by research, skill and the manufacturing experience of Zapon-Keratol for over fifty years. When you see Zapon-Keratol on a coated fabric you can be certain that it means the best that money can buy.



ZAPON-KERATOL DIVISION

Atlas Powder Company • Stamford, Conn.



COATED FABRICS *Doing Tomorrow's Job Today*

RETAIL STORY

ALTMAN'S 1-2-3-4-5 ROOMS

FOR \$1,000. PAINT, (NOTE SPLATTER-DASH FLOOR), WALLPAPER ON THE CEILING AND BEDSPREAD FOR CURTAINS MAKE A ROOM IN THE COLORS OF RED ROSES. BRIGHT, FRESH AND APPEALING.



RED AND WHITE TOILE COLORINGS, ACCENTED WITH TURQUOISE, ARE USED FOR THE \$3,000 LIVING ROOM, SO FRIENDLY THAT CUSTOMERS WANT TO SIT RIGHT DOWN AND HAVE A CUP OF TEA.

THE ZUBER "CUPID AND PSYCHE" PANELS KEY THE \$5,000 EMPIRE ROOM, WITH MARBLEIZED PILASTERS. SOFA IS YELLOW, WALLS GRAY AND GUNMETAL MIRROR. CARPET EMPIRE GREEN CHENILLE.

WHEN John Gerald, B. Altman's decorating chief, opened his latest set of rooms, competitors shrugged their shoulders, dismissed them with "Nice, but nothing new." Mr. Gerald could well smile over the professional verdict, for his rooms, as his staff has long known, sell like hot cakes. In a market pitifully short of merchandise, Gerald creates displays which, if conventional in style, are cannily contrived to look rich and exciting by the lavish use of accessories. They are all over the place, so bright and colorful that they enchant the customers.

Scheme of the present show is to budget five rooms at one, two, three, four and five thousand dollars. The cheapest of these is the brightest, with wallpaper on the ceiling, bedspreads for draperies and ticking for upholstery fabric. The mid-channel \$3,000 room is a triumph of creating a department store living room which looks like a friend's parlor. Ladies regarded the rope which barred them from going in and having a cup of tea by the fireside, with surprise. Most theatrical and impressive was the most expensive job, in which Mr. Gerald set himself the task of making a comfortable room in the Empire style, using distinguished architectural features.

Photos, Emelie Danielson



"There is a tide in the affairs of men, which, taken at the flood, leads on to fortune."

A VALUABLE FRANCHISE

exclusively for

*"The Top
400"*



WHO are "the top 400"? They are the 400 leading *quality* music, furniture, radio or department stores—stores that have the clientele, finances, experience and facilities for handling the finest in radio-phonographs.

Only these "top 400" stores will have an opportunity to obtain the Freed-Eisemann Protected Franchise, which will be offered on a direct-to-dealer basis. This franchise will be one of the industry's most eagerly sought-after franchises when civilian production is resumed.

This is easy to understand, of course. Before converting to war production, Freed-Eisemann was one of America's leading *quality* radio manufacturers. Freed-Eisemann radio-phonographs, which retailed up to \$1200, were the *only* line of radio-phonographs in

which *every* model was equipped with FM. The new Freed-Eisemann radio-phonographs will also retail in upper price brackets, and once again *every* model will be FM-equipped. However, this FM will be even finer than before, as a result of Freed-Eisemann wartime engineering research and experience.

In addition to finer FM, there will be finer standard radio, international shortwave and reproduction of recorded music. Cabinets will be outstanding examples of authentic, beautifully styled period and contemporary pieces.

If you are one of "the top 400," you may be able to qualify for the Freed-Eisemann Protected Franchise. Your inquiry is invited.

Freed Radio Corporation, 200 Hudson Street, New York 13, New York.

Freed-Eisemann

ONE OF THE WORLD'S GREAT RADIO-PHONOGRAPHS

NEWSREEL

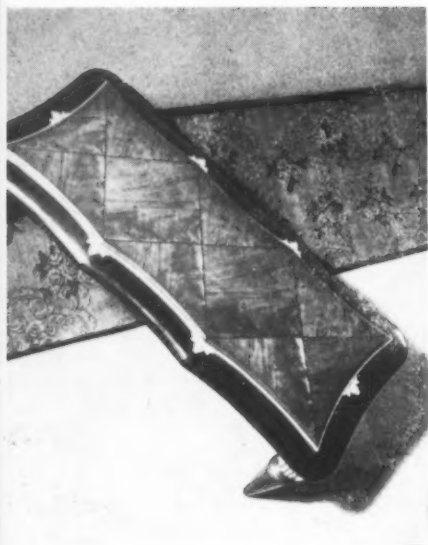
MERCHANDISE CUES . . .

PEOPLE . . .

ADDRESS BOOK . . .

DESIGNS FOR TODAY

Fine woods displayed naturally with grains and finishes accented dominate the designing of John Tavis, as shown in the entire Valjen furniture line. Tavis designs are based on the belief that furniture should be of lifetime permanence, and



COCKTAIL TABLE FROM VALJEN.



TWO VIEWS OF ONE TABLE. TAPP, INC.



that fine woods, design, and construction can produce it. With such furniture, decorative changes in the home would be confined to new colors, fabrics and arrangements. As further insurance against discarding furniture one or more times in a lifetime, Mr. Tavis designs them for today's living, even though they follow a period style. The pieces to be seen here—and displayed in a very smart showroom, too, at 87 Fifth Avenue—include cabinet and upholstered furniture for dining room, living room and bedroom. Back in favor right now is a circular bed with curved upholstered headboard. The firm is doing only a small amount of special order work at present, but will continue to expand, offering its services to the decorator and for contract work. . . .

NEW NUMBERS AT TAPP

One of the first furniture manufacturers to make, and show, their postwar models is Tapp, Inc., who will make buyers' mouths water with fifteen models to be introduced at the Chicago Market in January. The new line is once again

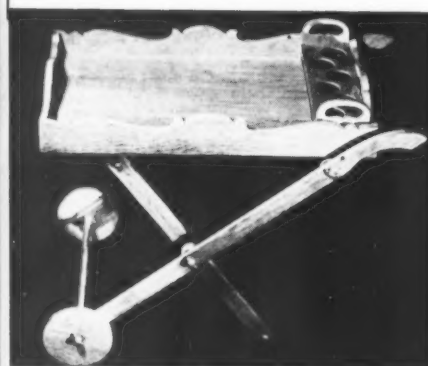
styled by Robert Dorr, Jr., the firm's designer, who has created about one hundred pieces of which the models are a cross section for style, type and finish. There will be cabinet and upholstered pieces, termed modern, but so expertly and originally designed they will be equally at home in traditional settings. They will employ precious woods, combine wood, marble, leather and brass to varying degrees, have five wood finishes from very light to very dark. Two photos of a new table, which may be destined to be a hit of the market, are shown here: it starts as a coffee table 54" long, 30" wide, 17½" high, and can become, with little muscular strain, a dining table 27" high and 84" long. . . .

FURNITURE HARVEST

With four showroom floors and two warehouses to prow through, you should never come away from Lloyds Distributors, Inc. empty handed. This firm buys individual pieces of furniture, accessories, fabrics, silver, paintings and other items from estate sales, reconditions them, offers them for sale to the trade. They maintain their own repainting and upholstery shop, specialize in French, English and American pieces. With only a quick tour of the first floor we spotted: an Early American birdseye maple and mahogany high dresser, a mahogany yarn winding stand, an English butler's tray, a red velvet picture frame, Oriental figurines, a painted Peasant wall bracket, complete sets of china, a small Empire writing desk, tapestries. Shown here is a satinwood banded mahogany three-pedestal English dining table and a pair of Sheffield five-light candelabra, now in stock. . . .

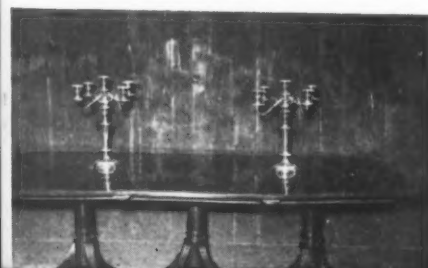
PATTERNS FOR FURNITURE

Department stores, mail order houses and even lumber yards will soon be selling the patterns for a dozen pieces of easily-made furniture designed by Clarence P. Hornung, industrial designer. Colorfully packaged and popularly priced, they sell under the name of Woodstock Patterns. Each month a number of new designs



DESIGNED BY CLARENCE P. HORNUNG.

TABLE FROM LLOYDS DISTRIBUTORS, INC.



FLAMEPROOFING . . . LIGHT . . . AND MADONNA LILIES



1. "Safety First" House Beautiful Editors Florence Paine (left) and Marion Gough (right) are hot on the trail of flame-proofing processes for fabrics. They're getting the low-down from John F. Taylor, Sales Manager of the Flameproof Chemical Co., who agrees that fire-protection should be considered with beauty and convenience in planning tomorrow's homes.



2. Light is thrown on postwar living through the study of postwar lighting itself. House Beautiful Editor Frances T. Heard discusses lighting advances with Marshall D. Nutt (left), Sales Manager of Ivan T. Johnson Co., national distributors of Louver-plas; and William F. Rooney, Supervisor of Lighting Products Styling for Sylvania Electric Products, Inc.



3. Getting down to earth about postwar gardening, House Beautiful Garden Editor Ralph Bailey analyzes the root growth of a Madonna Lily bulb with David Platt (left), Vice-President and General Manager of Max Schling Seedsmen, Inc., New York. House Beautiful knows that a colorful garden can be a delightful frame for the home of tomorrow.



4. Star-gazing has no place in House Beautiful's plans for postwar living. So House Beautiful Editors do constant legwork tracking down every lead about new products and developments. M. M. Miller, of Miller Metal Products (right), tells Editor Elizbeth Gordon about his company's blueprints for the future, while Designer Lurelle Guild smiles approval.

HOUSE BEAUTIFUL is the magazine that interprets your market for you! It's FIRST in the home field . . . the must magazine for those who make it their business to know their business.

YOU KNOW IT'S RIGHT WHEN



It's Right from
HOUSE BEAUTIFUL



Valjen is the decorator's new source for distinctively fine furniture. Made in Valjen's own factory from designs by John Javis. Displayed in the Valjen salon for decorators exclusively.

Valjen

87 FIFTH AVENUE • NEW YORK 3, N. Y.

NEWSREEL

CONTINUED FROM PAGE 74

will be added, but right now there is a sawbuck table, Colonial bench, hanging bookshelf and Adirondack lawn chair—to name only four. It ought to be a cinch for a dressmaker to whip up one of these, since the principle is the same as for a dress pattern, only easier. . . .

CHENEY BROTHERS have recently put on a thrilling exhibit of war service materials at the factory in Manchester, and the downtown sales offices in New York. On November 20th a good part of this exhibit was moved to the Upholstery and Decorative Division offices at 509 Madison Avenue, where interior designers will be able to see not only a good show, but better understand why the civilian products of this firm have been so scarce. The exhibit includes various types of parachutes—human escape 'chutes, those for cargo delivery, etc.; sleeve tow-targets, flying suits, hammocks, hammock nettings, nylon towing cords and all sorts of other equipment used in the war effort. Be sure to stop in on the 14th floor of 509 the next time you hit 53rd Street. . . .

COLOR RESEARCH BY FORMICA INSULATION Co. will result in a broader range of colors for the interior designer and architect to use in postwar work. There has been a complete revision of the standard color line though popular colors have been retained while new ones have been added. New decorative finishes in overall patterns and various colors include wood and marble finishes. . . .

MARIANNA VON ALLESCH'S cross-eyed Siamese cat will absorb a lot of your time when visiting this showroom-workshop, but when you can be distracted you will find a number of samples of the special order work this designer is now doing in pottery, lamps, screens, pictures and ornaments. The lamps are particularly lovely, with hand-designed shades to match. . . .

DU PONT'S "NEOPRENE," one of the man-made rubbers, is expected to be used for many more household products after the war, including sponge cushions and mattresses, tile-like flooring material, carpet backing, and for numerous structural parts of household equipment. . . .

BENNETT FIREPLACE Co., makers of Bennett Flexscreen, have sent out a little plea to their customers to be patient awhile longer. Some companies are turning out folding screens, andirons, etc., but Bennett's products are made with such a special type of wire they cannot be turned out from excess stocks. Therefore, while this firm does not have Flexscreen for sale right now, they are taking orders pending WPB releases and expect to be among the very first to produce. Prices are not expected to change materially. . . .

A ONE COAT WHITE PORCELAIN ENAMEL which can be applied directly to steel in a single firing operation, has been announced by the Pemco Corp. of Baltimore. Its name is Mirac and it is reported to have the opacity and surface characteristics of the best cover enamels as well as the adherence associated with a standard ground coat.

Designers and Decorators **ARE THE WORLD'S MOST APPRECIATIVE SIGHT-SEERS**



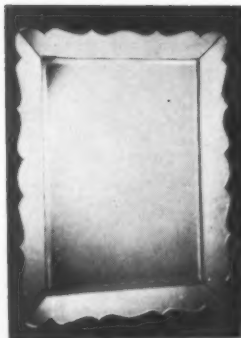
Everywhere they go they look for beautiful applications of newer, more useful and permanently beautiful materials.

At the Washington Airport, or the Washington Statler, or the Library of Congress, they find Formica laminated plastic. On streamlined trains and new ships, in swank restaurants, soda fountains and night clubs they find Formica as paneling or furniture tops.

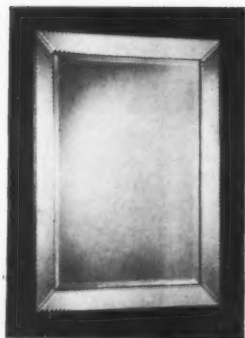
It comes in all desirable colors and combinations in many patterns. The most beautiful actual woods you ever dreamed of can be incorporated into its surfaces, plastic impregnated and surface protected with an added layer of transparent plastic. It will not crack, check or chip or fade. Neither water, food, mild acids, alcohol or lighted cigarettes will cause it to stain or spot. Its indestructibility makes every installation a perpetual advertisement of the good taste and sound judgment of the designer who chose it.



THE FORMICA INSULATION COMPANY, 4655 SPRING GROVE AVENUE, CINCINNATI 32, OHIO



A.



B.

Mirrors

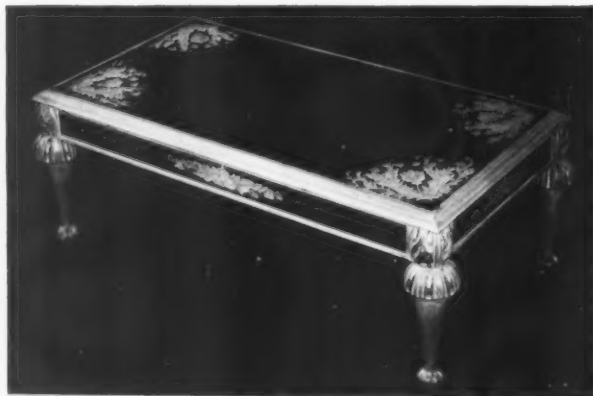
on walls

on tables



C.

WE offer the interior designer two distinct types of service. One, immediate selection from our wide range of decorative mirrors in every style and period; two, a special-service department to design and supply individual mirrors where the unusual in size, shape or decorative effect is demanded. Courtesy, high quality and sound value govern both services.



D.

I. Schwartz

GLASS AND MIRROR COMPANY

317-19 East 64th Street New York 21, N. Y.
REgent 4-1560-1561

A.—No. 205. 35½" x 45"
B.—No. 204. 30" x 40"

C.—No. 184. 30" x 48"
D.—No. 505. 24" x 46"

PEOPLE

J. CLARK SAMUEL has been appointed Director of Public Relations of Alexander Smith & Sons Carpet Company, Yonkers, N. Y. Mr. Samuel has previously handled phases of this company's publicity and sales promotion when Public Relations Director of Anderson, Davis & Platte, Inc., New York advertising agency for Alexander Smith.

CHESTER W. CRUMRINE and **THEODORE G. CLEMENT** are two top names in the recently organized product design and styling firm, Product Technicians, Inc., Rochester, N. Y. Mr. Crumrine, president and chief engineer, has had many years experience designing such products as Delco motors, electric typewriters, and Eastman Kodaks. Mr. Clement, director of styling, is an architect and chief of styling for Eastman Kodak Co. and Recordak Corp. The firm will design, style, build models, and completely engineer products for manufacturers in upstate New York.

JANE G. KENNEDY, formerly in the interior design department of B. Altman & Co., has opened her own business at 17 Park Avenue.

WALTER A. BOWE has joined the staff of industrial designer Walter Dorwin Teague as an associate in industrial planning and consultant on the sales problems of clients. For the past eight years Mr. Bowe has been advertising and sales promotion manager of Carrier Corporation, air conditioning manufacturers.

FREDA DIAMOND, stylist and consultant, has been retained by the Syracuse Ornamental Co. to design a new and complete line of giftware and decorative accessories, to be marketed under the already established Syrocwood trademark of this firm.

PETER HUNT, artist and designer of peasant type furniture and accessories, has been retained by R. H. Macy to create designs and ideas for the development of various kinds of merchandise to be used by the Macy stores.

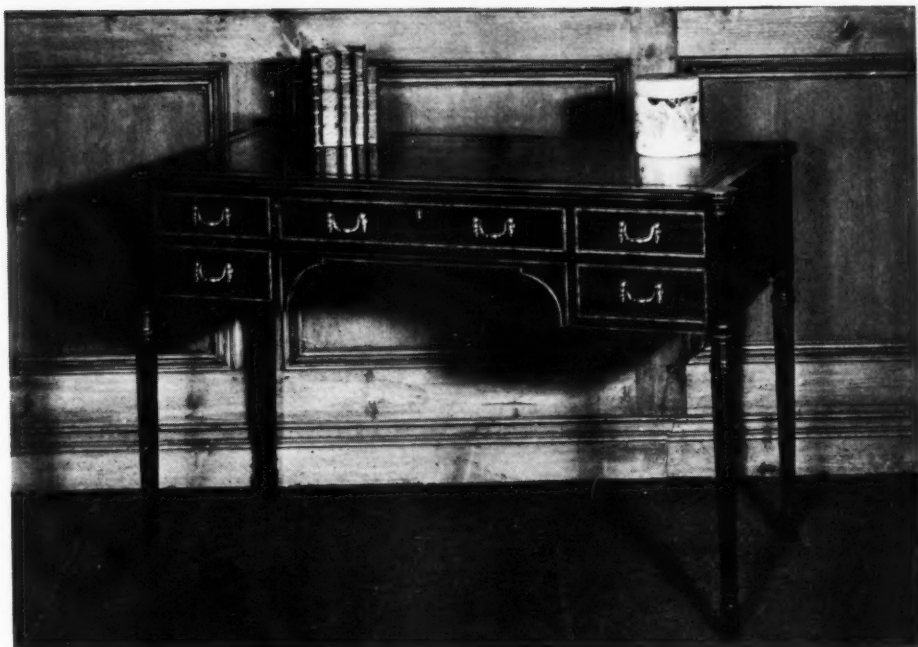
A. GRIFFIN ASHCROFT, Director of Research for Alexander Smith & Sons Carpet Co., has been elected to a directorship on the Board of the Textile Research Institute, thereby binding a stronger tie between the floor covering and textile industries in cooperative research.

THE MARBLE INSTITUTE OF AMERICA has recently been formed with B. A. Colonna, head of Colonna & Co., New York, as president. The function of the Institute is to coordinate and disseminate information about marble to architects and the general public for use in postwar building. Further plans will be announced shortly.

HORACE H. LOTT, who has till recently made industrial illustrations in Akron and Cleveland studios, now joins Contempo Advertising Artists, Inc.

RICHARD S. CHENAULT adds to his duties as art director of Fuller & Smith & Ross an instructorship at Columbia, where he is teaching advertising layout this year.

STEPHEN CHEW, stylist and designer, switches from R.C.A.-Victor to Emerson, where he will have charge of this firm's cabinet design.



Comstock Desk. Leather top, tooled. 45" x 25"

From Our Comprehensive Collection of Fine 18th Century Tradition Furniture

The Nakon Company

423-435 EAST 56th STREET

NEW YORK, N. Y.



Louis XVI white marble mantel and paneled front hearth, including iron frame and linings.

WM. H. JACKSON COMPANY

"Everything for the fireplace"

**8 EAST 48TH STREET
NEW YORK**

California-Styled **DRAPERY FABRICS**

HARRY F. SLATER CO.

950 Santee Street
LOS ANGELES 15
California

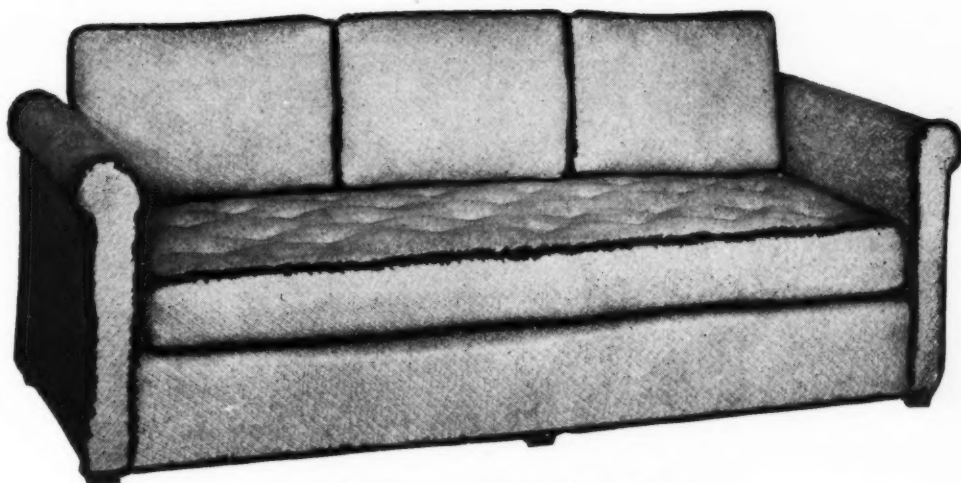


Ramsbury Board

Albano translation and rendition of masterpieces that
will endure to become the traditional pieces of the future.

THE ALBANO COMPANY, INC.

Showrooms — 309 East 46th Street, New York, N. Y.



Day Bed of Contemporary design—for use in either modern or period rooms—available in single size only.

Mittman

Bedding — Upholstered Furniture — Head Boards — Day Beds

316 E. 53rd St.

New York City

PLaza 3-6390

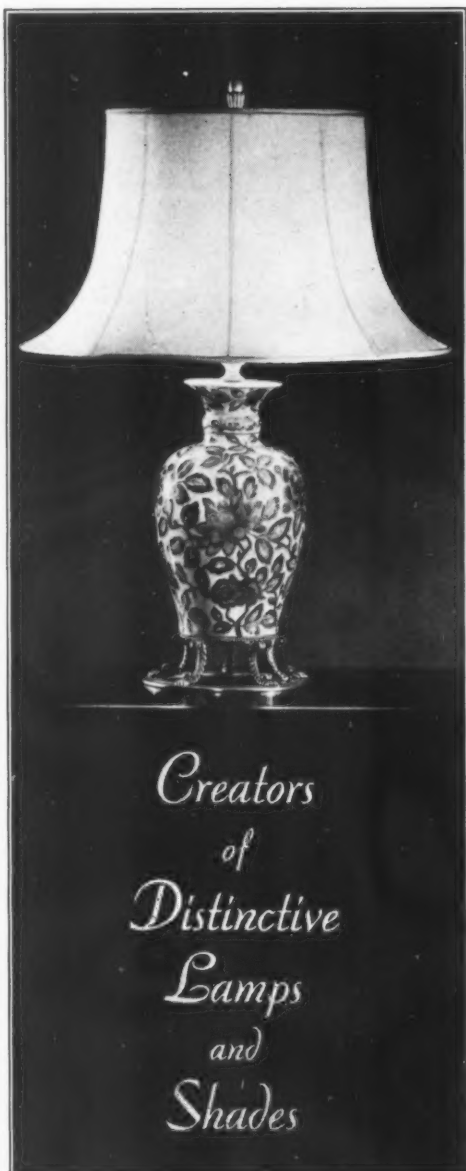
THERE IS NO KNOWN SUBSTITUTE FOR

Quality . . .

For the excellence of our designs, the perfection of our woods, the skill of our craftsmen — all of which give our furniture its Quality — there is no known substitute.

Schmieg & Kotzian
inc.

Designers and Cabinet Makers • 521 East 72nd Street, New York



Established 1915



Trade Mark

The Crest Company

1219 MERCHANDISE MART, CHICAGO, ILL.

General Office and Factory

1020 WEST ADAMS STREET, CHICAGO 7, ILLINOIS



18TH CENTURY FURNITURE GROUPING SHOWN
AT AMERICAN FURNITURE MART. SEE ITEM BELOW.

FROM THE AMERICAN FURNITURE MART comes this photo by Grignon of a setting featuring occasional tables which buyers at the Winter Furniture Market are expected to make a rush for since their stocks will be depleted in these items after the holiday season. All 18th Century designs, these tables are from Mersman Bros., Selina, Ohio. The chair is by Oxford Limited, Chicago. . . .

JAMES DE CAMP WISE has been elected president of the Bigelow-Sanford Carpet Co., effective December 1, succeeding John A. Sweetzer, who died last August.

THREE OFFICIALS OF DREXEL FURNITURE CO., T. Henry Wilson, vice-president, treasurer and general manager; Ralph Edwards, general manager, and Donnell Van Noopen, assistant sales manager, have all retired suddenly and without explanation from the firm. Speculation rises that they will open a new plant of their own. Mr. Wilson's only comment was that it is likely they will remain together when and if they re-enter the furniture manufacturing field.

THE NEW SHOWROOMS OF SADIE FEIKA in the Merchandise Mart, Chicago, were planned by Arthur Ehrlich, Chicago decorator and architect, and with colorful backgrounds, strategically placed partitions better display the pictures, statues, figurines and other unusual items sold by this firm. See illustration for a glimpse into this new space. . . .



SADIE FEIKA SHOWROOM, RECENTLY REDESIGNED BY ARTHUR EHRLICH. SHADOW BOXES CONTRAST WITH FRAMED PICTURES. SEE ITEM ABOVE.



EXHIBIT FOR BULOVA WATCH CO.
DESIGNED AND EXECUTED BY

ROSS FRANKEL

402 WEST 27th ST., NEW YORK 1, N. Y.

STORES

OFFICES

SHOWROOMS

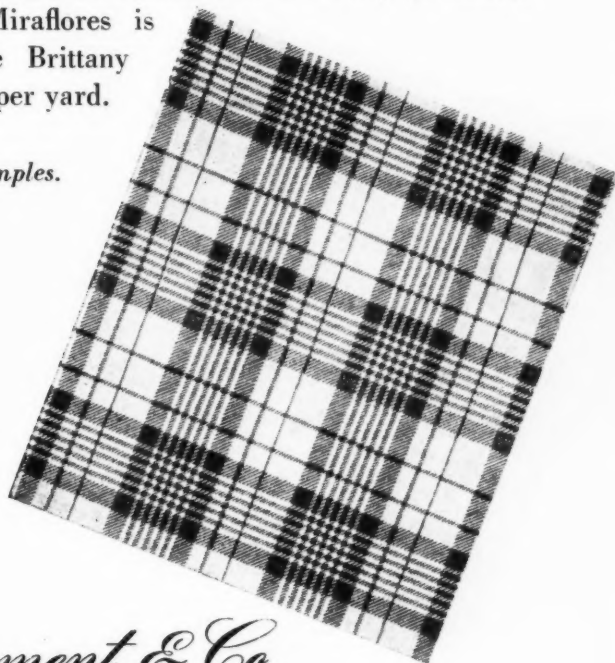
INTERIORS

The Miraflores and the Brittany Plaid

The present limitation in new designs in decorative textiles make these two colorful, adaptable and versatile cottons particularly welcome. Both are available in a variety of colors.

50" wide, the Miraflores is
\$3.90, and the Brittany
Plaid is \$4.05 per yard.

•
Send for samples.
•



A. L. Diamant & Co.

ESTABLISHED 1885

34 E. 53rd ST., NEW YORK 22, N. Y.
STRAFFORD, PA.

1515 WALNUT STREET, PHILADELPHIA 2, PA.
449 SO. LA CIENEGA BLVD., LOS ANGELES 36, CALIF.

HAND BLOCK MACHINE AND SCENIC WALLPAPERS

MAKERS OF DISTINCTIVE FURNITURE

P. NATHAN

*Complete
Upholstered Furniture
Service*

FOR DECORATORS



FINE CUSTOM
UPHOLSTERY

CONTRACT UPHOLSTERY

SPECIAL ORDER
DEPARTMENT

P. NATHAN SONS
INCORPORATED

425 East 53rd St. • NEW YORK

TELEPHONE • ELDORADO 5-0766

ADDRESS BOOK

CHARLES P. COCHRANE Co. and its manufacturing affiliate, the Blueridge Co., Inc., will be consolidated on January 1, 1945 into a new company—the Lees-Cochrane Co., Inc. James Lees and Sons Co. is the parent company of Cochrane. Loewy-designed showroom is at 295 Fifth Avenue.

OLD COLONY FURNITURE Co. has changed its Boston address from 495 Albany Street to 420 Boylston Street, Boston 16, Mass.

WALTER M. BALLARD Co., INC. will henceforth operate as The Walter M. Ballard Corp., carrying on their interior design and decorating business at 331 Madison Avenue. Ballard Aircraft Co. will now operate under the new firm name as a division of this company, occupying the same business quarters.

CRICUI, INC., interior design and giftware firm, announces the removal of their office and shops to 445 Delaware Avenue, Buffalo 2, New York.

MIDLAND FABRICS Co., which features "Spectrum" drapery and upholstery fabrics, has moved offices and showrooms to 212 Fifth Avenue, New York City. This move is the first important step in an expansion program for this firm in the furniture and drapery fabric fields.

CELANESE PLASTICS CORP. is the new name of Celanese Corporation of America's selling organization for its plastics products. As you will recall, it formerly was Celanese Celluloid Corp.

PLANNED FOR ACTION

CONTINUED FROM PAGE 51

Different shades of blue, and blue green, with white and claret accents are used in all the rooms.

COMMUNICATION. The desk of a stock broker, a railroad executive, or a bookmaker, looks the more impressive for a number of telephones scattered about it. But the desks and tables of designers must be kept clear. There are comparatively few private phones in this office. A loud speaker system has been installed, to call staff members to the various wall boxes, lined with sound proof acoustic blocks (see photograph, page 50). By sticking your head into this leonine trap it is possible to converse, isolated from the comments or the pen scratchings of the draftsmen at the nearest table.

FURNITURE. Perhaps the most interesting pieces of furniture in the set-up are the drafting tables, shown in two views on pages 50 and 51. Eggshell white linoleum tops make the use of detail paper unnecessary in copying tracings. Sliding wedges make the tops adjustable to almost any angle, and the tables are practically devoid of hardware. Something for all furniture manufacturers to ponder deeply is the fact that no furniture builder, not even a cabinetmaker, was called in to make these tables. Exact plans were drawn up in the office, and every piece was cut to exact size by the lumber mill. Members of the staff put them together, and painted them themselves. The main conference room is lined with cork, to make easier the showing of projects and layouts, and illuminated with concealed spotlights. The dark blue main



Zelina Brunschwig

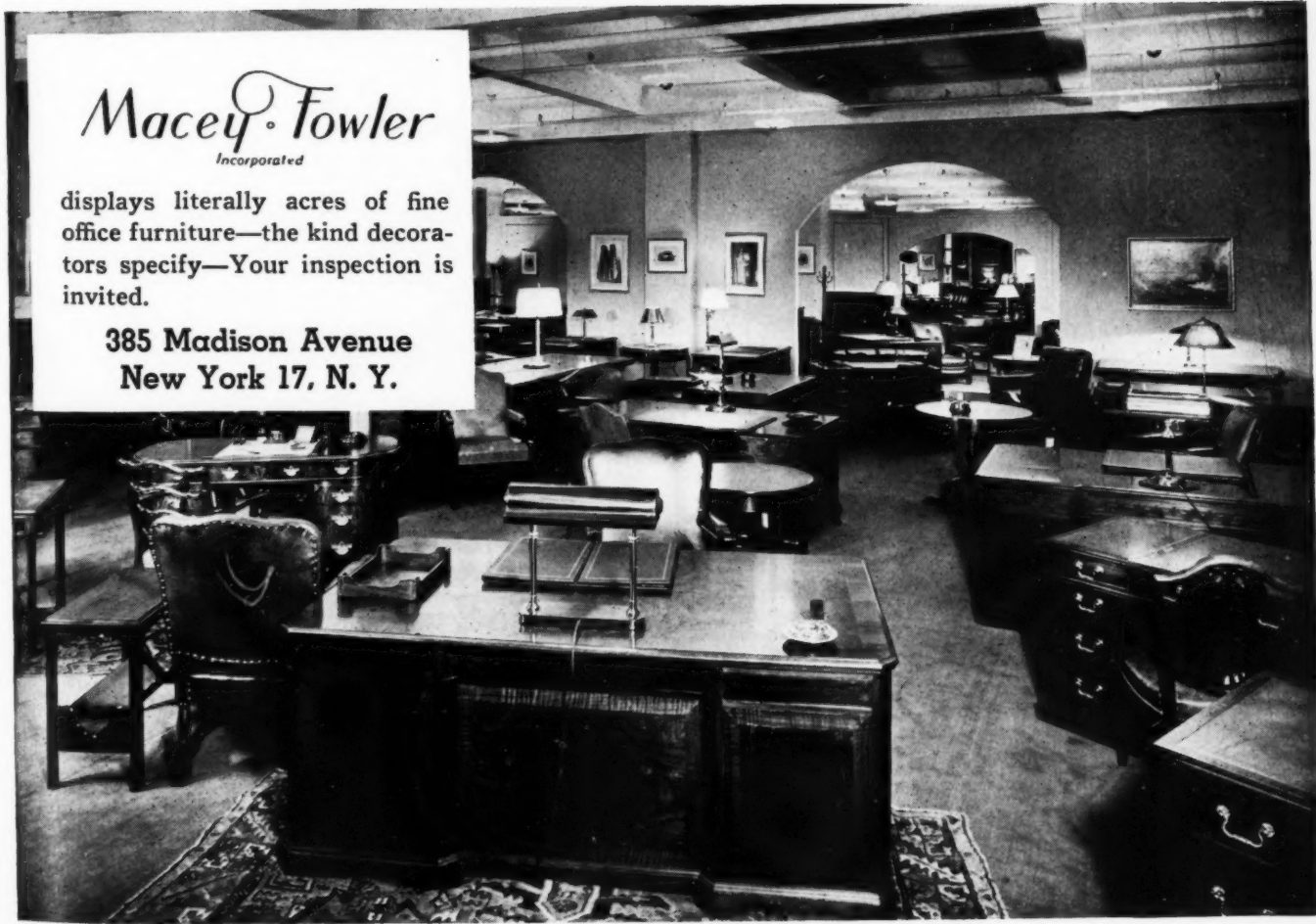
presents . . .

*A glamorous new damask
off white poppies on
glowing colors*

BRUNSCHWIG & FILS

509 Madison Avenue, New York 22

Philadelphia Boston Chicago Los Angeles



Macey Fowler
Incorporated

displays literally acres of fine
office furniture—the kind decora-
tors specify—Your inspection is
invited.

**385 Madison Avenue
New York 17, N. Y.**



CHINESE CHIPPENDALE

was the inspiration for this rich

BLACK LACQUER COCKTAIL TABLE

decorated with a design, copied with superb fidelity, on an 18th Century leather screen, one of the countless valuable items amongst our collection. Available with background of various colors, including turquoise, old ivory, and cinabar lacquer red.

This is but one of a magnificent grouping of unusual cocktail and occasional tables in rare woods with distinctive treatments, styled in the spirit of the modern tendency toward effects of glamour.



FREEMAN FURNITURE COMPANY

Showrooms

300 East 64th St. Telephone: REgent 7-2890
New York 21, N. Y.

conference table shown in our photograph is of normal height. It is intended to exhibit scale models. Other conference tables in the same room are made just knee-high to the vice-president so that clients can look at large detail drawings without getting out of their chairs. The upholstered pieces throughout the offices are all members of the same group, and there is a reason for this, too. The reason being that they were designed by Partner Peter Schladermundt while he was associated with Norman Bel Geddes.

SNAPSHOTS: RUSSEL & MARY WRIGHT

CONTINUED FROM PAGE 56

LAMPS. At a time when natural rubber was 3c a pound, F.O.B. Sumatra, and bamboos and rattans were also cheap, Russel Wright did a whole series of lamps in cane, bamboos, spun brass, and natural fibres. The lamps were not only attractive, but efficient from an oculist's point of view. Other industrial designers look on this line with respect, for a good modern lamp is notoriously the most difficult object to design.

TABLEWARE. Probably his most popular design has been the line of household tableware, and complementary glassware, that has been marketed also under the trade name of "American Modern." Forms are plastic and flowing, glazes are soft and translucent. For many years this ware has been manufactured by Steubenville Pottery and distributed through Richard Morgenthau & Co. Recently a new corporation, Russel Wright, Inc., which includes two partners of the Morgenthau firm, has been organized to manufacture and distribute these and other products.

WRIGHT'S CREED. On the subject of his beliefs in home furnishings, Russel Wright has given us this statement: There have been two important counteracting movements in homefurnishings design in our country for the last several decades: Great influence has been expended toward *formality*, yet we have also seen a steadily growing trend toward *informality*. I have always upheld the *informality* trend because I believe that it is a truer expression of our Democratic ideals and that through it we can develop a more honest way of living. In my work in furniture, ceramics, textiles and metal, I have tried to evolve a kind of beauty and graciousness for informal things. . . . A greater leveling of classes, the growing accent on use—not form—are deep and basic changes with informality their counterpart. To facilitate the way of ease and informality of living by design, in the postwar world is my "cause."

INTERIORS' DICTIONARY

CONTINUED FROM PAGE 61

In modern Greece the *drachma* is the standard coin of the realm, worth about a cent in 1939. Today you can't buy a handful of anything with it.

Ounce. (Abbreviation, oz.) 28.34 grams for Avoirdupois, 31.10 grams for Troy. From the Latin *uncia* meaning a twelfth, it has the same origin as the word inch. Only to druggists and jewelers is an ounce a twelfth of anything. Even a fluid ounce is one-sixteenth of a pint.

Pound. (Abbreviation, lb.) 453.59 grams. From the Latin *pondus* meaning a weight, any kind of a weight.

**Mahogany Breakfront
Bookcase**

H. 8 ft., 8 in. L. 7 ft., 2 in.
From The Morgan Collection

**George Blundell
of London Inc.**

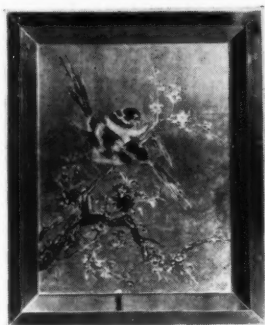
MEMBER OF ART & ANTIQUE DEALERS
LEAGUE OF AMERICA

385 Madison Avenue New York 17, N. Y.



**DECORATIVE PIECES of DISTINCTION—
by HARRITON**

RICH AND LOVELY IN DESIGN, DELICATELY EXECUTED.
HARRITON CREATIONS ARE AMONG TREASURED OBJECTS
FOR THE DISCRIMINATING.



Antique Painted BIRD PIC-
TURE MIRRORS, hand dec-
orated in gold and silver leaf.
18x22"

PERMANENT EXHIBITION
10 to 4 Except Saturdays and Holidays

WRITE FOR BROCHURE



Interesting ornamental engraving on our
glass topped Coffee Tables is inlaid with
pure gold, and mirrored in a smart,
smoky antique finish.
40 x 19½"



Awarded
Gold and Silver
Medals
PARIS EXPOSITION
1937



Shadow Box MIRROR ANTIQUE
CARVED GLASS MIRROR BORDER
30 x 40"

HARRITON CARVED GLASS

404 EAST 49th STREET, NEW YORK 17, N. Y. Phone: Wickersham 2-3322



TO MAKE SMALL ROOMS LIGHTER AND LARGER . . .
EMPIRE CRESCENT by Thibaut

Creamy white flowers and green leaves on a soft yellow background. A typical Thibaut design in good taste and fine quality.
• Write for samples

Thibaut
Wallpapers

269 Madison Avenue, New York

BOSTON • BUFFALO • BROOKLYN • NEWARK



TO WIN THE *Confidence*

... of your most particular client, recommend a fine decorative rug from Nahigian Brothers. No matter how difficult the decorating problem, the exquisite beauty of a Nahigian Oriental or Aubusson will contribute to the perfect solution. The Nahigian collection is America's largest, most diversified stock. From it, you can choose exactly the *right* rug to suit your need. At Nahigian Brothers, you will receive full cooperation based on fifty-four years' understanding of decorative problems.

Nahigian Brothers, Inc.

*Direct Importers
 for 54 Years*

169 N. Wabash Avenue,
 Chicago 1, Illinois



When the Romans talked about a pound of 12 Roman ounces they used the word *libra*, which also means a balance. So we call a libra a pound, and arbitrarily give it 16 ounces, but then go back to the correct word for its abbreviation: lb. Troy pounds are no longer in fashion, by the way. A swank auction gallery or art dealer will describe a George III candelabrum as "weight, 38 and one-half oz. tr." but never as "weight: 3 lb. tr. 2 and one-half oz." If anybody cares, one pound Avoirdupois weighs just 7,000 grains, but one pound sterling, which is something else again, will contain 113.001 grains of gold if England ever goes back on the gold standard.

Ton. (Abbreviation, t.) 907.18 kg. for the short ton of 2,000 lbs., 1,016.14 kg. for the British, or long ton of 2,240 lbs. Most of our names for weights have a Latin or Greek origin, but ton is Irish. It comes from the Gaelic *tunna* meaning a tun or large cask. Early peoples chose this size cask as a standard for heavy weights because it was about the largest and heaviest that a single horse or ox could handle. To this day two-wheeled carts containing a single tun of wine can be frequently seen in Italy, Spain, Portugal and Southern France.

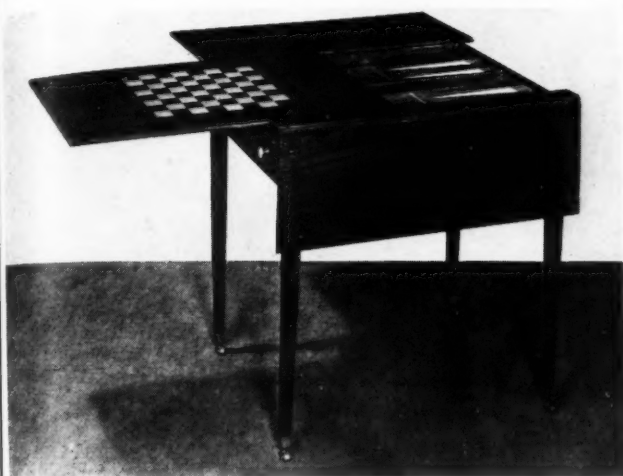
The early Romans established a pound that weighed about a pound because that represented the commonest measure of food for one person to buy at one time, and still does.

CONTEMPORARY INTERIOR DESIGN

CONTINUED FROM PAGE 64

Some of the old cast iron school desks and seats are among the "pioneers" of metal furniture. In our times, metal is used in various forms; chromium plated tubular furniture is perhaps the most popular. The Bauhaus School of prewar Germany produced chairs, one of which is sketched, Fig. No. 1. The tea-wagon of painted tubing and perforated sheet-metal (Fig. 2) by Weese & Baldwin, which was awarded a prize in a competition of the Museum of Modern Art in New York, shows unusual elegance of line. Le Corbusier designed an interesting chaise longue (Fig. 3) consisting of an independent body set over a metal chassis. Traditional springs and upholstery were replaced by diagonal webbing spun between tubing. The tubular body may be used as a rocking chair.

We are very functional in planning our kitchens and bathrooms, but we are less functional in furnishing our living rooms and bedrooms. By an intelligent setting or grouping of furniture we could eliminate unused corners, empty spaces, and add charm to the interior. To do that, we should decide what kind of activities are going to be important for a room (music, study, eating . . .) then investigate the "traffic," and then plan the activities into various bays, away from the main stream of traffic (Fig. 4). The wall itself should be utilized as more than just a division between two rooms. A wall may be assembled from a series of closets or cabinets, some of which may be open—some may have doors. Mr. Chermayeff, for instance, designed a cabinet wall which may be utilized for storage and at the same time embodies decorative elements. Sketch No. 5 shows that some of the open cabinets may be used to display a painting, a piece of sculpture, or a built-in radio, while extra storage space is behind the sliding doors. A similar, perhaps less expensive, decorative storage space was devised by L. Rado; he suggests that one wall of the living room be furnished with adjustable shelving placed between vertical supports 4 ft. apart. Some shelves may be open—some may have sliding doors.



Pembroke Gaming Table

Reversible Top

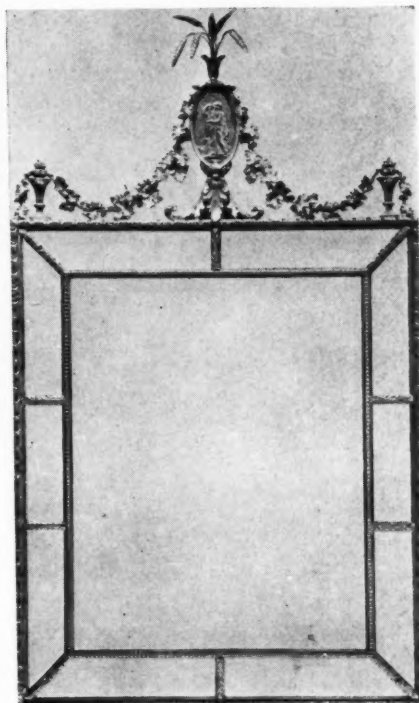
Height 27 $\frac{3}{4}$ ", Depth 27 $\frac{3}{4}$ ", Length 23"-42"

WEATHERVANE COMPANY

Reproductions of English Antique Furniture

325 EAST 64TH STREET

— NEW YORK, N. Y.



MIRRORS
FRAMES
FURNITURE
REPRODUCTIONS

REPRE.
H. W. Herlihy
816 So. Figueroa
Los Angeles

E. V. Kemper
Merchandise Mart
Chicago

F. J. Newcomb Co., Inc.

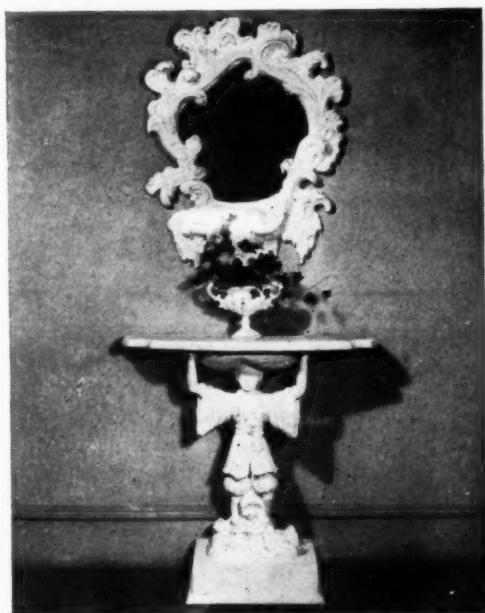
208-10 EAST 52nd STREET

NEW YORK

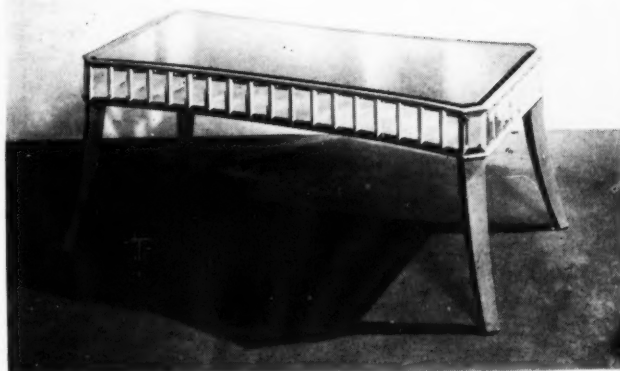
EDWARD KRUMPE

212 East 54th Street, New York, N. Y.

Creative Plaster



SKETCHES AND SUGGESTIONS FURNISHED
LAMPS — TABLES — CONSOLES
NEW CREATIONS FOR CHRISTMAS
Telephone ELdorado 5-8166



Regency Coffee Table

18" x 36"

Beveled mirror top — highly polished
beveled baguette apron. Wood mold-
ing and legs finished to specifications.

Designers and craftsmen of all types of mir-
rors, mirrored furniture and glass furniture.

Gail Glass & Mirror Co.

240 E. 47th Street

New York, N. Y.

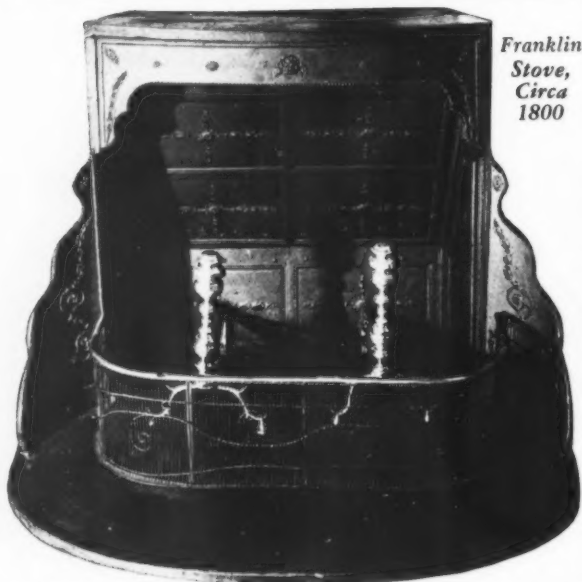
GLASS MIRRORS ACCESSORIES FURNITURE



We specialize in requirements
for the decorator exclusively.

SUTTON
GLASS & MIRROR CO.
891 - 3rd Ave., New York PLaza 3-1025

★ FIREPLACE EQUIPMENT ★



Franklin
Stove,
Circa
1800

Your clients are interested in practical equipment. You can help them select items which will also be attractive! Many are antiques!

MANTELS SCREENS ANDIRONS GRATES

Edwin Jackson
INC

175 EAST 60TH ST. NEW YORK

Since the shelves and doors may be placed anywhere between the supports, a great variety of pattern may be achieved (Fig. 6 and INTERIORS, January 1944).

There is another (perhaps the most important) factor in interior design; a unified appearance. While the traditional house was composed of a series of box-like rooms with each room having its color scheme and its "style," the modern house is practically the opposite; it usually has fewer, but larger rooms, each providing for many activities. The architect, together with the decorator, should try to create unity and continuity by introducing one color scheme, one type of floor covering, unified lighting, draperies, etc. A unified appearance, no matter how simple the colors and style may be, is far from monotonous; its perfection radiates from its unity.

"MAGGIE" THE METAL

CONTINUED FROM PAGE 67

chilling blast of natural gas transforming the vapor into dust. The last is the Dow cell, which electrolyzes magnesium chloride whether produced from brine, sea water, or processed dolomite.

MAGNESIUM DIE CASTING

Undoubtedly magnesium will quickly find its way into the making of many products where mobility is a necessary consideration. For example, anyone who has carried a lawn mower up and down the stairs knows what an awkward job it is. There is no reason why the conventional lawn mower could not be made one-third its present weight through the use of magnesium die casting, and, because of better design and tooling, still not increase in cost to the consumer. Magnesium makes a strong die casting, one-third lighter than aluminum and one-fourth the weight of steel. Its durability and wear-resistance are excellent, comparable to all the other better die-casting metals. One of the great values of die casting is in the saving of subsequent machine operations, due to fine finishes and close tolerances. For this reason we may look forward to many of the automotive parts, washing machine parts, and vacuum cleaner housings, being made of magnesium which will contribute to their mobility.

CONSUMER ACCEPTANCE

One of the great consumer complaints against vacuum cleaners, electric irons and other household appliances has been that they are too heavy for the housewife to lift and carry around. Magnesium will undoubtedly be the solution to this problem, and its cost—comparable to aluminum in die casting—should bring about increased consumer acceptance in the near future.

By way of example, we note that one of the great problems in the automotive field has always been to get a good ride in a small car. The reason a large car "rides easier" than the small car is that the ratio of sprung to unsprung weight is greater. The unsprung weight of a car is the wheel, axle and all parts below the springs. It is the inertia of these parts bouncing over the road that makes the body bump, causing an uncomfortable ride. In a light car the weight of the wheel is greater, relative to the body, than in a heavy car. Therefore the use of magnesium stamping in wheels and wheel housings will mean very light and economical postwar cars with a riding comfort formerly associated only with our most luxurious automobiles.

MAGNESIUM DRAWBACKS

One of the problems confronting the magnesium manufacturer is that the consumer will not recognize the new metal. Magnesium, when exposed to the elements, turns

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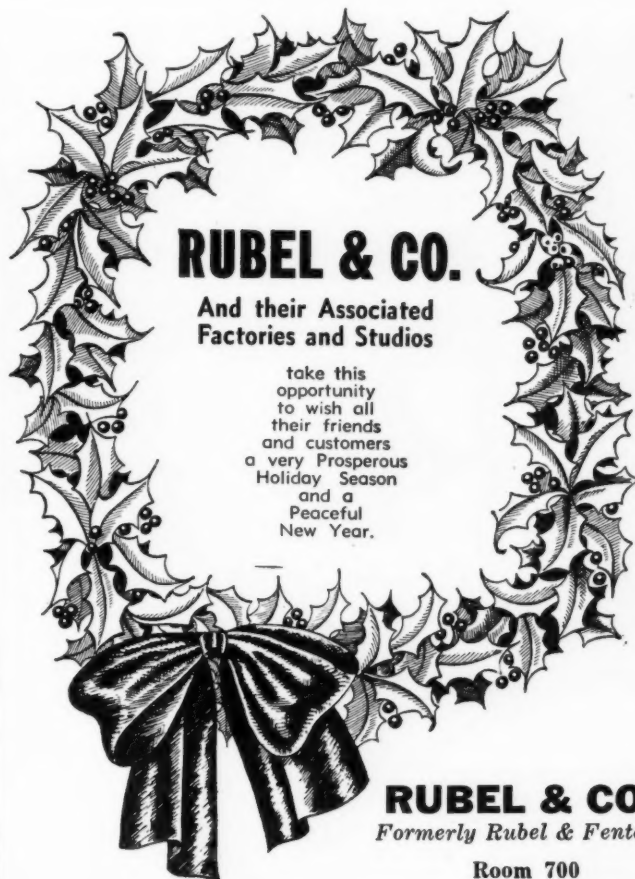
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a gray, putty color due to the strong affinity of this metal for oxygen. It will not take the bright metal finish of aluminum or the colorful finishes of anodized aluminum. For this reason it must have a protective coating such as chrome plating or synthetic enamel of the organic type. This is not a criticism of the metal itself, since steel, for example, has even less protection against oxygen and must be painted constantly to avoid corrosion. However, magnesium, which must find consumer acceptance, will face this lack of visual appeal due to the fact that it must be finished in some other media. By contrast we note that aluminum entered the kitchen utensil field as a not-too-good medium for cooking, yet despite this handicap secured immediate consumer acceptance almost entirely on its appearance—an opportunity which, as can be noted, magnesium will not have as it must find consumer acceptance solely on its function of extreme lightness.

It is this quality of magnesium at its present stage of development in conjunction with its ready adaptation to mass production techniques that will give magnesium—with nothing to offer in sales appeal—its market. Anything that moves, from roller skates to street cars, represents a potential application for magnesium. On the other hand, the designer must be alert to combat the basic human belief that something heavy is more costly and luxurious. For this reason it might not be advisable to recommend the use of magnesium for ash trays, powder compacts, gift packaging and the like, where a sense of weight gives an added feeling of value on the part of the consumer. Magnesium has a very definite functional place in the production of tomorrow, and when used with ingenuity on the part of the designer can result in a better product for the consumer dollar.

WPB AND THE GREEN LIGHT

The WPB previously permitted the making of such non-military products as portable chain saws, spray guns, pattern plates, water flasks, oil well casings, portable roller conveyors, and artificial limbs to mention a few. Now with the over-all control removed, many possible new uses are being predicted for magnesium in the future. The Dow Chemical Co., for example, is even experimenting with magnesium baseball bats. It will have a definite place in the automobile industry in the making of postwar cars. The aircraft industry will also use substantial quantities of magnesium in peacetime production, with more magnesium per plane assured. It is generally felt that postwar design will see the use of a combination of aluminum, magnesium and stainless steel going into the making up of practically all transportation equipment.

POSTWAR APPLICATIONS

Among the many applications of magnesium for consumer use would be the portable typewriter which could have its



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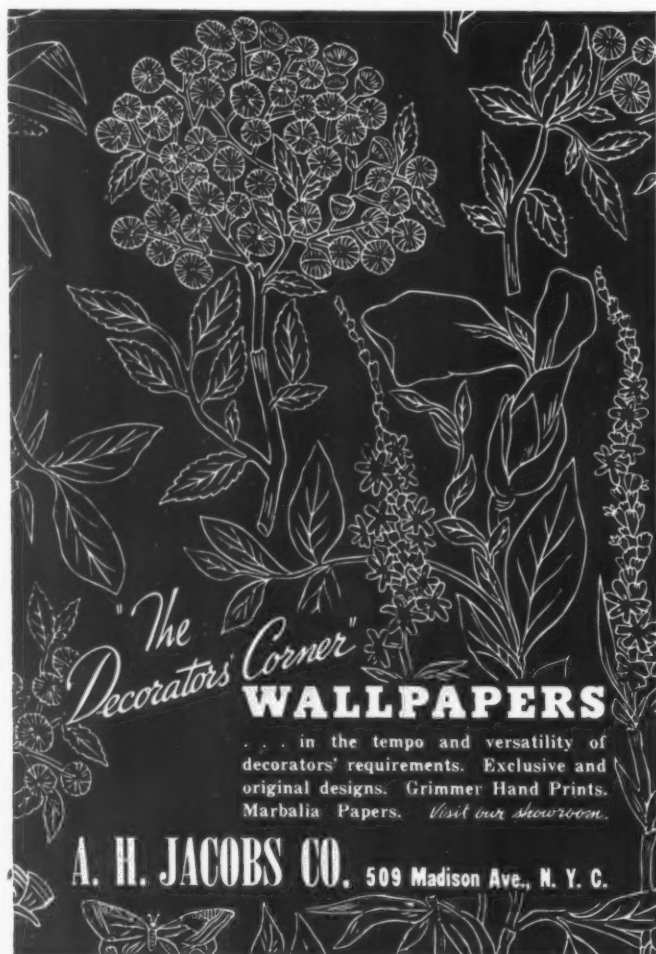
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framework of that metal—strong but light.

Adjustable and collapsible outdoor furniture could also be constructed with magnesium—light, strong and weather resistant, or it could have a place in the making of perambulators, washing machines, cooking utensils, household appliances, cocktail trays, radios, and cameras.

The lightness of magnesium also lends itself to possible use in the construction of wheelbarrows and other products where this particular quality would represent a decrease in weight and a corresponding increase in man's efficiency, hand luggage for example.

The future of "Maggie" the metal is in the history of industrial metals. If our postwar economy is an expanding one, magnesium will find a market. Certainly it offers possibilities which justify the belief that it has much to give to industry and that in a postwar world magnesium will present a distinct and significant challenge to the older metals in the field.

FOR YOUR INFORMATION

CONTINUED FROM PAGE 12

Housing

Larger and better housing for congested areas is being provided for by WPB and NHA, with an eye to the tragic difficulties of war workers, service men's families and the intensification of a bad situation with the return of veterans. Authorization will be covered by a program to be known as H-2. The new regulations indicate a top sales price of \$8,000, shelter rental ceilings of \$65 monthly in selected high-priced areas, lower elsewhere.

British Prefab

The British have a method for prefabricating houses which they call "Seco." This involves panels of wood-wool cement faced with asbestos cement, both layers being framed in wood. Panels are supported by hollow plywood beams, and floors are of panels with plywood glued to top and bottom faces. Plywood sheets on the exterior make the houses look as though they were timber.

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for Social Research just five days before the national election. It attracted less attention. The *Congr s Internationale d'Architecture Moderne*, sometimes known as CIAM, established an American branch, its 19th, with Richard J. Neutra, famous California architect, as president, and a full staff of officers. They may well cast the decisive vote in the awarding of millions in contracts for glass, lumber, bricks, pipe and building materials of every description for the rebuilding of Europe.

The CIAM, like so many other well meaning organizations, started in Zurich, Switzerland, in 1928. Its original idea was simply to act as an exchange center where modern architects in many countries could exchange their ideas and their problems.

Very soon, to the possible surprise of some of the founders, it was discovered that the aspect of modern architecture which excited most of the members the most was town planning. They wrote pamphlets, they published books. The London chapter, one of the strongest, was in constant consultation on the original prewar "Green Belt" plan to remodel London. Other members made pilgrimage to this country to gaze with awe on the Merrick Parkway, Jones's Beach, and to touch the hem of Robert Moses.

With the coming of the blitzkrieg and the perfection of saturation bombing, the ideas of CIAM were no longer academic. Among its members were people who knew more than anybody else about urban planning, and they were going to have to face the greatest reconstruction job ever tackled by man. The rebuilding of the cities of the old world lay before them.

Europe does not lack architectural talent, but for years after V-E day, this country must provide not only the materials, but the advanced knowledge of building practice to make this great job possible. The American branch of CIAM may be the 19th in seniority, but it will almost certainly be first in importance.

Vienna-born Richard J. Neutra's enthusiasm for the problems of urban development are well known. It is interesting to note that other members of the American committee make a group almost as international in origin as the parent organization. They include:

Vice Presidents: Jos  Luis Sert, son of Spanish muralist Jos  Maria Sert, and author of *Can Our Cities Survive?*; K. Lonberg Helm, Swedish director of research for the F. W. Dodge Corp. publishers of the *Architectural Record*; Paul Nelson, director of urban studies for the French Government.

Secretary-Treasurer: Harwell Hamilton Harris, Los Angeles architect.

Acting Secretary: Stamo Papadaki, CIAM delegate on leave from Greece.

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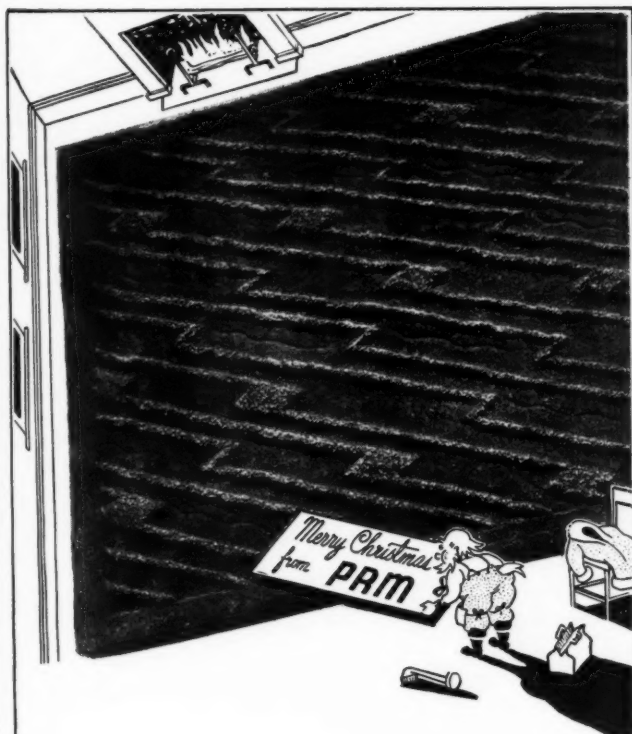


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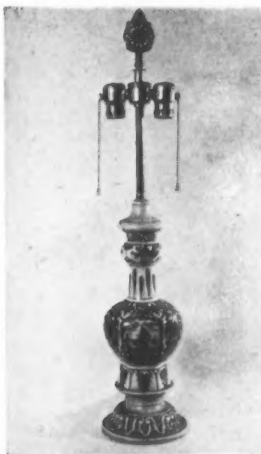
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CORRECTION

The Utica House project, shown on page 62 of INTERIORS for November, was designed by architect Stanley A. Pennock of Utica, and not by J. Floyd Yewell, who made the drawing.

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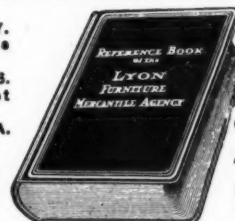
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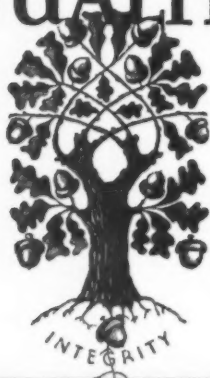


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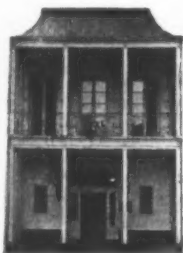
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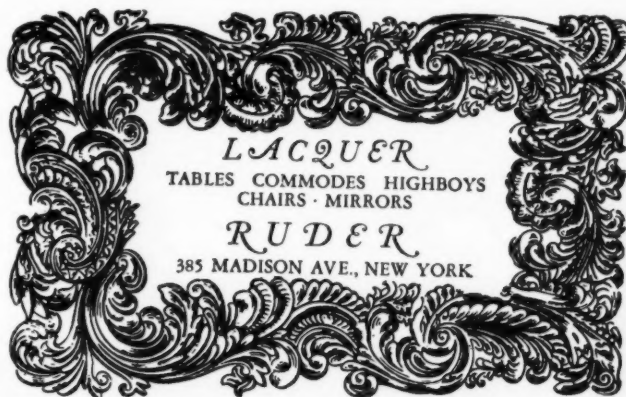
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