

FINE ARTS DEPT.

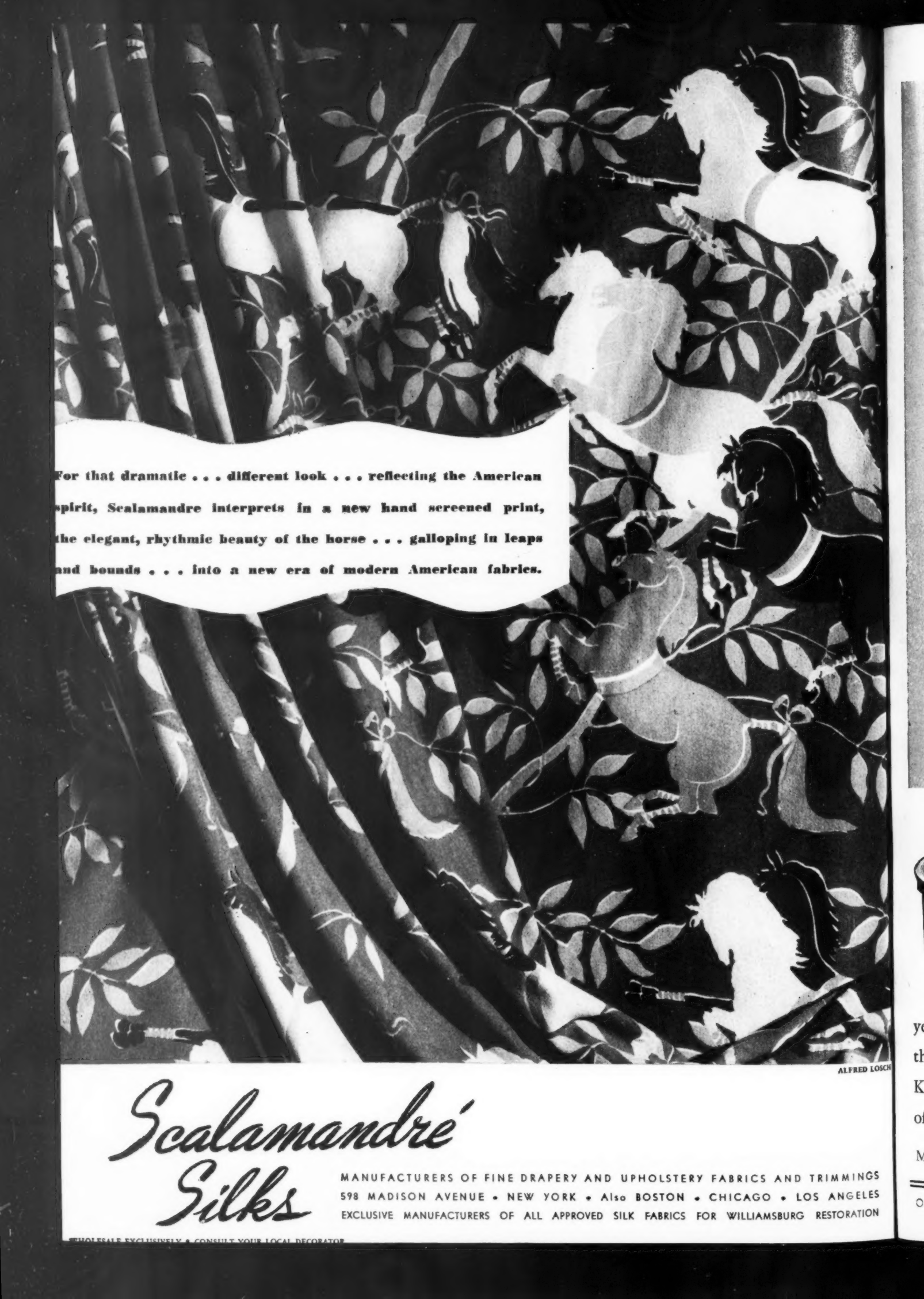
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INTERIORS





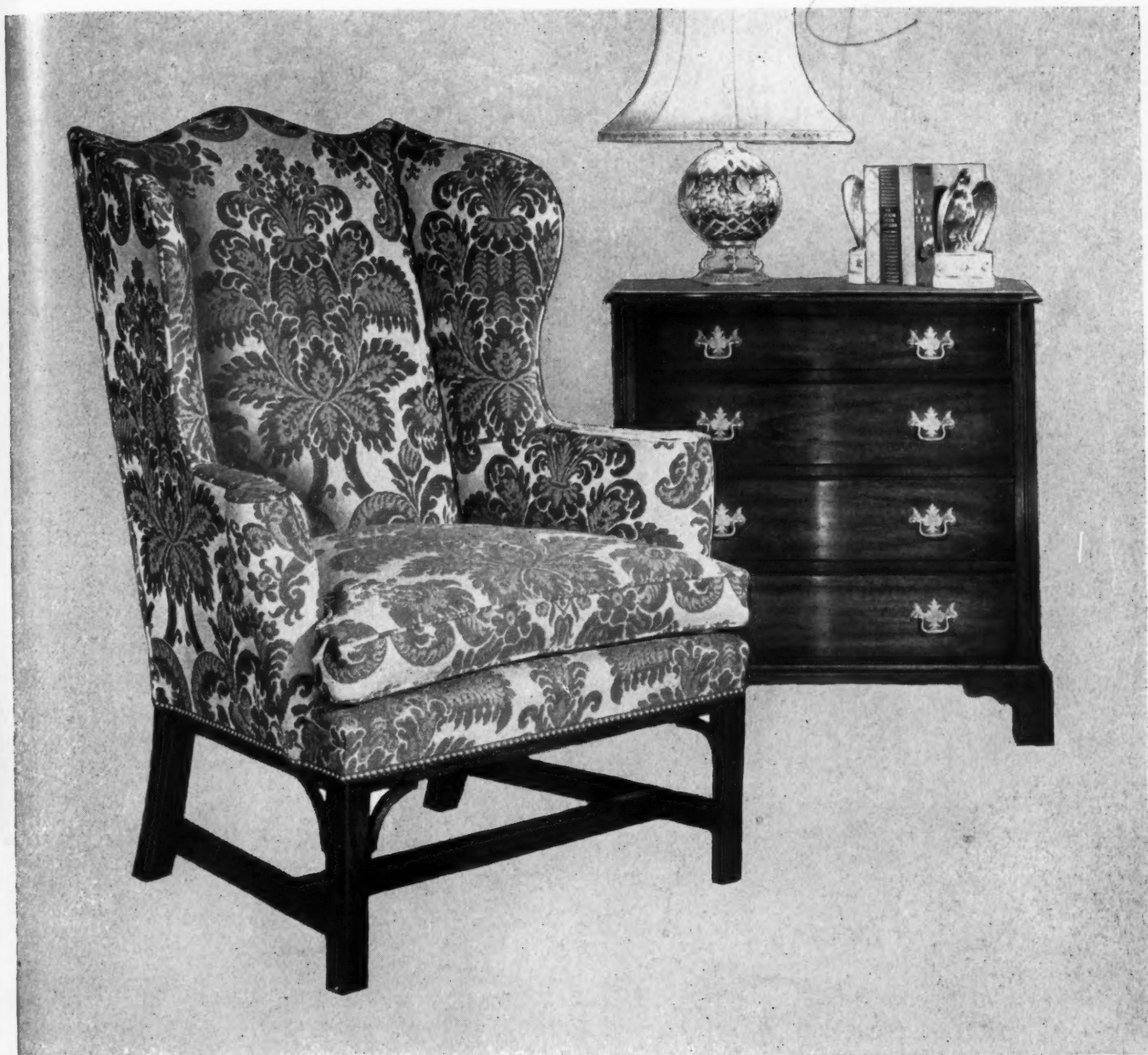
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INTERIORS

OCTOBER

1945

PUBLISHED FOR INTERIOR DESIGNERS,
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COVER—SO THAT ITS MANY TREASURES MAY BE EXAMINED AT LEISURE, WE REPRINT IN
LARGE SIZE A DRAWING BY MARIO CARRENO ILLUSTRATING THE DESIGNER'S APPROACH TO
THE CLIENT.

VOLUME CV



NUMBER 3

NEXT MONTH—

INTERIORS' fifth anniversary issue brings our analysis of the growth of American
taste up to date. . . . Shops of all kinds; an article by Seymour Joseph explaining
the principles of design for the new Arnold Constable department store in Hacken-
sack; department stores by Morris Lapidus; a shop exemplifying integrated design
—new store, truck, stationery, and packages that give lift to a well-known product;
a shopping center by Alfons Bach.

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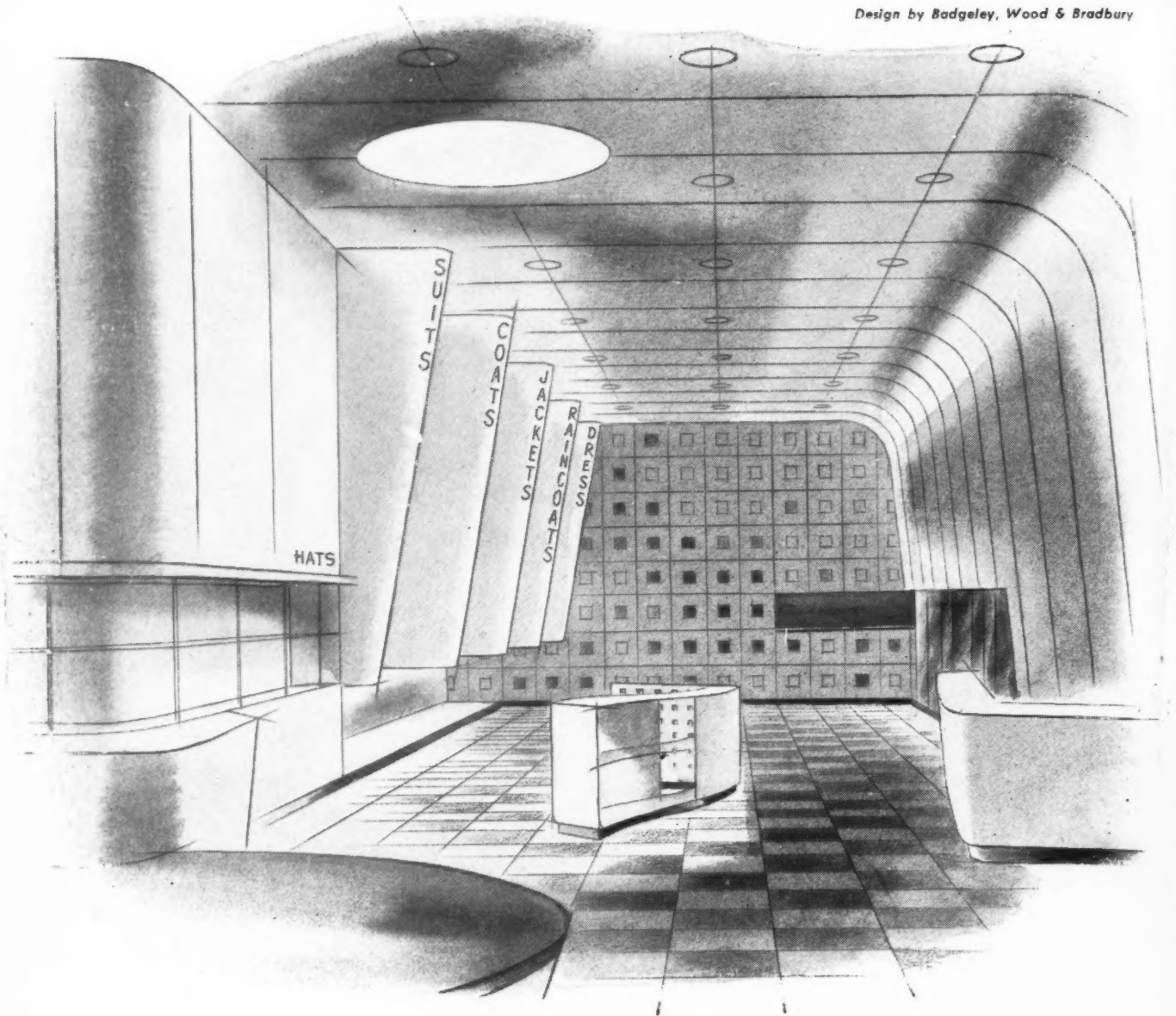
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GRAND RAPIDS, MICHIGAN



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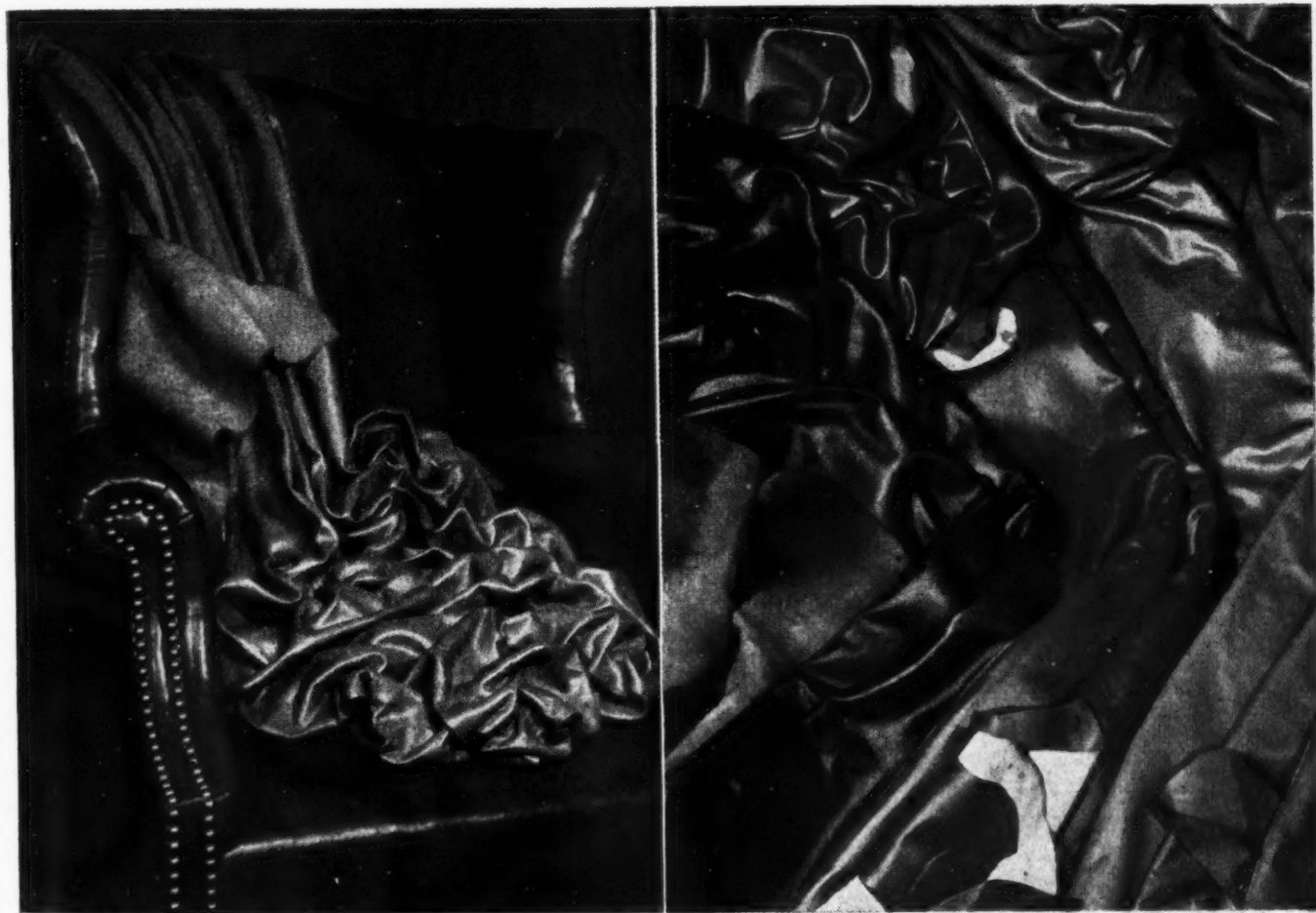
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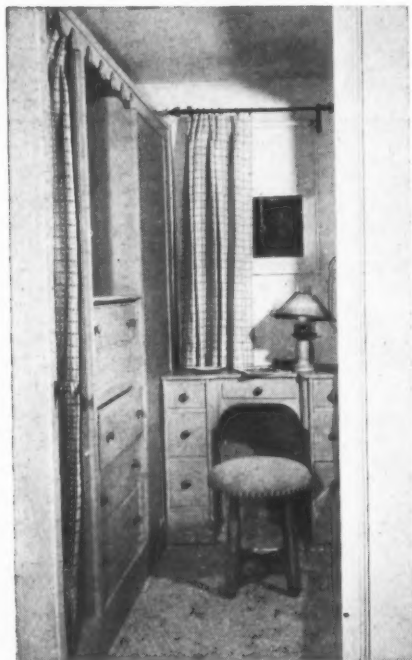
408 Frelinghuysen Ave., Newark 5, N. J.

FOR YOUR INFORMATION

HOUSING

Goodyear Prefabricated Homes

The low-cost prefabricated houses now being built by Wingfoot Homes, Inc. (Goodyear Tire & Rubber Co.) of Akron, Ohio, are basically trailers designed for portability without dismounting, but the house is set on a truck instead of having wheels of its own. It's roomier than a trailer, too, and has such built-in furniture as beds in the two bedrooms, dressers, chests, closets, storage cabinets and, of course kitchen range, sink, ice box, house and automatic water heater.



INTERIOR VIEW SHOWS ONE OF THE BEDROOMS IN A WINGFOOT PREFABRICATED HOME, WITH BUILT-IN DRESSING TABLE AND CHEST OF DRAWERS. TWO BUNKS ON OPPOSITE WALL, NOT SHOWN. A SECOND BEDROOM PARALLELS THIS ONE AND BOTH OPEN INTO LIVING ROOM. BEDROOM EXTENSION AT FAR END.

The Wingfoot house is delivered from the factory as a completely assembled unit, except for utility connections. The floor plan is 8' x 26', with an expansible bedroom wing opening to 15'. According to W. P. Litchfield, Goodyear's chairman, Wingfoot homes are potentially to the

HOUSING . . .

PLASTIC PRODUCTS . . .

NEW WOODS . . .

FAIRS & EXHIBITIONS . . .

INDUSTRIAL DESIGN . . .

COMPETITIONS . . .

housing field what Model T Fords once were in the automotive field—a product for the mass market. There are no alternates in plans, materials, or accessories for the house, which sells for not more than \$2,000.

U. S. Steel Prefabricates

Gunnison Homes, Inc., acquired by United States Steel Corporation somewhat over a year ago, will have a new plant for the construction of prefabricated homes on a production-line basis, being built at New Albany, Indiana for completion by the middle of 1946. The plant is expected to have a capacity of 1,650 houses annually, but the range of prices has not yet been announced. Gunnison was established in 1935, and before the war sold homes in various sections of the country.

Prefabricated Units

The engineers and designers of the Ingersoll Division of the Borg-Warner Corporation have perfected a streamlined home utility unit that can be produced on an assembly-line basis for the mass market. This unified "house service plant" will be produced in the division's factory at Kalamazoo, Michigan. It will be in sections that can be fitted in various arrangements around the central part,

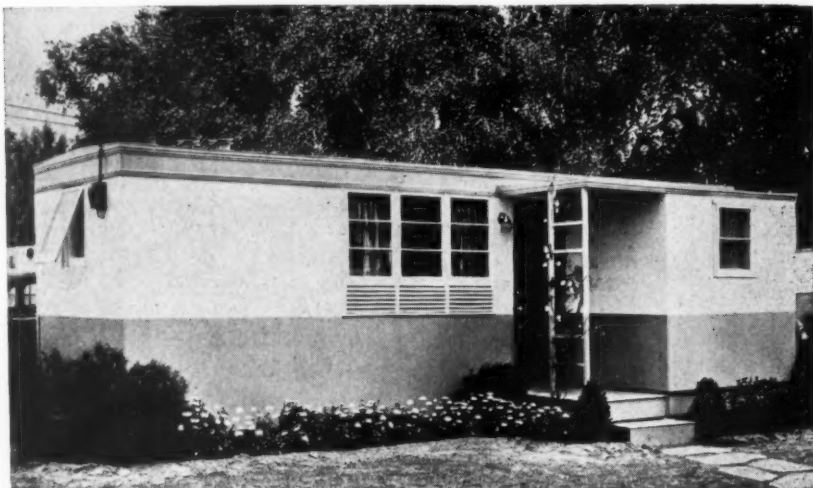
and will consolidate household heating, plumbing, electrical, bath, kitchen, and laundry elements. The company has started construction of a group of twelve homes of various sizes and types in Kalamazoo to demonstrate the feasibility of utilizing the new product in conventionally built or prefabricated homes ranging in cost from \$3,000 to \$10,000.

Building Boom Expected

The lifting on October 15th of government restrictions on the building of homes, public works, and commercial structures is expected to be the real beginning of an all-out peacetime building boom. But the announced intention of Chester Bowles, head of the Office of Price Administration, to ask Congress for power to put price ceilings on new housing to guard against a "dangerous inflationary trend" somewhat tempered the home building industry's enthusiasm, according to some reports.

Joseph E. Merrion, president of the National Association of Home Builders, expressed belief that Mr. Bowles' plan would reduce by 90 per cent the number of dwelling units which might otherwise be constructed and would prolong the housing shortage indefinitely. He claimed that "builders could not construct any important amount of housing in the face of delays, confusion and inequities which inevitably would accompany any such price control plan."

J. A. Krug of the War Production Board, nevertheless predicted that the construction industry will now be able to go ahead with plans for filling the vast pent-up demand for housing and other build-





TEAM UP COMFORT AND BEAUTY THAT LAST
Cushion with FOAMEX — Upholster in *Velon*

These amazingly practical materials by Firestone make all kinds of seating a cinch to construct, a joy to sit on, a pleasure to look at—and *virtually indestructible besides.*

Foamex floats folks to relaxation on millions of tiny air-and-latex bubbles. Each of those friendly *Foamex* air cushions is perfectly *soft*, permanently *resilient*. Each one breathes to keep the seating constantly air-cooled, air-cleaned. All are welded together into a single unit, as easy to cut to size or shape as it is easy to sit on. (And also available in many standard furniture cushion shapes, ready for covering.)

Foamex is an economical luxury

*TRADE MARK

because it always billows back to perfect shape. One sag-proof, lump-proof material replaces oldstyle upholstery bulk.

Velon brings more beauty into people's homes because it makes more beautiful fabrics practical. From delicate pastels to deep, glowing jewel tones—in an almost unlimited variety of new textures, weaves, patterns and styles—*Velon* resists wear.

Velon stays fresh. Its homogeneous threads can't snag or scuff, fade or become overheated. Dirt and grease can't stick to non-porous *Velon*, acids and alkalis can't stain it. One quick wipe of a cloth dampened with water or cleaning fluid instantly renews

Velon's refreshing beauty. And *Velon* has just the right "give" for *Foamex* cushioning—yet it will never buckle, bag or grow out of shape.

Both Foamex and Velon are proved in use. Neither has yet to show a sign of wear through years of wartime abuse on railroads, bus and air lines. Now electronic processing makes *Foamex* still more durable.

Specify Foamex and Velon. This luxury seating team will be back to work for you soon—resting people in deep-cradled ease, surrounding them with ever-fresh beauty. Write Firestone, Akron, for information.



Firestone

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OCTOBER 1945



SHOWROOMS AT COMPREHENSIVE FABRICS EXHIBIT HANS KNOLL CHAIRS WITH KOROSEAL STRIPPING, PRACTICALLY IMPERVIOUS TO WEAR AND TEAR. CURTAINS AND TABLE TOP ALSO OF KOROSEAL.

ing. He considers it a major step in providing employment and speeding up reconversion.

Reports from the New York area indicate that building supplies will be more plentiful by October 15th when WPB's Limitation Order 41 comes to an end. Reasons given are that the end of the war released stockpiles of millions of feet of lumber and other materials, and that the end of lend-lease freed still more materials, such as plumbing fixtures, cement, brick, pipe, wire, boilers, radiators, and structural steel.

Architects to the Fore

With full-scale resumption of building activity the architect will make even a greater contribution to the improvement of peacetime living than he made to the successful prosecution of the war, says Perry Coke Smith, president of the New York Chapter of the American Institute of Architects. With public opinion no longer clinging to the tradition of individual building isolationism, he believes the architect now is recognized not alone as planner of an individual building but as planner of such a building in its relation to the neighborhood and the community.

PLASTIC PRODUCTS

Koroseal Coated Fabrics

The B. F. Goodrich Company's versatile synthetic plastic, Koroseal, which for the past four years had been used almost entirely for military or high-priority civilian purposes, now will be available for diversified home uses. The company says that it is possible to coat with Koroseal all fabrics except acetate rayons and those with a very rough finish such as brocades and other heavily-textured cloths. Textiles coated with it are claimed never to become sticky or brittle, can easily be cleaned with soap and water, and are not affected by sunlight or oxidation. Illustrated at left is one of the new Koroseal exhibits at Comprehensive Fabrics' showrooms in New York, demonstrating the uses of the product for upholstery, draperies, table covers, wall papers, etc.

Plastics for the Home

Alarmed at the hazardous predictions made by some uninitiated in plastics, the Celanese Celluloid Corporation did some research and had Morris Sanders do three drawings of living room, kitchen and bathroom, illustrating tested uses for plastics in the home. The list of plastic products used in these designs is lengthy, ranging from furniture veneer, lighting fixtures and lamp shades to door knobs, and Celanese says most of them were available before the war; but naturally, all will profit by the advances in technology brought by the war, both to synthetics and to production methods.

Progress in Plastics

The advance in research during the five years devoted to war output by the nation's plastics materials producing industry was placed at the equivalent of twenty years of progress, by W. S. Landes, president of the Plastics Materials Manufacturers Association, who said that the use of plastic materials from 1939 to 1944 rose from \$78,000,000 to \$332,000,000, or 325 per cent. Indications, he said, point to an additional growth of 20 to 25 per cent. "An important factor in the post-war use of plastics will be the increased use of electronic heating and the availability of new type compression, injection and extrusion machines for installations in the plants of fabricators and molders," Mr. Landes declared.

Plastics Molding Materials

The Society of the Plastics Industry, Inc. has just issued a classification of plastics molding materials, to provide data comparable to that already available to users of wood, metals and other materials. In chart form a guide is given to the various properties of plastics molding materials as established by the material makers and molders. Both thermosetting and thermoplastic materials are included and values shown for their mechanical, electrical, optical, thermal, chemical and aging properties. Copies of the classification chart are available from the Society, 295 Madison Ave., New York 17.

NEW WOODS

Softwood into Hardwood

Fibreweld Process, Ltd. of Toronto, Canada, is converting softwoods into hardwoods using a method developed by chemist Donald H. Baker. The formula, consisting of saturation with plastic resins composed of formaldehyde and other chemicals, makes such softwoods as fir, hemlock, and balsam as hard as oak, it is claimed, and the treated wood is said to be impervious to fire, and to swelling and contracting from change in weather. Fibreweld expects to begin making deliveries of its new product in October.

New Boards from Sawdust

A process for fabricating new boards from sawdust recently was demonstrated by Dr. Donald F. Othmer, head of the Department of Chemical Engineering at the Polytechnic Institute of Brooklyn and Warren R. Smith, research engineer. They claim that their new process could convert one ton of sawdust into 2,000 square feet of first quality strong, water resistant wallboards. On that basis it is estimated that 40 billion square feet of the new wallboard could be produced annually from the amount of sawdust we discard or burn as waste each year. The sponsors say the board can be used wherever wood is used.

EXHIBITIONS

New York Antiques Fair

The New York Antiques Fair, trade standby of dealers and buyers, will be held as usual at the New York State Armory, Park Avenue and Thirty-fourth Street, New York City, from October 22nd

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RECORD PLAYER**



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Only "Lorentzen-fitted" Venetians have the exclusive operating betterments pictured below. More blind manufacturers use more Lorentzen Hardware than all other kinds combined.

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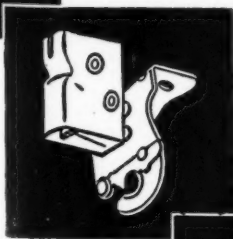
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THE WROUGHT STEEL HARDWARE

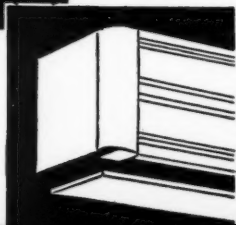
**that makes your Venetian Blinds WORK
as well as they LOOK**



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into every Tilgear.*



... TO RAISE BLINDS EASILY
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"snubbing-action" into every
cord lock.



**... TO SUPPORT BLINDS
SECURELY ... Lorentzen**
wrought steel construction
combines strength with light
weight, in every VALOK.*



... AND TO ADD NEW CONVENIENCE
to tomorrow's VENETIANS... a whole
series of war-taught betterments will ap-
pear in post-war Lorentzen Hardware.

FOR YOUR INFORMATION



AN 18TH CENTURY SHERATON MAHOGANY GAMES TABLE TO BE EXHIBITED AT N. Y. ANTIQUES FAIR

through October 26th, from 1 to 11 p.m. C. J. Nuttall and Dorothy Hazen, heads of the management corporation of the Fair announced an exhibitors list of 150 dealers, including the best known in the antiques field, and an unprecedented demand for tickets. They say that so large a number of dealers showing their best in furniture, old silver, paintings and prints, hooked rugs, china, glass, pewter, pottery and textiles practically guarantees a generous assortment of the work of the great early craftsmen of America, England and the European continent. One example of 18th Century work, the Sheraton mahogany Games Table illustrated on this page, will be exhibited by Needham's Antiques, Inc.

Modern Textiles

To emphasize the value of well-designed textiles in the modern interior, the Museum of Modern Art in New York arranged a small exhibition of modern textiles, which, after closing at the Museum on September 23rd, is now on a tour of colleges, universities, and art museums in various parts of the country. Among well-known textile designers represented in the exhibit are Anni Albers, Louise Bourgeois, Dan Cooper, Marli Ehrman, Donelda Fazakas, Pamela Hume, Dorothy Liebes, Marianne Strengell and Robert D. Sailors.

Fabric Show to Come

The Brooklyn Museum will stage an exhibit described as "a three-dimensional

history of textiles" from January 10 to March 30, 1946. Maps, models and materials will illustrate the inventions and developments in all phases of textile arts and techniques, from the earliest fibers, dyes, and looms to the present.

Le Corbusier Art Display

Examples of all phases of the career of architect-painter Le Corbusier have been put on exhibition in Rockefeller Center, New York, by the Walker Art Center of Minneapolis for the American Federation of Arts, and sponsored by the French Embassy.

The exhibition goes on tour about the middle of October. It uses enlarged photographs, plans, and models to demonstrate Le Corbusier's architectural accomplishments, and reveal his imaginative and practical town-planning ideas as applied to a project for Nemours and a plan for rebuilding Paris. Also exhibited is a model of his striking design for the Palace of the Soviets, which won the prize in the 1931 competition but was not used. On display, too, are examples of his paintings and watercolors, as well as excerpts from his extensive writings. Le Corbusier is expected to visit the United States during October on a technical mission for the French Government.

Products of Tomorrow Show

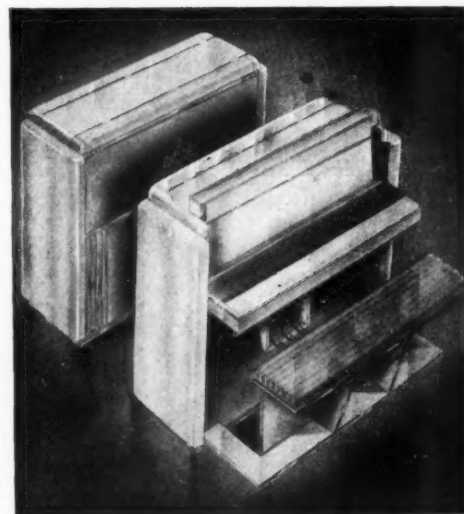
The Products of Tomorrow Exposition, scheduled for a 24-day run early in 1946 in the Chicago Coliseum, is said to be

America's first annual showing of new products, new models, and new uses of materials and processes, and to offer a medium for introducing and testing public acceptance of new merchandise or a new design.

INDUSTRIAL DESIGN

Folding Piano

As a spur to the piano industry which industrial designer Jacques Martial says is generally considered reactionary and backward in engineering and design, he has designed a compact folding piano especially adapted to small rooms, as shown in the accompanying sketch. Incorporating piano and bench into one integral unit, the design requires little more than 10 square feet of floor space. The piano is 38 inches high with a normal base width of 58 inches, and con-



FOLDING PIANO DESIGNED FOR SMALL ROOM.

tains the full standard keyboard, which is distinguished by its folding feature. The keybed is fitted to the action in such a way that it may readily be disengaged from it and folded upward to reduce the depth of the piano. The bench also folds into the piano case, and with the bottom of the keyboard forms the front panel of the closed piano.

Construction of such a piano with plywood plastic would facilitate mass production, Mr. Martial says, and it could retail below \$500.

Although this is his first design for a folding piano, Mr. Martial, senior partner of the New York industrial design firm of Martial & Scull, has designed

*Copper
Panel*

AN ARCHITECTURAL WALLPAPER

BASSETT *and* VOLLUM

Wallpapers

FOR YOUR INFORMATION

other pianos for the Lester Piano Company, and radio cabinets for various concerns. An accomplished pianist, he studied and was awarded first prize, at the Paris Conservatory before taking up engineering.

New Sports Boat

In Abilene, Texas a new boat has been designed that comes in three sections, individually buoyant, made of 22-gauge steel. At the stern the boat will be 32 inches wide and taper slightly toward the semi-pointed bow, allowing the sections to fit one into the other for stacking and transporting in a car. The parts can be assembled in about five minutes. The boat is 11' 7½" long and will have both oar locks and outboard motor attachment. It is expected to start into commercial production soon, to the delight of sportsmen who travel to fishing spots by car, and dread the backbreaking task of tugging their boats off car or trailer tops.

FURNITURE

Wright Designs Metal Furniture

The Colgate Aircraft Corporation, who will bring out a new line of outdoor and summer furniture in light metals, has retained Russell Wright to design it. Mr. Gilbert Colgate, president of the corporation stated, "Our experience in the fabrication of light metals and Mr. Wright's outstanding skill as a furniture

designer will be combined to produce outdoor furniture of high quality, advanced style and functional beauty. The entire line will be designed for promotion by the better type of furniture departments, in the middle to high-priced brackets." This will be Russell Wright's first project in the medium of light metals. He believes that metal furniture will have a definite and prominent place in the living room of tomorrow.

New Technique for Wood Furniture

Aircraft building techniques perfected during the war appear to have many an application to the manufacture of furniture. The Fairchild Engine & Airplane Corporation of Jamestown, N. Y., announced that its Duramold technique may be utilized in the manufacture of molded wood furniture, with the possibility of developing into a major change in furniture manufacture since it represents an almost complete departure from present production processes. The Fairchild Corporation disclaims any interest in getting into the furniture field itself, but believes that before long there may be many licensed plants using the Duramold patents in that field.

Furniture Changes Urged

Only through new designs of furniture can outlets for that type of merchandise maintain the industry's competitive position, according to Charles S. Shaughnessy, vice president and merchandise coun-

selor of R. H. Macy & Company, New York. Upholstered furniture particularly, he said, offered a very good field for new types of springing, new framing and modern filling.

Leather for Furniture

Some leather-upholstered furniture can be expected by Christmas, according to reports made by manufacturers to retailers. Manufacturers say that the tanners have told them that leather for use in upholstered furniture will be available in about a month. About the only drawback, they added, will be the action of the OPA which has ruled that 1942 prices must be charged in most cases.

Hand Decorated Furniture

Price control, however, has been removed from hand decorated furniture rebuilt from substantially different articles of used furniture, and from custom built, non-upholstered furniture sold in units of one or two of a kind.

Furniture Supply

Furniture firms will not be able to increase their quotas to dealers during the last quarter of this year and with few exceptions there will be no furniture on the open market, according to John C. Goodall, general manager of the Merchandise Mart, Chicago. Furniture supply should be definitely better by January, he claims, but it will be Spring be-

CONTINUED ON PAGE 118

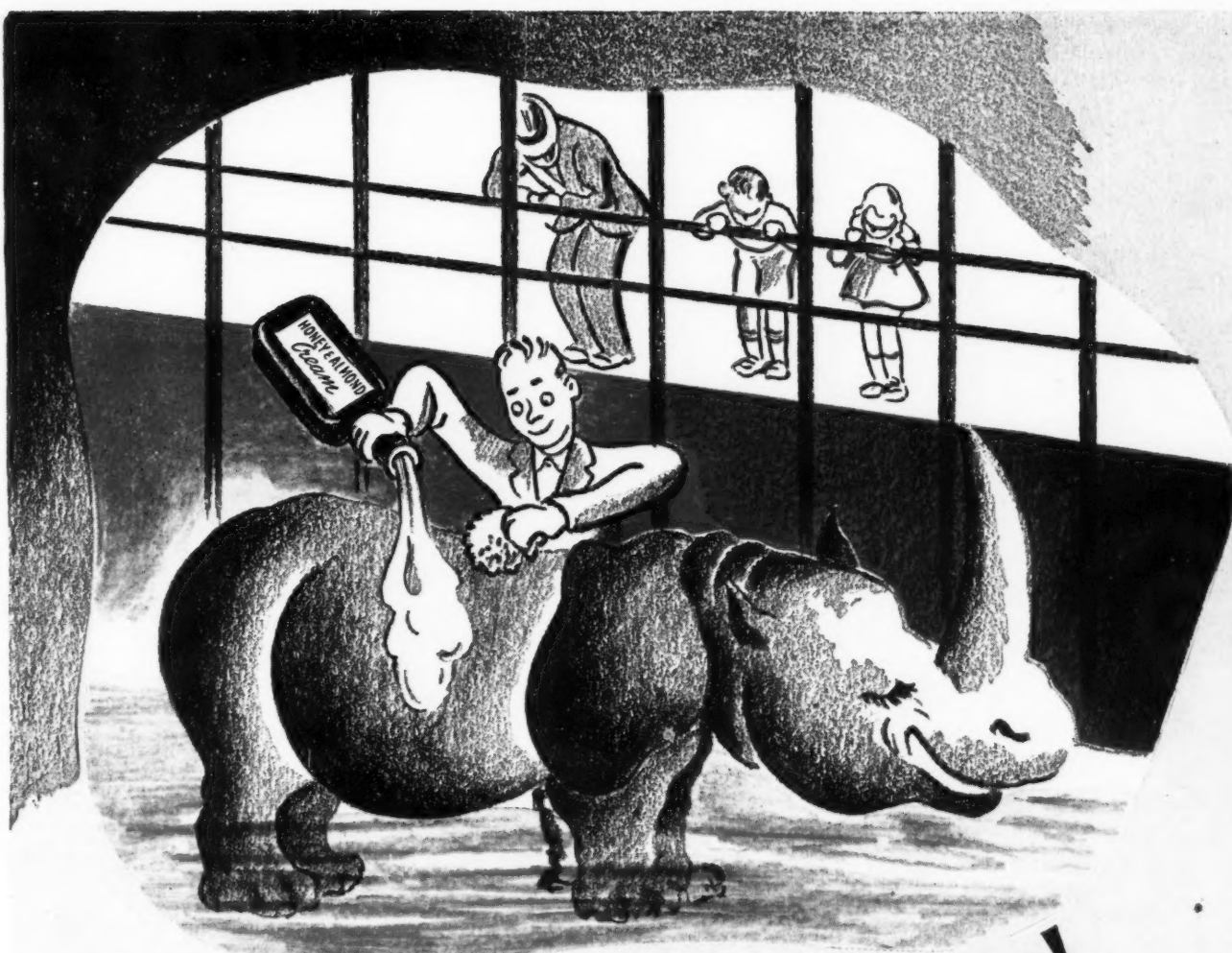
INDUSTRIAL DESIGNERS HAVE COME INTO THEIR OWN

For more than four years INTERIORS has opened its pages to the achievements and to the growing importance of the Industrial Designer in today's economy. One result of our efforts to obtain more widespread recognition for a new profession can be seen in the following item which appeared recently in Retailing Home Furnishings, a leading publication in its field, but not a design publication:

"Industrial designers are having a field day these days. Their advice is being sought as never before; they are so far up to their respective necks in work that one makes appointments weeks ahead to see them. In short, they have come into their own and are frantically being outbid for on every side by manufacturers who want a designer's name attached to their products now being planned.

"If the designer has worked in metal before he's wanted by plants which have decided to go into metal furniture because of excess stocks and space. If he knows plastics, almost everyone wants him. Has he specialized in store modernization? There's a plethora of jobs awaiting him. Is he known as a modernist? Furniture companies, reading the handwriting on the wall, can barely wait to get him on the dotted line.

"In the meantime the retail and manufacturing fields are being surveyed to a fare-thee-well by these designers in an effort to catch up on what price lines are liable to be best, what size chairs Mrs. Consumer wants, how deep should bureau drawers be, will light woods outsell dark ones."



NO ZOO EVER LUBRICATES A RHINO!

No zoo ever thought of using honey and almond cream on the hide of a rhinoceros to keep it from chapping. Nobody ever has to lacquer or refinish Formica laminated plastic—which is used on table and furniture tops, window stools, and as wall panelling—to keep it fresh!

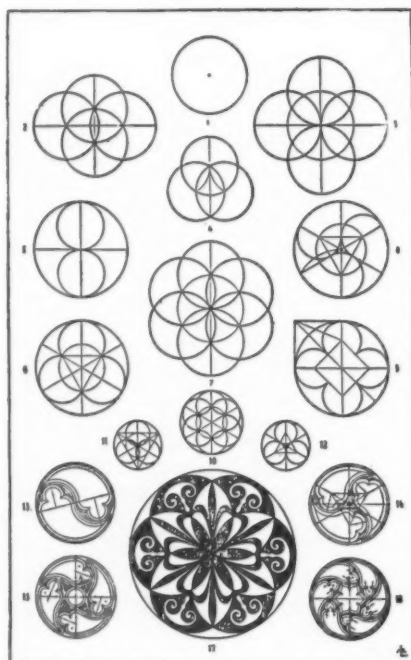
Formica "Realwood" is plastic impregnated actual wood veneer covered with an added layer of transparent plastic, tough as the hide of a rhinoceros. Formica does not crack, check, or chip. No visible abrasion shows on table and furniture tops after years of wear. Food, drinks, and burning cigarettes do not spot or blister or stain it.

Formica comes in more colors than a bird of paradise, some as bright as bird feathers, but many are the pale tints perfect for large panelled surfaces. All are enhanced in limpid depth and richness which plastic alone imparts.

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THE CIRCLE AND ITS SUBDIVISION

OLD STANDBY

A HANDBOOK OF ORNAMENT. By Franz Sales Meyer. Wilcox & Follett Co., Chicago, Ill. 1945. 548 pages, 300 plates. \$2.50.

When we were very young there was Meyer's *Handbook of Ornament* and it was then an established and standard reference book for designers, architects, art students, and artists; in fact, for everyone concerned with design. It is still considered just that, and its republication now in a less expensive edition—incidentally, the first complete American printing of this work that was translated from the original German into English in 1888—should be welcome news in the field of design.

While this cheaper edition necessarily appears in reduced format which obscures some of the detail in its three thousand-odd illustrations, the volume nevertheless contains much valuable reference data. Explaining the continued validity of the Handbook, Meyric R. Rogers, Curator of Decorative Arts and Industrial Arts of the Art Institute of Chicago, says in a foreword that Professor Meyer treated the subject "as a language which has developed a variety of dialects, each of which has validity in its own place and demonstrates its richness without suggesting that it is limited by what has been." He also points out

that no reader is expected to regard any or all of the Handbook as sacrosanct per se.

And that gave us great comfort. Because, not having delved into Professor Meyer's collected riches for many a year, we were startled, to say the least, by some of the book's contents and it was good to know that a little irreverent mirth was not amiss. As luck would have it, we opened the book to a page of plates showing ornamented bedsteads where we ran into an enormous carved beer barrel on legs, labeled "Chinese bed" and we are told that "the front was often furnished with an opening to allow of getting into the bed." Clever, these Chinese. We also appreciated (perhaps not as Mr. Meyer had intended) the heraldic representations of Charges. The startled fish, the rambunctious swan and the snub-nosed queen have a Walt Disneyish appeal. And then there are the "Modern Lamps," a collection of excessively ornamented "paraffin" lamps that would have delighted the heart of grandma when she was a bride.

But no matter how conditioned we have become by our modern simplification of design, the collection of old-fashioned jewelry toward the back of the book, super-ornate and gaudy though it may be, still strikes a responsive note. We know many a damsel who would swap it gladly for the "junk jewelry" with which she bedecks herself these days. Hans Knoll might well have taken his inspiration from some of the beautiful Greek chairs shown among the ornamented furniture. They have everything we want in today's modern chair.

And so we agree with the concluding sentence of the foreword, that "the *Handbook of Ornament* should always be within reach as a stimulus if not as a *vade mecum*."

ABACUS TO ZOOPHORUS

A SHORT DICTIONARY OF ARCHITECTURE. By Dora Ware and Betty Beatty, A.R.I.B.A.. With an Introduction on the Study of Architecture by John Gloag, Hon. A.R.I.B.A. 109 pages. 278 illustrations. Philosophical Library, New York. \$2.75.

Two intrepid women, being young and full of passion for research, have attempted to get most of the story of man's building into 100-odd pages—

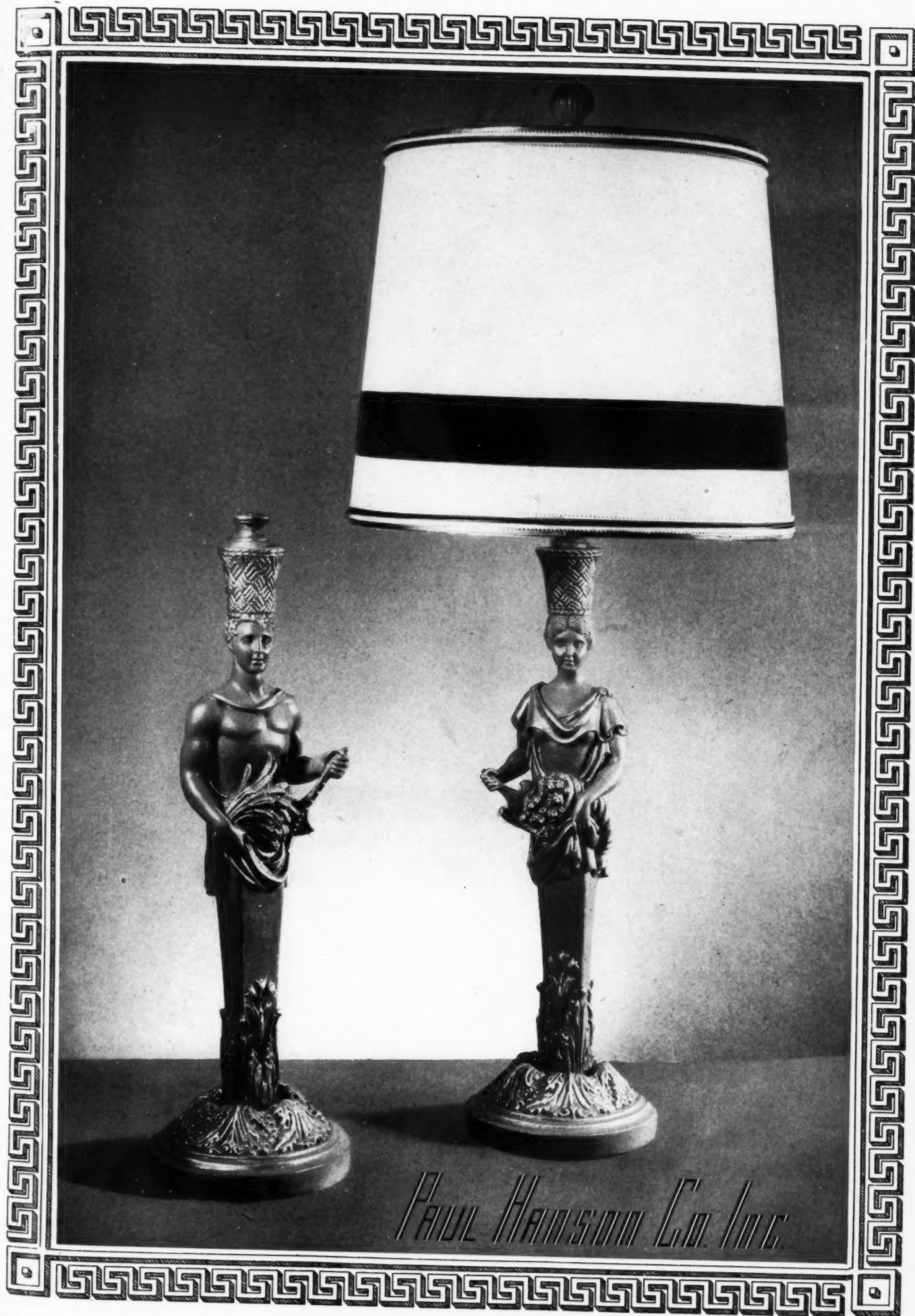
squeezing almost 800 definitions into this book.

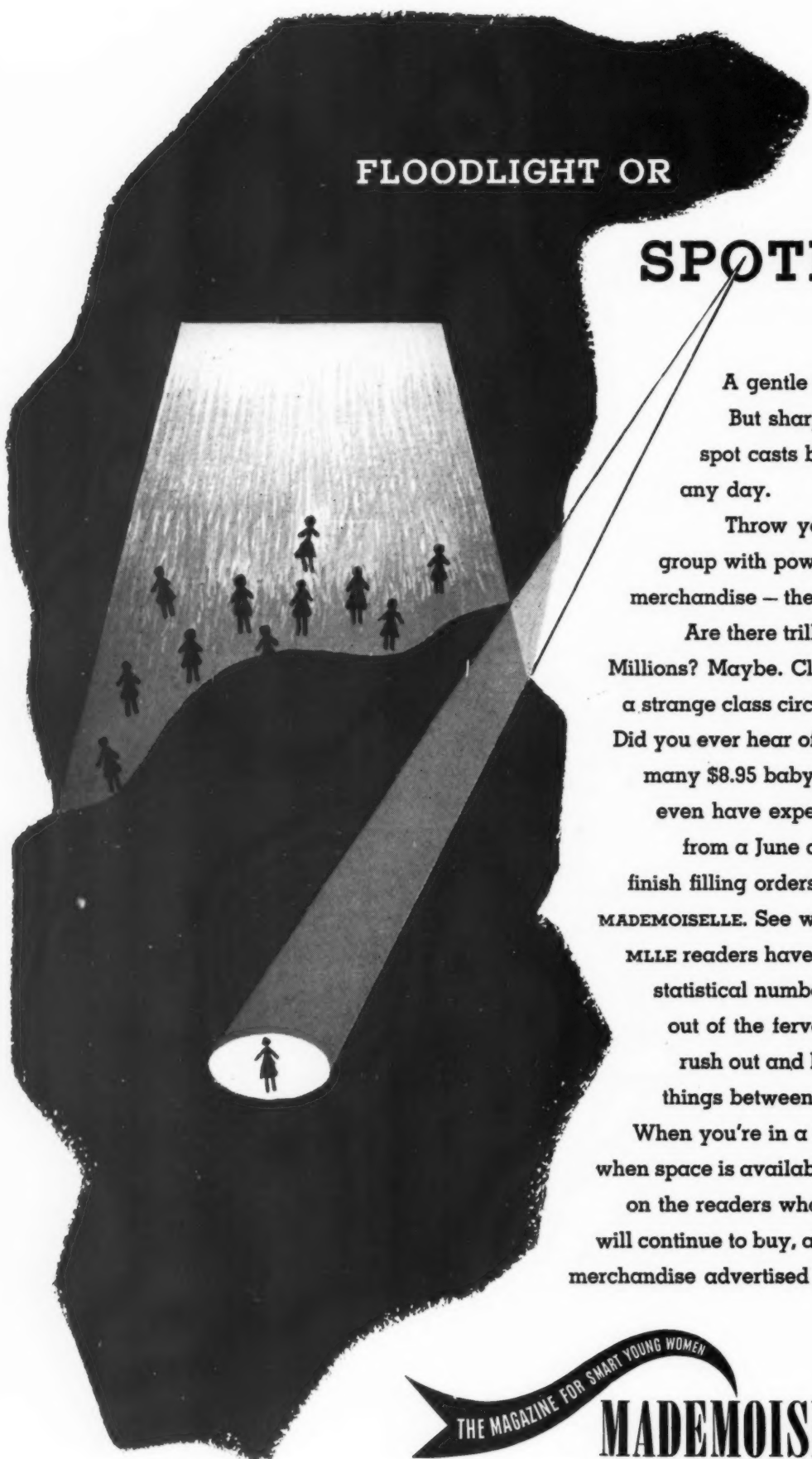
The result is a practical, clear, comparatively simple introduction to architectural knowledge. Its compactness recommends it to students of elementary architecture, amateurs who find the study of architecture a pleasing pastime, and professional men in related fields such as engineering or surveying; anyone, in fact, whose work or interests bring him in contact with the building industry and its array of technical terms.

A short but absorbing introduction on the Study of Architecture by John Gloag points out the need for a knowledge of the history of architecture even to the student who is going to be concerned only with modern design and construction methods. Mr. Gloag also gives a brief critique of the main architectural periods. His words on the contemporary period in England are noteworthy:

"The Structural Revolution had begun (with the Crystal Palace): we are still in its experimental period. The revolution has since been called the 'Modern Movement' in design. In England it is not yet attuned to English ways of life nor to English eyes; it is a new architecture in the making, though largely unacknowledged; there is indeed a nervous conspiracy on the part of those who commission large-scale building, to disguise the effects of the structural revolution; and today in our great cities the steel bonds of buildings are lacquered over with stonework facades, wrought like gargantuan Roman temples, in which vast columns and entablatures, erected at enormous expense, hide from the people who use our cities, the facts of contemporary architectural life. This desire for disguise is symptomatic of the flight from realism which has since been apparent in the social, economic, and political life of the nation in the present century. Architecture never lies about the people it serves."

Which brings up the question as to whether postwar reconstruction will prove a more realistic attitude in the social, economic, and political life of Britain. The authors have appended to the dictionary ten figures showing general architectural information such as the orders of architecture, the types of arches, ornaments, and methods of showing a building. They have also added a list of books on architecture and building.





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A gentle over-all glow has its uses.

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GOOD

The Thumbnail Decorator does a good job for you by showing women what is wrong with their rooms. In good simple text, with good clear illustrations this 12-page booklet gives the basic decorating do's and don't's. Its companion piece, the Room Planner, includes scaled plan paper and scaled furniture cut-outs.

GOOD

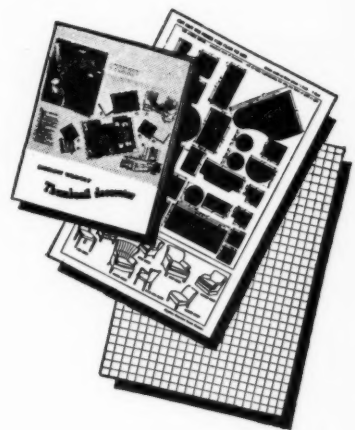
Although written primarily for the many women who cannot get expert advice, in hundreds of department stores these Bigelow Weavers' booklets are proving themselves good promoters of interest in the stores' decorating departments. They are bringing a goodly number of women back for help in solving specific problems.

BUSINESS

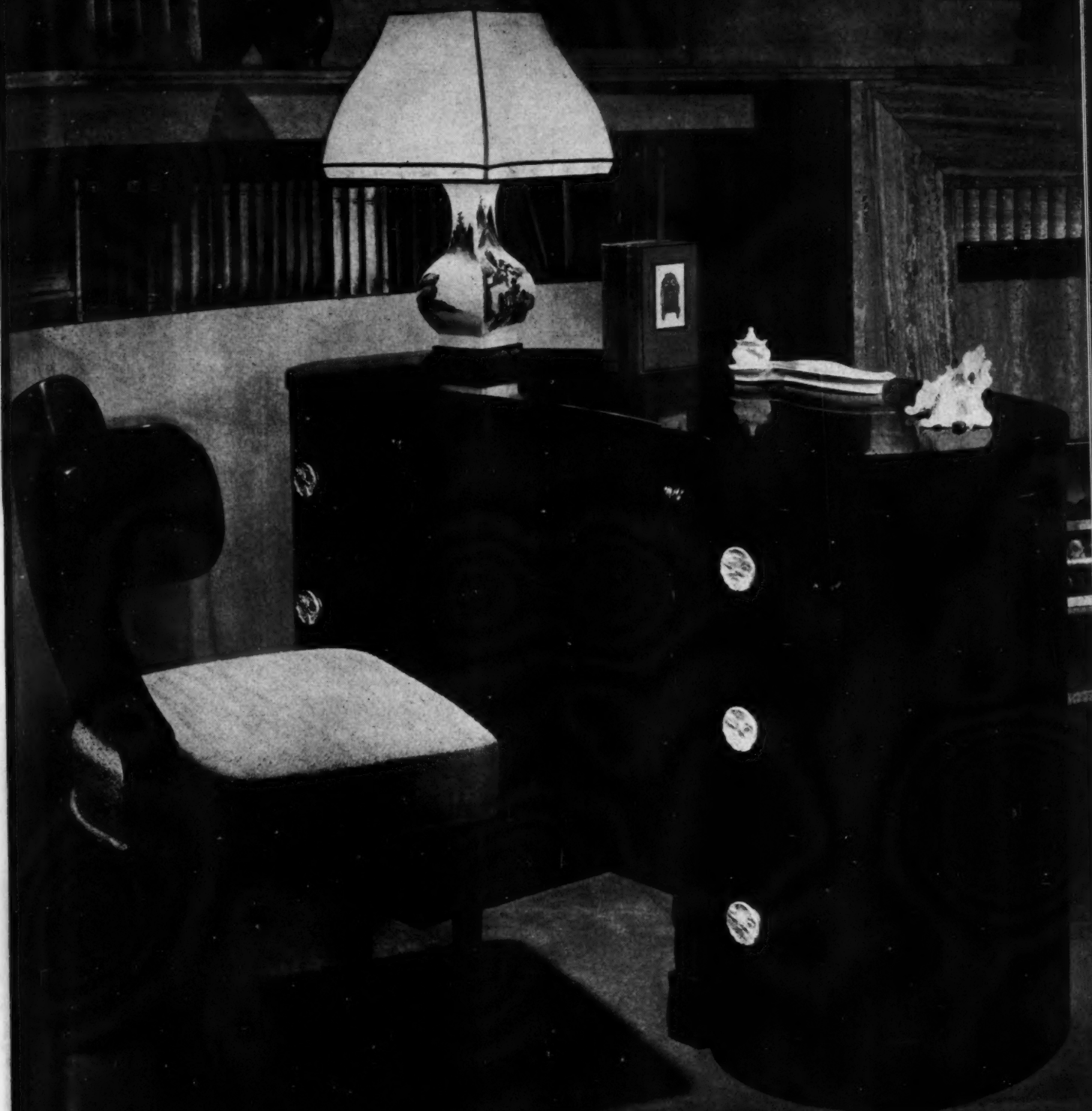
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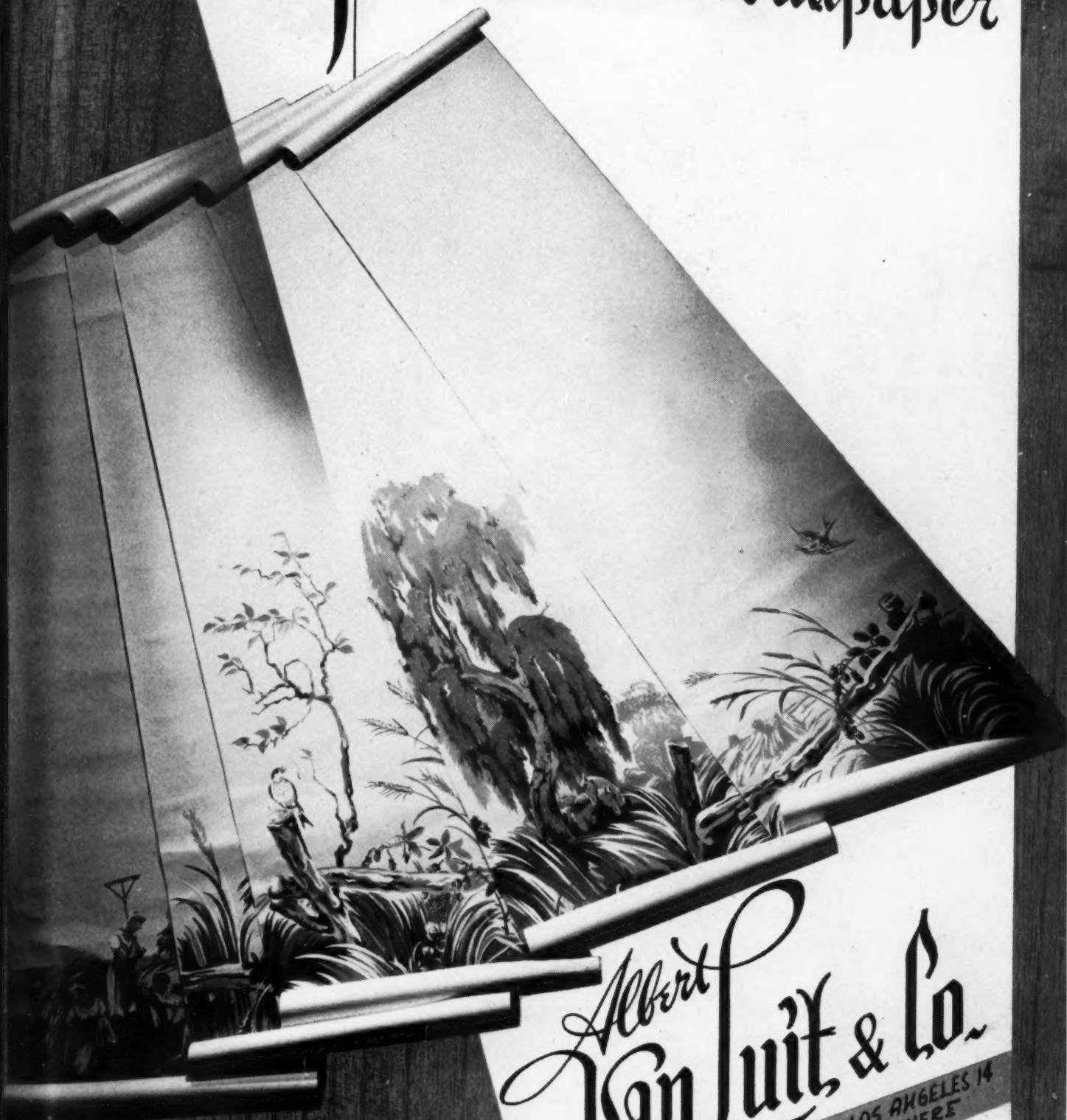
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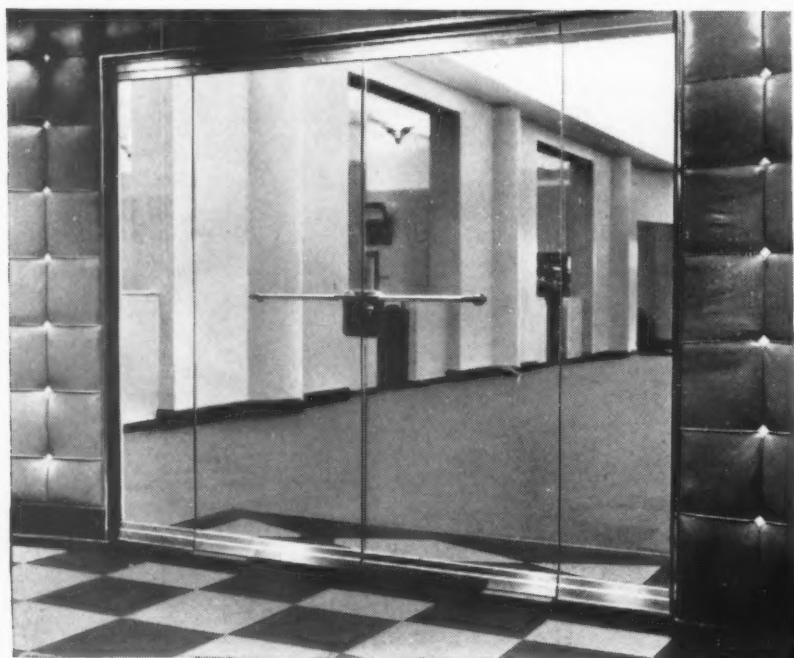


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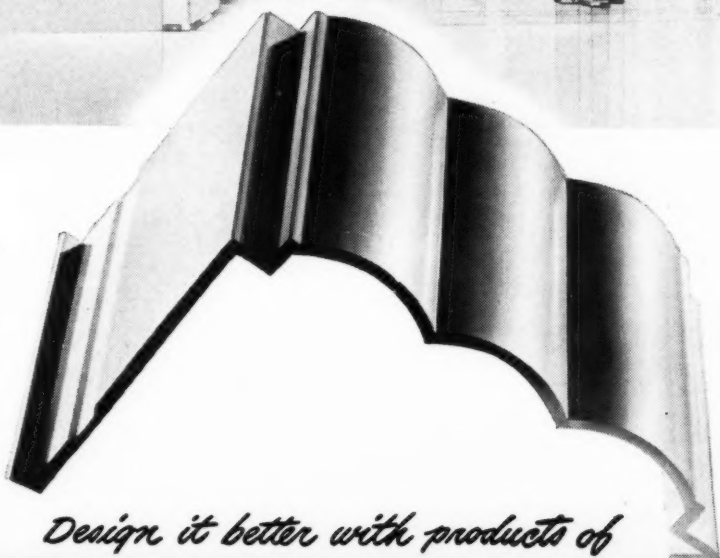


WHATEVER THE STYLE or size of a commercial interior, Pittsburgh Mirrors can make it smarter and more striking. Here, skillfully-designed triplicate mirrors not only function as a practical merchandising aid, but add charm and the illusion of greater size. Pittsburgh Mirrors are now available made from flesh-tinted, blue, green or regular Plate Glass, with silver, gold or gun-metal backings—giving the architect wide latitude in design. (Note attractive glass skylight which helps to achieve good lighting.) *Architect: Harry E. Davidson & Son—G. Leslie Rice, Associate.*

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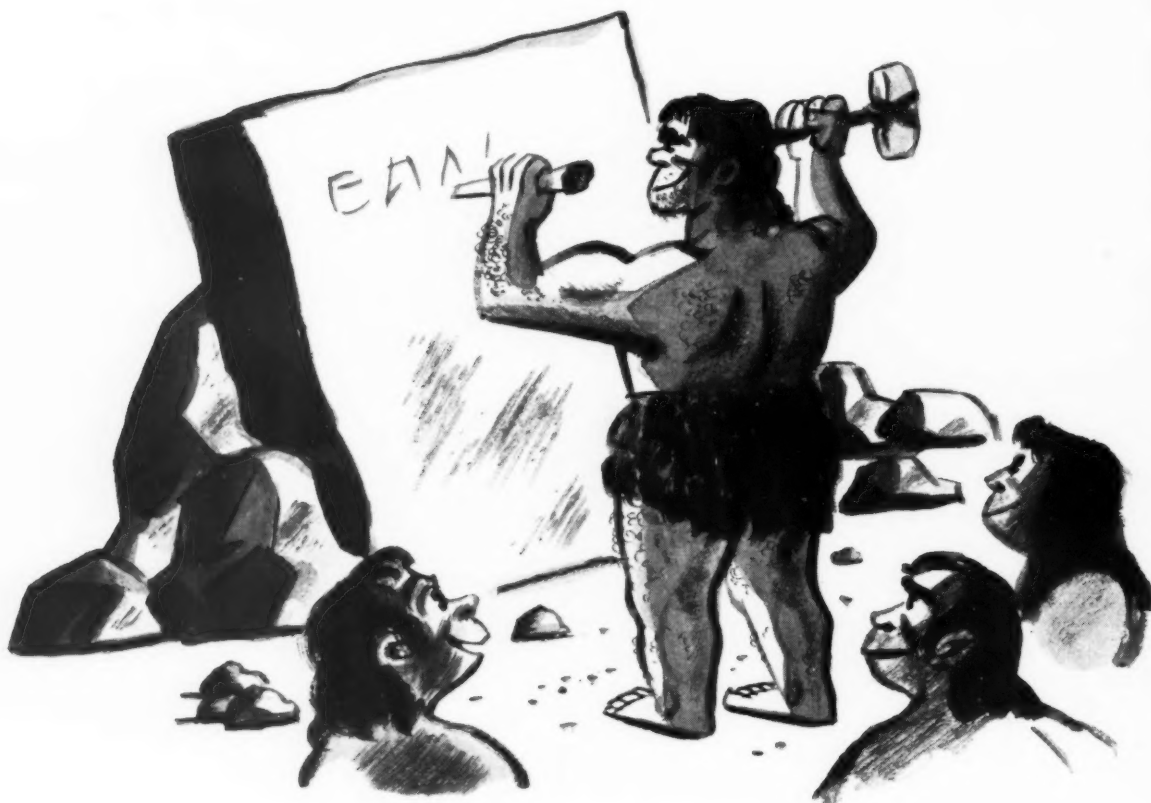
Whether it's Modern or Traditional, Grosfeld House does both beautifully—bringing you inherently fine furniture in a surprisingly broad variety for these times. And as always, the dual attributes of Grosfeld House originations,—good taste and good craftsmanship, are apparent. Visit Grosfeld House soon.

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*See the interesting article on Mr. Lapidus in this issue.

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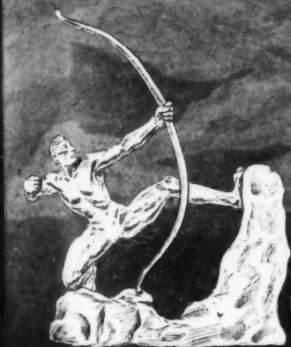
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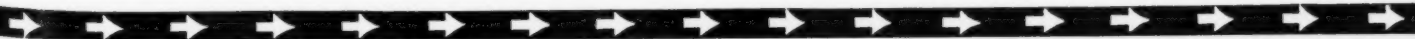
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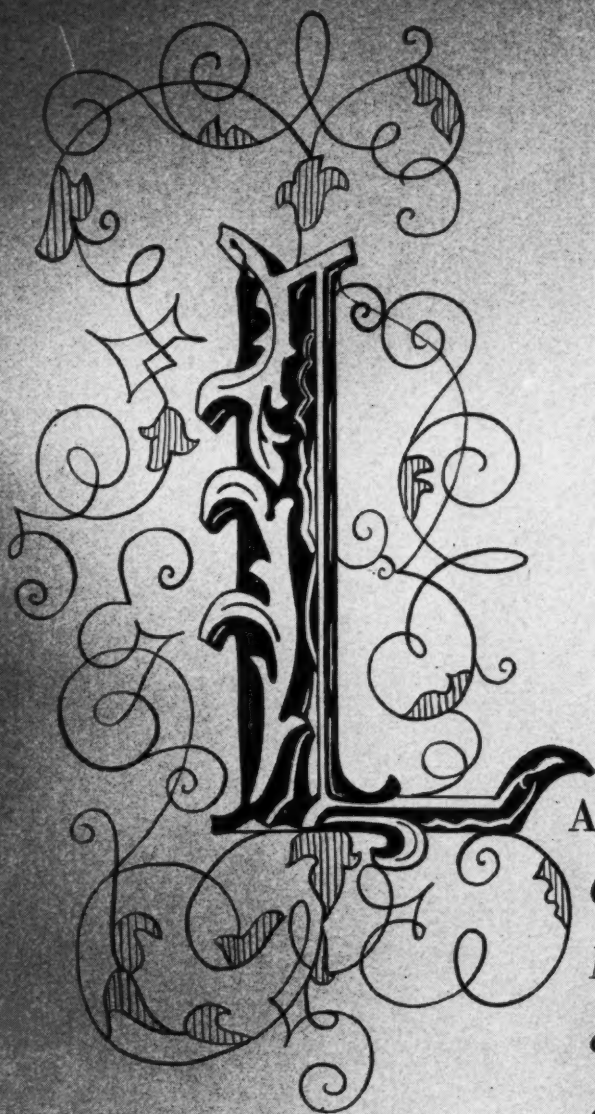
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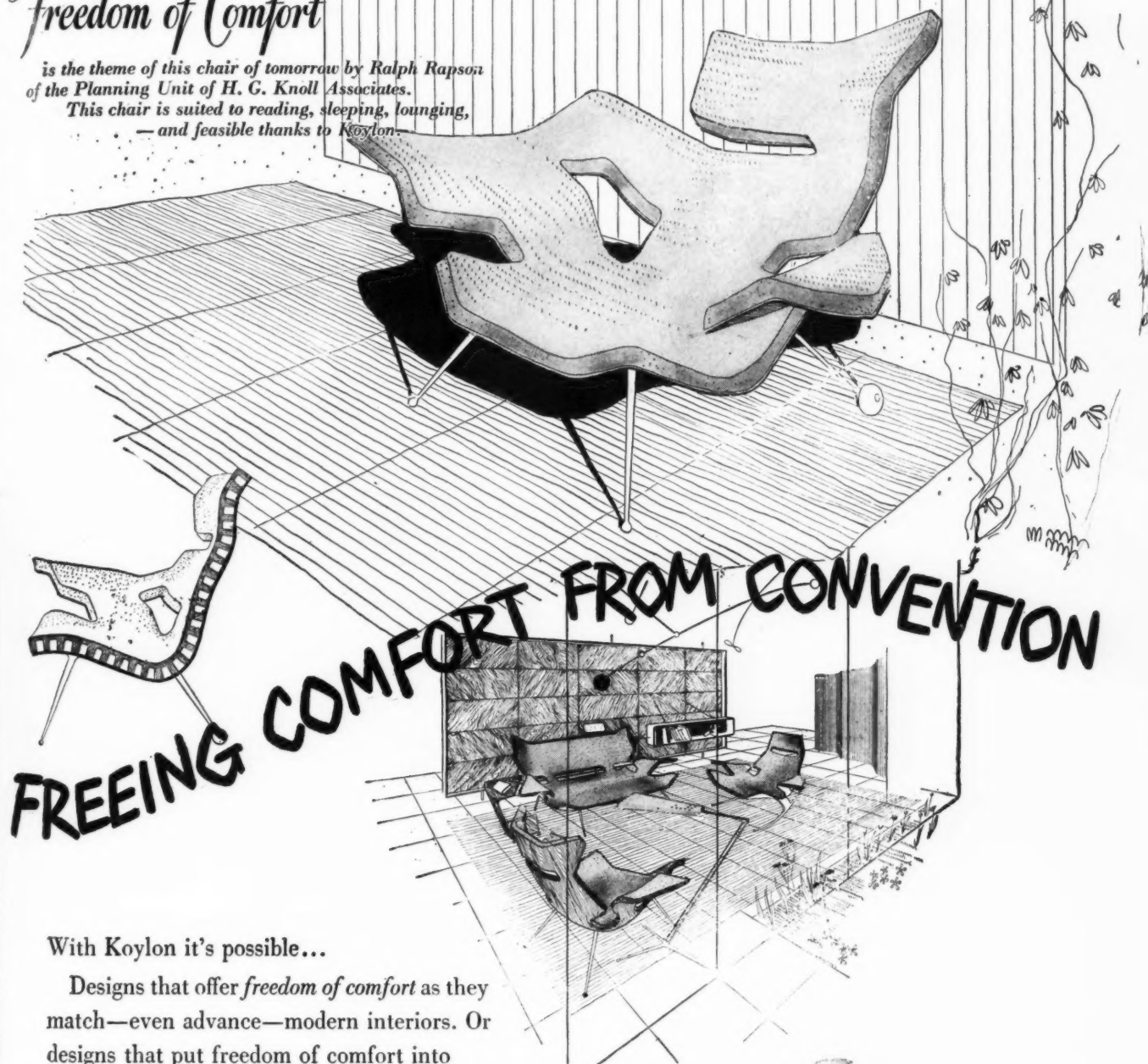


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Doubling Color IN A CONFISERIE WITH Mirrors

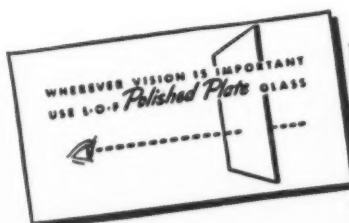
Peach colored panel mirrors, interposed between silken columns of rich, rose hued fabric, create a decor of smartness in the Park Avenue store of Rosemarie de Paris, celebrated confectioners, in New York.

These mirrors serve other functions in this beautiful interior. Not only do they create a sense of spaciousness within a small area, but they help to provide a rich setting for fine merchandise.

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*Reg. U. S. Pat. Off.



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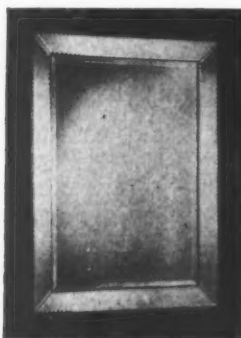
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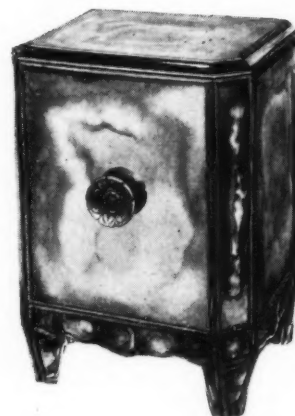
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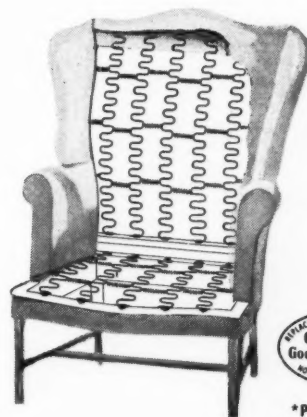
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THE SIXTH POWER

THE drawing on this page is a physicist's diagram of the uranium atom and its nucleus. It was split for the first time in 1939. In August 1945 it had destroyed the cities of Hiroshima and Nagasaki and brought an abrupt end to the costliest war in history. In September 1945, science and the general public were just beginning to realize that this first furious release of atomic power had opened a whole new era of civilization, one that every designer, every architect, everyone interested in the whole field of housing should study just as carefully as every laboratory assistant. Because:

Most of the projects for future homes, hotels, theatres, factories, etc., that this and every other design magazine have published include such fanciful devices as television fireplaces, automatic dishwashers, self-making beds, year-round air conditioning, and built-in sunlight (ultra violet). Each of these things is theoretically possible today, but together they call for a greater use of energy than civilization has yet produced, and at prices far lower than our present economic system has been able to afford.

There are five powers, five manifestations of energy that primitive man was aware of as soon as he could open his eyes: heat, light, gravity, wind, and the electricity of the skies. All of them are violently destructive in nature, and all of them have been tamed by man—well, not quite—but about as well as a circus tiger. When that first atomic bomb exploded in the New Mexico desert, man had made his first frightening step into the greatest source of energy of all, the power that lights the sun and holds the universe together. It is a step from which he cannot turn back. It is perfect nonsense to think that America and Britain can keep the secret of the atomic bomb to themselves for any important length of time. When two people know something, it can be a secret. When four people know it it is a rumor, and when 123 people know it—even physicists—it is gossip. Nor is it possible for worried owners of coal mines and oil wells to talk too convincingly about the astronomical cost of atomic power as we know it. Man first split the uranium atom because it was the easiest, the heaviest and the most complicated. The knowledge that let him do that should soon teach him to split one of the simpler atoms, gold let us say, or sodium. Uranium is fantastically expensive and gold is \$32 an ounce, but any child with a bucket at the seashore can get all the sodium he wants.

The destructive force of atomic energy is so evident that no country dare let this great source of energy remain in private hands. The bomb that burst over Nagasaki burst on the Standard Oil Company, too.—F. de N. S.



Morris Lapidus

SUCCESS STORY WITH

ABOUT MORRIS LAPIDUS, WHO SUITS

UNEXPECTED BAROQUE TABLE, WELL LIGHTED WALL DISPLAY DRAMATIZE ARCHITECT'S RECEPTION ROOM.

Gottsch-Schleisner



ILLUSTRATIVE NOTES

HIS CLIENTS AND THE CRITICS TOO

IN INTERIORS' series, *How to Talk to a Client*, the designer of commercial establishments was admonished to watch his client's client even more closely than his client. Morris Lapidus may be cited as a shining example proving the validity of this advice. We present in this issue three interiors to illustrate his handling of customers for different products in various price classifications.

His own analysis of his work? When the question was put to him, Mr. Lapidus stressed not only flexibility, but a conscious though controlled dramatic approach. It should be explained that he became an architect by way of studying the drama. A student member of the New York University Washington Square Players, Thespian Lapidus found himself designing costumes and sets, studying design, finally switching to Columbia University's Architectural School.

Functional modern architect Lapidus has not forgotten Thespian Lapidus' insight into the basic human desire for an extra-functional, emotional lift. He believes the designer should meet some part of this need with the environment which he creates.



A REMINDER OF NEW YORKER LAPIDUS' POST-GRADUATE STUDY IN PARIS IS HIS OWN COPY OF LACHAISE'S "SILENCE" BEHIND HIS DESK.

ANOTHER VIEW OF HIS OFFICE. DARK BRICK COLORED PIN-UP BOARD, BLUE CEILING, WHITE DRAPERY, CURTAINS, LINOLEUM TOPPED DESK ARE KEYED BY A PAINTING WHICH HANGS ON AN OPPOSITE WALL (NOT SHOWN). THE PAINTING, BY LAPIDUS, IS NOT NON-OBJECTIVE; CLIENTS CAN EASILY RECOGNIZE A WINTER SCENE. FLUSH LIGHT, ABOVE, SCREENED BY CORRUGATED GLASS.



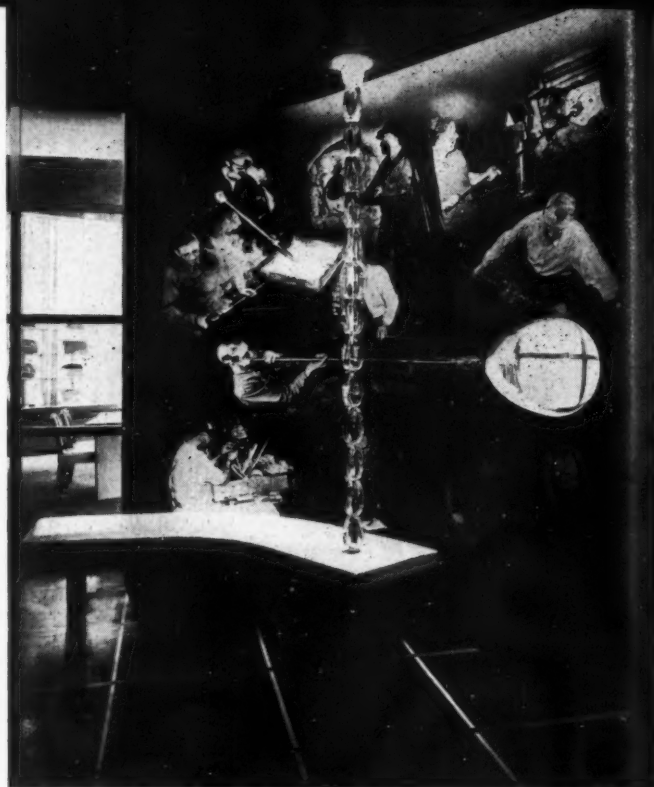
Morris Lapidus

SHOWROOM FOR GLASS

IN this case Mr. Lapidus was fortunate that both his client and his client's clients were people trained in matters of design. For once he found it easy to follow his own precept—to avoid designing over the heads of prospective consumers. Specifications were an atmosphere of tempered, cool-toned luxury, comfortable accommodations for buyers, and effective display, to be translated later into ideas for retail display.

A cooperative huddle between designer Lapidus and client Irving W. Rice generated the following ideas, among others: a "glass" (in this lone case, Plexiglas) bubble, pierced to serve as a receptionist's window, apparently emerging from a blower's tube on a photomural; a room-height column consisting of what looks like nothing more than transparent units of twisted crystal (actually these are strung on a steel rod completely hidden by the cleverly deflected light); half-and-half door with a ledge to support a movie projector on the lower part; further dramatization of the glassware by the use of specially made glass legs.

As always, Lapidus designed graceful furniture. We might add that the showroom has style and sparkle.



BUBBLE-LIKE RECEPTION WINDOW EMERGES FROM BLOWER'S TUBE IN PHOTOMURAL. SPOTLIGHTED COLUMN THROUGH YELLOW LEATHER BENCH CONSISTS OF GLASS UNITS STRUNG ON INVISIBLE ROD.

INNER SANCTUM. FINELY CORRUGATED GLASS IN FALSE WALL ADMITS LIGHT, EXCLUDES STREET NOISES. OUTER WINDOW BLACKED OUT DURING MOVIES SHOWING INDUSTRY PROCESSES. LEDGE ON DOUBLE DOOR'S LOWER HALF SUPPORTS PROJECTOR. J. G. FURNITURE COMPANY MADE BLUE LEATHER AND PINE FURNITURE TO SPECIFICATIONS.



WELL LIGHTED BACKLESS GRIDIRON SHOWCASES
OF SAME PINE AS USED ON ADJACENT
WALL MAKES A DRAMATIC AND USEFUL
PARTITION. BLACK LINOLEUM FLOORING STRIPED
WITH GRAY AND YELLOW.



ANOTHER VIEW THROUGH GLASS AND PINE
INTO THE BLUE, MAUVE, AND GRAY MAIN
SHOWROOM. WHAT COULD BECOME DENSE
CLOUDS OF CIGAR SMOKE ARE REMOVED BY
CHRYSLER AIRTEMP AIR CONDITIONING UNIT.

GLASSWARE SHOWROOM



TO PERMIT EASY EXAMINATION OF WARE ON BOTH CLEAR AND MIRROR SURFACES, MIRRORS WERE SET INTO PITTSBURGH PLATE GLASS TABLE TOPS. ALL LIGHTING, FROM DROPPED CEILING AND ALSO ON DISPLAY SHELVES, IS FLUORESCENT.



SUMPTUOUS (IMITATION) MARBLE DISGUISES PILLAR. HANDSOME LEAD GLASS TABLE LEGS MADE BY THE CLIENT. CHAIR BACKS OF CURVED, TEMPERED GLASS. ALL FURNITURE DESIGNED BY LAPIDUS, ESPECIALLY MADE BY J. G. FURNITURE COMPANY.

M Morris Lapidus

SHOP FOR POPULAR SHOES

AS a young employee of the architectural firm of Warren and Wetmore, Morris Lapidus thought himself doomed to specialize in the design of—toilets. Climax of this period was a powder room for the William K. Vanderbilt residence. The client found it too ornate. "I'm only a Vanderbilt, not a Rockefeller," he said. Perhaps experiences like these helped our hero, a product of that (then) sanctuary of the Classic Orders, Columbia University, to develop an ability to create the right design for the required purpose. At any rate, no one can call him "an old fuss pot," as they did when he was all of thirty.

Annette Siegel Fried, designer in charge of the newest Ansonia Shoe Store in New York City, called Lapidus in on the job because he knows a fact which must be kept in mind in all store design, particularly for the medium and low priced fields: design which raises a barrier between the environment and the consumer is fatal to sales.

Lapidus created an efficient plan, overlaid it with Baroque ornaments which—unlike Baroque Moderne—never pretend to be other than applied decoration and never hide a beautifully designed skeleton, though they clothe it with glamour.



INSTEAD OF THE USUAL DISPLAY NICHE, ARCHITECT LAPIDUS SET A BAROQUE FRAME AGAINST THE WALL, INSTALLED FLUORESCENT TUBES WITHIN. DISPLAY SEEMS TO FLOAT ON WALL.

DRAMATIC LIGHTING, A BAROQUE BOWER, AND COMFORTABLE CHAIRS AND SOFAS THAT IN NO WAY SUGGEST A SHOE STORE WERE DELIBERATELY DESIGNED TO GIVE STYLE CONSCIOUS (BUT UNSOPHISTICATED) CUSTOMERS A FEELING OF LUXURY. NOTE THAT APPLIED ORNAMENTATION DOES NOT DISGUISE A BASICALLY SIMPLE DESIGN.





BAROQUE PLASTER AND PATTERNS
OF LIGHT DECORATE DOORWAY TO
STOCKROOMS.



SHOP FOR POPULAR SHOES

BAG AND CASHIERS' COUNTERS. TO HELP CUSTOMERS PICK OUT
AREAS AND SERVICES QUICKLY, THE DESIGNERS DIFFERENTIATED
THEM WITH VARIED CEILING HEIGHTS, CANOPIES, LIGHTING,
WALL BACKGROUNDS. WAVY WALLS IN FRONT AND REAR OF SHOP
ARE FACED WITH CONCAVE STRIPS OF PICKLED PINE VENEER.

AN EXPERT USE OF LIGHT—AS A MEANS TO COMPOSE ARCHITECTURAL
MASSES, AS A PSYCHOLOGICAL DEVICE, AND AS A PROVISION
FOR VISIBILITY WHERE NEEDED IN SELLING—IS A LAPIDUS
TRADEMARK. HE ALMOST ALWAYS HIDES FIXTURES. ALL
LIGHTING IS FLUORESCENT, THE COLOR A PINK-MAUVE.





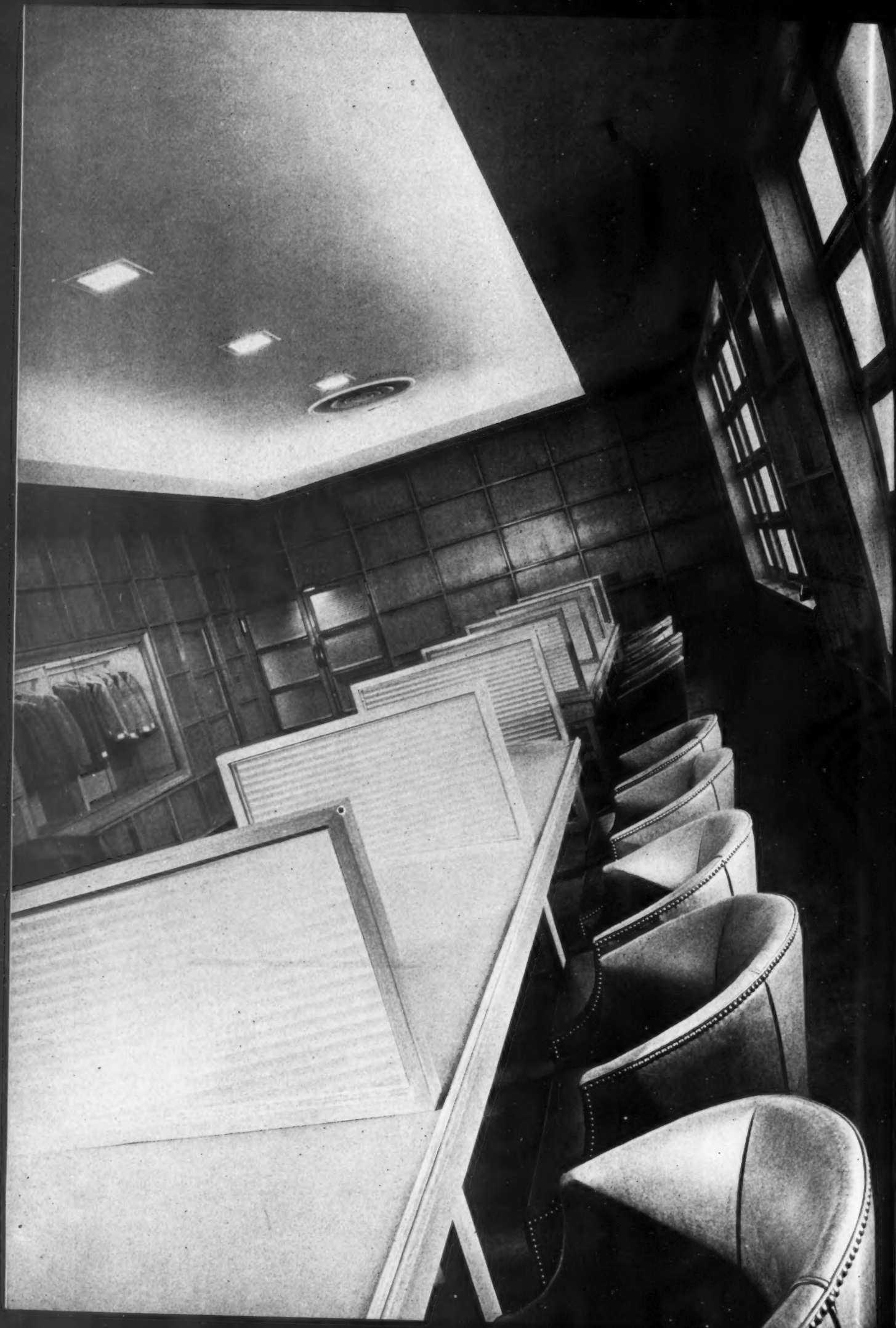
SQUOGGLE-SHAPED DISPLAY
NICHES ON STAIRWAY TO
BASEMENT REPAIR SHOP.



TEMPORARY ESCAPE FROM A HUMDRUM WORLD, AS WELL AS A
COMFORTABLE ASSORTMENT OF SEATS FOR THE SHOPPERS' WEARY
ANATOMIES. THREE HUGE CENTRAL PILLARS AND WALLS OF
CENTRAL AREA OF THE SHOP ARE COVERED IN MARBALIA OF BLUE,
ROSE, GREIGE, AND IVORY, APPLIED IN LARGE RECTANGLES.

VIEW OF LONG SHOP SHOWS THREE VISUALLY DISTINCT AREAS.
INFORMAL, INVITING SEATING ARRANGEMENT IS MORE EFFICIENT
THAN ITS APPARENT SPACIOUSNESS WOULD INDICATE. COLORS:
BLUE, ROSE, IVORY. LAPIDUS DESIGNED THE VARIOUS CHAIRS, SOFAS,
AND LOVESEATS OF BLUE OR ROSE WITH NATURAL PINE.





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ENGLISH DECOR PREFERRED FOR DIGNITY

SALES AND SHOWROOMS FOR BOYS' SUITS HAVE ETON SCHOOL ATMOSPHERE

WHEN Levinsohn Brothers & Company asked Jose A. Fernandez to create sales rooms and offices for their line of boys' suits that would not only look very expensive, but also would be reminiscent of the austere and hallowed halls of English institutions where young hellions are miraculously transformed into angelic Eton-collared gentlemen, he naturally hesitated. It isn't that he likes undignified interiors—it's just that he doesn't like the kind of dignity that gives a haughty raised-eyebrow appearance to an interior. But being a good, versatile designer, he went ahead and satisfied his client, but he gave his interiors definitely modern American touches.

The offices and showrooms are all wood panelled and the colors throughout are on the subdued side. The impression created by the elevator lobby-reception room, with its bleached walnut panelling and green and white terrazzo floor, is one of quiet wealth and not one of a merchandising establishment, except that there are two attractively placed showcases, each displaying one suit. The impressive reception and telephone desk is a creation of the designer.

Fernandez also designed the special bleached oak sales tables in the showrooms. They are covered with Pacific blue felt and have removable glass partitions. They slant down toward the buyer who sits in comfortable leather upholstered chairs to inspect the suits as the salesman takes them from the recessed showcases or concealed storage closets. Flutex-Satinol panelled windows were set over all the original ones to cut out unattractive views but not the daylight. Draperies were used only in the private office which is kept very formal. There is a bar, of course, but it can be completely concealed and pretend it isn't there in case a church deacon should drop around to discuss expensive coverage for his offspring. The room is given a modern touch by the bleached walnut coffee table, designed by Fernandez. All the other furniture is from Macey-Fowler and the J. G. Furniture Company.

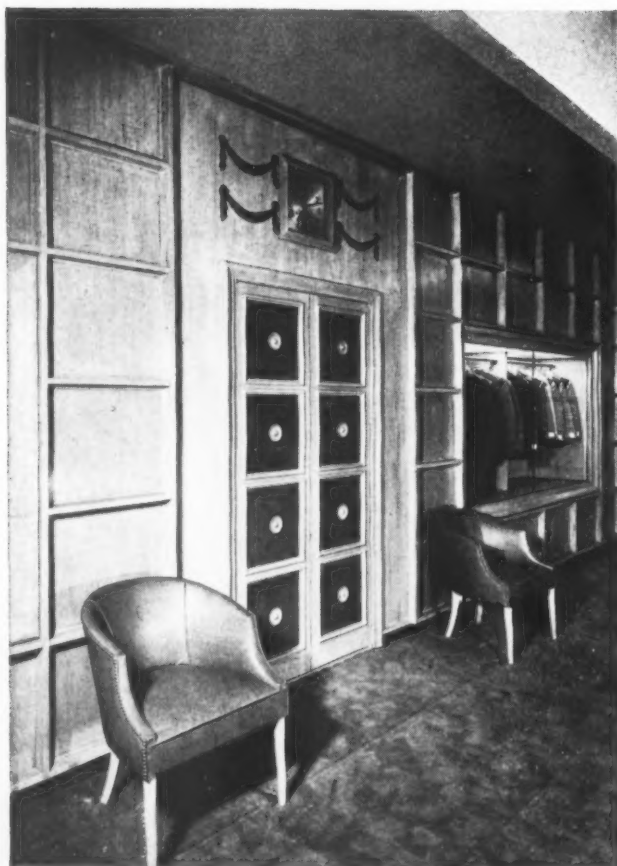


THE CLIENT WANTED AN ENGLISH ATMOSPHERE, SOMETIMES CONSIDERED SYNONYMOUS WITH DIGNITY. THIS RECEPTION DESK IN THE PANELLED LOBBY SETS THE TONE ADMIRABLY. IT MIGHT ALMOST BE THE ENTRANCE TO A COLLEGE DEAN'S SANCTUARY WERE IT NOT FOR THE SHOWCASES ON EACH SIDE OF THE WINDOW BEHIND THE DESK. TERRAZZO FLOOR.

← TO FORESTALL THE USE OF DUMMIES (ONE OF FERNANDEZ'S PET HATES) THE DISPLAY CASES IN THE SHOWROOM WERE MADE ONLY LARGE ENOUGH TO HANG BOYS' SUITS, THE COMPANY'S MERCHANDISE. THE BLEACHED OAK TABLES WERE ESPECIALLY DESIGNED TO DO A SELLING JOB, AIDED BY THE INVITING COMFORT OF THE GREEN LEATHER CHAIRS.

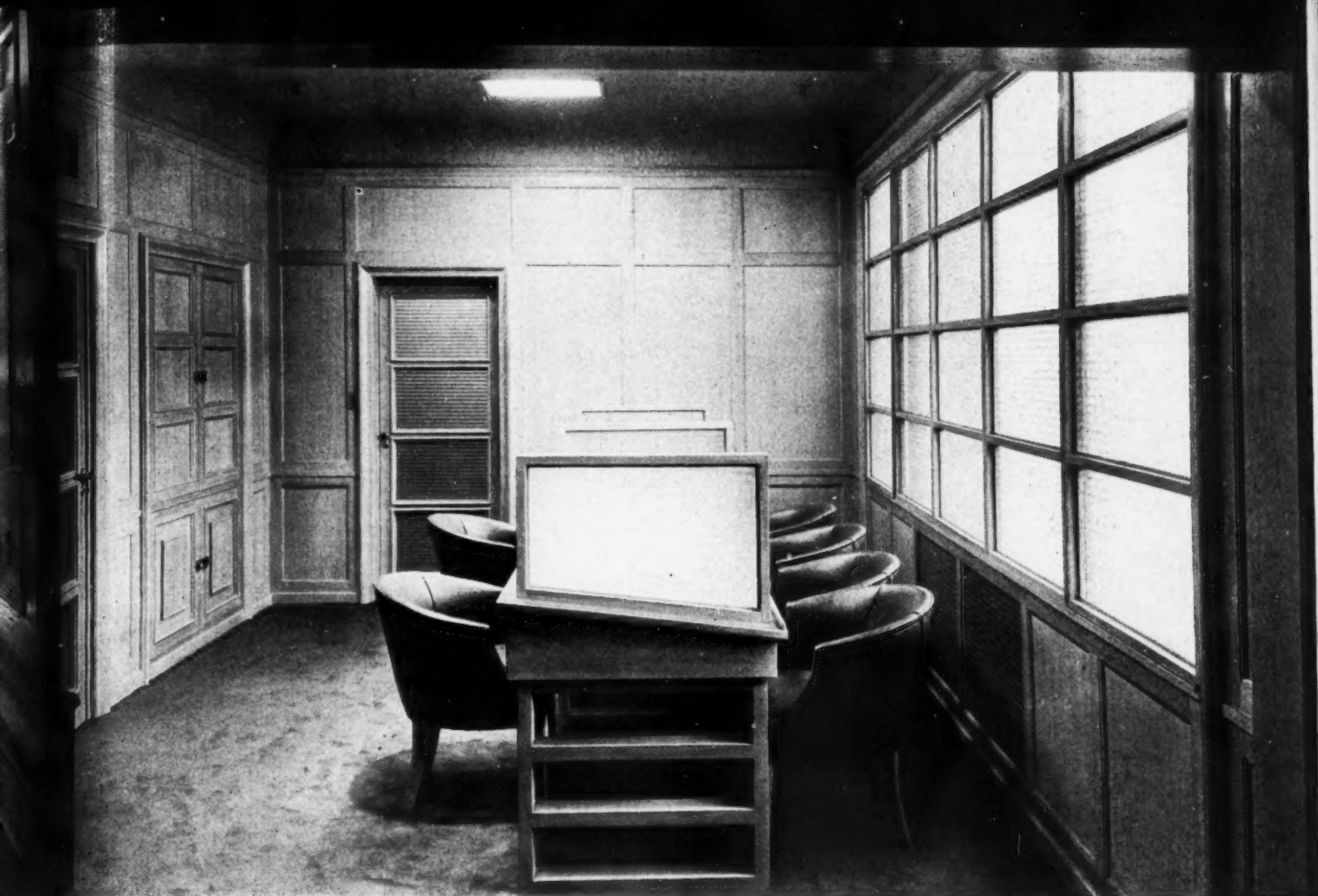


THE PRIVATE OFFICE WITH ITS DARK AND LIGHT BROWN LEATHER UPHOLSTERED FURNITURE CARRIES OUT THE ENGLISH DECOR. THE OBVIOUSLY WELL-STOCKED BAR IS LINED WITH BLACK GLASS, TO KEEP IT FROM LOOKING FRIVOLOUS NO DOUBT. DRAPERIES OF ROUGH TEXTURED TERRA COTTA AND BEIGE STRIPED MATERIAL; RUG IS COCOA BROWN.



ENGLISH DECOR FOR DIGNITY

THE CONCEALED TRIPLICATE MIRROR IN THE MAIN SHOWROOM HAS PANELLED INSERTS OF GREEN LEATHER, THE SAME AS THE CHAIRS, WITH WOODEN ROSETTES. AND TO GIVE IT A PARTICULARLY ENGLISH TOUCH THE COMPO DECORATIONS WERE ADDED ALONGSIDE THE CLOCK ON THE BLEACHED WALNUT PANELLING. PLASTER CEILING IS PALE GREEN.



THE SMALL SHOWROOM IS PANELLLED IN BLEACHED OAK AND HAS CONCEALED MERCHANDISE STORAGE CLOSETS. INCANDESCENT LIGHTING IS FLUSH IN PALE YELLOW CEILING, CHAIRS ARE GRAPE COLORED LEATHER AND RUG IS ROSE BEIGE. ALL SALES TABLES COVERED WITH PACIFIC BLUE FELT, HAVE REMOVABLE GLASS PANELS.



SET INTO THE DIGNIFIED WALNUT PANELLING OF THE PRIVATE OFFICE IS A FIREPLACE OF GREEN MARBLE, WHICH IS MADE EVEN MORE DIGNIFIED BY THE ADDITION OF ENGLISH GRIFFON ANDIRONS. THE PALE GREEN CEILING BOTH HERE AND IN THE LARGE SHOWROOM HAS COVED FLUORESCENT LIGHTING.

THE SITUATION!



G.I. ASTRADDLE THE GLOBE IS ONE OF TWO CARTOONS ON THE REVERSE SIDE OF THE SMALLER MAPS SHOWN ABOVE.



PORTRAIT OF MAJOR PAHLMANN. BY HIS CHIEF ASSISTANT, SERGEANT CLAUD HERNDON.



HOW TO MAKE A

A WELL-KNOWN DESIGNER'S WORK

IT IS INTERIORS' constant thesis that a trained designer is important to almost any field of endeavor, not the least being the armed services. In our June issue we showed how the presence of a Captain Roberto helped speed the growth of MacDill Field, Tampa, Florida, from an adolescent group of pitch pine shacks to something that will eventually be a very beautiful permanent military post. The jobs, illustrated on these pages, that Major William Pahlmann did for the Overseas Replacement Depot and Redistribution Center at Greensboro, North Carolina, were very different in intent and in execution. You are right in believing that the Major Pahlmann in question is the same Bill Pahlmann who cut quite a swathe in New York design circles with the series of elaborate, extravagant, and extremely theatrical rooms that he designed for Lord & Taylor in the period just before Pearl Harbor. Together with a number of other stage and interior designers, he studied military camouflage in his spare time, was commissioned a Captain, and given a series of assignments that eventually sent him 30,000 miles through the Pacific.

At Greensboro, the now Major Pahlmann had two problems. This was no training camp, nor will it be a permanent post, though it will remain busy as all get



ABOVE AND TO THE LEFT, THE REVERSIBLE MAPS DESIGNED BY MAJOR PAHLMANN. BRIGHTLY COLORED, THEY HOLD THE ATTENTION OF YOUNG FLYING OFFICERS ABOUT TO BE RELOCATED.

A SOLDIER THINK

FOR AN ARMY REPLACEMENT CENTER

out for at least another year. It is a replacement and redistribution center where thoroughly trained officers and men of the Air Corps are briefed and given final instructions for overseas service, and, more recently, held and rebriefed before getting their discharges.

Part of his job was strictly business, and that was to activate and vitalize the daily lectures on the progress of the war (and the military and political situations since V-J Day). His first step was to move these daily lectures (they came at 45 minute intervals throughout the day) from a cramped briefing room to a much more impressive auditorium. Then, because most of the audiences were high strung, very young and inattentive, he employed four devices well known to all display directors: size, humor, bright color, and movement.

Instead of a lecturer frozen, like Frank Sinatra, to a floor microphone, he introduced the pinned-on-lapel-microphone to enable the briefing officers to walk about the stage and gesticulate as freely as though they were on Seventh Avenue. In place of a stodgy black and white map, he built three frames with reversible panels, the center one 8' x 15' and on these, with the aid of a Balopticon projector, Major Pahlmann and his assistants traced the maps that appear at the top of these pages. These were colored in

brilliant "decorator" colors: turquoise blue for the sea, tawny yellow for the land, etc. The reverse of the side maps held caricatures of a soldier and a sailor, straddling the globe and pointing out what it was all about.

The results, increased concentration and assimilation were so successful that the commandant set him not one, but three additional jobs, these not connected with the business, but with the pleasure of the post. One was a very large clubroom for officers in transit, another was a Non-Commissioned Officers' club (not shown) and the third, a somewhat more exclusive club for officers on permanent detail. In all of this work Major Pahlmann was fortunate in having as chief assistant Sergeant Claud Herndon of Atlanta, Georgia, who has studied painting seriously, travelled widely abroad, and produced the misty-eyed portrait of Major Pahlmann that appears on these pages, on his own time.

For the transient officers' club which must frequently seat over a thousand officers, he was able to take over what used to be the gymnasium. If you look carefully you can see the basketball sidelines on the lower left hand corner of the picture on page 68. One thing that Major Pahlmann and his assistants were firm about was that whatever decoration there



GREEK RUINS ON THE BACKDROP, AND UNRUINED GREEKS ON THE WINGS DECORATE THE TRANSIENT OFFICERS' CLUB WHILE THE BAND IS PLAYING. CEILING DRAPERY, SIDE FLATS, TABLE CLOTHS, AND SEAT COVERS ARE ALL OF THE SAME MATERIAL AS THE OFFICERS' SUMMER UNIFORMS.

THE SAME ROOM, FLATS REVERSED, READY FOR VISITING ACTORS. COLOR CONTRASTS ARE NOT AS STRONG AS THE PHOTOGRAPH SUGGESTS. THE UNOBTUSIVE BOARD BETWEEN THE BILLIOWS OF THE CEILING CLOTH, CAN PRODUCE A VARIETY OF LIGHTING EFFECTS.





PERMANENT OFFICERS' CLUBROOM. SOME OF THE CEILING BEAMS ARE FALSE UNTIL THE TIME WHEN MAJOR PAHLMANN CAN INSTALL AIR CONDITIONING. 95% OF THIS LUSH ATMOSPHERE COMES FROM NOTHING BUT INTELLIGENCE AND THE WORK OF A FEW UNDERSTANDING G.I.'S.

PAHLMANN IN THE ARMY

might be, none of it should have a military motif. The commandant agreed.

The next problem was to find some material, almost any material, with which to sheathe the conscripted gymnasium. Greensboro happened to contain a number of mills very busy making cotton herringbone twill, a tough fabric used for summer uniforms. It was necessary, but only briefly, to turn on Bill Pahlmann's well known persuasive powers, and the next thing anybody knew, there were 500 yard lengths of that same herringbone twill, dyed to special deep pastel colors piling up at the Greensboro Depot.

Look carefully at the photographs on page 68 and you will see how it works. The same device of reversible panels is used. When only the beer and the band are performing, we see a number of modernized Greco-Roman sketches (Major Pahlmann is currently much impressed with the painting of Giorgio di Chirico) and then, when talented USO performers

are available, the same screens turn their chequered back sides to the audience in order not to distract from the performance. Ceiling swags and table cloths are all of the same material, and what with the wear and tear, the beers and the tears, the table cloths have been well tested.

In the post officers' club, Major Pahlmann had a simpler problem. Greensboro, N. C. reminded him of Venice, because they were so different, so he hid his music racks in great big snails and scollops, and put murals on the walls that look very much like Venice to any AMG officers who have never been there. (As this is written, Venice is under British control.)

The ceiling is worth special mention. Air conditioning equipment was not available, but Major Pahlmann dropped a false ceiling, put air ducts in place, and installed a big exhaust fan above it to remove the fumes from several hundred grounded air force officers. It works pretty well.



SELDOM DOES A DESIGNER FIND A BEAUTIFUL PAIR OF LEGS IN PHILADELPHIA AND GET THE BODY ATTACHED BY SOLDIERS IN GREENSBORO, N. C. BEHOLD THE RESULT. MAJOR PAHLMANN FOUND THESE RUMP-SPRUNG CARYATIDS ON THE STREET: THE ARMY DID THE REST.

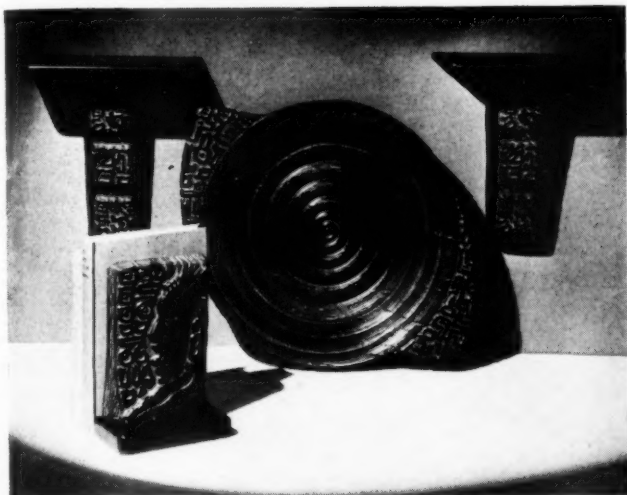
PAHLMANN IN THE ARMY



THE BLACK SPOT OVER THE ENTRANCE TO THE REFECTORY IS NOT AN ARCHITECTURAL FRECKLE, BUT A LOUD SPEAKER CAREFULLY SET AT AN ANGLE TO DIRECT THE SOUND. THE DRAPERIES ARE OF THE SAME PANTS FABRIC SHOWN IN THE PREVIOUS PICTURES.

FOR CHRISTMAS BUYERS

ASSORTMENT NOT YET AS LARGE AS PREWAR BUT THE PICKINGS ARE GOOD

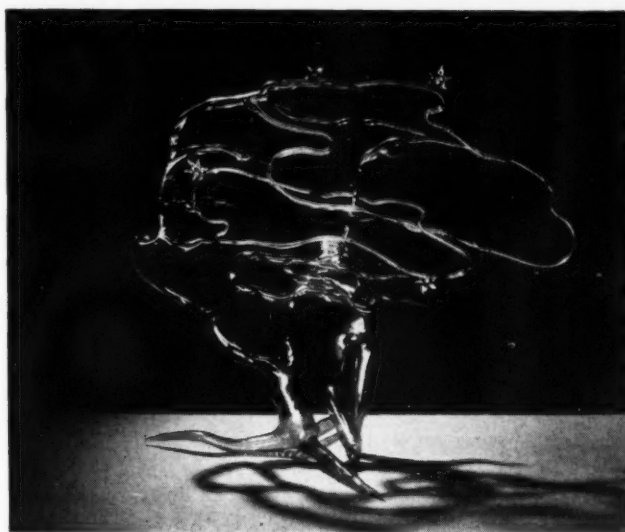


WHEN ALFONS BACH READ AN OLD BOOK ON "ANTIQUITES MEXICAINES," WRITTEN BY ALEXANDRE LENOIR IN 1834, HE GOT SOME GOOD IDEAS FOR MODERN ACCESSORIES. SYRACUSE ORNAMENTAL CO. EXECUTES THEM IN A WOOD-LIKE COMPOSITION, WITH AZTEC OVERTONES, IN WHITE, MAROON, AND TERRA-COTTA TOUCHED WITH GOLD.

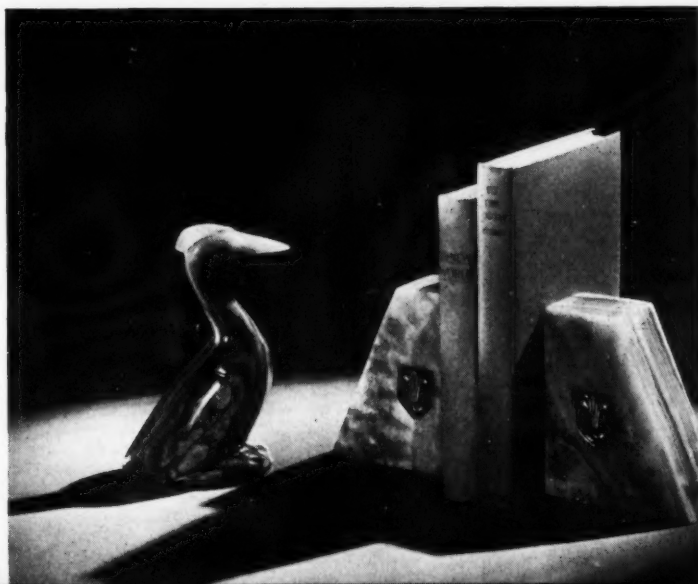


ALMOST COMPLETELY ABSENT FROM THE UNITED STATES FOR FIVE YEARS, SWEDISH CRYSTAL HAS REAPPEARED IN OUR STORES. VASES, PITCHERS, DECANTERS AND SMALLER PIECES OF HEAVY GLASS ARE LIGHT AND GRACEFUL IN DESIGN. SWEDEN HOUSE IS SHOWING THIS DELICATELY ENGRAVED VASE DESIGNED BY EKENAS.

MARIANNA VON ALLESCH USED TO MAKE DECORATIVE BLOWN GLASS ORNAMENTS IN ANY COLOR DESIRED, BUT SHE IS NOW LIMITED TO CLEAR GLASS BECAUSE OF DEARTH OF EUROPEAN IMPORTS. "WIND IN THE TREES," PICTURED BELOW, IS REPRESENTATIVE OF HER STYLE. SHE ALSO DESIGNS LAMPS, CERAMICS, AND SCREENS.



A SOUTH AMERICAN MARBLE-LIKE STONE WITH ONYX MARKINGS IS FASHIONED INTO BOOK-ENDS AND DECORATIVE ACCESSORIES UNDER ACHILLE LORIA'S DIRECTION. MARY RYAN IS THE AGENT FOR THESE PIECES, BUT LORIA CAN MANUFACTURE TO ORDER. THE MEDIUM HE USES LENDS ITSELF TO A HIGHLY POLISHED, SATINY FINISH.





TYPICAL OF THE ATTRACTIVE ACCESSORIES AVAILABLE IN THE SHOPS IS THIS ANTIQUE EMPIRE OIL LAMP, WHITE BISQUE WITH ORMOLU MOUNTINGS, FROM HARRIET SHERRY'S COLLECTION OF ANTIQUES AND AUTHENTIC REPRODUCTIONS. SHE IS SHOWING A GOOD VARIETY OF ACCESSORIES FROM HER LONDON SHOP.

ACCESSORIES

THESE COLORED GLASS VASES IN LOVELY TONES OF BLUE, GREEN AND AMETHYST ARE 6" TO 7 1/2" HIGH AND RANGE IN PRICE FROM \$16.80 PER DOZEN FOR THE SWIRL BOTTLE TO \$31.20 PER DOZEN FOR THE CROWN BOTTLE. THEY ARE AVAILABLE IN ASSORTED COLORS FOR IMMEDIATE DELIVERY FROM S. P. SKINNER CO., INC.



THE PAIR OF CROWN DERBY OVAL DISHES AND THE LOVELY SPODE PLATTER ARE REPRESENTATIVE OF THE EXCELLENT COLLECTION OF IMPORTS IN THE SHOWROOMS OF THE BRISTOL COMPANY, WHICH INCLUDES A LARGE SELECTION OF CHELSEA AND TERRA COTTA FIGURES, ANTIQUE CLOCKS AND A VARIETY OF VASES.

ATTMAN-WEISS IS SHOWING A DIVERSIFIED COLLECTION OF IMPORTED ANTIQUE ACCESSORIES; NOTABLE AMONG THEM ARE THE ORMOLU AND CRYSTAL CANDELABRA, PICTURED BELOW. THEY ARE FRENCH, CIRCA 1810. ALSO ON DISPLAY ARE ANTIQUE WORCESTER EWERS, DERBY CACHE POTS AND MEISSEN CENTERPIECES.



PLATES FROM THE LARGE COLLECTION IN THE MOTTAHEDEN CREATIONS, LTD. SHOWROOMS. THE MOTTAHEDEN'S HAVE JUST RETURNED FROM A EUROPEAN TRIP WITH INTERESTING ADDITIONS TO THEIR DIVERSIFIED LINE.





THE GIFTS UNDER ANY CHRISTMAS TREE WOULD RECEIVE AN ADDED FILLIP IF THEY INCLUDED THIS FRENCH EMPIRE GILT AND GILT BRONZE CLOCK, CIRCA 1810, FROM A SELECTION AT EDWARD GARRATT, INC.



PICTURED AT LEFT IS A HAMMERED BRASS COAL HOD, FROM THE FIRE PLACE ACCESSORIES OF WM. H. JACKSON, DESIGNED AS A HANDY AND GOOD LOOKING AID TO KEEPING THAT CHEERFUL GLOW IN THE FIREPLACE.

THE MINIATURE BRASS HOD AT RIGHT, FROM EDWIN JACKSON, INC., $5\frac{1}{2}'' \times 6\frac{1}{2}''$, IS NOT FOR COAL BUT FOR CIGARETTES OR MATCHES. IT IS SAID TO BE AN EXACT COPY OF THE ENGLISH STYLE COAL HOD, AND COSTS \$12.

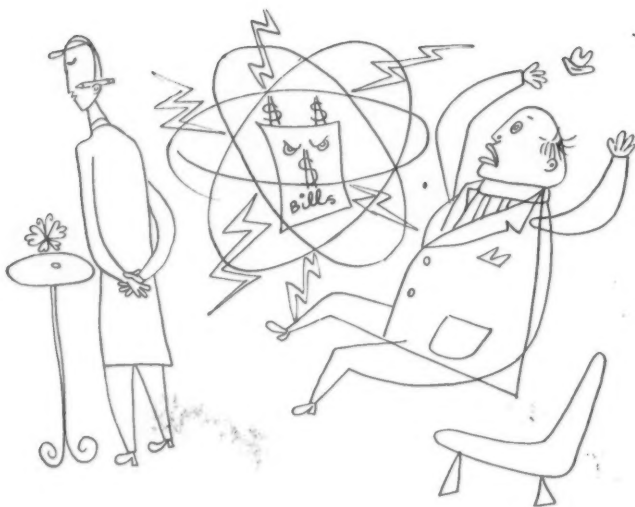


THE ANGLO-PERSIAN MERCANTILE CO. IS PRESENTING A DIVERSITY OF OLD ENGLISH CRUETS FROM THE 17TH AND 18TH CENTURIES. THIS ANTIQUE SHEFFIELD PLATED SOY CRUET, CIRCA 1820, SELLS FOR \$50.



ANTIQUE WINE COOLERS ALSO ARE AMONG AVAILABLE ACCESSORIES. GEORGE BLUNDELL OF LONDON HAS THE CHIPPENDALE WINE COOLERS OF BRASS AND MAHOGANY, SHOWN BELOW. CIRCA 1770. THE ROUND ONE IS 18" IN DIAMETER AND THE OTHER ONE IS $22\frac{1}{2}'' \times 17\frac{1}{2}''$.





PRESENTING BILLS WITHOUT PREPARING CLIENT IS BAD POLICY.

HOW TO TALK TO A CLIENT 5

IN PREVIOUS installments of this series we have discussed how to trap or snare a client; how to find out what he really wants and needs; how to cushion him against sketch fright, induced by preliminary drawings. How to present final polished drawings and models, and now we come to perhaps the most important problem of all, which is How to Present the Bill.

It is an inescapable fact that when client and designer first get together the meeting is apt to degenerate into a kind of sarabande or contradanse in which the client keeps repeating with monotonous regularity: "How much is all this going to cost me?" and the designer goes through the most complicated evolution to avoid the issue.

There are understandable reasons for this. Labor costs, transportation costs, material costs all vary from week to week, and it is a science in itself to be able to estimate a job that will take more than two months to complete and have the final cost come within ten percent of the written estimate. Nevertheless, there are certain things that an intelligent designer does and does not do.

NO JACK IN THE BOX

One thing that the designer definitely must not do is vaguely wave aside all financial discussion while

HOW TO TALK OR, THE BUSINESS OF

THE SPHINX-LIKE CONTRACT BREEDS MISTRUST. AVOID IT.



the job is in progress, and then suddenly explode a series of bills for services rendered like a jack in the box in the client's face. Many a designer has lost a good client not because the latter secretly believed that he had been overcharged, but because he was totally unprepared for the size of the bill.

ESCHUE THE MYSTERIOUS

In the business of talking about money the preliminary contract is just as important as the final bill, and here again our advice is to eschew the mysterious and avoid the Sphinx. The trouble with most contracts is that too many of them are drawn up by lawyers, and lawyers are congenitally unable to use one syllable when six will do. The result is generally a ponderous document confusing to both designer and client and leaving in both their minds the subconscious impression that Somebody is Getting Away with Something.

The wise designer will arrange his contracts and his bills for payment like a well conducted bathing beauty contest with all the important points out in the open. The client has the right to see for herself just what he is going to be charged for office costs for raw materials, labor, designer's fee, and so on, and when these different factors are brought out clearly, the client not only remains in better humor

ABOUT MONEY

BILLS, AND CONTRACTS

KEEPING TERMS IN THE OPEN WINS THE CLIENT'S CONFIDENCE.



but will be far more amenable to such price revisions (upward) as necessity may force.

THE FIRST DRINK

The final result of this happy collaboration is well shown by Sr. Carreño in the drawing at the upper right. Glowing with mutual esteem, designer and client part, but only temporarily, for the designer will be inspired to produce a sheaf of future designs and the client will be inspired to order more work, and most important of all, to make valuable recommendations to other future clients. A philosophical bartender of our acquaintance put it somewhat coarsely but succinctly: "No saloon ever made a penny on the first drink." The wise designer, remembering this, should if necessary take a small loss on his first job for a particular client if the latter shows signs of understanding what the designer is doing, and why.

CHARGING FOR SERVICE

All the different associations attempting to serve the different fields of design: The American Institute of Decorators; the American Designers Institute; The American Institute of Architects, etc., etc., have all made studies and recommendations on how designers



RECOMMENDATIONS AND COMMISSIONS SPRING FROM MUTUAL TRUST.

should charge for their services, and copies of suggested contract forms are available on application. The chief difficulty is that the field of design is so broad that it includes almost everyone. At one end will be the average interior decorator, a shopping agent who needs little more than a handbag, a visiting card, and a pair of strong shoes. For her benefit wholesale showrooms are far more elaborately decorated than they need to be, and some long suffering wholesalers actually do the paperwork of billing the client according to a fictitious retail price and then mailing the proper discount to the decorator.

At the other end might be some of the largest industrial design firms in the country with 15 or 20 designers on their staffs, plus a production engineer and a blonde pressagent and they expect not only a flat fee but a royalty on every redesigned article sold.

A WORD OF WARNING

For his own protection, the designer should never present drawings for approval without having the client's agreement to pay for office and overhead costs if he rejects them; and it should be clear that such sketches, if rejected, remain the designer's property. Too many laboriously conceived brain children have been carried into cheap execution by very spurious step-parents.

TO say that lighting is one of the most important elements in interior design seems trite indeed, but judging by results in actual interiors, which, after all, are what count, it appears to be a precept honored more often in conversation than in practice. All too frequently lighting is something tacked on after all other aspects of an interior are completely planned.

To be successful, lighting needs to be an integral part of design. Line and color exist to the beholder only in light, and their determination should therefore be completely related to the light in which they will appear. This necessitates forethought, not afterthought, for the manner of lighting.

Much interior planning is based almost completely on daylight conditions. Yet fully half the time that most rooms are used, they are illuminated by artificial light. Recognition of this fact leads to better selection of color, and better arrangement for seeing and for decorative quality. Another fact which merits attention is that artificial light can be more effectively and completely controlled than daylight. Greater use could be made of this fact.

Lighting should fulfill two requirements. It should give the necessary quantity and quality of light for comfortable seeing, and it should enhance the decorative qualities of the interior in which it is used. Because it has these two functions, and because many times they seem to be in opposition, lighting becomes a complicated problem. Its primary purpose is a scientific one and is accomplished through highly technical equipment. Yet it is judged for its aesthetic and psychological values. So the equipment used must be compatible with the aesthetic effect desired.

In the aesthetics of lighting there are, naturally, no absolute standards. Each person has a different reaction, based on his background, his experience, his associations and judgment. Yet some standards must be accepted for practical purposes, and so we take those of a community of informed opinion.

Lighting design should be considered as a technical problem, and time and forethought in accordance with that status allotted to its solution. Tendencies to oversimplify it with broad generalizations are no service to anyone. Failure to realize that lighting is complex has resulted in millions of dollars worth of ineffective and wasteful installations.

The concepts of the application of light have been expanding at an accelerated rate in the past few years, at least among people with some knowledge in the field. During the four years of war, knowledge of the use of many technical developments has crystallized. The idea of supplying only enough light to see shapes and sizes and colors in greyed-down vibrance has given way to acceptance of the fact that much higher levels of light are required for adequate seeing. At the same time there is greater

L I G H T I N G

GENERAL FUNDAMENTALS OF A PRIMARY

Glossary of Terms Used in Measuring Light, and Four Pertinent Terms Which Represent Electrical Units.

LUMEN—the unit of light quantity. (A lumen is the amount of light falling on a surface one square foot in area, every point of which is one foot from a uniform source of one candlepower.)

CANDLEPOWER—a measurement of light density, or luminous intensity, of a light source, but in one direction only.

FOOT-CANDLE—the measure of illumination. (Light is the cause, illumination the effect.) (A foot-candle represents the illumination at a point on a surface which is one foot distant from and perpendicular to the rays of a one-candlepower light source.)

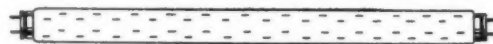
FOOT-LAMBERT—measures brightness. (A brightness of one foot-lambert for a surface means an emission of one lumen per square foot.)

VOLT—the unit of electrical pressure (corresponds to pounds per square inch of water pressure).

AMPERE—the electrical unit of current flow (corresponds to cubic feet or gallons per minute of water flow). (Its time span is one second.)

WATT—the electrical unit of power (corresponds to horsepower). (It is the product of volts $\times$ amperes, or pressure $\times$ quantity per second.)

WATTHOUR—the electrical unit of work (the product of volts $\times$ amperes $\times$ time).

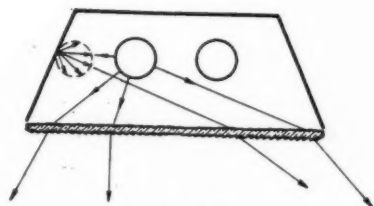


RADICALLY DIFFERENT, THE INCANDESCENT AND FLUORESCENT LAMPS. CURRENT OF INCANDESCENT LAMP FLOWS THROUGH RESISTANT WIRE OR FILAMENT, WHICH BECOMES WHITE HOT, GIVES OFF LIGHT. ARGON GAS AND VAPORIZED MERCURY IN FLUORESCENT LAMP PROVIDE PATH FOR CURRENT. (WESTINGHOUSE DRAWINGS)

I S B A S I C

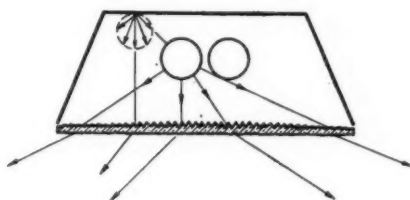
ELEMENT IN MODERN INTERIOR DESIGN

By Elizabeth Kaufer



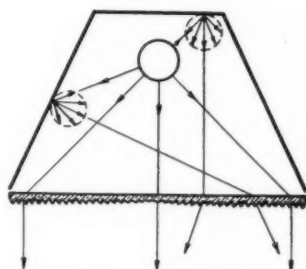
INTENSIVE

LIGHT FROM ANY GIVEN SOURCE CAN BE ACCURATELY CONTROLLED BY MEANS OF LENSES. THIS DIAGRAM SHOWS THE DIRECTION PATTERNS OF LIGHT PASSING THROUGH A LENS USED TO GIVE A HIGH OR INTENSIVE LEVEL OF ILLUMINATION. SURFACE OF LENS GIVES SLIGHT INDICATION OF ITS EFFECT. (HOLOPHANE)



EXTENSIVE

THE BEHAVIOR OF LIGHT RAYS IN A LENS USED TO SPREAD LIGHT AS EXTENSIVELY AS POSSIBLE AT A LOW, DIFFUSE LEVEL. VARIATIONS IN SURFACES OF THESE DIFFERENT TYPES OF LENSES, SPACING OF CORRUGATIONS AND THEIR ANGLES DETERMINE THE DIRECTION OF LIGHT RAYS. SEE PHOTO BOTTOM OF PAGE 81.

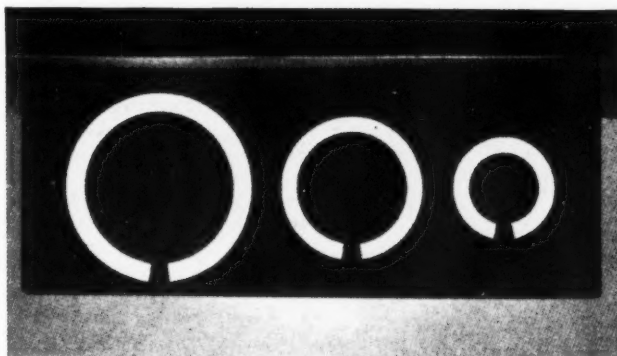


CONCENTRATING

SPOTLIGHT EFFECT IS THE ONLY NOTICEABLE DIFFERENCE BETWEEN APPEARANCE OF LIGHTED CONCENTRATING LENS AND OTHERS SHOWN ABOVE WHEN VIEWED IN USE BY THE NAKED EYE. SUCH LENSES ARE EFFECTIVELY USED IN DRAMATIZING SHOW CASES AND IN DISPLAYING THE SMALLER ARTICLES.



NEW LONGER HOT CATHODE FLUORESCENT LAMPS WILL SOON BE AVAILABLE FROM SEVERAL SOURCES. THESE FOUR SIZES ARE PART OF THE WESTINGHOUSE OFFERING. THEY CARRY A WIDE RANGE OF LOADINGS, HIGHEST OF WHICH GENERATES A HIGHER LUMEN OUTPUT PER FOOT THAN HAS BEEN AVAILABLE HERETOFORE.

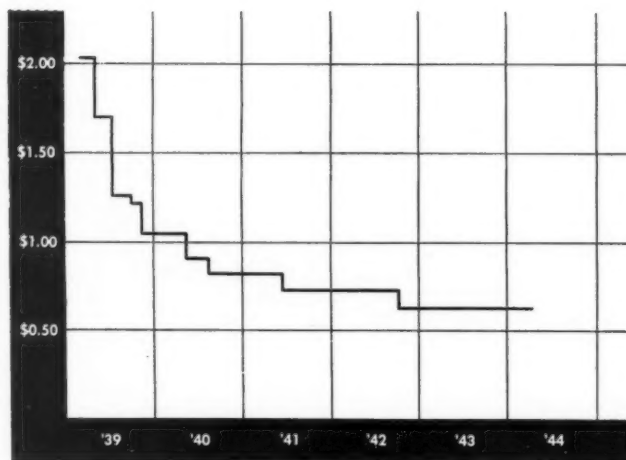


CIRCULAR FLUORESCENT LAMPS HAVE MANY COMMERCIAL AND RESIDENTIAL USES, SOME OF WHICH WE ILLUSTRATE ON FOLLOWING PAGES. SPECIAL ORDER COLD CATHODE CIRCLINES WERE AVAILABLE BEFORE THE WAR. STOCK SIZED HOT CATHODES WILL SOON BE AVAILABLE FROM SEVERAL SOURCES. (GENERAL ELECTRIC PHOTO)

White.....	85
Light	
Cream.....	75
Gray.....	75
Yellow.....	75
Buff.....	70
Green.....	65
Blue.....	55
Medium	
Yellow.....	65
Buff.....	63
Gray.....	55
Green.....	52
Blue.....	35
Dark	
Gray.....	30
Red.....	13
Brown.....	10
Blue.....	8
Green.....	7
Wood Finish	
Maple.....	42
Satinwood.....	34
English Oak.....	17
Walnut.....	16
Mahogany.....	12

TABLE SHOWING THE RELATIVE REFLECTING EFFICIENCY OF PAINT COLORS AND WOOD FINISHES—AN IMPORTANT FACTOR IN INTERIOR DESIGN. (FROM "ILLUMINATING ENGINEERING" JUNE 1945) (% OF REFLECTION).

TABLE SHOWING THE FALLING COST OF LIGHT PER 1,000,000 LUMEN HOURS FOR 40-WATT WHITE FLUORESCENT LAMPS, THE MOST EFFICIENT TYPE. STRONG ARGUMENT FOR FLUORESCENT. (WESTINGHOUSE)



THESE SPECIFICATIONS ARE IDEAL FOR PORTABLE LAMPS IN RESIDENTIAL USES ACCORDING TO "ILLUMINATING ENGINEERING," JUNE 1945. PORTABLE LAMPS ARE VERSATILE, EASY TO INSTALL.

	Total Bulb Wattage		Lamp Height Overall	Shade Diameter, Lower Edge
	Filament	(1) Fluorescent		
Lamps for flat top desks and tables.....	100-150	30-40	19-28" (2)	14-18"
Vanity lamps for:				
dressing tables.....	60-100	15-20	20"	8-10" (3)
dressers.....	60-100	15-20	26"	8-10" (3)
Wall lamps.....	60-100 100-150	15-40	50-60" above floor	8-10" (4) 12-18" (5)
Floor lamps.....	150-500	(6)	50-58" (2) (7) (8)	16-20" (9)

LIGHTING

realization of the decorative values that can be achieved along with utilitarian functions.

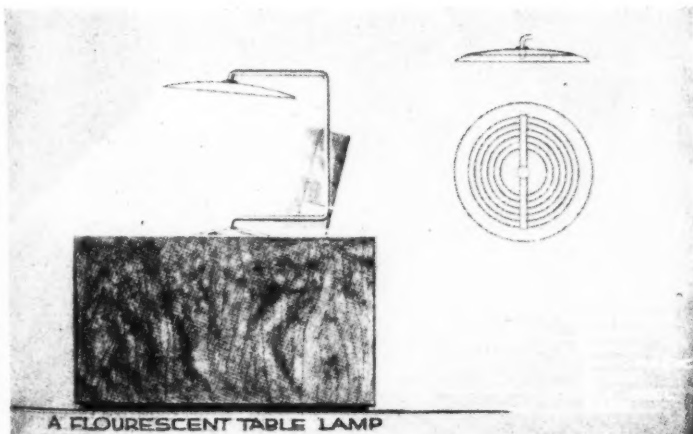
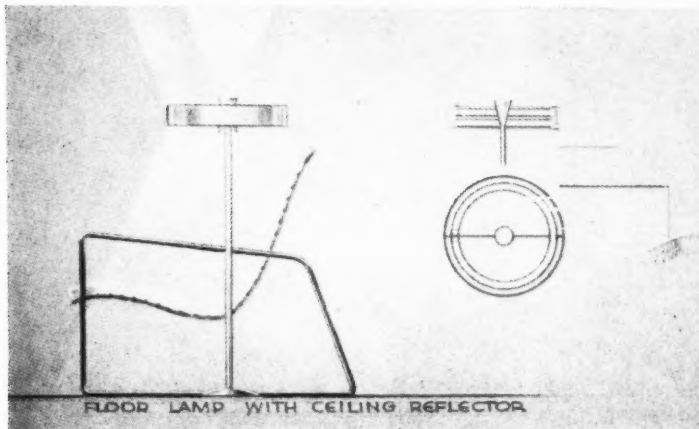
This is a particularly appropriate time for all people working as interior planners to think about lighting possibilities . . . because we are going into an era of building and furnishing, in which many new lighting installations will be made and many old ones revamped. The possibilities of present-day artificial lighting equipment have outstripped its applications. And since results attainable with present-day equipment are primitive compared with the over-all potentials in lighting which will eventually arrive, it is lagging indeed not to make the greatest use of what is available.

It is not to be expected that current and soon-to-be-made installations can be adequate indefinitely because technical knowledge is increasing and the philosophy of the use of lighting is expanding. But they should be adequate for a reasonable length of time. In contrast to this objective, some installations planned as late as 1942 are already recognized as unsatisfactory, and are about to be revised at large cost. It seems as though this might have been

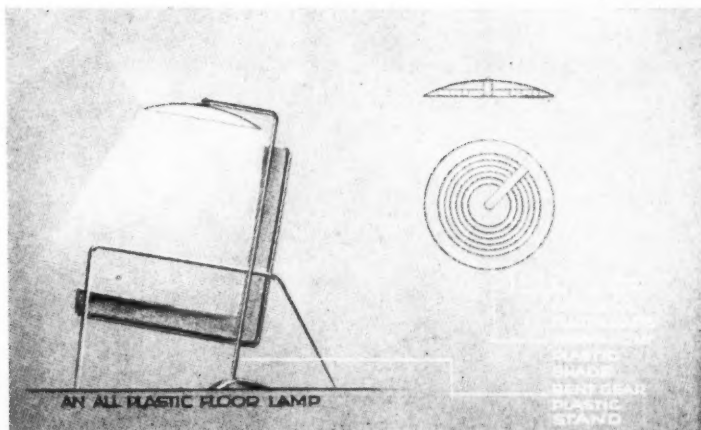


EXPERIMENTAL MODEL OFFICE AT SYLVANIA LIGHTING CENTER ILLUSTRATES MANY DEVICES IN A SMALL AREA. OVERHEAD FLUORESCENT FOLLOWS CONFERENCE TABLE, SHEDS DIRECT AND INDIRECT LIGHT.

FLOOR LAMP USING FLUORESCENT CIRCULAR LAMP WITH CEILING REFLECTOR SHEDS DIRECT LIGHT ON READER, INDIRECT LIGHT ABOVE. EXCEEDINGLY SHALLOW SHADE IS MADE POSSIBLE BY CIRCLINE TUBES.



FLUORESCENT TABLE LAMP USING SAME TYPE OF CIRCULAR TUBES AS ABOVE. SHALLOWSNESS PERMITS EXTENSION OF LIGHTED AREA TO DESIRABLE PROPORTIONS. THREE DESIGNS BY NATHANIAL A. OWINGS.



ANOTHER FLUORESCENT FLOOR LAMP DESIGNED BY MR. OWINGS TO ILLUSTRATE POSSIBILITIES OF THE NEW CIRCLINE TUBES FOR GENERAL ELECTRIC COMPANY'S "LIGHT FOR LIVING" BOOKLET, 1945.

LIGHTING

avoided if the planner had seen to it that he was thoroughly acquainted with all current knowledge in the field, and with that as a basis had made a dispassionate choice on performance and according to the client's biases, without injecting any of his own personal prejudices into the situation. Generalizing, installations that become obsolete quickly, either in residential or commercial interiors, are principally those in which lighting is inadequate in quantity and/or uncomfortable in quality.

Although ours is a high standard of living, home lighting is inadequate more often than not. Designer-planned homes, which represent our upper brackets of income, where there is enough money to pay for adequate lighting, are not much better than the average. Designers and architects have shown surprising reluctance to conform to the principles of good lighting. Where light for good seeing has conflicted with the designer's concept of beauty or appropriate composition, good seeing has been tossed out the window.

This is the wrong choice. Good seeing should be recognized as the primary requirement. Adaptation of its necessities to pleasant aesthetic values then becomes the designer's problem.

In the past the designer had been hampered by the fixtures available or already installed. So many times lighting equipment which gave adequate seeing conditions was unbelievably horrible in design. Fixture manufacturers have offered and sold (to contractors on an unlimited scale) monstrosities that one would think were beyond imagination. On the other hand, in an attempt to make residence lighting units with eye-appeal, there has often been a major sacrifice in producing comfortable seeing conditions.

A survey in Westchester, upper income area where the best available could have been afforded, revealed that in 95 per cent of the homes, fixtures were never lighted, simply because they were so unattractive that no one could bear to call attention to them. So, because somebody was uninformed—architect, contractor, or decorator—95 per cent of the homes had no general lighting, which is usually considered an essential part of good lighting. Perhaps what we need, among other things, is a design competition in residence lighting fixtures, with authorities on both lighting and design in the judging panel, so that both aesthetic and functional considerations will be satisfied.

The public is apt to want what is highly publicized if it seems to be in a price bracket that can be afforded. But most of the time need goes beyond that. One of the things which seems essential is that the lighting industry make the average person more aware of the benefits to be derived from adequate lighting. This is easy to say and hard to do. After

CONTINUED ON PAGE 104



VERTICAL SLIMLINE FLUORESCENT TUBES MEET LINES OF LIGHT RUNNING OUT FROM STORE CEILING. INCANDESCENTS SPOTLIGHT MERCHANDISE DISPLAY. (WESTINGHOUSE)



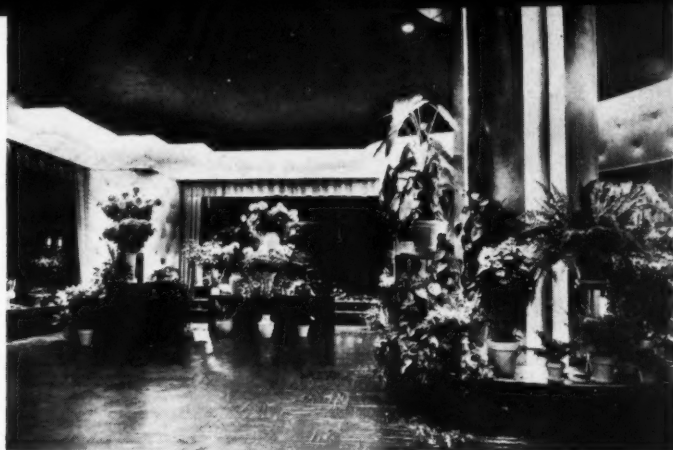
CIRCLINE FLUORESCENTS BEHIND SHIELDS PROVIDE GENERAL LIGHT AND A DECORATIVE PATTERN FOR A BAR. INCANDESCENT SPOTLIGHTS EASE BARTENDERS' LABORS.

BUILT-IN LIGHTING, A CONVENIENCE TAKEN FOR GRANTED IN REFRIGERATORS, WILL BECOME A FEATURE OF CERTAIN TYPES OF POSTWAR FURNITURE. (WESTINGHOUSE)





TREND TO OPEN FRONT SHOP DEPENDS ON UNIFYING EFFECTS OF LIGHTING. VIEW FROM STREET OF CONSTANCE SPRY SHOP. LIGHT DRAWS EYE INWARD. (KLIEGL)



INTERIOR OF CONSTANCE SPRY SHOP, SHOWING DRAMATIC EGG-CRATE CEILING LIGHTS SEEN FROM EXTERIOR. DROPPED CEILING, CENTRAL COVE AROUND COLUMN. (KLIEGL)



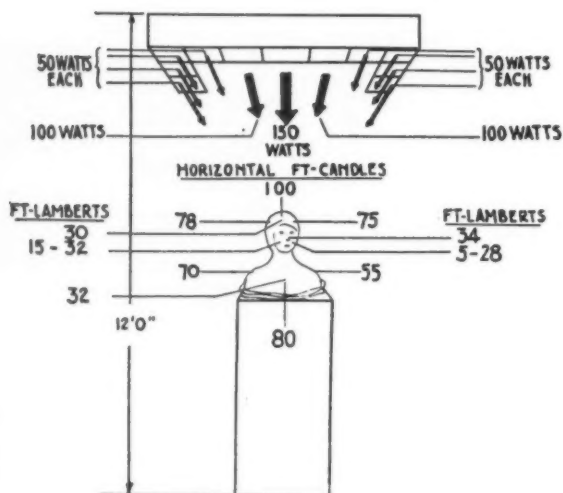
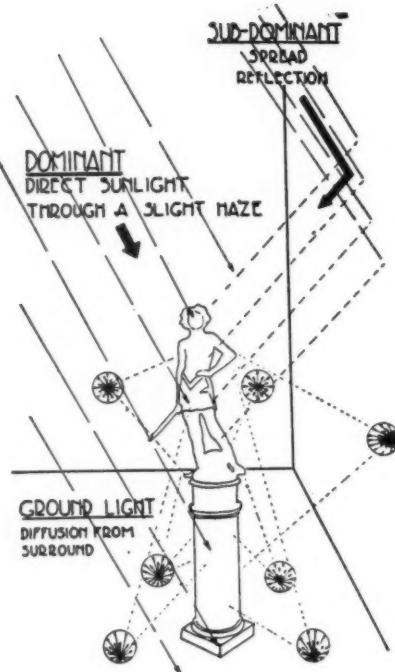
INES OF LIGHT FROM RECESSED FLUORESCENT FIXTURES GIVE EXCELLENT GENERAL ILLUMINATION. HOLOPHANE LENSES DIFFUSE LIGHT IN AN OFFICE.

AN INTERESTING PATTERN OF LIGHT IN THE BROWN AND WILLIAMSON PREMIUM STORE. INCANDESCENT CASES CONTRAST WITH FLUORESCENT CEILING FIXTURES. (CURTIS LIGHTING)



LIGHTING

DIAGRAMS AND PHOTOS ON THIS PAGE INTRODUCE A SPECIALIZED BUT INTERESTING DIVISION OF LIGHTING —THE PRESENTATION OF WORKS OF ART, IN THIS CASE OF SCULPTURE. ONLY THE APPEARANCE (OF A PIECE OF SCULPTURE, ETC.). AS VIEWED BY ONE FAMILIAR WITH ITS ESTHETIC VALUES, CAN DETERMINE WHETHER THE LIGHTING HAS SUCCESSFULLY SUMMONED THE EXCELLENCE OF THE OBJECT INTO VISIBLE EXISTENCE.



ABOVE: GENERAL DIAGRAMATIC GUIDE TO THE STRUCTURE OF LIGHT FIELD REQUIRED FOR SCULPTURE AND BAS-RELIEF. LEFT AND BELOW: DIAGRAM AND BEFORE AND AFTER PHOTOS OF ELEANORA OF ARAGON BY FRANCESCO LAURANA (1420-1503). SECOND PHOTO TAKEN AT MUSEUM OF MODERN ART BY PROFESSOR C. KENNEDY. (FROM "ART GALLERY LIGHTING," "ILLUMINATING ENGINEERING," JANUARY 1945).



THE FIRST OF THE NEW WALLPAPERS

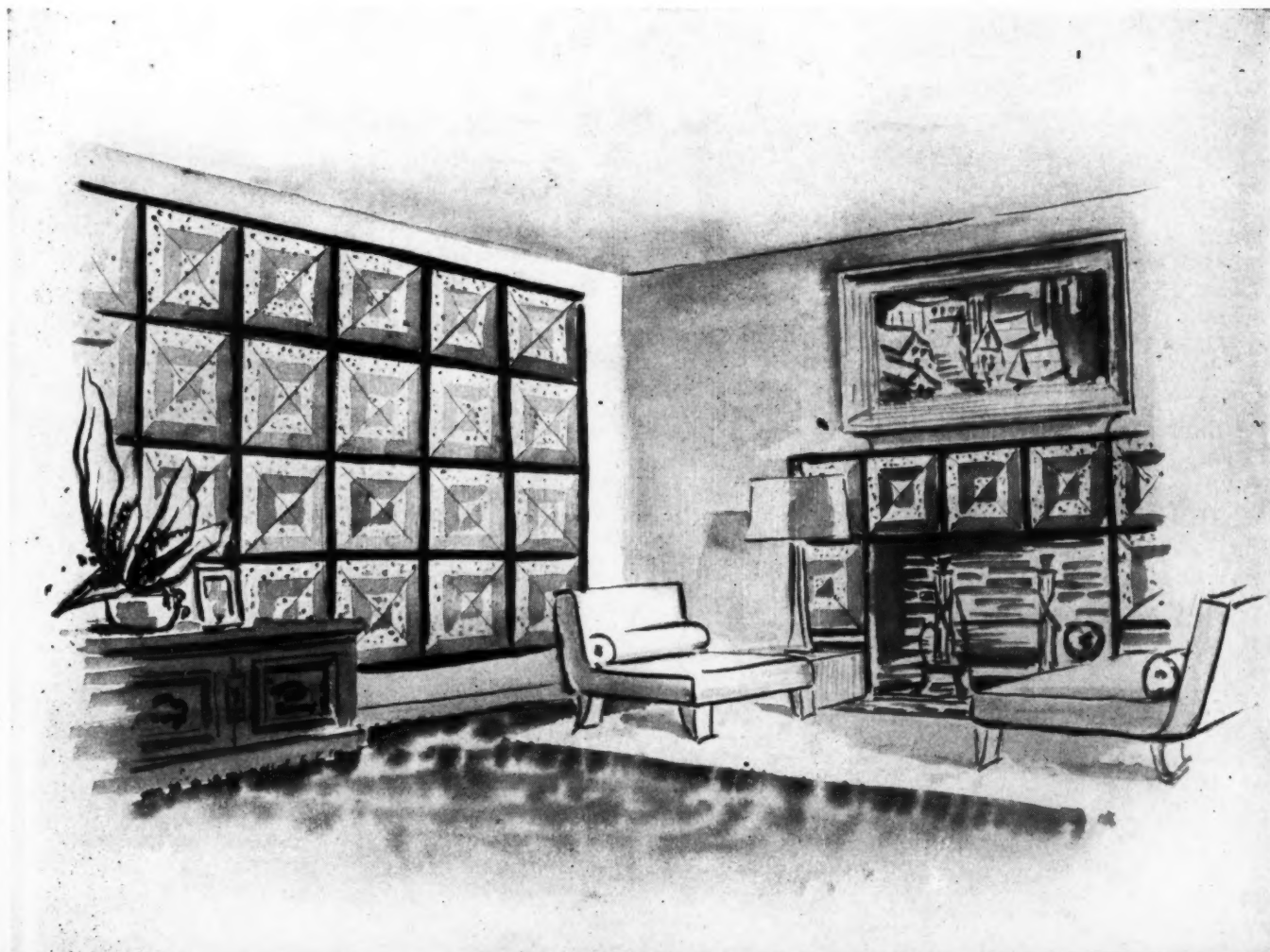
A NINETEEN-INCH BLOCK MODELED IN RELIEF, CLEVERLY DRAWN TO REMOVE ANY ILLUSION OF DISTORTION, IS THE UNIT OF THIS "COFFER PANEL" PAPER BY JON RAEDEKER OF BASSETT AND VOLLUM. THE DESIGNER SUGGESTS A ONE-WALL TREATMENT AND FIREPLACE, RECOMMENDS THE PATTERN FOR ARCHITECTURAL EMPHASIS. THREE COLORS, TWO OF WHICH, IMPOSED AS SPATTER, MAY BE FREELY CHOSEN.

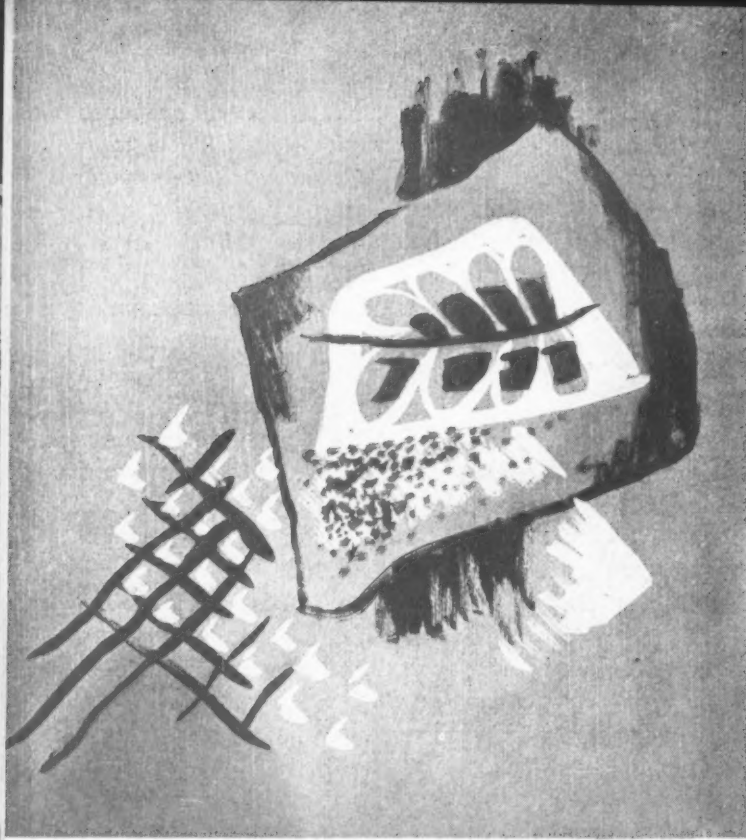
WITH the cessation of hostilities, pent-up suspense about postwar merchandise has risen to a higher pitch than ever. The interest in wallpapers, which rose spectacularly during the war, has been accelerated by the enormous increase in the home-furnishings market.

For many reasons, the wallpaper industry has agreed not to release new patterns for machine-made papers before July 1, 1946, which means that few of them will actually have gone through distribution channels before the early part of 1947. A few leading manufacturers believe that this is too long a delay, and likely to cause a loss in market interest, but they do not intend to jump the gun. Meanwhile fairly ample stocks of old patterns are available.

Manufacturers of the finer hand-screened papers are releasing new patterns gradually. The first of them are shown on these pages. Most of them are just about going into production now.

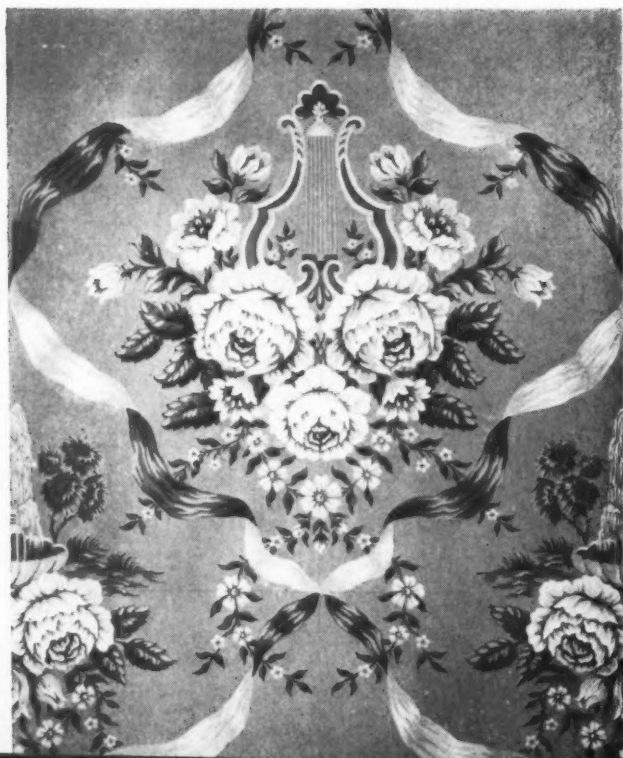
It is hard to point out trends at this early stage, though a few definite characteristics are notable. Some houses are showing small, widely spaced patterns, both modern and traditional in motif, that are evidently intended to make an unobtrusive background. Another group consists of large, bold designs, extremely detailed, extremely luxurious. Textured effects are also noticeable. A surprising percentage are fresh and different, represent a design departure for the manufacturers.





ONE OF A GROUP OF THREE OR FOUR IN THIS STYLE, THIS FREE, HANDSOME UNIT BY GRACE OHANIAN OF JACKSON ELLIS COMPANY REPRESENTS A NOTICEABLE DEPARTURE FOR THIS GIFTED DESIGNER. COLORS HAVE NOT YET BEEN CHOSEN, BUT THIS ONE IS SHOWN IN MONOTONE SHADES. UNIT IS ABOUT 17" BY 21".

ONE OF THE MOST LUXURIOUS AND DETAILED OF THE NEW PAPERS IS THIS GORGEOUS BUT SOFT COLORED DESIGN AT RICHARD E. THIBAUT. COLORS OF THE ORIGINAL DRAWING ARE GOLD, YELLOW, COFFEE, BROWN, AND IVORY ON A TAN BACKGROUND. ONE OF A SPECTACULAR GROUP OF DESIGNS.



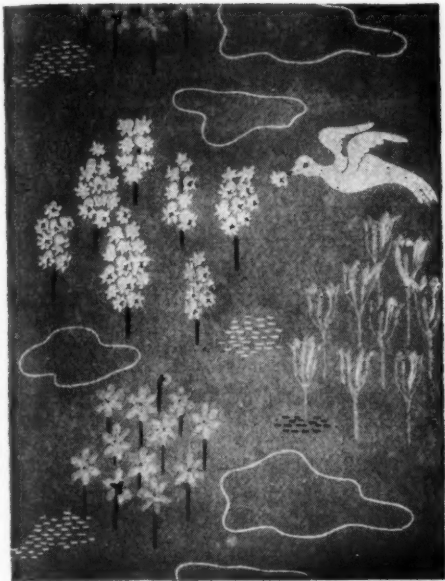
FIRST NEW WALLPAPERS

WALL TRENDS' "REPOSE," WHICH RECALLS THE FINE, EXACT TECHNIQUE OF PERSIAN MINIATURES OR EARLY AMERICAN PRIMITIVES, COMES IN REDS AND GREENS ON GRAY, SILVER, TURQUOISE, GRAY-BLUE: ALSO WHITES ON COLORS; OTHER COMBINATIONS.

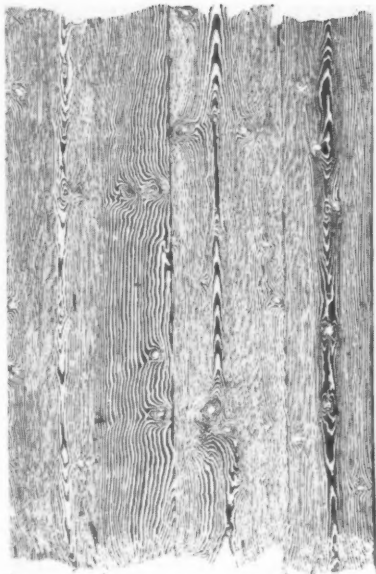


SOFT AND LUSH IS PORTER WOODRUFF'S DESIGN, "PINK PEONY," AT NANCY MCCLELLAND'S. THE DRAWING OF A PINK-WHITE PEONY ON A BRUSHED ROSE BACKGROUND IS EXCEEDINGLY DELICATE IN TECHNIQUE, IDEAL FOR FEMININE LUXURY.

"CROCUS AND DOVE." ILONKA KARASZ DESIGNED THIS FLORAL SIDEWALL PAPER. ROMANTIC SUBJECT WITH A DASH OF MODERNITY IN THE EXECUTION, SOFT AND INCONSPICUOUS IN COLORING. ONE OF SEVERAL NEW PATTERNS AT KATZENBACH AND WARREN.



GAY BRIGHT COLORS IN SMALL AREAS ON A NEUTRAL BACKGROUND MAKE THIS PATTERN FRESH WITHOUT ACTUALLY BEING TOO OVERWHELMING FOR GENERAL USE. THIS SAMPLE OF "STRAWBERRIES" AT RENVERNE COMES IN RED, GREEN, AND GRAY ON WHITE. OTHER COMBINATIONS ALSO AVAILABLE.



FINE LINES DRAWN IN A PATTERN THAT SUGGESTS WOOD GRAINING GIVES A TEXTURED EFFECT TO THIS APPROPRIATELY NAMED "EXOTIC" PATTERN AT LAVERNE. IN COMBINATIONS OF TWO COLORS, WHICH CAN BE MADE UP ON SPECIAL ORDERS.

FREE AND MODERN IN DRAWING IS SCHUMACHER'S NEW "FEATHER ASTERS" PATTERN. ORIGINAL, WHICH COULD NOT BE REPRODUCED IN FULL BECAUSE THE DRAWING WAS INCOMPLETE, COMES IN PALE GRAY, RASPBERRY, PINK, TWO GREENS, WHITE, AND YELLOW, ON A MEDIUM GRAY GROUND.





LIGHT, BRIGHT FURNITURE, A MIRRORED WALL, AND MIRROR TABLE GIVE GAIETY AND SPARKLE TO THE ALL-MODERN LIVING ROOM FURNISHED WITH STOCK PIECES AT McCREERY'S. SHUTTER-LIKE FOLDING SCREENS CAN HIDE THE BAR UNIT. PRACTICALITY OF A SMALL BAR WITHOUT RUNNING WATER MAY BE QUESTIONED.

RETAIL STORY

McCREERY MODEL ROOMS MAKE SENSE

RICHARD A. SMITH



THE wartime wave of department store model room extravaganzas continues to subside. McCreery's interior designers, Kern Hines and Mary Luscher, never rode the crest of that wave, although they were not entirely uninfluenced by it, judging from the model rooms they showed last March. But the last faint traces of that mood have disappeared. Their current show, "Nothing Dramatic Converted from the Attic," shows a considerable gain in esthetic freedom and assurance, and a firmer grasp of utilitarian requirements.

A warmth of atmosphere pervades all of the rooms. The choice of colors, as well as comfortable chairs and sofas have a lot to do with this. Perhaps the use of an occasional antique also contributes a cozy feeling—a link with the past in what are unmistakably contemporary backgrounds.

Built-in storage units, as well as interchangeable drawer-cabinets which can be arranged in any room of the house exemplified the comfortable, ample storage and the versatility of furnishings that should be found in good contemporary interior design.



MODERN LIVING ROOM IN TANS, RUST, AND BROWN. EVEN THE SPATTER-PAINTED COFFEE TABLE PROVIDES STORAGE SPACE (FOR TRAYS, AMONG OTHER THINGS). COMFORTABLE READING IS ASSURED ON THE SOFA, WHAT WITH A LIGHTED BOOK-SHELF NICHE. DRAWER UNITS CAN BE ARRANGED FOR SUITABLE STORAGE IN ANY ROOM.

EARLY AMERICAN FURNITURE IN A COMBINATION KITCHEN-DINING ROOM. COSY YELLOWS AND GREENS ENLIVEN SPACIOUS AREA. COVE LIGHTING ABOVE THE STOVE, AND STORAGE UNITS BELOW IT AND AT THE SIDE, SHOULD LIGHTEN THE DRUDGERY OF CULINARY DUTIES. SPATTER PAINTED FLOOR IS PRACTICAL.

INDUSTRIAL DESIGN

CONDUCTED BY J. P. COTT

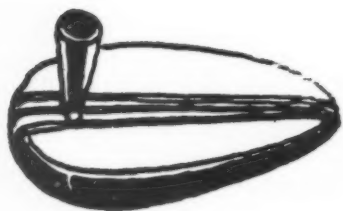


STYLES CHANGE

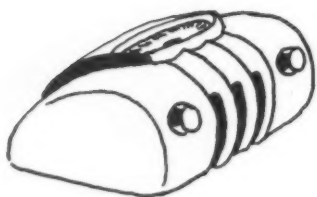
INDUSTRIAL DESIGN

STYLES CHANGE

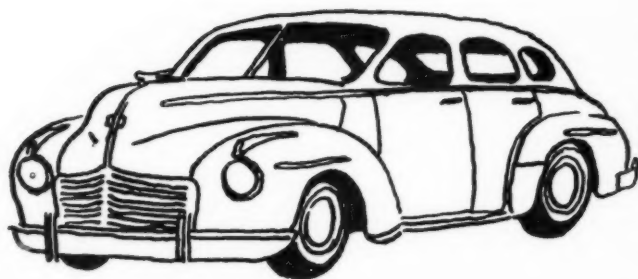
MODERN TREND IS TOWARD RICHER DESIGN

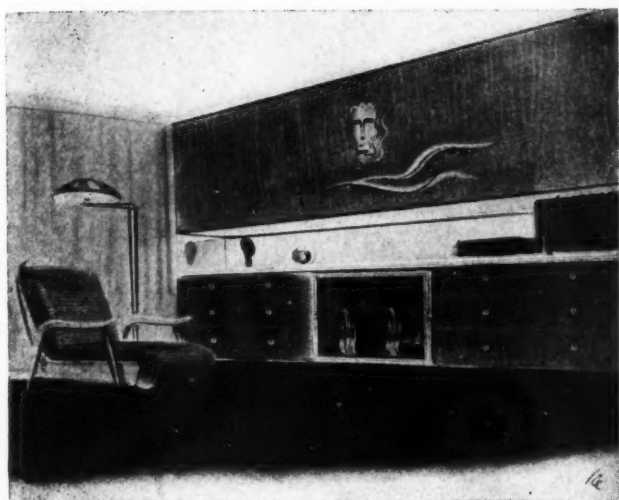


THERE IS NOT A STRAIGHT OR CRISP LINE IN THIS CAR, EXEMPLIFYING PLASTIC OR STREAMLINED FORM AT ITS PEAK. IT IS MONOTONOUS, WITHOUT RICHNESS OR QUALITY—NOT ANY FASTER.



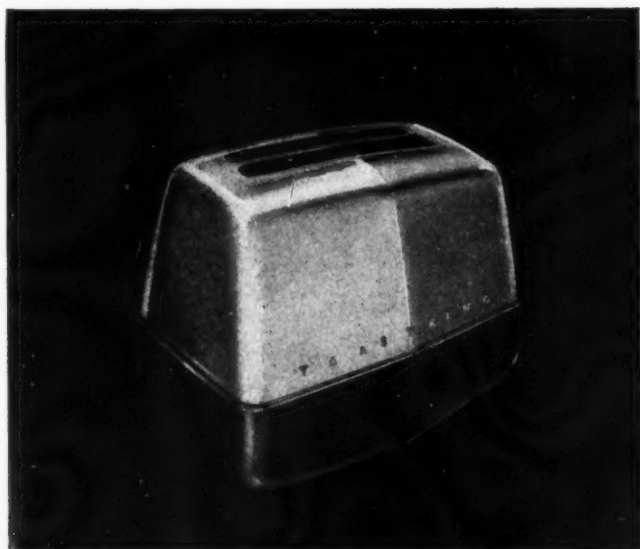
THESE FORMS ARE STYLE OBSOLETE





THIS INTERIOR IS DICTATED BY MODERN MATERIALS WHICH ARE NOW OR SOON WILL BE AVAILABLE. NEW FABRICS, PLASTICS, GLASS AND AN INTERESTING APPLICATION OF WOOD FINISHES ARE USED TO GOOD ADVANTAGE. INTERIORS CHARACTERIZED BY THIS COMFORTABLE, CLEAN, AND LUXURIOUS FEELING WILL BE MORE AND MORE IN EVIDENCE IN THE HOMES OF TOMORROW.

TOASTER COMBINING PLASTIC AND METAL MAKES ITS PROUD APPEARANCE. THE USE OF CRISP ARCHITECTONIC LINES BRINGS NEW INTEREST. THIS APPLIANCE IS NEAT, FUNCTIONAL, ATTRACTIVE—AND FINDS US BIDDING A TEARLESS FAREWELL TO YESTERDAY'S TOASTERS, WHICH APPARENTLY WERE DESIGNED TO FLY THROUGH THE AIR WITH THE GREATEST OF EASE.



EXCEPT in entirely functional applications such as aircraft, streamlining as a style is past. This is simply because as a style it has outworn its welcome and the eye is tiring of streamlined forms. Streamlined fountain pens, refrigerators, radios, and homes did look interesting and inviting some ten years ago when the style was new, but today these soupy-soft plastic forms are becoming monotonous. It is safe to predict that styling soon, very soon, will trend toward architectonic forms where there is greater variety in crispness or straight lines, more flat surfaces, more prismic forms and more interest in color and texture.

Essentially, streamlining as a style meant producing a sleek, sheer surface. It eliminated all nonessentials. It covered all wood surfaces with cowlings or coverings. Any and all products were designed as though they were to move through a fluid medium such as air or water, and that in so moving should offer the least possible resistance. In 99 applications out of 100 the streamlining had little or no effect on prior deficiency or present function. For example, streamlining an automobile does not increase its speed any more than streamlining helps to carry your toaster from the kitchen to the dining room more rapidly. Streamlining as a style is past, for it has outlived its novelty and sales appeal. It was born in an era when the style cycle had swung to complete simplicity, even to the point of being sterile. Modern automobiles and appliances will, of course, retain some of the elements of streamlining. This is simply because in drawing curved tops and bodies of sheet steel, round corners are easier to draw than short square ones. There is, however, no need to design a car without a single straight line or crisp accent in its entire makeup. Monotony is the only result. The addition of architectonic forms to the automobile will result in a more interesting car. This is because a car is judged not by its elevation or contour but by its highlights. An architectonic form casts the sharp, clear highlights that give an automobile a greater apparent bumper-to-bumper length. So it will be in our homes and in all the products of our daily living. A new style will be born. To yesterday's pure but indiscriminately applied streamlining will be added the variety of crisp architectonic forms, a broader use of color, and a finer application of decorative ornamental design. Altogether this is a cheerful prospect, promising for our future products greater taste in design and improvement in function than any we have previously known.

STYLE RUNS IN CYCLES

Style is a living thing, never sleeping, always changing. The style that sells today will be gone tomorrow. One may compare it to the crest of an approaching wave. The man whose product is copied from last year's leaders is in the trough

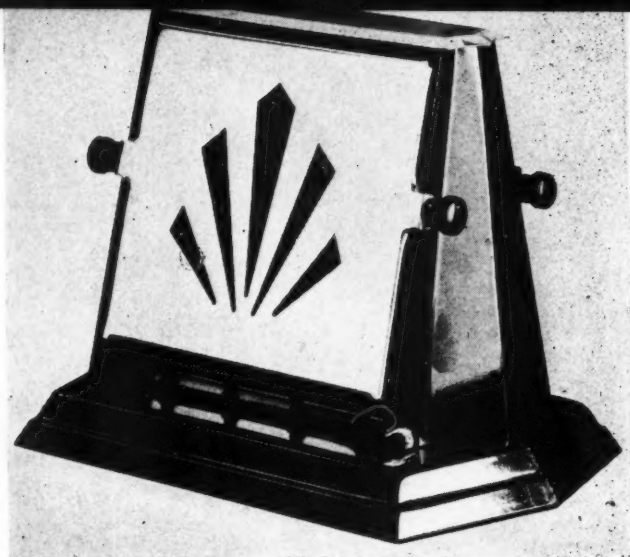
INDUSTRIAL DESIGN

S T Y L E S C H A N G E

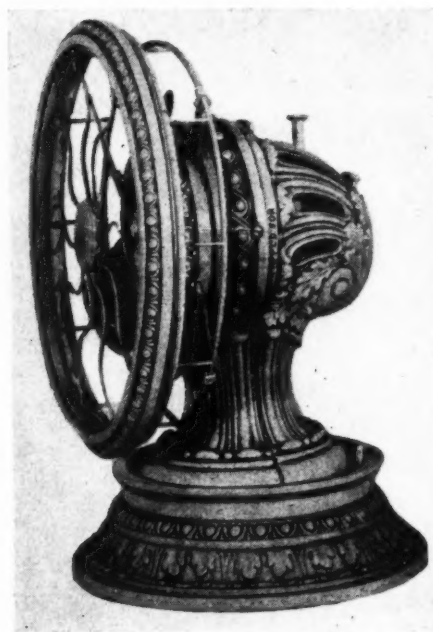


TWO STYLE TECHNIQUES WERE USED IN THE 1930'S—THREE TO FIVE PARALLEL LINES, ACCENTUATING A CENTER LINE, AND LAYERS OR "STEP-BACKS" THAT APPEARED TO WRAP AROUND THE BASIC MASS OF THE DESIGN. THESE WERE AN IMITATION OF THE STEP-BACKS ON THE AMERICAN SKYSCRAPER, DICTATED BY ZONING LAWS, AND WERE WIDELY APPLIED TO EVERYTHING.

FROM 1940 TO 1944 PARALLEL LINES WERE USED AS TEXTURE RATHER THAN TO ACCENT CENTER LINES. THIS WAS ACCOMPLISHED BY DRAWING MANY LINES TOGETHER SO THAT ONE WAS NOT IMPRESSED BY THE LINES BUT RATHER BY A TEXTURED SURFACE. WRAP-AROUND LAYERS ACROSS THE TOP OF THIS ELECTRIC COOKER ARE A CARRY-OVER FROM 1930 STYLING.



THIS ELECTRIC TOASTER WAS BORN IN THE LATE TWENTIES WHEN CUBISM WAS ALL THE RAGE AND THE LOBBIES OF THEATRES AND OFFICE BUILDINGS WERE CRISS-CROSSED WITH THIS "MODERN" OR "MODERNISTIC" SUNBURST ORNAMENT. TODAY IT LOOKS AS OBSOLETE AS THE DODO. BUT WE WONDER HOW TODAY'S LOVELY NEW PRODUCTS WILL LOOK TO US IN 1965.



THIS EARLY WESTINGHOUSE FAN REFLECTED THE ORNAMENTAL ERA OF QUEEN VICTORIA, AND GRACIOUS LIVING. NO DOUBT IT CONSTITUTED THE PIECE DE RESISTANCE IN THE PARLOR, WHERE IT COULD BE DISPLAYED PROUDLY WHEN COMPANY ARRIVED. TOGETHER WITH THE LATEST DESIGN IN ANTI-MACASSARS. (P.S.—IT PUSHED AIR TOO—OR SO THEY SAY.)



Gordon Obrig in Quizzical Mood

DESIGNER WITH THEORIES

TIME was when designers—and particularly industrial designers—would analyze a design problem in detail before ever putting pencil to paper. Then came the airbrush era, making it a simple matter for the designer to show a client a pretty picture without owing too much thought to the design's translatability into reality. That's about how industrial designer Gordon Obrig sums up the current plethora of lovely sketches in technicolor, labeled "design," of fabulous gadgets which after birth probably won't resemble their embryonic promises. They are conceived of in the imagination, he says, and the desire to impress, but aren't fathered by sound thought and consideration for the "love child's" function in life.

Mr. Obrig gets pretty hot when discussing this trend away from sound basic design because he strongly adheres to the theory that the industrial designer must be not only industrial minded, but cost and space minded, and must have a thoroughgoing knowledge of materials, methods, and markets. Putting this knowledge, and imagination to work in creating for use, beauty, and esthetics is Obrig's definition of Industrial Design. And he and his small staff of a variety of experts who comprise Gordon Obrig Associates, Inc., work on that basis, whether they are creating a business interior, designing toys, or improving knobs and handles. Whatever they are doing, they're serious about it, but they also have a lot of fun working together. Formality and a strict nine-to-five schedule are alien to the Obrig design clan. He himself is an informal individual who likes people and likes them to be happy. From the days when he taught industrial design at Pratt Institute, concentrating chiefly on wood furniture and surface coatings, he has accumulated quite an entourage of ex-students who continue to look upon him as guide and mentor, who won't get married unless he is best man, and whose children he god-fathers (and we said "godfathers").

CONTINUED ON PAGE 120

Blank
Kierce
form

4" Bolt
Hex Wrench



IN THE RECEPTION ROOM TO HIS OFFICES GORDON OBRIG USES FURNITURE HE DESIGNED TO EXEMPLIFY HIS IDEAS ON INDUSTRIAL DESIGN. THE BENCH, COVERED WITH RED AND CREAM STRIPED ROUGH TEXTURED CLOTH, IS COMFORTABLE IN ITS SIMPLICITY THAT LENDS ITSELF TO MASS PRODUCTION, AS DOES THE PLYWOOD CABINET. WATERCOLORS ON WALL ARE OBRIG'S HOBBY.

DESIGNER OBRIG HAS THEORIES

INDUSTRIAL DESIGN

JEWELRY SHOP FOR VICTORIA STONE, INC. HAD TO BE FITTED INTO A TINY AREA. DISPLAY RECESSES IN THE NATURAL OAK PANELS HIGHLIGHT SPECIAL PIECES SET ON WHITE PLASTER PEDESTALS. TO FACILITATE LIFTING, THE UPHOLSTERED COUNTER CHAIRS HAVE WOOD-SPANNED CUT-OUTS. COLORS: PALE LIME, YELLOW, GRAY BLUE.





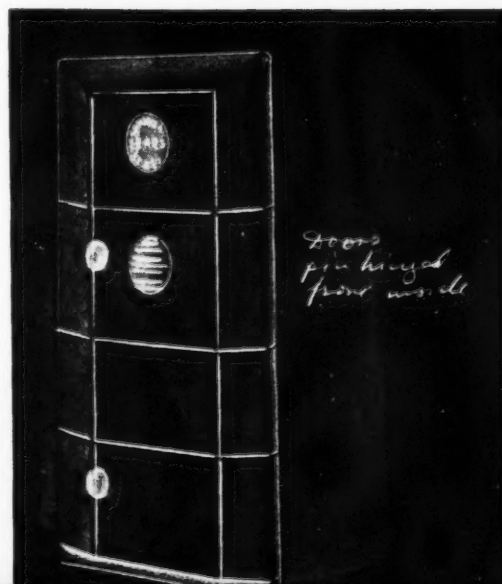
OVERSIZED NIGHT TABLE OF OAK PLYWOOD RECOGNIZES THE FACT THAT READERS AND LOLLERS IN BED LIKE TO HAVE LOTS OF THINGS AT ARM'S REACH. ALSO, THAT MODERN BED LAMPS TEND TO BE LARGE AND NEED LARGE STANDS. HIGH, NARROW LEGS MAKE HOUSEKEEPING EASIER. LUCITE HANDLES ARE RECESSED, A DESIGN OBRIG FREQUENTLY USES ON HIS FURNITURE.

PLASTER MODEL FOR REGAL ELECTRONICS RADIO EMBODIES MANY GOOD FEATURES BORN OF WAR-DICTATED RESEARCH. DIAL IS SET AT GOOD VISUAL ANGLE AND EDGE LIGHTING ADDS TO VISIBILITY. IT WILL BE PRODUCED IN PLASTIC AND LAMINATED PLYWOOD. SIMPLICITY OF DESIGN AND LARGE COLOR RANGE WILL ENABLE IT TO FIT INTO ANY KIND OF INTERIOR.



PREFABRICATED PLASTIC HANDLE ON THIS FRYING PAN IS CAREFULLY SET AT AN ANGLE THAT REDUCES MUSCLE FATIGUE IN LIFTING. BAND OF ROUGHENED PLASTIC UNDERNEATH HANDLE GIVES FIRMER GRIP AND KEEPS IT FROM SLIPPING, EVEN WHEN WET. POURING SPOUT ENLARGED TO AVOID DRIPPING, AND BOTTOM CURVES DESIGNED TO FACILITATE LIFTING OUT FOOD.

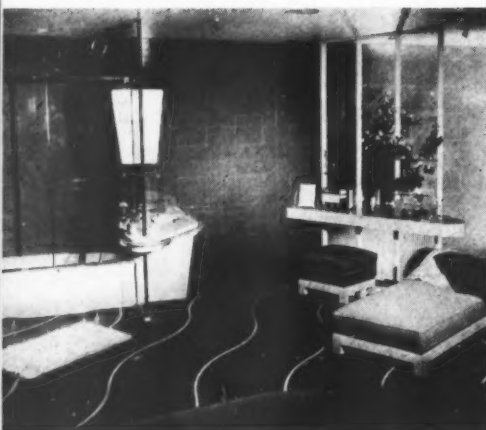
DESIGNER OBRIG CLAIMS THAT BEAUTY AND ESTHETICS ARE IMPORTANT INGREDIENTS IN INDUSTRIAL DESIGN. EVEN DOORS OF COAL FURNACES CAN AND SHOULD BE DESIGNED FOR BEAUTY SINCE IT IS NO LONGER FASHIONABLE TO CONSIDER CELLARS MERELY AS SETTINGS FOR MURDERS. THIS CAST IRON FURNACE FRONT IS ACTUALLY CHEAPER THAN ITS CURRENT UGLY PROTOTYPE.





THE NAHON COMPANY

ROHM AND HAAS



MACY'S—LIBBEY-OWENS-FORD

ARROW UPHOLSTERY COMPANY



NEWSREEL

MERCHANDISE CUES...

PEOPLE...

ADDRESS BOOK...

CHARM WITH ENDURANCE

The dining table illustrated above left is a painstakingly made example of furniture in the traditional vein. Of mahogany in the Regency style, it has a swirl mahogany top, cross band border of satinwood, an antique distressed finish. But in spite of all its hand-rubbed splendor, practical people need not fear the worry of keeping it in condition, for it can be had with a heat and alcohol-proof finish. At the Nahon Company.

THE BATTLE OF MATERIALS. CONTINUED

The modern emphasis on light and space has increased interest in transparent materials to an unprecedented level. The two main kinds, of course, are glass and the kind of plastic known variously as Plexiglas, or Lucite, depending on who manufactures it.

Glass is clear, impervious to dirt or discoloration, hard, heavy. It is brittle, though heavy thicknesses are strong. Tempered "unbreakable" glass is never quite unbreakable. It is temperamental in the presence of extreme temperatures, especially if they change quickly. Plexiglas, or Lucite, is exceedingly light, easily molded, impervious to changes in temperature, soft and easily scratched, liable to discolor slowly, particularly in an environment permeated with dirt, dust, smoke, or discoloring liquids.

To demonstrate the possibilities of Plexiglas to designers and manufacturers, the Rohm and Haas Company recently opened a "Plexiglas Dream Suite" in the Architectural League Building, New York. Model designs include a bath room, dressing room with closets and other storage arrangements, and an air conditioned bed-sitting room. The bed-sitting room was walled on two sides with a curved sheet of Plexiglas, curtained with Koroseal. Perhaps the most striking facility was a circular shower closed in with sliding semi-circular doors of Plexiglas.

All types of ornamentation were used,

and the material was shown in several colors.

Not to be outdone, Libbey-Owens-Ford designed a "House of Glass" currently showing in New York's R. H. Macy and Company. A kitchen, bathroom, dressing room, living room, and dining room are shown, all making a lavish use of glass and mirror in many forms — clear, opaque, corrugated, colored, etched, etc. Macy's is also including stock items of glass and mirror.

We show the bathroom-dressing room sections from both exhibits. You pays your money and takes your choice—bearing in mind, of course, the relative advantages and disadvantages of each material and the uses to which you want to put it.

Incidentally, automobile windshields are made of alternate layers of glass and Plexiglas or Lucite. The glass can take abrasion and dirt, while the plastic prevents fine shattering in case of accident.

SMALL UPHOLSTERED CHAIRS

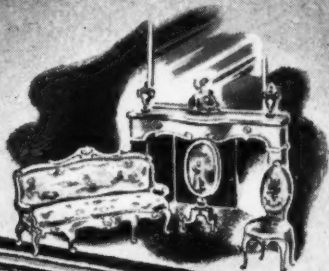
Good upholstered stock chairs of small or medium dimensions are comparatively rare these days, which is why we show the Empire, gilt-trimmed chair reproduced at the bottom of the page. It is a good buy for anyone in search of ornate and luxurious, but not overly expensive period chairs comfortably upholstered and covered with damask or satin brocades. Arrowbilt chairs at the Arrow Upholstery Company.

COLORPLATE ETCHWARE

Decorative accessories of ornamented metal are again available from L. F. Grammes and Sons, Incorporated, who have reopened a showroom at 225 Fifth Avenue, after having won three Army-Navy E's in war production. The company has been making ornamental metal for manufacturers in many industries—automotive, radio, refrigerator, electrical, and toy—for over 70 years, and introduced the Colored Etchware line in 1940. The line now includes trays, bowls, candle-

"Rugs with a Century Ahead of them."

This charming hand-made, sheared rug—exemplifying Contemporary Art in Rugs—blends perfectly with the court furniture of the Louis.
RUGCROFTERS, Inc. "custom-create" rugs—hand-hooked, sheared, or carved,—that have the wearing qualities and adaptability of traditional heirlooms.
They are suitable for this generation and sturdy enough to last many more.



Custom Art

RUGCROFTERS, Inc. are now ready to fashion rugs to your own designs, your own color combinations, of any size or dimension to suit any period or decor. 100% pure Wool yarns—seamless rugs. Inquiries are invited.

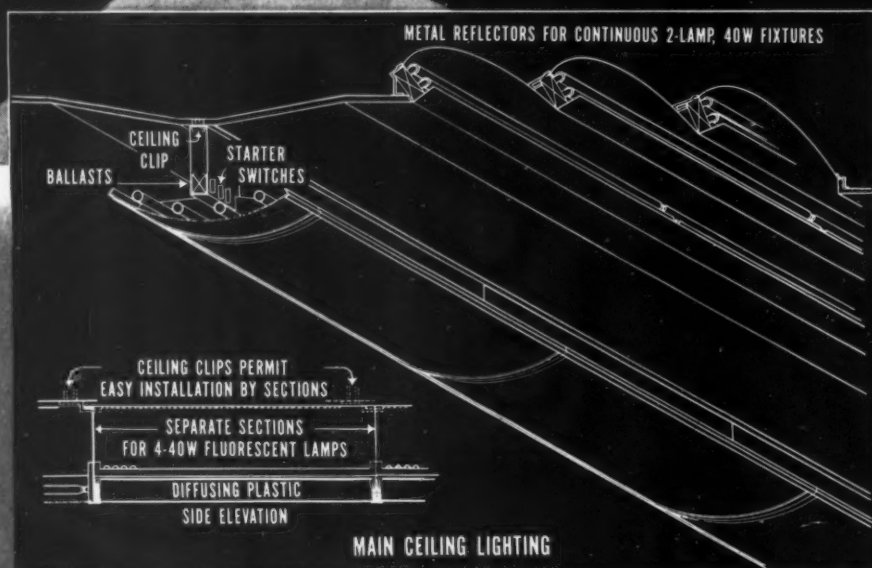
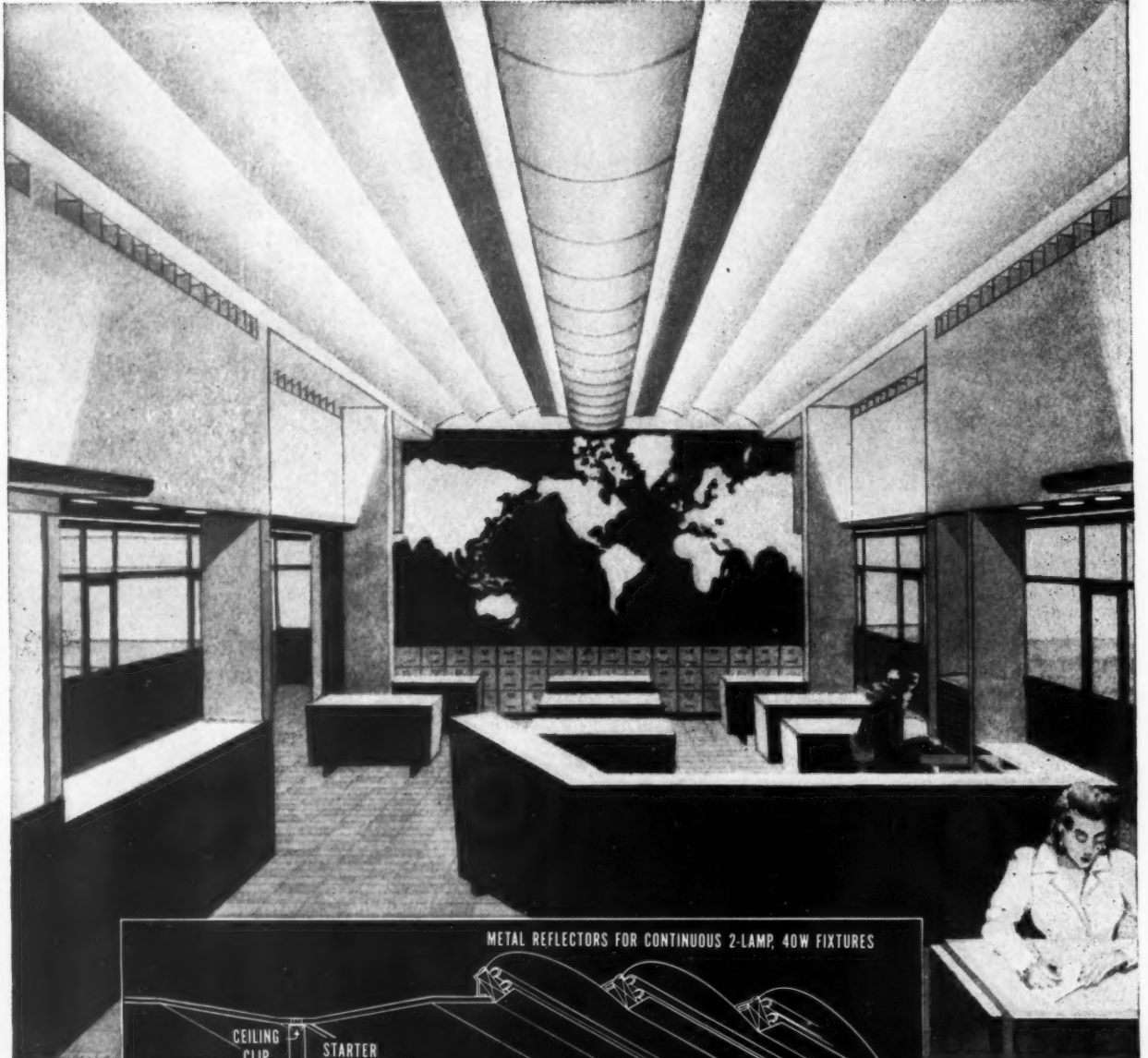


RUGCROFTERS, Inc.

CARNEGIE HALL ART GALLERY CARNEGIE HALL, NEW YORK

OCTOBER 1945

← Wall·to·Wall



No investigation has been made by General Electric Company regarding the patent situation on the design or construction suggestions shown in this advertisement.

Here is a lighting design adaptable to offices in new buildings, to modernizing present offices or to the conversion of loft building space from manufacturing to office use.

LIGHTING

for Tomorrow's Office

GENERAL ELECTRIC presents another postwar lighting perspective with particular application to office space . . . by Louis E. McAllister, Philadelphia.



Says Mr. McAllister:

"To increase the efficiency and add to the comfort of office personnel, many changes will be made in tomorrow's offices.

"And one of the most flexible tools for such modernizing work is **LIGHT!**"

"In planning for general office space, long lines of soft, cool fluorescent light have been utilized to provide the effect of spaciousness . . . together with a cheerful atmosphere for work. These might be fitted to interiors of varying size by using standardized, pre-fabricated sections of light as indicated in the accompanying detail drawing. The overall result: Wall-to-wall lighting that promotes better handling of paperwork, with less eyestrain."



For additional details on Mr. McAllister's ideas on lighting for tomorrow's office, write for a copy of the new booklet, "Wall-to-Wall Lighting". Address General Electric Co., Dep't. 166-I10, Nela Park, Cleveland 12, Ohio.

THE CONSTANT AIM OF G-E LAMP RESEARCH
IS TO MAKE G-E LAMPS *Stay Brighter Longer*

G-E LAMPS

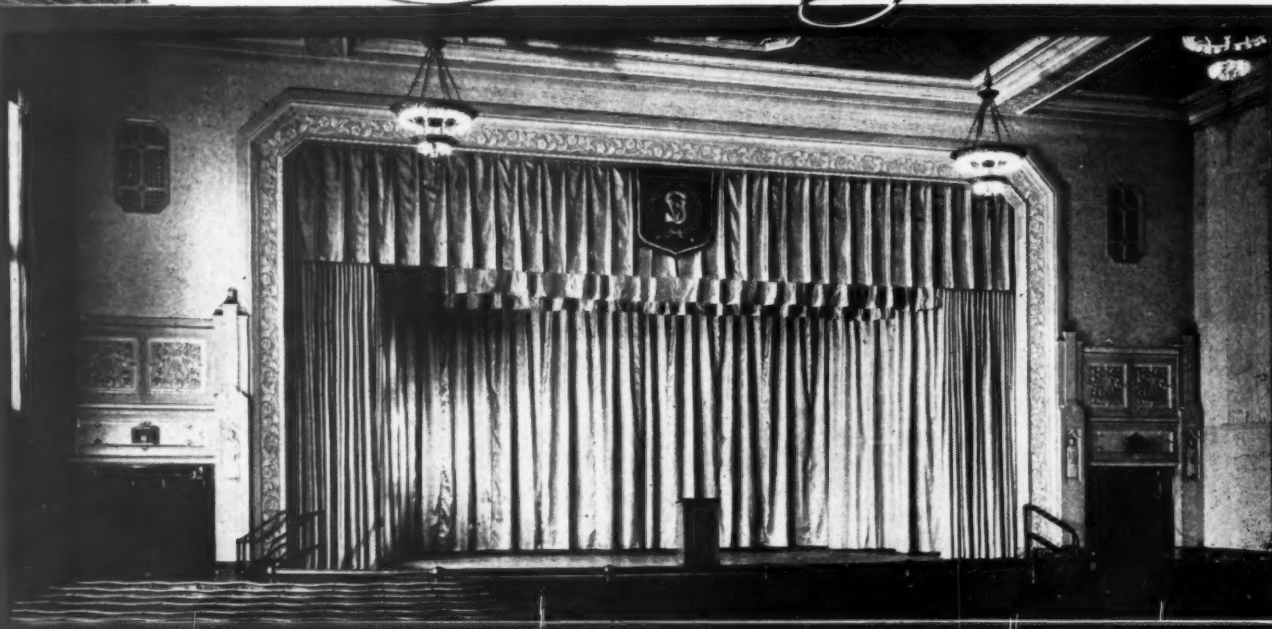
GENERAL  ELECTRIC



BUY WAR BONDS
AND HOLD THEM

View the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p. m. EWT, NBC; "The World Today" news, Monday through Friday 8:45 p. m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p. m. EWT, CBS.

Fiberglas



For Draperies that **WILL NOT BURN**

Photograph of Fiberglas curtains in the auditorium of Van Stenben High School, Chicago, Ill.

It is amazing that so lovely a fabric as FIBERGLAS, with its handsome colors and interesting designs, should have the *added* quality of being non-combustible. That's why hotels like Beekman Towers, night clubs, among them the Latin Quarter and Bal Tabarin, schools in Chicago and New York specify FIBERGLAS for draperies. Made entirely of finely spun glass filaments, FIBERGLAS never requires flame-proofing; if exposed to fire, FIBERGLAS emits no choking fumes.

Because of the war's end and consequent lessening of the Navy's needs, a limited quantity of FIBERGLAS is now available for distribution.

FIBERGLAS*

* T. M. REG. U. S. PAT. OFF.
OWENS-CORNING FIBERGLAS CORP.

Because of its safety-plus values, FIBERGLAS is used in all ships of the U. S. Navy (Bureau of Ships Specification 27 C 7). Listed by Underwriters' Laboratories, Inc., as "Non-combustible Fabric;" approved by the Bureau of Standards and Appeals, City of New York.

J. H. THORP & CO., INC.

FINE UPHOLSTERY & DRAPERY FABRICS SINCE 1819 • 250 PARK AVE. AT 47TH ST. NEW YORK 17, N. Y.

NEWSREEL

CONTINUED FROM PAGE 94

sticks, vases, etc., as well as a separate line of Baby Giftware and of Hollow-Ware. The showroom was designed by Dawson and Oliver, Architects.

FLUORESCENT CHRISTMAS TREE BULBS

Even Santa Claus is bowing to the inevitable trend in lighting. Fluorescent Christmas tree lights will be on the market this year for the first time. Sylvania Electric Products, Inc. manufactures round bulbs, which need no auxiliary equipment, and come in four pastel colors—blue, green, coral, and maize. The effect is a soft glow. Lamps come 8 to a string, have a screw-type base, and are independently operated. They may be used with incandescent tree bulbs. Each lamp burns about 5 watts of current and has an approximate life of up to 1,000 hours. They burn cool. String of 8 lamps costs \$7.50; each replacement lamp costs 60c. Royal Electric Company and Miller Electric Company, both of Pawtucket, R. I., will manufacture sets of these lamps.

PEOPLE

ROWENA STEELE, decorating and merchandise consultant, and coordinator of home furnishings, is leaving Hearns Department Store to join Gladys Miller's New York office at 535 Fifth Avenue. Miss Steele will specialize in the modernizing of stores, shops, and hotels.

BEN HANNEWYK, for many years associated with Jacques Bodart, New York, and who for the past few years has operated his own showroom in Dallas, announces that he now represents Brunswick & Fils and Howard & Schaffer, decorative fabrics and the Henry Casson line of curtains in the states of Texas, Louisiana, Oklahoma and Arkansas.

CONTINUED ON PAGE 100



CHRISTMAS TREE GLOWS WITH SYLVANIA'S NEW FLUORESCENT BULBS.

Mirrored Glamour

BY HART

● Distinguished lines and clear, striking beauty identify these mirrored pieces by Hart. The octagonal wall mirror, in richly engraved overlays, has all the brilliance of a fine-cut jewel. The Chinese motif of the coffee table is repeated in lamp tables and also in a smaller square table to be used singly or in pairs. Additional Hart occasional pieces are available in both period and modern styles.

HART MIRROR PLATE CO. OF GRAND RAPIDS • SHOW ROOM, WATERS BUILDING

EDWARD G. CONRAD, J. BYERS HAYS, RUSSELL SIMPSON, AND PAUL C. RUTH have announced the consolidation of their offices for the practice of architecture. The address: 1100 Hanna Building, Cleveland 15, Ohio.

ROBERT HELLER ASSOCIATES, INC., industrial designers with offices at 2 West 46 Street, are resuming activities for the modernization and remodeling of F. Schumacher & Company offices and show rooms at 60 West 40 Street, which were started before the war, but interrupted when Mr. Heller joined the United States Army Air Corps.

MURIEL I. HUGHES and LEO A. MESSINA have opened a new studio for textile design at 303 Fifth Avenue, New York City. They offer their services as pattern designers and also as technical consultants on problems encountered by mills in transferring drawings to the loom. Miss Hughes has spent several years as designer and stylist for Sure-Fit Products Company, Pacific Mills, and other fabric mills.

TECHNICIAN THIRD GRADE BORIS KROLL, Vice-President of Cromwell Designs, Inc., New York, and designer of interiors of Lockheed luxury planes and fabrics for the liner S. S. America, found that his knowledge of fabric designing stood him in good stead in the Engineers Model Making detachment of the Eighth Army. Sgt. Kroll has been constructing replicas of beachheads which were used in the tactical study of assault objectives and for briefing troops to familiarize them with the terrain of invasion points.

FREDERICK W. KIRCH, THEODORA POSTMA AND WILLIAM D. RAFFEL have opened an independent model and design shop

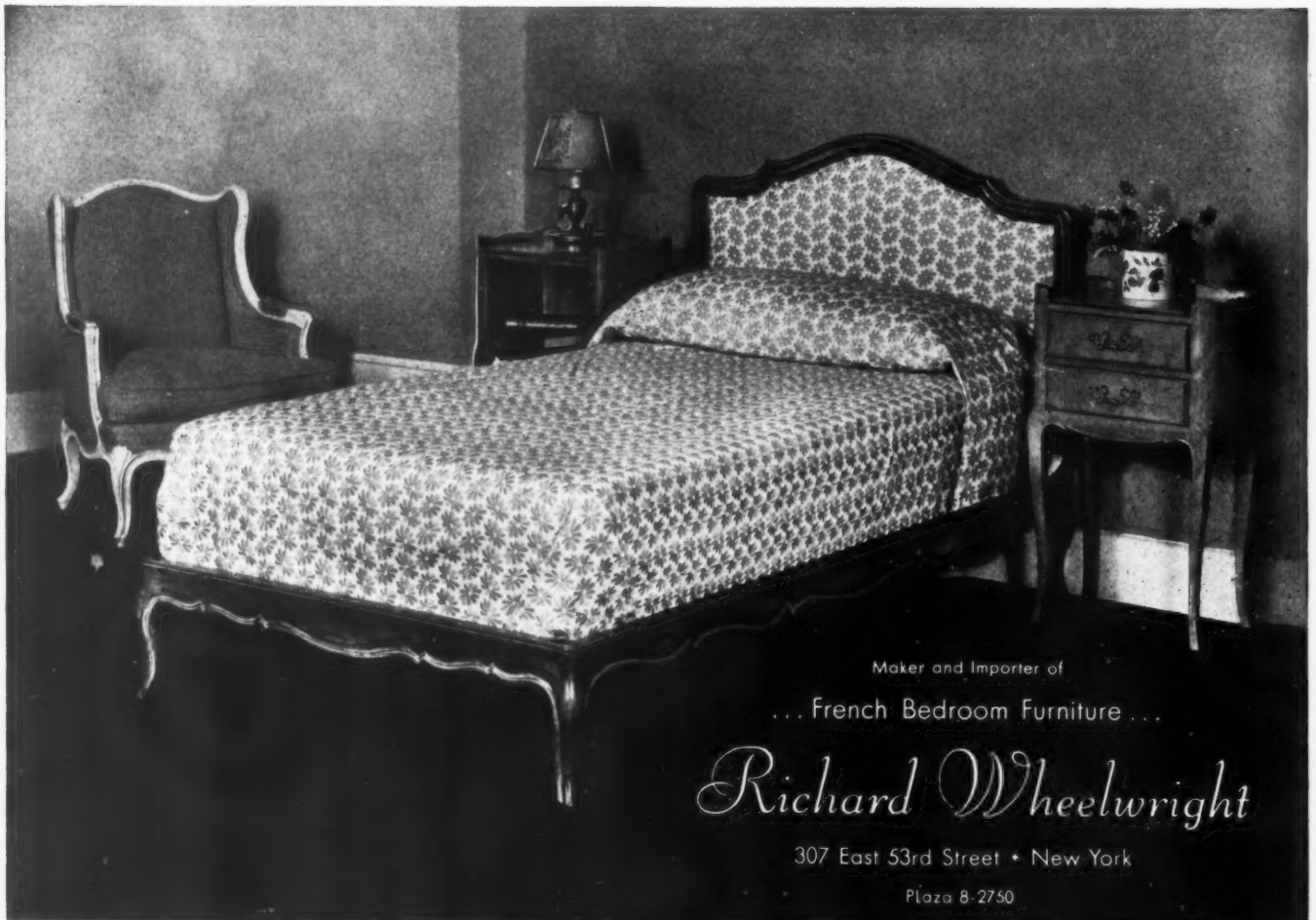
at 402 East 64 Street, New York City, for three dimensional study. They have long been associated with such nationally prominent designers as Norman Bel Geddes, Walter Dorwin Teague, and Raymond Loewy.

LILLIAN WEISS has been retained by the Hartford Textile Company as Fashion Director to coordinate a vast program of expansion and promotion in connection with the product Beutanol. Beutanol, a plastic-finished fabric, will be utilized for items in the home.

OLIVER P. BECKWITH, who has been with the U. S. Quartermaster Corps for the last eight months, has returned to the Research and Product Engineering Laboratories of the Alexander Smith & Sons Carpet Company, Yonkers, New York. A. G. Ashcroft, Director of Research, has announced that Mr. Beckwith will supervise the Product Engineering Laboratory.

ROBERT J. HARPER AND C. STOWE MYERS have been taken into partnership with Walter Dorwin Teague, industrial designer, of New York and Los Angeles. Messrs. Harper and Stowe have long been associated with the Teague organization.

J. GORDON LIPPINCOTT & COMPANY, industrial designers, have won first place in the Higgins Industries' national competition for a series of final designs to be used in the production and styling of their postwar products, Andrew J. Higgins has announced. Two of the prize winning designs are a PT Junior Cruiser, an adaptation of the wartime PT boats, and the Higgins Camp Trailer.



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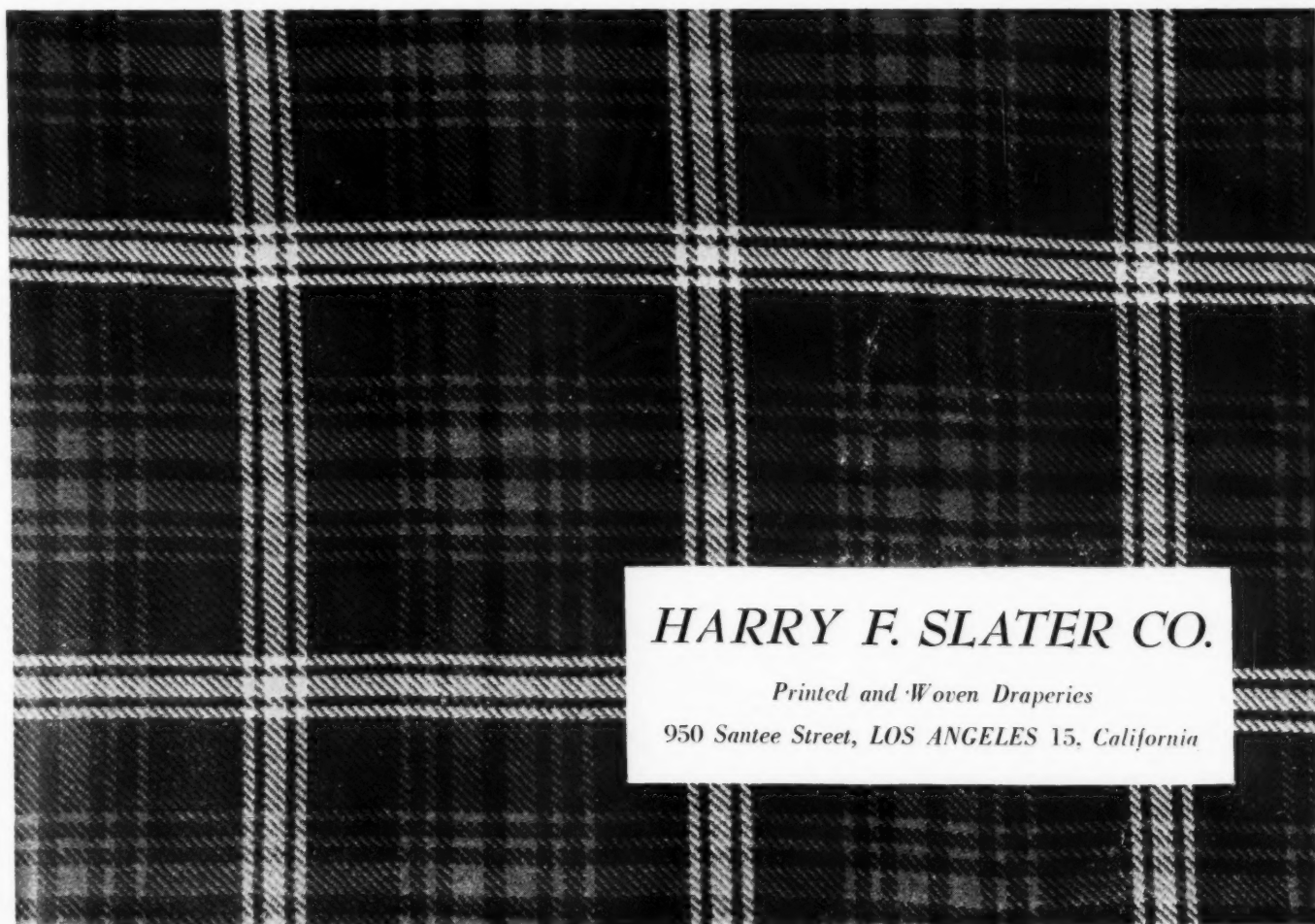
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POSTHUMOUS AWARD TO EUGENE SAVAGE

We have received the following information concerning the late Lt. Eugene H. Savage, who was known to members of the trade during his several years as a member of the Crest Company, before he joined the armed forces: Major General James M. Gavin, and Colonel Roy E. Lindquist (Commanding Officer of the 508th Parachute Infantry) announce that 1st Lieutenant Eugene H. Savage has, with his regiment, been awarded the Presidential Citation for "Extraordinary heroism and outstanding performance of duty in action against the enemy in Normandy, France, June 6th, 1944." Lieutenant Savage died as a soldier, a hero performing his duty as only a paratrooper can for his regiment and his country.

DR. PAUL PHILIPPE CRET

DR. PAUL PHILIPPE CRET, internationally known architect, died in Philadelphia on September eighth. Dr. Cret won many awards and was honored by appointments in this country and his native France. One of the most outstanding structures of his design is the Folger Shakespeare Library in Washington, D. C.

ADDRESS BOOK

LA FRANCE FABRICS have moved their executive offices to 119 West 40 Street, New York City. This space will also house the sales, advertising, design, and engineering departments. Accounting and other departments will remain in Philadelphia. The office is being remodelled under the supervision of the Gilbert Rohde organization, and is expected to be ready for occupancy about January first.

CHANGE OF NAME

DETROIT LEAD WORKS will be known in the future as Roger Paint Products, Incorporated. Mr. Earl L. Hess, Vice President and General Manager, has announced that this change is part of a postwar program.

LIGHTING IS BASIC

CONTINUED FROM PAGE 80

necessities have been provided, family income is apportioned to non-necessities in the order to which they have been made to seem important. The automobile industry is, of course, the standard example of an industry which has made its product seem indispensable, and so gets many a dollar that could be spent more wisely on something else. People generally are not educated to the importance of light, and therefore apportion very little of their income for it.

When a homemaker calls upon a designer for assistance in planning her home she probably has an above-average income. There is enough money in her budget for adequate light. Let's get down to moralizing on a first-grade basis and say that it is the designer's responsibility to see that the client gets it, along with whatever esthetic effect is desired and that it is also the designer's responsibility not to let his or her personal prejudices interfere with providing sufficient light for seeing.

Besides the amount of illumination, other factors—glare, diffusion, direction, composition, and distribution—have significant effects on seeing conditions and should be given

CONTINUED ON PAGE 108

RELIABILITY...

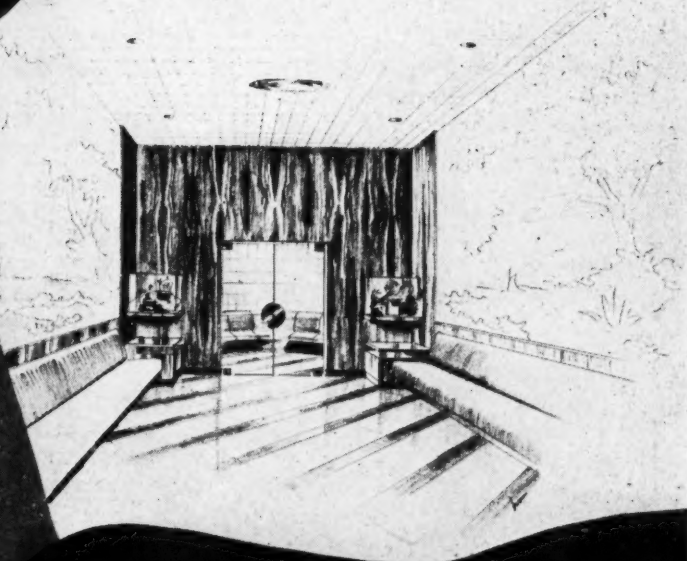
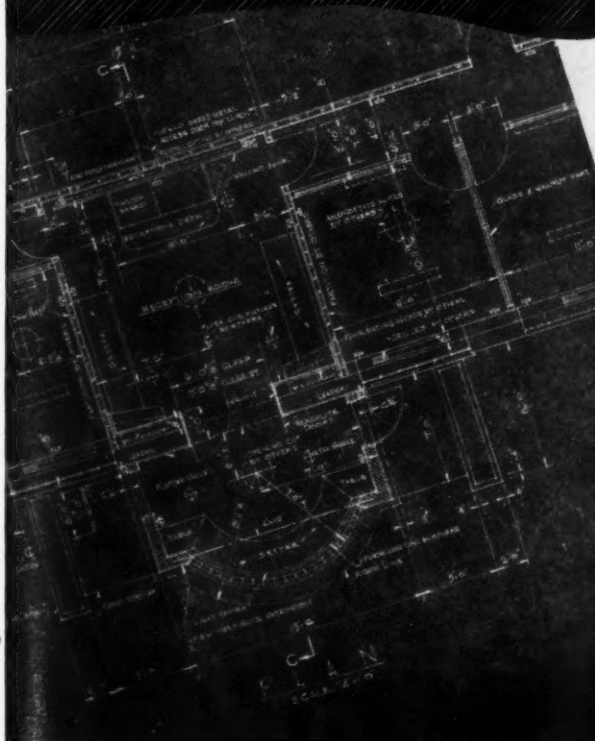
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consideration. Physical characteristics of a room and the materials used in it need careful study for best results. The effectiveness of the quantity of light within a room is greatly dependent upon the reflective qualities of the walls and ceilings. Dark colors absorb light as a sponge soaks up water.

PORTABLE LAMPS

Since portable lamps are a very usual means of illuminating homes, a review of the Illuminating Engineering Society's recommendations for them is in order. First, a relatively balanced placement of lamps within a room—one wall with another—is suggested to achieve the most pleasing effect. Since light falls off rapidly, all lamps should be placed close to whatever is to be seen, within 24" to 30". Lamps used for sewing, writing, or other handwork should be on the side opposite to the hand used, so that it will not cast its shadow over the work. Lamps for reading should be placed to the side, either right or left, and slightly toward the back of the chair. Lamps should be tall enough with wide enough shades so that it doesn't become necessary to crawl under them to get the light. Slant-sided shades aid in spreading light over a wider area. Bulbs should be of proper wattage to give the light needed. Shades should be deep enough and dense enough so that bulbs are not visible under the shade, and do not annoy by glaring through. Shade linings should be white, ivory, or pale tints, because color in the inside of the shade soaks up light wastefully, as a blotter does ink.

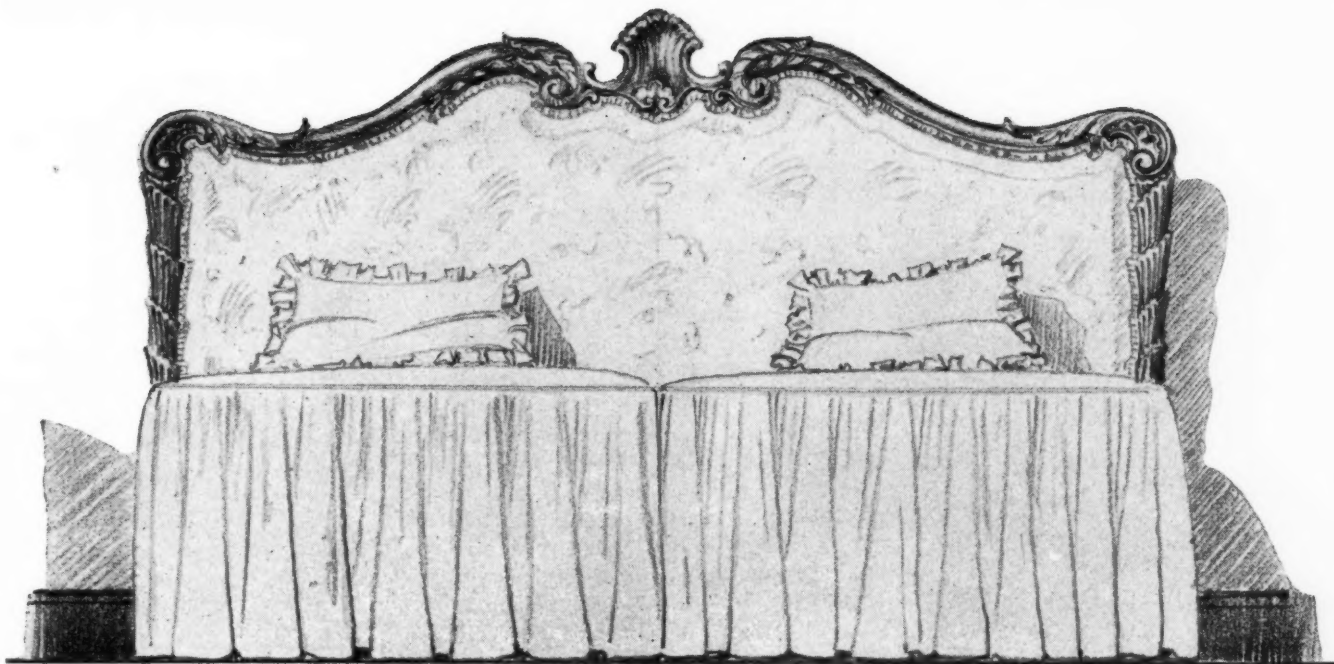
GLARE

The most common cause of uncomfortable lighting is glare, which is any brightness within the field of vision of such character as to produce annoyance, interference with vision, or eye fatigue. It is caused not by absolute brightness but by excessive contrast. Quantitative data on the relation of brightness to illumination have been limited, and the setting of brightness limits has been delayed because of the complex nature of the problem. To insure comfort in the use of specified amounts of light on seeing tasks it is essential that the brightness on the tasks be not greatly in excess of the background.

There are two common forms of glare, direct and reflected; both to be avoided. Direct glare is caused by unshielded lamps or high brightness surfaces of fixtures. Shaded lamps (and fixtures) may also be causes of discomfort if their shading media—glass, plastic, parchment, or fabric—are too transparent to diffuse the light, or if they are much brighter than the surface against which they are viewed. A common example of this is a white translucent shade against a dark wood paneled surface or dark painted wall.

Reflected glare is caused by high brightness reflected from ceilings, walls, furniture, etc. Mirrors and glass tops for desks are common offenders. Frequently this is even more annoying than direct-glare, because it is so close to the line of vision that the eye cannot avoid it. Reflected glare for a given image brightness is reduced by higher levels of general illumination, which reduces the contrast.

It is not suggested that rooms be illuminated so that all pleasing shadows and contrast are eliminated. But when shadows become deep and there is great apparent difference between the amount of light on a task and its surroundings, eye strain and fatigue result. Low-brightness fixtures or lamps are particularly important in living rooms, dining rooms, and bedrooms, because in these rooms persons usually spend many hours in seated positions, which bring the fixtures and lamps within their view.



DUAL HEADBOARD

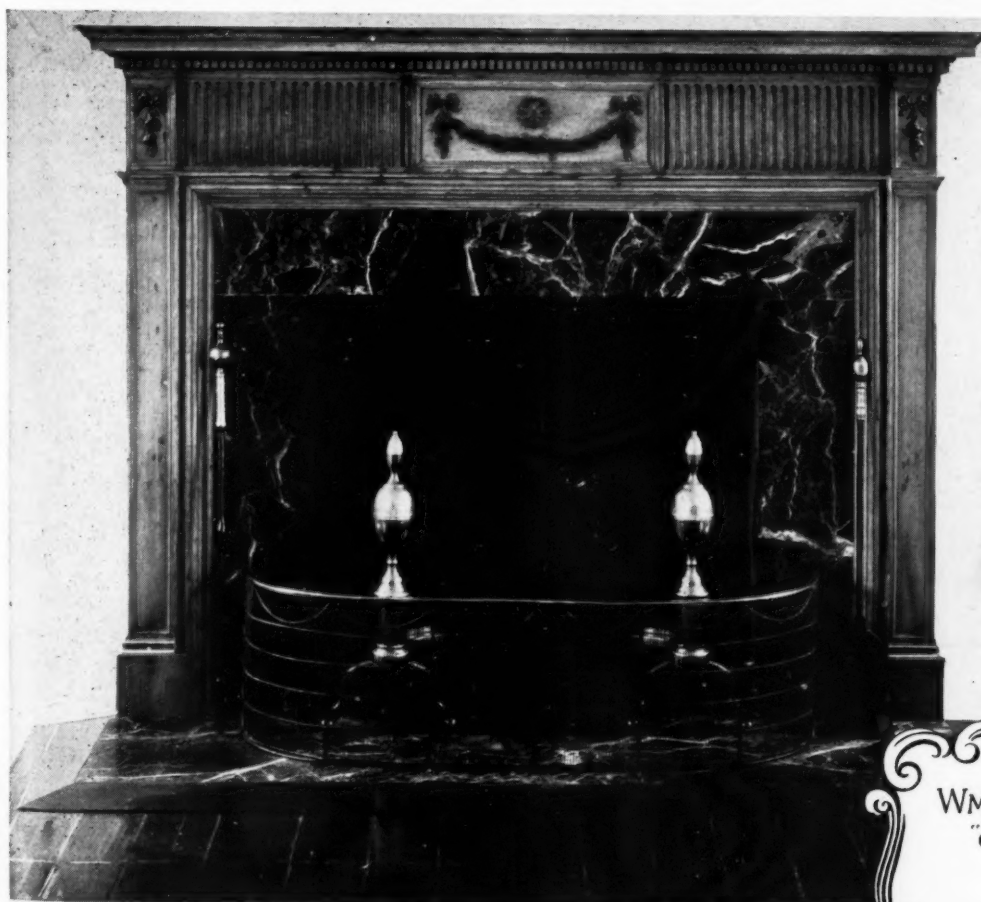
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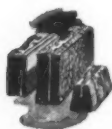
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FLUORESCENT VS. INCANDESCENT

Whether the visibility and comfort and decorative effects you wish should be achieved with incandescent or fluorescent sources, or a combination of the two, depends in each instance upon the particular circumstances. No fast rules can be drawn. While the lighting experts agree substantially, there is enough difference in opinion and practice so that the only conclusion one can reach is that lighting problems can be solved by different methods, arriving at different conclusions, several of which may be equal in correctness. Knowledge is not complete enough so that any solution can be regarded as 100 per cent perfect and therefore the only one that should be used.

Until 1938 incandescent filaments were the only artificial light source with which we were familiar (other than candles, oil lamps, etc.). Fluorescent light became available in that year; and today the amount in use is phenomenal, considering the shortness of the period since its inception. To achieve such a position so quickly it had to have great and easily-recognizable merit. Its main qualification was efficiency—delivery of higher levels of light at lower cost. Its bulbs give more light for wattage consumed. For instance, the 40 watt (the most efficient fluorescent size) supplies four times as many lumens per watt as an incandescent bulb of the same wattage. In being more efficient and giving off more light it also gives off less heat. (Incandescent bulbs give off 8% light and 92% heat, fluorescent 15% light and 85% heat. The reason why the

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fluorescent bulbs feel so much cooler to the touch is that heat is distributed over the larger bulb area.)

BULB COSTS

Fluorescent bulbs are more costly than incandescent, but they have a longer life. (Incandescent bulbs are usually considered to have a life of 1000 hours, hot cathode fluorescent tubes 2500 hours, cold cathode fluorescent 10,000 hours. For efficient operation, however, all lamps should be replaced before they reach these limits, for the lumens per watt of current consumption go down considerably toward the end.) In large installations there is, of course, considerable saving in maintenance costs in not having to change bulbs frequently.

The tubular shape of fluorescent bulbs lends itself well to modern design and architectural patterns of light. While incandescent light was available in tubular form, *lumiline*, it was never widely used in that form. Fluorescent tubes are about three times as efficient as the lumiline. For that very reason, however, there are times when lumiline bulbs should be used, for instance where soft background or "mood" lighting is desired, and fluorescent tubes would give too great a quantity of light if used in continuous line, and not the proper decorative pattern if spaced. Of course, where fluorescent light can be dimmed to part of its potential output, which is now possible in hot cathode lighting with the new slimline tubes, or with cold cathode lighting, the softer effect can be achieved.

Because the entire surface of the fluorescent lamp is the light source (not just a filament, as in the incandescent lamps) it forms a large area of comparatively low brightness. The light from a fluorescent lamp is therefore softer than that from an incandescent of equal wattage. For this



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same reason fluorescent light cannot be as easily controlled as incandescent, for the smaller the light source the simpler it is to control it. This is why fluorescent light cannot be used readily for spot or accent lighting.

COLOR

The greatest amount of dislike and arbitrary rejection of fluorescent lighting has been based on color, and practically all of that dislike has been for the misnamed "daylight" bulb. We have grown up with eyes accustomed to the color of sunlight and incandescent artificial sources. Sunlight follows what is known as the black body curve of light, in which there is a continuous spectrum, with no lines of distortion. Incandescent light follows this same black body curve, so that the color of its light is akin to that of sunlight. It emphasizes reds and yellows, tones down blues and greens. Fluorescent light, on the other hand, emits a greater proportion of blue and green light, thus tending to emphasize blue, green and yellow in interior colors, and to tone down reds and orange-yellows. This fluorescent distortion is caused by green and yellow lines coming through from the mercury. One way of solving this (and a difficult one) would be to discover some substance other than mercury which could perform all its functions in the fluorescent lamp without its color disadvantage. None so far has been found.

The "daylight" fluorescent was the first "white" fluorescent bulb to be made commercially available, and it has been the most widely used. Women, with their peach and pink skin and powder tones, found it unflattering. And under its effect, such foods as coffee, meat, and oysters took on a greenish tinge calculated to make appetites do a flip-flop disappearance.

While there are many purposes for which the daylight bulbs are undoubtedly the best, for uses where it is not, the bulb manufacturing companies have sought to overcome hesitation in using fluorescent light by offering "white" and "soft white" tubes. Each of these compensates for the green and yellow mercury lines by incorporating some red. The white bulb gives the clearest quality of color, with the least distortion. The soft white is so distorted that it gives an almost pink reflection to everything. Of course, this is ideal for some purposes, because it is a very flattering light. (During the war period the soft white bulbs were not available, but they are back in production now.) With these bulbs available, fluorescent light can no longer be barred on a color basis, but instead might be chosen for its advantages in that direction. Unfortunately most people who rejected it because of color have not acquainted themselves with anything but the daylight bulbs. But since the use of the other whites is steadily increasing they will probably become informed and converted.

There is, of course also the light which we think of as "colored"—that which is obtained from colored filament or fluorescent lamps or by placing colored glass or gelatin over any of the above-mentioned white lamps. With the introduction of colored fluorescent lamps six years ago it was possible to produce colored light at very high efficiency for the first time. It was then thought that colored lamps would represent a substantial part of total fluorescent sales—but they never reached 5 per cent. Perhaps the colors which were offered were too saturated. At any rate, war regulations quickly banned their production. In the future we can probably expect great improvements in them, just as we can expect them in bulbs of the white-light category, and their use will undoubtedly increase to some degree.

While colored light is usually undesirable for critical see-



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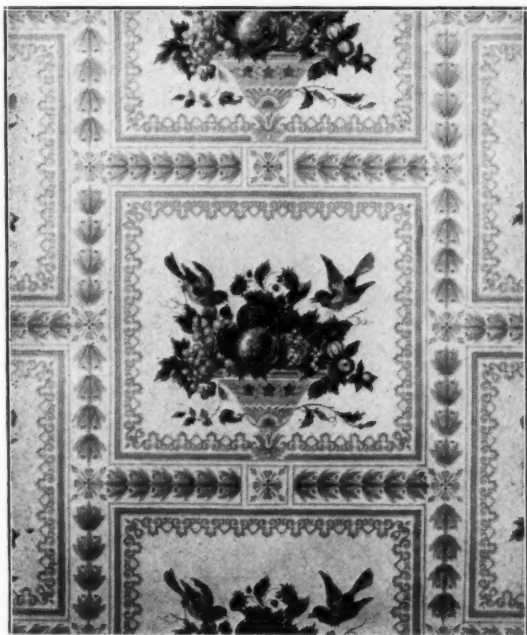
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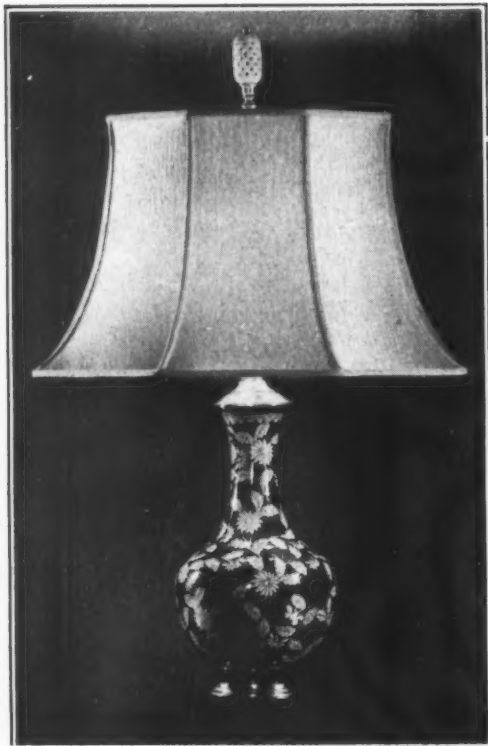
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ing tasks, it is exceedingly useful to the designer in creating special effects in such places as hotel foyers, cocktail lounges, retail stores, etc. In these instances the application is much more apt to be successful if the architect or decorator gives the problem of producing the effects he wishes to a lighting technician.

HOT VS. COLD CATHODE

In fluorescent lighting we have "hot cathode" and "cold cathode" types. The difference between them is nothing one can see. (Unless the bulb is of unusual shape, which is possible only with cold cathode). It lies in the type of cathode, as the names imply. Whenever electric current leaves a solid conductor (for example, a piece of wire) and starts to travel through a fluorescent lamp, a certain toll is exacted. There is loss of some of the electrical power supplied. This loss is converted into heat in the gas near the conductor, or cathode, at the point where the current leaves it. If the cathode is small—like the coil of tungsten wire which forms an incandescent lamp filament—it becomes red hot. The type of fluorescent which uses such tungsten filaments as conductors is called "hot cathode." If the cathode is a relatively large piece of sheet metal—say the size and shape of a child's thimble, only longer—it does not become much heated. Therefore the fluorescent lamps using iron cathodes of this type are called "cold cathode." There is no difference in the amount of heat given off by the two types of lamps.

On a few merits of the cold cathode type all parties agree. It is recommended where there is to be continual switch flashings, for while the tungsten coil (hot cathode) will withstand being turned on and off several thousand times, the iron cathode will stand that service without failure indefinitely. Thus maintenance costs in replacement of switch boxes is cut. The life of the cold cathode bulb is also longer, which reduces maintenance costs in bulb replacements. Some lighting people, however, say that this is not an advantage, claiming that while bulbs do not fail, their light output diminishes to a point where practically no light is being given off. On the other hand, cold cathode exponents say that the tubes maintain 70 per cent of their efficiency at 12,000 hours of operation.

CUSTOM ORDER AND STOCK SHAPES

Cold cathode tubes are based on the old Neon patents, which have expired and are therefore no longer controllable. The tube manufacturers of Neon signs have become the manufacturers of cold cathode tubes. For that reason it has been a custom order industry, and any shape of lamp that was desired could be had. Now, in addition to offering custom shapes, the cold cathode industry is organizing to supply standard sizes in straight-line tubes and also to standardize the white colors.

In the past architects who wanted long unbroken lines of light found that the only way they could get them without many bulbs, transformers, etc. was by using the long cold cathode bulbs. Now the hot cathode industry has an answer to this in the slimline bulb, so that there will be a choice for this type of installation. The new circuline bulbs will also compete with cold cathode, in installations where circular bulbs, which formerly could only be had as custom made cold cathode, are wanted.

In the past, all hot cathode lamps operated at low voltage and high amperage, therefore taking time to preheat the tungsten electrode, which was necessary in order to form the arc of light. The time taken for this preheating caused the delay in lighting of the lamps. Cold cathode employed higher voltage, which formed an

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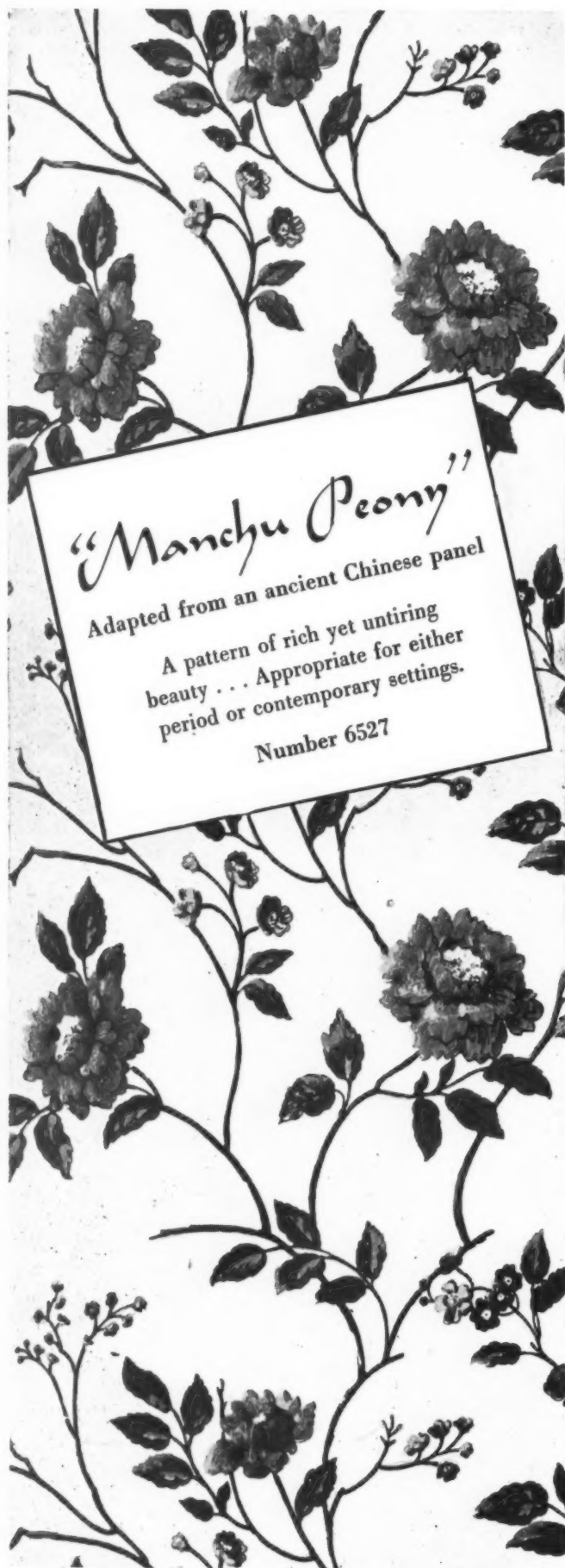
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instant arc—so the lamps lighted immediately when switched on. Because the slimline bulbs also operate at higher voltage, they too are instant starting, enabling them to compete with cold cathode tubes.

Slimline fluorescent tubes have a new type single-terminal base and safety socket which is considered advantageous for operating. An outstanding feature is that for the first time, with slimline, hot cathode fluorescent lamps are recommended for use at more than one wattage and one current value. If a 100 watt lamp is equipped with the proper cathode it can be operated at 40 watts. As the watts go down the efficiency goes up, so that instead of 42 lumens per watt, it becomes 54 lumens per watt at 40 watts, or 50 per cent of the light for 40 per cent of the power. By installing twice as many lamps at half power as were planned for use at full power there is a definite gain in efficiency, and comfort is also increased. There is a greater cost for sockets and lamps but total cost of illumination remains about the same, with the advantages mentioned above.

In addition to architectural use, the slimline bulb will probably also find extensive use in showcase installations. Its superiority is not, however, so great that tearing out of present installations using regular 40 watt fluorescents is indicated. Circular bulbs seem to offer good possibilities for portable lamps. A few examples are shown with this article. Neither long nor circular bulbs are currently available, but they probably will be shortly.

WIRING REQUIREMENTS

In commercial installation there are many other factors to consider in the achievement of the desired lighting. For instance, adequate wiring to carry the necessary electrical energy. For an example of the importance of sufficient energy transmission: in filament lamps a 10 per cent drop in voltage results in a 30 per cent loss in light. Since the trend in the use of electricity is steadily upward and since wiring is a fixed element of building construction, allowance for future growth is mandatory. And conformity to local ordinances, based on the requirements of the National Electrical Code, is no criterion by which to judge that a wiring installation is adequate for the expected purposes of the building. It merely means that the wiring meets safety and workmanship requirements. Recent technical developments have made possible the manufacture of building wires with a reduced wall thickness of high-quality insulation. As a result, overall diameters are reduced so that more or larger conductors may be installed in existing raceways for rewiring purposes than was formerly possible. Capacities may be increased from 200 to 400 per cent.

SUMMING UP

Summing up, light should be fitted to our various seeing tasks, to make seeing easier, just as motors are fitted to work tasks to make work easier. Lighting knowledge is advancing at a tremendous pace, and should be used. We should also remember that lighting is for human beings to see by, and since they do not all react alike, nor have the same likes and dislikes, lighting cannot be one of the exact sciences. It must be suited to its users, esthetically and psychologically.

It is not possible in one article, or even in one book, to deal adequately with the subject of lighting. There are too many phases to be discussed, much technical information which cannot be condensed. The literature on the subject is extensive and constantly being added to. A great deal of it is available easily, from some of the companies and societies listed at the end of this article,

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and it is suggested that people in the designing and architectural fields plan to see it.

In connection with the foregoing article INTERIORS wishes to thank the following people and companies for their generous contributions of time and information.

Mr. Stanley McCandless, Century Lighting Co.;
Mr. D. R. Vyborny, Curtis Lighting Co.;
Mr. L. J. Rozier, Day-Brite Lighting Inc.;
Mr. Joseph Smith, Fluorescent Lighting Association;
Mr. H. E. D'Andrade, General Electric Co.;
Mr. F. E. Guth, Edwin F. Guth Co.;
Mr. M. S. Winslow, Holophane Co.;
Mr. Dexter Hinkley, Illuminating Engineering Society;
Mr. Herbert Kliegl, Kliegl Bros., Universal Electric Stage Lighting Co., Inc.;
Mr. H. L. Harrison, The Miller Co.;
Miss Kathleen Hanway, Mr. Charles Brady, Sylvania Electric Products Co.;
Mr. Kurt Versen, Kurt Versen Inc.;
Mr. D. Martin, Mr. T. D. Wakefield, Wakefield Brass Co.;
Miss Myrtle Fahs Bender, Mr. D. W. Atwater, Westinghouse Co. Lamp Division;
Mr. Stanley Winston, C. J. Winston Co.

FOR YOUR INFORMATION

CONTINUED FROM PAGE 16

fore there will be a big production. Some new designs are expected to appear at the January furniture market, Mr. Goodall said, but many firms are limiting themselves to reinstatements of former choice patterns discontinued during the war. Many manufacturers claim that they must get price relief, that they can not produce profitably at 1942 price levels, since overall production costs are up 20 to 25 per cent. Estimates of necessary increases in furniture prices range from five to 18 per cent.

COMPETITIONS

Smith College Competition

As a first step toward the postwar improvement of the campus, Smith College has announced a nationwide competition to select an architect for a proposed dormitory group. The competition will close at midnight, December 10, and judgment is planned for the week of January 7, 1946. It is being conducted under the auspices of *Pencil Points* magazine and the Museum of Modern Art, with Richard Bennett, professor of design at Yale, as professional adviser. Judges include Kenneth Reid, editor of *Pencil Points*, architects Philip Goodwin and Hugh Stubbins, William W. Wurster, dean of MIT, Professor John McAndrew of Wellesley, William Allan Neilson, president emeritus of Smith College, and Mrs. Alan Valentine, college trustee. The winner will receive \$2,000 on account toward his fee for services as architect. A second prize of \$1,000, a third of \$500, and ten awards of \$100 each for honorable mention will be given.

Small Homes Competition

The Chicago Tribune has announced a \$24,000 competition for small home designs, offering 24 prizes of \$1,000 each. A. M. Kennedy, the Tribune's Sunday editor, states that "the purpose of the competition is to encourage better home designs, to help launch America's building revival and to create more jobs," and to solve three different housing problems, based on the needs of three different typical family groups. Boyd Hill, Chicago architect, has been retained as adviser. The competition closes on December 15.

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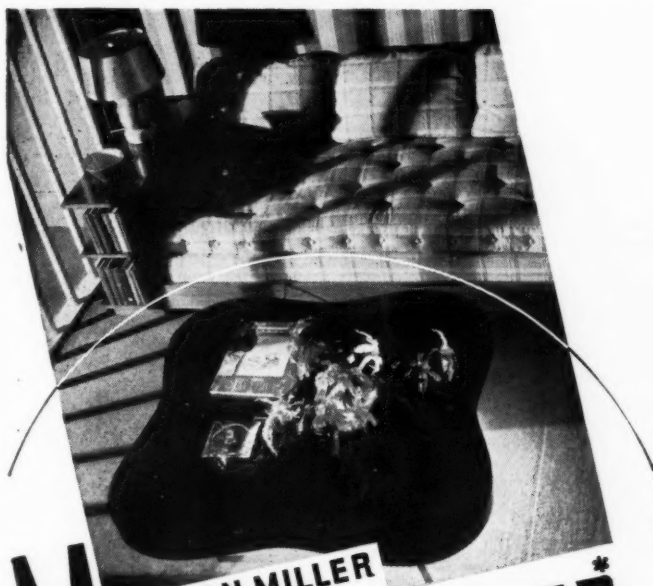
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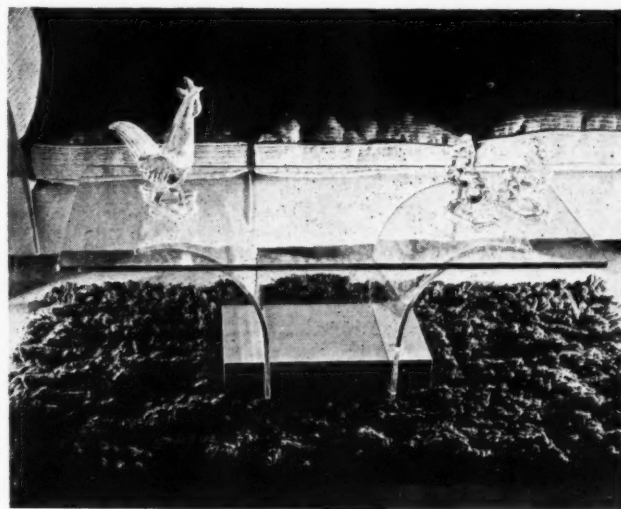
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CONVENTIONS & MEETINGS

Ban on Conventions Lifted

The ODT's lifting of the ban against conventions, group meetings and trade shows on October 1 is not to be construed as an invitation to travel, nor can it be considered an assurance that transportation capacity will be available, warned Col. J. Monroe Johnson, Director of the ODT. He urged promoters of future conventions to keep their meetings small until the peak of troop movements will be passed early next year.

Cotton-Textile Forum

The Cotton-Textile Institute will hold its 19th annual meeting at the Waldorf-Astoria Hotel, New York City on October 24 and 25, to analyze and discuss problems confronting the industry.

DESIGNER WITH IDEAS

CONTINUED FROM PAGE 91

No doubt he has imbued many of these students, for whom he likes to find just the right kind of job, with his theories and ideas on design and designers. They probably have absorbed from him his strong belief that design is a matter of evolution and not revolution; that it is a long process of thinking, observing and learning, and of understanding human wants and desires even when they are inarticulate. In other words, he believes that a designer also must be a psychologist. And right now Obrig and his staff are delving into child psychology in order to be able to do a perfect job on an assignment to design a new line of children's toys.

Although Obrig is American born and bred, he received his early training in England, where for several years he was apprenticed to Robersons, prominent decorators at Knightsbridge Halls, London. Of course, his claim to being American might be disputed by some who don't consider Brooklyn, where he was born and still lives, as part of the United States. But since Dodgers' fans are many and powerful, it might be the better part of valor to accept Gordon Obrig as a bona fide American. At any rate he takes that status seriously. For more than two years during the war he acted as consultant to the government's Federal Public Housing Authority, and worked out the designs for some of the Kaiser housing projects on the west coast.

NEW CENTER FOR DESIGNERS

One of his largest current projects is the creation of a unique Decorator's Center out of an old seven-story manufacturing building owned by the linoleum firm of George Broido in downtown New York. It seems Mr. Broido got tired of the unattractive, conglomerate appearance of the building in which his business is located and took his discontent to Gordon Obrig, whom he terms a "remarkable and unusual fellow." Out of their conferences evolved the idea for a complete designers' center specially designed showrooms for each type of product needed by the interior designer, ranging from ashtrays to yard goods with a generous representation of furniture and fixtures. The center will be run on a cooperative basis with national

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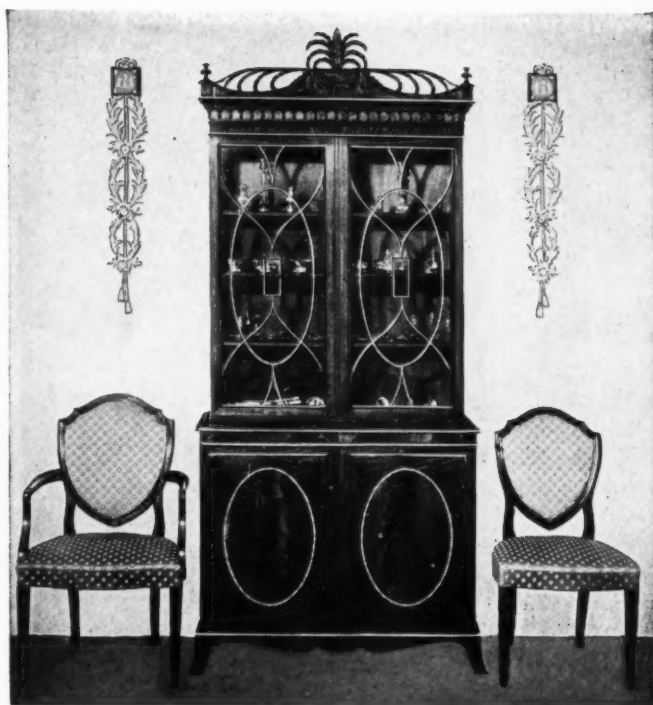
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May be acquired at Parke-Bernet Galleries weekly auction sales, September to June. The 1944-45 season included distinguished property from the Mrs. Christian Holmes, George McFadden, Leon Schinasi, Mrs. Joseph Heine, Mrs. Henry Evans, Virginia M. Rosenthal, Walter P. Chrysler Jr., Jacquemar, Vernon C. Brown and other collections.

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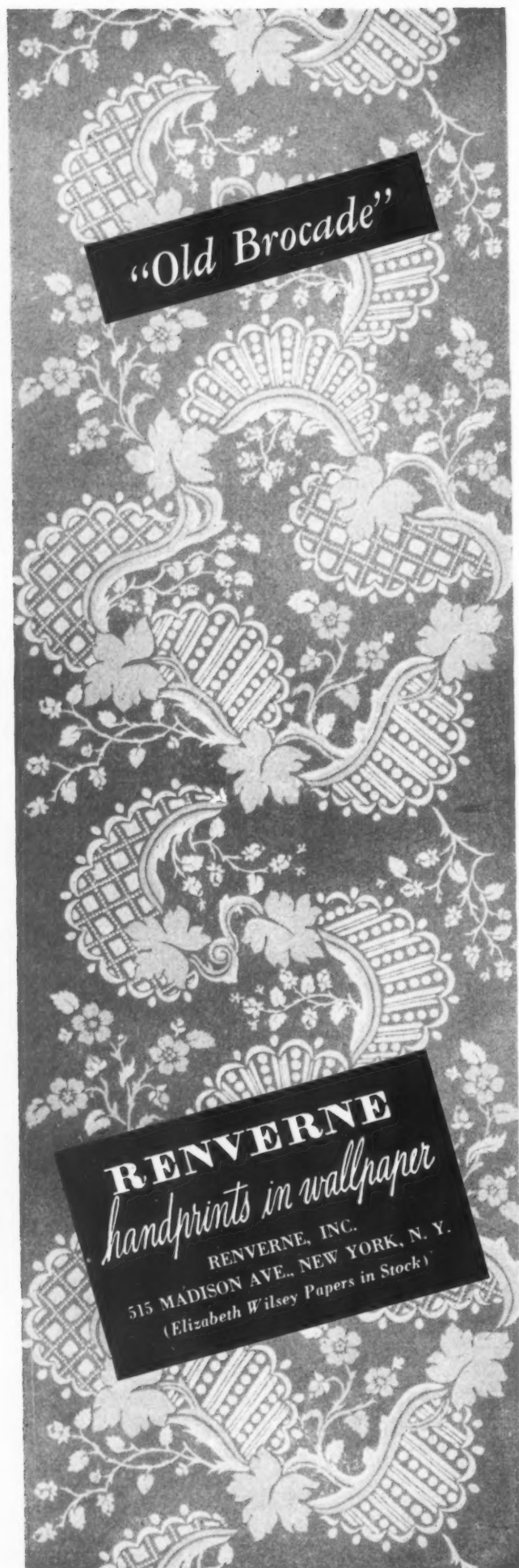
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advertising, and tenants will be carefully selected to represent top manufacturers in each class of merchandise. It is expected to be ready by next March, and Mr. Obrig has designed an unusual eye-catching entrance, in keeping with a sumptuous, all-purpose reception room where designers may meet and consult with their own clients before and after going on a shopping tour of the center. The most advantageous use of space, color schemes and materials is being given minutest attention by designer Obrig, who never once loses sight of his client's aims and cost problems. His entrance scheme, for instance, takes into consideration the high cost of burglary insurance, and one of the design's features will lower those costs.

FOILING THE JEWEL THIEF

That burglary insurance premium was also in Obrig's mind when he worked on the small jewel shop shown on page 92. The showcase-counters displaying expensive jewelry were so designed that each small case locks separately, and the clerk cannot remove the key from one section to open another until the first one has been locked. With only one key available, it is impossible for any showcase, except the one in use to remain unlocked. In designing this store the concept of flexibility and of space utilization had to be worked out to the nth degree, as the entire floor area measures only 26'8" x 72'4". Gordon Obrig succeeded in transforming this small space into a gemlike surrounding for the gems on display.

He also creates gemlike surroundings on a large scale, as he did for the Azen fur store in Pittsburgh, a five-story building designed by architects Marx and Simboli, devoted to wrapping the female form in mink and muskrat. The building has been given luxurious interiors for the display of luxurious trappings — interiors subtly designed by maestro Obrig to lull into lethargy any possible sales resistance lurking in the recesses of a lovely's conscience. Gordon Obrig's competent and faithful helpmate, Virginia Obrig, not only keeps his office routine functioning smoothly but as a former librarian and research expert she digs up much of the background data that her husband considers so important in the creation of good industrial designs. Naturally, she also handles the home department in Brooklyn, where the inner man and two offspring are taken care of. That department will soon be moved to a country house which Gordon Obrig is in the process of designing especially for the Obrig quartet. He is planning to work out some of his ideas on housing in this design and expects to end up with just the home he and his family want. And it will be located in a spot where he can continue to indulge in his hobby of translating his surroundings into water colors. He has quite a collection of his paintings, and lately he designed a frame for them which consists of frame and mat made out of the same piece of wood. Once a designer, always a designer, even when it comes to framing himself.

STYLES CHANGE

CONTINUED FROM PAGE 89

behind the crest, and he cannot expect maximum consumer acceptance. In contrast, the man whose product is ahead of the crest presents a "freak" or an "orphan." The product that is on the crest is in vogue—it clicks—and it sells.

Style is no mystery to those who study it. Style can be forecast. This is the job, and the accomplishment, of the experienced industrial designer. Let's study styles of the past—they indicate possible trends in the future.

CONTINUED ON PAGE 124



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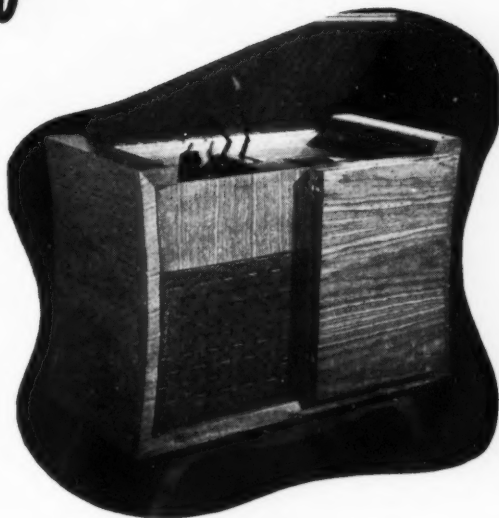


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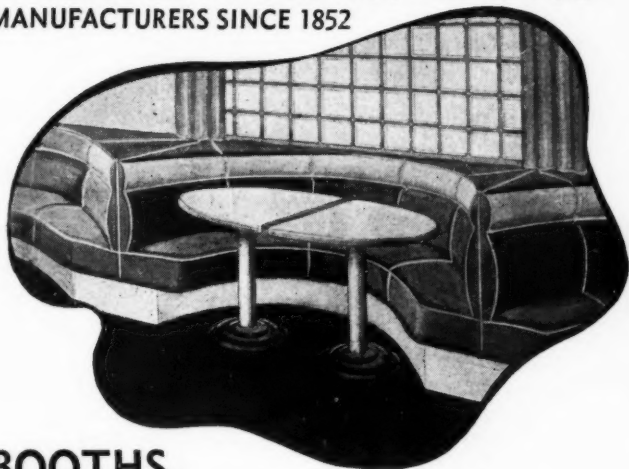
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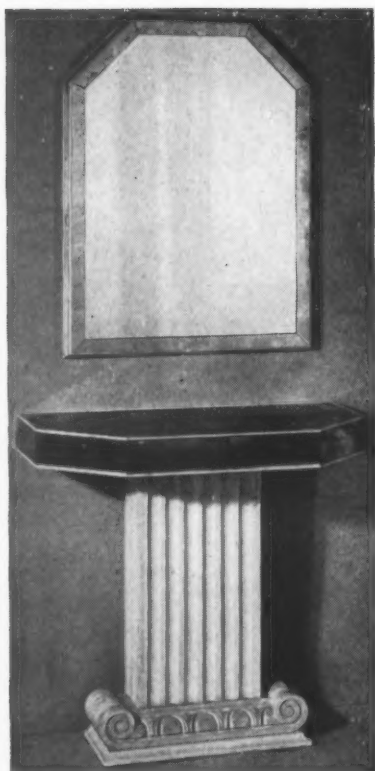
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One phase of style that always moves in cycles is *simplicity*, in design and ornamentation. A good example is the early Greek temple. These at first were crudely simple. At the golden era of the Parthenon they were still basically simple, but with added subtleties and richness. Finally, with adaptation by the Romans, simplicity was abandoned. But soon after the fall of the Roman empire design reverted again to simplicity, with richer ornament. It should be noted that the contemporary design in each period was, at the time, considered "modern," and that it reflected the style and taste of that era.

During the Renaissance when classic styles were revived, simplicity appeared first—later developing into the *sensuous* ornament of the Baroque. This cycle reached its peak at the St. Louis fair in 1903 and reverted once more—to simplicity.

It is not surprising that the early moderns, Le Corbusier and Frank Lloyd Wright, for example, rebelled and swung the pendulum to the other side—toward complete simplicity. Neither is it surprising that it took the public a good thirty years to overcome inertia, to follow and accept the new trend. They accepted it first in automobiles and appliances; now they accept it in their furniture and homes.

But—where are we today? We are now on the threshold of a period of richer, more ornamental design. We have just passed through the period of stark simplicity in modernism, of chrome chairs and box-like houses. Modern design is coming of age. It will be warmer, mellower, with a finer sense of ornamentation. The basic simplicity will remain as the serene background accenting the newly applied richness of color, texture and handicraft design. There will be an increased demand for objects of art—glass, china, mirrors, sculpture, painting. Modern homes will be in increasing demand because they make for easier living.

Two things should be noted in style cycles. First, that periods are becoming of shorter and shorter duration. There is more change in style in one year in the automotive field of today than in one hundred years of Egyptian architecture. Style obsolescence is now being *planned for* in order to move merchandise. Consequently we may anticipate rapid cycles in style change.

Second, since women buy 89.2% of all consumer projects, it is wise to study women's clothing and jewelry styling because interiors, furniture and furnishings, appliances, and yes—even automobiles follow these trends. What is happening today in women's clothes? They are becoming richer. Hats are larger with more ornament. Jewelry is more prominent and ornate. Color is popular and bright. Does this mean anything in the styling of next year's refrigerator? We think it does!

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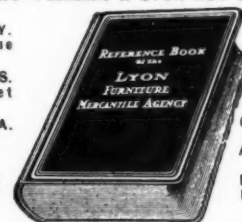
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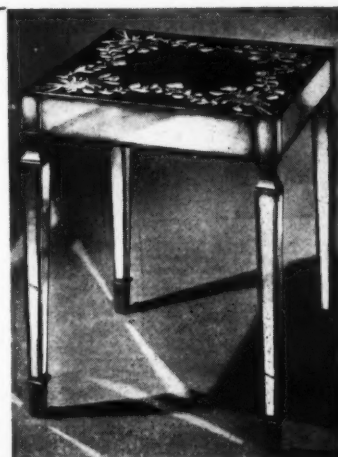
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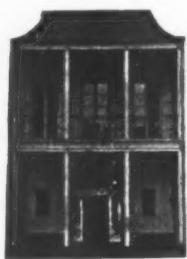
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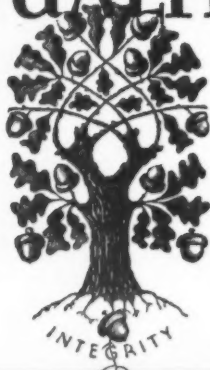
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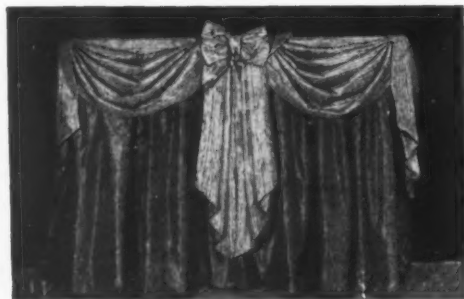
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