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Industrial Design

February 1947



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Interiors

+ Industrial Design

VOLUME CVI, NUMBER 7

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And for all concerned with the production of interiors.

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Next month: Sixteen pages of new showrooms . . . sixteen pages of new fabrics, including prize-winning designs in three competitions . . . outstanding furniture at the mart . . . Designing information, part 2 . . . the Swedish furniture that Hans Knoll is importing.

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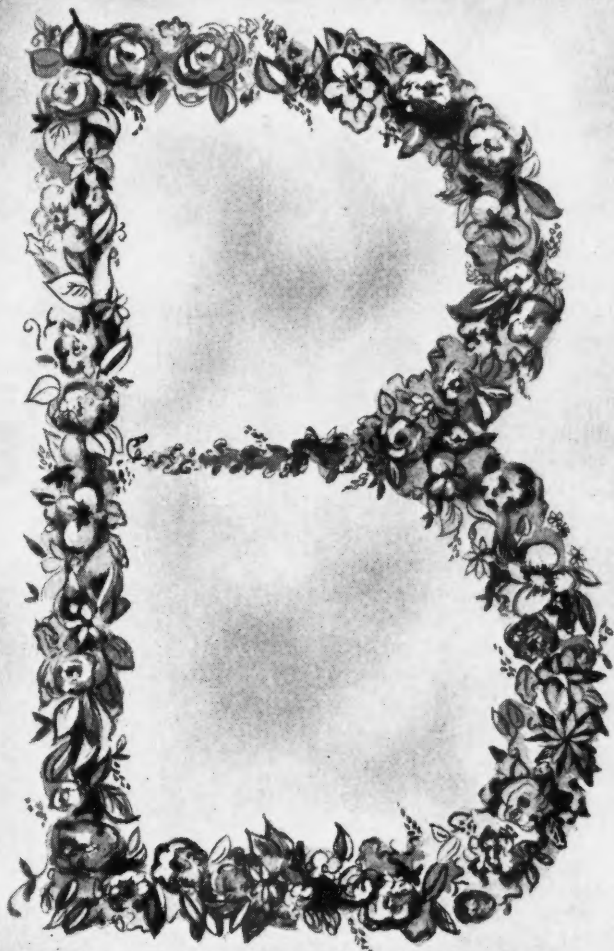
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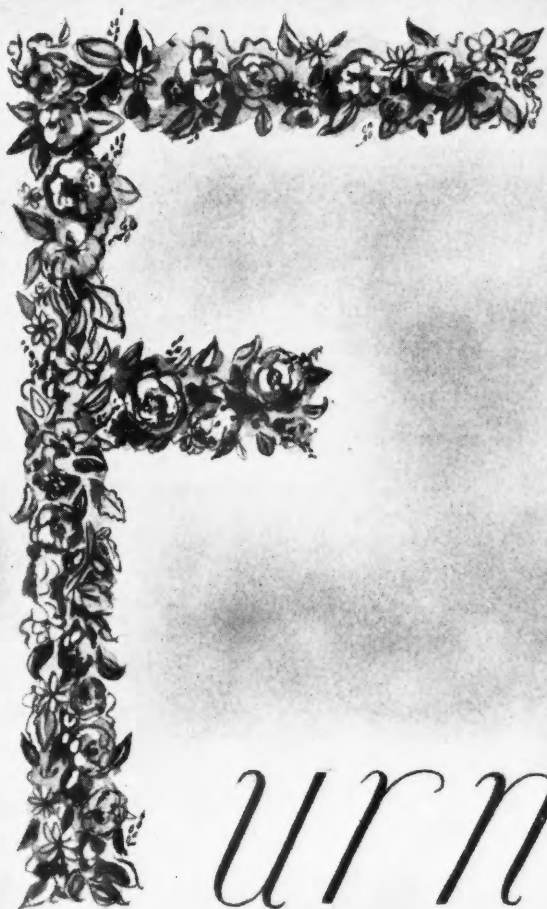
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Letters to the editors

Alive and kicking

Dear Mr. Rudofsky:

Thank you for your superbly written obituary. It was a real pleasure to find Robert's American Restaurant reviewed in your magazine on the occasion of its twentieth anniversary. It gave me great satisfaction to be able to look at the old pictures without embarrassment or the need to apologize for my early work.

Some of your readers must have gained the impression that I was buried under the ruins of Berlin, since you omitted any mention of statistical facts which are still vital, at least to myself. Permit me to inform you that I am now a registered Illinois architect residing in Chicago, and according to the latest information which I have been able to obtain, very much alive.

I was greatly pleased when I read in your article about my infatuation with things American. Permit me to compliment you on your judgment of human nature. However after doing a little soul searching myself, I find that my infatuation was, and still is, with American tendencies rather than with things American.

The opportunity to design an American restaurant in Berlin tempted me because it offered an occasion to demonstrate to the Berliners that we can give service to each other without creating an atmosphere of social inequality. America has developed a variety of waiterless serving systems, just as it has developed homes without servants. This development may on the surface seem incidental. To me it seems to be one of those insignificant facts which in their entirety shape a civilization.

When Robert's American Restaurant opened its doors 20 years ago, no attempt had been made on the old continent to narrow the social gap between those who waited on others and those who were being waited on. The lackey-waiter in tux or tails seemed indispensable. I am inclined to attribute the fact that "Robert's" became a restaurateur's bonanza to an atmosphere which reflected hospitality rather than servility.

So much could be said on this subject that I would like to suggest that you, with your great knowledge of facts related to the history of civilization, write a study devoted to the history of food service in the U. S.

The thought occurred to me when I read Mason's biography of Louis D. Brandeis. He quotes there a letter which Brandeis' father wrote in 1850 to his sweetheart in the old country. In this letter he describes how dinner was served in a Pittsburgh hotel. Many similar recollections must be available. It would be very interesting to read how the first counter service and cafeteria systems came into being. How they developed into such institutions as Horn & Hardart, Thompson, Bickford, Stewart, Exchange Buffet, Collonade, B/G, etc. It would be revealing to see diagrammatic sketches, showing the essential differ-

ences between these systems. You could point out how all these systems endeavor to cope with the same problem and how unsatisfactory they all are.

While great ingenuity is consistently being devoted by the best American minds to improving the servantless household, no recent progress has been made in developing waiterless serving systems. The systems which originated several decades ago have stagnated despite their obvious imperfections.

I have given a good deal of thought to these problems and I would appreciate an opportunity to introduce a new system which does away with the prevailing difficulties in about the same subtle manner in which Gordian dealt with the proverbial knot and by which Columbus induced an egg to stand on its tip.

My system is sure to be rejected as impossible by 999 out of 1000 restaurant experts. I wonder if you would care to help me with your eloquence to find the one man in a thousand who might be willing to back a system which does away with keeping food hot and spoiling it in the process, which does away with waiting on the part of the customer, which reduces the number of required helpers and the amount of waste, which simplifies accounting and prevents stealing. How would you like to become the god-father of a system which may in a few years change the culinary habits of America?

ROBERT E. LEDERER,
Chicago, Ill.

It is a pleasure to learn that Mr. Lederer is not only very much alive—which we always realized despite the erroneous impression we may have given—but that he is also as ingenious and prolific of imaginative ideas as ever. We would consider it an honor to serve as god-father to so interesting a brain-child, and wish to make the infant's acquaintance at once.—EDITOR.

Attention Sears Roebuck

Sir:

I have sent a copy of the following letter to the president of Sears Roebuck and Company, and believe it may also interest you.

DAN COOPER
New York, N. Y.

Dear Mr. Cooper:

Inside Your Home [by Dan Cooper, Farrar, Straus and Company, Inc.] has come inside our home, and we have enjoyed it very much. However, it has not helped us enjoy the place we call home any more. I cannot help taking exception to your statement that, "Its [the style now known as modern] essentials are as available to the limited pocketbook as to the full one." (page 23). It is discouraging to move into houses

with little "simplicity," few "large bare spaces," and non-existing "plain lines" and "lack of fussiness." It costs labor and skills to have fancy moldings removed, pillars between dining and living room removed, overloaded fireplace mantels taken bodily away. Door panels with moldings eager for dust are expensive to cover or replace. Windows have no speaking acquaintance with the sun and the rooms are not planned for easy living or for children. The tenacity with which builders cling to the myth of children growing under cabbage leaves is one of the amazing and symbolic things in the crazy pattern of American life (and real estate). If we had a "full" pocketbook it would be a different story. We could build as we wished or remodel without a qualm, put in corner windows, break down partitions—you know.

I also hope—did I hope before?—that some company will come out with *good-looking* separate cushioned, wooden framed sofas for people like us, who have fixed salaries in the middle and lower-middle bracket and who want easy, inexpensive upkeep. I have seen some called Modern—heavy, *carved*, no less, limed oak—ugly in line, with handsome corduroy cushions. I want rectangular cushions for easy slip covering and light frames, light in color and weight. Oh well—I suppose we can wait another ten years. I wish you and people like you would write to Sears Roebuck and Company and interest them in some really simple, modern furniture. There must be some way of breaking the traditional habit of poor taste and exuberant ornateness of their brothel-like living room sets! Oh yes, if you have a list of artist-craftsmen you spoke of, may I please have one—for inspiration? And do you have the address of the National Security Council which has that blueprint of a house-keeping closet?

MRS. WILLIAM VALDINA
Needham, Mass.

Briton can spot it

Sir:

I was very pleased to receive my first copy of *INTERIORS* (November 1946). I consider one of the best things I did when in New York was to start taking your publication

May I draw your attention to caption errors that appear on pages 14 and presumably 16 (mine is not numbered)? The top picture on page 16 shows a view of "The Designer Look-Ahead" [of the *Britain Can Make It* exhibition recently held in the Victoria and Albert Museum, London] whereas the picture on page 14 is the "Domestic Equipment" section of the exhibition—the reverse of your captions.

GEOFFREY DUNN
Dunn's of Bromley
Kent, England

(Letters continued on page 146)

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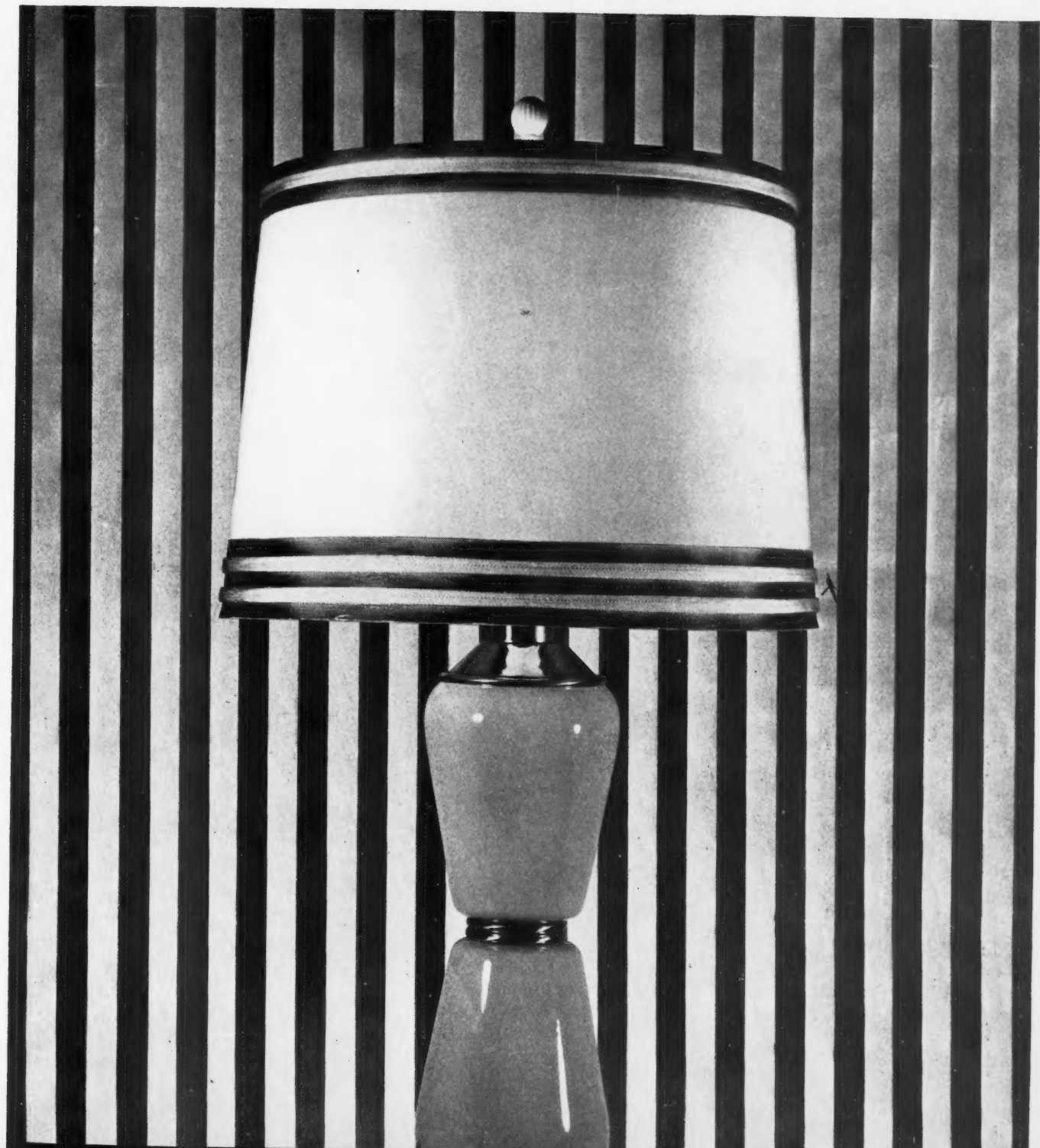
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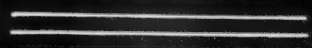
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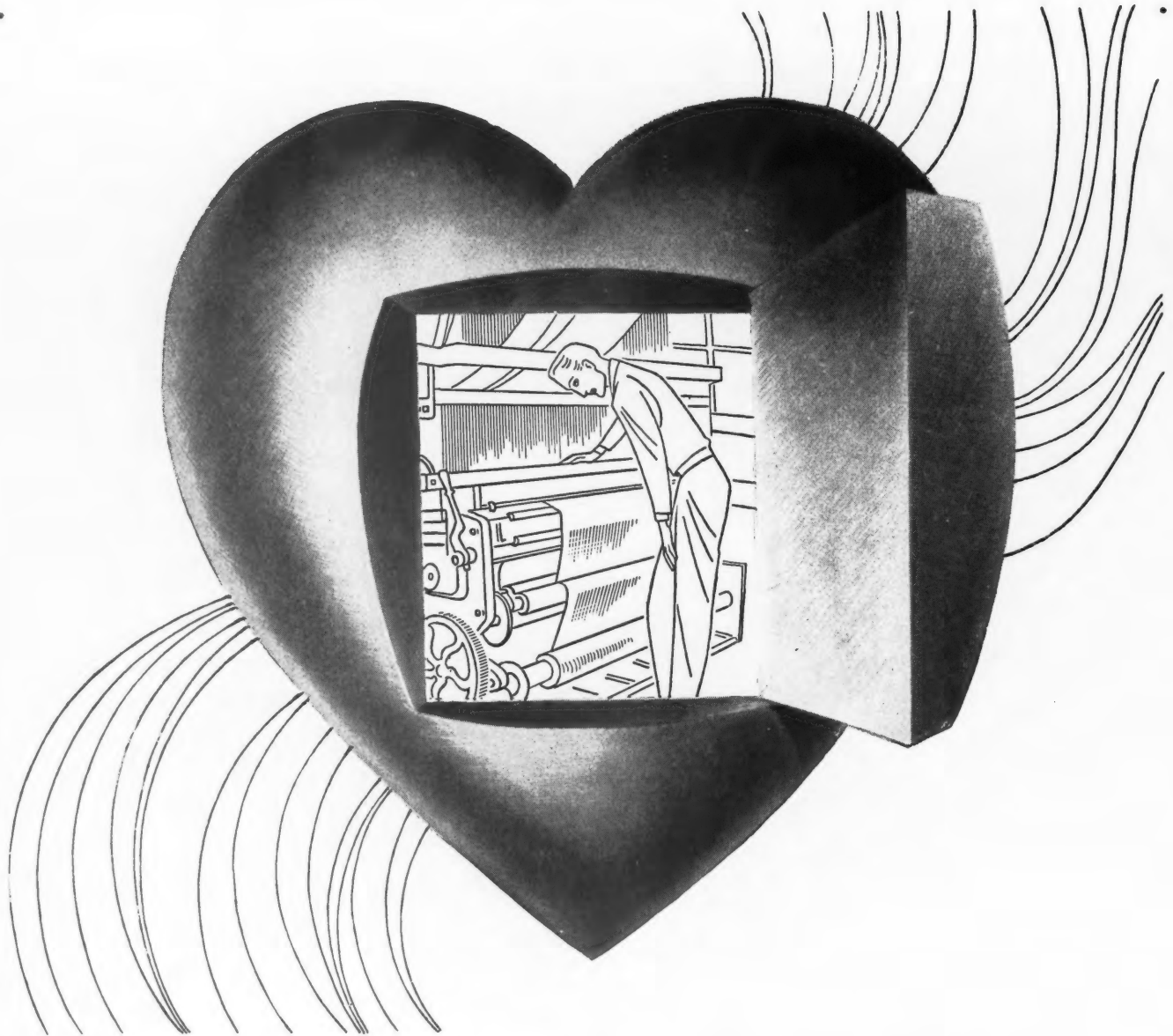
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Wallpapers



Interiors' contributors



At the age of 23, Hungarian-born MARCEL BREUER invented tubular steel furniture—a revolutionary step in the adaptation of modern materials and technological methods to the business of creating the facilities for living. On pages 90-94 we present his latest venture in the field, as well as recording some intervening steps taken since that momentous date, 1925.

However, furniture design is only a small part of the work of Mr. Breuer, who received his architectural training in Germany after making a tentative stab at sculpture in the Art Academy in Vienna. In Weimar, at the Bauhaus, he came within the circle which revolved around Gropius and Moholy-Nagy, joining the group with Josef Albers and Herbert Bayer. He advanced rapidly, receiving his Master of Architecture degree in 1924, and becoming qualified as a professor in 1925, when the Bauhaus moved to Dessau. It was in the carpentry shop at Dessau that the first steel furniture was made.

In 1926 he went into private architectural practice, turning his attention almost immediately to pre-fabricated low-cost housing. His first published architectural project, *Kleinmetallhaus Type 1926* was constructed on the principle of a light metal skeleton, window and other units set in, to be erected in two or three weeks.

From 1931 to 1935 Breuer traveled—in Spain, North Africa, Greece, England, and

the continent—working at various jobs and on various publications. The most famous product of this period was the Harnismacher house in Wiebaden, 1932, which “justly took rank at once as one of the finest modern houses in the world.”

In England from 1935 to 1937, Breuer entered into partnership with F. R. S. Yorke, designing a projected “Garden City of the Future,” exhibited at Olympia.

Breuer came to the United States in 1937, where he soon joined the architectural staff of Harvard University. The long-standing partnership with Gropius was dissolved in 1941. Now on leave from Harvard he describes his current activities: a department store in Salem, Mass., now under construction; a two-family house in Ashville, N. C.; research and experimentation on two systems of prefabricated houses, the Yankee Portable and the Plas 2—Point House; planning of apartment houses, the Stuyvesant-6 and the South Boston projects; the bi-nuclear house scheme.



The thoughts of PAUL RAND, and examples of his industrial design, are presented on our book review page (24) and the Industrial Design section (ps. 110-113) of this issue. The extremely successful and cerebral young man represents to an astounding degree the ideal picture of the artist who is a student of all the affairs of this world—its business and its psychology.

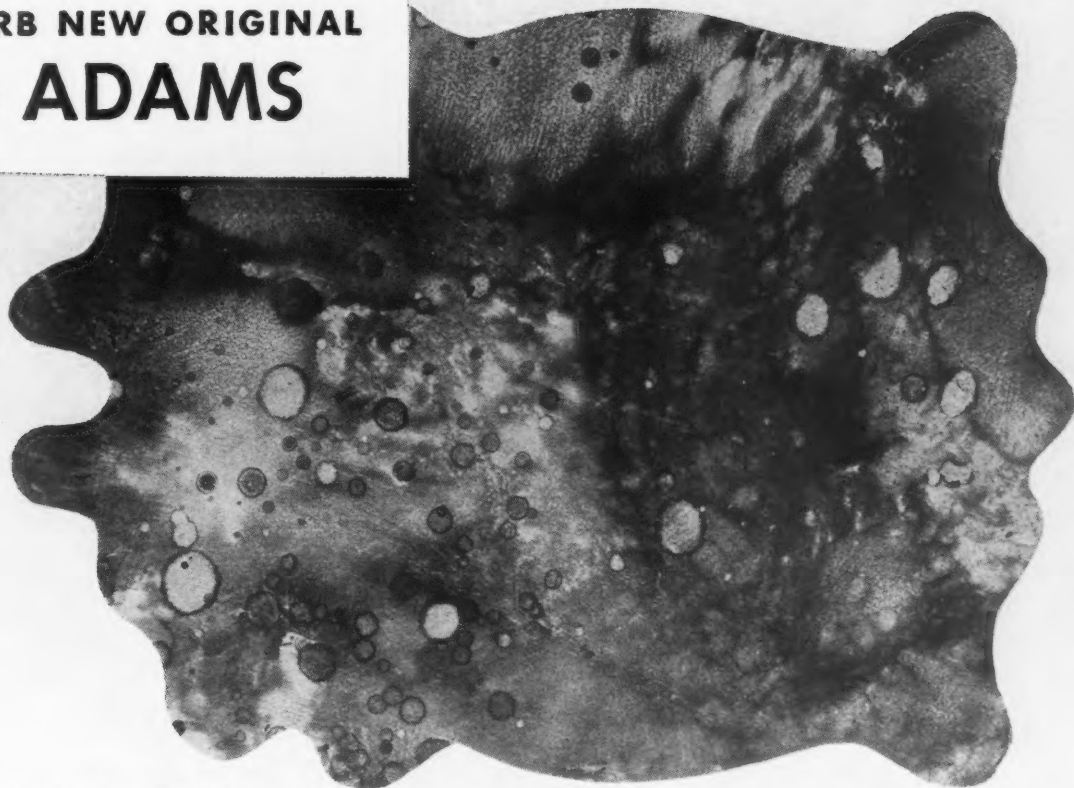
He was born in New York City on August 15, 1914, and studied in art schools here. He served his apprenticeship with the industrial designer George Switzer and has taught at Cooper Union and the Advertising Guild. He became art director of *Esquire* and *Apparel Arts* at 23, is now designer and consultant for many national advertisers and publishers as well as art director for the William H. Weintraub advertising agency. His designs, noted for commercial as well as artistic success, include advertisements for Coronet Brandy, Dubonnet, Air-Wick, Stafford Fabrics, Disney Hats.

In K. LONBERG-HOLM, we have another example of the unity of all forms of design. Represented in this issue of INTERIORS by *Designing Information*, a study of visual communication, Lönberg-Holm nevertheless gave expression to his design ideas first in the field of architecture, both in Denmark, where he was born, and elsewhere in Europe. He has taught design in the School of Architecture at the University of Michigan, and from 1930 to 1932 was research editor of the *Architectural Record*. His subsequent studies of planning and of the industrialization of building and construction led to the formulation of an information system for planning analysis, the core of a book which he co-authored, *Planning for Productivity*, published in 1940 by the International Industrial Relations Institute.

As United States delegate to CIAM (International Congresses for Modern Architecture), he is aware of the information problems in construction and planning on an international scale. As Research Director of Sweet's Catalog Service, he is currently occupied with the development of new industrial information techniques. It is out of the larger aspects of information design that he draws his present work-in-progress with Ladislav Sutnar, a book on *Design in Information* (pages 95-109), from which the current series in INTERIORS has been constructed. With Sutnar, Lönberg-Holm also co-authored *Catalog Design*, a Sweet's publication. (Continued on page 138)

TORTOISE SHELL

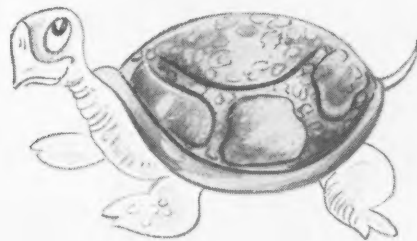
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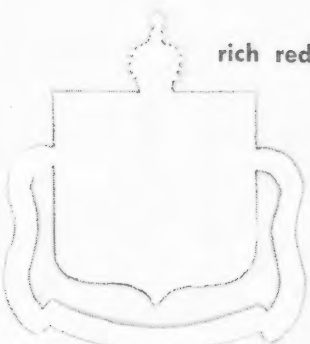
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Building Activities . . . At the Markets . . . Competitions . . .

Industrial Design . . . Out of Schools . . . Supply Situation . . .

Building Activities

More Housing Units Forecast

Between 800,000 and 850,000 new housing units will be built during this year, according to Morton Bodfish, chairman of the United States Savings and Loan League, in a bulletin to the League's member savings and home lending institutions. In his opinion the cost of building these units will be basically about the same as the average of the last two years; but fewer delays in getting houses finished in 1947 will mean a decrease in excess costs.

He stated that most of these new units will still be one-family homes, but "this year more apartments and two-family flats will be built than we have seen in many a year."

Harrison to Direct U.N. Building

With his appointment as Director of Planning for the group of buildings which will house the United Nations' chief activities, architect Wallace K. Harrison has been given an opportunity to make architectural history—an experience not exactly new to a man who was one of the architects of Manhattan's Rockefeller Center. Mr. Harrison has left his architectural mark on many notable buildings in and away from New York City, and at present is working on the proposed Time and Life building, Aluminum Company of America building, and Idlewild Airport. Mr. Harrison will be working with a group of international architects, designers, and building

experts on what is destined to be emotionally the most important group of buildings in the United States. His background and some of his work will be presented in greater detail in next month's INTERIORS.

Contemporary Architecture for Churches

Churches should keep step with the times both spiritually and in their physical makeup, it was decided at a recent conference of the North American Conference on Church Architecture. Recommendations were made that America's churches of tomorrow be designed by architects who have the courage to employ the best techniques and materials in contemporary architecture and yet retain the spiritual qualities of the great ecclesiastical architecture of the past. Among the unflattering terms applied to some of the church architecture of today by members of the conference were such epithets as "Classical Portland Cement," "soap boxes," and "Cherokee Gothic."

Data Published on Building Rules

The National Bureau of Standards in Washington has just published a 50-page booklet recommending modernized building code requirements for new dwelling construction, to be used as a guide by local communities in bringing their codes up-to-date. Recommendations cover design loads, fire protection, requirements for masonry, wood and structural steel, and fundamental measures to prevent faults due to im-

proper building. In the booklet the old plaint is reiterated: That code revision has not kept pace with developments in new materials and methods.

Chicago Market Notes

Few Eager Buyers at Furniture Shows

It seems that there was quite a bit of confusion during the January shows at the Chicago Furniture Mart and Merchandise Mart. While some manufacturers were piling up sales, it was apparent that a large bloc of buyers showed reluctance to make anything but nominal fill-in purchases.

Manufacturers who brought out new products at this market, products of proven quality, which offered added values for additions in prices, were selling, and selling in volume.

On the other hand, too many prices had been boosted 5 to 25 per cent for merchandise which showed no improvement in quality or appearance over that sold previously at lower prices. Buyers appeared to prefer their current inventories to what was being offered them at this market. However, no hope was held out for the possibility of lowered prices in the near future. Producers claim that 100 per cent increases in lumber and labor over pre-war figures necessitate current price increases.

Furniture Industry Criticized

There was quite a buzz of excitement—and

For Your Calendar

THROUGH FEBRUARY 15. Society of Industrial Designers' Exhibit. At Philadelphia Art Alliance, Philadelphia.

THROUGH FEBRUARY 15. Merchandise Mart Gift Show. At Merchandise Mart, Chicago.

THROUGH FEBRUARY 15. China, Glassware and Pottery Market. At Merchandise Mart, Chicago.

THROUGH FEBRUARY 23. Modern Textile Design. At Everyday Art Gallery, Walker Art Center, Minneapolis.

THROUGH MARCH 9. Eugene Berman Theatre Design. At Museum of Modern Art, New York City.

THROUGH APRIL 12. Embroideries and Needlework Techniques. At Cooper Union Museum, New York City.

FEBRUARY 16—MARCH 6. Contemporary Furnishings. At Akron Art Institute, Akron, Ohio.

FEBRUARY 23—27. Convention and Exposition of National Association of Home Builders. At Stevens Hotel, Chicago.

FEBRUARY 24—26. First Annual Antiques Show. At Jackson Heights Community Club, Jackson Heights, L. I.

FEBRUARY 24—28. New York Gift Show. At Hotels Pennsylvania & New Yorker, New York City.

FEBRUARY 25—MARCH 2. Antiques Fair. At Deauville Hotel, Miami Beach, Fla.

MARCH 3—7. Boston Gift Show. At Hotel Statler, Boston.

MARCH 4—APRIL 27. Plastics in the Home. At Everyday Art Gallery, Walker Art Center, Minneapolis, Minn.

APRIL 7—9. Antiques Fair. At Copley Plaza Hotel, Boston.

APRIL 8—11. AMA Packaging Exposition. At Convention Hall, Philadelphia.

APRIL 14—18. New York Antiques Fair. At 71st Regiment Armory, New York City.

APRIL 19. Home Show for New York Metropolitan District. At Grand Central Palace, New York City.

APRIL — . Annual Convention, American Designers Institute, New York City.

MAY 5—11. National Plastics Exposition. At Coliseum, Chicago.

JULY 7—19. Home Furnishings Markets. At American Furniture Mart and Merchandise Mart, Chicago.

JULY 7—12. First Annual Store Modernization Show. At Grand Central Palace, New York City.

OCTOBER 11—18. Greater Iowa Home Show. At Coliseum, Des Moines, Iowa.

NOVEMBER 10—14. National Hotel Exposition. At Grand Central Palace, New York City.

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For your information

indignation — among furniture manufacturers and buyers at the Chicago and Grand Rapids shows over designer-writer George Nelson's article on the industry in January's *Fortune* magazine. Mr. Nelson finds most of the furniture industry unimaginative and unprogressive, offering too large a variety of items with much too small a percentage of good, creative design. That an open-arm-welcome awaits well thought-out new design ideas in the furniture field was borne out by the reception given the George Nelson-designed group of household furniture, which the Herman Miller Furniture Company introduced at the Chicago market. A presentation of it will appear in the coming issue of *INTERIORS*.

Competitions

A.I.D. Awards to Designers

The American Institute of Decorators, in the first competition of its kind covering the furniture, fabric, floor and wall covering industries, has announced awards made to a group of outstanding designers. Winners of citations of merit and honorable mentions are: Bent Karlby of Copenhagen, Denmark, for his wallpaper design (illustrated on this page) manufactured by Danske Tapetfabrikker A/S, Copenhagen; Dorothy Wright Liebes of San Francisco for her fabric design manufactured by Goodall Fabrics, Inc.; Charles Eames of Venice, California, for two furniture designs that were tied for first place, manufactured by Evans Products Company and distributed through the Herman Miller Furniture Company.

Honorable mentions went to: Lucille Clark

Risom designed cabinet selected by A.I.D. award committee for traveling exhibit.



of Seattle, Washington, for a fabric design executed by Frederick and Nelson; Ivan Bartlett of Long Beach, California, for a fabric design manufactured by Goodall Fabrics, Inc.; and to Bent Karlby, for three additional wallpaper designs manufactured by Danske Tapetfabrikker A/S. Other entries selected by the blue ribbon jury of awards for the traveling exhibition, now on tour through the American Federation of Arts, with the first public showing at the Art Institute of Chicago, are: Furniture designs by Charles Eames, Edward Wormley, Morris Sanders, and Jens Risom. An example of Risom's furniture designs is illustrated on this page. Fabric designs included in the traveling exhibits are by Alexander H. Girard, Lucille Clark, Ben Rose, and Muller-Barringer; and wallcovering designs are by D. Lorraine Yerkes, Chicago; Mette Wagner and Povl Dano of Copenhagen; and Grace Ohanian, New York. The A.I.D.'s object in making these citations is to make known annually to the consumer public what the market offers in good design, and to commend designers who have created the best designs each year in the fields related to the profession of interior design and decoration. Rules of the competition required all designs to be of products offered for sale not prior to January 1, 1946 that have reached the consumer market, with identification of the industry represented, character of the product, and approximate retail price.

Mr. Karlby's winning wallpaper design is a hand blocked paper in a rich monochromatic floral pattern, selected for its originality and distinction. It is priced at \$6.00 retail for a single roll.

Dorothy Liebes' fabric design is a wool, rayon

and flax weave in a block pattern shown in variations of a chartreuse color. Chosen for its fine texture, simplicity and adaptability to all types of interiors, it retails for \$7.50 per yard. Charles Eames' furniture designs of a coffee table in a molded plywood with chromeplated steel rods, offered for sale at approximately \$19.75 f.o.b., factory, in natural and reddish



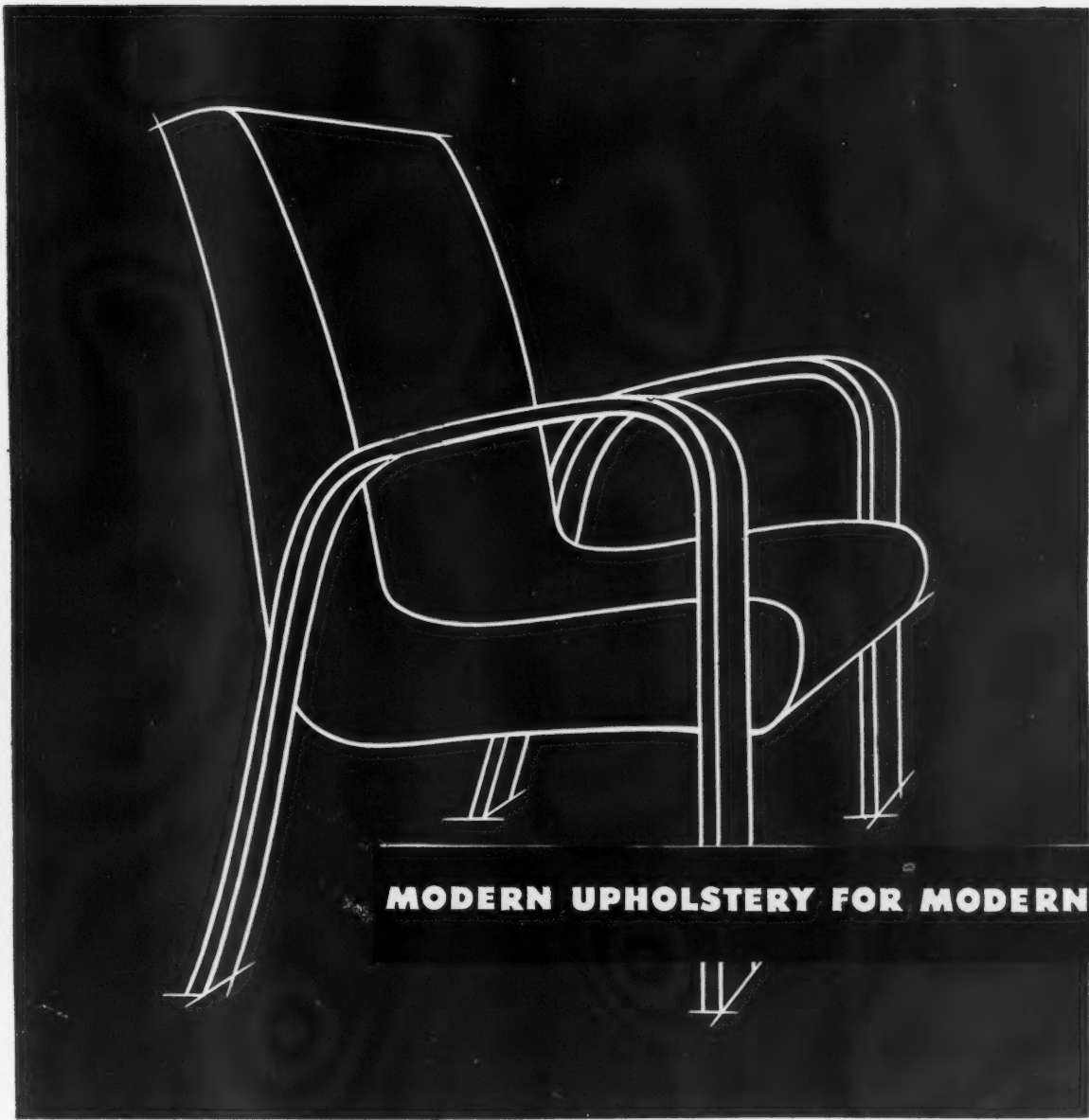
Citation of Merit was bestowed by A.I.D. on Bent Karlby's wallpaper design, above.

brown finishes, and chair of the same construction in black, dark brown and red finishes, priced at approximately \$14.25 f.o.b., factory, were tied for first place in the furniture group for their progressive construction, serviceability, and interesting forms. Charles Eames and his furniture were presented to *INTERIORS'* readers in July, 1946.

The jury of award for this competition was composed of Richard F. Bach, dean of education and extension, the Metropolitan Museum of Art, New York; John Gerald, promotion director, B. Altman & Company, New York; Edgar Kaufmann, Jr., director, Department of Industrial Design, Museum of Modern Art, New York; Meyric R. Rogers, curator of decorative arts and industrial arts, Art Institute of Chicago; Edward D. Stone, architect, School of Architecture, Yale University; William W. Wurster, dean, School of Architecture and Planning, Massachusetts Institute of Technology; and Richard B. Gump, Gump's, San Francisco. Mr. Bach acted as chairman.

A.I.A. Award to Eliel Saarinen

The gold medal of the American Institute of Architects for 1947, highest honor bestowed by that institute, will be presented to Eliel Saarinen at the institute's annual convention later this year. He was chosen to receive the medal "in



MODERN UPHOLSTERY FOR MODERN DESIGN



CUSHIONED IN Firestone Foamex*

The best specifications read "cushioned in Firestone *Foamex*." Why? Because, it's the modern, cost-cutting upholstery material. One piece of buoyant, air-and-latex takes the place of old-fashioned stuffing and springs . . . and brings a new degree of comfort to seating. And it is electronically processed for longer wear. *Foamex* is dust-proof, dirt-proof, damp-proof, odor-proof and mildew-proof! Specify *Foamex* in custom-cut or stock sizes.



COVERED WITH Firestone Velon*

And cover *Foamex* with the eye-appealing fabrics woven of *Velon* fibres. Decorator-right in color and textures . . . these non-fading, wipe-clean fabrics look new even with years of use and abuse! Ask your fabric sources for samples and information. Write Firestone, Akron, for *Foamex* and *Velon* full-color booklets.



Listen to the Voice of Firestone
Monday Evenings over NBC

*TRADE MARK

For your information

recognition of his outstanding achievements in the practice of architecture and inspiring leadership in the field of architectural education, and for his talent as a creative artist and a leading town planner."

Mr. Saarinen designed the Cranbrook Foundation project at Bloomfield, Michigan, and has been chosen as architect for the proposed addition to the Smithsonian Institution in Washington.

Industrial Design

Industrial Design Exhibit on Tour

The 1947 Exhibit of the Society of Industrial



Orange Juicer designed by Dave Chapman for National Die Casting Co., one of many product designs in S.I.D. traveling exhibit.

Designers has started its nation-wide tour at the Philadelphia Art Alliance, and from there it will move on to Detroit, Toledo, Buffalo, Kansas City, Milwaukee, Los Angeles, and other large cities.

The exhibit shows examples of the postwar work of about half of the Society's 69 members, presented in photographs or drawings mounted on panels of uniform size and design. Objects on exhibit range from a new rotary toothbrush



Also in S.I.D. exhibition is this kitchen sink fitting designed by J. M. Little & Assoc. for Barnes Manufacturing Co.

operated by pressure from the water faucet to trains, a ship's cabin furnished in stainless steel, and a strip rolling mill.

The object of this exhibition, to make the layman more aware of the significant role which the professional industrial designer has assumed in the shaping of today's mass-manufactured products, is well brought out in the wide variety of designs. This is the first bid for popular understanding by the two-year old Society of Industrial Designers.

Among the displays which probably will prove of particular interest to the uninitiated are several graphic descriptions by Egmont Arens' organization of how products are re-designed to meet today's demands for greater utility, better appearance, and more efficient production methods. The various steps followed by the designer are presented in sketches and photographs. Also eloquently brought out in the exhibits is the collaboration of engineer and designer and the latter's essential role of merchandise expert.

At Museum of Modern Art

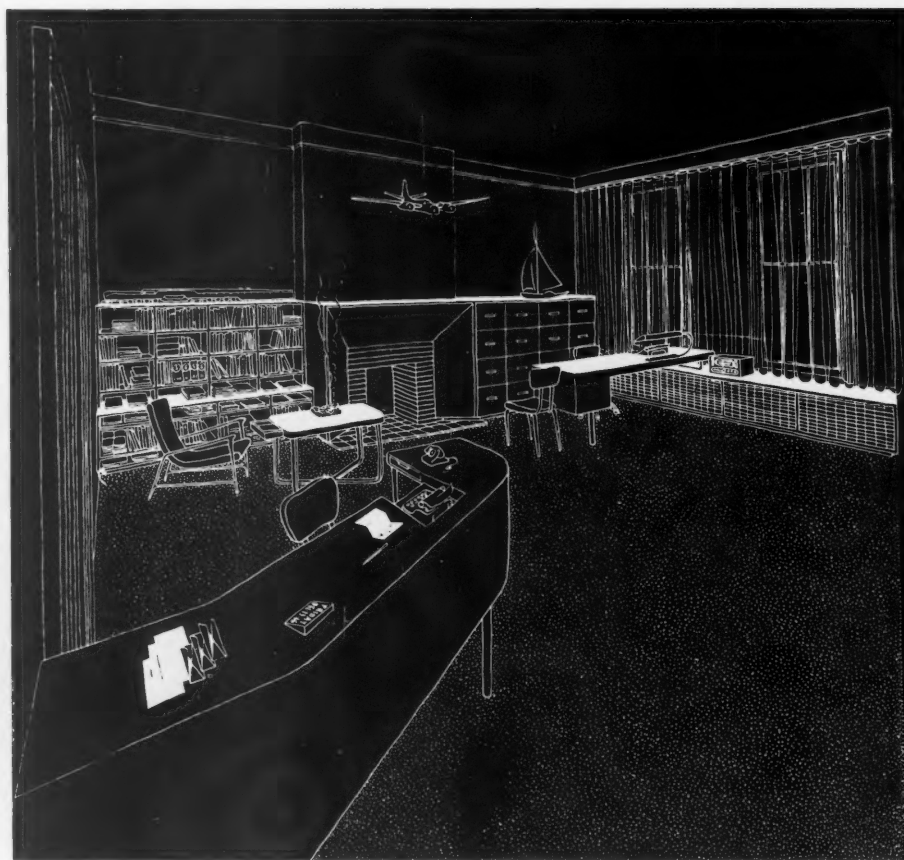
The Industrial Design Department of the Museum of Modern Art in New York, under the directorship of Edgar Kaufmann, Jr., has just issued an illustrated booklet to explain what modern industrial design is, and the part the Museum is playing in making services and

information available to all who are directly or indirectly interested in this profession.

The Museum's photo reference file, consisting of nearly 2,000 photographs, mounted and labeled, representing a documentation of modern design, was recently revised and is constantly supplemented. There is also a permanent collection of industrial art, comprising some 394 items which represent the beginning of a selected collection of the best modern design—a collection which is said to exist nowhere else. Unfortunately this material, which could be of value to designers, manufacturers, and students, is now stored so that it can be seen only on request. It is hoped that orderly, accessible storage and adjacent study space as well as a special attendant can be provided in the future.

To Build Fiberglas-Plastic Boats

Gar Wood, Jr., son of the famous boat builder, will shortly produce a one-piece inboard-motor utility craft of a combination of fiberglas and plastic, curved in one seamless piece by newly-developed low-pressure molding techniques. This new Gar-form boat will carry 6 adults, is driven by a specially designed 26-horsepower marine engine that can be lifted with one hand. The boat weighs less than 600 pounds as compared with 1,800 pounds for wooden craft of similar size (16½ feet long, and a beam of 5½



Antonin and Carlotta Heythum designed this interior for the new offices of the Society of Industrial Designers in New York.

New! Original! So Stately!



Large
Cylinder

POTTERY LAMPS

in
THREE
BEAUTIFUL
COLORS

Your Perfect Solution for Dramatic Effects!

Special Services for the INTERIOR DECORATOR

If you can't come personally to take advantage of our choice offerings, send your client to make his selection from our five floors of lamps, shades, objets d'art, antiques, silver, etc. Provide him with a letter on your business stationery and your substantial discount will be credited to you. Our shade factory will make the shade to match your base, or provide base and shade separately. Pay us a visit soon.

You'll find this tall, graceful, exquisitely fashioned Pottery Lamp, with its delicate crackled finish, is just the item for that dramatic, stately effect. You have your choice of ivory, yellow or turquoise for the base. The drum shade is hand made of taffeta with taffeta trim designed in brilliantly attractive colors to harmonize with each base. Lamp is 34", shade 18". Quantities limited.

See our other quality offerings for Interior Decorators

RUTTENBERG LAMPS, INC.
WHOLESALE

Ruttenberg Galleries, Retail

332-38 N. Michigan Ave. • AND. 3765 • Chicago 1, Ill.

For your information



Specially designed foamex covered loveseat by Lehigh Furniture for modern movie theatre.

feet), and is portable on the simplest automobile trailer. It will probably be priced in the \$1200 to \$1500 range. Its seamless construction, absence of pressure joints, and the fact that the color is embedded in the glass-plastic material, make painting or caulking permanently unnecessary.

The Gar-form boat will be available in several color combinations, and vinylite-covered foam rubber upholstery will harmonize with general color schemes.

New Theatre—New Loveseats

The recently completed Park Avenue motion picture theatre, in which are embodied a number of revolutionary theories and ideas, sports the unprecedented luxury of specially designed loveseats in its loge. This boon to moviegoing couples who have always hankered after "one seat for two" was designed and built by the Lehigh Furniture Corporation of Brooklyn. Foam rubber was used for the upholstery, and although that product was (and still is) hard to get, Firestone made a special effort to supply the Foamex for these loveseats, destined to make motion picture history from the viewers angle. Firestone made special moulds to Lehigh's patterns, from which the seats and the backs were cast. These Foamex slabs were

placed over No-Sag springs with a heavy burlap between, and this was found to be most suitable from the viewpoint of practicability and comfort. Illustration on this page shows some of the 120 love seats used in the theatre.

Out of Schools

Heythum Joins Syracuse University

A new industrial design department established at Syracuse University will be organized and directed by Antonin Heythum, architectural engineer and member of the Society of Industrial Designers. After coming to the United States from Czechoslovakia in 1939, Mr. Heythum and his wife, who works with him, were active in architectural and design work and he has taught design at the New School for Social Research and Columbia University.

Believing that properly equipped universities "are necessary to give adequate preparation for a profession which calls for extremely diversified abilities and knowledge," Heythum is planning a five-year course at Syracuse which will lead to a professional degree in industrial design.

Evening Course in Product Designing

Starting early this month, New York industrial designer Jacques Martial is giving a sixteen-week evening course in "Product Designing and Styling" under the Adult Education Program at the City College of New York. Mr. Martial says that the students who join his class should have a background of engineering and/or architecture, and must have drawing ability. Toward the end of this course actual problems in design will be worked out in cooperation with some selected industrial organizations.

American Art School

The American Art School, New York City, has begun its day and evening classes in fine arts and advertising arts for students who need not have had previous art training. Instructors at the school are painters Robert Brackman and William Gropper; Joseph F. Powers, advertising designer; and illustrator and painter Gordon Samstag. Inquiries may be addressed to the school at 3410 Broadway, New York 31.

Art Workshops for Rural Teachers

The University of Nebraska is conducting creative art workshops for rural teachers, consisting of three hours of lectures on local art resources and different techniques, and demonstrations of the use of materials. In addition there is a three-hour laboratory in which the teachers can practice any of the several kinds of creative arts discussed—painting, clay modeling, finger painting, design, stenciling, and handicraft.

Edison Centennial

Celebrations Mark Inventor's Birth

This month celebrations are being held throughout the country to mark the 100th birthday of Thomas Alva Edison, born at Milan, Ohio, February 11, 1847.

Edison's inventions are too well known by all to be enumerated here—and much of our present-day living and seeing comforts can be traced back to the brain children of his inventive mind. It was he who invented the first practical incandescent electric lamp, and in 1896 he applied for a patent on the first fluorescent electric lamp, an invention which sprang directly from his work on the fluoroscope.

The photograph at the bottom of the next page was taken in 1912 in what was then known as "The 20th Century Home." It illustrates an electrical laundry of that day, and no doubt represented a veritable dream world to the housewife who had been doing all her chores by hand. The intervening thirty-five years certainly have wrought a tremendous change, both in the performance of electrical appliances and in our conception of styling. But, Edison gave the impetus to our electrical wonder-world of today. It seems only fitting that a week should have been set aside this month to commemorate with celebrations, festivities and exhibitions the centennial of the man who has contributed so much to the comfort of the home.

Supply Situation

Lumber Outlook Good

That lumber production for the current year will equal or surpass the 34,000,000,000 board feet estimated for 1946 by the National Associa-



The "Gar-Form" to be manufactured in quantity of low-pressure molded fiberglass and plastic.



DAVID AYERS, DESIGNER

A Rug Made to Special Order for the James Meltons

The James Meltons gave their decorator only two specifications for the rug for their living room: it must be oval and into it must be woven a lyre as a symbol that here music is supreme. Rugcrofters are gratified that they were entrusted with the making of this special-order rug and that it has met with the enthusiastic satisfaction of Mr. and Mrs. Melton. The fabric used is Pinecroft, a combined cut and uncut heavy pile. The entire border design was carved by hand. Decorators are invited to bring to us their special rug problems so that we may submit original suggestions or designs based on the decorator's own ideas.

Rugcrofters, INC.

515 MADISON AVENUE, NEW YORK 22

TELEPHONE: Plaza 9-6042

For your information

tion of Lumber Manufacturers, was predicted by R. E. Broderick, executive secretary of the Northeastern Lumber Manufacturers Association. Prices, he says, will be stabilized at levels 10 per cent above former ceilings.

Termination of price controls, he states, resulted in production spurts which enabled the lumber industry to better output earlier estimated by the Civilian Production Administration at 31,000,000,000 board feet.

Plywood Demand Exceeds Production

Demand for all types of plywood continues far to exceed production, and this condition is likely



The electric lawnmower of yesteryear.

to prevail for a period of years, according to Lawrence Ottinger, president of the United States Plywood Corporation.

Prices have advanced since the removal of OPA restrictions, moderately in most cases, he says; although in some cases advantage is being taken of existing conditions. Production of softwood plywood in 1947 will approximate 1,800 million feet on a $\frac{3}{8}$ inch basis, which approximates the highest pre-war year. Accurate production figures for hardwood plywood are not available,

Mr. Ottinger adds, but they will probably be substantially higher than in any year before the war.

Steady Expansion in Plastics

With the demand three times the supply, current production of plastics is about double that of 1941, according to a recent report by W. Stuart Landes, president of the Plastics Materials Manufacturers Association. Describing the opportunities facing plastics as "challenging, although the industry is still in its infancy," Mr. Landes said he looked for a sound steady growth.

Aluminum Production Rises

United States aluminum production this year may top 1,000,000,000 lbs., more than four times the output of any prewar year, according to a prediction by G. R. Gibbons, senior vice-president of the Aluminum Company of America. He said the 1946 production of aluminum would be almost three times that of 1938; and the current total represents only two-thirds of capacity production.

Brick and Tile Output Adequate

Roy A. Shapley, president of the Structural Clay Products Institute predicted that this year's production of brick and tile will be adequate to meet all demands, and that possibly manufacturers may have to curtail their output early in the year to prevent a serious oversupply, unless restrictions on non-housing construction are raised considerably within a short time.

"The new modular sizes of both brick and structural tile will appear on the market in quantity during this year," he said, "and will contribute importantly to lower building costs. It is estimated that savings up to 20 per cent eventually will be effected in the cost of masonry construction when modular bricks and tile are used."

Of This and Of That

Elected to Arts Institute

Among the twelve new members recently elected to the National Institute of Arts and Letters was America's leading pioneer architect of the modern school, Frank Lloyd Wright. Three other electees to the Department of Art, with Mr. Wright, were: John Walter Cross, New York architect; Kenneth Hays Miller, painter and etcher; and Carl Milles, Swedish-born sculptor.

The posts are bestowed by the institute in recognition of distinguished achievement to artists, writers, and composers. The aim of the organization is to further creative work and particularly to find and encourage the younger persons most progressive in the arts.

It would seem that this honor comes a little belatedly to Frank Lloyd Wright, who in his acceptance wire sent to Henry Seidel Canby, vice-president of the National Institute, said: "Honors from one's own nation, like honors from one's family, are sweet though embarrassing. If being elected a member of the National Institute of Arts and Letters brings me closer to my kind, I am fortunate."

Store President Pictures Store of Tomorrow

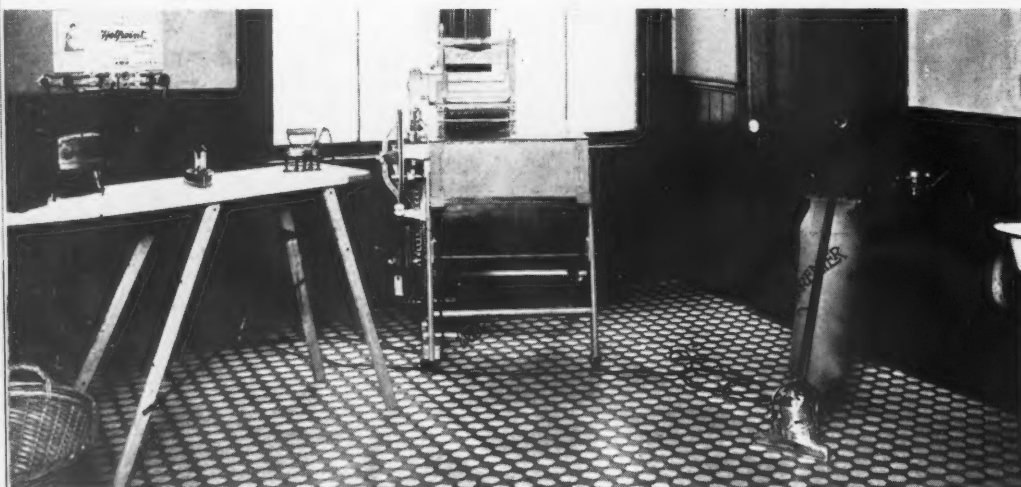
In a recent article in the *New York Times Magazine*, Dorothy Shaver, president of Lord & Taylor, New York, was quoted on her views of what the department store of tomorrow is expected to look like.

In her opinion the store of the future will combine business with pleasure. "There will be new service departments," she says. "There undoubtedly will be kindergarten facilities for the children of both patrons and employes and large auditoriums for public meetings. There will be new types of restaurants and undoubtedly specialists will evolve systems whereby shopping fatigue will be lessened." She predicts that the buildings themselves will have no windows, which will mean the development of entirely new techniques. "Present-day elevators may soon become as old-fashioned as rope-controlled elevators; tomorrow elevators may be radar-controlled.

"Structural changes are certain. Columns may disappear, and movable walls may enable departments to be enlarged or made smaller. Television is likely to play an important part in the shopping of the future. And subterranean parking places will be provided for the cars of those who remain conservative and prefer to shop in person."

Westinghouse to Issue Manuals on Electric Planning

Practical data on space requirements and construction details for accommodating electrical equipment in the home will be available to architects and builders in a new series of manuals planned (Continued on page 140)



Picture taken in 1912 of electrified laundry in what was then the "20th Century Home," shows influence of Edison's inventions.

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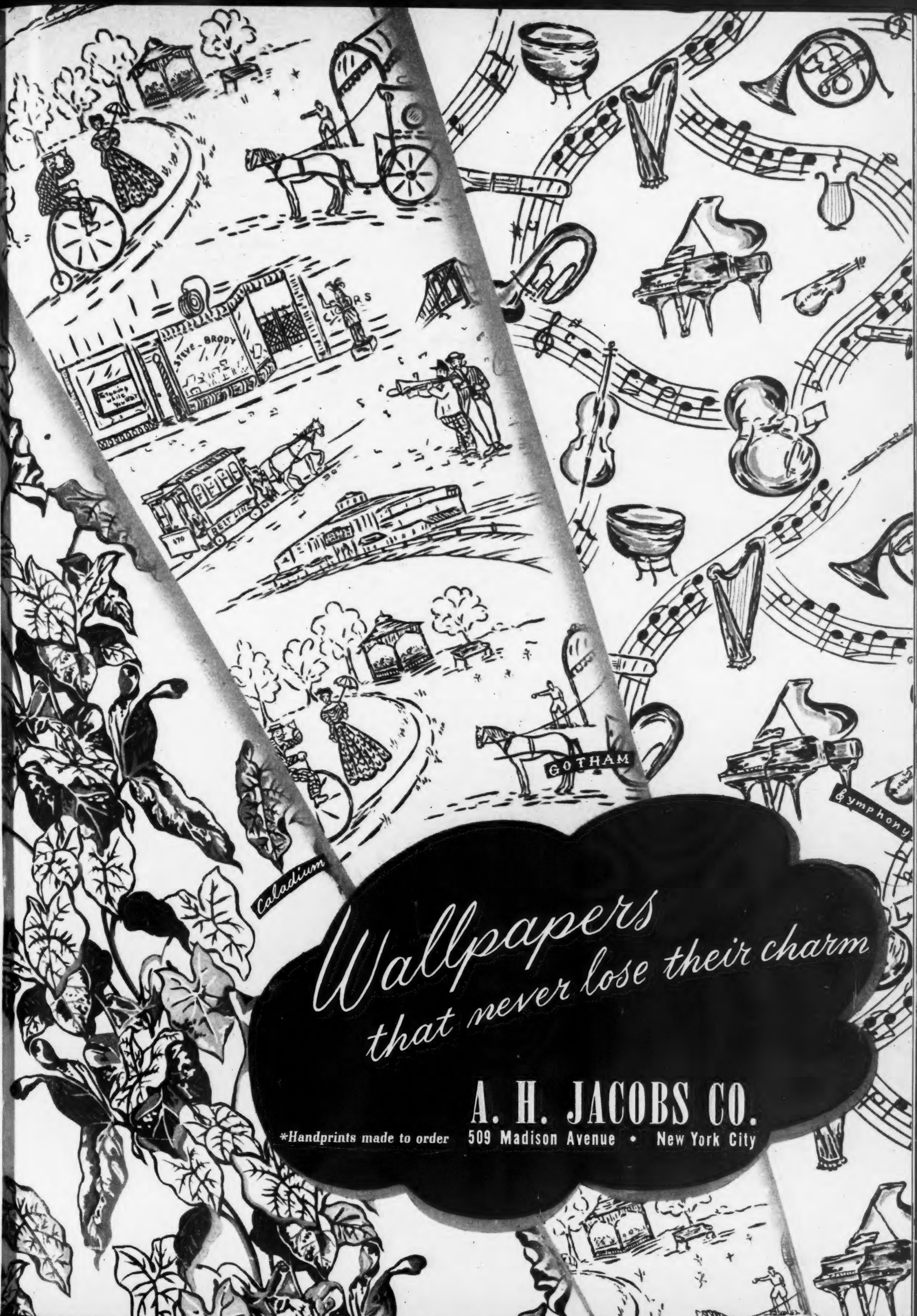
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Caladium

GOTHAM

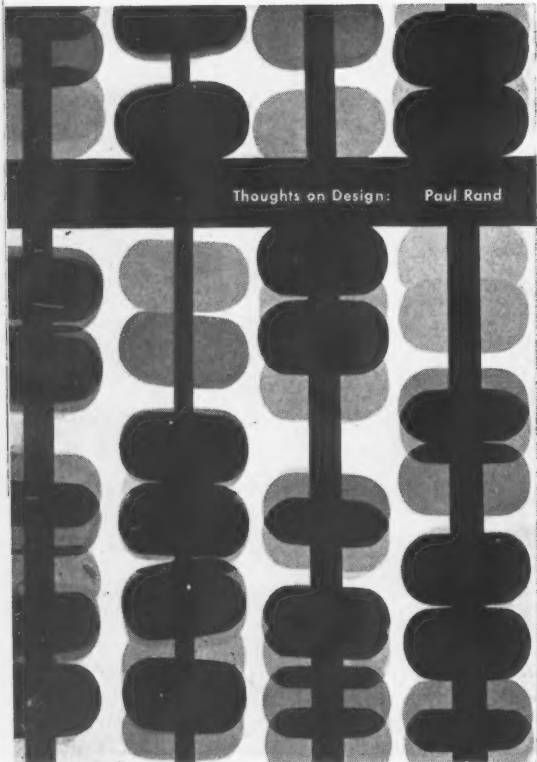
Symphony

*Wallpapers
that never lose their charm*

A. H. JACOBS CO.

*Handprints made to order 509 Madison Avenue • New York City

Interiors' bookshelf



Thoughts on Design: Paul Rand

A designer thinks

THOUGHTS ON DESIGN. By Paul Rand. Introduction by E. McKnight Kauffer. Illustrations from the author's work, 94 in half tone and 8 in full color. With French and Spanish translations of the text. 159 pages 8 $\frac{1}{4}$ " x 10 $\frac{1}{4}$ ". Wittenborn and Company, 38 East 57th Street, New York 22, N. Y. December, 1946. \$7.50.

Paul Rand is a Brooklyn boy of 32 who is now paying an income tax in the 5-figure bracket. He is neither a radio singer nor a manufacturer but an artist, and these things should make our advertising moguls take notice of these published *Thoughts*; that is, if the tremendous success of Rand-designed advertising has not already awakened their interest. It may also be pertinent to their calculations that Rand rates quite as well among the ivory-tower esthetes as with the boys who are solely occupied by advertising-response statistics.

This volume contains exactly what its title implies—not instructions on design or formulae for composing advertisements—but the designer's mental activities and the conclusions to which they have led. Since the popular concept of "the artist" is too completely a creature of mood and emotion, it is important to learn that he is also highly cerebral. In particular, the artist who would create something for a utilitarian purpose—an advertisement, for example—should be well-informed and given to self-criticism and experimentation.

In brainy, boiled-down prose, Rand presents his credos, illustrates them with examples of his own work not because he believes them to be the best art or the best illustrations for his

themes, but because "I do not feel justified in speaking for them [other artists], nor secure in attempting to explain their work without any possibility of misrepresentation."

He sets forth the basic idea that the designer must do more than compose layouts, must think through the purposes to be attained, and the reactions of the reader or spectator. His own work corroborates the validity of this approach.

Carpets down pat

THE RUG AND CARPET BOOK. By Mildred Jackson O'Brien. 166 pages with bibliography and index, 9 $\frac{1}{4}$ " x 6 $\frac{1}{4}$ ". 20 plates. M. Barrows & Company, Inc., New York, 1946. \$2.50.

Although Mrs. O'Brien planned her unpretentious little volume for the average home maker rather than the professional interior designer, she managed to pack so much basic information and sound advice into it that it is well worth the designer's perusal and a permanent place on the reference shelf.

The author covers the subject thoroughly. Historical and national types, the various weaves,

briefly presented but potentially useful in saving the cash of the unwary. In guiding the reader through the maze of descriptions of trade names and weaves, Mrs. O'Brien knows the wheat from the chaff, what counts, and what doesn't have to be studied in too great detail. Illustrations are neither ample nor beautiful, but quite adequate for the purpose.

Gift from the West

SUNSET WESTERN RANCH HOUSES. By the editorial staff of Sunset Magazine in collaboration with Cliff May. 10 $\frac{3}{4}$ " x 8". 160 pages. Profusely illustrated. Lane Publishing Company, San Francisco. \$3.00.

For some years now we have had some excellent modern residential architecture, based on a sort of expensive rusticity, called the Ranch House style, even though most examples are in the suburbs, where seldom is heard an encouraging word and neither deer nor antelope play.

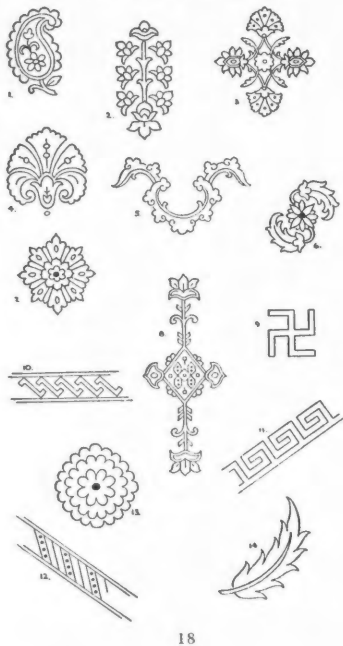
The proper California Ranch House has a very definite architectural pattern. It is a *marriage de convenance* between the style of the Spanish, or rather Mexican settlers, and the Eastern pioneers who followed Fremont, and then the '49ers who followed them.

The ranch houses rambled because land was cheap. An enclosed patio was and still is essential. Likewise, the New England double hung window, with its small panes, was early adopted. The equable California climate, which has saved so many architects from so many problems for so many years, made the open *corredor*, a long covered porch round the inside of the patio, the simplest solution for the problem of circulation.

Most of the original Ranch Houses still standing date from about 1820 to 1848, when Old Man Sutter found gold in his mill race. They were built of three types of materials: adobe brick with tile roofs, in the south, where trees were scarce; of vertical board and batten, further north where lumber was available but expensive; and finally, in the rich lumber regions of Northern California and Oregon Territory, of typical eastern shiplap; but the basic plan did not change.

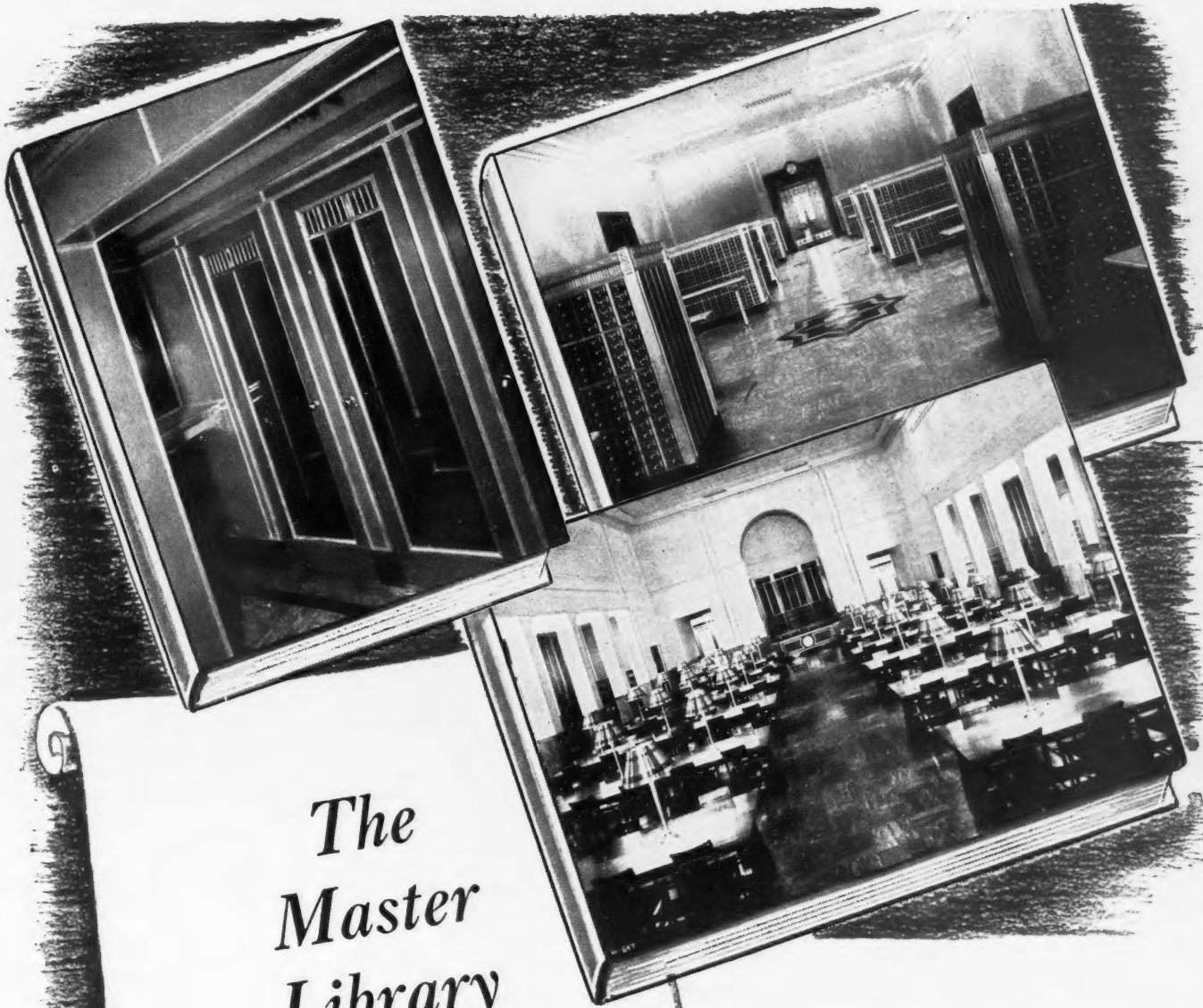
According to Mr. May and his associates, most of the surviving Ranch Houses are to be found in San Diego County, and his preliminary chapter with illustrations of these California ancestors should be of the greatest interest to every designer. These originals should be studied with care, because the following section of photographs of modern adaptations, and the final section, of sketches for future Ranch Houses, all bear a remarkable resemblance. A final note of warning, a California Ranch House, with its patio, *corredor*, verandah, and open timbered roof, is a pleasant relief from all too pervasive "Cape Cod Cottage," but it should not be built in any locality with more than thirty days of frost annually.

The Rug and Carpet Book



Common motifs used in oriental rugs

materials, the sources of the carpets that are in museums and collections and of those that are available on the market today are clearly described. Mrs. O'Brien's notes on taste and design as factors in buying floor coverings may seem a bit elementary to the decorator, but her advice on quality and use factors are well worth study. Particularly valuable are data on grading and labeling of principal types that are now available, including the so-called American oriental rug. What antiques can still be found on the market is another body of information



The
Master
Library
uses the
Master
Decorative
Material

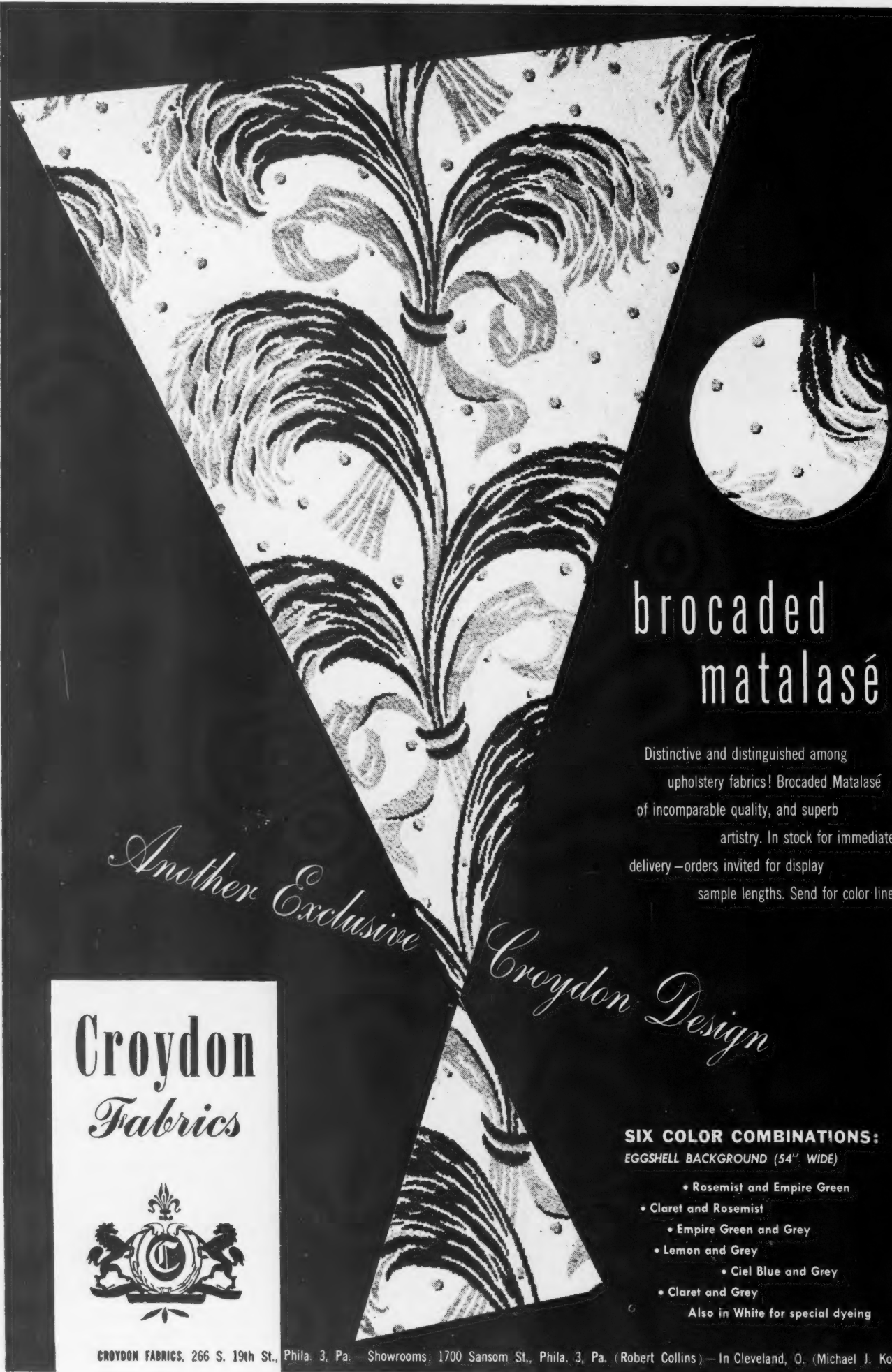


STARTED with \$5,000 and 1,000 volumes in 1802 the library of Congress now spends \$2,000,000 annually, owns 8,000,000 books and major documents, and in 1938 completed a beautifully functional nine million dollar annex designed by Pierson and Wilson.

The Library of Congress is truly a master library for it set the catalogue system style for *all* libraries in the United States, it records *all* copyrights, and has set the pace in library science and, now, in library architecture and decoration.

The Formica laminated plastic used in catalog and reading rooms, and as table tops is the material which is setting the pace for all functional buildings. It meets the difficult requirement of being the most beautiful and the most practical and the most flexible and adaptable.

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




brocaded matalasé

Distinctive and distinguished among upholstery fabrics! Brocaded Matalasé of incomparable quality, and superb artistry. In stock for immediate delivery—orders invited for display sample lengths. Send for color lines.

Another Exclusive Croydon Design

**Croydon
Fabrics**



SIX COLOR COMBINATIONS: EGGSHELL BACKGROUND (54" WIDE)

- Rosemist and Empire Green
 - Claret and Rosemist
 - Empire Green and Grey
 - Lemon and Grey
 - Ciel Blue and Grey
 - Claret and Grey
- Also in White for special dyeing

CROYDON FABRICS, 266 S. 19th St., Phila. 3, Pa. — Showrooms: 1700 Sansom St., Phila. 3, Pa. (Robert Collins) — In Cleveland, O. (Michael J. Konnor)



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

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

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

Grosfeld House

New York—320 East 47th Street • Chicago—666 North Wabash Avenue • Los Angeles—207 North Vermont Avenue

*In 1897 this agreement
was made...*



**TODAY THIS PIONEERING TRADITION
IS STILL BEING CARRIED ON.**

THIS AGREEMENT, made this 1st, day of December A. D. 1897, between Jacob Eppstein, of the City and County of Philadelphia, in the State of Pennsylvania, of the first part and Charles Stapler, also of the City, County and State aforesaid, of the second part, as follows.

The said parties above named have agreed to become co-partners in business, and by these presents do agree to be co-partners together, under and by the name of Hats and Caps, and all to the said business belonging and to occupy the premises situate at #710 Passyunk Avenue in the City of Philadelphia, which they have leased and rented between them, Their co-partnership to begin on the day of the date hereof and to continue for the full term of one year next ensuing, and to that end and purpose, each of the said parties, have contributed the sum of fifty dollars (\$50.00) in cash as their respective shares in common between them, for the said business.

And it is agreed by and between the parties to these presents, that each of them shall give their attendance, and their and each of their best endeavors, and to the utmost of their skill and power exert themselves for their joint interest, profit and advantage, and truly employ, Manufacture, buy, sell, and merchandise with their joint stock aforesaid and to the increase of their joint business.

And all the net gains and profit or increase that shall come, grow or arise, from or by means of their said business, after providing for rents, wages, and other expenses shall be divided between them equally, and it is agreed by and between the said parties, that there shall

be had and kept at all times during their continuance of this co-partnership, perfect, just, and true books of account, wherein shall be entered and set down, as well all money by them or either of them received, paid, laid out and expended in and about the said business, and all other matters and things whatsoever, to the said business, or the management thereof in any wise belonging, which said books shall be used in common between them, so that either of them may have access thereto/without any interruption or hinderance of the other.

And also, the said co-partners, once in each and every week, or oftener if necessary, shall make, yield and render, each to the other, a true, just and perfect inventory and account of all profits and increases by them or either of them, made, and of all losses by them, or either of them sustained, and also all payments receipts, disbursements, and all other things, by them made received, disbursed, acted done or suffered in this co-partnership and business, and on the same account so made shall and will, clear, adjust, pay and deliver each to the other, his just share of the profits so made as aforesaid;

And the said parties hereby mutually agree and covenant to partnership, neither of them shall or will endorse any note, or otherwise become surety for any person or persons whatsoever, or other termination, of their co-partnership And at the end or sooner dissolution, of their co-partnership the said co-partners shall and will, each to the other, make a true just and final account of all things relating to their said business, and all and every the stock and stocks, as well as the increase thereof which shall appear to be remaining shall be divided between them share and share alike, after the deduction of their invested capital.

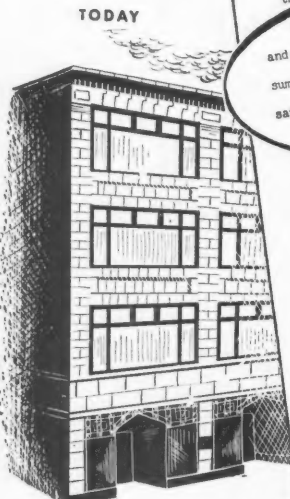
And it is agreed, between the parties, that the said Charles Stapler shall keep the books aforesaid, and the said Jacob Eppstein shall be entitled to examine the same at all times.

And it is agreed, by and between the said co-partners, and each of them shall be entitled and have the privilege to draw and each of them shall be entitled and have the privilege to draw a sum of nine dollars (\$9.00) each and every week, from the funds of said business for their personal use.

And furthermore, the said parties have agreed, that in case of any disagreement between them that shall be referred to the arbitration of two disinterested men, to be mutually chosen by them, if the two so chosen failing as to an award, they to choose a third, and a decision of a majority of the arbitrators so appointed to be binding in the said co-partnership.

In witness whereof the said parties have hereunto affixed their hand and seals on the day of the date herefirst above written.

Signed, Sealed and delivered }
in the presence of. } *Jacob Eppstein*
Charles Stapler



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"Fabric by La France" — makes furniture look its finest

Modern
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... is toward **VERSATILE** lighting

FEDERAL
Cold Cathode

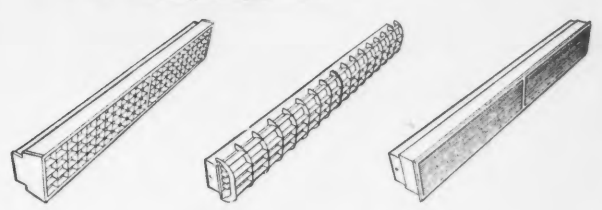


FLUORESCENT LIGHTING

Today, the general theme is directed to flexible, continuous-run lighting. Far-sighted architects are incorporating Federal Zeon Cold Cathode Fluorescent lighting in the new buildings they are designing.

Federal's fixtures made in 8-foot units are so versatile that they allow the architect the freedom of design that has so long been associated with only custom-made jobs. Each unit, fashioned for easy conversion to continuous-run lighting, incorporates the principle of spreading the source over as wide an area as possible by using longer lengths of low surface brightness. The results are more efficient, and provide a more natural diffusion of easy-to-see-by light.

Installation of Federal Zeon Cold Cathode Fluorescent units is a sound investment in the long run. The low depreciation and long life of cold cathode lamps assure efficient operation with low maintenance costs. Federal fixtures contain all ballasts, sockets, wiring and convenient knock-outs in all race-ways for easier, more economical installing.



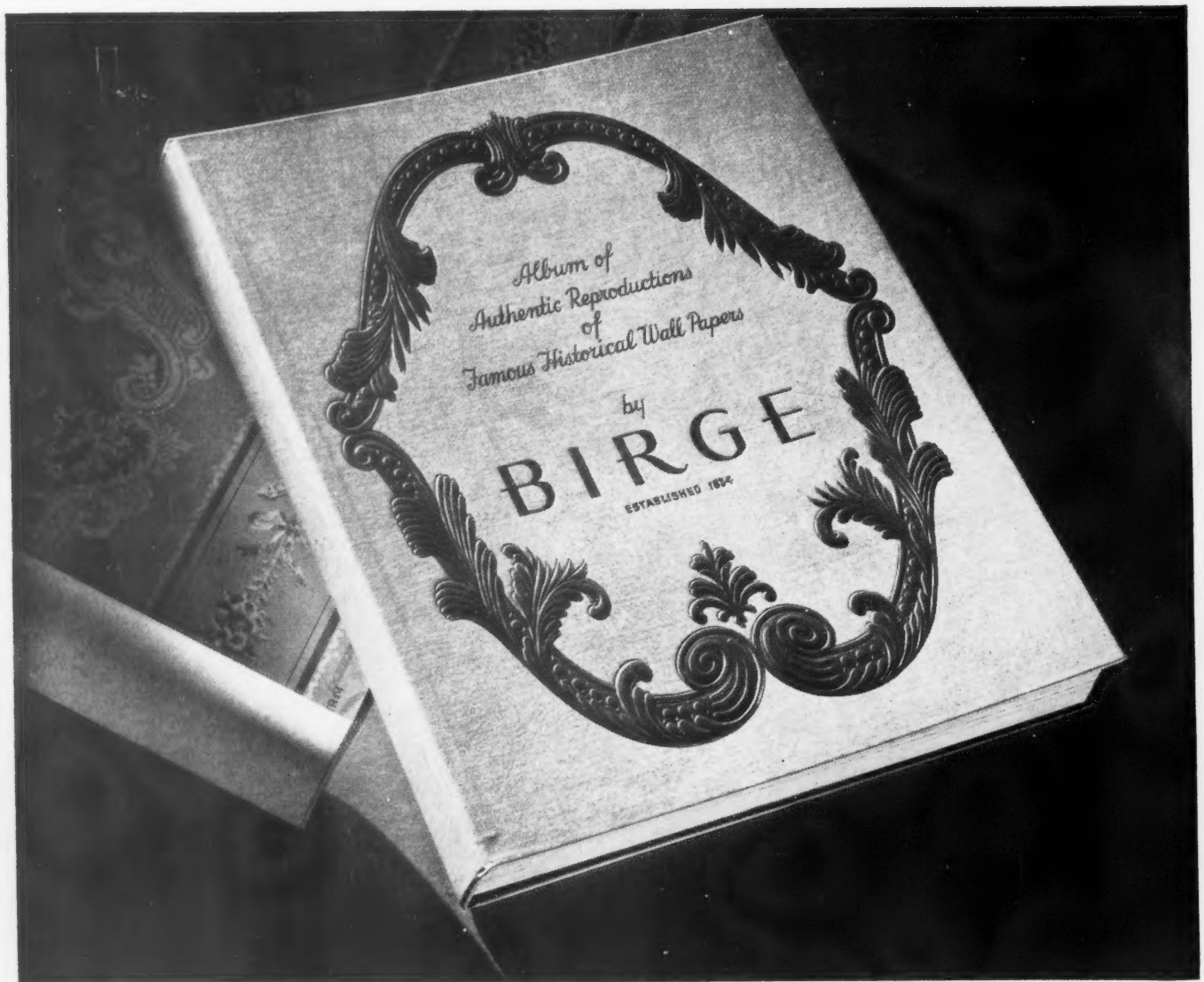
These versatile fixtures are available, too!
Illustrated above are three of Federal's distinctive lighting fixtures. These easily-installed units may be used in numerous ways to obtain individuality and variety in design. They can be used as individual fixtures and are easily converted, into continuous-run lighting units.

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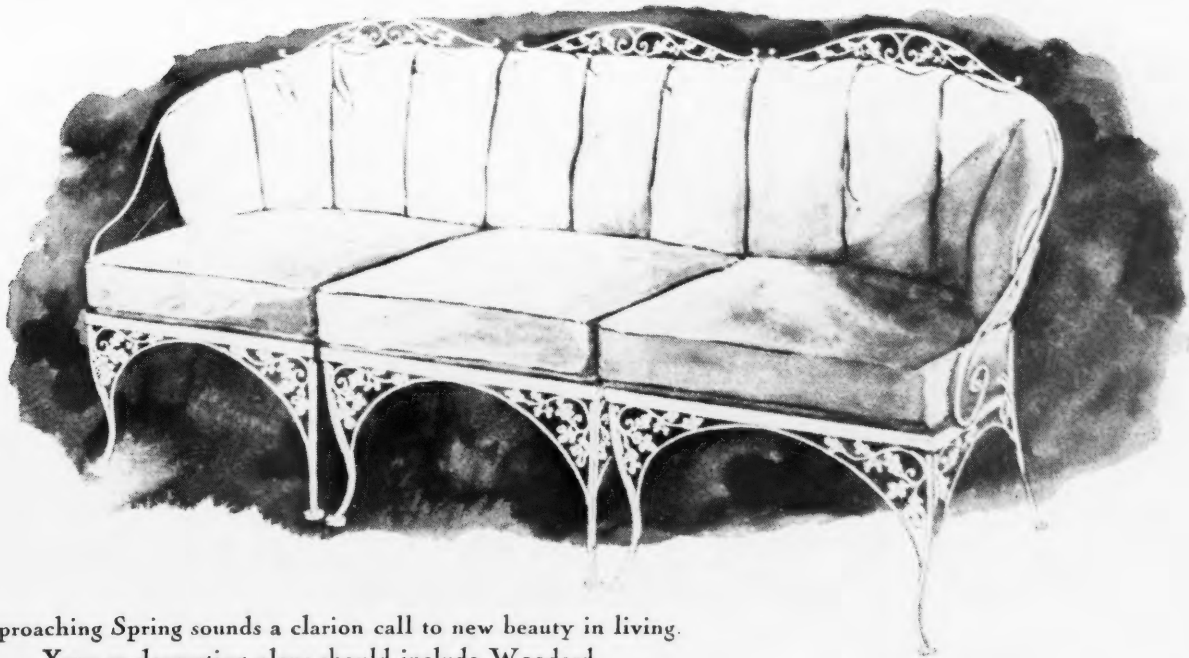
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Wherever beauty and hard-wearing durability are desired—you get many advantages with the wonder upholstery—Naugahyde.



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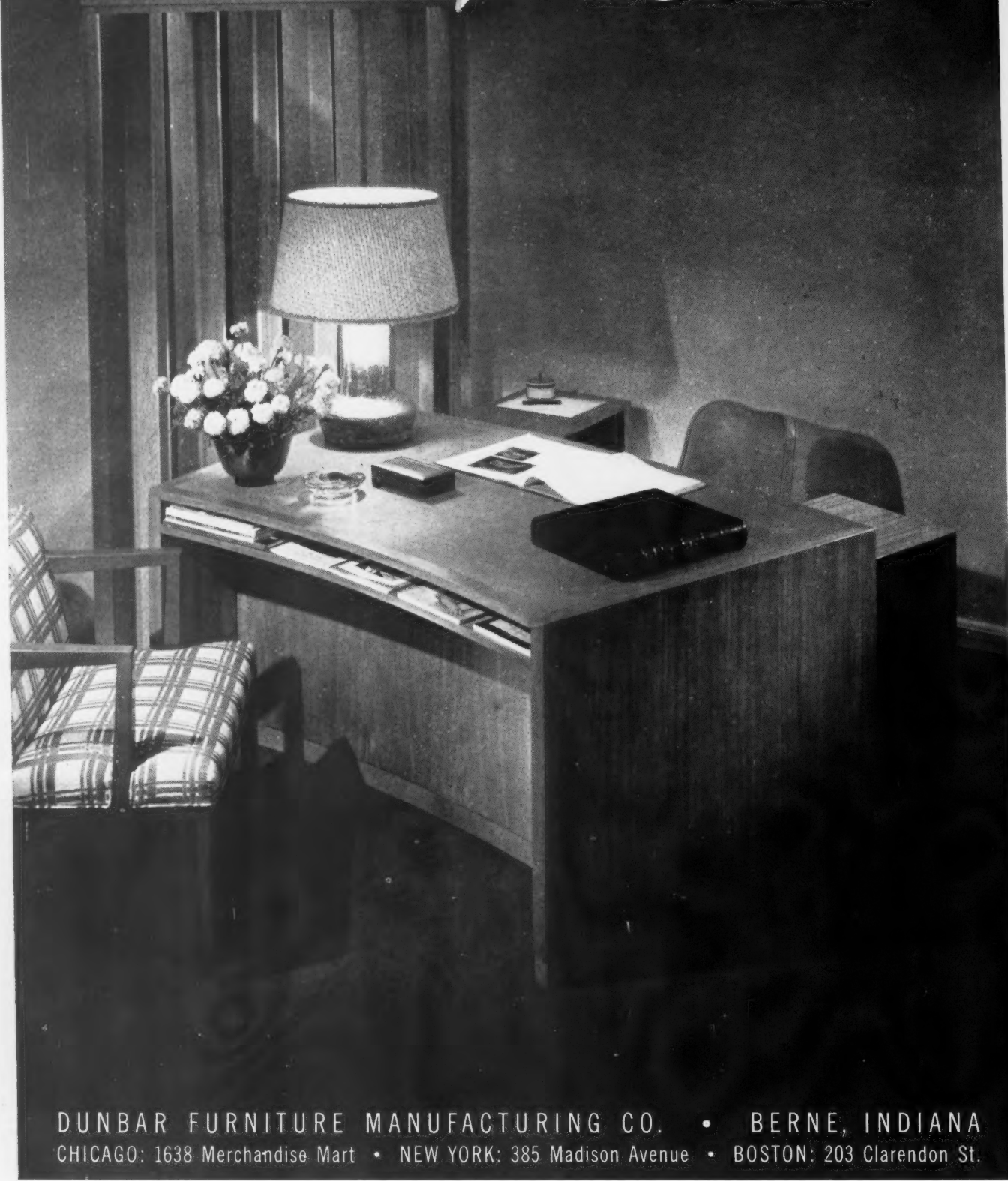


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a striking new 2-panel design has just been added to
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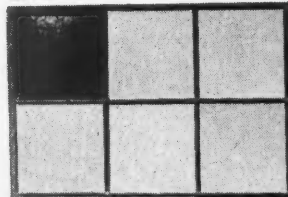


Floor Show of the Century

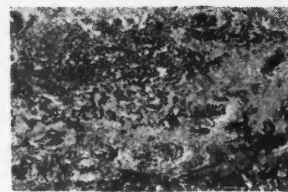
It was billboard news in the last century when Frederick Walton built his factory town called "Linoleumville"...and introduced a successor to oilcloth floor coverings. Though the new linoleum had to be glued to the floor in strips, modern families of the time were delighted with it...found it warmer, softer, more durable, more hygienic.

To progressive families of today, linoleum and its contemporaries are accessories to good living. House & Garden's alert readers know that ceramic tile, terrazzo, cork carpet, wood blocks are all good decoration as well as useful floorings...know they can look to House & Garden for new trends in flooring...*new trends in living.*

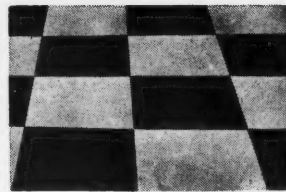
CERAMIC TILE



TERRAZZO



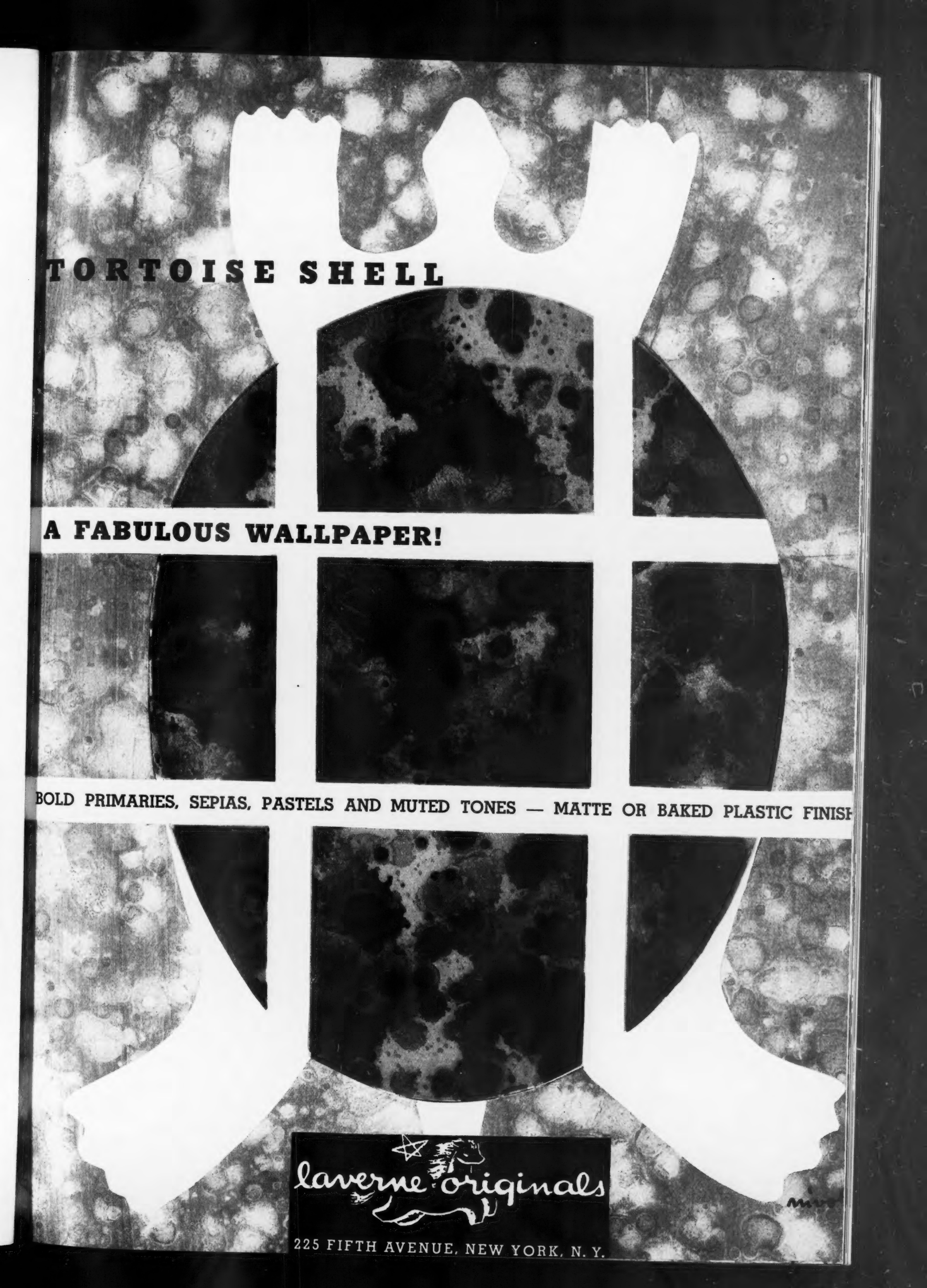
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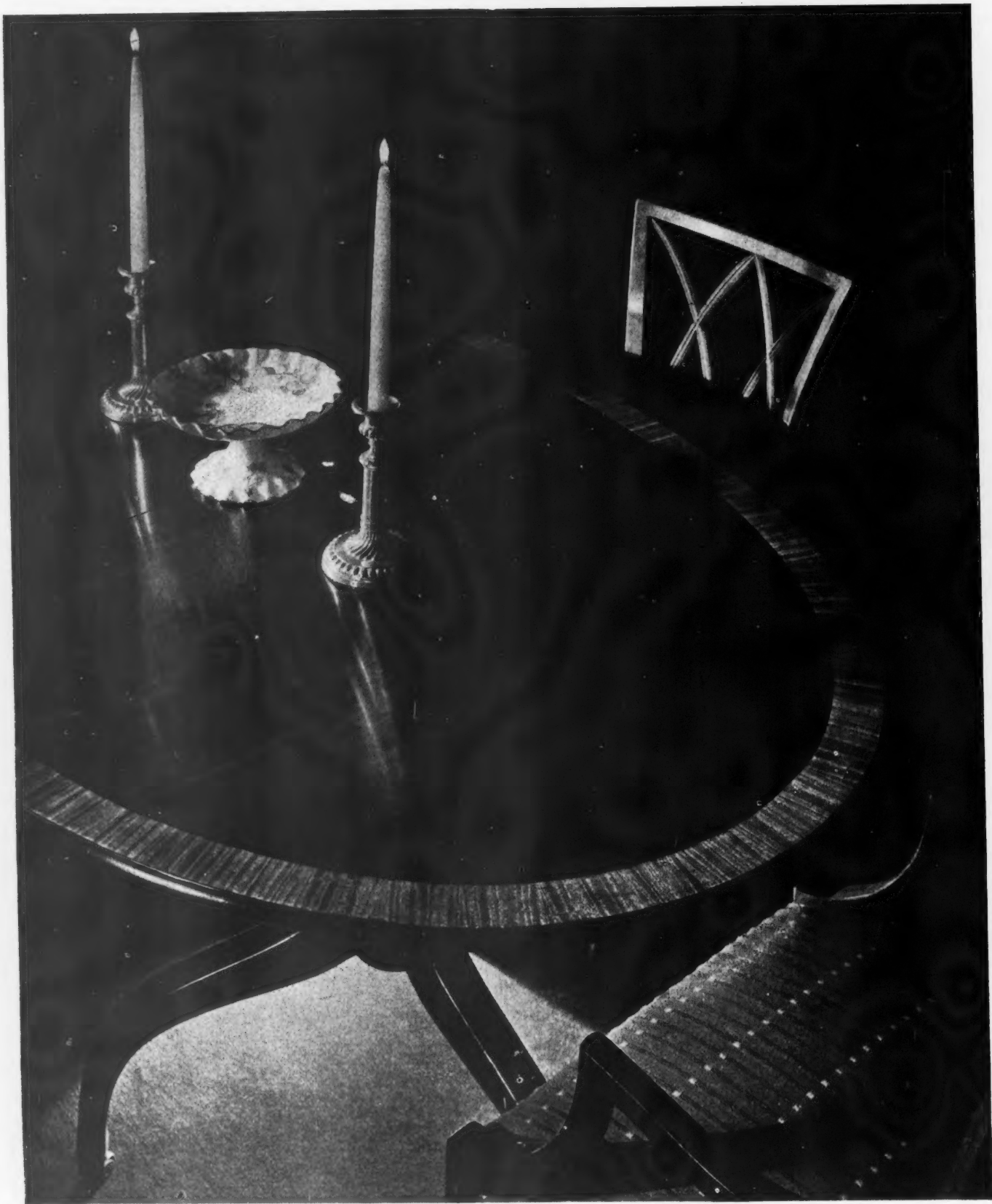
"poetess of the loom"

Dorothy Liebes



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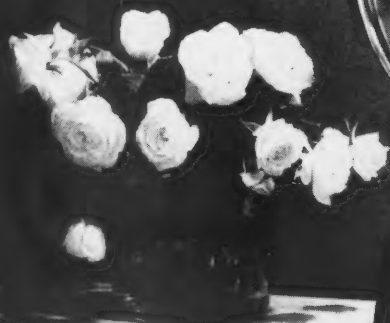
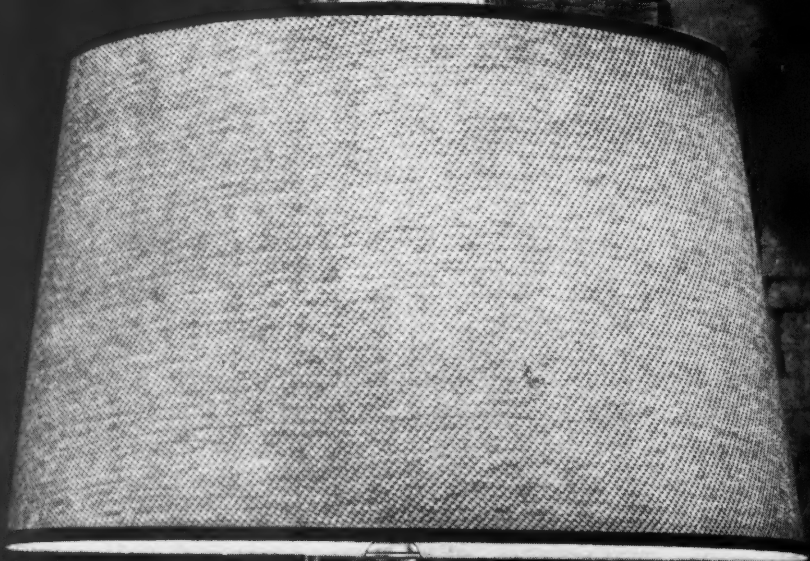
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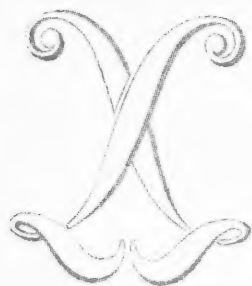


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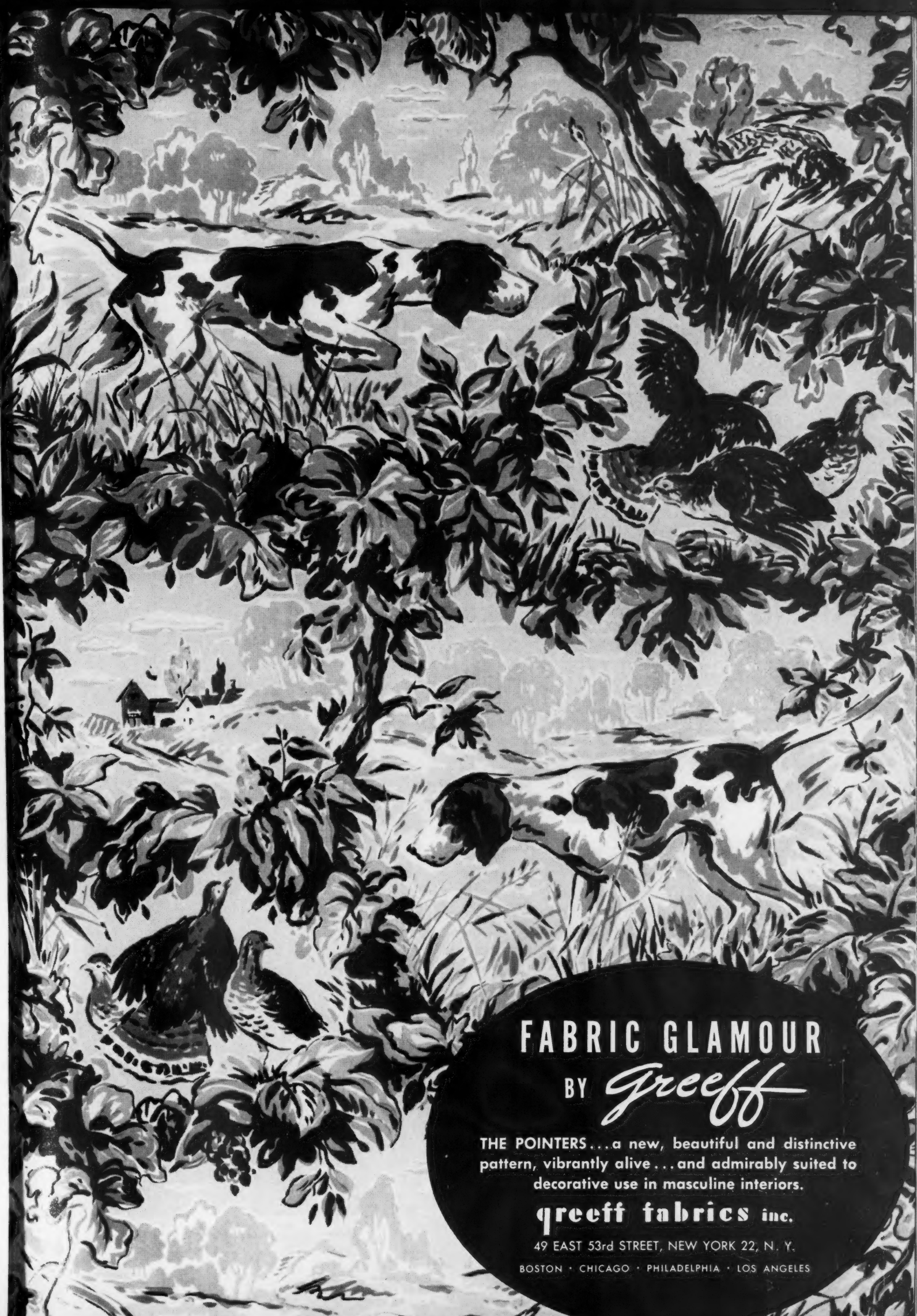
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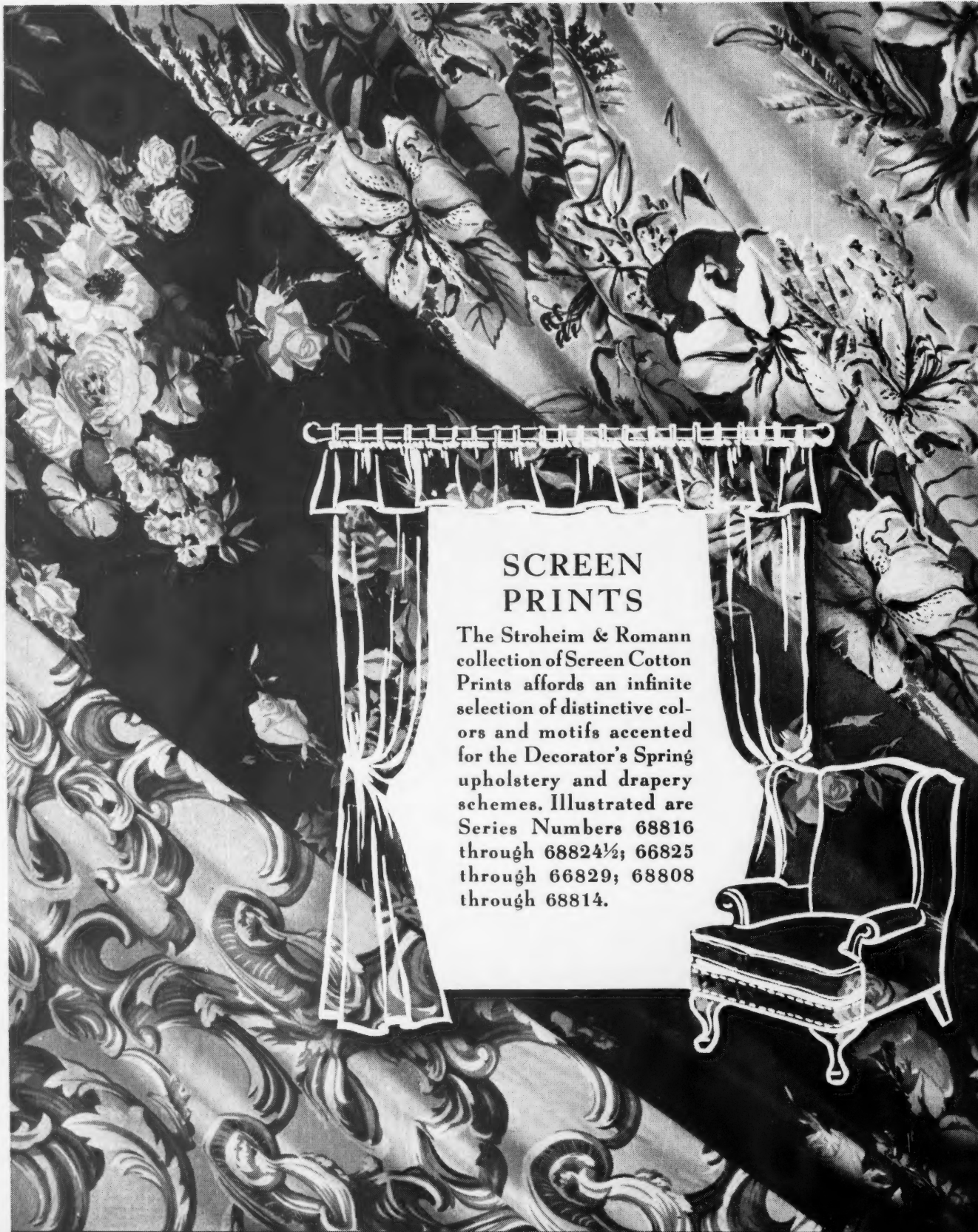
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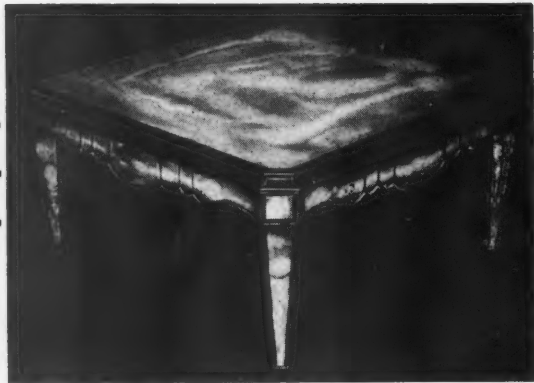
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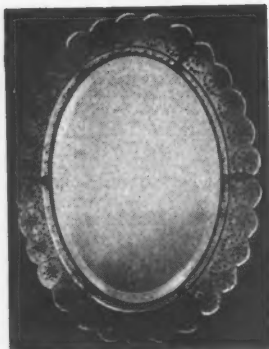
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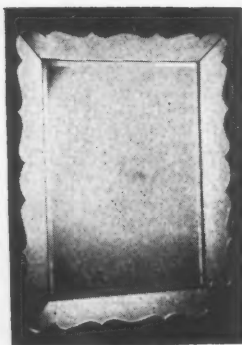
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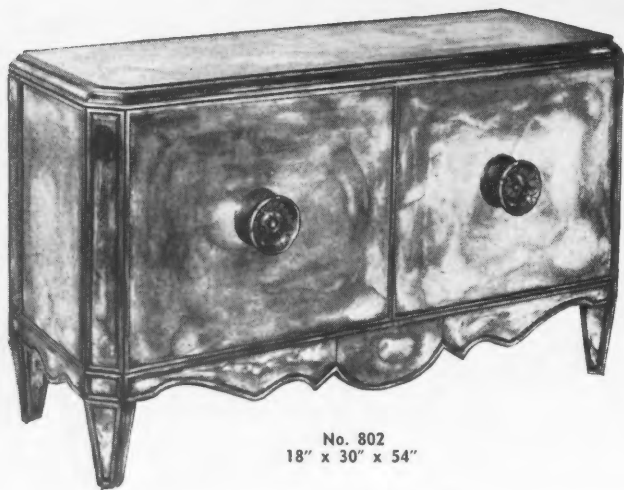
No. 185

30" x 42"

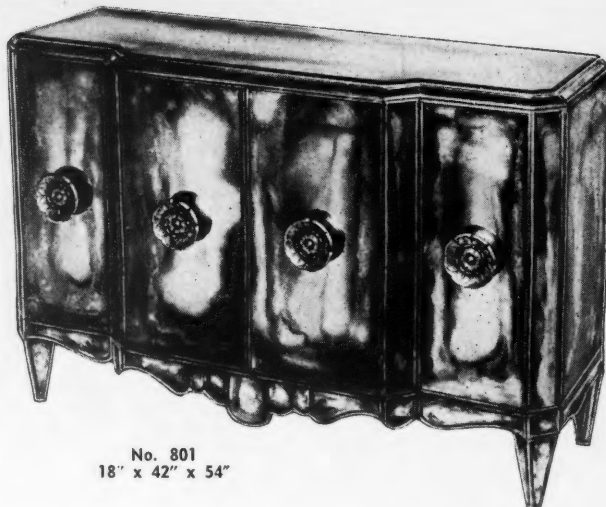
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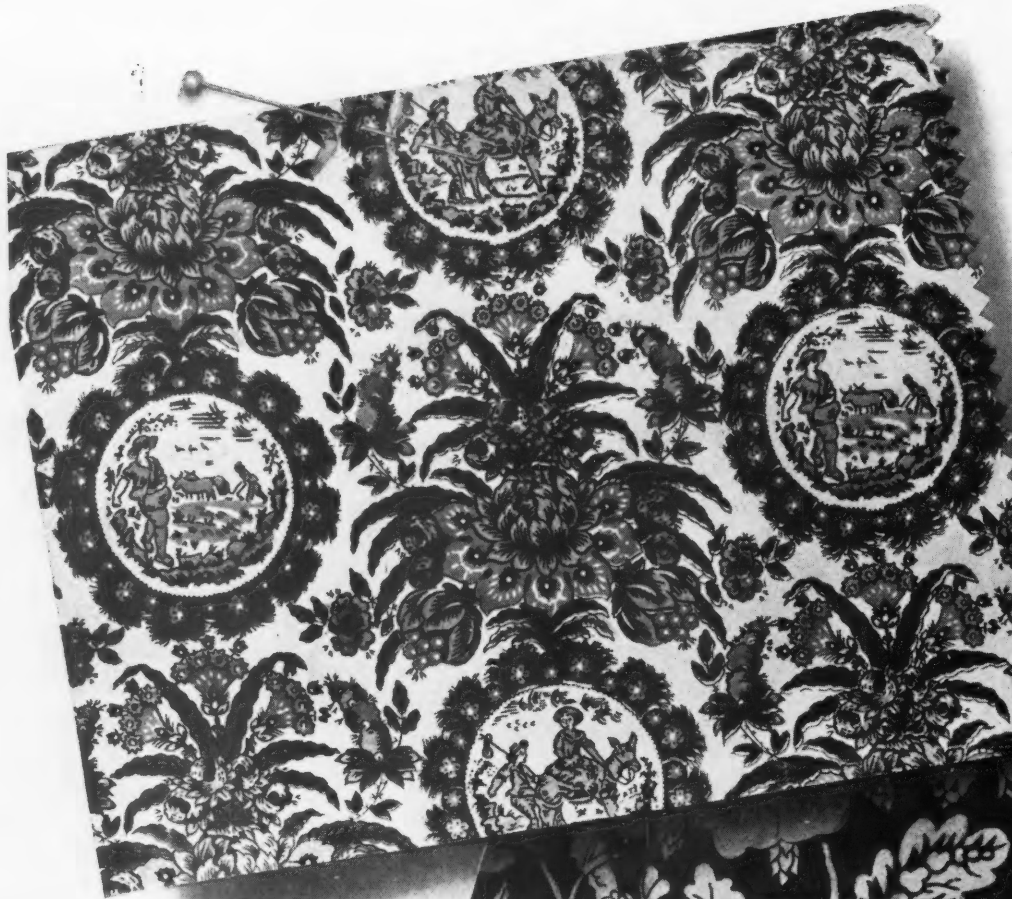


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*Ploughboy
French Provincial Print
Repeat 10 1/2 inches.*

*Mary Allis
American Provincial
Print Repeat 10 1/4 inches*

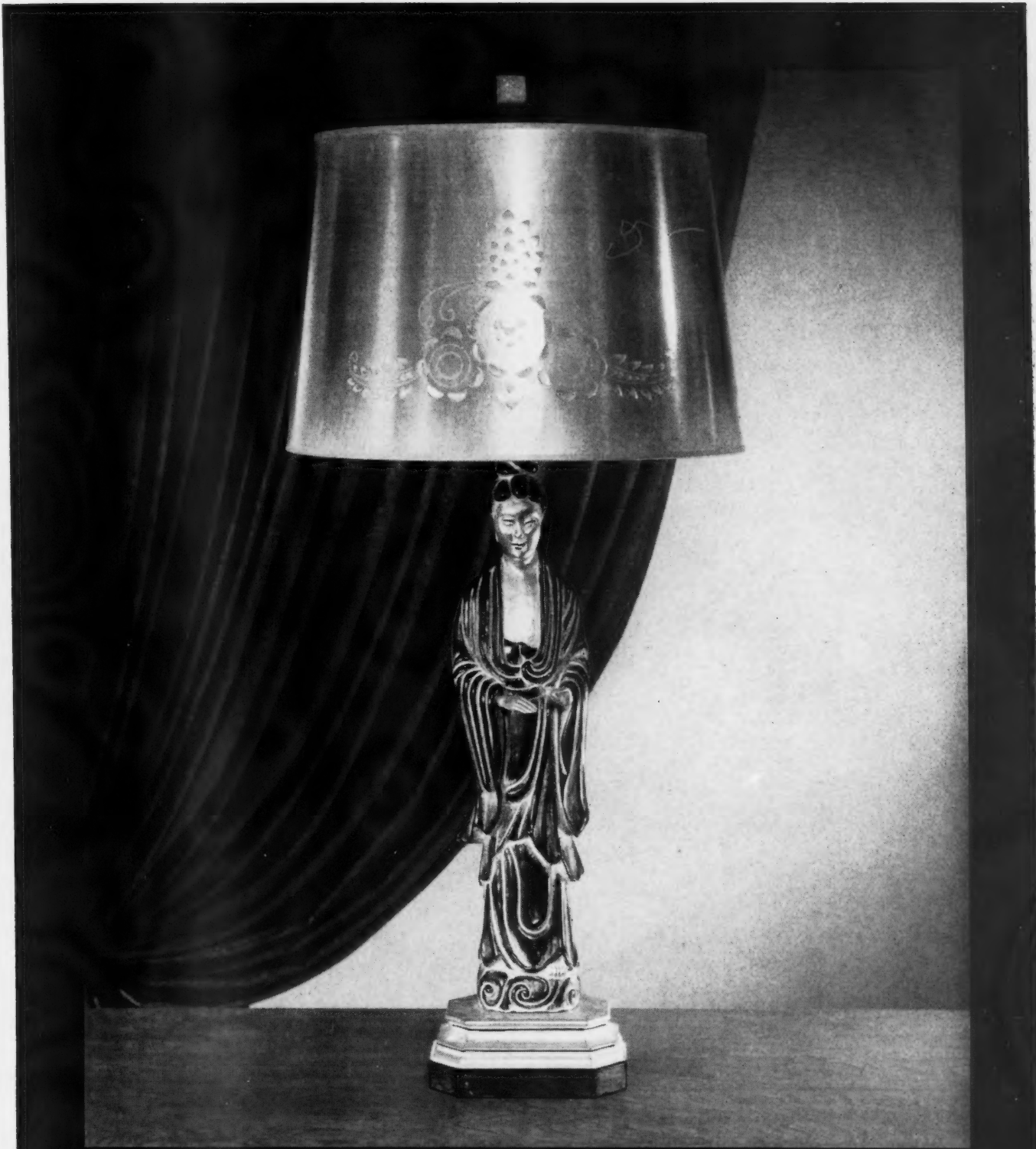


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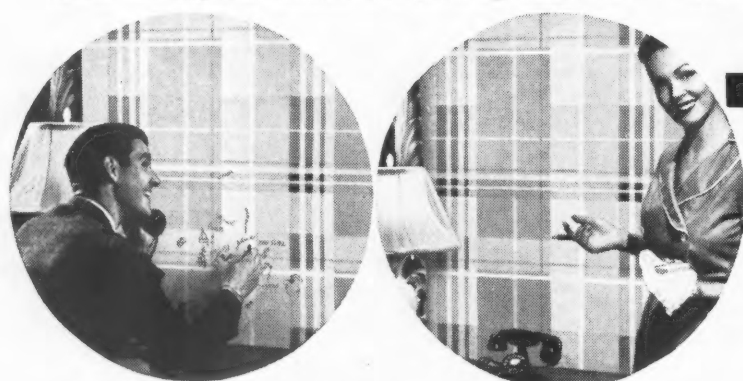
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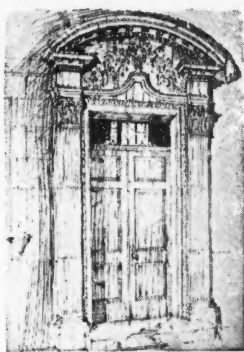
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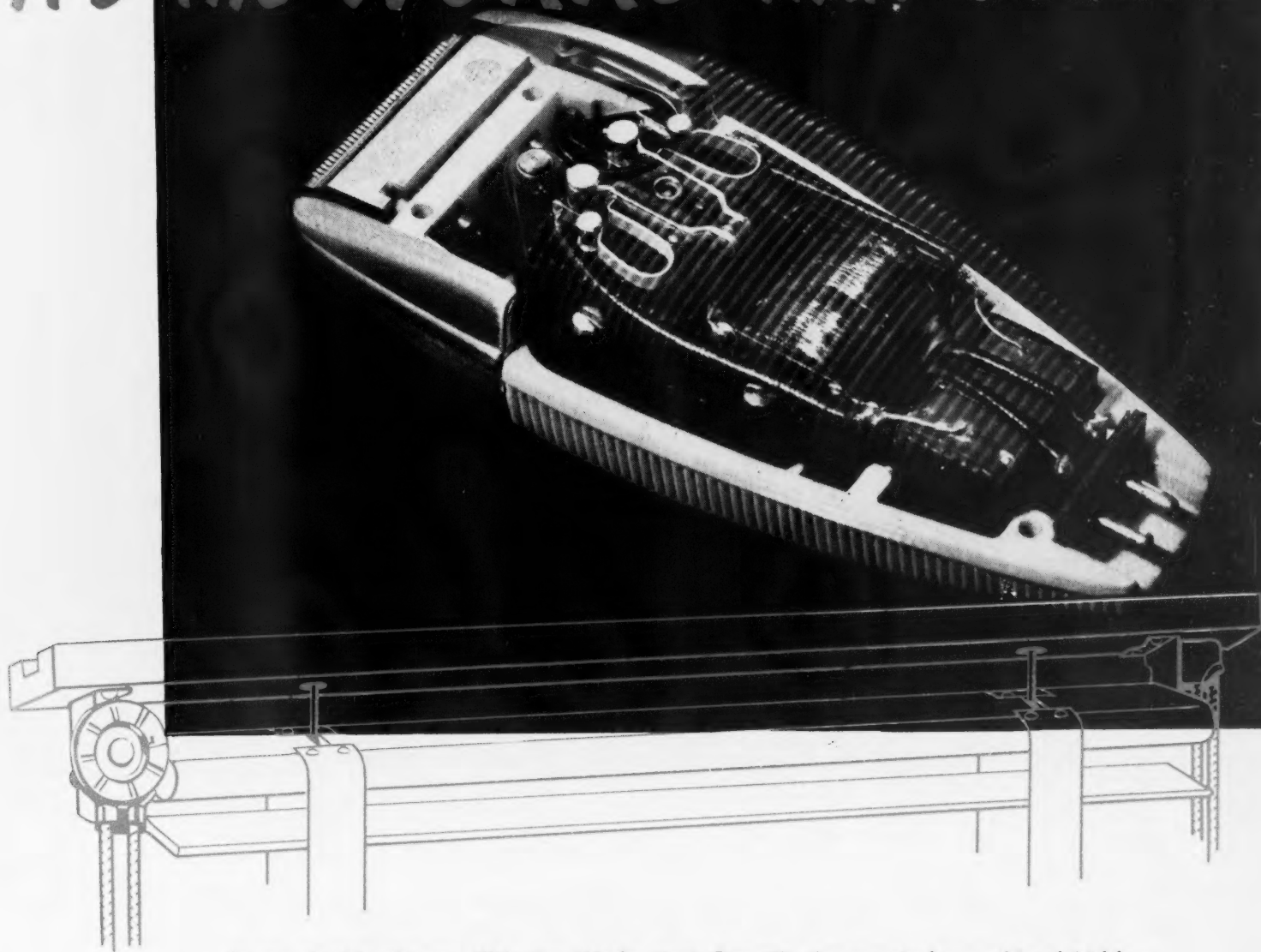
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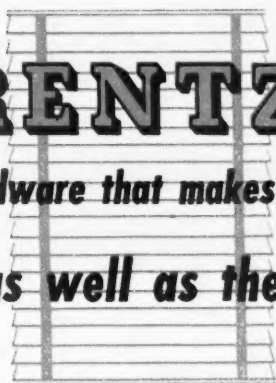
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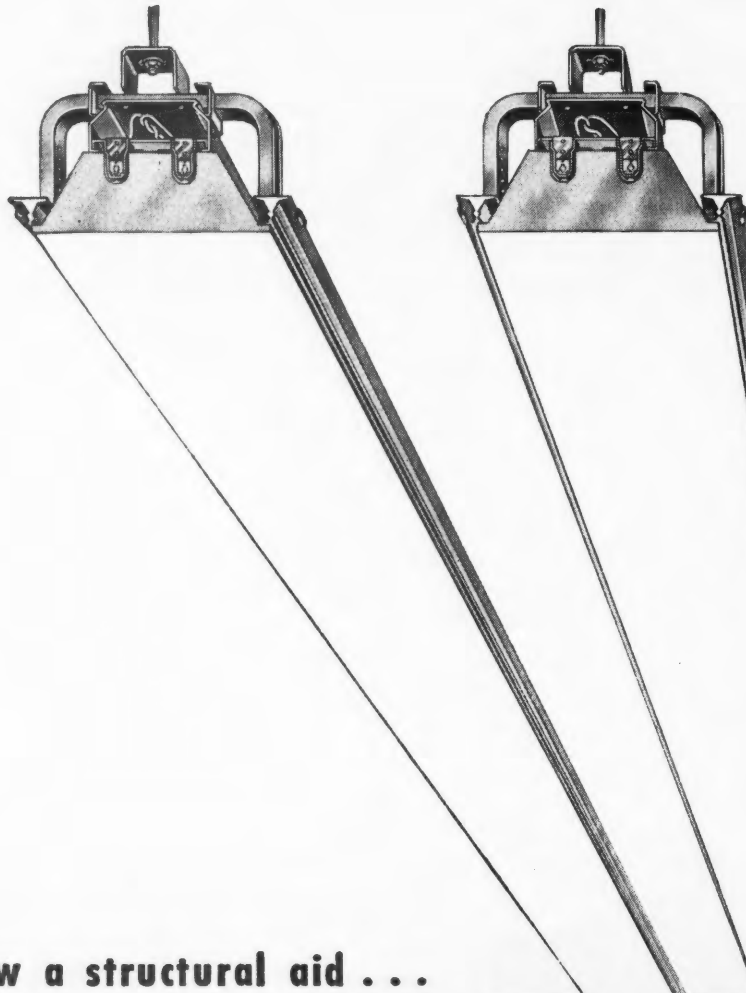
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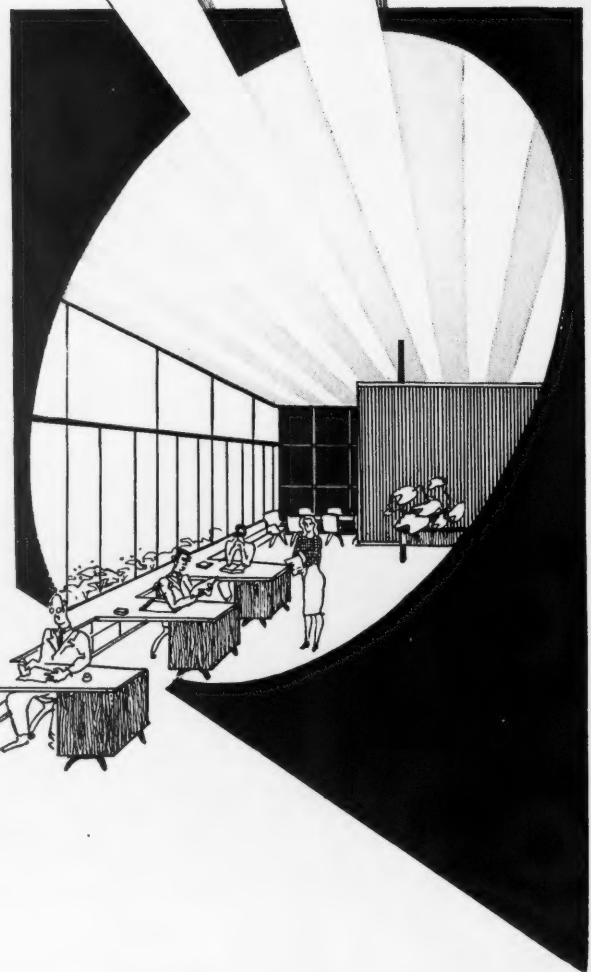
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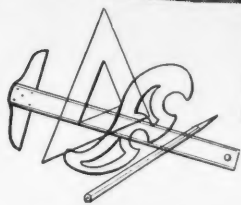
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CINCINNATI AND NEW YORK



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A time for contemplation

The earth, in its remorseless travels round the sun, takes $365\frac{1}{4}$ days to complete the trip. That extra quarter day has upset calendar makers for centuries. The only solution seems to be to make at least one month extra short. The Roman Consul Numa Pompilius chose February to be the short one because the weather was apt to be filthy, and it contained the rather gloomy festival of Februa (hence the name) which was a ceremony of expiation, purification, and considerable contemplation. The sooner over with the better.

February weather is still apt to be filthy, and it is still a good time for contemplation, and a good time to catch up on your reading. Within the week this department has finished two excellent books, written a little over a hundred years apart, and both deeply concerned with the fundamental problem of housing: high costs of construction. The first was *Mr. Blandings Builds His Dream House*, by Eric Hodgins, former publisher of *Fortune Magazine*, and the second was *Walden*, by Henry Thoreau. No two books could be more different in approach. Mr. Hodgins, with duly credited assistance from many executives of the Time-Life-Fortune organization has produced a shrewd satire on the adventures of fumble-fingered Mr. Blandings, who purchased a lovely old farm in New England for \$11,000, and found that it had cost him \$56,265 before he was through with asseors, surveyors, architects, well diggers, contractors, lawyers, landscape architects, etc., etc. The chapter entitled "Le Decor" is particularly recommended to readers of INTERIORS. All through the descriptions of the sometimes pathetic,

sometimes hilarious adventures of Mr. Blandings there is the recurring thought that perhaps Mr. & Mrs. Blandings would have suffered less if they had been content with less, if they had been reminded of the old adage that you can only sit in one chair at one time.

In 1835 Henry D. Thoreau, bewildered by the growing complexity of life in the little village of Concord, Mass., went down the road a piece and squatted out in the woods at the edge of Walden Pond. A Harvard graduate, but no fumble fingers, he was an extremely adept craftsman. The only assistance he had was an axe borrowed from Ralph Waldo Emerson and which he punctiliously reports he returned "sharper than when I borrowed it." He chopped his own timbers, 6" x 6", from pine logs. He sheathed it with boards taken from the shanty of an Irishman named Collins (he had bought the shanty for \$4.50), insulated it with horsehair from a nearby tannery, laid a puncheon floor, built his own fireplace with a thousand second hand bricks ("More than I needed," he noted) and lived there happily, contemplating nature and thinking deep thoughts for two whole years. The entire house cost him exactly \$28.12½, and at the end of his self-imposed exile he returned to Concord village with a net profit of approximately \$25, from a bean patch that he had been cultivating. Perhaps a little more simplicity, a little less gullibility to high pressure salesmanship, might solve a lot of other people's problems too. We are not arguing, we are just contemplating, because it's February.

—F. de N. S.

Modern rooms of the last fifty years

assembled for a circulating exhibition of the Museum of Modern Art

by Edgar Kaufmann

Director, Department of Industrial Design, Museum of Modern Art

The revival of crafts

Modern architects and designers have been studying the art of arranging rooms for many years. These photographs show how ideas of interior design have changed and developed since 1860 and how contemporary designers treat American homes today. In 1860 William Morris (1) was building a new home for his family—new in its approach to every detail. He himself, his architect, Philip Webb, and his friend, the painter and poet Rossetti, made and arranged everything that the household needed. Their work was based on the honest handicraft and devoted artistry of the Middle Ages which they tried to re-create in opposition to the florid, mechanical imitations of baroque and Elizabethan grandeur which flourished around them.

Many kinds of art, either ancient or distant, were admired in 1860 as superior to machine made vulgarities; the newest vogue was for the art of Japan (2). It spread from the modern French painters through Whistler and others to the English art world.

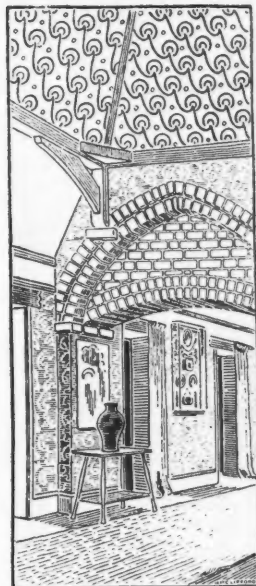
Japonisme added spaciousness and lightness of line and color to the craftsman's ideals of the Morris group. Guided by these influences, the earliest modern rooms were simple, airy, honest about every traditional material, every joint and nail, and wilfully blind to the powerful, ugly influence of industry.

A few years later, while Frank Lloyd Wright in America was independently working in the same spirit, the continent



(2) Interior 18th century Japanese daimyo's palace (print by Utamaro).

Courtesy New York Public Library



(1) Philip Webb and William Morris. Interior. 1860. Morris House. Bexley Heath, Kent.

Courtesy Columbia University Libraries

contributed a further, important achievement to modern design: organized visual unity. Depending at first on curving, plant-like lines, this ideal blended structure, ornament and spatial mastery in the extraordinary work of the Catalonian, Antoni Gaudi. These elements, and a lesser theme of angular, geometric ornament, merged as the world drew on to the war of 1914. In these years, modern designers became ever more conscious of the challenge of an industrialized society, ever more aware of the startling, vital beauty of engineering, whose famous and debated monument was the Eiffel Tower.

Philip Webb and William Morris library. 1893. Tangley Manor, near Guilford, Surrey.

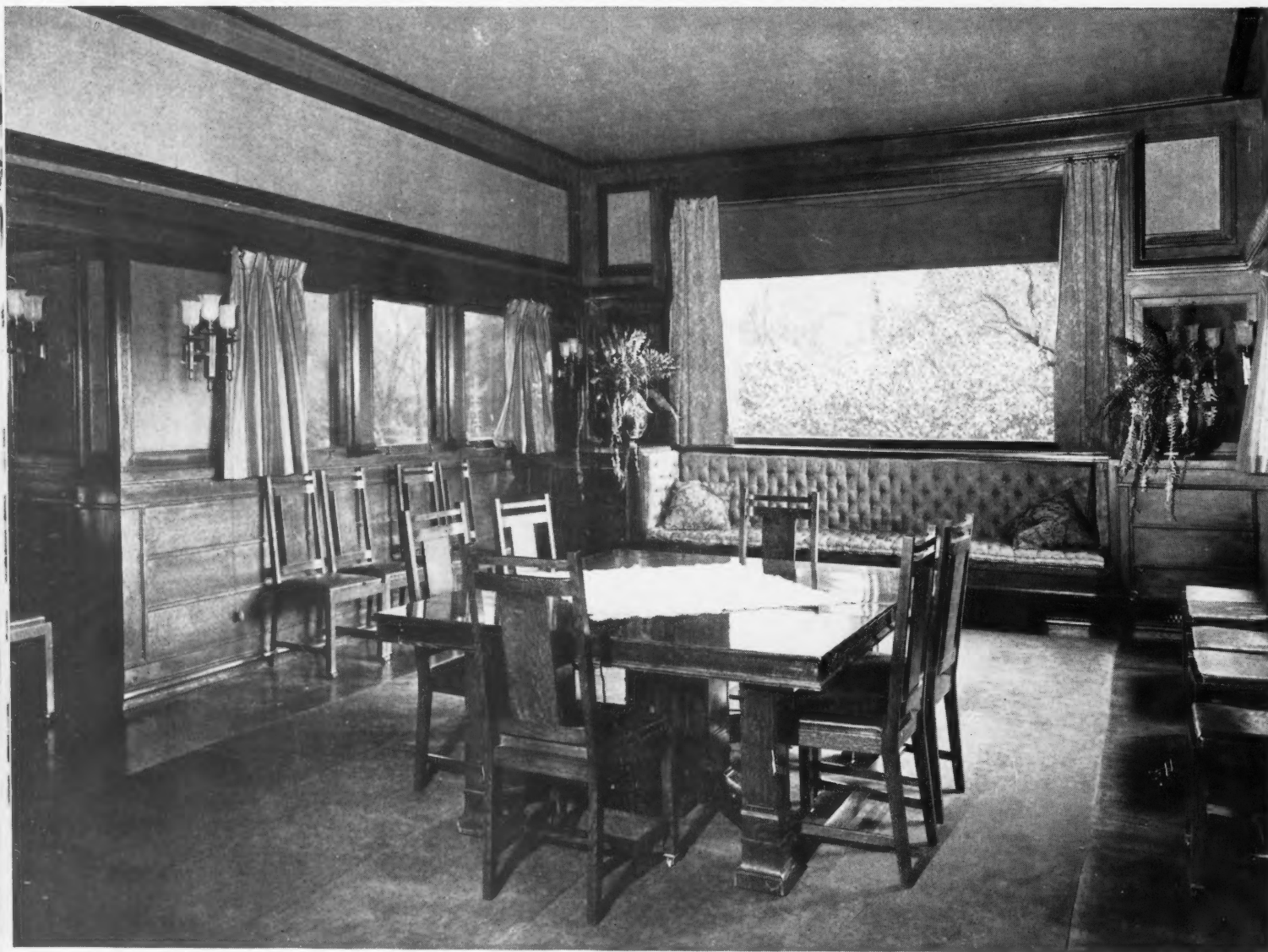
In the same year that Morris founded his famous Kelmscott Press, Philip Webb rebuilt and enlarged an Elizabethan house, Tangley Manor, which was furnished by Morris' firm, Morris' personal talent for pattern is shown in the carpet, on an upholstered chair, and at the large window (curtains are pulled over the upper casements). The big, round, coverless table was a favored piece of Morris furniture. The uncluttered arrangement of this room was not as a rule acceptable to Morris' clients, many of whom demanded baronial elaboration and quantities of antiques and mementos. The Tangley Manor library was one of Morris' finest interiors.



Courtesy Columbia University Libraries
Photo Eloise Galloway

*Frank Lloyd Wright. Dining room. 1899.
Waller house, River Forest, Ill.*

In this room, built on to an existing house, elements used by creative designers all over the world for a good half-century are given coherence and vitality not surpassed anywhere. The horizontal apportioning of wall spaces, the built-in seat, the grill below the seat, the picture window are more harmonious in themselves, better integrated with the architecture than in other works of that day. The room is strong, serene and unified—there is no sense of the past in it; it is addressed to the future.



*Photo Henry Fuermann & Sons
Courtesy Chicago Architectural Photographing Company*



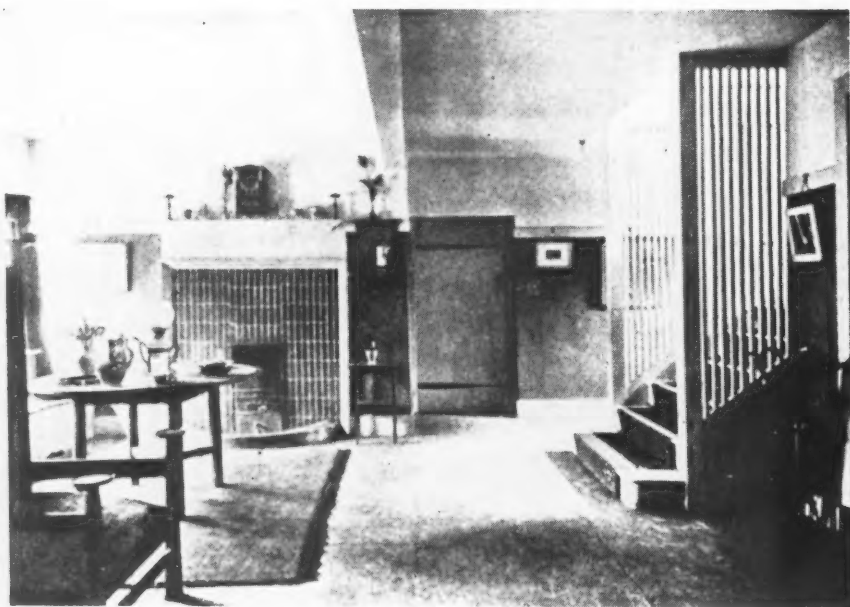
Antoni Gaudí. Dining room. 1907. Casa Batlló, Barcelona.



Although he did not leave his native Catalonia until he was nearly sixty, Gaudí was influenced by Morris, by the extraordinary Catalan architecture of the Middle Ages and by Art Nouveau. With religious intensity he fused architecture and furnishings into rhythmic ensemble, each element molded for the uses of man. In this house he enclosed room spaces in continuous envelopes of plaster, the doors and windows fitted as if in sockets. The entirely original, shaped settee-backs seem almost to have detached themselves like small bubbles from the window. The chairs are shaped like some recently designed by Russel Wright and those, shown here on page 79, by Charles Eames.

Richard Riemerschmid. Study area of a music room. 1899. Exhibition of German Art, Dresden.

The fusion of architecture and room arrangement shows clearly here. The study table and window are built together, and the outline of the desk is echoed in the window mullions. The large electric ceiling fixture allows artificial light to be evenly distributed through the whole room without too great an intensity at any one source. The springy lines of this fixture are repeated in the painted wall frieze almost as if multiple shadows had been thrown by the lights. The light, structural forms of the desk and chairs, are still surprisingly good looking. The simple floor covering recalls Japanese matting.



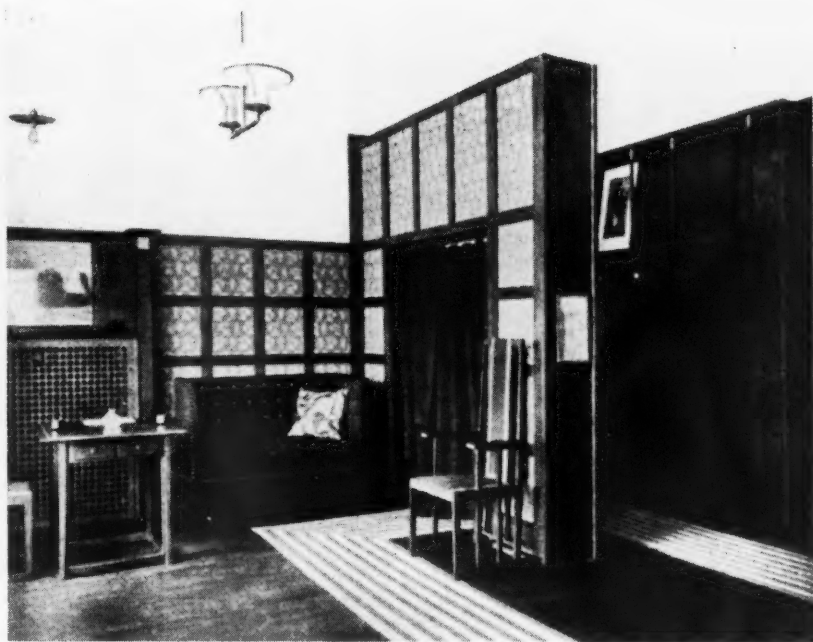
C. F. A. Voysey. Hall. 1900. Own house, Chorley Wood, Hertfordshire.

Rich red and softer tones of purple, green, and peacock blue brightened this room. Its sober handmade excellence marks the greatest opposition to Victorian theatricality, and its strictness forecasts rooms of the 1920's. The realities of industrial life were as carefully avoided as was any romantic recreation of the past. Innovations such as the stair grill or the plate-like finials of the armchair were discreet and rational; lamps and ornaments were selected with care. Repeated vertical lines in the chimney tiles and stair grill are the only strong pattern; space and light were used admirably. The reserve of this English interior is unlike contemporary work of the Glasgow school shown on the next panel.



Charles Rennie Mackintosh. *Hallway*. 1903.
*Davidson house, Kilmalcolm, near
Glasgow.*

This interior seems more fitted into the architecture than part of it, though Mackintosh designed both. The mantel and the cupboard, with its frame emerging at the top from encasing panels, show imaginative expression of structure. The square chandeliers and broadly striped matting are characteristic of Mackintosh at his best. A horizontal strip divides wall and frieze, clearly differentiating the areas but with less logic than in Wright's room. In the Voysey room this detail is part of the decorating, characteristically unassimilated to the architecture. Mackintosh lies between these two extremes.



Josef Hoffman. *Photographic studio*. 1904.
Villa Spitzer, Vienna.

Hoffmann, a great admirer of Mackintosh, led the Viennese designers, internationally known through their modern crafts shops, the *Wiener Werkstaetten*. Forty years ago in this room Hoffmann used now familiar devices such as a screen wall dividing the storage alcove from the studio, built-in cupboards and trim rectangular shapes in the upholstered bench. Quite modern, too, are Hoffmann's repetition of units as a decorative device and his boldly striped carpet emphasizing traffic lanes. The light fixtures are unusually functional for their day and together with the radiator grill show an early interest in the appearance of machine products. This interior remains separate from the architecture in which it is placed.



Josef Frank. *Study*. 1939. *Swedish
Pavilion, World's Fair, New York.*

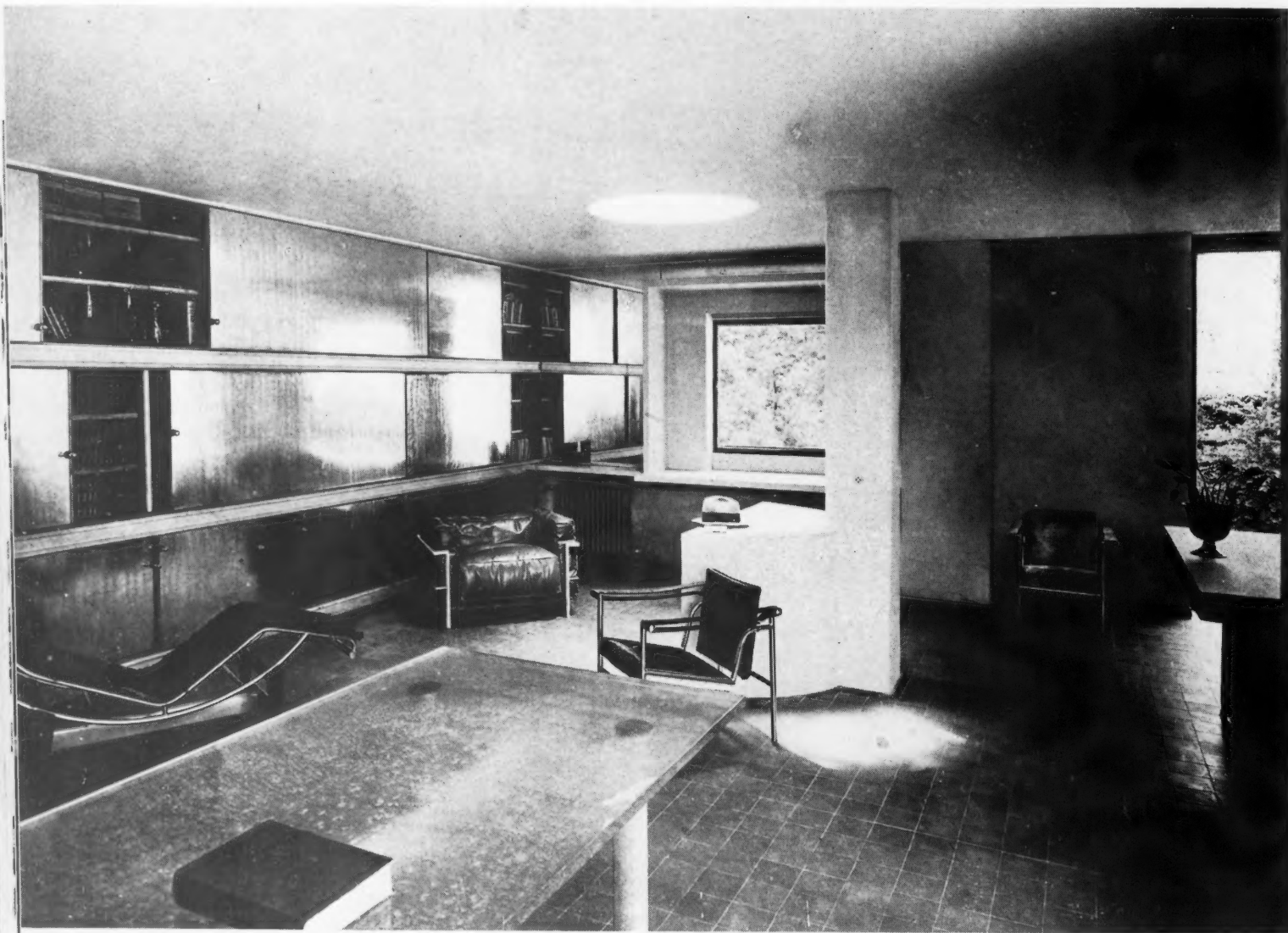
A second generation continued to refine the tradition initiated by Mackintosh, Hoffmann, and the Austrian *Sezession* group. One of the leading Viennese designers, Josef Frank, left for Sweden when the Nazis came. For many years before that the Scandinavians had found inspiration in the Viennese tradition. This room shows how extraordinary virtuosity in handicrafts was blended with the thin lines and openness typical of the more mechanical modernism of the 1920's. The Viennese flair for bold line and pattern is evident.

The influence of industry

When the first World War was over, a wholly new, very strong synthesis of modern design ideals sprang up and became embodied in the work of artists' groups in Holland, in Germany, and in France. The Germans organized a school for all arts, the Bauhaus, whose influence has been preponderant. By 1920 modern designers were bringing to the fore three elements hitherto little developed—the acceptance of mass production, the forms and materials of engineering, and the predilection for geo-

metric shapes. As before, the organization of visual unity was considered an essential tenet. The lightness and spaciousness learned from Japan seemed more desirable than ever. And from Morris and the craftsmen, they retained the basic ideal of honesty in materials and construction translated to new conditions. A new element, poverty, was added by the 1914 war itself; from a matter of necessity, it became a matter of pride for people to live comfortably and graciously in the least space.

with the least equipment. The words *efficient* and *minimal* became synonymous. But the modern style was finally free of the echoes of ancient or distant arts, finally in tune with the society of its time; this was clearly expressed in the modern rooms of the day. The most beautiful rooms of this epoch were by Mies van der Rohe, who used the elements mentioned here with great freedom and virtuosity.



Le Corbusier and Pierre Jeanneret. Living room. 1928-29. Furniture in collaboration with Charlotte Perriand. Church house annex, Ville d'Avray, France.

Clean, sparse and masculine, this room shows a sense of formal respect for the living which takes place in it. There is strict separation between the straight lines of supporting framework and the large taut sheets of material spanned between; this feeling is carried through the details of the wall cabinets, the furniture, and the

building itself. In spite of the great interest in industrial materials, these are blended with wood, leather, and tile. The greatest amount of space is left for people to move in, and, in the same sense, the greatest freedom is left for the eye and the mind to move without hindrance. The final effect is controlled clarity.



Photo Emelie Danielson Nicholson



Marcel Breuer. Dining room. 1930.
Boroschek apartment, Berlin.

A long thin storage cabinet enlivens the architecture by sharp perspective lines (seen also in the Corbusier room) over which the eye slides as quickly as over the gleaming chromium tubes of the furniture. As in a number of the rooms shown so far, repetition of standard elements is used decoratively—for example, the one-two-two-one of the chair legs, and the three closed cabinets, each the same smooth length, followed by equal open spaces. The little touch of contrast at the silver drawer is typical of Breuer. Especially noteworthy are the S-shaped chairs. At the same time as Miës, Breuer originated cantilevered tube-metal chairs; for the first time a chair *frame* contributed actively to the comfort of the user. Here Breuer has used traditional patterns in the oriental rugs, and in two porcelain jars on the cabinets. Each item—decorated or plain—is allowed to speak its full story in this uncluttered arrangement, so unlike an earlier generation's accumulation of decorated objects three deep, to create a "rich effect." Breuer's ability to organize a room clearly is again shown on two later panels.

Ludwig Mies van der Rohe. Library corner.
1930. Johnson apartment, New York City.

Miës, one of the great originators of chromium furniture, uses space and materials more sumptuously than any other modern designer. In the Corbusier bookcases, sliding doors maintain the desired simple surfaces. Here Miës has called on the variegated books to act as decoration; their repeated verticals are subordinate to the dark shelves, just as the soft striations of the raw silk drapery are governed by widely-spaced vertical pleats. The silk is navy blue; the cowhide table top is black, the chair is covered in creamy parchment, while on the floor is spread Japanese matting. The elegance of this room is unforced and friendly.



Ludwig Mies van der Rohe. Living room. 1930. Tugendhat house, Brno, Czechoslovakia.

Unlike the New York apartment, here in a building of his own design, Mies is more assertive. Limitless unbroken planes sweep by overhead and underfoot. The beauty of accidental patterning—seen before in the random books and raw silk—is now luxuriously presented in a polished onyx screen. Near this, the hangings and rugs are severely plain, as is the beautifully propor-

tioned cabinet with sliding panels. Its heavy black rectangle is carefully floated amid all the light, polished, and richly figured surfaces nearby. Even more than in the Breuer room every single component of this area is so contrasted and so spaced that its esthetic value registers fully. Probably justly, no other modern interior has become as famous as this one.

Erwin Gutkind. Study. Before 1934. Apartment, probably in Berlin.



The austerity typical of the best modern rooms around 1930 could easily take on a barren look if deprived of space and rich materials, yet this and the next photograph show how able designers handle the problem. Gutkind has created spaciousness in a small area by keeping the fixed furniture in one unbroken mass whose low top provides a big display and work surface. The floor area is left clear in the center for a light metal chair and

occasional table. Large clear fields of white, black, and two intermediate tones are so disposed that an even simpler division into two areas results: the black cases unite with the dark middle tone, and the carpet and window wall are thrown together. Books and flowers are the only ornaments, but again each object and surface is allowed its maximum effect, and this heightens even ordinary materials till they have a decorative intensity.

Richard J. Neutra. *All-purpose room*. 1938. *Gil house, Glendale, California*.

In the same spirit as Gutkind, Neutra designed this room for a low cost home. Instead of tonal contrasts Neutra relied on the sweeping vistas, but he has used dark color to unite the furniture which is once again kept low and close to the wall. Books and flowers play their accustomed roles, as do the grass matting and the thin, neat metal tubes. The room has become a clean reticent frame for the changing drama of the landscape, as well as a quiet background for life and thoughts, as in the Corbusier villa.

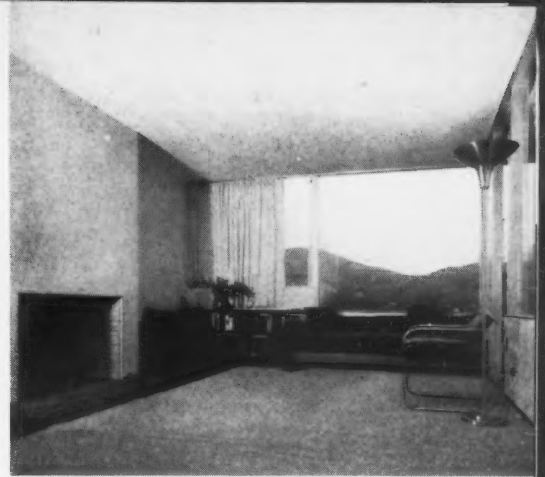


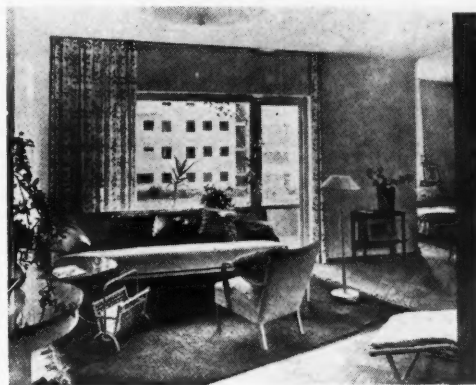
Photo by Richard J. Neutra

The present synthesis

The very strictness and purity of the great modern work of the 20's and early 30's inevitably led to a reaction; many designers returned in some degree to the freely curved lines and forms neglected since the turn of the century, and to traditional craft materials and processes. The whole arts and crafts movement had remained alive in modern design, flourishing first in London, then Glasgow, then carried by the strong talent of C. R. Mackintosh to Vienna,

whence it spread to Scandinavia. But after 1918 this had been a marginal trend, while the leading modern designers were exploring industrial materials and processes. By 1935 a satisfactory synthesis of both tendencies was noticeable, especially in furniture from Finland by Alvar and Aino Aalto, and from Sweden by Bruno Mathsson. Since then modern design and modern rooms have shown a consistent trend, blending craft with industry, free curves with

stricter shapes, still guided by the same principles that have prevailed ever since the earliest modern efforts—honesty of means, simplicity, clarity, lightness, unity. Throughout this long development, one American has been a master of the art of arranging rooms that embody these ideals—Frank Lloyd Wright has created beautiful modern interiors from the 1890's right down to 1946.



G. A. Berg. *Living room*. 1938. *Swedish Arts and Crafts Society exhibition, Malmö, Sweden*. Below, also by G. A. Berg. *Living room-kitchen of a farmhouse*. 1939. *Swedish Pavilion, World's Fair, New York*.

The Swedish modern tradition is not limited to the kind of decorative exaggerations used for the World's Fair by Frank; simplicity and unpretentiousness are its notable virtues. Almost every form in this room is directly influenced by modern design of the 20's and its interest in industrial problems. All is transmuted, however, to craft materials and techniques—only the restraint and spaciousness remain. Old-fashioned fussiness is to be seen in the way the rug is placed out of line with the walls and in the vine at the door where, however attractive, it must be a nuisance. The typical Swedish modern chair is particularly shaped to the human form as few chairs had been since those of Gaudi. The continuous line of the arm-and-leg pieces shows the influence of tube metal frames on wood design; the separation of frame and upholstery is exceptionally clear.



Marcel Breuer. *Living room. 1939. Own house, Lincoln, Massachusetts.*

In this house, designed with Walter Gropius (whose own living room of the same time is shown on page), a designer formerly interested mostly in industrial processes and materials blends them masterfully with wood and handiwork.

Breuer experimented with curving plywood to fit the human shape just as Aalto was doing (and as American manufacturers had done back in 1884). The influence of spring steel can be seen in the armchair: comfort derives primarily from the frame. Compare this chair with Berg's. Here the curves are more carefully composed, the separation of structure and padding is much clearer, the use of wood is entirely dependent on power machines, yet the forms and surfaces are in no sense mechanical-looking. The machine is at last producing objects suitable to human needs and sentiments, without the dishonest imitation of handcraft that Morris had set out to counteract. The long struggle is beginning to pay off. In the background Breuer has used the insistent parallel lines which we saw first in Voysey's room. Here they are lavishly varied in vertical and horizontal combinations.

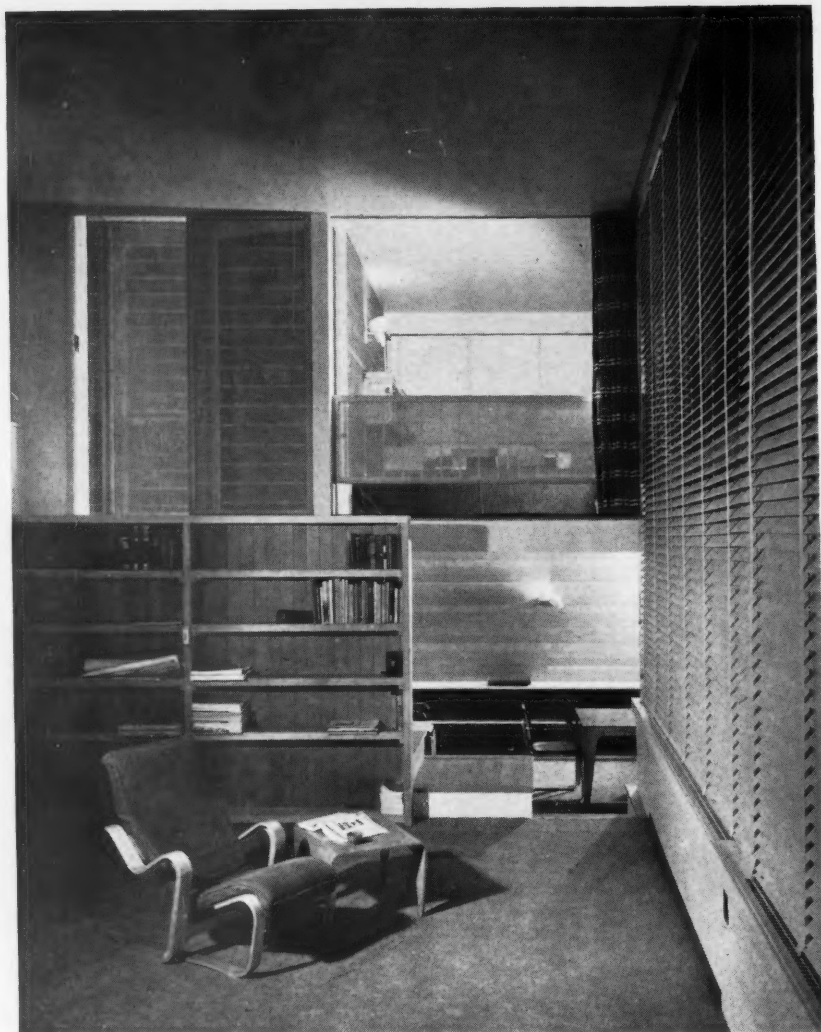


Photo Ezra Stoller

Marcel Breuer, in collaboration with F. R. S. Yorke. *Living-dining room. 1936. Royal Agricultural show, Bristol.*

Plywood, featured in this pavilion, is not the only example of an old craft material reappearing in unusual form. Rough stone walls once carried with them such connotations of chill utility that it would have been unthinkable not to cover them in any dwelling except that of a poor peasant. Today the list of architects who use the homely strength of stonework to enrich their interiors would include most of the capable modernists. At Bristol it is used as a foil for the silky veneers that cover floor and ceiling, divide the rooms, and sheathe the cabinets. The easy spacing of this interior allows the contrast of materials to show vividly.



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*Frank Lloyd Wright. Living room. 1946.
Taliesin, Spring Green, Wisconsin.*

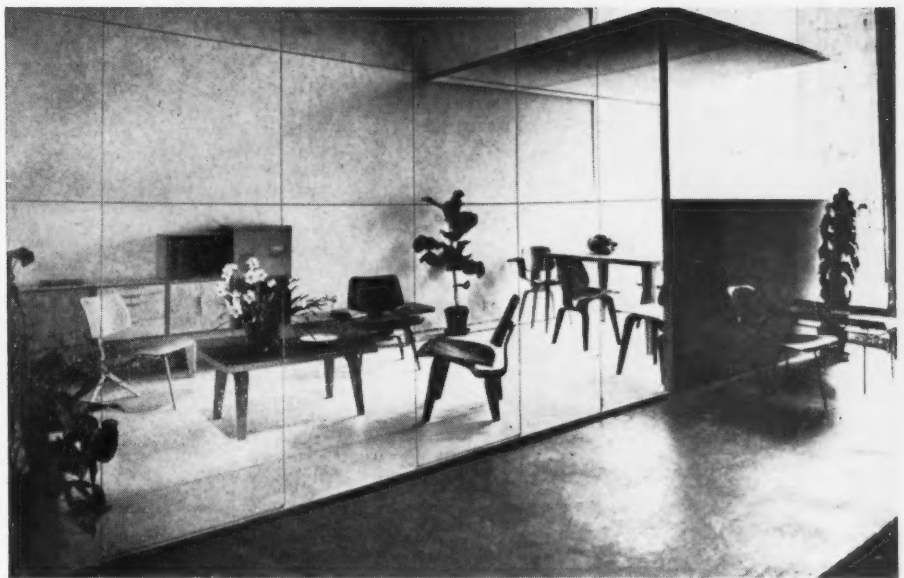
This great room, recently rearranged, is anchored in the stone wall; most of the other walls are windows. The warmth, comfort and beauties that Wright considers necessary to human living are heaped around lavishly but not carelessly, and the large space under the sloping roof dominates and unifies the parts. So far when a room seemed clearly arranged it was because each component part was given due place and concordance; clarity here depends on a mighty blending enlivened by accents—contrasted light and shade, beautiful works of art, or a counter-movement in the long lines of cypress wood. Other rooms seem clear because there are no hidden corners, no unexplained spaces; in Wright's work mystery is part of the scheme. The great structure and handsome materials promise to be just as fine around the corner, and this gives an unequalled sense of fullness and excitement to Wright's work.



Photo Ezra Stoller, courtesy Fortune magazine

*Charles Eames. Living-dining group. 1946.
Museum of Modern Art exhibition,
New York City.*

Linear rhythmic edges give special liveliness to these chairs; this and the form-fitting shapes recall the furniture of Gaudi. Since that day, designers have learned to separate the supporting framework clearly from the seats and backs. Here Eames uses the joint between them as the comfort-giving element; resilient rubber discs weld the part together and flex with a sitter's movements. With these thin planes hovering in mid-air a new expression is possible in modern rooms.



*Richard J. Neutra. All-purpose room. 1941.
Kelton apartments, Westwood, California.*

Color contrasts and large draperies give dignified spaciousness to a small room: the flat woven matting does not clog it up as would a pile carpet. The outdoors is brought in by many plants and cut flowers; the fireplace is in simple brick. The central area remains free.



Photo Julius Shulman

*Edward D. Stone. Bedroom. 1939.
Goodyear house, Old Westbury,
Long Island.*

There is an art in allowing each element of a room to speak for itself and in harmony with other elements. That even old and new can be joined in such a concord is beautifully clear in this photograph. The Windsor chair and the Lehmbrock statue stand there with equal authority; the traditional patterns of the bedspread and rugs would seem isolated without the strong lines of the Burchfield watercolor. The uncrowded room echoes the uncrowded landscape outside. The balances here are so precise that it would be hard, for example, to imagine the Burchfield replaced by an oil painting.



Photo Ezra Stoller

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*George Fred Keck. Living room. 1941.
House in Menasha, Wisconsin.*

An expanse of lake is seen beyond strong tree trunks from this upper floor room which, at this end, happily harmonizes with the view.

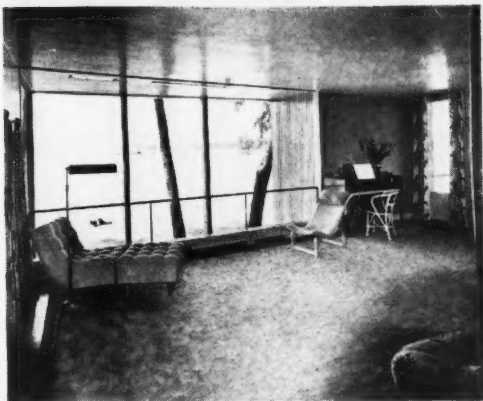


Photo Hedrich Blessing Studios

*Walter F. Bogner. Living room. 1939.
Own house, Lincoln, Massachusetts.*

This is the third room in this exhibition taken from a group of modern houses built near the home of Walter Gropius, now Chairman of the Architecture Department of Harvard University. Mr. Bogner has used lightweight furniture by Mathsson and Aalto in the open part of his room, while where it is enclosed the furniture is built in.



Photo Ezra Stoller

Walter Gropius and Marcel Breuer. Living room. 1938. Gropius house, Lincoln, Massachusetts.

The strictness usually associated with the Bauhaus, which Gropius directed from 1919 to 1928, is not evident in this fireplace group any more than in the library or dining areas which complete the room. The simplicity of the background, the use of the view as a major decoration, the quite Japanese-looking recess next to the chimney, the natural pattern in the fur, these elements devolve from work shown earlier. Less expected is the massiveness of the small sofas, or their symmetrical placing on either side of a central feature—lined up in a row would be more conventionally modern. This capacity for new experiments and adaptations enlivens modern design.



Photo Paul Davis, George H. Davis Studio

Frank Lloyd Wright. Living room. 1939.
Winkler-Goetsch house, Okemos, Michigan.

Even in an inexpensive house. Wright creates some of the confusing wizardry of his own living room. Long horizontal lines, unorthodox light sources, and built-in upholstered seats and cabinets are his main elements here too. The concrete floor is colored to express the warmth carried by heating pipes embedded in it.

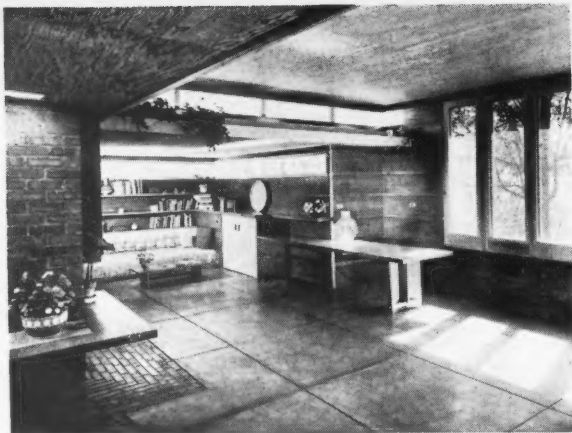


Photo Hedrich-Blessing Studios

Photo P. E. Guerrero



Frank Lloyd Wright. Living room. 1938.
Taliesin West, near Phoenix, Arizona.

Space has never been more poetically handled than here. Structure and materials are shown honestly and without the least pretension; nothing in view is precious by itself, unlike the oriental art in Wright's Wisconsin home. The lumber is rip-sawed and stained, the golden desert rocks are

piled in forms with concrete, and wood frames are double-faced with canvas to cool the light as it passes through. The carpets and fabrics are ordinary commercial products. The art lies in the way these things are combined. It is great art to arrange rooms well.

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Architects' studio,

A place to work (and live)



Old-fashioned austerity—brick walls, plank floors,—not so much for economy as in the way of protest against the currently fashionable bordello atmosphere of artistic planners' studios. The open door connects working places of Konrad Wachsmann, General Panel Corporation's master mind, and Serge Chermayeff, recently appointed acting director of the Chicago Institute of Design.

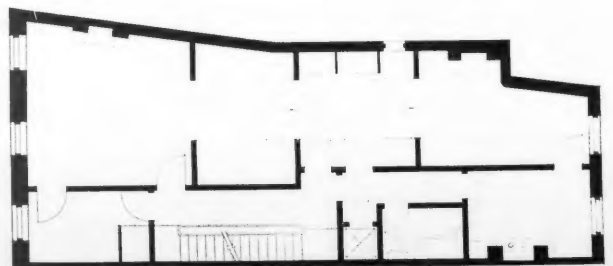
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Large and wide sofas in both offices are suitable for happy naps as well as for a good night's sleep. The insect-like chairs are, of course, advance copies of Eames furniture. Refrigerator and sink, the classical equipment for regional cookery, provide welcome diversions from work. We sampled Chermayeff's shashlik made over the open fire and recommended it unreservedly.

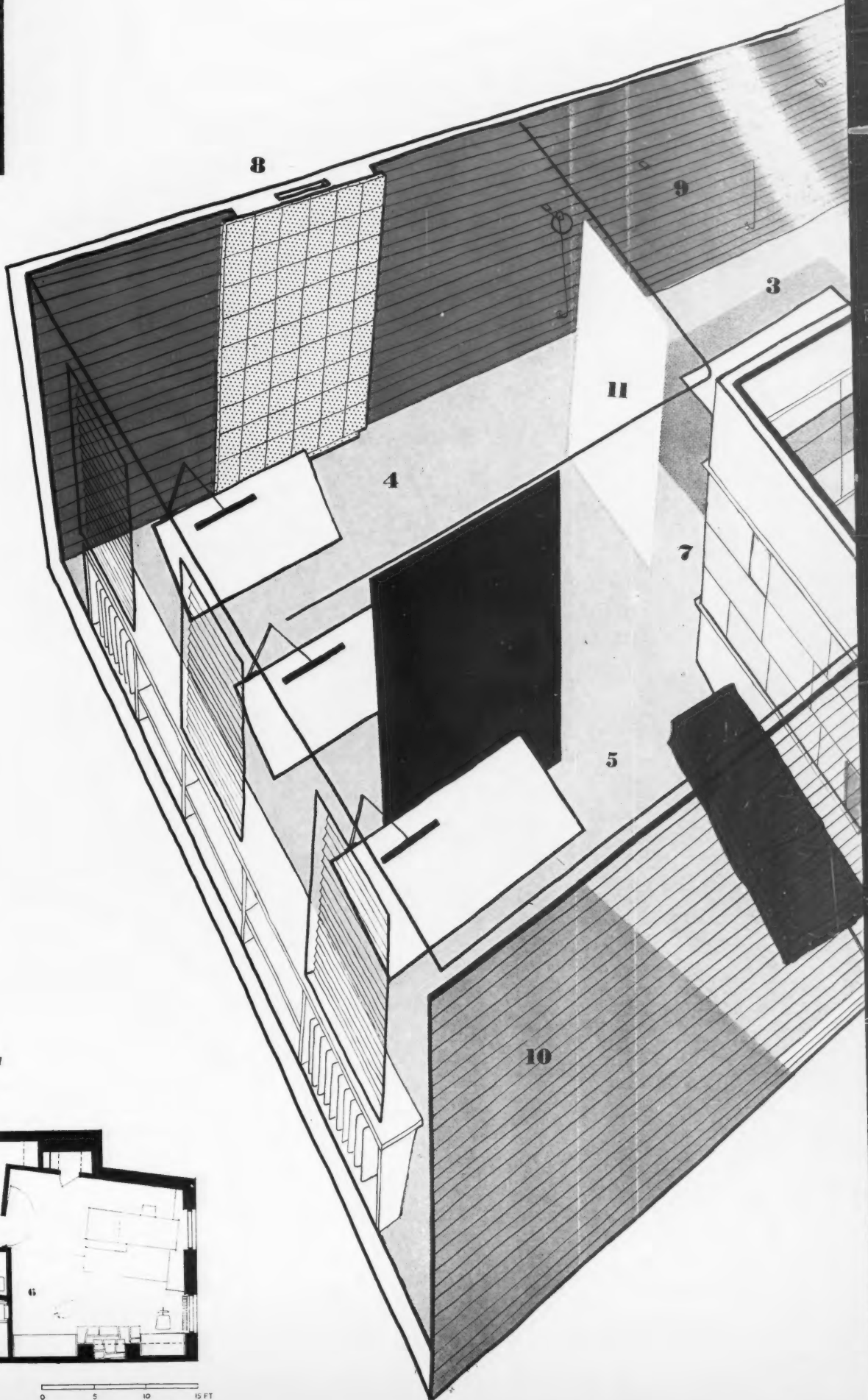


Floor plan before remodeling

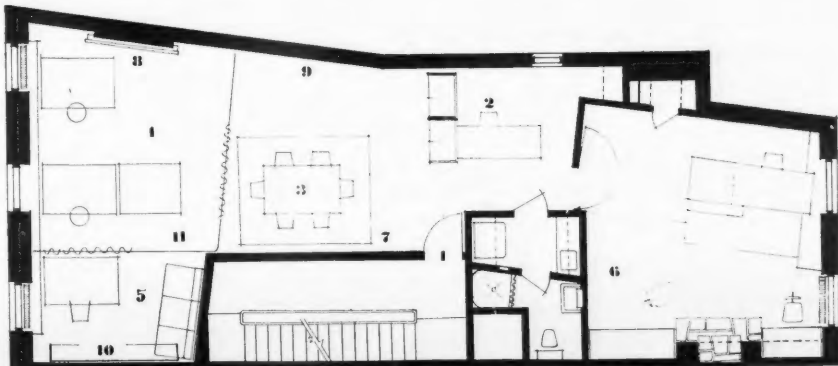




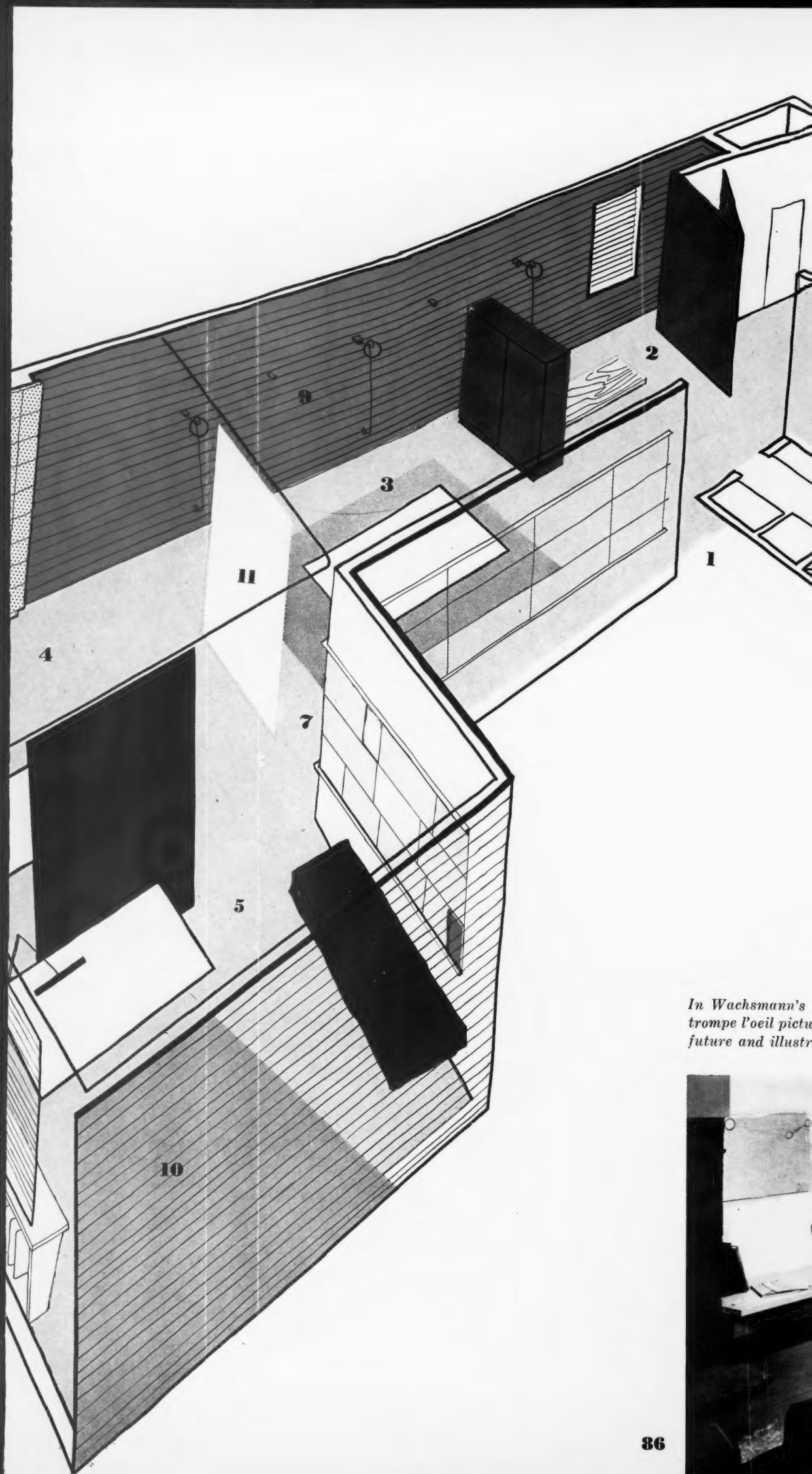
For business conferences and family gatherings, the curtains are drawn. (Compare with perspective drawings.)



- 1 entrance
- 2 secretary
- 3 conference table
- 4 general drafting room
- 5 architects' drafting room
- 6 architects' office
- 7 display wall
- 8 bulletin board
(perforated celotex)
- 9 natural birch wall
- 10 washed brick wall
- 11 2 curtains on continuous rod

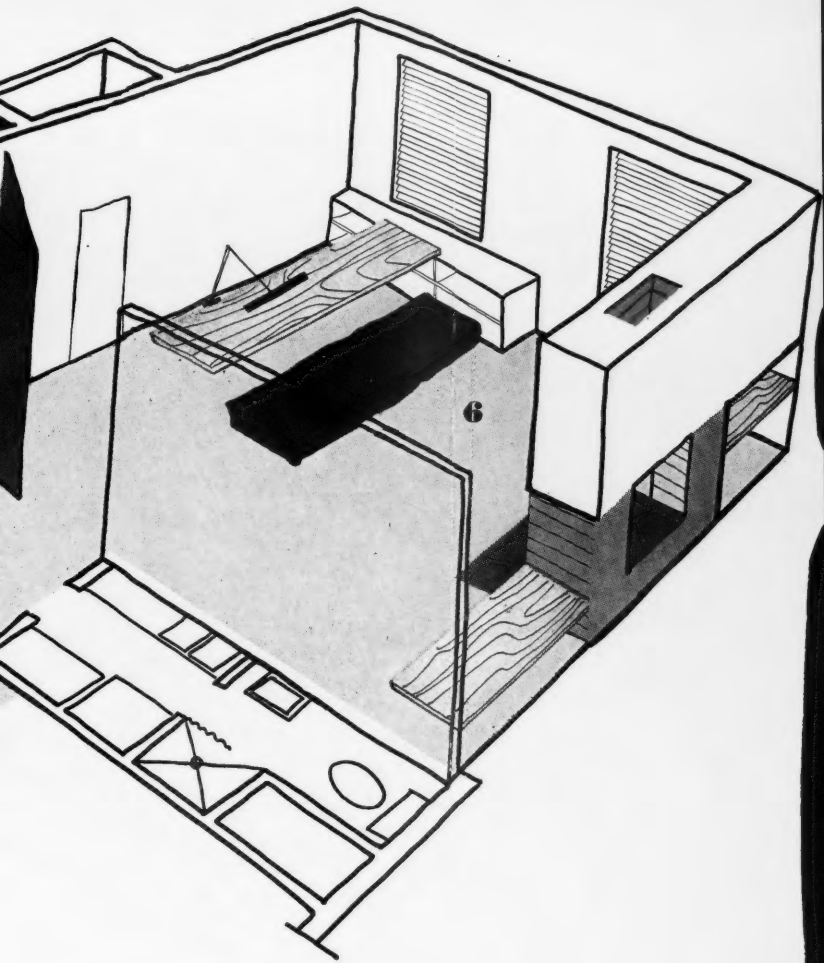


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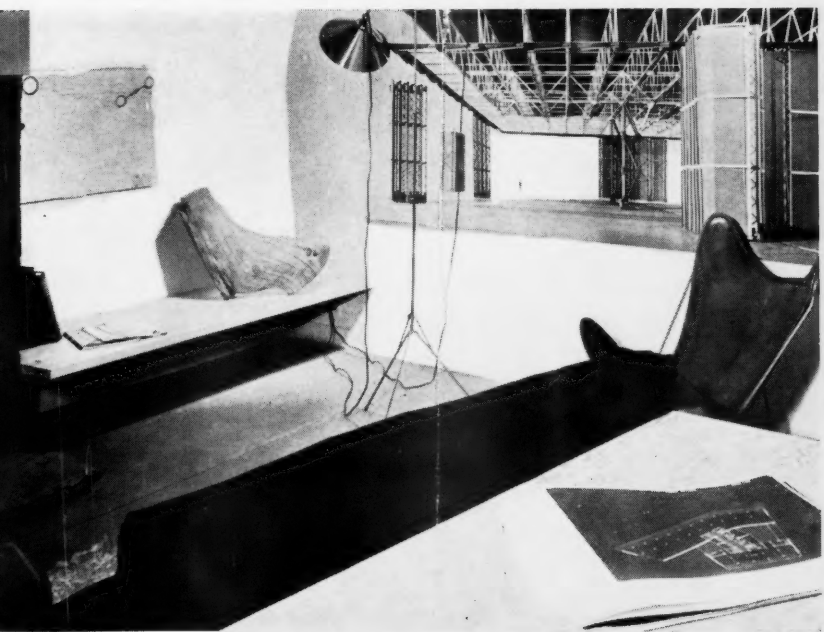


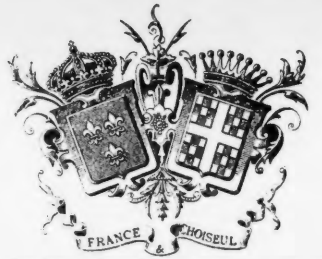
*In Wachsmann's
trompe l'oeil picture
future and illustr*





*Wachsmann's office, a Moorish piece of driftwood. The
empe l'oeil picture on the wall opens vistas of a pleasant
ure and illustrates Wachsmann's genius for construction.*





HOTEL de FRANCE et CHOISEUL

239 & 241, Rue St Honoré

(Place Vendôme)

Charles Demellette Propriétaire

REGISTRE DU COMMERCE
N° 58057

N° 3 Monsieur Ste...

Date 19		Qs
24	<i>MT</i> 1 café complet, 1 thé simple long de fer	16
22	<i>Off</i> 1 café complet, 1 thé simple Lettre pressée Fumée	
23	<i>Off</i> 1 café complet, 1 thé simple Téléphone Fumée	
24	<i>MT</i> 1 café simple Ulexure	
25	<i>Off</i> Téléphone	
26	<i>MT</i> 1 café complet 1 thé simple	
27	<i>Off</i> 1 café complet, 1 thé simple à Reporter	





CASINO DE MONTE-CARLO
Roulette

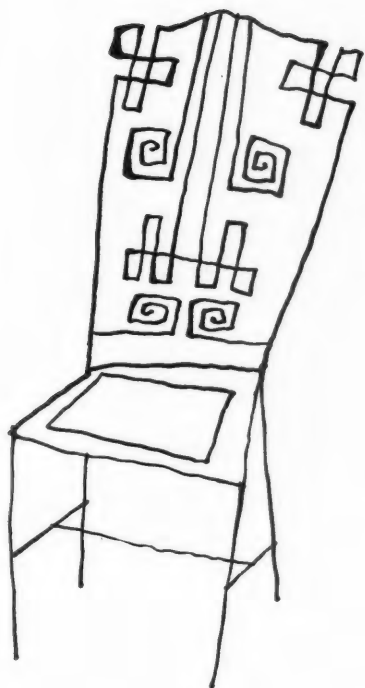
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Furniture news from France by

Steinberg, humoriste américain



Everybody (everybody, that is, who has a fleeting interest in American art or who reads the *New Yorker*) knows by now that the fellow with the egg-shaped eyes and the draftsman's triangle nose, so persistently present in Steinberg's cartoons, is Steinberg himself. But it may surprise the consistent reader to learn that the man who so lovingly retraces the scrolls and fringes and mad ornaments of our artistic heritage, does not relish them in his own house. Having just returned from a long trip abroad which ranged over such diverse interests as war trials and roulette palaces, he proceeded in the most business-like manner to refurnish his quarters and establish an artist's studio. We helped by putting

through an order for half a dozen Eames chairs. There will be no 200-pound arm-chairs around, nor any ornate wash basins and pitchers.

There is nothing odd about this—Steinberg, the chronicler of the absurd, is an architect and engineer by education. These disciplines have not destroyed his sense for the sadly comical of this world, but have rather sharpened it.

This post-war (post Franco-Prussian war 1870-71) line of chairs which we received from Steinberg's headquarters in Monte Carlo, consists of solid, tried, and approved designs, at once fashionable and timeless. Besides, the large drawing of a wicker chair is a lesson in draughtmanship.





Chair made from bent laminated wood, 1934.

New furniture by Marcel Breuer

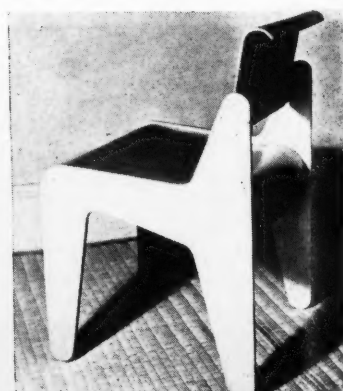
In 1923 the Bauhaus, then in Weimar, staged its first exhibition. We traveled what seemed in our student days a long distance to see the work of pupils and teachers: Gropius' standardized serial houses, Albers' curiously primitive stained glass windows, Moholy's metal lamps, the paintings of Feininger, who then probably wouldn't have dreamt of returning to his native Manhattan. In a model house outside the school precincts we had our first view of Marcel Breuer's furniture.

This furniture was made of plain wood, but its design was alarmingly new. Though he couldn't escape being tagged as the man who invented tubular steel furniture, Breuer consistently experimented with wood. Plywood, a material whose possibilities increase with testing, attracted him particularly. Besides, to an inquisitive architect's eye, certain similarities between plywood and reinforced concrete must have been apparent.

His first sitting furniture was built in the

early twenties. Angular as it was, it had great resiliency, a quality which Breuer persistently sought. In order to achieve greater flexibility, Breuer abandoned the use of solid wood and experimented with veneer, which, being paper-thin, could be molded easily. This process had been successfully developed a full three generations earlier by Thonet, who discarded it only after he found a way to bend solid wood.

Seeking above all else a less expensive manufacturing process, Breuer was not



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This recent chair of Breuer's exemplifies his departure from laminated wood construction. The structure of the plywood is clearly recognizable. For construction detail of the upholstered part see photograph on following page.



satisfied with laminated wood and returned to his earlier experiments in plywood. As distinct from laminated wood, plywood neither splits nor shrinks. Though it has been known since antiquity, these excellent qualities are only lately acquired through the employment of synthetic glues. Its homogeneousness—a result of cross-wise lamination—suggested the idea of cut-out furniture to Breuer.

The advantages of his new designs are manifold. Since they can be carried out

without molds and expensive tools, the reduction in manufacturing costs is obvious. And though plywood is a relatively inexpensive material, Breuer devised a method of sawing which eliminates waste almost entirely. A chair can be cut from less than one square foot of material. Another advantage is the possibility of nesting chairs together to save storage space, a device seldom used nowadays.

But Breuer's great satisfaction—and, he admits, his surprise—was the discovery that

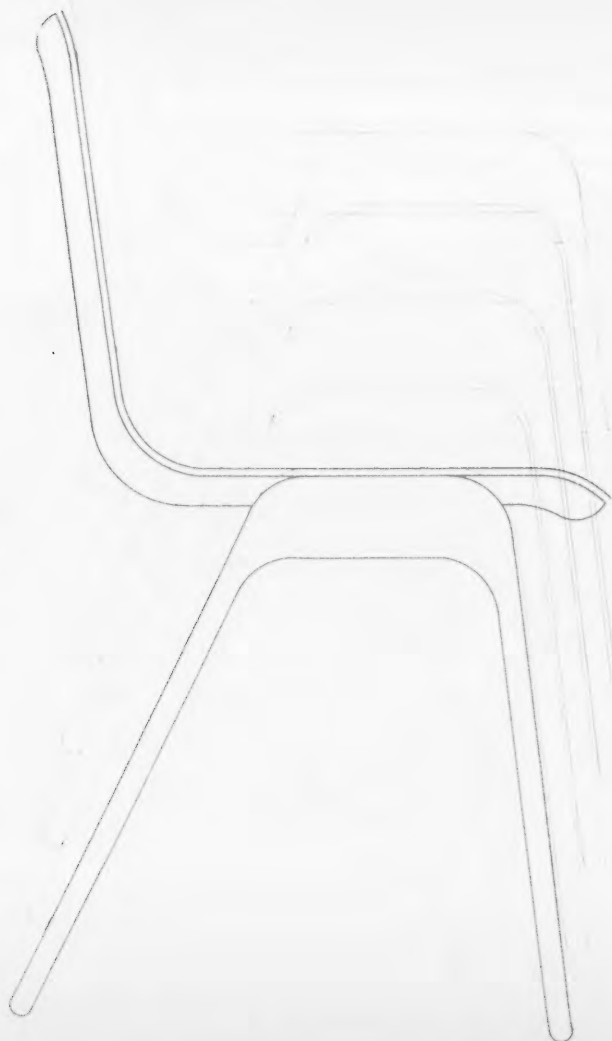
cut-out plywood elements would furnish an elasticity comparable to that of steel tube. We had the opportunity to do some gentle rocking and we too admit our surprise and delight.

←
From left to right: The same chair, upholstered, as shown at top of page. Compare laminated bent table with the recent plywood table on this page. Two earlier Breuer plywood chairs, 1939 and 1935.

Skeleton of the upholstered chair shown on preceding page. The economy of manufacture is illustrated by the overprinted drawing; elements of chair are cut from plywood with almost no waste. The use of thin resilient slats for back and seat is familiar from garden furniture.

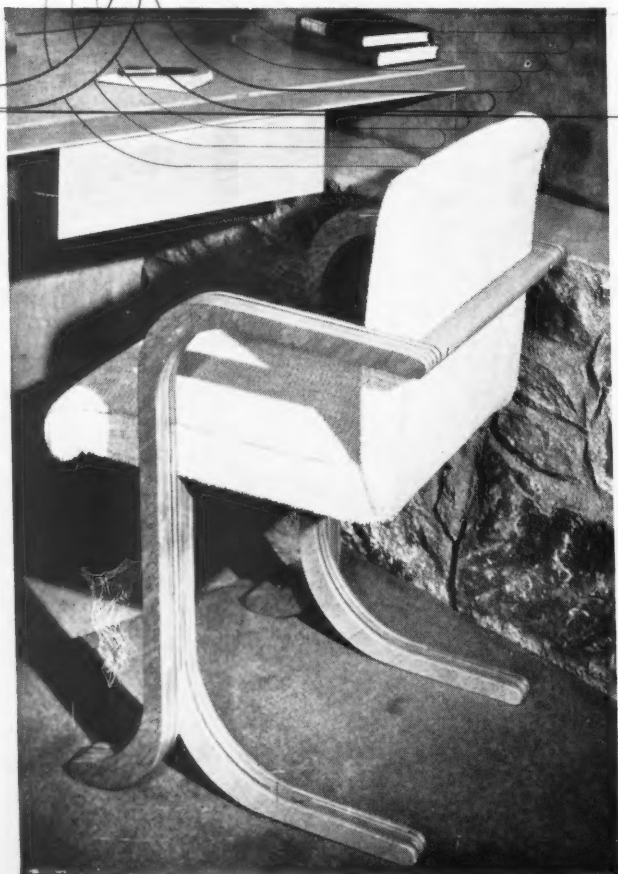
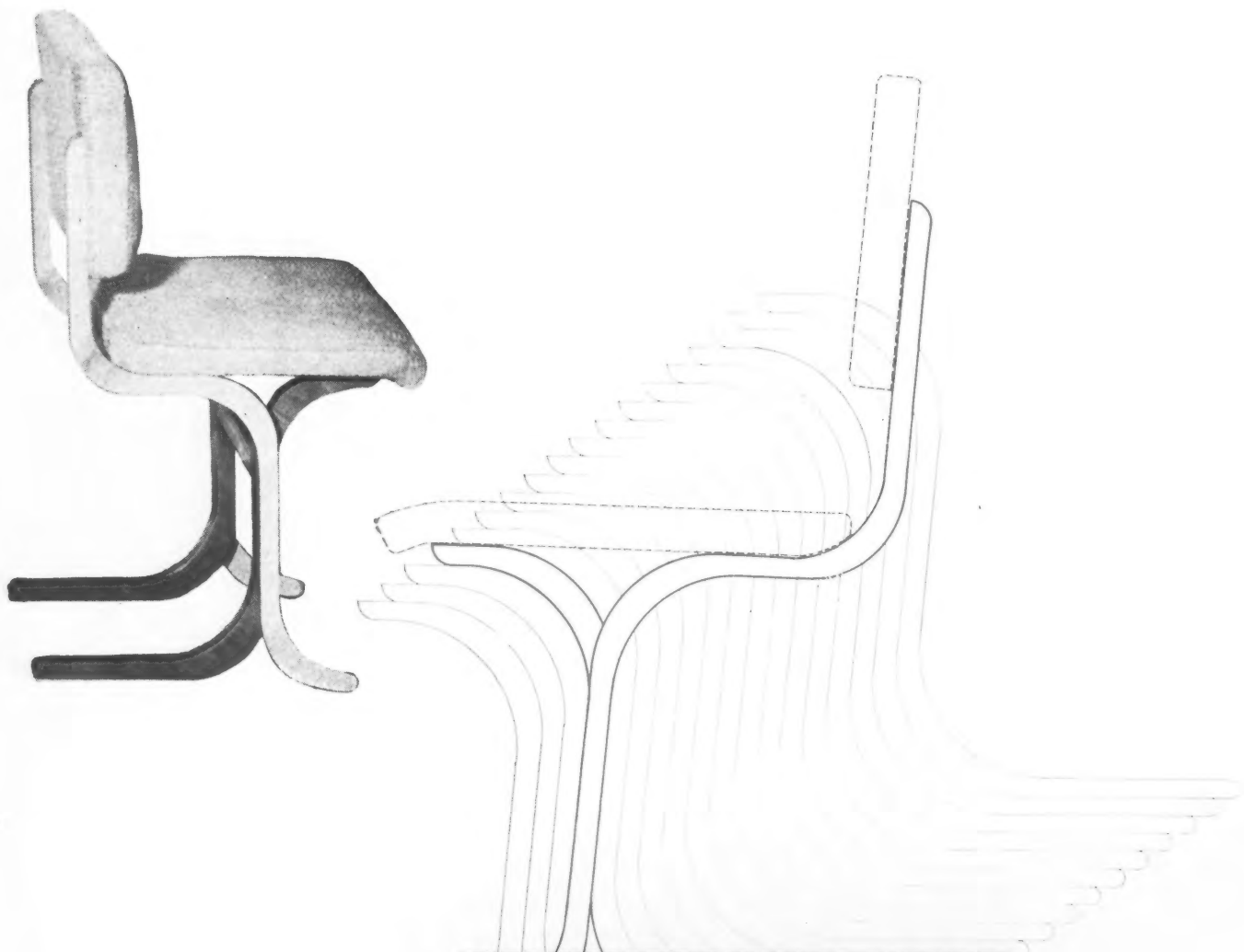


Ezra Stoller photos



Nesting chairs, a convenience we sometimes badly miss. This furniture was designed for a Long Island residence which Breuer recently built. When these designs will be mass-produced, Breuer expects to greatly reduce the thickness of the plywood used.

Marcel Breuer's new furniture



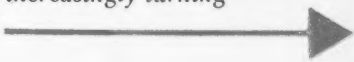
Of outstanding interest is the resiliency of these two chairs. Heretofore, this quality was achieved by using built-up laminated wood. New also is the design of the legs, which are well out of the way of the occupant.

designing information

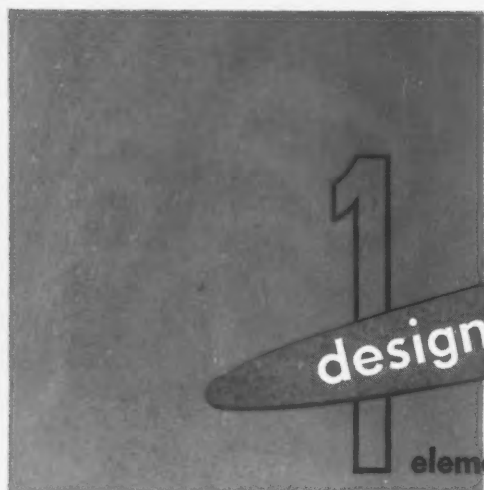
The following pages are from a forthcoming book on design in information. • They were intended primarily to clarify certain aspects of design for the increasing number of people who, directly or indirectly, are forced to recognize the importance of design as applied to the many forms of information in industry, marketing, education, and other fields.

In emphasizing the importance of information today, the authors stress the increasing need for developing the most advanced techniques of visualization to devise information tools of wider comprehension. This need itself makes greater demands upon design in information and requires dissemination of information on design to a vaster audience.

As a means of analyzing the subject in its most fundamental elements, the authors approach information design from the problems of the visual task. And it is their treatment of the standards required of the visual task — visual selectivity and visual continuity — which forms the scope of the excerpts appearing in these and future pages.

Though this material is only part of a work of larger implications, it was thought that it would be of interest to the readers of Interiors not only because the subject deals with design principles of universal application, but because designers themselves are increasingly turning to visual presentations to sell their own services. 

- design in information, by K. Lönberg-Holm, director of research, and Ladislav Sutnar, art director, Sweet's Catalog Service, division of F. W. Dodge Corporation. Clifford S. Eriksen assisted in research and writing. Illustrative material from industrial catalogs designed by Sweet's research department. Layout of these pages by Ladislav Sutnar.



design for visual selectivity

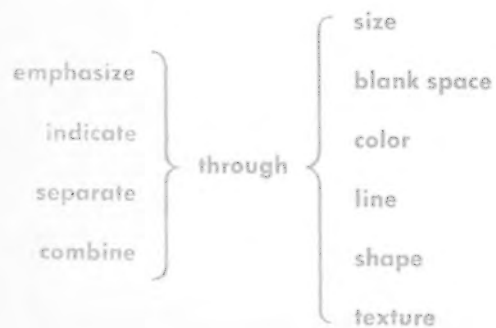
by K. Lönberg-Holm and Ladislav Sutnar

Among the various uses of design for functional reasons, as opposed to the superficial aims of mere decorative design, is that of promoting visual selectivity through controlled visual flow.

Visual selectivity may be stated as obviously as the photographs on the opposite page. Here size, blank space, color, line, and shape become isolating factors in focusing visual attention.

To promote visual selectivity in design, these same basic elements can be made to emphasize, indicate, separate, or combine information, directing the eye so as to ease scanning, identifying, and perceiving.

The examples presented on the following pages range from simple uses of size, applied only to type, to design solutions which reveal increasing flexibility in visual control as more elements are added.



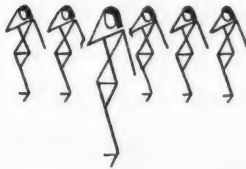
N. Y. Daily News photo



0 figure lost in Coney Island crowd



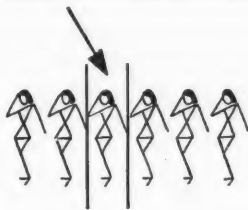
1 use of size to isolate figure



2 use of blank space to isolate figure



3 use of color to isolate figure



4 use of line to isolate figure



5 use of shape to isolate figure

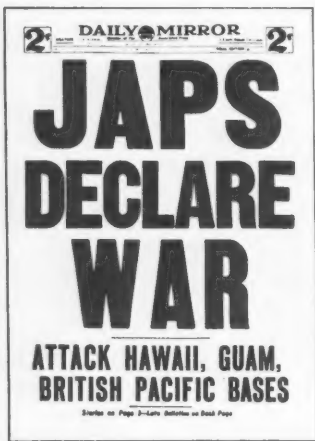


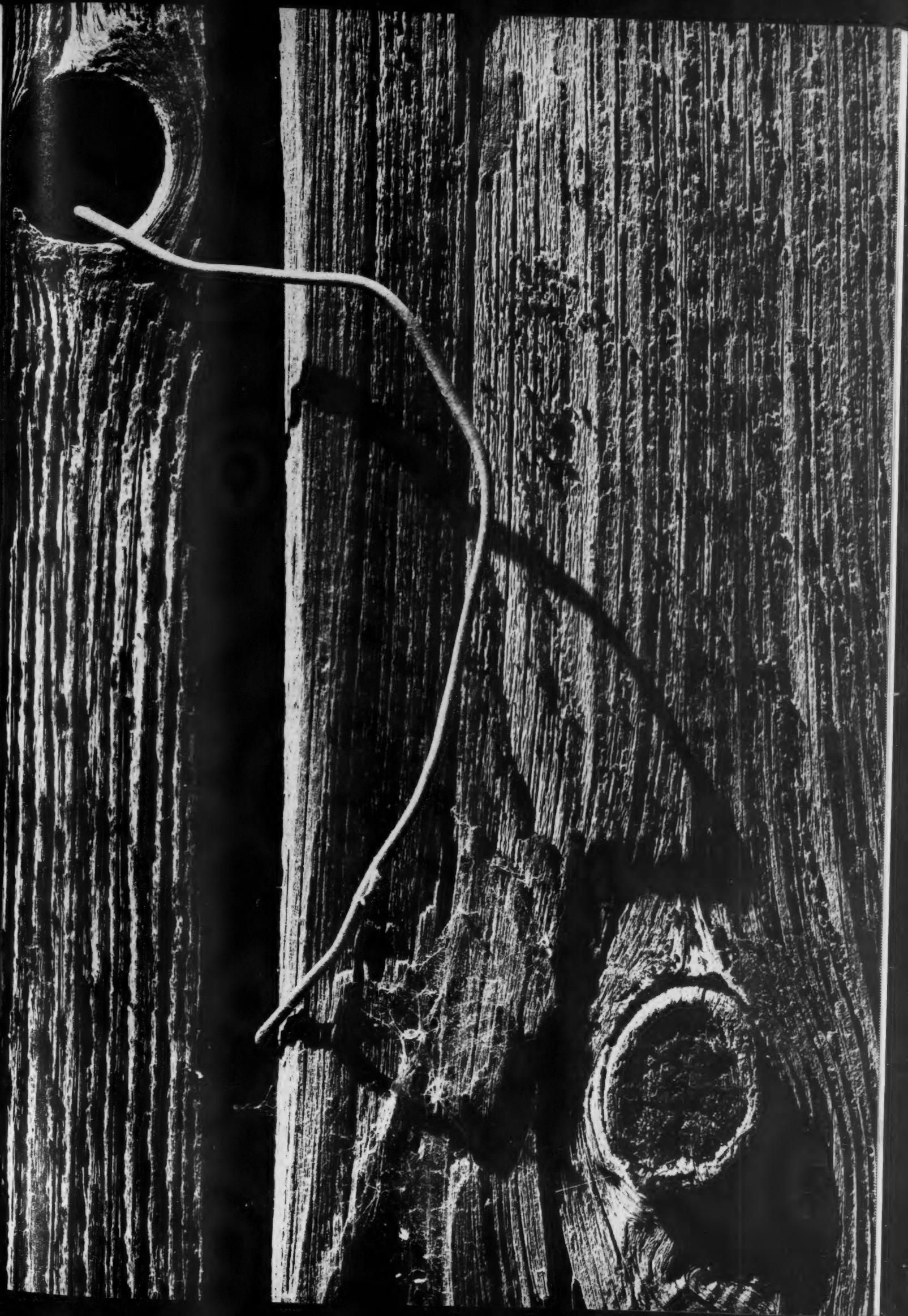


Ansel Adams: Old Board and Wire - courtesy U. S. Camera



The most elementary application of size is in type, where it becomes a familiar factor of selectivity in the competing headlines of the daily press. Here the potentials of design are obviously limited. However, to emphasize selectivity by attracting attention, variations of blank space, shape, and color are introduced — the beginnings of design. In pictorial reproduction, size alone can enlarge vision, as suggested by juxtaposing the small and large photographs on these pages: even textures appear in the latter. Freed from the limitations of former techniques, size in pictorial reproduction has today acquired extraordinary potentials.



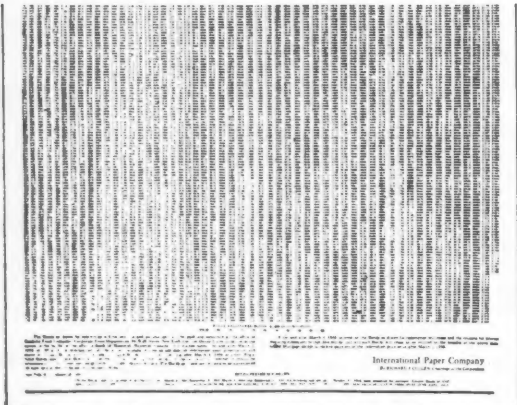


blank space

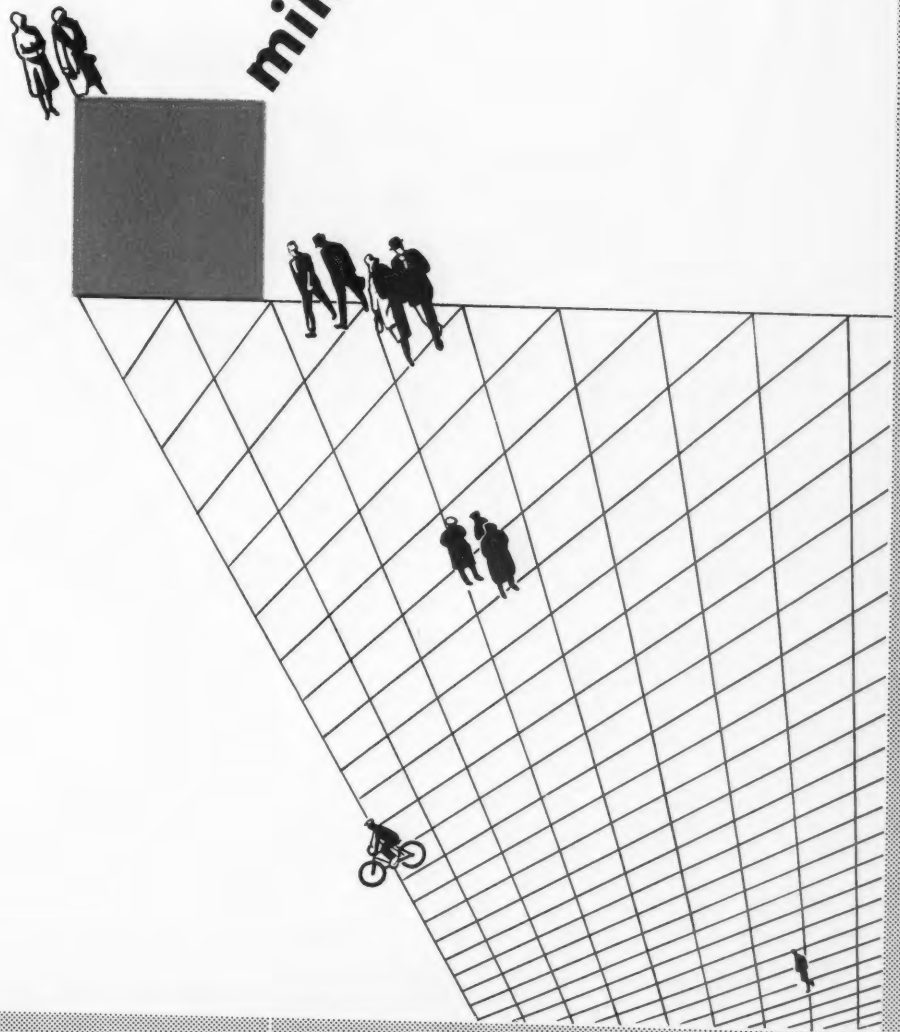
U. S. Army aircraft markings - 1921, 1942, 1943, 1943



Complete lack of blank space can be permitted in the newspaper page below—an extreme example of overcrowding—only because the consecutive order of the bond numbers listed there facilitates finding. In contrast, blank space is an area of visual rest which aids selectivity, just as open space in nature throws objects into prominence against the horizon. Such concentration of attention is achieved through use of ample blank space in the second newspaper page below, in the advertisement, and on the book jacket opposite, where space isolates the red square signifying the subject of the book. Far removed from these examples, the value of clearly defined blank space was found, through experimental evolution, in the higher visibility attained in U. S. aircraft markings by adding horizontal white space to the star.



minimum house



color

Color reveals its visual and psychological potentials in such divergent fields as transportation, industry, and information. Its uses for identification and safety—for example, on taxis, fire equipment, and traffic signals—are well known. In industry color becomes a factor in increased productivity by eliminating eye-strain, reducing nervous tension and fatigue, and contributing to safety by highlighting hazardous, moving machine parts. In the field of its most diverse and studied applications—information—color has other functions which transcend the decorative, as in the diagram below, where it aids selection by identifying various wall materials.

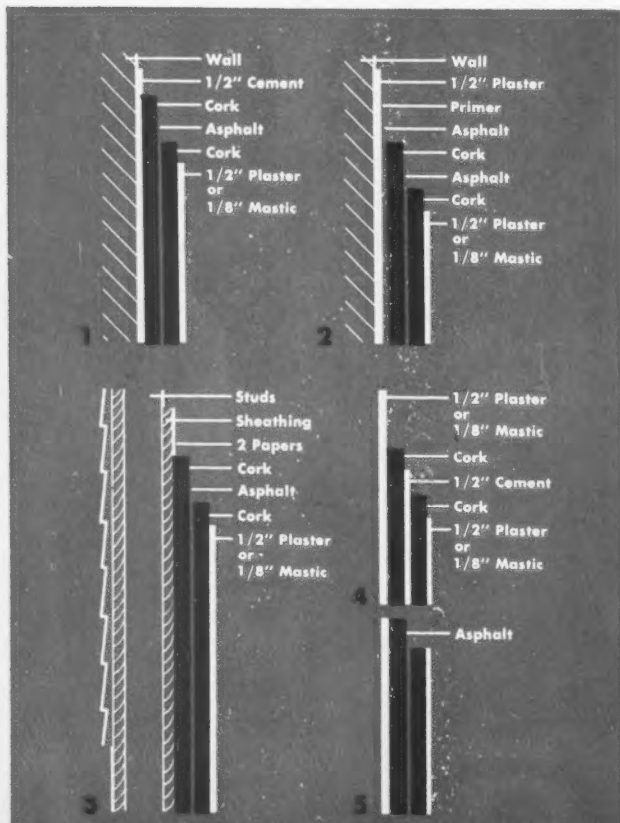
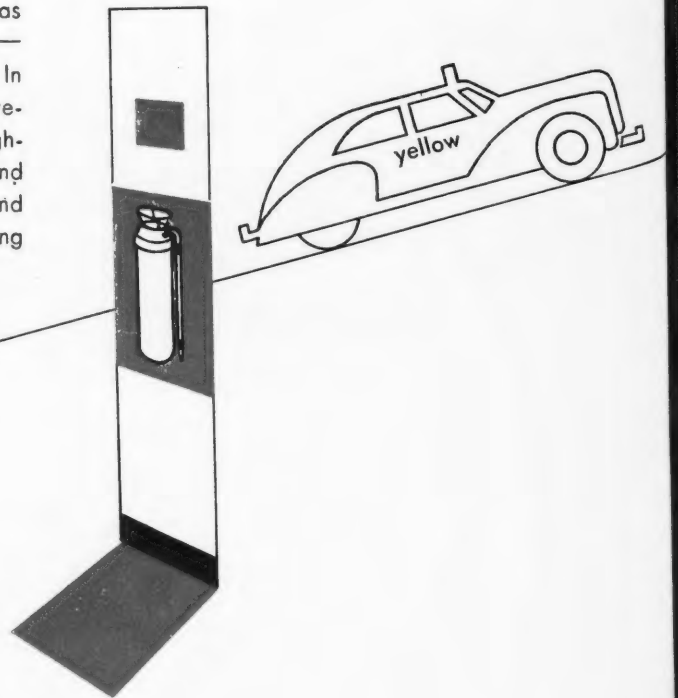
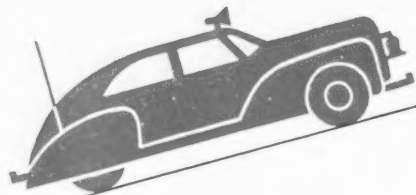
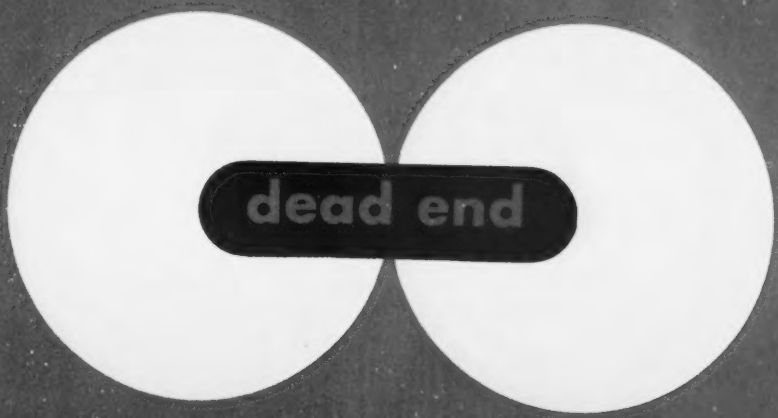
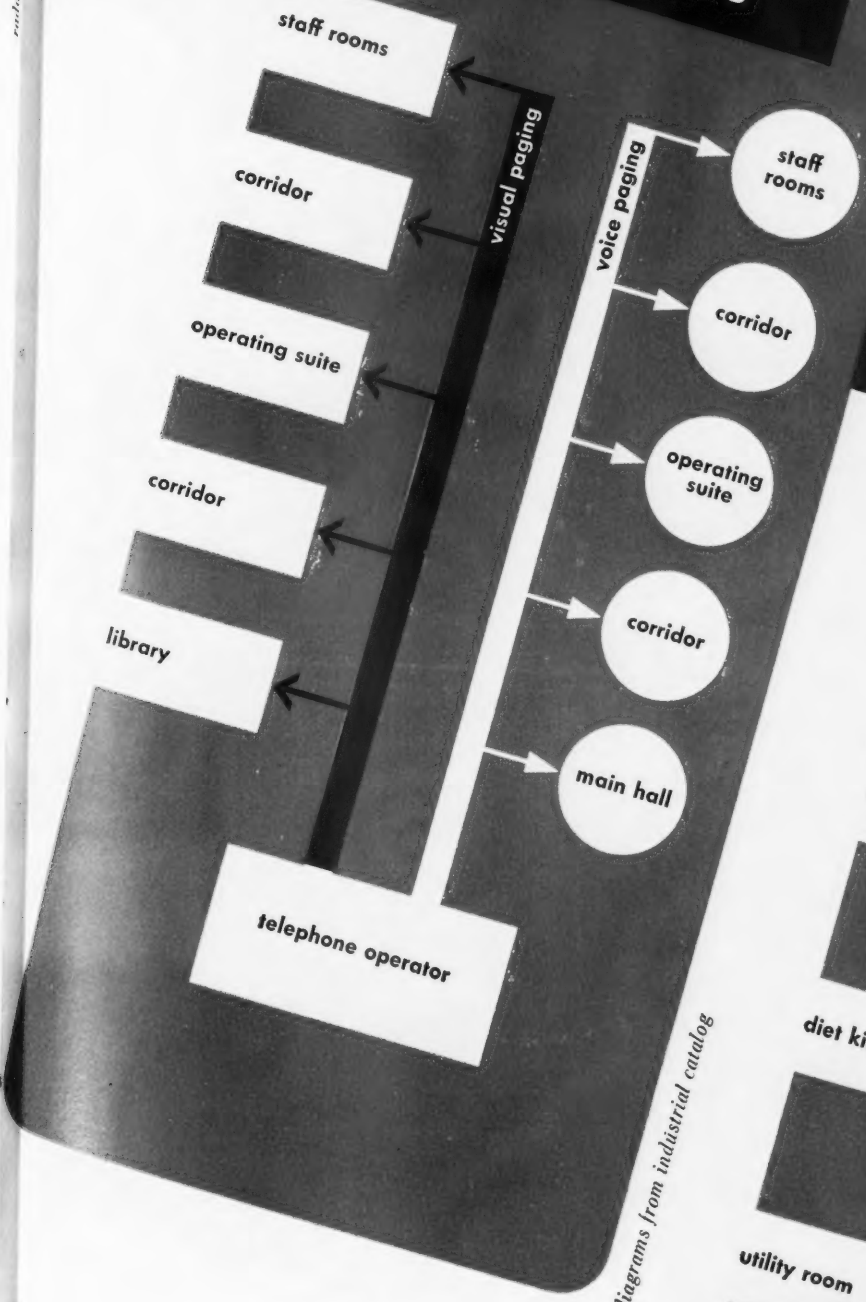


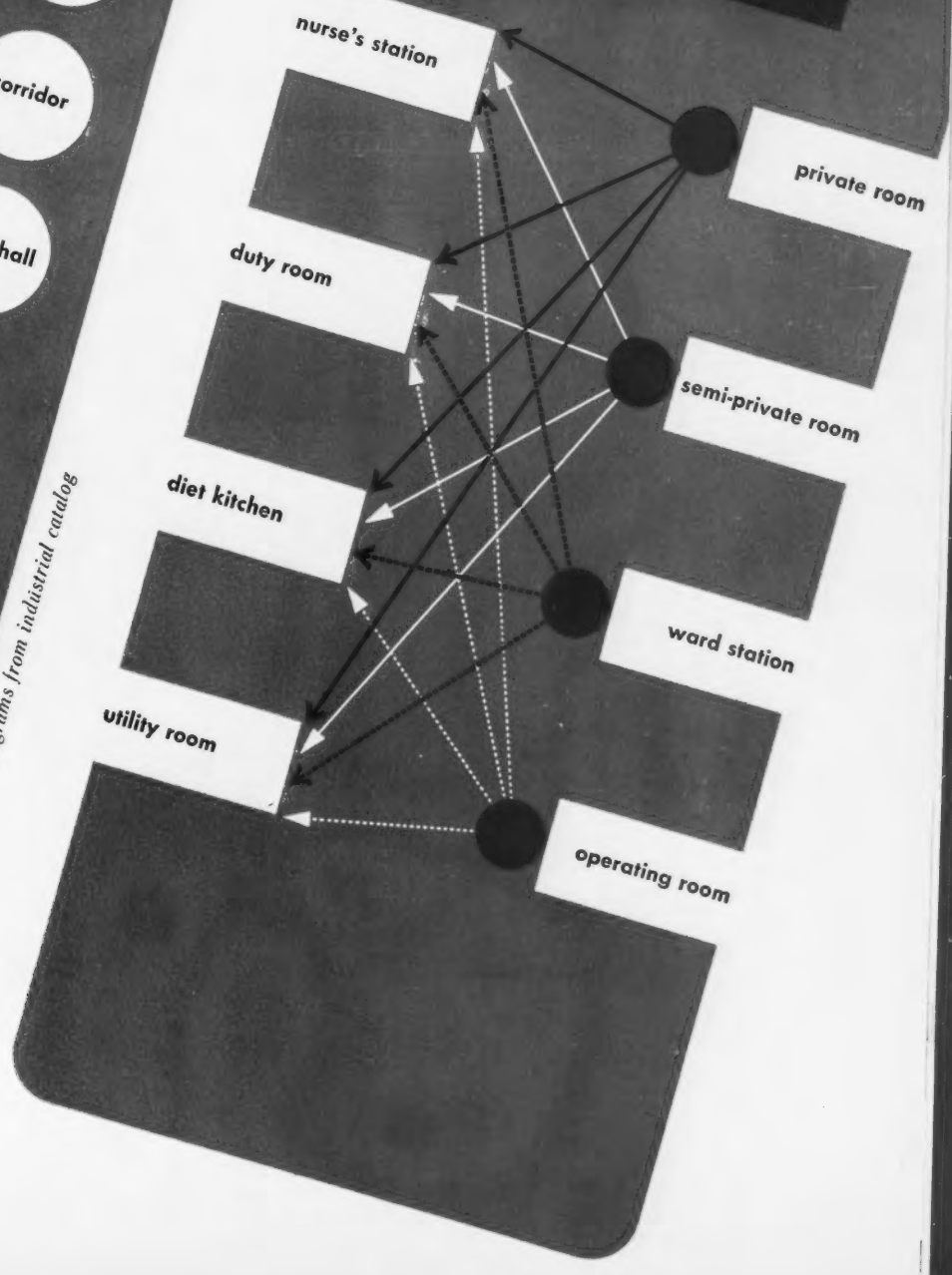
diagram from industrial catalog



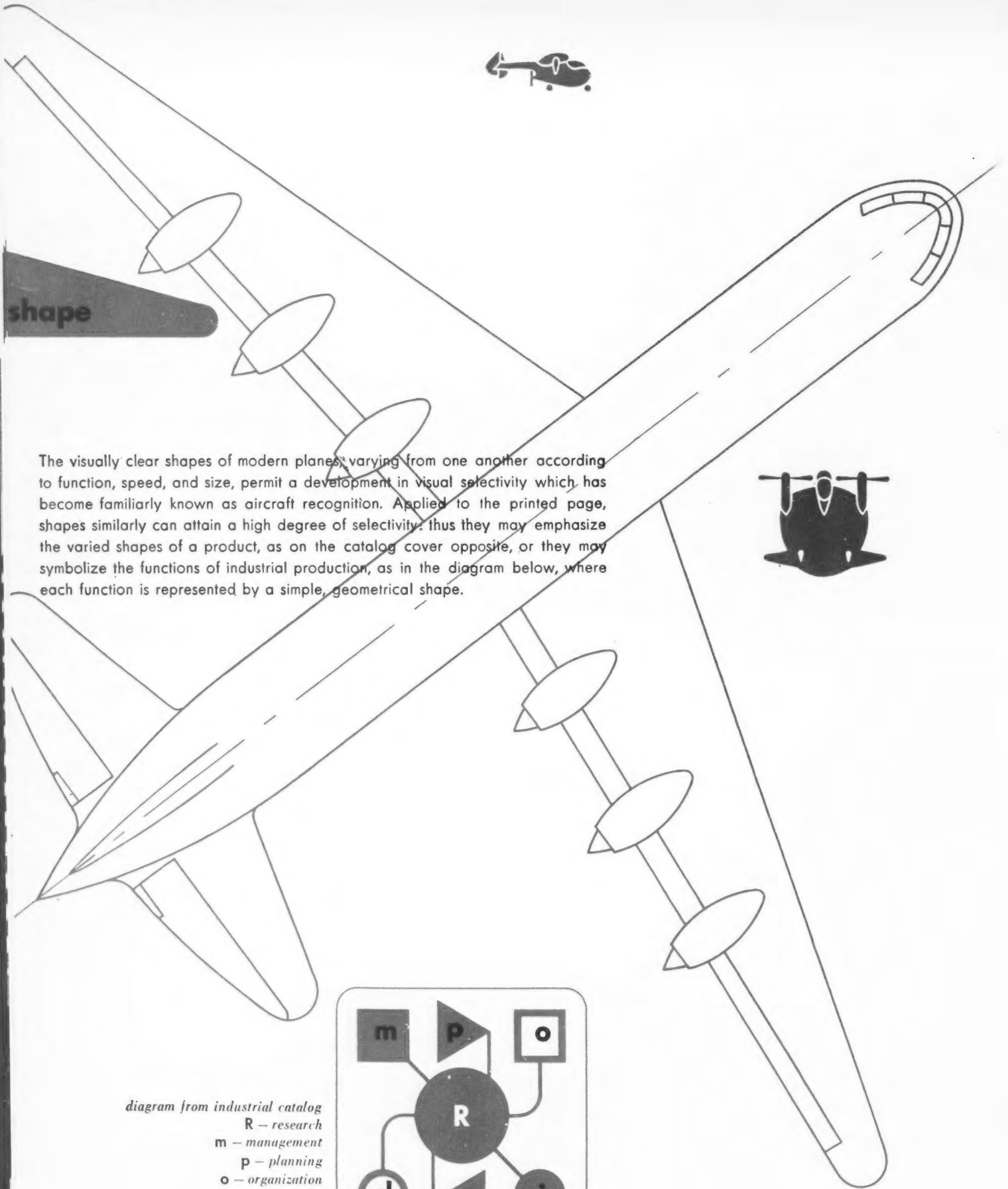
Visual and voice paging



Nurses' calling systems

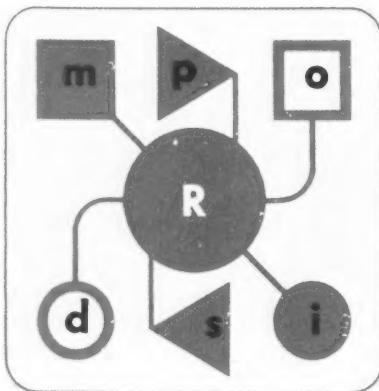


diagrams from industrial catalog



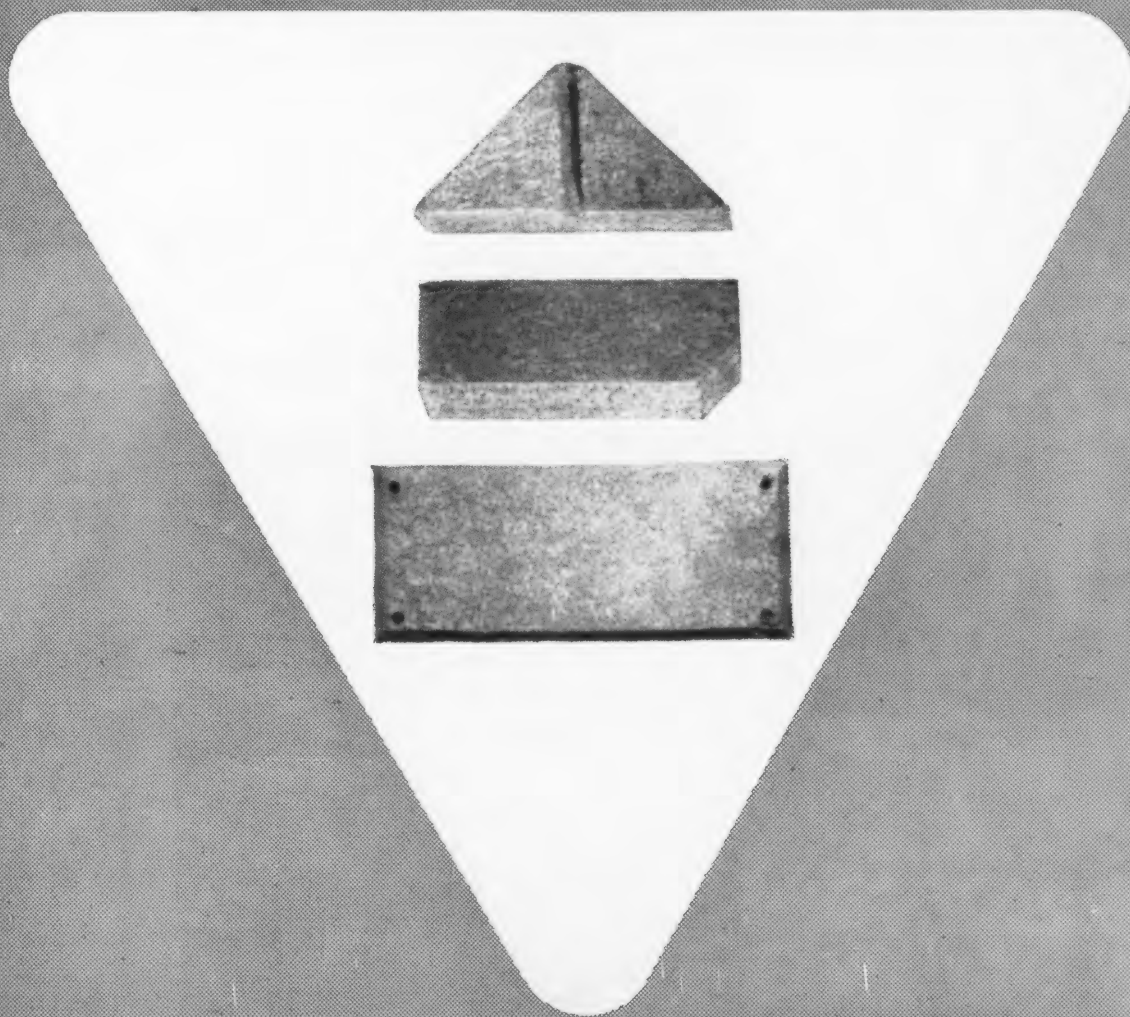
The visually clear shapes of modern planes, varying from one another according to function, speed, and size, permit a development in visual selectivity which has become familiarly known as aircraft recognition. Applied to the printed page, shapes similarly can attain a high degree of selectivity: thus they may emphasize the varied shapes of a product, as on the catalog cover opposite, or they may symbolize the functions of industrial production, as in the diagram below, where each function is represented by a simple, geometrical shape.

diagram from industrial catalog
R - research
m - management
p - planning
o - organization
d - development
s - sales
i - information

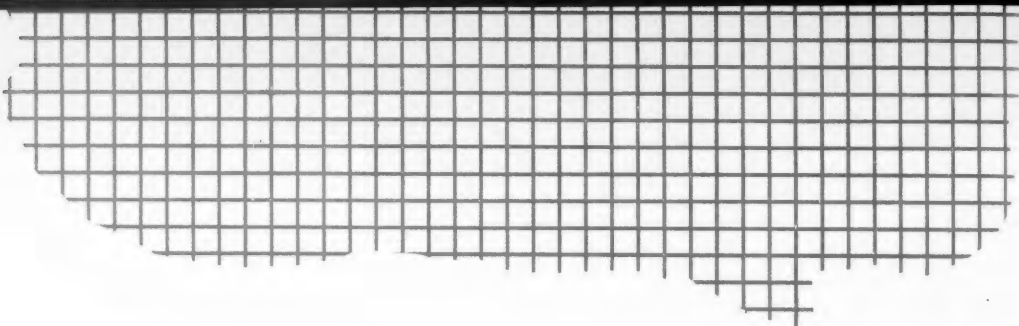


CELOTEX

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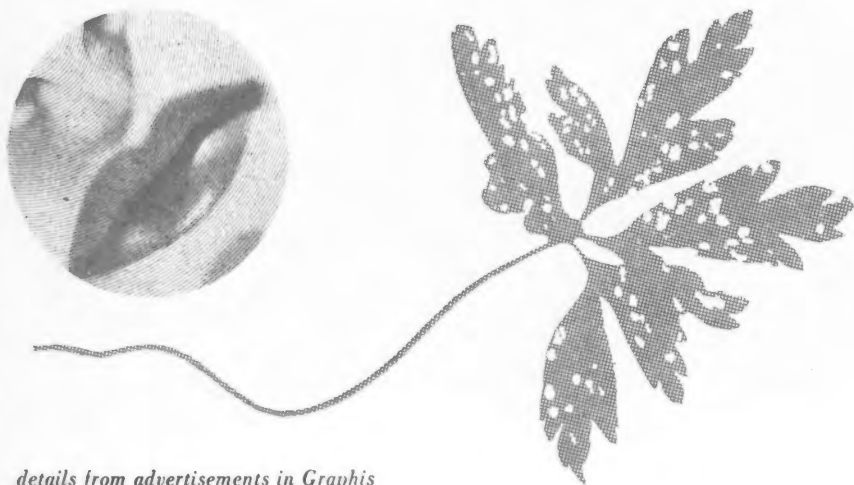


— highly efficient cane fibre insulation — readily available in standard board forms or in special shapes as detailed by the manufacturer's product designer

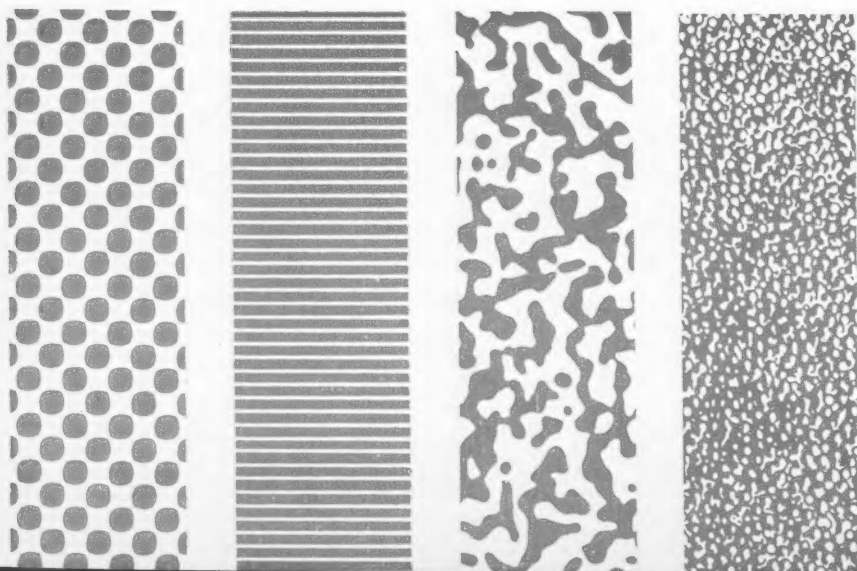


texture

Suggested by the screens required in making half-tone negatives—a limitation in the printing process—a wide variety of screens and transparencies have been developed for other purposes. Deliberately devised for their visual strength and thereby becoming effective factors in visual selectivity, these breach the mechanical limitations of reproduction to make possible an infinite number of new visual textures. An obvious analogy may here be made with painting—in the experience of those painters who, conscious of the limitations of their tools and materials, have deliberately exploited these limitations to produce new textures in their work



details from advertisements in Graphis



photographs illustrating
textures in paintings
State School of Graphic Arts, Prague

Georges Braque



Paul Cézanne



Vincent Van Gogh

Georges Seurat



This article on elements of design for visual selectivity is the first of three articles on design in information. The second, which will appear in the next issue of Interiors, will develop the subject of visual selectivity to encompass its larger aspect of integrating design elements into design patterns.

Industrial Design

Product Design

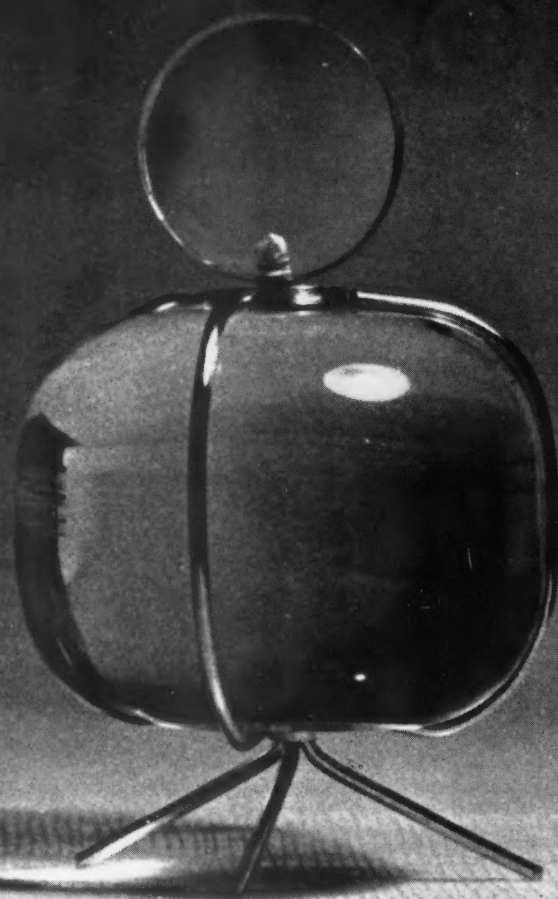
Styling

Packaging

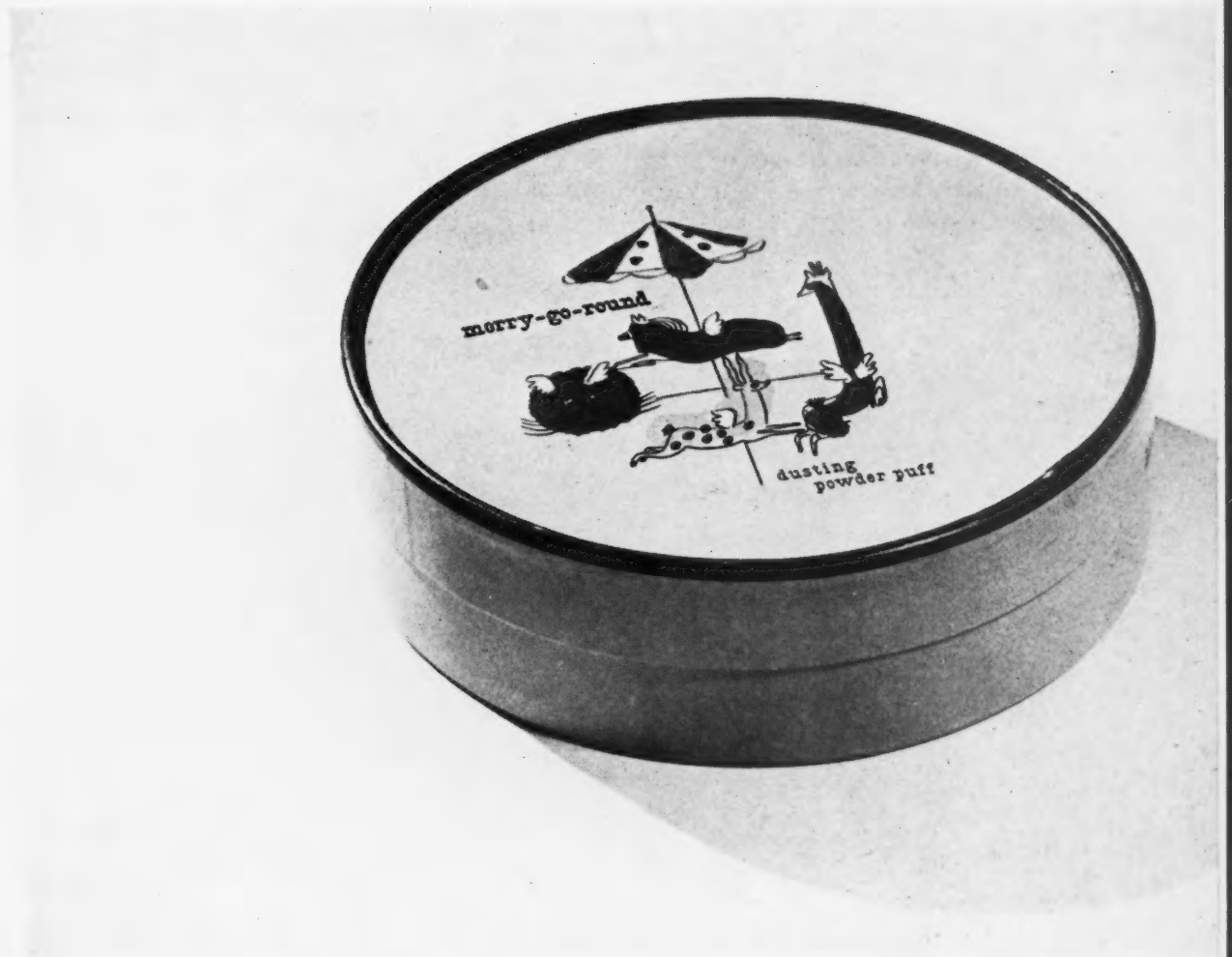
Color Research

Materials and Processes

Model Making



*Powder box, full color.
Jacqueline Cochrane, 1942*



Paul Rand, industrial designer

We hope sincerely that Rand's slim book *Thoughts on Design*, published only some weeks ago, will be read and be mulled over even by people only remotely connected with design. In spite of his long and singularly successful career, Rand is still young enough to be referred to as a youthful prodigy; his *thoughts* — almost too sparingly administered — reflect age-old wisdom, his work maturity. The only recipe for his success is, we understand, self-criticism.

Here we are concerned with Rand as a designer. His packaging, though less numer-

ous than his advertising designs, contains the same elements of gaiety, grace, and surprise. Of course, few have had the good fortune to be asked to contrive containers for essences with so strong a sensorial or sensual appeal as gin or perfume. Still, a scrutiny of the colorful pages of national magazines evidences the inexorable boredom of the professional prettifiers and stylists. Rand's perfume bottle shown on the facing page is as fresh and ageless as any pedigreed objet d'art of merited museum fame.

←
*Perfume bottle, gold wire
and crystal, 1944*

Only little more than ten years ago, in a Mid-Manhattan liquor shop, we came across a bottle labeled candidly WINE. We never forgot the shock of the discovery that wine could be sold simply as a liquid to be taken internally.

Things have changed since then, thank God, but the bottles for American alcoholic beverages, and especially the affixed labels, have, we believe, something to do with the popular heresy that wine is a devil's gift, rather than a godsend to be accepted hum-

bly and respectfully. The labels of classical vintage wines are so often typographical poems that it appears difficult to approximate their suggestive quality with names of domestic products which, more often than not, have a false ring.

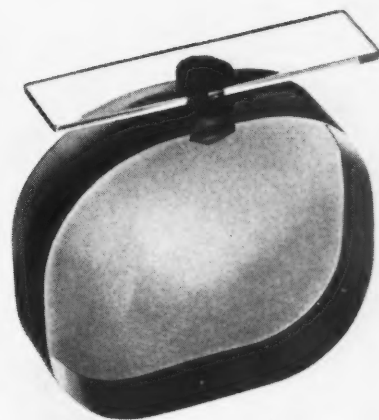
There is nothing equivocal about the gin bottles shown below; their character is as American as the grains from which the gin is distilled. The lettering is bold, spirited and—superbly legible.



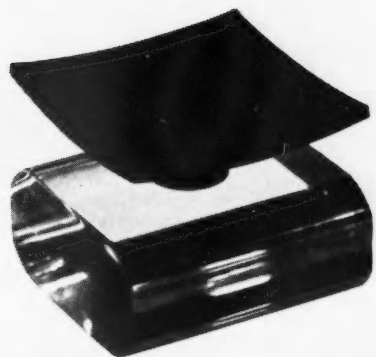
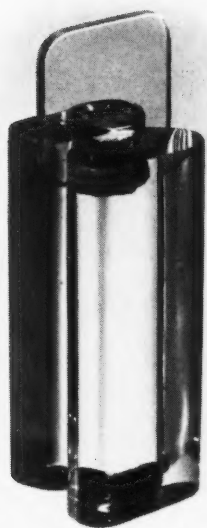


At left perfume bottle, gold cap and crystal base, Jacqueline Cochran, 1944.

Below, four crystal perfume bottles. The one at lower left has ebony top.



In the above design Rand incorporated a feature known only from display windows—a concave glass wall which, much like the invisible shop window, affords a reflectionless glimpse at the liquid insides.



Merchandise Cues . . . People . . . Address Book . . .

Fabrics at Schumacher's

That postwar bloom of fabric supplies that failed to come off as promptly as the more optimistic of us hoped, is at last making its appearance—with all signs that the manufac-



Schumacher's "Gold Coast"

turers are girding for competition (lovely thought!) by preparing exciting new designs and soundly constructed weaves. Sixteen pages of our March issue will be devoted to showing you some of them; but in the meantime it is fitting to state a few facts about a fabric house that began to put out a large collection of new

Schumacher's #57188/90



Schumacher's "Swag Rose"

numbers just too late to be described in our last big fabric article, published in October. F. Schumacher & Company, in addition to sprucing up its huge New York showrooms at 60 West 40th Street with the help of two design outfits—Robert Heller's and Muller-Barringer's—is making a bid for attention with striking prints in rayon, aralac, and cotton, as well as a plain, superb pure silk.

Schumacher began working with aralac during the war, and has now developed an aralac and rayon mixture which has a soft sheen, excellent, drapable body, and wears well. It comes both printed and plain. Among the prints we were struck especially by the 36-inch "Gold Coast" pattern reproduced on this page. It has a companion print consisting of the venetian blinds alone. Both are priced (in the New York vicinity of course) at a moderate \$3.53. Among the large selection of rayon prints is the illustrated item #57188/90, apparently un-named, and which is a beautifully painted pattern, \$6.45. The third, "Swag Rose," also a 50-inch rayon, is printed on a heavy cloth with textural interest in its own right. \$7.30. The silk, called Royal Silk, is absolutely plain, relying for its sumptuous effect solely on magnificent quality. It practically purrs when you stroke it, is soft, supple, glowing, and has that full, honest body we longingly associate with pre-war fabrics. In twelve clear colors.

And rugs from Kashmir

The floor covering division of F. Schumacher and Company being just as alert as the fabric

are typical Savonnerie and Aubusson patterns in soft, blendable colors, but the rugs themselves are much thicker, deeper, and softer than any 18th Century floor covering. There is an immense size range from about 2'6" x 4' to 12'4" x 22', and round, oval, and rectangular shapes. The illustrated design is made up in rectangular rugs of 2'6" x 4', 3' x 5', and 4' x 6', and round rugs of 3' and 4' diameters. On beige ground. (Below.)

New fire-proof fabric

One of the most interesting disclosures at the January Merchandise Mart was made by Jud Williams, general sales manager of Goodall Fabrics, Inc. As a result of the race with test-



Schumacher rug from India

tube and retort that was initiated because of the disastrous hotel fires that have been shocking the nation, the company has succeeded in producing a completely fire-proof fabric that needs no treatment after manufacture, and that is ideally suited for public buildings. It is expected to be on the market within six months, and is already in production. Cost will be about 25 per cent higher than ordinary fabrics now used in hotels, night clubs, theatres, and dance halls.

Mirrors on display

The Mirror Mart of America, Friedman Mirror and Glass Company, announces that a collection of antiqued, hand-painted mirrors, credenzas, lamps, shadow boxes, etc., is on display at 661 Avenue of the Americas and the New York Furniture Exchange, room 1613.

(Continued on page 116)

department, its directors sent a representative to India right after V-J Day. His goal was the city of Srinagar in the Himalayas, close to the Shalimar gardens of Kashmir. He was looking not for those pale hands they sing about, but for skilled native embroiderers. He found them, about 800 of them, and set up two factories under European management. By hand they produce pure wool rugs in an embroidery stitch that simulates needlepoint. The designs

ORDER NOW FOR SUMMER PROFITS



Pasadena Relaxer

Frame of buffed, polished Reynolds Aluminum tubing. Form fitting. Puffed Reynolds Aluminum with stabilizer bar. Light weight. In brilliant summer colors . . . red, blue, green, or yellow.

(R-2)



Sleepy Hollow Chair

Designed for perfect posture comfort. Polished Reynolds Aluminum Tubing frame. Rustproof. Light. Finished in blue, green, red and yellow. Packed six to a carton.

(O-1)



Pasadena Ease

Frame of buffed, polished Reynolds Aluminum tubing. Front bar for knee support. Puffed head rest and button-tufted body in gay summer colors . . . blue, green, red, yellow.

(R-1)

NEW !
ALUMINUM
SUMMER FURNITURE
 by **REYNOLDS**
 light...smart...rustproof

Here's a line that adds up to *quick* profits and *big* profits . . . Reynolds Aluminum Summer Furniture, designed and built just the way your customers want it.

For patios, porches, reception rooms, sun rooms, hotels and hospitals, Reynolds Aluminum Furniture is built light for easy handling . . . strong to take all sorts of hard usage . . . smart to add a modern touch to indoor or outdoor settings. The three items shown on this page are newly designed members of Reynolds line of summer furniture. Also ready now is the Louisville chaise longue . . . adjustable three ways . . . equally comfortable for sitting, reclined or prone positions. You can see these new items on display at Room 321, One Park Avenue, New York, N. Y., and Room 1715, Merchandise Mart, Chicago. Shown as well at Detroit, Los Angeles, San Francisco, and on the fourth floor of the Exposition Building during the Jamestown Furniture Shows. For further information write Reynolds Metals Co., Furniture Division, 2013 South 9th Street, Louisville 1, Ky.



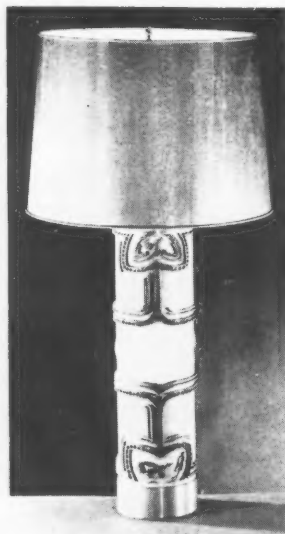
REYNOLDS ALUMINUM Furniture

1627-C

(Continued from page 114)

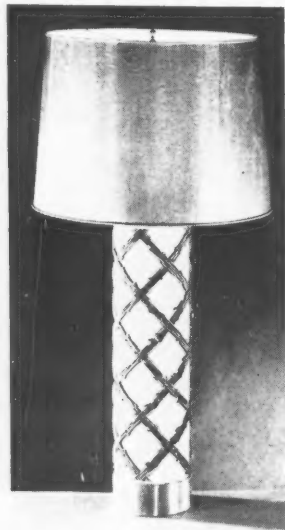
Lamps from printing rollers

Visitors to the Katzenbach and Warren showrooms and the Manor House establishment in New York have been intrigued for some weeks now by a group of very attractive lamps placed there for purposes of display. The bases are cylindrical, about 31 inches high and 5 or 6 inches in diameter, decorated with relief patterns of plain or colored brass standing out from backgrounds of wood or brass. It turns out that they started out in the world as printing rollers for the manufacturer of wallpaper. The conversion process consists of the addition of a satin-finished brass base and top, a finial, a two-light cluster fixture, and the application of color to background and/or relief



Newel-Hayes Lamps (above and below)

pattern. They come from the Newel-Hayes Company of 162 East 35 Street, New York 16, N. Y. (Murray Hill 3-0797), and are beautifully finished. Of course each lamp is unique, though similar designs are sometimes arranged into well-balanced pairs. Backgrounds in tones of ivory, blue, burnt sienna, greens, and golds,



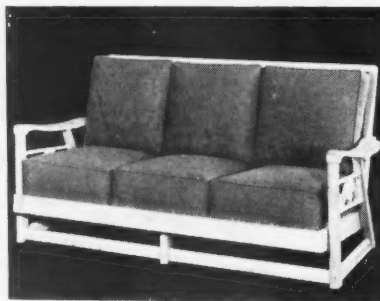
with contrasting relief. Bases retail from \$97.50 to \$135.

For lamps and furniture

All interior designers and architects interested in distinctive modern furnishings will want their names placed on the mailing list of the new firm of Hansen & Waldron, 978 First Avenue, New York, recently organized as a specialized service. Hansen & Waldron now have in work a new line of modern furniture designed by Allen Gould. The firm also stocks for immediate delivery modern lamps and other architectural and decorative accessories.

Oak and foam rubber

Sturdy oak has been one of the last woods to be freed from vassalage to a fixed period style—in its case the pseudo-Elizabethan. It is refreshing to see how well it can be adapted to the modern idiom without losing its essentially solid character. The John A. Dunne Corporation has accomplished this with its Charter Oak line, in which the wood is treated to a rich rose-blond finish and well waxed. The illustrated sofa shows the casual, functional design typical of the line. What the photograph cannot indicate is the care taken to insure comfort—through both the design of the frame and the choice of upholstery, which is foam rubber. Pitch and curve of the back is carefully engineered in all seating pieces, including the armless upholstered chair, the sectional love seat, and the "sleepy hollow" chair which has



John A. Dunne Corporation

its own foam-rubber-cushioned ottoman. The company is also showing a handsome group of modern chairs which may be fitted together into sofas. At Gardner, Massachusetts, and the Waters' Building, Grand Rapids, Michigan.

Tomlinson's American Informal

The provincial style, modified for modern living conditions, has enjoyed a certain quiet vogue with the public. In 1947 it may enjoy a solid boost through some of our better furniture and department stores because of the fact that Tomlinson has launched a large and meritorious line of furniture designed in this idiom. Tomlinson calls it American Informal, and has stressed functional flexibility and adaptability.

Pleasant proportions, lightness, and beautifully traced curves will give it wide appeal among those who know their furniture but are afraid of doing away with the traditional or period feeling.

The living and dining room groupings are made with all exposed surfaces of mahogany in a



Tomlinson of High Point

special Butternut finish. Bedroom furniture is fruitwood with a blond pigment finish softly rubbed to suggest old paint. Living room furniture includes a two-cushion sofa, a three-part sectional sofa, barrel, wing, easy, armless, and side chairs, desk, three-part (separable) table, and plant table (illustrated). Dining room sideboard is versatile enough for many rooms. Sliding glass panels protecting the shelf can be removed to provide open space for serving. Chairs are slightly Chippendale-ish, with a crossed curve motif emphasized by reeded lines. The line is now on view at Tomlinson's Grand Rapids showrooms.

New Laverne papers

Additions to the imaginative group of Laverne Originals (225 Fifth Avenue, New York), support the firm's uncontested reputation for creating bold, exotic, and amazingly useful wallpapers. Like Marbalia and the wood-grained Exotics, the new Tortoiseshell papers do not pretend to be faithful reproductions of the substances which served as inspirations for their design, but rather variations on the themes suggested by the textural and visual characteristics of these substances. The Tortoiseshell papers give the impression of gleaming, translucent changeability characteristic of Tortoise shell, but come in a wide choice of colors of which many are alien to the proverbially long-lived amphibian. A rich, dramatic lift for the dull corner in a residential interior, and for endless commercial uses, including displays as well as interiors. Another interest- (Continued on page 118)



JAMES TEMPLETON & CO.
GLASGOW, SCOTLAND

Carpets

"ADMIRATION" Scotch Chenille Broadloom is being stocked in New York, with shipments arriving regularly . . . available in beige, grey, soft green, mellow rose, soft blue and cedar . . . each color in 9, 12, 15 and 18-foot widths . . . deliveries surprisingly fast. "ADMIRATION" Chenille is up to TEMPLETON standards, with its rich, compact surface truly reflecting expert weaving, close construction and the use of better quality carpet wools. Full information may be had on request.

TEMPLETON has made many millions of yards of quality chenilles since 1839, when the founder invented the process.

ROBBINS BROTHERS, INC.
2 EAST 34th STREET, NEW YORK 16, N. Y.
Sole U. S. Agents

News reel

(Continued from page 116)

ing new pattern is Spatter Plaid, which is just what its name implies, a plaid dotted with what looks like haphazard drops of paint or water. The design suggests not only the pattern of a plaid material, but its soft woolen texture as well. The spatter device makes it most practical for places where meticulous spotlessness is difficult to maintain.

Laverne is also showing a type of paper which is a definite innovation for this house, namely a delicate all-over lace pattern of white against color. It has a fresh, non-period feeling.



Ruder Brothers

Embellished furniture

Highly decorated furniture—painted, lacquered, carved, or

otherwise embellished—is a well-known specialty of Ruder Brothers. The firm has added many new items which designers will want to use for empty or drab corners. Among the more unusual are a painted 6-drawer double commode in Ruder's favorite provincial style, a highly carved two-tier serving table of mahogany, and the illustrated Garth Credenza. The latter is 60" x 36" x 16", may be had in any color raised Chinese lacquer, or in mahogany or bleached finish.

China vases

Royalton-Zapun announces the creation of a group of free-hand painted china vases. These are styled for use as table lamps and individually painted and signed. Distribution will be made to the trade on a limited edition basis. The company welcomes inquiries at the Merchandise Mart, Room 1235, Chicago, and at the Royalton Lamp and China Corporation, 3162 Park Avenue, New York 51.

Knock-down garden furniture

Molla, Incorporated, the manufacturer of metal garden furniture, has put out what is the only line of knock-down furniture in the field. Chairs, chaises, tables, etc., can be packed small and shipped in a fraction of the usual space. Not only wrought iron, but light-weight aluminum are used, in patterns already familiar to the numerous followers of this company's standard lines.

Soft light, with birds

Originality seems definitely to be the word in lamp design



Designed and Built

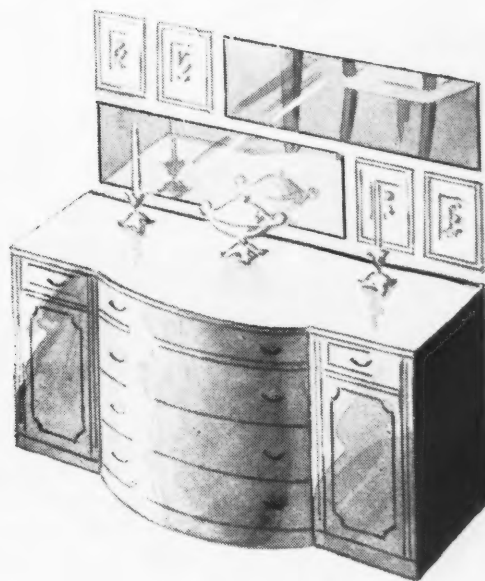
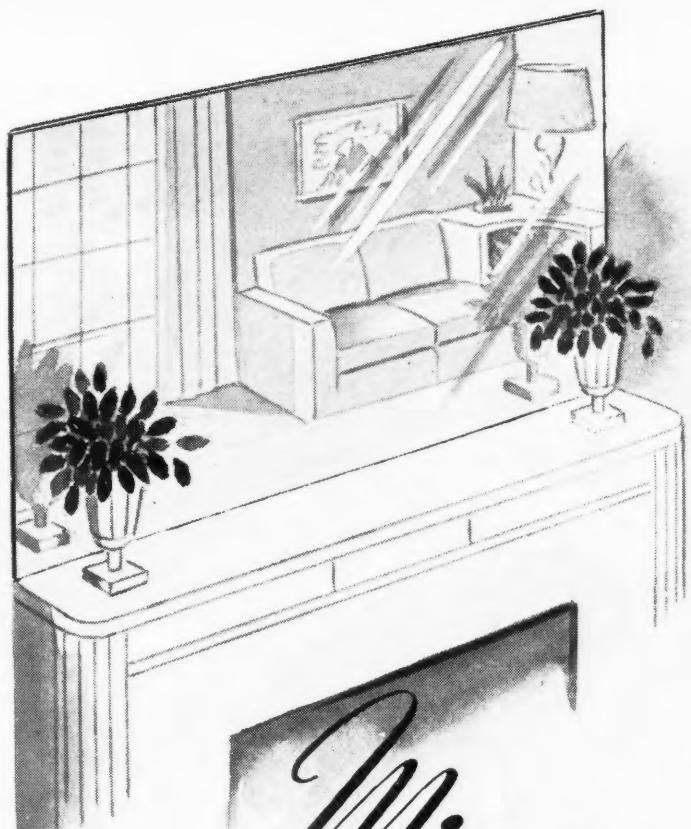
by ROSS-FRANKEL

showrooms of distinction

Ross Frankel is equipped to solve your construction problem today. An amazing record of outstanding jobs, accomplished despite difficult conditions, is proof of what our designer-manufacturer-builder team will achieve for you.

ROSS-FRANKEL

402 West 27th Street • New York 1



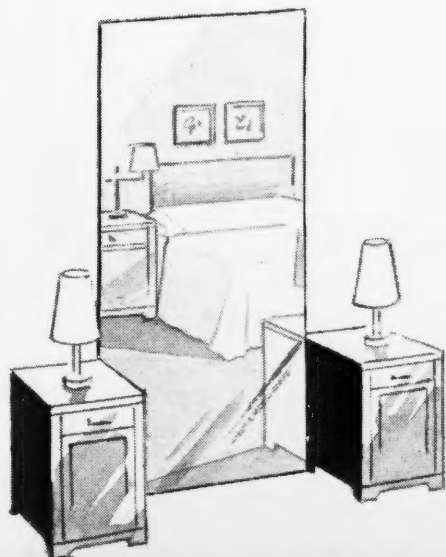
Mirrors... PLUS IMAGINATION lead to extra sales

To *catch* attention, create displays of stock-size mirrors arranged in original ways that customers can adapt to their own homes.

To *hold* attention, choose mirrors made with Libbey·Owens·Ford *Polished Plate Glass*. Their true reflections double the beauty of every scene. Their inherent quality assures lasting value.

Such mirrors prove their worth — for display purposes or home decoration. Be sure to include them in your merchandising plans.

But check *early* with your mirror manufacturer on delivery dates. Though we're making more glass than ever before, we can't always fill orders on the spot. Libbey·Owens·Ford Glass Company, 3927 Nicholas Building, Toledo 3, Ohio.



LIBBEY·OWENS·FORD

a Great Name in **GLASS**

This Familiar Label, affixed to the face of a mirror, tells you it was made with L·O·F Plate Glass — ground and polished on both surfaces to meet the first requirements of truly fine mirrors.



this month. Among the most decorative and most unusual designs we have seen is a lamp with an elongated shade of perforated metal mounted on a narrow metal pole set into a solid mahogany base. On this base rests a brass plate holding two solid cast white metal birds. They are hand-



Michaelian & Kohlberg Inc.

some things, looking upward, and sculpted in simple, sweeping lines in keeping with the simplicity of the whole fixture. The perforated metal shade is lined with parchment, affording a soft but very "alive" light. The birds are lacquered to prevent tarnishing, and the rest is to be

had lacquered or with brass finish. Retailing at \$120.00, Michaelian & Kohlberg Incorporated, 295 Fifth Avenue, New York.

Provincial by Morgan

The Morgan Furniture Company is another leading manufacturer to bank on the French Provincial style this season. Its graceful "Trouville," a bedroom suite, is now on display at the company's new Chicago showroom, 1401 American Furniture Mart. Designed in simplified Louis XVI style, the so-called Chateau Provincial, the group will be available in two special hand-rubbed finishes, a warm bisque and a soft blue-gray. Antiqued bronze hardware, incised panelling, and hand-carved trim are other notable external features.

New in Morgan's Asheville Colonial collection is a dining room group of solid Honduras mahogany with hand-rubbed russet finish. In 18th Century American style, the group includes a credenza, a breakfront china cabinet, a regulation china cabinet, a two-pedestal extension table, and two styles of chairs—ribbon-back and ladder-back.

Ketchup wipes off

A damp cloth removes even spilled coffee from this new processed fabric without leaving a stain. Curtains can stand rain; chair covers can stand muddy feet. Laundering not necessary. *(Continued on page 122)*

Macy's new shoe department; upholstered furniture by

LEHIGH FURNITURE

CORPORATION

Manufacturers of custom and contract upholstered furniture . . . built to your specifications, or select from our stock models.

1971 FIRST AVE., NEW YORK 29, N. Y. — SACRAMENTO 2-2873



Smoked Glass Mirror

with carved design is the feature of this beautiful double dresser 34" high x 66" wide x 21" deep, with wood finish in black, red or rose quartz, as desired.

The night-tables shown are also of smoked glass mirror, but plain 30½" x 18½" wide x 14½" deep, with the same choice of wood finish. Also available with carved design, if desired.

**HIRSCH
MIRROR & GLASS CO.**

114 East 29th St. New York 16, N. Y.



METROPOLIS . . . new conception in modern scenics dramatically reflecting today's tempo. Each set has five panels 9' long, covering 11'3" wall space. Bold, colorful, superbly executed, a truly fine achievement in hand prints.

ARTCRAFT WALLPAPER CO. 515 MADISON AVENUE
NEW YORK 22, N. Y.

Several other new scenics are currently on display at our showrooms. Your inspection of these unusual numbers is cordially invited.

An invisible plastic coating, originally developed by the Monsanto Chemical Company for wartime uses, is the secret of waterproof *Gaytex*, which looks and feels like the original textiles, has neither shine nor odor. Over 20 designs from drawing board of Marion V. Dorn, include delicate pastels, bold stripes, and splashy prints, in cottons and rayon failles. This revolutionary material made its debut at the Hotel Pierre, New York, January 22nd, and was presented to the guests by Fisher Plastics Corporation.

Paper draperies

Trimz Company, Incorporated, a division of United Wallpaper, Incorporated, tells us that their new paper draperies are beginning to reach general distribution throughout the country.

All ready to hang on an ordinary curtain rod, the Trimz paper draperies are produced by methods developed by the company's own research department. The draperies, which are strong, soft, and flexible in a wide range of colors, are fadeproof, flame resistant, and easily cleanable, and require no ironing.

They are now available in two patterns, *Damask*, and *Sandringham Rose*.

Wallmaster wall washer

There is no longer an excuse for dirty walls. The Quaker Maintenance Company, Incorporated are now producing a wall washing machine which cuts washing time, and does away with streaking, dripping cloths.

The machine is designed to wash, rinse, and dry all types

of interior wall surfaces. Special cleaner and rinse water are applied to wall surfaces with large trowels, covered with terrycloth pads. The cleaner and rinse are fed into the trowels by fingertip control from pressure tanks. The machine uses no electricity. The Quaker Company is located at 124 West 18th Street, New York City.

Textile research

Recognition of the vital role of research in the textile finishing industry has resulted in an allocation of funds for that purpose by the Aspinook Corporation, textile printers. This action was reported by William A. Broadfoot, president of the firm.

Modern furniture

Harvey Probbler has designed a new line of modern furniture Company, Incorporated, 49-61 Clymer Street, Brooklyn 11, New York. The group, includes tables, wall cabinets, and desks.

Heating unit

Manufacture of the long-heralded Stewart-Warner South Wind house-heating unit is now under way, and first working models were shown in New York and Indianapolis during the last week in November. Lynn A. Williams, Jr., vice-president of the corporation, says that shipments for October exceeded 65,000 heaters, and that larger space has been acquired in order to accommodate increased production. *(Continued on Page 126)*



Armchair C-101
Desk D-201
size: 54"x28"x29"
Selected by special
A.I.D. jury for traveling
exhibit showing
outstanding
designs of 1946



NEW groups and individual pieces made by craftsmen under the direct supervision of a specialist on furniture design and construction . . . Immediate deliveries.

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J E N S R I S O M D E S I G N I N C

Tibbenham
FURNITURE
FROM
England

Once again Tibbenhams beautiful reproductions are available. This Secretaire Bookcase with Crown glass is only one of a notable collection—all marked by faithful authenticity of design, hand dovetailing and the superb finish which has been a Tibbenham hallmark for generations.

Eastern Distributors

VANLEIGH FURNITURE COMPANY, INC.
115 West 40th Street :: New York 18, N. Y.



Style #979½

A Mittman creation suitable for any decorative ensemble. Beautifully designed—expertly constructed.

Mittman

America's Largest Manufacturers of Custom-Made Headboards

316 East 53rd Street

New York 22, N. Y.

Knapp & Tubbs, Merchandise Mart, Chicago

— Harry H. Baron, Seattle, Washington

*Embroidered Swiss and Domestic Curtains
and Materials are now available*

HENRY CASSE
Curtain fabrics

509 MADISON AVE., NEW YORK 22 • ELdorado 5-6060

E. E. ROEBLING—420 BOYLSTON ST., BOSTON
ALBERT BENNER—1717 SANSON ST., PHILADELPHIA
VAL V. BETTERMAN—6113 MERCHANDISE MART, CHICAGO

REPRESENTATIVES

{ JOHN C. NASON—442 POST ST., SAN FRANCISCO
E. L. TURRELL—816 SO. FIGUEROA ST., LOS ANGELES
BEN HANNEWYK—2915 FAIRMOUNT RD., DALLAS

Fine Furniture

for contract and commercial interiors



J. G. FURNITURE CO.

318 East 32nd Street . . . New York 16, New York

EDWARD GARRATT
INCORPORATED



51 East 57th Street

New York

Quality ...

The finishes on our furniture are superior
because the quality of both our woods
and our craftsmen is unsurpassed.

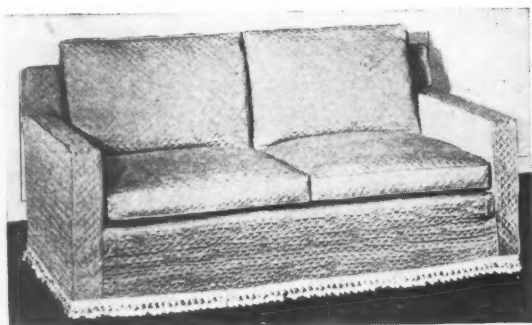
Schmieg & Kotzian
inc.

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



Lindsay Two Tier Table

Imparting Outstanding
Appearance To Your
Living Room



Manchester Love Seat

THE ALBANO COMPANY, INC.

SHOWROOMS
309 East 46th Street
New York 17, N. Y.

Seymour Fabrics appoints West Coast representative

Seymour Levy, president of Seymour Fabrics, Incorporated, 991 Flatbush Avenue, Brooklyn 26, New York, announces the appointment of Frederick George Bruns as West Coast representative.

A complete popularly priced line of Seymour fabrics for bedspreads, upholstery, draperies, curtains, and slip covers will be displayed at Mr. Bruns' showrooms at 538 1/2 North La Cienga Boulevard, Los Angeles, and at 442 Post Street, San Francisco, California.

Everfast drapery patterns

Ten new Everfast fabric patterns were shown in a ten page, four color promotional piece in the November issue of *House and Garden*. The prints are unconditionally guaranteed by the manufacturer. *House and Garden* featured the fabrics in their December "Room With a View-point" article.

New Charm Tred distributor

Allison Erwin Company, 201 East 5 Street, Charlotte, North Carolina, has been appointed distributor for Charm Tred Mills, Incorporated, of Chicago. Charm Tred Mills produce Charm Tred Shag, Ruffcord, and Boucle Cotton Rugs.

Decoration to order

Several months ago, in our February 1946 issue, we told our readers about the work of Mrs. Aly Richter, who specializes in individual decoration. Mrs. Richter uses silver inlay work and paints to convert Cape Cod linen chests into unique bars. She has now branched into screen and glass painting, and the redecoration of occasional tables. She has her studio at 36 East 67 Street, New York.

People

DAVID WURSTER, formerly with Van Doren, Nowland & Schladermundt and Adelaide Wurster, formerly with Russel Wright, have formed a partnership known as *David Wurster*, for the purpose of designing and manufacturing modern lamps and other household accessories. Office and factory are located at 406 Waverly Avenue, Brooklyn 5, New York.

PAUL R. MACALISTER has been appointed manager of the interior decoration and industrial design departments of Montgomery Ward. Mr. MacAlister served as a Commander in the Navy. He was formerly president of his own design firm in New York City, and served for two terms as treasurer of the American Institute of Decorators.

PIERSON C. COHEN has been elected a director and vice president in charge of the Chicago branch of Lightolier, Incorporated. M. D. Blitzler, president of the firm has announced his election, and says that his headquarters will remain in the Lightolier showrooms in the Merchandise Mart, Chicago. Mr. Cohen has been with the firm for twenty years.

(Continued on page 130)

*A Thrilling Discovery...
to compliment your choice!*

Your own eyes tell you there's a world of compliments in store for you when you select this rare discovery for one of your clients. Sparklingly beautiful for the home your imagination creates . . . an emblem that stands for years in tribute to your art of choosing to fit!

As with all great treasures of the past, the art of selecting for the occasion comes through years of experience. And as always, the superb treasures selected for you by Attman-Weiss are chosen by the time-tested skill of discovering the rarities from all corners of the globe.

We invite you to witness many of these treasures, here at our conveniently located midtown show-rooms.



*Exquisite
Baccarat
Crystal
Chandelier
with
16 Arms*

To the Trade Only

Attman-Weiss

Importers

863 THIRD AVENUE

NEW YORK CITY

Wickersham 2-7630



Trade

Mark

Established 1915

Crest Lamps

THE traditional styling of Crest Lamps and Shades reflects a rare combination of inspired design and superb workmanship.

In their rich materials and jewel-like finish, Crest Lamps establish new standards of exquisite beauty for homes of distinction.

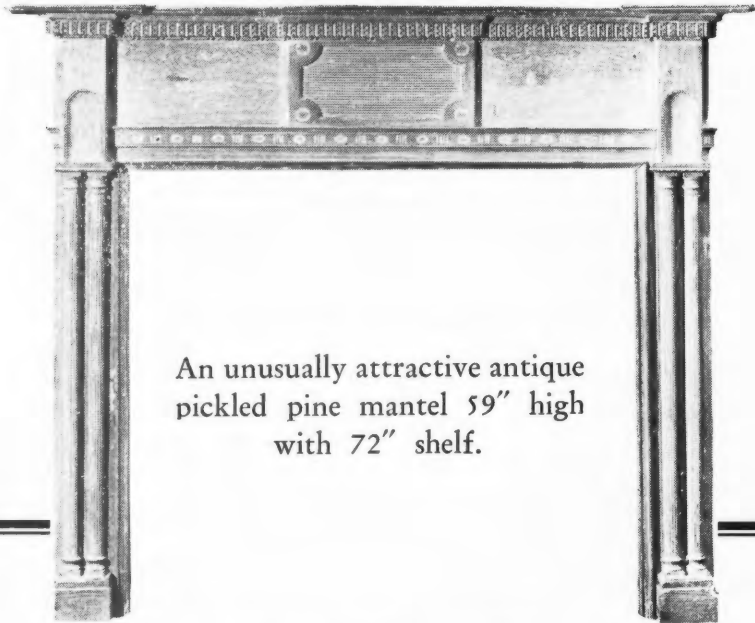
The Crest Company

1219 Merchandise Mart, Chicago, Ill.

General Office and Factory

1020-1040 W. Adams Street

Chicago 7, Illinois



An unusually attractive antique
pickled pine mantel 59" high
with 72" shelf.



BORDER
An original Warner
design No. XE5246.

AT LEFT
Warner's No. E2419
exclusive design.

AT RIGHT
Warner's companion
design No. E2487.

WARNER'S *Wallpaper Groups* FOR 1947-8 SEASON

POPULAR WALLS

Choice assemblage of the nicer decorations by the better mills, 50c to \$1.50 a roll. Attractively arranged and bound. For the Portfolio, \$3.00.

DECORATOR'S COLLECTION

A carefully chosen group by the better stylists and wallpaper printers, including Thibaut's famous "Designs of Today"; tastefully assembled. \$1 to \$3.00 per roll. The Portfolio, \$5.00.

EXCLUSIVE COLLECTION

Many fine designs by C. W. Stockwell Co., Los Angeles, and many Warner exclusives. A truly distinctive book; limited distribution. Glorious colorings, style setting designs. Portfolio, \$5.00.

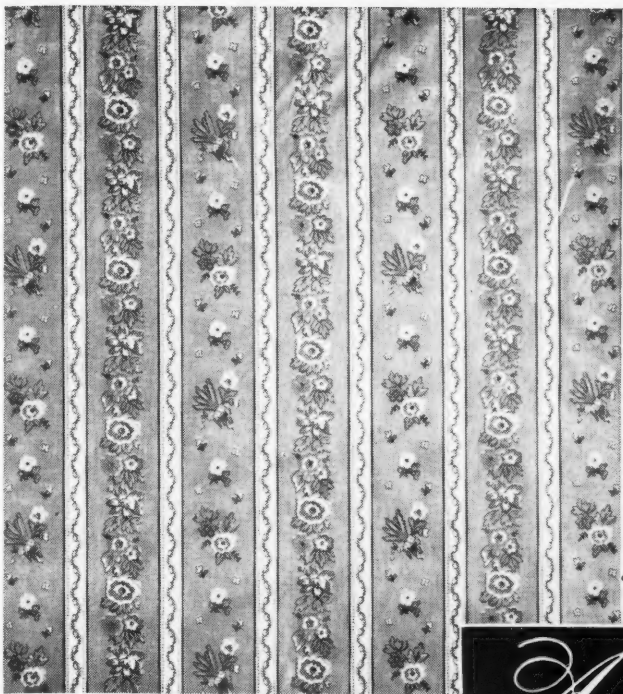
BIRGE COLONIAL LINE

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America's Foremost Line Handcrafted by Master Craftsmen for enduring Quality and beauty. The most outstanding buy in Wrought Iron Furniture.

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DINETTE SETS

With FORMICA TABLE TOPS and UPHOLSTERED CHAIRS for indoor use in the home. They are available in a number of distinguished designs.

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SECRETARY CABINET

Reproduction of antique piece made of fine figured walnut burl veneers with hand carved ornaments and crystal mirror doors. Desk arrangement in upper drawer finished in antique gold trimming.

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REgent 4-6596

EDWARD R. RYAN was recently elected to the Board of Directors of W. H. S. Lloyd Company, Incorporated of 48 West 48 Street, New York City, according to an announcement made by John J. Dauler, Vice President. Other directors include Major Llewelyn Lloyd, Mrs. D. L. Dodman, and John J. Dauler.

RICHARD E. BOOTH has been appointed head of the Product Research Section of Van Doren, Nowland & Schladermundt, Industrial Designers, 220 East 42 Street, New York, N. Y.

EUGENE E. MOORE, designer and decorating consultant, recently returned from service with the armed services, is now associated with Barron Studios, 206 East 58 Street, New York City, consultants for home decorations, fine furniture, antiques, specialists in sculptured designs, wall treatments, lamps, and accessories.

FRANCIS F. BRAUN, industrial designer, has become head of the Product Development Division of Burton-Rodgers, Incorporated of Cincinnati, Ohio.

THE INSTITUTE OF CARPET MANUFACTURERS OF AMERICA, INCORPORATED received an Honorable Mention Certificate of Award, at the 27th annual meeting of the American Trade Association Executives held at the Hotel Cleveland. King Hoagland, secretary-treasurer, represented his organization, and received the award which was given for the Institute's 1946 merchandising and sales promotion program.

TYLER S. ROGERS, formerly managing editor of "American Architect and Architecture," and currently assistant to the executive vice president of Owens-Corning Fiberglas Corp., has been elected President of the Producer's Council, Inc., a national organization of manufacturers of building material and equipment.

RENUZIT HOME PRODUCTS COMPANY is the name under which the Radbill Oil Company of Philadelphia will be known in the future. Samuel Radbill, President, has stated that the new name will more closely identify the company's products.

SAMUEL E. GOLD, Chairman of the Public Relations and Advertising Committee of the Venetian Blind Association of America, was given a testimonial dinner at the first regular dinner meeting of the Association for the fall season.

ZOLTAN I. POHARNOK has recently arrived from Budapest to take up his permanent appointments as the official American representative of the Hungarian Council of Arts. Mr. Poharnok, well-known artist, who has spent many years painting, and living all over Europe, will immediately set up a long range program calculated to bring about a better understanding in the United States for Hungarian artists and their work in the fields of fine and decorative arts, music, the film, the theatre, literature, and architecture.

WILLIAM LOTTER has been appointed assistant to A. H. Brodbeck, director of research of the American Stove Company, and will be in charge of research development of Magic Chef heavy duty cooking equipment.

DOROTHY DRAPER, INCORPORATED announces the appointment of Fortunio Jerace as director of retail store design. Mr.



camelia garland

Smart new note in wallpaper design. Comes in ten foot strips to achieve the effect of a hand painted border on plain colored walls. Colored grounds include sugar pink, turquoise sky, medium yellow, apple green, french gray, gun metal, apricot and many others. One of twelve distinguished creations for America's leading Decorators. Inquiries invited.

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Serene Graciousness

is well exemplified in this reproduction Hepplewhite arm-chair, one of the many pieces in our large collection of 18th Century English and Regency pieces. It is upholstered in top grain leather, available in a variety of colors, hand-glazed and antiqued to give the leather the rare old patina of the original model.

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FURNITURE
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SERVES THE DECORATOR

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... By manufacturing furniture of distinguished character.

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... By maintaining an attractive salon—and a rigid policy of decorator protection.

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... By making available to decorators a complete Valjen designing service, with sketches and plans for any interior, home or showroom.

May we Serve You, Too.

Valjen, 87 Fifth Avenue, New York 3

WILLIAM S. LEVINE, General Manager

Jerace, graduate architect of the Academy of Rome, was formerly in the store planning department of R. H. Macy and in the store modernization division of Amos Parrish & Company, New York.

ALEXANDER MACPHEDRAN, former Assistant Director of the Technical Division, Maritime Commission, is the new Marine Consultant for Raymond Loewy Associates. With the Maritime Commission he supervised all of its interior design work. Previously he was with Gibbs & Cox, and with Tams & King, Naval Architects, and is a New York State licensed professional engineer.

PAUL KARLEN has returned from Tokyo to take up his former duties with Peter Müller-Munk, Product Designer, assisting in the organization's increasing volume of product development.

LOU GLASSMAN, formerly of General Electric's Design Department, has recently joined Mayo Larkin to form the Larkin & Glassman Associates, currently engaged in product development and styling, packaging, and commercial interiors.

LA FRANCE INDUSTRIES announces appointment to Vice Presidency of D. J. R. Suffredini and A. H. Gardner. Mr. Suffredini has been with the organization for more than 20 years, and still retains his position as Treasurer. Mr. Gardner, formerly Sales Manager of the Manufacturing Division, is well known in textile circles. Previously he was Assistant General Sales Manager of Kelly Springfield Tire Company.

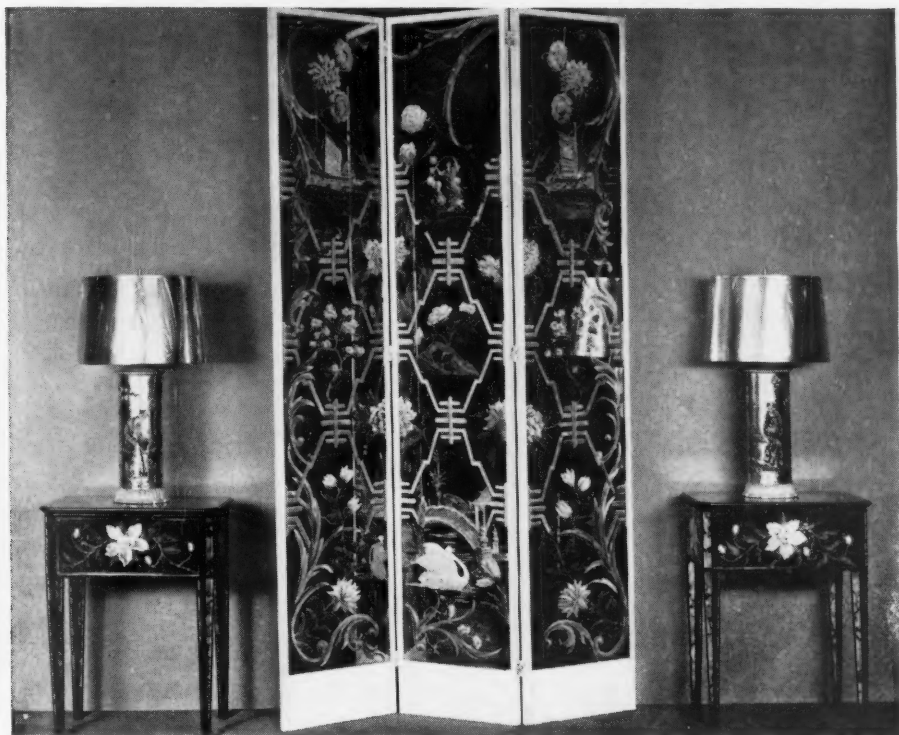
THE VENETIAN BLIND ASSOCIATION OF AMERICA, meeting at Cincinnati's Netherland Plaza Hotel February 5-7, heard Sheridan Ogden, buyer of upholstery, sundries and floor screens for R. H. Macy & Company of New York, discuss department store merchandising of venetian blinds, and John D. Power, of Sears, Roebuck and Company, Chicago, discuss "Mrs. Jones, Your Customer." With new firms opening all over the country, and production rising, venetian blind firms are giving more and more attention to store promotion and consumer marketing techniques. Mr. Ogden, who has been with Macy's since 1930, voiced Macy's views on promotion, services, and establishment of quality standards. He presented facts and figures on the rewards of promotion in his 12 years with the company. Thirty-four exhibits were open to the convention as evidence of the industry's fiscal climb from a sales volume of 17 million dollars in 1937 to 50 million in 1941, and a predicted 100 million this year. More than 500 Venetian blind manufacturers and suppliers attended the meetings, at which new officers were elected.

THE AMERICAN DESIGNERS' INSTITUTE announces the election, at its annual meeting January 21st in New York at the Hotel New Weston, of the following national officers: President: Alexander J. Kostellow, New York; vice-presidents: Ruth Gerth, San Francisco; Stewart Pike, Philadelphia; Treasurer: Lionel C. Algoren, Chicago; Secretary: Ann Franke, New York.

LESTER C. TICHY is pleased to announce that C. Ralph Fletcher and Raoul L. DuBrul have become associates in his organization.

ROSS FRANKEL INCORPORATED has been awarded the con-

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From popular to the most exclusive in mirrors and mirrored furniture.

FRIEDMAN MIRROR & GLASS CO.

Office and showroom, 661 Avenue of the Americas, New York 10.

New York Furniture Exchange, Room 1613



Swedish
Pageant

ONE OF SIX NEW S·H WIDE BORDERS

Swedish Pageant is typical of the peasant art of Sweden. Colors are authentically Swedish — a gray background, with red, white, yellow, blue and green top colors. Width is eighteen inches, an innovation in itself. Two-yard non-repetitive lengths lessen room repeats considerably.

Other S·H Borders in unusual designs are *Pennsylvania Dutch* (12" wide); *Godey*, *Gay Nineties*, *The Saddle*, and *Toyland* (all 9" wide). Available only through wallpaper jobbers and dealers. Visit your supplier — also see the new S·H Scenics.



Scenic Wallpapers

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777 East 82nd Street Cleveland 8, Ohio



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Decorators in all parts of the country use Nahigian Brothers unparalleled stock as their most reliable source for fine rugs. Hard-to-get sizes, rare patterns, and enchanting color combinations, both antique and modern, are available in this, *the world's largest collection of*

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6 POINTS OF NAHIGIAN BROTHERS DECORATOR SERVICE

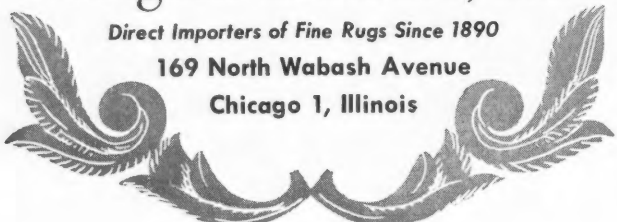
- **APPROVAL** Rugs may be sent to you or your clients, on approval.
- **PRICES** All prices are clearly marked, subject to discount.
- **SELECTION** Colors and patterns will be chosen for you by Nahigian Brothers experts, following your instructions.
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Chicago 1, Illinois



tract to remodel and decorate the new offices of Frankfort Distillers Corp. at 50 Rockefeller Plaza, New York. Ross Frankel has also designed executive offices for Seagram's, Calvert's, and constructed the Distillers Building at the New York World's Fair.

JOHN D. RYBAKOFF INCORPORATED would like to have literature pertinent to the design and construction of commercial interiors.

GAMAL ELDIN MOHAMED, c/o Yousef M. Ahmed, Technical Office, Misr. Spinning & Weaving Co., Mehalla Kobra, Egypt requests catalogs and prices on wood furniture for sitting, dining, and bedrooms, studios, etc.

GEORGE F. BIDWELL, architect, 4139 Shafter Avenue, Oakland 9, Cal., desires that his office be included among those requesting manufacturers' literature for complete A. I. A. file.

225 FIFTH AVENUE ASSOCIATION, wholesale tenants of that building in the gift and allied fields, recently elected, among others: Harry Burkhart of the Burkharts, President; Raffi Mottahedeh and S. S. Sarna, to Board of Directors. Three members of the Board elected in 1945 will serve during 1946-47.

GEORGE J. ACHILLE, stylist of upholstery fabrics and upholstered furniture, has joined the sales staff at John Stuart Inc. He was formerly a salesman with Kent-Bragaline.

DETROIT STEEL PRODUCTS COMPANY has re-elected William Gillett, who is manager of the Panel Division, chairman of the Technical Committee of the Steel Roof Deck Industry.

Address book

KETCHUM, GINA & SHARP wish to announce the removal of their architectural offices to 227 East 44th Street, New York 17; MUrray Hill 7-6873.

MACKIE & KAMRATH have moved to their new office building, just completed, at 2713 Ferndale Place, Houston 6, Texas.

LIAM DUNNE, whose studio is engaged in the design of interiors, products, books, illustration, advertising, and cartography, has moved to new quarters at 299 Madison Avenue, New York 17; MUrray Hill 2-2737.

U. S. MENGEL-PLYWOODS, INC. has opened the seventh in a chain of plywood distributing warehouses at 3201 Oak Lane, Dallas, Texas.

JAMES LEES & SONS COMPANY, Carpet Division, has new showrooms on the first floor of the Southern Furniture Exposition Building, High Point, N. C., where the lines of carpet are displayed in conjunction with retail sales promotion ideas. The company also announces the opening of its new San Francisco showrooms in the Western Furniture Exchange and Merchandise Mart, developed along the same lines as the New York and Chicago showrooms, which were created and executed by Raymond Loewy.

ARTHUR A. KLEPPER announces the establishment of WorDe-Klee, Inc., 35 East 49th Street, New York 17; PLaza



FRENCH PROVINCIAL d'ELEGANCE
IN THE BEST HANDMADE TRADITION

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SHEER CURTAIN
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CASEMENT FABRICS

Also Swiss Tambour Muslin,
Brussels and Irish Point Curtains

CHICAGO
Mdse. Mart, 6118-A

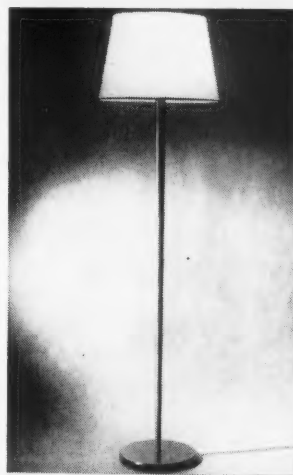
PHILADELPHIA
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LOS ANGELES
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*Upholstered
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P. NATHAN SONS I N C.

425 East 53rd St. • New York 22 • EL 5-0766



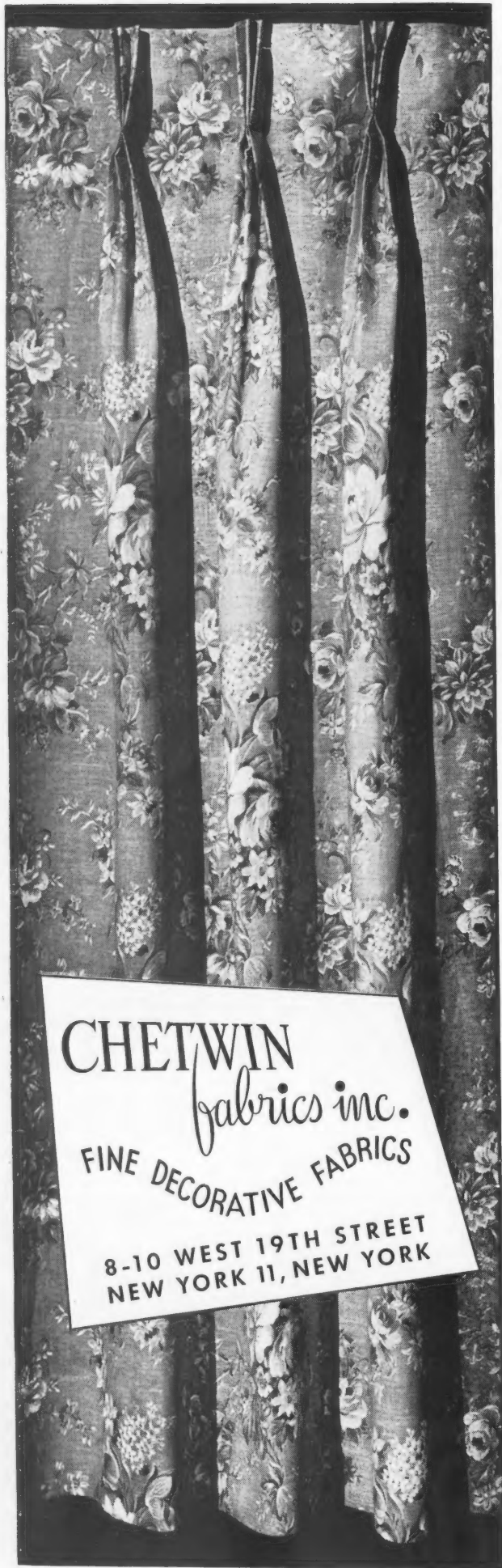
FLOOR LAMP

A FINELY STYLED LAMP . . . ALL METAL WITH PLASTIC REFLECTOR. 63" OVERALL. 17" SHADE IN WHITE LINEN, FIBERGLAS, OR PLASTIC PARCHMENT. AVAILABLE IN SATIN CHROME OR BRUSHED BRASS.

Ask to have your name placed on our mailing list for announcements of new and unusual items.

HANSEN and WALDRON
978 FIRST AVE., NEW YORK 22, N. Y.

PLaza 9-4932



8-3339: interior designers for homes and offices, architectural and industrial design consultants. Visitors are invited to see displays of contemporary furniture and accessories.

WILLIAM PAHLMANN ASSOCIATES are now located in their new offices at 218 East 58th Street, New York 22; PLaza 9-7306-7-8.

MILTON SHERMAN has reopened his architectural office at 2 Park Avenue, New York 16; LExington 2-5985.

ROBERT MCKEAN, formerly associate in the office of Gilbert Rohde, has opened his own office for industrial design and product development at 165 East 72nd Street, New York 21; REgent 7-5179.

FOAM RUBBER FURNITURE COMPANY, is now conducting its own sales, at a larger factory in Kinderhook, N. Y. They are introducing to the trade two new groups of Foam Rubber upholstered furniture, *Kinderhook traditional* and *Kinderhook modern*, as well as mattresses, sleeping pillows, and office chair cushions.

LA FRANCE INDUSTRIES has opened its new Cincinnati, Ohio wholesale branch at 6th and Sycamore Streets, the third new branch to be opened by La France within four months. Newly decorated and completely equipped for upholstery sales operations, the Cincinnati branch carries a full line of fabrics and supplies.

SIDNEY G. WARNER, until recently a Lieutenant-Commander in the Naval Air Corps has opened offices for display and product designing in Ithaca, N. Y., P. O. Box 413; Ithaca 56 F 5.

CAPONNETTO & ROSE wish to announce the opening of their new offices at 1674 Broadway, New York 19; Circle 5-7426. The firm specializes in space planning and building of stores and interiors.

ORIGINAL STUDIO IRON WORKS, INCORPORATED, have moved their manufacturing plant to 401 Park Avenue, Brooklyn, New York. Announcement has been made by Gasper Gallo, who says that the new plant, which occupies approximately 60,000 square feet of floor space, is equipped to expedite the manufacturing of the company's wrought iron, terrace furniture, and allied products. This expansion will also

Photo Murals



It was a blank wall . . . now you seem to look out through bay windows on a lovely garden view. Let us help you solve decorative problems with photo murals. We are specialists serving clients nation-wide. WEST-DEMPSTER CO., 179 N. Ottawa, Grand Rapids 2, Mich.

FIREPLACE EQUIPMENT



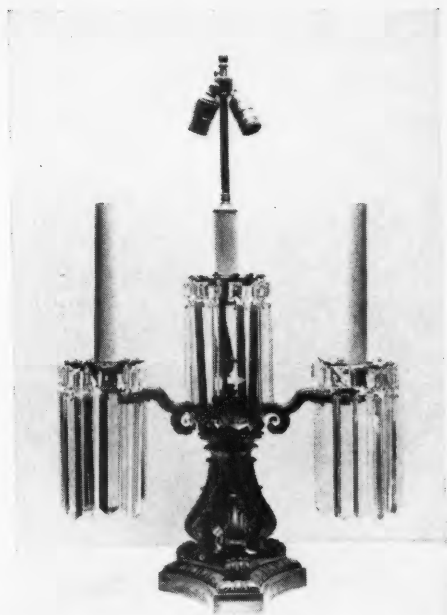
* VICTORIAN MARBLE MANTELS *

Really fine Victorian marble mantels like this one are rare, particularly now when so few houses are being wrecked. Photographs and prices will be furnished on request.

MANTELS SCREENS ANDIRONS GRATES

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Shown is one of a pair of unusually fine bronze astral lamps with 8 inch crystals—overall height 29 inches. Typical of all our "antiques which are selected with a modern point of view."

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BIRD LAMP

HERE IS MODERN AT ITS BEST . . .
AN EXQUISITE DESIGN CARVED IN
HARDWOOD BY CLARK VORHEES.

25½" HIGH WITH BLACK LACQUERED
METAL BASE AND 17½" PLASTIC
PARCHMENT SHADE.

*Ask to have your name placed
on our mailing list for announce-
ments of new and unusual items.*

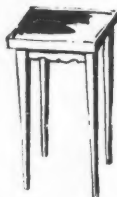
HANSEN and WALDRON
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PLaza 9-4932



herman miller-zeeland-michigan

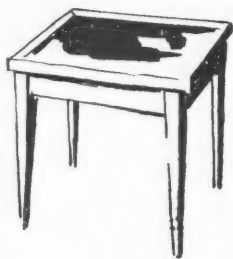
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. . . distinctive occasional pieces
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Perfect accent pieces
. . . small in scale
and delightfully
proportioned . . . tawny toned,
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cherry . . . yew wood finishes, too
the new Durham Lane group has
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Representing

BAKER FURNITURE, INC. • JOHNSON-HANDLEY-JOHNSON • MANOR HOUSE
MUELLER FURNITURE CO. • STATTON Truetype FURNITURE
JOHN WIDDICOMB CO. • WIDDICOMB FURNITURE CO.

allow for further expansion of the manufacture of styled pieces, such as dinette sets and glass-top tables. A complete showing of all lines is on display at the company's Manhattan showroom, 35-37 West 23rd Street.

UNITED WALLPAPER INCORPORATED, whose purchasing department was formerly located at 3330 West Fillmore Street, has been moved to the 22nd floor of the Chicago Merchandise Mart. John Mazouch is director of purchasing for United and its subsidiaries, Trimz Company, Incorporated, and Varlar, Incorporated.

William H. Yates, United president, says that other departments will soon move to the Mart in an effort to consolidated all home office departments in one location for maximum coordination of activities. The treasury, accounting, and controller's departments have been located in the Mart for some time.

Interiors' contributors

(Continued from page 12)

EDGAR KAUFMANN, Jr., director of the department of Industrial Design at the Museum of Modern Art, is admirably fitted for that post. That is to say, he is remarkably well informed on the subjects of modern art and modern design and also very able in disseminating that knowledge to the public. His acquaintance with modern design and designers is the result of long study among them; his way with the tasks of organizing, displaying, and publicizing their work partly the product of several years' experience with the Museum. He had been associated with it in an advisory and consultant capacity since 1938 and has been a member of its architecture committee since 1939. He was recently appointed to his present post, after serving for three years as an intelligence officer in the USAAF in the Pacific theater.

Mr. Kaufmann was born April 9, 1910, in Pittsburgh, Pa. After his schooling in Pittsburgh, he studied painting in New York for a year, then studied for two years at the Vienna School of Arts and Crafts. He later painted for 3 years in Florence and a year in London under Victor Hammer. His formal training was concluded with a year at Frank Lloyd Wright's Taliesin.

From 1935 to 1940 he served as merchandise manager of the home department of Kaufmann's Department Stores in Pittsburgh, where he promoted modern furniture and fabrics. Since then, with the exception of his service with the USAAF, he has been associated with the Museum of Modern Art.

Two other contributors to the current issue of INTERIORS



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WOVEN in England, Spain, Austria, Portugal and South America, to special order, in any designs, sizes, colors, without seams.


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Hobe Erwin Editions in Wallpapers

Chinese Meander: A copy of an old painted silk, with the colorful flowering vines familiar to American rooms since early clipper-ship days.



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A Fabulous Creation for Gracious Living

This curved antique mirror table with smoky antique mirror sides and legs is one of many individual and fine pieces of workmanship created in our studios.

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MIRROR & GLASS CORP.**
216 East 59th St., N. Y. 22 PL 9-6618

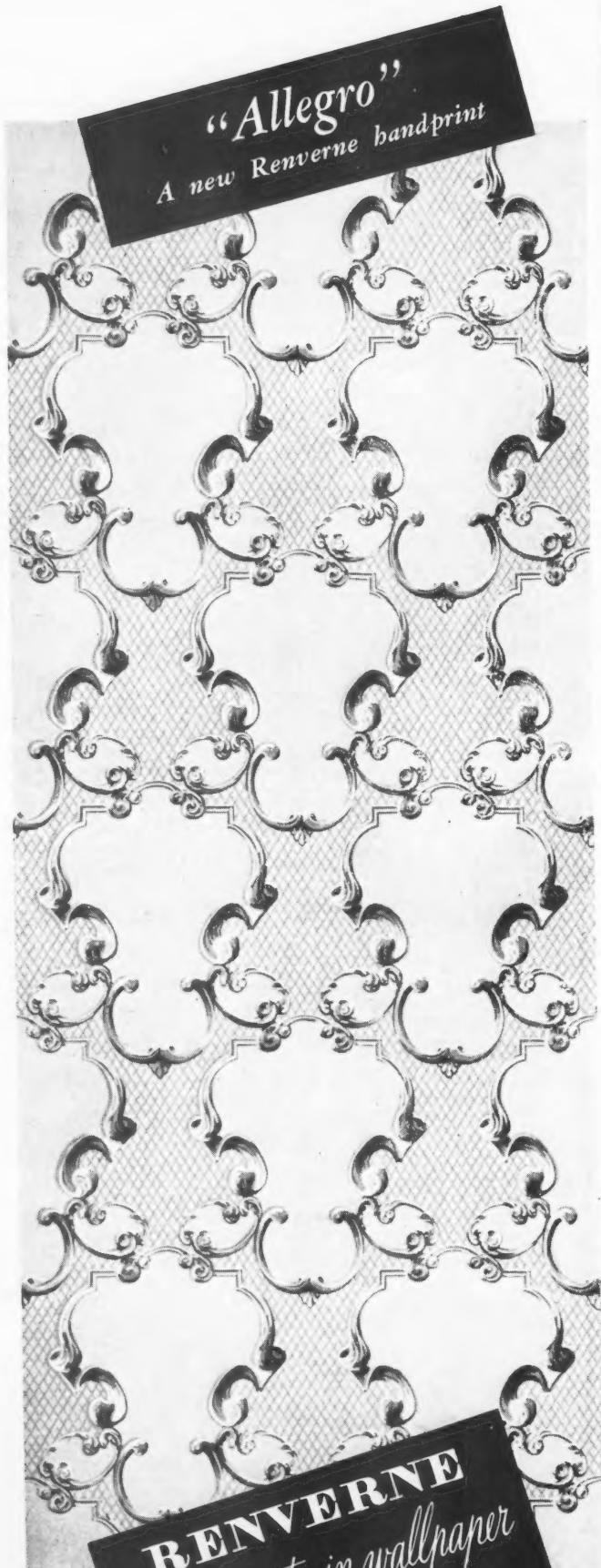
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"Allegro"
A new Renverne handprint

RENVERNE
handprints in wallpaper
RENVERNE CORP.
515 MADISON AVENUE, NEW YORK, N. Y.
(Elizabeth Wilsey Papers in Stock)

are also numbered among our roster of cover artists, Serge Chermayeff for the November cover and Ladislav Sutnar for the February cover. A brief account of these two gentlemen will appear on our "Interiors" cover artists" page to be published in the March issue.

For your information

(Continued from page 22)

by A. Carl Bredahl, manager of the Westinghouse Better Homes Department. The first of these manuals, "Planning the Kitchen Electrically," is now ready. Manuals covering the other rooms in the home will be made available from time to time. Price of the manual is \$1.00 per copy.

Light Use in U. S. to Triple in Decade

The use of electric light in the United States will triple in the next decade even though today's use is already double that of 1939, according to Eugene W. Beggs, in charge of vapor lamp activities in the commercial engineering department of the Westinghouse Lamp division, Bloomfield, N. J., who has made a "lighting future" study. The extended use of light, says Mr. Beggs, means not only higher levels to improve visibility in homes, offices, industries, schools and stores, but it also means burning electric lamps more hours each day and burning them in places never illuminated before. The fluorescent lamp is the largest single influence responsible for the recent increase in the "lumen hours," the total number of electric lamps multiplied by the light they produce and the hours they burn, says Mr. Beggs, who pointed out that the fluorescent lamp has had phenomenal acceptance.

Mr. Beggs also foresees increase in mercury vapor lamps in street lights, highways and industries and sports areas; and the mercury vapor lamp producing invisible ultraviolet for photochemical transformations in industry, he believes, is another use for lamps which has been virtually untapped to date.

Mexico Plans Fine Arts Institute

Unprecedented in Mexican history, a National Institute of Fine Arts and Literature, dedicated to the best possible presentation to the world of the personality of Mexico, and established by decree of President Miguel Aleman, will be headed by Carlos Chavez, conductor and composer,

*Rose Decorators
Mfg. Co.*

FABRICS,
UPHOLSTERY,
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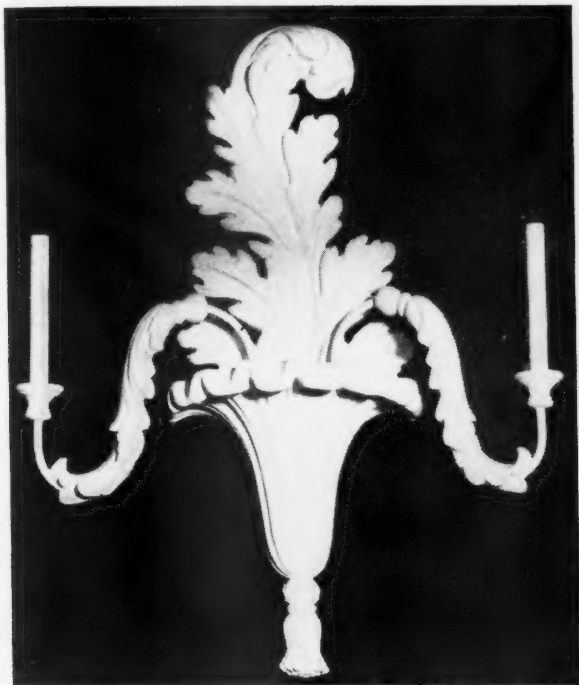
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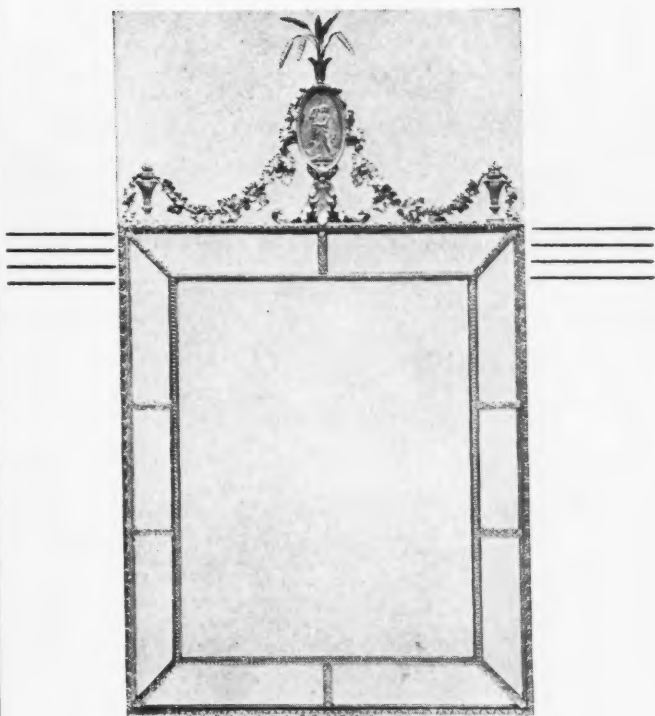
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#1645 Ind. Wall Sconce
With Candles
25" x 35"

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hand-painted in optional colors.
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ship that is reflected in the deli-
cate beauty of all our Mirrors,
Pictures and Furniture . . . pro-
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Mirror Style—No. M75 33" x 43"

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This chandelier, 28" wide and 35" high, introduces a new line. Made in this country with the exceptions of prisms and stems which are imported from the Continent. Priced from 265.00 to 450.00. F.O.B. St. Louis. Immediate delivery. Prices are retail—Subject to usual trade discount.

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"Tulip Bouquet"—designed by Elizabeth Mitchell



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with the cooperation of the nation's leading artists, painters, actors, sculptors and writers. It is hoped that projects in painting, theatre, music and ballet will be started more or less simultaneously.

The first specific project will be an exposition of the work and career of Mexico's artist, Orozco, which will be in the Palace of Fine Arts during February, with a Rivera exposition to follow.

There are plans for establishing a Teatro Nacional de la Comedia on the lines of the Comedie Francaise, to be headed by Alfredo Gomez de la Vega, actor and producer. The Department of Plastic Arts is to be headed by painter Julio Castellanos. The institute will also administer the Palace of Fine Arts.

Woven Textile Design Contest

A first annual competition for woven textile designs has been announced by the Moss Rose Manufacturing Co., Philadelphia, to be held from April 1 to 15. It is limited to registered students in United States art and textile schools, and persons professionally engaged in the field of design and Moss Rose employees are not eligible.

First prize will be for \$500; second, \$200; and three third prizes of \$100 each. The jury will consist of the following:

Richard F. Bach, dean of education, the Metropolitan Museum of Art, New York; Royal B. Farnum, chairman, National Conference of Schools of Design, Providence, R. I.; John Gerald of B. Altman & Company, New York; designer Edward J. Wormley, New York; Joseph Mullen, president, American Institute of Decorators, New York; Thomas V. Barber, merchandising counselor, L. Bamberger & Co., Newark, N. J.; Berthold Strauss, president, Moss Rose Manufacturing Co., ex-officio; and Alfred Auerbach, Alfred Auerbach Associates, New York.

Prospectuses for the competition will be sent to all qualified students requesting them.

More Criticism of Furniture Design

In a speech before the American Designers Institute at January's Furniture Market, Elizabeth Gordon, editor of *House Beautiful*, made the following remarks about present day furniture designing:

"... we have to start by recognizing that in the whole history of the human race, there are two forces in perpetual opposition—the dynamic force of technological change ... and the static force of ceremony—the folkways, the



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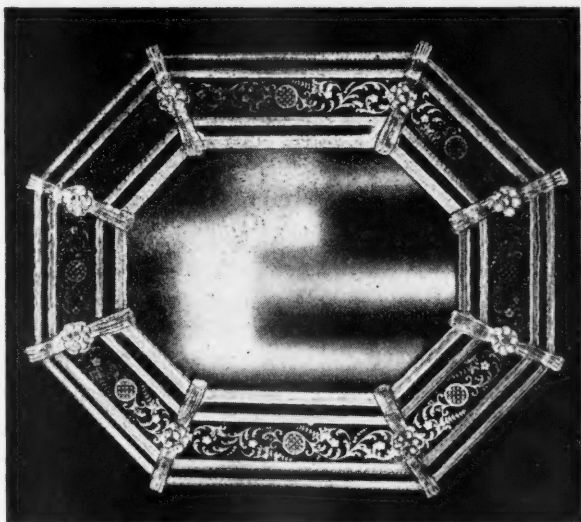
- 23611—White and charcoal on smoke gray
- 23612—Tones of jade green on offwhite ground
- 23613—Light beige and rose on dove gray ground
- 23614—Offwhite and rose tones on lacquer red

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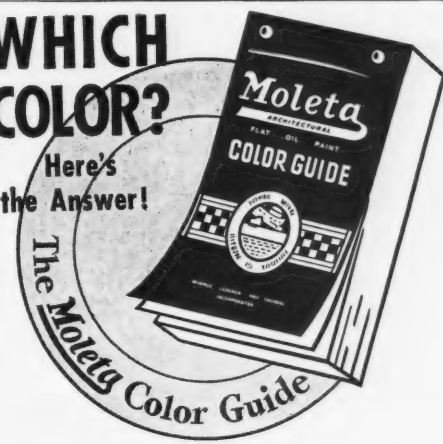
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status quo, the habits, the sentimentalities—that oppose change. Most of the time, in most parts of the world, the status quo prevails. But always while the status quo is winning out, a snowballing dam of technological improvement (if I may mix my metaphors) is building up to overthrow it in a rush (a rush being measured in decades and half-centuries).

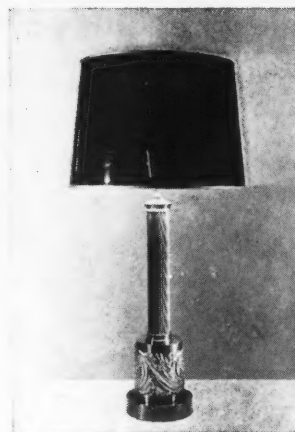
"The question then is: has the present status quo in prevalent tastes persisted so long that it is due for a basic shift?

"To put this in terms of home furnishings: we have been going through a cycle in which we have deified the past. An old piece has been thought to be more valuable than a new piece. And new pieces have been made to look like old ones. Age has been golden, and furniture has aspired to become heirlooms. Because of this deification of the past, it has not been the object of the furniture designer to try to improve the utility of furniture—to improve it like automobile engineers have tried to improve their performance of cars, or like refrigerator engineers have tried to step up the utility of their products.

"Rather, most furniture designing has dealt with making superficial changes on the outside skin of a piece: making two drawer pulls instead of one, or putting the pull in the center of a cupboard door instead of on the leading edge, or changing the color of the finish, or making square, straight legs instead of carved, round ones. But these styling changes have not basically changed the performance of the piece. We have made new furniture—but it hasn't been different. In utility, the new furniture has been pretty much like the old (both antique and reproduction).

"So while all other product classifications in our lives have been changing their functional and aesthetic character rather rapidly, due to a technological approach, furniture has been standing still. We have been doing re-styling—monkeying around with the exterior, superficial details—rather than redesigning for more performance, in the way the mechanical refrigerator has been redesigned for greater and more refined utility.

"It is my sincere belief that styling, as it is commonly conceived and practiced in the home furnishings business, has been a snare and delusion. For unless a style change produces an improvement in usefulness, it is nothing than an empty move. And the public knows it—and is unimpressed by newness alone. If there is no difference between how new and old pieces work, they would rather have the familiar thing they've seen, rather than the strange new thing. So, I'm saying styling in home furnishings has been *too much* concerned with *looks* and *too*



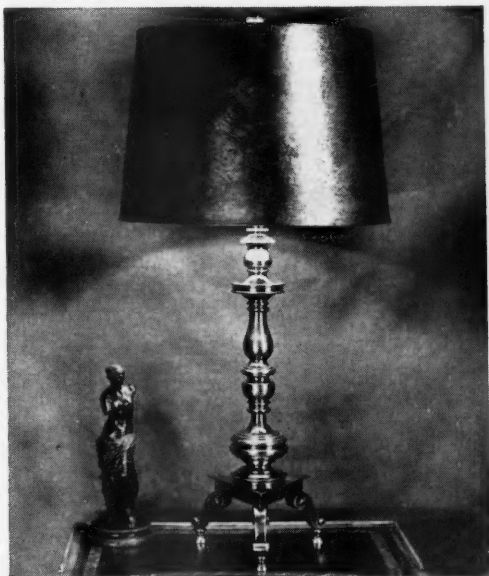
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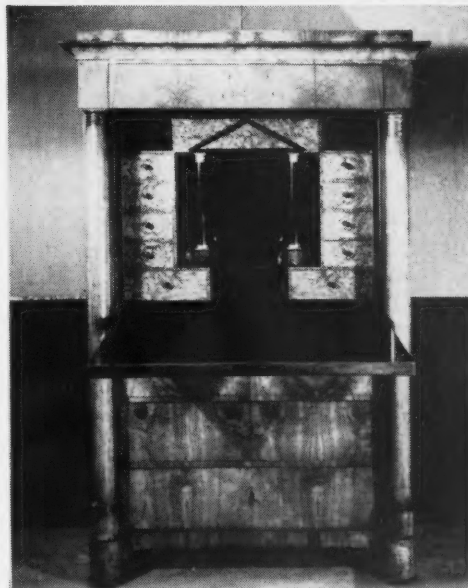
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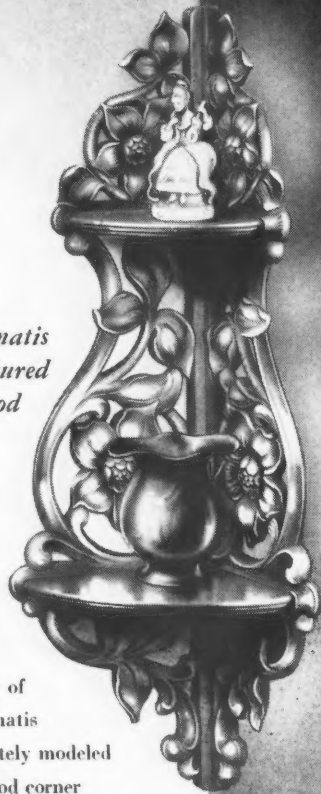
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This advertisement appears in *House Beautiful*, March.
Illustrated: No. S4081 Clematis Corner Bracket.

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little with performance. And that kind of styling is not
going to produce the desire to part with one's money to
acquire something new."

Miss Gordon went on to say that the furniture industry
has a glorious past, well worth idealizing, but that deep
social forces are always at work to produce change in
social habits, and therefore in architecture and home fur-
nishings. And that the new trend which is just beginning
to flower can be made an expression of our age and our
contemporary character. But, she says it should always be
borne in mind that "the thing which is different in appear-
ance from previously-known things of the same type has
to be *so outstandingly improved* that there can be no doubt
about its superiority." In her opinion only about 15 per
cent of the modern furniture on the market qualifies as
being more useful, and only about 5 per cent of the period
furniture.

A Late Item Concerning School Activities

An announcement has just come through about a new
course in industrial design. Philip McConnell, executive
secretary of the Society of Industrial Designers, New
York, and formerly consultant to the Board of Design,
New York World's Fair, has started on February 11th a
series of 15 evening lectures at New York University on
"Industrialism and Aesthetics: The Origins of Industrial
Design."

It is stated that "this course will trace, in their historical
development and in their present operation, the forces
that affect the form and character of the manufactured
things we use in our daily lives." The purpose of the
course is to provide a background for understanding the
scope and function of industrial design and for a critical
analysis of the work of industrial designers. Among the
guest lecturers during the April and May sessions will be:
Harold Van Doren, Henry Dreyfuss, George Sakier, and
Walter Dorwin Teague.

Mr. McConnell says that this weekly lecture course is not
intended as a preparation for the practice of industrial
design, but to give background data and orientation to
those who are interested in the purposes and functioning
of this profession.

Letters to the editors

(Continued from page 8)

Lifting our hat to a careful reader, we make haste to
explain that since we could not take the time to visit the



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afore-mentioned exhibition, we had to depend for our material on the British Ministry of Information. Pasted captions will occasionally adhere to the wrong photograph. —EDITOR.

Not new, though good

Sir:

As you know we at the Museum have a high regard for your magazine; however, in looking over the furniture design by Mrs. Guerrero of Mexico City, I was a little disappointed to find you napping.

The two-height table is indeed an obvious and logical idea, but it has been used by a number of designers before. One of the most widely publicized versions was that of Richard Neutra, but to the best of my knowledge the design was originated even earlier than that. It would be interesting to know how far back the thought could be traced. Let me thank you once again for presenting so much material that is valuable in our work.

EDWARD KAUFMANN, JR.
Director of Industrial Design
Museum of Modern Art
New York

The one

Sir:

I was very interested in your November issue, particularly in the South American and Mexican furniture. The new trend in your magazine has greatly improved it, I think. It is now the one of greatest value to me.

HELEN A. KIRK
Seattle, Wash.

Californian awaits without

Sir:

You should never have shown the picture of the Lustig July cover in the October issue of INTERIORS, since it brought the fact that I have not received the July number to my attention. Now I notice that several of my friends have received their November issues but to date mine has not arrived. Would you be good enough to check your mailing plates to make sure my name is in them (some months ago I renewed the subscription for four years). Would it be possible for me to get these two missing back numbers?

Since INTERIORS changed its sympathies from Elsie de

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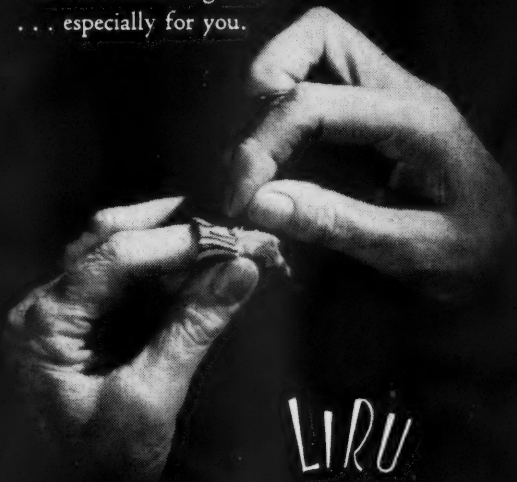
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Wolfe to those of my generation, we younger designers in California regard it as being a really significant force for good, contemporary design.
CAL BRIGGS
 Los Angeles, Calif.

Moving heaven, earth, and the circulation department to speed the missing copies on their way.—EDITOR.

Another Californian

Sir:
 There is much to admire in your magazine and you have the support of the best decorators on the West Coast. However, I am not very indulgent with careless business methods and agree with Dale Smith that a subscription is a subscription [referring to a letter to the editor published in the September INTERIORS].
 Will you please see that the October and December issues are sent to me? The November issue was received only by chance since it, too, was incorrectly addressed, and I happened to inquire for it in connection with some other business at the Post Office.
 This is the fourth request to correct my address sent since August. The first one was received because the August issue was sent in September correctly addressed in long-hand. Since then, I have written two other letters containing all necessary information and requesting the correction on your mailing list. Result: blank wall.
 Will you please look after this for me? I will appreciate it because I do want the magazines and use them in my work.
MARGARET McDANIEL
 Los Angeles, Calif.

The circulation department wails, "Have a heart! We're swamped!"—EDITOR.



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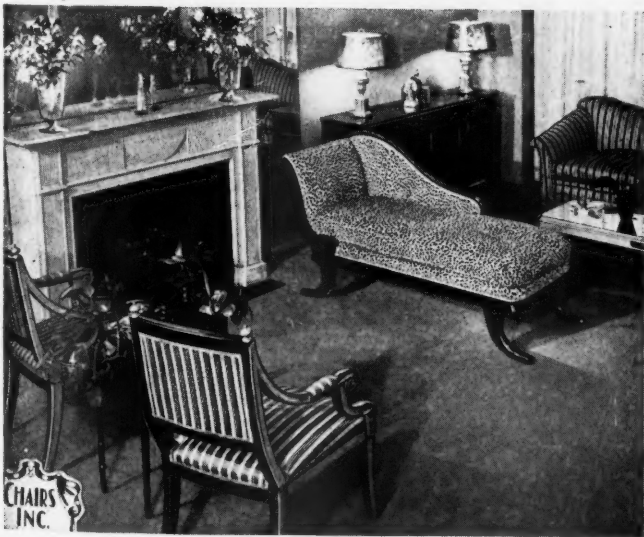
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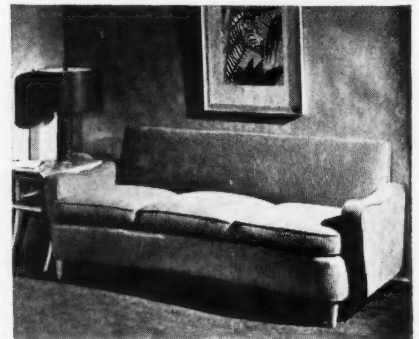
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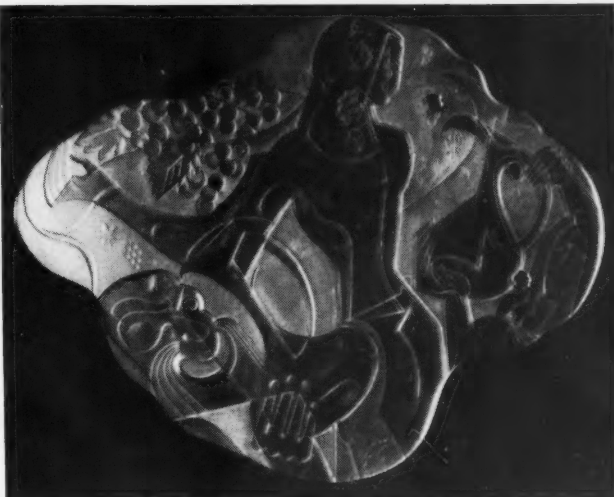
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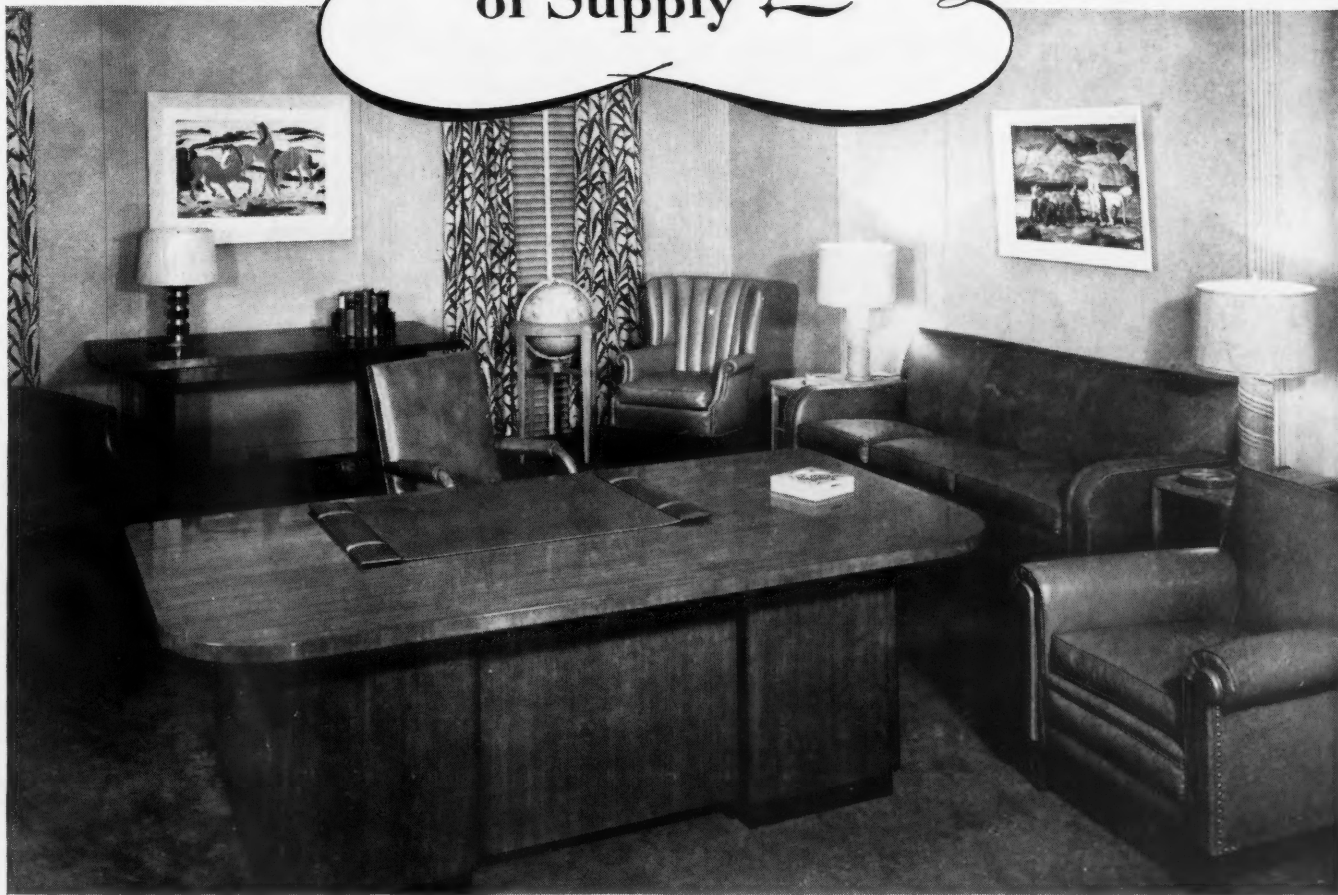
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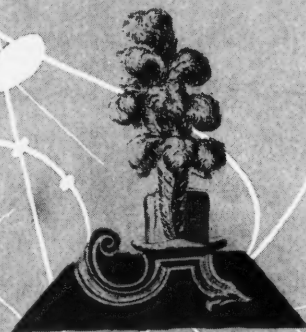
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