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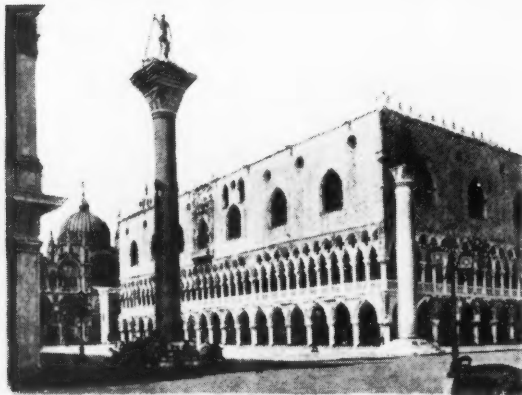


JULY 1948

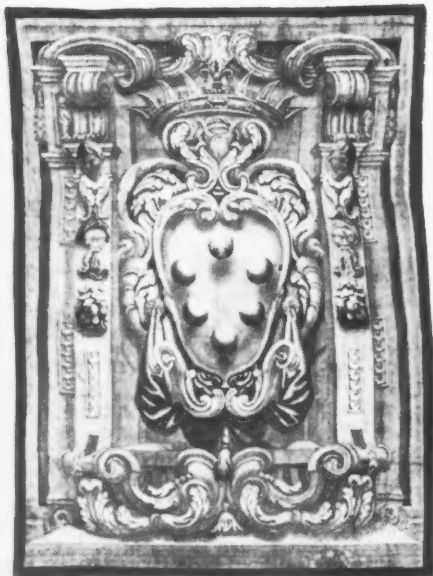
Interiors

INDUSTRIAL DESIGN

SILK...



And THE ITALIAN RENAISSANCE



Since the introduction of silk cultivation to the Romans by the Emperor Justinian, the secret of sericulture was gradually revealed to all of Europe. In the tenth century, the knowledge of this wonder spread to Sicily and it rapidly extended throughout all of Italy, which was eventually recognized as the foremost silk country of the Renaissance. Both the silk worm and the mulberry tree were cultivated on Italian soil, and for a period of some five hundred years, Italy was first in the production of silk which flourished into a prosperous trade in Genoa and Venice. Because silk reflected luxury, it was coveted by ladies of wealth and position, who bedecked themselves in robes of exotic pattern. Kings and Queens sought to make their opulent courts more magnificent by lavishly decorating their palaces with this fabulous fabric. Italian silk became world famous and today Italy is considered one of the three great silk producing nations of the world, along with China and Japan.



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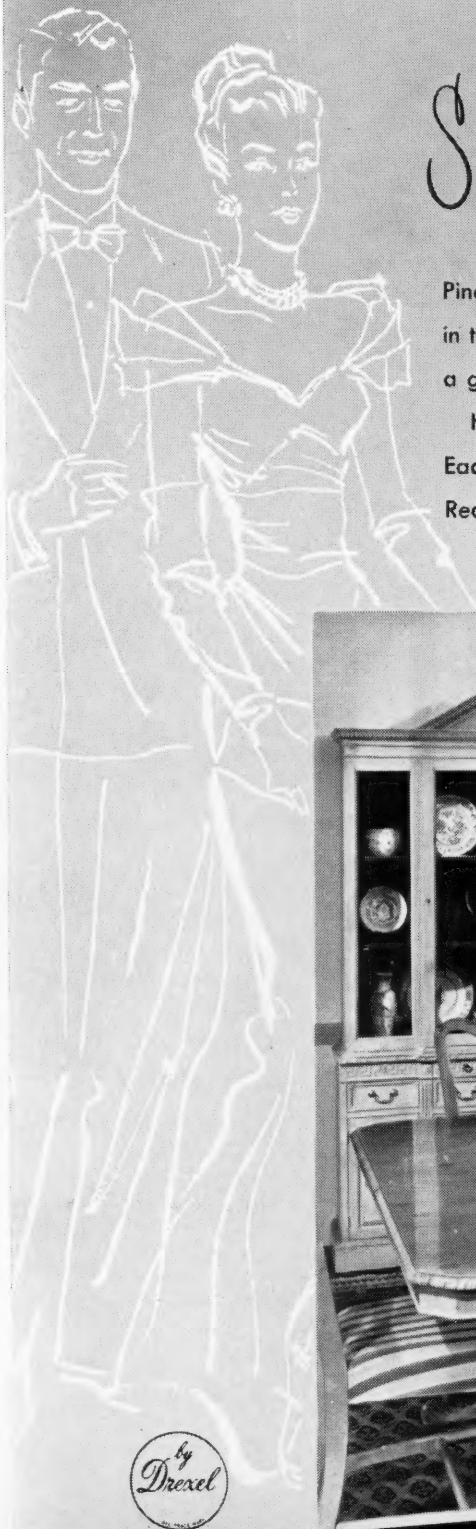
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I n t e r i o r s

+ Industrial Design

VOLUME CVII, NUMBER 12

Published for interior designers,
 architects,
 industrial designers,
 the interior decorating departments of retail stores,
 and for all concerned with the production of interiors.

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Fifty pages of postwar furniture and interiors from Italy

Compiled and edited by Bernard Rudofsky
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Next month: The year's work, Interiors' annual collection of the outstanding interior design of the last twelve months. There are 38 projects. . . . The new wallpapers. . .

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Staff: Bernard Rudofsky, editorial director
 Francis de N. Schroeder, editor
 Olga Gueft, managing editor
 Hildegard Zadig, associate editor
 Jessie Phelps Kahles, associate editor
 Betty J. Pezzoni, associate editor
 Alec E. Oakes, business manager
 Paul R. Kane, advertising manager
 John W. Owen, production manager

Cover: Costantino Nivola

Layout and typography: Bernard Rudofsky

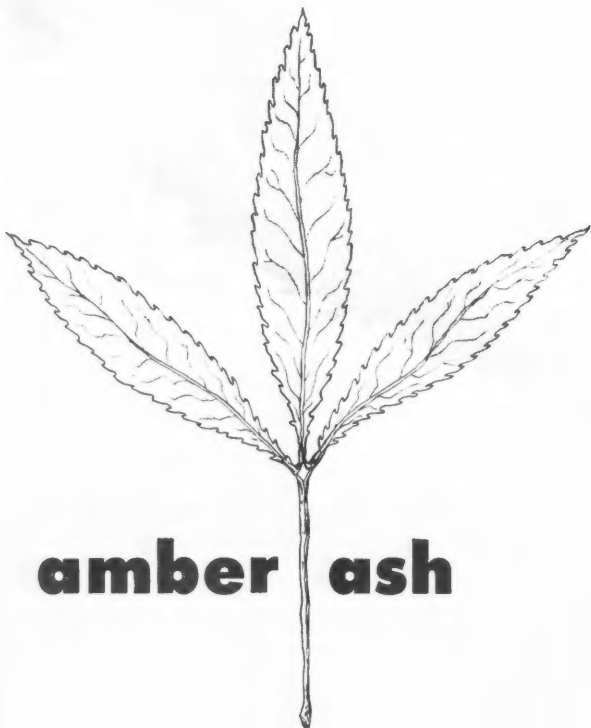
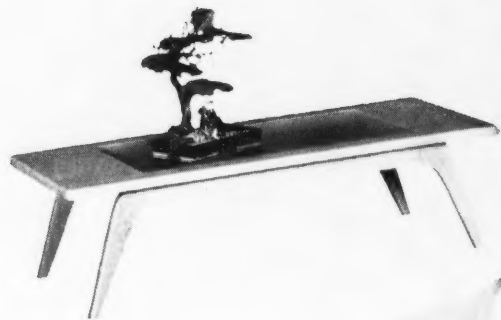
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Letters to the editors

Hearstian propaganda

Sirs:

I read your magazine regularly, and related to interior design, it is very good.

Under cover of the urgency of the situation, we get in the editorial of the April issue a sickening misrepresentation of international relations, plus anti-Communist propaganda of the Hearstian standard.

If you have not got the guts to stand up against the intolerant undemocratic Southern States, then don't vent your spleen on the Mid-European countries about which you obviously know so little.

S. Garson
Garson & Co. Ltd.
Manchester, England

About what goes on in the Mid-European countries, we only know what we read in the papers. We would be happy to examine any data collected on the spot by Mr. Garson. About our own Southern States, Mr. Garson seems to have misread the editorial. We stand against intolerance anywhere.—Ed.

Time lag

Sirs:

While I agree with you that necessity is often the mother of invention, it seems to take some people a long time, and I mean ten to fifteen years, to find out the necessity while other people do the inventing. The industrial design products from Britain published in your May issue seemed to fall into this category. I am particularly amused by the lighting fixtures which are shown on page 117.

I am enclosing a copy of our pre-war Lighting and Lamps folder, which shows Wall Bracket No. 9242. While the catalog shows it in all metal, the British design seems to be the glass bowl version, which I also did more than ten years ago.

It so happens that right in front of me hangs a diploma from the International Exposition in Paris in 1937, which was awarded to me for the submission and exhibition of this particular design. "Tempus fugit."

Kurt Versen
Englewood, N. J.

Popular taste

Sirs:

Many thanks to George Nelson for his clear cut case against our professional integrity in the May issue.

Make the article required reading for students,

practising designers, and people who buy designs so that we may see the end of products designed down to that mythical "popular taste."

Arthur L. Finn
New York, N. Y.

Automatic paint pot

I have just opened my first copy of *Interiors*. My first impression brings the realization that I should have subscribed long ago.

Noting your article on page 102 of the May issue (*Interiors'* Paint Pot) reminds me of a long quest for a book or treatise on the mixing of paint colors. The work should contain formulas or proportions of the several colors required to obtain a given color or shade—preferably, it should be illustrated by actual color plates. Such a book would save an architect much time by simply furnishing the painter or decorator with the desired formula—with minor changes made on the job. If you know of such a treatise please let me have title and name of publisher.

L. Milton King
Monroe, La.

We know of no general treatise giving color formulas for all kinds of paint; each paint company varies the chemical components of its products, and supplies its own color guides and mixing formulas.—Ed.

Sort of homey

Sirs:

I would like some help from your magazine. It's the case of needlepoint chairs—let me explain.

While my husband was overseas during the war, I took the correspondence course on decorating from the New York School of Interior Decoration and through it was able to subscribe to your wondrous magazine. Every time my subscription was up for renewal you asked the field of decorating I was in. I told you a little white lie, saying a small private business. It was mighty small all right—I learned how to make slipcovers with a friend's material and studio couch and earned twenty dollars out of the deal. That so far is the extent of my business, so I finally in guilt let my subscription lapse for I'm not in the trade yet. I'm preoccupied raising a two-year-old son—believe me that is a full time occupation, keeping up with his shenanigans. I feel I can make my letter personal because *Interiors* is a sort of homey personal magazine for all its sophistication.

To continue, while I was getting basic training in decorating I did two pieces of needlepoint for Louis XIV chairs—a set of back and seat and arm pieces in beige and another set in

green. They are my pride and joy. When my husband came home, the war supposedly settled, he built our little house—a combination of dreams and gadgets—many from *Interiors*, built-in beds, desks, tables. It's all sorts of fun but the two pieces of needlepoint are still tucked away in the trunk. I am tired of waiting to save up enough money to buy those chairs. They have to be just right. Drexel puts out an armchair in its French Provincial collection that's perfect—plain with a light finish. It's \$139.50 though. I might better want green cheese from the moon than those chairs just now. I know of a hundred more important places for \$139.50 to be spent. But we have a workshop and my husband is the most wondrous carpenter I ever saw.

Interiors, please, please, can't you tell me the name of a book or somewhere or way that I can get the working drawings for a Louis XIV chair. If we could just get the measurements I know we could make them ourselves, and it would be a million times more enjoyable if I could say I did the needlepoint and Mel made the chairs. There's very little in the house that we haven't made ourselves—but I shouldn't say that to a trade magazine. I also dream of a canopy bed. Someone has to have the working drawings for these things. Maybe you can tell me where to obtain them.

Betty Compton
Richmond, Va.

Working drawings for both a Louis XIV chair and a canopy bed are contained in the book "How to Design Period Furniture" by Franklin H. Gottshall (\$4.00, Brentano's, New York). Bonne chance!—Ed.

Desperate situation

Sirs:

I noted with horror an editorial note in the January issue concerning the scarcity of back copies of *Interiors*. I had just that day completed my inventory of the library's periodicals and discovered that we did not have either January or February 1947 issues of your fine magazine. Since March we have been receiving two issues of *Interiors* each month to protect ourselves against such a loss, but without those two issues we can't bind the volume. Please accept the compliment paid you by these two student architects (anonymous, of course) who just couldn't part with these copies once they got possession of them, and send us the desired duplicates?

(Mrs.) Zannie Shipley, Architectural Librarian
School of Architecture, University of Oklahoma

Our own stock is depleted. Perhaps a reader will come to the rescue.—Ed. (Cont. on Page 146)



PAUL HANSON CO., INC.

F o r y o u r i n f o r m a t i o n

Exhibitions . . . Housing and Building . . . Competitions . . .

Out of Schools . . . New Products and Processes . . .

Exhibitions

Permanent Display for Stainless Steel

If it is true that dramatic visual presentation of a product is good sales policy then the American Iron and Steel Institute's new stainless steel exhibit in the Architects' Samples Building in New York City should be most effective.

Consisting of two sections, it has a street level entrance from which a sweeping stainless steel stairway (see photograph below) leads to the balcony display. This "foyer," designed to make the casual passerby stop and take notice, is the work of architect Ely Jacques Kahn who through his design has given the raw material dramatic display value. A single thick sheet of stainless steel has been bent and curved to form the graceful stairway. The railing is of bent stainless steel stripping topped by a cable of the same metal. The curved lengths of tubing used under the stairs are chiefly ornamental although some of them do serve as underpinning.

This stairway to the exhibits is visible from the street through a large showwindow set in a wide stainless steel frame. Floor-to-ceiling tubing in a display of various widths is used decoratively on either side.

Hundreds of products and parts of products made of this metal are shown on the upper level in animated and stationary displays de-

signed by Richard Howell Exhibits, Inc. of New York. Among the applications of particular interest to designers and architects are interior wall panels, various construction uses, cutlery, flatware and medical instruments; furniture and office equipment, and costume jewelry. Such products as pen points and jet propulsion gas turbines are also pointed out as among those which utilize stainless steel. The exhibit as a whole is well designed to give an understanding of the scope and the future possibilities of this industry which has grown from an ingot tonnage of 42,000 in 1929 to over 500,000 tons in 1947.

Second Textile Show Larger Than 1947

More than 250 manufacturers' products were on display at last month's second annual International Textile Industries Exposition at the Grand Central Palace in New York City—a substantial increase over exhibitors who showed fabrics there a year ago. Among the exhibits were working models of looms and other machinery, such as the jacquard and tassel loom operated by Scalamandré Silks, Inc., and a pilot dyeing and printing plant operated by the United Piece Dye Works of Lodi, N. J. and Los Angeles, Calif. The Barrett Textile Corp. demonstrated hand techniques of silk-screen printing; and in a display of silks from Japan by the office of the Supreme Commander of

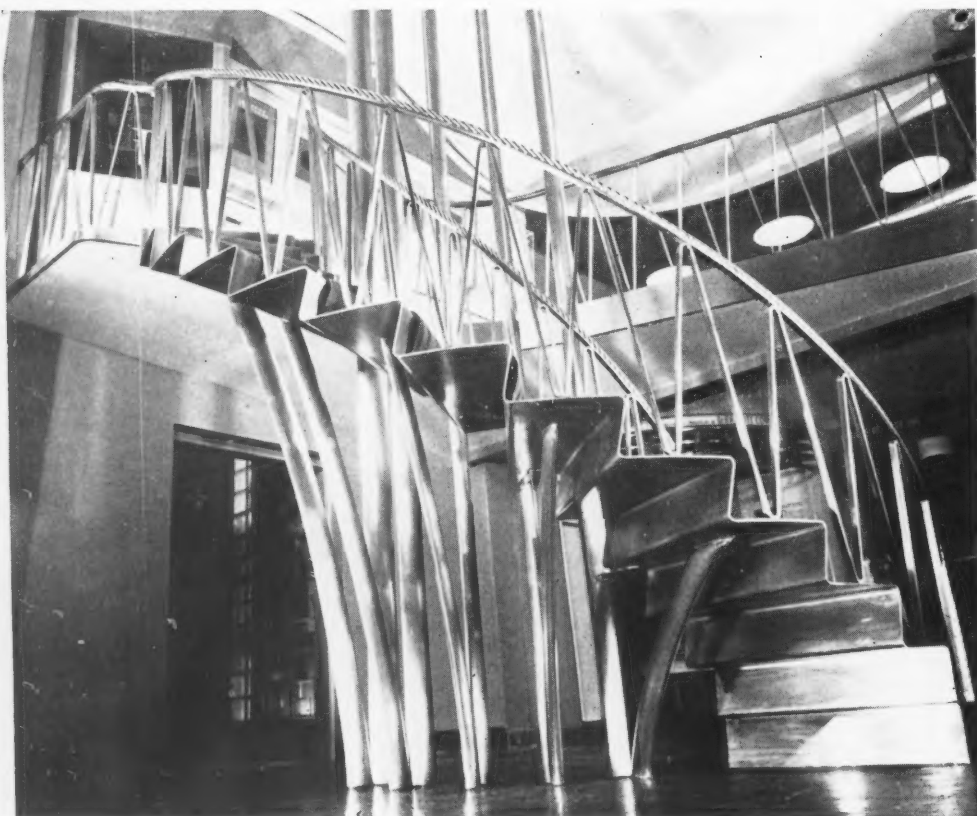
the Allied Powers a Japanese girl demonstrated "fingernail weaving" through a loom, an art which is said to date back 2,000 years.

The Cooper Union Museum had a section at the Exposition on the theme of the museum as a research source for artists and manufacturers of textiles. Cooper Union Museum was selected for this display because of its large collections of fabrics, designs, and needlework of all kinds, and its participation was made possible through the cooperation of Arthur Tarshis, president of the exposition and of the Piece Goods Buyers' Association, Inc.

Among the displays of particular interest was that of the American Viscose Company in which were shown more than seventy fabrics made in that company's experimental plant from fur fibers blended with rayon, cotton, wool and silk, characterized as "fur-in-fabrics." On display also was the "texturized" plastic material made from Firestone Velon by Hartford Textile Corporation.

British Exhibition Design

As pointed out previously in these pages, and as is generally known here, industrial designers in England are having an almost heartbreaking struggle to keep their professional heads above water and to continue to bring out good new product designs. Material shortages and government restrictions are, of course, among their



Steel makes a dramatic entrance

- *Silk Damasks*
- *Silk Taffetas*
- *Silk Satins*
- *Silk Gauzes*



The Luxury of Pure Silk

The rich delicate sheen of silk carries an air of luxury and distinction still unchallenged by any other fabric.

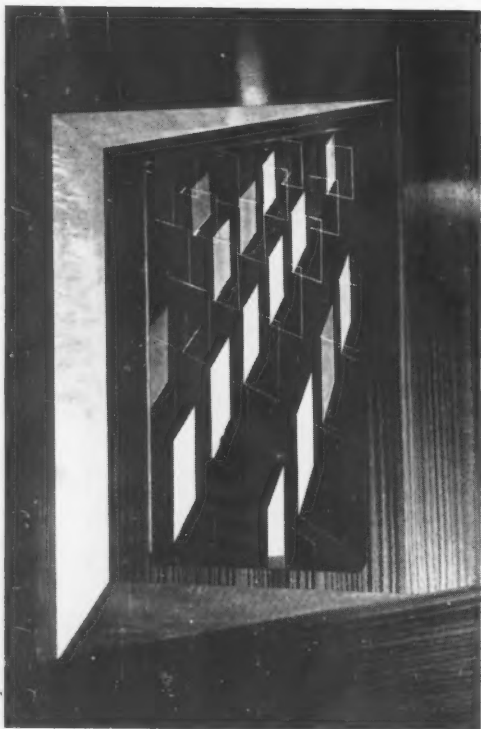
For the really important decorative setting, where cost is subordinate to the achievement of a regally formal character, choose pure silk.

Silk damasks, silk taffetas, silk gauzes and silk satins — all are available in the *Lehman-Connor* showing. Many are offered in full, all-inclusive stock color ranges.

Others, now available in white, are included in our Unlimited Color Range to be dyed as required in any desired shade.



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Design for exhibiting—in London

worst headaches.

It is only natural then, that with the large number of trade expositions continuously being held in Britain (from the Britain Can Make It Exposition to the annual British Industries Fairs), many English industrial designers are designing exhibitions and displays of all kinds, and that they have developed a striking display technique. Quite a few designers who just recently came here to investigate our methods in comparison to theirs on the "tight little island," remarked on and described English exhibition and display design. The photographs above and below show two examples of exhibits designed by London designers Warnett Kennedy & Associates. The one at the top is for the Metropolitan Plywood Company display in the plastics section of the British Industries Fair, and

—and in Edinburgh



the one below was for a Health Service display at the Edinburgh Fair.

Few U. S. Exhibits at Canadian Fair

From the Canadian International Trade Fair in Toronto, Ontario came reports that visitors as well as fair authorities were surprised at the relatively small number of American exhibitors there. And this in spite of the fact that for nearly two years Canadian trade authorities promoted the fair in the United States and apparently expected large participation in this first trade fair to be held on this continent. The United States, for example, took second place to Canada in exhibits of plastics; and U. S. exhibits in the fields of home furnishings and appliances were termed small. Reports also have it that business was more than brisk at this trade fair, and that it had barely opened when the first day's orders, running into the thousands, were estimated at over a million dollars.

18th Century French Textiles

The Cultural Division of the French Embassy in New York City has on display a collection of late eighteenth century toiles de Jouy belonging to Mrs. Agnes Holden of New York who has been collecting rare textiles of this kind for over twenty years.

Before painted and printed cotton and linen fabrics became the vogue in Europe through their importation from India in the 17th century, cotton cloth printed from wood blocks or resist-dyed was known in Europe, but dyes were impermanent and the handicraft was not important at that time. Only during the 18th century did French artisans begin to reproduce the brilliantly painted and dyed fabrics of India. In 1759 Christophe-Phillipe Oberkampf established the famous Oberkampf factory at Jouy, and his fast dyes won universal favor for the "toiles de Jouy." He was said to be the first to introduce scenes from French life and history as subjects for textile design. He employed some of the best known artists of the period to create such designs for printing from copper plates—a process introduced at Jouy in 1781. Among the artists were Jean-Baptiste Huet (one of whose toile designs is shown on page 16), Le Bas, Prudhon, Horace Vernet and Pillement.

Huet was considered the most gifted of the decorative painters of the period, and 25 of his toiles are shown in this French Embassy exhibit. It is said that the beauty of line of the toiles of his design is due to the fact that he himself engraved the copper plates from which they were made.

Historic Silks From the Far East

The Metropolitan Museum of Art in New York believes that the series of historic and ancient Chinese patterned silks which it has placed on view are "particularly of interest to modern designers as sources for current styles." The museum points out that the 17th century silk brocade patterned with sea horses and waves in shades of blue-green, pinks and rose on red would make a charming pattern for a child's room; and that the gold thread on brown satin cloth, patterned with Chinese cash would be

suitable for a current novelty fabric.

The original patterns in this exhibit, visible to only a selected few in the treasure houses and temples of the orient, have been faithfully reproduced by modern Japanese weavers under the auspices of the United States government. And although the materials on which the reproductions are based are preserved in Japan, they are for the most part Chinese. They represent a high point in Chinese culture, and reveal the fine art of hand-loomed through seventeen centuries of Chinese life.

A Library Shows Its Sources

"The Designer Begins Here" is the name of an exhibition being held through the summer by the New York Public Library at its Central Building on Fifth Avenue. In this rather unusual exhibit some of the work of well-known stage, industrial and fashion designers is displayed together with the books, photographs and prints from the library's reference source which inspired the design. (The Metropolitan Museum of Art recently concluded an exhibition that concentrated on textile designs and the sources from the museum's art collections from which they were adapted.)

Among the articles on display are a fabric and scarf designed by Marion V. Dorn, based on her study of Greek coins and vases found in the books of the library's art division. Some of Nancy Wickham's ceramics are shown together with the source material she found in the library; also a photograph of Donald Oenslager's stage set for "The Eagle Has Two Heads" with his sketches which he made of baroque interiors from books in the library's art division. Hats by Cesar Rubio, Palter de Liso shoes and Dielle & Webb jewelry—all accompanied by their library sources—make rather eye-catching displays in the hushed marble halls of the New York Public Library. The young man chiefly responsible for this refreshing, un-library-like presentation is Massey Trotter, assistant in the library's print division.

Louis Sullivan's Masterpieces

In photographic enlargements the Museum of Modern Art in New York is showing the architectural masterpieces of Louis Sullivan who, the museum says, is too often dismissed as old-fashioned, or is completely forgotten. It calls him one of the pioneers of the modern movement whose contributions "should be understood as an exciting and necessary part of the development of the architecture that we know and admire today. This exhibition of a selection of the finest buildings of Louis Sullivan follows last year's 'Masterpieces of H. H. Richardson' as a second in a series of historical shows designed to emphasize the significance of these individual masters." The pictures, approximately 48 x 60 inches, were selected from the historical collection of the museum's department of architecture. Acting as special consultants to this department in preparing the exhibition were Henry-Russell Hitchcock, lecturer at M. I. T., and Vincent J. Scully, Jr., assistant in instruction in architecture and the history of art at Yale University. Five Sullivan structures in Chicago, one in St. Louis, and one in Buffalo are the basis of this exhibit. (Continued on Page 14)

and Beat
MEET [✓] **COMPETITION**

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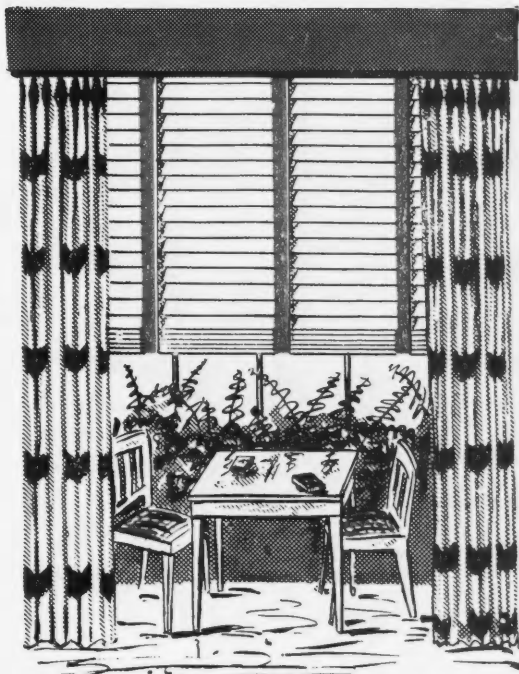
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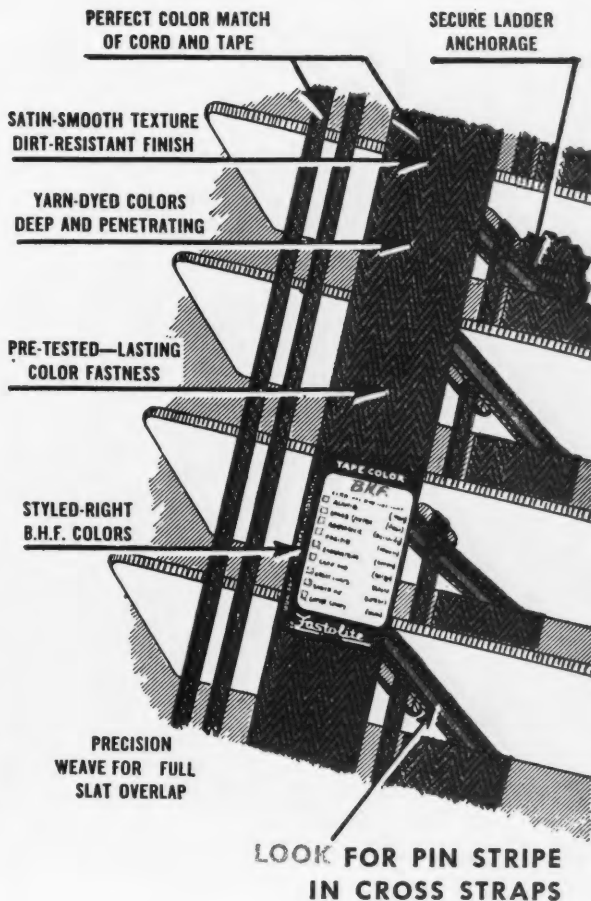
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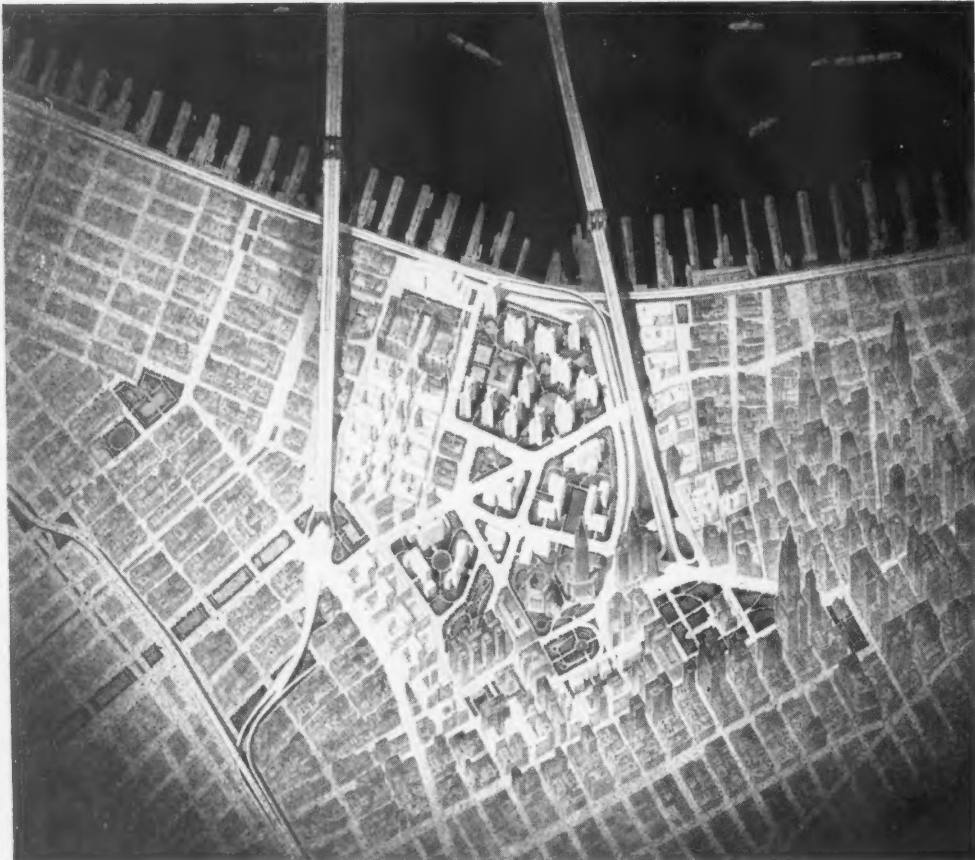
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For Mexico City a completed teachers center ...

...for Manhattan a projected civic center



Housing and Building

School Construction

With the statement that "most of the present school building types are more or less obsolete," Walter A. Taylor, director of the department of education and research of the American Institute of Architects, announced a joint research project with the Producers' Council to investigate the newest requirements and methods of design and construction of public school buildings. The U. S. Office of Education will cooperate, he said. He also declared that, excluding the field of housing, "the largest volume of needed construction in this country is in public school buildings."

This proposed joint research project is expected to lead to the construction of flexible experimental buildings, "probably on university campuses in connection with demonstration schools."

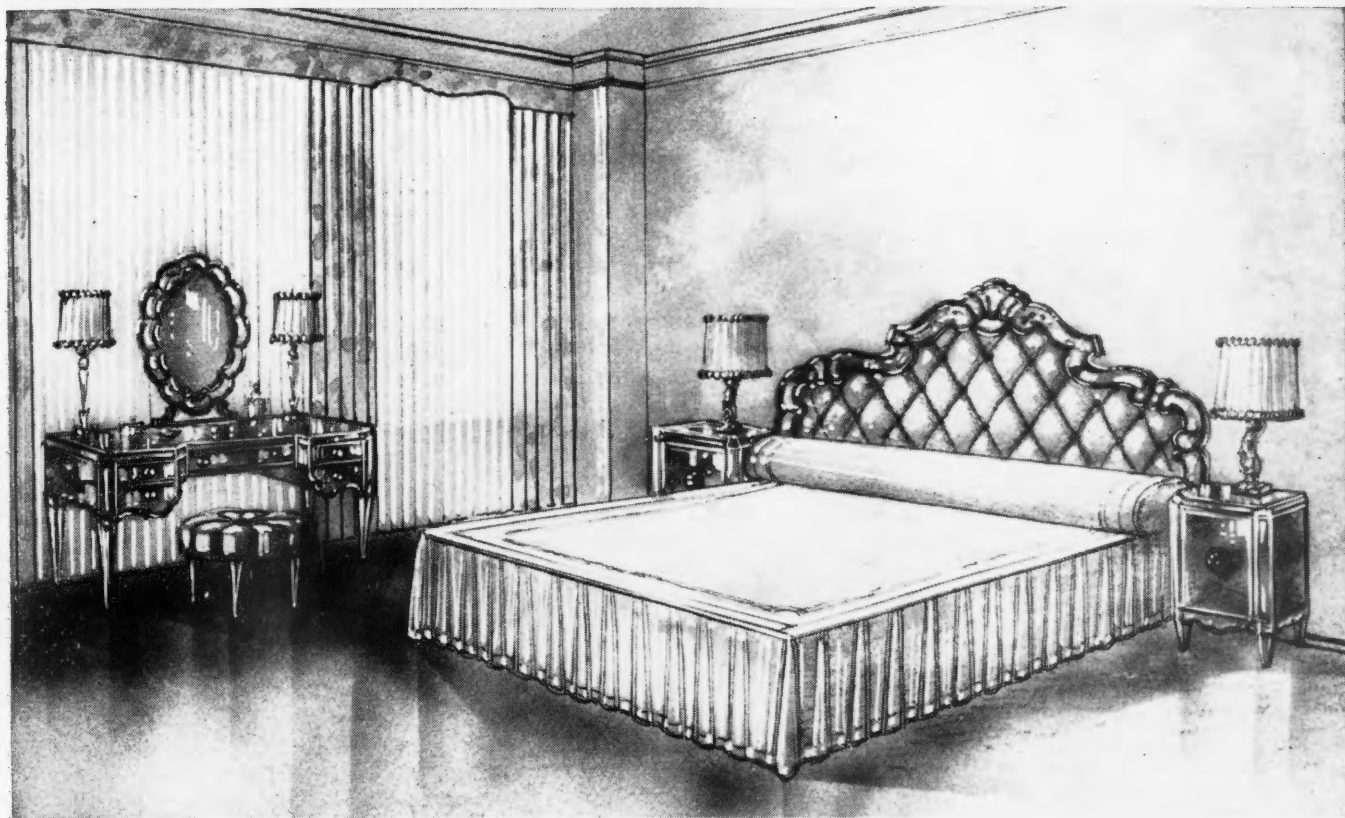
In view of the foregoing statements it might well be that American educators look with envy at the National Teachers' Schools buildings in Mexico City which utilize new developments in design, materials, heating, and lighting. Mario Pani, architect for the educational development, has centered his buildings around a ten story tower. (See photograph at top of page.) The tower contains management offices, various laboratories, a pedagogical museum and conference hall. In the wings which branch from the base of the tower are shops for boys and girls that can be adapted to any type of work. Two primary schools annexed to the Teachers' Schools open out in a "V," leaving a central space occupied by an open air theatre which can accommodate 2,600 people.

Stone, aluminum, and iron, Mexico's natural construction products, were used for this educational grouping, with a tower auditorium paneled in U. S. Plywood Corporation's Flexwood. The bas-relief sculpture on the tower is by Luis Ortiz Monasterio and depicts Mexico's cultural background, from which stems the large ancient stone head in the center of the pool (see illustration).

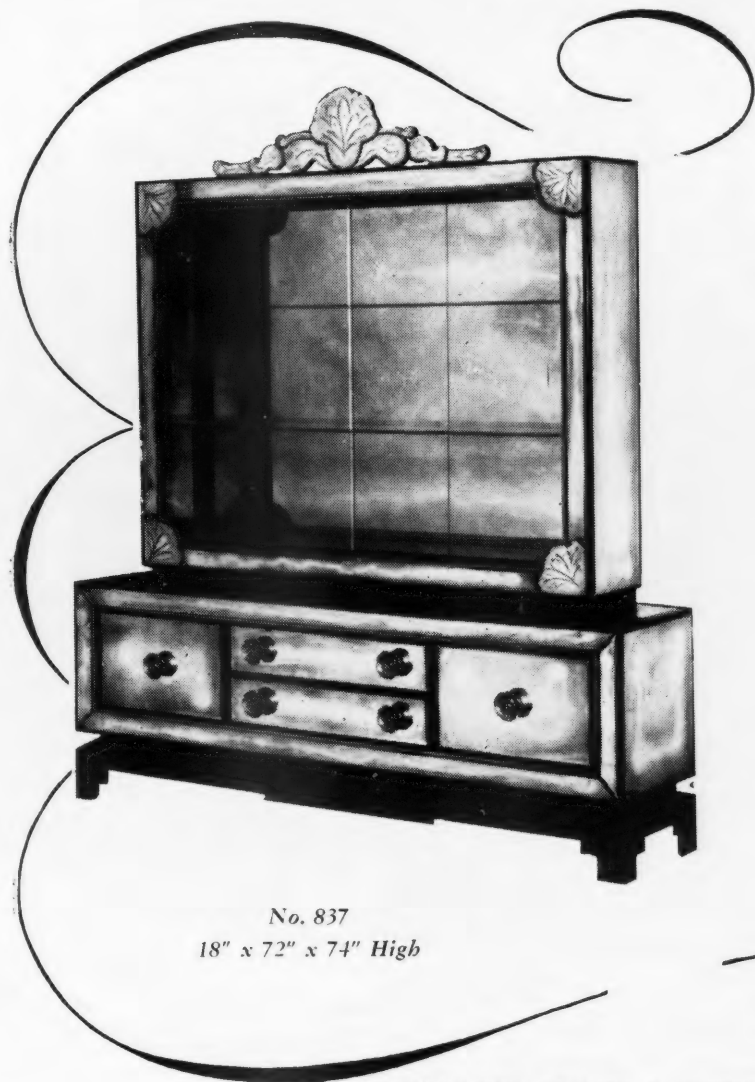
Manhattan Civic Center

The New York City Planning Commission has just released its plan for a Manhattan Civic Center and Related Improvements. The Civic Center for Greater New York is designated as the area immediately adjacent to City Hall, the approach to Brooklyn Bridge, and Foley Square. (See sketch at left.) The Commission claims that this section "deserves special consideration and offers unusual opportunities for appropriate planning to provide for various activities of the City government."

New York's City Hall is said to be one of the finest examples of civic architecture in the United States. Under the long range program the old Tweed Court House immediately north of City Hall will be demolished and open the way for the Department of Parks to carry out a park design expected to give the City Hall its proper setting. (Continued on Page 16)



Complete bedroom ensemble consisting of headboard (No. 820), bedside tables (No. 806), dressing table (No. 823), easel mirror (No. 824), and bench (No. 825)



*No. 837
18" x 72" x 74" High*

There is a significant charm in these mirrored creations styled by Schwartz... a charm which bespeaks the good taste inherent in fine craftsmanship. For these qualities, coupled with a high degree of artistry in design, have resulted in a preference among discriminating interior decorators who invariably insist upon mirrors and mirrored furniture.

*Superbly
Styled by
SCHWARTZ*

I. SCHWARTZ GLASS & MIRROR CO. 317-19 E. 64th St., New York 21, N. Y.



18th century prized toile de Jouy (see p. 12)

The approach to Brooklyn Bridge also is to be completely redesigned in order to give this famous structure the setting it deserves. A honeycomb of warehouses and offices will be removed from the arch openings, and an area of now useless streets made into a park setting for the great stone towers of the bridge. The Alfred E. Smith housing development will replace tenements and factories in this area, in which incidentally the country's first "White House" was located. Robert F. Wagner, Jr., chairman of the City Planning Commission, said that plans are being made to restore this first presidential home and make it a natural part of the new Civic Center pattern. The People's League is sponsoring this restoration project, and hopes that the reconstructed building will serve as a museum and library.

Much Talk About Housing

With the announced intention of starting production machinery toward the building of "decent, livable homes in the \$7,000 to \$10,000 class," New York State Housing Commissioner Herman T. Stichman recently held a three-day Institute of Housing and Planning Studies. Housing and planning officials from many parts of the country participated, and most of the speakers reiterated the non-too-original contention that present-day high construction costs are to blame for the continuing housing shortage. And most speakers agreed that so long as the present high wage rates for labor continued no appreciable drop in housing costs could be anticipated.

Harold R. Sleeper, president of the New York Chapter of the American Institute of Architects, made a plea for more sound housing and less frills. He thought that porches, fancy garages, tile baths, and a lot of waste space could be eliminated, and didn't see why we should "run up housing costs with dish washing machines, automatic laundry equipment, garbage disposers, and the like."

Numerous architects and designers sang the praises of their particular brand of prefabricated or low-cost mass-produced housing. Among them, Walter Dorwin Teague (together with Harry Levey, president of Adirondack Homes) extolled the merits of the prefabricated Look House which he designed for Adirondack Homes; Carl

G. Strandlund, president of Lustron Corporation, pointed out the advantages of the prefabricated, enamel-on-steel Lustron House; architects Harvey Wiley Corbett and William Lescaze, respectively praised the prefabs built by the Peerless Housing Co. and by Reliance Homes. Lescaze showed a model of the latter, which is shipped in several box car-size sections. The low cost and superior construction of Industry-Engineered Homes was gone into at length by architect Randolph Evans and Robert A. Jones, chairman of the Industry Engineered House Committee.

Will there be more and better housing at reasonable costs? It still seems to be in the lap of the gods.

Competitions

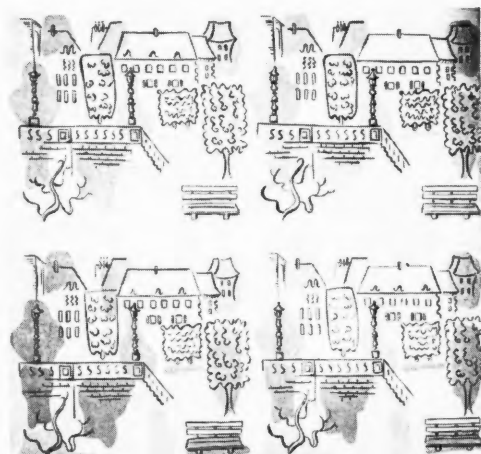
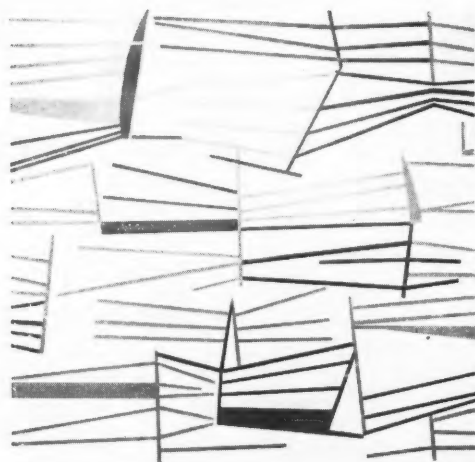
Student-Designed Wallpapers Win Awards

The wallpapers pictured below are student designs which won first, second, and third prize (reading from left to right) in the competition sponsored by John R. McPhee of McPhee's Wallpaper Company, San Francisco, "in the interest of improving contemporary wallpaper design and bringing it abreast with current architecture." First prize of \$100 was awarded to Don Cardwell, student at the Chouinard School in Los Angeles, for his "Papillon" design. Robert Kovacic of San Diego won second prize of \$50 and 5 per cent royalty for his "Tribesman's Fence"; and third prize of 5 per cent royalty went to Patricia Farran, a student of commercial art at the California School of Fine Arts. Wallpapers will be made from the prize winning designs and offered for sale with the James Kemble Mills first anniversary collection this September. After being exhibited in the California School of Fine Arts, they will be shown in the decorative arts wing of the San Francisco Museum.

The jury of awards consisted of designer and artist Claire Falkenstein, chairman; interior decorator Vail J. Kasper; architect John Funk; industrial designer Walter Landor; and fabric designer Dorothy Liebes. James Kemble Mills was competition director.

Advertising Award For Lees Carpets

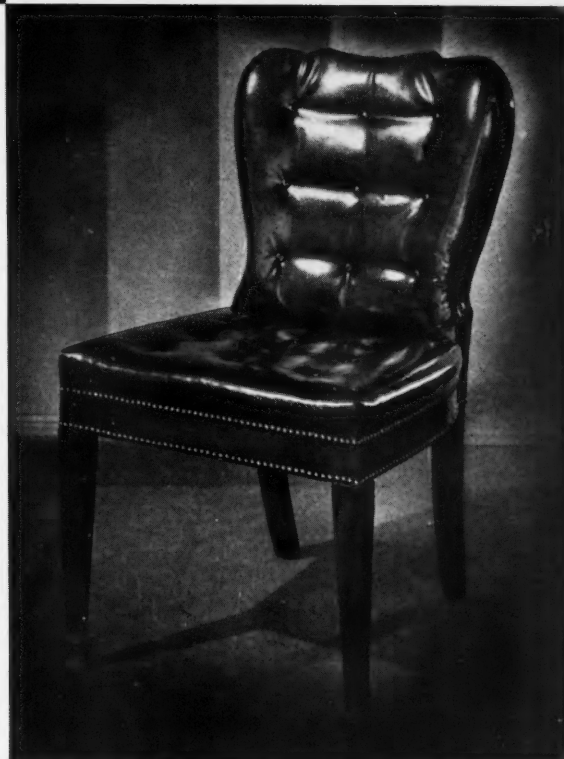
The Award of Distinctive Merit for the best



20th century prize-winning wallpapers bring 1st, 2nd and 3rd awards to students



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advertising design appearing in any magazine or Sunday newspaper supplement, annually given out by the Art Directors Club of New York, was bestowed on one of the James Lees and Sons Company carpet advertisements running under the head of "Those Heavenly Carpets by Lees," illustrated by Jan Balet. This award winner was the first ad in the 1948 Lees con-

sumer advertising campaign, and together with the second ad in the campaign it was hung in the 27th annual exhibition of advertising art at the Grand Central Art Galleries. Sponsored by the Art Directors Club, this exhibition presents the results of the competition held annually by the club to cull the best of the country's advertising.

Out of Schools

Summer Session at Rhode Island

Running from July 6 through August 15, the Rhode Island School of Design's Summer Session will offer a program "devoted to fundamental design reasoning" (Continued on Page 150)

For Your Calendar

Through July 10. Fifty Pre-Spanish Textiles. M. H. de Young Memorial Museum. San Francisco.

Through July 11. 1948 Casablanca Fair. Casablanca, French Morocco.

Through July 15. American Collection of Toiles de Jouy—Rare Printed 18th Century French Textiles. Cultural Division of French Embassy, New York City.

Through July 25. Masterpieces of Louis Sullivan. Architectural Gallery, Museum of Modern Art, New York City.

Through July. Sculptors Guild Outdoor Show. 10th Anniversary Exhibition. Washington Square, New York City.

Through September 6. Wedgwood—A Living Tradition. Brooklyn Museum, Brooklyn, N. Y.

Through September 10. "Unit for Living" exhibition by students at the School for American Craftsmen. America House, New York City

Through September 11. International Industrial Exposition. Million Dollar Pier, Atlantic City.

Through September 30. 24th International Biennial Art Exhibition. Venice, Italy.

Through September 30. "The Designer Begins Here." An exhibition of fashion, stage and industrial designs and their library sources. New York Public Library, Central Building, New York City.

July 5-16. Chicago Curtain and Drapery Show, Chicago.

July 5-17. Furniture and Home Furnishings Markets. Merchandise Mart and American Furniture Mart, Chicago.

July 5-17. Furniture Market. Grand Rapids, Mich.

July 6-10. Second International Store Modernization Show. Grand Central Palace, New York City.

July 6-Through Summer. Everyday Art Outdoors. Walker Art Center, Minneapolis.

July 8. Press Day. Grand Rapids Furniture Market. Pantlind Hotel, Grand Rapids.

July 11-16. New York Curtain and Drapery Show. Hotel New Yorker, New York City.

July 11-15. Pittsburgh China, Glass and Gift Show. Pittsburgh.

July 12-August 1. Masterpieces from the Berlin Museums. Art Institute, Chicago.

July 16-September 13. Art Schools. U. S. A. Addison Gallery of American Art, Phillips Academy, Andover, Mass

July 18-21. Antique Show. Shirley-Savoy Hotel, Denver, Colo.

July 19-23. Seattle Furniture Market. Civic Auditorium and National Armory, Seattle, Wash.

July 19-23. New York Lamp Show. Hotel New Yorker, New York City.

July 19-24. World's Fair of Music Exposition (incl. radio and television equipment.) Grand Central Palace, New York City.

July 19-24. Saskatoon Industrial Exhibition. Exhibition Grounds. Saskatoon, Saskatchewan, Can.

July 19-31. Southern Furniture Market. High Point, N. C.

July 21-26. New York Floor Coverings Market. Textile Building, New York City.

July 24-August 1. Swedish Industrial Fair. Malmoe, Sweden.

July 25-28. Third California Curtain and Drapery Show. Alexandria Hotel, Los Angeles.

July 25-29. Kansas City Gift Show. Municipal Auditorium, Kansas City, Mo.

July 25-31. 27th California Gift Show. Alexandria Hotel and Merchandise Mart, Los Angeles.

July 26-29. First Annual Fair of Southern Highland Craftsmen. Pi Beta Phi Settlement School, Galtinburg, Tenn.

July 26-29. Southeastern China, Glass and Gift Show. Municipal Auditorium, Atlanta, Ga.

July 26-31. Furniture Market. Furniture Mart, Los Angeles.

August 1-5. Western, Gift, Toys and Housewares Show. Civic Auditorium, San Francisco.

August 1-September 1. Printed Peruvian Linens by Ruth Reeves, Dietrich of California and Ballard Hansen; Wallpapers from James Kemble Mills of California. Akron Art Institute, Akron, Ohio.

August 2-7. Summer Home Furnishings Market. Western Merchandise Mart, San Francisco.

August 2-13. Chicago Gift Show, Palmer House, Chicago.

August 2-14. China, Glass and Pottery Market. Merchandise Mart, Chicago.

August 7-27. Masterpieces from the Berlin Museums. Museum of Fine Arts, Boston.

August 8-12. New York State Gift Show. Hotel Statler, Buffalo.

August 10-13. First Western Packaging Exposition. Civic Auditorium, San Francisco.

August 15-18. Pacific Northwest Gift and Housewares Show. Olympic Hotel, Seattle, Wash.

August 23-27. New York Gift Show. Hotels New Yorker and Pennsylvania, New York City.

August 23-27. 225 Fifth Avenue Association Gift Show. New York City.

August 25-28. Fifth Annual Adirondack Craftsmen's Exhibit. Harrietstown Town Hall, Saranac Lake, N. Y.

August 29-September 2. 22nd Ohio State Gift Show. Hotel Deshler-Wallick, Columbus, Ohio.

August 29-September 2. Pittsburgh Gift Show. Hotel William Penn, Pittsburgh.

August 30-September 2. Mid-South Gift Show. Hotel King Cotton, Memphis.

September 3-23. Masterpieces from the Berlin Museums. Detroit Institute of Arts, Detroit.

September 5-9. 20th Detroit Gift Show. Hotels Statler and Book-Cadillac, Detroit.

September 5-10. Dallas Gift Show. Hotel Baker, Dallas, Texas.

September 13-14. Second Businessmen's Conference on Urban Problems. Detroit.

September 13-17. Boston Gift Show. Hotel Statler, Boston.

September 16-26. First National Television and Electrical Living Show. Coliseum, Chicago.

September 19-22. Denver Gift and Jewelry Show. Hotel Albany, Denver, Col.

September 19-23. Northwest Gift, Art, Housewares Show. Hotel Radisson, Minneapolis.

September 20-24. Boston Furniture Market. Boston.

September 20-24. Annual Conference Illuminating Engineering Society. Hotel Statler, Boston.

September 24-October 2. NRFA, Fall Home Fashions Festival, Chicago.

September 26-29. Oklahoma Gift and Jewelry Show. Hotel Biltmore, Oklahoma City.

September 26-October 2. 3rd Annual Autumn Market. Kansas City Merchandise Mart, Kansas City, Mo.

September 27-October 1. Philadelphia Gift Show. Hotel Benjamin Franklin, Philadelphia.

September 27-October 2. Third National Plastics Exposition, Grand Central Palace, New York City.

September 30-October 20. Masterpieces from the Berlin Museums. Cleveland Museum of Art, Cleveland.

October 4-9. Home Fashions Week. Home Fashions League, New York City.

October 5-7. Third Annual Industrial Packaging and Materials Handling Exposition. Hotel Sherman, Chicago.

October 12-16. National Hardware Show. Grand Central Palace, New York City.

October 13-16. Building and Maintenance Products Exhibit. Olympic Hotel, Seattle.

October 18-23. Appliance and Radio Show. Municipal Auditorium, San Antonio, Tex.

October 26-November 15. Masterpieces from the Berlin Museums. Minneapolis Institute of Arts, Minneapolis.

October 28-29. National Office Furniture Association Convention and Exhibit. Waldorf-Astoria Hotel, New York City.

November 8-11. First Annual Convention and Exhibition, Retail Paint and Wallpaper Distributors of America, Inc. Hotel Sherman, Chicago.

November 8-12. 33rd National Hotel Exposition. Grand Central Palace, New York City.

November 29-December 19. Masterpieces from the Berlin Museums. M. H. de Young Memorial Museum, San Francisco.

December 29-January 18, 1949. Masterpieces from the Berlin Museums. Los Angeles County Museum of History, Science and Art, Los Angeles.

January 3, 1949-January 15. Mid-Winter Home Furnishings Market. Merchandise Mart and American Furniture Mart, Chicago.

January 13-20. Mid-Winter Housewares Show. Navy Pier, Chicago.

January 25-February 14. Masterpieces from the Berlin Museums. City Art Museum, St. Louis, Mo.

February 19-March 11. Masterpieces from the Berlin Museums. Carnegie Institute, Pittsburgh.

March 15-31. Masterpieces from the Berlin Museums. Toledo Museum of Art, Toledo.

April, 1949. 18th Annual Conference, American Institute of Decorators, New York City.

May 2-13. British Industries Fair, London, England.

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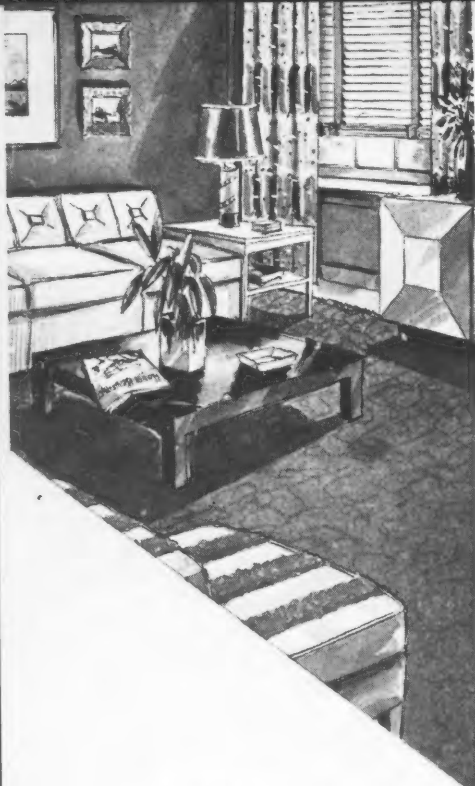
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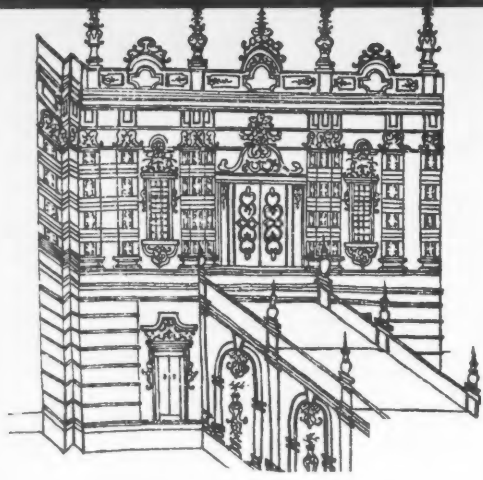
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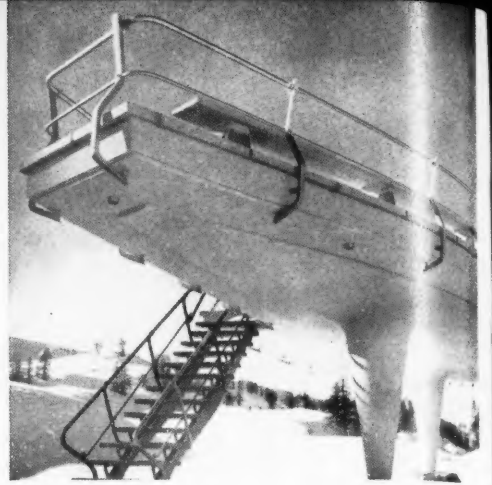
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At left: *The Architectural Review*, London, April 1948: Castiglione's contemporary drawing of 17th Century rococo pleasure house in Peking.
At right: *Domus*, Milan, No. 226: Deck of mountain lodge designed by Carlo Mollino.

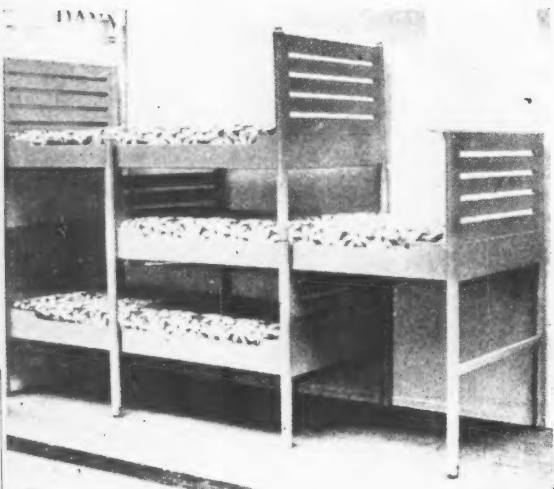


a s a m p l i n g o f m a g a z i n e s

At right: *Art and Industry*, London, April 1948: Display stand at the building exhibition at Olympia.



Below: *Uj Epiteszet*, Budapest, March 1948: Poster exhibition at Budapest designed by Paul Gabor.



Above: *L'Architecture d'Aujourd'hui*, Paris, No. 7: Slide-out bunks for children, from Sweden.



At left: *Werk*, Zurich, April 1948: Fireplace in the home of architect Hans Hoffmann.

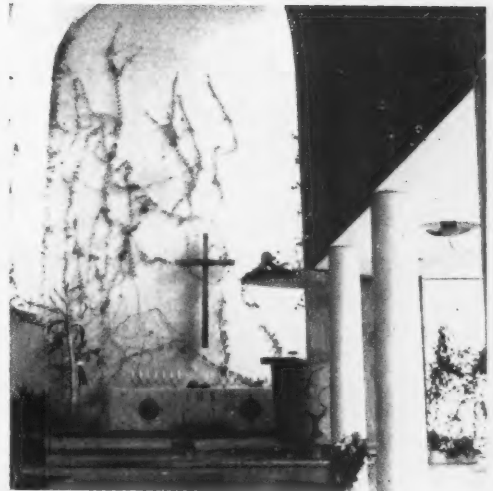
At right: Magazine of the Future, London, March 1948: A perfectly preserved Adam house, home of the Coutault Institute.



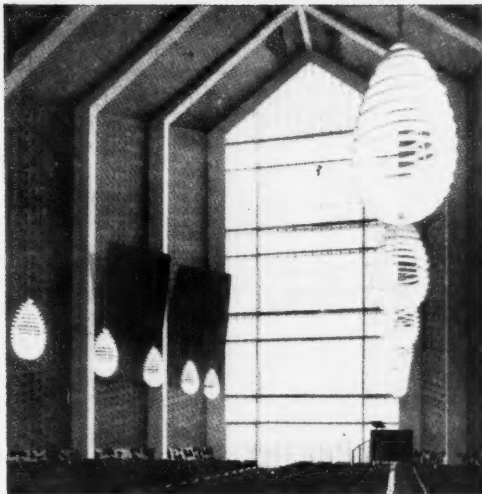
f r o m a b r o a d -

At left: L'Ossature Métallique, Brussels, April 1948: 12 pages on the new municipal theatre of Utrecht, by architect W. M. Dudok.

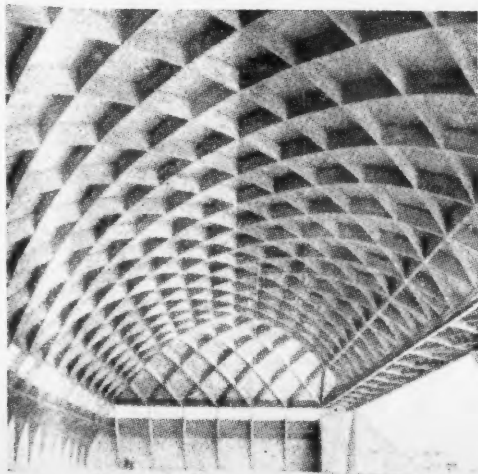
At right: The Architectural Review, London, May 1948: Chancel for nave of Chapel at Abo, Finland, by architect Erik Bryggman.



At right: Werk, Zurich, May 1948: Assembly hall of University at Aarhus, in an issue devoted to Danish architecture.



Below: Arquitectura de Hoy, Buenos Aires, No. 8. Passage under restaurant at "Zuka" agricultural and crafts exposition of Zurich.



At left: Techniques et Architecture, Paris, Nos. 9-12: Italian hangar by Pierlingi Nevi in an aeronautical issue.





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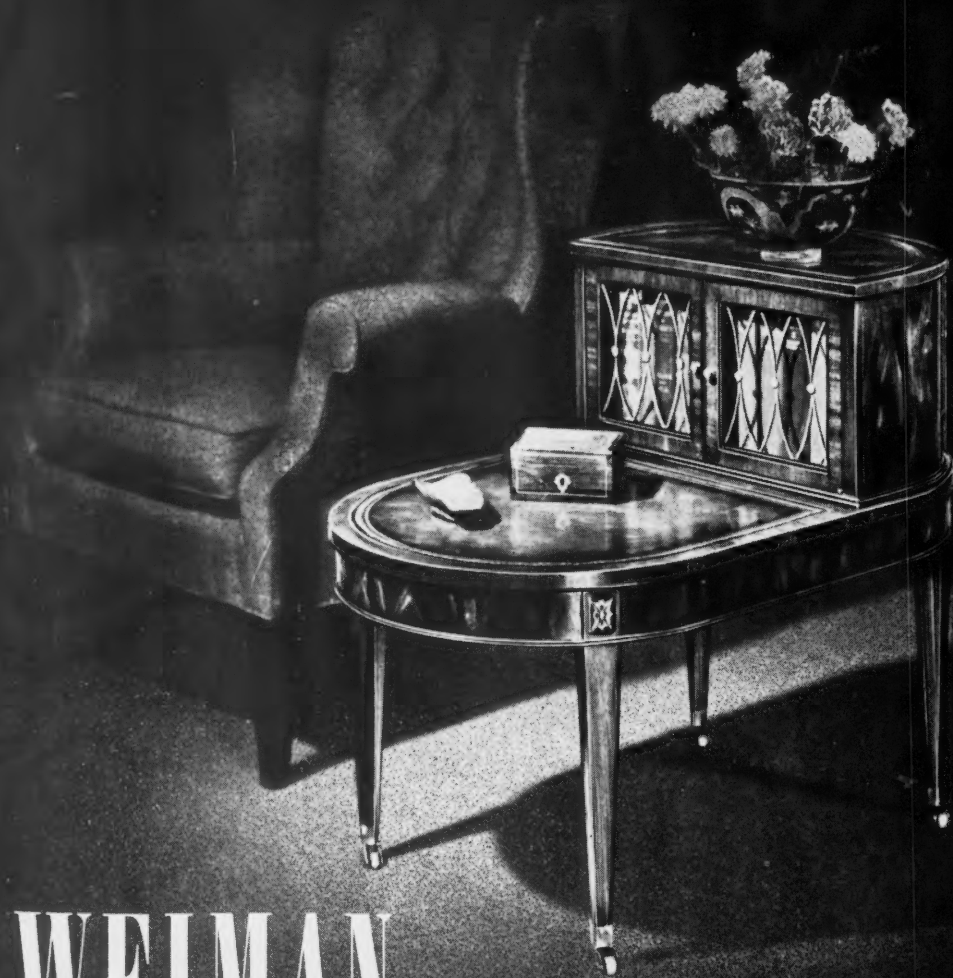
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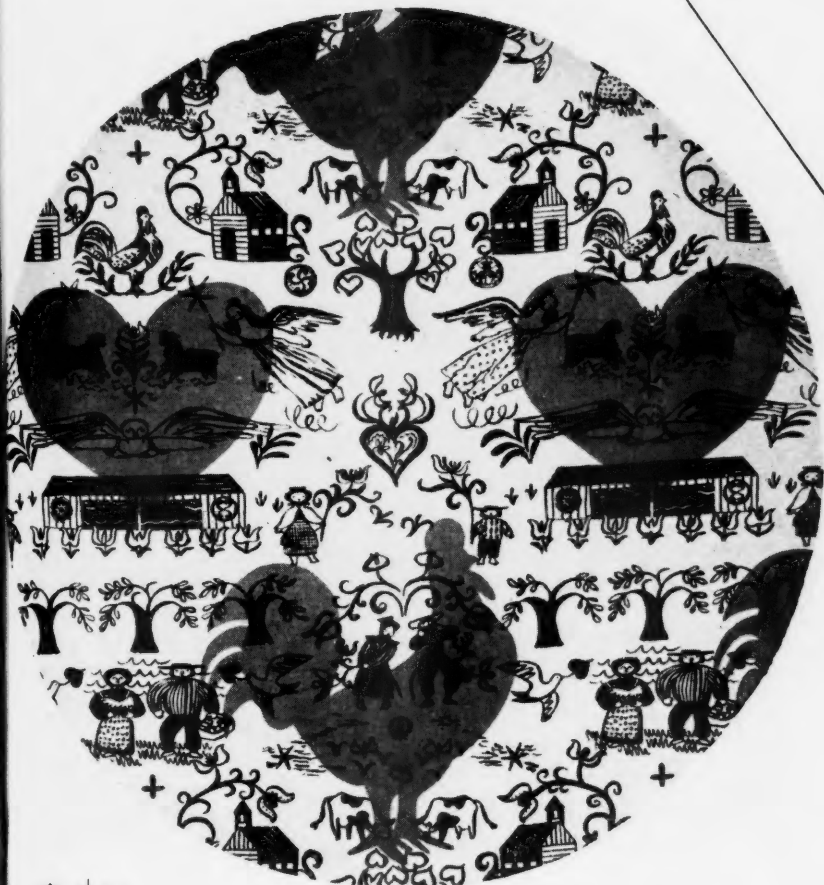
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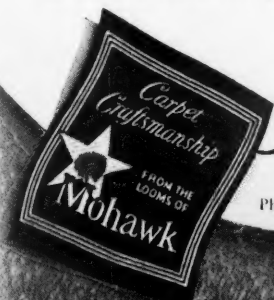
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RUGS AND CARPETS

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Once again our August issue presents one of our major annual features . . . THE YEAR'S WORK. This year's collection—38 interiors that are particularly noteworthy—includes homes, stores, offices, exhibition rooms, a cafeteria, a hotel and a summer camp. The scope is wide; the illustrations ample. Major developments in architecture, interior design and industrial design are here recorded. The issue is important news and a long-lived reference book for all our 15,000 subscribers.

The year's work

Carl Anderson, *Los Angeles*
Architects Associated, *New York*
Benjamin Baldwin, *New York*
Carson & Lundin, *New York*
J. R. Davidson, *Los Angeles*
Donald Deskey, *New York*
Hilde Reiss, *Minneapolis*
Ida Guny, *Providence*
Henry Hebbeln, *Sherman, Conn.*
Robert Heller Associates, *New York*
Robert D. Kohn and John Knight, *New York*
Carl Koch, *Belmont, Mass.*
Daniel Laitin, *New York*
Paul Laszlo, *Los Angeles*
Eleanor Lemaire, *New York*
Raymond Loewy Associates, *New York*
Albert C. Martin, *Los Angeles*
Hugh Moore, Jr., *Easton, Pa.*
Richard J. Neutra, *Los Angeles*

Dorothy Q. Noyes and
Robert H. Rosenberg, *New York*
William Pahlmann Associates, *New York*
Robins and Vogel, *New York*
Roller and Berger, *San Francisco*
Burton A. Schutt, *Los Angeles*
Daniel Schwartzman, *New York*
Skidmore, Owings & Merrill, *New York*
Rolf Sklarek, *Los Angeles*
Whitney Smith, *Los Angeles*
Hugh Stubbins, Jr., *Cambridge, Mass.*
Lester C. Tichy, *New York*
Carl Troedsson, *Los Angeles*
Twitchell and Rudolph, *Sarasota, Fla.*
Harry Weese, *Chicago*
Wells-Poeter, *New York*
Wurdeman and Becket, *Los Angeles*
Simon B. Zelnik, *New York*

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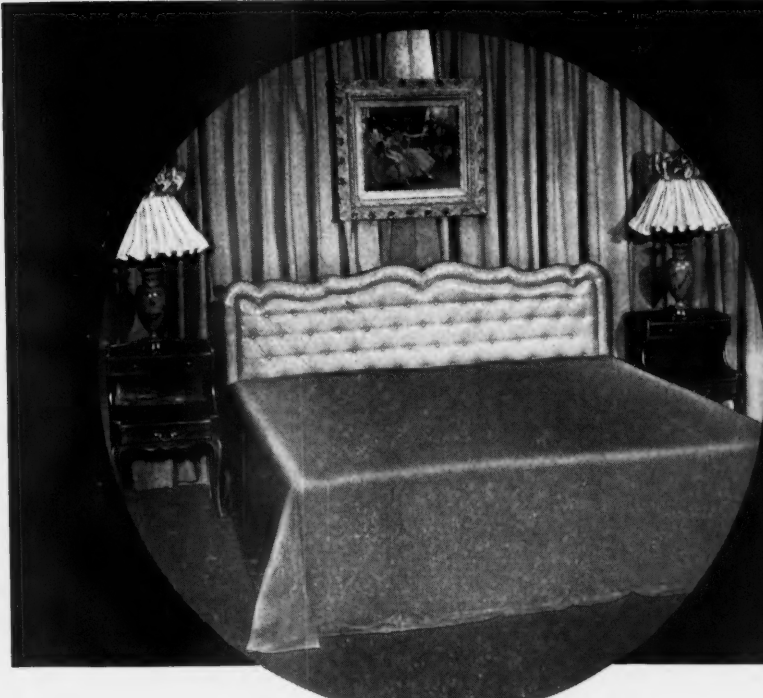
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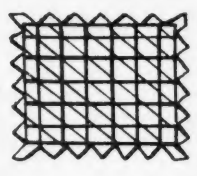
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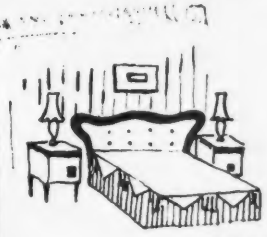
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SUNDOUR

Virginia

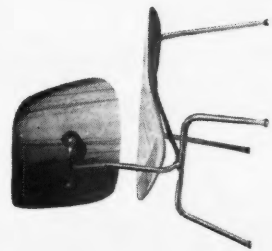
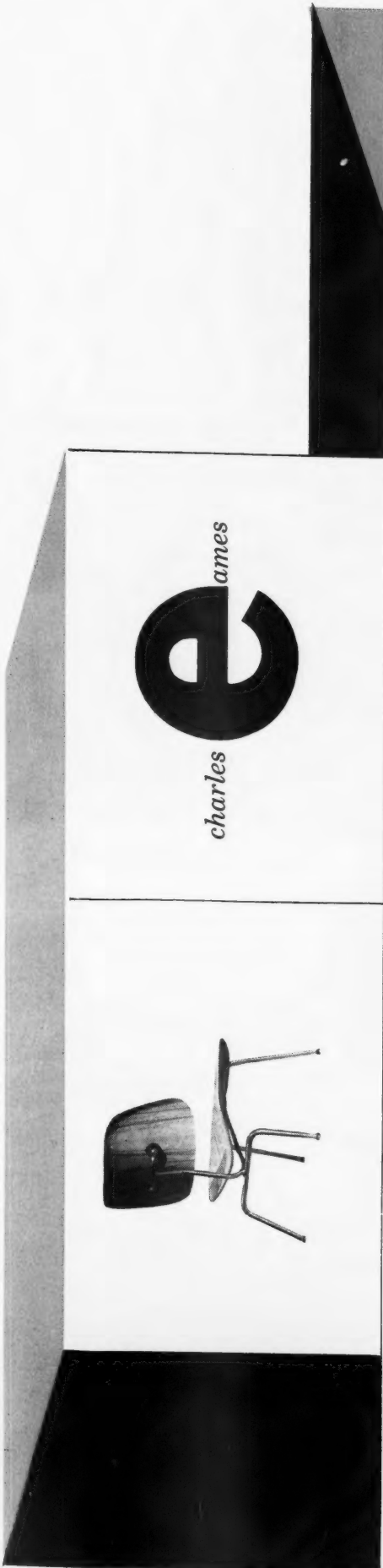
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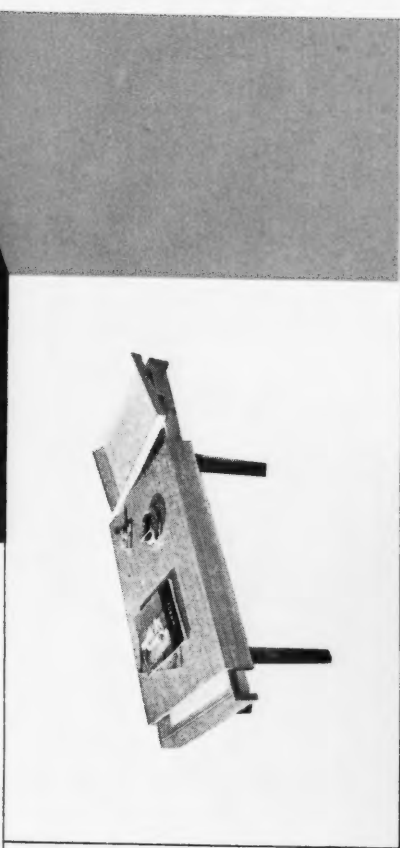
Morton Sundour Co., Inc., 444 Madison Ave., N. Y. 22, N. Y.



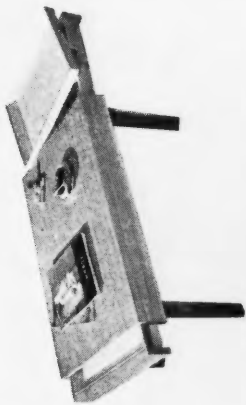
charles

e

ames



o
george nelson



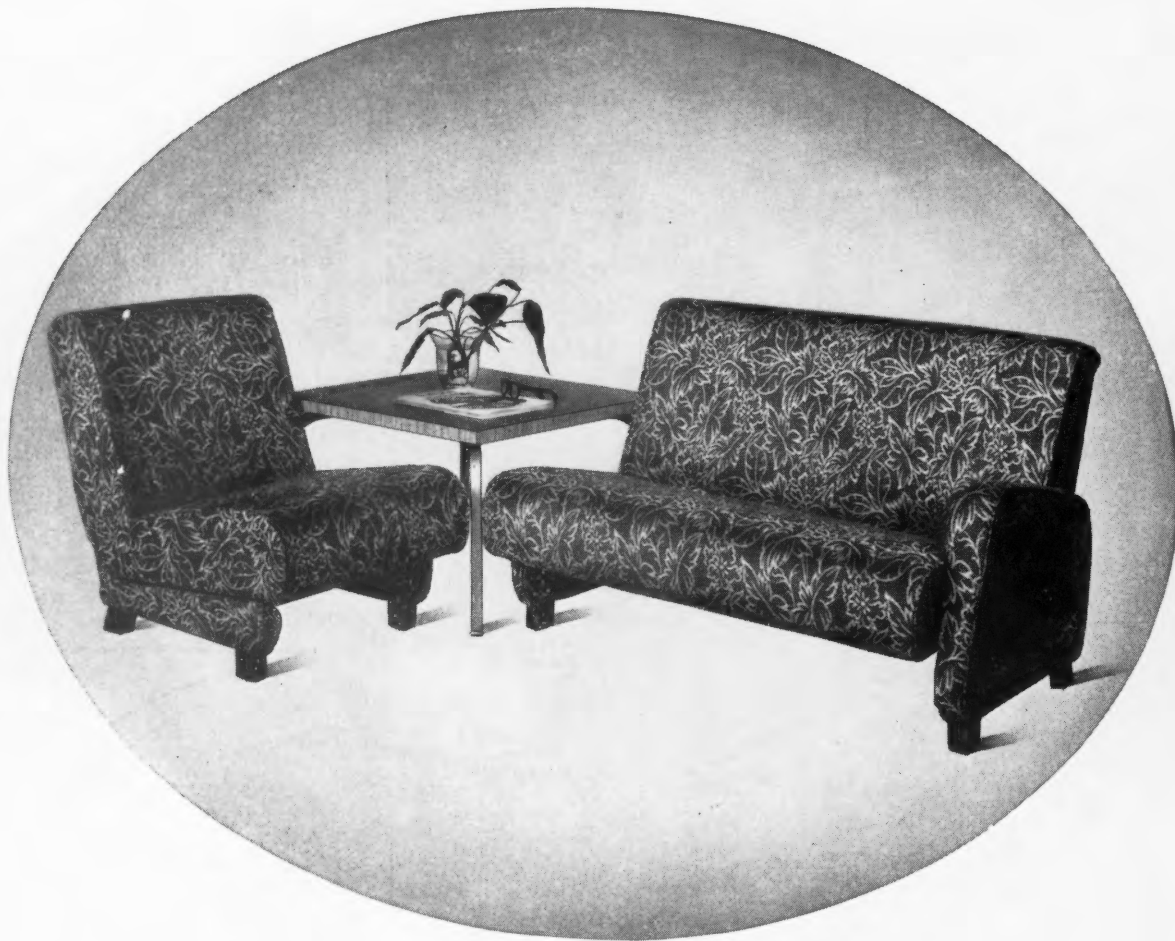
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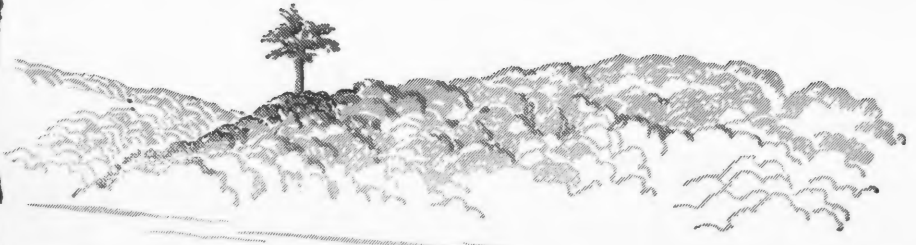
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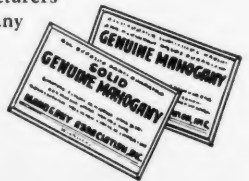


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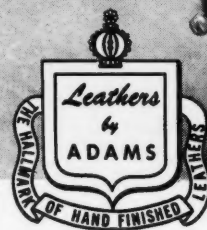
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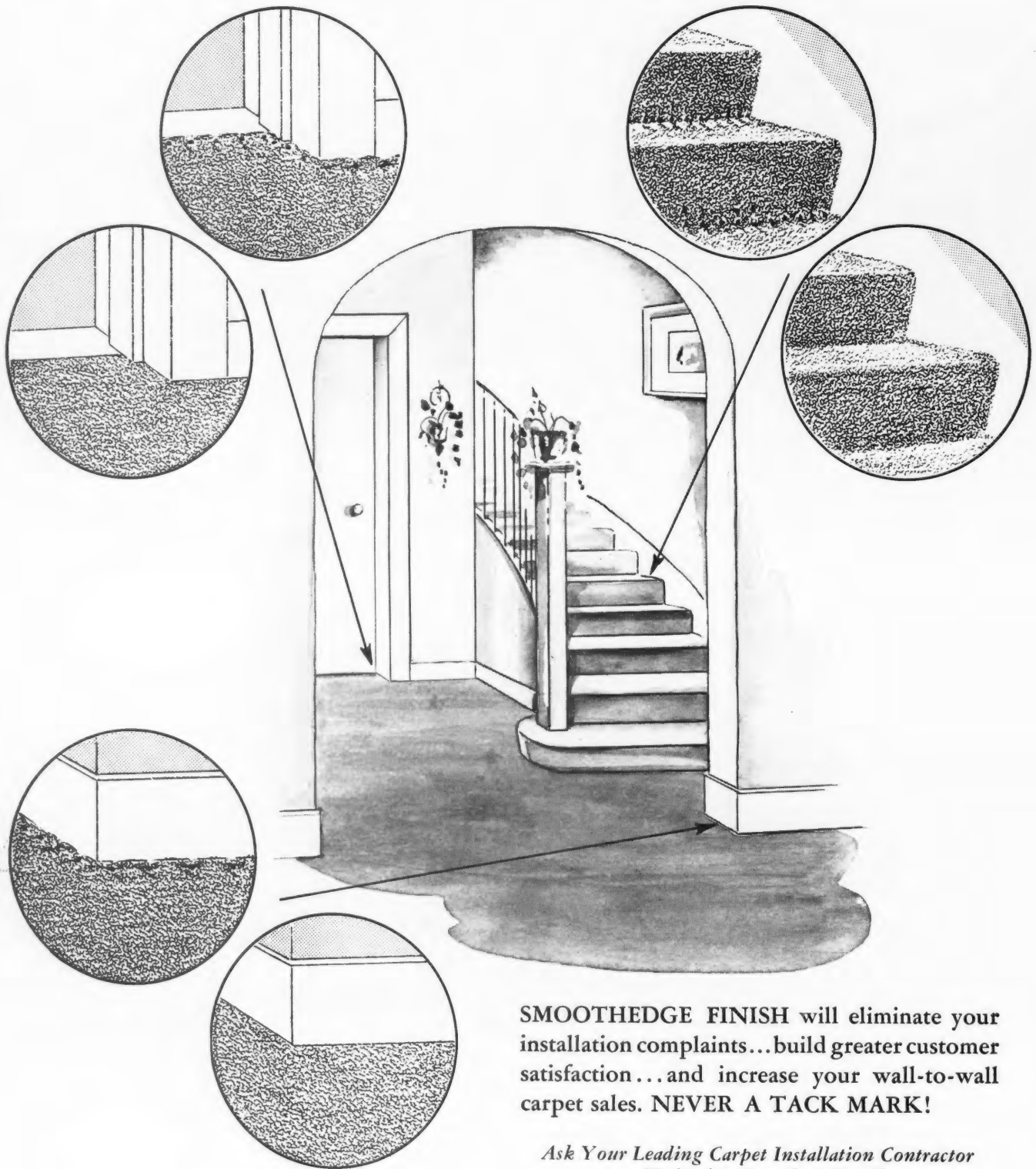
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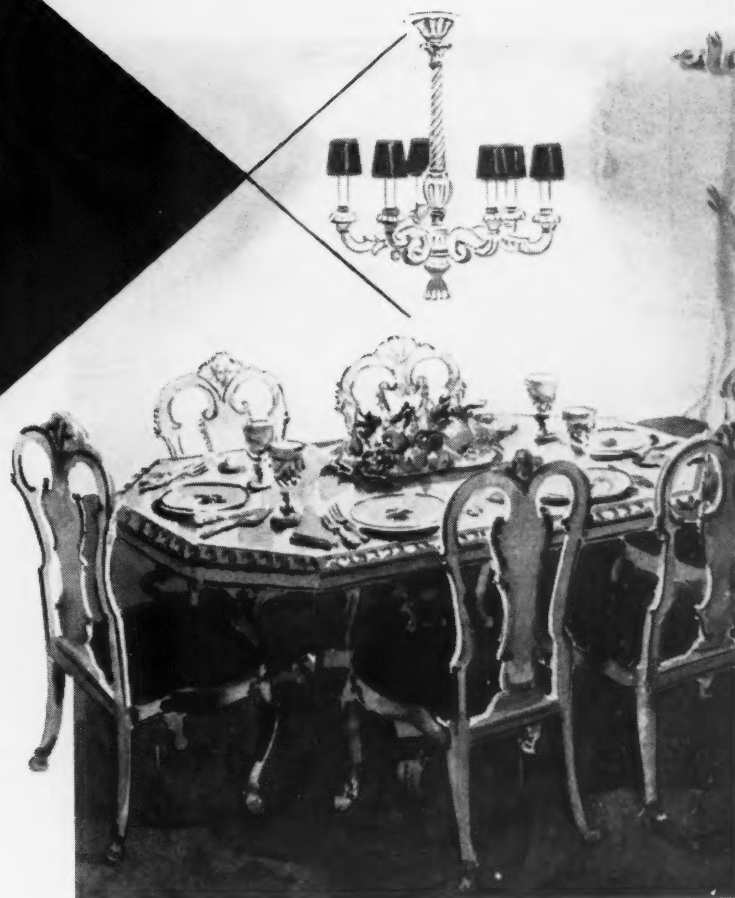
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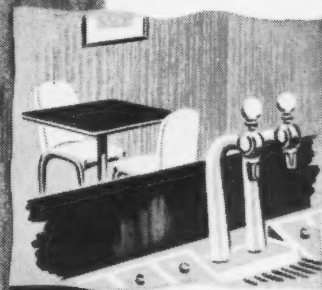
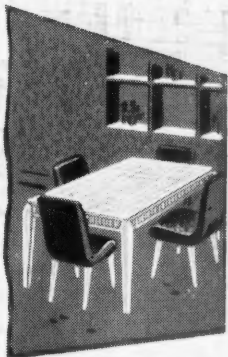
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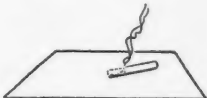
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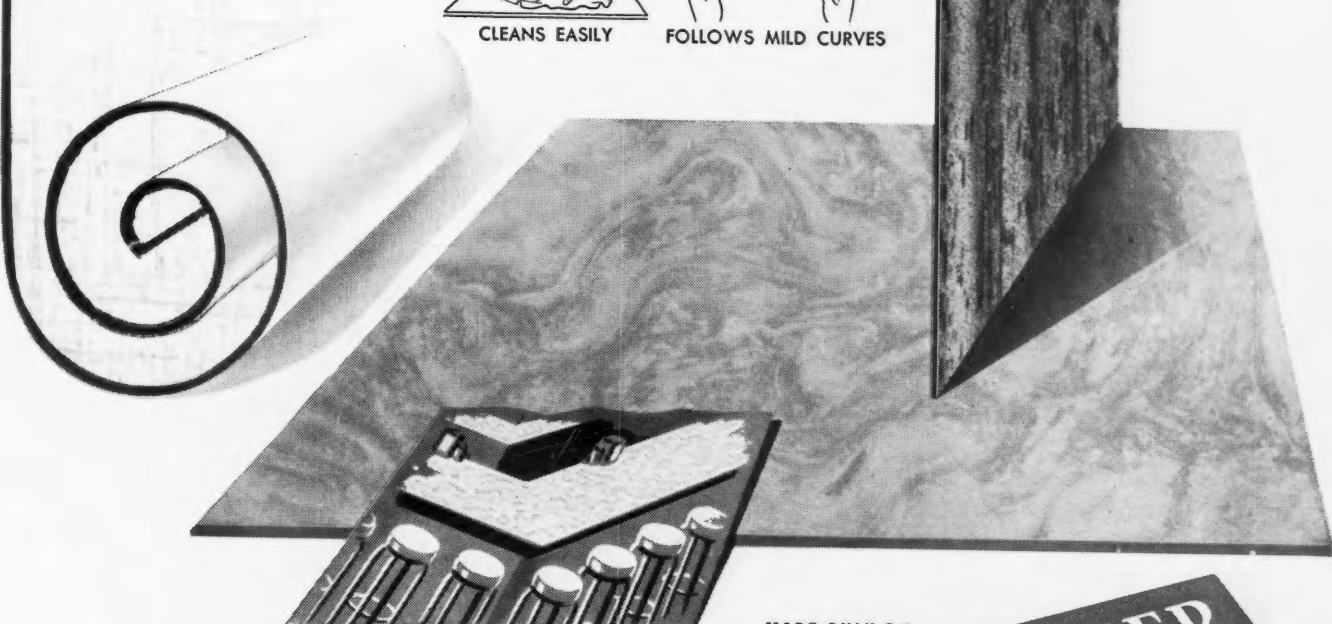


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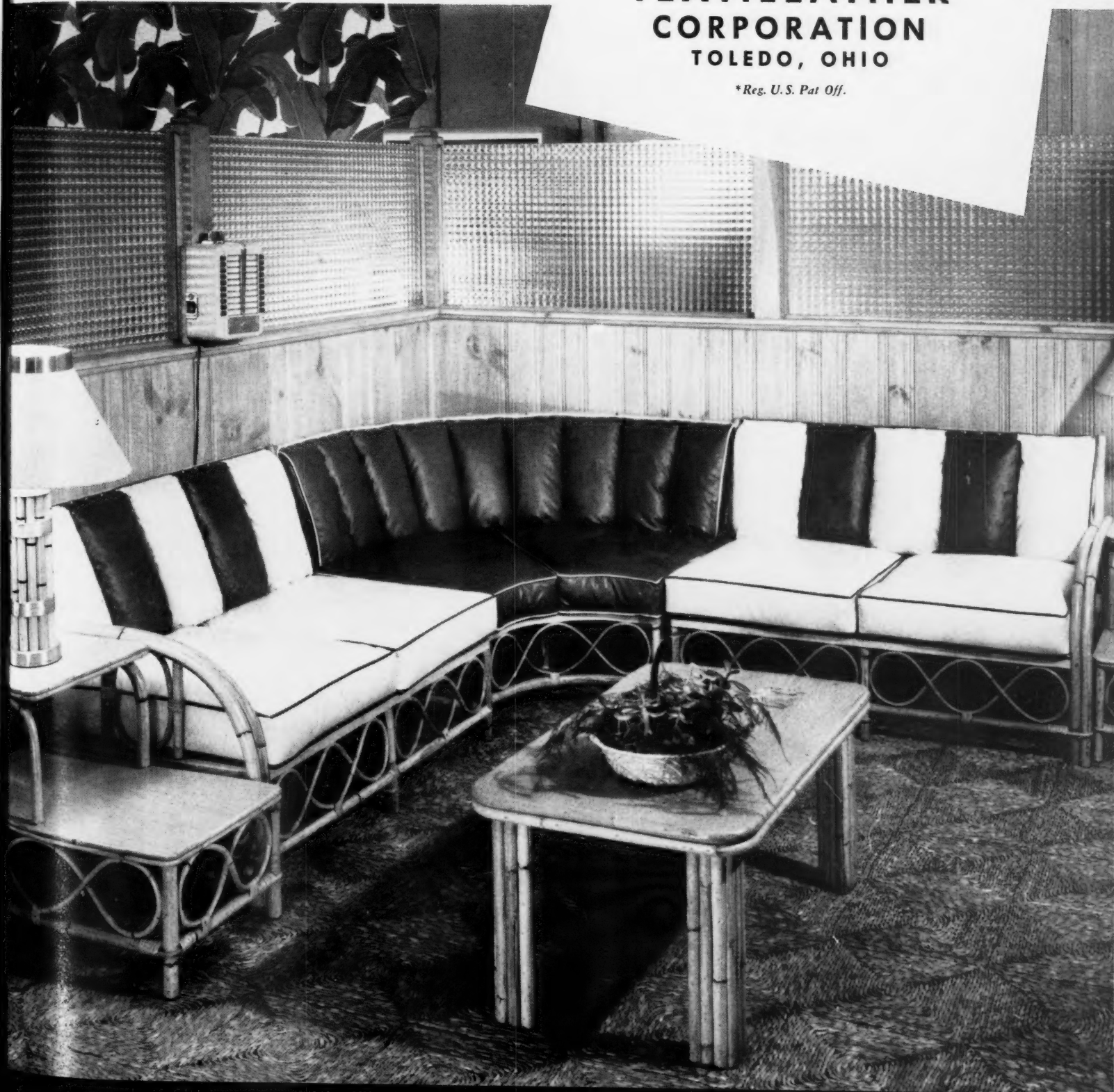
IT'S TOLEX*

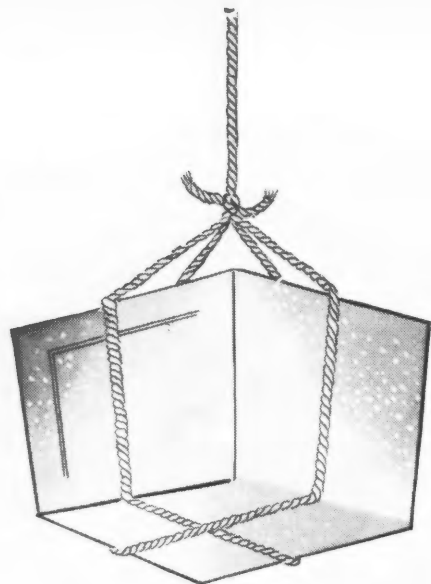
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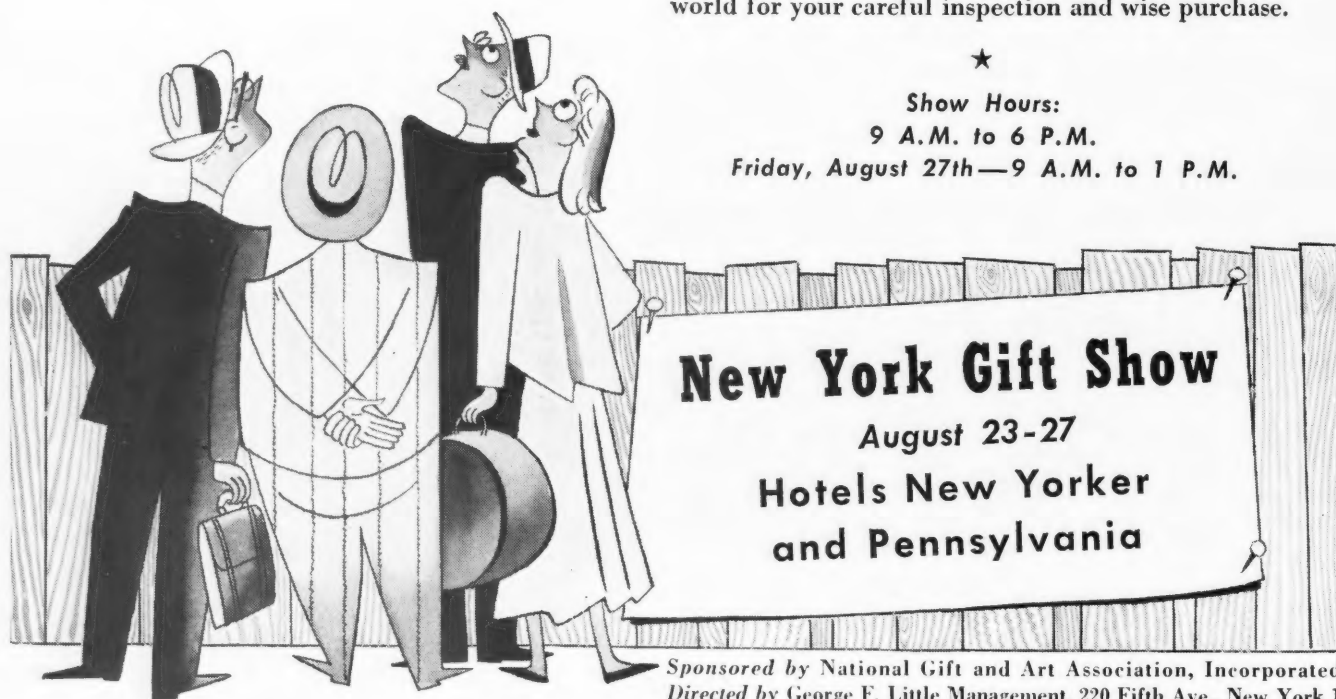
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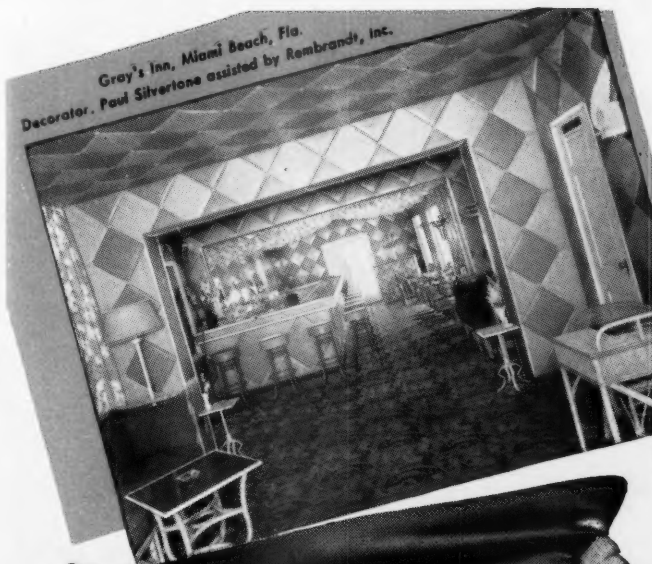
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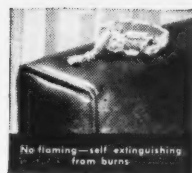
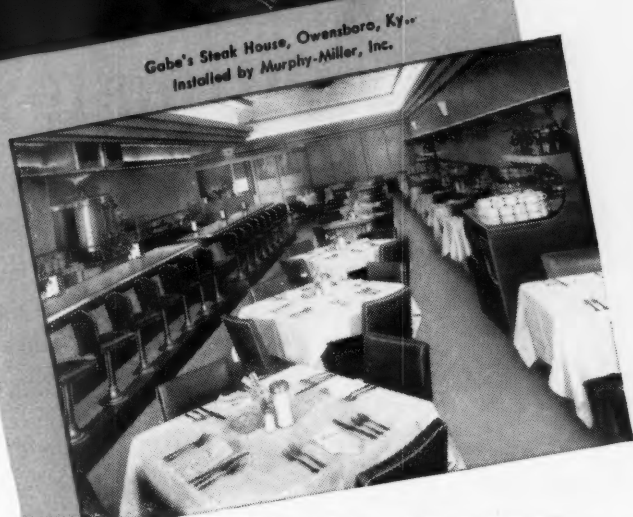
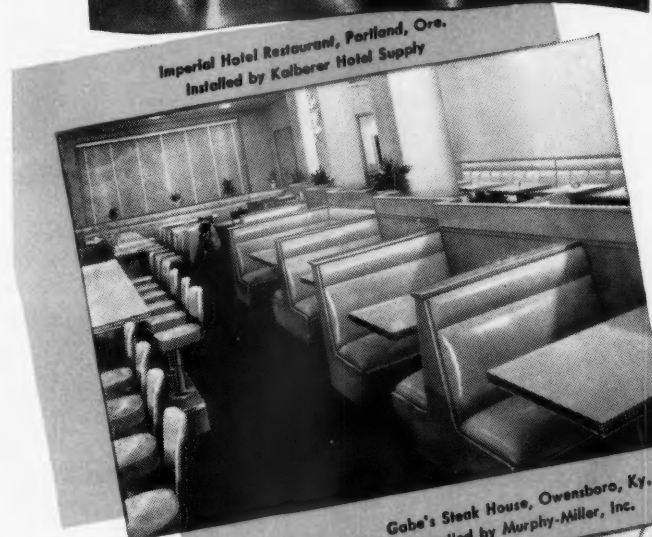
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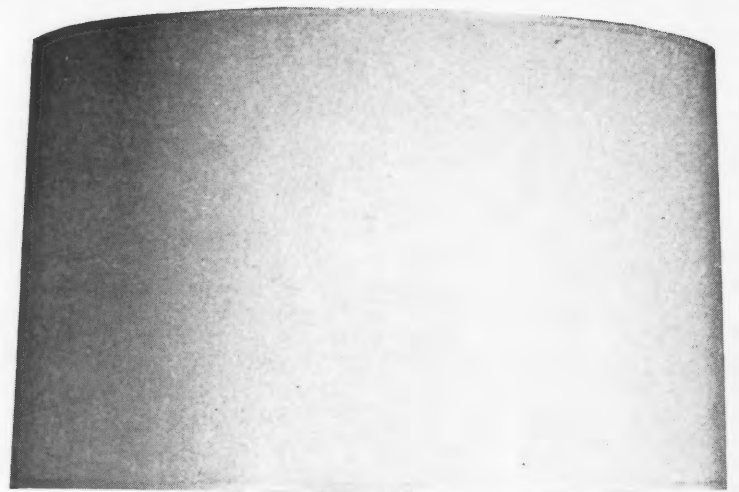
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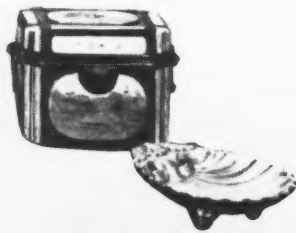
circa 1840

sheffield lamp

33" to shade rest



cranberry overlay box
sheffield shell tray



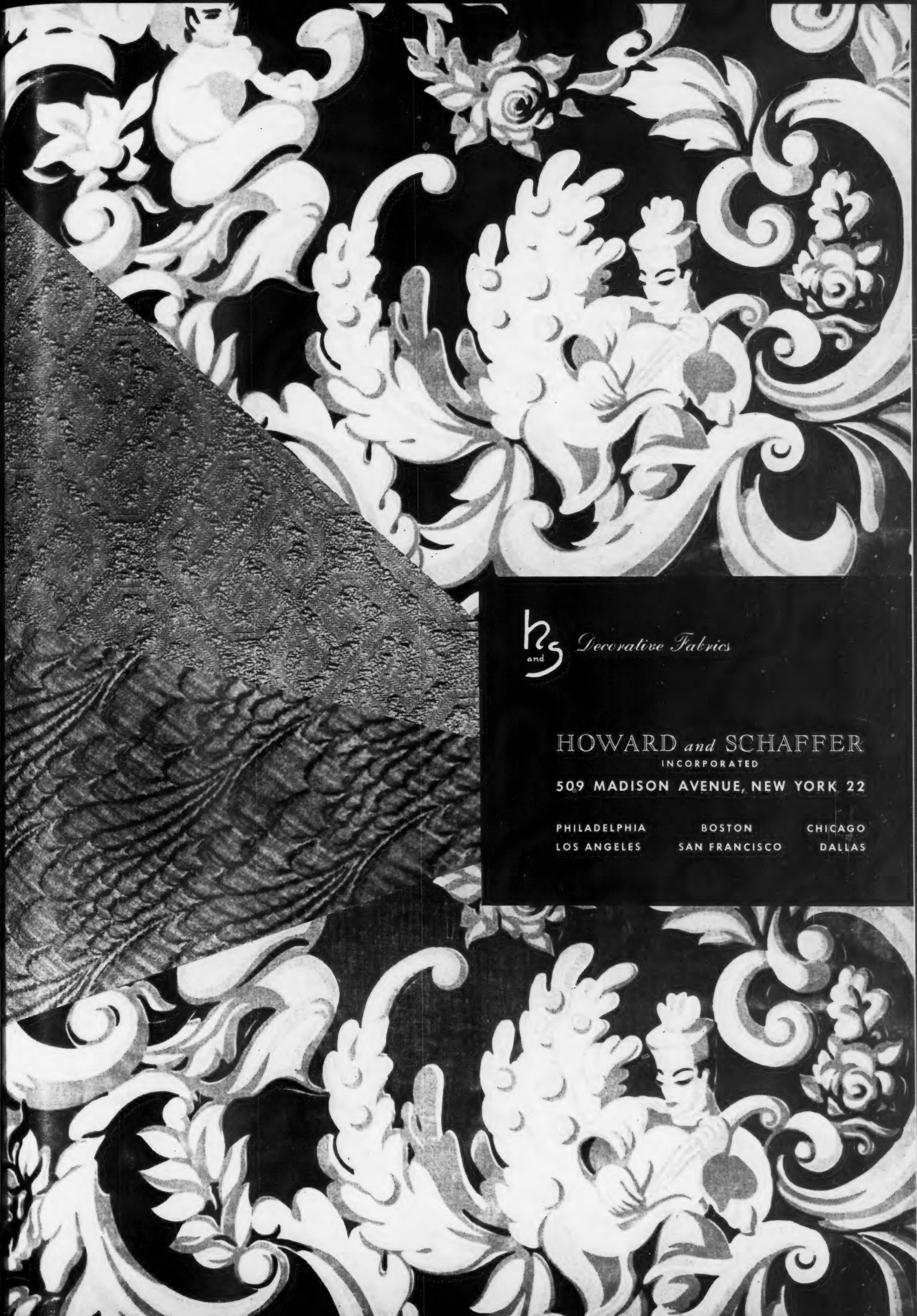
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Peace—and comfort

As America and France well know, the birth of republics in July is almost always accompanied by blood. In blood, and in the Holy Lands, the youngest republic is struggling to be born right now.

Let us turn to a slightly more cheerful subject. It is always a pleasure to *Interiors* to find a new reason for furthering the professions of public housing, architecture, interior, industrial, and furniture design, but here is one not often expressed. We hear a great deal about the need for better housing to improve public health, to reduce criminality, etc., etc. Few people realize the great service that better housing can perform to maintain and increase international peace. We do not hesitate to say that if twenty nations set up government subsidies to improve the quality as well as the quantity of public housing, it would be as great a weapon for peace as the Marshall plan.

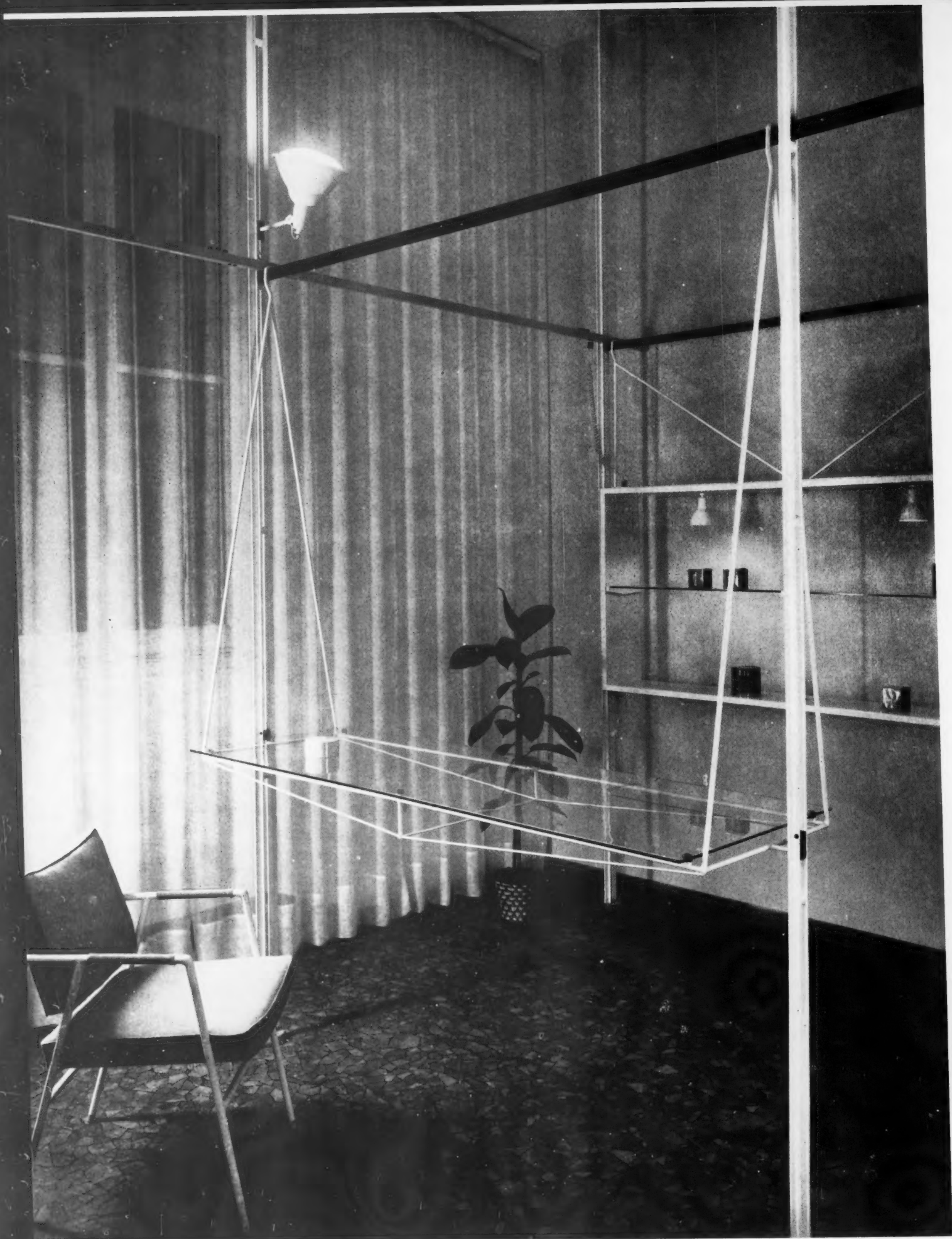
Hungry people are desperate people. We all know that. But uncomfortable people are angry people, and this no matter what their station in life may be. If Stalingrad, Leningrad, and most of the western Ukraine had not been laid waste, Russia today might not be so intransigent. Shakespeare knew what this was all about.

"Yon Cassius has a lean and hungry look," said Caesar, ". . . Let me have men about me that are fat, well tempered men, and such as sleep o' nights."

So let us do more, let us do our most to let more people everywhere sleep well o' nights. Dormitories and community barracks won't do it. People need homes, and a place where they can enjoy some degree of comfort and think in peace. Those who sleep on boards and straw under broken windows wake up with raw nerves, and they are easy meat for the first demagogue of any persuasion who comes along. The people of Sweden and Switzerland may be considered dull by some, but they have the highest standards of housing in Europe and are among the most level-headed peoples.

It has been proven time and again that comfortable housing, decent housing, cannot be provided in any country by private enterprise alone to serve the people who need it most. Government subsidies of one sort or another are as necessary for public housing as mail subsidies are for air and steamship lines. But it would be money well spent—perhaps better spent. People get too much mail anyhow. Lynching bees never start in the Southern country club set. They come from those thousands of unpainted wooden shacks, standing two feet above the ground on four crazy brick piers.

We often think that the invention of the modern inner-spring mattress did as much to improve domestic relations as the late Judge Ben Lindsey of Denver.—F. de N. S.



Though poverty sometimes turns out to be a blessing (to the intelligent), most Italian designers do not require wartime restrictions or a regime of austerity to produce good work. This prewar display room was designed by architect Franco Albini, whose designs will be manufactured in this country by Knoll Associates. Furniture will be available in September.

blessed are the poor . . .

an introduction by George Nelson

As long as two decades ago it was evident to those who saw European publications that there was centered in northern Italy a design movement of extraordinary vitality. Because it made itself felt in a limited area—exhibitions, glass, ceramics, furniture, and interiors—it attracted little attention outside the country. Superficially it resembled a development that had begun earlier in Sweden, but between the two there was an important difference.

The Scandinavian work had a softness and homely quality that made it acceptable to people who otherwise had little use for modern design; in the best Italian work there was even then a severity, precision, and drastic economy that were less immediately ingratiating. It took a certain sophistication and an understanding of modern design to see the refinement and luxury of Italian work and to realize the rich possibilities in its frankly experimental approach.

With the outbreak of war, communication between this country and Italy ceased. This issue of *Interiors* is the first comprehensive American presentation of post-war Italian design, and for many it will be an introduction to the work that existed before the war. Among other things, it demonstrates that the connection between money and design quality is at best accidental.

Northern Italy suffered severely in the war. It was the center of Italian resistance to the Nazis, its factories were damaged, its manpower was dislocated, and it lost many of its best young people. Today these misfortunes are reflected in extreme shortages of materials, in the lack of building projects of any consequence, and in general poverty. What you see in these illustrations, therefore, is a vivid picture of a postwar situation: wood-burning stoves are as much a part of the

modern interior as furniture. What furnishings there are have been designed for maximum economy. And as a reflection of the unsettled years, many of the rooms look as if their occupants had temporarily paused in flight. This is not the ideal situation for a designer, perhaps, but it is the background for a body of work whose general level is not surpassed anywhere in the world today.

Of course, this statement is open to challenge. It is the opinion of a designer who has often floundered among the problems that are here solved with such exasperating—and admirable—directness.

The emphasis is on the two words “general level.” One does not often find solutions comparable to those worked out by Breuer, Aalto, and Eames. But there are some forty architects represented here, and examples of the work of another forty could well have been included. I doubt if we could make a comparable showing in this country. It should be noted, too, that this is the work of *architects*—the Italians have not yet succumbed to the compulsion to splinter off into specialized categories.

The Italians are preoccupied with problems of function, but they are not obsessed by them. Nor do they overreach themselves in an effort to create masterpieces. The feeling one gets is that there are hundreds of ways to support a seated figure, to store clothes, to set up bookshelves, and that any one is as good as another. The result is an uninhibited approach, sometimes playful, sometimes downright silly, but always provocative. There are two qualities in particular that manifest themselves over and over again that I personally place great value on. One I can only describe as acceptance. The other is “luxury.” Both require explanation.

We usually feel that house and interior

should be all of a piece, in terms of style, scale, texture, and so on. The Italian architect is not in the least bothered by such considerations. He will accept a room in an 18th Century palazzo as one of the pleasant facts of life. He will accept old furniture (often quite bad furniture). And he will design the rest of the room and its furnishings as if no stylistic problem existed at all. The result is generally a supremely un-selfconscious interior in which all components, old and new, occupy their places with no suggestion of contrivance or compromise. For this the Italian designer is to be envied. He has lived so long with “periods” (from the Etruscan on) that he has long since come to take them for granted as an integral part of his heritage—something to be accepted, and neither played up nor brushed aside.

The matter of “luxury” is harder to define. We have so long confused the middle-class comforts of rugs, floor lamps, picture-encrusted walls, etc., with luxury, that we have forgotten what real luxury means. As defined in three dimensions by the architects of northern Italy, it is the use of shelter and its contents to create a heightened sense of living. There is always a human purpose in this design. Nothing else matters. This does not invalidate the electric refrigerator and the oil burner, but it puts them in their proper place.

Not the least of the virtues of poverty is the way it brings out the essentials. This was proclaimed centuries ago by the Benedictines and reiterated more recently by Rilke. Virtues do not always carry with them their own reward, the copybooks notwithstanding, and it is to the credit of these architects that in a most difficult situation, they knew exactly what to do. For this much needed lesson we owe them real gratitude.

Newlyweds on a shoestring

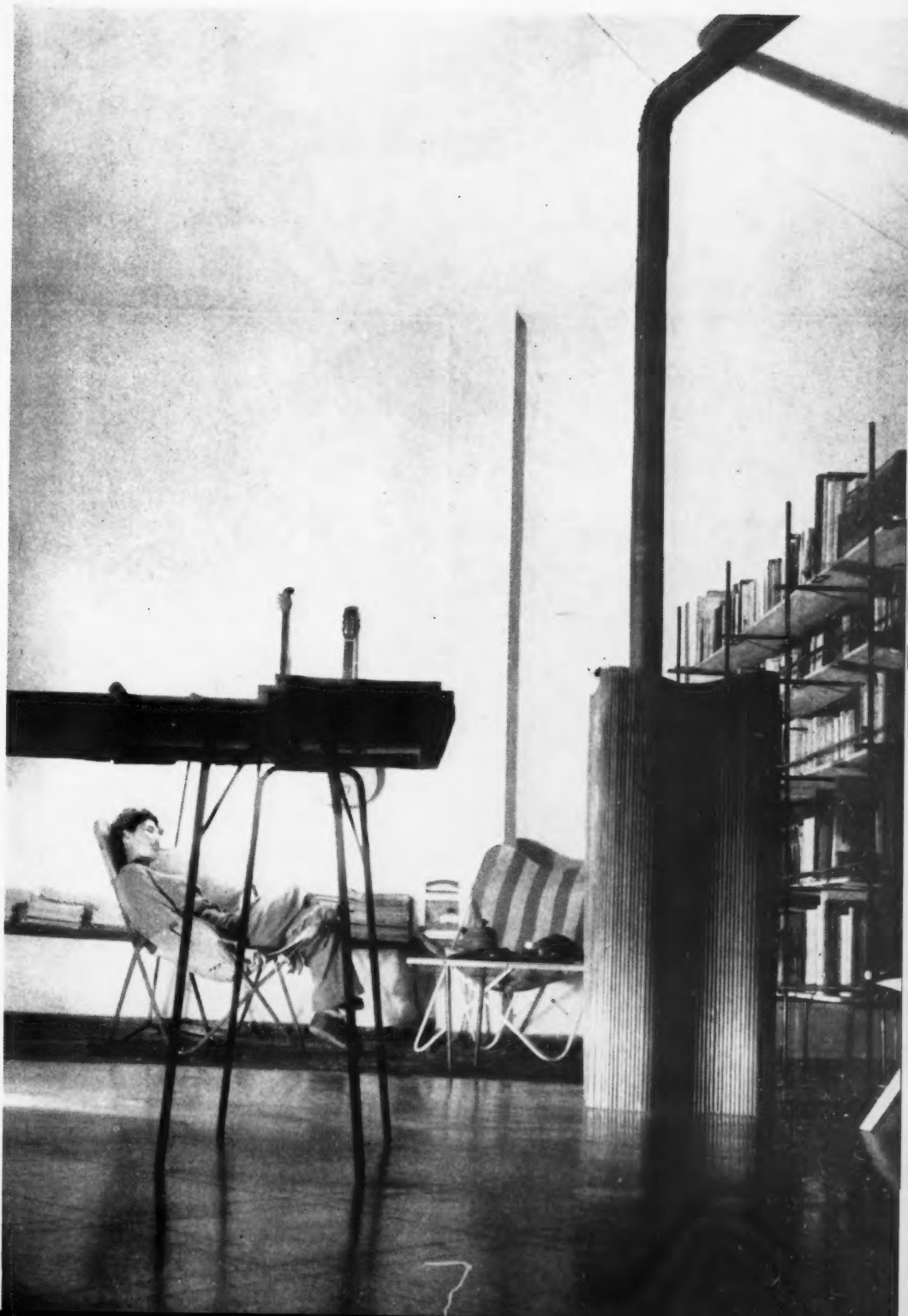


The bare elements of subsistence—bed, work-table, stoves and books—can add up to a gracious place to live if one relies on the advice of an intelligent designer. (Mario Tedeschi was the architect in this case.) The photogenic apartment shown on these and the following pages, is on the top floor of a decrepit house. As often is the case, the landlord was not interested in making improvements. Since getting adequate heat is a major preoccupation in post-war Europe, the iron stove was placed boldly and quite logically in the very center of the room. As we can make out from the picture, the flexible

screen and thin bent stove pipe form a delightful plastic element. (The Franklin stove, shown at left, heats the bedroom.) All metal parts were given strong colors, but walls and ceiling are traditionally white. This custom is, however, not dictated by necessity. To the South European, who has a strong feeling for the volume of a house or a room, white seems the only color which preserves spaciousness. Thus, neither the French custom of papering walls, nor the decorator fashions in other countries have ever affected his instinctive choice.



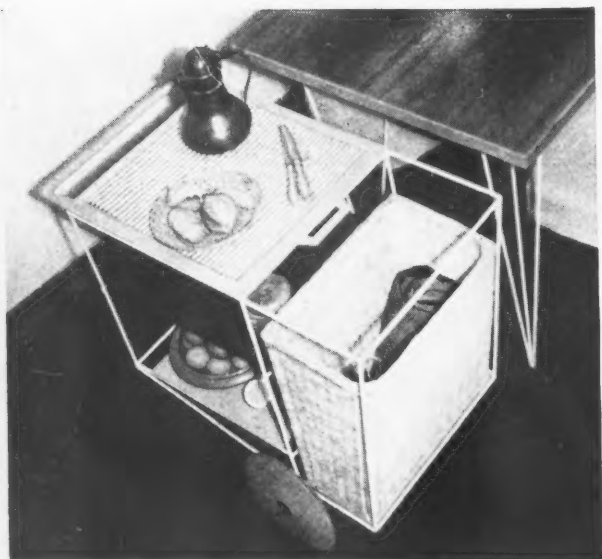
The only rug is in the sitting area. A slab of wood, hinged to the wall, serves as magazine shelf.



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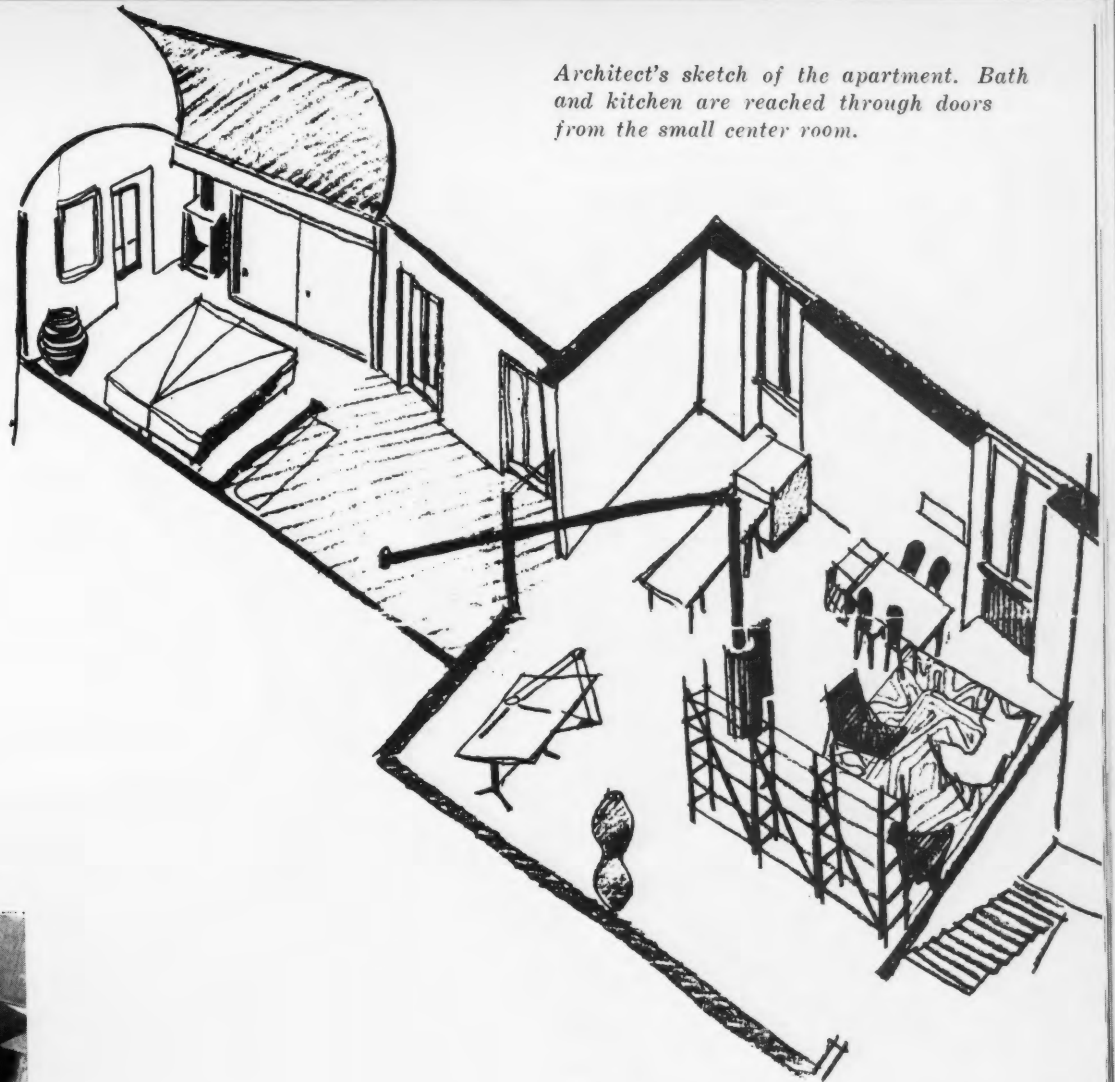
Sensitivity to plastic values is often remarkable. Here, the spidery contraption of the drafting table is accentuated by the sinuous decorative object at left, which turns out to be two big jars placed mouth to mouth. An ugly riser, painted light blue, red, and black, furnishes a gay touch.



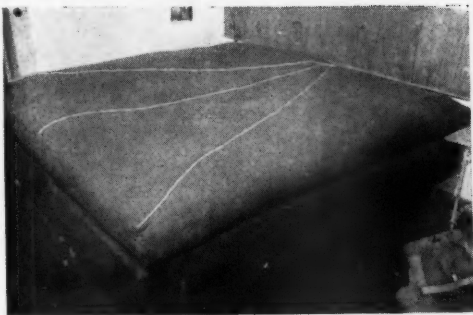
Thin, round iron was used for the dining table and service wagon. Any craftsman could duplicate them, calmly states Mr. Tedeschi.



The steel and aluminum scaffolding which holds a book load of 500 pounds, screens the entrance door.



Architect's sketch of the apartment. Bath and kitchen are reached through doors from the small center room.



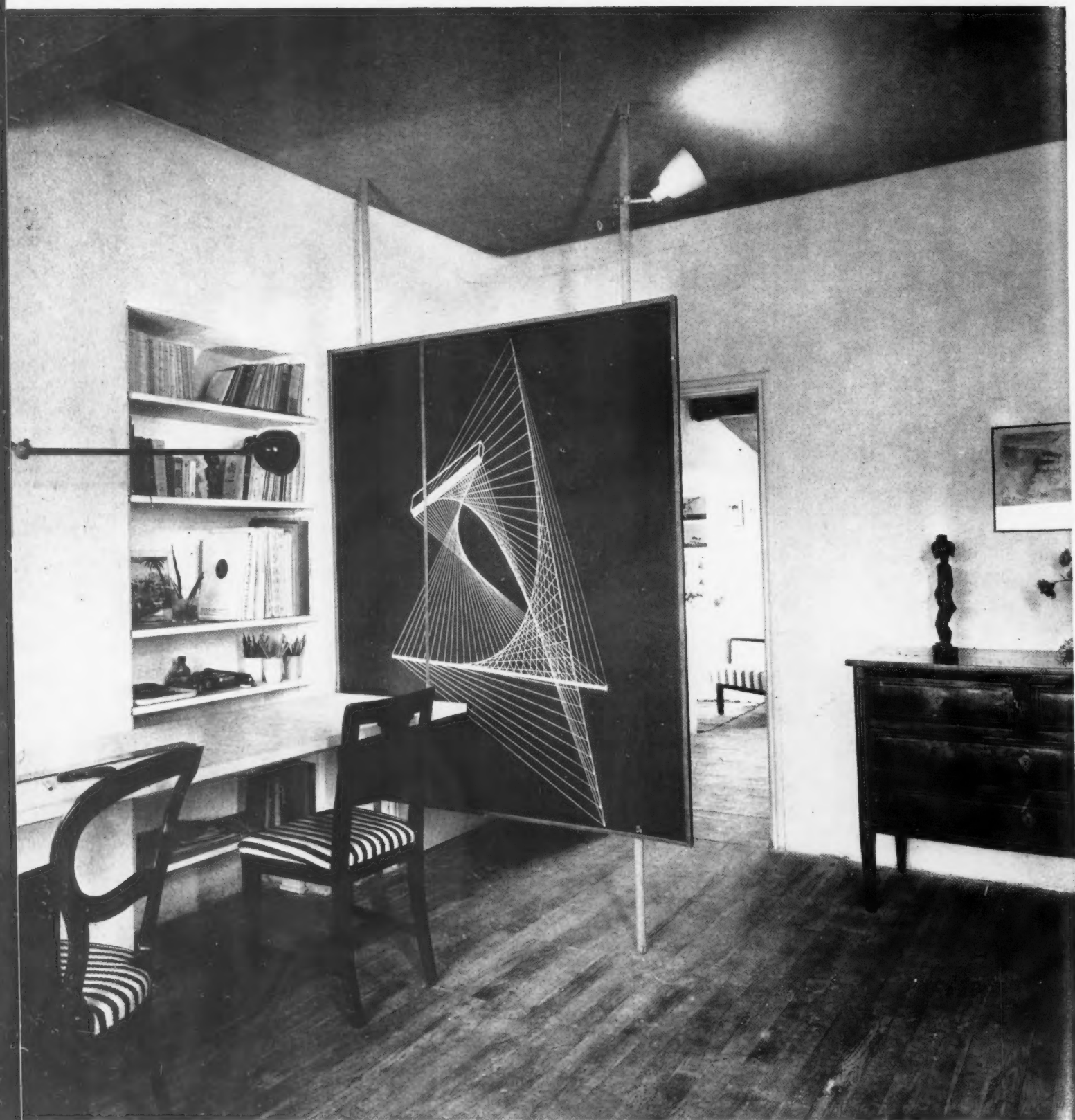
The chaste decoration on the bed cover was suggested by the diagrammatic lines by which architects indicate a double bed.

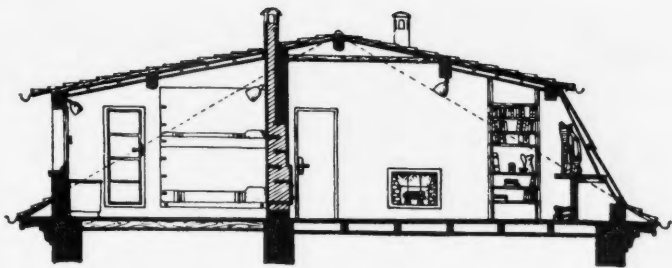
Bedroom is box-like and vaulted. Besides the Franklin stove, it boasts spacious closets with sliding doors. Some slightly fantastic touches are added by an old gilt-framed mirror, hinged to the wall at an odd angle, by clothes hanger, rowing device and a plaster capital.



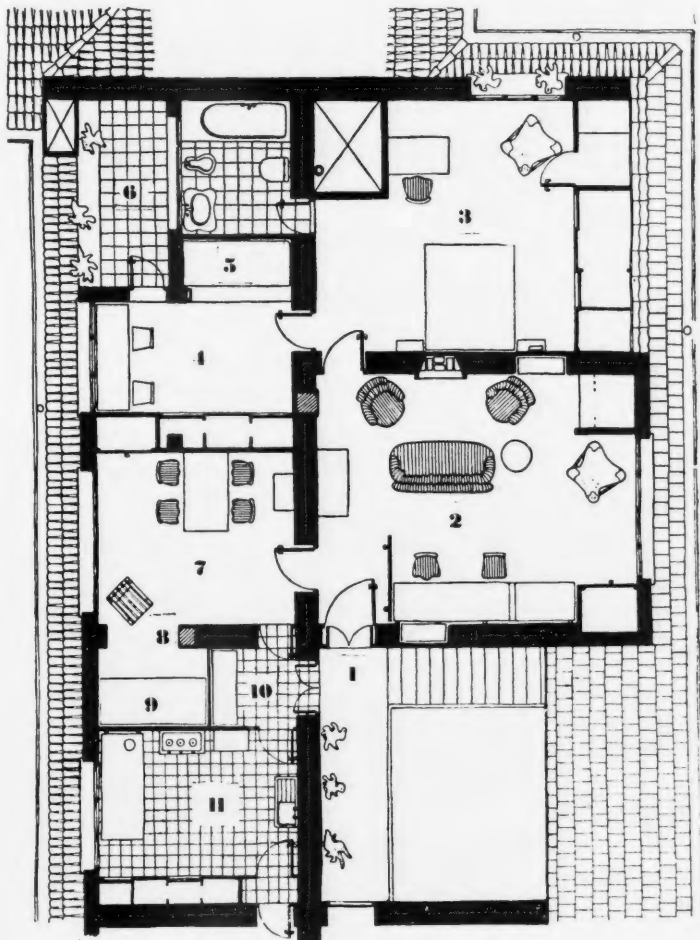
lds
door.

Antic attic





Section of the apartment through childrens' room and bedroom. The dotted line gives the roof line before remodeling.



- 1 entrance
- 2 living room
- 3 bedroom
- 4 childrens' room
- 5 two-tiered bunk
- 6 terrace
- 7 dining room
- 8 stove
- 9 sleeping alcove
- 10 pantry
- 11 kitchen

Unlike the celebrated Parisian attics which are hospitable, spacious, and often multi-storied, the roofs of Milan are low-pitched, matter-of-fact, and until recently were of little interest to the Milanese. With conquerors and liberators gone, and with them a good part of the proud houses, Italians started to investigate every cubic foot of space that formerly was occupied by mice and spiders only.

When architect Antonio Lombardini looked for a home for his family and a studio for himself, he came across a roof, but alas, with very little space underneath. In the sectional drawing at left, the former roof is indicated by a dotted line, and the reader can best appreciate the roof lifting our architect had to do before he was able to gain any headroom. The rest was probably pure pleasure, conditioned by good taste and economy. The furniture, practically all second hand, was given a new lease on life with the help of vivid new fabrics. The ingenious use which the owner made of the many niches and recesses is best illustrated in the accompanying plan.



Two other views of the living room studio: An ample window, contrasts with heavy, straw-colored beams. Easy chairs upholstered in red and blue stripes. The North African folding chair in the background was a favorite with Italians long before it became fashionable in this country.





Above: A view of the bedroom. The built-in closet has sliding doors, painted yellow and blue.



At left can be seen some of the built-in furniture, also done in highly contrasting colors.



The dining-room is flooded with day-light; its ceiling is painted ultra-marine. The adjoining alcove contains a guest-bed.



Two one-room apartments

Since stove-pipes have assumed inordinate importance in heat-deficient Italy, designers, rather than hide them bashfully, are making the most of them.

An open stone fire place and square tube of sheet metal enameled blue, dominate the living room of this middle class home. In architect Augusto Romano's design, sobriety and inventiveness are well balanced. Note the relation between plain and latticed surfaces in the two hanging cabinets on the wall.

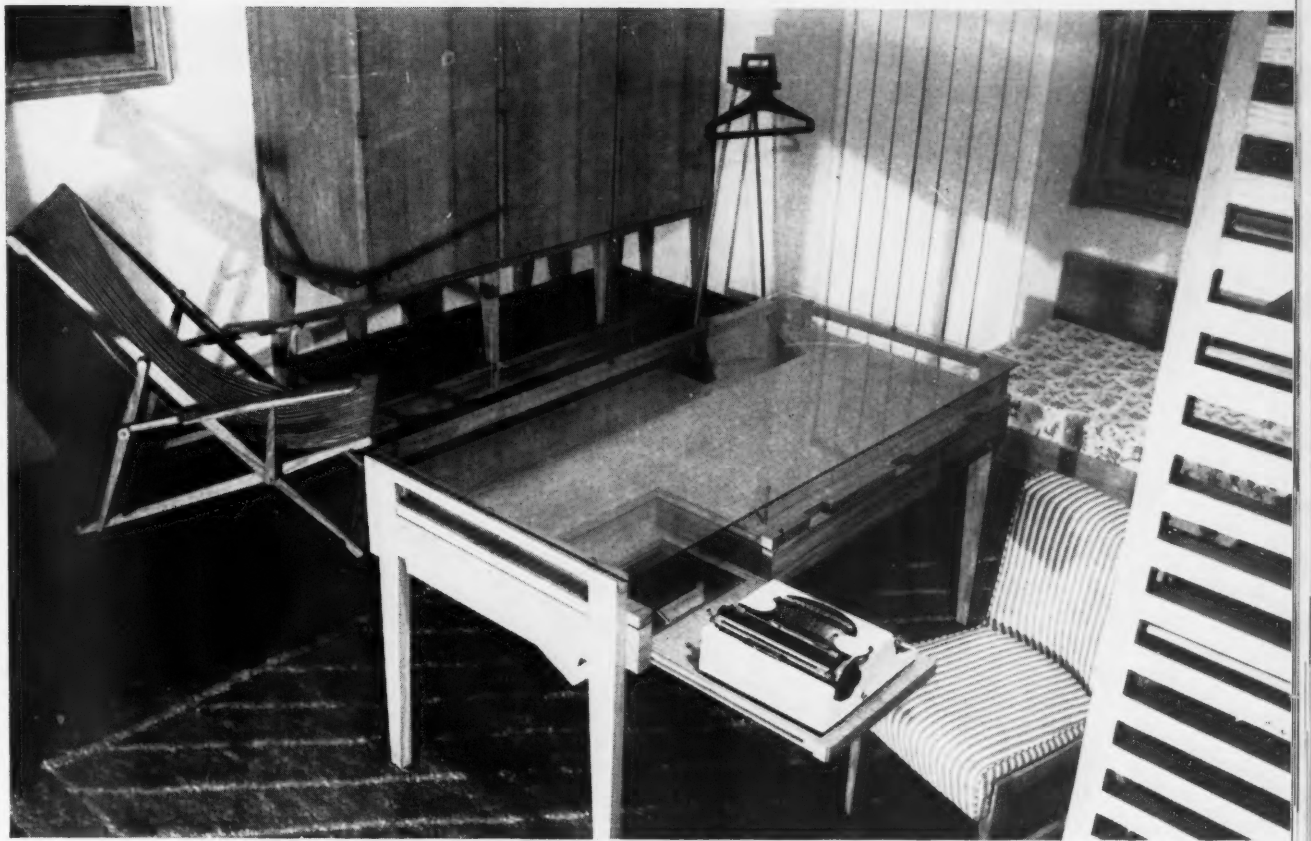
All wood is waxed oak. The reflector is enameled in red.

Coat rack in entrance consists of wood trellis and thick glass shelf. The movable reflectors are typically Italian; they have been in favor for a great many years.





Oak bookcase has adjustable shelves.

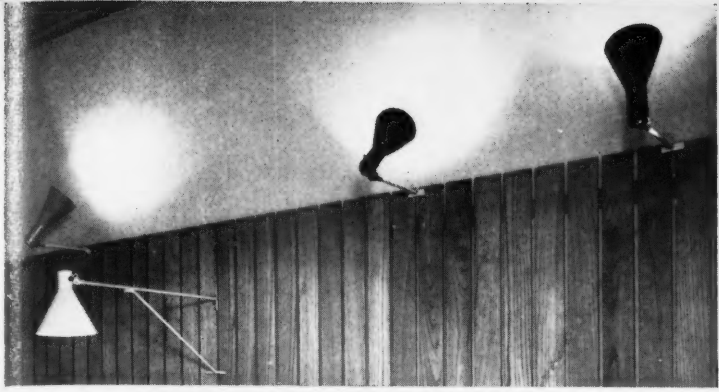


This one room apartment, also furnished by Mr. Romano, achieves lightness by the use of trellis work, glass, and high legs for chest. Oak wood, white-green striped rug, striped upholstery and flowery cretonne on day-bed. Clothes rack is regarded as a piece of furniture and is left in full view. Light and bright-colored portable type-writers counted among the best industrial products before the war.



Doctor's apartment





Reflectors, attached to oak panelling, are painted yellow, red and blue. White one serves as table lamp.

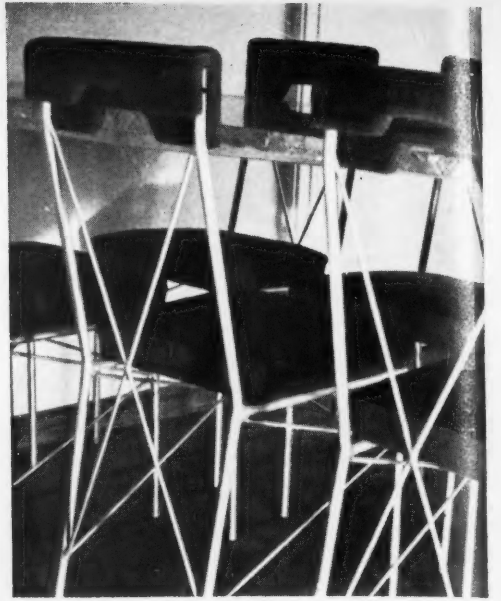
It is not unusual to come across a handsome piece of furniture, say, a modest night table, and to discover with surprise that six or seven people are listed as its authors, all learned architects. Pooling of ideas and resources has been common among architects since long before the war. And since specialization is considered undesirable, these architects have excelled equally in large scale planning as in writing cook books.

This apartment of a young physician and scholar, which has to do double duty as consulting room for his patients, was furnished with little means by a trio of architects, L. Canella, R. Fontana and R. Radici. Rug, marble-topped tables and custom-made furniture give it, however, an air of well-being and comfort.

Dining room has chairs of light maple, upholstered in red hemp material. Table top is green marble.

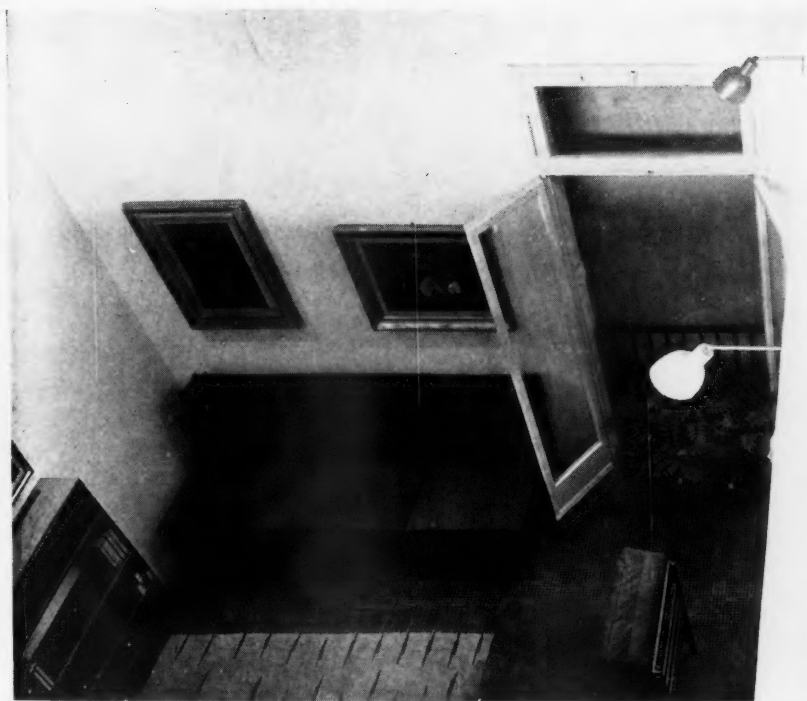


Sitting corner gets some privacy from a screen covered with photographic mural (see page 82). The rose-colored marble top is fastened to wall. Lamps are painted in different colors and have handles for shifting the beam of light.

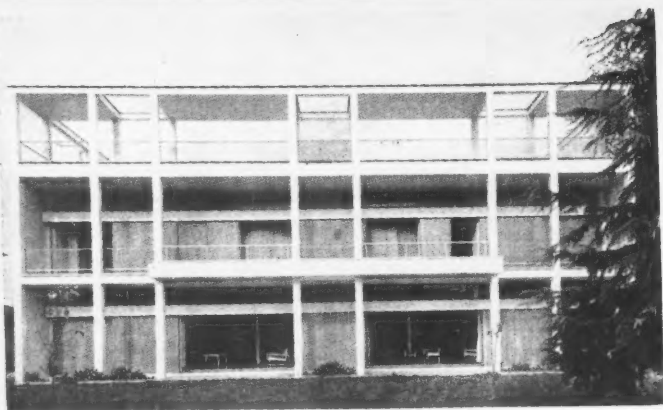


Apartment at an exhibition

The visitor at the eighth *Triennale*, walking on a gangway, first saw these rooms from high above, as though they were small models. Then, stepping down, he got an idea of the actual size of the various rooms. The simple furnishings were designed by architect Gabriele Mucchi for a prefabricated house.



Ernesto Rogers, in a critical article on the *Triennale* exhibition, said: "Individual furnishings created for the privileged (which are as unusual today as a custom-made car) refresh the imagination and refine ordinary techniques. However, our post-war mass production, though it serves very basic needs, is anything but drab and unimaginative. No criticism is therefore more absurd than the plaintive attack on repetition as such: 'We are sick of seeing the same thing over and over'."



Southern elevation of villa near Milan, shows the scaffold-like concrete frame which was added by the architects.

Converted stable

The spaciousness of this living room—65 feet are a generous measure in any country—is explained only by its original function: a stable. The architects, Luigi Ghidini and Guglielmo Mozzoni, who worked out the elegant transformation, added a light concrete frame to the existing brick structure. (See small picture above.) This provided deep balconies and shady recesses. The second floor now comprises five large bedrooms, bathrooms, dressing rooms and many closets. Kitchen, pantry and a service stair case were added to the ground floor. The gardened roof serves as a solarium.

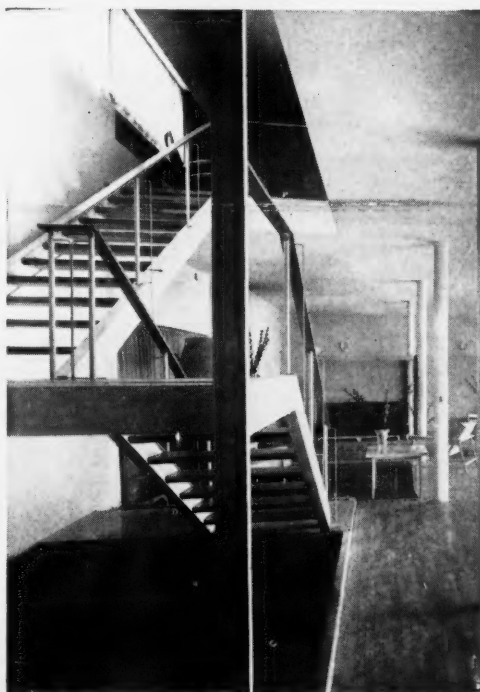
The enormous main room communicates with the garden through sliding plate glass doors, protected by sliding solid oak panels. A low partition screens the dining room (shown at top of next page). The stair case to the upper floor is remarkable for its lightness; another noteworthy element is the patch of lawn under the first flight of stairs. Its bordered orderliness reminds one by contrast of Mr. Koch's New England houses where rocks and vegetation invade the living rooms with the exuberance of a Wagnerian stage set.





Lally columns in living room are not trade mark of architects but structural elements of former stable. Low partition with built-in sofas separates dining space. Room is heated by brass-covered fire-place and adjoining panel-heated wall. Color of wooden floors is very light; walls and ceiling are white stucco. Color is provided by yellow upholstery on chairs and by oriental rugs.

Main stair case to upper floor.





Dining space separated from living area by low wall with built-in cupboards. All wood is white maple. Upholstery of chairs brown velvet. Wall in back is oven-heated from adjoining kitchen and pantry.



Master bedroom.



Guest bedroom looking towards dressing room.

Earmarked for manufacture in the United States

To the initiated, architect Franco Albini is probably the best known Italian designer. Since his work has been published abundantly in the leading magazines, we show only a few typical photographs. (See also page 70.) He has made exclusive arrangements with Knoll Associates for the reproduction of his designs in this country. They will be available in the fall.



Dining table in walnut with red marble top. Upholstery of walnut chairs is light blue.



An example of what George Nelson defines in his introduction as "acceptance." An old armchair, still good for another generation, was covered with black fustian. The table by Albini is plate glass and iron lacquered white. The chest of drawers is black pear wood.



Magazine table in tubular steel and plate glass.



Multi-purpose metal table with top that swings two ways. Both photographs show the same table.



Bedside table in lacquered steel tubing and plate glass.

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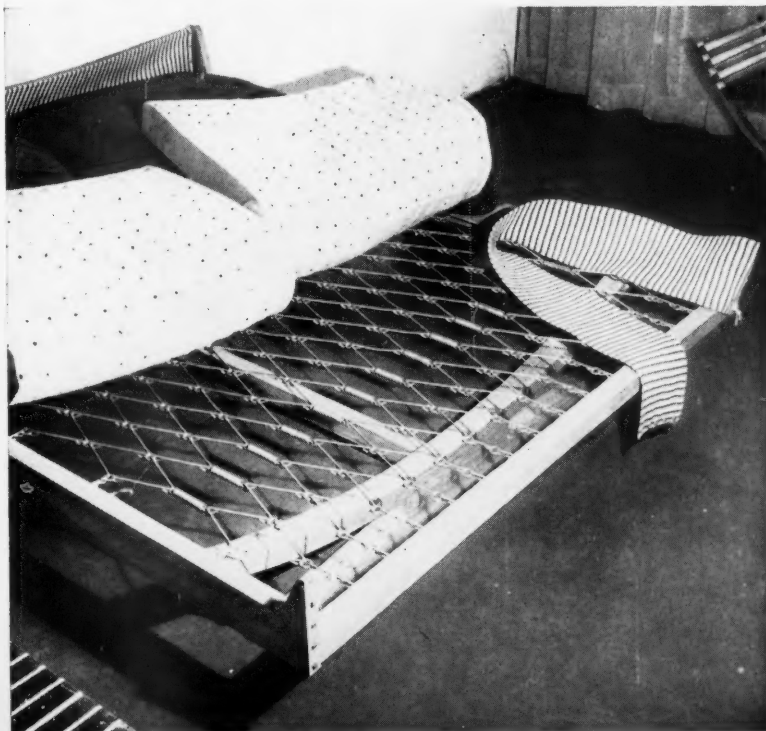
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All

Arm chair of sanded male oak. The pillow-type upholstery rests on hemp straps held by metallic supports. Brass lamp is partly nickel-plated, partly enameled in white.



All furniture shown on these two pages was designed by Franco Albini of Milan.



Wooden feet of the bed are bow-shaped. Foam rubber mattresses rest on hemp lacing.

Luxuries

A book stand is not a common object, not even in Italy. This one is ornate beyond its scope. It is made of white maple; the oil painting is a copy of a fifteenth century Italian master.



The small liquor cabinet is also in white maple; the painting is copied from a fifteenth century French original. Both objects were designed by the Turinese architect Gino Levi-Montalcini.



Turinese baroque

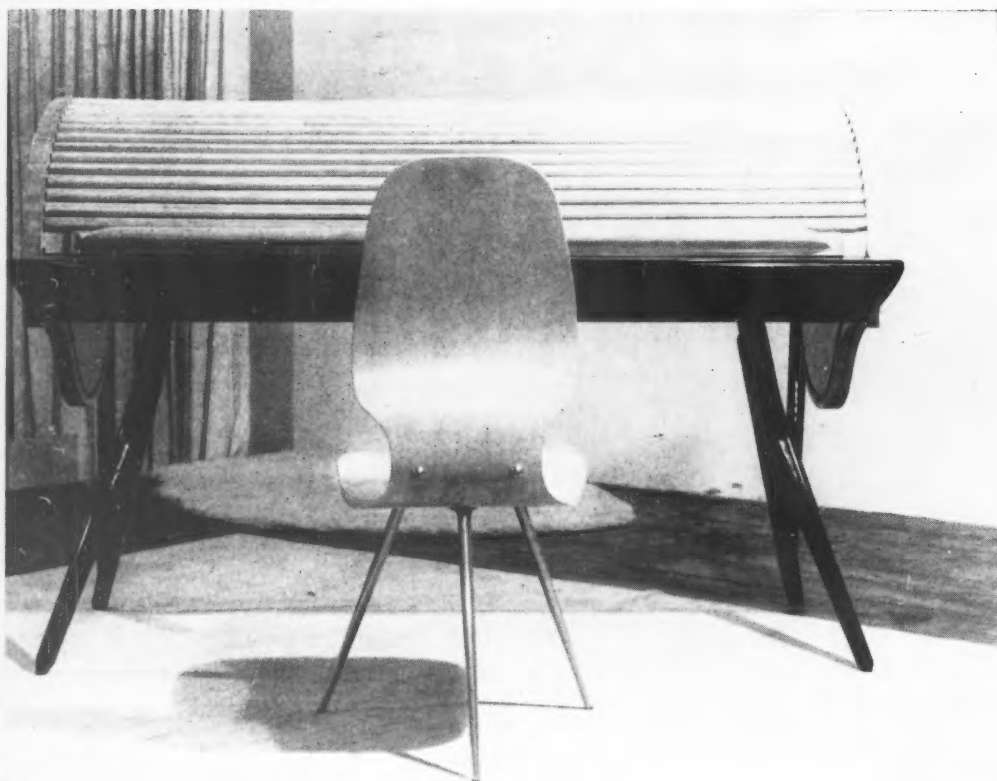
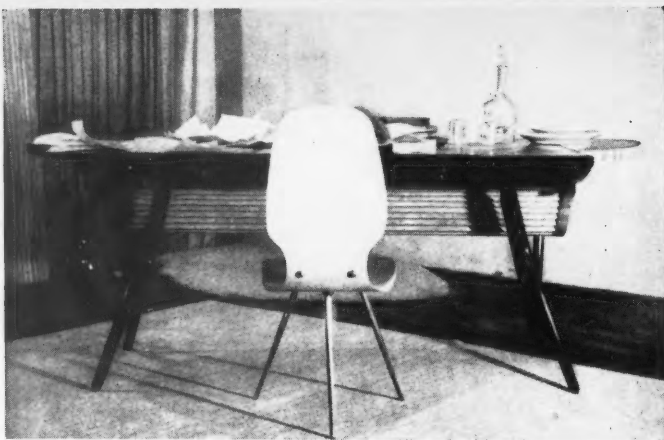
Carlo Mollino who is the designer of the highly individual pieces of furniture on this and the following pages, works as an architect in Turin. That modern Italian city, best known for producing Vermouth, silk and smart automobiles, has always had a strong baroque tradition of its own. It has, however, never been established how

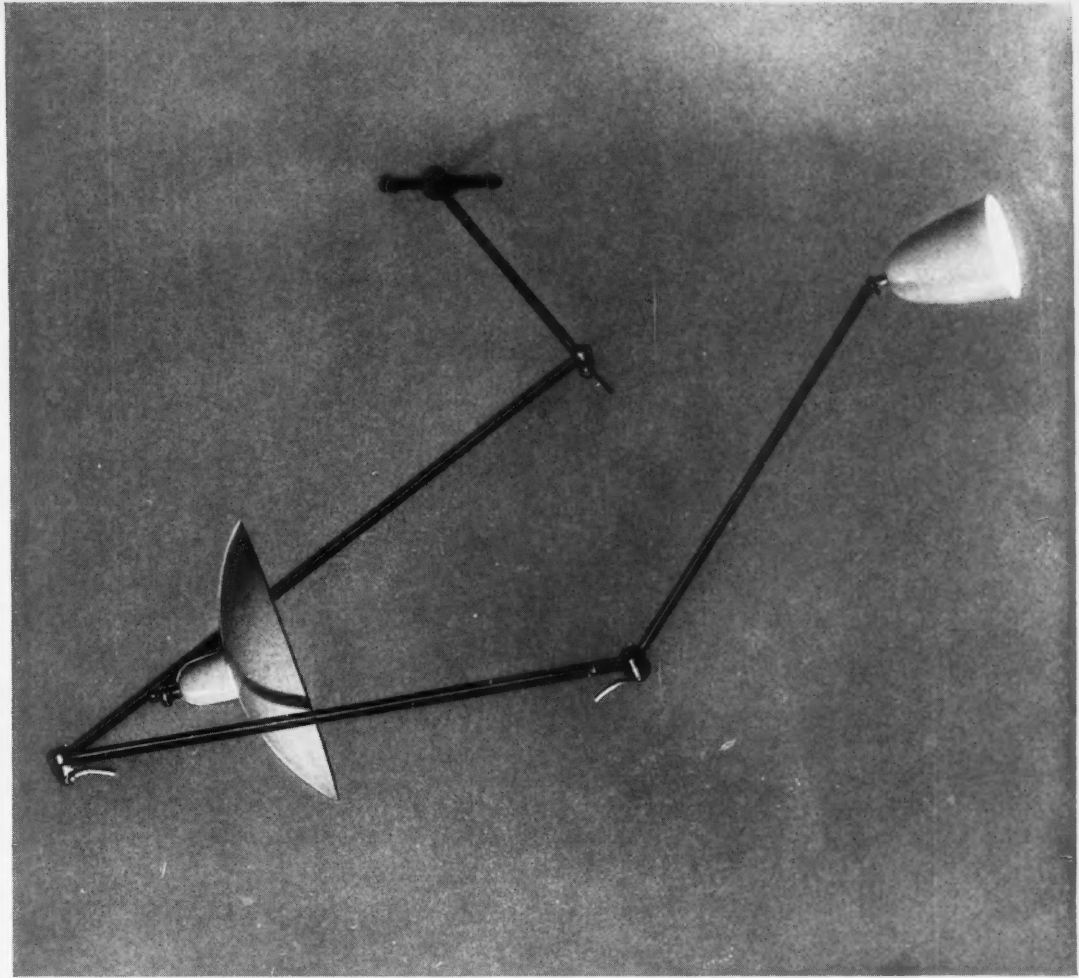


strongly Turinese baroque has influenced the present generation of architects, but Mollino seems to be a case in point. The "form-fitting" plywood chair and the curves of the roll top desk are indeed voluptuous enough to merit the adjective baroque. Performance is whimsical too:

The top rolls back and under the table, leaving knee space for a seated person. The side leaves, having first served as guides for the screen top, drop into a horizontal position, adding surface to the table.

The opened table with dropped lids. Plates and decanter are unusual, if gratifying, clutter to be found on a working table.





Mollino's ceiling lamp consists of movable and dismountable brass tubes which decrease in diameter with increasing length.



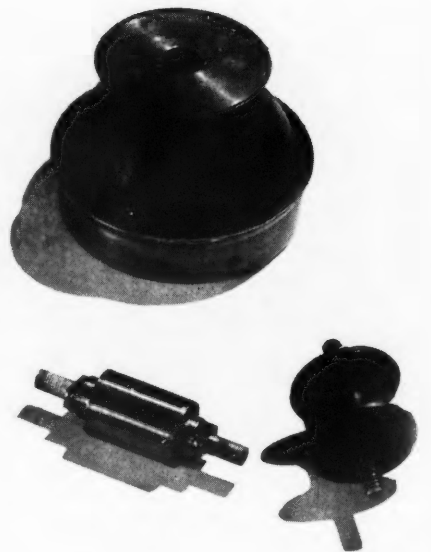
Another chair by Mollino is made of solid poplar and brass tubes. Back of chair is resilient.



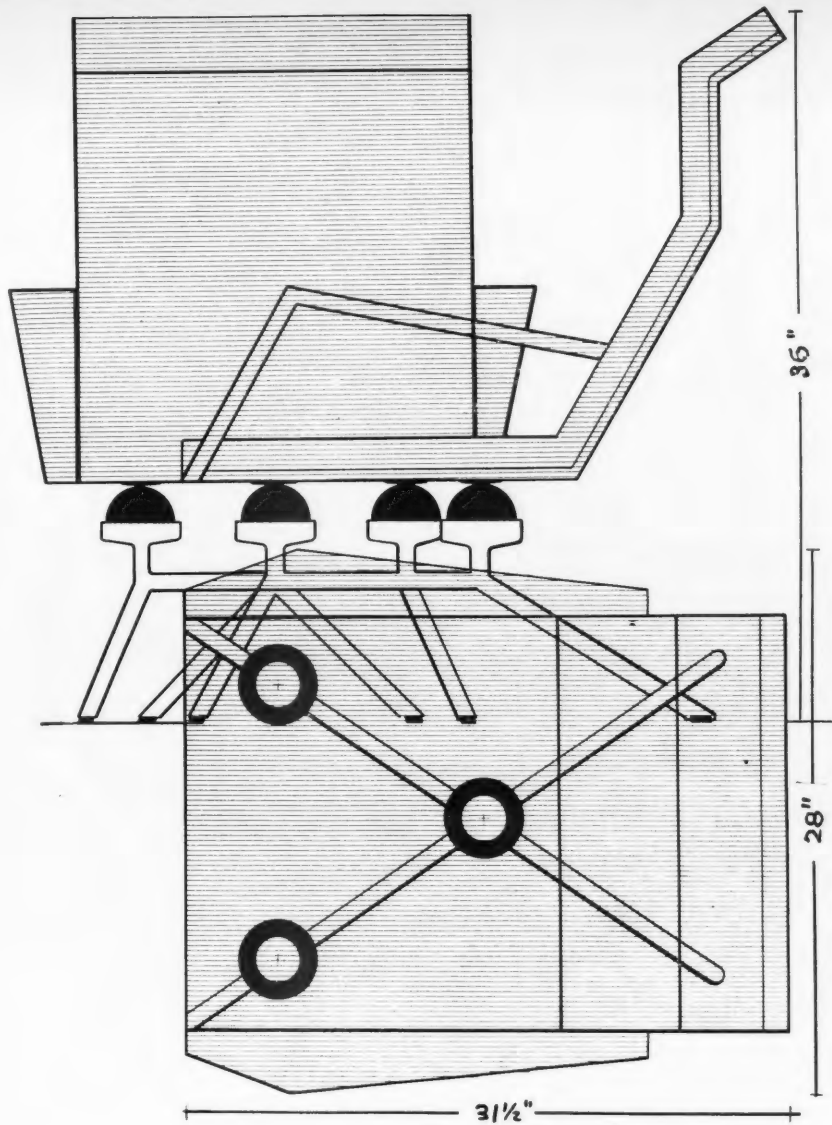
Electronically welded chairs

"Is there anything really new in the work of this latest generation?" asks Ernesto Rogers in an editorial. "The question is what we mean by new. Merely a style different because it furnishes new variations according to the temperament of the designer? Or rather a whole new trend aiming at unexplored objectives? If we mean the second, we may say that this generation has not yet achieved anything new. The one exception is the chair with rubber joints designed by Cristiani and Fratino, who, without knowing it, were beating a path parallel to Eames'."

Both, the easy chair above and the side chair on the facing page bottom, are built on the same principle: Back and seat are made from bent sheet metal; light upholstery is used on the easy chair. Solid and plywood is used for the seat and back of the three-legged office chair. The novelty of Cristiani's and Fratino's design lies in their use of rubber reels as connectors of seat and metal legs. The office chair represents a departure from the three-point support, as its seat is balanced on a single rubber cushion.



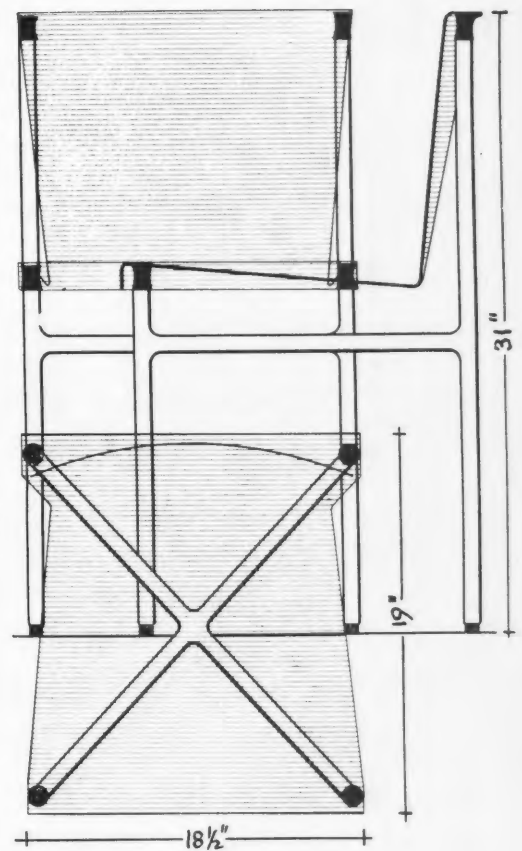
The connecting elements for easy chair and side chair.



Plan and elevations of easy chair by Cristiani and Fratino.



In this office chair one single cushion is used satisfactorily. Seat is solid wood; back is plywood; both are connected by an elastic joint. The supporting tripod is aluminum.



Side chair made from sheet metal and tube. At right, plan and elevations.



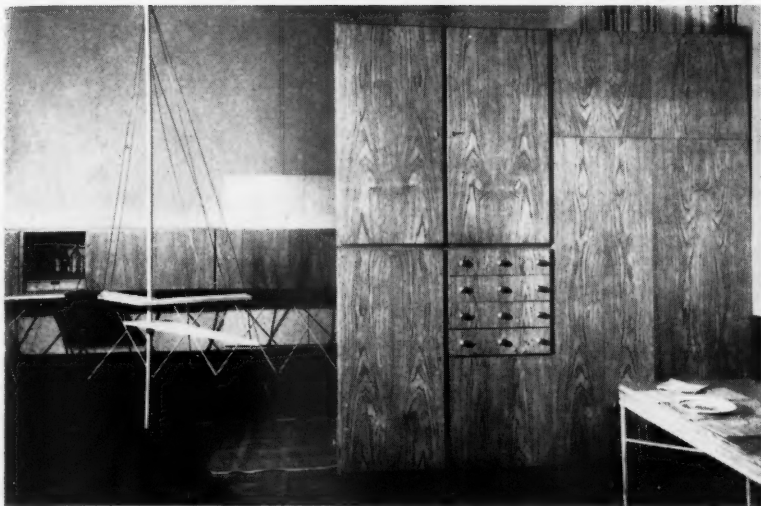
Tubular metal chair, the design patent of which is owned by architect Zanuso, has several unusual features: Seat and back are formed by foam rubber cushions (Italian architects substituted foam rubber for inner spring mattresses many years ago), washable fabric is easily removable. The cushions are supported by a canvas bag with plywood inserted for stiffening.

A chair, designed by E. Sottsass, Jr., is made from solid wood and metal tubes.

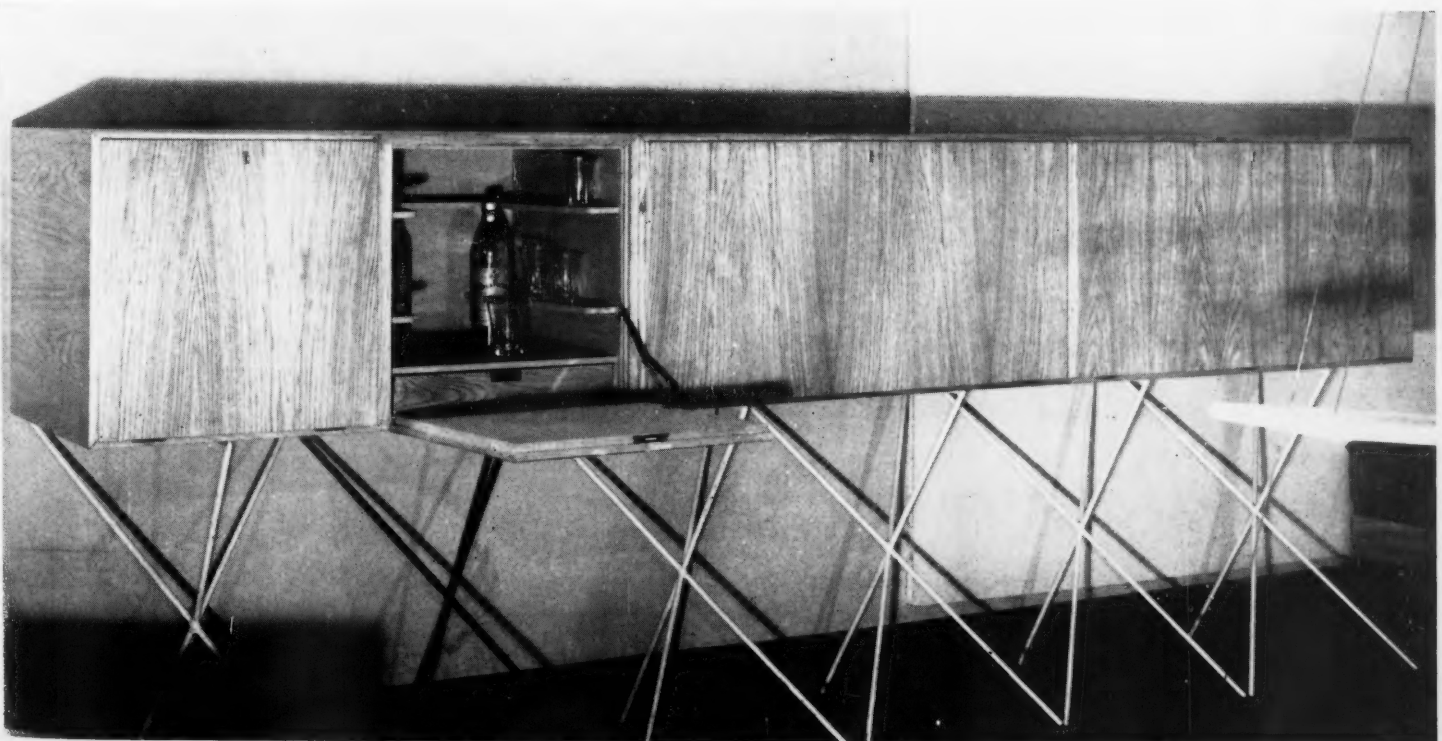
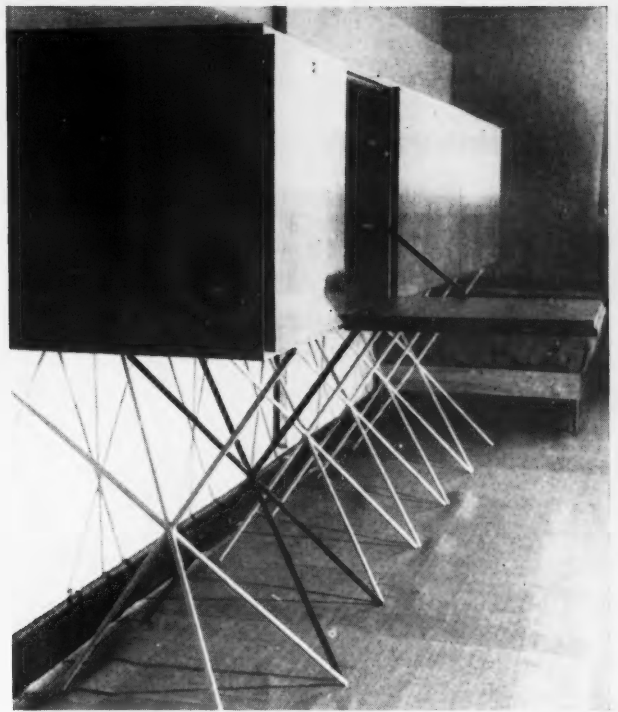


Easy chair in plywood by architect V. Vigano.



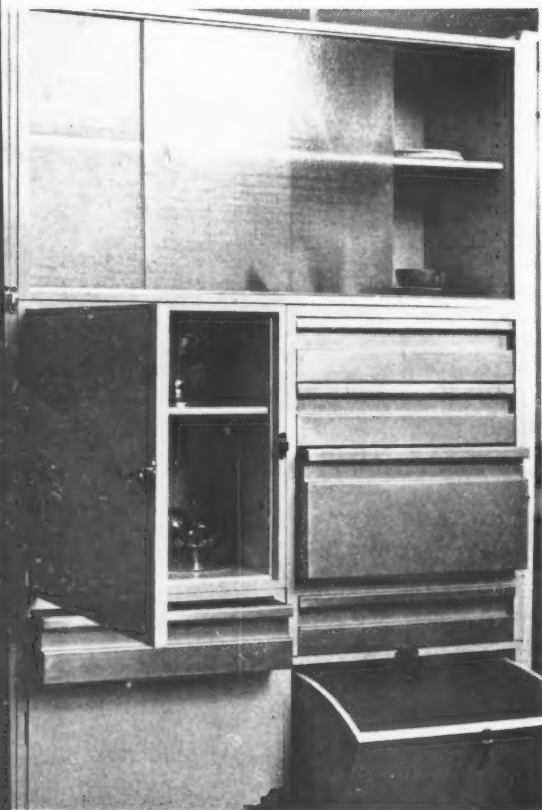
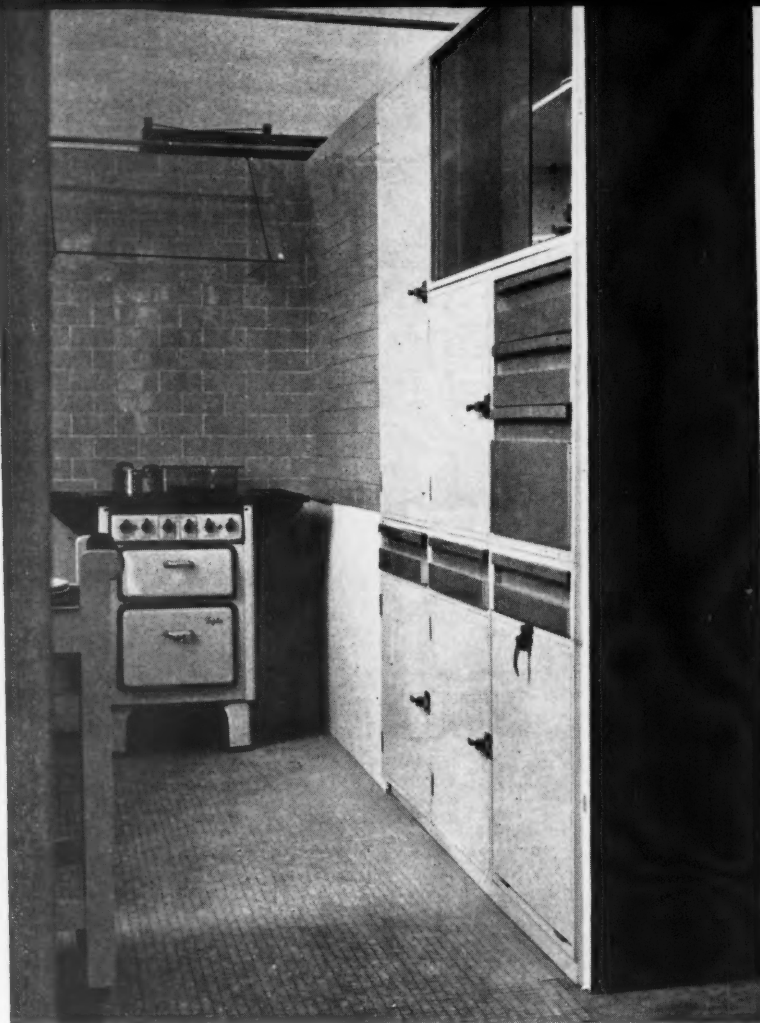


A group of Turinese architects—Albertini, Becker and Bursi—devised this unit furniture. Three elements: a cube of 22", and multiples of this cube, are held together by simple screws. Shelves and drawers can be fitted individually. The vari-colored metal legs have the hysterical gayety of a road-block.



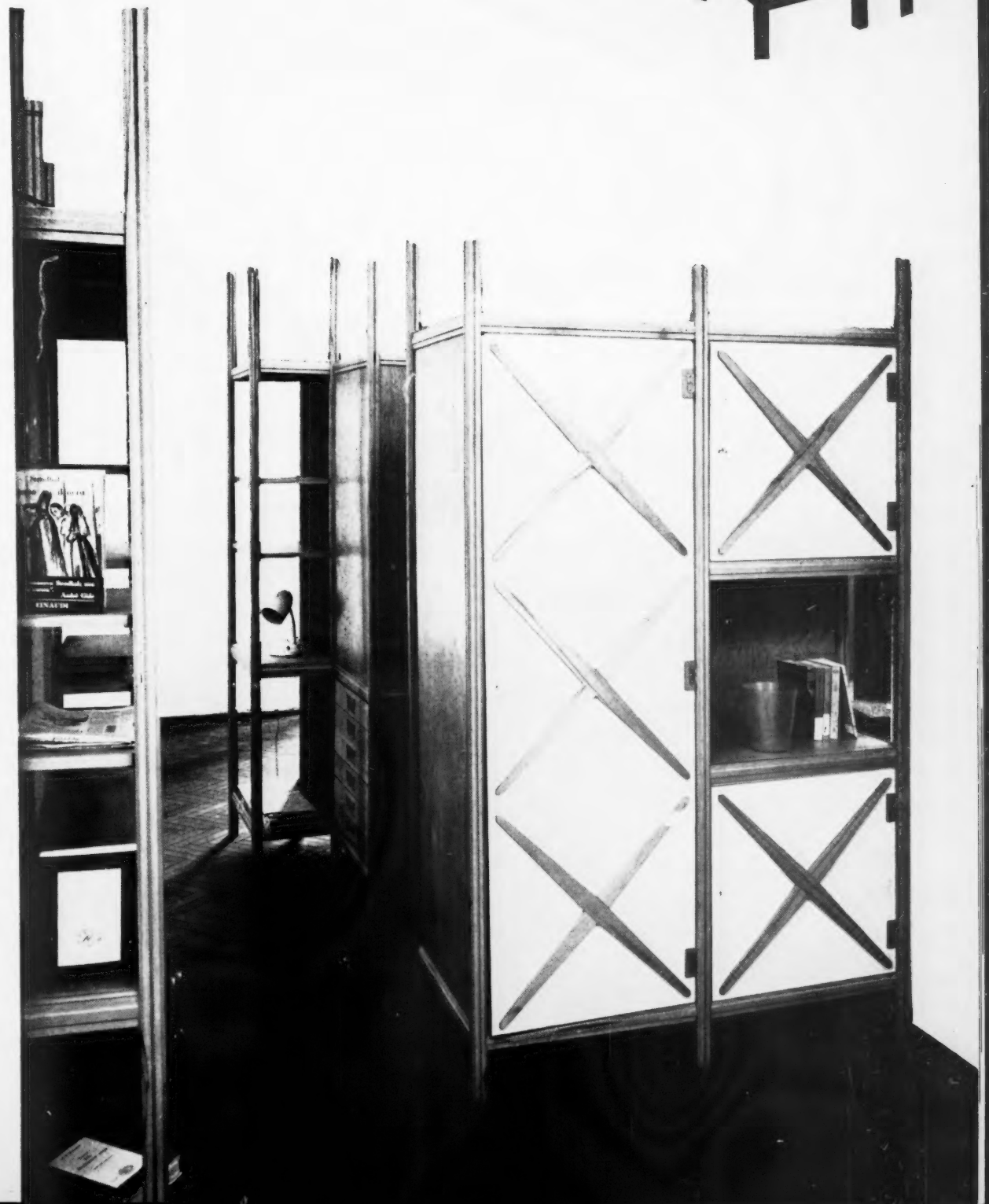
Unit furniture

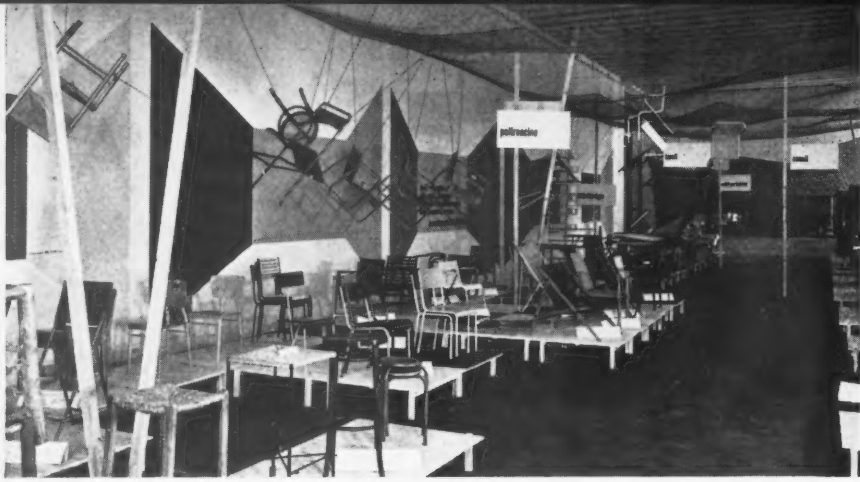
A kitchen storage wall, assembled from units based on a module, is the design of the architects A. Castelli-Ferrieri and E. Gentile. Wood and glass is used throughout, though some elements are metal-plated.



Kitchen cabinet shows rather intricate detail: Sliding glass windows, adjustable shelves and tilting drawers. Note that drawers have no handles but finger grooves.

From the studio of the architects Banfi, Belgioioso, Peressutti and Rogers, comes this storage furniture which can be assembled in endless variations. Units form closets, chests of drawers, boards, and shelves; there is even a foldable writing desk. The material is waxed birch; panels also come lacquered in various colors.



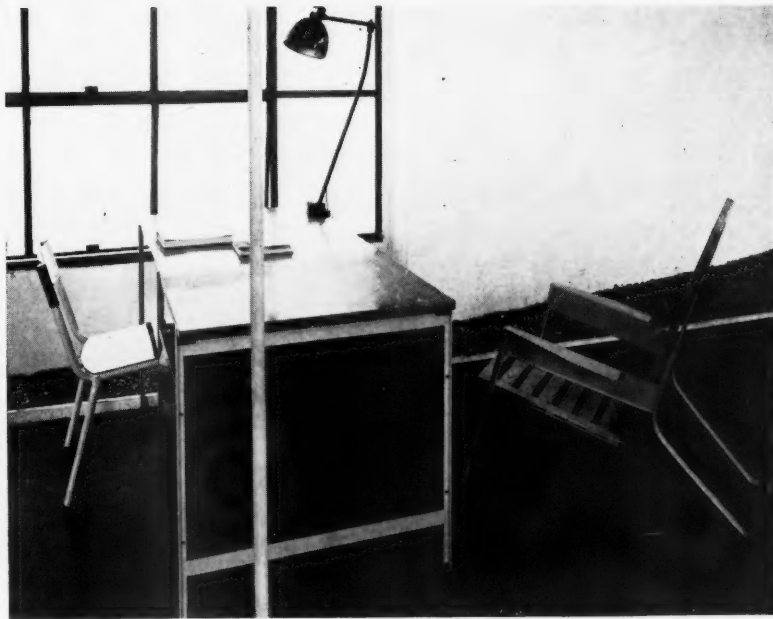


Furniture section at the eighth Triennale exhibition in Milan, where a number of excellent mass-produced designs could be found.

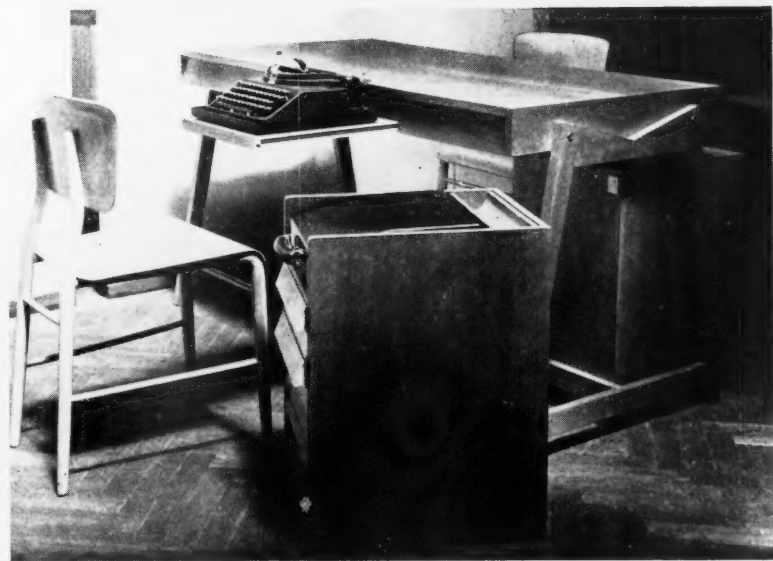
Mass-produced furniture



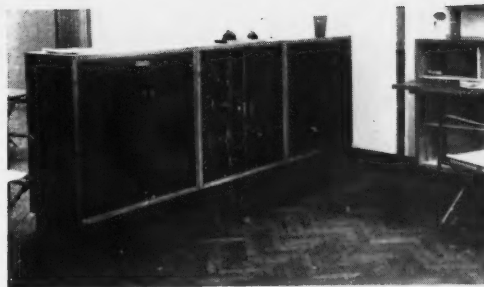
Collapsible table, designed by architect Fratino.



Writing desk by architect Luisa Castiglioni. Top and drawers of natural wood are screwed to a metal frame made from a profile T. Metal chair has wooden seat.



The drawers of architect Gabriele Mucchi's writing desks are independent units and can be conveniently pushed around. Arm chair in metal has wooden seat and back.



Unit furniture for minimum apartments. Surface is covered with linoleum. Bed folds back into chest.

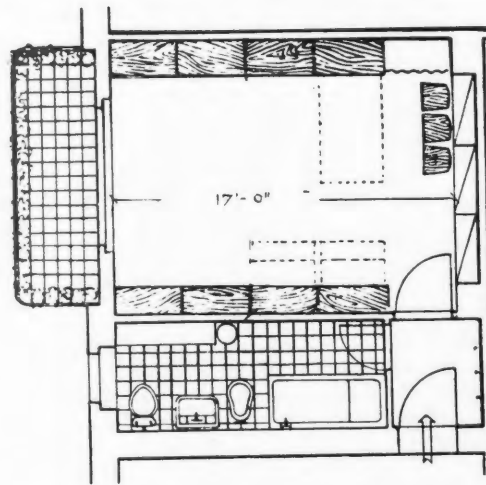
Storage wall plus

This storage wall which contains—besides its closet space—kitchenette, dinette, work desk and bed, was architect Tullio Bussi's idea.

The truly remarkable all-purpose closet comes in eight separate pieces, each one meter wide and two meters high (or 39" by 78"). The depth of the four day closets is 16", of the night division 21". Mr. Bussi has thought of about everything—only the bathroom was left out. He has thus given us hope that we, too, may some day be able to clean up the mess of our complicated civilization.

The triumph of the designer is, of course, the smooth, if rather massive, wall of doors which becomes apparent when all daily and nightly activities are terminated, the objects pigeon-holed, and the orderly tenant slumps down—probably at an oblique angle—with his newspaper, the one object which he can afford to throw away after using. (We are confident that he will find a proper receptacle.)

Observe that all inside surfaces of the wall closet are finished exactly as the outside. Special hinges allow doors to open flat against each other.



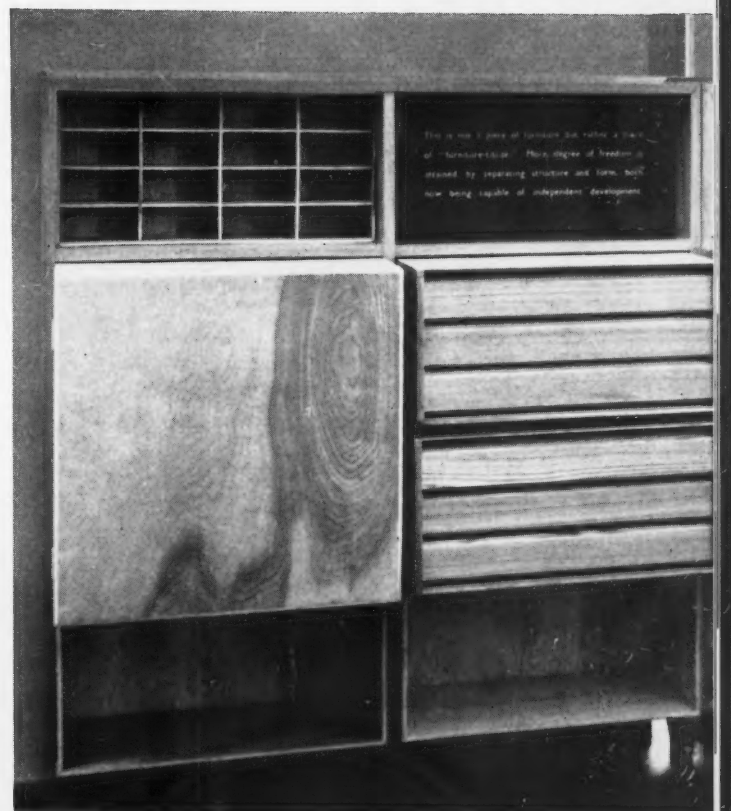
The eight elements of the day and night wall, installed in a room of modest size.

"Day wall" with writing desk, typing shelf and book case; dinette and liquor cabinet; cupboard and pantry; and at far end a kitchenette.



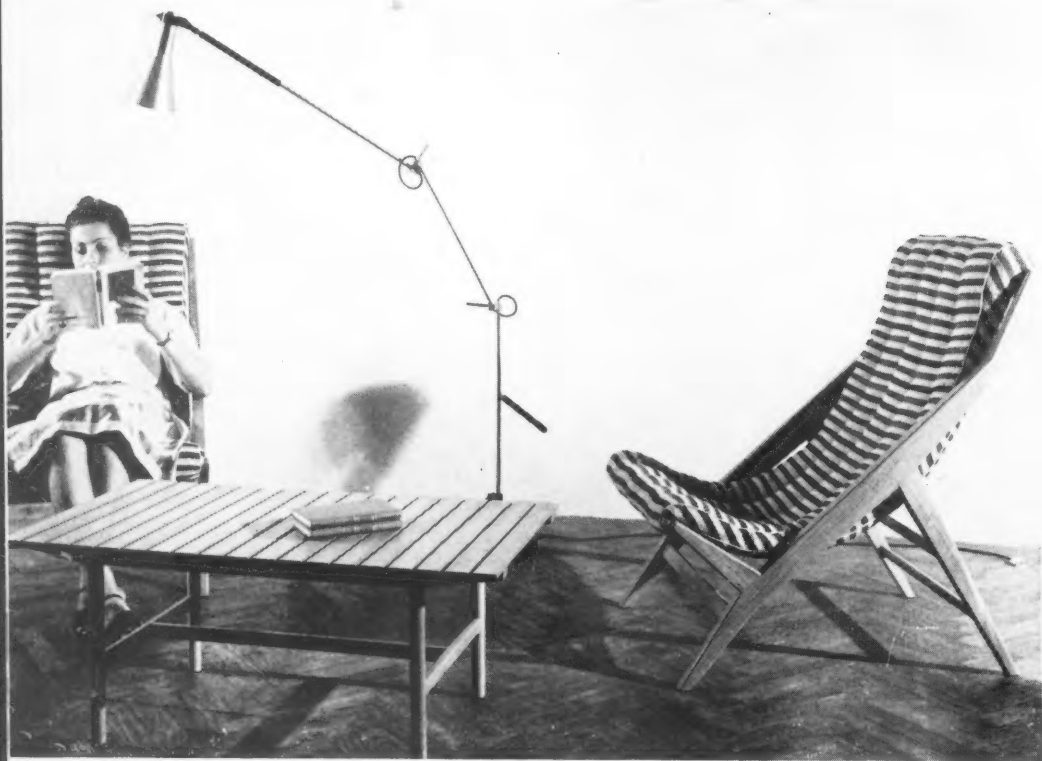


The "night wall" includes folding bed in a handsome niche, complete with reading lamp, shelf, pin-up board and religious picture.



Architect E. Pollak took out a patent for this kind of unit furniture which consists of a frame into which various elements may be inserted, such as chests, drawers, shelves and pigeonholes.

Chairs and tables in cherry wood by a woman architect, Lucia Ponti Bonicalzi. Little mattresses are suspended from the reclining chairs. The rust-red and white striped fabric is linen made from hemp.



The weightless and pleasantly irregular floor lamp is a far cry from our own monumental contraptions.





The architects P. A. Chessa and V. Vigano, who designed these pieces, tried to combine simple forms and extreme lightness with quick methods of manufacture. In spite of the low cost—two years ago the 22 pieces of the living, dining room and bedroom cost about \$140—good materials were used: Cherry wood for the beds, tables and chairs, brass parts for the wardrobe; silk covers for beds. Colors abound. Not only the chairs but also the drawers of the clothes chest are painted differently. The cupboards (below) can be opened from both sides, have smooth hinges.



An architects' country

It is interesting to observe that every room, every new piece of furniture shown in this issue, was designed by architects, that is, by people for whom designing furniture is only a minor part of the whole and absorbing problem of building and rebuilding. Interior decorating has as yet not found many disciples in Italy, probably because the country is traditionally a man's country. Roman aristocracy perhaps has made from time to time dispirited attempts to live up to the colorful habitations publicized in fashionable foreign magazines. (Another

exception are the rather flashy interiors of prewar Italian ocean liners, designed for an international clientele; these never had a noticeable influence on the domestic taste.) On the whole, people have successfully resisted the introduction of decorators' fashions into their houses. Lightness and movability, qualities, to which both Ernesto Rogers and George Nelson allude, are characteristics of (good) continental furniture, and they are clearly expressed in all languages: *mobili* (Italian), *meubles* (French), *muebles* (Spanish),

A more opulent apartment, for four, by Vito Latis. The furniture is not intended to be mass-produced but serves as a good model for the modest cabinetmaker. Local wood is employed in order to avoid complete standardization. The elements may easily be arranged in various ways; the wardrobes in the bedrooms are made of frames and panels which can easily be assembled according to needs and taste. Sideboards in the living room, below, are hung to a standardized frame. Dining table has a slate top and wooden legs. Webbing of chairs is brightly colored hemp.



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moveis (Portuguese), *moebel* (German), and *möblar* (Swedish) mean, of course, movable objects, or, as we say, mobiles. But then we apply this word to Alexander Calder's whimsies only. The English equivalent, *furniture*, suggests rather soggy objects.

Ernesto Rogers, architect and designer, perhaps better known as the brilliant editor of post-war *Domus* magazine, remarked on some of the furniture reproduced in this issue:

"Those who have seen whole cities de-

stroyed, who for years have been forced to postpone their own lives, who have moved about from place to place in freight cars, or who have lived in hiding, do not seem able to settle down again.

Their work is marked by the experiences they have lived through. Just look at this furniture—folding chairs, folding tables, folding beds, armchairs on wheels, cabinets with movable shelves, bookcases to be assembled and demounted. There is even a small flower table that looks as though it had been planned for an emergency—a

portable something answering an unavoidable necessity. It is a world forced to escape from itself by constant movement. Are we confronted with an architectural expression of existentialism?

We must be careful not to fall into a trap. The lightness and sportiveness of these interiors are a real triumph, but we must make sure that they do not become an end in themselves. They are but the means to an end."



Wardrobes are easily assembled without the help of a professional. Light wood is used throughout for frames, while variety is achieved by strongly colored panels made of different materials.



Daughter's room.

Compound furniture

Architect Ignazio Gardella achieves flexible furniture by designing pieces which can be put together and taken apart. Another advantage of his furniture is its mobility. He puts it on wheels which are adjustable too.



This book stand consists of eight separate pieces, all recognizable on closer inspection.



Easy chair has handle in back, brass wheels on forelegs.

The same book stand elements used against a wall.



Little brass wheels under table legs are adjustable.



Top shelf of wheeled service table can be removed and used as serving tray or low table. See how it is put to different use in photograph on opposite page.

Living room corner. Easy chairs are covered with blue canvas. Note writing desk with roll top.





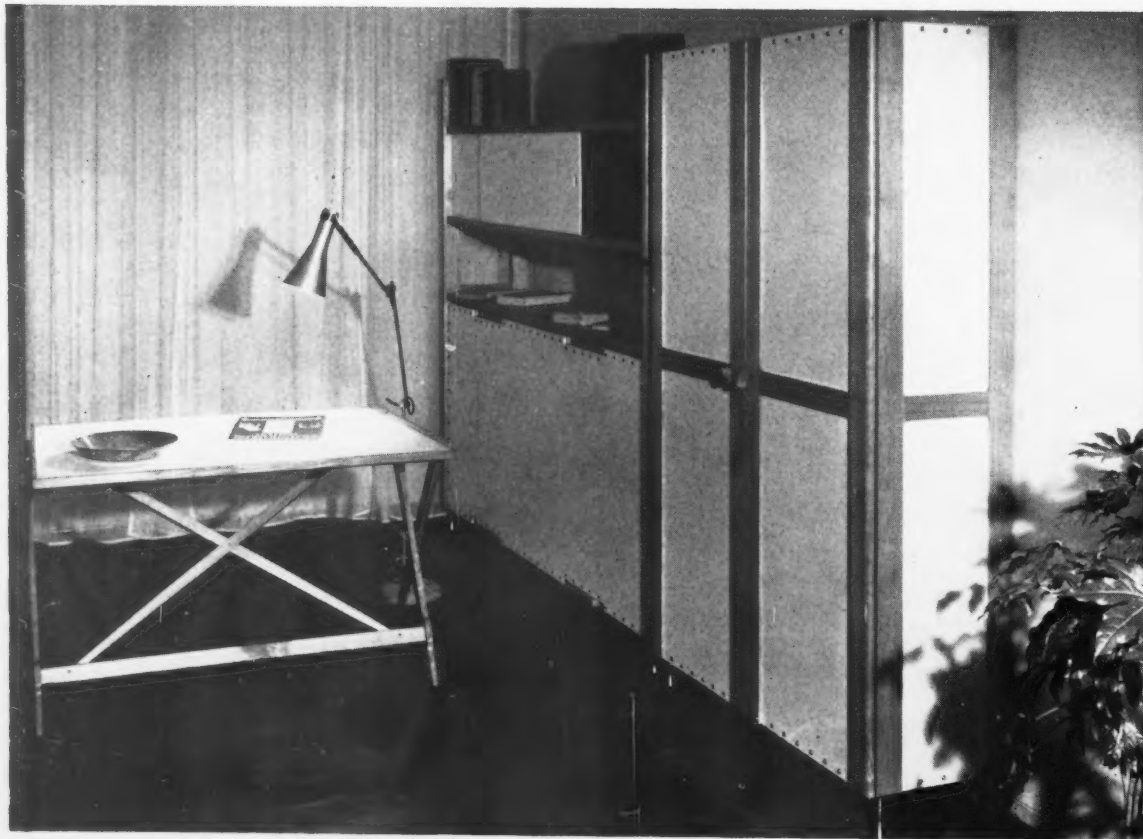
The small bedroom in the apartment designed by Mr. Gardella has a folding bed and folding table.



Furniture shown on this page has lacquered, washable surface.

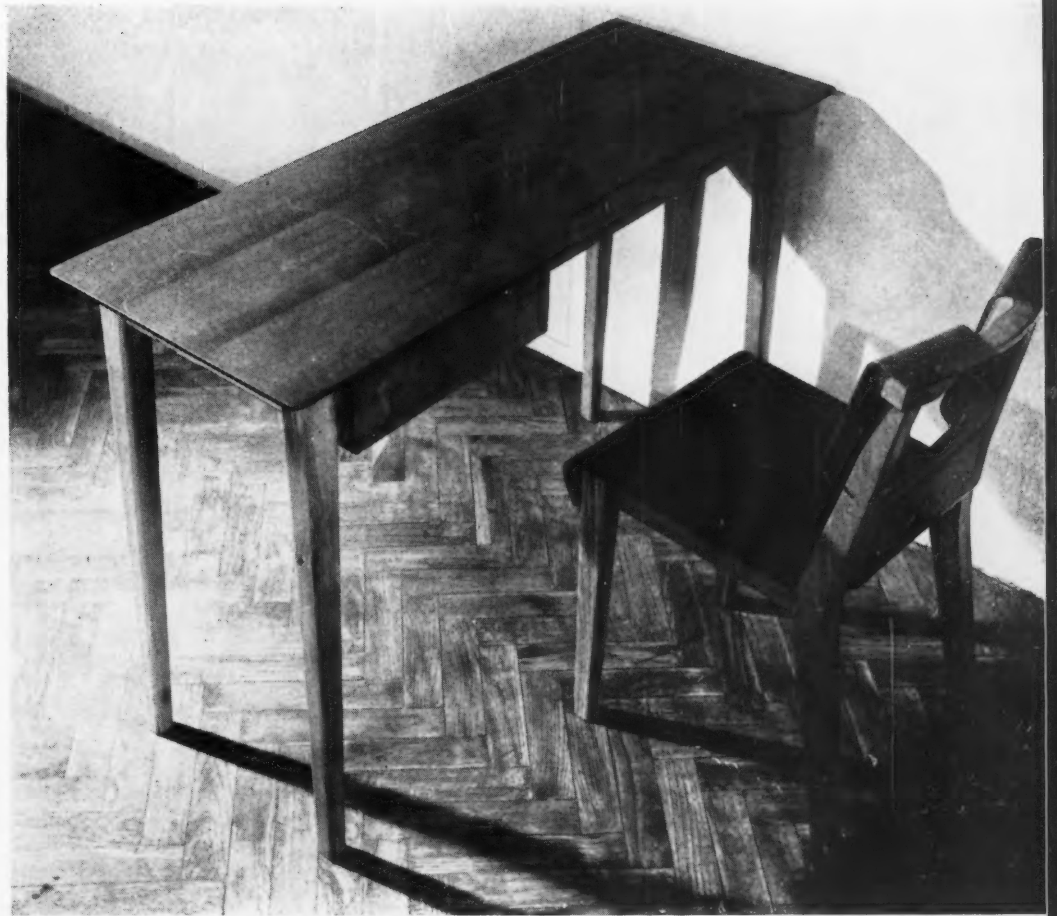


Same view of bedroom as above, with bed folded to wall. Note that the thin metal legs are adjustable, a great advantage where the floor surface is not perfectly horizontal.





Cupboard for glass, china and silverware, designed by the architects Sola, Vianini and Zuccoli. Like all the other pieces shown on these pages, it is readily available.



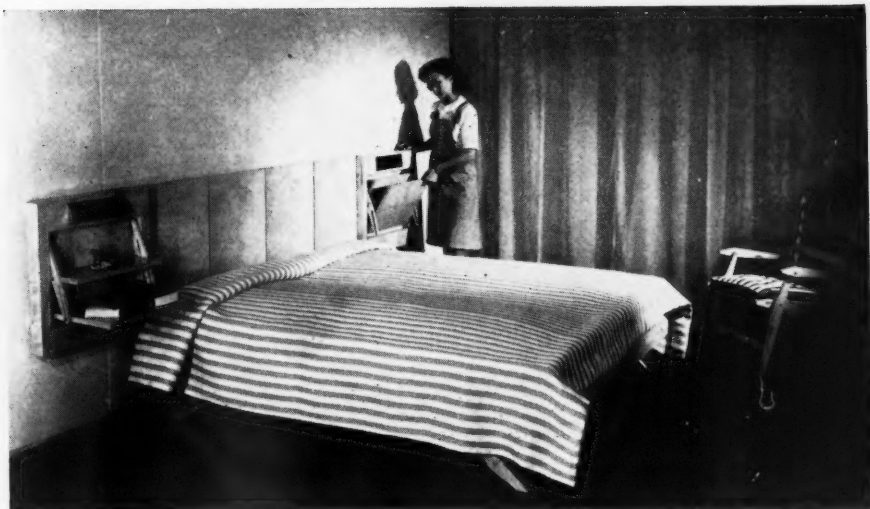
This table and chair in walnut are part of the furnishings for a hotel room, designed by architects A. and P. G. Castiglioni, and mass-produced by the industry.

Folding furniture for an apartment

The designer, architect Eugenio Gentili, is anxious to assert that this furniture was not planned for garden use but for a city apartment. Here is another case of restlessness in design which, according to Ernesto Rogers (see p. 109), reflects the instability of the post-war generation. In fairness to



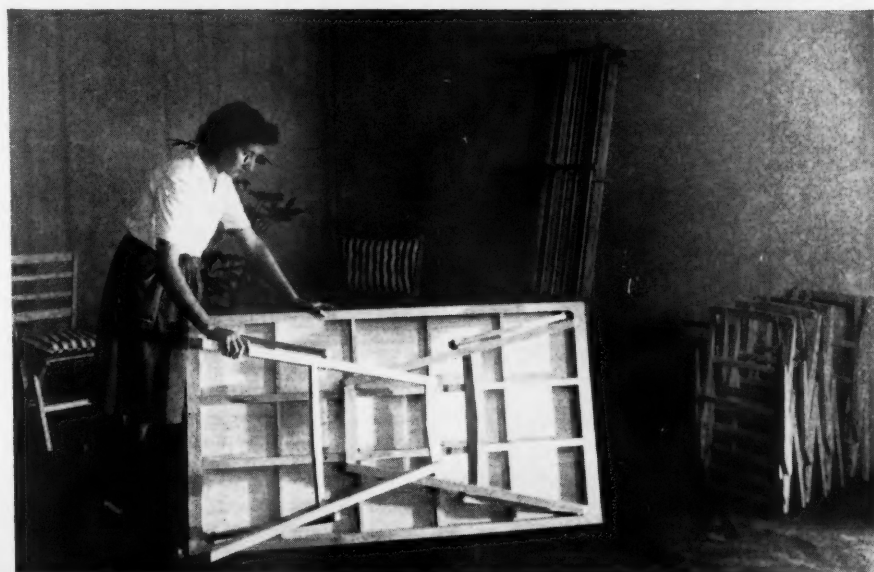
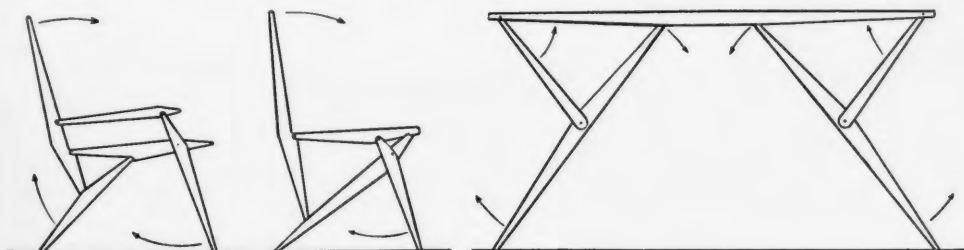
the designer, it should be said that the busy look of his furniture is much exaggerated in the photograph above. Cushions were omitted to show the construction of the bench. Also, the supporting elements of the book case will be less in evidence when the shelves are well stocked.



Headboard of bed, attached to the wall, contains reading lights and folding shelves.



The supporting legs of chests and cupboards are invariably very high; these are foldable too.



All of the furniture in the apartment folds flat and takes a minimum of shipping space—an inestimable advantage in present-day Italy.

Furniture in curved plywood



The modest materials currently available have not been a deterrent to the imagination of Italian designers. The rather complicated forms of furniture shown on these pages were arrived at by quite simple processes. Architect Carlo de Carli used for his curvilinear designs 1/3" and 1/2" plywood, screwed to a light skeleton of solid wood. He reduced the number of shapes to a minimum by applying the same curve to doors, top and bottom of the chests.

Interesting as this use of plywood is, its application is not altogether satisfactory. Bulky constructions—linen and clothes chests—are still an important part of the furnishings in old European houses. But recall our own bulging, intractable refrigerators. De Carli uses curved plywood with better results on the chairs.

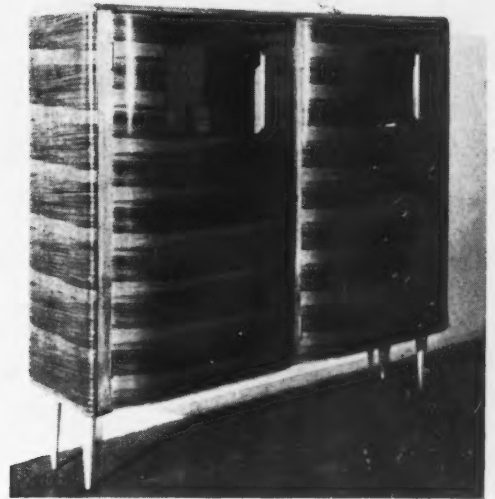


The writing desk has a curiously precious look; the designer maintains that its curved side walls contribute much to its solidity.



Wooden frame holds both the plywood covering and the adjustable shelves of wardrobe.

The practicality of the mirrors set into the surface of this wardrobe can be questioned.

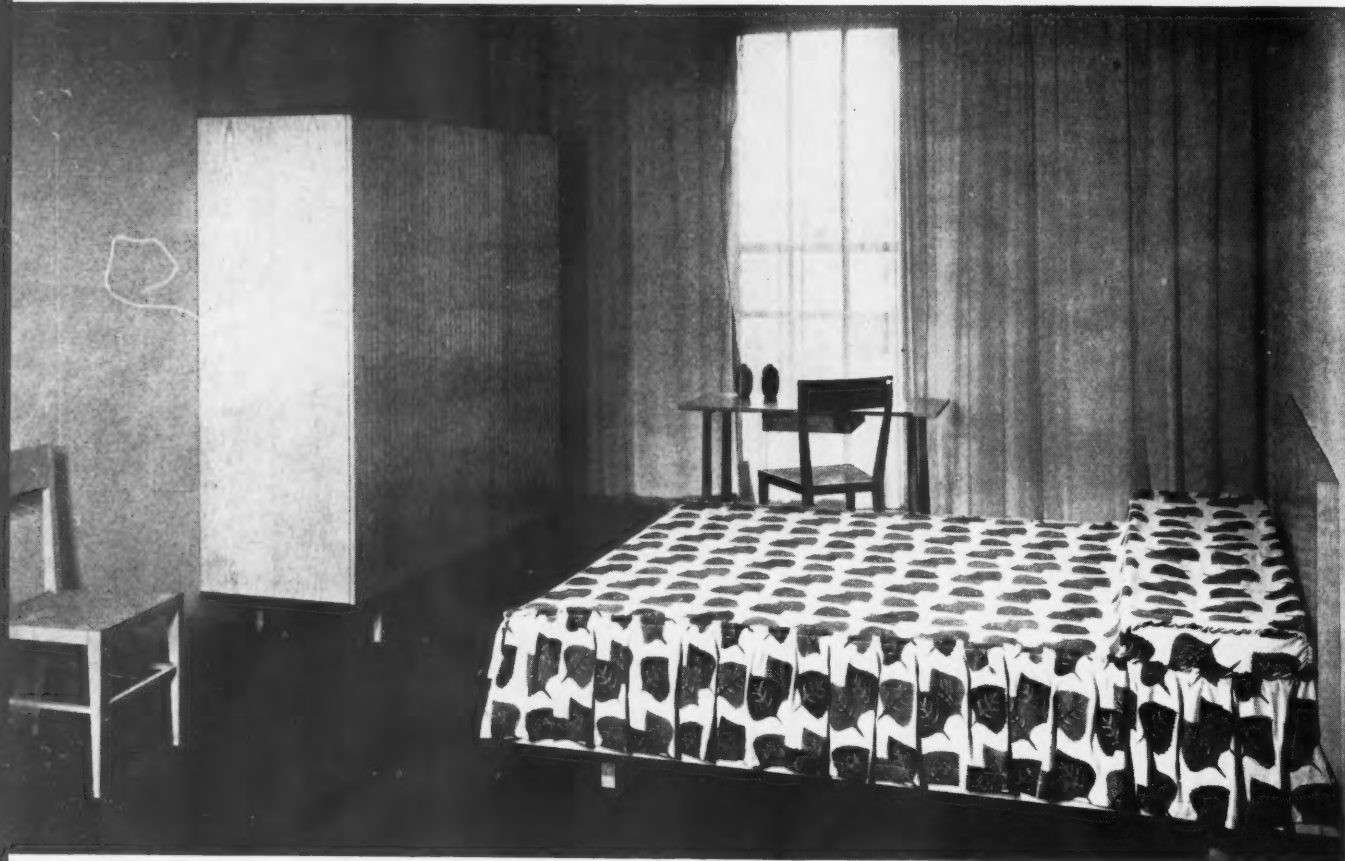


This book rack with its two horizontal surfaces serves also as a low table.



"Utility" furniture

The spirit in which all these modest rooms were conceived, is best expressed in a letter by architect Giovanni Romano, the designer of this bedroom: "I thought that the experimental furniture exhibition at the *Palazzo dell'Arte* should be followed up by us so as to make it a wide success with the trade. Also that we should give up for



the moment the idea of designing something new, and attain with the simplest means that dignity which is well nigh lost, while the worst bourgeois taste flourishes. I have designed this room for two children with the commonest and cheapest materials. I wonder whether I have succeeded, but I know I am on the right track. The low price of this furniture seems to me one positive result."

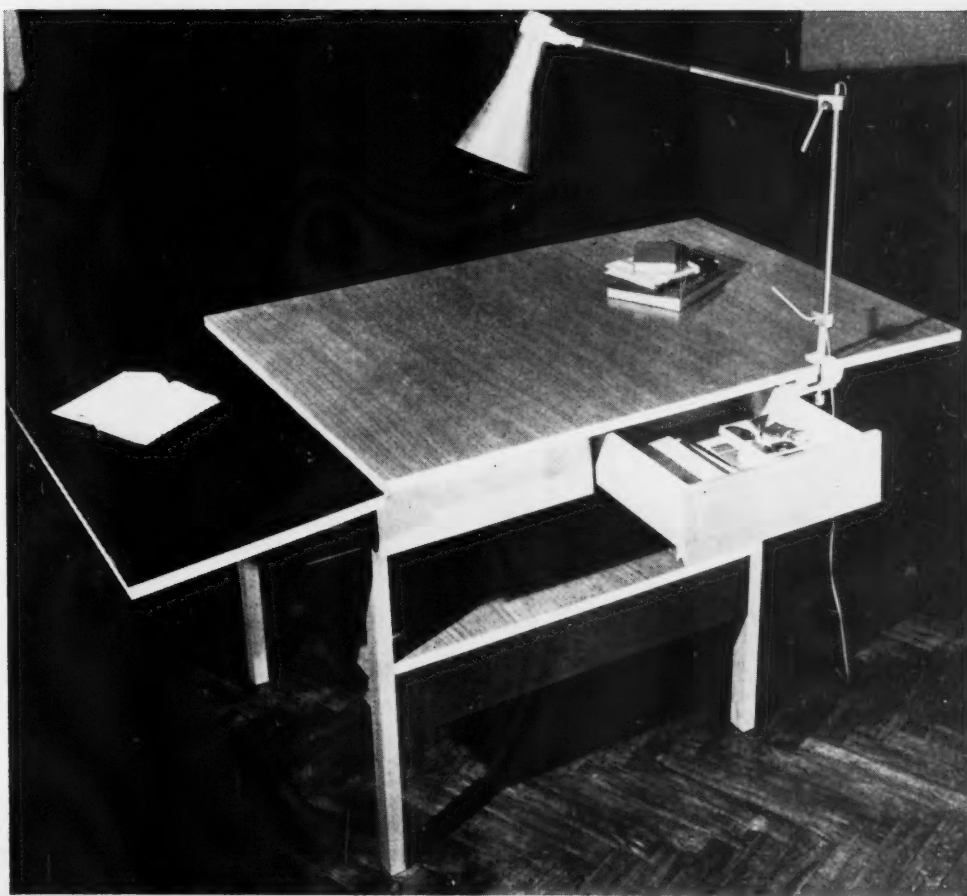


Dressing table and table for children's room (below) are by architects Albricci and Zanuso. The material used for both pieces is cherrywood.



Both, this serving wagon and the chest at the bottom of facing page, are among the very inexpensive furniture available today. They were designed by Giovanni Romano.

Children's table with foldable writing surface, painted black. Drawer fronts are painted in bright colors.



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



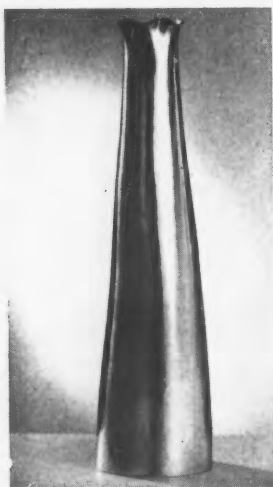
The International Silver Company, Meriden, Connecticut. "Courtship" pattern, repeated in flatware. Sugar \$13, cream \$12, less tax.

Sterling from five countries

The "Danish Lady" tea set at upper right is entirely hand made, by Holger Rasmussen, and imported by the Danish Silversmith Guild Ltd., 13 South William Street, New York, priced at \$1,200 retail including tax. Mr. Rasmussen, youngest of silversmiths in Denmark, and a former student of Georg Jensen, works his metal into freely flowing curves with gently fanciful motifs and handles of ivory or rosewood. A fine collection of his and other Danish silver may be seen at the Guild office, downtown New York.

The singular shape below, for flowers (not peanuts) is part of the versatile offering of Guldsmeds Aktiebolaget in Stockholm, noted for its handsome tea and coffee services and other distinguished items, some of which have been shown in *Interiors* before.

Of a different character is the Norwegian silver



Vase designed and executed by Sven-Arne Gillgren and Guldsmeds Aktiebolaget, Sweden. Items through Mottahedeh & Sons, New York.

displayed by the Vaco Company, 312 Fifth Avenue, New York—enameled in brilliant colors, with the silver showing on inside or under surfaces. Among these there is a tray, 8 cocktail cups, and hour glass shaker in blue enamel, for about \$1,000 retail, including tax. Another shaker has 6 silver stem glasses with enamelled feet, for \$300. A coffee set is geometrically shaped. The flatware, in simpler Norwegian style, is less expensive. J. Tostrup of Oslo makes graceful, slightly concave handles in the "Moon" pattern, at \$33 plus tax for 6 pieces, seen at Altman's. Vaco also has other unpretentious patterns.

I. Freeman & Sons specialize in English silver. Their several floors display sterling of the past three centuries, Sheffield plate, and reproductions. They also have old glass and china, among which was noted a Spode dinner service of 1820 in orange, blue, and gold. Our American silver companies are too well known to be introduced with the visitors, but we would like to mention the Gorham Company's faithful adherence to the best traditions, as illustrated by the punch bowl at the right; Lunt's period flatware series; and a new International Silver Company booklet of hints and illustrations as to correct and suggested uses of silver, available in any quantity at 10c per copy.

As for polishing the silver, we are informed of a new solution called *Ever-Brite*, manufactured by Eronel Industries, 5714 West Pico Boulevard, Los Angeles 35, that gives a protective coating to all other metals, too.



Danish Silversmith Guild Ltd., New York.



The Gorham Company, Providence, Rhode Island. "Paul Revere" bowl #41661, 10" diameter, \$100.



I. Freeman & Sons, 12 East 52 Street, New York. George III épergne, made in London by T. Percy, 1783 . . . among other épergnes, urns, candlesticks, tea and coffee services, decanters, cruets, and trays—many large enough to be used as the tops of coffee tables.



"Carvel Hall" — the latest in our series of Horse Prints designed by James Reynolds.

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(Continued from Page 120)



Finnish Art Shop, Inc., 41 East 50 Street, New York 22. In Finland House.

Finland's Kalevala-Women

The *Kalevala*, Finnish Odyssey (from which Longfellow borrowed the meter and character for *Hiawatha*), stirred a group of women to increase the culture and welfare of their native land. This spring their efforts reached the United States, in the opening of a shop at 41 East 50 Street, New York, where copies of ancient Finnish ornaments made by them are on sale among a refreshing array of modern household objects. Under the directorship of Meri Harmovuori, the Finnish Art Shop in Finland House gives its proceeds to the advancement of education and health in Finland. The crystal bubble vases above were designed by Gunnel Nyman (a Kalevala-Woman) and manufactured by Nuutajarvi.

Karhula-Iittala and Riihimaki glass is also displayed, much of it on transparent shelves set against transparent walls, looking into the corridor and restaurant. The long, narrow space has been made irresistibly inviting with its unexpected vistas, by architect Aarne Ervi. Lamps by Paavo Tynell are like mosque domes and inverted brandy bells pierced with eyelets. One for \$600 hangs from the ceiling and has a pull



Harvey Probbler, Inc., 3806 Fourteenth Avenue, Brooklyn, New York.

cord to regulate its height. Fabrics and tapestries by Finland's leading weaver-designers show a rich originality. Small pieces of furniture, including Aalto's, are notable, especially tables whose tops are inlaid with vertical slices of laminated birch bark. There is a decorator's discount on some items.

Primary Module

The Mengel Company has added to its flexible Module line a new group of ready-made units for the bedroom that can be added to but not taken apart, and are somewhat less expensive. At the right is shown a chest of deep and shallow Permaslide drawers, natural finish mahogany, to retail for approximately \$168. The regular piece would be about \$212. Primary Modules include beds, end chest, lamp table, Mr. and Mrs. chests with mirror, vanity table with bench.



The Mengel Company, Furniture Division, Louisville 1, Kentucky.

Splendor in leather

The 16th Century Italian and Spanish process of sculpturing and painting leather has been revived in the Leathercraft Furniture of Melo Manufacturing Company, 407 East 31 Street, New York 16. This company, headed by Mr. and Mrs. William Algier, formerly specialized in interior woodwork, and is now concentrating on the production of cocktail tables in varied shapes upon which leather has been applied so skillfully over the entire top that it is hard to see where leather ends and wood begins. Repoussé designs of flowers, sassafras leaves, and arabesques are colored green, honey, antique red, and dull gold, rich and luminous in effect. Specially treated to withstand alcohol, abrasion, and warping, the leather's smooth, permanent finish makes it almost tougher than the mahogany. The method, all hand work, has been developed by William Groenekamp, whose experience in leather craft goes back to the days when he panelled rooms and furniture under Stanford White. Coffee tables are offered to the trade at about \$115.

From Normandy and Brittany

For some time now Brunovan, Inc., 383 Madison Avenue, New York, has again been receiving antiques from the south of France, augmenting its collection, in addition to the excellent reproductions. Of the Régence period, between Louis XIV and Louis XV, are some large, splendidly comfortable pieces: a fruitwood *vassellier* with burl panels, and open shelves with dish railings; a cherry wood *armoire* (Louis XV); an oak *bahut*—sideboard with doors; and a dark fruitwood *archelle*, a hanging shelf with hooks for utensils. A Louis XV 4-door vitrine with the original glass panes has already been sold, but is being adapted as a reproduction secretary-breakfront. Eight Directoire country style dining chairs with their colored rush seats intact have different animals carved on the back splats of each.

"Nuclear" tables

At the left are the four quarter-rounds encircling a drum nucleus, designed by Harvey Probbler,

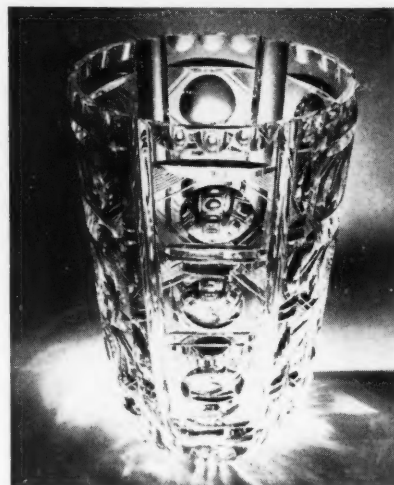
that may be seen during the Summer Market on the 4th floor of the Exhibitors Building, Grand Rapids. They may be separated and arranged in a number of ways, in serpentine shapes or as individual coffee and end tables. Units are sold individually or as a group for approximately \$325 retail, in silver gray mahogany.

Laverne tea chest papers

An authentic Chinese tea chest pattern overprinted on all of the Laverne exotic wallpapers is shown in 200 color combinations in a limited edition sample book offered to the trade at \$3. The wood-block tracery is a gay sight superimposed on Marbalia, Tortoise Shells, Atmospheric, plain grounds, and metallics. Other papers, a lace, a pepper plaid, etc. appear at the end of the book. Write to Laverne Originals, 225 Fifth Avenue, New York 10.

Leerdam crystal

The cut vase below, designed by A. D. Copier for Leerdam of Holland, can be delivered immediately from the stock collection at Van Dugteren's. 9" tall, 6" diameter, \$70 retail.



A. J. Van Dugteren & Sons, Inc., 5 East 57 Street, New York 22.

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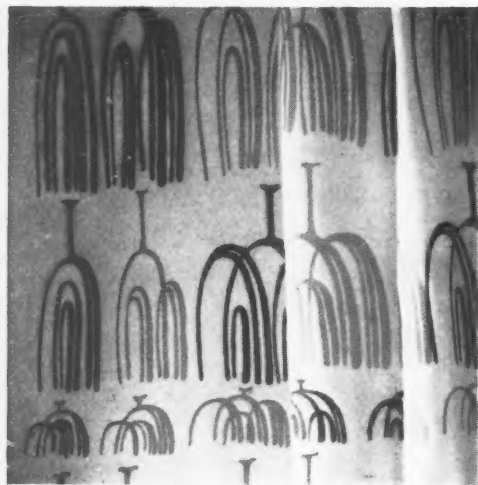
PALMER HOUSE

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(Continued from page 122)



Ben Rose, 314 North Michigan Avenue, Chicago, and L. Anton Maix 162 East 59th Street, N. Y.

Moss Rose blooms anew

Over 30 correlated groups comprise the new fall line of Moss Rose Manufacturing Company, on view at 40 East 34 Street, New York. Emphasis is on color, variety and richness of weave. The fabrics fall into three main divisions: original use of yarns and weaving techniques, American Provincial adaptations, sophisticated 18th Century designs—of which one of the most notable is "Bartram Gardens," a mille fleurs-tapestry.

Other fabric items

Ben Rose, whose original screen prints are usually available only to decorators and architects, has a new line that will also be sold in department stores. "Candelabra" (shown at left top) is one of these seven Solo Hand Prints which are printed in a choice of 3 colors on gray, white, and beige backgrounds, making 21 combinations—all in harmonizing colors. The drapable fabric, which is also tough enough for upholstery, has a cotton back, spun rayon face. 52" wide. \$6.00.

Konwiser's "Yang and Yin," (center, left) is one of several striking designs in bright colors printed on cotton crash by this firm. \$3.90.

Celanese Corporation of America is justly proud of the combination of spongy, soft feel with dimensional stability which is characteristic of its Celaloom fabrics, one of which is shown (bottom, left). This plain, home-spun, No. 1062, comes in 10 solid colors 50", and 4 prints, 36" wide.

La France Industries' "Chancellor," a rich, self-toned matelasse, is one of several currently introduced at the Chicago Market. It is available in rose, silvery gray, parakeet, red, teal blue, bottle green and warm gray 54" (center, right). And last but not least, are a multicolored, gilt-threaded upholstery fabric, "Fantasy," from the Meadox Sales Company, and a rich, rose-patterned matelasse from the Seeger Textile Company.



Seeger Textile Company, Inc., 425 Fourth Avenue, New York



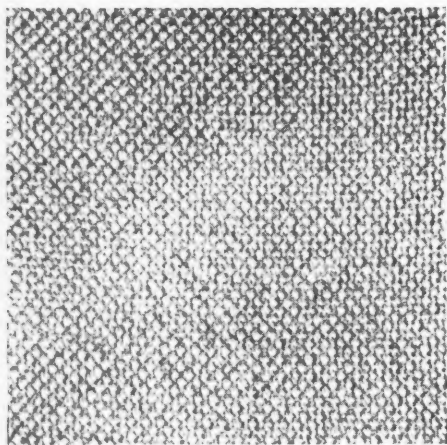
Konwiser Fabrics, 38 West 58th Street, and Arundell Clarke, 31½ East 65th Street, New York



La France Industries, 119 West 40th Street, New York

Strong back

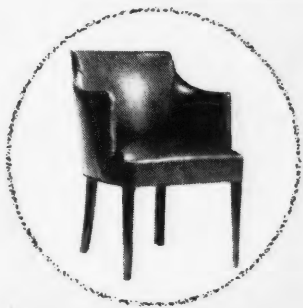
Cellucord, the tough, plasticized paper rug backing made by Millett Corporation, 630 Fifth Avenue, New York, is the hero of a 20-minute sound slidefilm which may be borrowed free of charge by dealers and manufacturers' salesmen. The process of Cellucord's manufacture is taken step by step from lumber forest through pulp and spinning mills, showing how it is treated with the Celanese Corporation of America plastic that gives the twisted fibers their smooth, uniform, hard surface and internal strength. After passing through many control tests, Cellucord is shown being woven onto the backs of velvet, Axminster, and Jacquard-Wilton rugs. The backing, priced competitively with jute, was first made as a wartime alternate. It makes carpet lie smoothly on the floor without buckling, holds the tufts tightly, is unaffected by water, cleaners, mildew, or moths.



Celanese Corporation of America, 180 Madison Avenue, New York



Meadox Sales Company, 61 East 53rd Street, New York



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COATED FABRICS DIVISION—MISHAWAKA, INDIANA

Television-radio-phono installations

Voice and Vision, Inc., of 7320 Bennett Avenue, Chicago 49, Illinois, is a new firm that is looking way into the future. President R. E. Samuelson, an electrical engineer, says that applications of "electronics for better living" have only been touched, and he plans eventually to have a research laboratory to develop new uses of electronics in practical form (like cooking and two-way radios for husband and wife) for integration into individual home living patterns. Meanwhile, having spent ten years with the Hallicrafters Company, Chicago, directing the engineering and designing of its war production, he has this year organized his own company to build custom radio installations, using Hallicrafters' receivers. He offers architects and interior designers packaged units of loudspeaker, pre-amplifier, antenna, record changer, and all hardware and connections, as well as television units, extension loudspeakers, and recorders, for the architect to install any way he chooses, without the bother of having to be a radio engineer himself. Mr. Samuelson provides interesting data on certain physical technicalities in a paper called "Design Considerations." Two systems offered by Voice and Vision are the *Unitronic*, easiest to set up; and *Modulyric*, for high fidelity (*higher* fidelity, that is).

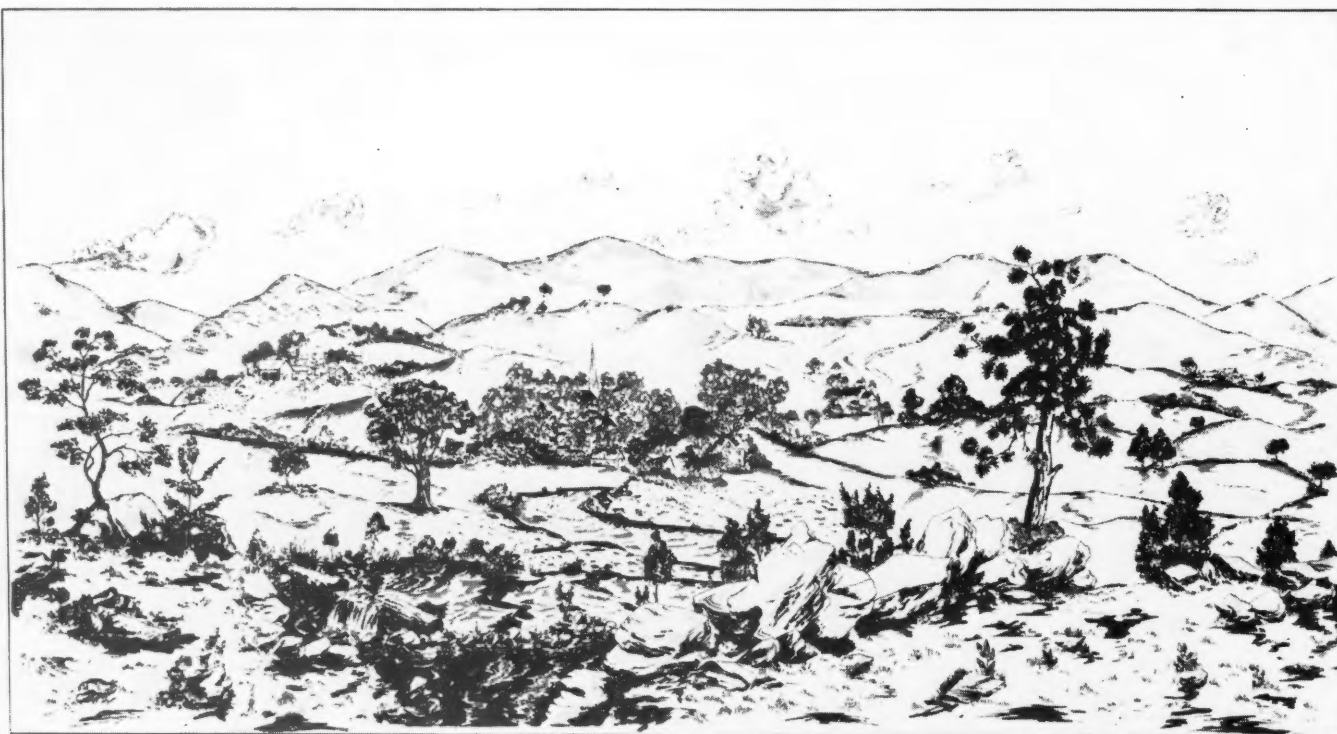
Ten years' free maintenance

Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, originator of the metal factory chair, gives an insurance policy with every industrial chair it sells, which provides for replacement or repair of all metal construction. Refinishing and re-upholstering are provided at a minimum service charge.

Summer furniture for winter

Cast or wrought metal furniture may seem expensive at first blow, but it earns its keep in a number of ways. The new Woodard dining group, for example, is part iron (in a new antique black finish) and part wood, with seats and comfortable backs upholstered in Duran or any material. It's meant for indoors but is also quite suitable for a protected porch. There are a glass-topped wrought iron table, chairs with and without arms, a two-door, one-drawer wormy chestnut cabinet with wrought iron handles, and a sectional sofa, designed by the Lee L. Woodard Sons (Joseph, Lyman, and Russell) of Owosso, Michigan. Gallo's Original Studio Iron Works, Inc., 401 Park Avenue, Brooklyn, N. Y., has restyled several of its groups with considerable grace and delicacy. Dinette sets, tile-top and glass-top tables for indoor service are offered at the old prices, in white and Pompeian green. A very pretty new set of four chairs and table with scroll under the glass top is only \$70 retail. A dainty serving buffet with glass shelves is \$85. Wrought iron spring steel chairs in black and gold are also new this year—low and high backed, designed to go with the regular sofas and club chairs. All items can be made up in Mediterranean green or coral at slightly additional cost, and can be galvanized for outdoor use at 20 per cent more. See them at the New York showroom, 35-37 West 23 Street.

The newest dining room groups of John B. Salterini Company, Inc. — Sea Island, Willow, and Palm Springs — are priced from \$100 retail for the Sea Island rectangular table, \$34 for side chair, and \$40 for arm chair, to \$275 for the large Palm Springs table, \$50 for side chair, and \$56 for arm chair. Colors are white, sky dawn, stardust, statuary bronze, chartreuse, Botticelli. (Cont. on Page 130)



American Landscape—This new Wall Trends hand print combines in a lovely scenic every symbol of the American landscape — the rocks and streams, the foliage, the hillsides and architecture we love so well. In six colors or one-color prints on many grounds. Samples made to one-quarter scale are available on request.

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Manufacturers of Custom Made Wallpapers
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*Rich Hand Finishing of the Beautiful Grained
Mabogany Exceeds Even the Original*

THE ALBANO COMPANY, INC.

Showrooms
309 East 46th Street
New York City



G191 chair

designed by ALLAN GOULD

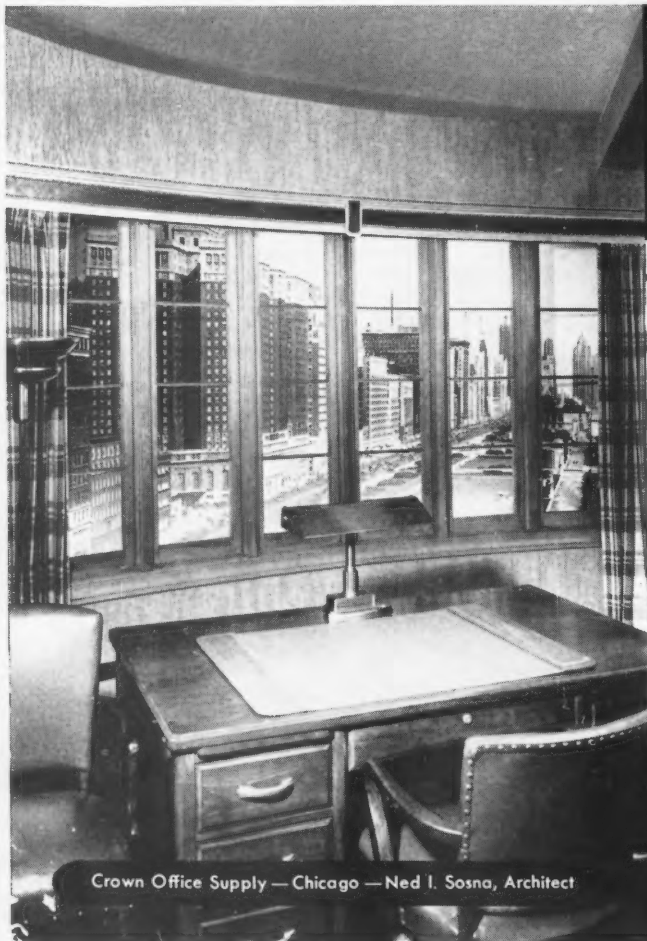
**laminated birch & cord seat
choice of 6 cord colors
weather resistant finish optional**

**a bold design realized
by our extraordinary facilities
for producing WOOD LAMINATIONS**

functional furniture manufacturers

write for illustrated brochure and explanation of new price structure

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showroom 192 lexington avenue new york 16



MURAL MAGIC BELOW THE HORIZON

ELEVATES SALES POTENTIAL
OF BASEMENT SHOW ROOM

In the hands of the imaginative architect, photomurals are indeed possessed of magic powers . . . in one instance, they bring to a basement display room the atmosphere of a tycoon's penthouse office (and that sells office furniture!) . . . in another, they transport the scenic beauty of a quiet pastoral into a residential dining room . . . the examples are legion . . . the applications limitless . . . the cost most interesting . . . the details . . . all described in our brochure: "Make Blank Walls Live." A copy is yours for the asking.



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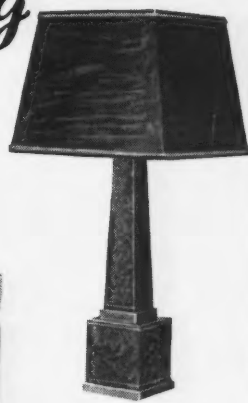
Originals by **ADLEE** *featuring*
Leathers by **ADAMS**

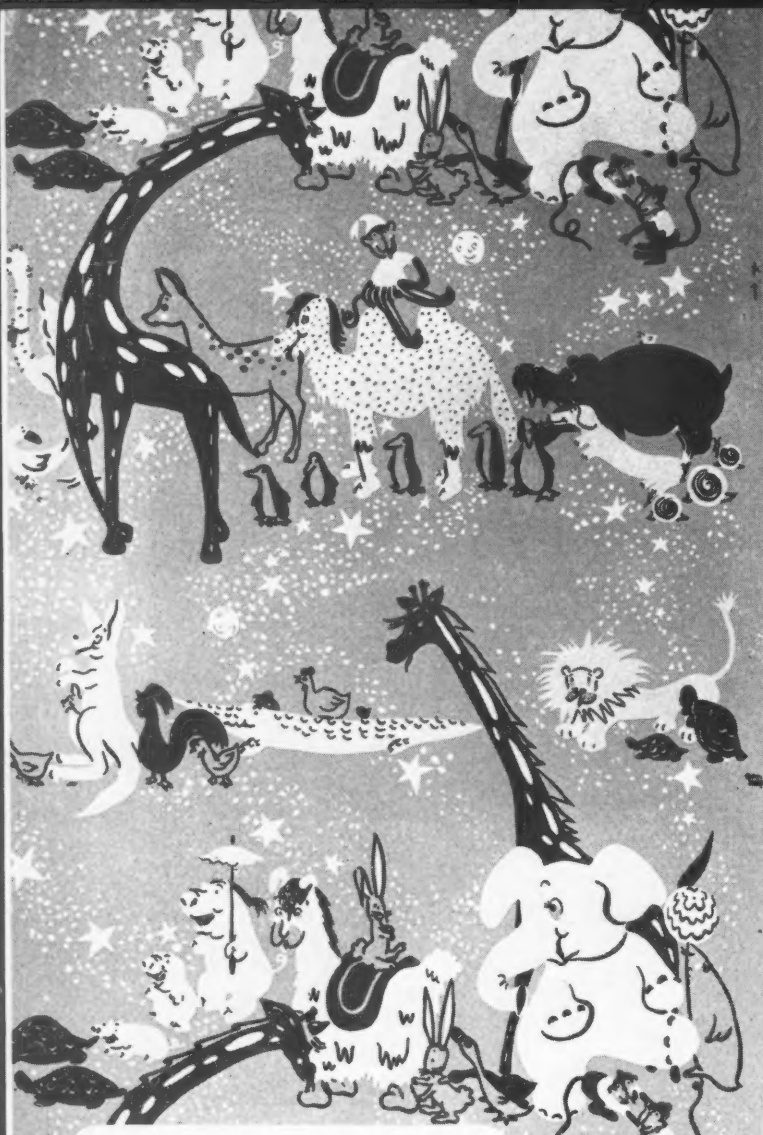
Exclusive designs by A. Lee Adams reach decorative perfection with Leathers by Adams . . . the leathers with the famous "Velvetone" hand finish. Desks, chests, lamps, double head boards, double dressers and dining tables are hand tooled to order in 23 karat gold.

Write for full information and photographs.

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2001 First Avenue (103rd St.), New York 29, N. Y.





Meet "LUCINDA'S"
new companion . . .

"ANIMAL JAMBOREE"

Sprightly "Animal Jamboree," above, joins popular "Lucinda" in an appealing new wallpaper combination . . . presenting another in a long list of refreshing ideas which characterize Stockwell's service to decorators.

C. W. Stockwell Co.
Creators of
"Trend of the Times Wallpapers"
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SEE YOUR LOCAL DEALER OR
WRITE FOR ILLUSTRATED BOOKLET

Salterini's *Neva-Rust* process is applied to all pieces, which may be returned to the factory, 510 East 72 Street, New York 21, transportation prepaid, if corrosion occurs within six years.

Richard L. Sandfort's unusual modular aluminum furniture is adaptable to gardens, terraces, living and dining rooms, showrooms, and lobbies, comes in white or colors to match the upholstery, which fits inside each square box-like unit. (*Interiors*, April 1948.) Displays are at 22 East 49 Street, New York; Knapp & Tubbs, Inc., 6th floor, Merchandise Mart, Chicago; and Robert L. Coslette & Associates, 710 West Seventh Street, Los Angeles.

At Fresco's, 493 First Avenue, New York 16, besides the selection of ornamental wrought iron furniture, there is a weatherproof wrought iron grille door with customer's initial in the centerpiece. The price of \$59.50 includes white, black, or Pompeiian green finish, wooden frame, and interchangeable copper screen panel. For \$74.50, there is a heavy glass panel in aluminum frame, to convert it into a storm door. Mr. Fresco makes gates and railings, novel screens and coat racks to order.

For those who want *no* summer furniture around in the winter, or who may have to move at the drop of a lease, Molla, Incorporated of course has the answer: theirs knocks down and folds up so that it can be put away in the original cartons—a feature that saves shipping charges as well as storage space. The 21 points of construction and packaging are now patented. Specially treated to be chip-proof, and rust-proof for eight years, Molla cast aluminum and wrought iron lounging furniture has spring seats and boxed cushions. Showroom, 410 East 32 Street, New York 16.

Maker to consumer

Everett Sebring, interior designer of 1009 East Green Street, Pasadena 1, California, sends an interesting brochure of the occasional tables and drawer units he has designed, and which he ships directly to the consumer, offering a courtesy discount of 15 per cent to architects. Production facilities enable him to ship in quantity for commercial projects. On the back of the folder are sketches of additional pieces he plans to make, with the suggestion that the prospective customer submit his preference as to the most urgent. Items available now are square low oak tables of very simple line in 20", 30", and 40" sizes; a rectangular coffee table under which two of the 20" sizes may nest; and drawer units on separate leg bases, to be used as end tables, as a vanity dresser with a sheet of glass across the top, or as wall fixtures without legs. The 20" size chairside table, in blonde oak or oriental teak finish with Armstrong cork top, costs \$34; with leather top, \$48. The leather may be off-white or light saddle (samples are attached to the brochure). The surface is further finished with Du Pont's bar top lacquer, plus wax. Full information in the folder covers measurements, construction, and illustrated uses.

"La Tessitrice dell' Isola"

Some fine Italian handwoven fabrics are being shown in New York by Consuelo Flowerton, 330 East 58 Street. They are cotton embroidered with cotton or wool; silk and wool; linen; and some woven with metal, in colors varying from brilliant to subtle. Miss Flowerton shows them as scarves, ponchos, and gown lengths, but many of the fabrics are strong enough for upholstery, or light enough for drapery, and can be supplied to order in widths up to 72", at about \$5 to \$14 wholesale delivered in New York. Their origin is Capri, where they are woven by the Baroness Maria Chiara Gallotti, who is known as The Weaver of the Island, and who learned to weave while in an Egyptian concentration camp with her husband during the war.

It's worth "a look" to see the New Look at



Antique Regency Rosewood Game Table

BRISTOL

A new series of exceptionally interesting, authentic reproductions in mahogany and rosewood.

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New additions to the extensive Bristol Collections of Antique Furniture and Accessories recently received from Europe.

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Truly a Treasure House to the Trade

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New York 21, N. Y.

Italian Landscape

Two hundred and forty hand blocks are required to print this exquisite scenic wallpaper produced by the world-renowned Zuber & Cie. The set consists of 10 panels, each 18" wide. Illustrations available on request.

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Showing

one of a number of unusual bridge groupings available in 18th Century English and French styles, all authentic reproductions of fine old originals. Also, are featured several provincial card sets in distressed walnut patina.

*Freeman
Furniture Company*

SHOWROOMS: 300 EAST 64th ST., NEW YORK 21, N. Y.

Telephone: REgent 7-2390



Circus A gay, new Van Luit scenic, in many bright color combinations, *now in stock at Renverne*. Set consists of four panels covering nine lineal feet of wall space. Tallest portion of design is 61 inches, printed on 10-foot strips. Actual colored miniatures available at a very nominal cost.

RENVERNE HANDPRINTS - Renverne Corp., 515 Madison Avenue, New York



Our new booklet,
"Victorian Revival"
sent on request

THE RENAISSANCE OF VICTORIAN

Draw a black velvet curtain across your mind...picture a Victorian living room piece...its beautiful balance, the jewel-like gleam of its hand polished mahogany frame...then let your imagination go. Take modern textured fabric for the covering...be bold about color...consider plaid for a chair... jonquil yellow for a sofa...Does your mind begin to create...do your fingers itch to begin...on your own Victorian "Renaissance?"



victorian

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MONTGOMERY 3, ALABAMA

"The Cradle of the Confederacy"

*From the Foothills
of Southwest Europe*



—a new **Crest** creation

From the sunny slopes of Portugal comes this exquisite hand made base. Its free flowing lines, classical in their simplicity, rise from a silver pediment and are enhanced by delicate, colorful designs long traditional in this particular region.

For homes whose first considerations are quality and authenticity, here is modern lighting that will blend graciously and permanently into any decoration scheme. Ask for details about Number 4438.



Trade

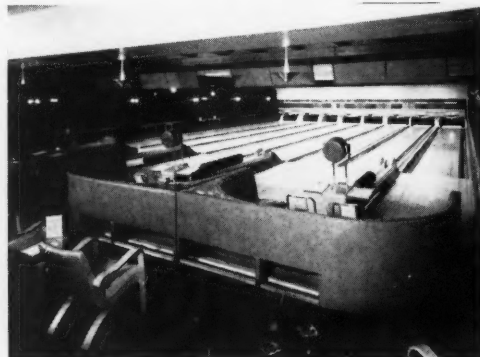
Mark

Our Thirty-third Year

The Crest Company
CHICAGO

Hotel with a built-in bowling alley

There is 8-lane traffic now in the Chicago Loop—at the Hotel Sherman's College Inn Bowling Lanes. The finest in Brunswick bowling alleys and leather upholstered seating has been provided for those who keep the ball rolling and for those who watch. In the fine tradition of Hotel Sherman



hospitality, an adjoining cocktail lounge of early American design offers refreshment from noon till 4 a.m. every day. The bowling lounge, popular with both hotel guests and Chicagoans, is at the foot of a broad staircase descending from the lobby.

People

LOUIS M. FERRAGUZZI of Valley Upholstery Corporation was chairman of a testimonial dinner given by the Upholstered Furniture, Upholstery Fabrics and Allied Trades Division of the United Jewish Appeal at Essex House, New York on June 1st. Collections were made amounting to \$260,000, toward the \$400,000 quota.

EMERY ROTH and LOUIS E. ORDWEIN, architects, are recipients of the Apartment House Medals for 1948 of the New York Chapter of the American Institute of Architects. Mr. Roth's was for the house at 300 East 57th Street, and Mr. Ordwein's for the Garden Apartments at 72nd Street and Third Avenue, New York. Awards were based upon buildings erected within the five boroughs between 1940 and 1947.

NEW YORK SCHOOL OF INTERIOR DECORATION, 515 Madison Avenue, New York, presented cash awards to graduating students whose work was exhibited during Commencement week. Gilbert Werle, Associate Director, said that awards were made for outstanding fabric and wallpaper designs, and for collaborative work on a scale model, to William Blount, Tampa, Florida; Charles Nichols, Vinton, Iowa; and Allen McInnes, Ontario, Canada.

DWOSKIN, INC., 763 Peachtree, N. E., Atlanta, Georgia, awarded a total of \$400 to winners in its first annual wallpaper design contest. From over 200 entries, the chosen nine by five judges were Hazel Kimsey, Janet H. Allcorn, Frances Lowe Arrington, W. L. Watterson, Jr., Chevis D. Clark, Mary Axley, William Elder, Charles B. Jones, and Jane Cochran.

HARRY B. WEHLE, Metropolitan Museum of Art's Curator of Paintings since 1935, and a member of the Department

Chair with foam
rubber seat and back.
One of a group designed
by Harold Bartos.



LEHIGH FURNITURE CORP.

1971 FIRST AVENUE
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Fine seating for homes, offices and stores.

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hand screened prints and correlated textures



THE STAN TAYLOR *Originals*

STAN TAYLOR . . . and
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to satisfy the decorator's every
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The carpenters and painters are putting the finishing touches on Valjen's exciting new group of model rooms —increasing our display accommodations by some 5000 square feet. Very shortly you will be invited to the opening exhibit of Valjen custom modern . . . furniture of such outstanding design interest and quality . . . it gives you a fresh outlook on how enchanting modern furniture really can be. Valjen serves the decorator.

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of rich
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Additional information will be cheerfully furnished through established dealers in commercial furniture.





The Finest in

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In Meldan, the connoisseur of Provincial will see America's finest. Every furniture detail has been masterfully constructed; every dining room, bedroom and occasional piece . . . has been exquisitely crafted. Visit or write.

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Quality . . .

The excellence of our designs, the perfection of our woods, the skill of our craftsmen—these give to our furniture the quality for which it has long been famous.

Schmieg & Kotzian
inc.

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



The Roxin Cabinet, in mahogany and yew wood, with brass grill doors
 Size 34" x 13" x 33" high
 —Circa 1810—

*From Nahon's Reproductions
 of fine 18th Century
 Tradition Furniture*

The Nahon Company

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 NEW YORK 22, N. Y.

since 1919, has been elected Research Curator, in order to give full time to the Paintings Catalogue, of which two volumes have already appeared. THEODORE ROUSSEAU, JR. assumes the administrative work of the Department. DR. STERLING A. CALLISON succeeds the retiring RICHARD F. BACH as Dean of the Museum Extension and Education. In his 30 years of service with the Museum, Mr. Bach has notably furthered the relationship of art and industry, through exhibitions and magazine articles.

LAMONT MOORE, former Curator of Education at the National Gallery in Washington, has been appointed Associate Director and Administrator of the Yale University Art Gallery, New Haven, Connecticut.

HANS PETER NELSON, industrial designer of Park Ridge and Chicago, Illinois, has been appointed Director of the Departments of Industrial Design and Architecture at the Midwestern Technical Institute, Chicago.

ROBERT C. HILLS is Director of Client Service for Van Doren, Nowland & Schladermundt, designers of New York (205 East 42nd Street) and Philadelphia.

BOLTA PRODUCTS SALES, INC. of Lawrence, Massachusetts, has engaged Sol Sackel, former advertising-publicity manager for a New York manufacturer, to organize and manage its new Advertising, Publicity and Sales Promotion Department. He will work with Cory Snow, Inc., Boston agency, in merchandising the all-plastic Boltaflex.

KATHERINE CHANDLER announces resignation as assistant director, Department of Design, of the Container Corporation of America. During her 13 years with the company she has worked mostly in interior design and color, and will free lance in New York this Fall.

EDWARD KEITH, former Kansas City furniture store president, has returned with Mrs. Keith from a winter in Peru, to become Merchandise Manager of the new home furnishings division of John Taylor's. Complete departments are planned for furniture, rugs, draperies, china, glassware, lamps, radio, and electrical appliances.

DAVID W. DAVIDSON, new assistant general merchandise manager for the Marshall Field & Company Chicago and suburban stores, succeeds RICHARD C. BOND, who will be vice president and general merchandise manager for Wanamaker's in Philadelphia. Prior to his two years with the company, Mr. Davidson was general merchandise manager at the Frederick & Nelson store in Seattle, owned by Marshall Field & Company.

REGINALD STYERS is Gump's, Honolulu, new Director of Interior Decorating, as announced by Richard Gump, president of Gump's, San Francisco. Mr. Styers is the third member of American Institute of Decorators to become established in Hawaii.

EDWIN COLE, Wisconsin architect and industrial designer, has been retained by the T. A. Stiffel Company, a division of Stiffel-Bradley Company, 615 North Aberdeen, Chicago, to design its table and floor lamps. The first of the new group is shown at the July market.

ACTIVE BUYING CORPORATION, 276 West 43rd Street, New York 18; Wisconsin 7-3879, has elected Ralph A. Gans as secretary-treasurer, according to announcement by Joseph Silver, president. This firm offers a resident buying service



white magic..

by
skilled
hands

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MADE
UPHOLSTERED
FURNITURE**

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On or about July 1st, our New York
Office and Showroom will be moved
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We suggest you visit our new display
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FACTORY: ALLEGAN, MICHIGAN



T 116 COFFEE TABLE Modern Chinese table with surface covered in Smoky Antique Latourite (52" length)

Mirrored Furniture

PARISIAN ARTS PRESENTS
MIRRORED FURNITURE
WITH SURFACES IN

LATOURITE

Illustrated are only a few of La Tour's new mirrored furniture creations.

Incorporating the discovery "Latourite" ... combining mirror brilliance with flexibility and surface that never chips or peels - Parisian Arts replaces the "flat" with curved grace in today's decor.

M 613 MIRROR Splendor of Modern Venetian captured in all cut crystal with highly polished bevel. (56" x 40")

M 518 MIRROR Latourite creation in Baroque Chinoiserie. Soft tones emphasize mirrored elegance. Curved surfaces in exclusive Smoky Antique Latourite. (40" x 48")

#730 CREDENZA Magnificent Credenza epitomizes Chinese-Contemporary design. Curved surface in exclusive Smoky Antique Latourite. (72" x 32" high)

Parisian Arts

MIRROR AND GLASS CORP.
216 East 59th Street, New York 22, N. Y.
MERCHANDISE MART • CHICAGO

for hotels, institutions, and camps, and plans shortly to include retail stores.

JACK ("Unhand that Venetian Blind!") DALTON, of Arlington Venetian Blind Company, New York, is National Convention Chairman for 1948 of the Venetian Blind Association of America. Chairman of the Association's Public Relations and Advertising Committee is STANLEY BARNETT, president of Venetianaire Corporation of America, Long Island City, N. Y., according to announcements by RALPH GITKIN, president of the Association, and president of Jencraft Manufacturing Company, Paterson, New Jersey.

COMMITTEE FOR ECONOMIC DEVELOPMENT, 285 Madison Avenue, New York 17, continuing as a permanent organization has a new chairman with advisory committee to speed the CED's research program. Succeeding Paul G. Hoffman is W. Walter Williams, prominent civic leader, assisted by John D. Biggers, president, Libbey-Owens-Ford Glass Company, Toledo; Clarence Francis, chairman of the board, General Foods Corporation, New York; John M. Hancock, partner, Lehman Brothers, New York; Fowler McCormick, chairman of the board, International Harvester Company; Philip D. Reed, chairman of the board, General Electric Company, New York; Raymond Rubicam (retired, of Young & Rubicam); and Beardsley Ruml, chairman of the board, R. H. Macy & Company, Inc., New York.

Address book

BIBI AND COMPANY, 253 Fifth Avenue, New York, has a new telephone number in addition to the new building described last month: MURRAY HILL 9-4940. The dim, dingy wholesale district below 30th Street has been brightened like a birthday cake with the appearance of Bibi's marble, glass, and bronze facade, housing three stories of chandeliers, glittering with light and color in the midst of the dark old buildings. Inside, in addition to the profusion of ornaments for sale—crystal, gilded and painted—there was at the opening a silver fountain display, in the midst of lighted ice figures, flowing with grape juice for three days.

ALLAN MCNAB & ASSOCIATES, INC., a group of designers for industry, has opened offices in the CBS Building at 485 Madison Avenue, New York. Affiliated with an international design firm whose main office is at 37 Park Street W1, London, with branches in Sweden and Switzerland, McNab & Associates is comprised of about 20 designers, including Herbert Read, Clive Entwistle, Mischa Black, and Milner Gray. Mr. McNab has been art director of Life Magazine for the past four and a half years, and for the preceding three was design director to Norman Bel Geddes, and consultant to the War Department's Military Intelligence Division G2. Current planning takes in the Centennial Exposition, London 1951, re-design of taxis and railroad sleeping cars, and a prefabricated housing project of 30,000 two-family units.

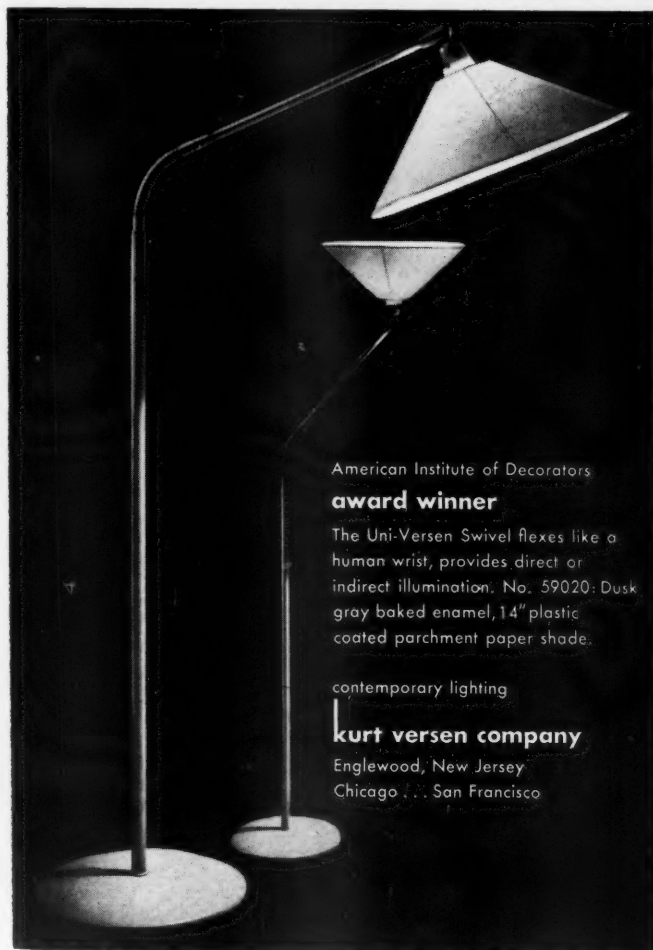
LEWIS S. BALDON, of Interior Designs Ltd., 5368 West Pico Boulevard, Los Angeles 35, requests manufacturers' literature and catalogs.

KATHI URBACH announces the placement of her decorative accessories with Dick Knox Displays, 678 South Lafayette Place, Los Angeles, as Western representative. This supplements national representation by M. Wille, Inc., 225 Fifth Avenue, New York, of a line that includes hand made figurines, lamps, shadow boxes, and table centerpieces.

(Continued on Page 142)

Design into Reality

As a designer it would be ideal if you could step into a shop and with your own two hands convert the picture inside your mind into three-dimensional reality. The next best thing you can do is to turn your drawings over to Roswell Snider. New York Westport



American Institute of Decorators

award winner

The Uni-Versen Swivel flexes like a human wrist, provides direct or indirect illumination. No. 59020: Dusk gray baked enamel, 14" plastic coated parchment paper shade.

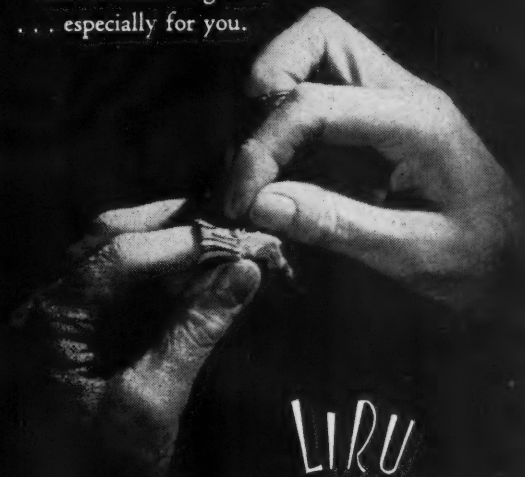
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kurt versen company

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Fine Furniture

Old World craftsmanship and modern design are artistically blended to create strikingly new custom-made originals . . . especially for you.



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whose every composition
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"Grecian Classic"
\$6.50 per roll.

Designs of Today
RICHARD E.
Thibaut THE
WARNER
INC. CO.
269 Madison Ave., New York, N. Y. 418 So. Wabash Ave., Chicago, Ill.



"Stillwater" from the American
Stencil group. \$4.50 per roll.
(Slightly higher on the Pacific
Coast.)

Unusual breadth of selection in each period
characterize the Thibaut-Warner collection.
The two fine, hand printed papers shown
(circa 1800) are good examples.

"Designs of Today" are exclusively controlled
by Thibaut in the East and Warner in
the Middle-West.

KURT VERSEN COMPANY, Englewood, New Jersey designer
and maker of lighting equipment, has appointed the Gott-
schalk Sales Company, 225 Fifth Avenue, New York; LEX-
ington 2-1915, as sole representative.

CABIN CRAFTS INC. of Dalton, Georgia, has enlarged its
selling space at a new address, 7 East 35th Street, New
York, to about three times the former area. With con-
sultant designer Eugene Stephenson, new ideas in display
were worked out to achieve a simple, expansive, and pleas-
ant effect. The Needle-tuft rugs are extremely well shown
on individual vertical panels that slide horizontally on
tracks along the wall. The bedspreads are in wall niches,
spread out full, as well as on beds. A model bedroom visible
from the street is changed periodically, showing new rugs
and spreads.

MATTHEW A. (MATT) CLARK, after 25 years with Goodall
Fabrics, Inc., has taken on the West Coast representation
of Valdese Weavers, Inc., of Valdese, North Carolina (up-
holstery fabrics and coarse yarns).

JAMES KING, manufacturers' representative, has a new
display room (No. 674) at the Western Merchandise Mart,
San Francisco, with the following lines: Harry F. Slater,
fabrics; Tappan-Keal, case goods; Bailey Schmitz, up-
holstered furniture and bedding; Styleader, upholstered
furniture; Weartex Rugs (oval, braided); Pierce & Cutler,
cotton boucle rugs; Sun-E-Tuft Bedspreads; Tony Hill,
ceramics; and Jade Snow Wong, pottery.

EDGEWOOD FURNITURE COMPANY, INC. has moved factory and
showroom to 208 East 27th Street, New York 16; MURRAY
Hill 6-2640-1. Brochure of the William Armbruster collec-
tion is now in print.

Please Bear With Us—

during alterations! We will
soon occupy our spacious

NEW SHOWROOM, in our own quarters.

CREATIVE LOOMS, Inc.

168 East 51st Street, New York 22, N. Y.

"The House of distinctive HAND-WOVEN
Upholstery and Drapery Fabrics"



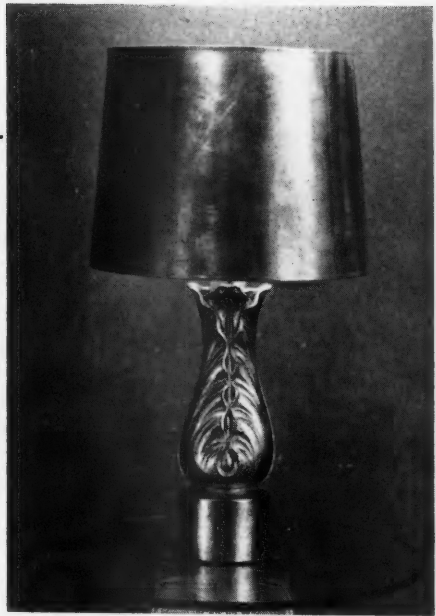
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LAMPS

Decorators

Lamps to please
exacting clients

Antique and Modern
22 East 55th Street
New York 22, PLaza 3-5237



ALMCO

"Contemporary Lamps"

ILLUSTRATED: TR34-G.L. Acanthus leaf column lamp—gold or silver leaf base and shade. Indirect light. 33" high.

ART LAMP CORP.
1750 FULTON STREET
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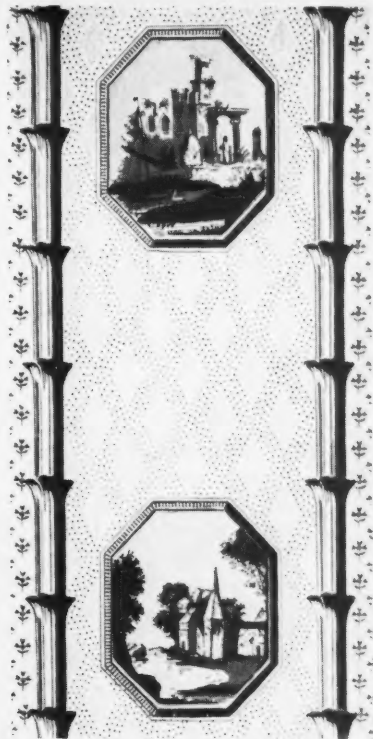
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THE CARPET MART INC. of Baltimore, Maryland, has been remodeled by proprietors Ted F. Miller and Sidney Blumberg into a plush, lush setting for American carpetings. No rugs or resilient floor coverings are sold. They provide sample books of paints, wallpapers, draperies, and upholstery fabrics to help clients with upholstered incomes visualize rooms.

HERMAN MILLER FURNITURE COMPANY of Zeeland, Michigan, will occupy a new showroom in the Exhibitors Building at Grand Rapids about October 1. This will be in addition to present showrooms in New York, Chicago, and Los Angeles. In September, the Chicago space will move to the 6th floor of the Merchandise Mart. Both spaces are being designed by George Nelson.

HARLEY'S CLOCK SHOPS, Altman Building, Kansas City 6, Missouri, clocks and barometers, is reached on the telephone by dialing the letters H-A-R-L-E-Y.

SEYMOUR NYDORF, decorative designer, has a new address at 32 East 57th Street, New York 22; ELdorado 5-5733.

LOUIS A. REENS, photographer of residential and commercial interiors and products, is at 180 Riverside Drive, New York; TRafalgar 7-6765.

WARREN LLOYD INC., 10 Jones Street, New York; WAtkins 9-4220, is celebrating its 13th anniversary in the manufacture of upholstered furniture.

MAX A. WEISS has recently opened a workroom for the trade at 1061 Second Avenue, New York 22; PLaza 3-9897, under the name of Maxwell Interior Decorators.



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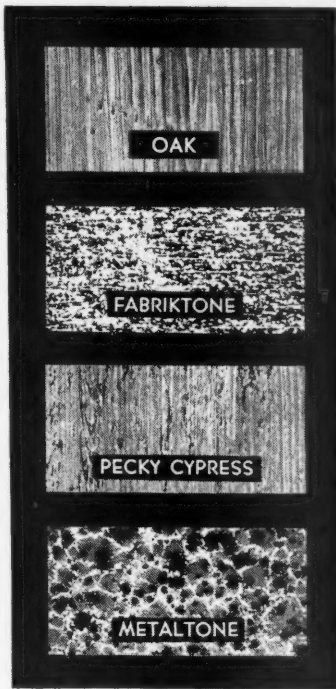
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Letters to the editors

(Continued from Page 8)

Money from Hollywood

Sirs:

Find attached check for five dollars for one year's subscription to your excellent magazine. Is it possible to procure back issues? I would like to have them for my reference file, as in my work as motion picture designer and decorator I find your magazine invaluable.

Dick Pfefferle

Los Angeles, Calif.

Sorry, we're all sold out, except for a few copies locked in the files. Some public libraries have bound volumes.—Ed.

Ships and bones

Sirs:

In the April issue of *Interiors*, I ran across two articles about things which I have recently seen in the flesh.

The first is the S.S. Argentina. I left New York on January 15, 1948, the date of departure of its long heralded maiden voyage. Inasmuch as I have been in the furniture and decorating business for the past eleven years, I carefully observed the furnishings and decorations.

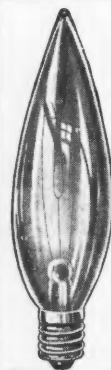
The works of art mentioned in your February issue did not create a favorable impression on me nor on many of the other passengers. I was not able to understand what the artists were attempting to illustrate. Judging from the remarks I overheard, the general effect of the decorating scheme from stem to stern did not give anyone the feeling of living within the limits of a unified and well

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balanced interior. It is indeed a shame that we, the United States, cannot turn out a flagship that is not better decorated than the S.S. Argentina.

The second subject is Mr. Robert Tyler Lee's notes on Pachacamac, Peru. I visited this town of the early days in the first part of March, 1948. While I was there, I took a panorama shot with my 8 m.m. "movie," using the blue Pacific Ocean for a background. There is a large burial ground in this city and I was fortunate in finding a few bones, which I brought home with me.

From Lima, I flew to Iquitos, Peru, which is a splendid example of a tropical town, nestled in the heart of the Amazon Jungle.

I left Iquitos in a dug-out canoe and paddled 400 miles down the Amazon to Leticia, Colombia. I found the Jungle Indians make very few things in the field of hand crafts. They live the easy way, spending their time hunting and fishing, and occasionally gathering a little rubber or barbasco root. For one who is interested in seeing what one of the world's last frontiers looks like, the trip is well worth while.

Hervey W. Herron
North Hollywood, Calif.

Ahead of a letterhead

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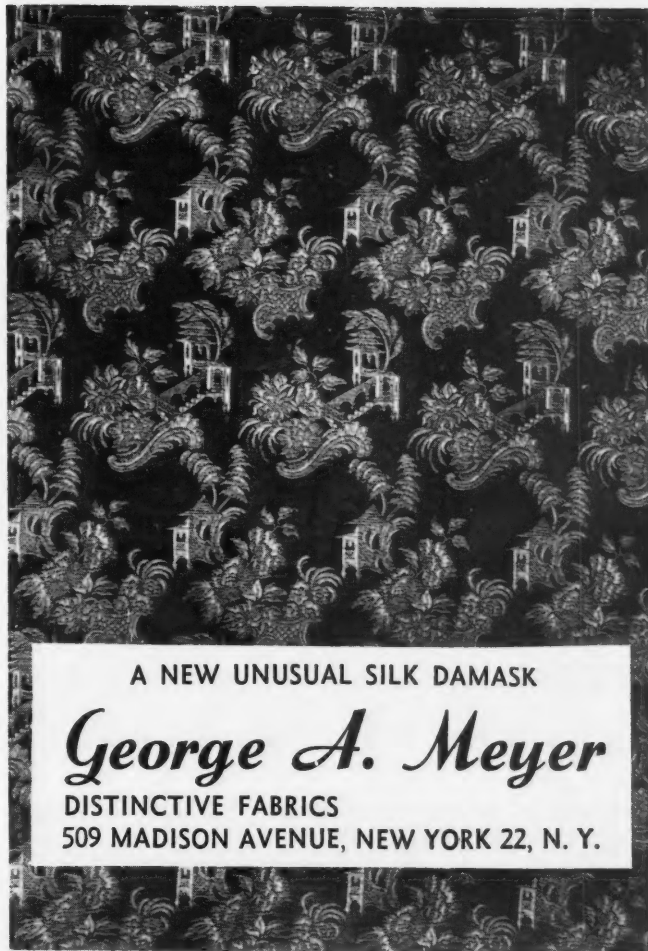
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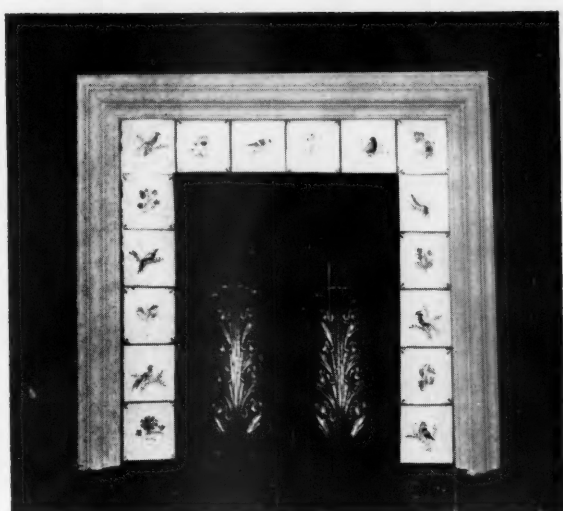


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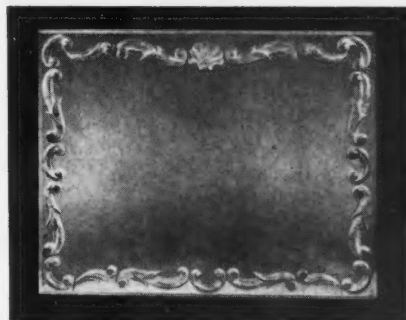


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For your information

(Continued from Page 18)

with no specific techniques offered. Only on such basic study can sound advanced work be based." In the past two summer sessions only thirty students could be admitted and only degree candidates were considered. This year, advanced students and teachers in schools and colleges who wish to acquire knowledge and experience in design will be eligible, and the total enrollment has been expanded to sixty.

Dutch Art Course

A summer course in Dutch art to be held in the Netherlands Institute for History of Art, The Hague, has been announced for July and August. Lectures by well-known Dutch historians of art will be given in three sections: the first will serve as an introduction to general aspects of the development of Dutch art; the second as a stimulant to specialized research work; the third is to bring teachers and students into close working relationship. The institute's collections have nearly 300,000 reproductions of Dutch and Flemish pictures, a large cartography of all Dutch pictures found in public and private collections, and archival material regarding Dutch paintings. Further information about the course is available from the Netherlands Institute for History of Art, 7 Korte Vijverberg, The Hague, Netherlands. (Continued on Page 152)

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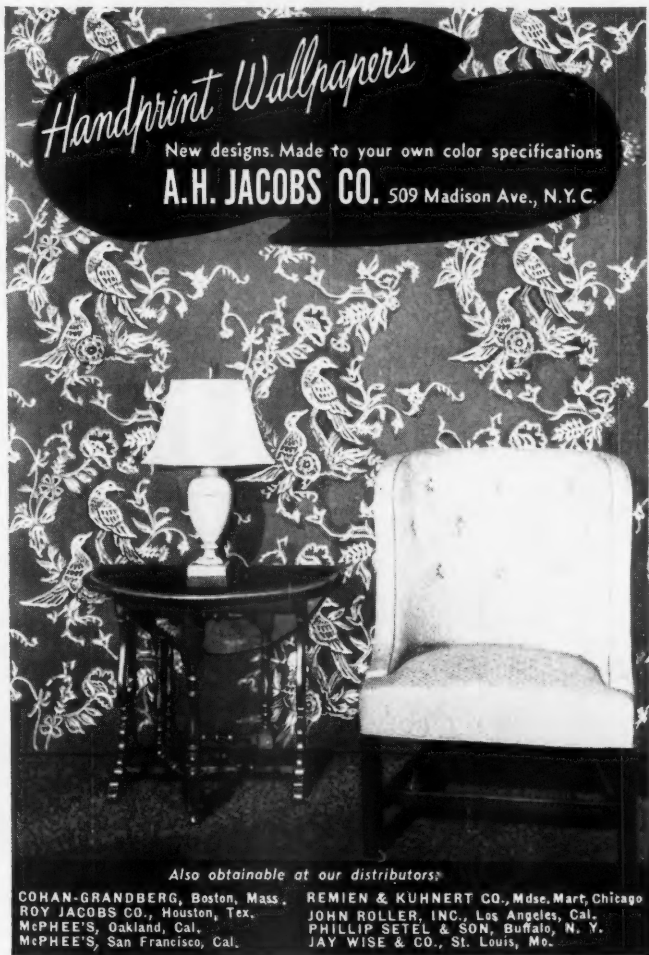


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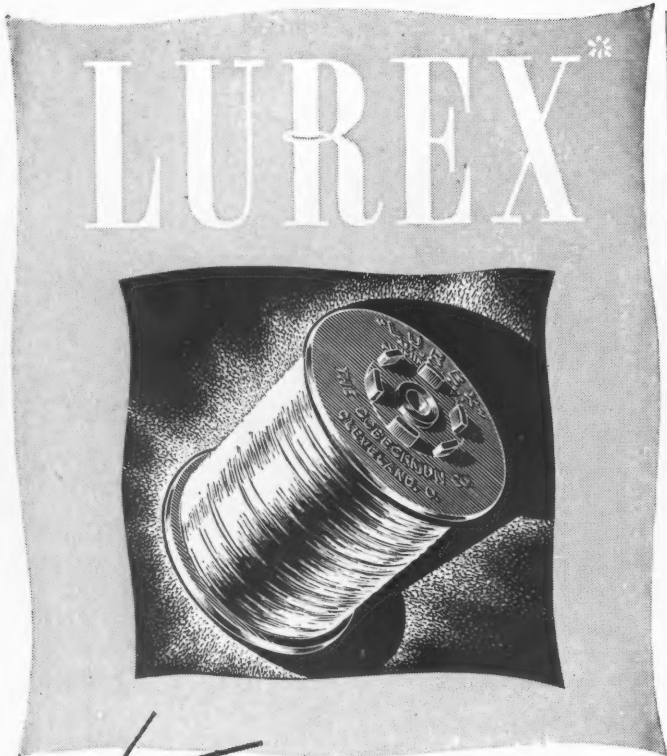


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Neutra at Montana State College

Architect Richard J. Neutra of Los Angeles will conduct a three-day session of lectures and discussions on architecture, housing, and theory of design, etc. at Montana State College, Bozeman, Montana, July 26, 27, and 28. There will be open discussion and a study of an exhibition of Mr. Neutra's work; and the architect also will give a talk on his experiences and observations of building developments throughout the world. The final session calls for open discussion, judging and criticism of student work.

School for American Craftsmen

The School for American Craftsmen, founded by the American Craftsmen's Educational Council and now a part of the Liberal Arts College of Alfred University, Alfred, New York, offers a program of basic art study, mastery of shop techniques and actual production of saleable articles. Responsibility for administration of the school is held jointly by Alfred University and the American Craftsmen's Educational Council and both are equally represented on the school's board of managers.

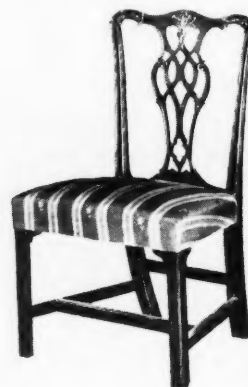
During the summer months—through September 10th—a room completely designed and executed by students of the school will be on exhibit in the gallery of America House in New York City (headquarters of the American Craftsmen's Educational Council). Called "Unit for Living," the room will exhibit furniture designed for use in a limited space, and every detail of the room, including pottery, textiles, wood and metal work, has been made by the students who, it is stated, "through this exhibition launch themselves as professional craftsmen." (Cont. on Page 154)



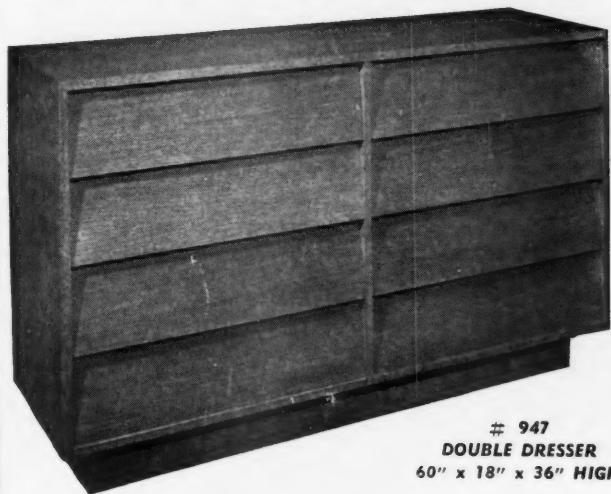
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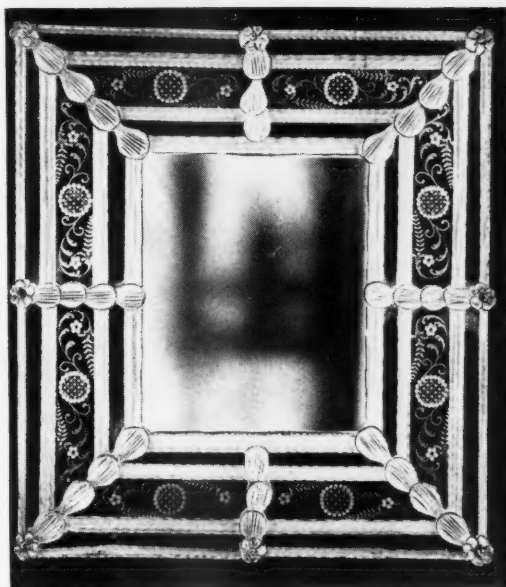
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New Fast Loom With Steel Gripper-Shuttle

The well-known Cleveland machine-tool firm of Warner & Swasey recently put into testing operation two demonstrator models of a new weaving machine which can produce cloth more than twice as fast as conventional looms. This development is termed the most significant advance in the art of weaving since the inception of the power loom more than fifty years ago. This new loom eliminates the bulky wooden shuttle and bobbin, and utilizes instead a one-ounce steel shuttle that grasps the pre-cut yarn at high speed and weaves it into the warp. The new machine, based on an original design by the Sulzer Brothers of Winterthur, Switzerland, can weave cloth 110 inches wide, as compared with the usual widths of 30, 40 and 60 inches. But the price will be about three to four times that of the conventional models which cost around \$1000.

Fan Has Big Air-Moving Power

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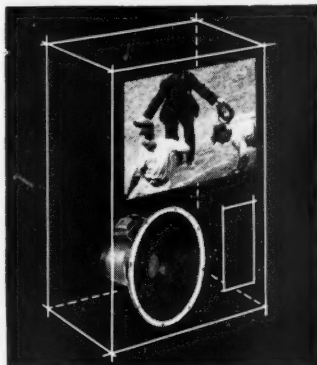


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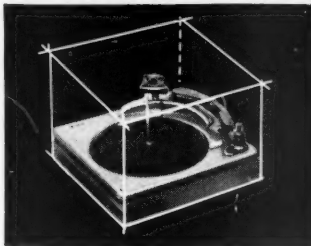
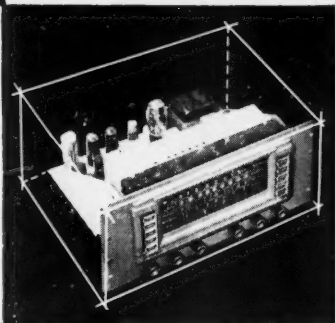
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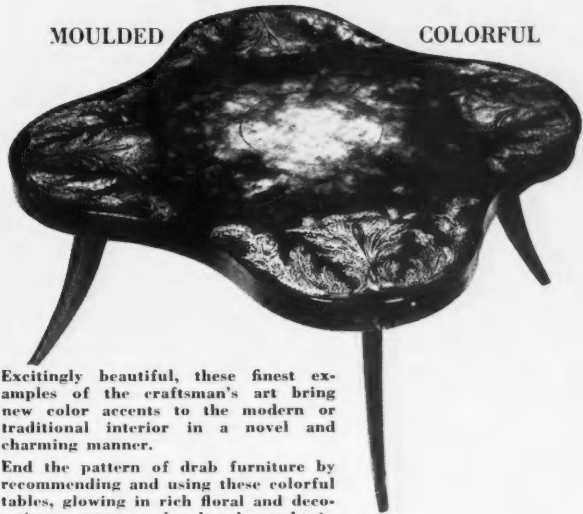
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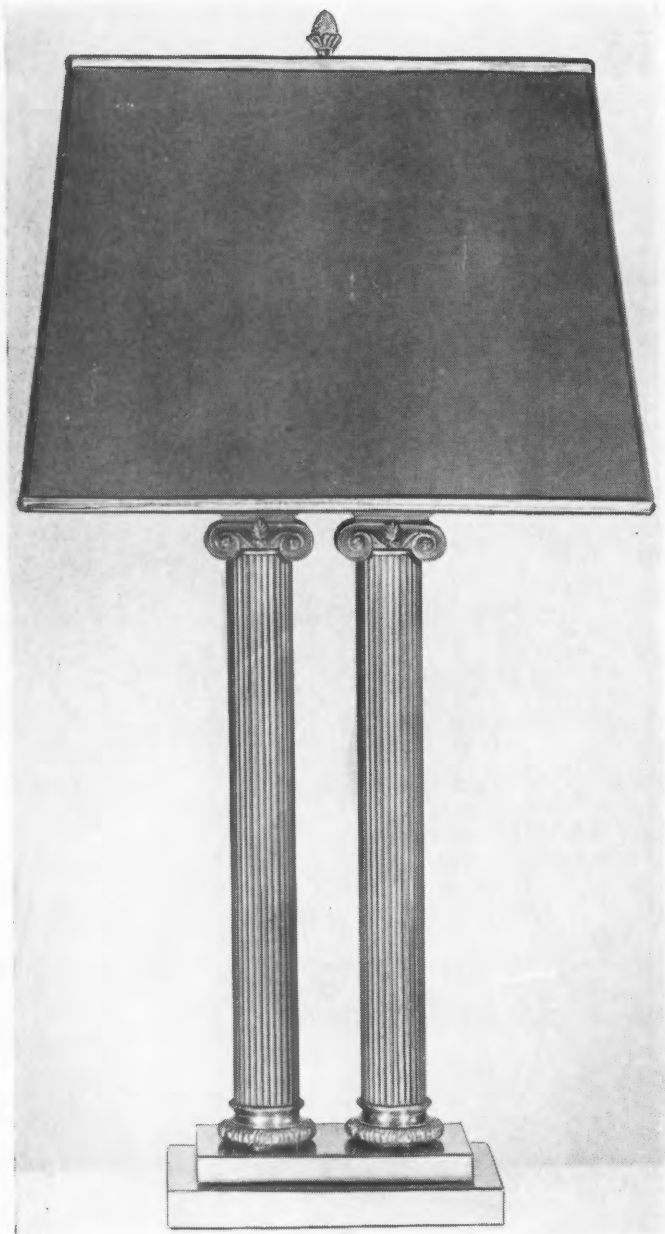
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angled plastic blades, and curved injector rings around the blades. Total air displacement is about 3,000 cubic feet a minute.

Of This and Of That

Editor's Lament

Having suffered in silence these many years, our editor, Francis de N. Schroeder, raises a still, small voice against the many pieces of mail addressed to him as "Miss." Face to face, he is sometimes mistaken for comrade Molotov or architect Jose Fernandez—but never, never for a miss.

Green Elected as Primary Color

Dr. Martin H. Fischer, professor of physiology at the University of Cincinnati, College of Medicine, says that there are four primary colors—not three. He adds green to the accepted red, yellow and blue, because he says that mixing blue and yellow does not yield green but a dirty greenish gray.

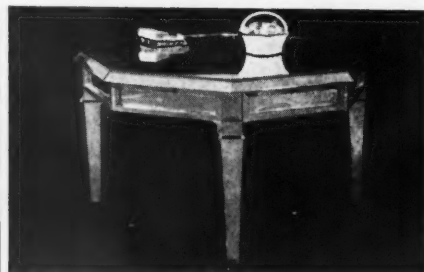
"Greatest Sculptural Effort" Begun

The next thirty years of thirty-nine year old sculptor Korczak Ziolkowski's life have been dedicated to his project of carving a monument of Sioux leader, Chief Crazy Horse, out of the side of Thunder Head Mountain in South Dakota. The first chips recently were dynamited out of the mountain as the opening crack in what is termed the greatest sculptural effort ever attempted by man. The monument will be 500 feet high and 400 feet wide, and its

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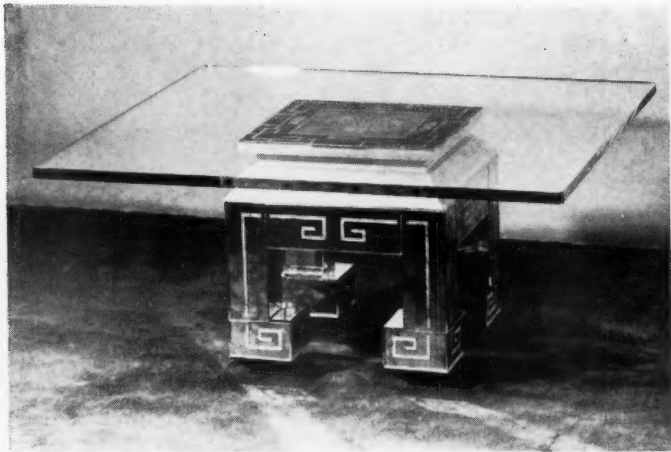


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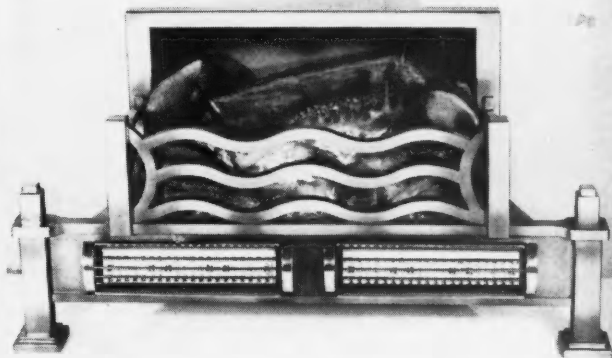
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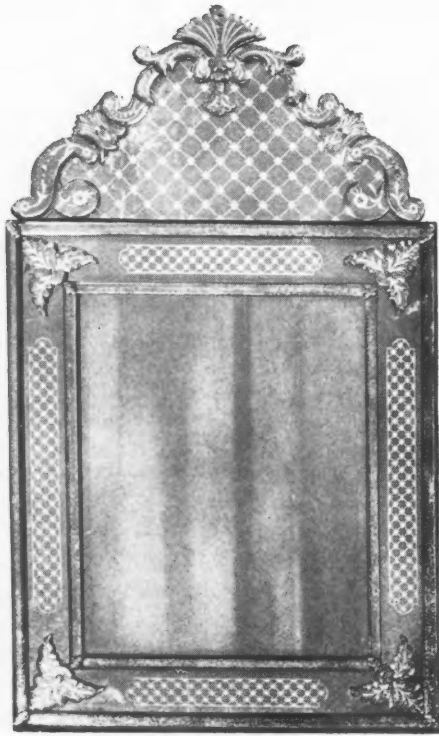
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central motif will be the chief astride an Indian pony. Sculptor Ziolkowski bought the mountain that will be the scene of his Herculean efforts.

New Commercial Standard for Cotton and Rayon Velour

The recommended revision of Cotton and Rayon Velour (Jacquard and Plain) Commercial Standard CS103-42, has been approved for promulgation according to an announcement of the Commodity Standards Division of the National Bureau of Standards. The revised commercial standard is identified as CS103-48, Rayon Jacquard Velour (With or Without Other Decorative Yarn) and has been effective for new production since May 20, 1948.

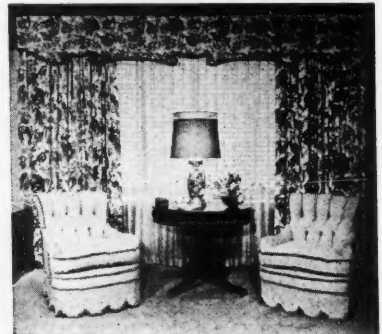
The original standard was developed in 1942 to provide a minimum quality of cotton and rayon velour used chiefly in the manufacture of upholstered furniture. The present revision was undertaken at the request of the Upholstery and Drapery Fabric Manufacturers Association, Inc., to cover a higher quality of this material as a minimum standard for the industry. Its requirements are based on the same characteristics as the previous edition, but in order to maintain a higher quality the number of pile tufts and the number of picks have been increased.

Correction on a photo credit

Nowell Ward of 450 Oakdale Avenue, Chicago 14, Illinois, is the photographer who took the pictures illustrating the Parker Pen Company's offices shown in the May issue of *Interiors* under the title "Moholy took pen in hand." Hedrich-Blessing, who was incorrectly credited with all the photographs, on pages 88 through 91, took only the one in the upper right hand corner of page 91. Mr. Ward took the rest.

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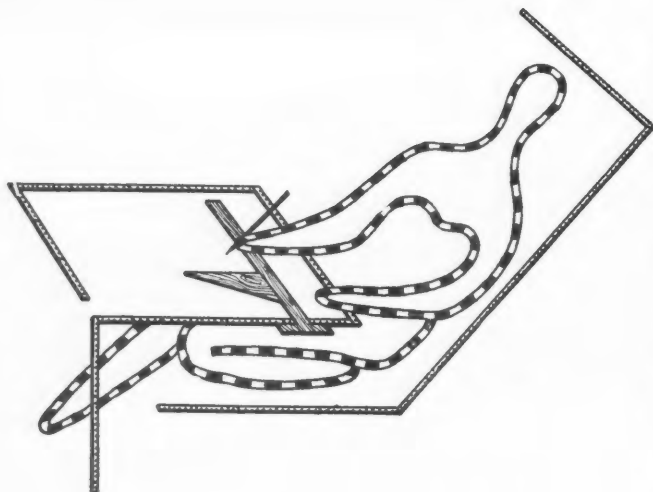
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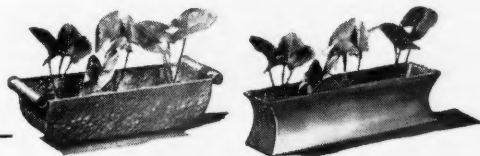
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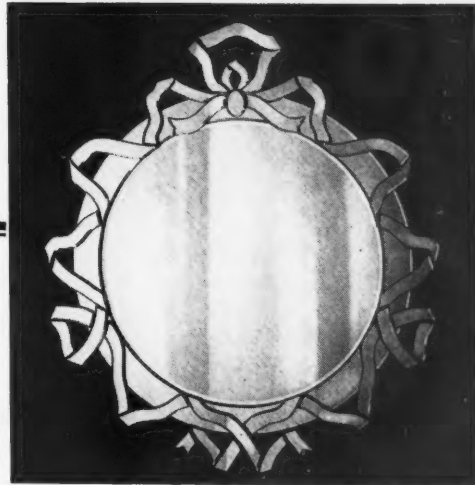
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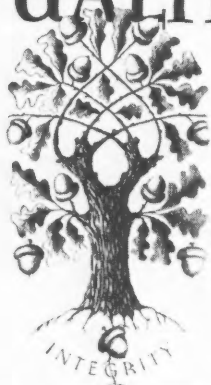
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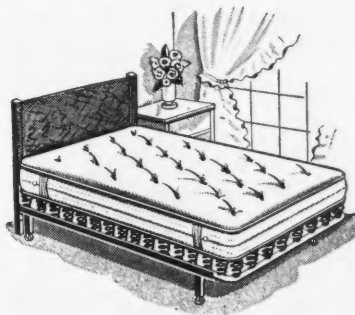
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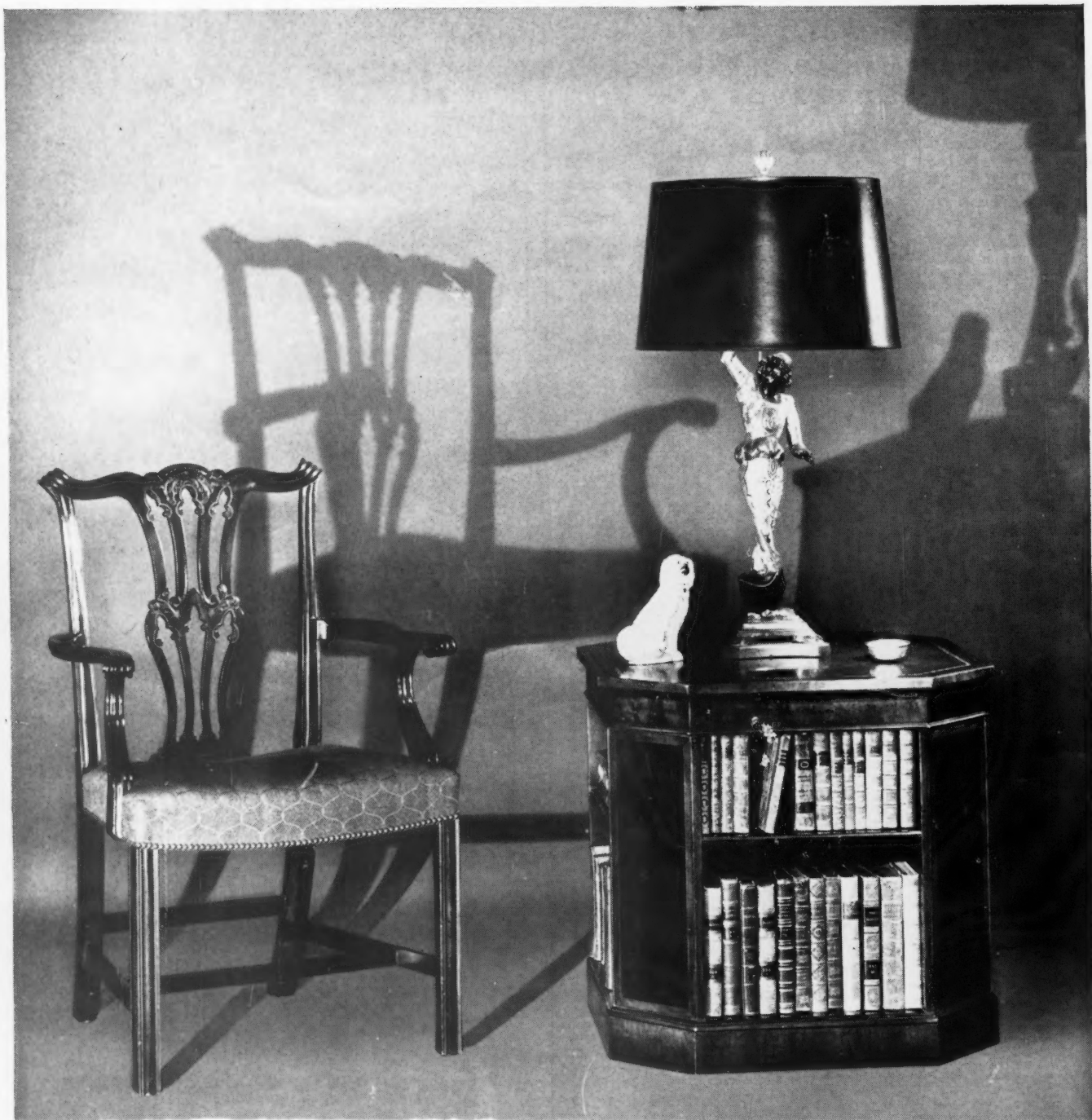
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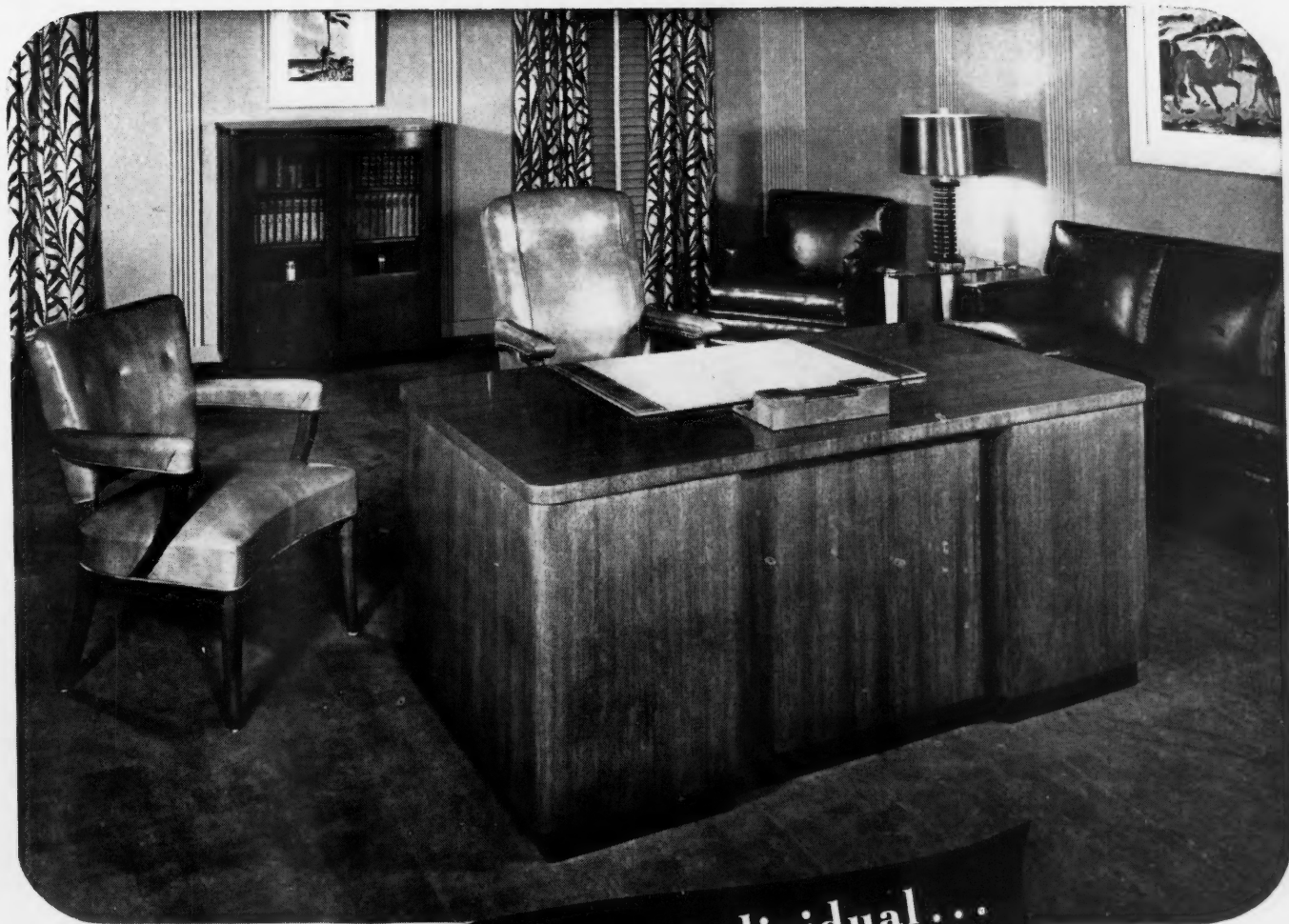




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