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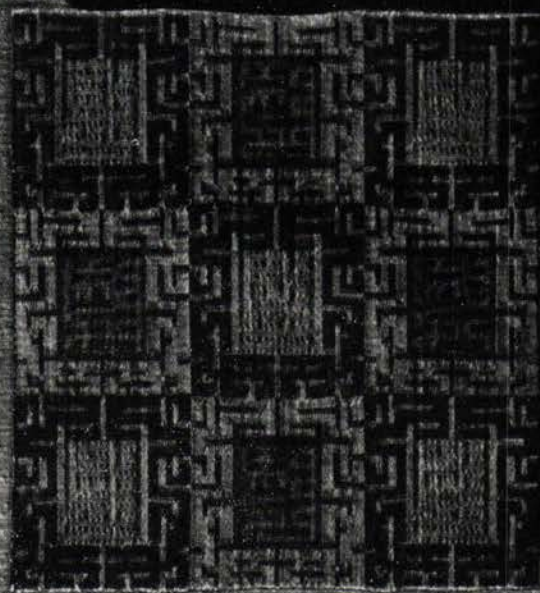
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# Interiors

REC'D OCT 27 1954

66th year of continuous publication.....Established 1888

Published for

*The Interior Designers Group which includes:*

interior designers,  
architects who do interior work,  
industrial designers who specialize in interior furnishings,  
the interior decorating departments of retail stores,  
And for all concerned with the creation and production of interiors—  
both residential and commercial.

Contents for October, 1954  
VOLUME CXIV, NUMBER 3

8	Letters to the editors
12	For your information
22	A sampling of magazines from abroad
24	Interiors' bookshelf
87	Interiors' editorial
88	Alexander Girard: his Santa Fé home
96	Remodeled suites in two Chicago hotels
102	From Empire to Finn Juhl in Wichita's Coleman Company offices
106	Twelve A.I.D. settings at the National Homefurnishings Show
114	A stage set to work in: Howard Perry Rothberg's den
116	Makers of Tradition—23: Jean-Henri Riesener and Louis XVI
120	A study in understatement: Boris Kroll's fabric library
122	Furniture review: Part 2
130	Kaleidoscope on Park Avenue: Herman Miller's showroom
132	Panoramic catalog for Armstrong Cork Company
133	Hart's flexible new face
134	Habitat's happy collaboration: new lamps and furniture
136	In the showrooms: Jofa, Kroll, and other fabrics; lamps; and more
180	America's Great Sources: an index to advertisers in this issue

Next month

*Interiors'* first-hand report of the Decima Triennale di Milano, the great international exposition of furniture, interiors, architecture and industrial design . . . Belgioioso, Peressutti, and Rogers: A detailed study, including the new Olivetti showroom which has become the talk of New York, of the fabulous team of architects who have played a major role in the current "Italian Renaissance." This will inaugurate a series of articles analyzing the work of young and exceptionally talented designers . . .

Cover

Aldo Giurgola

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# SCALAMANDRÈ,

## and Modern Styling



1938

*Stylized floral stripe in coffee-colored bouclé cotton on off-white satin field, also in nine other colorations; awarded Gold Medal at Exposition des Arts et Metiers, Paris.*

1949

*Abstract Bolas print, a quill fabric, half silk, half cotton, in five different color combinations.*



1946

*Interesting traditional pattern, "Ancient Fort," an antique quill fabric, in any color combination, to order.*

1945

*Abstract design, "Protuberance," woven on silk warp, with rayon bouclé filler, to create contrast between smooth and rough textures.*

Designers today demand modern fabrics for modern interiors. For 25 years—since 1929—Scalamandrè Silks have been in the vanguard of fabrics specially created "for the rooms of tomorrow." As a result, many of these designs are still in high favor with modern interior designers and decorators creating the finest rooms today.

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1929

*Traditional pattern of roses in natural hues, available in any combination of colors desired.*



1930

*Curtains in modern floral stripe, extending two floors from ceiling to floor, accented with specially designed Scalamandre fringe.*

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1921

*“Iron Gates,” printed fabric of bold design with graceful arabesque motif, as used in a modern living room.*

1941

*Silk-and-cotton fabric with contrasting Jacquard horizontal pattern of jested loose fringe.*



# Letters to the editors

## Acoustics and music

Sirs:

Your "Music in Interiors" article (September, pages 62-77) was very interesting. I only wish you had discussed more historical facts about the effects of acoustics on musical compositions; I was fascinated with your all-too-brief remarks on Bach's Thomaskirche and Mozart's "Italian box-theaters."

Roger Furman  
New York, N. Y.

Reader Furman may be interested in the following report, from the Yale University News Bureau, on a lecture by Professor Steen Eiler Rasmussen of the Royal Academy of Copenhagen, Denmark:

"The old St. Peter's Cathedral of Rome, Professor Rasmussen said, not only brought about choral song but was directly responsible for modern polyphonic music. The old St. Peter's, demolished in the 16th century, had a nave span of 78 feet, the largest basilica church in Christendom.

"'Ordinary speech,' said Professor Rasmussen, 'was not distinct enough to be heard by a congregation there because a sound loud enough to be heard would continue to vibrate for six or eight seconds, overlapping the following sounds.'

"'But when the priests made use of the sonorous Latin vowels and recited the Latin text, on the sympathetic notes of the church it would be carried out to the congregation. It was a technic born of necessity leading directly to choral song.'

"The Gregorian chant was composed for this church, he continued. Such chants in a modern recording studio sound extremely poor but 'with a long reverberation they change completely.' The reverberation in St. Peter's changed a lone voice into the effect of several voices. The church added voices—so it came to be used as an instrument.

"The church could help to keep the singers in tune, but they had to stick to simple harmonies.' Such harmony is a characteristic of the Gregorian chant."—Ed.

## Rare expression of pleasure

Sirs:

I don't often get around to expressing my pleasure with any publication, but, having recently looked through the August issue of *Interiors*, I find myself submitting to an impulse to thank you and your staff for creating such a stimulating magazine.

In addition to the cover design and the gen-

erally superior layout work, I particularly enjoyed the article on William Kent by Jean Anne Vincent, which I found not only enlightening and informative but also freshly entertaining. Miss Vincent's work has caught my eye before in *Interiors*—and always with pleasure.

Although I am not professionally connected with the fields covered by *Interiors*, I nonetheless see the magazine occasionally and so wish to add my word of appreciation.

P. J. Hoff  
WBBM-TV  
Chicago, Illinois

## The story of sleep

Sirs:

The article on the "Story of Sleep" (September, pages 96-101) is excellent. Realizing the problems of reproducing, in photography, the three-dimensional displays, we have always felt this exhibit would be difficult to handle on the printed page. You and your people have solved this exceptionally well.

Will you express our appreciation to everyone who had a hand in this?

Richard W. Girvin  
The Englander Company, Inc.  
Chicago, Illinois

## Design in domesticities

Sirs:

You are to be complimented on the very fine article for September entitled "Design in Domesticities '54" (pages 102-103). Your coverage of this subject is very complete and interestingly written.

We appreciate the opportunity to talk with your people concerning the G. E. Automatic Blanket and your very fine handling of this subject.

J. V. White  
General Electric Company  
New York, N. Y.

## Congratulatory P.S.

Sirs:

In your August issue, on page 77, appears the photograph of a tubular metal and nylon lounge chair designed by Harold Cohen and Davis Pratt for Designers in Production. It is part of the Good Design exhibit.

Will you please give us the address of the company which makes the lounge chair or forward this letter to them? We are very

anxious for more information concerning this piece.

George F. Pierce, Jr., A.I.A.  
Houston, Texas

P.S. Congratulations on a fine magazine! I apologize for waiting until I need your help to hand out praises.

## From a neighbor of the Davises

Sirs:

The July issue of *Interiors* carried an article on the home of Richard S. Davis, a not-distant neighbor and acquaintance of mine. The pictures of the Davis home were excellent.

Because the magazine as a whole appealed to me, I bought the August issue. The article, "Makers of Tradition," by Jean Anne Vincent was very appealing. The information about the man—Kent—his stylistic influence, plus the pictures of antique and new furniture from the Queen Anne period, were interesting.

Having high hopes of acquiring, gradually, new pieces of furniture for our modern home furnished with traditional things, I delighted in reading *Interiors*.

Mrs. Patricia McF. Partridge  
Wayzata, Minnesota

## A dog at school

Dear Miss Vincent:

Do you remember the time you invited a white police dog to an art tea? (It was a decade ago at the University of Minnesota.) His name was King-of-Carmel-By-The-Sea, and his master was a student in a class, Art in the Americas, ably conducted by Jean Anne Vincent.

I have a hotel named Senator which I am pleased to regard as the capital of the skid-row here in San Diego. After college, I owned a fine motel in St. Cloud, Minnesota, a cottage court in my beloved Carmel, California, spent a few months in Europe, visited some twenty of our Latin American neighbors, took a course at the New York School of Interior Design, and here I am.

I am a subscriber to *Interiors* who enjoyed your recent article on the Shakers in the Makers of Tradition series. Always feel a little guilty about my subscription to *Interiors* because your circulation department is always so belligerent about my not being a practicing member of the A.I.D. to peek inside the covers. We do decorate a room or two every month or so.

Jim Baxter  
San Diego, California

# new



*It's the top of the news! Any new group that T. H. Robsjohn-Gibbings designs for Widdicomb is well worth the acclaim and attention it receives. This new Midwest collection of living room, bedroom, and dining room furniture is especially worthy of your early attention. And, it adds to the reasons why decorators will continue to bring their clients to Knapp & Tubbs . . . first.*

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## House Beautiful in California

22 Staff-Designed Rooms at the Fair

This year the Los Angeles County Fair featured *House Beautiful* magazine's most exciting project in years. Twenty-two predominantly staff-designed rooms were opened to the public for the duration of the autumn fair, and longer because of the crowds.

The theme of the exhibition was "The Arts of Daily Living," to demonstrate how the home can help make living an art and how rich and varied is the American way of life. The October issue of *House Beautiful* is presenting most of the rooms, but a few are being saved for the January and March issues, 1955. The rooms are ingeniously planned around active lives filled with interests and hobbies, and, in contrast, around lives that are so busy with official cares as to demand space to be alone in, sort of comfortable contemplation space.

For *Interiors'* readers the greatest level of

paper, floor tiles, glassware and dishes in a Midas-like atmosphere that is not opulent in price. The nice blending of antique chairs from James Pendleton in Los Angeles, covered in Stroheim and Romann's "Fortisa," and contemporary circular, glass-topped table with brass legs carries out the notion that tradition and innovation live harmoniously side by side in today's America.

At the far right on this page is a view of the lanai, the three-sided open room borrowed from the gracious ways of Hawaii. In it are Japanese-inspired screens, the art of landscape architecture; all this combined with furniture scaled to American proportions and customs.

In the lower corner of this page we have shown the fascinating retreat from the cares of the world, the very opposite from the entertaining centers, active hobby areas, and family-living space seen in most of the rooms. Concrete blocks laid on edge in the ancient Roman method create fascinating patterns of light and shade. An ordinary building material is used, as Frank Lloyd Wright uses it, to make

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

**House Beautiful in California . . . National Homefurnishings Show . . .**

**Brazilian Landscape Architecture . . . Best Place to Work . . .**

*House Beautiful* designs 22 rooms for Los Angeles County Fair. Above: Crystal and gold dining room. Right: Embroidery collector's room with a Spanish accent. Far right: Japanese design and American comfort in the Hawaiian lanai. Below: A spacious retreat for the businessman at home.



interest lies in the integration between architecture, interior designs, and the very special way in which the objects in the rooms become more than decorations. Here the arts have been used in the home as enrichment of the occupants' daily lives. For example, a room, illustrated on this page, is designed around a fine collection of embroideries. Since the most important pieces in the group are eighteenth century Spanish, the Spanish window grilles, the color scheme, and the uncluttered, Mediterranean simplicity sets off the hobbyist's treasures. White (vinyl tile) flooring and Naugahyde (plastic) upholstery make this a practical family room, not an ivory tower. The crystal and gold dining room shown at the top of this page has gold flecked skylight, wall-

an interesting and thoroughly satisfactory inside finish. Against this surface and in the varying sources of light, the commissioned sculptures, such as the alligator fountain—resembling the dynamic Albert of Pogo's beloved swamp—fit most comfortably.

*House Beautiful* has dreamed of the ideal setting for a musical family where the instruments are not perched precariously atop the sliding piles of music on the piano, but where their richness of color and beauty of form become part of the decoration of the room whether in use or at ease.

This show has been most ambitious and covers many aspects of the homefurnishings market today, with objects to suit the connoisseur's taste and low-cost things as well.

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**Homefurnishings Show**

*A Change of Emphasis*

Once upon a time, like last year, the National Homefurnishings Show meant a pedestrian traffic jam of appalling proportions on four floors of the Grand Central Palace. This year it held itself down to one floor of the 71st Regiment Armory on Park Avenue and 34th Street. Accompanying the shrinkage in size was an entirely new character.

The main contribution to the show this year was unquestionably the use of silicone finishes for household fabrics in the Dow Corning Corporation's new sylmer process, dramatized in twelve room settings by twelve members of the New York Chapter of the American Institute of Decorators in the geographical center of the show set aside for the Decorative Furniture Manufacturers Association. The story of the treatment of fine decorator fabrics with the new water repellent, wear and dirt resistant properties of silicone will be found farther on in this issue, spread over eight pages.

The different character of the show was apparent at the door, for this year there were no representatives of the big department or big installment chain stores. Many of the settings were designed by professional decorators, and in this smaller exhibition area the exhibition seemed to be featuring decorator sources and fabrics, but this was not the case. The emphasis of the National Homefurnishings Show is chiefly directed toward the mass market and to the do-it-yourself consumer.

*Interiors'* readers would be interested in learning more about the settings shown on this page. 1 is the setting designed by Mary Dunn, A.I.D., and Michael Greer, A.I.D., for Nancy McClelland, Inc. using mauve and pink Bamboo Treillage in a breakfast room. Directoire painted fauteuils from Nancy McClelland's and Louis XVI metal table are antiques. The fabrics and trimmings are Scalamandré Silks, and the antique Oriental rug is from Ernest Treganowan.

2 shows a corner of a small withdrawing room or den with reproductions of French furniture from Fine Arts Furniture, Inc. At the Louis XVI writing desk is a painted chair faithfully copied from *Ebéniste* Jacob's model. The upholstered armchair is in the style of the Second Empire. 3 demonstrates a continuation of the new tendency to study the later traditional styles, where Wycombe Meyer, Inc. presented a living room furnished in the manner of the time of Louis Philippe. The writing table shown in the cut is from their new line of Louis Philippe, the side chair is Bernadotte showing the French Empire influence in Sweden. Their cane armchair has a mahogany frame with ivory rosettes.

4 is designed by Bertha Schaefer, A.I.D., in her triple role of interior designer, furniture designer, and director of a modern art gallery. A plastic ceiling from Luminous Ceilings, Inc., which does not appear in the cut, gave the garden patio with cane and iron chairs from M. Singer and Sons' Italian collection, a moonlit aspect.

One of the most noticeable features of the exhibition was the manner in which modern furniture was used, as a period "accent" along with the traditional styles.



1

2



3



4



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Above: Casino garden at Pampulha. Right: Garden detail at Rio's Ministry of Education. Below: Glass mosaics on free-standing serpentine wall.

**Landscape Architecture**

*Work of Burle-Marx on Tour*

An exhibition of the varied work of Roberto Burle-Marx, Brazilian landscape architect, has been touring North America this summer and autumn under the auspices of the Smithsonian Institution. The traveling exhibition consists of some thirty-five large water colors, sixty photographs, some printed fabrics, and samples of ceramic tile by the German-trained artist.

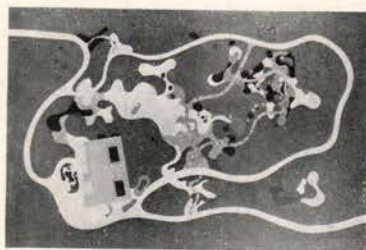
For the past two decades, Burle-Marx has been one of the foremost artists in Brazil. His materials are the rather unconventional tropical plants with their special colors and shapes. The water colors in the exhibition demonstrate how the artist has translated the contemporary free form of designs on paper to the spectacular colors and interplay of living forms of the gardens in Rio, Sao Paulo, Petropolis, and Belo Horizonte.

A study of the photographs on this page, taken from those in the exhibition, will reveal some of the secrets of Burle-Marx's dramatic art in which he composes strong verticals against tranquil horizontals of the land and some of the dynamic diagonals of Brazilian contemporary architecture. The rough textures of the exotic plants that abound in the Amazon region add interest to the plain planes of much modern architecture and are essential for contrast in the land of strong sunlight.

Roberto Burle-Marx's studio is his nursery on the Campo Grande facing the ocean. In it he transplants and cherishes the unusual species that turn up in his designs. Besides his knowledge of botany, Burle-Marx has a talent for translating floral and plant masses and colors into a contemporary art expression quite as distinctive as the surrealistic double-images of Arcimboldo, sixteenth century Italian painter who used fruit and flowers in "now you see the picture, now you see the face" compositions.

Like all great landscape architects of the past, and especially those of the eighteenth century when topiary-trimming was at its height, Burle-Marx occasionally allows himself to create architectural backdrops against which his designs may best be seen, sort of latter-day "eye-catchers." The serpentine, free-standing wall made of colored glass mosaics shown on this page is an example of this kind of work, as strong as the one-brick-wide serpentine walls of Thomas Jefferson at the University of Virginia, and far more decorative.

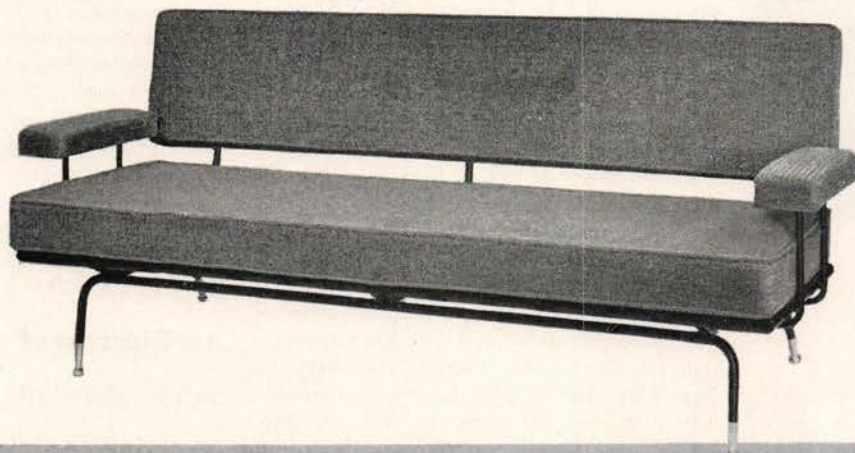
The Roberto Burle-Marx exhibition so far has been shown in Washington, D. C., and Aspen, Colorado. Currently it is in Bloomfield Hills, Michigan, and it will move to the Dallas Museum of Fine Arts on November ninth.



Left: Close-up view of Pampulha casino showing planting allied to architecture. Above: Plan for a private garden in Petropolis and right, detail of the planting.



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### Best Place to Work Awards

Management Methods *Announces the Winners*

*Interiors* is always concerned with the importance of the corporate client to the designer today. *Management Methods*, a magazine devoted to offering workable solutions to management's problems, held a competition recently in which architects and interior designers were invited to submit their recently completed solutions to the problem of working space. The results of the "Best Place to Work" awards are listed here, and five of the winning places to work are shown on this page.

The Best Integrated General Offices in a metropolitan area is architect J. Gordon Carr's design for the Stauffer Chemical Company in New York. The Schuckl Company of Sunnyvale, California, designed by Wurster, Bernardi, and Emmons, won first award for the Best Integrated General Offices in a suburban area, including the employees lunchroom and recreation area on the roof with a view of the Santa Clara Valley.

Best Clerical Work Center was staff-designed by and for Knoll Associates in New York. In a high-rent district, comfortable, efficient working space was provided for eighteen people. The Stauffer Chemical Company won the Best Employee Lunch-Lounge Area award; and its designer, J. Gordon Carr, also won a third first prize. He designed the Best Board or Conference Room, illustrated on this page, for the Columbian Carbon Company in New York.

Welton Beckett and Associates of California won the award for the Best Reception Area designed for the Standard Federal Savings and Loan Association in Los Angeles. The Best Special Situation Solution was awarded to the staff-designed sales office in New York of the Dow Chemical Corporation. (This firm is mentioned in our coverage of the National Home-furnishings Show for the company's contributions to the fabric field and interior decoration.) The special problem here was one of efficient use of limited space in an area where the sales force merely check-in to an office rather than solution of interior designing problems, but nonetheless valuable and worthy of imitation in its use of movable metal partitions and metal office furniture of a modular type.

There were five honorable mentions in this particular competition. J. Gordon Carr for Columbian Carbon and Welton Beckett Associates for the Standard Federal Savings and Loan Association, both in the Best Integrated General Offices category. Honorable mention went to the Kenneth H. Rippen Company for their design of the Employee Lunch-Lounge Area for Commercial Solvents Corporation. There were two honorable mentions in the Special Solution to Special Problems

category: Staff-designed Millstone Construction Company and Eugene J. Korda of Korda Industries, designer for the Chesapeake and Ohio Railway Company.

The importance of the quality of the working place to the employee has been remarkable. For example, office personnel turnover, at the Schuckl Canning Company, was formerly its greatest problem and now that problem has disappeared, thanks to design. And since the Welton Beckett Associates designed an inviting reception area for the Standard Federal Savings and Loan Association, in contrast to the customary austerity of financial institutions, new accounts have increased 50%.

### Architectural Awards

*Designer Alters Fifth Avenue Building*

Alfons Bach, Consulting Designer of Stamford, Connecticut, who has been appearing regularly in *Interiors* since 1941, has received some special recognition from the Fifth Avenue Association of New York. Mr. Bach, designer of the alterations and new construction on the Seneca Textile Building, 46 East 34th Street, right off Fifth Avenue, has been selected by the Committee on Architectural Awards in the Fifth Avenue area for second place in the Altered Buildings competition.

Among some of the improvements, Bach has set the entrance back a few feet, creating an inviting facade supported on horizontal brick posts. He used a revolving door without vestibule walls so that one gets the feeling of walking right through the show window, avoiding unnecessary and unfriendly partitioning.

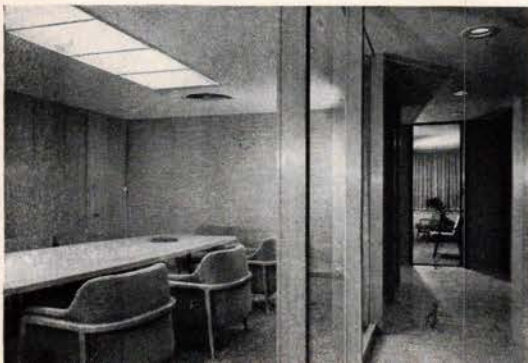
The show windows now extend to the floor line of the second storey, unifying the entire design of the five-storey building. Set-in spotlights dramatize the colorful fabrics in the windows and may be used effectively day or night.

Another advantage in designer Bach's altered facade design is that street reflections are reduced by the set-back glass area, making the window displays more important and avoiding the eerie unreality of the show windows using box-like (curved glass) insets to solve the problem. Finally, the lettering, both on the face of the building and in the showroom silhouetted against walls, is as attractive as any seen in commercial design for many months.

### A.I.D.

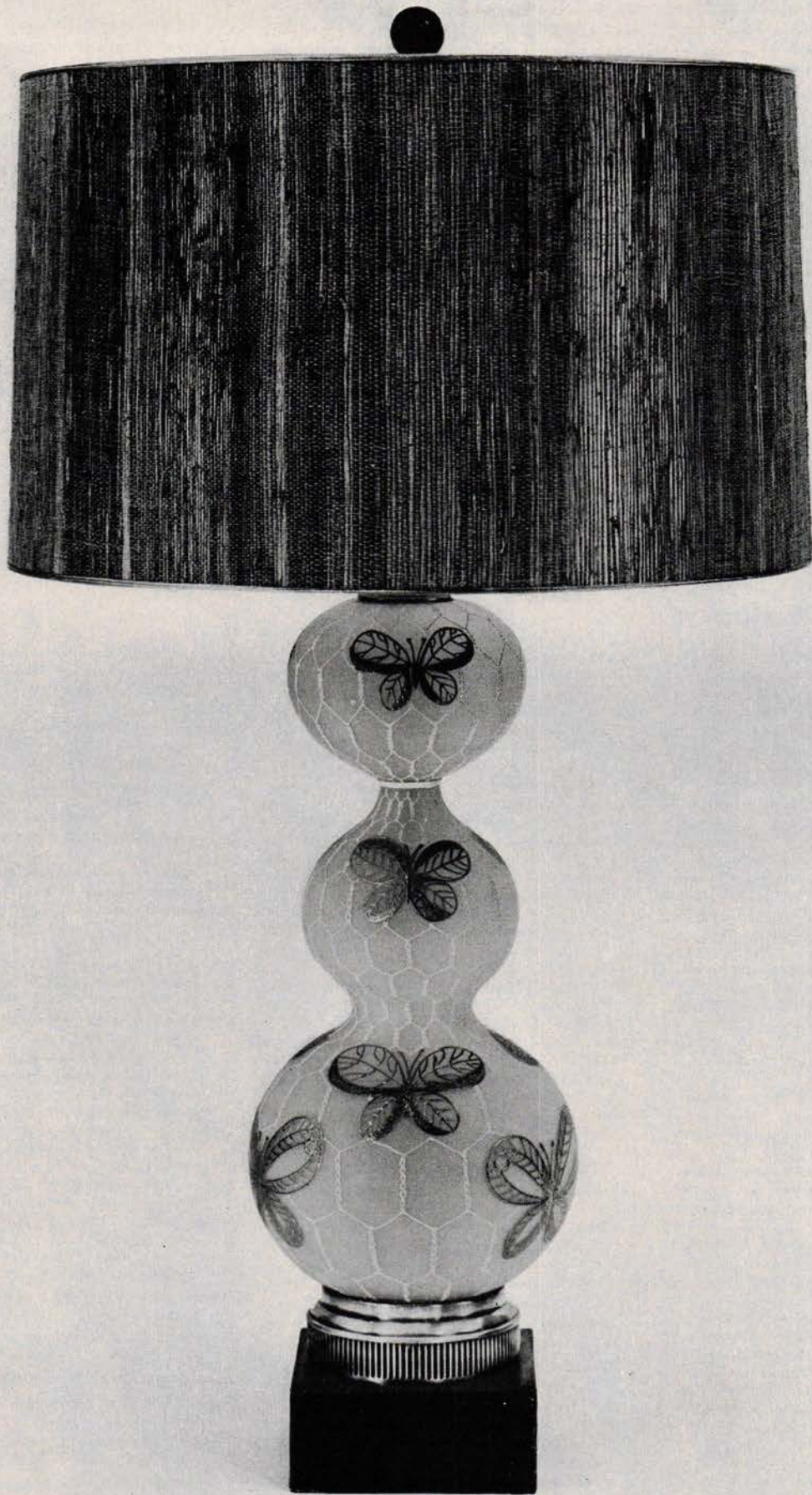
*Regional Conference*

November 10th through 12th are the important dates to remember for the Regional Conference of the American Institute of Decorators. The hotel headquarters of the conference will be the Beekman Tower, New York.



Five winners of the Best Place to Work awards sponsored by Management Methods magazine are shown here. Reading from top to bottom: Best Board or Conference Room of Columbian Carbon Co., in New York, architect, J. Gordon Carr; Best Reception Area, Standard Federal Savings in Los Angeles, architects, Welton Beckett Associates; Best Employee Lunch-Lounge Area, Schuckl and Co., Sunnyvale, California, architects, Wurster, Bernardi, and Emmons; Best Clerical Work Center, Knoll Associates, New York, staff-designed; and executive wing of the Best Integrated General Offices, Stauffer Chemical Co., New York, architect, J. Gordon Carr.

*from the Bethwood Collection —*



## National Hotel Exposition

### Tentative Program

The 39th National Hotel Exposition will meet again this year in the giant Kingsbridge Armory in the Bronx, November 8-12. The Board of Directors will meet a day earlier at the association headquarters, 141 West 51st Street, New York.

Opening day, November 8th, has been labeled Club Managers' Day and Greeters' Day, and the exposition will be open to the press and to dealers and wholesalers only. November 9th will be Women's Day; November 10th Chefs', Stewards', and Accountants' Day.

Although in some circles November 11th is a holiday, Armistice, renamed Veterans' Day, the exposition will be in full swing and called among hotel men "Hotel Association Day." Friday, November 12th is to be called "Institutional Feeding Day."

Hours of the exposition will vary slightly. Each morning during the duration of the show, the National Hotel Exposition will open at 10 a.m. November 8th and 9th the exposition will close at 10 p.m. November 10th and 11th the exposition will taper off at 6 p.m. On the final day the exposition will close at 4 p.m.

## Competition

### Canadian Design Awards

The National Industrial Design Council of the National Gallery of Canada was created six years ago to give recognition to good design. Although originally the intention was to publicize good Canadian design, there has always been an opportunity for international designers in their annual competitions. Of forty-six awards in 1953, thirty-seven went to Canadians; of 95 awards in 1954, seventy-seven went to Canadians.

The N.I.D.C. Design Awards Competition for 1955 is now open. Write to the National Industrial Design Council, Design Centre, Elgin Street, Ottawa, Ontario, for application forms as soon as possible. The deadline for filing photographs and samples is January 31, 1955. The basis for selection boils down to the idea that Better Design makes Better Sales, but there are five standards governing the choice of winners: Form, pleasing appearance and good taste; Function, suitability for purpose; Originality, basic improvement on existing designs; Good value, simplicity, usefulness, and reasonable price; Consumer acceptability and suitability for the Canadian market.

## Correcting Omissions

### Baker's New World Group

In the August issue of *Interiors*, through a most glaring oversight, we omitted the source for the handsome bedroom suite on page 78 in the story about the Chatain apartment in New York's Manhattan House. Of course, that should have been Baker's versatile New World group. The upholstered armchair in the bedroom, as well as the sofa in the living room on page 74 were made by the Baker Furniture Company. And then, there were more omissions: Those cane-backed and teakwood chairs in the foyer, and the armchairs at the dining table on pages 75-77 were, of course, from the Baker New World group too. The china and silver storage cabinet in the living room, on page 75, were Baker's.

Call it woolgathering, but the omission was inadvertent. By now, everyone knows the New World group, but that is no excuse for not mentioning one of the most popular and important sources. We are covered with confusion, and promise to write Baker's New World group on the black-board five hundred times before we recover our customary aplomb and assurance.—J.A.V.

## For Your Calendar

Through October 13. *Third Annual Art in Interiors Exhibition*. Midtown Galleries, New York.

Through October 17. *New Libraries, Smithsonian Institution traveling exhibition*. University of New Hampshire Library, Durham.

Through October 22. *Eskimo Art, Smithsonian Institution traveling exhibition*. Museum of Arts and Crafts, Columbus, Georgia.

Through October 22. *Eskimo Art, Smithsonian Institution traveling exhibition*. Museum of Natural History, Houston, Texas.

Through October 24. *Italian Arts and Crafts, Smithsonian Institution traveling exhibition*. Wilmington Society of the Fine Arts, Delaware.

Through October 25. *American Craftsmen, Smithsonian Institution traveling exhibition*. Saginaw Museum, Saginaw, Michigan.

Through October 25. *Textiles and Ceramics, Smithsonian Institution traveling exhibition*. Paul Sargent Gallery, Booth Library, Eastern Illinois State College, Charleston, Illinois.

Through October 31. *Modern Designs in Printed Textiles*. Scalamanré Museum of Textiles, New York.

Through October 31. *The Silks of the Harmonists, Scalamanré Museum of Textiles traveling exhibition*. Everhart Museum, Scranton, Pennsylvania.

Through October 31. *The Symbol of the Rose in Textile Design, Scalamanré Museum of Textiles traveling exhibition*. Telfair Art Museum, Savannah, Georgia.

Through October 31. *Textiles of the Directoire-Empire Period, Scalamanré Museum of Textiles traveling exhibition*. Los Angeles County Museum, California.

Through October 31. *Textiles used in the Colonial Shrines of America, Scalamanré Museum of Textiles traveling exhibition*. Teachers State College Art Library. Kutztown, Pennsylvania.

Through October 31. *Textiles used in the Post Revolutionary Shrines of America, Scalamanré Museum of Textiles traveling exhibition*. Wichita Art Center, Kansas.

Through November 15. *Tenth Triennale*. Milan.

Through December 31. *100 selections from Good Design 1950-1954 and a survey of Good Design*

*popular sellers prepared by Retailing Daily, sponsored by the Museum of Modern Art and the Merchandise Mart, Merchandise Mart, Chicago.*

October 10-13. *Philadelphia Gift Show*. Hotel Benjamin Franklin.

October 10-15. *Jamestown 1954 Fall Furniture Market*. Jamestown, New York.

October 11-November 1. *Shopping Centers of Tomorrow, American Federation of Arts traveling exhibition*. Mount Holyoke College, South Hadley, Massachusetts.

October 14-17. *Audiorama 1954, The Audio Fair, sponsored by the Audio Engineering Society*. Hotel New Yorker, New York.

October 16-November 14. *Design in Scandinavia, American Federation of Arts traveling exhibition*. Royal Ontario Museum of Archaeology, Toronto, Canada.

October 17-November 7. *The Art of the Spanish Southwest, Smithsonian Institution traveling exhibition*. Texas Christian University, Fort Worth.

October 18-22. *Seventh Annual Summer Furniture Market, National Association of Summer Furniture Manufacturers*. Merchandise Mart and American Furniture Mart, Chicago.

October 19. *Opening of the Museum of Modern Art's 25th anniversary program*. New York.

October 19-November 19. *Building in the Netherlands*. Smithsonian Institution, Washington, D. C.

October 24-November 28. *18th Ceramic National, sponsored by the Syracuse Museum of Art, the Onandaga Pottery Company, makers of Syracuse China and the Ferro Corporation of Cleveland, exhibition of pottery, sculpture, and enamels*. Syracuse Museum of Art, Syracuse, New York.

October 29-November 28. *Stained Glass Exhibition*. Contemporary Arts Association, Houston, Texas.

November 1-5. *Seventh Annual Summer Furniture Market, National Association of Summer Furniture Manufacturers*. Furniture Exchange, New York.

November 1-22. *American Craftsmen, Smithsonian Institution traveling exhibition*. State University Teachers College, Plattsburg, New York.

November 8-12. *39th National Hotel Exposition*. Kingsbridge Armory, New York.

November 8-29. *American Craftsmen, Smithsonian Institution traveling exhibition*. Lawrence Art Museum, Williams College, Williamstown, Massachusetts.

November 9-30. *Brazilian Landscape Architecture, Smithsonian Institution traveling exhibition*. Dallas Museum of Fine Art, Texas.

November 10-12. *Regional Conference of the American Institute of Decorators*. The Beckman Tower hotel, New York.

November 11. *Opening of the reconstructed galleries of post-renaissance decorative arts and five period rooms, permanent installation*. Metropolitan Museum of Art, New York.

November 11-January 4. *Shop One, Furniture, Pottery, Silver, and Jewelry*. Philadelphia Art Alliance.

December 10-January 2. *Florida Living Designed around Paintings, by 14 members of the A.I.D.* The University of Miami, Florida.

December 11-January 10. *American Craftsmen, Smithsonian Institution traveling exhibition*. Rochester Memorial Art Gallery, Rochester, New York.

December 13-January 10. *Textiles and Ceramics, Smithsonian Institution traveling exhibition*. The Huntington Galleries, Huntington, West Virginia.

January 1-30. *Design in Scandinavia, American Federation of Arts*. National Gallery of Canada, Ottawa, Canada.

January 3-14. *International Homefurnishings Market*. Merchandise Mart, Chicago.

January 3-14. *Winter Market*. American Furniture Mart, Chicago.

January 3-14. *Winter Market*. Waters and Exhibitors Buildings, Grand Rapids, Michigan.

January 16-21. *New York Lamp Show*. Hotel New Yorker.

January 17-21. *Winter Market*. Los Angeles Furniture Mart.

January 23-26. *Washington Gift Show*. Hotel Willard.

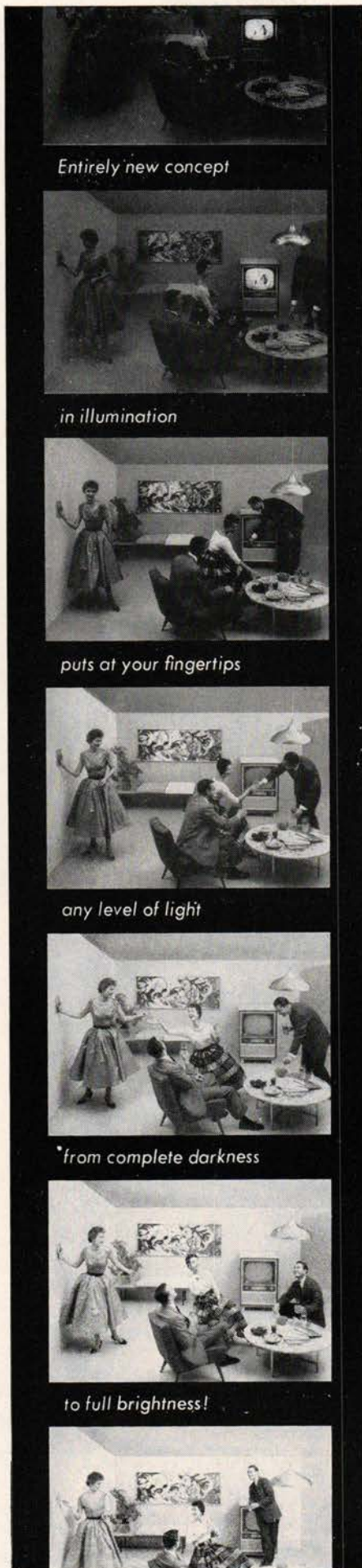
January 24-28. *Winter Market*. Western Merchandise Mart, San Francisco.

January 31-February 11. *Chicago Gift Show*. LaSalle Hotel and Palmer House.

February 21-25. *New York Gift Show*. Hotels Statler and New Yorker.

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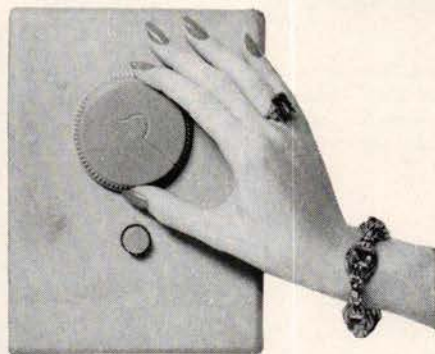
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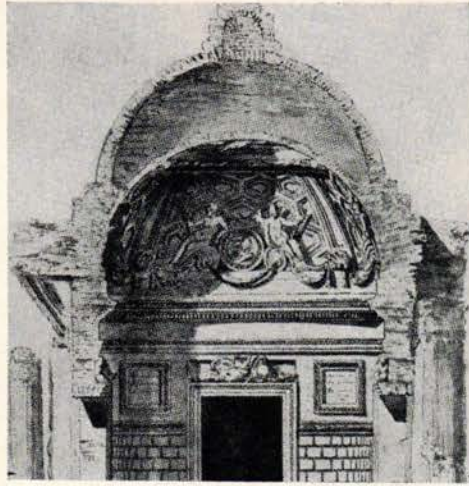
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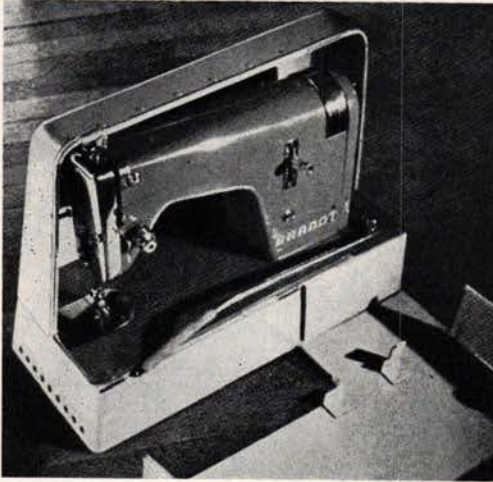
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Right: Journal of the Royal Institute of British Architects, August, London. 18th century Italian drawing showing dome construction; among old unidentified drawings.



Right: Dansk Kunsthaandvaerk, June, Copenhagen. One way (arranged by Asbjorn Mobler) among several living-dining plans in Copenhagen apartments by architect Kristensen.

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



Above: Art & Décoration, September-October, Paris. Section on industrial design includes this neatly-cased portable sewing machine, studies of the telephone and the automobile.

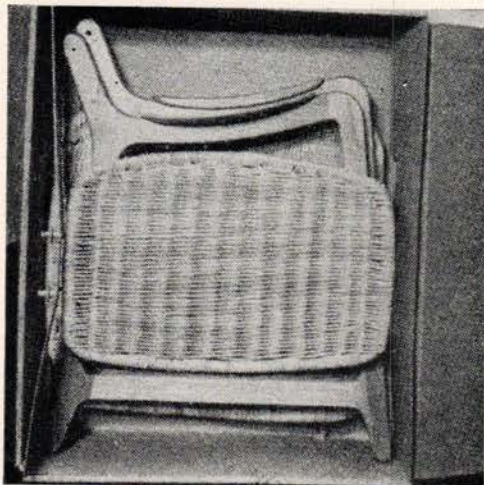


Above: Dansk Kunsthaandvaerk, December, Copenhagen. Stained glass maker Palle Bruun in his atelier; one of several artisans included in an article on modern stained glass.

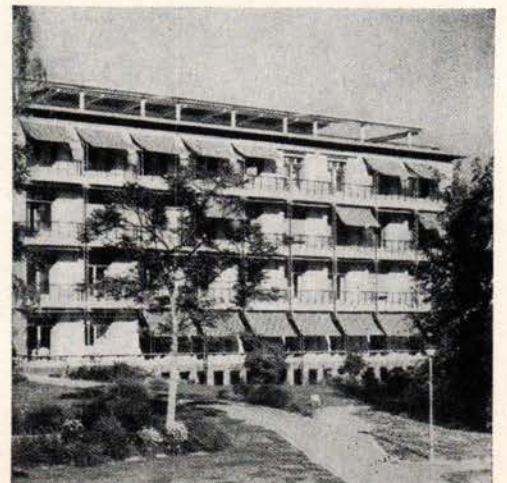
Below: Form, July, Stockholm. A chair by Arne Hjort collapsed into a flat box. Also, some new solutions for the small apartment by four Swedish architectural firms.



Below: Werk, November, Zurich. The new University Hospital of Zurich, to which the whole issue is devoted, is praised for team work of architects, administration, artists.



Above: Architectural Design, October, London. An exhibition at London's Institute of Contemporary Art meant to reflect our new appreciation of complex and subtle realities.

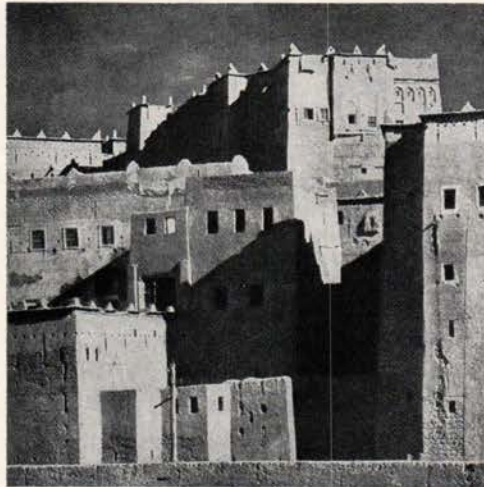




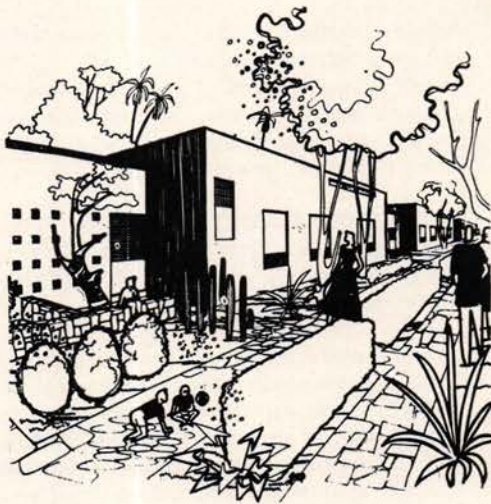
Right: Kenchiku Bunka, December, Tokyo. Mansion in Japan by architect A. Raymond plays form against form, level against level, in the occidentally furnished living room.



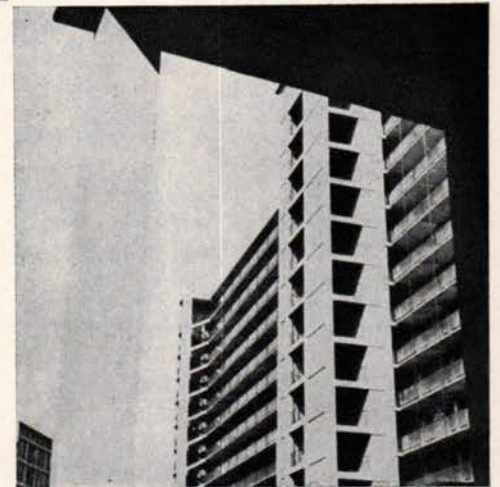
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Above: Architectural Review, December, London. The Kasbah of Taourirt, a crowded city of tall, mud brick houses in an almost unknown section of Morocco; exciting photos.

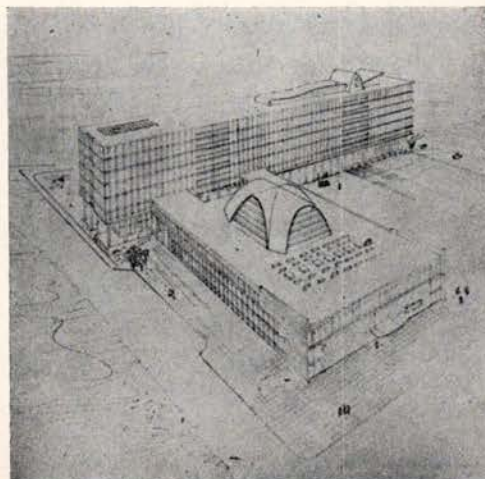


Below: Arkitekt, Nos. 5-6, Istanbul. The influence of Le Corbusier is apparent in many features of this office building planned for construction in Istanbul in near future.



Above: Techniques & Architecture, September, Paris. The entire issue concerns new housing projects in Western Europe, every one of them influenced by Le Corbusier.

Above: Arquitectura Mexico, September, Mexico City. Projects for the development of an urban center in Guaymas-Empalme include series of garden apartments of various sizes.



# Interiors' bookshelf

## A flair for the chair

**DANISH CHAIRS**, edited by Nanna and Jorgen Ditzel. 95 pages, 85 photographs. 8 $\frac{3}{8}$ " by 9 $\frac{1}{4}$ ". Host & Sons Forlag, 1954. Available through George Wittenborn, Inc., New York. \$5.00.

That the Danes are making a significant contribution to contemporary furnishings design is hardly disputable today. But the breadth of their influence in just one aspect of design—the chair—makes its full impact felt in prime examples of their recent work photographically paraded in this book.

The facts are in the photographs by Erik Hansen and Keld Helmer-Petersen of important chair designs selected by Nanna and Jorgen Ditzel. Although there is included one example from the thirties and a sprinkling from the early forties, the bulk of this picture book concentrates on work of the late forties up to the present. About two-thirds of the illustrated chairs are handcrafted, and the remainder are industrially produced, some anonymously.

Actually, there is little included in this volume that is not familiar. And even for those who are not acquainted with the originals, a silhouette, a technique remains hauntingly familiar until we remember a subsequently-introduced American design with connotations or more of the original Danish design.

The book also reminds us of how varied in technique and media Danish chair design is. Amorphous and sculptural silhouettes, mass-produced stacking chairs, bench-seat solutions, folding and K-D chairs, plywood cutouts, beautifully handled woods and reeds, and, less familiar, metal and string are all importantly represented in this judiciously selected survey.

The scope of the work, and the clarity of purpose of the designs, are pointed up in an introduction by Bent Salicath. The Danes bode no confusion: The decision is made first, he says, as to whether the chair to be designed is to be a "utilitarian tool" or a sculptural form "which may signify something to the man who is to use it."

Among the designers represented in this pictorial collection are Wegner, Juhl, Nielsen, Hvidt, Wanscher, Olsen, Kindt-Larsen, Vodder, Madsen, Larsen, Ditzel, Kjaer, and Jacobsen. A good deal of their illustrated designs are available here at Baker, Dunbar, Richards Morgenthau, and George Tanier.—L.W.

## More international furniture

**FURNITURE FOR MODERN INTERIORS**, by Mario Dal Fabbro. 210 pages, 229 photographs, 83 pages of drawings. 8" x 10 $\frac{1}{2}$ ". Reinhold Publishing Corporation, New York. 1954. \$7.50.

This is Mario Dal Fabbro's fourth book on modern furniture, but unrepentant of its predecessors. Essentially a pictorial collection of recent furniture designs from the United States, Europe, South America, and Japan, the book was assembled under the criteria of



Folding chair and stool by architect Hein Salmonson, Amsterdam; in "Gute Möbel—Schöne Räume."

"originality of design, innovation in technical solutions, apt application of new materials, adaptability of the design either to custom-manufacture or to mass-production, and the significance of the piece in the evolution and direction of design in its country." A high level of taste holds throughout, both in the individual pieces and the many interiors shown.

**GUTE MOBEL—SCHONE RAUME**, edited by Mia Seeger. 172 pages, 410 photographs, 4 kodachromes. 9" x 11 $\frac{1}{2}$ ". Julius Hoffman, Stuttgart. 1953. Distributed by Museum Books, Inc., New York. \$10.00.

Good furniture and attractive rooms, as the title promises, fill this handsome photographic collection. Gathered since the war, it does not duplicate the publishers' earlier, separate books, "Gute Möbel" and "Schone Raume." The majority of furniture is unfamiliar in this country and so is interesting, if lacking in design surprises.

**DECORATIVE ART 1953-54: The Studio Year-book of Furnishings and Decoration**, edited by Rathbone Holme and Kathleen M. Frost. 148 pages, 8 $\frac{3}{8}$ " x 11 $\frac{1}{4}$ ". 400 photographs, 19 in color. Index, advertisements. Studio Crowell, New York, 1953. \$7.50.

An international collection—of interiors, furniture, lamps, table- and silverware, textiles, ceramics, glass, and flower decorations— assembled, not over-discriminatingly, by Britishers.

## Books in brief

**NEUER WOHNBAU. Band I, Bauplanung**, by Hermann Wanderleb and Hans Schloszberger. 184 pages, 386 charts, plans, and elevations, geographical index. 9 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ ". Otto Maier Verlag, Ravensburg, Germany. 1952. \$6.50.

Practical solutions to one of Germany's most serious problems, new housing, are presented in a well illustrated book tracing the development of the program in low cost building sponsored by the Economic Cooperation Administration.

**SCHMIEDEEISEN UND LEICHTMETALL AM BAU**, by Wilhelm Braun-Feldweg. 119 pages, 338 photographs and diagrams. 9" x 11 $\frac{5}{8}$ ". Otto Maier Verlag, Ravensburg, Germany. \$7.00.

Splendid source book for design suggestions and uses for wrought iron and other light metals in construction. Handrails, window gratings, hardware, grave markers, teacarts, in fact, every conceivable application of the popular material, appear here.

**THE CABINETMAKER'S TREASURY**, by F. E. Hoard and A. W. Marlow. 267 pages, 102 diagrams, glossary. 7 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ ". The Macmillan Company, New York, 1952. \$6.00.

A useful guide for collectors and craftsmen, for, besides the plates with construction details and measurements, there are keys to the identification of period style in fine English and American furniture, listed under detailed headings such as Hardware, Feet, Legs, and Ornamentation.

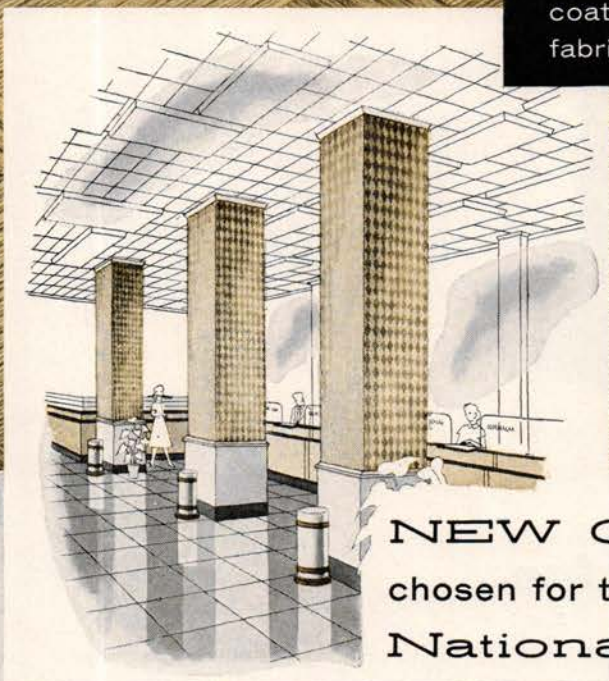
**PENCIL TECHNIQUES IN MODERN DESIGN**, by William W. Atkin, Raniero Corbelli, and Vincent R. Fiore. 128 pages, 8 $\frac{1}{2}$ " x 11 $\frac{1}{2}$ ". 162 drawings. Index. Reinhold Publishing Corporation, New York, 1953. \$8.25.

The first in Reinhold's projected series of books on presentation techniques, this clearly organized volume on pencil renderings discusses the merits and demerits of various techniques, and presents examples by people like Neutra, Mies van der Rohe, Mendelsohn, Paul Schweikher, and Hugh Ferriss.

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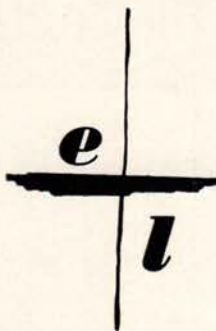
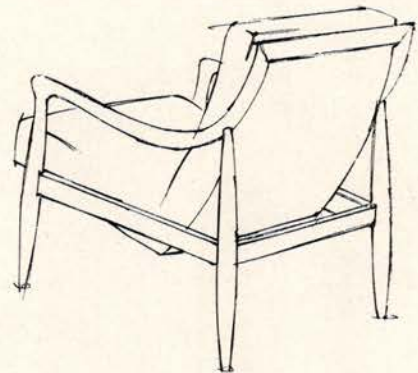
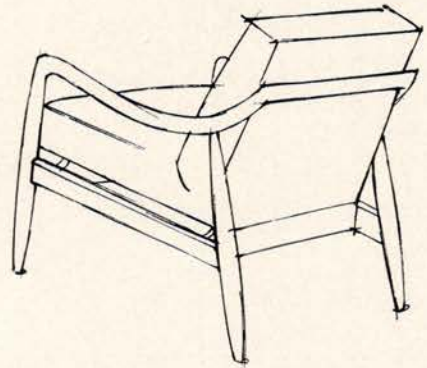
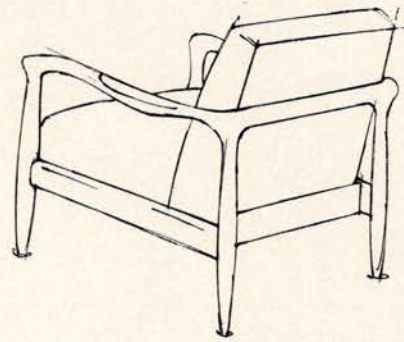
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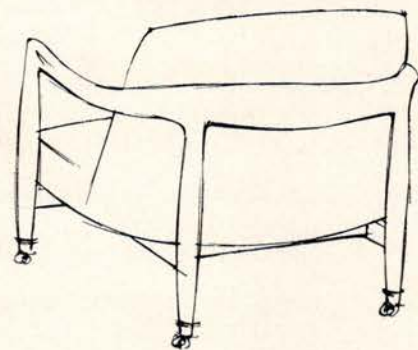
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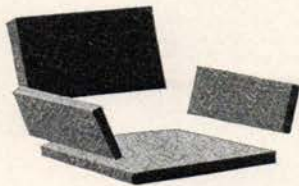
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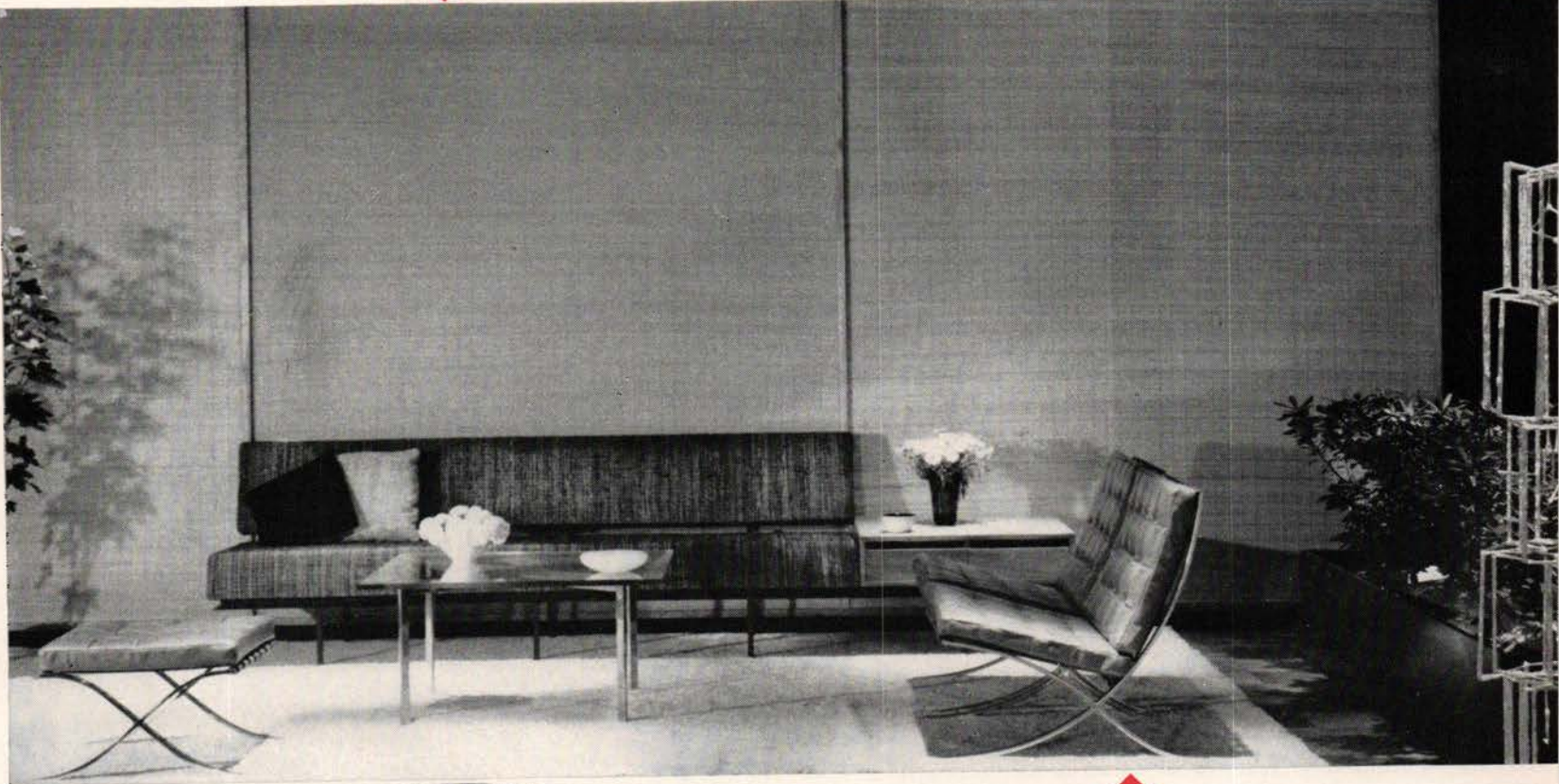
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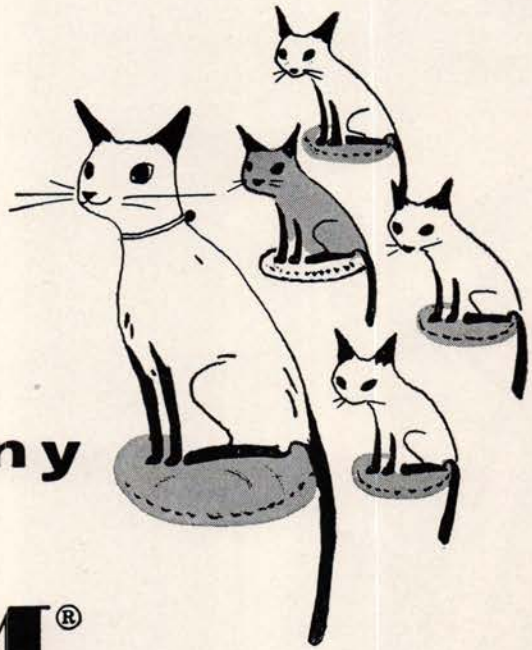
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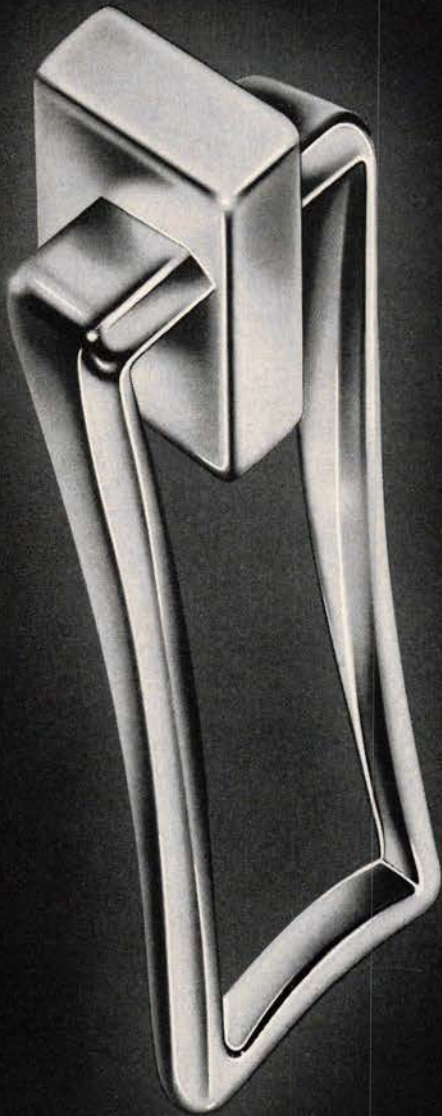


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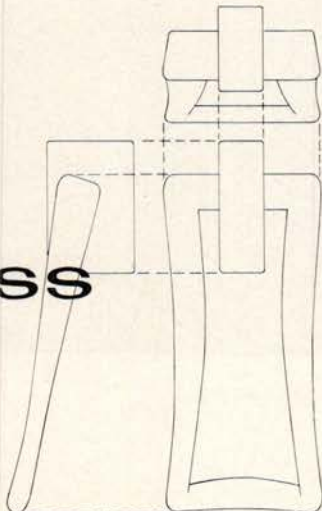


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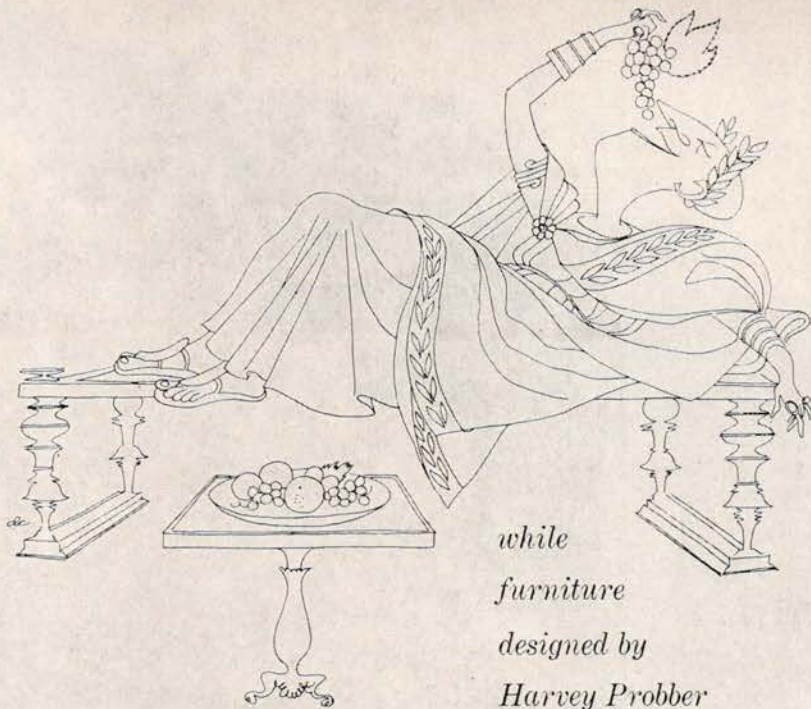
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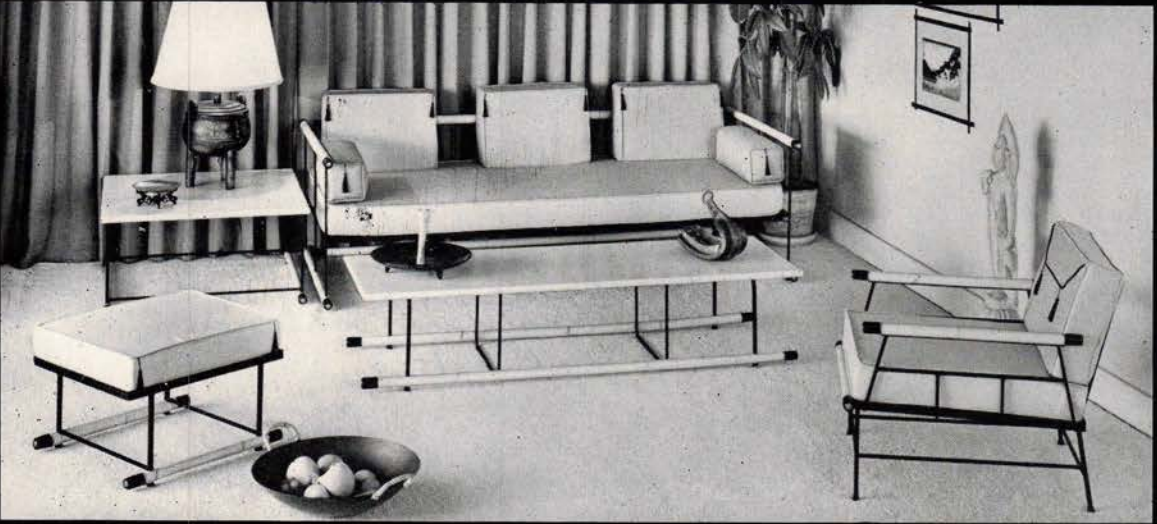
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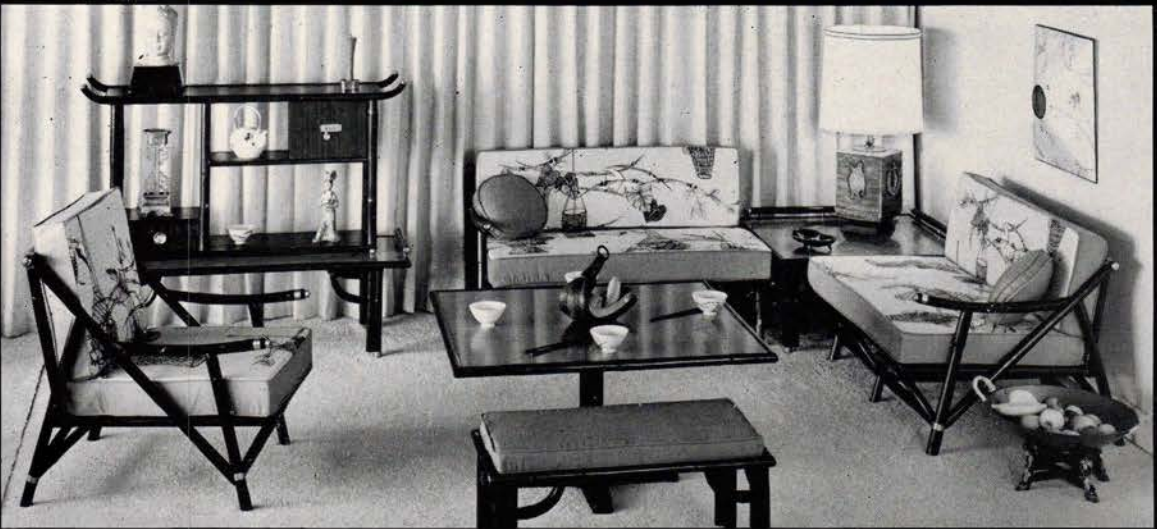
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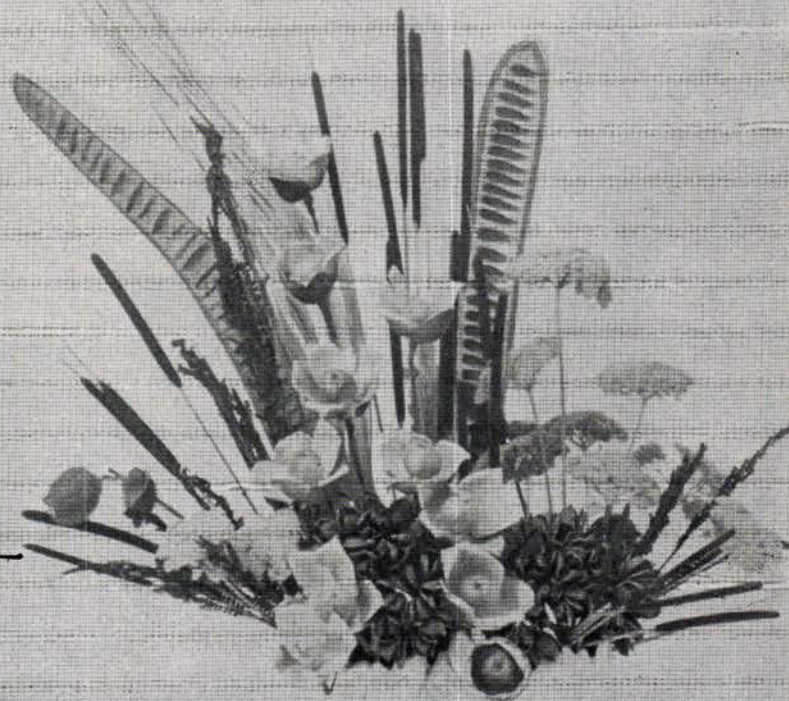
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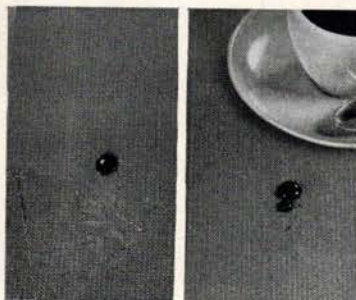
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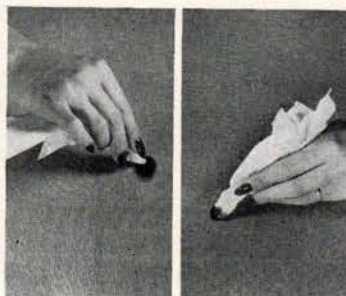
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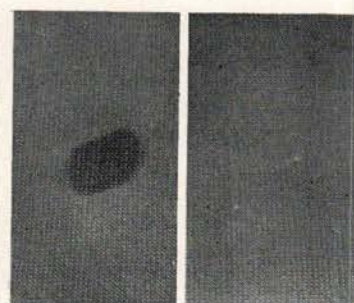
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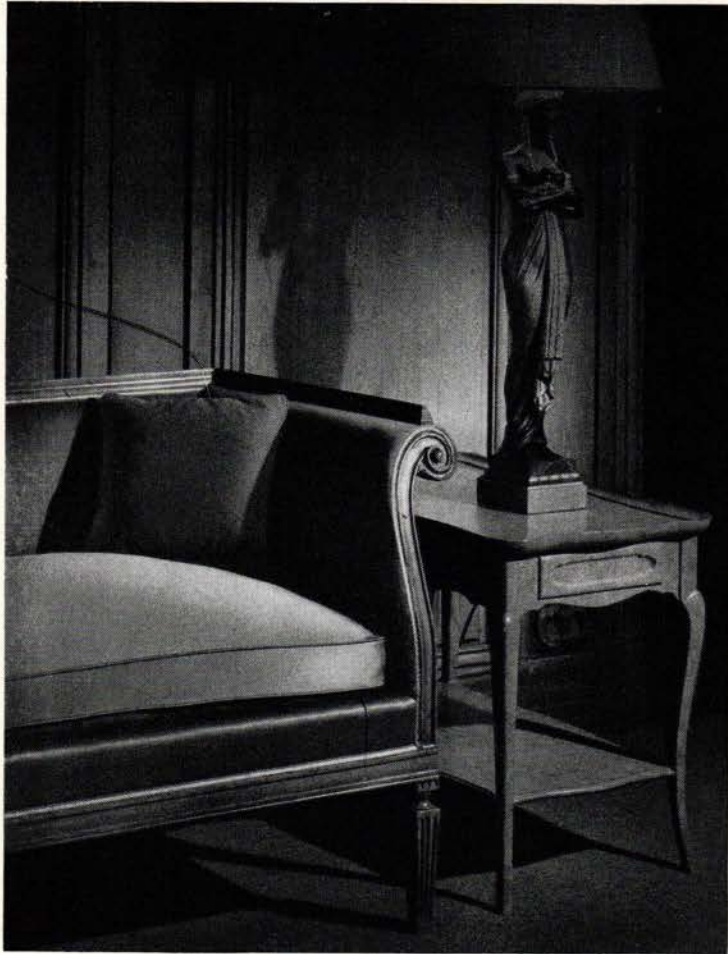
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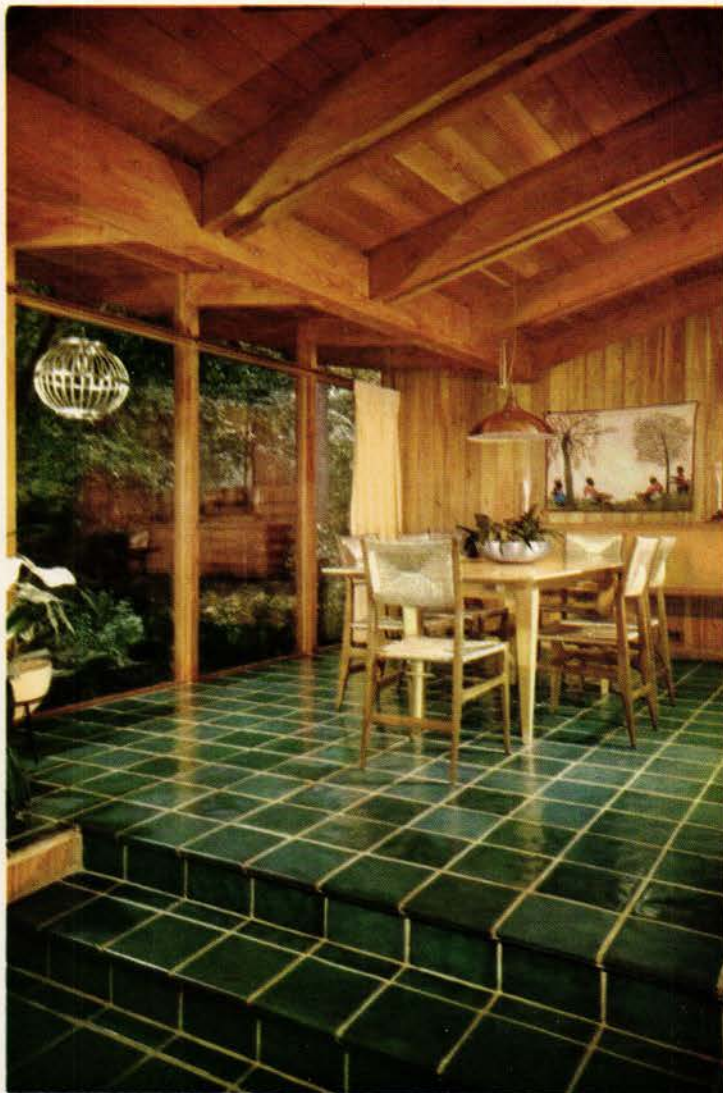
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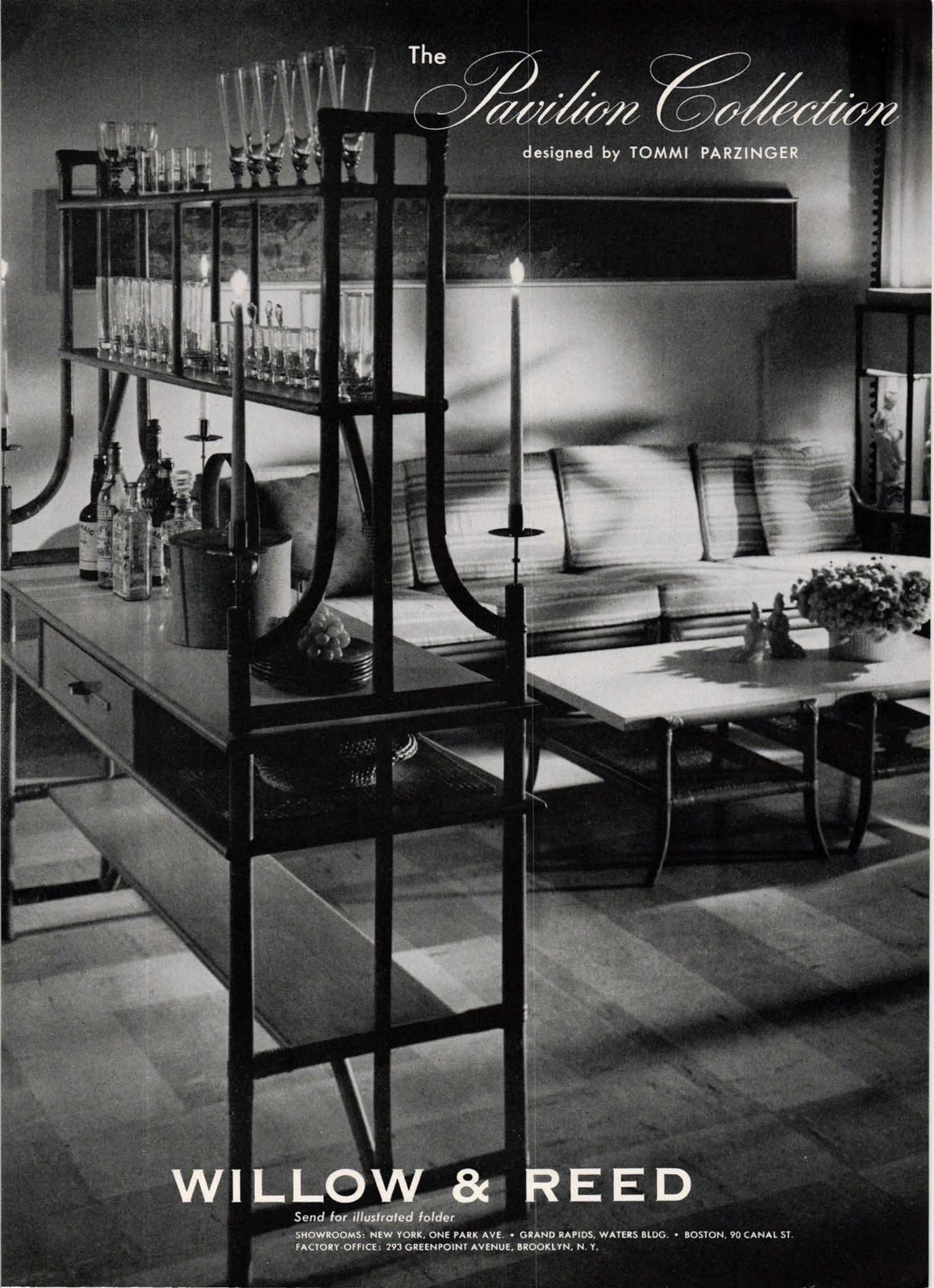
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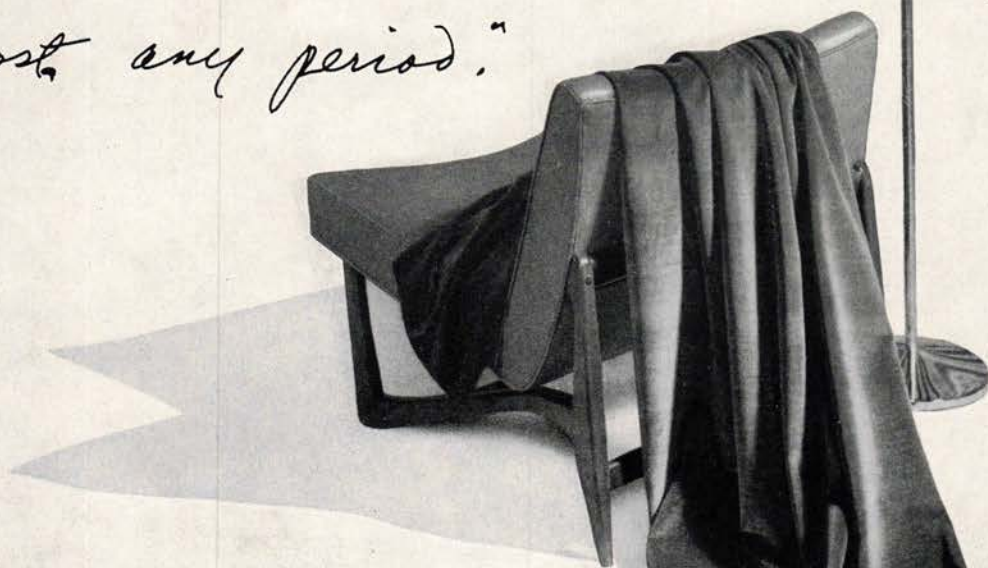
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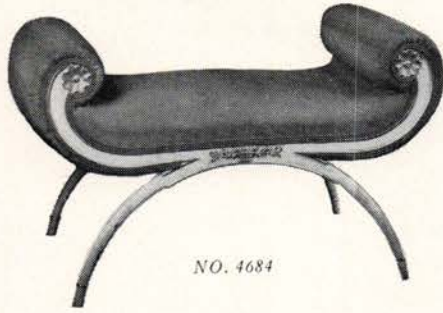
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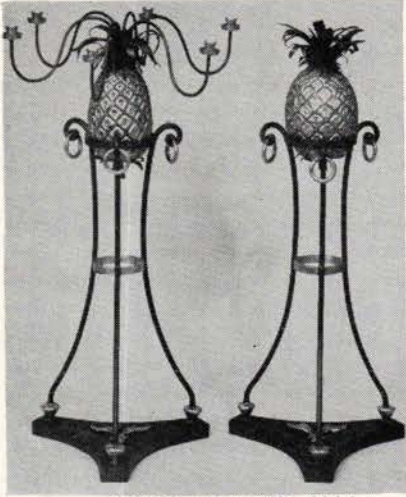
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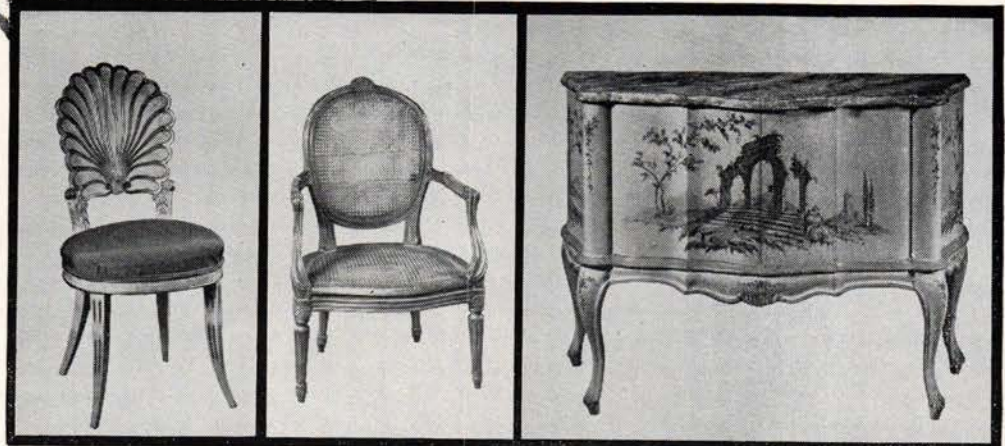
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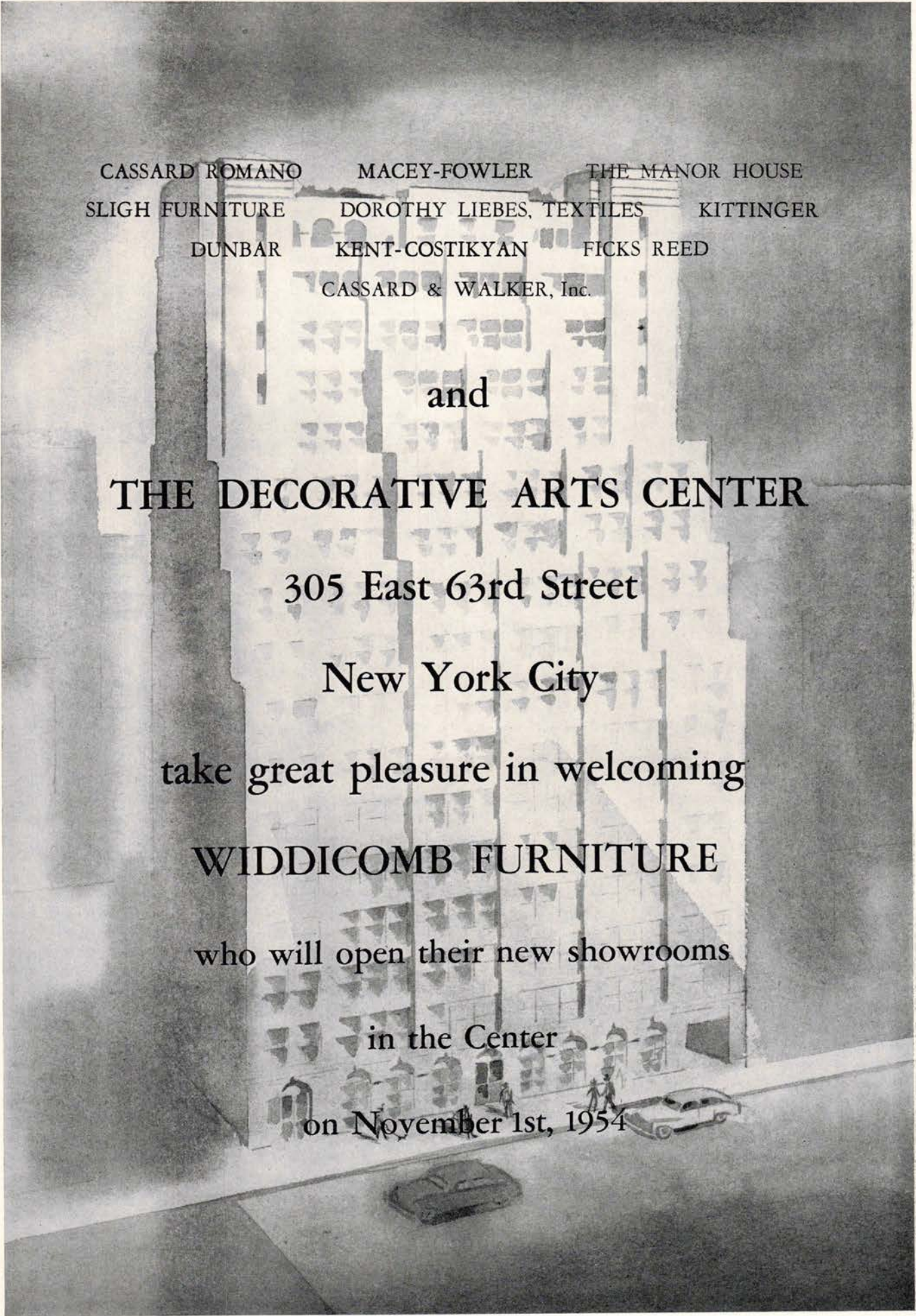
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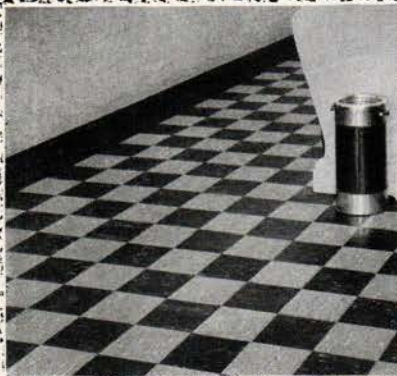
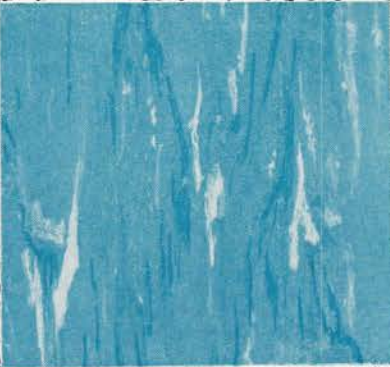
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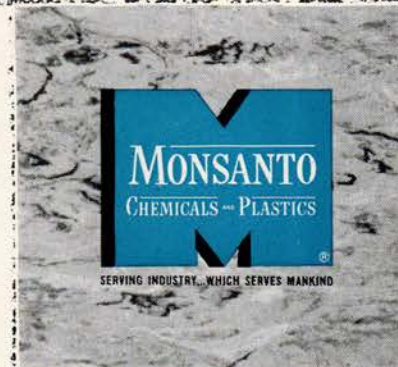
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\*TRADE MARK, A. A., INC.

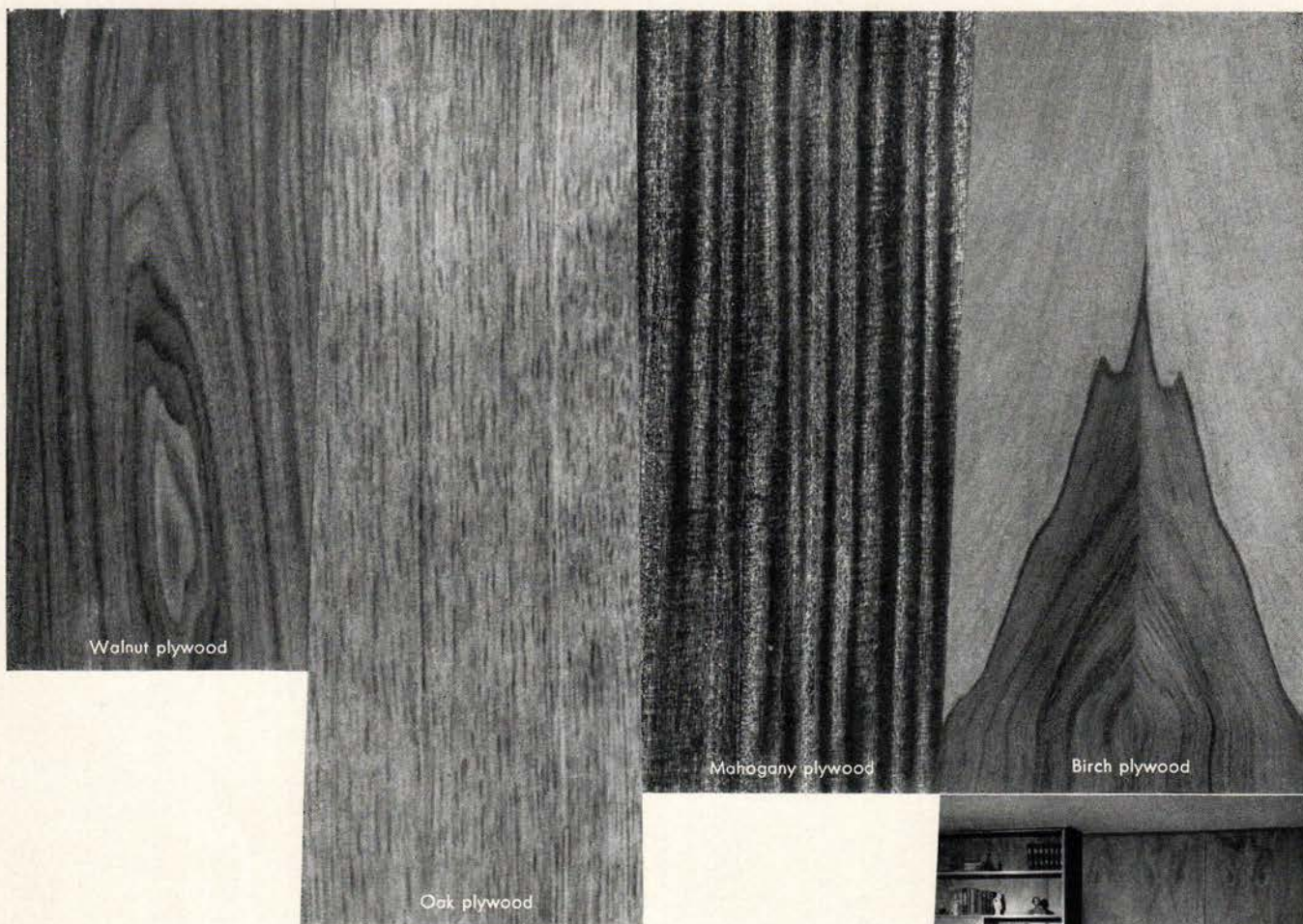
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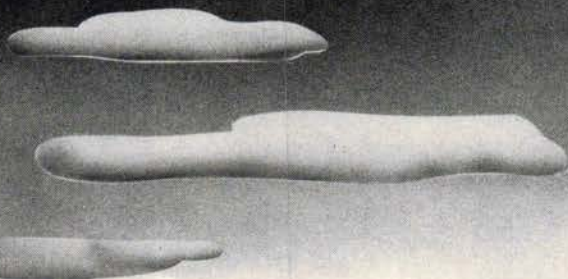
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case histories of diversified products showing how manufacturers have successfully originated new product forms and appearances

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a continuing report of basic materials, processes, finishes—and their latest product applications

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# GOOD DESIGN



10th Exhibition Opens January 4,  
1955 at The Merchandise Mart

NOTE—ENTRIES ARE DUE  
NOVEMBER 8, 1954

**The Museum of Modern Art, New York, and The Merchandise Mart, Chicago,** invite you to submit your outstanding designs to the Selection Committee for Good Design Exhibition, opening during the January Market.

## Anything made or to be made during 1954 is eligible

Furniture  
Housewares  
Upholstery Fabrics  
Lamps

Floor Coverings  
Curtain Draperies  
Glass  
Table and Bed Linens

Appliances  
China  
Cutlery  
Radio and TV

## The 1955 Selection Committee

**Edgar Kaufmann Jr.,**  
Director, Good Design  
Exhibition, Permanent Chairman

**Arthur N. BecVar**  
Manager, Products and Appearance Design, Major  
Appliance Division, General Electric Co.

**Just Lunning**  
General Manager, George Jensen Inc.  
and Frederik Lunning Inc.

**Photos** of your products should reach Good Design Office, Museum of Modern Art, 11 W. 53rd Street, New York no later than November 8th.

**Samples**, if you'd rather submit these, should reach Good Design, Room 12-122, The Merchandise Mart, Chicago 54, Ill., no later than November 8th.

**Information** should accompany photos or samples giving retail price and date when product was first marketed.

**Eligible items** are those first marketed any time in 1954; progressive in design (no "period" design, please); available to the U. S. public through retailers or on order. Handmade and imported products are welcomed along with mass produced and American designs.





*Bathroom design by Pietro Belluschi, F.A.I.A.*

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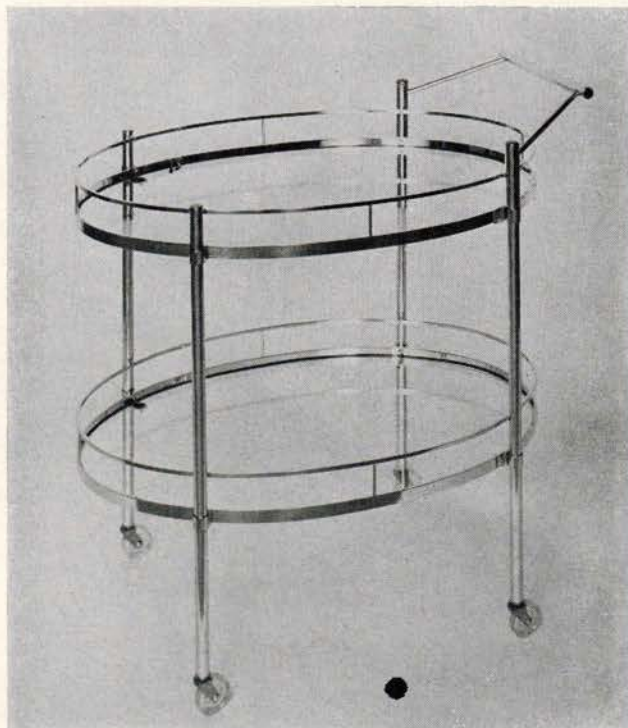
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*of Unusual Appeal and Value*

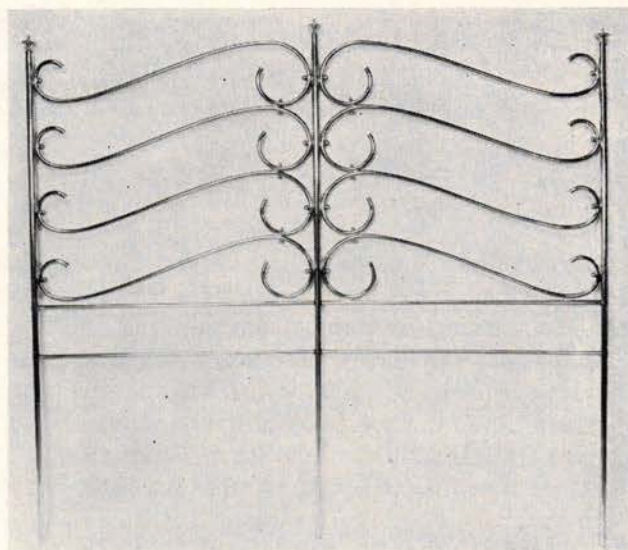
151—Solid Brass Side Chair, for dining, card, or occasional use. Armchair to match available. 17" x 16" x 38" high.



B-7—Bar Console, pierced brass gallery, brass legs trimmed with raffia. Marble top. 15" x 48" x 39" high.



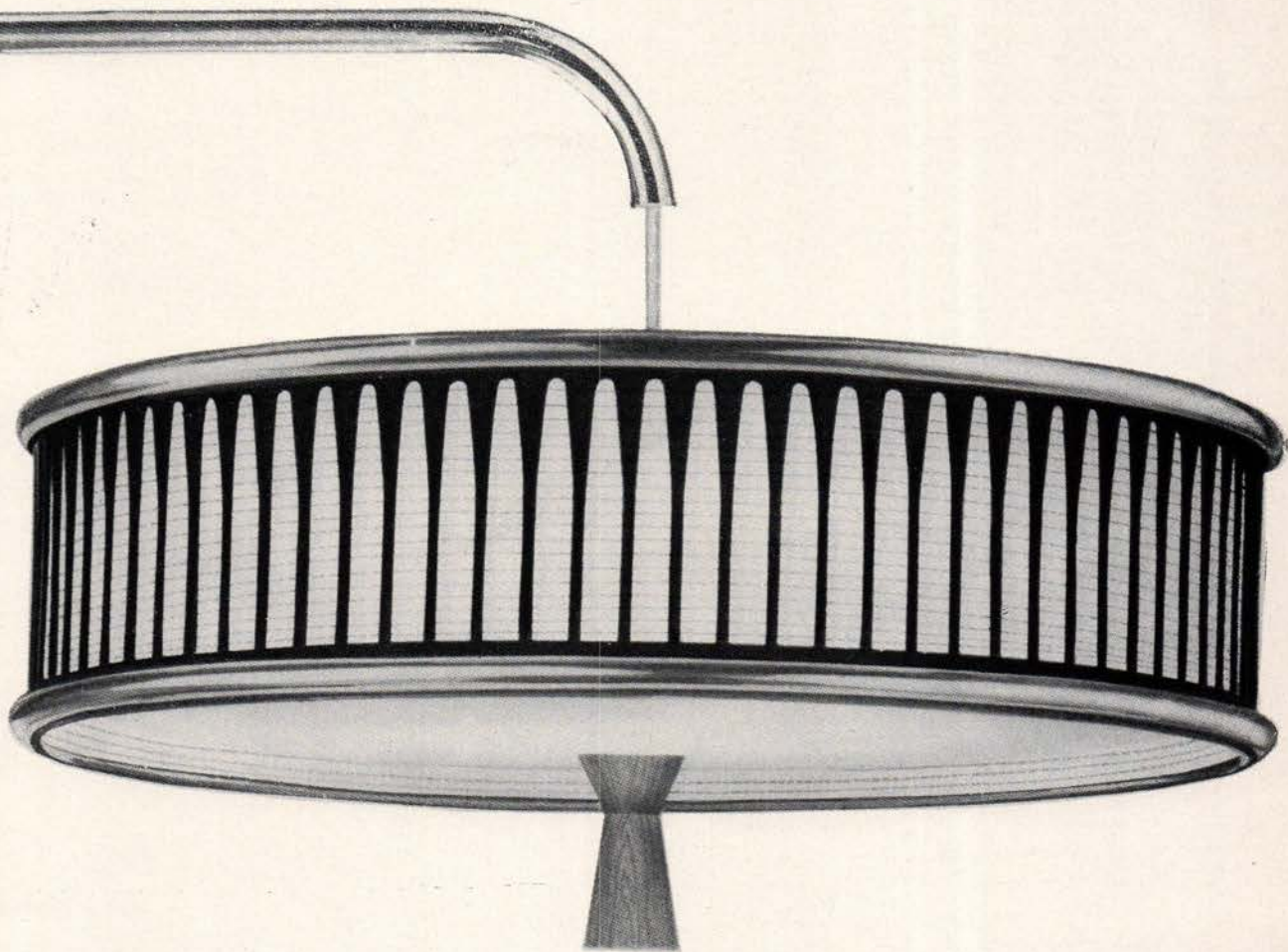
6001—Bar Cart, fitted with casters and removable handle. Available in 3 tiers. 19" x 30" x 28" high.



403—Brass Bed, fitted with Harvard frame. Available in 39", 60" and 78" widths.

*1954 Fall Catalog will be sent upon request*

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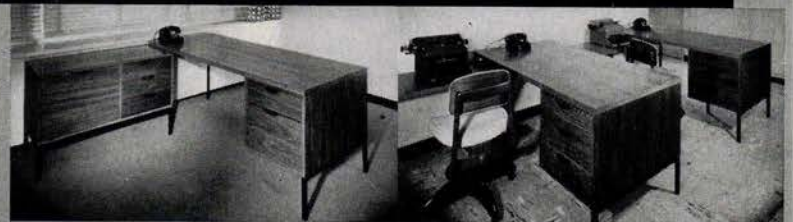


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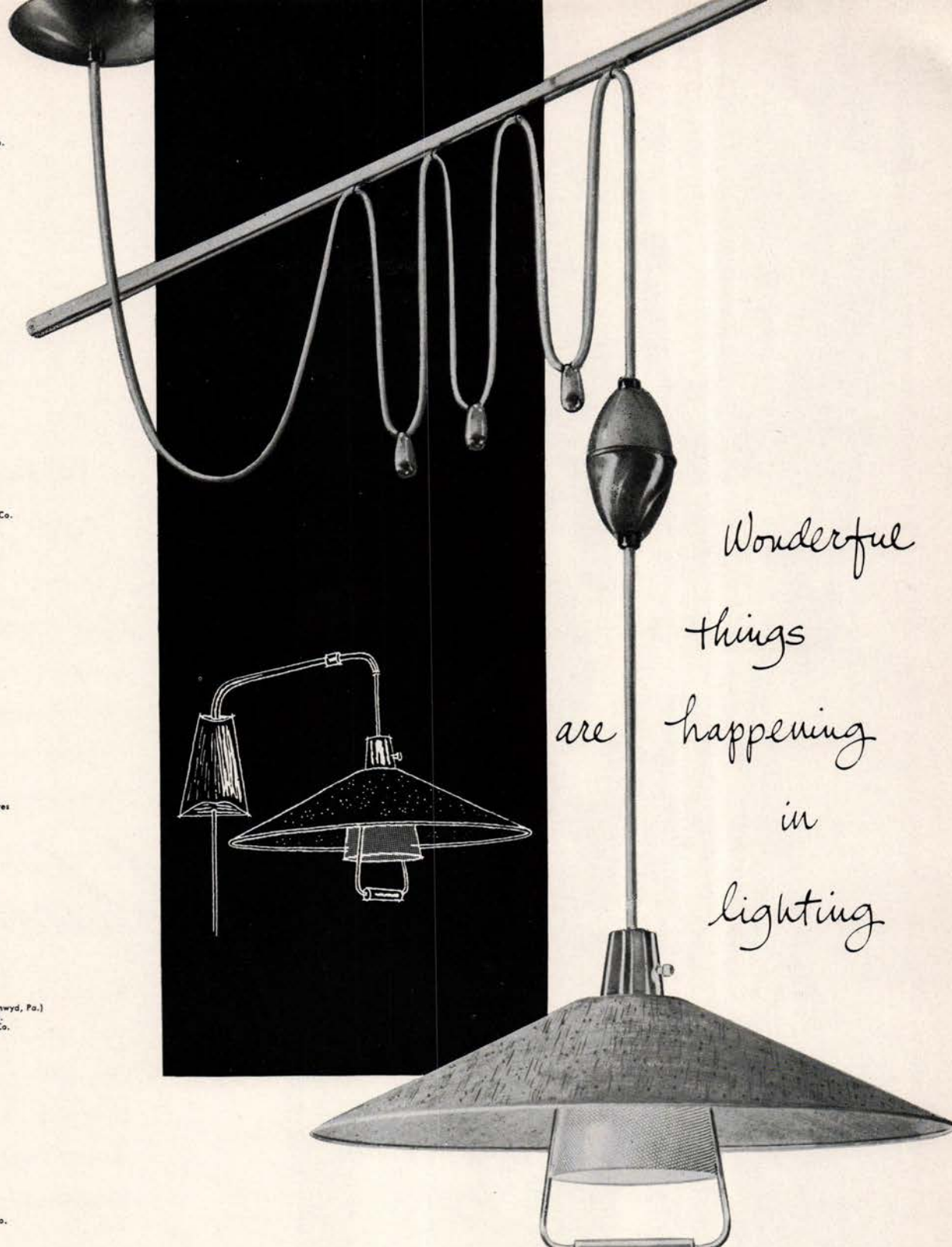
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FT. WORTH, TEXAS: Anderson Fixture Co.  
GARY, IND.: Englewood Elec. Supply Co.  
GRAND RAPIDS, MICH.: Electric Supply Co.  
GREAT BEND, KANSAS: Wedell Elec. Supply Co.  
GREENVILLE, S. C.: Sullivan Hardware Co.  
HARRISBURG, PENNA.: Fluorescent Supply Co.  
HARTFORD, CONN.: Beacon Light Supply Co.  
HOUSTON, TEXAS: Martin Associates  
HUNTINGTON, W. VA.: West Virginia Elec. Co.  
INDIANAPOLIS, IND.: Farrell-Argast Elec. Co.  
JACKSON, MISS.: Stuart C. Irby Co.  
JACKSONVILLE, FLA.: Porter Lighting  
JOHNSTOWN, PA.: Reese Elec. Supply Co.  
KALAMAZOO, MICH.: L. R. Klose Elec. Co.  
KANSAS CITY, KAN.:  
W. T. Foley Elec. Supply Co., Inc.  
KINSTON, N. C.: Kinston Elec. Co.  
KNOXVILLE, TENN.: Roden Elec. Supply Co.  
LANCASTER, PENNA.: J. E. Graybill & Co., Inc.  
LIBERTY, N. Y.: Liberty Elec. Supply Corp.  
LITTLE ROCK, ARK.: Adcock Lighting & Supply Co.  
LOS ANGELES, CALIF.: J. Rosenberg Lighting Fixtures  
The Feldman Co.  
LOUISVILLE, KY.: H. J. Rueff Company  
LOWELL, MASS.: Middlesex Hdwe. & Supply Co.  
LUBBOCK, TEXAS: Nunn Electric Supply Corp.  
MIAMI, FLA.: Edison Elec. Fix. Co.  
Seymour Lighting Co.  
MILWAUKEE, WIS.: Loppin Elec. Co.  
MINNEAPOLIS, MINN.: Northland Elec. Supply Co.  
MOBILE, ALA.: F. E. Smith Elec. Supply Co.  
MONTICELLO, N. Y.: Monticello Supply Co.  
MUSKOGON, MICH.: Fitzpatrick Elec. Supply Co.  
NASHVILLE, TENN.: Nashville Electric Company  
NEW HAVEN, CONN.: Grand Light & Supply Co.  
OKLAHOMA CITY, OKLA.: Hunzicker Bros.  
OMAHA, NEB.: Electric Fixture & Supply Co.  
PAWTUCKET, R. I.: Major Electric and Supply Co.  
PEARL RIVER, N. Y.: Rockland Elec. Supply Co.  
PHILADELPHIA, PENNA.:  
Ace Lighting Fix. Co.; Albert Acker Co. (Bala-Cynwyd, Pa.)  
M. Sklar Company; Gold Seal Elec. Supply Co.  
Sylvan Elec. Fix. Co.; West Phila. Elec. Supply Co.  
PHOENIX, ARIZONA: New State Electric Co.  
PORTLAND, OREGON: Malloy-Robinson Company  
PHILLIPSBURG, N. J.: Leidy Electric Co.  
PITTSBURGH, PENNA.: Allied Elec. Supply Co.  
Argo-Lite Studios  
POUGHKEEPSIE, N. Y.: Electra Supply Co., Inc.  
QUINCY, MASS.: Granite City Electric Co.  
READING, PA.: Coleman Electric Co.  
RICHMOND, VA.: Atlantic Elec. Supply Co.  
ROANOKE, VA.: Noland Co., Inc.  
ROCHESTER, N. Y.: Rowe Elec. Supply Co., Inc.  
ROCKFORD, ILL.: Englewood Elec. Supply Co.  
ST. LOUIS, MO.: M. K. Clark & Co.  
ST. PETERSBURG, FLA.: Lighting and Lamps  
SALT LAKE CITY, UTAH: Sharp Elec. Co.  
SAN ANTONIO, TEXAS: Straus-Frank Co.  
SAN DIEGO, CALIF.: Ratner Electric Co.  
SAN FRANCISCO, CALIF.: California Elec. Supply Co.  
SCHENECTADY, N. Y.: M. Gold and Son



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STAMFORD, CONN.: Marle Co.  
SYRACUSE, N. Y.: Superior Elec. Corp.  
TOLEDO, OHIO: The Commercial Electric Co.  
TUCSON, ARIZ.: Beacon Lighting Fixture Co.  
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WEST PALM BEACH, FLA.: Edison Electric Fixture Co.  
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WILKES-BARRE, PENNA.: Anthracite Electric Supply Co.  
WILMINGTON, DEL.: Henry J. Low, Inc.  
WINSTON-SALEM, N. C.: Noland Co.  
WORCESTER, MASS.: Benjamin Elec. Supply  
YOUNGSTOWN, OHIO: Mart Industries, Inc.  
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BRANFORD, ONTARIO: Zenith Electric  
EDMONTON, ALBERTA: Alberta Electrical Supplies, Ltd.  
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ST. CATHERINES, ONTARIO: Zenith Electric  
TORONTO: Revere Electric  
Toronto Elec. Supply Co.  
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our cover

The counter wall in Alexander Girard's Santa Fé home (pages 88-95) with its candles and ritualistic objects makes a suitable wrap for October—the month of Hallowe'en.

## Butcher shop

The tourist who travels alone and has work to do is apt, in the beginning, to be more roughly jolted than the one whose way is smoothed by guides and who has no job on his mind but drinking in the sights. Both kinds of tourist are overwhelmed by a plethora of impressions, but the former, in order to get things done, must grapple in earnest with the new language, strange telephones, unaccustomed obstacles — postal, legal, bureaucratic. In the end, however, the forced immersion pays off: While it may be overdramatic to say that you learn to swim *or else*, you certainly learn to swim in less time.

All of which is simply an excuse for asserting, no doubt presumptuously, that after one short month in Italy we have found a key to the difference between the current (a less ambiguous word than *modern*) design in Italy and in the United States.

It came like a flash in front of a butcher shop on the Via del Tritone, at about 7:30, which is one hour before dinner in Rome. They had not yet pulled down the tambour-like eyelid of fluted metal behind which most Italian shops disappear at night, like garages in the States. The glass front of the shop was pierced by a doorway curtained, in typical Italian style, with strings of flat steel chains, clean and unrusted. These did not prevent an instantaneous view of the tiny, asymmetrically circular interior, which could not have been more than 17 feet in diameter at its widest.

The handsomest decorative element was a row of meat hooks on a thick, bent, six-inch plank of oak that had been placed five feet high on the wall, following its curve. The finely made steel hooks had been forced into a round whiplash turn, the barbed points far enough back to spare careless customers. Terrazzo is cheap in Italy, and both the floor and the walls were made of it — different varieties — the walls powder-fine-grained palest pink, the floor big gray and white marble chips, a brass strip inlaid in the floor at the wall line and along the doorway. The low white ceiling dipped in a small swoop at the walls to conceal the source of a line of light spilling down. There was no sawdust on the immaculate floor, the chopping block being half concealed behind the chain curtain of an inner door. Three roasts in small steel grappling frames (to prevent manual contact) were displayed on a free-form, dove-gray marble table close behind the glass; sausages and small cuts in a curved glass counter parallel to an inner corner; sides of beef were being put away behind the transparent sliding doors of the refrigerator, which was not much deeper but certainly prettier and better detailed than those in our more expensive flower shops.

Spotless, new, and in perfect condition, the shop was surrounded by infinitely more elegant and luxurious ones for fabrics, antiques, leather goods; equally clean and dainty ones for fruits, perfume, fish, and pasta, not to mention beauty parlors and coffee shops that make the U. S. equivalents look sordid by comparison.

The butcher shop is not unusual, and that is why it impressed us more than anything else we saw in Rome or in all of Italy. It is so ordinary that no one saw any reason to write a word about it — unlike the Vatican, the Borghese Gardens, the Fountain of Trevi, or the important new architecture going up all over Italy and especially in Milan.

It is true that marble and fine craftsmanship are dirt cheap in Italy, and that this situation has its ugly side, as a revelation of unemployment and want. Perhaps we should not hope to duplicate the exquisite richness one finds not only in Italian shops but in all Italian interiors, even those that are badly designed (as many are). But there is something else to this perfection and loving care — an attitude rarely discussed but basic, subtle, and all pervading: that nothing *need* be ugly, not even a butcher shop. A valuable shipment would cost us nothing.—O.G.



1

# girard

In his old Grosse Pointe, Michigan, home (*Interiors*, September 1949 and January 1953) architect Alexander Girard adapted two farmhouses to his own peculiar kind of modern living. Now he is equally attuned with a new cultural atmosphere, that of Santa Fé, New Mexico, where in two native adobe shells he continues to exercise his tastes for spatial adventure and for collecting. The basic house has undergone several revisions in its long history; some of the adobe walls are 200 years old, some are 75, some are 5, and some (circled in blue on the plan opposite) were built or rebuilt by Girard himself. He also added fireplaces and stairs, and is in the process of building a second storey. All revisions are made in full sympathy with the light-colored clay texture of the walls, and with the direct, matter-

of-fact (but in effect poetic) structural treatment of doors, fireplaces, etc.

Within the main building, foyer, living, dining, and kitchen interpenetrate by means of large square holes in the dividing walls. From a distance, these openings are tantalizing frames for further inviting spaces. The master bedroom and a bedroom for the two children at present adjoin the main living space; they will be moved upstairs.

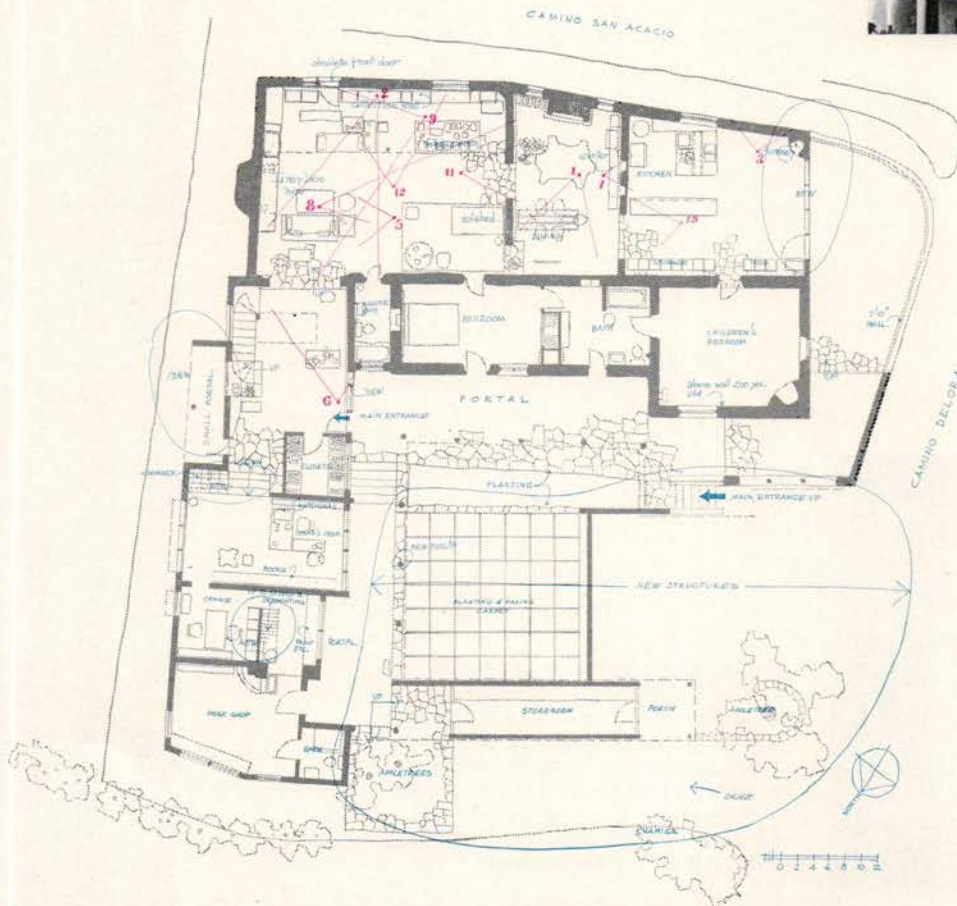
On a corner, the house presents its slightly curving south wall to the street; a 7-foot-high wall on the west is set off from the house, but continues the curve around the corner. Apple trees and other planting also shield the house from the street. The main entrance is at the end of a long portal off which several informal entrances lead to kitchen and bedrooms.

Left: Alexander Girard in his dining room, beside a suspended painting. The dining table is suspended, too (see photo, page 92). Below: Suspended staircase seen from living room—a tense counterpoint of modern engineering in a house of earth. Red numbers and sight lines in plan give perspectives for photos.

all photographs by charles eames



2





3

the objects of alexander girard



4



5

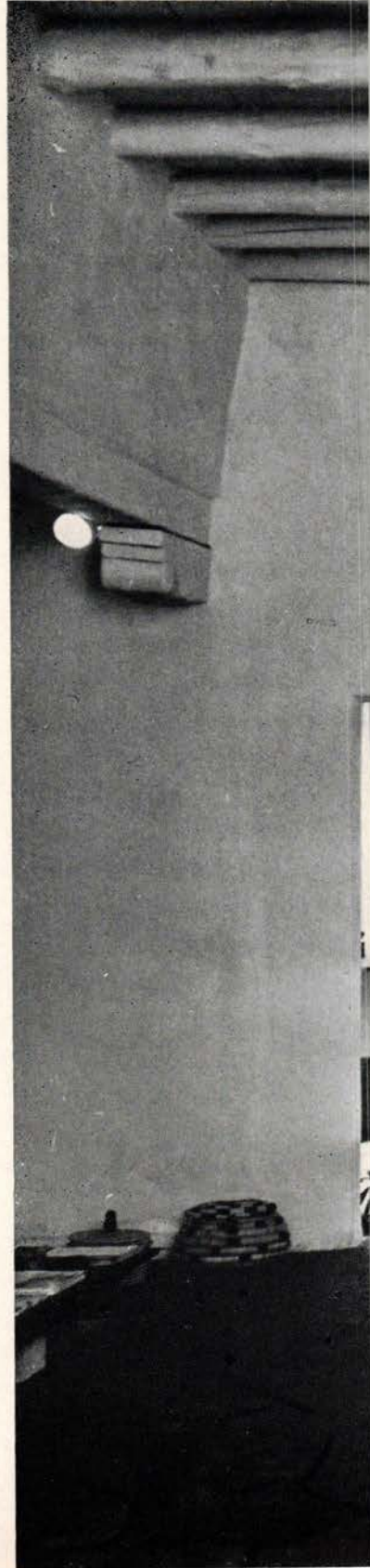


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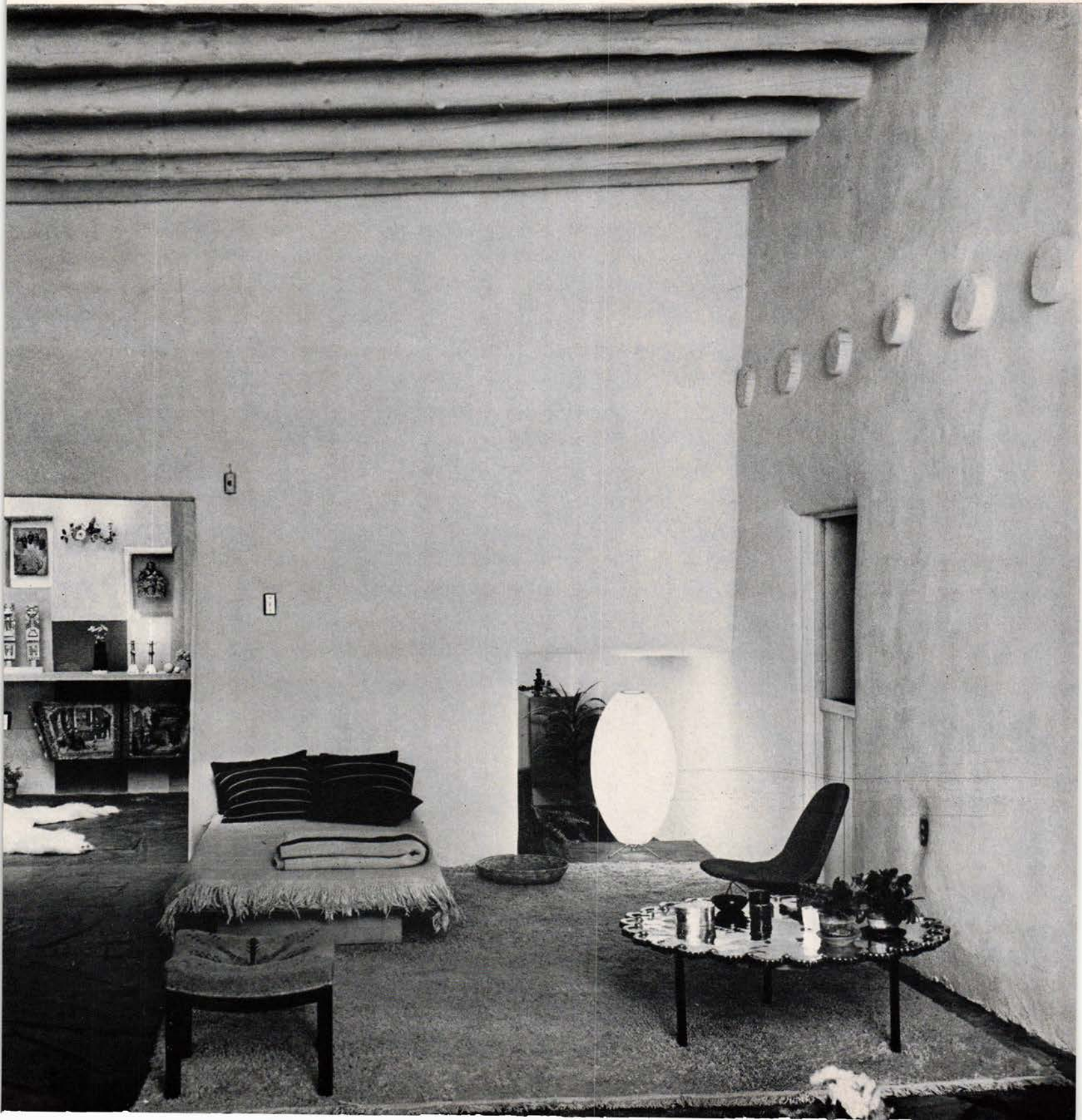
7

Among the multitudinous decorative objects that fill the house are clusters of birdcages in the kitchen, ashtrays etc. on the adobe block in the living room, flowers and decorative snake on a marble slab in the living room, plants and figurines on a fanciful iron table on rollers, candlesticks and strange structures on the dining room counter.



*Old Moroccan brass table below is one of the few things Girard brought over from his Grosse Pointe home. Uneven textures of the adobe walls and stone floors, and their contrasting light and dark colors, are unifying elements throughout the house. Rugs of various textures establish repose areas.*

**girard**

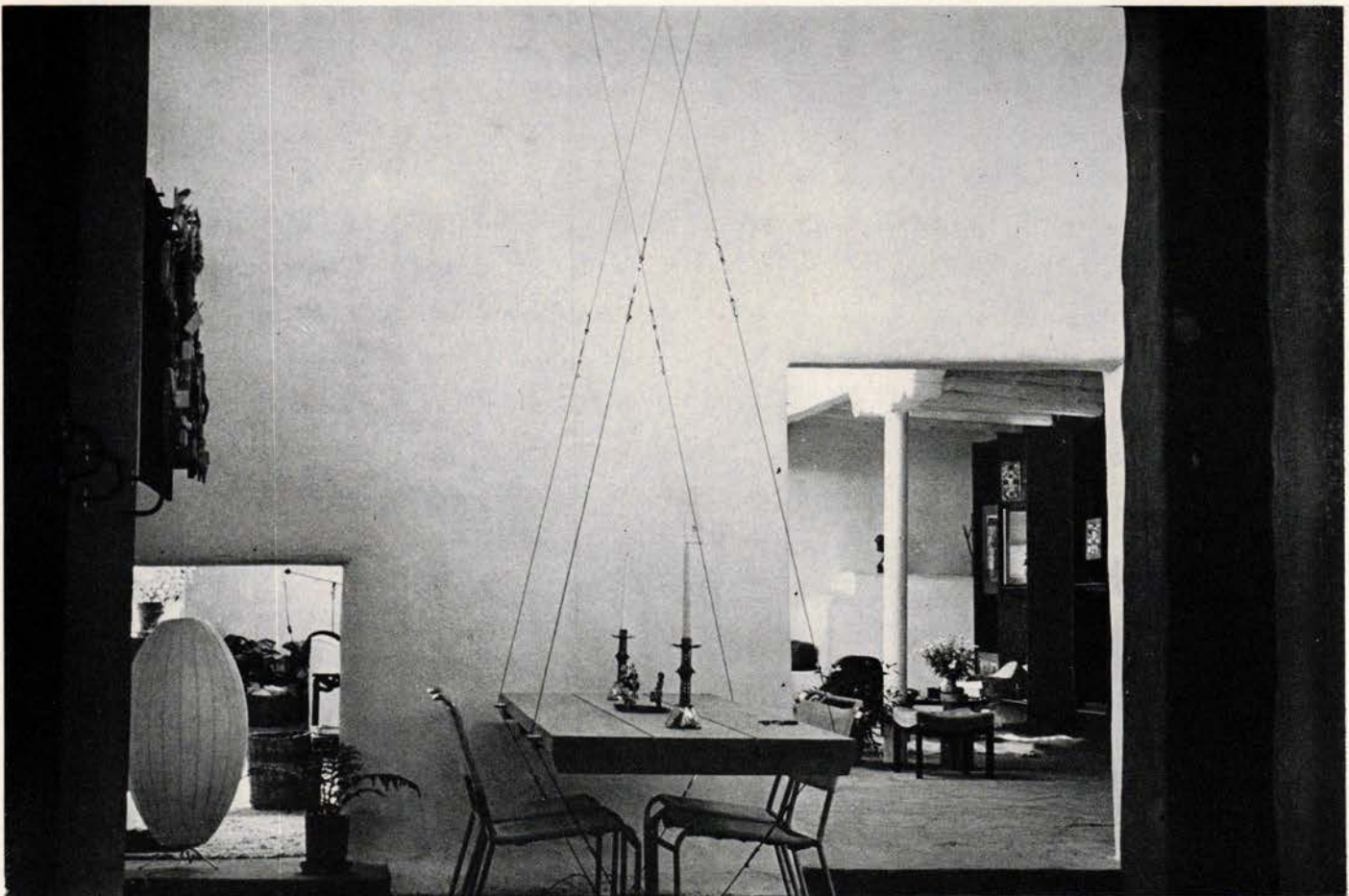




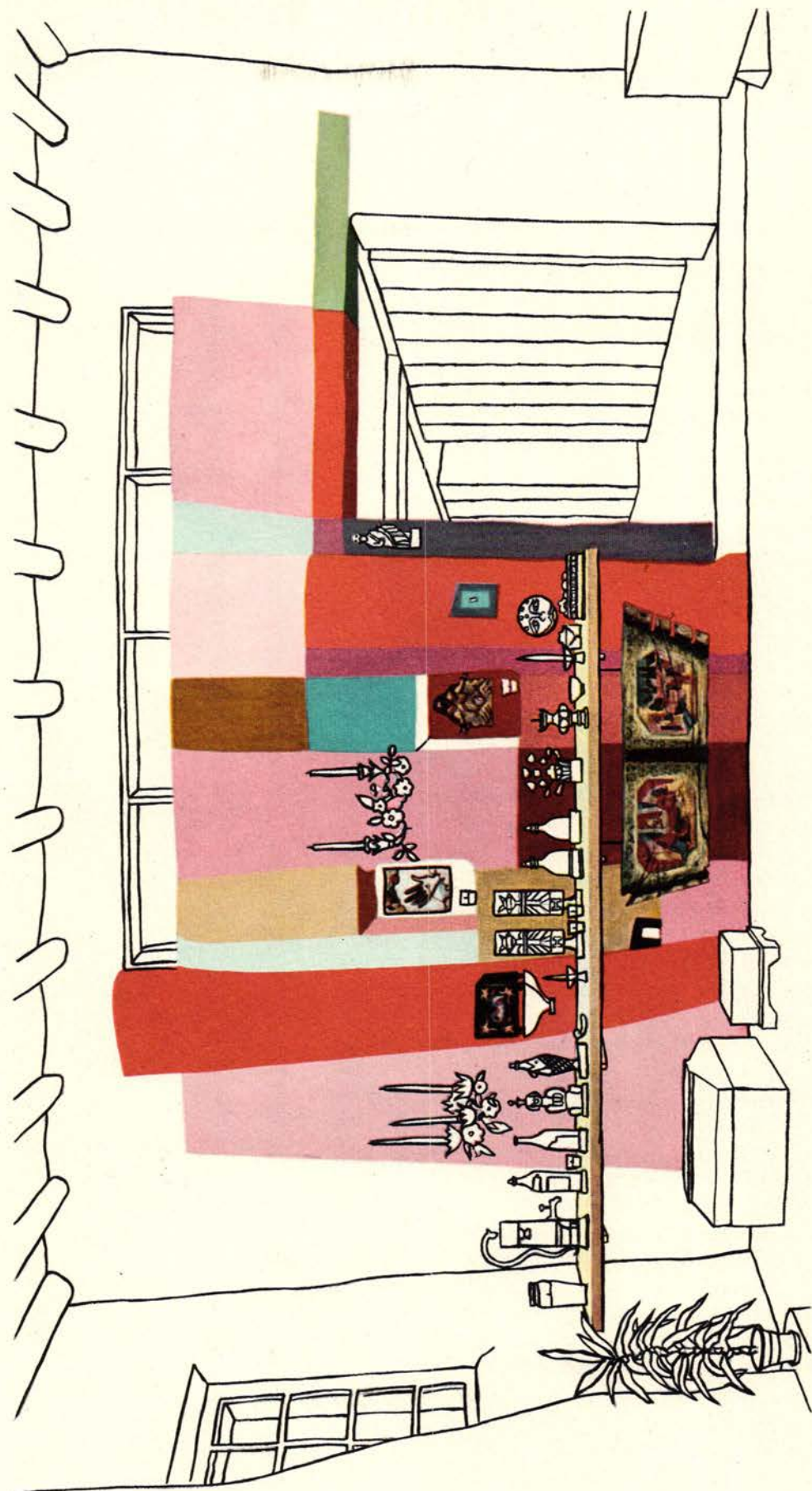
9

*Left: The living room leaves the rafters bare, introduces a new fireplace with cushions on its ledge for sitting. Another adobe block is used as furniture—a table and backrest while one sits on the floor. Stone floors extend throughout the house. Below: The dining table is not attached to the wall, but is held rigid by wire held taut between the floor and the ceiling. George Nelson lamp (for Howard Miller) serves the same emotional purpose as a fireplace in a square cutout between dining and living rooms. Right: Drawing of collection counter and painted wall in the dining room. Kitchen cabinets are seen past the door, along a corridor leading outside to a patio protected from street views.*

**girard**



10





11

12

While the spatial design is ingratiating, this is essentially a house of particulars. Every object, from the staircase to the candlesticks, from the woodpile to the miniature totem poles, from the suspended dining table to the tiniest *objet*, is an item of decorative interest. Walls are sculptures. Where plain, the adobe walls are punctured with openings planned abstractly as well as functionally; or ends of beams project in a pattern; or ledges and fireplaces are built in to make bas-relief compositions. Two other fantastic walls embrace collections of exquisite curiosities, one against multi-colors (see drawing overleaf), the other (opposite page) in a system of wood shelves.

Even the spaces are often treated like two-dimensional objects of regard. Doorways are assumed as picture frames in planning views through them; one doorway centers on one of the collection walls, another sets off the suspended staircase and a wall tapestry. (The plan, a few pages forward, is marked with red numbers and sight lines to give the location and perspective for each of the photographs reproduced, which, for interior photography, are unusually painterly; the interiors suggested their being so.)

Sitting is a poetic activity here. Cushions on the fireplace ledge, an adobe block in mid-living room to rest against, a low, Indian-fringed daybed, and assorted stools and chairs make a variety of romantic roosts and perches.

There is plenty in this house, and plenty that is curious, not to say weird. One is invited to be sentient rather than contemplative, immediate rather than abstract, entertained instead of introspective. But one is not forced. The job is done with such taste and skill that nothing leaps out. Complex areas are balanced by simple ones, light adobe walls and ceilings make a unified arena for the many visual events; and there is a certain affinity in easy-going temperament among all the decorative elements, whether their origin was with the Eskimos or Moroccan tribes, Charles Eames or Buddhist temples.—*J.A.*

*Dining room wall in its frame from living room; door at rear leads out.*

*Right: Part of the collection wall, which holds a galaxy of decorative and ritualistic objects collected by the Girards over a period of years. The adobe block in foreground is used as both a back rest and occasional table. Post is old.*



Everett Brown Associates provide accommodations bountiful enough for a luxurious house

## HOMES AWAY FROM HOME IN TWO VENERABLE CHICAGO HOTELS



The Sherman and the Ambassador West hotels in Chicago, two famed mid-continent stopping places, recently presented a total of six new luxury suites that, in the words of Patrick H. Hoy, General Manager of the Sherman, reflect the thought that the hotels "should provide the same luxurious interiors which the discriminating person demands for his own home." At the Sherman, Everett Brown Associates were given a lavish expense account with which to create the Executive Suite, the New Orleans Suite, the Bristol Suite, the Gold Suite, and the Park Avenue Suite (all but the last shown here on pages 96-100). At the Ambassador West, designer Jac Lessman created a new California Suite in an atmosphere attuned to the hotel's movie star habitués.

The Executive Suite pictured on these two pages, most elaborate of those at the Sherman, contains over \$20,000 worth of furnishings; costs of the other Sherman suites average \$6,000 per room. These first five are the fore-runners of a series of ninety-nine for which Everett Brown Associates have been commissioned.

The feeling of permanence and ease in these interiors is not accomplished through an overabundance of fat furniture, but rather through thoughtful space arrangements, soft and cheerful colors, and more attention in the materials and furnishings to human living than to cold economies of maintenance. This is not to say that the materials are impractical, but only to place the emphasis in the designers' and the hotel management's think-

*In the Executive Suite sitting room (two photos below) a dual-purpose sofa from Englander Co., Inc. is covered in turquoise felt from Western Felt Works; two Paul McCobb (Directional Showrooms) armchairs are covered in rust-colored brushed leather from Eagle-Ottawa. All other furniture is by McCobb, too—the long white Carrara glass-topped, brass-legged table at the windows, the black leather stool, the desk chair and table-desk. Shaggy wool turquoise rug by V'Soske Inc. Water colors by Antimo Beneduce. Brown designed the colorful screen at left in bottom picture, using Kneedler-Fauchère silk paper. Irish green draperies from Mitchell-David Co.*



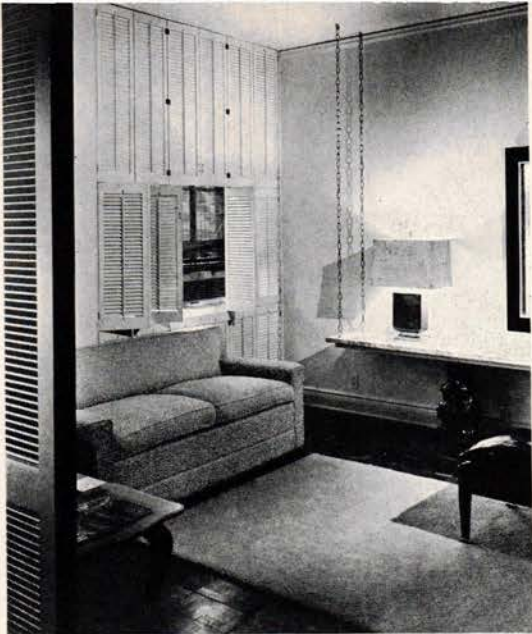
in five Hotel Sherman suites



Above: Photos of the Executive Suite at the Hotel Sherman before its re-modelling are not examples of bad design, but in comparison with the new photos they show the measure of the advances Everett Brown introduced.

Besides designing the Pigs-Kin (Kiefer Tanneries) leather tile flooring which extends throughout the Executive Suite, Everett Brown designed the lighting fixture (Van Esso, Inc.) above the table, the mirrors (Hart Mirror Plate Co.), and the clock (Howard Miller Clock Co.) in the bedroom. Right: Paul McCobb table and chairs may be used for dining in suite or card-playing. Below: Englander bed covered in Irish green felt. Louvered doors from Berry Dunning.

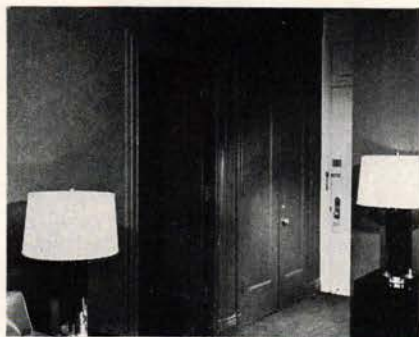




On this page, the New Orleans Suite. Left: Sitting room showing long marble shelf for bar or buffet with antique Foo dog supports from Feika Imports. Englander sofa, black leather ottoman from Oxford Ltd., table from Kent of Grand Rapids. Below left: Bedroom seen from living room past sliding louvered doors from Berry Dunning. Lyre-back desk chair from Baker Furniture Inc.; Oxford Ltd. occasional chairs in Cheney-Greeff fabric. Drapery and flounce fabric from Kent-Bragaline. Everett Brown designed the clock (Howard Miller) and headboard lamp (Van Esso, Inc.).



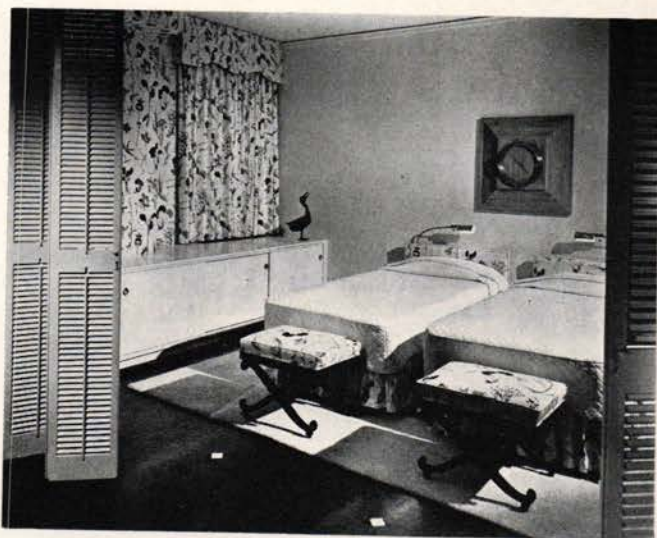
*the new orleans suite*



Above: "Before" view of New Orleans Suite entrance. Right: The remodelled entrance; walnut parquet flooring extends throughout.

Bedroom of the Bristol Suite, below, has another of Brown's "Lifetime Clocks" for Howard Miller. Fabrics for draperies, flounce, and Oxford Ltd. benches from Kent-Bragaline. Louis Bowen wallpaper.

*the bristol suite*



Right: Midnight blue Dodge vinyl cork flooring in sitting room picks up color in chintz Kent-Bragaline draperies and matching Louis Bowen wallpaper. Oversize Oxford Ltd. sofa and chairs upholstered in Boris Kroll turquoise fabric. Tables from Baker Furniture Inc.; lamp from Hargri, Inc.; accessories from Feika Imports. Louvered folding doors between bedroom and sitting room can be opened for spaciousness or closed.

On this page, the Gold Suite. Below: In the sitting room, a built-in storage section along the far wall contains bar, television, and storage with sliding panels and Formica top. Baker furniture. Lighting fixture designed by Everett Brown for Bulmore Mfg. Co.; mirror by Brown for Hart Mirror Plate Co. J. H. Thorp & Co. draperies and upholstery fabrics. All rugs in New Orleans, Bristol, and Gold Suites from Spinning Wheel Rug Co.



Right: Bedroom includes Baker bench, desk, and table, J. H. Thorp & Co. tangerine velvet bedspreads, Thorp flounce, headboard, bench fabric.



ing; usually, of course, the high quality materials offer agreeable sights and touches and excellent wear and cleanability at the same time. A partial list of these materials, all unusual if not unique in hotel accommodations reads: Pigs-Kin, vinyl-coated cork, or parquet flooring; Formica tops in living room furniture; felt bedspreads and upholstery.

In all but the Executive Suite, which has a generous-sized sitting room and an ample bedroom, the wall between sitting room and bedroom has been largely torn down and replaced with louvered doors that can fold open to double the living space. Color schemes, generally in the blues and greens, harmonize down to the mattress ticking. Double window shades have been provided to light-proof the rooms for day-time sleeping.

The suites are individually designed in motifs compatible with their titles, while certain standard treatments stamp their unity: essentially bare floors with area rugs; use of louvers and shutters; wall clocks (from Everett Brown's "Lifetime Clock" series for Howard Miller Clock Co.) used as decorations.

The California Suite at the Ambassador West is in a different mood, higher pitched and on the exotic side. Its entrance (top right picture, opposite page) sets the stage. Inspired by motion picture personalities who regularly stop at the Ambassador, the suite presents a luminous, Orient-influenced series of rooms. Translucent draperies at the windows, and backlighted shoji screens on the opposite wall illuminate the spacious, two-part living room; at night the shoji give a sunlight effect. A plaster valance above the windows is painted in green and white vertical stripes to give an awning effect. On an emerald green carpet, lined with sponge rubber, comfortable lounge chairs in dull copper fabric and an angled sofa invite repose. A bar (top left, opposite page) is a thoughtful appointment.

The master bedroom is touched with Oriental pearl-maple bedroom furniture on a Wedgwood blue carpet. There is also an informal studio bedroom (both bedrooms pictured on opposite page). Rouault, Matisse, Picasso, and Gauguin prints decorate the walls in several rooms.



Jac Lessman creates a luminous California Suite for movie stars at the Ambassador West

*Below: Studio bedroom with blue wall, other walls white; green, natural, and black Harlequin fiber glass draperies by Lessman; emerald green E. T. Barwick Mills carpet; Lightolier fixture. Below right: Master bedroom with Fabrikona white walls, Wedgwood blue Barwick carpet, mattress and box spring by Englander, off white Cabin Crafts bedspread. Bottom photos: Two views of the living room; emerald green Barwick carpet, white Fabrikona walls except for one wall in dull copper. Windows in right picture covered with back-lighted shoji screens.*



## FROM EMPIRE TO FINN JUHL IN ONE EASEFUL EXECUTIVE SUITE

John Coultis and Ben Sheldon Bowers give Wichita the works in Coleman Company offices



During the past 50 years when the Coleman Company of Wichita, Kansas developed from a small manufacturer of gasoline lamps to a significant producer of home heating and air conditioning equipment, the company quite naturally outgrew its office facilities. Expansion and modernization of the offices in the 30-year-old, four-storey Administration building was a continuous process, but provisions for more comfortable and efficient quarters for the much-shunted top management were saved for last. Recently completed, this executive suite is far more reticent and sober-minded than might have been expected from a top management released from confined quarters.

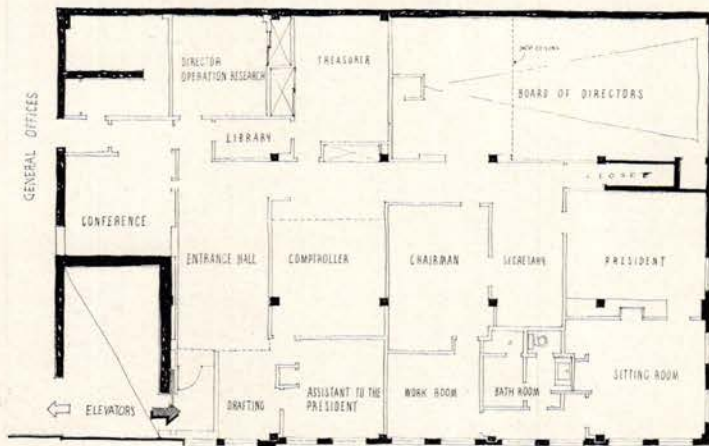


Secretary to president has desk, storage units designed by Coultis. Reception area, below left, has hand-turned maple screen concealing corridor, and sofa, chairs, and table by Finn Juhl for Baker.



Empire office-sitting room of company's founder has walnut paneling, Don Ruseau furniture covered in J. H. Thorp fabrics, same Nye-Wait Imperial Majesty carpeting as appears in president's office.

Treasurer's room, below, is typical of executive offices in the wing. Pittsburgh Plate Glass' translucent glass is panelled with walnut, and walnut is used for case pieces. Desk is one of individual styles designed by Coultis for project.



Scalamandré silk is teak-panelled for president's office, below.



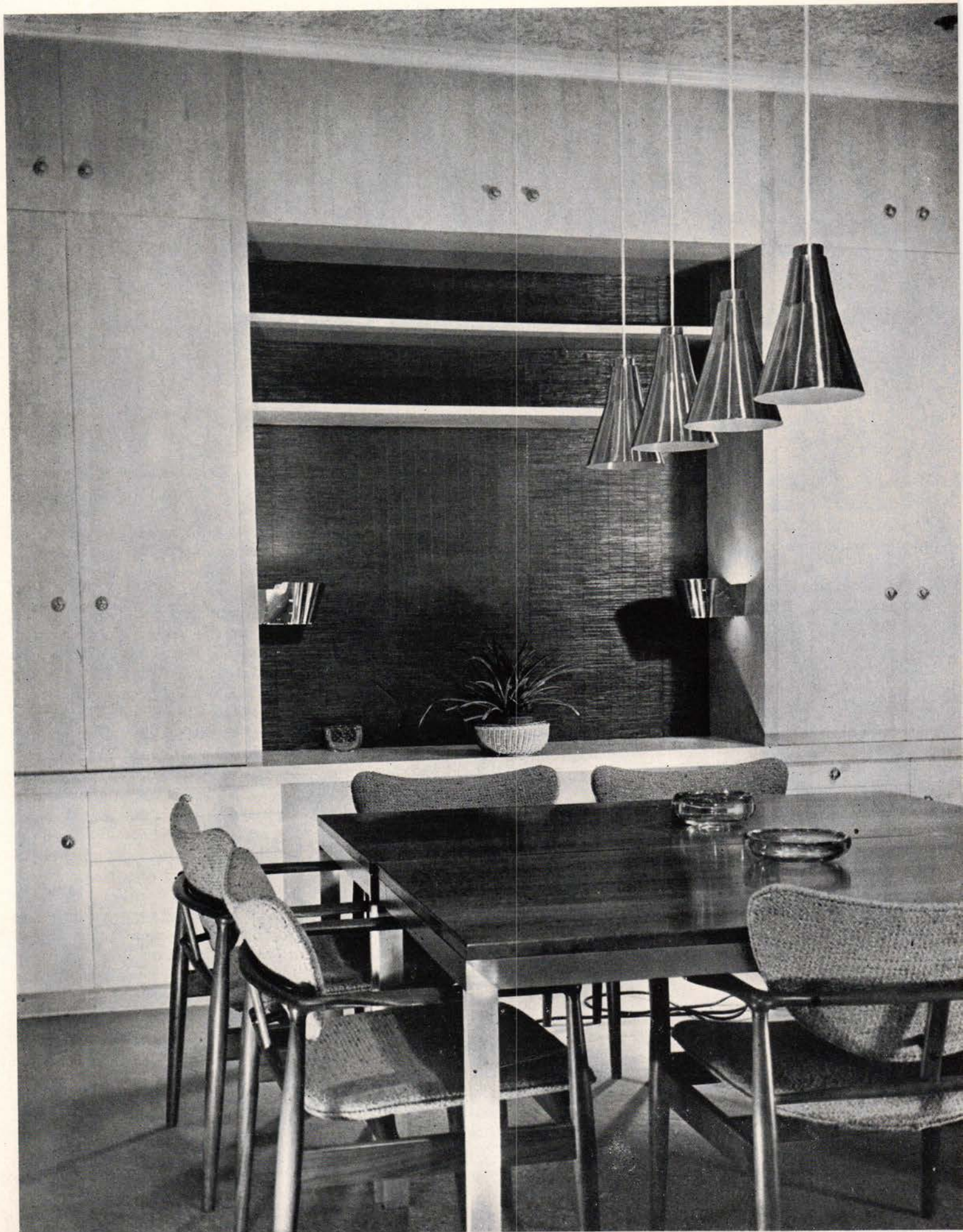
actual use of important modern design is a pretty exuberant fact for Wichita.

Only one area in the Administration building fitted management's aim to develop executive offices where members could work efficiently as a team and yet be close to all of the firm's vital operations from design to sales. This area is a fourth floor wing, approximately 60 by 80 feet, with an 11-foot ceiling. The problem confronting architect Ben Sheldon Bowers, who did all of the engineering and structural work, and John Coultis, who planned all of the interior design, was to develop a series of integrated private offices and meeting rooms within this area without any basic structural changes.

Their solution (see plan, left) shuttles traffic neatly. A modestly-sized reception area is accessible directly from the elevator landing, and two of the most frequently-entered offices open directly into the reception area. Access from the executive suite to the general offices is via a long corridor from the office area. Specialized needs and tastes eliminated monotonous uniformity from room to room, for which John Coultis designed special cabinets and desks—all quite individual as the illustrations show. But a running theme throughout the area is chairs by Finn Juhl for Baker, varied in finish and upholstery for the different rooms. Carrying out the client's request for wood panelling, Coultis came up with a neat solution: he designed a simple, three-quarter-inch dado of maple or walnut, and carried wood ribs over the dado to a small cornice at the ceiling. Above the dado and between the wood ribs, sheetrock is covered in Kneeder-Fauchere's white grasscloth, except in the president's office where Scalamandré silk covers the walls and ceiling. The solution turned out to have unexpected functional virtues as well as its effectively airy look. The design afforded an opportunity for concealing files, safes, and doors in the rectangles between the ribs, and provided anchorage that permitted the use of wall-attached desks and cabinets, all executed by the W. L. Chastain Lumber Company.

In counterpoint to the contemporary rooms is the elegantly Empire office and sitting room of W. C. Coleman, the octogenarian founder of the company and chairman of its board of directors. The common denominator between the modern president's office, lower left, and the Empire setting is Nye-Wait's Imperial Majesty carpeting.—L. W.

*Finland House brass fixtures—a steadily recurring note throughout the executive wing—float composed over walnut and bronze tables in library and small conference room. Tables and chairs are identical to ones employed in Directors' room. Storage walls are white maple.*



Unseen wonder of the brave new chemical world: Dow Corning's silicone finish for fabrics

## COMING-OUT PARTY FOR SYLMERIZED UPHOLSTERY

Silicone, Dow Corning Corporation's versatile chemical in the glass family, came out of the hall closet where it had been hiding its considerable talents for rainproofing coats and storm boots, and was properly presented to society (and the homefurnishings industry) at the sixth annual National Homefurnishings Show. The Sylmer process, a silicone finish for upholstery, made its debut in the 71st Regiment Armory at Park Avenue and 34th Street, co-sponsored by its developer, the Dow Corning Corporation, and the Decorative Furniture Manufacturers Association.

Since this remarkable chemical is invisible and the space allotted to its public introduction was the dramatic vortex of the exhibition area, twelve members of the New York Chapter of the American Institute of Decorators designed as many settings to stop the spectator in his tracks and to call attention to the possibilities of decorating interiors using the new textile treatment in beautiful and highly practical interiors. Adjoining this central area was an exhibition booth, furnished with Jens Risom Design, Inc., furniture, upholstery fabrics by Boris Kroll, where demonstrations were given to illustrate the stain, dirt, water, and wear resistance of the Sylmer process.

What do silicones *do* to improve without altering the appearance of the luxurious upholstery fabrics that are associated with fine furniture and decorator-designed interiors? In non-technical terms, we would

say that the Sylmer process, developed by the research laboratories of the Dow Corning Corporation, has the protective properties of a magical cloak. Achilles' mother dunked him, when an infant, into the river Styx, and except for that crucial heel, made her son absolutely impervious to the slings and arrows of outrageous fortune.

Upholstery fabrics are not great warriors in the epic sense, but they do take a lot of punishment in today's interiors. The silicone content of the Sylmer process has no "Achilles heel." The Dow Corning Corporation, since it began pioneering in the industrial uses of silicone during the war, has developed a product with strikingly indestructible and essential qualities. Silicone is added to rubber casings of jet engines to prevent ice formation and to the coating of stacks on heating plants where the temperature hovers around 1,000 degrees Fahrenheit. Silicone lubricates your parking meters, polishes your automobile, and wipes off your spectacles. Silicone is invisible, and its use on optical surfaces is proof enough of that feature. And furniture polished with silicone products gets that hand-rubbed look with "no hands."

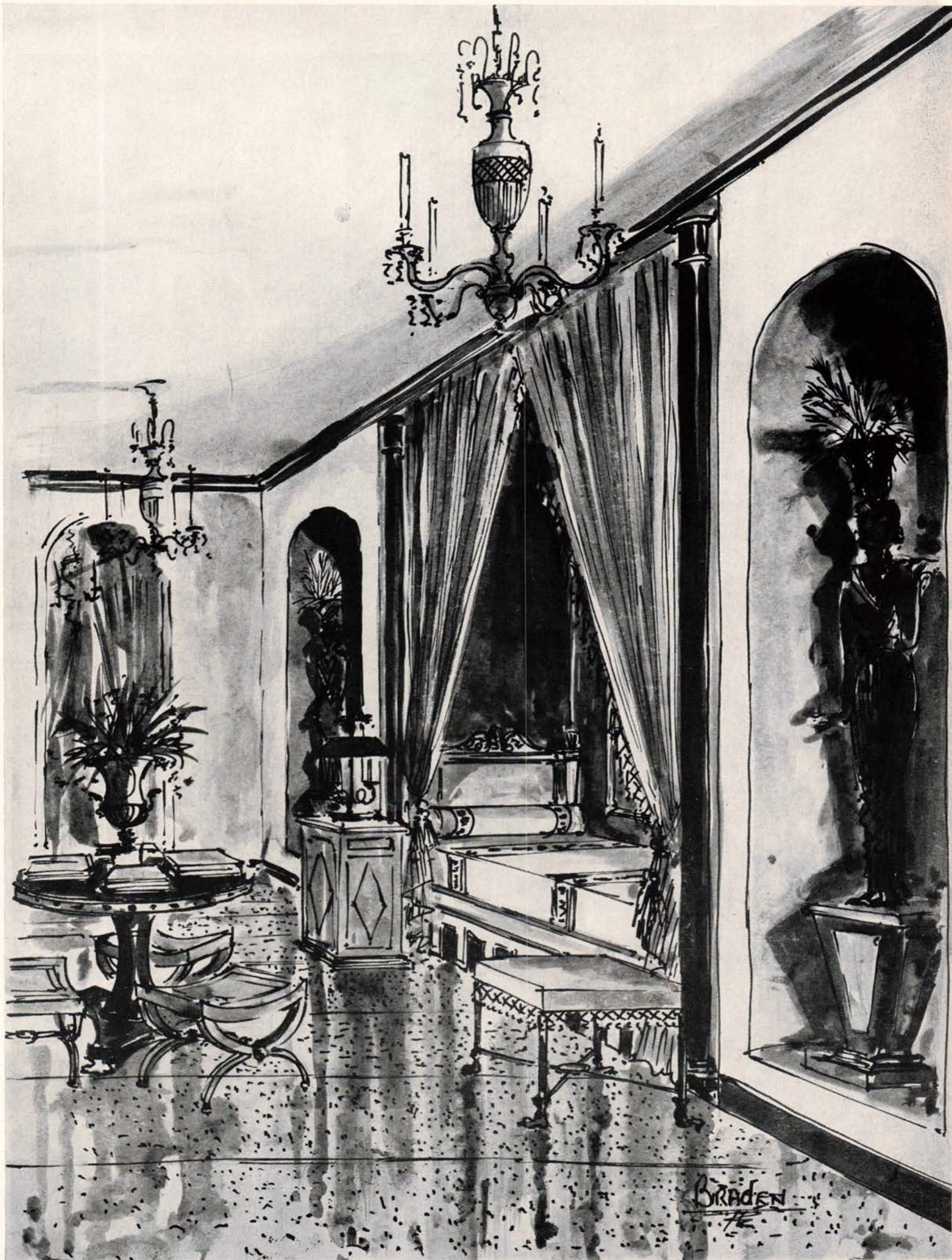
Its invisibility means that the Sylmer process will not change the aspect or vibrant colors of textiles, whether a Scalamandré or Thaibok silk, or a coarsely handwoven fabric by Crowder. You can't see it, but you just *know* it's there. After innumerable launderings or dry-

cleanings, the fabric will still retain its "feeling" of newness for the body will not be removed.

Durability is increased immeasurably in the Sylmer process. Fabrics treated with it obstinately resist tears and abrasions, adding seasons to the life of an interior color scheme. Water repellency is maintained after laundering or drycleaning. Dirt rolls off, and the fabric fibers are not even dampened. Inks and oil stains are easily removed and, because the surface is protected, many stains can simply be brushed off when dry.

Wrinkle resistance is greatly to be desired in upholstery fabrics, and the Sylmer process has licked that problem. Seams are strengthened, yet it is easier to stitch "sylmerized" fabrics. No longer need one rush home from the movies to close the windows in a rain storm; guide obese friends to the sofa or chairs without soft cushions; or inwardly quake while guests spill the canape tray. The servantless home can be luxurious.

By introducing a new product under the auspices of the most pace-setting groups in the field of design, the American Institute of Decorators and the Decorative Furniture Manufacturers Association, the Dow Corning Corporation has chosen an effective means to make the public aware of the tremendous possibilities of the Sylmer process. For as Russell Lynes of *Harper's* says in his new book, *The Taste-makers*, Americans want the best and like automatically anything that *really* works.



## Pahlmann for Charak

William Pahlmann, A.I.D., never fails to encounter exotic elements in his world travels that bear translation into the vernacular of the American interior. His setting for the Charak Furniture Company at the National Homefurnishings Show is inspired by the Venetian loggia, an open gallery or passageway "in the original," here domesticated into a refreshing spot for informal dining. Charak's twin benches turn their elegant backs upon a peering public and overlook Jeremiah Goodman's nostalgic mural of the canal, flanked by the slender grace of a cherry credenza and desk from Charak. The upholstery fabrics were all from Stroheim and Romann, treated with the Sylmer process of Dow Corning Corporation.



## Burge for Brunovan

Yale Burge, A.I.D., designed a Napoleonic sitting room around a collection of antiques and reproductions for Brunovan, Inc. Although in the Brunovan line he had a Homefurnishings Show. Striped silk draperies in raisin, wide choice of styles, Burge selected Empire, for no matter how opulent, it retains an agreeable air of intimacy that is not distorted in the space limitations of a National olive, beige, and old gold reveal an antique bed, withdrawn into a mirrored niche. The silks for the draperies, the upholsteries, and the fringes, as well as the old gold textured silk of the fitted spread are all from Scalamandr  Silks. But despite their luxurious aspect, they are treated with the Dow Corning Corporation's silicone finish, rendering them practical. Brunovan supplied the furniture, antique bed and Napoleonic black marble-topped table, as well as the mahogany reproductions of two Consulate chairs, made by the Jacob Fr res, not shown in the cut. The marbled paper, A. A. Poffolo's white terrazzo floor with marble chips, a bronze and crystal chandelier from Nesle, and other antique accessories from Yale Burge, completed the picture of French Empire elegance. (Sketch, page 107.)



Gerald for Woodard

John Gerald, A.I.D., designed a novel garden supper room for Lee L. Woodard Sons, manufacturers of wrought iron furniture. An all-over floral pattern covers the ceiling, walls, furniture, screens, lampshades, and even the floors. Victorian in its insistent repetition but modern in its materials, and furniture design, and visual impact. The upholstery fabric in this dominant floral key comes from Mead and Montague, treated with the new Dow Corning Corporation process, Sylmer, to repel water and dirt, and resist wear. Wrought iron painted white and black used side by side, rest lightly on the laminated plastic tile floor, with brass knobs at each corner.



Paul McCobb, A.I.D., demonstrated his well-poised furniture in a sitting room designed for Directional Showrooms, distributors of all McCobb furniture, lamps, and accessories. Dominant verticals of the wall screens, made of walnut woven-wood strips, balance the tranquil horizontals of the Directional chaise and the room divider from the Calvin group. Boris Kroll fabrics, treated with the Dow Corning Corporation's new silicone finish, upholster both chaise and chair (also from Directional). The glass-topped tripod table is in the Calvin group. McCobb's characteristic three-dimensional spaciousness is augmented here by his design for the white vinyl tile floor with inlaid brass stripes, installed by William Gold, Inc.

McCobb for Directional





Harvey for Meldan

Patricia Harvey, A.I.D., has used the new French Provincial television and high-fidelity wall of the Meldan Furniture Company, along with the traditional comfort of French Provincial settee and bergeres. All of the furniture and accessories in the Meldan Furniture setting were from their own factories, despite hurricane "Carol" who tried to thwart the designer by removing the roof of their New England plant. Olive green antique satin covers the armchairs, whose frames are in Meldan's new honey finish. Fall fashion colors of rust and browns pattern the settee's upholstery and the three cushions, which may be piled on or off "Des Matieres," a low table of Provincial design, for viewers who take their television sitting on the floor. Meldan's buffet is spread for a snack at the left of the cut. All upholstery fabrics were from Stroheim and Romann. From antique satins to rich velvet bolsters, all were "silymerized" with the Dow Corning silicone process.



### Wisner for Ficks Reed

John Wisner, A.I.D., used the Far Horizon group he designed for Ficks Reed Company in the setting for a week-end house for year 'round living. Ficks Reed's rattan furniture in their National Homefurnishings setting has the new platinum finish, a subtle greyed tone, which gives the decorator a wider horizon on color schemes. For the settees and stools shown in the cut, Mr. Wisner used F. Schumacher's new Fiesta in blue jay colors, a textured boucle; for the upholstery on the pull-up chair, Schumacher's sharp green Verdian Pan American cloth, all fabrics treated with the new Dow Corning silicone process that makes handloomed and luxurious fabrics practical for everyday use. The turquoise blue lacquer accents of the room divider are repeated in the striped tricolor of the clay tile floor provided by the Tile Council of America. White matting, a sculptured wall covering from Katzenbach and Warren, is the background for the Mexican tapestry.



## Kahane for Herman Miller



Melanie Kahane, A.I.D., has provided a sound proof (cork-floor if not cork-lined) retreat under the Mansard eaves for the Herman Miller Furniture Company's display of George Nelson designs. If past experience is any index, everyone will be raising the attic roof to make an all-purpose room because Melanie Kahane has shown how imaginatively it can be done. Neutral naturals in the pecky cypress wall finishes, the Armstrong Cork floor, installed by William Gold, Inc., and bamboo roll screens from the Holland Shade Company make a tranquil frame for the hot pinks, warm reds, and orange of the upholstery fabrics, all treated with the silicone process of the Dow Corning Corporation, from the Herman Miller collection designed by Alexander Girard. A free-standing bluestone fireplace and the four vertical glass panels of the window (making it a room-with-a-view) pose decorating problems but not for Miss Kahane. The forty-winks chaise is suspended in a steel frame, the convenient but compact desk and the conversation group of sofa and chairs, all from Herman Miller, transform the attic into versatile living space.



Beverly Reitz, A.I.D., made careful researches into the Biedermeier style, that German contemporary of French Empire and English Regency, for the early nineteenth century mood of her setting for the Biedermeier collection of reproductions from Grosfeld House. The loveseat and man-sized easy chair in fruitwood are covered in green silk from Scalamandré, treated as are the gold seatcovers, also from Scalamandré Silks, with the new silicone finish of the Dow Corning Corporation. Marble-topped round table and a genial Biedermeier clock (with electric innards) and bench are authentic Biedermeier designs at Grosfeld House too. An off-white back wall, heavily fringed voile curtains made especially by Angelus, and a white tile floor from Gotham Carpet (also the authentic rug) create the mood of domestic intimacy associated with that popular style. Quaint dark family group in the painting on the wall and coffee set are antiques from Elinor Merrell.

## Reitz for Grosfeld





Stephenson for De Gaal and Walker

C. Eugene Stephenson, A.I.D., has proven once again how successfully traditional furniture may lend distinction to the modern setting. A Directoire loveseat, painted antique white, a reproduction from the De Gaal and Walker collection, and Louis XV arm and side chairs are covered in the hand-woven fabrics made by Robert Crowder Ltd. of Los Angeles. (De Gaal and Walker are his New York distributor.) The handsome bombe commode and the cocktail table, inspired by Directoire tables, like the chairs, are all in Amandine, De Gaal and Walker's subtle new finish. This group of handsome reproductions is set off smartly against a back wall and floor of all leather Texas Tile in brick-sized blocks from the Upholstery Leather Group and a deep teal-blue painted wall. True blue chenille covers the accent pillows on the white sofa and picks out the blues and amethysts of the crystal chandelier from Nesle. All other antique accessories came from Bentham Ltd. with the exception of the crystal candelabra from Nesle. Contemporary paintings by Conger Metcalf were lent by the Karnig Gallery. V'Soske made the accent rug from Stephenson's own design.

Mid-Century Modern and traditional furniture, all from the John Widdicomb Company, are smoothly blended in the setting designed by Virginia Conner Dick, A.I.D. Spice is added to the natural harmony of the fruitwood furniture in the warm color scheme. Katzenbach and Warren's brown and gold patterned wallpaper and a Geranium red painted ceiling, also from Katzenbach and Warren, make a dominant background. The graceful lines of the furniture are dramatized against the champagne floor covering made of American Viscose's synthetic fiber Tufton by E. T. Barwick Mills. Textured Suburban Cloth from F. Schumacher in geranium red covers the wide floor to ceiling windows on the right. Schumacher was also the source for the copper-rose fabric, fringed with geranium red, on the armchair. The leather on the blue green Mid-Century revolving stool repeats the color of the door behind the Provincial table and Florentine desk chair. All of the fabrics and upholstery materials in this setting were treated with the "sylmerizing" process of the Dow Corning Corporation, a factor that makes an interior sturdy and does not detract from the fabrics' beauty. In the Mid-Century case pieces below the luxurious mirrored walls, brass handles are deeply recessed, repeating the brass accent of the hanging lamp in the work space.

Dick for John Widdicomb



Mildred Irby, A.I.D., found the furniture of Jens Risom Design congenial for her perceptive design of a room for a hypothetical writer, based on a tawny color scheme that suggests African big game hunting. Naturally all of the walnut furniture is from Jens Risom Design Inc. The new cabinets are from the "R" group showing the version with the radio phonograph combination and a white plastic tambour front. The Risom Group "U" chairs, as comfortable as they are handsome, covered in textured beige fabrics with an orange stripe (Boris Kroll), are "silymerized" by the Dow Corning silicone process as are the loose-weave grey-white casement cloth and the black and brown striped upholstery (also from Boris Kroll) on the two-seater from the Risom Group "U." The fireplace wall is composed of three angled off-set walnut panels, treated as is the walnut of the furniture, with Risom's linseed oil "Gunstock" finish. Brilliant primary colors are used as accent pillows. The brass wall lamp and the pull-down lamp over the work-table are from Finland House. The work-table is Jens Risom's switch on the conventional rectangle: here a marble disk revolving on a walnut base.

## Irby for Risom



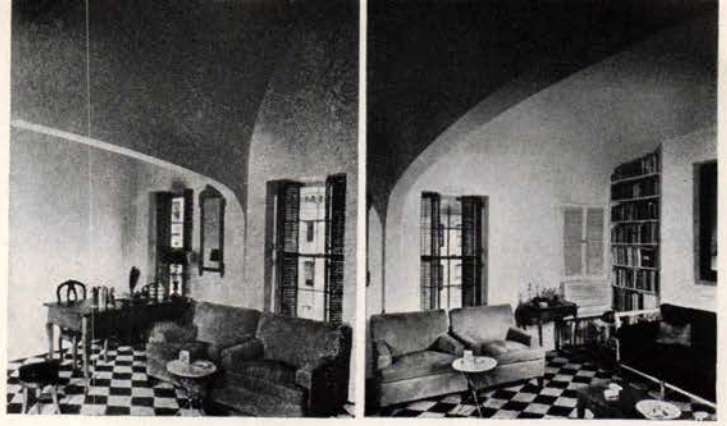
## Burroughes for Kittinger

Kittinger Company's Regency furniture, poised on a polished walnut floor in the Haddon Hall pattern from Parkay, Inc., was arranged by H. Clifford Burroughes, A.I.D. Despite the luxurious air imparted to the room by the designer, and the elegance of the lines and the freshness of the Regency green, gold, and chalk-white color scheme, the interior is made wholly practical by "silymerizing" the fabrics from Schumacher with the Dow Corning process that makes fabrics water-repellent, spot resistant and hardier. Kittinger's Recamier sofa is covered with the white-on-white lozenges of Schumacher's "Harlequin" pattern. Resting on the tufted upholstery are accent pillows in green and gold. Schumacher's white on ivory Fortisan is used as a back wall drop, suspended in rich swags from metal disks ornamented with stars. Kittinger's Regency desk is a faded mahogany with a black felt top, the round-backed desk chair is covered in Schumacher's "Ochre," silicone-treated. Regency chairs in the curule manner are painted in matte black with gold meanders on the back rests. The chess set rests atop Kittinger's new tripod-based fruitwood occasional table. A white accent rug from V-Soske has gold spots and sets off the opulence of the furniture. Antique accessories are all from David Weiss.





*Louis XV writing table from Zoleo and Louis XV chair by Lavezzo are set in the smaller of two arched areas. Plaster walls and ceiling are pale brown, the diamond patterned carpet (Rothberg design, hand-woven by Carpet House) is pale brown and black. Shutters from Window Modes, Inc. and a Louis XVI mirror make pleasant verticals on the window wall.*



## A STAGE SETTING TO WORK AND REST IN

Howard Perry Rothberg, A.I.D., designs his den around a double-arched ceiling.

As a postscript to the Manhattan town house of Howard Perry Rothberg, A.I.D., which was shown in the June issue (pages 80-85) we here present the den just completed. A small room at the front of the second floor, the den preserves an old double-arched ceiling as a protective enclosure and uses its cross-rib as a suggestive division between work and relaxing space.

A diamond-patterned carpet in soft brown and black contrasts in design with the flowing lines of the ceiling, but it is the same theatrical temper. Shutters (from Window Modes, Inc.) also contribute to the stage-set aura, which is not diminished in the carefully poised Louis XV, Louis XVI, and Italian Directoire furniture, nor in the appointments—Baccarat crystal, Directoire ink stand, papier maché tray, trompe l'oeil playing cards, marble on brass tripod tables, child's piano stool, etc.

Accommodations for comfortable living are handled with attention to space economy as well as to their own convenience. The bar is built in behind shutters on the window wall, just above an air conditioner also shuttered; bookshelves are fixed into niches that flank a white-painted brick wall; and a high fidelity system (not shown) is built into a wall opposite the suede-upholstered armchairs.



photographs by ben schnall

*Italian Directoire daybed is covered in a black Knoll fabric; two armchairs designed by Rothberg are covered in pale apricot suede from Upholstery Leather Group. Coffee table from Don Ruseau, marble and brass tripod tables from Doris Dessauer. Bar built by York Furniture. Painting against white-painted brick by Clark Bailey.*



# Makers of Tradition:

23

## ÉBÉNISTE JEAN - HENRI RIESENER

Louis XVI's Cabinetmaker: A Functioning German

by Jean Anne Vincent

Directly below is a commode and above right is a secretary, both of ebony with Japanese lacquer and with gilt-bronze appliques made for Marie-Antoinette by Jean-Henri Riesener whose portrait appears on this page. These two original pieces are recent acquisitions in the Roscoe and Margaret Oakes Collection of the M. H. De Young Memorial Museum, San Francisco. Both commode and secretaries are closely related in design and detail to the two cabinets in the Metropolitan Museum from Marie-Antoinette's chateau at St.-Cloud. All of the decorative arts were interrelated in the time of Louis XVI. At the far right is a reproduction by Scalamandrè Silks of an eighteenth century lampas designed by Philippe de La Salle, whose pictorially conceived floral garlands have the same brilliant character as the gilt-bronze mounts sculptured by Pierre Gouthière for Riesener's furniture.



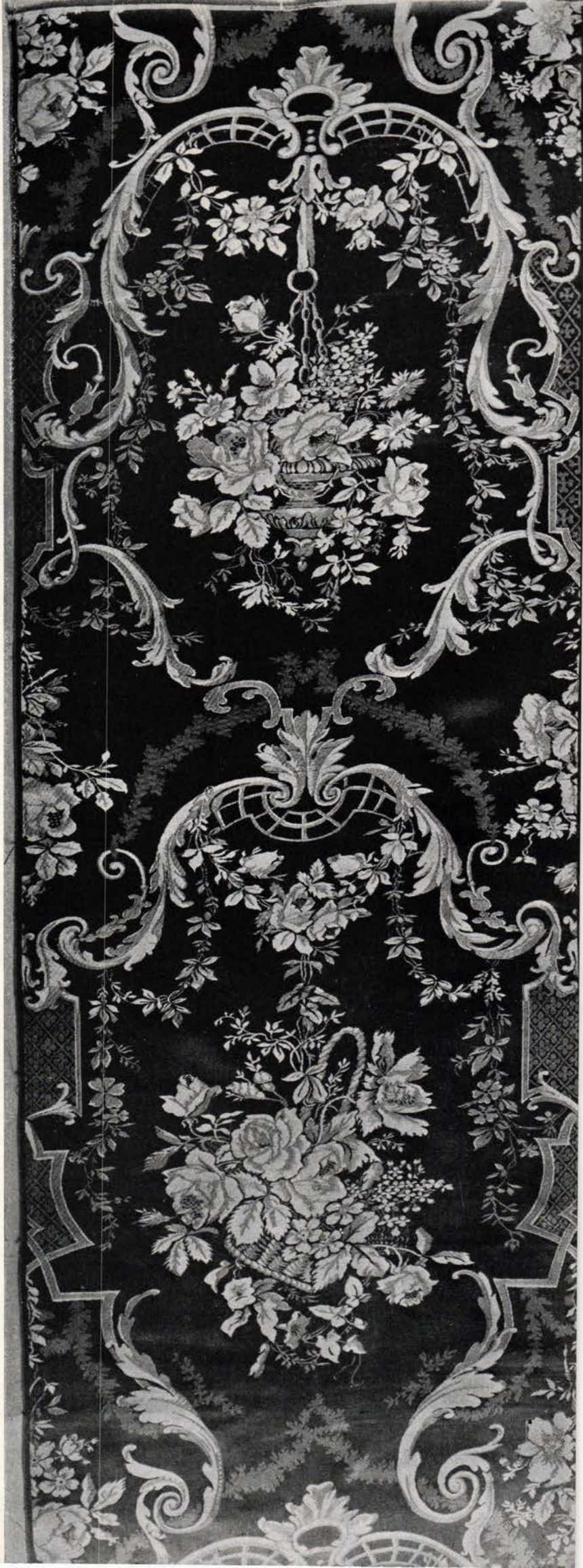


### Functionary in a Dallying French Court

Although Louis XVI gets the credit for the French furniture that is more popular than any other, not only in France but beyond its frontiers, it was a German designer, Jean-Henri Riesener, who created the delightful style that subtly blended severe classicism, rococo effervescence, urban sophistication, pastoral simplicity, *chinoiserie* painting, and some of the finest metal sculptures the decorative arts have ever known.

Like Yankee Doodle Dandy, Riesener was born on the Fourth of July, (1734) in the village of Gladbach, not far from Cologne. Unlike Yankee Doodle Dandy, Riesener was a royalist, of economic necessity rather than on ideological grounds. In his day (and he died on Twelfth Night, 1806, in the early years of Napoleon's Empire), jobs for top-level designers were at royal courts.

Throughout his seventy-two years, Riesener was involved with one court or another, not excepting the divorce court. His father was a judge in the Prince of Cologne's chancellery court. Our Riesener became a functioning functionary in the court of Louis XVI, doing cabinetry on command. Rieseners distinguished themselves: Jean-Henri gained fame, fortune, two wives, and the title *Ébéniste du Roi*. Son Henri-Francois became a well-known if mediocre portrait painter. Grandson Leon became a precursor of Renoir. Another grandson became a Cabinet Minister.





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The cabinetry in the style of Louis XVI is severely classical with rich ornament based on exotic elements (chinoiserie in Riesener's cases) and a vigorous yet delicate naturalism. The style retains its popularity because its elegance is combined with adaptability and refined scale.

## Makers of Tradition

Evidence of Louis XVI influence on provincial style: 1 Tall mahogany chest is one of Richard Wheelwright's reproductions. 2 The wood carving on the marble-topped console table at Jacques Bodart, Inc. is as carefully and sharply incised as the bronze work of the style. 3 Typical of the bucolic themes of Marie Antoinette's court is this pastoral design by Jean-Baptiste Huet on silk lampas with embroidered satin insets. The original fabric is in the Scalamandré Museum of Textiles. 4 A mahogany *Bonheur de Jour* with brass moldings, mounts, collars, and sabots, with a tooled leather writing slide in Brunovan, Inc.'s collection of fine French furniture. 5 Another simple, dignified mahogany chest from Richard Wheelwright, Inc.

In a way, Riesener's first job was his last. After leaving father and fatherland as any artistically inclined youngster would, he went to Paris where he assisted Jean-Francois Oeben, pronounced like Eden spelled with a b. There a brilliant future opened before Riesener's alert, black eyes. Oeben was Louis XV's *Ébéniste du Roi*, director of the Gobelins factory, and Keeper of the Arsenal, not a local gun club but a sort of royal safety deposit vault for furniture and *objets d'art*. Oeben had been André-Charles Boulle's star pupil, when Boulle was sun king

Louis XIV's *Ébéniste du Roi*. (Makers of Tradition: 4, *Interiors*, June 1949)

Riesener learned all he could and soon outstripped the master in originality and in the development of a more delicate and vigorous individual style. Riesener is also credited with having invented the flat-topped (executive style) desk.

After a point Oeben might have become an obstacle in the opportunistic young man's path, but in fact he became a stepping-stone, by dying (naturally) at the strategic moment. The twenty-six-year-old Riesener was able to finish the *Bureau*

*du Roi* on which Oeben's fame still rests, and inherit a bride and a business.

The widow Oeben was Francoise van der Cruse, daughter of the important Parisian *ébéniste* who signed his works "Lacroix," whose father before him had been a prominent *ébéniste*; both father and son were antecedents of painter Eugene Delacroix. Into this dynasty of impeccable business connections Riesener moved with confidence. By the time he was forty, Oeben's successor in the title *Ébéniste du Roi*, Gilles Jouvert, was retired because of old age, and Riesener was appointed.



*Louis XVI's elegant court style was popular with provincial craftsmen. Left: Tall mahogany chest at House of Alfino (Alfno-Weiland). Above: The commode at Jacques Bodart, Inc. has keyplates and mounts with dolphins (symbols of the Dauphin) supporting garlands, reproducing the delicate modeling of the great ciseleur Pierre Gouthière. Below: Writing desks were essential in the mannerly court of Louis XVI. This one is at Cassard-Romano.*



Riesener was a strapping fellow. His name comes from the German word for giant. His overbearing manner and appalling conceit grew along with his professional reputation, but he was sufficiently attractive to acquire (if not hold) a young second wife, Marie-Anne Grezel, after Françoise died.

Professionally and domestically, Riesener suffered during the Revolution. He had shrewdly turned his large fortune into pounds sterling. But during the Reign of Terror his best clients lost their heads or emigrated. His style, reminiscent of royalty, was discredited during the Directoire and Consulate periods.

And to top that, Marie-Anne turned out to be an emancipated woman. She was awarded one of the first divorces under the Code Napoleon. Insult was added to injury when the thrifty German was required (in place of today's resplendent alimony) to pay back her dowry in a lump sum. Riesener spent his last seven lonely years in Jacobin lodgings in a courtyard wedged between a church and a Revolutionary clubhouse.

Riesener gave the form but Louis XVI lent his name to the style that is the epitome of elegant and intellectual taste. Thus the monarch was in an anomalous position. Although well educated, as befitted the prince-grandson next-in-line to the throne, Louis XVI was dull-witted. His mother, Marie-Joseph of Saxony, was unimaginative, too. The only dominant family trait he inherited from the Bourbons was the famous lobeless ears.

Hunting was his chief occupation and preoccupation. Affairs of state bored and baffled him. His hobbies were clock-making and stonemasonry, and in these he excelled. Patronage of the arts and the commissioning of craftsmen he left to his wife Marie-Antoinette, one of Maria-Theresa of Austria's nine children.

Louis XVI was not even especially interested in the Succession. Fifteen years after his marriage, the Dauphin (uncrowned Louis XVII) was born. Meanwhile, however, his Uncle Louis had every reason for hoping to succeed Louis XVI, creating yet another faction in a court already enmeshed in intrigue.

According to Cole Porter, DuBarry was a lady, but she made Marie-Antoinette's life miserable during the first five years the Austrian princess lived in France. As the old King's Mistress, DuBarry enjoyed the privileges of the elaborate court etiquette. The young wife of the heir to the throne determined that when she became queen, things would be much different.

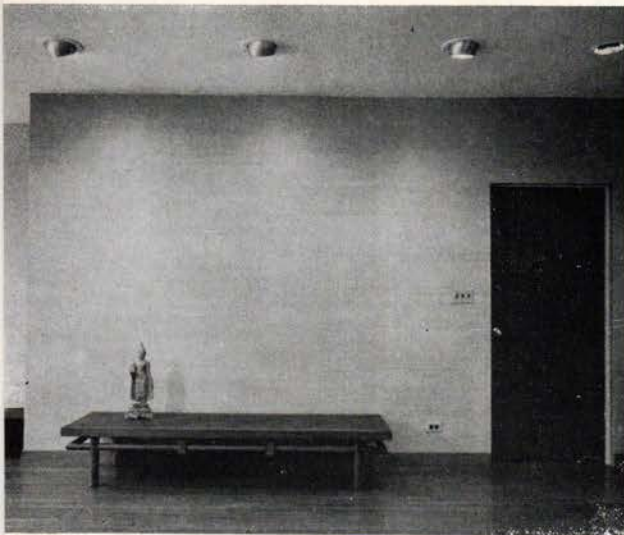
Most historians characterize Marie-Antoinette as a frivolous woman. This was not altogether true. While not precisely long in the tooth when her children were born, she spent many years unburdened by family responsibilities. In her treason trial, the Widow Capet, as she was called, tried to save the monarchy for her apathetic husband (whose complete confidence and affection she had won) and son. She was not a child bride by eighteenth century standards, nor by royal precedent, and she spent her considerable leisure encouraging cabinetmakers to do their best. She had the money and they had the time and talent to create the style in which the apex of the taste of the time was fully achieved.

## A STUDY IN UNDERSTATEMENT

Boris Kroll's imperturbable fabric library

The pristine serenity of Boris Kroll's library of fabrics in his Manhattan building is the stuff that scholars dream of. With a Japanese-like economy and dignity, the temptations for triumphal flourishes were put aside, leaving a spare shell in which decorators and their clients can ideally contemplate color and texture. Instead of decoration, the volume of the space is rhythmically and gently organized with essential tables and seating units. The Oriental aura is made more pointed by the use of translucent Synskyn sliding panels framed in wood in a shoji-like manner for the north light window wall, wide teak plank flooring punctuated with pegs, and a choice few ancient Oriental sculptures. As is logical in a place where fabric swatches are to be studied, almost all is white. The restraint that governed Boris Kroll in designing his library was imposed in some measure by the problem at hand: to coherently present his more than 30,000 fabrics. These have been catalogued in swatch form in some 800 books, according to texture and tone. Swatches of key colors and textures appear on the one sample rack in this room—a concise demonstration of how efficient an esthetic approach can be.—L.W.

*Boris Kroll's serenely spare fabric library is furnished with essentials, balanced with a few choice antique sculptures that point up the Oriental aura of the room. All walls are white except the one, directly below, covered in Fine Art's beige hemp cloth. Widdicomb walnut bench is finished in the same dull oil finish as walnut door, librarian's desk, and tables. Through the door is passage, right, all bright white, its focal point a shell and pewter lantern from Decorative Imports. Entrance to the second floor library at 220 East 51st Street is via this staircase or a rear elevator.*

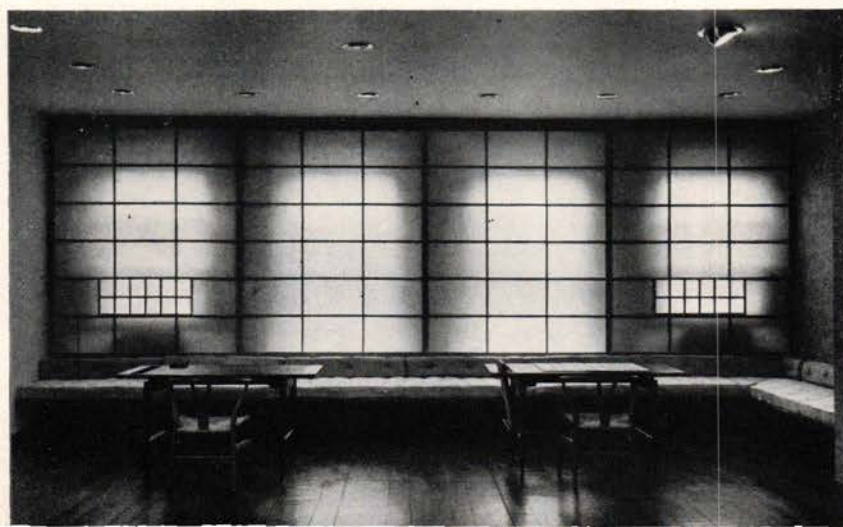
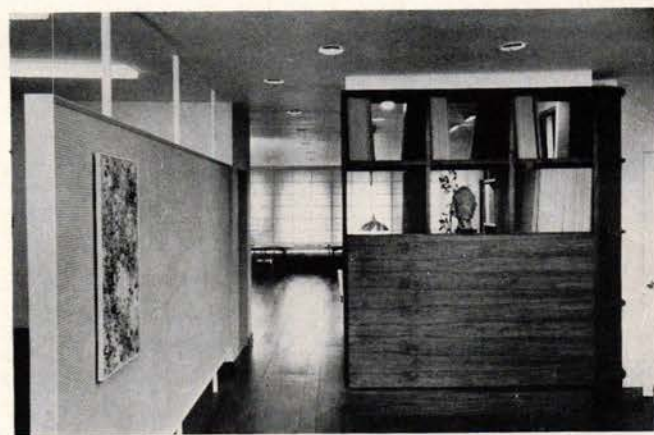


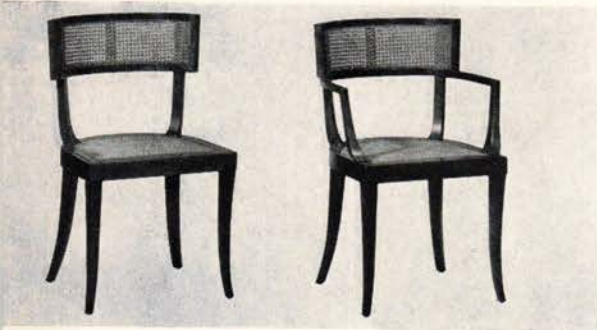
photos by walter rosenblum





*Volume of the library is broken rhythmically and gently with tables from Jens Risom, scaled-up versions of one of his coffee tables. Oak chairs from Bonniers are by Hans Wegner. Adjustable brass fixture over librarian's desk is from Finland House; flush and eyeball ceiling fixtures are by Gotham. Access from the elevator gives client first view, right, of rear of librarian's nook, with open shelves for fabric books. North light window wall, below, is covered with sliding panels of Polyplastex's Synskyn, framed shoji-fashion in wood. Kroll's natural linen tweed covers the low-backed window-wall banquette. Small fireplace, far right, is only punctuation on a white wall.*





Restrained elegance is the running theme through all of the new offerings at Baker. Opposite page, Finn Juhl strikes a light note in his new walnut arm chair, its thin cane back complemented by thin-cushioned seat on wood platform, and a subdued sculptural treatment to the arms. Above, from the new Contemporary collection of accent pieces, long and small cocktail tables in walnut with rich onyx tops. Left, from the new Continental collection of living, dining, and bedroom furniture inspired by 19th Century Italian, French, and Biedermeier, mostly in French cherry wood: the graceful cane back and seat chairs, the shallow, panelled commode.

*furniture review:* part two of a pictorial report on the summer markets



Hemisphere is the name of Edward Wormley's new collection for Dunbar, a series of many elements and materials. Left, the Sheaf-of-Wheat table, aptly named, involves an openwork cage of laminated ash with brass ring around its waist, a 20-inch travertine top. Laminated ash also supplies the curves in the intricate cane back dining chair, below, with suspended tilted seat, brass anklets. Right, shelving rests on brass brackets hung in mahogany skeleton braced with metal struts. Built-in incandescent strip sheds light down over the book faces.



DUNBAR FURNITURE CORPORATION



The tendencies that have been apparent for some time in contemporary furniture design point quite obviously to the fairly safe conclusion that we are going lots of places. And, in our peregrinations, no means or motif is emerging that exclusively signifies an American style.

Certainly, the engineered, pre-fabricated, knocked-down, new-media movement is one of the most provocative and characteristic elements of contemporary design here. It is validly founded in the very nature of our economy, and it is readily carried through with our prodigious mechanical facilities and know-how from the producers of new materials, to the designer, increasingly aware of engineering potentials, and the fabricators who develop the equipment to execute mass-produced marvels.

But this approach is not an exclusively American manifestation. The initiative we quite naturally took is now being forcefully expanded upon in Europe. Its im-

pact is dramatically evident in reports from the current Tenth Triennale in Milan. Furnishings displayed there by Switzerland, Holland, Sweden, Norway, Great Britain, and Italy reiterate low-cost designs, ingenious parts-saving devices.

The recognition of the need to engineer low-cost furniture that stands on its own inventive merits, rather than a paring-down of designs that were planned to be more expensive, exists here today in juxtaposition with an increasing pre-occupation with handicrafts, an area that for some time has been largely neglected. These two poles are significantly meshed in one series of designs, Jens Risom's cases illustrated in our September issue, where the designer's famed hand-oil-finished woods are set off with flexible plastic louver doors.

The revival of interest in handicrafts has both its esthetic and psychological sides. The affinity we have discovered for contemporary Scandinavian design has

stirred a sensitivity to beautifully handled woods, a value fully advanced by only a few American designers. With this awakening has come a curious compulsion to do-it-yourself, a rallying cry that may have been based on economy, but hardly, in view of the actual expenditures involved, rests there. Creating something personally seems to be satisfying an intense emotional need now, and the handicraft movement may well delve deep.

Between these two extremes—the machine put to economical and esthetic use, and an increasing appreciation of handicrafts—comes a wealth of domestic designs that frankly find their inspiration in the contemporary or ancient designs of Scandinavia, Italy, and the Far East. And an increasing recognition of the widening taste values and responsiveness of Americans is steadily causing manufacturers to call upon the talents of foreign designers. The American style? It is as vigorously polyglot as our population.—L.W.



Among the recent imports from Sweden of Swedish Modern are the simple walnut-finished beech arm chair, above, and a new, free-standing version of the firm's famed String designs, opposite page. These flexible units, available with a variety of accessories, have black, blue, or white metal frames with teak or birch shelves.

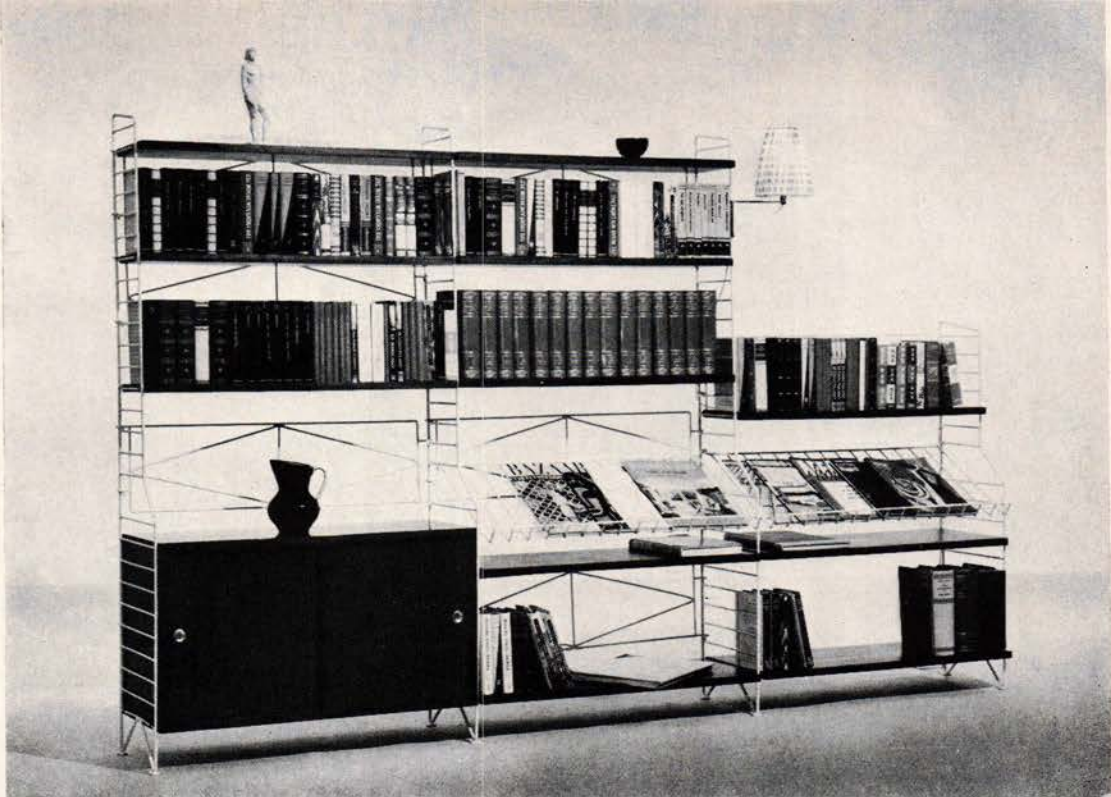


ALLIANCE FURNITURE  
DIVISION, TILLOTSON  
FURNITURE CORP.

Salvatore and Lilliane Bevelacqua took inspiration from Danish craftsmen for their *Däniska Modern Provincial* collection for Alliance, which boasts both nostalgic hand-crafted detailing and use of modern thermoset plastic. The major ingredient in this living-dining-bedroom series is butternut wood in a warm, light finish. Buffet above and dresser below show hand-carved parquet panelling with brass beading, a typical touch. White Formica-topped desk, right, has single drop leaf, appears with light chair. Cane back chair, above, features rounded fin arms, a typical chair motif in the collection. Brass takes on importance in the bed and night table, below, with brass rods for decorative support.



SWEDISH MODERN, INC.



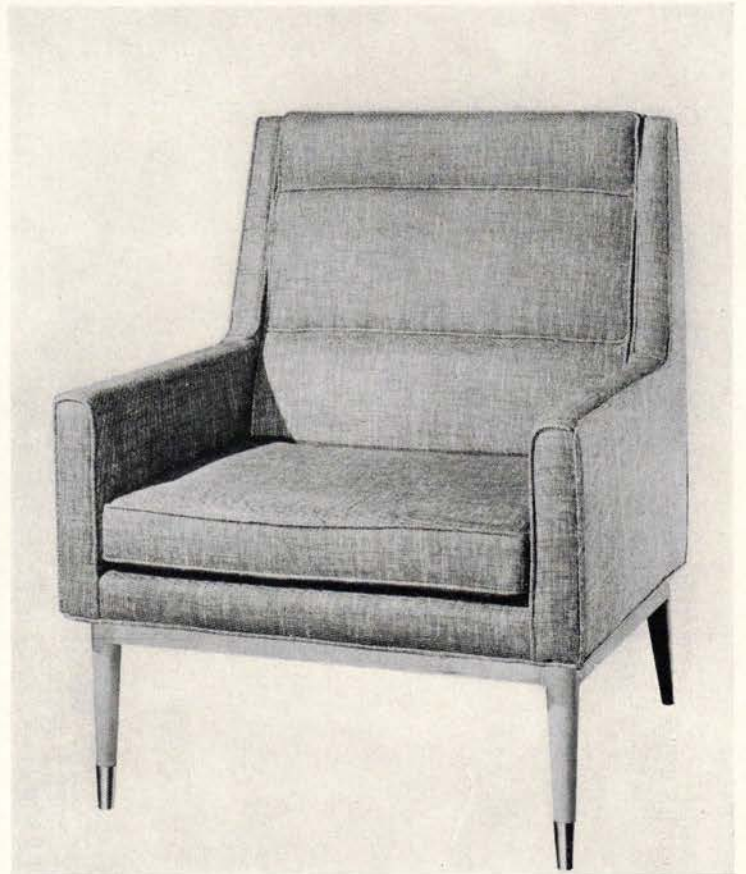
Paul McCobb points up both suave lines and a return to downy comfort in his new Planner upholstered pieces for stores. Sofa above has three loose and squashy down-filled back pillows, while subtly shaped chair, below, has loose seat and back cushions in foam rubber. Birch dining-side chair, below, also a Planner piece, has handsomely tapered bow back. It is available in four finishes and retails from \$36.95.



Open, adjustable glass shelves provide an asymmetrical balance to glass-backed cane doors in Paul McCobb's high secretary in his mahogany and brass occasional piece Connoisseur's Collection.

#### DIRECTIONAL SHOWROOMS





Esquire chair, above, is Davidson's manifestation of the tendency toward high back chairs. Single pedestal desk, above left, is one of a metal-framed series that marks an interesting departure for the firm. Available with right or left pedestal, the chest-desk can be had with woodgrain or solid color thermoset plastic top. Round dining table, left, is a new white Formica or wood-topped addition to the firm's Mandarin series.

Accordion-folding doors are a deft feature of the spacious wardrobe, right, added to J. Stuart Clingman's Mid-Century Modern cherry group for Widdicomb. French dough box inspired Bodart's walnut drop door bar-commode, below, with copper-lined door.

BODART FURNITURE, INC.



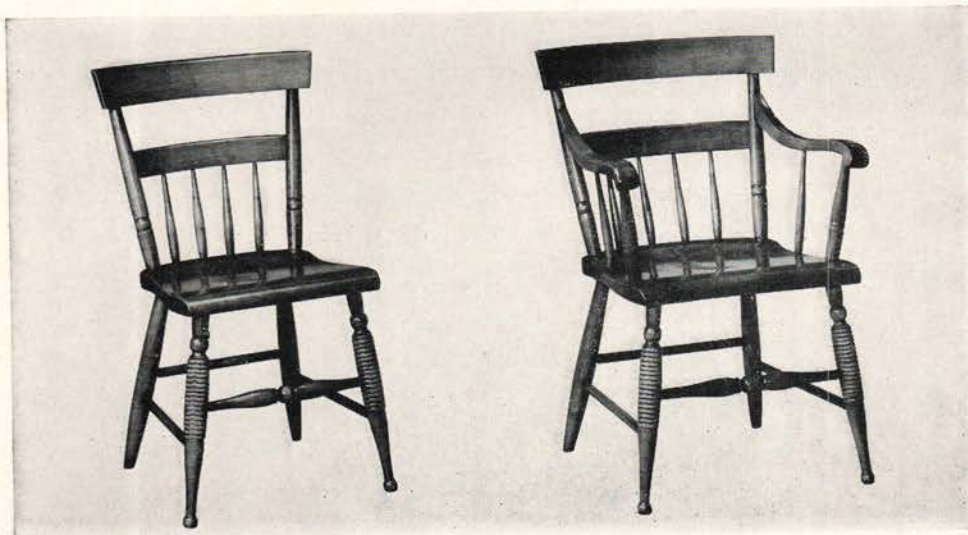


*Brunch Group is the unpretentious name given to Cocheo's 19th Century Italian setting of serene cane-back chairs, their rounded lines complemented by round marble top table with Noix finish base, and brass ferrules.*

COCHEO BROTHERS, INC.

*Willett offers endless variations on a Countrystyle dining theme in new cherry groupings from which we show, below, two versions of a sturdily nostalgic chair, and a slim drop leaf table.*

CONSIDER H. WILLETT, INC.





Light and durable magnesium frames, the specialty of Dwight, hold walnut cases with walnut, Formica, or Pigs-kin tile tops. Forty-four inch long server, far left, is a substantial piece in its own right. Desk, left, has drawer pedestal sandwiched in U.S. Gypsum's composition board. One-piece Masonite bins in white or colors make storage a cheerful affair in sliding door unit, left.

Complete with foot rail, Gallo provides an efficient bar unit with a variety of storage requirements provided for on the bartender's side. With it is one of four new bar chairs in wrought iron, also available as stools.

GALLO ORIGINAL  
IRON WORKS, INC.



THE TROY SUNSHADE COMPANY



Formica or plywood is molded for the seat and back of Troy's black tubular metal chair, above, with brass-finished trim. Its back is adjustable to any height, and it retails around \$24 in plywood, \$30 in plastic. Divider, upper right, mates tubular metal, metal mesh, brassy trim.



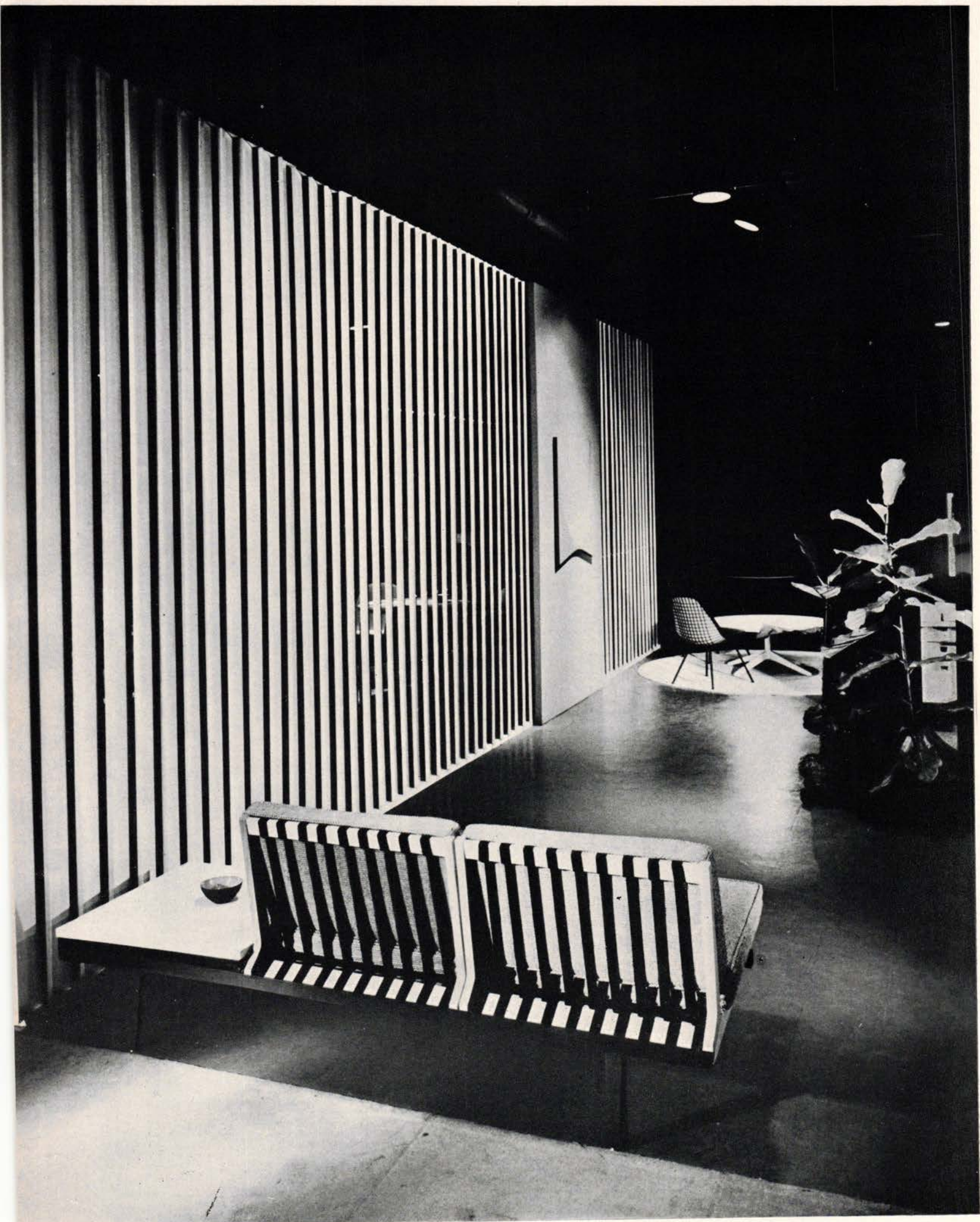
WILLOW AND REED ART WORK  
MANUFACTURING COMPANY

T. BAUMRITTER COMPANY, INC.

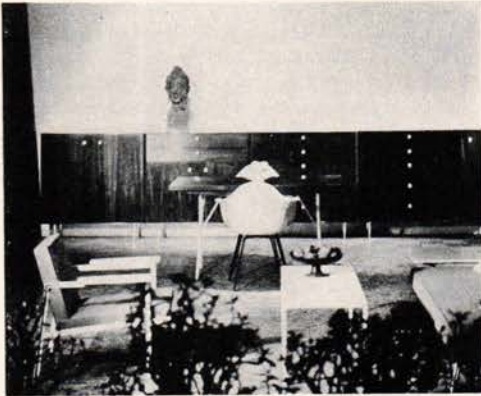
Willow and Reed received a construction patent for the completely K-D rattan frame chair, above, one of a series of loose cushion seating units. Its frame is assembled with a series of slanted pegs in frame parts, and tightened by a single screw. Available in numerous finishes, it retails from \$79.



Low-cost seating solution for contract work is Baumritter's black-finished tubular steel chair with spring seat, plastic upholstery, retailing at \$9.95.



## KALEIDOSCOPE ON PARK AVENUE

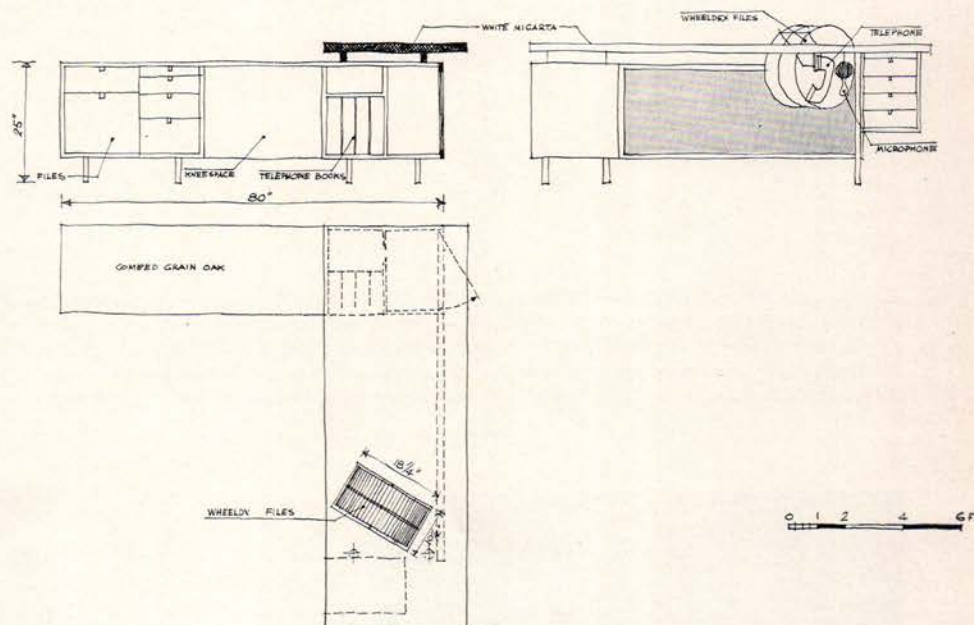
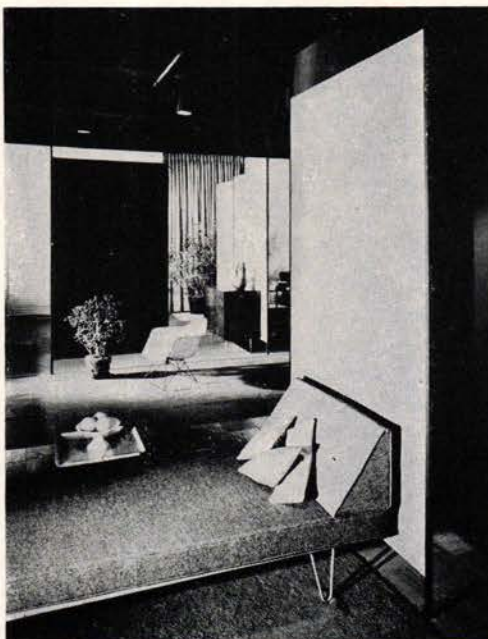


Jack Dunbar juggles color to spruce Herman Miller's showroom



Herman Miller's problem is that the dropping of the old to make way for the new is almost nil with their Charles Eames and George Nelson furniture, and fabrics and wallpapers by Alexander Girard. The collections keep growing; their 7,000 square feet of New York showroom space remains constant. Jack Dunbar of George Nelson & Associates made a clean sweep of the problem. He planned logical progressions and clean-cut divisions by making the shell inky black, pouring concentrations of colors on individual displays.

*M* — in sharp lime on a fuchsia felt panel — is an emphatic identification in the reception area of Herman Miller's New York showroom, left, and an introduction to the color-in-a-black-shell theme. Rhythmic white wood slat partition is vis a vis cerulean blue vinyl floor.



Reception desk, in photo and drawings above, is a specially designed model of efficiency. In photographs left, top to bottom: floating plywood panels in yellow and purple angling off a gallery of Eames chairs and preceding a long vista broken by lengths of sheer fabric; a row of plants forming a psychological separation for Nelson's Rosewood collection; and, directly left, more of the colorful plywood dividers suspended on black metal frames.

## PANORAMIC CATALOG FOR ARMSTRONG



Left: glass walls, framed by cork-faced columns and attendant plants, give a corridor preview of Armstrong Cork Company's newly enlarged and revamped Chicago showrooms. Royelle linoleum floor, regimentally striped with bright red and black insets, extends beyond the stainless steel fascia-ed doors to create a lobby-in-the-hall. Westinghouse incandescent eyeball spotlights illuminate the entrance and are used within the showroom to focus flexibly on the various display features. Recessed warm daylight fluorescents add all-over light. Handsome walnut reception desk, set in front of a cork wall decorated with the Armstrong Circle-A, is beyond right of this picture.

### Architect and display teams create capacious quarters

Below: Left, looking across the showroom: Flat samples raised off the floor on platforms, columns fitted with pipes on which displays are hung, and, in the background, samples on metal grids. Right, Heritage-Henredon walnut tables and chairs, upholstered in crimson Naugahyde, are set in informal consultation groups which serve to break up the awesome expanse. Concave scoops for displaying linoleum swatches are visible on left wall.

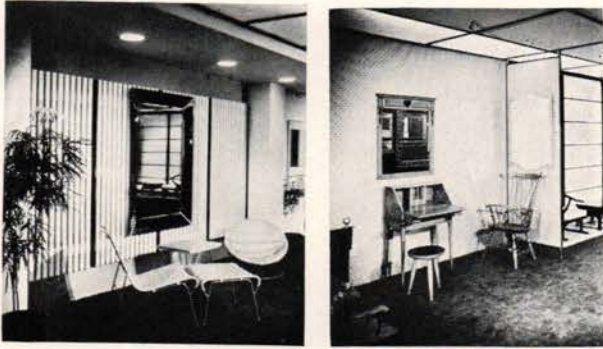
By not treating the single-surface merchandise at face value, the two teams who re-designed Armstrong's Chicago Merchandise Mart showrooms avoided the warehouse look which might have resulted from less judicious handling of the spacious setting. The teams responsible are the architectural firm of Dittrich & Gibson and display designers J. W. Wicks and G. Dalrymple.

The nine structural columns, treated to back-lighting and equipped with metal pipes for mounting exhibit panels, have become statuesque displays instead of stark bugaboos. Other flexible display devices include a ceiling track and vertical pole arrangement on which panels are suspended, vertical fins amenable to hanging exhibits, grids on which sample swatches are shown, and concave scoops which replace conventional rolls as displays for linoleum, felt-base goods.—M.S.S.



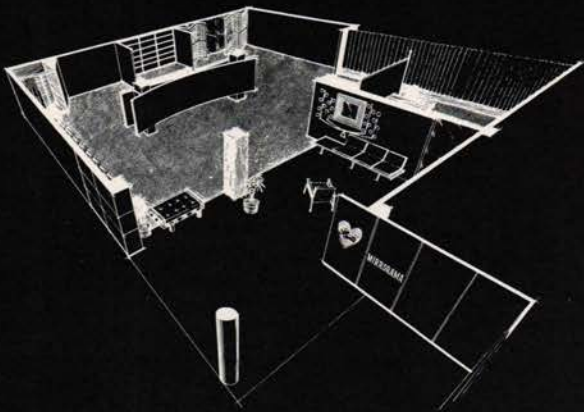
## HART'S FLEXIBLE NEW FACE

Designers suspend changeable settings  
from a Grand Rapids ceiling

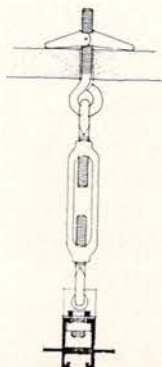
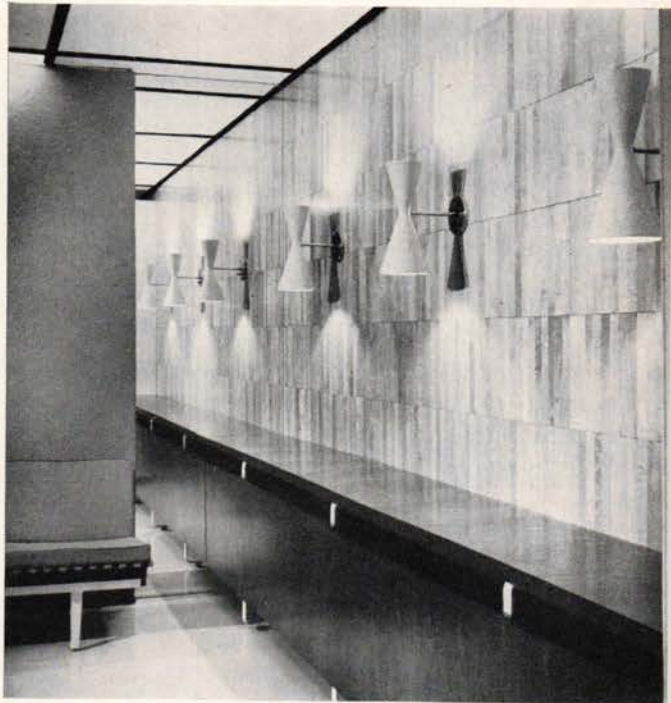


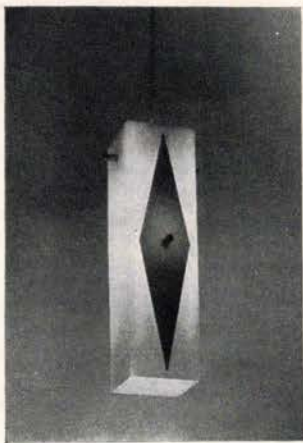
A wall of room vignettes, designed by James P. Erdman, A.I.D., shows mirrors in Early American, Far Eastern, Contemporary, and French Provincial settings. Left above, one setting uses Ficks Reed's Caribbean furniture against a wall of vertical wood slats to foil a shadow-box mirror. Right, Pine Shops' pieces are combined with Early American mirrors.

Right: Entire Hart Mirror Plate Co. space opens to the hall in Exhibitors Building with Vitrolite panels identifying the exhibit. The white vinyl floor defines lobby area which is suavely set with Widdicomb and Herman Miller pieces. In contrast is brown cotton carpet in showroom proper.



Above: Plan of re-design by H. Creston Doner of the Department of Design and Color at Libbey-Owens-Ford Glass Company and J. Charles Dergins reveals simplicity which makes the decor an elegant reflection of the mirrors displayed. Above right: wall sheathed in birch flooring seems doubled by reflection in mirrors at end of partition in Wall Trends' Wickerweave. Diagram, right, shows assembly from which Uni-strut ceiling is suspended. Opaque and translucent ceiling panels are interchangeable; partitions are hung from channel at bottom of assembly.

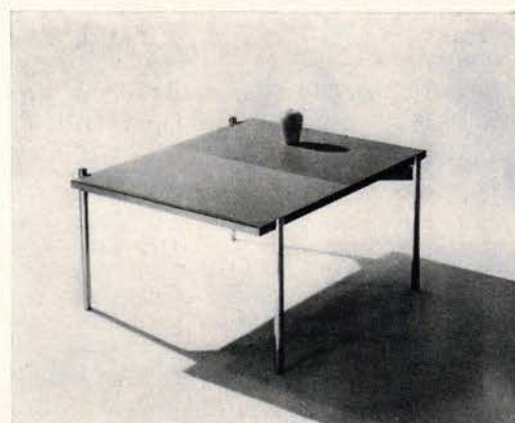




Off-beat use of glass, metal, and thermoset plastic marks the talented touch of Paul Mayen, Warren Nardin, and Albert Radoczy—the Habitat Planning Unit. Their ceiling fixtures on these pages are paper curls of brightly colored metal, or opalescent glass in rounds, rectangles, and cylinders of assorted sizes. The opalescent glass fixtures, supported by brass or chrome prongs, are also made with vivid stained glass panels. All of these fixtures come on rigid rods, available in any length. Tables below are striped in Micarta or Formica to order, can be had with two styles of chrome bases. A stool that can be leaned back in without hazard, lower left opposite page, comes with its wood seat half in colored lacquer, all colored, or all natural wood finish. Chrome pegs in the chrome base table, opposite page lower right, with half frosted, half clear glass top, make the table base demountable into two sections for shipping.

## HABITAT'S HAPPY COLLABORATION

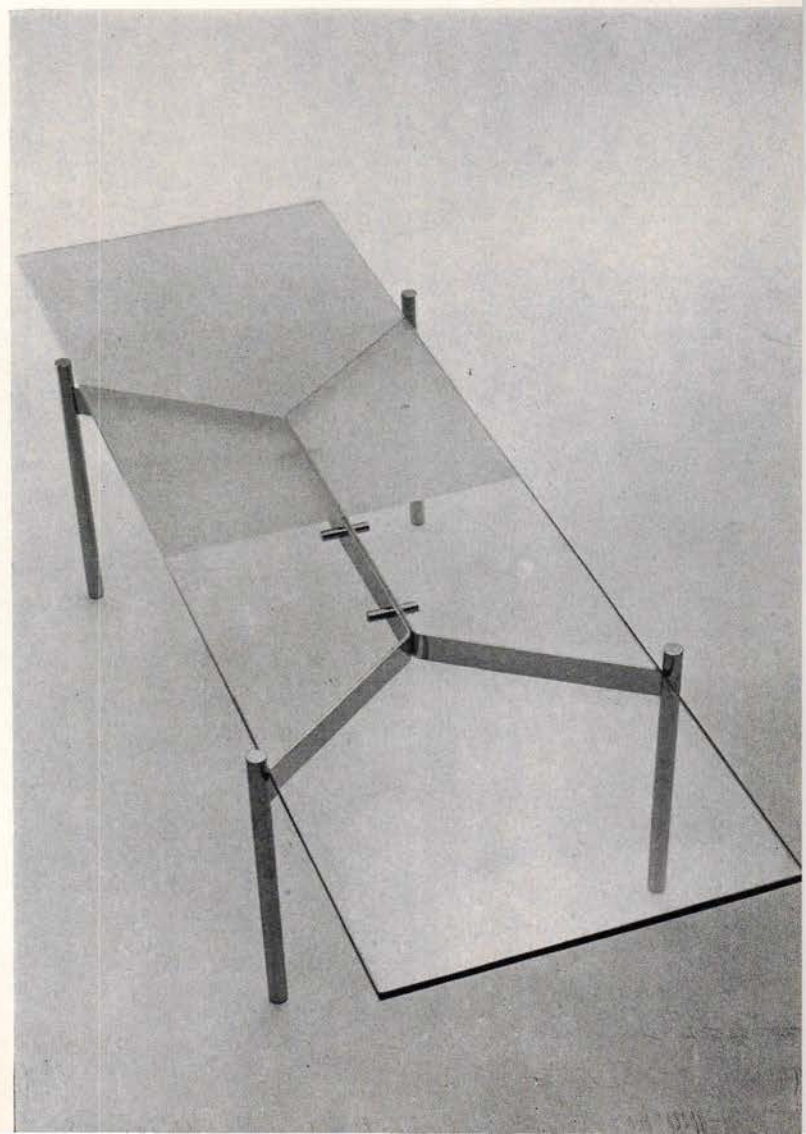
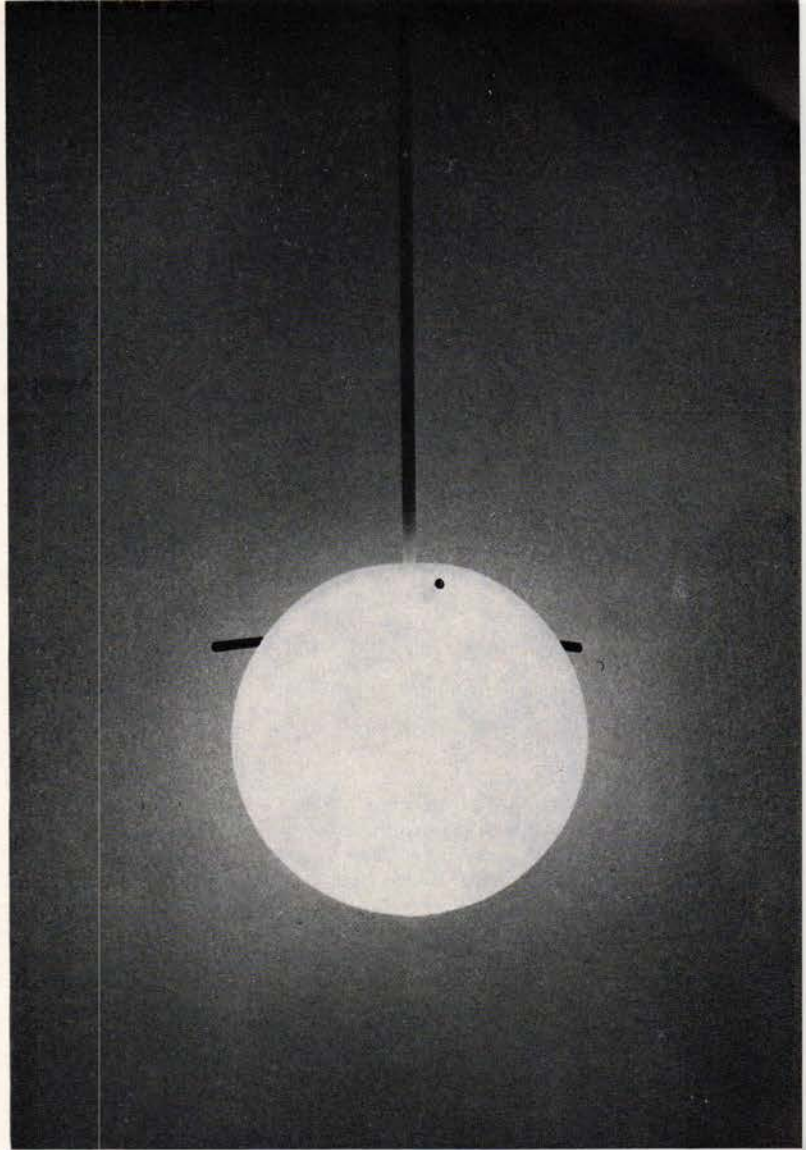
Three young designers re-evaluate their media



Personality has a way of coming through the strongest discipline, and our case in point is Habitat and the three young designers who make up the Habitat Planning Unit: Paul Mayen, Warren Nardin, and Albert Radoczy. Where other advanced designers tend to approach metal, thermoset plastic, and glass with stern respect, this trio tackles the materials with an informal ingenuity. The dazzling new range of solid colors in Formica and Micarta, for example, is riotously exploited in chrome-based occasional tables with tops of contrasting bands of the plastic.

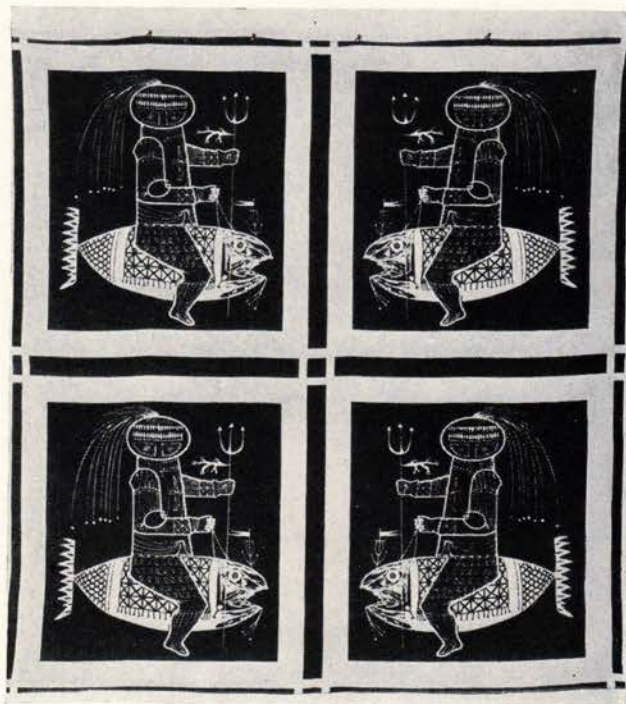
Their sleekly formed ceiling fixtures in opalescent glass pose a whimsical contradiction when vivid stained glass panels appear. And, for other fixtures, brightly colored metal sheets are curled like paper. Habitat's new showrooms and studio at 215 East 58th Street, New York, furnish a further manifestation of whimsy versus discipline. Their street level floor-through, a familiar enough feature of Manhattan houses, is, architecturally, an echo of the paradoxical informality of its occupants. It meanders casually, via a ramp that descends to the main showroom from the

sunny entrance room, and rises at the rear to the designers' studio. On the way it passes the *pièce de résistance* of the place: a large glass room—an indoor garden, cool, mossy, and green. Its sole occupant is a frigidly independent falcon, a rather distinguished decorative accessory. In the white and light showrooms, Habitat's new furniture and lamps, and the fabrics of Emily Belding, are precisely and sparsely arranged, but the architecture (glimpsed from the glass garden to the studio, above left) casually cancels out any implications of formality.—L.W.



## A sampling from Jofa's fall collection

The cross-section we illustrate of Jofa's 100 new designs, introduced at their New York showrooms, 45 East 53rd Street, is just an indication of the scope of the collection. Shown right is Kelpie, a bold one-color Scottish linen print. Directly below are three new jacquards on Egyptian cotton warps, all neat in scale, subdued in texture. The prints below, left to right, are *Carnivale di Roma* on 50-inch cotton; *Oriental-inspired Cho-Cho-San* on cotton sheer or glazed chintz; and, together, *crisp Rag A Muffin*, and equally informal, the aptly named *Melon Print*, both on 50-inch cotton.



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\*From the Konwiser Collection. Available in 20 standard colors. Cornwall is suitable for upholstery and drapery. Swatch books and sample lengths are available upon request.



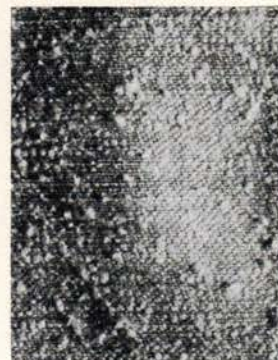
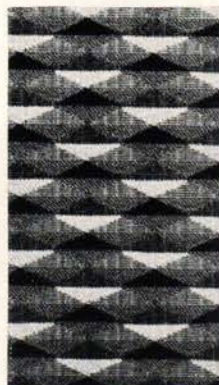
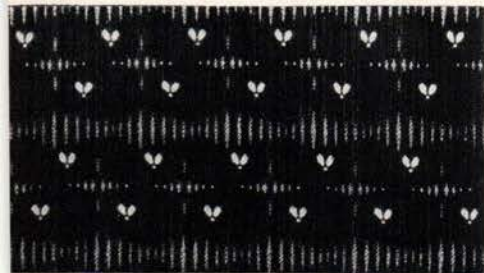
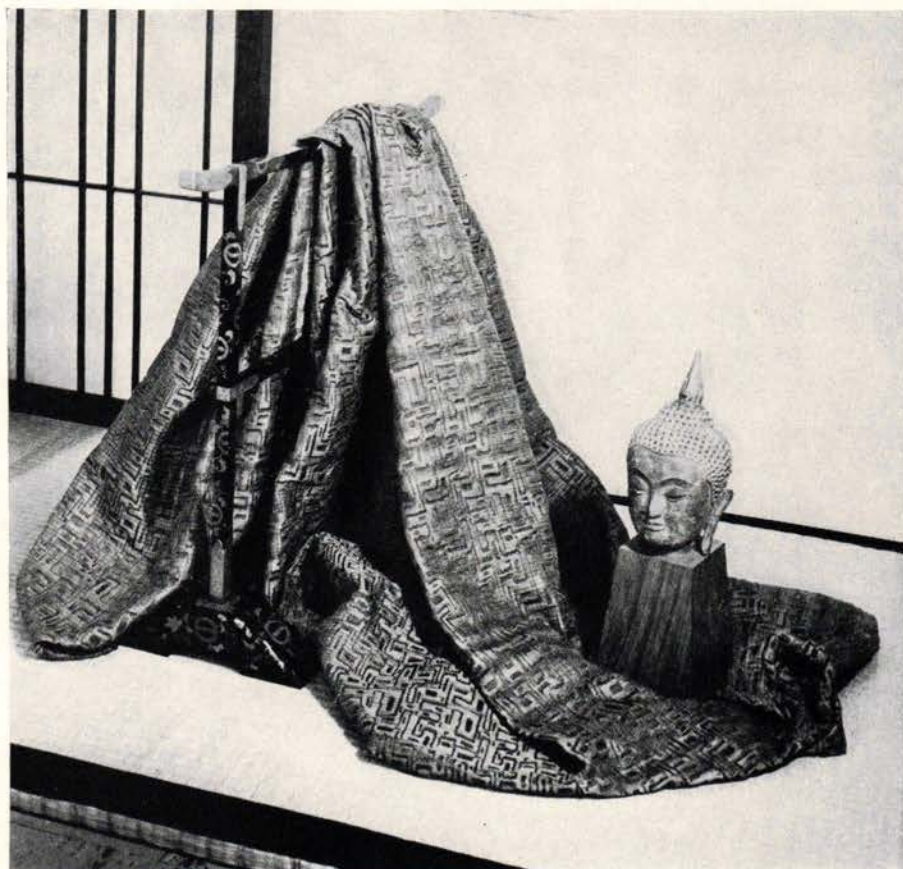
***konwiser, inc.***  
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6 east 53 st., new york 22

## Boris Kroll: the Orient Series

The fruits of years of study and travel in the Orient are summed up by Boris Kroll in a staggering new collection of upholstery cloths with coordinated casement and drapery fabrics. The Orient Series, a striking demonstration of Mr. Kroll's faith in the jacquard loom, is as ambitiously bountiful as we have come to expect from him: there are approximately 75 patterns, each available in seven to 50 colorations. Yarn-dyed silk, linen, long staple cotton, spun rayon, bemberg, and spun chenille are worked into authentic or adapted textures and patterns from the calligraphy of an ancient seal to the opulence of a ceremonial robe.

Illustrated right is a typical example of the antiques-accented displays that Mr. Kroll developed for presentation of the collection in San Francisco, Los Angeles, and New York. Below, left to right, are Orient weaves that hint at the scope of the series. Saigon poses minute butterflies on a strie ground, horizontally striped in a concave textural effect. A suggestion of corrugation enlivens the maze-like motif of Shang. Kamakura employs a glossy ground for the irregular, nubby tree bark effect of the motif. Decisive color contrasts precisely mark the tiny triangles of Java. Spun silk and bemberg are woven into the nubby, dull-finished Honshu.



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## Fresh International inspirations



1

1 Pattern Directoire repeats Roman helmets on custom-colored Italian Dupioni silk. Handwoven by Old World Weavers.

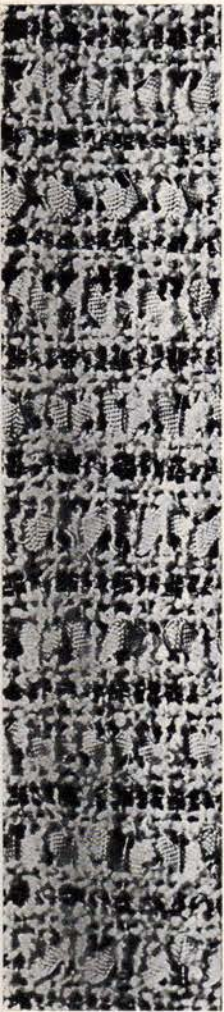
2 Isabel Scott Fabrics Corporation mixes silken ricrac, bronze metallic, heavy cotton in handwoven novelty, Plume.

3 Cheney-Greeff's 36 inch percale Lafayette marches prim Provincial gentlemen in front of their humble abodes.

4, 6 are from C. W. Stockwell's extensive new Villa Bella, Italian inspired group of hand printed papers by Virginia Hamill. Riviera (4) depicts Mediterranean flowers in off-register color. Festival (6) freely interprets an Italian fair.

5 One of a group of hand-stenciled, gaily colored drapery-weight cottons imported from Japan by Oriental Textiles, Inc.

2



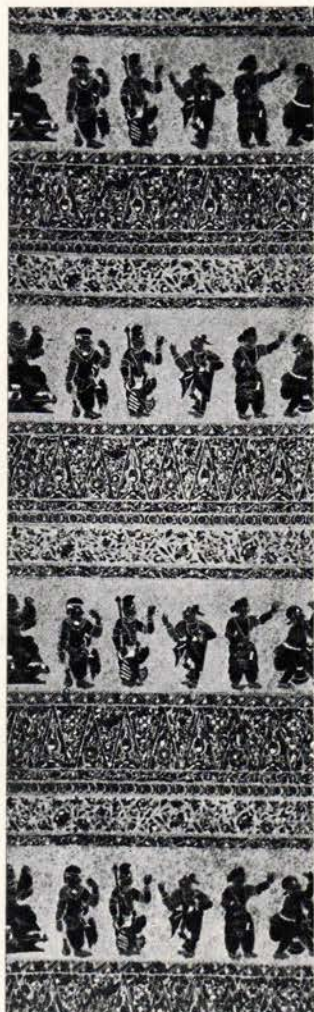
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4



5

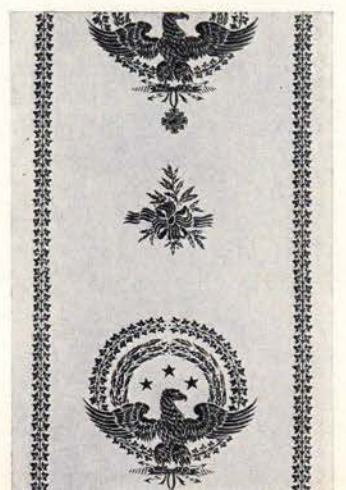


6



Left: Erbun Fabrics Corporation offers Paques, fortisan, cotton combination, on choice of grounds.

Right: Renverne Corporation widely spaces an eagle motif for hand printed paper in custom colors.



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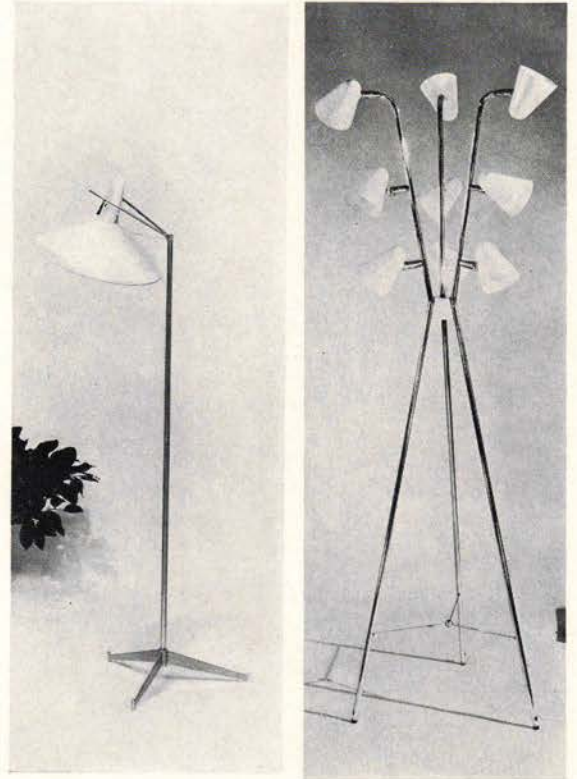
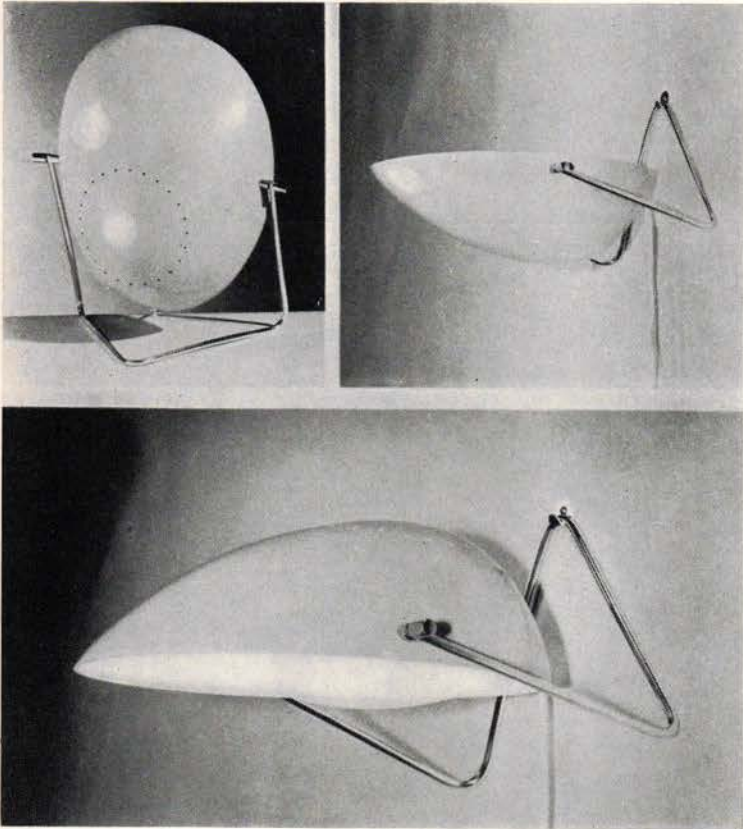
### SHOWROOMS:

Boston: Devon Service, 420 Boylston Street  
Chicago: Mitchell-David Co., Inc., 627 Merchandise Mart  
Los Angeles: Kneeder-Fauchere, 144 North Robertson Blvd.  
Miami: Showroom, Inc., 170 N.E. 40th Street  
San Francisco: Kneeder-Fauchere, 451 Jackson Street

## Light from three sources

Gerald Thurston's wall or table lamp, below, for Lightolier, Inc., 11 East 36th Street, New York, turns on brass bracket to suit various lighting needs. Metal visor shade comes in moss green, white, or black. Retail price is \$10.50.

Brass tripod lamp with flexible mat-white-finished reflector shade, right, is from a new group in brass by Paul McCobb. Manufactured by Excelsior Art Studios; available at Directional Showrooms, 201 East 57th Street, New York. Nine individually flexible hoods, decoratively pierced at the outer rim, are enameled in white, and top a brass double-tripod frame in Gerald Thurston-designed floor lamp, far right, for Lightolier, Inc.



The Colorform collection, from which we illustrate examples below, is a marvelously inventive group designed by Yasha Heifetz of The Heifetz Company, 16 East 53rd Street, New York. It offers an almost infinite number of color and form variations via free coordination of lamp bodies, shades, and colors or wood finishes. The line includes four basic lamp forms, each of which is available in two or three sizes, with a choice of four shade styles in Belgian linen, tweedy fabric, or opaque material. Lamp forms can be had in four wood finishes, 40 standard hues, or to match any color. Shades come in 27 colors. Satin-finished brass or silver plate highlight the models. The retail price range is from \$33 to \$126.





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BOSTON.....14 Newbury Street  
LOS ANGELES.....151 N. Robertson Blvd  
SAN FRANCISCO.....312 Sutter Street

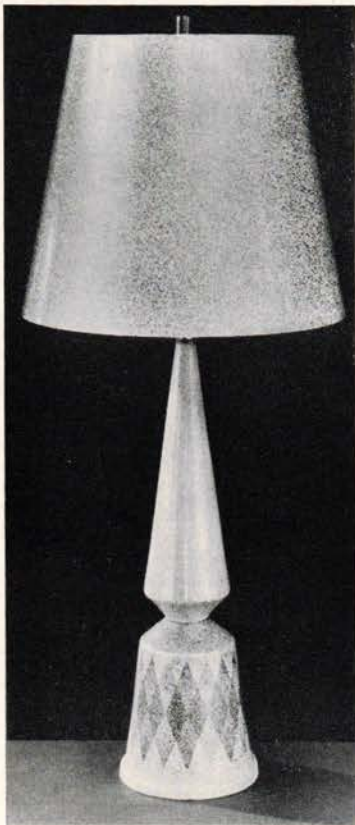


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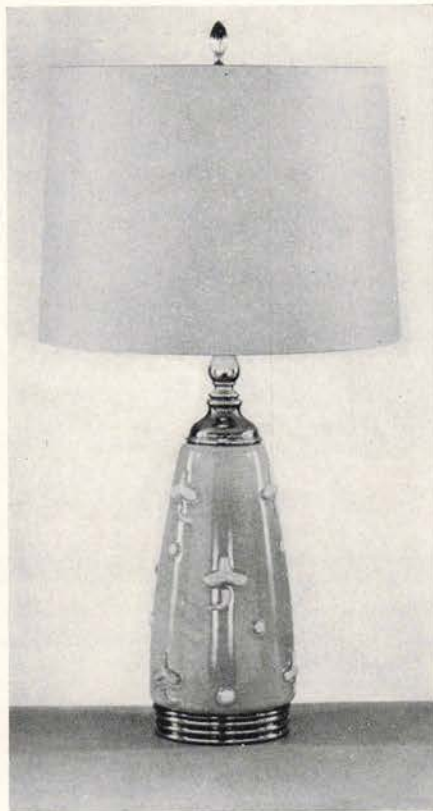


as featured in  
"1954 Leather in Decoration" Show  
AID "At Home in America" 1954  
and 1954 National Homefurnishing Show . . .  
Setting by H. Clifford Burroughes AID

## Table lamps in assorted media



1

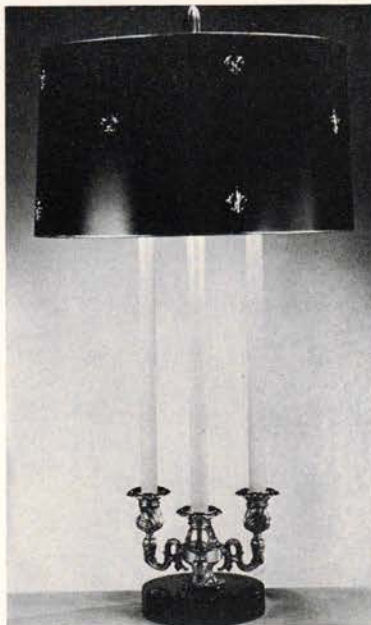


2

1 Abels Wasserberg's china-based *Oblisque* is delicately flecked in gold, topped with gold-lined parchment shade. 2 From the Crest Company's *Studio* group, turquoise, rose, gray china model is highlighted with metal trim. 3 Italian faience with wood-finish terra cotta, mounted on fruitwood, is shaded in bamboo-effect plastic by Paul Hanson. 4 Tall, elegant offering, from an extensive new line at Beth Weissman, sets brass fleur de lis-trimmed shade on candelabrum base. Mounting is hand ebony-finished.



3



4

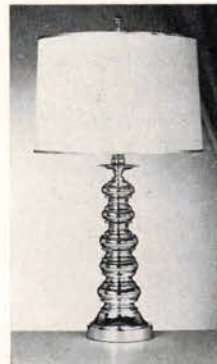
5 French Provincial lamp with hand-carved fruitwood base and gold leaf trim was inspired by an old French commode; shade is handmade. From Frederick Cooper Studios. 6 Foretrends offers a metal-base group in a marvelous range of colors. Retail price on this model is \$16.50. 7 Tower Craftsmen, Inc. adapted the *Dwight* from an old Chinese candlestick. Brass column is foiled by fabric-backed parchment shade with metallic braid trim. 8 From a group of colored or clear Murano glass lamps and accessories imported from Italy by Camer Glass, Inc.



5



6

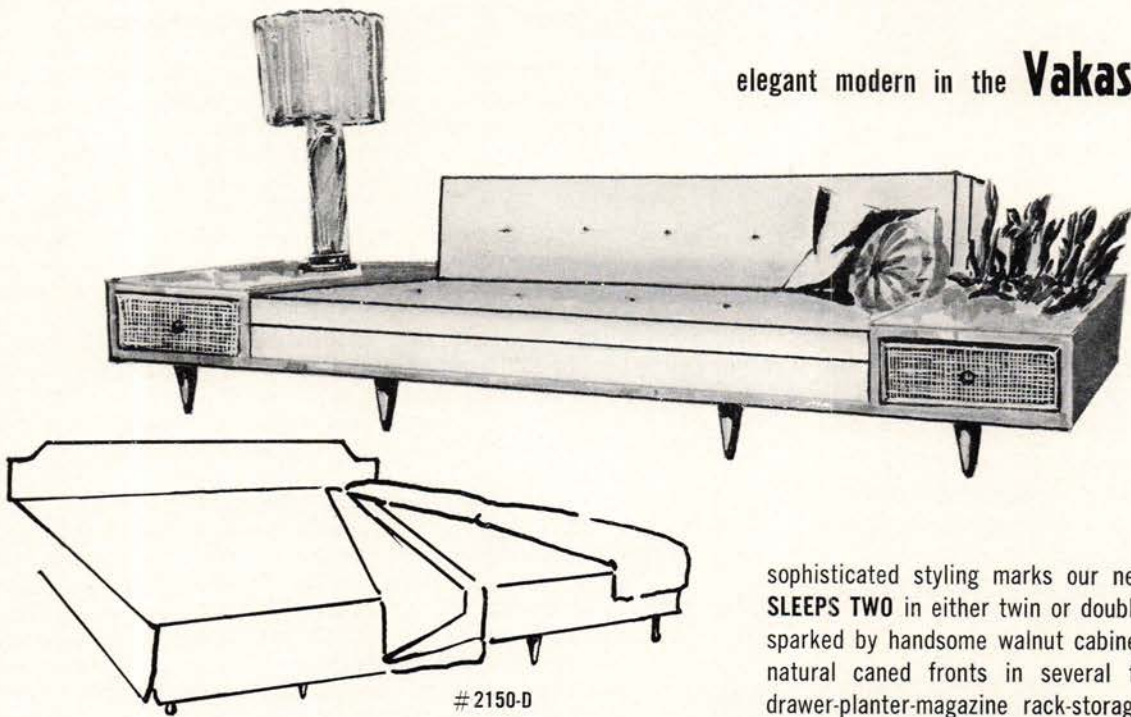


7



8

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Exhibit Corp.*

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## Cassard & Walker's choice antiques

Any stray rumors to the effect that the supply of important European antiques is disappearing can be put quietly to rest after a visit to the new firm of Cassard & Walker, Inc., on the 15th floor of the Decorative Arts Center, 305 East 63rd Street, New York.

In addition to the fact that the officers of the firm—Hugh F. Walker, president; and Morris Cassard, Jr., secretary and treasurer—are both more than knowledgeable in the antiques field, the firm has a special asset in Joseph Staal, who is personally supervising this antiques showroom. Mr. Staal has an international reputation in the field, and the long-established antiques house of A. Staal of Amsterdam, Holland, was founded by his father and is presently operated by his family. Mr. Staal will make quarterly trips to Europe to replenish the collections.

To attempt to describe the scope of the offerings here is impossible. The emphasis is on English, French, and Italian furniture, china, silver, and prints ranging approximately from the 17th to the 19th Centuries. Even jaded experts will discover choice finds, such as an English military chest, 17th Century French gilded-capital columns from a Versailles estate; a Carlton House satinwood desk, a delicately chased 17th Century Dutch silver brandy bowl, an Empire marble-topped sideboard, with accordion folding shelf extension.

In addition to these treasures, the firm is undertaking a furniture repair and refinishing shop in the basement of the building, under the supervision of Joseph Ferraro. As well as servicing furniture shipped to tenants of the Decorative Arts Center, the firm will repair and refurbish furniture of others.

The telephone number of the antiques showroom is TEmpleton 8-3052. The direct connection with the repair service is TEmpleton 8-3053.

## Beth Weissman's pastel setting

The Beth Weissman Company has now gathered its production facilities, executive offices, and showrooms under one roof at 46 West 23rd Street, New York. The spacious showrooms at the new address present a colorful scheme in pink, gray, white, and black as a background for the imposing Beth Weissman line.

From a handsome foyer which is papered in a gracious scenic and simply furnished with a wrought iron and brass bench and two of the firm's 19th Century-inspired lamps, delicately-formed wrought iron gates lead into the handsome lamp displays. The decor in the lamp showrooms is elegantly simple, a fitting foil for the Bethwood lamps, each displayed on an individual adjustable shelf against a pegboard wall. These shelves may be moved to vary the scheme and facilitate the display of the Weissman collection. The block tile floor is punctuated with wrought iron, brass-trimmed stools and marble-topped tables which serve to break the expanse.

## Heywood-Wakefield for decorators

The New York Furniture Exhibit Corporation, 451 Fourth Avenue, is now the New York decorator source for the widely varied collection of modern and traditional furniture by the Heywood-Wakefield Company. Shown in sparklingly new room settings, the four major lines are: Harmonic, a contemporary birch group which includes bedroom, living room, and dining room pieces; the Modern collection, also in birch, which has sofas, beds, case pieces, desks, tables, and room-divider; the Old Colony line of over 80 traditional pieces; and the Ashcraft collection, made of steam-bent solid ash and birch woods.

# 2

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should  
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about!*



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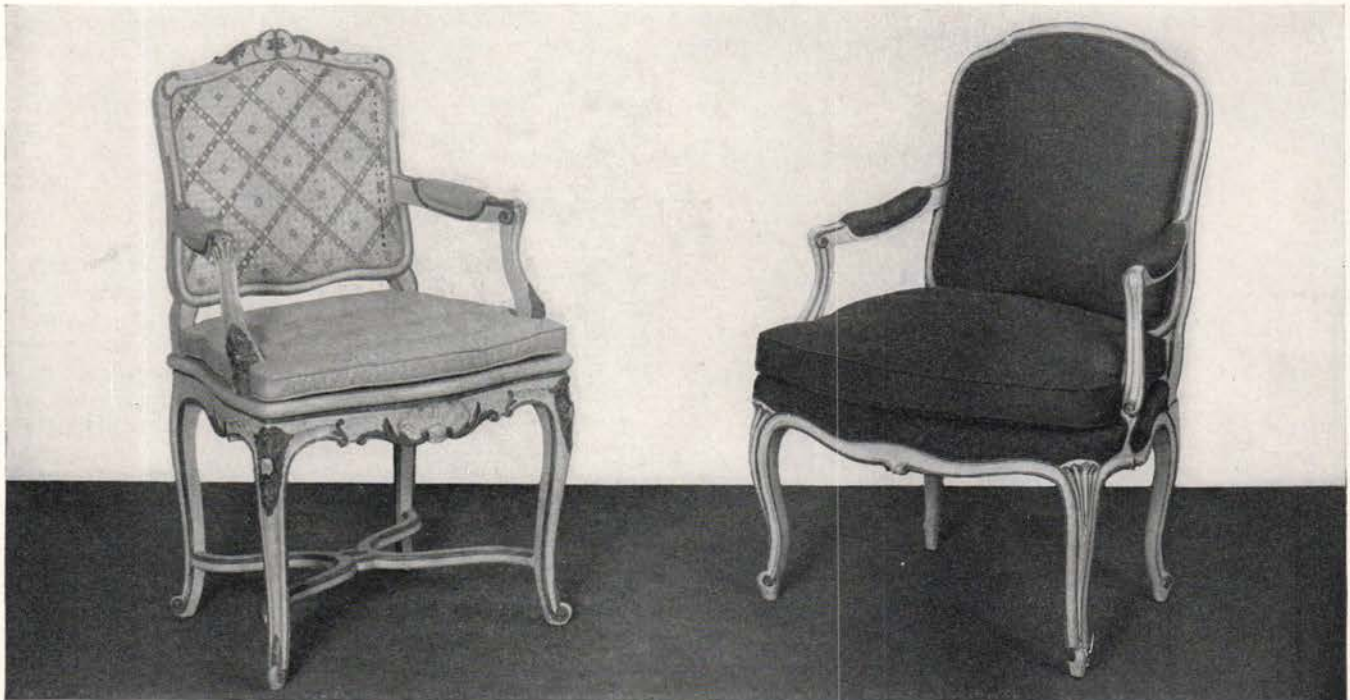
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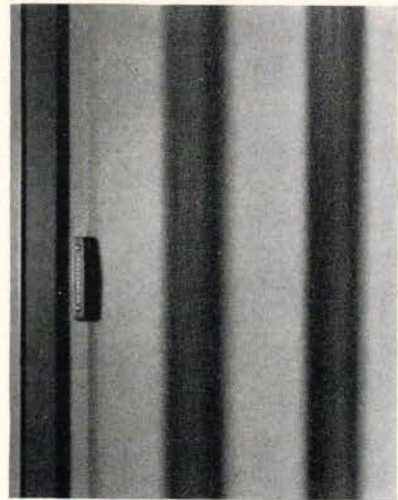
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Showrooms: Hargri Inc., 1243 Mdse. Mart, Chicago  
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Madsen Low Chair and Ottoman



### **Dressy doors**

New Castle Products, Inc., the makers of Modernfold accordion-folding doors, now are offering a similarly constructed but lower cost folding door, the Spacemaster, that can have its decorative life extended endlessly by virtue of its adaptability to slipcovering.

The Spacemaster, which is being mass-produced in three standard widths and three standard heights, comes in scrubbable vinyl-coated gray cotton bark cloth, which, incidentally, can be painted. The three-foot width in a six and one-half foot height will retail around \$24.95. The easily-installed door, which rides on an aluminum track fitted to the door opening, can have its complexion changed at will by slipcovering with any fabric. All that's needed is rug tape to be ironed to the inside top and bottom of the fabric. The fabric is then enveloped over the top and bottom of the door while it remains hanging. Only the plastic door pulls and jamb attachment need be removed during the slip-covering.

Both the Spacemaster and the Modernfold are available in New York from Modernfold Door Company, Inc., 439 Madison Avenue.

### **McCobb's California quarters**

Trade showrooms devoted exclusively to Paul McCobb designs of furniture, lamps, and accessories have been opened by Hanley-Howard, Beverly Boulevard and Almont Drive, Los Angeles. This is the first time that the complete McCobb has been gathered under one roof in Southern California. And, Hanley-Howard are now the exclusive distributors for these lines in Southern California and adjacent states.

The spacious one-storey showroom building was designed by Kanner-Mayer, architects. The interior, executed by McCobb, has been treated as a cube of space and broken into separate areas through change in colors and textural wall materials. The overall color plan is coordinated so that each section leads gracefully, in tone, to the next.

### **Specialty Woodcraft's service**

Specialty Woodcraft, Inc., have moved into a spacious plant at 9-33 Jane Street, Paterson, New Jersey. From their new location they are offering custom lines to furniture dealers on a production basis by using a limited number of mahogany case sizes and adding different bases, moldings, contoured fronts, drawers, door arrangements, and hardware. A photographic catalog gives the customer a clear idea of every piece in the design group which is not in the showroom.

*A style sensation  
in  
black and gold!*



All the appealing advantages of fine contemporary design are here: comfort, durability, lightness of scale, low cost, ease of maintenance. But to these practical features we've added the romance of gold anodized aluminum — discreetly — at the tips of the smart black bases. This is modern functional furniture that dares to be glamorous!

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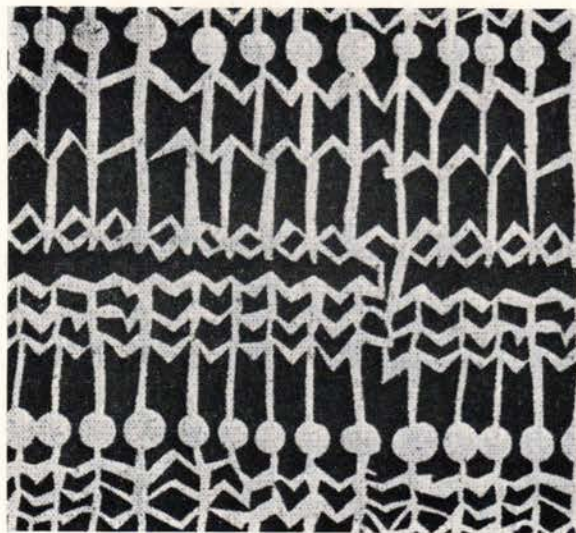


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FABRICS DESIGNED BY HUGO DREYFUSS  
125 EAST 57 STREET, NEW YORK



## *Fallen Angels*

An irresistible motif from our delightful new collection of handprinted wall papers. In white with red and gold; silver with gold and turquoise; pink with blue and silver; polished black with pink, silver, and turquoise.



### **Free style fabrics**

Textile designer David Crowell, who until now has dedicated his designs to the men's and women's apparel trade, is branching out in decorative fabrics. And high time, too, for Crowell has tapped an eclectic talent for this field. His offerings to architects and decorators are custom and stock-colored screen prints that range from an off-hand kind of elegance to controlled small patterns that reflect his years of work in men's ties. Most of these are one-color or monochromatic prints on a variety of sheers and a sturdy upholstery cotton, and he also has a considerable range of solid colors available in all of his cloths.

To give you an idea of the range at David Crowell Fabrics Corporation, there's an Empire-adapted large floral wreath pattern with a diaphanous effect in such colors as gold, bright blue, or apple green on sheer white nylon marquise. On his Fortisan and cotton or rayon cloth he does a breezy cloud pattern. On the nubby cotton upholstery weight he prints a moire-effect, Raindrops in irregular pools, and Island dolls, prim paper-doll cut-outs on dyed grounds. Fringe is printed on a cotton broadcloth in a design particularly suggestible for cafe curtains.

David Crowell's showrooms are at 4 West 40th Street, New York.

### **The extensive Mittman collection**

M. Mittman Company, 316 East 53rd Street, New York, long-time bedding specialists, now also have a burgeoning furniture line that includes daybeds, upholstered pieces, and dining groupings.

The daybed group includes convertibles on French Provincial frames, a single size couch with back and one end framed in black lacquered wood for a Chinese look; the Alan, a light-in-scale daybed which opens on a pull-out base to become a double bed, as well as a number of other styles.

The daybeds can be had in foam or down construction. Upholstered pieces, in both traditional and modern moods, come in custom dimensions, and with either foam or down construction. Sofas, chaises, and open or closed-arm chairs are among the offerings in this collection. And the firm will execute your own designs if you wish.

The dining groups now encompass French and Italian Provincial, Biedermeier, and Louis XVI styles. In addition to handsome chairs and tables, the firm offers break-fronts with custom fitments, decorative grilles, or glass fronts. This cabinetry may be had in any size. All Mittman pieces come in a choice of finishes.

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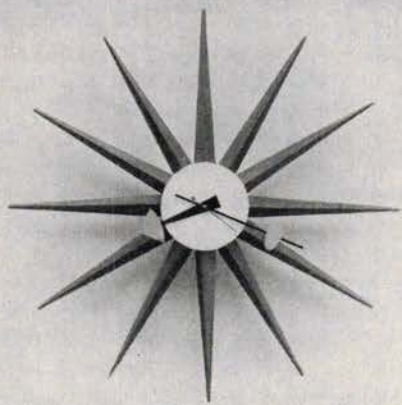
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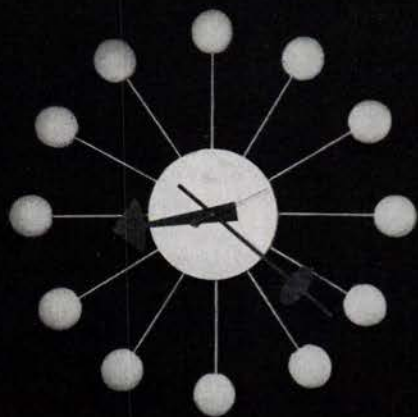
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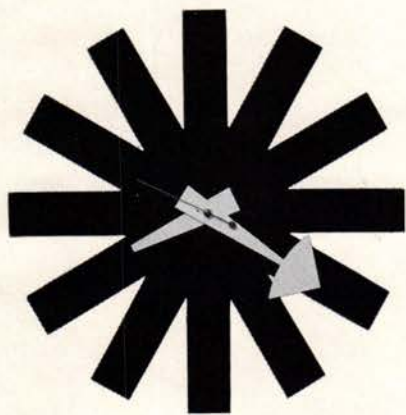
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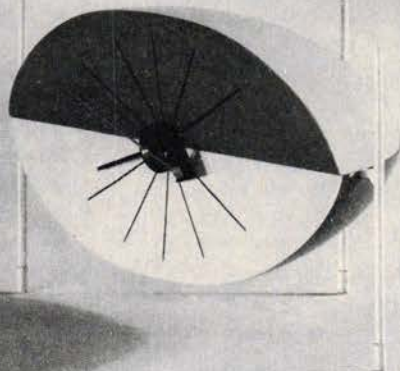


*The Ball Clock . . . which has assumed the status of modern classic*



*Asterisk clock in black or white with contrasting hands*

*Watermelon table clock. Choice of colors or walnut finish*



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Lamps, Clocks, Fire Tools  Designed by George Nelson

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The handsome 19th Century red and white brick building at 146 East 56th Street, New York, that originally was the town house built by Charles Alling Gifford for Edmund Gould is now an appropriate setting for the lavish wares of Maslow Freen, Inc.

Taking full advantage of their new four-storey uptown quarters, these manufacturers and importers are expanding their services to include a complete floor covering department, lighting fixtures, and a most welcome custom-made bedspread service with models that unerringly carry out the unusual motifs of their beds.

Living room and dining room furniture is arranged in vivid settings on the main floor, with Empire, Venetian, and Directoire reproductions in faithful or fanciful form. Many boast handsome and unique painted finishes, and the special detailing for which this house is known. The lower level is devoted to an extraordinary series of bedroom settings, where such unusual conceptions as a Fan bed of carved and handpainted wood in a Far Eastern setting, and a handcarved bed inspired by an antique Italian gate in the Lausanne Blue room, are shown.

### **Non-reflecting glass**

The House of Heydenryk, 141 West 54th Street, New York, has been appointed exclusive New York agent for the "non-reflecting glass" distributed by the Oehlschlaeger Galleries of Chicago. This glass is said to protect drawings, pastels, watercolors, graphics, and prints without any glare because the mat finish of the glass eliminates reflection. Available in sizes of 20 by 24 and 24 by 30 inches, the firm's fitters can cut the glass to fit your requirements.



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are *STANDARD EQUIPMENT*  
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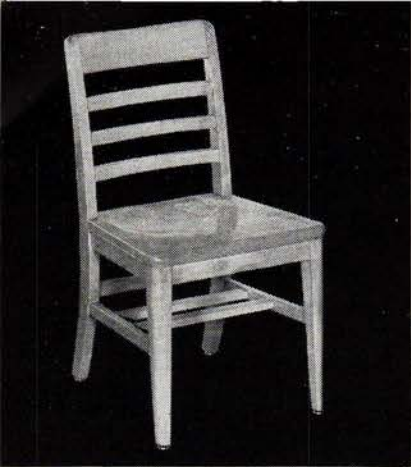
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A shaggy, rough-textured chenille is the newest nylon carpeting quality by the Nye-Wait Company, Inc. Called Shag'lon, the pile is so densely woven that, although it has a cut pile surface, the crimped fibers manage to curl in such a manner that it gives a semi-sheared effect. As is typical with Nye-Wait's nylon, the new frosty-tone-Shag'lon can be had in any color, and cut to any size from standard loom widths of 27-inches up to 18-feet. It can be seen and ordered from the sole selling agents, Raymond & Heller, Inc., at 295 Fifth Avenue, New York.

### Certification for cotton carpeting

C. H. Masland's Calypso, Cabana, and New Spindrift qualities of cotton carpeting are now guaranteed under a rigid set of standards certified by the United States Testing Company. This guarantee-certification covers four features: color fastness to light standards, color fastness to washing standards, proof against moths, and wear tests. Laboratory tests on these qualities of Masland carpeting extend from the raw materials stage to the finished product.

### Lazy Back pillows

Nettle Creek Industries, Inc. has introduced a line of molded foam rubber, zipper-covered colorful accessory pillows called Lazy Backs. Made with Firestone Foamex insides, the pillows are said to be thoroughly washable, odorless, and dustproof. Available in square or round shapes, they measure about 10 inches in width and are manufactured by Nettle Creek Industries, Post Office Box 202, Richmond, Indiana.

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Polished brass case, hands, numerals. Enameled black iron legs. 8-day, imported jeweled movement. 4" face.

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### New at Schumacher

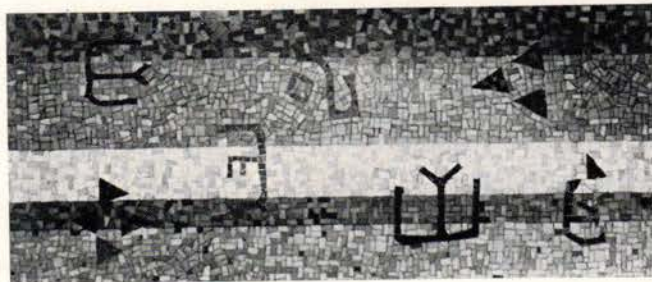
F. Schumacher & Company has a roster of new additions at their headquarters at 60 West 40th Street, New York 18. Newly imported from Switzerland are tambour-type cafe curtains with boned rings at the scalloped heading, ready to hang at standard windows. The curtains, which retail for about \$21, have hand embroidered floral bouquets on colored, slightly textured cotton grounds. Also available now is Cambridge Cloth, a geometric effect print, in 22 colors, on a colored rayon and cotton ground. The retail price is about \$5.65 a yard. The third addition is Morrison Tweed, a Scotch effect, textured linen tweed, imported from Belgium, that retails for \$7.15 a yard.

### Kravit's colorful collection

S. Kravit & Sons, 38 East 30th Street, New York, have an extensive collection of upholstery fabrics, each available in a truly impressive array of colors. There are two particularly newsworthy additions to the line. One, a tightly woven light-weight upholstery fabric, is made of mercerized cotton with a spun rayon and spun cotton filler which gives it a subtly iridescent look. It is available in 65 colors, including gradations of pinks and blues, avocado, grays, plum, and shrimp. This particular number is 54 inches wide and retails for about \$10 per yard. Another addition to the Kravit group, also made with a cotton warp and spun rayon filler, is a slightly heavier weight fabric and comes in a choice of 56 colors. There are a number of other styles in either figured or textured patterns, which are also stocked in a wide variety of colors.

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and paper samples.



WL 1000



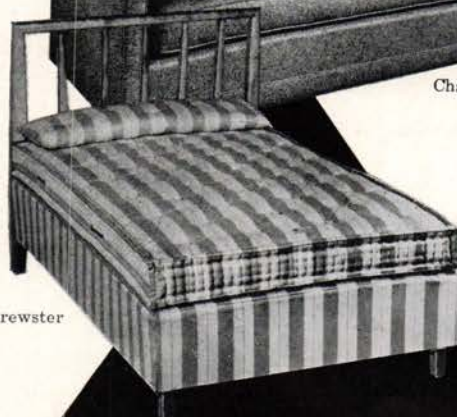
WL 500

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Los Angeles: ARNOLD PANNING, 312 N. Doheny Drive at Beverly Blvd.

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Chicago—631 Merchandise Mart Grand Rapids—Waters Bldg  
Cleveland—1240 Huron Road San Francisco—431 Jackson Sq.

### Sample books at W.H.S. Lloyd

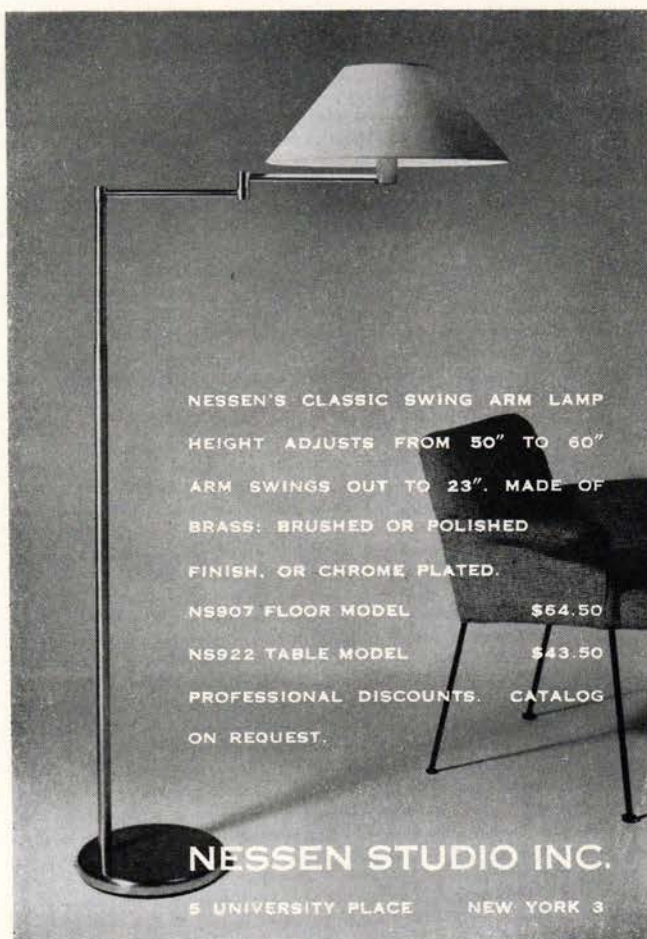
W. H. S. Lloyd Company, Inc., 16 East 52nd Street, New York, has prepared a new sample book which features a collection of its Sanderson British wallpapers. The new volume includes about 200 papers in both modern and traditional designs with an unusual group of florals, stripes, weaves, landscapes, and large-scale repeats. The firm has also issued books of Lloyd-Sanderson handprints, Sanderson flock papers, and collections of Sanderson scenics in miniatures. Write to the W. H. S. Lloyd Company, Inc., for further information.

### Economy-size Novoply panels

United States Plywood Corporation, 55 West 44th Street, New York 36, is now producing Novoply, a three-ply sandwich construction plywood, in a four by sixteen-foot panel in  $\frac{3}{4}$  inch thickness. Previously, Novoply was available only in smaller panel sizes.

### Leveline, window shade roller

The Joanna Western Mills Company, South Jefferson & West Cermak Road, Chicago, has developed the Leveline, a multi-stop ratchet in the roller shaft of window shades, and has made it standard equipment for all Joanna Western window shades, custom or stock models. The Leveline makes it possible to stop the shade every fraction of an inch throughout the entire length of the window, thus making it easy to align shades on different windows to get a uniform appearance. This new mechanism provides six stopping points per revolution as opposed to the two stops on old-style rollers. Ease of operation in rolling and unrolling the shade is not affected by the ratchet device.



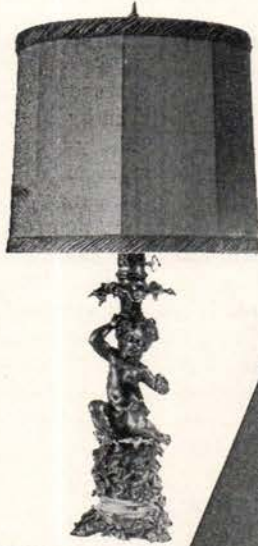
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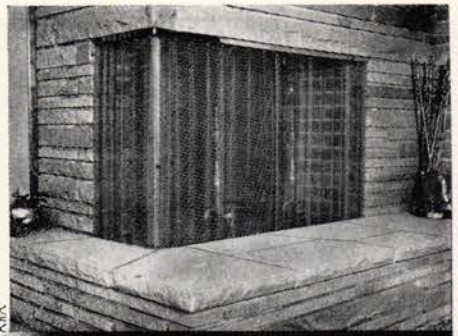
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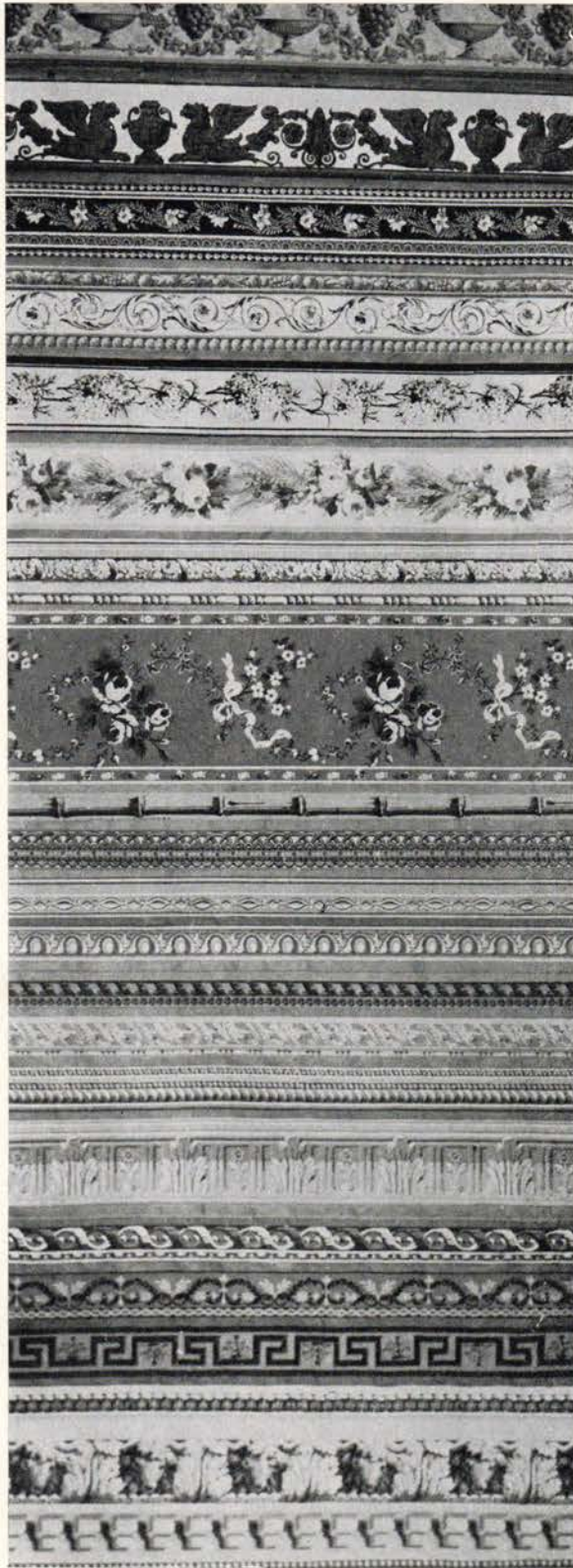


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the panels can be used for sink tops and work surfaces, and in architectural projects where high ceilings make the use of the larger panels more economical. As you may know, three-ply Novoply is an all-wood board, with a core of medium-sized wood chips, faced by a layer of wood veneer flakes. It is kiln dried, water resistant, and is said to have great dimensional stability.

### **Translucent corrugated glass**

A decorative corrugated glass, which obscures vision but transmits light, is now being manufactured by Blue Ridge Glass Corporation and distributed by Libbey-Owens-Ford Glass Company. Suggested for use as room partitions, room dividers, entrance windbreaks etc., the glass is three-eighths of an inch thick with corrugations two-and-one-half inches center to center. Since the pattern on this corrugated glass is the same as that of Securit tempered, patterned glass doors—another Libbey-Owens-Ford product—the glass can be used with the doors to make a translucent wall which maintains privacy without cutting off light. Write to Libbey-Owens-Ford Glass Company, Nicholas Building, Toledo 3, Ohio, for further information.

### **Quantalite, natural color shield**

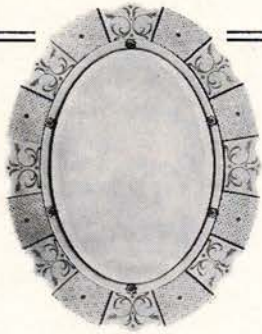
Quantalite, a lightweight plastic shield designed and engineered to give complete correction to the light emanating from a fluorescent tube, is now available for any type of lighting installation. The shield consists of two formed layers of frosted Bakelite, vinyl rigid-sheet, heat-sealed together to give structural strength with a minimum loss of efficiency. It corrects the excess of blue that is a part of fluorescent light; and as a result, it trans-

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*Now We're Washable!*

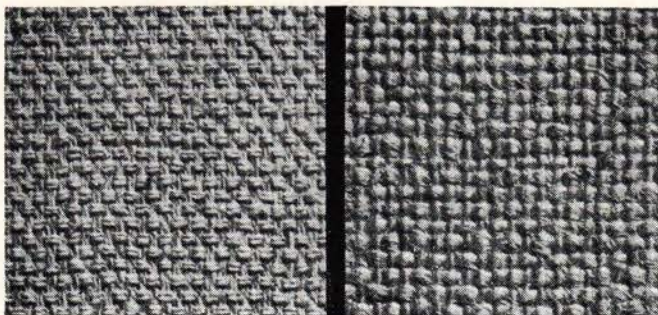
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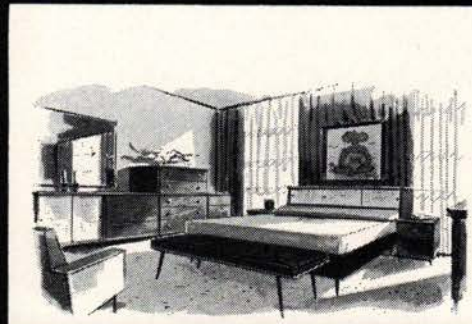
forms fluorescent to daylight. The shield is said not to change dimension with variation in atmospheric conditions, not to warp, and not to burn when exposed to fire. It is adaptable for any type of fixture and for overall ceilings. Quantalite is manufactured by Quantalite, Inc., 22 East 48th Street, New York and distributed by Plastic Illuminating Company, Inc., 101 Park Avenue, New York. A descriptive folder with a list of installations is available from the latter firm.

**Pittsburgh's Maestro Colors**

The Pittsburgh Plate Glass Company has developed and introduced a new paint color system which combines two neutral or white tinting bases with 50 tubed colorants to produce 300 colors. The system, called Maestro Colors, introduces a universal colorant that is said to provide instant dispersion in both latex and alkyd tinting-base paint materials. It can, therefore, be used in Pittsburgh Wallhide Rubberized Satin Finish, a latex paint; Satinhide enamel, an alkyd paint; and Wallhide PBX Flat Wall Paint, an alkyd type paint.

The 300 color chips, which each have a simple formula printed on the back, provide the purchaser with a broad basis for color selection. All the dealer has to do is to squeeze into the base the required tube or tubes of colorant—as determined by the formula on the selected color chip—and stir it by hand or on a shaker. The resultant paint is the same color as the selected chip and retails for only slightly more than a ready-mixed Pittsburgh paint.

This system provides the dealer or painter with a range of 300 colors without stocking a large inventory. The 50 tubes of colorant and the two bases, one of which is used for the pastels and the other for darker hues, provide the



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VARIATIONS ON

THE PAST



*You see here a grouping of dining pieces from the new Directoire Group by John Scalia. Themed as a light cherrywood synthesis of the late Directoire and early French Empire styles, the group has come to be identified by its elegant touches of brass; bandings of ebony; swashes of slate. Running the full range of basic wood pieces for the dining, living, and bedroom, the group reaffirms John Scalia's position as the unique modifier of 18th & 19th Century English and French furniture.*



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JOHN SCALIA, PRES.

Chicago • Dallas • Kansas City • Miami Beach

broad range of color. Further information about the Maestro Colors may be obtained from the Pittsburgh Plate Glass Company, 632 Fort Duquesne Boulevard, Pittsburgh.

### Swirl planters

R. T. McCluskey, an inventive Denver florist, has designed and put into production the Swirl Planter, a satin-ivory ceramic-swirl plant pot (in a variety of sizes), set on a hairpin-legged black wrought iron stand; the pot is available in four sizes with three graduated stand heights for each pot size. This planter, which lifts the pot off the floor and hence protects rugs and carpets, is said to be chip proof. Its simple form makes it suitable for all types of interiors and for terrace planting as well. Stock sizes are available, in satin-white finish, for immediate delivery. Planters are also available on special order in a selection of pastel colors. The address is: Park Floral Store, 1643 Broadway, Denver, Colorado.

### Russel Wright decorates American Modern

Four decorations—Jack Straws, American Leaves, Loops, and Blades of Grass—have been applied to five shapes in the American Modern dinnerware line, designed by Russel Wright and manufactured by Steubenville Pottery. The new patterns, in the five basic colors of American Modern ware, are contemporary and airy in feeling; the decorations are individually designed in scale to suit each piece and are fused into the clay and sealed under glaze. The mixing of solid colored pieces with patterned ones is not only decorative but also gives an opportunity to have a solid-color service and a mixed set at a slight additional cost. Retail price for a 16 piece starter set is about \$10.95. Richards Morgenthau is the national distributor.

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A new addition to the comprehensive line of kitchen cabinetry manufactured by Kitchen Maid Corporation of Andrews, Indiana, is now available. The new unit, which is designed to serve as a snack table, sit-down work area etc., is built on a hardwood frame and slides into working position from within a base cabinet. When not in use, the table slides back into the cabinet, out of sight, allowing storage space underneath. The standard table top is pearl gray Formica, but it can be ordered in a choice of colors to complement the firm's cabinet finishes and colors. It measures 25 inches wide, 21 inches deep, with the table top about 30 inches from the floor so that it can be used with equal comfort and convenience from either a sitting or standing position.

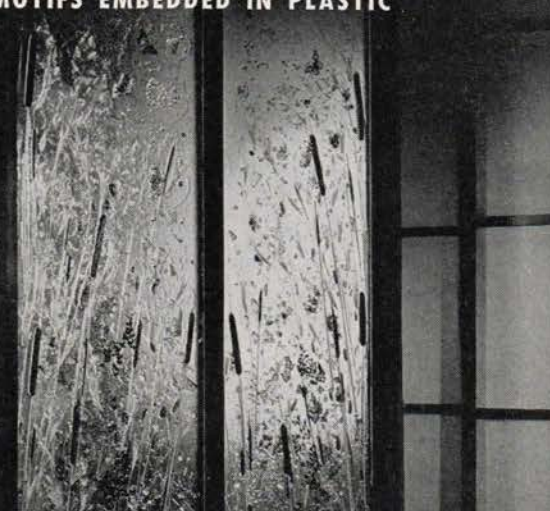
**People**

LARRY ALLES has been appointed assistant to the general sales manager; DAN MCCARTHY, national warehouse manager; and ROBERT VANDERCLUTE, sales service manager, of Daystrom Furniture, Olean, New York.

SONIA ANDERSON has been named interior designer at A. Harris & Company of Dallas. Mrs. Anderson is representing the firm in the interior designing of homes, commercial offices and clubs. She was formerly associated with Simons Langford in Dallas and before that was with W. & J. Sloane of Beverly Hills.

WILLIAM J. BEATON, formerly of Beaton Resilient Floors of Chicago, is now vice president in charge of production for The Slater Company. From the firm's Chicago offices,

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- DRAMATIC ILLUMINATED PANEL
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 TO TRADITION

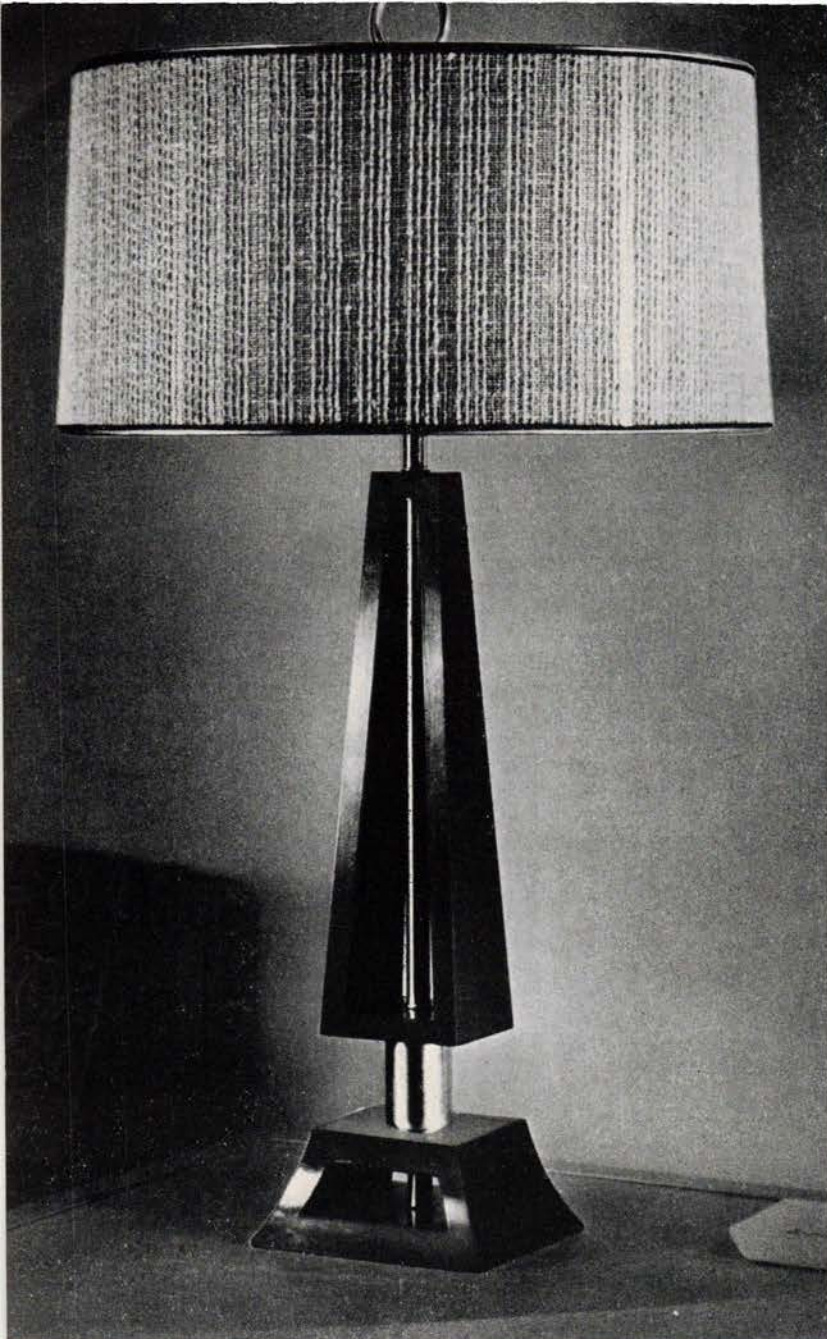


*Counter-balancing John Scalia's imaginative variations on the past, the furniture made by Schmieg & Kotzian never deviates, in splendour, from the remarkable age of its origin. The breakfront pictured here is but one of a fabulous collection of such pieces most of them, like this one, from the English 18th Century. Like this one, each Schmieg & Kotzian piece is an unparalleled example of the kind of furniture-making that comes with the unyielding belief that these forms of the English are the attainment of perfection.*



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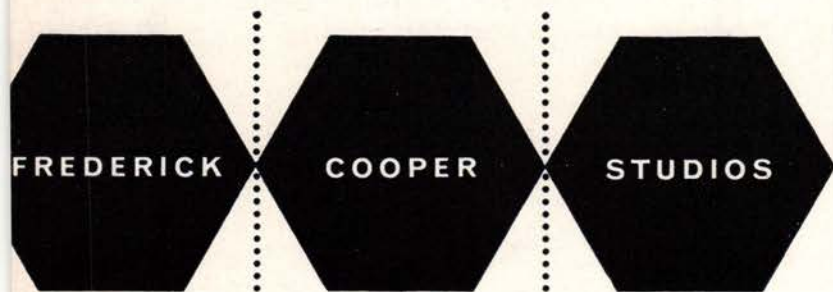
Chicago • Dallas • Kansas City • Miami Beach



Shown here is model No. 9306

write for catalog "A"

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Mr. Beaton will expand the Slater facilities to include complete floorcovering consultation and contract services.

RUTH KAIN BENNETT is now vice-president in charge of sales promotion for Baldwin Kingrey, 105 East Ohio, Chicago, importers of modern furniture. Mrs. Bennett was most recently executive secretary for the Contemporary Furniture Retailers Association.

HELMUT BRUCHMANN has been named chief ceramic engineer in charge of technical development for The Royal Haeger Potteries, Dundee, Illinois.

JOSEPH CARREIRO, designer, has resigned his teaching position in the Department of Housing and Design at Cornell University and is now Director of the Department of Industrial Design at the Philadelphia Museum School of Art.

VERNON K. CHURCH, who since 1952 has been director of sales for Aladdin Industries, Inc., of Nashville, Tennessee, has been elected vice president of that company. He is in charge of domestic sales of the firm's vacuum bottles and lamps.

PAUL COPELAND has been named assistant to Robert C. Chapin, executive vice president of the Upholstery Leather Group, 141 East 44th Street, New York 17. Mr. Copeland comes to the organization from the Murray Corporation of America, where he has been advertising and sales promotion manager.

CURTIS C. DEARDORFF, manager of costs and budgets, has been named an assistant treasurer of James Lees and Sons Company, Bridgeport, Pennsylvania. Mr. Deardorff has been with the company since 1946.



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DESIGNERS AND MANUFACTURERS OF FINE FURNITURE

WILLIAM J. DESTORIES, sales manager, and VERN W. CLARK, controller, have been elected vice-presidents of the Roberts Company, 1536 North Indiana Street, Los Angeles 54.

FREDERICK L. DEVEREUX, JR. has been named head of the Raymond Loewy Associates Division of Market Plans in the Loewy offices at 488 Madison Avenue, New York. Mr. Devereux has previously been general sales manager of the Oneita Knitting Mills and before that was a merchandising executive for Young & Rubicam, Inc. He will help in directing programs already under study for Shell Oil, National Biscuit, Amoco, and other companies.

R. F. DOWLING has been elected president of Contemporary House, 4014 Villanova, Dallas, Texas. Mr. Dowling, who is inaugurating a contract department for the firm, participates in the direction of the company with the other owners, Miss Greta Stogsdill and Miss Gene Pilley.

GREGORY V. DRUMM has joined Wallace-Lindeman, Inc. as vice-president and member of the firm. He comes to the advertising agency from Gibson Refrigerator Company where he has served in the capacity of manager of advertising and sales promotion. C. S. BLAKESLEE, an account executive at Wallace-Lindeman since 1949, has also been named a vice-president of the corporation.

SIDNEY FELTMAN has been appointed manager of the Lightolier, Inc. showrooms at 11 East 36th Street, New York. Mr. Feltman has been a member of the Lightolier sales department for 25 years.

MANNING FIELD, formerly with Thaibok Fabrics, Ltd., is now associated with Isabel Scott Fabrics, Inc.



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NEW COLLECTION

*Villa Bella*

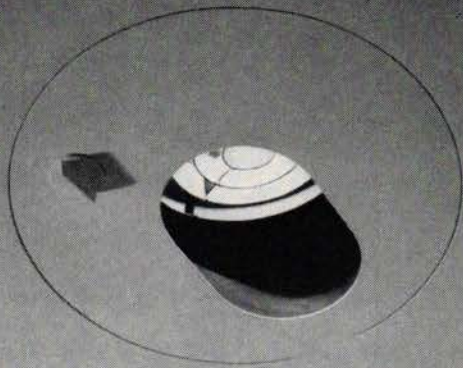
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beauty and tradition of Italy.  
Not documentary but designed for today . . . and for  
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Send 50c for samples  
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*A notched broom-stick is all that is needed to adjust this **mono-point control** unit.*

*One external knob adjusts both tilt (0° to 45°) and rotation (358°).*

*No tools required.*

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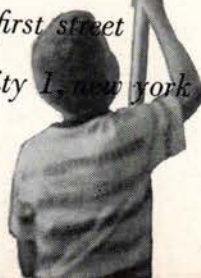
*Accommodates 150 watt and 200 watt PAR side-prong lamps.*

*Note face-plate finishing flush with plaster ceiling makes unit inconspicuous.*

*gotham's mono-point control recessed accentlite no. 579*

*for data:*

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 long island city 1, new york



JOHN J. GILKES, design director of the Taylor, Smith, and Taylor Company and member of the American Ceramic Society, has been appointed to the Design Committee of the U. S. Potters' Association.

HAROLD B. GREEN is now sales manager of the curtain fabrics department of Cheney Brothers, 350 Fifth Avenue, New York. Most recently Mr. Green has been administrative manager of the firm's home furnishings department.

WALTER B. GUINAN and E. W. MEDBERY have been named vice-presidents of Fieldcrest Mills, Inc. Mr. Guinan continues in charge of sales for the Karastan rug division and Mr. Medbery continues as production manager of the company's mills in North Carolina and Virginia. FREDERIC W. HOIT has been elected vice-president in charge of domestic sales for the company. He was previously with Lenox, Inc.

WILLIAM W. HANLY, JR., has been elected vice president of the Wood-Treating Chemicals Company, national sales agents for Monsanto Chemical Company's Penta to the wood preserving industry. In addition to his duties as manager of sales to the wood preserving industry, Mr. Hanly now supervises the company's overall promotion of Penta.

FRANCES JOHNSON HARMON and JACK M. JANOFF have joined Alfred Auerbach Associates, Inc. as press department associates. Mrs. Harmon was formerly vice-president of Spellbound Flowers, Inc. and before that was with the Russell Wright office. Mr. Janoff was with the U. S. Army's Department of Public Information and Publicity Enterprises.

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- Comes packed in convenient sizes, all ready to use.

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 Dept. R-40

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 sandusky, ohio      new york

CHARLES E. HELM has taken over sales representation for Pacific Iron Products of Los Angeles in the Southwest territory, Arizona, and California, south from Fresno to the border.

F. RYAN HUNT has been advanced to the post of sales manager of The Albano Company. Mr. Hunt, who was previously the firm's salesman for the New York, Washington, Philadelphia, and Baltimore area, has been affiliated with the company for the past seven years. His new duties will include supervising an expanded promotional and advertising program planned by the firm. CHARLES A. SHEPPARD has taken over the post vacated by Mr. Hunt.

DONALD LAMPIER is now in charge of the Ben Rose New York showrooms at 41 East 50th Street.

REED G. LANDIS, who has served as business manager of the *Chicago Market Daily*, has announced his resignation from the staff of the publication effective September 1, 1954.

EVERETT E. LEEDOM has been appointed advertising manager of Electro-Voice, Inc., Buchanan, Michigan, manufacturers of high fidelity components.

E. BARRY LEHMAN has been elected executive vice president, HARVEY C. SHEPHERD, vice president, and SAUL STRUM, vice president in charge of departmental operations of the H. B. Lehman-Connor Company, Inc., 509 Madison Avenue, New York 22.

DEWITT MCKINTRY of the Buffalo Furniture Showroom, Inc., has been appointed Ficks Reed Company's representative in Western New York and Ontario, Canada.

MAURICE MILLER is now the vice president of Rembrandt Lamp Corporation. He will continue to cover his accounts

THE *Beauty* OF GOOD LIGHTING ... GOOD LIVING

*Genuine*  
**PEARL-SHELL**

TABLE TOPS  
LIGHTING FIXTURES  
LAMP SHADES



by  
*Kappa Shell*

Create Interiors of Rare Distinction!

Seldom has anything captured the imagination of architects, designers and decorators as has PEARL-SHELL . . . ingeniously fashioned of Nature's own treasured ocean shells into a decorator material of unlimited creative application. Shown above is an unusual star lighting fixture and an occasional table with PEARL-SHELL top.

Whether it's Lamps, Table Tops, Wall Panels, Occasional Furniture or Fireplace Screens, the application of PEARL-SHELL adds a rare touch of distinction and luxury. Requires little care, easy to clean, has a natural iridescent beauty that is everlasting.

Lamp Shades and Lighting Fixtures are available from our unique collection. Table Tops, Wall Panels, etc. custom made to specifications. *Write for Details*

**KAPPA-SHELL PRODUCTS CO., Inc.**

Factory & Showrooms: 28 East 22nd Street, New York 10, N. Y.

LAMP SHADES • LIGHTING FIXTURES • LANTERNS • TABLE TOPS

# Contemporary Americana

by Statton ... at Stiehl's



William Beard, designer

Modern - with the warmth and grace of traditional furniture - this new coordinated collection tells a beautiful story of its American heritage ... doubly appealing since it carries with it the outstanding utility features that mean "easy living"

Important in the group is the tambour-front buffet, with interior engineered for ample storage. Shown with buffet above ... the removable silver chest, with a black Formica top and felt-lined drawers. The pulls are of burnished pewter.

For decorators in  
... shown only

New York territory  
at Stiehl's ...



one of four new high-style moderns

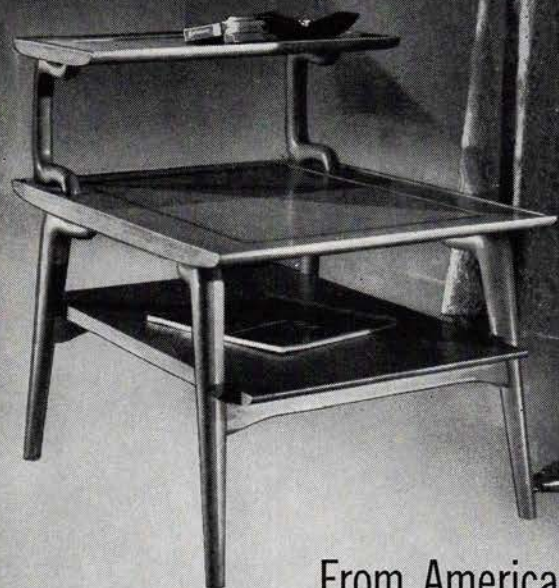
**STIEHL**

28 W. 20th

• New York

# Imperial

SCULPTURED  
MODERN



3390 Step Table  
\$109 approx. retail

From Americas' largest  
collection of Fine Tables

Of genuine mahogany, finished in Sahara,  
as shown, or rich Charal.  
Complete line for living and dining room.



IMPERIAL FURNITURE COMPANY  
Grand Rapids, Michigan

Imperial Tables are made and sold in Canada under the name Deilcraft Imperial

in the Chicago area and will assist the president, Mr. Ben Glassman, in the company's administration.

RAYMOND J. MURPHY has joined the Albano Company, Inc. as salesman for the New York metropolitan area. He was previously with John Widdicomb and John Stuart, Inc.

JAMES B. MOORE, JR. has been elected vice-president in charge of sales for the Nottingham Lace Division of the North American Lace Company, Inc.

ROBERT C. MYERS has joined the staff of The Upholstery Leather Group as sales promotion director. He replaces THOMAS D. NEVINS, JR., who has accepted a sales position with Blanchard Brothers & Lane, a member of the leather group.

BERNARD H. NEMLICH, treasurer of Regan Furniture Corporation and president of Regan Carpet Company, Inc., has been elected president of the National Office Furniture Association.

CHARLES A. NEUMANN, vice-president of Kentile, Inc. of Brooklyn, has been named president of the Asphalt Tile Institute; WINTHROP BROWN, JR., general manager of the flooring sales division of B. F. Goodrich Company, has been elected vice-president, and H. A. GLATTE, general sales manager of the Tile-Tex division of the Flintkote Company, secretary-treasurer. Directors, in addition to Mr. Neumann, are: H. DORN STEWART of Armstrong Cork Company, H. A. HACHMEISTER of Mastic Tile Corporation of America, J. O. HEPPEES of Uvalde Rock Asphalt Company, and J. P. STIGER of Johns-Manville Corporation.

MARGARET HAYDEN RORKE, secretary and managing director of the Textile Color Card Association of the United States, has retired after 30 years with the organization.

## "Poleco"



### GENUINE UPHOLSTERY LEATHER

Pollock offers a specialized service in selected hides in top grain leathers — in a full range of the wanted colors—also a wide variety of glazed leathers in pastel shades —for immediate delivery.

Special shades dyed to order in all colors and grains — specialists in cutting to pattern. Gold tooling for leather table tops.

Sample books of genuine and simulated leather available on request.

### POLLOCK LEATHER CO., INC.

34 E. 21st Street, New York 10, N. Y.

GRamercy 5-9724



### A DISTINCTIVELY NEW TEA WAGON . . .

to fit any interior.

All brass with rubber tires,  
satin-black Formica shelves.

Its free-wheeling will  
please you.

### ROGER GOODALE, INC.

325 EAST 64th STREET, N. Y.

TR 9-8150

HAZEN J. SCHUMACHER, partner in the firm of Gardner & Schumacher of Detroit, has been elected president of the National Wholesale Furniture Association.

HARRY SILVERMAN has been re-elected president, JOSEPH LEVY, JR., vice president, IRVING P. MARKS, secretary, and ANTHONY J. AMENDOLA, treasurer, of the Brooklyn, New York, chapter of the American Institute of Architects.

GRANT SIMMONS, JR., great grandson of the founder of the Simmons Company, bedding manufacturers, has been named a vice-president of the firm. JOHN T. LOGAN has been made treasurer of the company.

EDWARD E. SLADE, JR., has been appointed sales representative for the S. W. Heim Company, Inc., importers and distributors of drapery and upholstery fabrics. Mr. Slade covers the states of Texas, Arkansas, and Oklahoma, and has showrooms at 1900 North St. Paul, Dallas 1, Texas.

LOUISE STECKEL is now vice-president in charge of sales for the H. E. Lauffer Company, Inc., 230 Fifth Avenue, New York. She was formerly with Rosenthal China Company, Inc.

HARRY STOREY is sales representative in the New York City territory for Brach-Allen Studio, Chicago lamp and decorative accessory designers and manufacturers. The line is shown in New York in the Sligh showrooms, Decorative Arts Building, 305 East 63rd Street.

★	<p style="text-align: center;"><b>QUALITY WORKROOM FOR THE TRADE</b></p> <p style="text-align: center;">Since 1907</p> <p style="text-align: center;">★</p> <p style="text-align: center;"><b>STEINER STUDIO</b></p> <p style="text-align: center;">427 East 76th St. New York City</p>
DRAPERY	
UPHOLSTERY	
EMBROIDERIES	
QUILTING	
★	

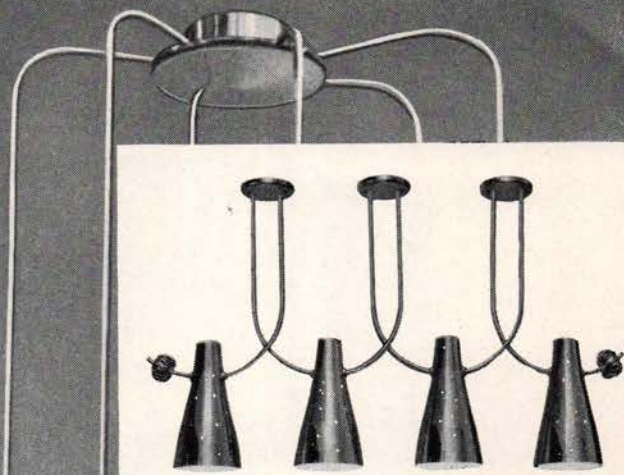


a new and unusual wall decoration for today's interior. custom colors

at leading contemporary shops  
photo: KITE in Rodney Walker house

SEND FOR ILLUSTRATED BROCHURE

KITES  
819 N. Beverly Glen  
Los Angeles 24, Calif.

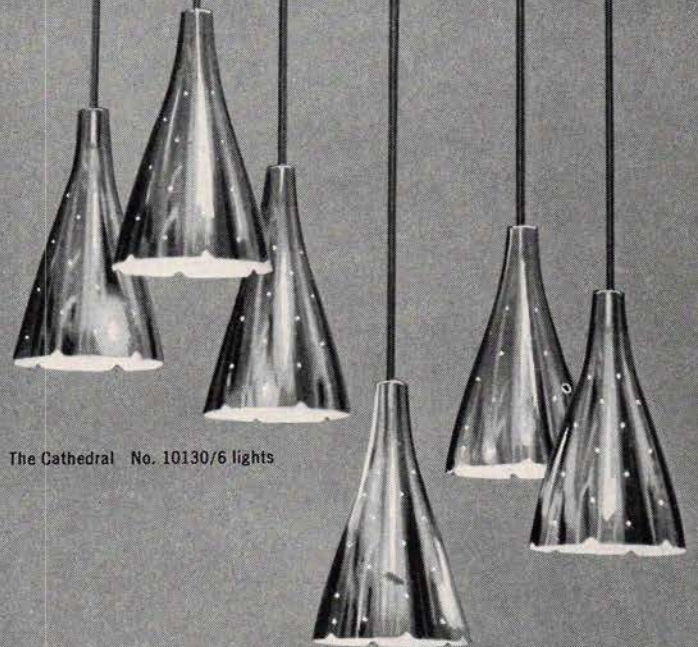


The Parade No. 10103/4 lights

light as an element of design



The Musketeers No. 10129/3 lights



The Cathedral No. 10130/6 lights

the multiple fixture... another Paavo Tynell original... multiple reflectors form clusters of brightness for drama in functional lighting, spectacular in any setting... of solid brass or finished in enamel. Choice of shapes combined in fabulous groupings of any number.

NEW CATALOG AVAILABLE TO REGISTERED ARCHITECTS AND DECORATORS. DEPT. IN-2

finland house lighting

41 EAST 50th STREET, NEW YORK • PLAZA 9-1750

# DAYSTROM

## FURNITURE

is *Granodized*  
WITH "GRANODINE"®  
**FOR EXTRA PROTECTION**



Long noted for beauty in styling, Daystrom Furniture also boasts that its black and golden bronze Coloramic can take it. Here's why: sturdy metal parts are Granodized before painting.

Granodizing is a protective phosphate treatment that bonds Daystrom's exclusive Coloramic finish to steel. Beautiful Daystrom Furniture is truly built for a lifetime of rugged use.

"GRANODINE"® anchors the finish.



Pioneering Research and Development Since 1914

**AMERICAN CHEMICAL PAINT COMPANY**

AMBLER, PENNA.

DETROIT, MICH.

NILES, CALIF.

WINDSOR, ONT.

HERBERT E. TOOR, president of the Furniture Manufacturers Association of southern California, is taking a trip to Japan. In Japan he plans to visit lumber mills and logging operations and to inspect plywood and furniture factories.

SAMUEL VICTORSOHN has been named president and chairman of the board by the directors of the John B. Salterini Company, Inc., 510 East 72nd Street, New York. He succeeds the late John B. Salterini. For the past 25 years Mr. Victorsohn has been president of Dayton Metal Products, Inc., and he is now the new owner of Salterini.

LOUIS VONDERBRINK, president of the P. V. Shoe Walnut Company of Cincinnati, has been elected president of the American Walnut Manufacturers Association. Other elected officers are: R. E. HOLLOWELL, JR. of the Pierson-Hollowell Company, Inc., vice-president; J. B. PETRUS, JR., of the Midwest Walnut Company, treasurer; and CHARLES H. WHITE, secretary-manager of the association.

RAYMOND J. WALSH is the New England representative for the Metlon Corporation, 432 Fourth Avenue, New York. His headquarters are at 22 Edison Avenue, Providence, Rhode Island.

### Address Book

ANDERSON & CAIRNS, INC. is now handling the advertising for the Ficks Reed Company of Cincinnati, Ohio.

THE ANNEX, INC., southeastern agents for Jens Risom Design, Inc., Isabel Scott Fabrics, Ben Rose Fabrics, Von Nessen Lamps, and Georg Jensen accessories, have moved to 1013 Peachtree Street, Northwest, Atlanta, Georgia.

## Tile and Mosaic Tables

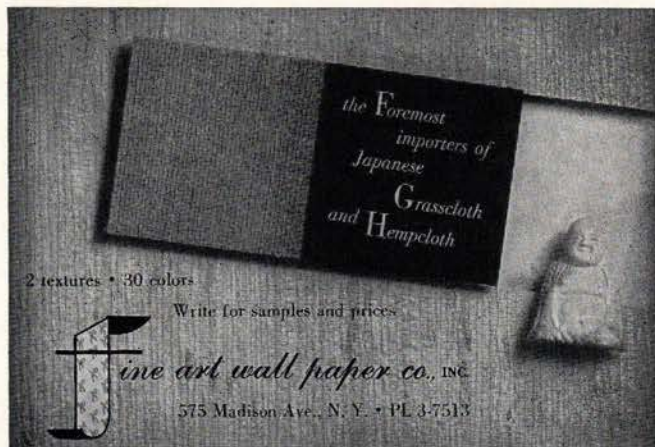
Original dining and occasional tables, murals, fireplaces, to custom order. Frames in wood, brass, or wrought iron. Catalogue on request.



### Stewart Studio

12 EAST 62 • N. Y. 21, N. Y.

Original mosaic top coffee table. Walnut frame. 32 x 16.



ARTWEAVE FABRICS has made WOLFIN ASSOCIATES, INC., 13 East 53rd Street, New York, the Eastern representative for its upholstery fabrics which, incidentally, are custom-colored at no extra charge.

BILTMORE GALLERIES, INC., Northeast Second Avenue at 40th Street, Miami, Florida, is now the exclusive manufacturer's agent in the southeast for the following lines: wall masks and sculptures by The Rabin Company, Seattle, Washington; hand wrought chandeliers and lighting fixtures by William Lyons of New York; ceramics and accessories by Jaru Art Products, West Los Angeles; gift ware, chafing dishes, and accessories by Dudley Kebow, Inc. of Los Angeles.

BUILT RITE UPHOLSTERY CORPORATION now occupies the entire first floor at 76 Madison Avenue, New York.

CAESAR ART SHOP is now located at 231 East 47th Street, New York 17, where the phone number is MURRAY HILL 8-6458.

COOK CARPET COMPANY has moved to new showrooms at 25 East 55th Street, New York. The phone number is PLaza 3-1475.

RICHARD L. CROWTHER, whose specialties include architectural and interior design and color coordination, is now ensconced at the Design Center, 269 Fillmore, Denver, Colorado. His line of Vari store fixtures, said to be adaptable to any merchandise or arrangement, are available at this address.

DODGE CORK COMPANY, INC., Lancaster, Pennsylvania, has relocated its New York offices and those of its New York distributor, Laue Brothers, Inc., at 11 East 36th Street.

## Carl Koch's NEW Acorn Fireplace NOW READY FOR IMMEDIATE DELIVERY!



Latest model of the world's most beautiful, most versatile fireplace. Improved features: Exclusive new rugged porcelain rough-textured matte finish in 4 decorator colors. New perfect-seal fire screen. New easy mounting. Can be installed anywhere! Retail for only \$99.50! DESIGNERS, DECORATORS! Here is the fireplace, acclaimed by leading architects and designers, that you can recommend as readily

as any other home "built-in." Its clean, functional design is equally effective in contemporary or period settings — in smart town apartments or country houses — even on outside terraces! Highly distinctive decorative effects can now be obtained with a fireplace color-keyed to your entire decorating scheme.

ARCHITECTS, BUILDERS! The Acorn Fireplace is amazingly adaptable. Can be easily, quickly installed in any room without any large scale construction. Can be adapted to locations where conventional type fireplaces could never be used. New feature permits mounting as close as 3" from wall. Radiating heat from all sides, the Acorn is a practical, handsome solution for heating cabins, lodges, workshops at low cost. Custom installation advice is yours for the asking.

DEALERS, DEPT. STORE BUYERS! Profit from Acorn's nationwide publicity in *Life*, *Saturday Evening Post*, *Better Homes & Garden* and other leading publications. An unusual retail item for spectacular promotion with its beauty, famous-name design, low price, ease of installation! Write at once for additional information. Fill in and mail coupon today. Be sure to visit our exciting display at Architects Samples Corp., 101 Park Ave., New York City.

**ACORN DESIGNS, INC. Concord, Mass.**

ACORN DESIGNS, INC.  
Concord, Mass.

IN-10

Please send me without obligation full particulars about the Acorn Fireplace. Attach coupon to your letterhead.

NAME .....  
NAME OF COMPANY .....  
TYPE OF BUSINESS .....  
ADDRESS .....  
CITY ..... ZONE ..... STATE .....



SELECTED FOR  
"TODAY IN TRADITION"  
*Brach-Allen Studio*

1323 SOUTH MICHIGAN  
CHICAGO 5, ILLINOIS

SHOW ROOMS

Chicago: Sun Glo Studios, 1538 Merchandise Mart  
New York: Sligh Furniture Showrooms, Inc., 305 East 63rd Street  
Grand Rapids: Brach-Allen Studio, 5th Floor, Exhibitors Bldg.  
Dallas: David Northrop Company, 3009 Fairmont Street  
Miami: Whitlow Ringdahl, 5562 N. E. Fourth Avenue

Request catalogue on professional letterhead



EDWARD A. ROFFMAN ASSOCIATES  
furniture...fabrics...lamps

303 E. 51st St., New York 22, N.Y. • PL 3-7648

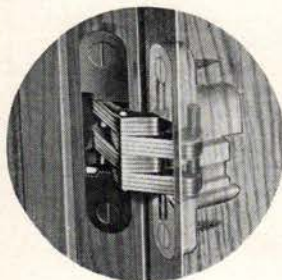
**SOSS  
HINGES  
MAKE PRODUCTS  
LOOK BETTER SELL  
FASTER**



*Studios of WJR, Fisher Building, Detroit,  
Mich. Architect-Designer, George Walker.  
Equipped with SOSS Invisible Hinges.*

Unique, invisible SOSS HINGES are completely hidden from view when doors or lids are closed. This feature eliminates ugly protruding hinge butts. SOSS HINGES allow designers to carry out the motif of flush, streamlined surfaces so necessary to contemporary design.

**SOSS**  
**INVISIBLE  
HINGES**



**FREE  
BOOKLET**

Gives complete details and specifications for the world's only modern hinge. Write for it today—the hinge that hides itself.

Sizes Available for Every Type of Installation

**SOSS Manufacturing Company**  
21731 Hoover Road • Detroit 13, Michigan

THE DOBECKMUN COMPANY has moved its New York offices to Suite 912, Empire State Building, 350 Fifth Avenue, New York. The phone number there is OXford 5-5380.

DUNN-EDWARDS CORPORATION of Los Angeles has been named distributors of Joanna Vinylized Wall Fabric for the states of California, Arizona, Nevada, and New Mexico. The wall covering may be obtained from any of the Dunn-Edwards' branches in Los Angeles, Glendale, San Diego, San Francisco, and Phoenix.

FRED T. DURKEE has opened new showrooms at 470 Jackson Square, San Francisco. In the new quarters are Scalamandré silks, Silcana fabrics, Casella lighting fixtures, Hamilton stoneware, Borman tables, and Nye-Wait carpets.

EMPIRE FURNITURE CORPORATION, manufacturers of maple and cherry bedroom, dining room, occasional furniture and upholstered living room pieces, now has new and larger Chicago quarters on the seventeenth floor of the Chicago Merchandise Mart.

EXTENSOLE CORPORATION has signed a lease with the Merchandise Mart, Chicago and now has air conditioned showrooms on the seventeenth floor of the Mart.

FINGER FURNITURE COMPANY, 3131 Calhoun Road, Houston, Texas, has been named the exclusive franchise distributor of Harvey Probbler furniture in southeastern Texas.

FRITZ FOORD has opened his own design studio at Snow Drive, Mahwah, New Jersey. The phone number there is CRagmere 8-3566. Mr. Foord is continuing his work in industrial design with emphasis on textiles and wallpapers.

LUCIEN GOLDSCHMIDT now has a gallery and bookstore at 33 East 57th Street. There you will find rare books, music, prints, drawings, and autographs.

*Alvin Furniture*

Mfg. Co., Inc.

338-340 East 31st St., N. Y. 16, N. Y.

*One of America's oldest showrooms  
for custom made provincial  
Manufactured and finished at our own factory.*

DEALERS AND DECORATORS are always cordially welcome to our very large selection of traditional, French provincial and modern furniture in every price range.

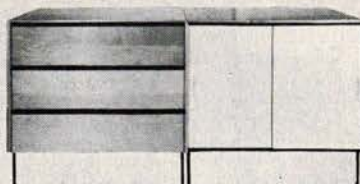
*Consult our Contract Dept.  
Motels, Hotels, Institutions.*

Thursday to 9 PM  
Saturday to 5 PM

Parking Available  
MU 6-3922

**MULTIFLEX**

*storage units and tables  
are a versatile tool  
for the interior designer of  
homes, offices, institutions*



666 5 AVE PL 3-5110

VICTOR GRUEN, A.I.A., has moved to new temporary offices at 135 South Doheny Drive, Beverly Hills, California.

ARCHIBALD HOLMES & SON, 295 Fifth Avenue, New York, has added a colorful new Contract Corner to its showrooms. A large oak cabinet permits easy inspection of 137 samples of the 27- and 36-inch contract qualities, which are mounted on swinging arms.

ILLINOIS SHADE CLOTH CORPORATION, Chicago Heights, Illinois, has taken over the facilities and personnel of the Columbia Mills' window shade roller plant at Saginaw, Michigan. In addition, the corporation has completed a three-story addition to its main plant at Chicago Heights.

SHERIDAN KETTERING, A. I. D., has opened offices for interior design and decoration at 134 East 57th Street, New York.

MARDEN MANUFACTURING, INC. have moved to new and larger quarters at 1015 North Halsted Street, Chicago. At the new address they have increased work facilities as well as showrooms and private parking space.

MOHAWK CARPET MILLS, INC. has appointed some new selling agents for Mohawk carpets: LACK CARPET COMPANY in New York and MURRAY B. MARSH COMPANY in the San Francisco area. SHAWNEE DISTRIBUTORS, INC., a new operation owned by the Mohawk Carpet Mills, will have branches in St. Louis, Minneapolis, and Philadelphia. Shawnee Distributors, Inc. will also act as distributors of the Gold Seal line of Congoleum Nairn, Inc. BUTLER BROTHERS' floorcoverings branches, which previously serviced the above cities, will now concentrate on their own retail stores.

NATIONAL HOMEFURNISHINGS SHOW, INC. has established a permanent News Bureau at 134 Lexington Avenue, New York 16. The phone number is LEXington 2-0550.

SEE **CARTER'S** NEW  
"CURTAINS"

Tambour Muslins	Applique Muslin
Irish Point	Applique Organdy
Brussels Net	Ruffled Muslin
Organdy Tambour	Ruffled Organdy

101 Designs in stock for immediate delivery. Retailing for approximately \$25.00 per pair to \$300.00 per pair.

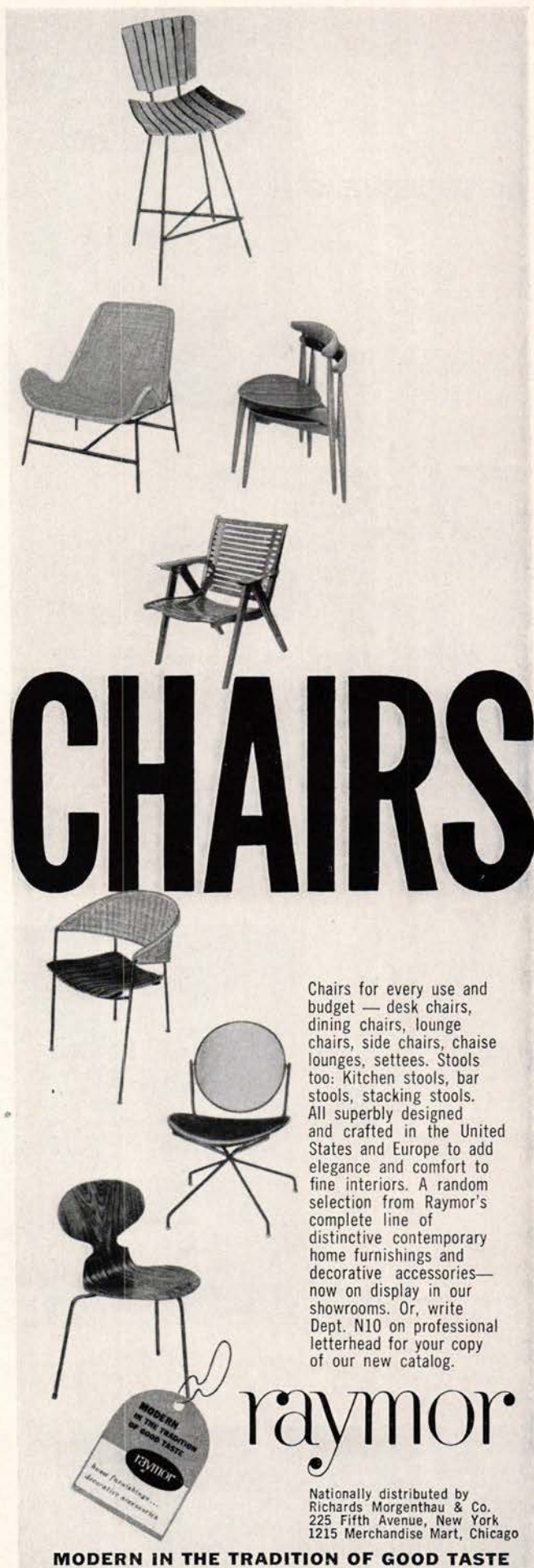
NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • LOS ANGELES

**NEW LIGHT** on an **OLD** subject  
**nalcobrite**



**DECORATIVE TUNGSTEN LAMPS**  
New sparkle and life for crystal and polished fixtures. Only tungsten lamp of its kind made in America! Delicately hand tipped. Clear or frosted glass... candelabra, intermediate or standard bases... 25 and 40-watts.  
**write for literature and prices.**  
1037 TYLER ST. • ST. LOUIS 6, MO.

**NORTH AMERICAN Electric Lamp Co.**



# CHAIRS

Chairs for every use and budget — desk chairs, dining chairs, lounge chairs, side chairs, chaise lounges, settees. Stools too: Kitchen stools, bar stools, stacking stools. All superbly designed and crafted in the United States and Europe to add elegance and comfort to fine interiors. A random selection from Raymor's complete line of distinctive contemporary home furnishings and decorative accessories—now on display in our showrooms. Or, write Dept. N10 on professional letterhead for your copy of our new catalog.

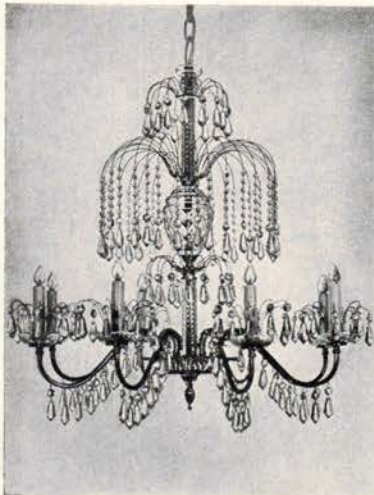
**raymor**

Nationally distributed by  
Richards Morgenthau & Co.  
225 Fifth Avenue, New York  
1215 Merchandise Mart, Chicago

**MODERN IN THE TRADITION OF GOOD TASTE**

GREENE'S

Contessa  
27" x 36"



for the  
Ultimate in  
Chandeliers

Regency  
30" x 32"



Etoile  
18" x 32"

**GREENE'S**  
LIGHTING FIXTURES, INC.  
422 WEST 42ND STREET, NEW YORK 18, N. Y.  
LONGACRE 3-2312 • AT LINCOLN TUNNEL EXIT

GUY NORMAN ASSOCIATES, INC. is the new name of ACCENT ON WALLPAPERS, INC. Guy Norman Associates will continue to design and manufacture the wallpaper, now known as Accent Handprints, which is available in New York at A. H. Jacobs Company, 515 Madison Avenue, and also will design industrial and commercial interiors.

CHARLES ORR has opened showrooms at 325 North Wells Street, Chicago, where he is showing the Salterini, Sligh, and Urban furniture lines.

PACIFIC IRON PRODUCTS has signed a long-term lease with the Chicago Merchandise Mart and now is settled on the seventeenth floor in air conditioned quarters.

FLORIAN PAPP, INC. has moved to new showrooms and headquarters at 962 Madison Avenue, New York. Previously specializing in traditional English furniture, the firm now also has Italian and Spanish traditional pieces and modern designs.

PHILIPS-BRUCE, INC. is a new firm to keep in mind for French Provincial reproductions—the specialty of the house—as well as other period pieces. Their own multi-storied showrooms at 944 Third Avenue, New York (at 57th Street) also boast efficient drapery and upholstery workrooms. The accent is on unusual pieces in their furniture, available in stock and custom finishes. The telephone number is PLaza 3-2680.

THE PIPPIN PAPERS, a new wallpaper source now located at 515 Madison Avenue, New York 22, has introduced its first collection of 24 handprints, stressing contemporary papers with subtly abstracted patterns, some of which have companion designs, and some traditional numbers. Mr. A. W. TAULBEE, formerly with Katzenbach and Warren, Inc., is in charge of the showroom. The phone number is PLaza 1-2536.

  
**Leopold Colombo & Bro. <sup>INC.</sup>**  
*Importers and Makers of Fine Furniture*  
327-329 EAST THIRTY-FOURTH STREET  
NEW YORK 16, N. Y.

*Catalog on request*



*good furniture*

**ALLAN GOULD DESIGNS**

*166 lexington avenue*

*new york 16*

THE RUBEROID COMPANY, 500 Fifth Avenue, New York, has been named a distributor of Fiberglass Roof Insulation by Owens-Corning Fiberglas Corporation of Toledo, Ohio. The company distributes the product in 37 states east of the Rocky Mountains.

SHAW & DRAPER, INC. have moved their design offices to 49 East 51st Street, New York 22.

STANDARD TRIMMING CORPORATION and TOLLAND FABRICS, INC. are now ensconced in new showrooms at 56 East 53rd Street, New York.

RUTH L. STRAUSS has opened new studios for interior design and color consultation at 33 East 60th Street, New York. Miss Strauss is also styling fabrics and wallpapers.

THE TROY SUNSHADE COMPANY of Troy, Ohio, well-known furniture manufacturers, have retained the HAROLD J. SIESEL COMPANY of New York to handle their advertising and publicity.

VAN KEPPEL-GREEN furniture is happily now available in New York at EDWARD AXEL ROFFMAN ASSOCIATES. Roffman Associates are now ensconced in new showrooms at 17 East 48th Street, where they have a group of their own new designs and continue to represent Nessen Studios, Inc., Luxo Lamp Corporation, and Stamford and Middletown lighting. The telephone number at the new showrooms is PLaza 3-7648.

SCOTT WILSON DESIGNS is the name of a new industrial design studio headed by Scott Wilson and located at 54 East 58th Street, New York 22. Now associated with Mr. Wilson are FRED S. BOLAND, business manager, who was formerly with the Chemical Bank, and WILLARD R. HORNE, production manager and sales representative, who was formerly with the design department of Corning Glass Company.



**marble  
magnificence**

*unique collection of imported European marble. Exclusive showings of onyx, intarsio and venetian marble inlaid mosaics.*

frames in brass, wood and iron designed by Nicolini

## ITALIAN MARBLE MART

802 Third Avenue

(bet. 49th & 50th)

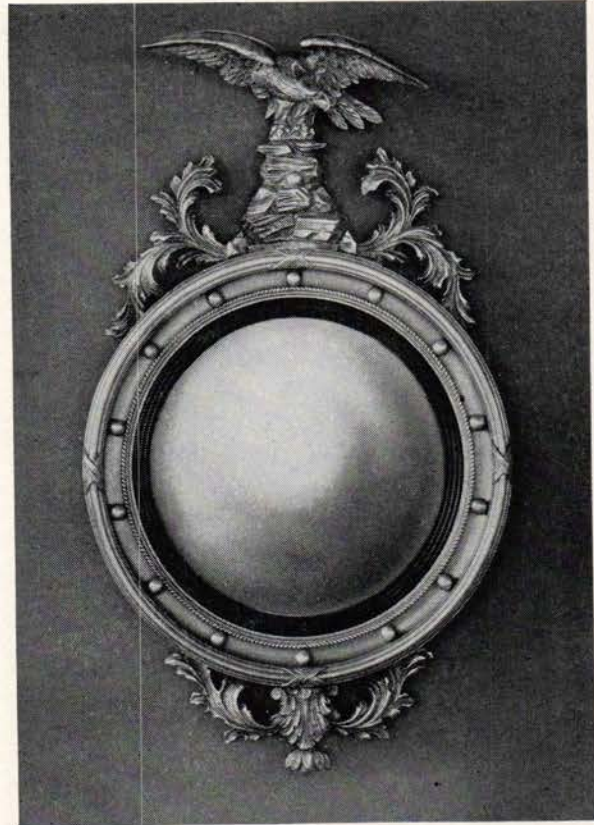
MU 8-4793

**Shutters Unlimited, inc.**  
 INTERIOR MOVABLE LOUVRE SHUTTERS  
 MANUFACTURED IN NEW YORK CITY  
 100 WEST END AVE., N. Y., 23 DEPT. I TR 7-6620

# Friedman

BROTHERS • DECORATIVE ARTS, INC.

## Mirrors



*Dealers and decorators who realize the importance of distinctive mirrors, window cornices and decorative accessories come to Friedman Brothers first because here they find the largest and most varied assortment in the United States. The high standard of quality for which this firm has been noted for 51 years is maintained.*

MANUFACTURERS TO THE TRADE  
 FOR OVER 51 YEARS

## Friedman

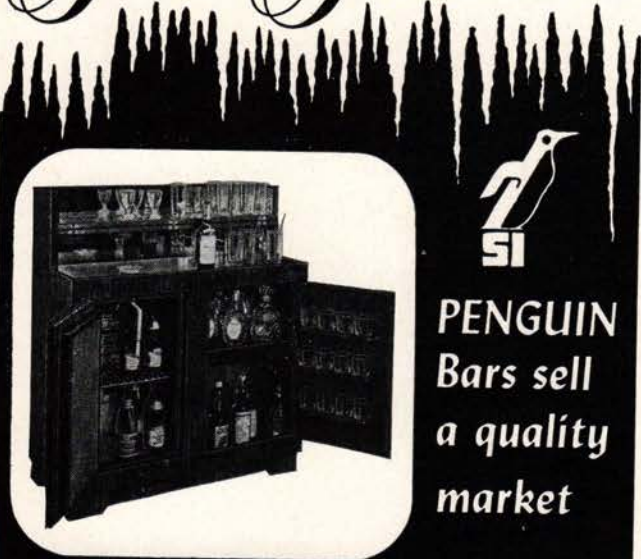
BROTHERS • DECORATIVE ARTS, Inc.

305 East 47th Street

New York

# REFRIGERATED

## Fine Furniture



**PENGUIN**  
Bars sell  
a quality  
market

Penguin Refrigerated Bars take their rightful place alongside the finest custom-crafted furniture. Specially designed refrigeration units are craftsman-fitted into splendid cabinets that are decorative as well as functional pieces.

There's a Penguin for every period — Modern, Traditional, Contemporary. Rich, fine finishes in hardwoods and selected-grain veneers in Mahogany, Walnut and Limed Oak (Softone) . . . hand-rubbed to a long-lasting lustre. Mirrored top opens into a spacious service bar. The left-hand compartment is refrigerated while the right-hand compartment serves as a liquor and glassware storage compartment.

Ideal for home, office, showroom, executive office, club, den, etc.

- 3.5 Cu. ft. Refrigerated Storage Space — "Fiberglas" insulated
- Wide-range Temperature Cold Control
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American Chemical Paint Co., Ambler, Penna.	AM 1700	172
American Crayon Co., The, 1706 Hayes Ave., Sandusky, O.	500	168
Americap Hair & Felt Co., Merchandise Mart, Chicago, Ill.	SU 7-7252	74
Andrews-Aldefer Co., 1055 Home Ave., Akron, Ohio	PO 2-7251	66
Arnolt Corp., Argonne Rd., Warsaw, Ind.	WA 1500	153
Baccarat & Porthault, Inc., 55 W. 57th St., N. Y.	MU 8-0535	143
Baker Furniture, Inc., Exhibitors Bldg., Grand Rapids, Mich.	GL 6-9666	182
Bartolucci Arts, Inc., 328 E. 53rd St., N. Y.	MU 8-3580	156
Barwick, E. T., Mills, 295 Fifth Ave., N. Y.	MU 4-3450	64
Beckley, Charles H., Inc., 201 E. 56th St., N. Y.	PL 9-8450	157
Bendix Mouldings, Inc., 192 Lexington Ave., N. Y.	MU 6-3395	147
Bennett-Ireland, Inc., 1054 Ivy St., Norwich, N. Y.	4-3216	159
Berge-Norman, I Park Ave., N. Y.	MU 3-3841	162
Biggs Antique Co., Inc., 900 W. Marshall St., Richmond, Va.	2-8321	153
Blockson & Co., Fifth & Canal Sts., Michigan City, Ind.	3-3231	27
Bowen, Louis W., Inc., 509 Madison Ave., N. Y.	PL 9-7989	157
Brach-Allen Studios, 1232 So. Michigan Ave., Chicago, Ill.	HA 7-6966	173
Brunovan, Inc., 383 Madison Ave., N. Y.	EL 5-2267	42
Brunschwig & Fils, Inc., 509 Madison Ave., N. Y.	MU 8-4131	71
Cal-Craft Wood Fabrics, 407 Jackson St., San Francisco, Cal.	DO 2-7096	161
California Redwood Assoc., 576 Sacramento St., San Francisco, Cal.	EX 2-7880	67
Carpenter, L. E., & Co., Inc., 350 Fifth Ave., N. Y.	LO 4-0080	69
Carter, E. C., & Son, Inc., 49 E. 53rd St., N. Y.	PL 5-3888	175
Celanese Corp. of America, 180 Madison Ave., N. Y.	MU 9-6000	38
Chiaro Furniture Co., 444 Madison Ave., N. Y.	EL 5-5045	43, Back Cover
Cheney, Greeff & Co., Inc., 4 E. 53rd St., N. Y.	PL 1-0200	39
Colombo, Leopold & Bro., Inc., 327 E. 34th St., N. Y.	MU 5-3975	176
Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus, Ohio	UN 2112	37
Cooper, Frederick, Studios, Inc., 1507 E. 55th St., Chicago, Ill.	PL 2-4741	166
Cotan Corp., 331 Oliver St., Newark, N. J.	MA 2-6638	25
Decorative Arts Center, The, 305 E. 63rd St., N. Y.	TE 8-3050	60
De Gaal & Walker, Inc., 405 E. 62nd St., N. Y.	TE 8-7575	44
Design-Technics, 47 E. 29th St., N. Y.	MU 4-0761	164
Devereux Products Co., 1725 Berkeley St., Santa Monica, Cal.	VE 9-4862	153
Dinolevi Importers, Inc., 33 E. 47th St., N. Y.	PL 9-0963	59
Directional Showrooms, 201 E. 57th St., N. Y.	PL 3-4205	45, 75
Dow Corning Corp., Midland, Mich.	TE 2-2371	40-53
Draw-Matic Engineering Co., 13025 W. McNichols Rd., Detroit, Mich.	UN 4-1330	154
Dunbar Furniture Corp. of Indiana, Berne, Ind.	BE 2-2111	34
Endurlite, 2510 Holmes St., Kansas City, Mo.	HA 4742	165
Erwin-Lambeth, Inc., 136 E. 40th St., N. Y.	MU 9-8574	26
Excelsior Art Studios, 20 W. 27th St., N. Y.	MU 4-4673	153
Fabry Associates, Inc., 6 E. 53rd St., N. Y.	PL 3-8931	137
Faultless Furniture Hardware (Div. Faultless Caster Corp.) 1521 No. Garvin St., Evansville, Ind.	5-9041	32
Ficks Reed Co., 424 Findlay St., Cincinnati, Ohio	MA 0302	46, 158
Ficks Reed Co., 305 E. 63rd St., N. Y.	TE 8-2260	163
Fine Arts Furniture, Inc., 320 E. 65th St., N. Y.	RE 7-4482	147
Fine Art Wall Paper Co., 575 Madison Ave., N. Y.	PL 3-7513	172
Finland House Lighting Corp., 41 E. 50th St., N. Y.	PL 9-1160	171
Friedman Bros., Decorative Arts, Inc., 305 E. 47th St., N. Y.	PL 5-2737	177
Gil-Mode Furniture Co., 235 E. 42nd St., N. Y.	MU 6-6980	167
Globe Lighting Products, 16 E. 40th St., N. Y.	MU 6-2206	83
Goodale, Roger, Inc., 325 E. 64th St., N. Y.	TR 9-8150	170
Goodyear Tire and Rubber Co., 1144 E. Market St., Akron, Ohio	FR 1411	17
Gotham Lighting Corp., 37-01 31st St., Long Island City, N. Y.	ST 4-1400	168
Gould, Allan, Designs, Inc., 166 Lexington Ave., N. Y.	MU 3-6681	176
Greene's Lighting Fixtures, Inc., 422 W. 42nd St., N. Y.	LO 3-2312	176
Grosfeld House, Inc., 215 E. 58th St., N. Y.	EL 5-3227	13, 47
Hadleigh, Inc., 412 E. 59th St., N. Y.	PL 9-5635	166
Hardwood Plywood Institute, 600 So. Michigan Ave., Chicago, Ill.	HA 7-4053	68
Hart Mirror Plate Co., 101 Front St., N. W., Grand Rapids, Mich.	9-6266	145
Herschede Hall Clock Co., McMillan St., & Essex Pl., Cincinnati, Ohio	CA 2150	155
Hough Shade Corp., Janesville, Wisc.	4461	163
Imperial Furniture Co., 1640 Broadway, N. W., Grand Rapids, Mich.	GR 7-2451	170
Italian Marble Mart, 802 Third Ave., N. Y.	MU 8-4793	177
Jacobs, A. H., Co., 515 Madison Ave., N. Y.	PL 5-6585	159
Joanna Western Mills Co., S. Jefferson & W. Cermak Rd., Chicago, Ill.	DE 7-1188	35
Jofa, Inc., 45 E. 53rd St., N. Y.	PL 5-0500	10, 11
Justice Mfg. Co., Inc., 400 Tootle Bldg., St. Joseph, Mo.	4-6110	139
Kagan-Dreyfuss, Inc., 125 E. 57th St., N. Y.	MU 8-9257	149
Kalmus-Golden, Inc., 45 W. 36th St., N. Y.	WI 7-2940	181
Kappa-Shell Products Co., Inc., 28 E. 22nd St., N. Y.	GR 7-0735	169
Katzenbach & Warren, Inc., 575 Madison Ave., N. Y.	PL 9-5410	62
Kaufmann & Fabry Co., 425 S. Wabash Ave., Chicago, Ill.	HA 7-3135	181
Kent-Costikyan, Inc., 305 E. 63rd St., N. Y.	TE 8-3120	163
Kimball Mfg. Corp., 1270 Pennsylvania Ave., San Francisco, Cal.	VA 6-4142	151
Kites, 819 No. Beverley Glen, Los Angeles, Cal.	AR 3-7788	171
Kittinger Co., Inc., 305 E. 63rd St., N. Y.	TE 2-8530	48, 143
Knapp & Tubbs, Inc., Merchandise Mart, Chicago, Ill.	DE 7-7144	9
Kneeder-Fauchere, 451 Jackson St., San Francisco, Cal.	YU 2-4094	161
Knoll Asso., Inc., 575 Madison Ave., N. Y.	MU 8-7900	29
Konwiser, Inc., 1 E. 53rd St., N. Y.	PL 3-3990	137
Kroll, Boris, Fabrics, Inc., 220 E. 51st St., N. Y.	PL 8-1637	4
Krumpe, Edward, Inc., 212 E. 54th St., N. Y.	PL 9-6051	157
Lehigh Furniture Corp., 16 E. 53rd St., N. Y.	PL 5-2045	84
Lehman-Connor, H. B., Co., Inc., 509 Madison Ave., N. Y.	PL 8-2100	15
Leopold Co., The, 914 Osborn, Burlington, Iowa	BU 5675	141
Lightolier, Inc., 11 E. 36th St., N. Y.	LE 2-2900	85
McClelland, Nancy, Inc., 15 E. 57th St., N. Y.	PL 3-8376	160
McGuire Co., The, Hotaling Pl. at Jackson Sq., San Francisco, Cal.	YU 6-5776	155
Macey-Fowler, Inc., 305 E. 63rd St., N. Y.	TE 8-5900	Inside Back Cover
Manor House, The, 305 E. 63rd St., N. Y.	TE 2-8640	182
Marden Mfg., Inc., 1015 N. Halsted St., Chicago, Ill.	HE 4-4707	159
Meldan Furniture Co., 2nd Ave. & 64th St., N. Y.	TE 8-3040	49
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Mosaic Tile Co., The, Zanesville, Ohio	2-4571	55
Multiflex Corp., The, 666 Fifth Ave., N. Y.	PL 3-5110	174
Nessen Studio, Inc., 5 University Pl., N. Y.	AL 4-3442	158
New York Furniture Exhibit Corp., 451 Fourth Ave., N. Y.	MU 3-7650	146
North American Electric Lamp Co., 1037 Tyler St., St. Louis, Mo.	CE 1-2585	175
Nye-Wait Co., Inc., 17 No. Division St., Auburn, N. Y.	AU 3-3216	28
Owens-Corning-Fiberglas Corp., 16 E. 56th St., N. Y.	PL 9-3810	56
Philips-Bruce, Inc., 944 Third Ave., N. Y.	PL 3-2680	78
Pollock Leather Co., Inc., 34 E. 21st St., N. Y.	GR 5-9724	170
Prober, Harvey, Inc., 136 Fifth Ave., N. Y.	WA 4-0350	33
Raymor, 225 Fifth Ave., N. Y.	MU 9-8184	175
Renverne Corp., 515 Madison Ave., N. Y.	MU 8-2540	150
Richards Morgenthau & Co., 225 Fifth Ave., N. Y.	MU 9-8184	175
Risom, Jens, Designs, Inc., 49 E. 53rd St., N. Y.	MU 8-0030	51
Ritts Co., 8445 Santa Monica Blvd., Hollywood, Cal.	HO 4-3176	36
Roffman, Edward, Assoc., 17 E. 48th St., N. Y.	PL 3-7648	173
Romweber Industries, The, Batesville, Ind.	3485	70
Salterini, John B., Co., Inc., 510 E. 72nd St., N. Y.	RH 4-8310	54
Scalamandre Silks, Inc., 598 Madison Ave., N. Y.	PL 9-2070	6, 7
Scalia, John, Inc., 521 E. 72nd St., N. Y.	BU 8-8165	164
Scerbo, Frank, and Sons, Inc., 536 Pearl St., N. Y.	DI 9-0756	139
Schmiegl & Kotzian, Inc., 521 E. 72nd St., N. Y.	BU 8-8165	165
Schumacher, F., & Co., 60 W. 40th St., N. Y.	LO 5-5700	86
Schwartz, I., Glass & Mirror Co., 412 E. 59th St., N. Y.	PL 9-7866	161
Seminole Furniture Shops, 300 E. 54th St., N. Y.	PL 3-6513	155
Sherrill Furniture Corp., 201 E. 56th St., N. Y.	PL 9-4469	82
Shutters, Unlimited, Inc., 100 West End Ave., N. Y.	TR 7-6620	177
Soss Mfg. Co., 21731 Hoover Rd., Detroit, Mich.	JE 6-8220	174
Sponge Rubber Prods. Co., 61 Derby Pl., Shelton, Conn.	DE 4-2581	30, 31

Springer Industries, Inc., 48-01 28th Ave., L. I. City, N. Y.	AS 8-7700	178
Steiner Studio Corp., 427 E. 76th St., N. Y.	RE 7-7651	171
Stem, Chester B., Inc., 236 Grant Line Rd., New Albany, Ind.	5-7867	178
Stewart, Studio of Jack-Margot, 12 E. 62nd St., N. Y.	TE 8-8493	172
Stiehl, A. H., Furniture Co., 28 W. 20th St., N. Y.	CH 3-5000	169
Stockwell, C. W., Co., 3262 Wilshire Blvd., Los Angeles, Cal.	DU 7-3231	167
Strenko, Inc., 675 Fifth Ave., N. Y.	MU 8-9360	148
Stroheim & Romann, 35 E. 53rd St., N. Y.	PL 5-9500	58
Stuart, John, Inc., 4th Ave., & 32nd St., N. Y.	OR 9-1200	3
Superior Electric Co., 15104 Demers Ave., Bristol, Conn.	2-9561	21
Superior Lamp & Shade Mfrs., 72 Madison Ave., N. Y.	MU 3-5657	159
Swedish Modern, Inc., 675 Fifth Ave., N. Y.	MU 8-9360	148
Takahashi Trading Co., 1661 Post St., San Francisco, Cal.	JO 7-9373	157
Tanier, George, Inc., 521 Madison Ave., N. Y.	PL 3-3053	161
Taylor Chair Co., The, Bedford, Ohio	BE 2-0700	154
Textileather, Div. of General Tire & Rubber Co., 607 Madison Ave., Toledo, O.	GA 8612	77
Thaibok Fabrics, Ltd., 3 E. 52nd St., N. Y.	MU 8-7367	141
Tile Council of America, 10 E. 40th St., N. Y.	MU 6-3200	81
Timbertone Decorative Co., 114 E. 32nd St., N. Y.	MU 4-3376	179
Treganowan, Ernest, Inc., 49 E. 53rd St., N. Y.	PL 5-0330	155
Tropicraft, 14 Sherwood Pl., San Francisco, Cal.	YU 2-4157	151
Troy Sunshade Co., The, 612 Grant St., Troy, Ohio	2-1281	149
Upholstery Leather Group of the Tanners Council of America, 141 E. 44th St., N. Y.	MU 7-6310	73
Vakassian, S. H., & Sons, Inc., 218 E. 57th St., N. Y.	PL 3-9132	145
Van Keppel-Green, 9501 Santa Monica, Beverly Hills, Cal.	CR 5-7821	152
Van Luit, Albert, & Co., 4000 Chevy Chase Dr., Los Angeles, Cal.	CH 5-5106	79
Vista Furniture Co., 1040 N. Olive, Anaheim, Cal.	KE 5-2231	160
Walls Today, Inc., 9 E. 53rd St., N. Y.	EL 5-5251	156
Weberaft, Oxford, Mass.	OX 7-2318	151
Weissman, Beth, Co., 46 W. 23rd St., N. Y.	OR 5-1760	19
Widdicomb, John, Co., 1 Park Ave., N. Y.	OR 9-1200	52, 63
Wiggin's, H. B., & Sons, 52 Arch St., Bloomfield, N. J.	2-3200	162
Willow & Reed Art Work Mfg. Co., 293 Greenpoint Ave., Brooklyn, N. Y.	EV 9-4735	57
Wolfen Associates, Inc., 13 E. 53rd St., N. Y.	PL 3-0652	163
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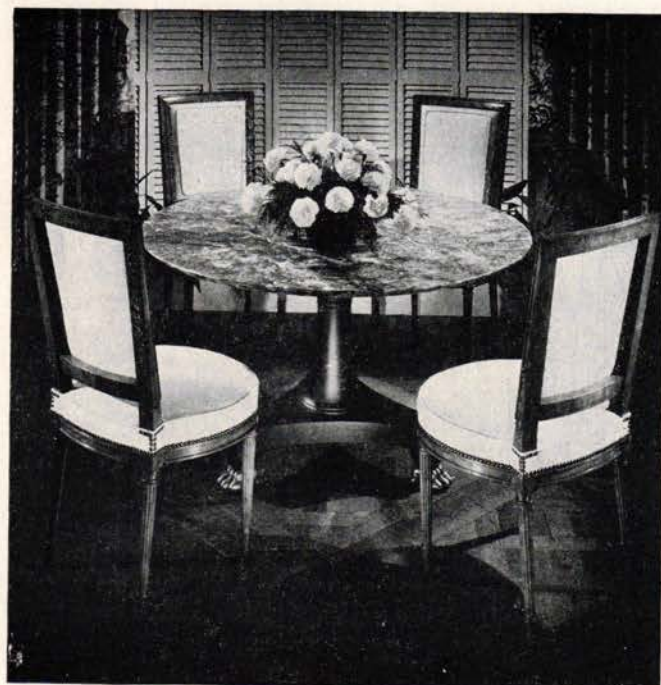
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