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FROM THE INTERIOR DESIGNERS OF 1955

The Villa Giulia and the Etruscans
The Midland Bank in Texas

A Review of Summer Furniture
and the State of Traditional Interiors

12 December 1955

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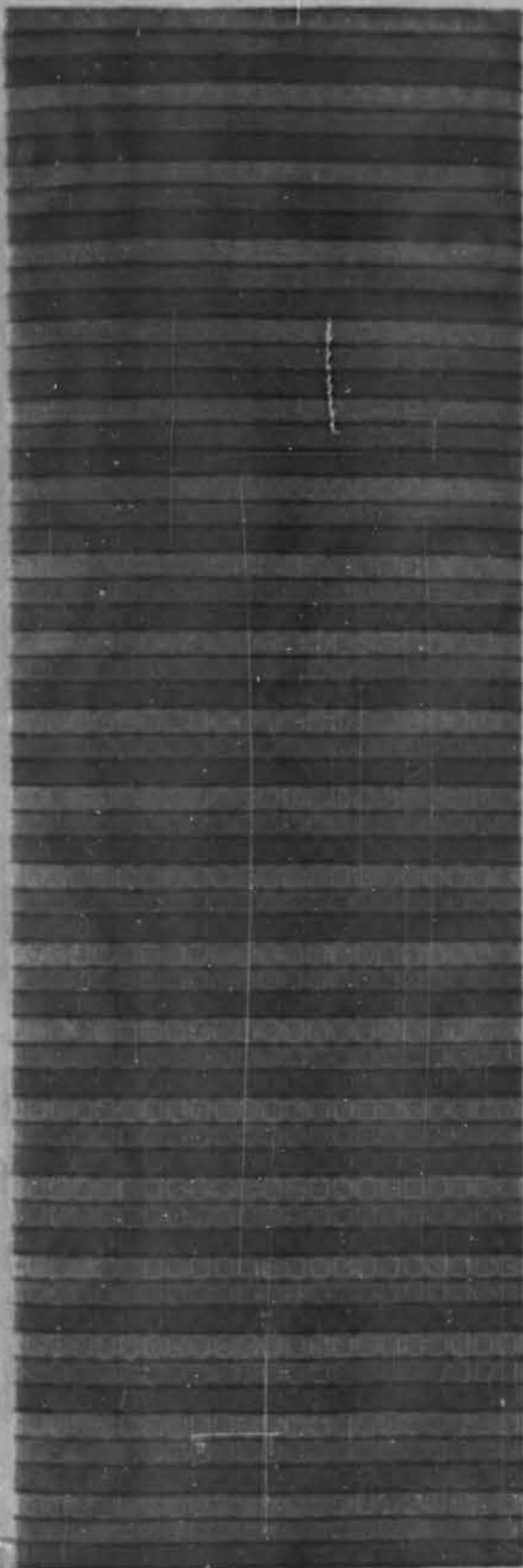
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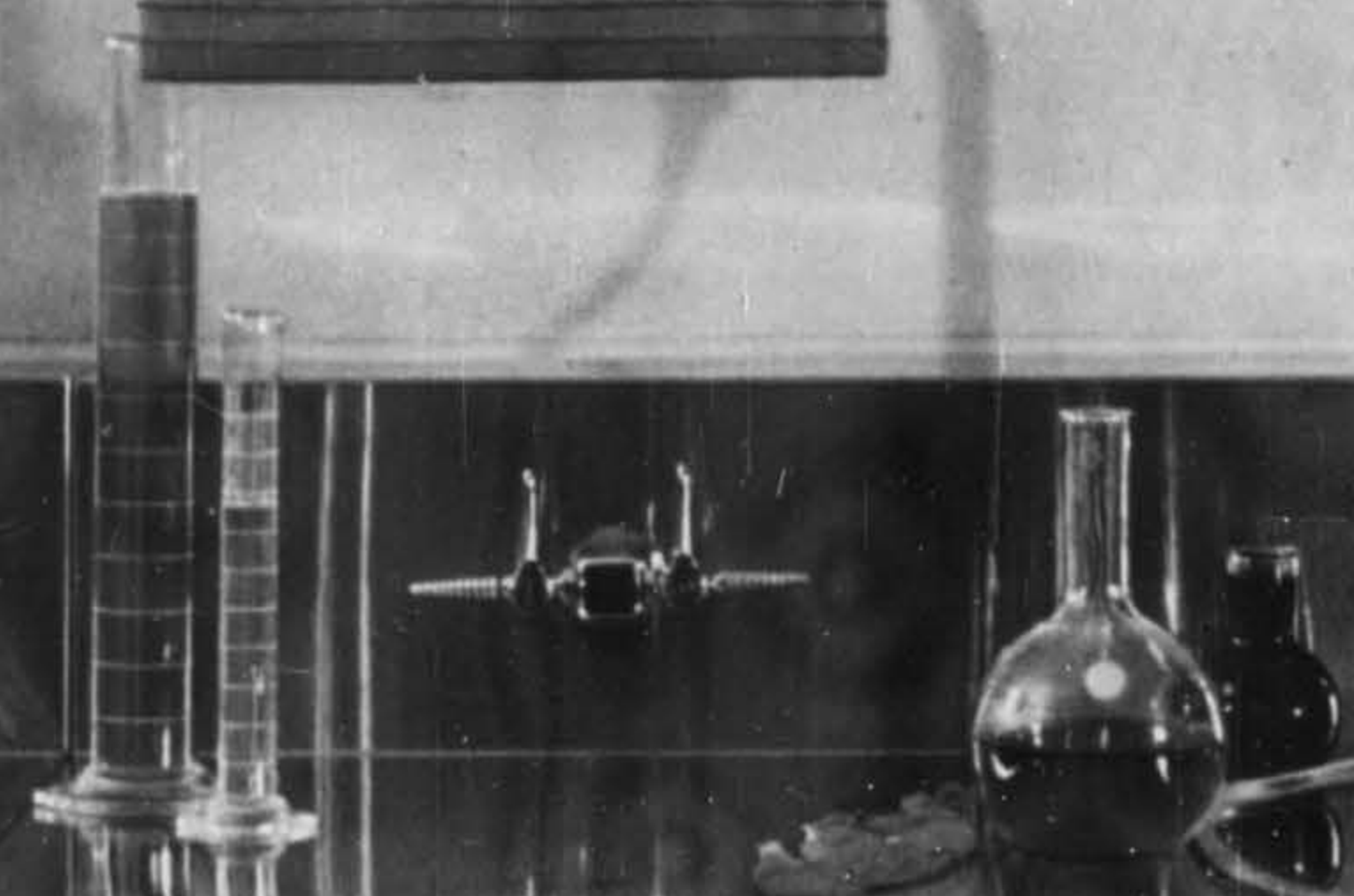
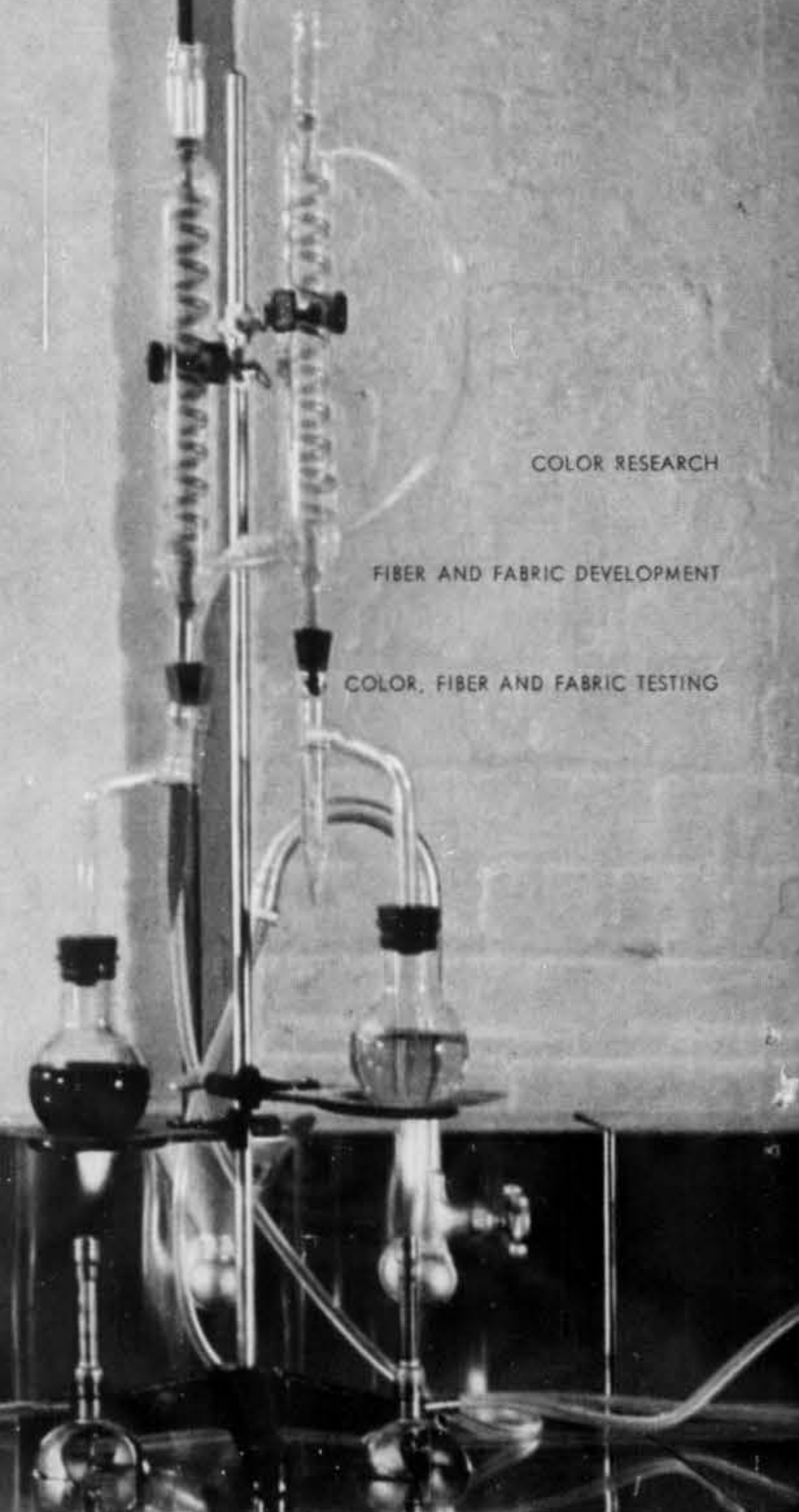
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I n t e r i o r s

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 December, 1955
VOLUME CXV, NUMBER 5

- 10 Letters to the editors
- 12 For your information
- 22 Interiors' bookshelf
- 51 America's Great Sources
- Index to advertisers for January-December 1955
- 85 Interiors' editorial
- 86 Daylight for Etruria: the remodeled Etruscan museum at the Villa Giulia
- 98 Music in Interiors: continuing our study of designers' approaches
- The Race to Design: Showrooms
- 108 The Herman Miller showroom designed by George Nelson
- 116 The Design-Tecnics showroom designed by Lee and Samuel Rosen
- 120 The Brunovan showroom designed by C. Eugene Stephenson
- 122 The Midland Bank in Texas designed by Margaret Sedwick, A.I.D.
- 126 Inside Stories of Traditional Interiors—2: Old Inventions
- 130 Summer Furniture: a report on the recent market
- 134 In the showrooms, people, address book

Cover Marilyn Silverstone

Next month *Interiors'* Contract Series for 1956 is launched with a collection of offices at home and abroad, preceded by an article from Gerald Luss of Designs for Business, Inc. . . . Our traditional January feature, Interiors to Come, include a library, a cinema, a showroom, and a housing project not yet built but soon to be . . . An 8-page culling of photographs from G. E. Kidder Smith's about-to-be published book, *Italy Builds* . . . First chapter of a new series, "The Language of Traditional Design," is devoted to definitions of the principal period styles . . . Furniture Flashes, a preview of the January markets . . .

Publisher Charles E. Whitney
Editor Olga Gueft
Managing editor John Anderson
Art director Aldo Giurgola
Associate editors Marilyn Silverstone
Jean Anne Vincent
Lois Wagner
Assistant Editor Mary Sullivan Simons
Editorial assistant Ruth MacLeod
Staff photographers Alexandre Georges
Louis Reens
Editorial contributor George Nelson
Business manager Alec E. Oakes
Advertising manager Paul R. Kane
Circulation director James F. Wells
Assistant to the publisher Sven K. Martinsen
Production manager Walter E. Moore

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June Ashley, Director of The House of Time, is a member of The American Institute of Decorators and The Decorators Club. She is recognized for her brilliant designs of both traditional and contemporary interiors throughout the country. In 1954, Miss Ashley was selected by the New York World Telegram and Sun to speak on Color Coordination at their Carnegie Hall forum. Through her own personal experience and through case-history studies of many decorators, Miss Ashley determined the great need for a coordinated showroom for manufacturers, decorators, and their clients.



Scalamandrè gold silk is used for hanging and pleated cornice in studio, complementing the white, gold and brown color scheme.

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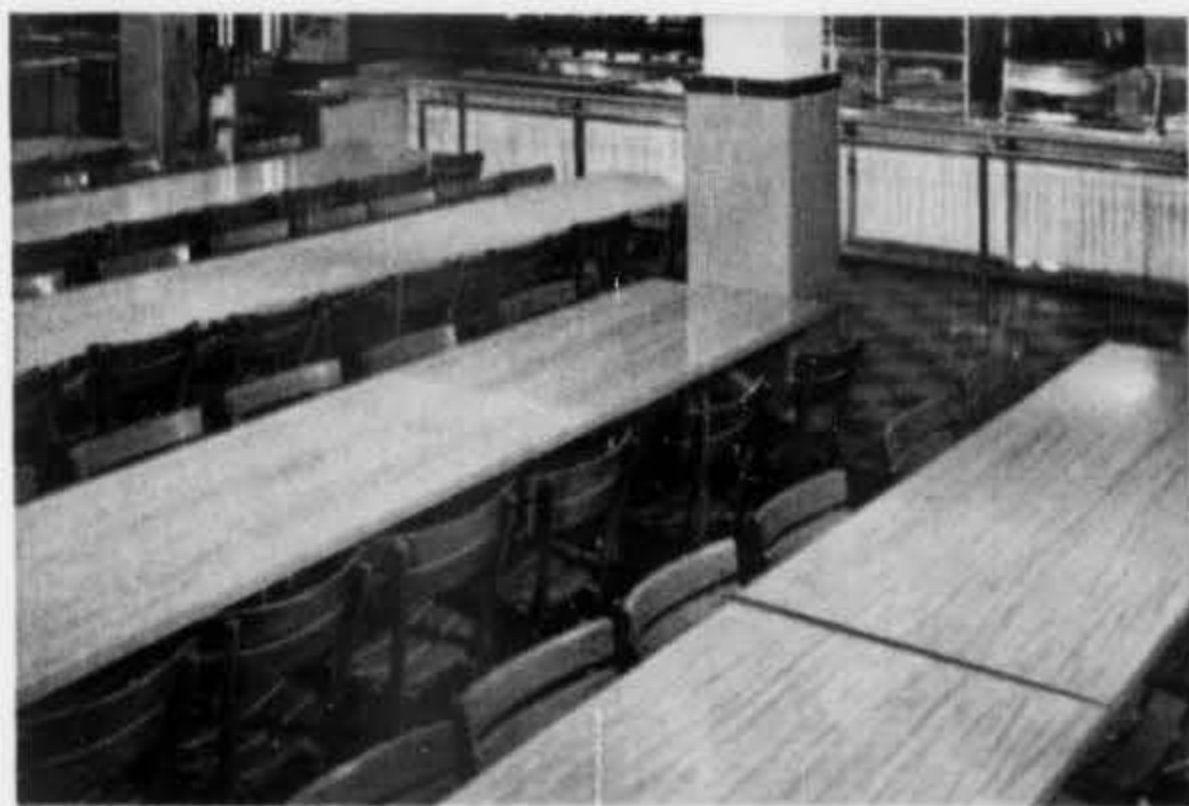
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Note from the Illinois A.I.D.

Sirs:

Your letter to Mr. John Fischer of *Harper's* magazine was the answer to our problem. The Board of Governors of the Illinois Chapter had discussed some form of protest to be sent to the magazine, but I feel that your letter is a much more satisfactory solution than any comment from the decorators could be.

We, as a Chapter, wish to express our appreciation and commend you for the courage of your convictions.

Mildred Prindiville, President
Illinois Chapter
American Institute of Decorators
Chicago, Illinois

Sapirstein reaches Britain

Dear Mr. Whitney:

Since receiving your recent letter I have of course, received the October issue of *Interiors* and must again congratulate you on another most excellent issue.

In every way it calls for the highest praise but I often wonder how many subscribers and readers to any extent appreciate the vast amount of work that must go into the compilation of such a publication. It is no wonder that *Interiors* is so very largely supported by so many important manufacturers. More power to your elbow!

The October issue more than interested me because of its open letter to *Harpers*. Just by sheer coincidence I came across a copy of their September issue on one of our bookstalls and read the article by Milton Sapirstein on "Decorating the Home" with much amusement. It was a clever bit of writing and I cannot imagine any competent interior decorator being anything else but amused by it.

However, amusing as it was, it was just foolishness to the brilliance of the article in *Interiors* and I hope you will receive a flood of letters each and all praising the Editor for such a brilliant piece of writing. It is one of the best criticisms I have ever read, and I shall be interested to read any reply that may be sent to you by *Harpers*. As I do not see *Harpers* regularly, if such a reply does occur I would be glad if you could let me have a copy of the magazine.* In one of my capacities here in the firm I see literally scores of journalists, mostly women, who produce articles for the popular journals, and I often say that if the cookery articles were written with as much regard for the truth as those on decoration there would be ptomaine poisoning all over the country. Although I have helped so many of these women, nevertheless my help mostly consists of saving them from themselves and the utter balderdash they turn out.

I have just written a letter to Jeanette Lenygon following my recent cable congratulating her on the installation of the Francis Lenygon Memorial Room at Columbia University. She is doing a good job of work with the educational activities of the Institute.*

I am very pleased to know that Billie Sedwick has started on her own and have sent her a cable for the opening of her new venture. She should make a success of it as, apart from her ability and good taste, she has a commanding presence.**

Under separate cover I have sent you a copy of one of the recent reports of the Colour Council, of which you may know I am Chairman of the Board of Management.

Kindly remember me to all mutual friends and in particular to Alec Oakes. Will you also pass on my congratulations to Miss Olga Gueft for the brilliance of her reply to *Harpers*.

Henry G. Dowling
London
England

Psychiatrists and designers

Sirs:

Recently a client of mine brought the article by Dr. Milton R. Sapirstein to my attention. Quite a lengthy discussion ensued as a result. I was quite annoyed with the article but neglected to do anything about it. I was therefore very pleased to find your excellent editorial in the latest issue of *Interiors*. The following is a copy of the letter I have just sent to *Harper's Magazine*.

"To the Editors and Milton R. Sapirstein, M.D.:

"Most slanders have their humorous aspects, as did your article in the September issue of Harper's entitled, (Decorating the Home: A Special Neurosis in Women.) However, it is somewhat disappointing for a (man of science) to go in for such broad generalizations in a manner insulting to both designer and client. One can just about imagine the righteous indignation of the entire medical profession were such an article to be written about them. An article of the same caliber would speak of those who are a disgrace to the profession and attribute the worst motives of a few to the vast majority of doctors. This is to say nothing of the psychiatric field, the mere mention of which produces smiles in anticipation of some very humorous bit of nonsense. The article published is not only in bad taste; it is loaded with false statements. "There are many individuals who for one reason or another may hold peculiar opinions on various subjects. That is the right of the individual. Is it, however, the right of a respected publication to uphold erroneous opinions by publishing them?"

In a postscript, I added the information that I am male, 32 years old, the father of two young children, an interior designer in

* See Page 16.
** See Page 122.

Tucson, Arizona, plus my resentment at the implications of the article.

Thank you for a job well done in your answer to the article. I fully believe that all those designers who do not fit into the ugly picture that Dr. Sapirstein painted should write to *Harper's* asking for an explanation.

Sandy Rosenthal
Tucson, Arizona

Neurotics and psychiatrists

Sirs:

A very, very nice "piece" indeed that open letter to Mr. Fischer re: that ridiculous and oh so sneaky article in *Harper's*. Congratulations and in behalf of the working members of a profession of which I am as proud as was my father before me — heartfelt thanks.

Perhaps you saw in *Look* the comment by Lord-Webb-Johnson in the form of definitions of the Royal Society of Medicine, "A neurotic is the man who builds a castle in the air. A psychotic is the man who lives in it. And a psychiatrist is the man who collects the rent." I have heard many a medical man call psychiatrists, as the saying goes, "unprintable names."

It helps when putting a psychiatrist under observation to recall that in medicine it is quite usual for a specialist, heart, lung, etc., to either be or have been a victim of the malady in which he specializes. From which we deduce etc. . . .

It also helps in our study of the species to recall that they deal with "degeneracy and negation" and that no patient is cured as long as his or her money holds out.

Now let's consider the Interior Designer's role which you did so neatly. We deal in the "Art and Technique of Living" and in most cases bring to the client the goodness and joy of life. Furthermore, I am quite sure that every decorator of any standing can produce letters from clients that will disprove every one of Dr. Sap's — if we call the president Ike, why can't we call Sapirstein "Sap" — malicious and perhaps libellous charges.

The following excerpt from a client's letter can be called typical and any one of my fellow A.I.D. members can produce testimonials more enthusiastic: "I wish that I might tell you just how much Mr. N. and I are loving and delighting in this house of ours; how much enjoyment it is giving us, and how much we feel we owe to the care, forethought and time you have given to it"—she goes into considerable detail for a bit then — "I sense some sort of personality that I cannot define—that more than skill and technical knowledge has been given it by you." Thanks again for the good words. Actually Dr. Sap is too mean a little self advertising . . . to hurt us.

Lyman W. Cleveland, A.I.D.
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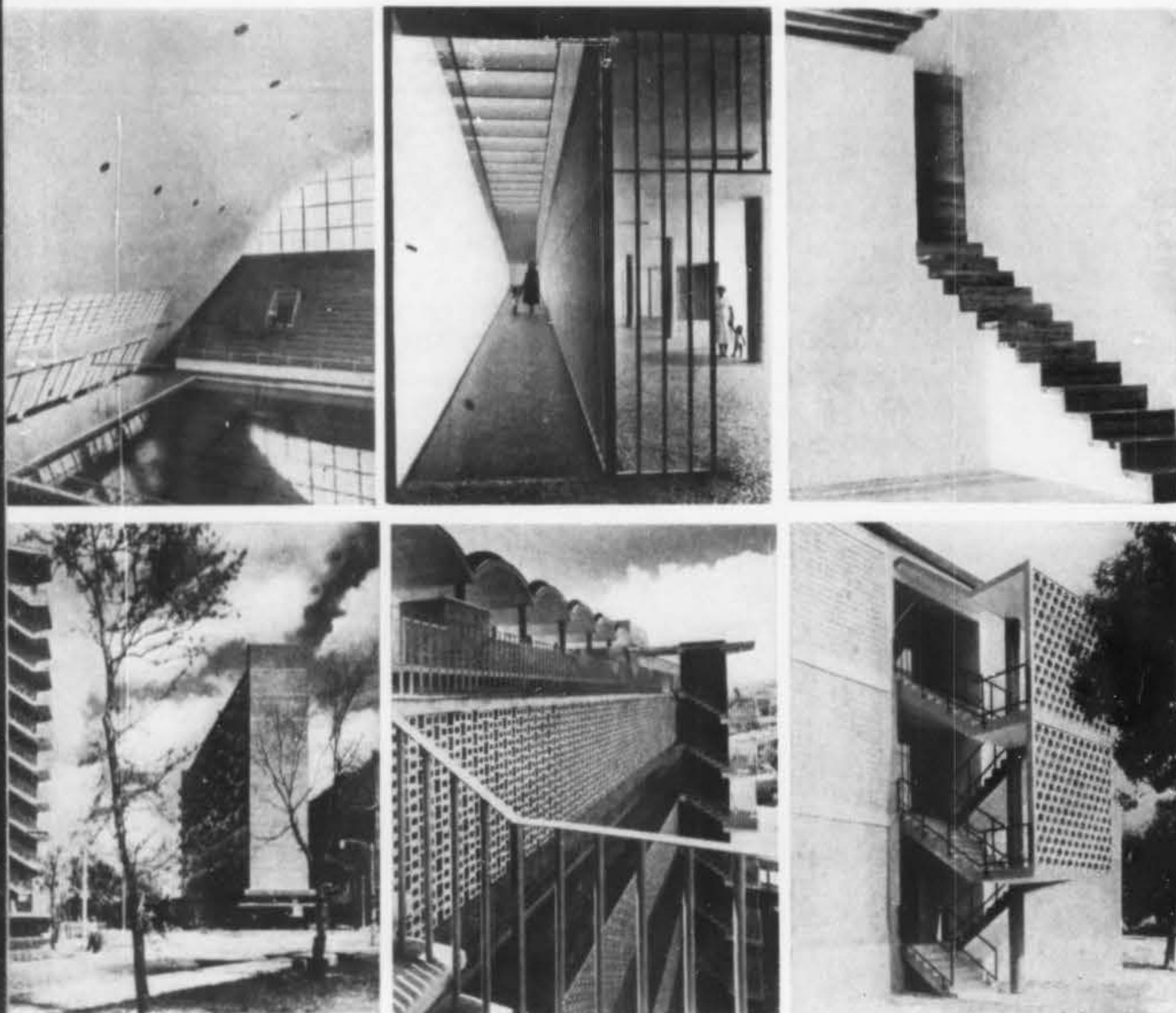
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F o r y o u r i n f o r m a t i o n

**Built in Latin America . . . A.I.D. News . . . Christmas Exhibitions . . . Lenygon Memorial . . .
Color in the Office . . . Hammacher Schlemmer Revitalized . . . New Designers' Society . . .**



Top row, left to right: Swimming pool in a public school, Sao Paulo, by Mello, Moreira's Children's Clinic in Rio, and a staircase in Luis Barragan's house, Mexico City. Lower, left to right: Two views of Mario Pani's President Juarez housing project, Mexico City, and a preparatory school in University City by Cuellar, Sarrano, Gomez and Co., in Bogota.

A.I.D. 25th Anniversary

Conference Plans Progress

Everyone knows by now that the 25th anniversary Conference of the American Institute of Decorators will be held next April 23-25 in San Francisco's Palace Hotel, and that the Decorator's Big Show, the combination trade show and members' exhibition, will be in the Civic Auditorium.

Ten regional chapters have taken space in the Auditorium as we go to press. More are expected to confirm their plans momentarily. A local committee has been formed to help members and exhibitors with hotel reservations during the Conference and Showing. The A.I.D. expects record attendance.

Built in Latin America

Good Neighbors and Better Architecture

The Museum of Modern Art has sponsored an exhibition of singular importance, the architecture of Latin America, spanning a continent and a half and the past five years. "Built in Latin America" opened late in November and, like the "Brazil Builds" exhibition (and book) of 1942, focuses attention on the tremendous advances made since World War II, architecturally and economically.

Aside from the obvious quality of the buildings, especially the bold planning in the "university cities", the gigantic quantity, given impetus, not only by the increasing population (Latin America is growing at double the rate

of the rest of the world) but the extraordinary industrial development, was inspired by the example of Brazil and publicized by that important exhibition over a decade ago. In most respects, Latin American architecture far surpasses that of her neighbors to the north. Naturally much of it is different (large families and still available servants make residences more important than apartment buildings except in Buenos Aires and Rio than they are in the United States) and the Iberian flavor is still dominant in the planning. Significantly enough, the one area of architectural design in which we seem to surpass Latin America, is in the design of contemporary churches. There is an official hostility to modern design in Latin America that is strikingly absent in North American churches.



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

The New York Chapter of the American Institute of Decorators Program Committee has provided some exciting fare for its members. The autumn got off to a running start with a rousing panel discussion on "Selling Esthetics"—with a star-studded cast. Then there was a joint banquet meeting with the National Home Fashions League, honoring Frank Lloyd Wright, held at the Waldorf Astoria, a visit to The Frick Collection, and finally a theatre benefit party on November 21st (Tiger at the Gates) by Giraudoux and Christopher Fry.

a.i.d. coming events in the new york chapter

| | | | |
|-------------|-----------|---|---|
| DECEMBER 15 | 4:30-6:30 | Christmas Carnival <i>A Christmas party in the holiday mood.</i> | Parsons School of Design |
| <hr/> | | | |
| JANUARY 31 | 4:30-6:30 | Palladio's Villas <i>Informal talks by Henry Sell, Editor of Town and Country and by Guy Roop, A.I.D., on Palladio's Country Villas, illustrated with colored slides. The Museum will be showing a traveling exhibition of Palladian Villas sponsored by the Smithsonian Institution and by the Italian government.</i> | Cooper Union Museum |
| <hr/> | | | |
| FEBRUARY 22 | 4:30-6:30 | Good Housekeeping Institute Tour <i>Demonstrations by the staff and refreshments!</i> | 8th Avenue at 57th Street |
| <hr/> | | | |
| MARCH 22 | 4:30-6:30 | Contract Decorating <i>Tour of the Manufacturers Trust to be followed by a panel discussion. Moderator: William Pahlmann. Panelists: Isabel Barringer, James Graham, Philip Gray, Eleanor LeMaire, Harry Siegel, C.P.A., and John Wisner.</i> <i>Also in March will be a tour of the American Cyanamid Company, Boundbrook, New Jersey, for a demonstration of new developments in the textile industry. Date to be announced.</i> | Manufacturers Trust, Fifth and 43rd |
| <hr/> | | | |
| APRIL 26 | 4:30-6:30 | Color '56 <i>Joint meeting with the Industrial Designers Institute. House and Garden will sponsor the program. Refreshments.</i> | Conde Nast Reception Room, 420 Lexington |
| <hr/> | | | |
| MAY 24 | 4:30-6:30 | Metropolitan Museum of Art Tour <i>Director James Rorimer will be the speaker.</i> | The Medieval Hall of the Museum |

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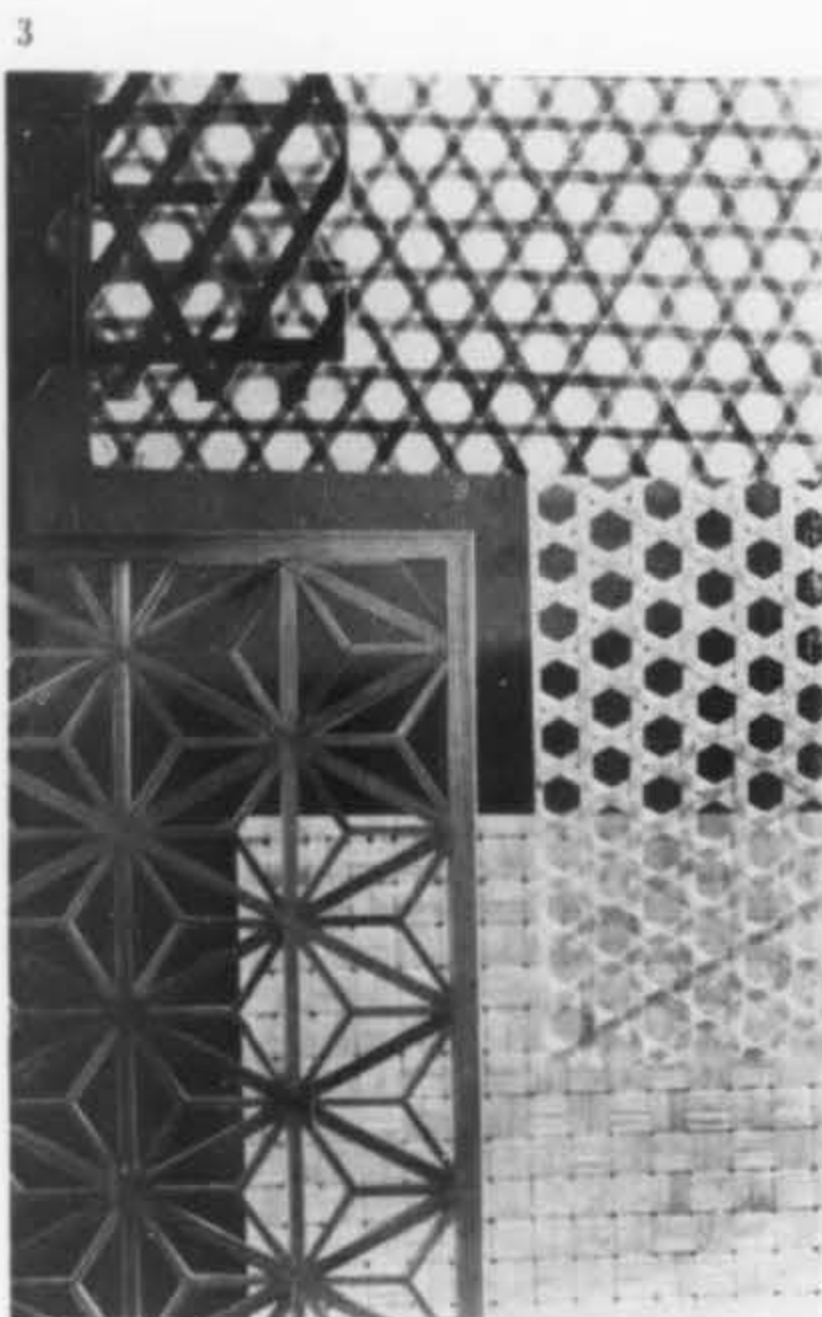
No. 4611—Sculptured chair with foam rubber seat, upholstered back panel superimposed on natural cane.



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3



4

Japan's New Trade Center

San Francisco Interior—Made in Tokyo

The interior design of the new Japan Trade Center in San Francisco was created in Tokyo by the architectural firm of Matsuda and Hirata. The Center was established late last year as a showcase of new Japanese products created for or adapted to the American market. Exhibitions are changed about once a month, but they manage to maintain an exotic flavor of permanence, by using a stone garden at the entrance, a tea ceremony room, and a Japanese house.

The fabrics, housewares, and furniture shown in the Center are arranged for exhibition by Don Smith, of Smith, Tepper, and Sundberg, who was formerly display designer for Gump's. Nothing shown at the Center is for sale, for, like other Japan Trade Centers around the country, it functions as a clearing house of

information for importers, wholesalers, and retailers and as a market research organ for the Japan External Trade Recovery Organization.

Christmas Exhibitions

First Aid for Boston shoppers

The annual headache—what to buy for the always increasing lists of friends on the Christmas list without flattening the purse, again receives its seasonal prescription at the Institute of Contemporary Art, Boston. For the sixth year, a juried exhibition of "Design for Christmas" (over 300 household objects, ranging from toys to textiles) has gone on view to help harried shoppers.

Many of the things shown are budget-priced, but there is a greater emphasis on luxury than ever before in these Christmas suggestions. Since the disappearance of the "Good Design"

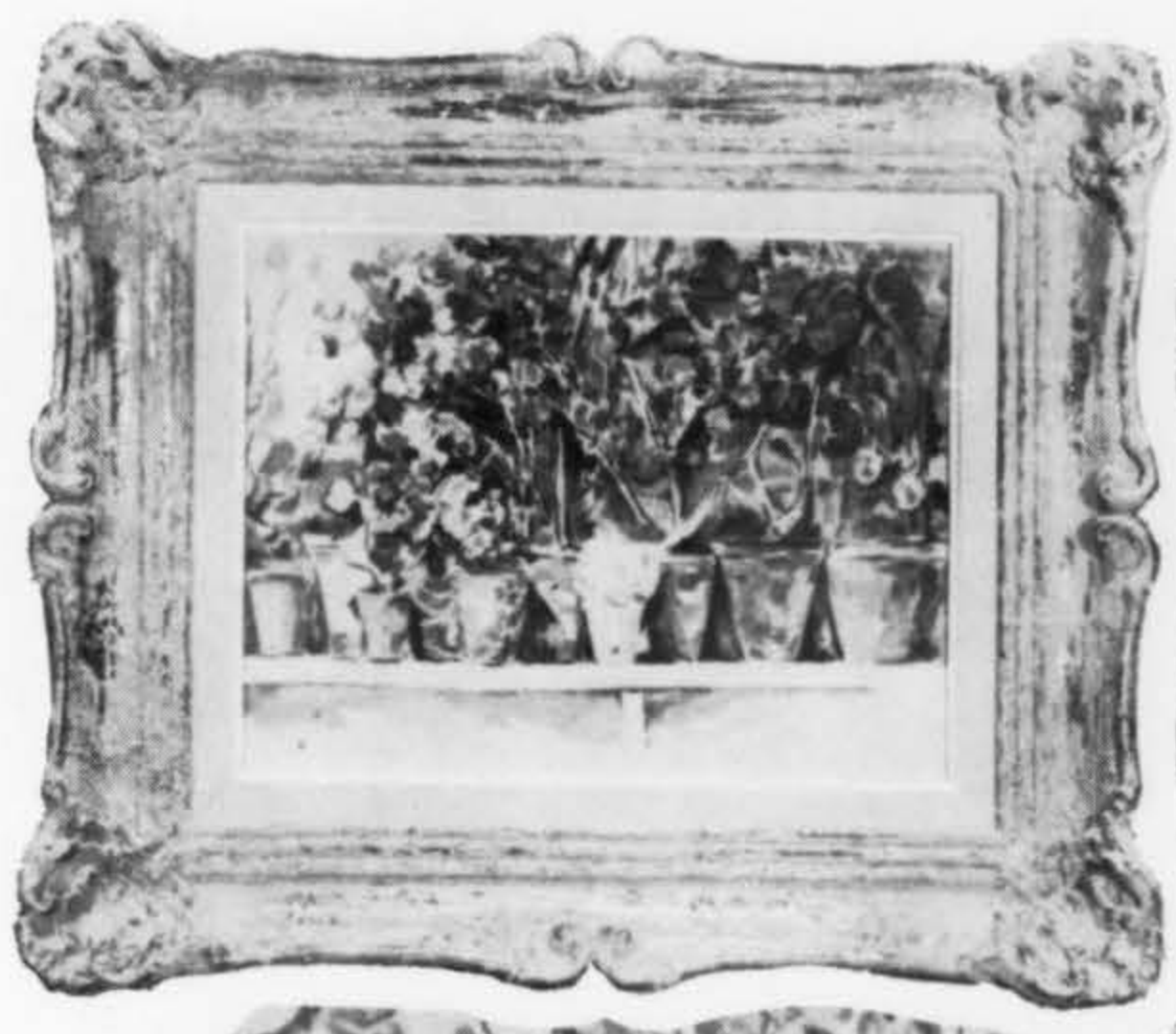
exhibition sponsored by the Museum of Modern Art and the Merchandise Mart in Chicago, this Boston showing has taken on added importance in reflecting new directions and developments in American design and taste.

Americana at New York City's Willard

Weathervanes, trade signs, architectural carvings and ornaments from our folk tradition of the 18th century are featured in the Willard Gallery through December 31. The important pieces in the group were collected by Adele Earnest and Cordelia Hamilton of the Stony Point Folk Art Gallery, Stony Point, New York. The stone bird, with iron legs, shown in the cut above, was found in the Hudson River Valley. Others are of brass and wood, and all show the vitality of their folk origin, a surprising facility in working the materials, and symbolism, astonishingly traditional, rooted deeply in the cultivated history of art.



Francis Henry Lenygon, interior architect and decorator in the Georgian tradition, is fittingly remembered in the memorial room in the Avery Library, Columbia University. The 18th century paneled room from the London home of the Earl of Warwick has been transplanted to New York. (Story on page 18.)



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C. Eugene Stephenson, A.I.D., designed the new Color-Keyed Office for Clary Corporation, a manufacturer of pastel business machines.

Lenygon Memorial at Columbia
Georgian Room Installed in Avery Library

An 18th century English paneled room, shown on page 16, taken from the London residence of the Earl of Warwick has been installed in the Avery Library at Columbia University's School of Architecture. This room makes a most suitable memorial to Francis Henry Lenygon, in whose memory the gift was presented. Perfectly furnished in the style of the first quarter of the 18th century, the room is typical of the interiors Mr. Lenygon created in the many years he was interior architect and decorator.

Mr. Lenygon, until his death in 1943, was the foremost sponsor of the Georgian tradition of interior design in America, and introduced into over a thousand homes the quality of room that now memorializes his important life work and artistic achievements.

Color in the Office

Model Interior Keyed to Clary Machines

C. Eugene Stephenson, A.I.D., co-author of the new book *How to Decorate and Light our Home* reviewed in *Interiors* in November, designed an exhibition office for the Clary Corporation to harmonize with its new business machines—in pastel colors. Tiring of the institutional aspect of most reception and secretarial areas in offices, Mr. Stephenson chose the highly efficient but attractive fur-

nishings by Westcott, desks with a lightness and style that would be appealing in a residential interior without sacrificing efficiency and the sturdy wearing qualities, basic essentials for a business office.

Coral seat covers on chairs that are comfortable and smart, drop lights, light trees, (Litecraft and Stanford), flooring by Congoleum Nairn, installed by William Gold, were some of the devices used to make the office more appealing. But best of all was Mr. Stephenson's choice of wall color schemes which he believes flatter most women's complexions, turquoise and brown. Clary Corporation wished to feature its new pastel colored (and two-toned—perhaps the automotive industry is extending its influence) business machines at the National Business Show held in New York in October. It also won acclaim for its wisdom in hiring a designer who knows his sources for informal and morale-building settings for the more efficient office.

Deadline for Blocksom Prizes

For Upholstered Furniture Designers

We don't like to nag, but we wish to remind designing readers that the final deadline in the Blocksom Competition for \$2,000 in prizes for the best upholstered furniture designs is December 20. Please turn to pages 76-77 for entry form (there is no entry fee). Entry must be made before December 12th. Get busy now.

Hammacher Schlemmer
Rejuvenated

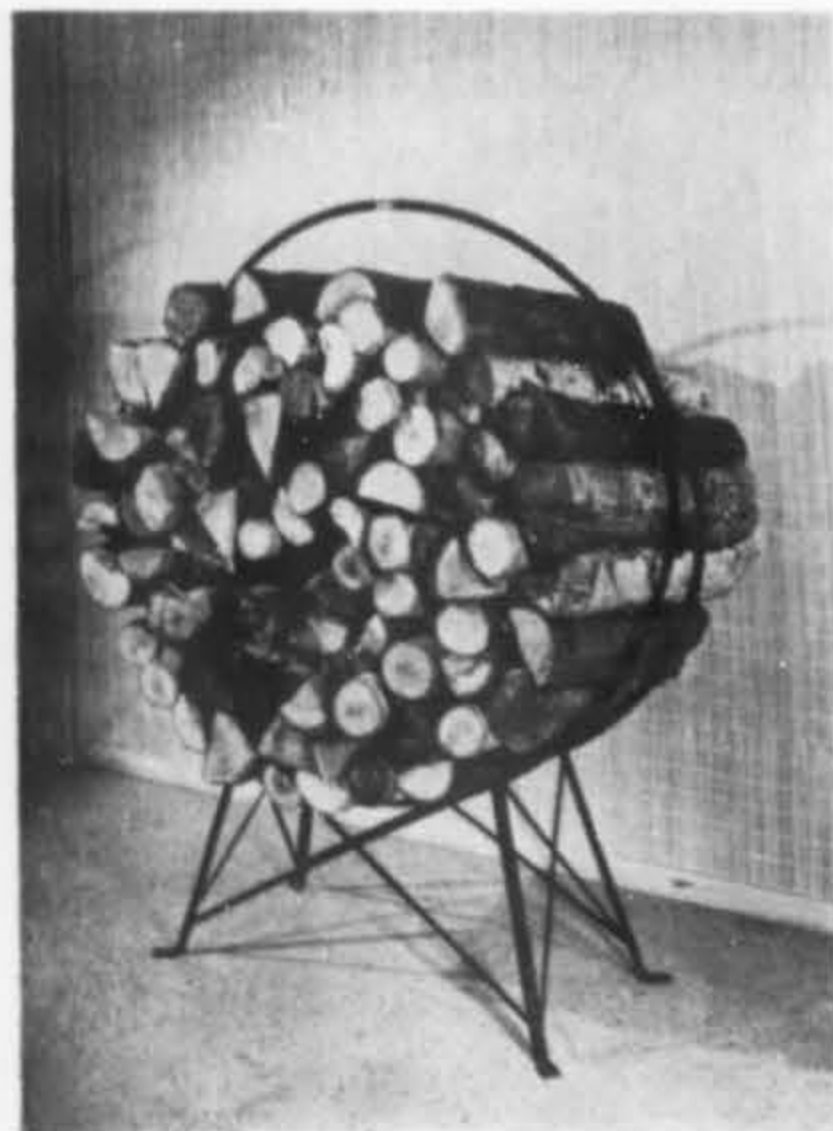
New Owner John Gerald Restyles Store

Anything that happens at Hammacher Schlemmer is bound to cause a ripple, for that store has been a New York institution with a worldwide and enviable reputation for over a century. John Gerald, A.I.D., prominent all over America in the field of interior design, is the new owner. When a designer of his calibre gets his hands on a treasure-house like Hammacher Schlemmer, good things become even better.

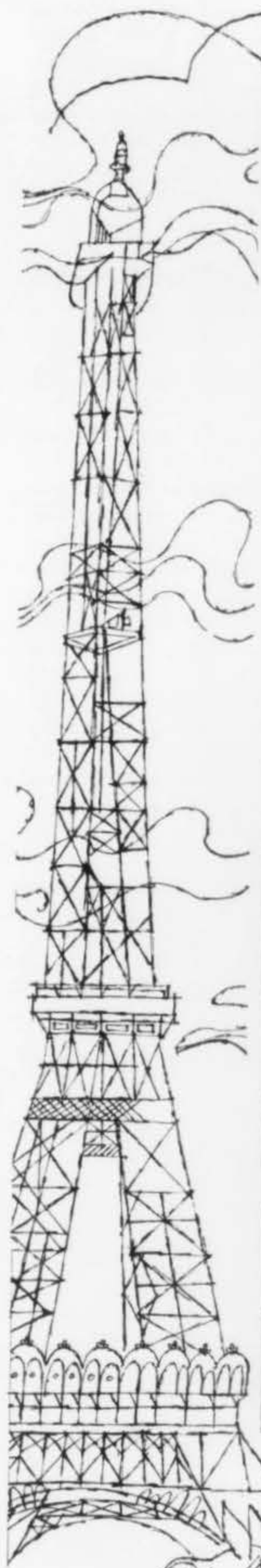
From the entrance (now you can see through the windows into the whole street floor dramatically lighted by gigantic brass chandeliers), to the new Interior Decorating Department, well-stocked with rare antiques, the old Hammacher Schlemmer has gained new attractions. The whole store is departmentalized into merchandising areas to make it easier for the shopper whether he is patronizing the Kennel Corner, the Gourmet Shop or the celebrated Slumber Shop.

Mr. Gerald has added things one does not see,—like air conditioning, as well as new services one can feel, besides making marked improvements in the appealing, colorful backgrounds and beautifully logical displays of housewares the customer decides he cannot live without a moment longer, although before he entered that department, he was unaware of this gnawing need.

Hammacher Schlemmer, that favorite haunt of shoppers on New York's fabulous 57th Street, is spruced up by John Gerald, A.I.D., new owner.



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Vicenza Fund

Pahlmann Project Gains Support

We have reported earlier on the progress of the worthwhile project sponsored by the well-known William Pahlmann, A.I.D., ever since the European Conference of the American Institute of Decorators last spring. At that time, Bill Pahlmann initiated a fund to help restore the lovely little Italian city of Vicenza, seriously damaged by American bombers during the brief but destructive hostilities. It was his hope that members of the tour, particularly those who shared the hospitality of the city of Vicenza and viewed its still splendid Palladian buildings, would be interested in contributing to the fund.

Even stay-at-homes may contribute of course. The Fund is tax deductible, any amount is gratefully received, but most of the checks received have been for ten dollars and up. Checks should be made payable to William Pahlmann—Vicenza Fund, and sent to William Pahlmann Associates, Inc., 231 East 51st Street, New York 22.

Since our last report, in the November issue, contributions have come in from Jack Conner, Lillian Rathe, Mrs. Rachel Wade, Mrs. J. Lafe Ludwig, Mrs. B. Botsford Young, Mrs. Zella M. Cowan, and Thomas Noel.

At the present time—mid-November—the fund stands at nearly \$1700. Mr. Pahlmann is aiming at \$2500 for this important and practical gesture of international understanding. This is the kind of money that really talks to people abroad, the kind of project that demonstrates forcibly that we Americans are not materialistic but concerned about our common Western cultural heritage.



Betty Austin

Isabelle Barringer

Textile Designers Society

Professional Designing Advanced by Group

For a long time designers who work in the textile field have felt the need of a professional society which would meet certain specific needs of all those who work in the field of surface design. The National Society of Decorative Designers, Inc., has been established in New York (temporary offices at 246 Fifth Avenue) to fulfill these demands.

In its by-laws it proposes to establish standards of ethics and business practice, promote better relations between designers, help designers with their clients, increase cooperation among artists, art studios, craftsmen, and others engaged in surface design, provide a registry of artists, opportunities for exhibitions, and promote the study and improvement of design.

The present board of officers of the National

Society of Decorative Designers consists of New Yorkers prominent in textile design: Betty Austin (whose portrait appears on this page) is President; Scott Wilson is Vice President, Lanny Lasky is Secretary, Charles Bacon is Treasurer and Baker Davis is Assistant Treasurer. The Press Secretary is Isabelle Barringer, A.I.D. (whose portrait also appears on this page).

Mementos of the Ritz-Carlton

Marble Mantels, Anyone?

The splendors of the old Ritz-Carlton on 46th and Madison have not completely vanished without a trace. When it was demolished, its successor Carlton House at 61st and Madison Avenue used as many of the charming mantels, chandeliers, doorknobs and other fittings from the public rooms and suites of the Ritz, which became and remains an international symbol of elegance. But it turns out that thirty of the hand-carved marble mantels from the sitting rooms are still crated, cached in a warehouse.

Gaston Laurysen, Vice President and General Manager of Carlton House, has decided to relinquish them, persuaded that they bring pleasure to no one in their present isolation. He will sell them *en masse* or individually—not only to sentimentalists who yearn to recreate that glorious and almost legendary past (and a fine mantel in the Adam style from the old Ritz-Carlton would be a fitting memento) but also to decorators who seek distinguished appointments in renovating apartments or in creating elegant contemporary interiors.

For Your Calendar

Through December 7. *International Trade Fair*. Sao Paulo, Brazil.

Through December 15. *Eskimo Art*, Smithsonian Institution traveling exhibition. Rahr Civic Center, Manitowoc, Wisconsin.

Through December 18. *Brazilian Landscape Architecture*, Smithsonian Institution traveling exhibition. J. B. Speed Art Museum, Louisville, Kentucky.

Through December 24. *Christmas Art Fair and an exhibition of the work of Sister Mary Corita of the College of the Immaculate Heart of Mary*, Los Angeles. Sioux City Art Center, Sioux City, Iowa.

Through December 24. *Design for Christmas*. Institute of Contemporary Art, Boston.

Through December 31. *The Influence of the Italian Renaissance in Textile Design*, Scalamandré Museum of Textiles traveling exhibition. Maryland Institute, Baltimore.

Through December 31. *The Symbol of the Rose in Textile Design*. Scalamandré Museum of Textiles, New York.

Through February 20. *Built in Latin America*. Museum of Modern Art, New York.

December 13-January 16. *Kabuki Art, Japanese Master Prints, 17th, 18th, and 19th century*. Meltzer Gallery, New York.

December 20-February 27. *Dominican Republic International Fair for Peace and Progress*. Ciudad Trujillo, Dominican Republic.

January 5-18. *Winter Furniture Market*. Waters and Exhibitors buildings, Grand Rapids.

January 8-11. *Washington Gift Show*. Hotel Willard.

January 9-20. *International Homefurnishings Market*. American Furniture Mart, Chicago.

January 9-20. *International Homefurnishings Market*. Merchandise Mart, Chicago.

January 16. *Joint meeting of the Central States Chapters of the American Institute of Decorators*. Gold Room, Sherman Hotel, Chicago.

January 16-February 4. *Venetian Villas, a photographic exhibition prepared by the Monumenti Medievali e Moderni in Venice*. Cooper Union Museum, New York.

January 22-26. *National Association of Home Builders' Convention*. Coliseum Hotel, Chicago.

January 22-27. *Home Furnishing Accessories Show*. New York Trade Show Building.

January 22-27. *New York Lamp Show*. New York Trade Show Building and Hotel New Yorker.

January 23-27. *1956 Williamsburg Antiques Forum, first session*. Williamsburg, Virginia.

January 23-28. *Second annual Winter Antiques Show for the benefit of East Side House*. Seventh Regiment Armory, 67th and Park Avenue, New York.

January 28-February 2. *Venetian Blind Association of America, Convention and trade show*. Netherlands-Plaza, Cincinnati.

January 30-February 3. *1956 Williamsburg Antiques Forum, second session*. Williamsburg, Virginia.

January 30-February 3. *Winter Market*. Los Angeles Furniture Mart.

February 5-15. *Chicago Gift Show of the Eastern Manufacturers & Importers Exhibit Inc.* LaSalle Hotel and Palmer House.

February 5-26. *Building in the Netherlands*, Smithsonian Institution traveling exhibition. School of Architecture, Princeton University, New Jersey.

February 6-10. *Winter Market*. Western Merchandise Mart, San Francisco.

February 6-17. *Merchandise Mart China, Glass, and Gift Market*. Chicago.

February 7-9. *11th Annual Society of the Plastics*

Industry Inc.'s Reinforced Plastics Division Conference. Hotel Chalfonte, Haddon Hall, Atlantic City, New Jersey.

February 19-23. *Allied Gift and Jewelry Show*. Hotel Adolphus, Dallas.

February 22-March 2. *1956 British Industries Fair, "Early Edition"*. Earls Court, London.

February 26-March 2. *New York Gift Show*. Hotel New Yorker and New York Trade Show Building.

March 4-7. *Denver Gift and Jewelry Show*. Hotel Albany, Denver.

March 5-9. *Boston Gift Show*. Hotel Statler.

March 7-9. *1956 Garden Symposium, "Bringing Your Garden Up-to-Date"*. Williamsburg, Virginia.

March 8-9. *14th Annual Society of the Plastics Industry Inc.'s Canadian Conference*. Sheraton-Brock Hotel, Niagara Falls, Ontario, Canada.

March 18-21. *Philadelphia Gift Show*. Hotel Benjamin Franklin.

April 21-25. *The Decorators' Big Show*. San Francisco Civic Auditorium.

April 22-24. *Lamp Industry Methods and Materials Show*. (Attendance restricted to lamp manufacturers.) Hotel New Yorker, New York.

April 23-25. *25th Anniversary Conference of the American Institute of Decorators*. Palace Hotel, San Francisco.

April 23-May 4. *1956 British Industries Fair, "Second Edition"*. Olympia Hall, London, and Birmingham, England.

May 13-18. *New York Stationery Show*. Hotel New Yorker.

June 11-15. *Seventh National Plastics Exposition sponsored by the Society of the Plastics Industry, Inc.* New Coliseum, New York.

July 9-13. *Summer Market*. Los Angeles Furniture Mart.

July 16-20. *Summer Market*. Western Merchandise Mart, San Francisco.



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The bath, 1506. Are we missing something?
Rudofsky, Behind the Picture Window

What makes a house a house?

BEHIND THE PICTURE WINDOW. by Bernard Rudofsky. 201 pages, 8½" x 5½", 24 plates, 18 line cuts. Oxford University Press, New York, 1955. \$4.00.

THE PAHLMANN BOOK OF INTERIOR DESIGN. by William Pahlmann. 256 pages, 10¼" x 8", 16 color pages, 225 black-and-white photographs. Studio-Crowell, New York, 1955. \$7.50.

Two books — two authors — two approaches that could not be more different once more attack that great American neurosis, The Home. Happy William Pahlmann rambles on from the premise that "anybody can aspire to grace in living and a pleasant place to live, and we can accomplish these aspirations at practically any price level. We can all have happy, comfortable, pleasant homes if we care enough. It is necessary to care. You can transform unprepossessing materials into a happy home if you care, think and plan." Goodhumoredly, A.I.D. stalwart Pahlmann who, it is known, "originated many widely popular innovations such as the over-scaled cocktail table, the double and triple chest, the double headboard, and mobile furniture on rubber-tired casters," chats on with his readers, giving them the benefit of his experience, his impressions (a description of the delightful feelings aroused by a visit to an elegant Parisian dining room as a very young man, for example), and hundreds of completely documented photographs, many in lush color, of interiors by William Pahlmann. Chapters in this large and informal book range from "Taste and Flair" ("Keep your eyes open. Never miss an opportunity to see a good interior. Read as many books and magazines as you can and work on that scrapbook. Clip, clip, clip!") to "Interior Architecture" ("Like everything else, some fenestration is good, some bad. Some traditional fenestration is excellent and, even when it comes to modern, it doesn't follow that because a house has large areas of glass that the fenestration is good. Be aware of the aspects of interior architec-

ture. . . . It's a real problem to start changing fenestration after you've ordered the curtains"), to a breakdown of rooms, individual furniture pieces and wall treatments — again liberally spotted with friendly advice, illustrations and homilies derived from personal experience. "Don't have fancy, fandangled bedspreads, with a lot of swags and jabots, for the guest to worry with. This sort of thing absolutely defeats a man." Forever cheerful, Mr. Pahlmann's last word is "Keep it simple. Keep it sensible. Make it sing!"

Far from singing is Bernard Rudofsky. With the same cynically inquiring eye with which he examined clothes (*Are Clothes Modern?*), he dissects the "vase of life" — the American house today or, if you will, the Home — as the unfitting symbol and receptacle of our crazy mixed-up way of life. His learned and piquant ramblings annihilate powdered tea and canned music by way of a tongue-in-cheek dissection of the chair and the historical and climactic origins of that supremely inappropriate article of repose for the human body, an idle inquiry into the merits of the hammock used by the first Americans, and the revelation that the Last Supper was eaten lying down, or, possibly, crouching on the floor. The most delightful section in this inquiry is that on the great American bathroom. How poor we are compared with the delights of the 15th century bath, with its music, refreshments and pleasant dalliance! Even the Japanese do better, with a garden view and pleasant company. Here, for the first time in this book, Rudofsky makes a constructive suggestion: "Of course we all suffer from the idea that the ultimate sin is to linger in the tepid embrace of a bath when we should be busy with telephoning and dictating. To quiet our conscience, we could very well dispatch these activities in the new bathroom itself . . . because in the bathroom you can, simultaneously, take a bath — in air, if you please — and prolong the pleasant sensation of being without clothes. True, that might put you in a class with a dope fiend — were I not prepared to refute any base insinuations with a most appropriate example: . . . Benjamin Franklin." Thence follows a description of his morning routine from the pen of that most original and inventive of our Founding Fathers.

For anyone who knows Bernard Rudofsky (architect and designer, Austrian born, he was art director of *Interiors* 1946-1948 and has turned his enquiring talent to designing houses in Brazil and sandals in New York), the tone of the book and the themes are familiar: his dissection is a plea for original thinking — but real and thorough original thinking not only about the house and its functions but about all aspects of our way of life, to see whether perhaps we are not missing the boat.—M.S.

On Weaving

THE ART AND CRAFT OF HAND WEAVING. by Lili Blumenau, 135 pages, 6¾" x 9¼". 192 photographs and drawings (by Martin Nor-

man). *Bibliography of current books on weaving, index, and buyer's guide for looms and accessories.* Crown Publishers, Inc., New York, \$2.95.

That Lili Blumenau writes more of the craft of weaving than of the art of designing hand woven fabrics makes this book more interesting to the neophyte weaver than to the experienced designer-weaver. Despite this limitation, there is a valuable section on the evolution of weaving, comments on inventing surface interest in a fabric through variation of fibers and color, and a wealth of technical information on fibers and basic weaves.

HANDWEAVING: DESIGNS AND INSTRUCTIONS. by Lotte Becher. *How to Do It Series Number 52*, 96 pages, 7½" x 10", 100 photographs and diagrams. The Studio Publications, London and New York, 1955. \$5.00.

This is a worthwhile book from the handicraft series by The Studio Press. It is directed to the beginner and includes complete instructions for weaving an assortment of articles — stoles, household linens, and rugs — all with an emphasis on contemporary texture and design. A glossary of weaving terminology is included.

DESIGNING ON THE LOOM. by Mary Kirby. *How to Do It Series Number 57*, 96 pages, 7½" x 10". 42 photographs and 37 diagrams. The Studio Publications, London and New York, 1955. \$5.00.

Intended as a text for the textile design student who wants to work for power weavers and for handweavers who want to design their own fabrics, this exposition is a valuable reference for any serious weaver. Particulars of a wide range of designs are given, and close-up photographs show a myriad classic and novelty weaves.—M.S.S.

The Perfect Saucepan

FORMES UTILES. 60 photographs, descriptions, chart and introductory essays by members of the Union des Artistes Modernes. 24 pages, 9¼" x 6". Editions du Salon des Arts Ménagers, Paris, 1955. Available through Wittenborn & Co., New York. \$1.

Published on the occasion of the sixth annual Salon des Arts Ménagers, a kind of thematic "good design" exhibition of household equipment organized by the Union des Artistes Modernes, this little catalogue presents the three sections of this year's exhibition: the saucepan, children's furniture, and plastic furniture. The children's furniture is pleasant, if uninspired; the plastic, as the authors admit, still "primitive;" but the major section on "casseroles" is a real find: twenty-two handsome saucepans culled from an international selection are presented with a complete analysis of each — front and section views, weight, balance, pouring and cooking qualities, dimensions and price. A table of materials indicates what the French (and who should know better?) advise and warn against for different kinds of cooking.—M.S.

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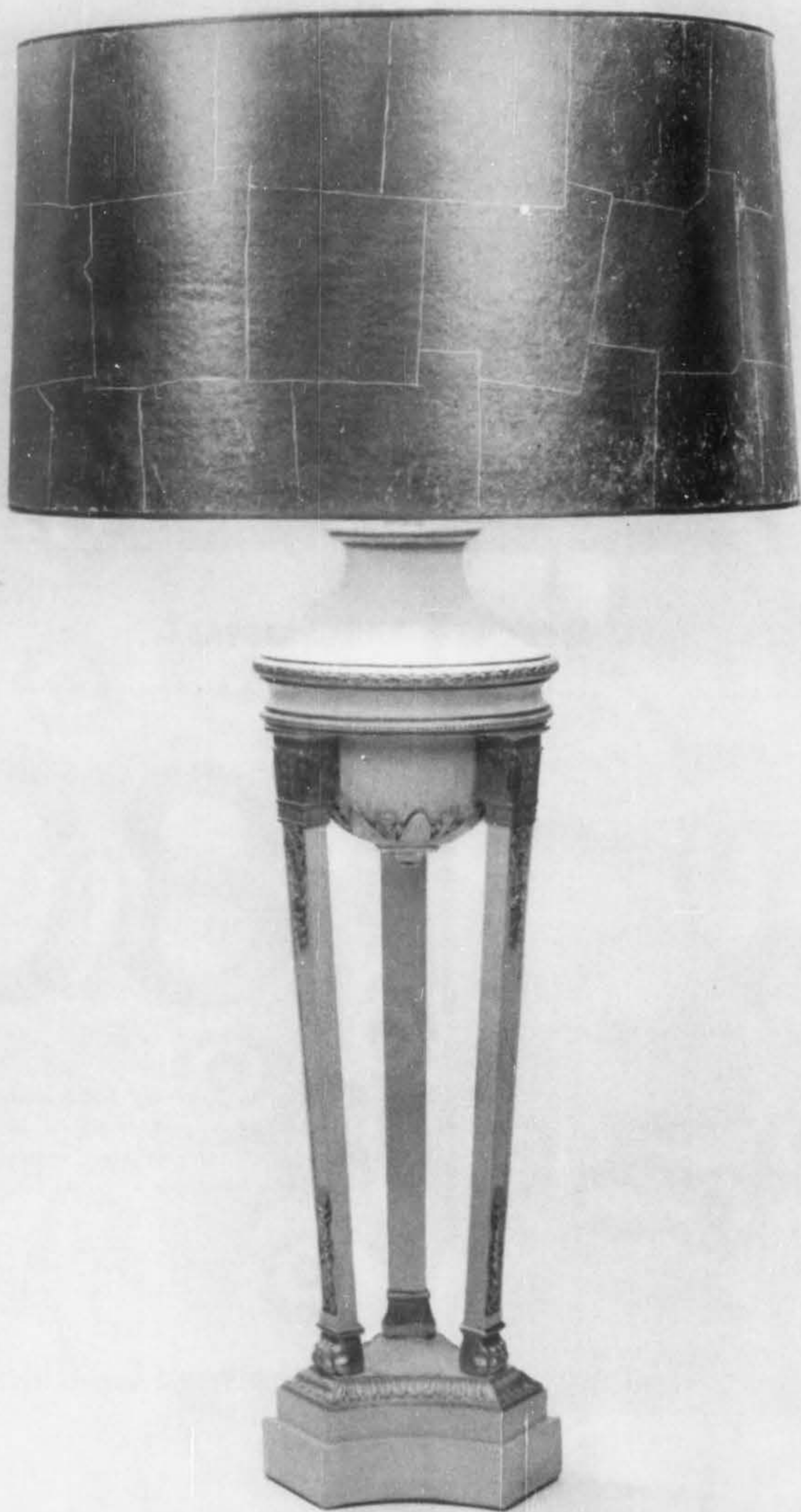
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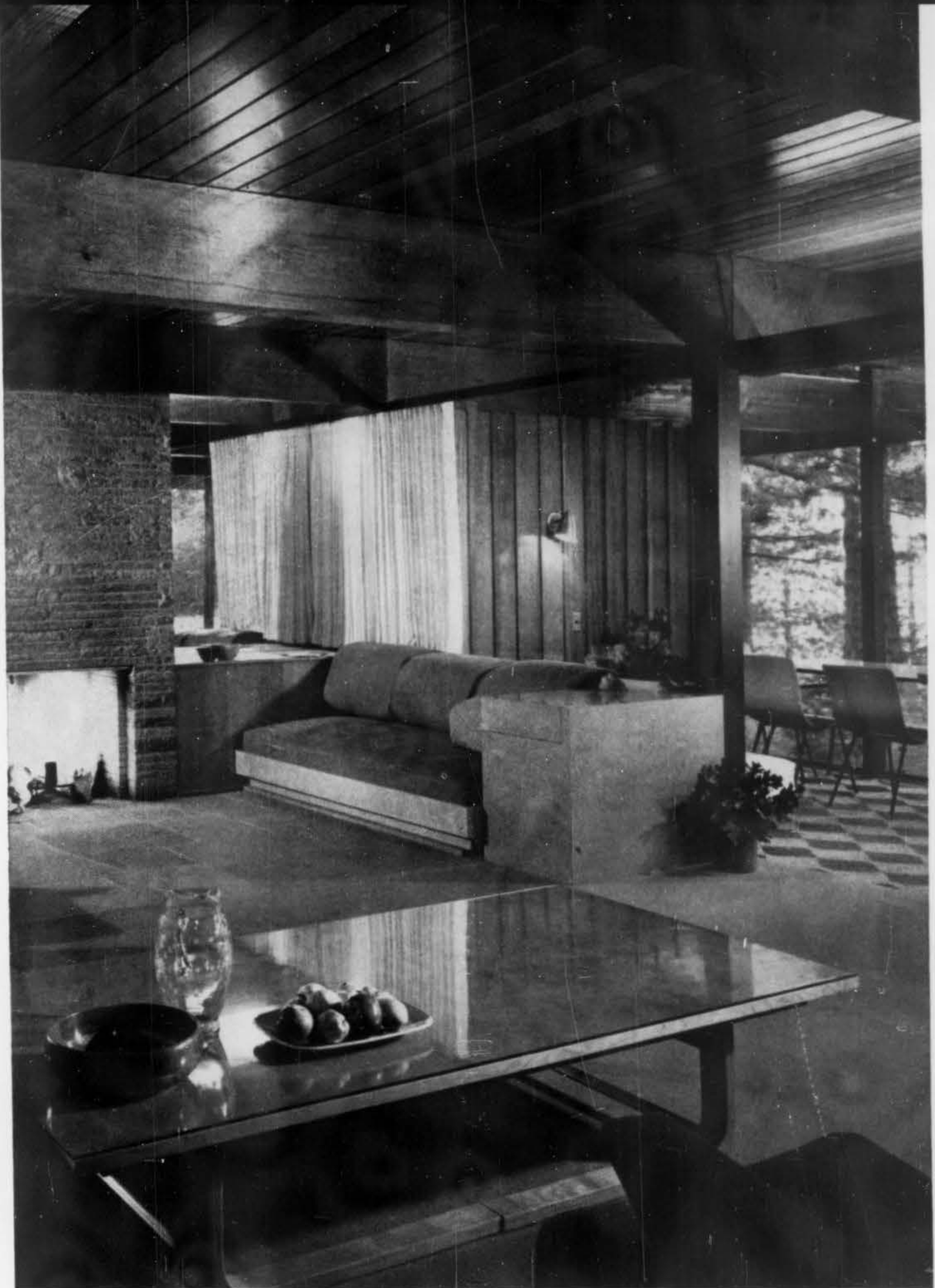
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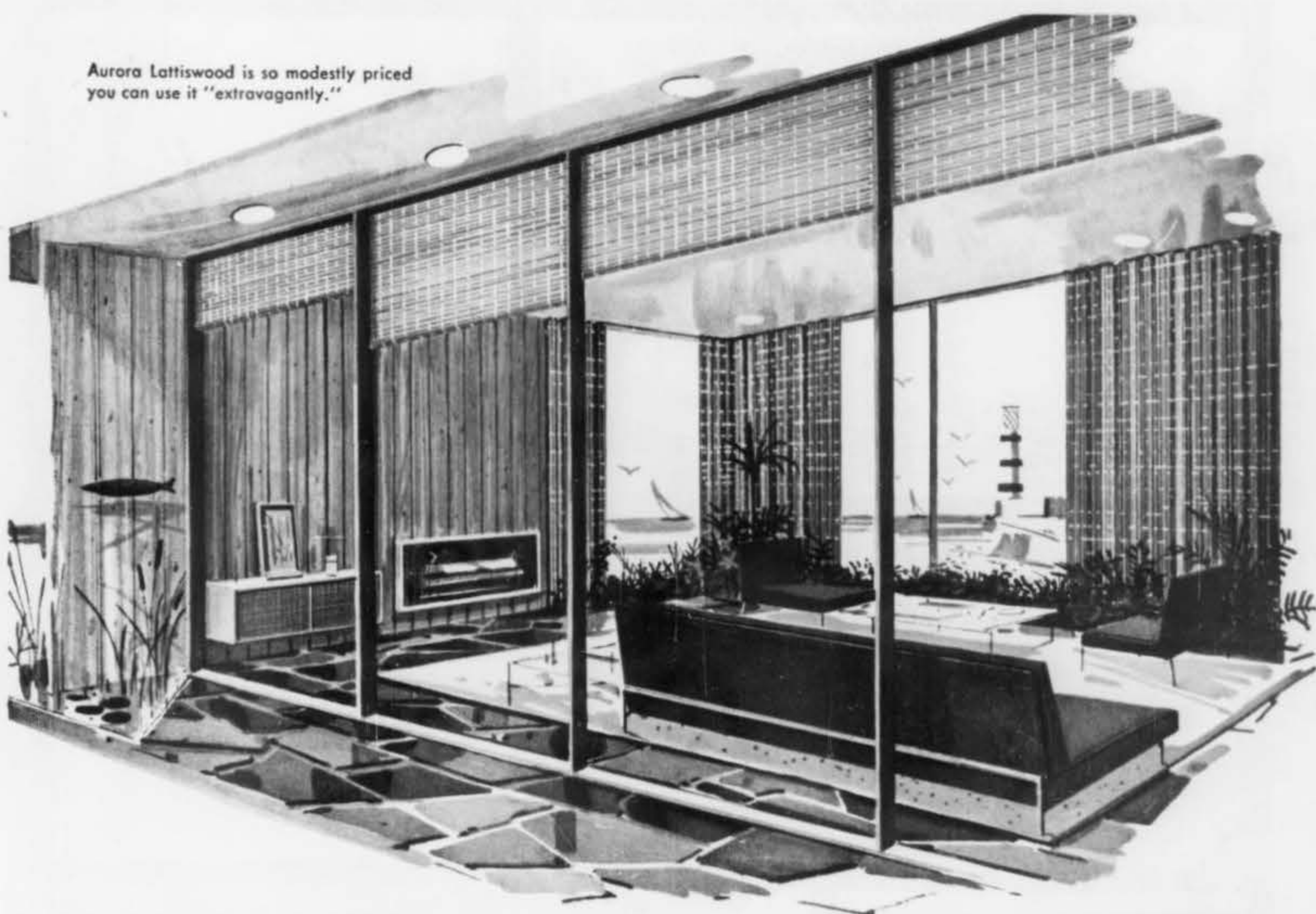
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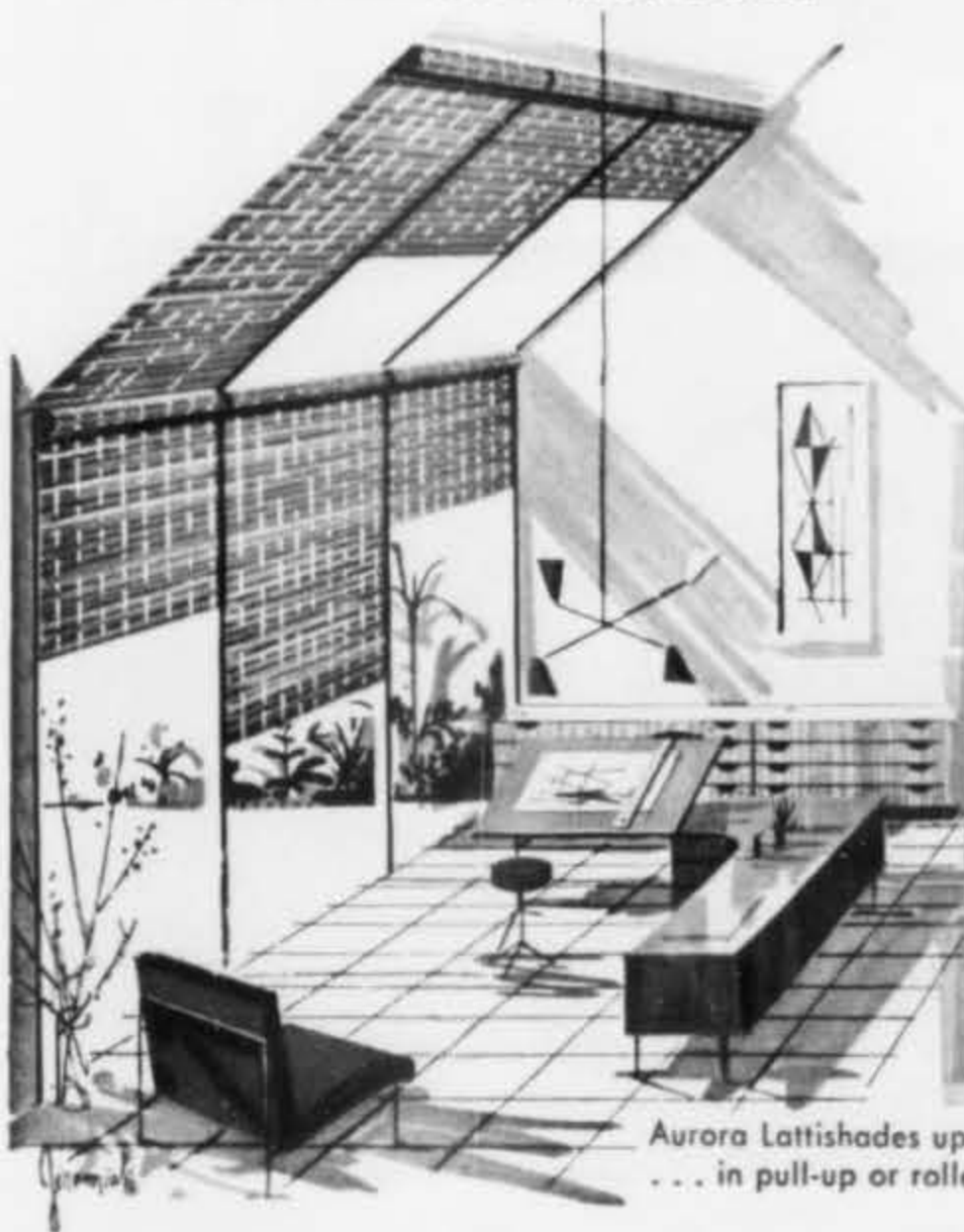
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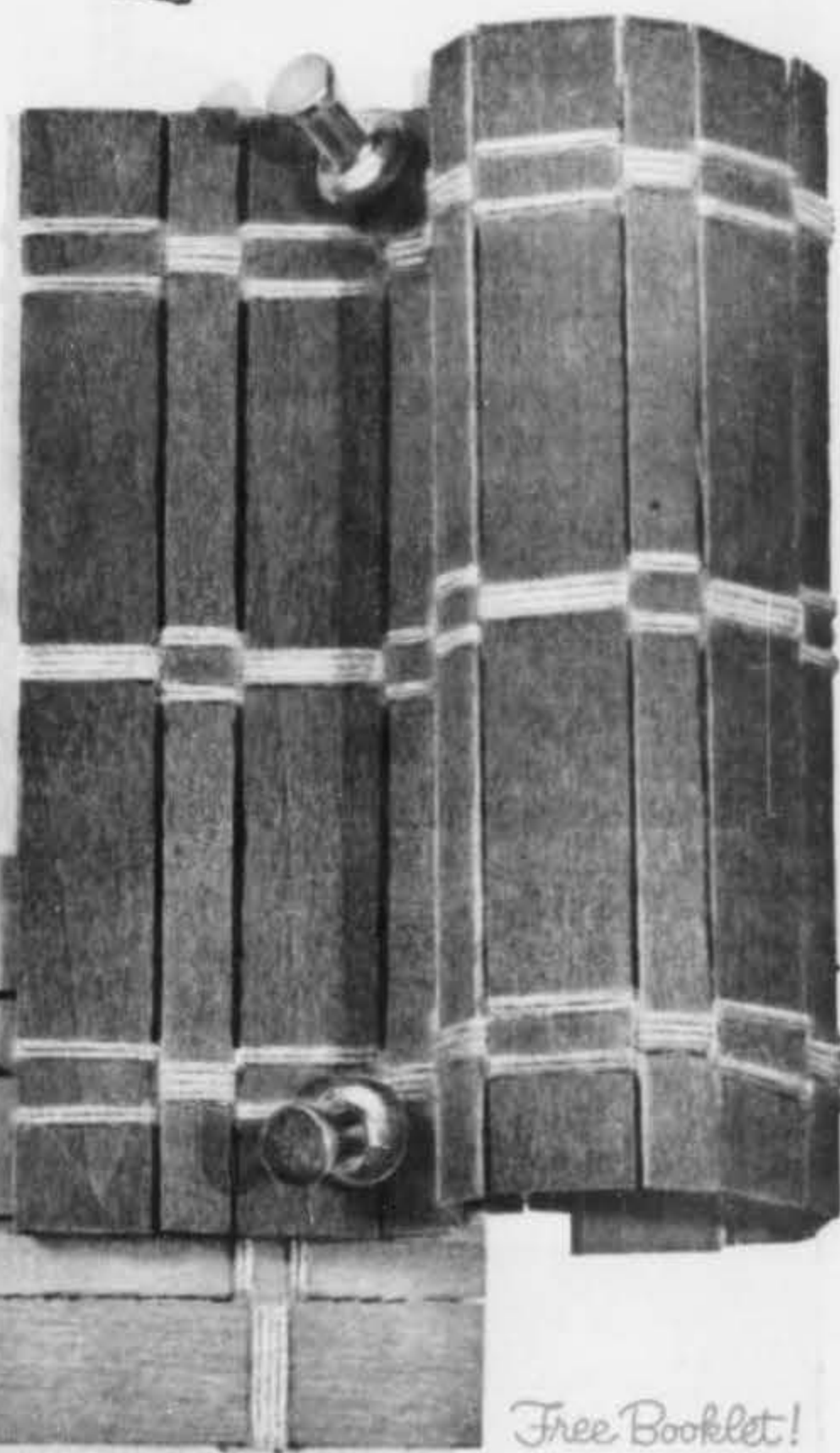
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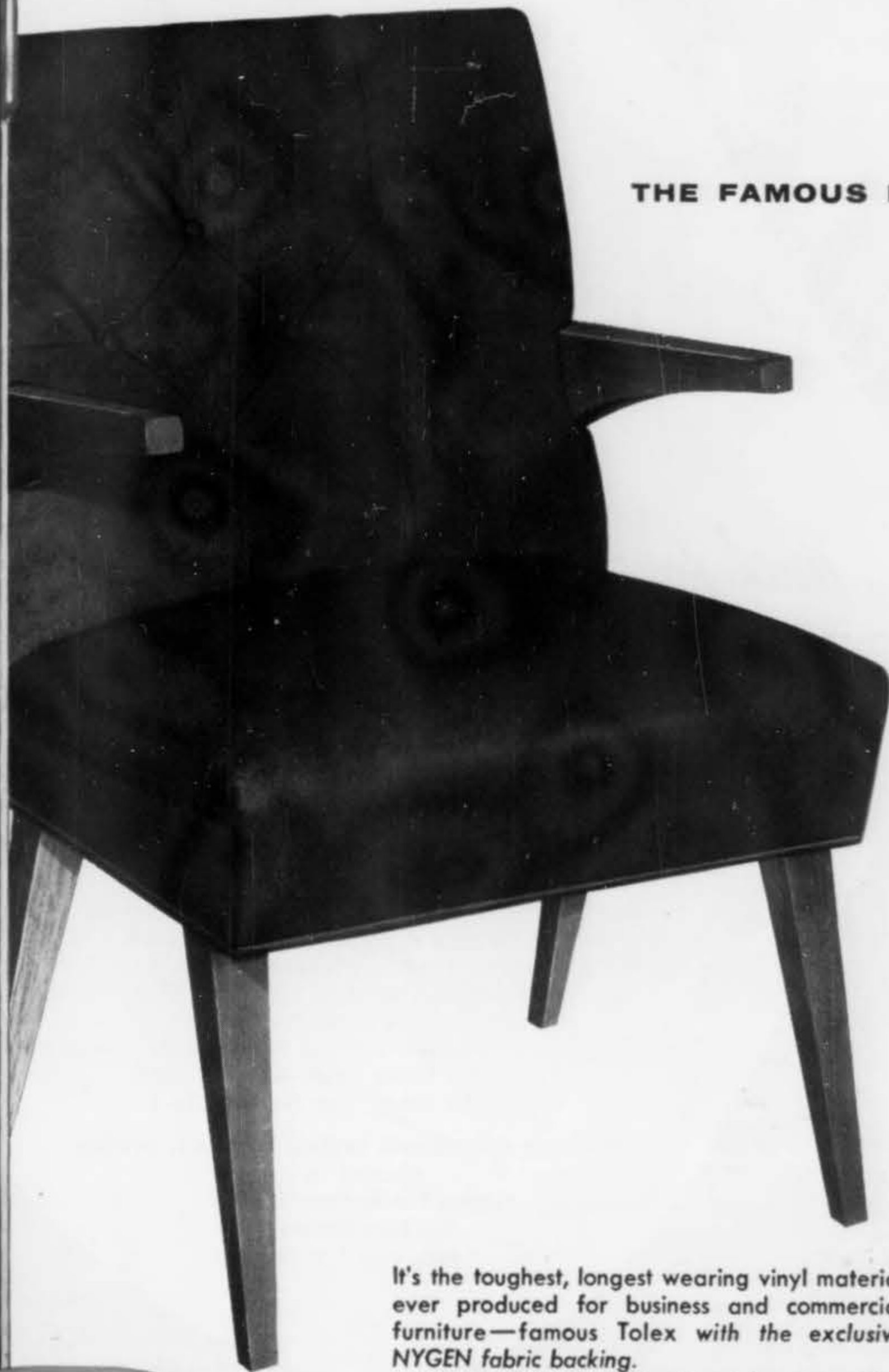


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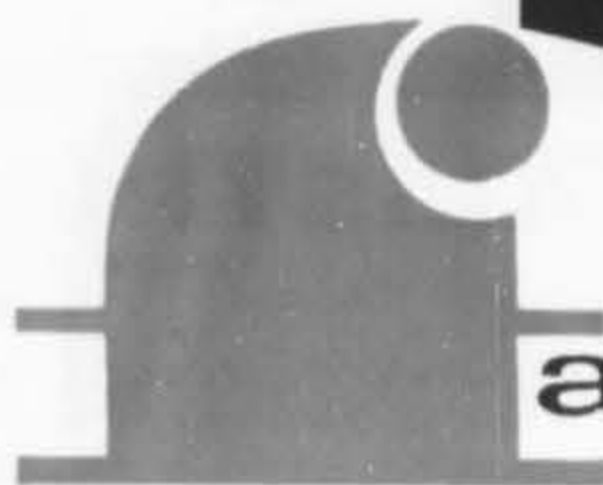
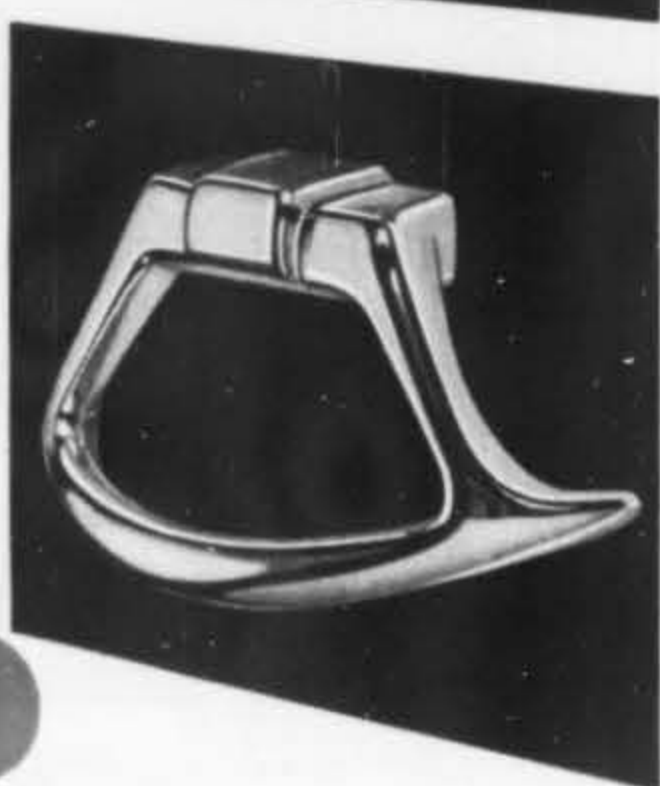
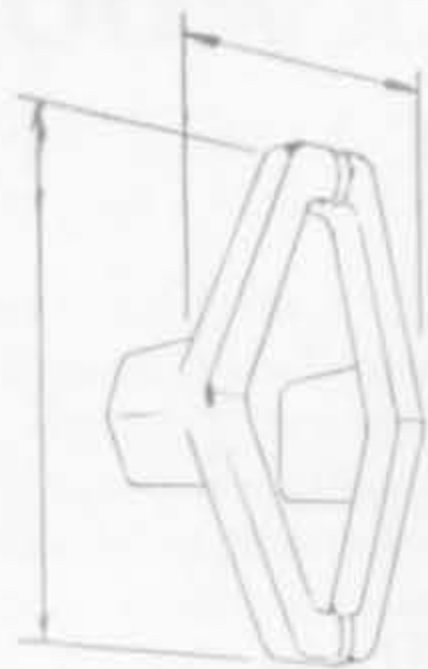
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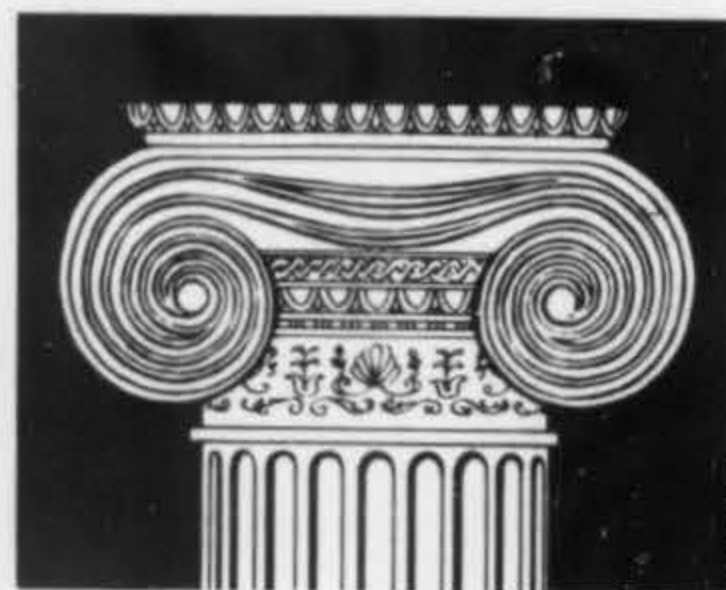
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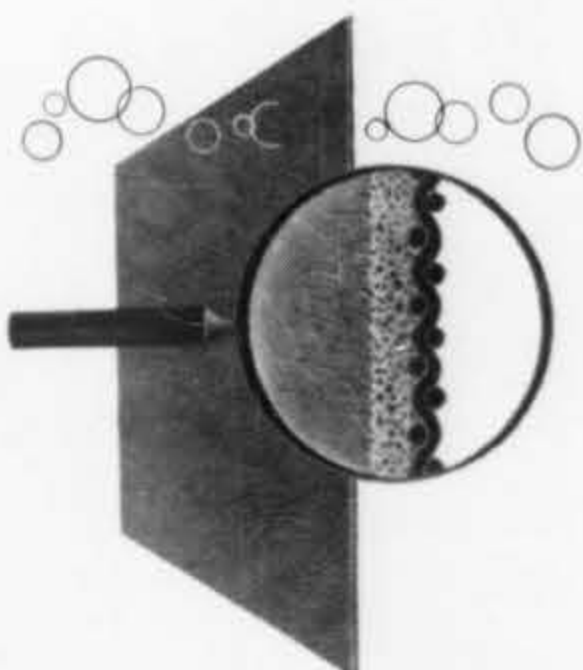
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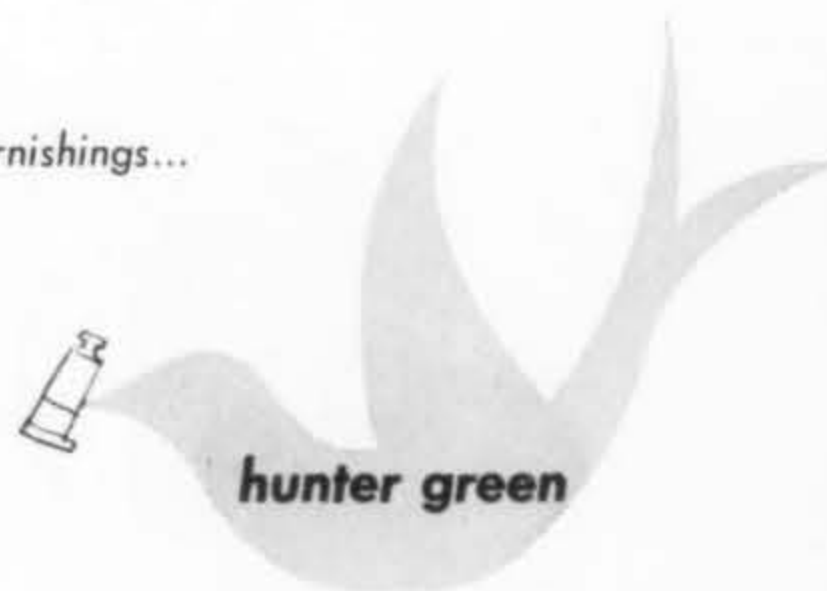


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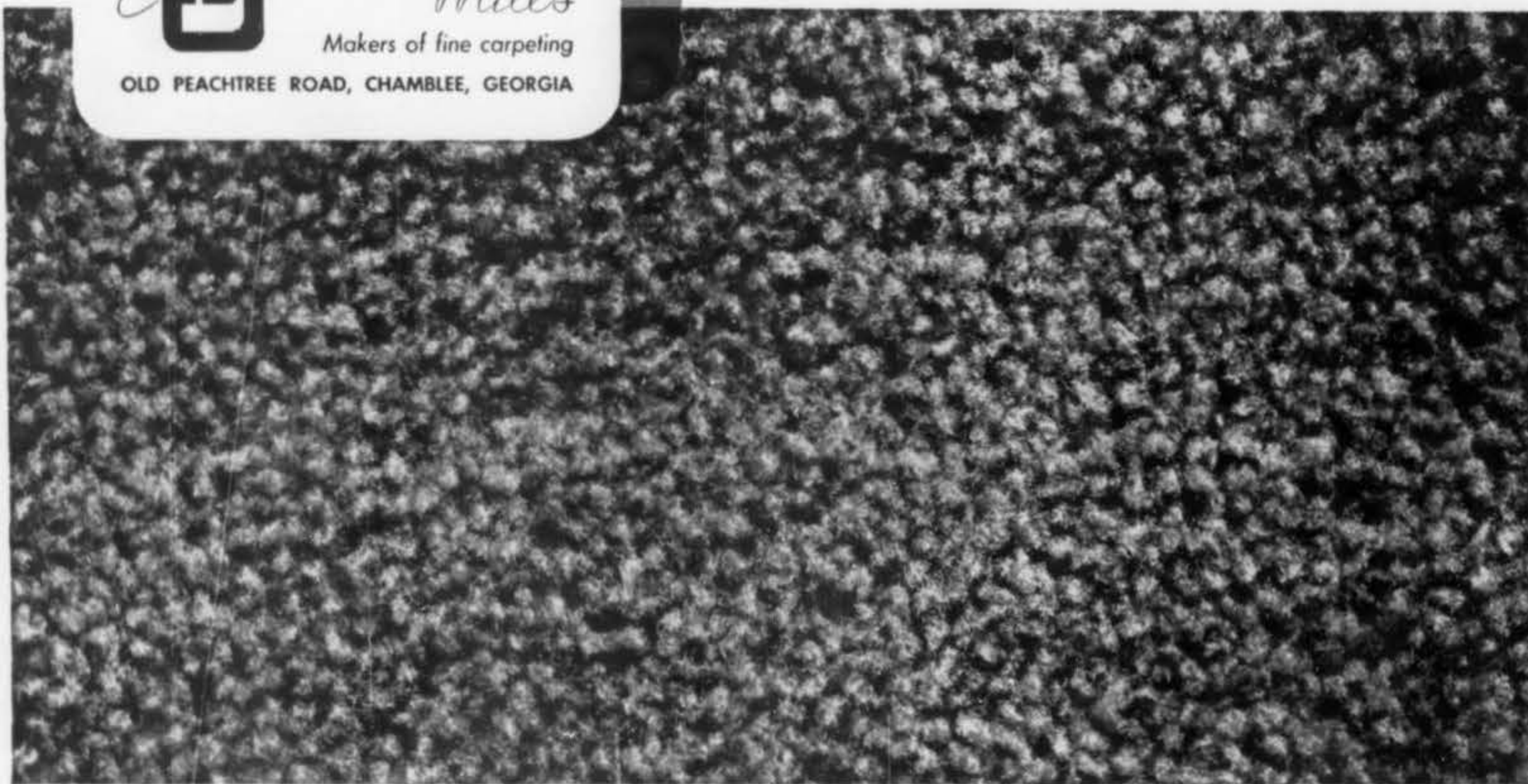
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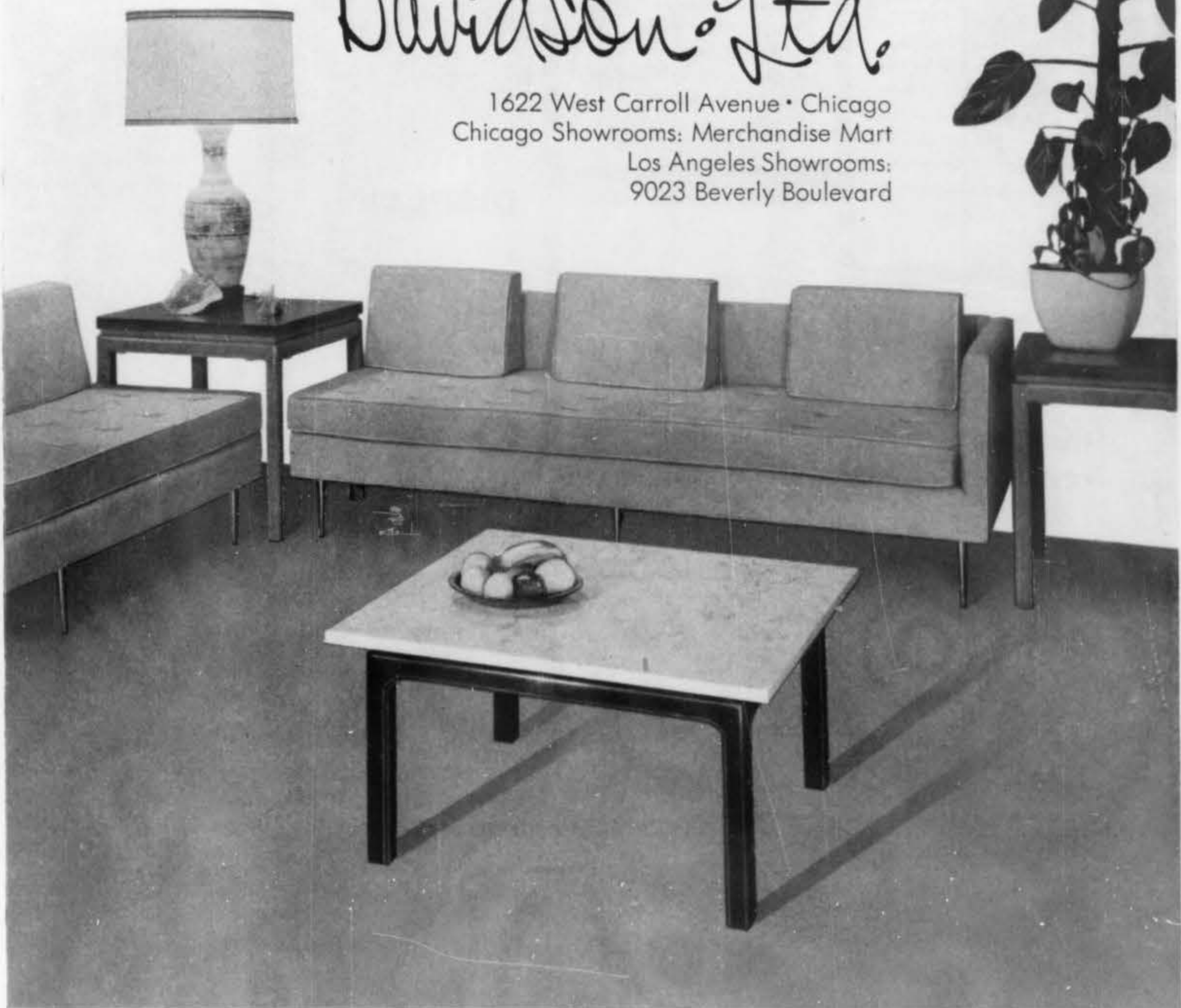
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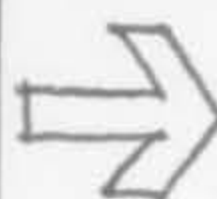


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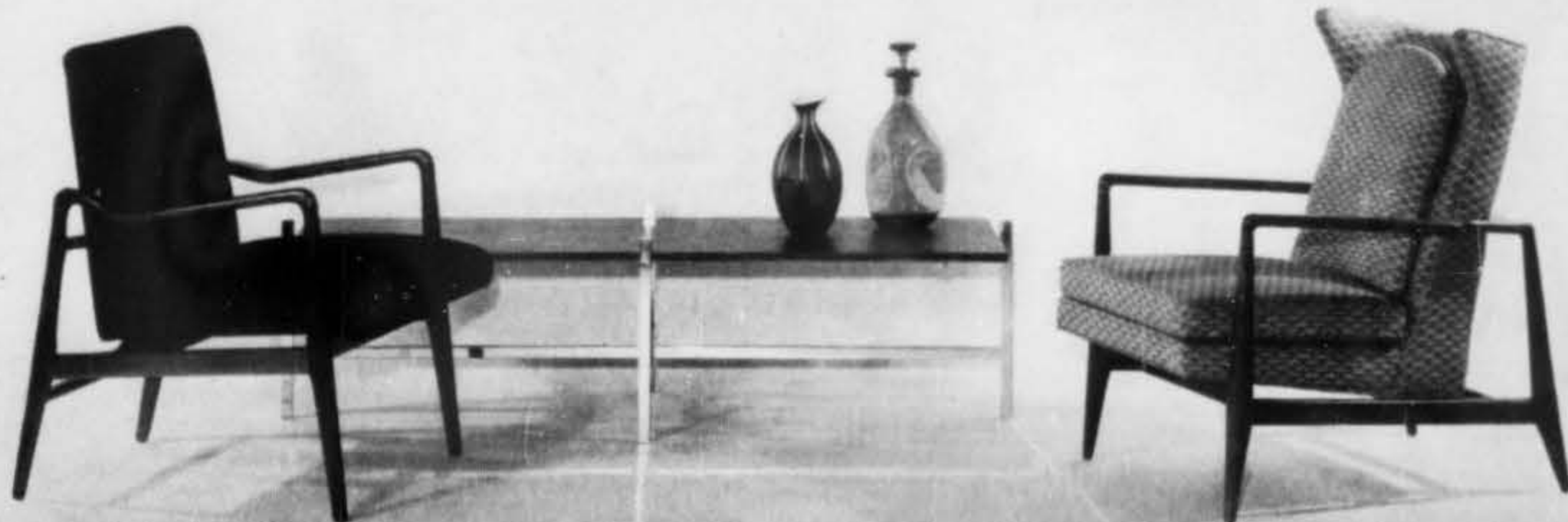
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 BARNARD & SIMONDS CO., INC., P. O. Box 369, Rochester, N. Y. GL 2600 185
 BENTHAN, LTD., 924 Third Ave., N. Y. PL 8-3326
 BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. YU 2-3083 154
 BIGGS ANTIQUE CO., INC., 900 W. Marshall St., Richmond, Va. 2-8321
 BODART, JACQUES, INC., 49 E. 53rd St., N. Y. EL 5-6171 19
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 BRUNOVAN, INC., 425 E. 53rd St., N. Y. EL 5-2267 75
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 DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. DO 2-0196 157
 DeGAAL & WALKER, INC., 405 E. 62nd St., N. Y. TE 8-7575 163
 de GUARD, PETER, 207 E. 51st St., N. Y. MU 8-0050
 DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. PL 5-9294 185
 DESSAUER, DORIS, INC., 228 E. 51st St., N. Y. PL 5-5861 178
 DIAMANT, A. L., & CO., 34 E. 53rd St., N. Y. PL 3-5455
 DINOLEVI IMPORTERS, INC., 38 E. 47th St., N. Y. PL 9-0963 39
 GOTTLIEB, W. B., INC., 1166 Second Ave., N. Y. TE 2-8670
 GREENE'S LIGHTING FIXTURES, INC., 962 Third Ave., N. Y. LO 3-2312 184
 GROSFELD HOUSE, INC., 215 E. 58th St., N. Y. EL 5-3227 15
 GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. MI 2-4043 164
 HOUSE OF H. HEYDENRYK, JR., THE, 141 W. 54th St., N. Y. CO 5-5094
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 JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. SU 1-5306 159
 JARVIS HOUSE, 52 E. 57th St., N. Y. PL 9-2130
 KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y. BE 3010 151
 KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. DE 7-7144 11
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 MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. MU 5-3050 170
 MR. MORTIMER, INC., 353 E. 62nd St., N. Y. TE 8-1959 165
 NAHON CO., THE, 435 E. 56th St., N. Y. PL 3-6590 139
 NATHAN, P., SONS, 425 E. 53rd St., N. Y. LE 4-5400
 NORRIS FURNITURE CORP., 2401 E. Franklin St., Richmond, Va. 2-3516 167
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 ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. YU 2-4987 153
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 TRIMBLE, DEAN, IMPORTS, 802 Montgomery St., San Francisco, Cal. SU 1-5880
 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. MU 5-6377 36
 VIRGINIA METALCRAFTERS, INC., Waynesboro, Va. 8701 177
 WARSAW FURNITURE MFG. CO., Warsaw, Ky. 7-5401 169
 WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. PL 5-1492
 WEISSMAN, BETH, CO., 46 W. 23rd St., N. Y. OR 5-1760 26
 WHEELWRIGHT, RICHARD, INC., 227 E. 56th St., N. Y. PL 8-0950
 WIDDICOMB, JOHN, CO., 1 Park Ave., N. Y. OR 9-1200
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 CLARK & GIBBY, INC., 20 E. 41st St., N. Y. OR 9-2130 135
 de GUARD, PETER, 207 E. 51st St., N. Y. MU 8-0050
 DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. PL 5-9294 185
 DESIGN-TECHNICS, 4 E. 52nd St., N. Y. EL 5-3183
 DESKS, INC., 71 Fifth Ave., N. Y. AL 5-5454 145
 GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. MI 2-4043 164
 HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. PL 3-0633 165
 HO-VE-RA CO., INC., 651 Lexington Ave., N. Y. PL 9-6377
 JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. SU 1-5306 159
 KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. HE 1-9645 153
 KIMBALL MFG. CORP., 1270 Pennsylvania Ave., San Francisco, Cal. VA 6-4142
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 MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. MU 5-3050 170
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 REICHENBACHER, D. E., INC., 208 Fifth Ave., N. Y. MU 3-3268
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ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. YU 2-4987 153
 SYRACUSE ORNAMENTAL CO., INC., 581 S. Clinton St., Syracuse, N. Y. SY 3-6191 169
 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. MU 5-6377 36
 VERMONT MARBLE CO., Proctor, Vt. 311
 VIRGINIA METALCRAFTERS, INC., Waynesboro, Va. 8701 177
 WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. PL 5-1492
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 GROSFELD HOUSE, INC., 215 E. 58th St., N. Y. EL 5-3227 15
 GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. MI 2-4043 164
 JACKSON SQUARE ASSOCIATION, 435 Jackson Square, San Francisco, Cal. SU 1-5306 159
 JARVIS HOUSE, 52 E. 57th St., N. Y. PL 9-2130
 KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. DE 7-7144 11
 MEZZANINE, 602 Madison Ave., N. Y. PL 3-1347
 MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. MU 5-3050 170
 NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. MU 3-7650 150
 O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. YU 6-6955 155
 PASHAYAN, EDWARD, & CO., INC., 320 E. 65th St., N. Y. TR 9-4421
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 DWYER PRODUCTS CORP., Michigan City, Ind. 5-5236
 KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. DE 7-7144 11
 PASHAYAN, EDWARD, & CO., 320 E. 65th St., N. Y. TR 9-4421
 SALTERINI, JOHN B., CO., INC., 1 Park Ave., N. Y. MU 5-3084
 SPRINGER INDUSTRIES, INC., 48-01 28th Ave., Long Island City, N. Y. AS 8-7700
 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. MU 5-6377 36
 WAGNER, SHERLE, 123 E. 57th St., N. Y. PL 8-3300 151
 WESTCORT CO., 4 E. 52nd St., N. Y. PL 1-0740

bed carriages and foundations

ALVIN FURNITURE MFG. CO., INC., 338 E. 31st St., N. Y. MU 6-3922
 BETHLEHEM FURNITURE MFG. CORP., 2 Park Ave., N. Y. MU 3-5532 41
 COLOMBO, LEOPOLD, & BRO., INC., 327 E. 34th St., N. Y. MU 5-3975 166
 HALL, FRANK A., & SONS, LTD., 1 Park Ave., N. Y. LE 2-1617
 HEAD-BED CO., INC., 976 Third Ave., N. Y. PL 5-4090
 HEIN & KOPINS, INC., 332 E. 75th St., N. Y. TR 9-4454
 NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. MU 3-7650 150
 PASHAYAN, EDWARD, & CO., INC., 320 E. 65th St., N. Y. TR 9-4421
 SHERRILL FURNITURE CORP., 201 E. 56th St., N. Y. PL 9-4469

bed couches

ALVIN FURNITURE MFG. CO., INC., 338 E. 31st St., N. Y. MU 6-3922
 BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. EL 5-0785 173
 BERGE-NORMAN INC., 1 Park Ave., N. Y. MU 3-3840 152
 GORDON, ARCH, CORP., 1335 No. Wells St., Chicago, Ill. SU 7-8121 78
 CUMBERLAND FURNITURE CO., 686 Lexington Ave., N. Y. PL 9-5817
 HAGEN & STRANDGAARD, INC., 416 Jackson St., San Francisco, Cal. EX 2-8768 157
 HEAD-BED CO., INC., 976 Third Ave., N. Y. PL 5-4090
 JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. SU 1-5306 159
 KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y. MU 8-9257
 KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. YU 2-4094 155
 LEEKO MFG. CO., INC., 7 E. 20th St., N. Y. OR 4-6330
 LIMPUS EXCLUSIVES FURNITURE, 428 E. 75th St., N. Y. RE 7-9261
 MEZZANINE, 602 Madison Ave., N. Y. PL 3-1347
 MILLER, HERMAN, FURN. CO., Zeeland, Mich. 2161 25
 NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. MU 3-7650 150
 NEWBERG, PAUL, & ASSOC., 109 E. Oak St., Chicago, Ill. WH 4-1730 186
 PROBBER, HARVEY, INC., 1082 Davol St., Fall River, Mass. Fall River 4-3591
 ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. YU 2-4987 153
 ROMWEBER INDUSTRIES, THE, Batesville, Ind. 3485
 SCHNELLER, A. SONS, 117 E. 29th St., N. Y. LE 2-0579
 SHERRILL FURNITURE CORP., 201 E. 56th St., N. Y. PL 9-4469
 VAKASSIAN & KLAUS GRABE, 218 E. 57th St., N. Y. PL 3-9132
 VAN KEPPEL-GREEN, 116 S. Lasky Dr., Beverly Hills, Cal. CR 5-7821
 WYCOMBE-MEYER CO., 216 E. 45th St., N. Y. MU 2-6375

bedding

ALFINO-WEILAND, INC., 1059 Third Ave., N. Y. TE 8-4530 160
 ALVIN FURNITURE MFG. CO., INC., 338 E. 31st St., N. Y. MU 6-3922
 BECKLEY, CHARLES H., INC., 201 E. 56th St., N. Y. PL 9-8450 161
 BERGE-NORMAN INC., 1 Park Ave., N. Y. MU 3-3840 152
 HALL, FRANK A., & SONS, LTD., 1 Park Ave., N. Y. LE 2-1617
 HEAD-BED CO., INC., 976 Third Ave., N. Y. PL 5-4090
 HEIN & KOPINS, INC., 332 E. 75th St., N. Y. TR 9-4454
 HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. PL 3-0633 165
 KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y. MU 8-9257
 KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. DE 7-7144 11
 LEEKO MFG. CO., INC., 7 E. 20th St., N. Y. OR 4-6330
 MAYBROOK BEDDING CO., 79 Matlock St., Paterson, N. J. AR 4-0662 188
 NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. MU 3-7650 150
 ROMWEBER INDUSTRIES, THE, Batesville, Ind. 3485
 SCHNELLER, A. SONS, 117 E. 29th St., N. Y. LE 2-0579
 VANLEIGH FURNITURE CO., INC., 115 W. 40th St., N. Y. LA 4-1900
 WAGNER, SHERLE, 123 E. 57th St., N. Y. PL 8-3300 151

blankets, bed spreads

CREATIVE LEATHERS, INC., Champaign, Ill. 6-2581
 GRANDE MAISON DE BLANC, 745 Fifth Ave., N. Y. EL 5-2030
 KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. YU 2-4094 155

| | | |
|--|-----------|-----|
| MANGES, SIMON, & SON, INC., 575 Madison Ave., N. Y. | MU 8-7700 | |
| OTTAVIA, INC., 345 Hudson St., N. Y. | AL 5-2929 | |
| ●WAGNER, SHERLE, 123 E. 57th St., N. Y. | PL 8-3300 | 151 |
| carpets: see floor coverings | | |
| carpet cleaning | | |
| ●CARPET INSTITUTE, THE, 350 Fifth Ave., N. Y. | PE 6-2045 | 82 |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 |
| de QUINTAL, INC., 1 E. 53rd St., N. Y. | PL 3-6066 | |
| ●GOLD, WILLIAM, INC., 1270 Ave. of the Americas, N. Y. | PL 7-5740 | 61 |
| GOTHAM CARPET CO., 515 Madison Ave., N. Y. | PL 9-3388 | |
| HEIDENREICH, HARRY, INC., 389 Fifth Ave., N. Y. | MU 9-1144 | |
| JONES, L. & CO., INC., 19 E. 53rd St., N. Y. | PL 5-4900 | |
| MANSION CARPETS, INC., 16 E. 52nd St., N. Y. | EL 5-4884 | |
| ●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 |
| ●SPIRER CARPET CO., INC., 15 E. 31st St., N. Y. | MU 6-2787 | 178 |
| ●TREGANOWAN, ERNEST, INC., 49 E. 53rd St., N. Y. | PL 5-0330 | 177 |
| ●VOGUE CARPET CORP., 515 Madison Ave., N. Y. | PL 9-1990 | 172 |
| carpet gripper | | |
| ROBERTS CO., THE, 1536 N. Indiana Ave., Los Angeles, Cal. | CU 3-2277 | |
| carpet underlays and cushions | | |
| AMERICAN HAIR & FELT CO., Merchandise Mart, Chicago, Ill. | SU 7-7252 | |
| ●BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 | 154 |
| ●CARPET INSTITUTE, THE, 350 Fifth Ave., N. Y. | PE 6-2045 | 82 |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 |
| de QUINTAL, INC., 1 E. 53rd St., N. Y. | PL 3-6066 | |
| ●GOLD, WILLIAM, INC., 1270 Ave. of the Americas, N. Y. | PL 7-5740 | 61 |
| GOTHAM CARPET CO., 515 Madison Ave., N. Y. | PL 9-3388 | |
| HEIDENREICH, HARRY, INC., 389 Fifth Ave., N. Y. | MU 9-1144 | |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 | 159 |
| JONES, L. & CO., INC., 19 E. 53rd St., N. Y. | PL 5-4900 | |
| MANGES, SIMON, & SON, INC., 575 Madison Ave., N. Y. | MU 8-7700 | |
| MANSION CARPETS, INC., 16 E. 52nd St., N. Y. | EL 5-4884 | |
| ●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 |
| ●SCHUMACHER, F. & CO., 60 W. 40th St., N. Y. | LO 5-5700 | 84 |
| ●SPIRER CARPET CO., INC., 15 E. 31st St., N. Y. | MU 6-2787 | 178 |
| ●TREGANOWAN, ERNEST, INC., 49 E. 53rd St., N. Y. | PL 5-0330 | 177 |
| ●U. S. RUBBER CO., (Coated Fabrics Dept.) Mishawaka, Ind. | BL 5-2181 | 67 |
| ●VOGUE CARPET CORP., 515 Madison Ave., N. Y. | PL 9-1990 | 172 |
| ceilings: luminous | | |
| ●LUMINOUS CEILINGS, INC., 2500 W. North Ave., Chicago, Ill. | AR 6-2800 | 60 |
| ceramics | | |
| ACCESSORIES AND DESIGN, INC., 112 E. 55th St., N. Y. | PL 3-3555 | |
| AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | |
| BARTOLUCCI ARTS, INC., 328 E. 53rd St., N. Y. | PL 8-1290 | |
| ●BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 | 154 |
| CAMBRIDGE TILE MFG CO., THE, Caldwell Drive, Cincinnati, Ohio | VA 4180 | |
| CATHAY LAMP & IMPORTING CO., 1534A Merchandise Mart Chicago, Ill. | WH 4-1189 | |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 | 157 |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | DE 5-9294 | 185 |
| DESIGN-TECHNICS, 4 E. 52nd St., N. Y. | EL 5-3183 | |
| ●DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y. | PL 9-0963 | 39 |
| ●GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 | 164 |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 | 153 |
| ●KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 | 155 |
| ●KOCH & LOWY MFG. CO., 201 E. 34th St., N. Y. | LE 2-2871 | 182 |
| MOGENSEN/COMBS, 150 So. Barrington Ave., Los Angeles, Cal. | GR 2-4516 | |
| ●MOSAIC GALLERY (BON BAZAR), 961 First Ave., N. Y. | PL 5-2487 | 187 |
| MOSAIC TILE CO., THE, Zanesville, Ohio | 2-4571 | |
| ●MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 | 170 |
| ●O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. | YU 6-6955 | 155 |
| RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 | |
| RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 | |
| ●ROGERS-KNEEDLER, 26 Hoteling Pl., San Francisco, Cal. | YU 2-4987 | 153 |
| RYAN, MARY, INC., 225 Fifth Ave., N. Y. | MU 9-4670 | |
| STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 | |
| ●TAKAHASHI TRADING CO., 1661 Post St., San Francisco, Cal. | JO 7-9373 | 159 |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 |
| WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 | |
| ZIFF, EDWARD F., 1534A Merchandise Mart, Chicago, Ill. | WH 4-1189 | |
| china and glass | | |
| ACCESSORIES AND DESIGN, INC., 112 E. 55th St., N. Y. | PL 3-3555 | |
| BENTHAN, LTD., 924 Third Ave., N. Y. | PL 8-3326 | |
| ●CAMER GLASS, INC., 148 E. 54th St., N. Y. | PL 3-7540 | 162 |
| CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 | |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 | 185 |
| ●DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y. | PL 9-0963 | 39 |
| ●GREENE'S LIGHTING FIXTURES, INC., 962 Third Ave. N. Y. | LO 3-2312 | 184 |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 |
| JARVIS HOUSE, 52 E. 57th St., N. Y. | PL 9-2130 | |
| ●JENSEN, GEORG, INC., 667 Fifth Ave., N. Y. | PL 1-2400 | 179 |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 | 153 |
| KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 | |
| ●MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 | 170 |
| RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 | |
| RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 | |
| RYAN, MARY, INC., 225 Fifth Ave., N. Y. | MU 9-4670 | |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 |
| WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 | |
| WOOD, & HOGAN, INC., 385 Madison, N. Y. | EL 5-1335 | |
| ZIFF, EDWARD F., 1534A Merchandise Mart, Chicago, Ill. | WH 4-1189 | |
| clocks | | |
| ACCESSORIES AND DESIGN, INC., 112 E. 55th St., N. Y. | PL 3-3555 | |
| ●ACCESSORIES FOR INTERIORS, 119 W. 23rd St., N. Y. | CH 2-6444 | 156 |
| AMERICAN S.E.R.P.E. CORP., 149 E. 57th St. | PL 1-0030 | |
| BENTHAN, LTD., 924 Third Ave., N. Y. | PL 8-3326 | |
| CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 | |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 |
| ●COLONIAL MFG. CO., 103 Colonial Ave., Zeeland, Mich. | 2942 | 143 |
| de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 | 185 |
| ●DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y. | PL 9-0963 | 39 |
| DONATY TRADING CO., 225 Fifth Ave., N. Y. | MU 4-0392 | |
| FRIEDMAN BROS. DECORATIVE ARTS INC., 305 E. 47th St., N. Y. | PL 5-2737 | |
| ●GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 | 164 |

| | | |
|---|-----------|--------|
| HERSCHEDE-HALL CLOCK CO., THE, McMillan St. & Essex Pl., Cincinnati, Ohio | CA 2150 | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 |
| ●JENSEN, GEORG, INC., 667 Fifth Ave., N. Y. | PL 1-2400 | 179 |
| ●KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 | 11 |
| KRUMPE, EDWARD, INC., 212 E. 54th St., N. Y. | PL 9-6051 | |
| MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 | |
| ●MILLER, HOWARD, CLOCK CO., THE, Zeeland, Mich. | 2187 | 186 |
| ●MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 | 170 |
| NEW ERA GLASS CO., INC., 1069 Second Ave., N. Y. | EL 5-6696 | |
| ●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 |
| ●O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. | YU 6-6955 | 155 |
| PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 | |
| PASHAYAN, EDWARD, & CO., INC., 320 E. 65th St., N. Y. | TR 9-4421 | |
| PORATH & MAGNEHEIM, INC., 95 Liberty St., N. Y. | BA 7-6980 | |
| RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 | |
| RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 | |
| RYAN, MARY, INC., 225 Fifth Ave., N. Y. | MU 9-4670 | |
| ●SYRACUSE ORNAMENTAL CO., INC., 581 S. Clinton St., Syracuse, N. Y. | SY 3-6191 | 169 |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 |
| VANLEIGH FURNITURE CO., INC., 115 W. 40th St., N. Y. | LA 4-1900 | |
| WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 | |
| ●YE OLDE MANTEL SHOPPE, 327 E. 48th St., N. Y. | PL 8-3210 | 167 |
| closet and bathroom accessories | | |
| AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | |
| BRONSTONE FIBERGLASS, INC., 498 Jackson St., San Francisco, Cal. | YU 6-1666 | |
| GUERIN, P. E., INC., 23 Jane St., N. Y. | CH 3-5270 | |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 | 153 |
| ●KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 | 155 |
| KRAFT CABINET HARDWARE, 300 E. 64th St., N. Y. | TE 8-2214 | |
| MOSAIC TILE CO., THE, Zanesville, Ohio | 2-4571 | |
| OTTAVIA, INC., 345 Hudson St., N. Y. | AL 5-2929 | |
| ●SYRACUSE ORNAMENTAL CO., INC., 581 S. Clinton St., Syracuse, N. Y. | SY 3-6191 | 169 |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 |
| ●WAGNER, SHERLE, 123 E. 57th St., N. Y. | PL 8-3300 | 151 |
| ●WIEDER, MARION, 165 E. 56th St., N. Y. | PL 5-6898 | 163 |
| contractor: general interior construction | | |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 |
| de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | |
| ●FURNITURE ORIGINALS, INC., 195 Lexington Ave., N. Y. | MU 6-0570 | 180 |
| MULTIPLEX CORP., THE, 666 Fifth Ave., N. Y. | PL 3-5110 | |
| cord: furniture paneling | | |
| ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 | |
| curled hair: rubberized curled hair | | |
| ●BLOCKSOM & CO., 5th & Canal Sts., Michigan City, Ind. | 3-3231 | 76, 77 |
| LA FRANCE DECORATIVE FABRICS, INC. (DIV. OF LA FRANCE INDUSTRIES, INC.) 10 E. 53rd St., N. Y. | EL 5-5380 | |
| curtains | | |
| AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 | |
| BRONSTONE FIBERGLASS, INC., 498 Jackson St., San Francisco, Cal. | YU 6-1666 | |
| CARTER, E. C. & SON, INC., 515 Madison Ave., N. Y. | PL 5-3888 | |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 |
| COVENTRY FURNITURE CO., INC., 306 E. 61st St., N. Y. | TE 8-9180 | |
| HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 |
| ●JOFA, INC., 45 E. 53rd St., N. Y. | PL 5-0500 | |
| LANMAR, 17 W. 45th St., N. Y. | JU 2-1992 | |
| OTTAVIA, INC., 345 Hudson St., N. Y. | AL 5-2929 | |
| OWENS-CORNING FIBERGLAS CORP., 598 Madison Ave., N. Y. | MU 8-8380 | |
| SUNCRAFT, INC., 1315 W. Webster, Chicago, Ill. | EA 7-0832 | |
| decorative accessories | | |
| ACCESSORIES AND DESIGN, INC., 112 E. 55th St., N. Y. | PL 3-3555 | |
| ●ACCESSORIES FOR INTERIORS, 119 W. 23rd St., N. Y. | CH 2-6444 | 156 |
| AFRICAN MODERN, 63 E. 8th St., N. Y. | GR 7-1934 | |
| ●ALTAMIRA, 18 E. 50th St., N. Y. | PL 3-7644 | 170 |
| AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | |
| AVARD, INC., 66 W. 55th St., N. Y. | CI 5-4080 | |
| ●BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. | EL 5-0785 | 173 |
| BARTOLUCCI ARTS, INC., 328 E. 53rd St., N. Y. | PL 8-1290 | |
| BENDIX MOULDINGS, INC., 192 Lexington Ave., N. Y. | MU 6-3395 | |
| BENTHAN, LTD., 924 Third Ave., N. Y. | PL 8-3326 | |
| ●BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 | 154 |
| ●BETHLEHEM FURNITURE MFG. CORP., 2 Park Ave., N. Y. | MU 3-5532 | 41 |
| ●BODART, JACQUES, INC., 49 E. 53rd St., N. Y. | EL 5-6171 | 19 |
| ●BREWER, BILL, ASSOC., 472 Jackson St., San Francisco, Cal. | YU 2-2227 | 159 |
| BRISTOL ANTIQUES IMPORTING CO., 319 E. 62nd St., N. Y. | TE 8-2120 | |
| ●BRUNOVAN, INC., 425 E. 53rd St., N. Y. | EL 5-2267 | 75 |
| ●BUTTERFIELD & BUTTERFIELD, 445 Jackson St., San Francisco, Cal. | EX 2-6261 | 156 |
| ●CAMER GLASS, INC., 148 E. 54th St., N. Y. | PL 3-7540 | 162 |
| CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 | |
| CASSARD ROMANO CO., INC., 305 E. 63rd St., N. Y. | TE 8-0410 | |
| CATHAY LAMP & IMPORTING CO., 1534A Merchandise Mart, Chicago, Ill. | WH 4-1189 | |
| ●CHARAK FURNITURE CO., INC., 444 Madison Ave., N. Y. | EL 5-5045 | |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 |
| COLVILLE, LTD., 238 E. 59th St., N. Y. | FI 8-3003 | |
| ●COOPER, FREDERICK, STUDIOS, INC., 729 No. Milwaukee Ave., Chicago, Ill. | MO 6-4567 | 152 |
| ●DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 | 154 |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 | 157 |
| DECORATIVE PLANT CORP., 136 W. 24th St., N. Y. | WA 4-4405 | |
| de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 | 185 |
| ●DENST & SODERLUND, 7355 S. Exchange Ave., Chicago, Ill. | SA 1-5515 | 156 |
| DESIGN-TECHNICS, 4 E. 52nd St., N. Y. | EL 5-3183 | |
| ●DESSAUER, DORIS, INC., 228 E. 51st St., N. Y. | PL 5-5861 | 178 |
| ●DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y. | PL 9-0963 | 39 |
| DONATY TRADING CO., 225 Fifth Ave., N. Y. | MU 4-0392 | |
| ●ENDURLITE, 2510 Holmes St., Kansas City, Mo. | HA 4742 | 165 |
| ●FICKS REED CO., 424 Findlay St., Cincinnati, Ohio | MA 0302 | 159 |
| ●FLORENTINE CRAFTSMEN, INC., THE, 479 First Ave., N. Y. | LE 2-3926 | 181 |
| FRIEDMAN BROS. DECORATIVE ARTS INC., 305 E. 47th St., N. Y. | PL 5-2737 | |
| FROELICH LEATHER CRAFT CO., 43 W. 16th St., N. Y. | CH 3-1585 | |
| GOTTLIEB, W. B., INC., 1166 Second Ave., N. Y. | TE 2-8670 | |

| | page |
|---|---------------|
| ● GREENE'S LIGHTING FIXTURES, INC., 962 Third Ave., N. Y. | LO 3-2312 184 |
| ● GROSFIELD HOUSE, INC., 215 E. 58th St., N. Y. | EL 5-3227 15 |
| ● GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 164 |
| ● HAGEN & STRANDGAARD, INC., 416 Jackson St., San Francisco, Cal. | EX 2-8768 157 |
| HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 |
| HOUSE OF H. HEYDENRYK, JR., THE, 141 W. 54th St., N. Y. | CO 5-5094 |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| HO-VE-RA CO., INC., 651 Lexington Ave., N. Y. | PL 9-6377 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| JARVIS HOUSE, 52 E. 57th St., N. Y. | PL 9-2130 |
| ● JENSEN, GEORG, INC., 667 Fifth Ave., N. Y. | PL 1-2400 179 |
| ● JUSTICE MANUFACTURING CO., INC., 400 Tootle Bldg., St. Joseph, Mo. | 4-6110 143 |
| KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y. | MU 8-9257 |
| ● KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 153 |
| KIMBALL MFG. CORP., 1270 Pennsylvania Ave., San Francisco, Cal. | VA 6-4142 |
| ● KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 11 |
| ● KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | LE 2-4094 155 |
| ● KOCH & LOWY MFG. CO., 201 E. 34th St., N. Y. | LU 2-2871 182 |
| KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 |
| LANGLOIS ALUMINUM CRAFTSMEN, 2506 27th Ave., No. Birmingham, Ala. | 3-6111 |
| MARTIN IMPORTS, 716 Montgomery St., San Francisco, Cal. | YU 6-6355 |
| ● MEYER, GUNTHER, MARTINI, INC., 511 E. 72nd St., N. Y. | RE 4-0878 183 |
| ● MR. MORTIMER, INC., 353 E. 62nd St., N. Y. | TE 8-1959 165 |
| MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 |
| ● MOTTARHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 170 |
| ● O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. | YU 6-6955 155 |
| PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 |
| PISTOL, A. W., INC., 350 Broadway, N. Y. | WA 5-0415 |
| PORATH & MAGNEHEIM, INC., 95 Liberty St., N. Y. | BA 7-6980 |
| RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 |
| RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 |
| RICKBERG, ELLEN, IMPORTER, 1370 Filbert St., San Francisco, Cal. | PR 5-2662 |
| ROMWEBER INDUSTRIES, THE, Batesville, Ind. | 3485 |
| ● ROGERS-KNEEDLER, 26 Hotelling Pl., San Francisco, Cal. | YU 2-4987 153 |
| ROYAL CATHAY TRADING CO., 433 Grant Ave., San Francisco, Cal. | SU 1-5641 |
| RYAN, MARY, INC., 225 Fifth Ave., N. Y. | MU 9-4670 |
| SCHACK'S, INC., 2516 W. Armitage Ave., Chicago, Ill. | HU 9-2516 |
| ● SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 176 |
| STAPLES-SMITH, 44 E. 53rd St., N. Y. | EL 5-2577 |
| STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 |
| ● SYRACUSE ORNAMENTAL CO., INC., 581 S. Clinton St., Syracuse, N. Y. | SY 3-6191 169 |
| ● TAKAHASHI TRADING CO., 1661 Post St., San Francisco, Cal. | JO 7-9373 159 |
| TRIMBLE, DEAN, IMPORTS, 802 Montgomery St., San Francisco, Cal. | SU 1-5880 |
| ● 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| VANLEIGH FURNITURE CO., INC., 115 W. 40th St., N. Y. | LA 4-1900 |
| ● VIRGINIA METALCRAFTERS, INC., Waynesboro, Va. | 8701 177 |
| ● WAGNER, SHERLE, 123 E. 57th St., N. Y. | PL 8-3300 151 |
| WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 |
| WESTCORT CO., 4 E. 52nd St., N. Y. | PL 1-0740 |
| ● WIEDER, MARION, 165 E. 56th St., N. Y. | PL 5-6898 163 |
| ● WING ON CO., THE, 461 Kearny St., San Francisco, Cal. | EX 2-6088 161 |
| ● WINSTON, CHARLES J., CO., INC., 41 E. 53rd St., N. Y. | PL 3-5612 173 |
| WOOD & HOGAN, INC., 385 Madison Ave., N. Y. | EL 5-1335 |
| WYCOMBE-MEYER CO., 216 E. 45th St., N. Y. | MU 2-6375 |
| ZIFF, EDWARD F., 1534A Merchandise Mart, Chicago, Ill. | WH 4-1189 |
| decorative wire designs for backgrounds | |
| de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 |
| RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 |
| RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 |
| designers textile prints, china, plastics | |
| ● DEDDO, DAN, HAND SCREENED TEXTILES, 1269 N. Milwaukee Ave., Chicago, Ill. | HU 6-4744 165 |
| ● DENST & SODERLUND, 7355 So. Exchange Ave., Chicago, Ill. | SA 1-5515 156 |
| ● KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 33 |
| display | |
| AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 |
| ● CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 135 |
| ● DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 154 |
| ● DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 157 |
| de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 |
| HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 |
| PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 |
| door handles | |
| CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 |
| ● GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 164 |
| ● KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 153 |
| ● WIEDER, MARION, 165 E. 56th St., N. Y. | PL 5-6898 163 |
| YALE & TOWNE MFG. CO., Chrysler Bldg., N. Y. | MU 9-6700 |
| ZIFF, EDWARD F., 1534A Merchandise Mart, Chicago, Ill. | WH 4-1189 |
| doors | |
| AETNA STEEL PRODUCTS CORP., 730 Fifth Ave., N. Y. | JU 6-2525 |
| AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 |
| BLUE RIDGE GLASS CORP., Kingsport, Tenn. | CI 5-3121 |
| ● CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| ● CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 135 |
| DECOR OF GRAND RAPIDS, INC., 1555 Eastern Ave., S.E., Grand Rapids, Mich. | CH 3-3691 |
| DEVEREUX PRODUCTS CO., 1725 Berkeley St., Santa Monica, Cal. | EX 4-7269 |
| DOUGLAS FIR PLYWOOD ASSOC., 1119 A St., Tacoma, Wash. | BR 8-2283 |
| FINE HARDWOODS ASSOC., 666 Lake Shore Dr., Chicago, Ill. | WH 4-1252 |
| HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 |
| HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 |
| KAWNEER CO., THE, 1105 Front St., Niles, Mich. | NI 2440 |
| MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 |
| NEW CASTLE PRODUCTS, INC., New Castle, Ind. | NE 3300 |
| ● PELLA WOOD FOLDING DOORS, 210 Main St., Pella, Iowa | 560 141 |
| ● ROLSCREEN CO., THE, 210 Main St., Pella, Iowa | 560 141 |

| | page |
|---|----------------|
| ● SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 176 |
| ● TYLER, ARTHUR F., CO., 167 Haggood St., Athol, Mass. | Athol 71 144 |
| U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 |
| ● WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| draperies | |
| ● AEROSHADE CO., DIV. OF CONSOLIDATED GENERAL PRODUCTS, INC., 24th & Nicholson Sts., Houston, Texas | UN 2-6671 135 |
| AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 |
| DORSTONE FIBERGLASS, INC., 498 Jackson St., San Francisco, Cal. | YU 6-1666 |
| ● CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 |
| ● CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 135 |
| ● COLUMBIA MILLS, INC., 120 W. Onondago St., Syracuse, N. Y. | 2-0111 29 |
| ● COVENTRY FURNITURE CO., INC., 306 E. 61st St., N. Y. | TE 8-9180 |
| CREATIVE LEATHERS, INC., Champaign, Ill. | 6-2581 |
| ● DEDDO, DAN, HAND SCREENED TEXTILES, 1269 N. Milwaukee Ave., Chicago, Ill. | HU 6-4744 165 |
| ● DENST & SODERLUND, 7355 So. Exchange Ave., Chicago, Ill. | SA 1-5515 156 |
| ● FICKS REED CO., 424 Findlay St., Cincinnati, Ohio | MA 0302 159 |
| HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 |
| HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 |
| HOUGH SHADE CORP., THE, 1064 Jackson St., Janesville, Wis. | 4461 |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| HUNTER DOUGLAS CORP., 150 Broadway, N. Y. | BE 3-4120 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y. | MU 8-9257 |
| LANMAR, 17 W. 45th St., N. Y. | JU 2-1992 |
| ● MILLS, MARCIA, TEXTILES, 539 Washington St., San Francisco, Cal. | EX 2-3984 152 |
| OTTAVIA, INC., 345 Hudson St., N. Y. | AL 5-2929 |
| OWENS-CORNING FIBERGLAS CORP., 598 Madison Ave., N. Y. | MU 8-8380 |
| PLASTIC LUME, INC., Sausalito, Cal. | Sausalito 1700 |
| PRITCHARD & ROBERTS, 6-126 Merchandise Mart, Chicago, Ill. | DE 7-7573 |
| ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 |
| ● ROSE, BEN, 1129 W. Sheridan Rd., Chicago, Ill. | BR 4-8185 160 |
| SCHNELLER, A., SONS, 117 E. 29th St., N. Y. | LE 2-0579 |
| STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 |
| SUNCRAFT, INC., 1315 W. Webster, Chicago, Ill. | EA 7-0832 |
| ● TROPICRAFT OF SAN FRANCISCO, 14 Sherwood Pl., San Francisco, Cal. | YU 2-4157 185 |
| WILLIS JOHN R., & CO., 325 N. Wells St., Chicago, Ill. | WH 3-2260 |
| ● WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| drapery equipment: traverse equipment | |
| ● AEROSHADE CO., DIV. OF CONSOLIDATED GENERAL PRODUCTS, INC., 24th & Nicholson Sts., Houston, Texas | UN 2-6671 135 |
| AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 |
| AUTOMATIC DEVICES CO., 2121 S. 12th St., Allentown, Pa. | HE 4-9391 |
| ● DRAW-MATIC ENGINEERING CO., 13025 W. McNichols Rd., Detroit, Mich. | UN 4-1330 171 |
| GOULD MERSEUR CO., INC., THE, 35 W. 44th St., N. Y. | MU 7-4840 |
| HUNTER DOUGLAS CORP., 150 Broadway, N. Y. | BE 3-4120 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 159 |
| LANMAR, 17 W. 45th St., N. Y. | JU 2-1992 |
| ● WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| drapery linings | |
| ● CALVIN, HENRY, FABRICS, 412 Jackson St., San Francisco, Cal. | YU 2-5411 154 |
| DECORATIVE FABRICS, INC., 13 E. 53rd St., N. Y. | MU 8-3572 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 159 |
| ● KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 33 |
| LA FRANCE DECORATIVE FABRICS, INC. (DIV. OF LA FRANCE INDUSTRIES, INC.) 10 E. 53rd St., N. Y. | EL 5-5380 |
| LANMAR, 17 W. 45th St., N. Y. | JU 2-1992 |
| ● LEHMAN-CONNOR, H. B., CO., INC., 509 Madison Ave., N. Y. | LO 8-2100 17 |
| ● SCHUMACHER, F., & CO., 60 W. 40th St., N. Y. | LO 5-5700 84 |
| THORP, J. H., & CO., INC., 250 Park Ave., N. Y. | EL 5-5300 |
| educational equipment and playthings | |
| ● AMERICAN CRAYON CO., THE, 1706 Hayes Ave., Sandusky, Ohio | 500 182 |
| ● HAGEN & STRANDGAARD, INC., 416 Jackson St., San Francisco, Cal. | EX 2-8768 157 |
| electric light controllers | |
| ● KLI E GL BROS. UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC., 321 W. 50th St., N. Y. | CO 5-0130 189 |
| fabrics: coated and plastic | |
| AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 |
| ● CARPENTER L. E., & CO., 350 Fifth Ave., N. Y. | LO 4-0080 183 |
| CELANESE CORP. OF AMERICA, 180 Madison Ave., N. Y. | MU 9-6000 |
| CHANDLER MFG. CO., THE, East Taunton, Mass. | 4-7571 |
| CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 |
| COLUMBUS COATED FABRICS CORP., Seventh & Grant Aves., Columbus, Ohio | AX 9-2112 |
| COTAN CORP., 331 Oliver St., Newark, N. J. | MA 2-6638 |
| DU PONT DE NEMOURS, E. I., & CO., INC., (FABRILITE DIV.), Newburgh, N. Y. | NE 3700 |
| DU PONT DE NEMOURS, E. I., & CO., (NYLON DIV.), 710 DuPont Bldg., Wilmington, Del. | 4-5121 |
| FABRICS UNLIMITED, 515 Madison Ave., N. Y. | MU 8-6090 |
| FINE FABRIC SOURCES, Box 596, Grand Central Station, N. Y. | |
| GILFORD LEATHER CO., INC., 515 Madison Ave., N. Y. | PL 3-3356 |
| ● GOODRICH, B. F., CO., KOROSEAL DIV., 500 So. Main St., Akron, Ohio | BL 3-1171 37 |
| HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ● KALISTRON, INC., 55 W. 44th St., N. Y. | MU 2-1900 35 |
| ● KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 33 |
| LANMAR, 17 W. 45th St., N. Y. | JU 2-1992 |
| ● LEHMAN-CONNOR, H. B., CO., INC., 509 Madison Ave., N. Y. | PL 8-2100 17 |
| ● MILLER, HERMAN, FURN. CO., Zeeland, Mich. | 2161 25 |
| OWENS-CORNING FIBERGLAS CORP., 598 Madison Ave., N. Y. | MU 8-8380 |
| ● TEXTILELEATHER DIV. OF GENERAL TIRE & RUBBER CO., 607 Madison Ave., Toledo, Ohio | CH 4-8612 31 |
| THORP, J. H., & CO., INC., 250 Park Ave., N. Y. | EL 5-5300 |
| U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 |
| ● U. S. PLYWOOD CORP. (KALISTRON DIV.), 55 W. 44th St., N. Y. | MU 2-1900 35 |

(•) indicates advertisement and page number in December 1955 issue.

| | page |
|--|----------------|
| ● U. S. RUBBER CO. (COATED FABRICS DEPT.), Mishawaka, Ind. | BL 5-2181 67 |
| ● WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| fabrics: curtain, drapery and upholstery | |
| ● AEROSHAD CO., DIV. OF CONSOLIDATED GENERAL PRODUCTS, INC., 24th & Nicholson Sts., Houston, Texas | UN 2-6671 135 |
| ● AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 |
| ● BERGHEM FABRICS, INC., 26 E. 56th St., N. Y. | PL 1-0470 |
| ● BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 154 |
| ● BRONSTONE FIBERGLASS, INC., 498 Jackson St., San Francisco, Cal. | YU 6-1666 |
| ● BRUNSWIG & FILS, INC., 509 Madison Ave., N. Y. | MU 8-4131 |
| ● CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| ● CALVIN, HENRY, FABRICS, 412 Jackson St., San Francisco, Cal. | YU 2-5411 154 |
| ● CARO & UPRIGHT, INC., 720 So. Los Angeles St., Los Angeles, Cal. | TR 0221 |
| ● CARPENTER, L. E., & CO., 350 Fifth Ave., N. Y. | LO 4-0080 183 |
| ● CARTER, E. C., & SON, INC., 515 Madison Ave., N. Y. | PL 5-3888 162 |
| ● CELANESE CORP. OF AMERICA, 180 Madison Ave., N. Y. | MU 9-6000 |
| ● CHENEY, GREEFF & CO., INC., 150 Midland Ave., Port Chester, N. Y. | WE 9-6200 |
| ● CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 |
| ● CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 135 |
| ● DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 154 |
| ● DECORATIVE FABRICS, INC., 13 E. 53rd St., N. Y. | MU 8-3572 |
| ● DEDDO, DAN, HAND SCREENED TEXTILES, 1269 N. Milwaukee Ave., Chicago, Ill. | HU 6-4744 165 |
| ● DENST & SODERLUND, 7355 So. Exchange Ave., Chicago, Ill. | SA 1-5515 156 |
| ● DIAMANT, A. L., & CO., 34 E. 53rd St., N. Y. | PL 3-5455 |
| ● DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y. | PL 9-5330 |
| ● ELLIS, JACKSON, CO., 17 E. 54th St., N. Y. | MU 8-8120 |
| ● FABRICS UNLIMITED, 515 Madison Ave., N. Y. | MU 8-6090 |
| ● FALBA FABRICS, INC., 515 Madison Ave., N. Y. | PL 3-0691 167 |
| ● FICKS REED CO., 424 Findlay St., Cincinnati, Ohio | MA 0302 159 |
| ● FINE FABRIC SOURCES, Box 596, Grand Central Station, N. Y. | PL 3-7153 |
| ● FORTUNY, INC., 509 Madison Ave., N. Y. | PL 3-7153 |
| ● FOUTS, HERBERT, TEXTILES, INC., 253 E. 62nd St., N. Y. | TE 8-1380 |
| ● GILFORD LEATHER CO., INC., 515 Madison Ave., N. Y. | PL 3-3356 |
| ● HAGEN & STRANDGAARD, INC., 416 Jackson St., San Francisco, Cal. | EX 2-8768 157 |
| ● HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| ● HOUSE OF VERDE, INC., 538 Madison Ave., N. Y. | PL 3-0740 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ● JOFA, INC., 45 E. 53rd St., N. Y. | PL 5-0500 21 |
| ● KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y. | MU 8-9257 |
| ● KEENEY, KEN, 414 Jackson Square, San Francisco, Cal. | EX 7-0676 |
| ● KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 155 |
| ● KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 33 |
| ● KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 |
| ● KRAVET, S., INC., 50 E. 53rd St., N. Y. | PL 3-1290 188 |
| ● KRULL, BORIS, FABRICS, INC., 220 E. 51st St., N. Y. | PL 5-6200 4 |
| ● LA FRANCE DECORATIVE FABRICS, INC. (DIV. OF LA FRANCE INDUSTRIES, INC.), 10 E. 53rd St., N. Y. | EL 5-5380 |
| ● LANMAR, 17 W. 45th St., N. Y. | JU 2-1992 |
| ● LARSEN, JACK LENOR, INC., 36 E. 22nd St., N. Y. | GR 7-1506 180 |
| ● LAVERNE ORIGINALS, INC., 160 E. 57th St., N. Y. | PL 9-5455 |
| ● LEE, ARTHUR H., & SONS, INC., 501 Madison Ave., N. Y. | EL 5-1711 |
| ● LEHMAN-CONNOR, H. B., CO., INC., 509 Madison Ave., N. Y. | PL 8-2100 17 |
| ● MAIX, L. ANTON, INC., 162 E. 59th St., N. Y. | PL 3-1981 |
| ● MILLS, MARCIA, TEXTILES, 539 Washington St., San Francisco, Cal. | EX 2-3984 152 |
| ● MILLER, HERMAN, FURN. CO., Zeeland, Mich. | 2161 25 |
| ● MURALS, INC., 16 E. 53rd St., N. Y. | PL 9-5860 |
| ● OWEN, MARGARET, INC., 515 Madison Ave., N. Y. | EL 5-1672 |
| ● OWENS-CORNING FIBERGLAS CORP., 598 Madison Ave., N. Y. | MU 8-8380 |
| ● PARZINGER ORIGINALS, INC., 441 Madison Ave., N. Y. | EL 5-6122 |
| ● PRITCHARD & ROBERTS, 6-126 Merchandise Mart, Chicago, Ill. | DE 7-7573 |
| ● QUAINANCE, W. B., & CO., 227 E. 56th St., N. Y. | PL 1-0150 |
| ● ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. | YU 2-4987 153 |
| ● ROSE, BEN, 1129 W. Sheridan Rd., Chicago, Ill. | BR 4-8185 160 |
| ● SCALAMANDRE SILKS, INC., 598 Madison Ave., N. Y. | PL 9-2070 6, 7 |
| ● SCHUMACHER, F., & CO., 60 W. 40th St., N. Y. | LO 5-5700 84 |
| ● SCOTT, ISABEL, FABRIC CORP., 515 Madison Ave., N. Y. | PL 3-5128 |
| ● STAPLER FABRICS, 1224 Walnut St., Philadelphia, Pa. | KI 5-4777 175 |
| ● STOCKWELL, C. W., CO., 3262 Wilshire Blvd., Los Angeles, Cal. | DU 7-3231 149 |
| ● STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 |
| ● STROHEIM & ROMANN, 35 E. 53rd St., N. Y. | PL 5-9500 40 |
| ● TANIER, GEORGE, INC., 521 Madison Ave., N. Y. | PL 3-3053 179 |
| ● THAIKOK FABRICS, LTD., 3 E. 52nd St., N. Y. | MU 8-7367 |
| ● THORP, J. H., & CO., INC., 250 Park Ave., N. Y. | EL 5-9300 |
| ● TROPICRAFT OF SAN FRANCISCO, 14 Sherwood Pl., San Francisco, Cal. | YU 2-4157 185 |
| ● U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 |
| ● U. S. RUBBER CO. (COATED FABRICS DEPT.), Mishawaka, Ind. | BL 5-2181 67 |
| ● WALLS TODAY, INC., 9 E. 53rd St., N. Y. | EL 5-5251 |
| ● WEBB, WILLIAM, TEXTILES, 62 W. Union St., Pasadena, Cal. | BR 2-3766 158 |
| ● WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| ● WOLFEN ASSOCIATES, INC., 13 E. 53rd St., N. Y. | PL 3-0652 |
| ● WYCOMBE-MEYER, CO., 216 E. 45th St., N. Y. | MU 2-6375 |
| fireplace equipment | |
| ● AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 |
| ● BENDIX MOLDINGS, INC., 192 Lexington Ave., N. Y. | MU 6-3395 |
| ● BENNETT-IRELAND, INC., 23 State St., Norwich, N. Y. | 4-3216 |
| ● DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 185 |
| ● FRIEDMAN BROS. DECORATIVE ARTS INC., 305 E. 47th St., N. Y. | PL 5-2737 |
| ● GOTHAM CARPET CO., 515 Madison Ave., N. Y. | PL 9-3388 |
| ● GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 164 |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ● JARVIS HOUSE, 52 E. 57th St., N. Y. | PL 9-2130 |
| ● KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 153 |
| ● KOSMAK FIREPLACES, 45 Castle St., San Francisco, Cal. | TU 5-5633 |
| ● MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 |
| ● MILLER, HOWARD, CLOCK CO., THE, Zeeland, Mich. | 2187 186 |
| ● RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 |
| ● RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 |
| ● ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. | YU 2-4987 153 |
| ● SEDWICK, R. M., CO., Mercantile Commerce Bldg., Dallas, Tex. | RI 3519 |
| ● SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 176 |

| | page |
|---|------------------|
| ● 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| ● VIRGINIA METALCRAFTERS, INC., Waynesboro, Va. | 8701 177 |
| ● YE OLDE MANTEL SHOPPE, 327 E. 48th St., N. Y. | PL 8-3210 167 |
| floor coverings | |
| ● AMERICAN BILTRITE RUBBER CO., Trenton, N. J. | EX 6-4533 79 |
| ● AMERICAN HAIR & FELT CO., Merchandise Mart, Chicago, Ill. | SU 7-7252 |
| ● AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 |
| ● ARTLOOM CARPET CO., INC., 255 Fifth Ave., N. Y. | MU 9-8544 48 |
| ● BARWICK, E. T., MILLS, Chamblee, Ga. | CH 7-4317 42 |
| ● BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 154 |
| ● BRONSTONE FIBERGLASS, INC., 498 Jackson St., San Francisco, Cal. | YU 6-1666 |
| ● CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| ● CARPET INSTITUTE, THE, 350 Fifth Ave., N. Y. | PE 6-2045 82 |
| ● CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 |
| ● CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 135 |
| ● COURTY RUGS, INC., 515 Madison Ave., N. Y. | PL 3-6840 |
| ● CREATIVE LEATHERS, INC., Champaign, Ill. | 6-2581 |
| ● DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU-1-3926 154 |
| ● DENST & SODERLUND, 7355 S. Exchange Ave., Chicago, Ill. | SA 1-5515 156 |
| ● DE QUINTAL, INC., 1 E. 53rd St., N. Y. | PL 3-6066 |
| ● DILDARIAN, J. H., INC., 947 Madison Ave., N. Y. | BU 8-4948 |
| ● EAGLE-OTTAWA LEATHER CO., Grand Haven, Mich. | GR 8 |
| ● FASHION FLOORS, 220 E. 34th St., N. Y. | MU 3-8174 163 |
| ● FIELDS, EDWARD, INC., 509 Madison Ave., N. Y. | PL 9-2200 |
| ● FINE HARDWOODS ASSOC., 666 Lake Shore Dr., Chicago, Ill. | WH 4-1252 |
| ● FRITZ & LA RUE CO., THE, 10 W. 33rd St., N. Y. | LO 3-7107 |
| ● GOLD SEAL FLOORS AND WALLS, 195 Belgrave Dr., Kearny, N. J. | KE 2-1000 69 |
| ● GOLD, WILLIAM, INC., 1270 Ave. of the Americas, N. Y. | PL 7-5740 61 |
| ● GOODYEAR TIRE & RUBBER CO., INC., THE, 1144 E. Market St., Akron, Ohio | FR 6-1411 23 |
| ● GOTHAM CARPET CO., 515 Madison Ave., N. Y. | PL 9-3388 |
| ● GROSFELD HOUSE, INC., 215 E. 58th St., N. Y. | EL 5-3227 15 |
| ● HEIDENREICH, HARRY, INC., 389 Fifth Ave., N. Y. | MU 9-1144 |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| ● HUFFMAN & BOYLE CO., INC., 509 Madison Ave., N. Y. | MU 8-8484 148 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ● JONES, L., & CO., INC., 19 E. 53rd St., N. Y. | PL 5-4900 |
| ● KARAGHEUSIAN, A. & M., INC., 295 Fifth Ave., N. Y. | OR 9-1220 46 |
| ● KEENEY, KEN, 414 Jackson Square, San Francisco, Cal. | EX 7-0676 |
| ● KENT-COSTIKYAN, INC., 305 E. 63rd St., N. Y. | TE 8-3120 175 |
| ● KNEEDLER-FAUCHERE, 451 Jackson St., San Francisco, Cal. | YU 2-4094 155 |
| ● KNICKERBOCKER CARPETS, INC., 9 E. 53rd St., N. Y. | EL 5-5151 |
| ● LARSEN, JACK LENOR, INC., 36 E. 22nd St., N. Y. | GR 7-1506 180 |
| ● LAVERNE ORIGINALS, INC., 160 E. 57th St., N. Y. | PL 9-5455 |
| ● LEE, ARTHUR H., & SONS, INC., 501 Madison Ave., N. Y. | EL 5-1711 |
| ● LEHMAN-CONNOR, H. B., CO., INC., 509 Madison Ave., N. Y. | PL 8-2100 17 |
| ● MAGEE CARPET CO., THE, 295 Fifth Ave., N. Y. | MU 6-3150 |
| ● MANGES, SIMON, & SON, INC., 575 Madison Ave., N. Y. | MU 8-7700 |
| ● MANSION CARPETS, INC., 16 E. 52nd St., N. Y. | EL 5-4884 |
| ● MASTIC TILE CORP. OF AMERICA, North Montgomery St., Newburgh, N. Y. | 5320 |
| ● MOGENSEN/COMBS, 150 So. Barrington Ave., Los Angeles, Cal. | GR 2-4516 |
| ● MONARCH RUG MILLS, Dalton, Georgia | 1360 72 |
| ● MOSAIC TILE CO., THE, Zanesville, Ohio | 2-4571 |
| ● OTHEN, DUNCAN, CARPET CO., 509 Madison Ave., N. Y. | EL 5-0810 |
| ● SCHUMACHER, F., & CO., 60 W. 40th St., N. Y. | LO 5-5700 84 |
| ● SPIRER CARPET CO., INC., 15 E. 31st St., N. Y. | MU 6-2787 178 |
| ● STEIGMAN, HARRY C., EQUIPMENT CO., 549 Sixth Ave., N. Y. | CH 2-5400 |
| ● TREGANOWAN, ERNEST, INC., 49 E. 53rd St., N. Y. | PL 5-0330 177 |
| ● TURNER, PRISCILLA, RUG GUILD, 295 Fifth Ave., N. Y. | MU 5-0064 |
| ● VASARD METALS, INC., 414 E. 75th St., N. Y. | TR 9-9660 149 |
| ● VERMONT MARBLE CO., Proctor, Vt. | 311 |
| ● VOGUE CARPET CORP., 515 Madison Ave., N. Y. | PL 9-1990 172 |
| ● V'SOSKE, 301 Scribner, N.W., Grand Rapids, Mich. | GR 8-5492 |
| ● WAITE CARPET CO., 556 Mount Vernon, Oshkosh, Wisc. | ST 1892 |
| ● WESTCORT CO., 4 E. 52nd St., N. Y. | PL 1-0740 |
| ● WHITTALL, M. J., ASSOC., INC., 1 Brussels St., Worcester, Mass. | 4-3241 |
| ● WILLIS, JOHN R., & CO., 325 N. Wells St., Chicago, Ill. | WH 3-2260 |
| ● WOOD-MOSAIC CO., (Parkay, Inc.), 5005 Crittenden Drive, Louisville, Ky. | EM 3-3531 |
| floor inserts: metal | |
| ● GOLD, WILLIAM, INC., 1270 Ave. of the Americas, N. Y. | PL 7-5740 61 |
| ● VASARD METALS, INC., 414 E. 75th St., N. Y. | TR 9-9660 149 |
| flooring, pattern wood | |
| ● ERBE, W. J., CO., 232 E. 36th St., N. Y. | MU 5-2588 |
| ● FINE HARDWOODS ASSOC., 666 Lake Shore Dr., Chicago, Ill. | WH 4-1252 |
| ● WOOD-MOSAIC CO., (Parkay, Inc.), 5005 Crittenden Dr., Louisville, Ky. | EM 3-3531 |
| foam rubber | |
| ● de QUINTAL, INC., 1 E. 53rd St., N. Y. | PL 3-6066 |
| ● GOODRICH, B. F., SPONGE PRODUCTS DIV., 161 Derby Pl., Shelton, Conn. | DE 4-2581 70, 71 |
| ● GOODYEAR TIRE & RUBBER CO., THE, 1144 E. Market St., Akron, Ohio | FR 6-1411 23 |
| ● HEAD-BED CO., INC., 976 Third Ave., N. Y. | PL 5-4090 |
| ● JONES, L., & CO., INC., 19 E. 53rd St., N. Y. | PL 5-4900 |
| ● LEEKO MFG. CO., INC., 7 E. 20th St., N. Y. | OR 4-6330 |
| ● MANSION CARPETS, INC., 16 E. 52nd St., N. Y. | EL 5-4884 |
| ● SCHNELLER, A., SONS, 117 E. 29th St., N. Y. | LE 2-0579 |
| ● U. S. RUBBER CO. (COATED FABRICS DEPT.), Mishawaka, Ind. | BL 5-2181 67 |
| foliage and flowers, artificial | |
| ● DECORATIVE PLANT CORP., 136 W. 24th St., N. Y. | WA 4-4405 |
| ● de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 |
| ● KENDRA STUDIOS, INC., 1243 S. Wabash Ave., Chicago, Ill. | WA 2-0884 |
| ● SCHACK'S, INC., 2516 W. Armitage Ave., Chicago, Ill. | HU 9-2516 |
| ● 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| furniture | |
| ● ACCENT MODERNE' FURNITURE CO., 4531 St. Clair Ave., Cleveland, Ohio | UT 1-5470 |
| ● ACCESSORIES AND DESIGN, INC., 112 E. 55th St., N. Y. | PL 3-3555 |
| ● ADVANCE DESIGN, INC., 45 West 33rd St., N. Y. | LO 4-2226 |
| ● ALBANO CO., INC., 309 E. 46th St., N. Y. | PL 5-3273 |
| ● ALFINO-WEILAND, INC., 1059 Third Ave., N. Y. | TE 8-4530 160 |
| ● ALTAMIRA, 18 E. 50th St., N. Y. | PL 3-7644 170 |
| ● ALVIN FURNITURE MFG. CO., INC., 338 E. 31st St., N. Y. | MU 6-3922 |
| ● AMERICAN CHAIR CO., 911 N. 11th St., Sheboygan, Wisc. | 5027 |
| ● AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 |
| ● 22nd & Lavaca Sts., Austin, Texas | AU 6-9193 |

| | page | | page |
|---|------------|-----|------|
| ●AUSTIN GROUP, INC., THE, 602 W. 16th St., Austin, Texas | AU 7-2260 | 181 | |
| AUSTIN INDUSTRIES (KNOLL-DRAKE), c/o Calcasieu Lumber | Co., | | |
| AVARD, INC., 66 W. 55th St., N. Y. | CI 5-4080 | | |
| ●BAKER FURNITURE, INC., Exhibitors Bldg., Grand Rapids, | GL 6-9666 | 190 | |
| Mich. | | | |
| BANNER FURNITURE MFG. CO., 5200 Euclid Ave., Cleveland, | UT 1-7080 | | |
| Ohio | | | |
| ●BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. | EL 5-0785 | 173 | |
| ●BARNARD & SIMONDS CO., INC., P. O. Box 369, Rochester, | GL 2600 | 185 | |
| N. Y. | | | |
| BARTOLUCCI ARTS, INC., 328 E. 53rd St., N. Y. | PL 8-1290 | | |
| BENTHAN, LTD., 924 Third Ave., N. Y. | PL 8-3526 | | |
| ●BERGE-NORMAN, INC., 1 Park Ave., N. Y. | MU 3-3840 | 152 | |
| ●BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 | 154 | |
| ●BETHLEHEM FURNITURE MFG. CORP., 2 Park Ave., N. Y. | MU 3-5532 | 41 | |
| BIGGS ANTIQUE CO., INC., 900 W. Marshall St., | | | |
| Richmond, Va. | 2-8321 | | |
| BLANK, EARA, ASSOC., INC., 117 Lombardy St., | | | |
| Brooklyn, N. Y. | EV 8-9881 | | |
| ●BODART FURNITURE, INC., 49 E. 53rd St., N. Y. | EL 5-6171 | 19 | |
| ●BODART, JACQUES, INC., 49 E. 53rd St., N. Y. | EL 5-6171 | 19 | |
| ●BRANCUSI, REBE, CO., INC., 998 First Ave., N. Y. | MU 8-6827 | 188 | |
| BRISTOL ANTIQUES IMPORTING CO., 319 E. 62nd St., N. Y. | TE 8-2120 | | |
| ●BRITISH INDUSTRIES CORP., 80 Shore Rd., Port Washington, | | | |
| N. Y. | PO 7-7700 | 63 | |
| BROAD LINE FURNITURE CO., 311 E. 53rd St., N. Y. | PL 9-3897 | | |
| ●BRUNOVAN, INC., 425 E. 53rd St., N. Y. | EL 5-2267 | 75 | |
| CANNELL-LINCOLN, 431 Jackson St., San Francisco, Cal. | YU 2-4180 | | |
| CASSARD & WALKER, INC., 305 E. 53rd St., N. Y. | TE 8-3052 | | |
| CASSARD ROMANO CO., INC., 305 E. 63rd St., N. Y. | TE 8-0410 | | |
| ●CHARAK FURNITURE CO., INC., 444 Madison Ave., N. Y. | EL 5-5045 | | |
| | Back Cover | | |
| CIULLO BROS., 326 E. 32nd St., N. Y. | MU 6-8084 | | |
| CLARK & BURCHFIELD, 104 N. Robertson Blvd., | | | |
| Los Angeles, Cal. | CR 6-1158 | | |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 | |
| COCHEO BROTHERS, INC., 1801 Willow Ave., | | | |
| Weehawken, N. J. | CH 4-3156 | | |
| ●COLBY ASSOCIATES, 239 E. 27th St., N. Y. | MU 4-1549 | 175 | |
| ●COLOMBO, LEOPOLD, & BRO., INC., 327 E. 34th St., N. Y. | MU 5-3975 | 166 | |
| ●COLONIAL MFG. CO., 103 Colonial Ave., Zeeland, Mich. | | | |
| COLVILLE, LTD., 238 E. 59th St., N. Y. | FI 8-3003 | 143 | |
| COSTA MESA FURN. MFG. CO., 2037 Piacentia Ave., Costa | | | |
| Mesa, Cal. | LI 8-6332 | | |
| COVENTRY FURNITURE CO., INC., 306 E. 61st St., N. Y. | TE 8-9180 | | |
| CRADDOCK FURNITURE CORP., 1400 W. Illinois, Evansville, | | | |
| Ind. | 5-2691 | | |
| CUMBERLAND FURNITURE CO., 686 Lexington Ave., N. Y. | PL 9-5817 | | |
| ●DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, | | | |
| Cal. | SU 1-3926 | 154 | |
| ●DANCKER & SELLEW, INC., 318 Broadway, N. Y. | DI 9-0616 | 187 | |
| ●DAVIDSON, LTD., 1622 W. Carroll, Chicago, Ill. | CA 6-3393 | 43 | |
| ●DECORATIVE FURNITURE MANUFACTURERS ASS'N., 350 | | | |
| Madison Ave., N. Y. | MU 2-4372 | 74 | |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 | 157 | |
| ●DeGAAL & WALKER, INC., 405 E. 62nd St., N. Y. | TE 8-7575 | 163 | |
| de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | | |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 | 185 | |
| DESIGN-TECHNICS, 4 E. 52nd St., N. Y. | EL 5-3183 | | |
| DESIGNERS SHOWCASE, 1272 Broadway, N. Y. | BR 9-0408 | | |
| ●DESSAUER, DORIS, INC., 228 E. 51st St., N. Y. | PL 5-5861 | 178 | |
| DIAMENT, A. L., & CO., 34 E. 53rd St., N. Y. | PL 3-5455 | | |
| ●DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y. | PL 9-0963 | 39 | |
| DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y. | PL 9-5330 | | |
| DODS-MURDICK, 6115 Merchandise Mart Plaza, Chicago, Ill. | SU 7-9451 | | |
| DUNBAR FURNITURE CORP. OF INDIANA, Berne, Ind. | BE 2-2111 | | |
| ●DUX, INC., 390 Ninth St., San Francisco, Cal. | UN 1-3955 | 155 | |
| DWIGHT FURNITURE CO., 28 Ionia, S.W., Grand Rapids, Mich. | 8-4127 | | |
| EAGLE OF BOSTON, 203 Portland St., Boston, Mass. | CA 7-7181 | | |
| ●EDGEWOOD FURNITURE CO., INC., 334 E. 75th St., N. Y. | RE 7-2065 | 45 | |
| ●EMPIRE FURNITURE FACTORY & RATTAN WORKS, | | | |
| 4118 Ponce de Leon Blvd., Coral Gables, Fla. | HI 8-7405 | 173 | |
| ●ERWIN-LAMBETH, INC., P. O. Box 671, Thomasville, N. C. | TH 2751 | 65 | |
| ●FABRY ASSOC., INC., 6 E. 53rd St., N. Y. | PL 3-8931 | 162 | |
| ●FICKS REED CO., 424 Findlay St., Cincinnati, Ohio | MA 0302 | 159 | |
| FINE ARTS FURNITURE, INC., 320 E. 65th St., N. Y. | RE 7-4482 | | |
| FINE HOUSE FURNITURE CO., 227 Taaffe Pl., Brooklyn, N. Y. | UL 7-8013 | | |
| ●FINSVEN, INC., 508 E. 74th St., N. Y. | BU 8-2442 | 168 | |
| ●FORM & FUNCTION, INC., 22 E. 21st St., N. Y. | OR 4-1570 | 168 | |
| FRANK BROS., 2400 American Ave., Long Beach, Calif. | GA 4-8137 | | |
| ●FURNITURE ORIGINALS, INC., 195 Lexington Ave., N. Y. | MU 6-0570 | 180 | |
| ●GAREY, RICHARD, (BRASS), 90-33 Corona Ave., | | | |
| Elmhurst, N. Y. | TW 8-3816 | 187 | |
| GOODALE, ROGER, INC., 325 E. 64th St., N. Y. | TR 9-8150 | | |
| ●GORDON, ARCH, CORP., 1335 No. Wells St., Chicago, Ill. | SU 7-8121 | 78 | |
| GOULD, ALLAN, DESIGNS, INC., 166 Lexington Ave., N. Y. | MU 3-6681 | | |
| GRANICK FURNITURE CO., 335 E. 45th St., N. Y. | MU 9-1980 | | |
| GREAT EASTERN FURNITURE CO., 2395 Pacific St., Brooklyn, | | | |
| N. Y. | DI 5-8265 | | |
| ●GREEN METAL WORKS, 42 E. 21st St., N. Y. | AL 4-4514 | 183 | |
| ●GREENE'S LIGHTING FIXTURES, INC., 962 Third Ave., N. Y. | LO 3-2312 | 184 | |
| GREGORI FURNITURE CO., Bloomington, Ind. | 2-2111 | | |
| ●GROSFELD HOUSE, INC., 215 E. 58th St., N. Y. | EL 5-3227 | 15 | |
| ●GROW & CUTTLE, INC., Room 6-100 Merchandise Mart, | | | |
| Chicago, Ill. | MI 2-4043 | 164 | |
| GUILD FURNITURE CO., INC., 43 E. 19th St., N. Y. | GR 7-3940 | | |
| ●HADLEIGH, INC., 412 E. 59th St., N. Y. | PL 9-5635 | 177 | |
| ●HAGEN & STRANDGAARD, INC., 416 Jackson St., San Francisco, | | | |
| Cal. | EX 2-8768 | 157 | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | |
| ●HUFFMAN & BOYLE CO., INC., 509 Madison Ave., N. Y. | MU 8-8484 | 148 | |
| ●ITALIAN MARBLE MART, 802 Third Ave., N. Y. | MU 8-4793 | 151 | |
| J. G. FURNITURE CO., INC., 543 Madison Ave., N. Y. | PL 8-1780 | | |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., | | | |
| San Francisco, Cal. | SU 1-5306 | 159 | |
| JARVIS HOUSE, 52 E. 57th St., N. Y. | PL 9-2130 | | |
| ●JENSEN, GEORG, INC., 667 Fifth Ave., N. Y. | PL 1-2400 | 179 | |
| KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y. | MU 8-9257 | | |
| KEENEY, KEN, 414 Jackson Square, San Francisco, Cal. | EX 7-0676 | | |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 | 153 | |
| ●KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y. | BE 3010 | 151 | |
| ●KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 | 11 | |
| ●KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 | 155 | |
| ●KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 | 33 | |
| KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 | | |
| LAVERNE ORIGINALS, INC., 160 E. 57th St., N. Y. | PL 9-5455 | | |
| LEATHERCRAFT FURNITURE MFG. CO., 3045 E. 11th St., | | | |
| Los Angeles, Cal. | AN 8-4154 | | |
| LEE, ARMAND, & CO., 828 No. Wells St., Chicago, Ill. | SU 7-3830 | | |
| LEEKO MFG. CO., INC., 7 E. 20th St., N. Y. | OR 4-6330 | | |
| ●LEHIGH FURNITURE CORP., 16 E. 53rd St., N. Y. | PL 5-2045 | 73 | |
| LI RU FURNITURE & DESIGNS, INC., 341 E. 62nd St., N. Y. | TE 8-2130 | | |
| LIMPUS EXCLUSIVES FURNITURE, 428 E. 75th St., N. Y. | RE 7-9261 | | |

| | page | | page |
|--|-----------|-----|------|
| ●LUMBERTO DESIGN, INC., (BRASS), 927 Second Ave., N. Y. | MU 8-6397 | 149 | |
| ●McGUIRE CO., THE, Hotaling Pl. at Jackson Sq., San Francisco, | | | |
| Cal. | YU 6-5776 | 157 | |
| ●MAHOGANY ASSOCIATION, INC., 666 No. Lake Shore Dr., | | | |
| Chicago, Ill. | DE 7-3832 | 81 | |
| ●MANOR HOUSE, THE, 305 E. 63rd St., N. Y. | TE 2-8640 | 150 | |
| ●MARUEN MFG., INC., 1015 No. Halsted St., Chicago, Ill. | WH 4-4707 | 49 | |
| ●MASON ART, INC., 51 W. 21st St., N. Y. | OR 5-1770 | 147 | |
| ●MATHSSON, BRUNO, FURNITURE, 20 E. 58th St., N. Y. | PL 5-6078 | 148 | |
| METALIA DESIGN, 203 E. 47th St., N. Y. | PL 9-5830 | | |
| ●MEYER, GUNTHER, MARTINI, INC., 511 E. 72nd St., N. Y. | RE 4-0878 | 183 | |
| MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 | | |
| MICHIGAN FURNITURE SHOPS, INC., 200 Commerce, S. W. | | | |
| Grand Rapids, Mich. | GL 8-7559 | | |
| MIEHLE, RALPH A., INC., 341 E. 62nd St., N. Y. | TE 8-1777 | | |
| ●MILLER, HERMAN, FURN. CO., Zeeland, Mich. | 2161 | 25 | |
| ●MR. MORTIMER, INC., 353 E. 62nd St., N. Y. | TE 8-1959 | 165 | |
| ●MITTMAN, M., & CO., 316 E. 53rd St., N. Y. | PL 3-6390 | | |
| ●MOGENSEN/COMBS, 150 So. Barrington Ave., Los Angeles, Cal. | GR 2-4516 | | |
| ●MOLLA, INC., 110 State St., Westbury, L. I., N. Y. | ED 4-2885 | 137 | |
| ●MOTTAHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 | 170 | |
| MULTIFLEX CORP., THE, 666 Fifth Ave., N. Y. | PL 3-5110 | | |
| ●NAHON CO., THE, 435 E. 56th St., N. Y. | PL 3-6590 | 139 | |
| NATHAN, P., SONS, 425 E. 53rd St., N. Y. | LE 4-5400 | | |
| NEMIROV CO., INC., 110 E. 28th St., N. Y. | MU 6-1628 | | |
| NEW ERA GLASS CO., INC., 1069 Second Ave., N. Y. | EL 5-6696 | | |
| NEW YORK CHAIR & FURNITURE CO., 331 Fourth Ave., | | | |
| N. Y. | GR 3-1060 | | |
| ●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 | |
| ●NEUBERG, PAUL, & ASSOC., 109 E. Oak St., Chicago, Ill. | WH 4-1730 | 186 | |
| ●NORRIS FURNITURE CORP., 2401 E. Franklin St., Richmond, | | | |
| Va. | 2-3516 | 167 | |
| ●O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. | YU 6-6955 | 155 | |
| OHME, HERMAN, & ASSOC., 1406 Pacific Ave., Venice, Cal. | EX 6-9686 | | |
| ●PACIFIC OVERSEAS, INC., 478 Jackson St., San Francisco, Cal. | YU 2-5909 | 157 | |
| PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 | | |
| PARZINGER ORIGINALS, INC., 441 Madison Ave., N. Y. | EL 5-6122 | | |
| PASHAYAN, EDWARD, & CO., INC., 320 E. 65th St., N. Y. | TR 9-4421 | | |
| PATERSON, CHARLES C., ANTIQUES, 746 Madison Ave., N. Y. | LY 6-1666 | | |
| PERRY FURNITURE CO., 507 Monroe Ave., N.W., Grand | | | |
| Rapids, Mich. | GL 1-0123 | | |
| PIZZILLO CO., INC., 231 E. 51st St., N. Y. | PL 5-1592 | | |
| PORATH & MAGNEHEIM, INC., 95 Liberty St., N. Y. | BA 7-6980 | | |
| PRITCHARD & ROBERTS, 6-126 Merchandise Mart, Chicago, Ill. | DE 7-7573 | | |
| RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 | | |
| PROBBER, HARVEY, INC., 1082 Davol St., Fall River, Mass. | | | |
| Fall River | 4-3591 | | |
| RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 | | |
| RISON, JENS, DESIGN, INC., 49 E. 53rd St., N. Y. | MU 8-0030 | | |
| ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 | | |
| ●ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. | YU 2-4987 | 153 | |
| ROMWEBER INDUSTRIES, THE, Batesville, Ind. | 3485 | | |
| ROSENBLUM, JANET, INC., 602 Madison Ave., N. Y. | PL 3-0259 | | |
| ROYAL CATHAY TRADING CO., 433 Grant Ave., San Francisco, | | | |
| Cal. | SU 1-5641 | | |
| RUDER BROTHERS, INC., 160 E. 56th St., N. Y. | PL 8-2853 | | |
| ●RWAY FURNITURE, Sheboygan, Wisc. | | | |
| RYAN, MARY, INC., 225 Fifth Ave., N. Y. | MU 9-4670 | 66 | |
| SACKS, H., & SONS, 155 Harvard St., Brookline, Mass. | LO 6-3700 | | |
| SALTERINI, JOHN B., CO., INC., 1 Park Ave., N. Y. | MU 5-3084 | | |
| ●SAUER, WALTER P., & SONS, INC., 30-28 Starr Ave., | | | |
| L. I. City, N. Y. | ST 4-5400 | 83 | |
| SCALIA, JOHN, INC., 521 E. 72nd St., N. Y. | BU 8-8165 | | |
| ●SCERBO, FRANK, & SONS, INC., 536 Pearl St., N. Y. | DI 9-0756 | 30 | |
| SCHMIEG & KOTZIAN, INC., 521 E. 72nd St., N. Y. | BU 8-8165 | | |
| SCHNELLER, A., SONS, 117 E. 29th St., N. Y. | LE 2-0579 | | |
| SCHWARTZ, GUNNAR, CO., 103 No. Western Ave., Los Angeles, | | | |
| Cal. | HO 7-6477 | | |
| ●SEMINOLE FURNITURE SHOPS, 300 E. 54th St., N. Y. | PL 3-6513 | 169 | |
| SHERRILL FURNITURE CORP., 201 E. 56th St., N. Y. | PL 9-4469 | | |
| ●SIKES CO., INC., THE, 32 Churchill St., Buffalo, N. Y. | DE 3242 | 145 | |
| ●SINGER, M., & SONS, 36 E. 19th St., N. Y. | AL 4-4612 | 146 | |
| ●SLIGH, CHARLES R., CO., Holland, Mich. | HO 3465 | | |
| Inside Front Cover | | | |
| ●SLIGH-LOWRY FURNITURE CO., Holland, Mich. | HO 4949 | | |
| Inside Front Cover | | | |
| 362 | | | |
| STATTON FURNITURE CO., Hagerstown, Md. | | | |
| STEIGMAN, HARRY C., EQUIPMENT CO., 549 Sixth Ave., | | | |
| N. Y. | CH 2-5400 | | |
| STEINER STUDIO CORP., 427 E. 76th St., N. Y. | RE 7-7651 | | |
| STEIHL, A. H., FURNITURE CO., 28 W. 20th St., N. Y. | CH 3-5000 | | |
| STEMBRIDGE MFG. CO., 131 N. Green St., Chicago, Ill. | MO 6-3618 | | |
| STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 | | |
| ●STUART, JOHN, INC., 4th Ave., & 32nd St., N. Y. | OR 9-1200 | 3 | |
| ●TANIER, GEORGE, INC., 521 Madison Ave., N. Y. | PL 3-3053 | 179 | |
| ●THONET INDUSTRIES, INC., 1 Park Ave., N. Y. | MU 3-1230 | 137 | |
| TRANSORIENT, INC., 320 E. 65th St., N. Y. | LE 5-6511 | | |
| TREITEL-GRATZ CO., INC., 142 E. 32nd St., N. Y. | MU 3-2233 | | |
| TRIMBLE, DEAN, IMPORTS, 802 Montgomery St., | | | |
| San Francisco, Cal. | SU 1-5880 | | |
| ●TROPIC-CAL, 1319 W. Pico Blvd., Los Angeles, Cal. | RI 7-9948 | 161 | |
| URBAN FURNITURE CO., 323 E. 44th St., N. Y. | MU 3-6431 | | |
| VAKASSIAN & KLAUS GRABE, 218 E. 57th St., N. Y. | PL 3-9132 | | |
| VAN KEPPEL-GREEN, 116 S. Lasky Dr., Beverly Hills, Cal. | CR 5-7821 | | |
| VANLEIGH FURNITURE CO., INC., 115 W. 40th St., N. Y. | LA 4-1900 | | |
| VISTA FURNITURE CO., 1040 N. Olive, Anaheim, Cal. | KE 5-2231 | | |
| ●WARSAW FURNITURE MFG., CO., Warsaw, Ky. | 7- | | |

| | | page | | | page |
|--|-------------------|------|--|-------------------|------|
| ● ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. | YU 2-4987 | 153 | ● NEWBERG, PAUL, & ASSOC., 109 E. Oak St., Chicago, Ill. | WH 4-1730 | 186 |
| ● VAN KEPPEL-GREEN, 116 S. Lasky Dr., Beverly Hills, Cal. | CR 5-7821 | | ● O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. | YU 6-6955 | 155 |
| ● WILLIS, JOHN R., & CO., 325 N. Wells St., Chicago, Ill. | WH 3-2260 | | ● ORNA-METAL, INC., 2412 S. Seventh St., Louis, Mo. | PR 3-0169 | |
| furniture: hardware | | | ● PRITCHARD & ROBERTS, 6-126 Merchandise Mart, Chicago, Ill. | DE 7-7573 | |
| ● FAULTLESS FURNITURE HARDWARE (DIV OF FAULTLESS CASTER CORP.), 1521 N. Garvin St., Evansville, Ind. | 5-9041 | 36 | ● PROBBER, HARVEY, INC., 1082 Davol St., Fall River, Mass. | Fall River 4-3591 | |
| ● GOODALE, ROGER, INC., 325 E. 46th St., N. Y. | TR 9-8150 | | ● RISOM, JENS, DESIGN, INC., 49 E. 53rd St., N. Y. | MU 8-0030 | |
| ● KRAFT CABINET HARDWARE, 300 E. 64th St., N. Y. | TE 8-2214 | | ● ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 | |
| ● RICKBERG, ELLEN, IMPORTER, 1370 Filbert St., San Francisco, Cal. | PR 5-2662 | | ● ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. | YU 2-4987 | 153 |
| ● STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 | | ● ROMWEBER INDUSTRIES, THE, Batesville, Ind. | 3485 | |
| ● ROSENBLUM, JANET, INC., 602 Madison Ave., N. Y. | PL 3-0259 | | ● ROSENBLUM, JANET, INC., 602 Madison Ave., N. Y. | PL 3-0259 | |
| furniture: iron and ormolu | | | ● SAUER, WALTER P., & SONS, INC., 30-28 Starr Ave., L. I. City, N. Y. | ST 4-5400 | 83 |
| ● AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | | ● SCERBO, FRANK, & SONS, INC., 536 Pearl St., N. Y. | DI 9-0756 | 30 |
| ● ARBUCK, INC., 473 Fourth Ave., N. Y. | MU 3-6735 | | ● SEMINOLE FURNITURE SHOPS, 300 E. 54th St., N. Y. | PL 3-6513 | 169 |
| ● BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. | EL 5-0785 | 173 | ● SHERRILL FURNITURE CORP., 201 E. 56th St., N. Y. | PL 9-4469 | |
| ● BIRMINGHAM ORNAMENTAL IRON CO., 4363 First Ave., N., Birmingham, Ala. | 5-9723 | | ● SINGER, M., & SONS, 36 E. 19th St., N. Y. | AL 4-4612 | 146 |
| ● BOWEN, LOUIS W., INC., 509 Madison Ave., N. Y. | PL 9-7989 | 179 | ● SPRINGER INDUSTRIES, INC., 48-01 - 28th Ave., L. I. City, N. Y. | AS 8-7700 | |
| ● CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 | | ● STUART, JOHN, INC., 4th Ave. & 32nd St., N. Y. | OR 9-1200 | 3 |
| ● DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 | 185 | ● TANIEN, GEORGE, INC., 521 Madison Ave., N. Y. | PL 3-3053 | 179 |
| ● EXCELSIOR ART STUDIOS, 18 W. 18th St., N. Y. | CH 3-8050 | 151 | ● VISTA FURNITURE CO., 1040 N. Olive, Anaheim, Cal. | KE 5-2231 | |
| ● FICKS REED CO., 424 Findlay St., Cincinnati, Ohio | MA 0302 | 159 | ● WESTCORT CO., 4 E. 52nd St., N. Y. | PL 1-0740 | |
| ● GREEN METAL WORKS, 42 E. 21st St., N. Y. | AL 4-4514 | 183 | ● WIDDICOMB, JOHN, CO., 1 Park Ave., N. Y. | OR 9-1200 | |
| ● ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 | | furniture: raw hide, rattan | | |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 | 159 | ● AMERICAN RATTAN & REED CO., 268 Norman Ave., Brooklyn, N. Y. | EV 3-2200 | 170 |
| ● KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 | | ● EMPIRE FURNITURE FACTORY & RATTAN WORKS, 4118 Ponce de Leon Blvd., Corals Gables, Fla. | HI 8-7405 | 173 |
| ● METALIA DESIGN, 203 E. 47th St., N. Y. | PL 9-5830 | | ● McGUIRE CO., THE, Hotaling Pl. at Jackson Sq., San Francisco, Cal. | YU 6-5776 | 157 |
| ● NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 | furniture frames | | |
| ● ROSENBLUM, JANET, INC., 602 Madison Ave., N. Y. | PL 3-0259 | | ● ALVIN FURNITURE MFG. CO., INC., 338 E. 31st St., N. Y. | MU 6-3922 | |
| ● SALTERINI, JOHN B., CO., INC., 1 Park Ave., N. Y. | MU 5-3084 | | ● AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | |
| ● TROY SUNSHADE CO., THE, 612 Grant St., Troy, Ohio | 2-1281 | 164 | ● BENDIX MOULDINGS, INC., 192 Lexington Ave., N. Y. | MU 6-3395 | |
| ● 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 | ● BETHLEHEM FURNITURE MFG. CORP., 2 Park Ave., N. Y. | MU 3-5532 | 41 |
| ● VAN KEPPEL-GREEN, 116 S. Lasky Dr., Beverly Hills, Cal. | CR 5-7821 | | ● BRANCUSI, RENE, CO., INC., 998 First Ave., N. Y. | MU 8-6827 | 188 |
| furniture: mirrored | | | ● COLOMBO, LEOPOLD, & BRO., INC., 327 E. 34th St., N. Y. | MU 5-3975 | 166 |
| ● ATLAS MIRROR & GLASS CO., 308 E. 49th St., N. Y. | PL 3-9357 | 172 | ● DE GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | |
| ● BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 | 154 | ● O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. | YU 6-6955 | 155 |
| ● DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y. | PL 9-0963 | 39 | ● SHERRILL FURNITURE CORP., 201 E. 56th St., N. Y. | PL 9-4469 | |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | furniture: garden and terrace | | |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 | ● AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | |
| ● KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y. | BE 3010 | 151 | ● ARBUCK, INC., 473 Fourth Ave., N. Y. | MU 3-6735 | |
| ● KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 | 11 | ● AVARD, INC., 66 W. 55th St., N. Y. | CI 5-4080 | |
| ● NEW ERA GLASS CO., INC., 1069 Second Ave., N. Y. | EL 5-6695 | | ● BERGE-NORMAN, INC., 1 Park Ave., N. Y. | MU 3-3840 | 152 |
| ● PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 | | ● BETHLEHEM FURNITURE MFG. CORP., 2 Park Ave., N. Y. | MU 3-5532 | 41 |
| ● SCHWARTZ, I., GLASS & MIRROR CO., 412 E. 59th St., N. Y. | PL 9-7865 | | ● BOWEN, LOUIS W., INC., 509 Madison Ave., N. Y. | PL 9-7989 | 179 |
| ● WAGNER, SHERLE, 123 E. 57th St., N. Y. | PL 8-3300 | 151 | ● CALIFORNIA REDWOOD ASSOC., 576 Sacramento St., San Francisco, Cal. | EX 2-7880 | 27 |
| furniture: mosaic | | | ● DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 | 157 |
| ● AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | | ● DESSAUER, DORIS, INC., 228 E. 51st St., N. Y. | PL 5-5861 | 178 |
| ● COLBY ASSOCIATES, 239 E. 27th St., N. Y. | MU 4-1549 | 175 | ● DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y. | PL 9-0963 | 39 |
| ● DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 | 154 | ● FICKS REED CO., 424 Findlay St., Cincinnati, Ohio | MA 0302 | 159 |
| ● de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | | ● GALLO FURNITURE, INC., 460 Fourth Ave., N. Y. | MU 4-4344 | |
| ● ITALIAN MARBLE MART, 802 Third Ave., N. Y. | MU 8-4793 | 151 | ● ITALIAN MARBLE MART, 802 Third Ave., N. Y. | MU 8-4793 | 151 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 | ● JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 | 159 |
| ● LUBERTO DESIGN, INC., 927 Second Ave., N. Y. | MU 8-6397 | 149 | ● KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 | 33 |
| ● MOSAIC GALLERY (BON BAZAR), 961 First Ave., N. Y. | PL 5-2487 | 187 | ● KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 | |
| ● PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 | | ● NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 |
| ● SCERBO, FRANK, & SONS, INC., 536 Pearl St., N. Y. | DI 9-0756 | 30 | ● RAYMOR, 225 Fifth Ave., N. Y. | MU 9-8184 | |
| ● STEWART, STUDIO OF JACK-MARGOT, 12 E. 62nd St., N. Y. | TE 8-8493 | | ● RICHARDS MORGENTHAU & CO., 225 Fifth Ave., N. Y. | MU 9-8184 | |
| ● VAN KEPPEL-GREEN, 116 S. Lasky Dr., Beverly Hills, Cal. | CR 5-7821 | | ● ROYAL CATHAY TRADING CO., 433 Grant Ave., San Francisco, Cal. | SU 1-5641 | |
| ● WILLIS, JOHN R., & CO., 325 N. Wells St., Chicago, Ill. | WH 3-2260 | | ● SALTERINI, JOHN B., CO., INC., 1 Park Ave., N. Y. | MU 5-3084 | |
| furniture: office | | | ● SHERRILL FURNITURE CORP., 201 E. 56th St., N. Y. | PL 9-4469 | |
| ● ADVANCE DESIGN, INC., 45 West 33rd St., N. Y. | LO 4-2226 | | ● TREITEL-GRATZ CO., INC., 142 E. 32nd St., N. Y. | MU 3-2233 | |
| ● AETNA STEEL PRODUCTS CORP. (ARNOT-JAMESTOWN DIV.), 730 Fifth Ave., N. Y. | JU 6-2525 | 68 | ● TROPICAL, 1319 W. Pico Blvd., Los Angeles, Cal. | RI 7-9948 | 161 |
| ● ALBANO CO., INC., 309 E. 46th St., N. Y. | PL 5-3273 | | ● TROY SUNSHADE CO., THE, 612 Grant St., Troy, Ohio | 2-1281 | 164 |
| ● AVARD, INC., 66 W. 55th St., N. Y. | CI 5-4080 | | ● 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 |
| ● BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. | EL 5-0785 | 173 | ● WILLOW & REED ART WORK MFG. CO., 293 Greenpoint Ave., Bklyn., N. Y. | EV 9-4735 | 182 |
| ● BARNARD & SIMONDS CO., INC., P. O. Box 369, Rochester, N. Y. | GL 2600 | 185 | ● WOODARD, LEE L., SONS, Elm St., Owosso, Mich. | 2460 | |
| ● BERGE-NORMAN, INC., 1 Park Ave., N. Y. | MU 3-3840 | 152 | furniture: self assembly | | |
| ● BLANK, A., INC. (DIV. OFFICE PLANNING CENTER), 74 Broad St., N. Y. | BO 9-8884 | 168 | ● DUX, INC., 390 Ninth St., San Francisco, Cal. | UN 1-3955 | 155 |
| ● BLANK, EZRA, ASSOC., INC., 117 Lombardy St., Brooklyn, N. Y. | EV 8-9881 | | ● FORM & FUNCTION, INC., 22 E. 21st St., N. Y. | OR 4-1570 | 168 |
| ● CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 | | ● JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 |
| ● CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 | ● MOLLA, INC., 110 State St., Westbury, L. I., N. Y. | ED 4-2885 | 137 |
| ● COCHED BROTHERS, INC., 1801 Willow Ave., Weehawken, N. J. | CH 4-3156 | | ● SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 | 176 |
| ● COLBY ASSOCIATES, 239 E. 27th St., N. Y. | MU 4-1549 | 175 | furniture: spring construction | | |
| ● COSTA MESA FURN. MFG. CO., 2037 Piacentia Ave., Costa Mesa, Cal. | LI 8-6332 | | ● ACCENT MODERNE FURNITURE CO., 4531 St. Clair Ave., Cleveland, Ohio | UT 1-5470 | |
| ● CUMBERLAND FURNITURE CO., 686 Lexington Ave., N. Y. | PL 9-5817 | | ● ALVIN FURNITURE MFG. CO., INC., 338 E. 31st St., N. Y. | MU 6-3922 | |
| ● DANCKER & SELLEW, INC., 318 Broadway, N. Y. | DI 9-0616 | 187 | ● BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. | EL 5-0785 | 173 |
| ● DAVIDSON, LTD., 1622 W. Carroll, Chicago, Ill. | CA 6-3393 | 43 | ● BIGGS ANTIQUE CO., INC., 900 W. Marshall St., Richmond, Va. | 2-8321 | |
| ● DESIGNERS SHOWCASE, 1272 Broadway, N. Y. | BR 9-0408 | | ● CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 |
| ● DESKS, INC., 71 Fifth Ave., N. Y. | AL 5-5454 | 145 | ● COLBY ASSOCIATES, 239 E. 27th St., N. Y. | MU 4-1549 | 175 |
| ● DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y. | PL 9-5330 | | ● COVENTRY FURNITURE CO., INC., 306 E. 61st St., N. Y. | TE 8-9180 | |
| ● EDGEWOOD FURNITURE CO., INC., 334 E. 57th St., N. Y. | RE 7-2065 | 45 | ● CUMBERLAND FURNITURE CO., 686 Lexington Ave., N. Y. | PL 9-5817 | |
| ● EXECUTIVE OFFICE INTERIORS, 528 Washington St., San Francisco, Cal. | EX 7-0371 | | ● DAVIDSON, LTD., 1622 W. Carroll, Chicago, Ill. | CA 6-3393 | 43 |
| ● FINSVEN, INC., 508 E. 74th St., N. Y. | BU 8-2442 | 168 | ● DESKS, INC., 71 Fifth Ave., N. Y. | AL 5-5454 | 145 |
| ● GORDON, ARCH, CORP., 1335 No. Wells St., Chicago, Ill. | SU 7-8121 | 78 | ● DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y. | PL 9-5330 | |
| ● GOULD, ALLAN, DESIGNS, INC., 166 Lexington Ave., N. Y. | MU 3-6681 | | ● DUX, INC., 390 Ninth St., San Francisco, Cal. | UN 1-3955 | 155 |
| ● GRANICK FURNITURE CO., 335 E. 45th St., N. Y. | MU 9-1980 | | ● GRANICK FURNITURE CO., 335 E. 45th St., N. Y. | MU 9-1980 | |
| ● HAGEN & STRANDGAARD, INC., 416 Jackson St., San Francisco, Cal. | EX 2-8768 | 157 | ● JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 |
| ● HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | ● KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y. | BE 3010 | 151 |
| ● J. G. FURNITURE CO., INC., 543 Madison Ave., N. Y. | PL 8-1780 | | ● KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 | 33 |
| ● JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 | ● LIMPUS EXCLUSIVES FURNITURE, 428 E. 75th St., N. Y. | RE 7-9261 | |
| ● KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y. | BE 3010 | 151 | ● MEYER, GUNTHER, MARTINI, INC., 511 E. 72nd St., N. Y. | RE 4-0878 | 183 |
| ● KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 | 33 | ● NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 |
| ● KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 | | ● NO-SAG SPRING CO., 21590 Hoover Rd., Detroit, Mich. | JE 9-0500 | 62 |
| ● LEATHERCRAFT FURNITURE MFG. CO., 3045 E. 11th St., Los Angeles, Cal. | AN 8-4154 | | ● ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 | |
| ● LEHIGH FURNITURE CORP., 16 E. 53rd St., N. Y. | PL 5-2045 | 73 | ● ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. | YU 2-4987 | 153 |
| ● LEOPOLD CO., THE, 914 Osborn St., Burlington, Iowa | PL 2-4553 | 141 | ● SCHNELLER, A., SONS, 117 E. 29th St., N. Y. | LE 2-0579 | |
| ● LIMPUS EXCLUSIVES FURNITURE, 428 E. 75th St., N. Y. | RE 7-9261 | | ● SINGER, M., & SONS, 36 E. 19th St., N. Y. | AL 4-4612 | 146 |
| ● MACEY-FOWLER, INC., 305 E. 63rd St., N. Y. | TE 8-5900 | | ● STUART, JOHN, INC., 4th Ave. & 32nd St., N. Y. | OR 9-1200 | 3 |
| ● MILLER, HERMAN, FURN. CO., Zeeland, Mich. | Inside Back Cover | | ● WIDDICOMB, JOHN, CO., 1 Park Ave., N. Y. | OR 9-1200 | |
| ● MULTIFLEX CORP., THE, 666 Fifth Ave., N. Y. | PL 3-5110 | 25 | ● WOODARD, LEE L., SONS, Elm St., Owosso, Mich. | 2460 | |
| ● NAHON CO., THE, 435 E. 56th St., N. Y. | PL 3-6590 | 139 | ● WYCOMBE-MEYER CO., CO., 216 E. 45th St., N. Y. | MU 2-6375 | |
| ● NATIONAL BUSINESS EQUIPMENT CO., 1237 Park Ave., Hoboken, N. J. | OL 9-6600 | | glass: structural; figured; patterned | | |
| ● NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 | ● BLUE RIDGE GLASS CORP., Kingsport, Tenn. | CI 5-3121 | |

Table listing various companies and products under categories: hardware, glass, interior designer, lamps: lighting fixtures: lamp shades, mantels, mirrors and plate glass. Includes company names, addresses, and page numbers.

Table listing various companies and products under categories: lamp shade covers, leather, leather accessories, linens: table, bath and bed, marble. Includes company names, addresses, and page numbers.

(*) indicates advertisement and page number in December 1955 issue.

(●) indicates advertisement and page number in December 1965 issue.

| | page | | page |
|--|-------------------|-----|------|
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 | 159 | |
| ●KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 | 11 | |
| ●KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 | 155 | |
| ●LIBBEY-OWENS-FORD GLASS CO., (MIRROR DIV.), 608 Madison Ave., Toledo, O. | CH 2-5781 | | |
| ●MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 | | |
| ●MIRROR-BRICK, INC., 1266 Madison Ave., N. Y. | SA 2-1614 | | |
| ●NEW ERA GLASS CO., INC., 1069 Second Ave., N. Y. | EL 5-6696 | | |
| ●PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 | | |
| ●RYAN, MARY, INC., 225 Fifth Ave., N. Y. | MU 9-4670 | | |
| ●SCHWARTZ, I., GLASS & MIRROR CO., 412 E. 59th St., N. Y. | PL 9-7866 | | |
| ●SHERRILL FURNITURE CORP., 201 E. 56th St., N. Y. | PL 9-4469 | | |
| ●SUTTON GLASS & MIRROR CO., 891 Third Ave., N. Y. | PL 3-1025 | | |
| ●SYRACUSE ORNAMENTAL CO., INC., 581 S. Clinton St., Syracuse, N. Y. | SY 3-6191 | 169 | |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 | |
| ●VANLEIGH FURNITURE CO., 115 W. 40th St., N. Y. | LA 4-1900 | | |
| ●WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | LA 5-1492 | | |
| mouldings: carved, embossed, picture frame | | | |
| ●BENDIX MOULDINGS, INC., 192 Lexington Ave., N. Y. | MU 6-3395 | | |
| ●de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | | |
| ●GRANICK, MAX, FINE FRAMES, 52 W. 56th St., N. Y. | CI-6-2869 | 181 | |
| ●HOUSE OF H. HEYDENRYK, JR., THE, 141 W. 54th St., N. Y. | CO 5-5094 | | |
| ●KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 | 155 | |
| ●SCHWEITZER, M. R., 205 E. 54th St., N. Y. | PL 3-6750 | 166 | |
| needlework: embroideries: quilting | | | |
| ●CATHAY LAMP & IMPORTING CO., 1534A Merchandise Mart, Chicago, Ill. | WH 4-1189 | | |
| ●THORP, J. H., & CO., 250 Park Ave., N. Y. | EL 5-5300 | | |
| ●WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 | | |
| paints and varnishes | | | |
| ●HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 | | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | |
| ●MARTIN-SENOUR CO., THE, 2520 S. Quarry St., Chicago, Ill. | VI 2-5000 | | |
| ●U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 | | |
| paints: textile colors | | | |
| ●AMERICAN CRAYON CO., THE, 1706 Hayes Ave., Sandusky, Ohio | 500 | 182 | |
| ●COURTAULDS ALABAMA, INC., 600 Fifth Ave., N. Y. | JU 6-2626 | 38 | |
| ●MARTIN-SENOUR CO., THE, 2520 S. Quarry St., Chicago, Ill. | VI 2-5000 | | |
| photo murals | | | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | |
| ●KAUFMANN & FABRY CO., 425 S. Wabash Ave., Chicago, Ill. | HA 7-3135 | | |
| ●STOCKWELL, C. W. CO., 3262 Wilshire Blvd., Los Angeles, Cal. | DU 7-3231 | 149 | |
| pictures: prints, frames | | | |
| ●ACCESSORIES AND DESIGN, INC., 112 E. 55th St., N. Y. | PL 3-3555 | | |
| ●ACCESSORIES FOR INTERIORS, 119 W. 23rd St., N. Y. | CH 2-6444 | 156 | |
| ●ATLAS MIRROR & GLASS CO., 308 E. 49th St., N. Y. | PL 3-9357 | 172 | |
| ●BENTHAN, LTD., 924 Third Ave., N. Y. | PL 8-3326 | | |
| ●CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 | | |
| ●CLARK & GIBBY, 20 E. 41st St., N. Y. | OR 9-2130 | 135 | |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 | 157 | |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 | 185 | |
| ●DESKS, INC., 71 Fifth Ave., N. Y. | AL 5-5454 | 145 | |
| ●ENDURLITE, 2510 Holmes St., Kansas City, Mo. | HA 4742 | 165 | |
| ●FETTRETCH, DONALD, 150 E. 53rd St., N. Y. | MU 8-6088 | | |
| ●FREIDMAN BROS. DECORATIVE ARTS INC., 305 E. 47th St., N. Y. | PL 5-2737 | | |
| ●GRANICK, MAX, FINE FRAMES, 52 W. 67th St., N. Y. | CI 6-2869 | 181 | |
| ●GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 | 164 | |
| ●HOUSE OF H. HEYDENRYK, JR., THE, 141 W. 54th St., N. Y. | CO 5-5094 | | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | |
| ●JACKSON SQUARE ASSOC., 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 | |
| ●KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 | 11 | |
| ●LEE, ARMAND & CO., 828 No. Wells St., Chicago, Ill. | SU 7-3830 | | |
| ●MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 | | |
| ●MR. MORTIMER, INC., 353 E. 62nd St., N. Y. | TE 8-1959 | 165 | |
| ●ROYAL CATHAY TRADING CO., 433 Grant Ave., San Francisco, Cal. | SU 1-5641 | | |
| ●RYAN, MARY, INC., 225 Fifth Ave., N. Y. | MU 9-4670 | | |
| ●SANDE, RHODA, 23 E. 67th St., N. Y. | LY 6-7486 | | |
| ●SAXON & CLEMENS, 64 E. 55th St., N. Y. | PL 9-5791 | 177 | |
| ●SCHWEITZER, M. R., 205 E. 54th St., N. Y. | PL 3-6750 | 166 | |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 | |
| ●WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 | | |
| ●WESTCORT CO., 4 E. 52nd St., N. Y. | PL 1-0740 | | |
| pillows: decorative | | | |
| ●BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. | EL 5-0785 | 173 | |
| ●CREATIVE LEATHERS, INC., Champaign, Ill. | 6-2581 | | |
| ●DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 | 154 | |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 | 157 | |
| ●JACKSON SQUARE ASSOC., 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 | 159 | |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 | 153 | |
| ●LARSEN, JACK LENOR, INC., 36 E. 22nd St., N. Y. | GR 7-1506 | 180 | |
| ●NETTLE CREEK INDUSTRIES, Box 202, Richmond, Ind. | 3-1113 | | |
| ●OTTAVIA, INC., 345 Hudson St., N. Y. | AL 5-2929 | | |
| ●WILLIS, JOHN R., & CO., 325 N. Wells St., Chicago, Ill. | WH 3-2260 | | |
| plaster | | | |
| ●BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 | 154 | |
| ●de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | | |
| ●KRUMPE, EDWARD, INC., 212 E. 54th St., N. Y. | PL 9-6051 | | |
| plastics | | | |
| ●CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 | 153 | |
| ●CARPENTER, L. E., & CO., 350 Fifth Ave., N. Y. | LO 4-0080 | 183 | |
| ●CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 | | |
| ●de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | | |
| ●ENDURLITE, 2510 Holmes St., Kansas City, Mo. | HA 4742 | 165 | |
| ●GOODRICH, B. F., CO., KOROSEAL DIV., 500 So. Main St., Akron, Ohio | BL 3-1171 | 37 | |
| ●GOODYEAR TIRE & RUBBER CO., INC., THE, 1144 E. Market St., Akron, O. | FR 6-1411 | 23 | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 | 153 | |
| ●KIMBALL MFG. CORP., 1270 Pennsylvania Ave., San Francisco, Cal. | VA 6-4142 | | |
| ●KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 | 155 | |
| ●LEHMAN-CONNOR, H. B., CO., INC., 509 Madison Ave., N. Y. | PL 8-2100 | 17 | |
| ●LUMINOUS CEILINGS, INC., 2500 W. North Ave., Chicago, Ill. | AR 6-2800 | 60 | |
| ●SYRACUSE ORNAMENTAL CO., INC., 581 S. Clinton St., Syracuse, N. Y. | SY 3-6191 | 169 | |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 | 36 | |
| ●U. S. PLYWOOD CORP. (WESTINGHOUSE DECORATIVE MICARTA), 55 W. 44th St., N. Y. | MU 2-1900 | | |
| ●U. S. RUBBER CO. (COATED FABRICS DEPT.), Mishawaka, Ind. | BL 5-2181 | 67 | |
| ●WESTINGHOUSE ELECTRIC CORP., MICARTA DIV., Trafford, Pa. | EX 1-2800 | 9 | |
| ●WILLIS, JOHN R., & CO., 325 N. Wells St., Chicago, Ill. | WH 3-2260 | | |
| plumbing fixtures | | | |
| ●AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | | |
| ●GUERIN, P. E., INC., 23 Jane St., N. Y. | CH 3-5270 | | |
| ●WAGNER, SHERLE, 123 E. 57th St., N. Y. | PL 8-3300 | 151 | |
| ●WIEDER, MARION, 165 E. 56th St., N. Y. | PL 5-6898 | 163 | |
| portable kitchen units | | | |
| ●DWYER PRODUCTS CORP., Michigan City, Ind. | 5-5236 | | |
| publications | | | |
| ●CROWELL, THOMAS Y., 432 Fourth Ave., N. Y. | OR 9-0630 | | |
| ●FURNITURE FORUM, Depot Square Bldg., Englewood, N. J. | LO 8-8090 | | |
| ●HOUSE BEAUTIFUL, 572 Madison Ave., N. Y. | PL 1-2100 | | |
| ●INSTITUTIONS MAGAZINE, 1801 Prairie Ave., Chicago, Ill. | CA 5-4680 | | |
| ●REINHOLD PUBLISHING CORP., 430 Park Ave., N. Y. | MU 8-8600 | | |
| radiator convectors | | | |
| ●AETNA STEEL PRODUCTS CORP., 730 Fifth Ave., N. Y. | JU 6-2525 | | |
| radio, television, phonograph & high fidelity equipment | | | |
| ●ASCO SOUND CORP., 115 W. 45th St., N. Y. | JU 2-1750 | 174 | |
| ●BETHELEHEM FURNITURE MFG. CORP., 2 Park Ave., N. Y. | MU 3-5532 | 41 | |
| ●BRITISH INDUSTRIES CORP., 80 Shore Rd., Port Washington, N. Y. | PO 7-7700 | 63 | |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 | |
| ●FINSVEN, INC., 508 E. 74th St., N. Y. | BU 8-2442 | 168 | |
| ●FURNITURE ORIGINALS, INC., 195 Lexington Ave., N. Y. | MU 6-0570 | 180 | |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 | 165 | |
| ●KNOLL ASSOC., INC., 575 Madison Ave., N. Y. | MU 8-7900 | 33 | |
| ●LANSING, JAMES B., SOUND, INC., 2439 Fletcher Dr., Los Angeles, Cal. | NO 3-3218 | 8 | |
| ●MEYER, GUNTHER, MARTINI, INC., 511 E. 72nd St., N. Y. | RE 4-0878 | 183 | |
| ●ROGERS-KNEEDLER, 26 Hotelling Pl., San Francisco, Cal. | YU 2-4987 | 153 | |
| ●SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 | 176 | |
| ●TECHMASTER CORP., 75 Front St., Brooklyn, N. Y. | UL 5-3535 | 176 | |
| ●UNIVERSITY LOUDSPEAKERS, 80 S. Kensico Ave., White Plains, N. Y. | WH 6-7700 | 171 | |
| room dividers | | | |
| ●AEROSHADE CO., DIV. OF CONSOLIDATED GENERAL PRODUCTS, INC., 24th & Nicholson Sts., Houston, Texas | UN 2-6671 | 135 | |
| ●AUTOMATIC DEVICES CO., 2121 S. 12th St., Allentown, Pa. | HE 4-9391 | | |
| ●AVARD, INC., 66 W. 55th St., N. Y. | CI 5-4080 | | |
| ●BARBER, ROBERT, INC., 6 E. 53rd St., N. Y. | EL 5-0785 | 173 | |
| ●BERGE-NORMAN, INC., 1 Park Ave., N. Y. | MU 3-3840 | 152 | |
| ●CAL-CRAFT WOOD FABRIC (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 | 153 | |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 | 135 | |
| ●COLUMBIA MILLS, INC., 120 W. Onondago St., Syracuse, N. Y. | 2-0111 | 29 | |
| ●DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 | 154 | |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 | 157 | |
| ●de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 | | |
| ●DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y. | PL 9-5330 | | |
| ●DOUGLAS FIR PLYWOOD ASSOC., 1119 A St., Tacoma, Wash. | BR 8-2283 | | |
| ●ENDURLITE, 2510 Holmes St., Kansas City, Mo. | HA 4742 | 165 | |
| ●EXCELSIOR ART STUDIOS, 18 W. 18th St., N. Y. | CH 3-8050 | 151 | |
| ●FABRY ASSOC., INC., 6 E. 53rd St., N. Y. | PL 3-8931 | 162 | |
| ●GORDON, ARCH, CORP., 1335 No. Wells St., Chicago, Ill. | SU 7-8121 | 78 | |
| ●GREAT EASTERN FURNITURE CO., 2395 Pacific St., Bklyn, N. Y. | DI 5-8265 | | |
| ●GROSFELD HOUSE, INC., 215 E. 58th St., N. Y. | EL 5-3227 | 15 | |
| ●GUNDLFINGER, LOIS, 414 Jackson St., San Francisco, Cal. | SU 1-7242 | 153 | |
| ●HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 | | |
| ●HOUGH SHADE CORP., THE, 1064 Jackson St., Janesville, Wisc. | 4461 | | |
| ●HUNTER DOUGLAS CORP., 150 Broadway, N. Y. | BE 3-4120 | | |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 | 159 | |
| ●KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 | 11 | |
| ●MEYER, GUNTHER, MARTINI, INC., 511 E. 72nd St., N. Y. | RE 4-0878 | 183 | |
| ●MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 | | |
| ●MILLS, MARCIA, TEXTILES, 539 Washington St., San Francisco, Cal. | EX 2-3984 | 152 | |
| ●NEWBURG, PAUL, ASSOC., 109 E. Oak St., Chicago, Ill. | WH 4-1730 | 186 | |
| ●NEW CASTLE PRODUCTS, INC., New Castle, Indiana | NE 3300 | | |
| ●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y. | MU 3-7650 | 150 | |
| ●PELLA WOOD FOLDING DOORS, 210 Main St., Pella, Iowa | 560 | 141 | |
| ●PROBBER, HARVEY, INC., 1082 Davol St., Fall River, Mass. | Fall River 4-3591 | | |
| ●ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 | | |
| ●ROGERS-KNEEDLER, 26 Hotelling Pl., San Francisco, Cal. | YU 2-4987 | 153 | |
| ●ROLSCREEN CO., THE, 210 Main St., Pella, Iowa | 560 | 141 | |
| ●SALTERINI, JOHN B., CO., INC., 1 Park Ave., N. Y. | MU 5-3084 | | |
| ●SCHNELLER, A. SONS, 117 E. 29th St., N. Y. | LE 2-0579 | | |
| ●SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 | 176 | |
| ●STUART, JOHN, INC., 4th Ave., & 32nd St., N. Y. | OR 9-1200 | 3 | |
| ●SUNCRAFT, INC., 1315 W. Webster, Chicago, Ill. | EA 7-0832 | | |
| ●THRU-VU VERTICAL BLIND CORP., P. O. Box 266, Rye, N. Y. | HA 8-4152 | 173 | |
| ●TYLER, ARTHUR F., CO., 167 Haggood St., Athol, Mass. | Athol 71 | 144 | |
| ●U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 | | |
| ●VAN KEPPEL-GREEN, 116 S. Lusk Dr., Beverly Hills, Cal. | CR 5-7821 | | |
| ●VANLEIGH FURNITURE CO., INC., 115 W. 40th St., N. Y. | LA 4-1900 | | |
| ●VERTICAL BLINDS CORP. OF AMERICA, 1936 Pontius Ave., Los Angeles, Cal. | BR 2-3932 | | |
| ●WARSAW FURNITURE MFG. CO., Warsaw, Ky. | 7-5401 | 169 | |
| ●WIDDICOMB, JOHN, CO., 1 Park Ave., N. Y. | OR 9-1200 | | |
| ●WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 | 184 | |
| room dividers (contract) | | | |
| ●AETNA STEEL PRODUCTS CORP.—E. J. BOYLE DIV., 730 Fifth Ave., N. Y. | JU 6-2525 | | |

(*) indicates advertisement and page number in December 1955 issue.

| | page |
|--|---------------|
| room dividers (free standing) | |
| ●AETNA STEEL PRODUCTS CORP. (ARNOT-JAMESTOWN DIV.), 730 Fifth Ave., N. Y. | JU 6-2525 68 |
| schools | |
| ●CRANBOOK ACADEMY OF ART, 181 Academy Rd., Bloomfield Hills, Mich. | MI 4-1600 180 |
| screens | |
| ●ADAMS LEATHERS, INC., 530 Madison Ave., N. Y. | PL 9-7303 147 |
| ●AEROSHADE CO., DIV. OF CONSOLIDATED GENERAL PRODUCTS, INC., 24th & Nicholson Sts., Houston, Texas | UN 2-6671 135 |
| ●AMERICAN RATTAN & REED CO., 268 Norman Ave., Brooklyn, N. Y. | EV 3-2200 170 |
| ●ARBUCK, INC., 473 Fourth Ave., N. Y. | MU 3-6735 170 |
| ●AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 41 |
| ●BETHLEHEM FURNITURE MFG. CORP., 2 Park Ave., N. Y. | MU 3-5532 41 |
| ●BRONSTONE FIBERGLASS, INC., 498 Jackson St., San Francisco, Cal. | YU 6-1666 153 |
| ●CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| ●CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 135 |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 166 |
| ●COLUMBO, LEOPOLD & BRO., INC., 327 E. 34th St., N. Y. | MU 5-3975 166 |
| ●COLUMBIA MILLS, INC., 120 W. Onondago St., Syracuse, N. Y. | 2-0111 29 |
| ●COVENTRY FURNITURE CO., INC., 306 E. 61st St., N. Y. | TE 8-9180 153 |
| ●DECOR OF GRAND RAPIDS, INC., 1555 Eastern Ave., S.E., Grand Rapids, Mich. | CH 3-3691 157 |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 157 |
| ●DE GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 185 |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 185 |
| ●ENDURLITE, 2510 Holmes St., Kansas City, Mo. | HA 4742 165 |
| ●FICKS REED CO., 424 Findlay St., Cincinnati, Ohio | MA 0302 159 |
| ●GOTHAM CARPET CO., 515 Madison Ave., N. Y. | PL 9-3388 164 |
| ●GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 164 |
| ●GUNDLFINGER, LOIS, 414 Jackson St., San Francisco, Cal. | SU 1-7242 153 |
| ●HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 153 |
| ●HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 153 |
| ●HOUGH SHADE CORP., THE, 1064 Jackson St., Janesville, Wisc. | 4461 151 |
| ●ITALIAN MARBLE MART, 802 Third Ave., N. Y. | MU 8-4793 151 |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ●JARVIS HOUSE, 52 E. 57th St., N. Y. | PL 9-2130 153 |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 153 |
| ●KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill. | DE 7-7144 11 |
| ●KNEEDLER-FAUCHERE, 451 Jackson St., San Francisco, Cal. | YU 2-4094 155 |
| ●KRUMPE, EDWARD, INC., 212 E. 54th St., N. Y. | PL 9-6051 17 |
| ●LAVERNE ORIGINALS, INC., 160 E. 57th St., N. Y. | PL 9-5455 17 |
| ●LEHMAN-CONNOR, H. B., CO., INC., 509 Madison Ave., N. Y. | PL 8-2100 17 |
| ●MILLS, MARCIA, TEXTILES, 539 Washington St., San Francisco, Cal. | EX 2-3984 152 |
| ●MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 17 |
| ●NEW ERA GLASS CO., 1069 Second Ave., N. Y. | EL 5-6696 155 |
| ●O'DONNELL, MARIE S., 435 Jackson St., San Francisco, Cal. | YU 6-6955 155 |
| ●ROYAL CATHAY TRADING CO., 435 Grant Ave., San Francisco, Cal. | SU 1-5641 176 |
| ●SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 159 |
| ●TAKAHASHI TRADING CO., 1661 Post St., San Francisco, Cal. | JO 7-9373 159 |
| ●TRIMBLE, DEAN, IMPORTS, 802 Montgomery St., San Francisco, Cal. | SU 1-5880 161 |
| ●TROPICAL, 1319 W. Pico Blvd., Los Angeles, Cal. | RI 7-9948 161 |
| ●TROPICRAFT OF SAN FRANCISCO, 14 Sherwood Pl., San Francisco, Cal. | YU 2-4157 185 |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| ●WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 36 |
| ●WILLIS, JOHN R., & CO., 325 N. Wells St., Chicago, Ill. | WH 3-2260 184 |
| ●WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| sculpture | |
| ●AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 157 |
| ●DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 157 |
| ●DE GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 185 |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 185 |
| ●DESIGN-TECHNICS, 4 E. 52nd St., N. Y. | EL 5-3183 165 |
| ●ENDURLITE, 2510 Holmes St., Kansas City, Mo. | HA 4742 165 |
| ●HANSEN, 978 First Ave., N. Y. | PL 9-4932 159 |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ●KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y. | MU 8-9257 159 |
| ●KRUMPE, EDWARD, INC., 212 E. 54th St., N. Y. | PL 9-6051 159 |
| ●ROFFMAN, EDWARD AXEL, ASSOC., 17 E. 48th St., N. Y. | PL 3-7648 311 |
| ●VERMONT MARBLE CO., Proctor, Vt. | 311 163 |
| ●WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 163 |
| ships' interiors outfitters | |
| ●AETNA STEEL PRODUCTS CORP. (ARNOT-JAMESTOWN DIV.), 730 Fifth Ave., N. Y. | JU 6-2525 68 |
| shutters, movable and stationary | |
| ●BERINOFF, L. W., 441 Jackson St., San Francisco, Cal. | YU 2-3083 154 |
| ●CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| ●DECOR OF GRAND RAPIDS, INC., 1555 Eastern Ave., S.E., Grand Rapids, Mich. | CH 3-3691 157 |
| ●DENST & SODERLUND, 7355 So. Exchange Ave., Chicago, Ill. | SA 1-5515 156 |
| ●DEVEREUX PRODUCTS CO., 1725 Berkeley St., Santa Monica, Cal. | EX 4-7269 156 |
| ●HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 156 |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ●JUSTICE MANUFACTURING CO., INC., 400 Tootle Bldg. St. Joseph, Mo. | 4-6100 143 |
| ●ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal. | YU 2-4987 153 |
| ●SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 176 |
| ●TYLER, ARTHUR F., CO., 167 Hapgood St., Athol, Mass. | Athol 71 144 |
| ●U. S. SHUTTERS, INC., 446 W. 36th St., N. Y. | WI 7-1535 184 |
| ●WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| silver | |
| ●CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 135 |
| ●DONATY TRADING CO., 225 Fifth Ave., N. Y. | MU 4-0392 164 |
| ●GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 164 |
| ●JACKSON SQUARE ASSOCIATION, 407 Jackson St., San Francisco, Cal. | SU 1-5306 179 |
| ●JENSEN, GEORG, INC., 667 Fifth Ave., N. Y. | PL 1-2400 179 |
| ●KESSLER ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 153 |
| ●MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 170 |
| ●RYAN, MARY, INC., 225 Fifth Ave., N. Y., 10 | MU 9-4670 170 |

| | |
|---|------------------|
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| ●WEISS, DAVID, IMPORTERS, 863 Third Ave., N. Y. | PL 5-1492 36 |
| statuary | |
| ●DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 185 |
| ●FLORENTINE CRAFTSMEN, INC., THE, 479 First Ave., N. Y. | LE 2-3926 181 |
| surface material: furniture, equipment | |
| ●CREATIVE LEATHERS, INC., Champaign, Ill. | 6-2581 164 |
| ●GROW AND CUTTLE, INC., Room 6-100 Merchandise Mart, Chicago, Ill. | MI 2-4043 164 |
| ●KAPPA-SHELL PRODUCTS CO., INC., 28 E. 22nd St., N. Y. | GR 7-0690 179 |
| ●LUBERTO DESIGN, INC., 927 Second Ave., N. Y. | MU 8-6397 149 |
| ●U. S. PLYWOOD CORP., 55 W. 44th St., New York | MU 2-1900 149 |
| ●U. S. PLYWOOD CORP. (WESTINGHOUSE DECORATIVE MICARTA), 55 W. 44th St., N. S. | MU 2-1900 149 |
| ●WESTINGHOUSE ELECTRIC CORP., MICARTA DIV., Trafford, Pa. | EX 1-2800 9 |
| textile dyes | |
| ●AMERICAN CRAYON CO., THE, 1706 Hayes Ave., Sandusky, Ohio | 500 182 |
| ●COURTAULDS ALABAMA, INC., 600 Fifth Ave., N. Y. | JU 6-2626 38 |
| ●EASTMAN CHEMICAL PRODUCTS, INC., 260 Madison Ave., N. Y. | OR 9-1820 38 |
| tiles decorative | |
| ●AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 153 |
| ●CAMBRIDGE TILE CO., THE, Caldwell Drive, Cincinnati, Ohio | VA 4180 153 |
| ●CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 175 |
| ●COLBY ASSOCIATES, 239 E. 27th St., N. Y. | MU 4-1549 175 |
| ●de QUINTAL, INC., 1 E. 53rd St., N. Y. | PL 3-6066 175 |
| ●DESIGN-TECHNICS, 4 E. 52nd St., N. Y. | EL 5-3183 175 |
| ●HOUSE OF H. HEYDENRYK, JR., THE, 141 W. 54th St., N. Y. | CO 5-5094 165 |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| ●INTERIM INC., 328 E. 53rd St., N. Y. | PL 8-1290 159 |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ●JARVIS HOUSE, 52 E. 57th St., N. Y. | PL 9-2130 153 |
| ●KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 153 |
| ●KNEEDLER FAUCHERE, 451 Jackson St., San Francisco, Cal. | YU 2-4094 155 |
| ●LAVERNE ORIGINALS, INC., 160 E. 57th St., N. Y. | PL 9-5455 170 |
| ●MOSSAIC TILE CO., THE, Zanesville, Ohio | 2-4571 170 |
| ●MOTTAAHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 170 |
| ●PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 170 |
| ●SCHWARTZ, I., GLASS & MIRROR CO., 412 E. 49th St., N. Y. | PL 9-7866 170 |
| ●STEWART, STUDIO OF JACK-MARGOT, 12 E. 62nd St., N. Y. | TE 8-8493 172 |
| ●TILE COUNCIL OF AMERICA, 10 E. 40th St., N. Y. | MU 4-4070 172 |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| ●VERMONT MARBLE CO., Proctor, Vt. | 311 163 |
| ●VOGUE CARPET CORP., 515 Madison Ave., N. Y. | PL 9-1990 172 |
| ●WAGNER, SHERLE, 123 E. 57th St., N. Y. | PL 8-3300 151 |
| ●WALKER & ZANGER, INC., 145 Hudson St., N. Y. | WA 5-8313 163 |
| ●YE OLDE MANTEL SHOPPE, 327 E. 48th St., N. Y. | PL 8-3210 167 |
| tiles: structural | |
| ●DESIGN-TECHNICS, 4 E. 52nd St., N. Y. | EL 5-3183 153 |
| ●JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 |
| ●KNEEDLER-FAUCHERE, 451 Jackson St., San Francisco, Cal. | YU 2-4094 155 |
| ●PARALLEL MFG. CORP., 109 E. 28th St., N. Y. | LE 2-8835 155 |
| ●TILE COUNCIL OF AMERICA, 10 E. 40th St., N. Y. | MU 4-4070 144 |
| ●TYLER, ARTHUR F., CO., 167 Hapgood St., Athol, Mass. | Athol 71 144 |
| ●VERMONT MARBLE CO., Proctor, Vt. | 311 163 |
| ●WALKER & ZANGER, INC., 145 Hudson St., N. Y. | WA 5-8313 163 |
| trade shows and centers; exhibitions; fairs | |
| ●AMERICAN FURNITURE MART, 666 Lake Shore Drive, Chicago, Ill. | SU 7-4100 80 |
| ●CENTER REALTY CO., 425 S. Field St., Dallas, Texas | RI 5847 59 |
| ●DECORATIVE ARTS CENTER, THE, 305 E. 63rd St., N. Y. | TE 8-3050 59 |
| ●DECORATIVE CENTER, THE, Dallas, Texas | RI 5847 59 |
| ●DECORATORS MART, 410 E. 54th St., N. Y. | PL 3-5550 59 |
| ●FRENCH EXPOSITIONS IN THE U. S., INC., 610 5th Ave., N. Y. | CO 5-5676 59 |
| ●GRAND RAPIDS FURNITURE EXPOSITION ASSN., 427 E. Fulton St., Grand Rapids, Mich. | GR 8-6722 24 |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| ●LITTLE, GEORGE F., MANAGEMENT, 220 Fifth Ave., N. Y. | MU 9-7147 32 |
| ●MERCHANDISE MART, THE, 830 Merchandise Mart, Chicago, Ill. | WH 4-4141 34 |
| ●NATIONAL HOTEL EXPOSITION, 141 W. 51st St., N. Y. | CI-7-0800 34 |
| ●STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 34 |
| ●225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| trade work rooms | |
| ●CASSARD & WALKER, INC., 305 E. 63rd St., N. Y. | TE 8-3052 135 |
| ●COVENTRY FURNITURE CO., INC., 306 E. 61st St., N. Y. | TE 8-9180 135 |
| ●de QUINTAL, INC., 1 E. 53rd St., N. Y. | PL 3-6066 135 |
| ●GRANICK FURNITURE CO., 335 E. 45th St., N. Y. | MU 9-1980 135 |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |
| ●MEZZANINE, 602 Madison Ave., N. Y. | PL 3-1347 165 |
| ●SCHNELLER, A. SONS, 117 E. 29th St., N. Y. | LE 2-0579 165 |
| ●STEINER STUDIO CORP., 427 E. 76th St., N. Y. | RE 7-7651 165 |
| tourist travel | |
| ●GREEK LINE, 10 Bridge St., N. Y. | WH 3-9140 165 |
| upholstery fillers: curled hair | |
| ●BLOCKSOM & CO., 5th & Canal Sts., Michigan City, Ind. | 3-3231 76, 77 |
| ●LA FRANCE DECORATIVE FABRICS, INC. (DIV. OF LA FRANCE INDUSTRIES, INC.), 10 E. 53rd St., N. Y. | EL 5-5380 76, 77 |
| upholstery fillers: foam rubber | |
| ●BLOCKSOM & CO., 5th & Canal Sts., Michigan City, Ind. | 3-3231 76, 77 |
| ●GOODYEAR TIRE & RUBBER CO., INC., THE, 1144 E. Market St., Akron, Ohio | FR 6-1411 23 |
| ●LA FRANCE DECORATIVE FABRICS, INC. (DIV. OF LA FRANCE INDUSTRIES, INC.), 10 E. 53rd St., N. Y. | EL 5-5380 23 |
| venetian blinds | |
| ●CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| ●CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 135 |
| ●COLUMBIA MILLS, INC., 120 W. Onondago St., Syracuse, N. Y. | 2-0111 29 |
| ●CUMBERLAND FURNITURE CO., 686 Lexington Ave., N. Y. | PL 9-5817 29 |
| ●HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 29 |
| ●HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 |

(*) indicates advertisement and page number in December 1955 issue.

| | page | | page |
|---|------------------|---|---------------|
| • PELLA WOOD FOLDING DOORS, 210 Main St., Pella, Iowa | 560 141 | • TIMBERTONE DECORATIVE CO., INC., 114 E. 32nd St., N. Y. | MU 4-3376 188 |
| • PLASTIC LUME, INC., Sausalito, Cal. | Sausalito 1700 | • TROPICRAFT OF SAN FRANCISCO, 14 Sherwood Pl., San Francisco, Cal. | YU 2-4157 185 |
| • ROLSCREEN CO., THE, 210 Main St., Pella, Iowa | 560 141 | • TYLER, ARTHUR F., CO., 167 Hapgood St., Athol, Mass. | Athol 71 144 |
| • THRU-VU VERTICAL BLIND CORP., P. O. Box 266, Rye, N. Y. | HA 8-4152 173 | • U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 |
| • VERTICAL BLINDS CORP. OF AMERICA, 1936 Pontius Ave., Los Angeles, Cal. | BR 2-3932 | • U. S. PLYWOOD CORP. (KALISTRON DIV.), 55 W. 44th St., N. Y. | MU 2-1900 35 |
| • WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 | • U. S. PLYWOOD CORP. (WELDWOOD DIV.), 55 W. 44th St., N. Y. | MU 2-1900 |
| wallpaper | | | |
| • AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 | • U. S. RUBBER CO. (COATED FABRICS DEPT.), Mishawaka, Ind. | BL 5-2181 67 |
| • BOWEN, LOUIS W., INC., 509 Madison Ave., N. Y. | PL 9-7989 179 | • UPHOLSTERY LEATHER GROUP OF THE TANNERS COUNCIL OF AMERICA, 141 E. 44th St., N. Y. | MU 7-6310 |
| • BREWER, BILL, ASSOC., 472 Jackson St., San Francisco, Cal. | YU 2-2227 159 | • VELVERAY CORPORATION, 15 W. 34th St., N. Y. | CH 4-6272 311 |
| • CHENEY, GREEFF & CO., INC., 150 Midland Ave., Port Chester, N. Y. | WE 9-6200 | • VERMONT MARBLE CO., Proctor, Vt. | PL 8-3300 151 |
| • CROOM, INEZ, INC., 56 E. 55th St., N. Y. | PL 8-1232 | • WALL TRENDS, INC., 509 Madison Ave., N. Y. | PL 3-0431 |
| • DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 154 | • WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0082 184 |
| • DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal. | DO 2-0196 157 | wallpaper protection | |
| • DENST & SODERLUND, 7355 So. Exchange Ave., Chicago, Ill. | SA 1-5515 156 | • BOWEN, LOUIS W., INC., 509 Madison Ave., N. Y. | PL 9-7989 179 |
| • DIAMANT, A. L. & CO., 34 E. 53rd St., N. Y. | PL 3-5455 | • KATZENBACH & WARREN, INC., Pine St., New Canaan, Conn. | WO 6-9511 |
| • ELLIS, JACKSON, CO., 17 E. 54th St., N. Y. | MU 8-8120 | • LLOYD, W. H. S., CO., INC., 16 E. 52nd St., N. Y. | PL 8-1085 |
| • FABRICS UNLIMITED, 515 Madison Ave., N. Y. | MU 8-6090 | waste baskets | |
| • FINE ART WALL PAPER CO., INC., 575 Madison Ave., N. Y. | PL 3-7513 | • LOUMAC SUPPLY CORP., 333 E. 103rd St., N. Y. | AT 9-8604 158 |
| • GALLERY HANDPRINTS, INC., 45 Morris St., Jersey City, N. J. | DE 3-2203 169 | • RONBY SUPPLY CO., 167 W. 12th St., N. Y. | WA 9-5032 186 |
| • GALLIGAN, WILLIAM J., INC., 515 Madison Ave., N. Y. | EL 5-1518 | window shades and accessories | |
| • HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | PL 3-0633 165 | • AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 |
| • JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | SU 1-5306 159 | • CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 |
| • JACOBS, A. H., CO., 515 Madison Ave., N. Y. | PL 5-6585 | • COLUMBIA MILLS, INC., 120 W. Onondago St., Syracuse, N. Y. | 2-0111 29 |
| • JONES & ERWIN, INC., 15 E. 57th St., N. Y. | PL 9-3706 | • COLUMBUS COATED FABRICS CORP., Seventh & Grant Aves., Columbus, Ohio | AX 9-2112 |
| • KATZENBACH & WARREN, INC., Pine St., New Canaan, Conn. | WO 6-9511 | • DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | SU 1-3926 154 |
| • KEENEY, KEN, 414 Jackson Square, San Francisco, Cal. | EX 7-0676 | • DESIGN-TECHNICS, 4 E. 52nd St., N. Y. | EL 5-3183 |
| • KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal. | YU 2-4094 155 | • DU PONT DE NEMOURS, E. I. & CO., (NYLON DIV.), 710 DuPont Bldg., Wilmington, Del. | 4-5121 |
| • KONWISER, INC., 1 E. 53rd St., N. Y. | PL 3-3990 | • HEINLEY'S, PAUL, MOVABLE SHUTTERS, 1620 Euclid St., Santa Monica, Cal. | EX 3-7211 |
| • LARSEN, JACK LENOR, INC., 36 E. 22nd St., N. Y. | GR 7-1506 180 | • HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 1-1420 |
| • LAVERNE ORIGINALS, INC., 160 E. 57th St., N. Y. | PL 9-5455 | • HOUGH SHADE CORP., THE, 1064 Jackson St., Janesville, Wisc. | 4461 |
| • LLOYD, W. H. S., CO., INC., 16 E. 52nd St., N. Y. | PL 8-1085 | • JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 159 |
| • McCLELLAND, NANCY, INC., 15 E. 57th St., N. Y. | PL 3-8376 | • JUSTICE MANUFACTURING CO., INC., 400 Tootle Bldg., St. Joseph, Mo. | 4-6110 143 |
| • MILLER, HERMAN, FURN. CO., Zeeland, Mich. | 2161 25 | • MILLS, MARCIA, TEXTILES, 539 Washington St., San Francisco, Cal. | EX 2-3984 152 |
| • MURALS, INC., 16 E. 53rd St., N. Y. | PL 9-5860 | • SHUTTERS UNLIMITED, INC., 100 W. End Ave., N. Y. | TR 7-6620 176 |
| • OWEN, MARGARET, INC., 515 Madison Ave., N. Y. | EL 5-1672 | • THRU-VU VERTICAL BLIND CORP., P. O. Box 266, Rye, N. Y. | HA 8-4152 173 |
| • OWEN, WILTON E., INC., Grove St., Adams, Mass. | 1590 | • TROPICRAFT OF SAN FRANCISCO, 14 Sherwood Pl., San Francisco, Cal. | YU 2-4157 185 |
| • PAGEANT WALLPAPER, 515 Madison Ave., N. Y. | MU 8-5029 | • WINDOW MODES, INC., 196 E. 75th St., N. Y. | LE 5-0882 184 |
| • PIPPIN PAPERS, THE, 515 Madison Ave., N. Y. | PL 1-2536 | wood carvings | |
| • PRITCHARD & ROBERTS, 6-126 Merchandise Mart, Chicago, Ill. | DE 7-7573 | • ALVIN FURNITURE MFG. CO., INC., 338 E. 31st St., N. Y. | MU 6-3922 |
| • RENVERNE CORP., 515 Madison Ave., N. Y. | MU 8-2540 | • AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 |
| • ROSE, BEN, 1129 W. Sheridan Rd., Chicago, Ill. | BR 4-8185 160 | • BENDIX MOULDINGS, INC., 192 Lexington Ave., N. Y. | MU 6-3395 |
| • SCHUMACHER, F. & CO., 60 W. 40th St., N. Y. | LO 5-5700 84 | • de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 |
| • SEEMAN, JAMES, STUDIOS, 134-12 Atlantic Ave., Richmond Hill, N. Y. | AX 7-1400 | • DE LUCA, PINO L., IMPORTERS, 205 E. 49th St., N. Y. | PL 5-9294 185 |
| • STOCKWELL, C. W., CO., 3262 Wilshire Blvd., Los Angeles, Cal. | DU 7-3231 149 | • HOUSE OF H. HEYDENRYK, JR., THE, 141 W. 54th St., N. Y. | CO 5-5094 |
| • STOWE, DOAK, & CO., 620 Decorative Center, Dallas, Texas | RA 2055 | • JACKSON SQUARE ASSOCIATION, 435 Jackson Sq., San Francisco, Cal. | SU 1-5306 159 |
| • TIMBERTONE DECORATIVE CO., INC., 114 E. 32nd St., N. Y. | MU 4-3376 188 | • KESSLER, ALBERT, CO., 1355 Market St., San Francisco, Cal. | HE 1-9645 153 |
| • VAN LUIT, ALBERT, & CO., 400 Chevy Chase Drive, Los Angeles, Cal. | CH 5-5106 155 | • MOTTARHEDEH & SONS, 225 Fifth Ave., N. Y. | MU 5-3050 170 |
| • WAGNER, SHERLE, 123 E. 57th St., N. Y. | PL 8-3300 151 | • OHME, HERMAN, & ASSOC., 1406 Pacific Ave., Venice, Cal. | EX 6-9686 |
| • WALLPAPER COUNCIL, 509 Madison Ave., N. Y. | PL 9-0950 | • ROYAL CATHAY TRADING CO., 433 Grant Ave., San Francisco, Cal. | SU 1-5641 |
| • WALLS TODAY, INC., 9 E. 53rd St., N. Y. | EL 5-5251 | • SCHWEITZER, M. R., 205 E. 54th St., N. Y. | PL 3-6750 166 |
| • WALL TRENDS, INC., 509 Madison Ave., N. Y. | PL 3-0431 | • SYRACUSE ORNAMENTAL CO., INC., 581 S. Clinton St., Syracuse, N. Y. | SY 3-6191 169 |
| • WINFIELD DESIGN ASSOC., 447 Minna St., San Francisco, Cal. | EG 2-5259 47 | • 225 FIFTH AVE., BUYERS INFORMATION, 225 Fifth Ave., N. Y. | MU 5-6377 36 |
| wall covering — other than wallpaper | | | |
| • AMERICAN S.E.R.P.E. CORP., 149 E. 57th St., N. Y. | PL 1-0030 | • U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 |
| • AUSTIN-WOLFE, INC., 670 Howard St., San Francisco, Cal. | YU 2-2713 | wood, woodwork, plywood | |
| • BOWEN, LOUIS W., INC., 509 Madison Ave., N. Y. | PL 9-7989 179 | • BIRDS EYE VENEER CO., 415 N. 23rd St., Escanaba, Mich. | 2626 |
| • BREWER, BILL, ASSOC., 472 Jackson St., San Francisco, Cal. | YU 2-2227 159 | • CALIFORNIA REDWOOD ASSOC., 576 Sacramento St., San Francisco, Cal. | EX 2-7880 27 |
| • CAL-CRAFT WOOD FABRICS (SHADES, INC.), 407 Jackson St., San Francisco, Cal. | DO 2-7096 153 | • CIULLO BROS., 326 E. 32nd St., N. Y. | MU 6-8084 |
| • CALIFORNIA REDWOOD ASSOC., 576 Sacramento St., San Francisco, Cal. | EX 2-7880 27 | • de GUARD, PETER, 207 E. 51st St., N. Y. | MU 8-0050 |
| • CAMBRIDGE TILE CO., THE, Caldwell Drive, Cincinnati, Ohio | VA 4180 | • DOUGLAS FIR PLYWOOD ASSOC., 119 A St., Tacoma, Wash. | BR 8-2283 |
| • CARPENTER, L. E. & CO., 350 Fifth Ave., N. Y. | LO 4-0080 183 | • FINE HARDWOODS ASSOC., 666 Lake Shore Dr., Chicago, Ill. | WH 4-1252 |
| • CHANDLER MFG. CO., THE, East Taunton, Mass. | 4-7571 | • FURNITURE ORIGINALS, INC., 195 Lexington Ave., N. Y. | MU 6-0575 180 |
| • CLARK & BURCHFIELD, 104 N. Robertson Blvd., Los Angeles, Cal. | CR 6-1158 | • GRAINING & DECORATING SERVICE, THE, 509 Fifth Ave., N. Y. | VA 6-0890 |
| • CLARK & GIBBY, INC., 20 E. 41st St., N. Y. | OR 9-2130 135 | • GUNDFINGER, LOIS, 414 Jackson St., San Francisco, Cal. | SU 1-7242 153 |
| • COLUMBUS COATED FABRICS CORP., Seventh & Grant Aves., Columbus, Ohio | AX 9-2112 6-2581 | • HARDWOOD PLYWOOD INSTITUTE, 600 S. Michigan Ave., Chicago, Ill. | HA 7-4053 |
| • CREATIVE LEATHERS, INC., Champaign, Ill. | SU 1-3926 154 | • HOUSE OF H. HEYDENRYK, JR., THE, 141 W. 54th St., N. Y. | CO 5-5094 |
| • DAMRON-KAUFMANN, INC., 440 Jackson St., San Francisco, Cal. | MU 8-0050 | • JAFF BROS. WOODWORKS, INC., 41-43 37th St., L. I. City, N. Y. | ST 4-1477 |
| • de GUARD, PETER, 207 E. 51st St., N. Y. | SA 1-5515 156 | • MEYER, GUNTHER, MARTINI, INC., 511 E. 72nd St., N. Y. | RE 4-0878 183 |
| • DENST & SODERLUND, 7355 So. Exchange Ave., Chicago, Ill. | PL 3-5455 | • PHILIPPINE MAHOGANY, ASSOC., INC., 111 W. 7th St., Los Angeles, Cal. | TU 7500 |
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| • EAGLE-OTTAWA LEATHER CO., Grand Haven, Mich. | MU 8-8120 | • U. S. PLYWOOD CORP., 55 W. 44th St., N. Y. | MU 2-1900 |
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| • FINE HARDWOODS ASSOC., 666 Lake Shore Dr., Chicago, Ill. | KE 2-1000 69 | yarns: metallic | |
| • GOLD SEAL FLOORS AND WALLS, 195 Belgrave Dr., Kearny, N. J. | PL 7-5740 61 | • DOBECKMUN CO., THE, LUREX DIV., 3301 Monroe Ave., Cleveland, Ohio | ME 1-3500 |
| • GOLD, WILLIAM, INC., 1270 Ave. of the Americas, N. Y. | FR 6-1411 23 | • METLON CORP., 432 4th Ave., N. Y. | MU 3-5962 160 |
| • GOODYEAR TIRE & RUBBER CO., INC., THE, 1144 E. Market St., Akron, Ohio | VA 6-0890 | yarns & fibers: curtain, drapery & upholstery | |
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| • HARDWOOD PLYWOOD INSTITUTE, 600 S. Michigan Ave., Chicago, Ill. | MU 9-1144 | • AMERICAN RAYON INSTITUTE, 350 Fifth Ave., N. Y. | OX 5-6390 64 |
| • HEIDENREICH, HARRY, INC., 389 Fifth Ave., N. Y. | PL 1-1420 | • AMERICAN VISCOSER CORP., 350 Fifth Ave., N. Y. | LA 4-7200 |
| • HOLLAND SHADE CO., 999 Third Ave., N. Y. | PL 3-0633 165 | • CELANESE CORP. OF AMERICA, 180 Madison Ave., N. Y. | MU 9-6000 |
| • HOUSE OF TIME, INC., THE, 471 Park Ave., N. Y. | SU 1-5306 159 | • DOBECKMUN CO., THE, LUREX DIV., 3301 Monroe Ave., Cleveland, Ohio | ME 1-3500 |
| • JACKSON SQUARE ASSOCIATION, 435 Jackson St., San Francisco, Cal. | MU 2-1900 35 | • DU PONT DE NEMOURS, E. I. & CO., INC., (NYLON DIV.), 710 DuPont Bldg., Wilmington, Del. | 4-5121 |
| • KALISTRON, INC., 55 W. 44th St., N. Y. | GR 7-0690 179 | • EASTMAN CHEMICAL PRODUCTS, INC., 260 Madison Ave., N. Y. | OR 9-1820 |
| • KAPPA-SHELL PRODUCTS CO., INC., 28 E. 22nd St., N. Y. | OR 9-1220 46 | • METLON CORP., 432 4th Ave., N. Y. | MU 3-5962 160 |
| • KARAGHEUSIAN, A. & M., INC., 295 Fifth Ave., N. Y. | WO 6-9511 | • OWENS-CORNING FIBERGLAS CORP., 598 Madison Ave., N. Y. | MU 8-8380 |
| • KATZENBACH & WARREN, INC., Pine St., New Canaan, Conn. | YU 2-4094 155 | INTERIORS | |
| • KNEEDLER-FAUCHERE, 451 Jackson St., San Francisco, Cal. | PL 8-2100 17 | | |
| • LEHMAN-CONNOR, H. B., CO., INC., 509 Madison Ave., N. Y. | PL 8-1085 | | |
| • LLOYD, W. H. S., CO., INC., 16 E. 52nd St., N. Y. | 5320 | | |
| • MASTIC TILE CORP. OF AMERICA, North Montgomery St., Newburgh, N. Y. | PL 5-2487 187 | | |
| • MOSAIC GALLERY (BON BAZAR), 961 First Ave., N. Y. | 2-4571 | | |
| • MOSAIC TILE CO., THE, Zanesville, Ohio | PL 9-5860 | | |
| • MURALS, INC., 16 E. 53rd St., N. Y. | TE 8-8493 | | |
| • STEWART STUDIO OF JACK-MARROT, 12 E. 62nd St., N. Y. | DU 7-3231 149 | | |
| • STOCKWELL, C. W., CO., 3262 Wilshire Blvd., Los Angeles, Cal. | OL 3-0908 | | |
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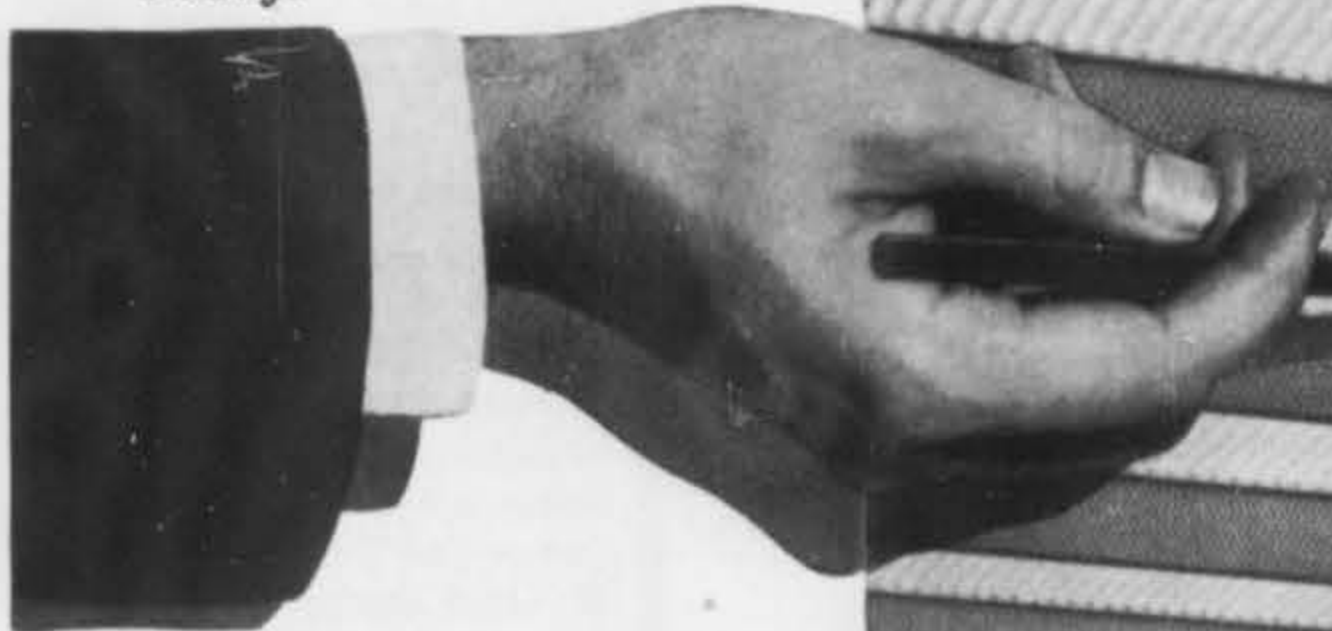


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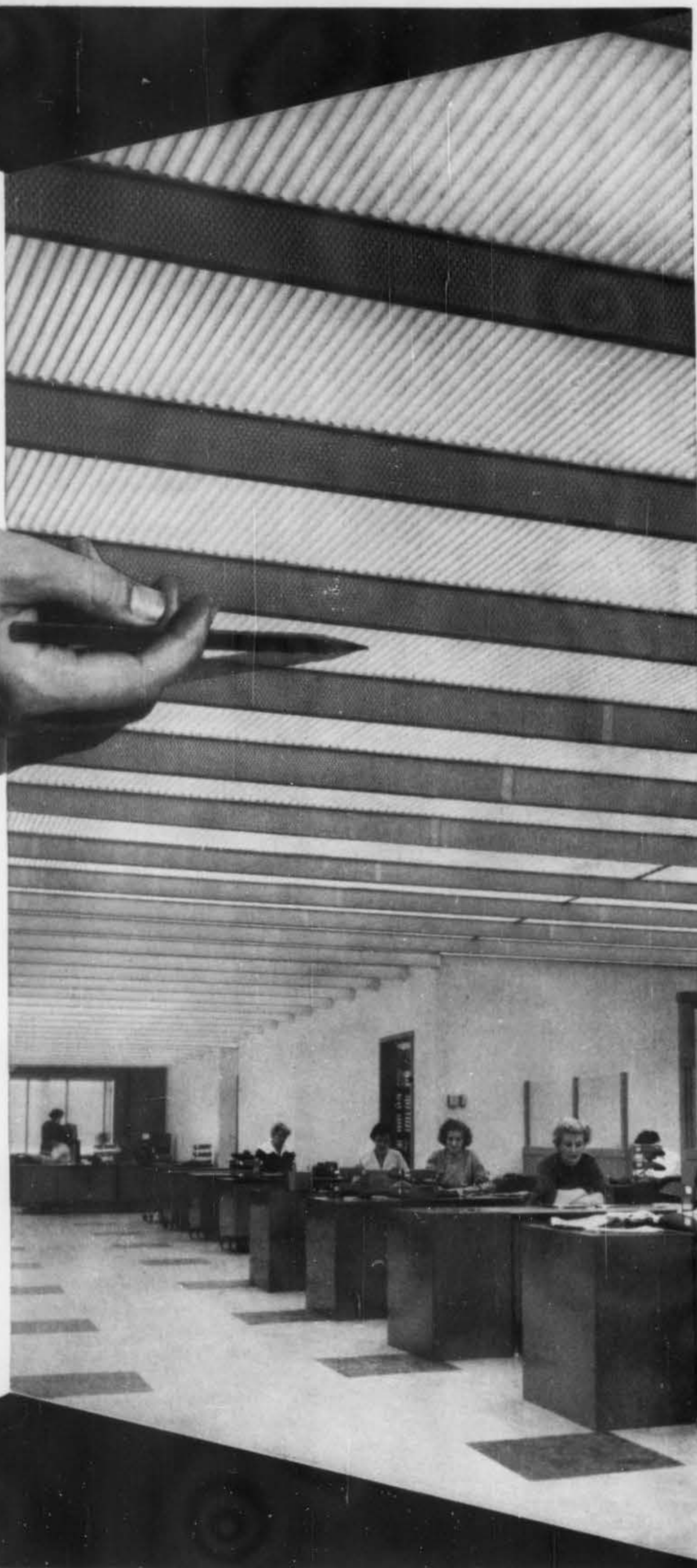
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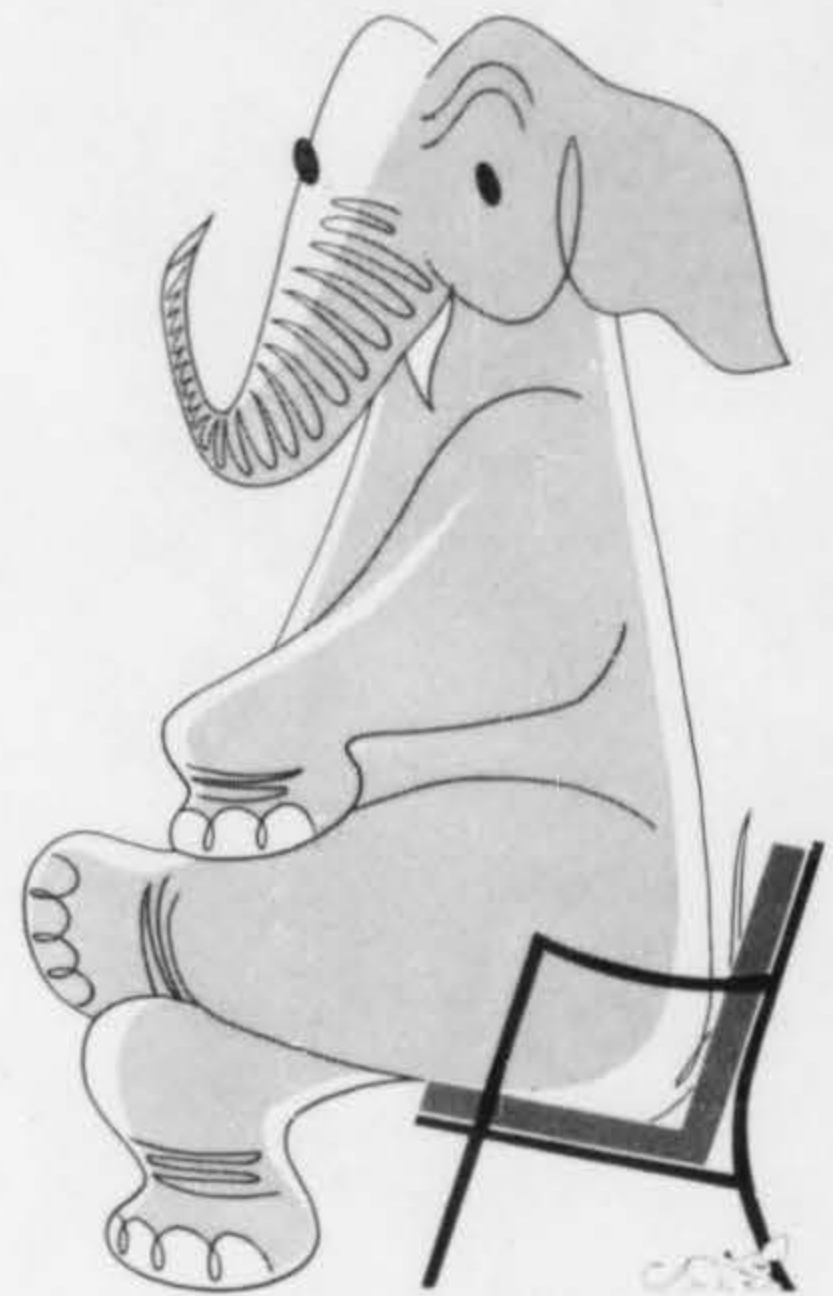
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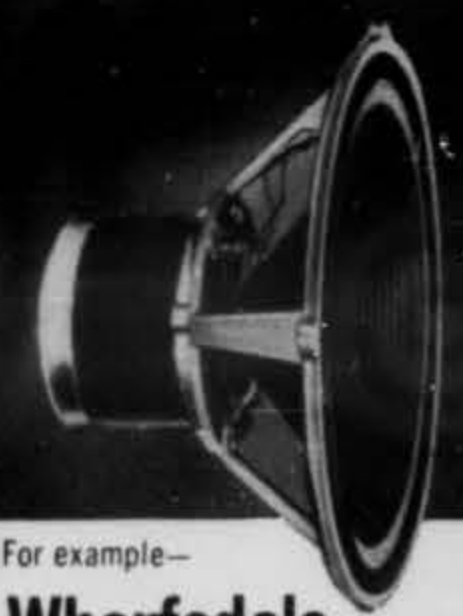


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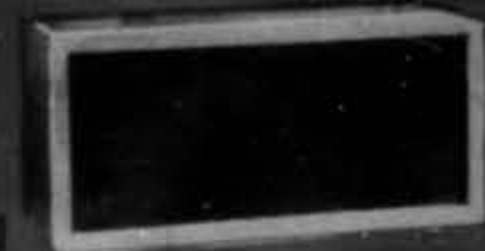
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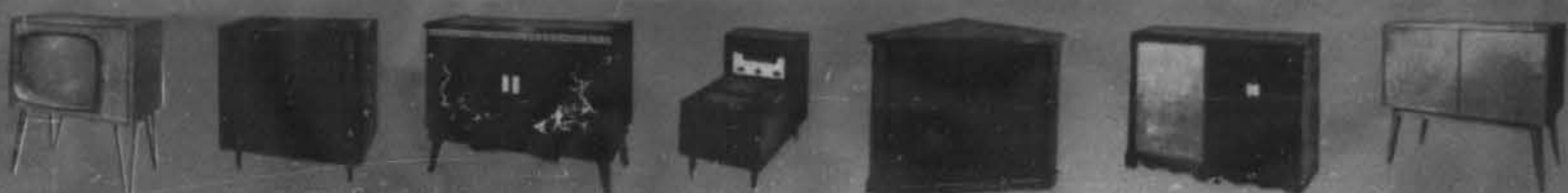
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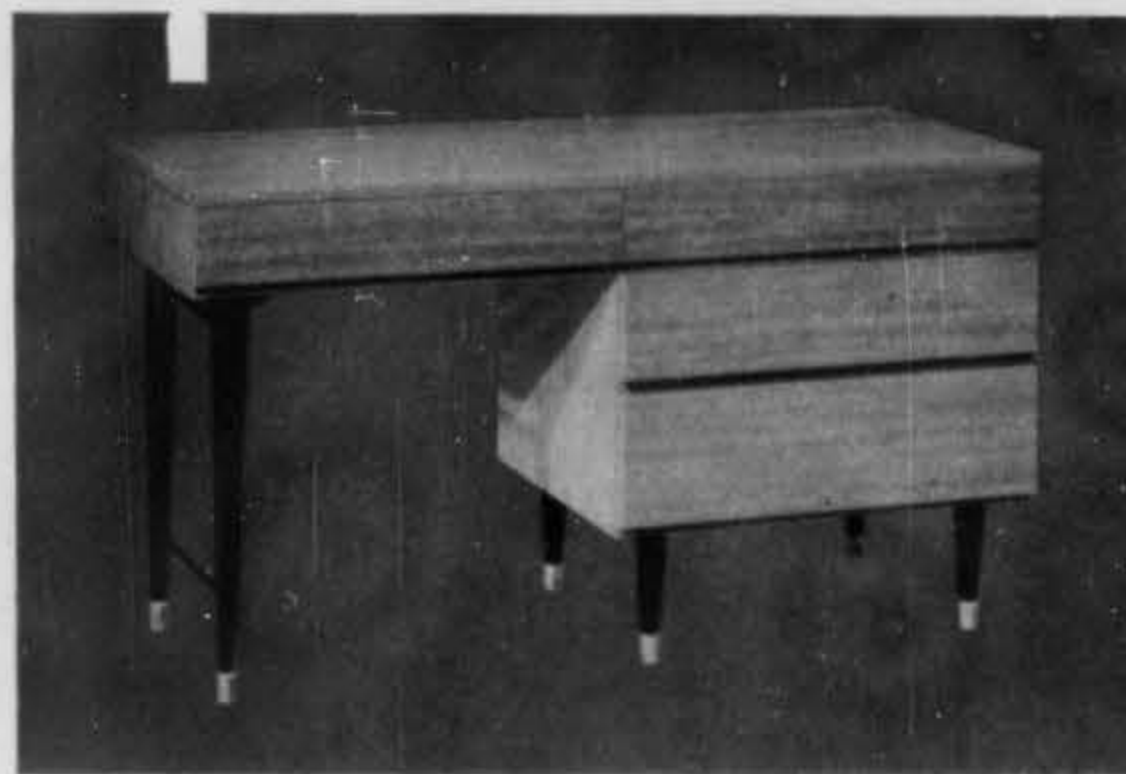
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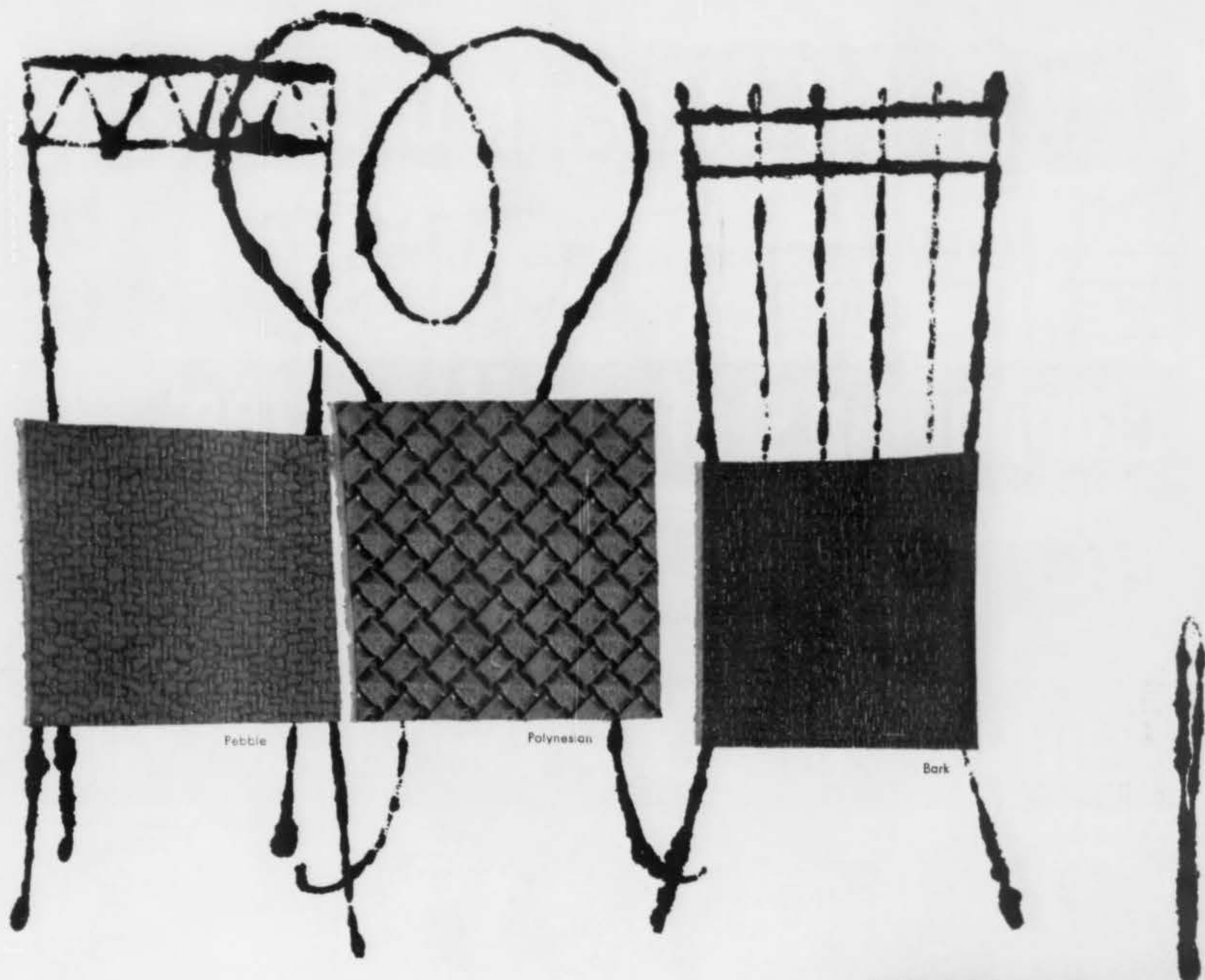
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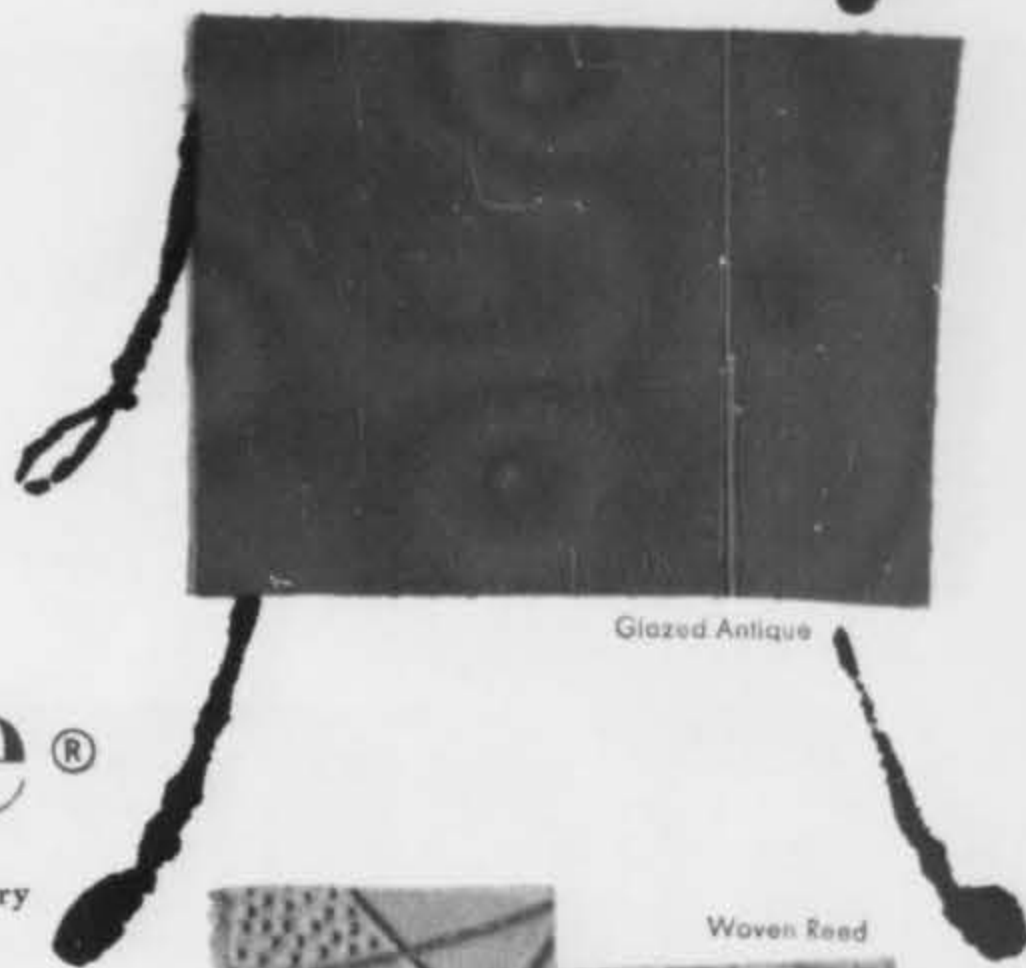
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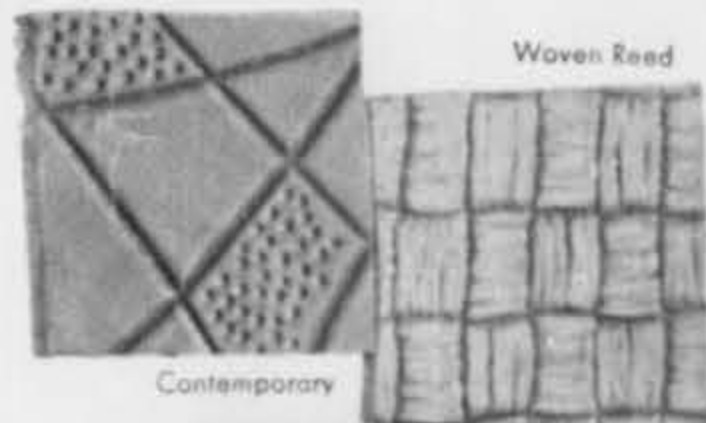
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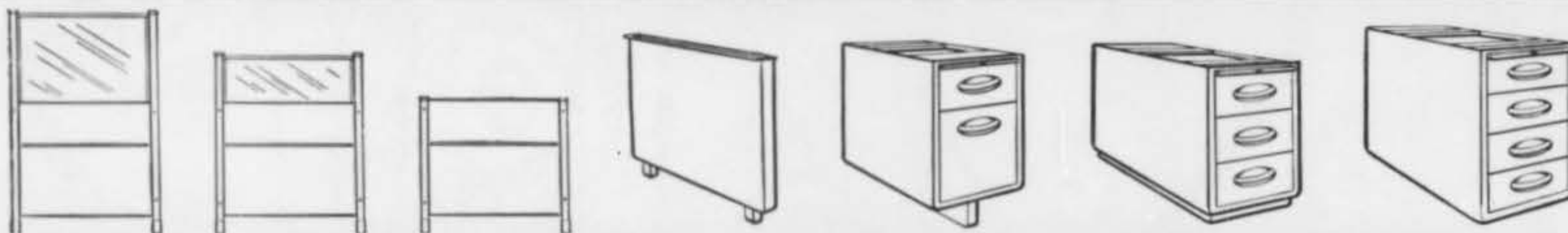


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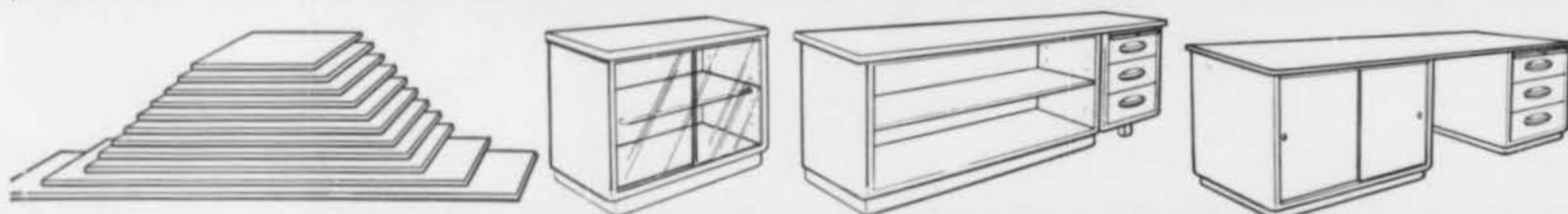


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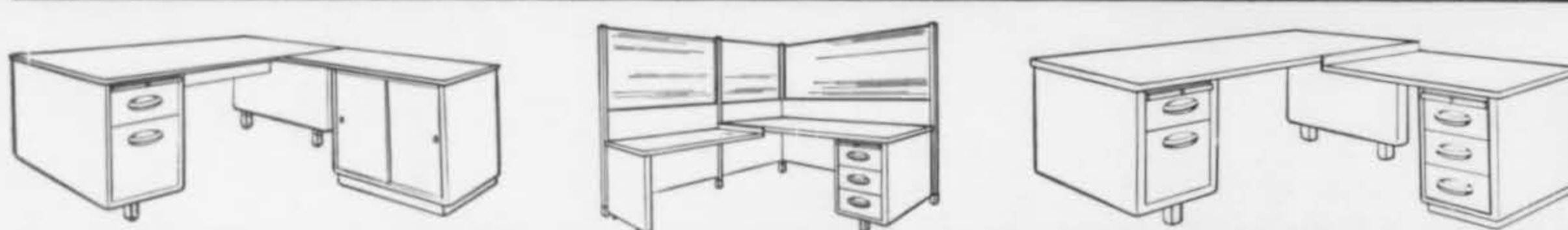
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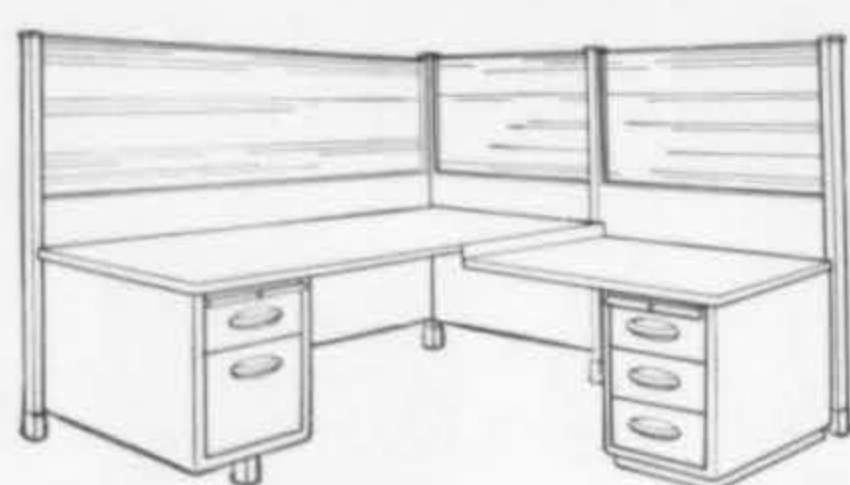
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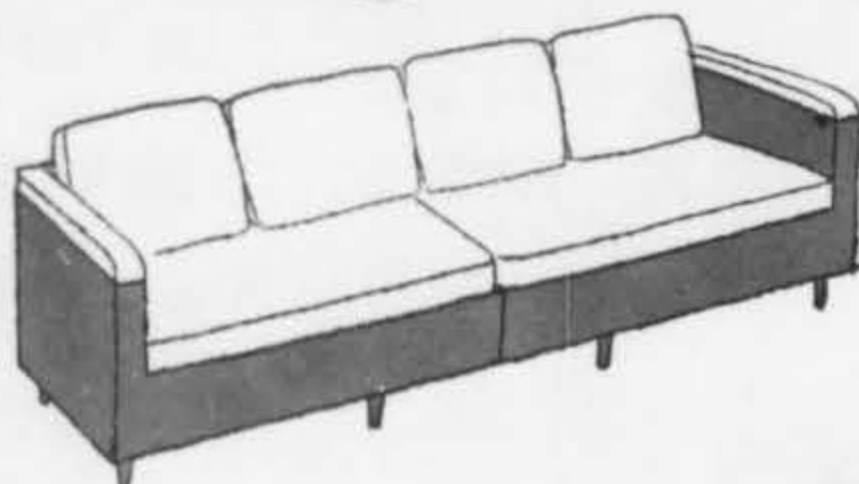
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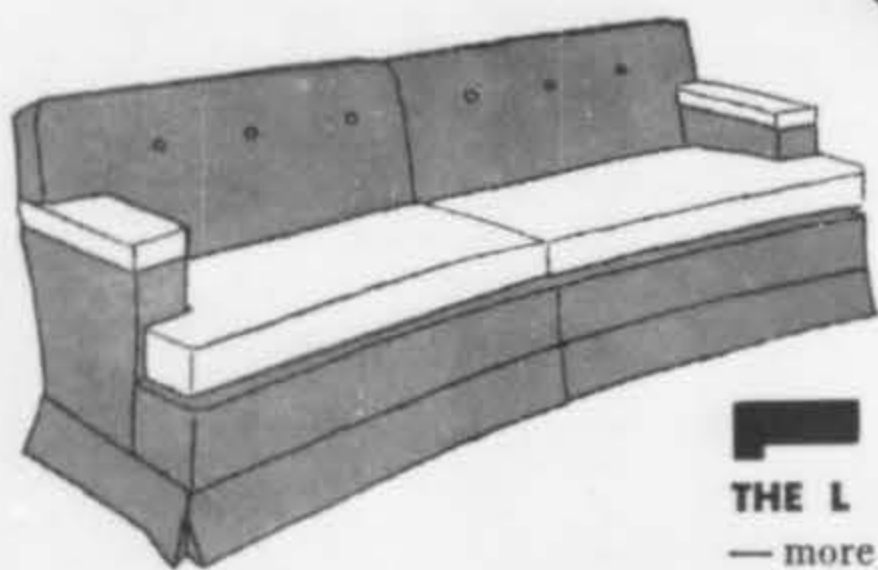


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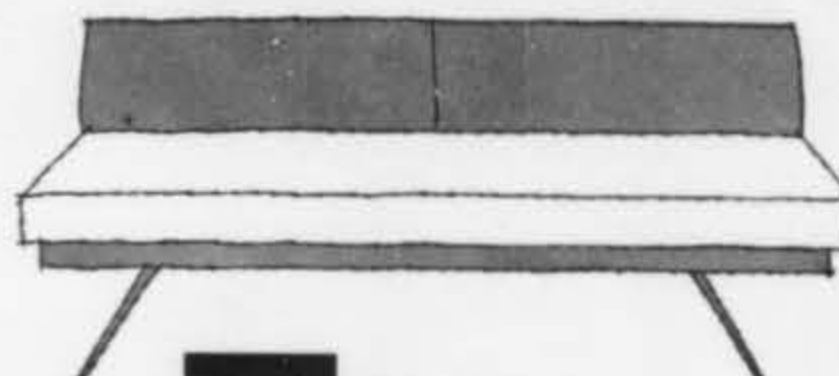
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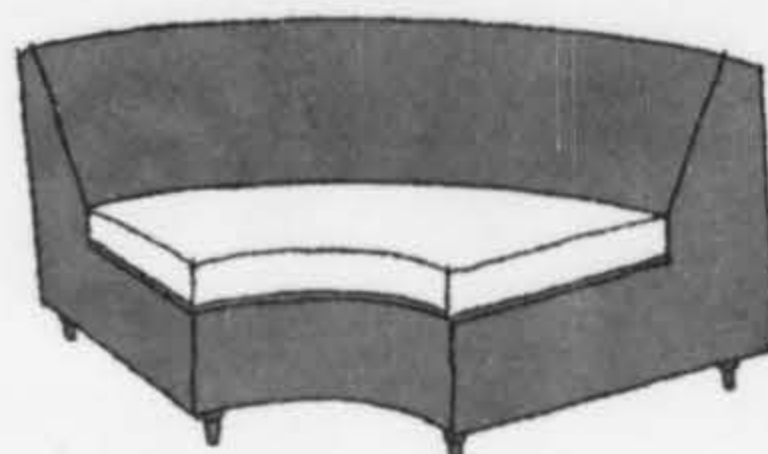
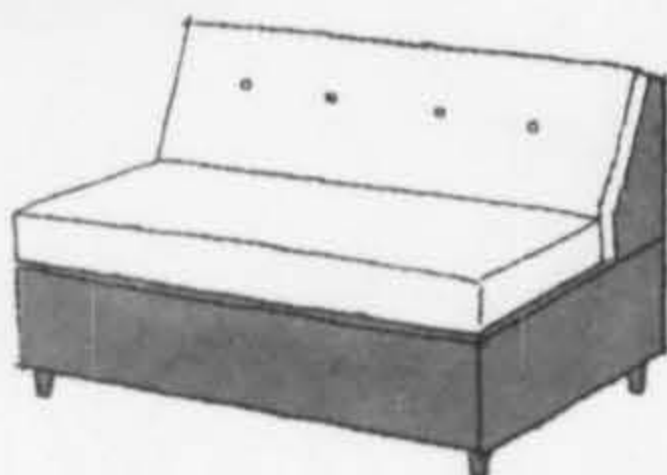


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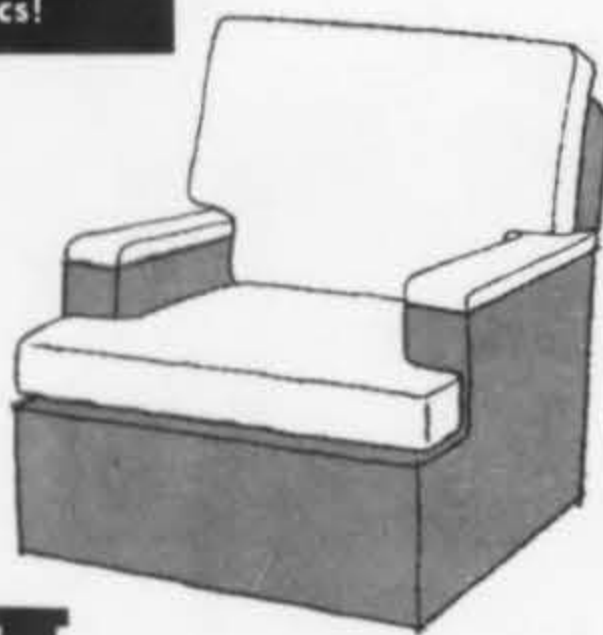


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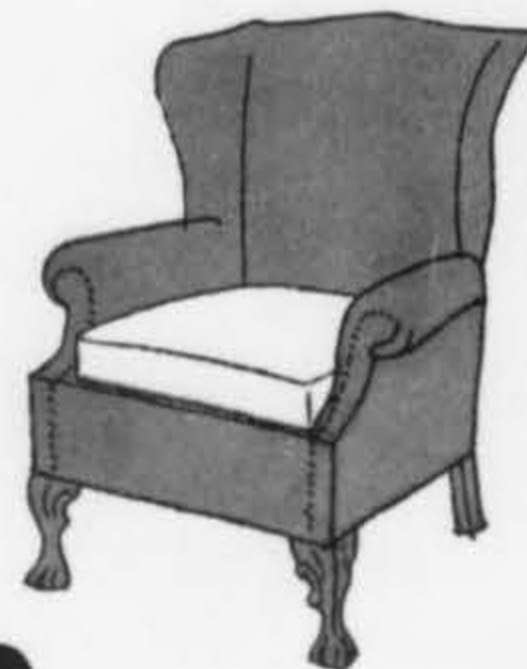
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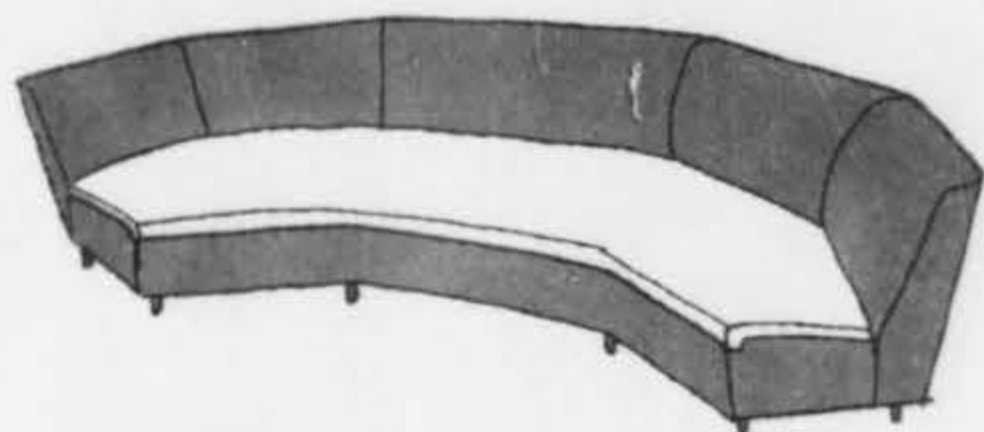


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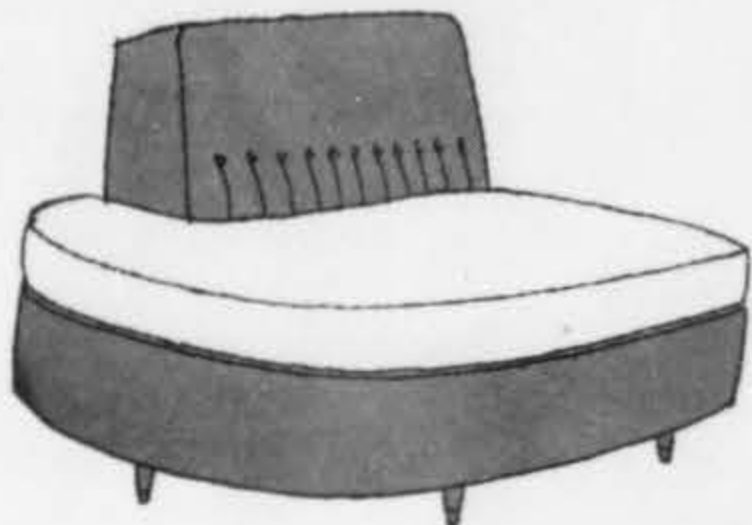
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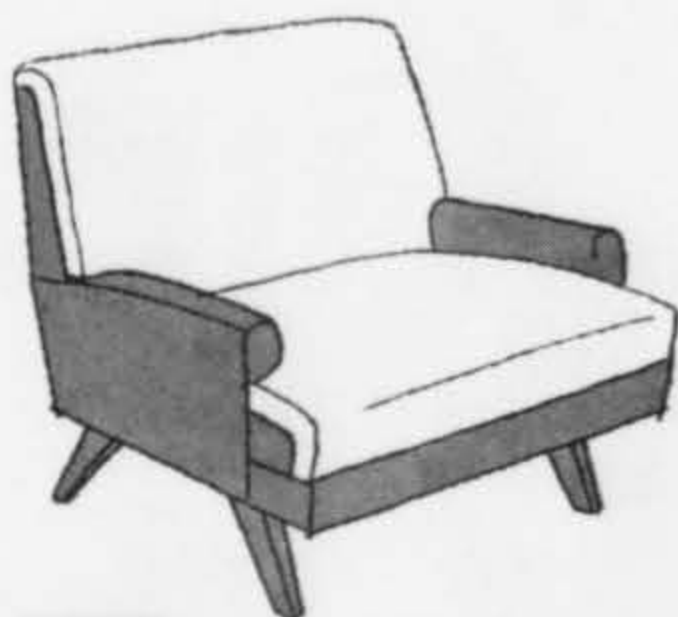
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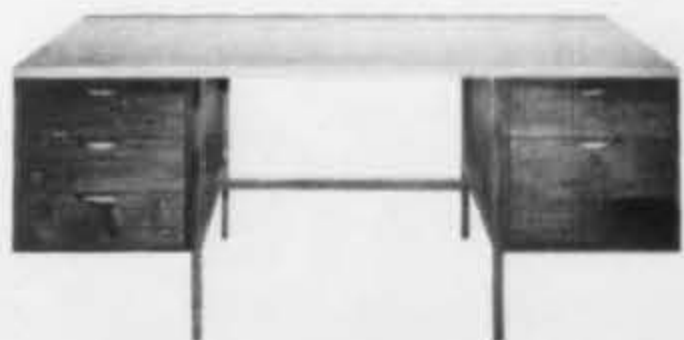
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"Look here, upon this picture, and on this.."



Both are views of Brunovan showrooms, past and present. The charming lithograph, shown at left, pictures a "petit salon of the XVIII Century" which we reproduced down to the last detail in our former residence. The other illustration is a photograph, taken in our new quarters in the Decorators Mart. Art techniques change with addresses, but one thing remains unaltered: now as then, the decorator bent on acquiring the finest in French furniture will find it in "the salons of Brunovan".

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CASH PRIZES

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Four \$100.00 fourth place awards

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A total of 11 cash prizes!

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In addition to the cash award, each winning entry will be displayed at the Chicago Winter Furniture Market where it will be seen by thousands of leading manufacturers. Any manufacturer who wishes will be able to buy the designs, and the contestant will receive the *full sale* price... (In the case of contract designers, designs will be turned over to their company if requested by contestant.)

Objectives of this contest

It is Blocksom's objective in this contest to stimulate new and better designs of moderately priced furniture. Secondly, the winning designs will guide manufacturers in their own efforts to produce well designed, functional, well-built furniture within limited production budgets, for a mass market, through the use of versatile *Paratex* rubberized curled hair filler in the construction.

Who is eligible?

Any professional designer, living in the United States or Canada, may submit one original design (drawings, construction details and specifications) for a sofa and upholstered chair.

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design contest

Furniture

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Each design submitted must make use of *Paratex* rubberized curled hair filler as an integral part of the inner construction of the sofa and chair... either as filler or padding. Also, these designs must be capable of being produced by normal production-line techniques at reasonable mass-market prices. Finished chairs should be capable of profitable retail sale at no more than \$175.00, sofas no more than \$350.00 (By using *Paratex*, rather than other filler materials, production costs can be substantially lowered.) Each contestant will receive a complete *Paratex* specification booklet describing the uses and limitations of *Paratex* together with an actual sample when he receives his entry blank and rules sheet.

Judging of entries

All entries will be judged by a committee consisting of prominent authorities in the field of furniture merchandising and furniture design. Winners will be announced at the Chicago Winter Furniture Market in January, 1956.

How to enter the Blocksom design contest

Send the coupon below no later than December 12th for your official entry blank plus instructions on how to submit your sofa and chair design. Each applicant will receive a complete, illustrated booklet giving complete specifications of *Paratex*, its uses, densities, recommended applications together with an actual sample of *Paratex*. All entries must be submitted by December 20th. There is *no entry fee*.

CONTEST CLOSING DECEMBER 20, 1955

SEND FOR YOUR CONTEST BLANK,

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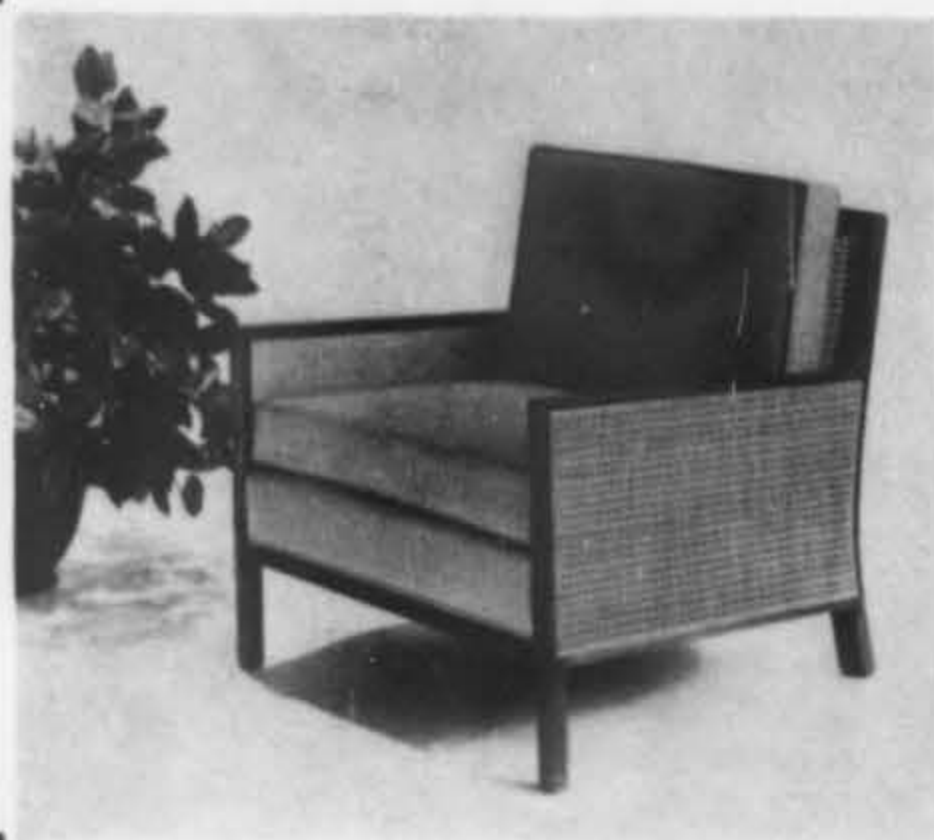
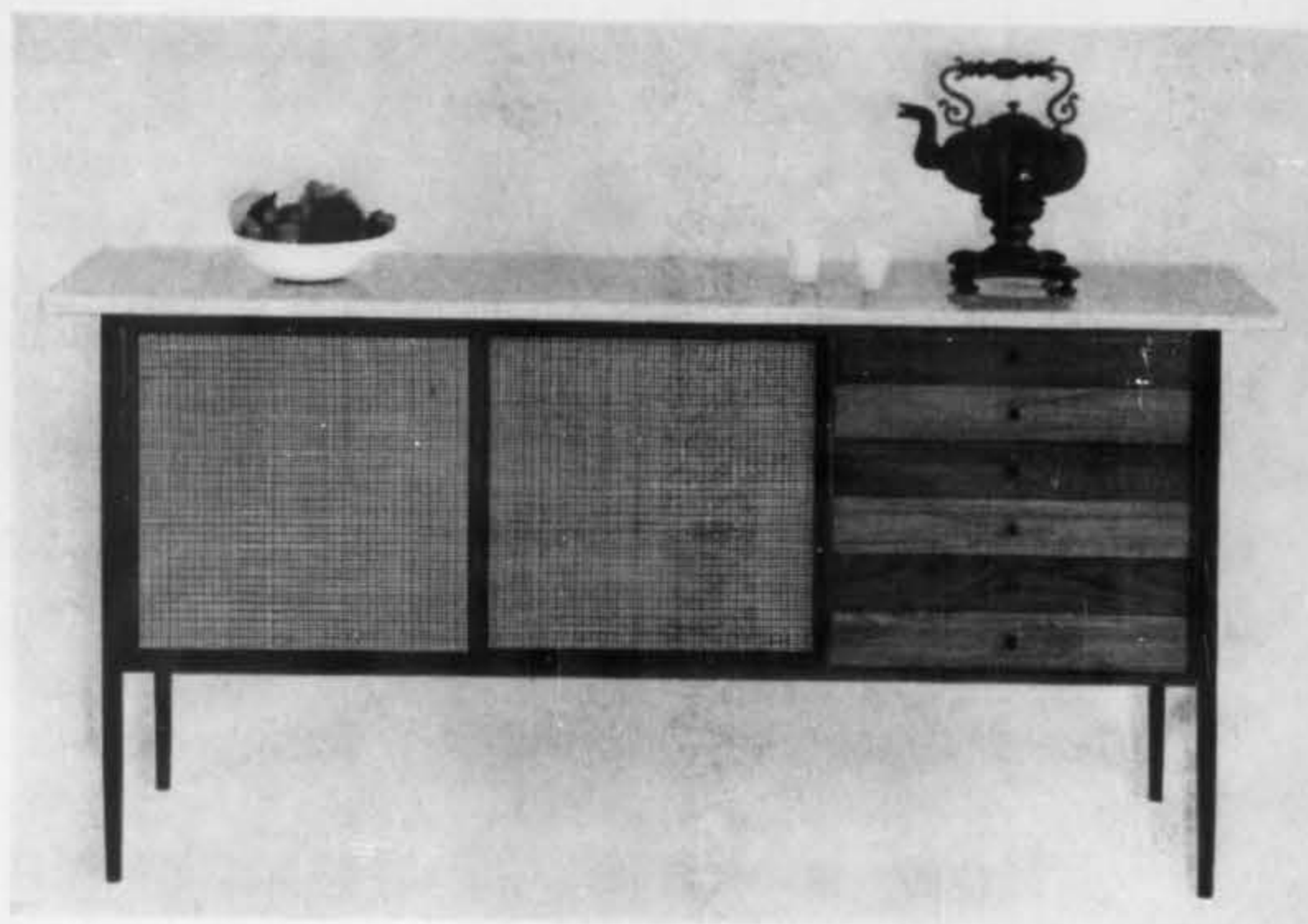
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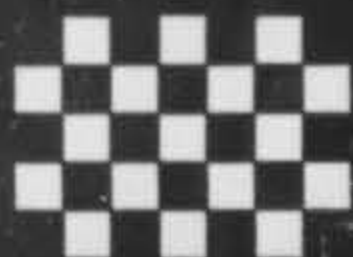
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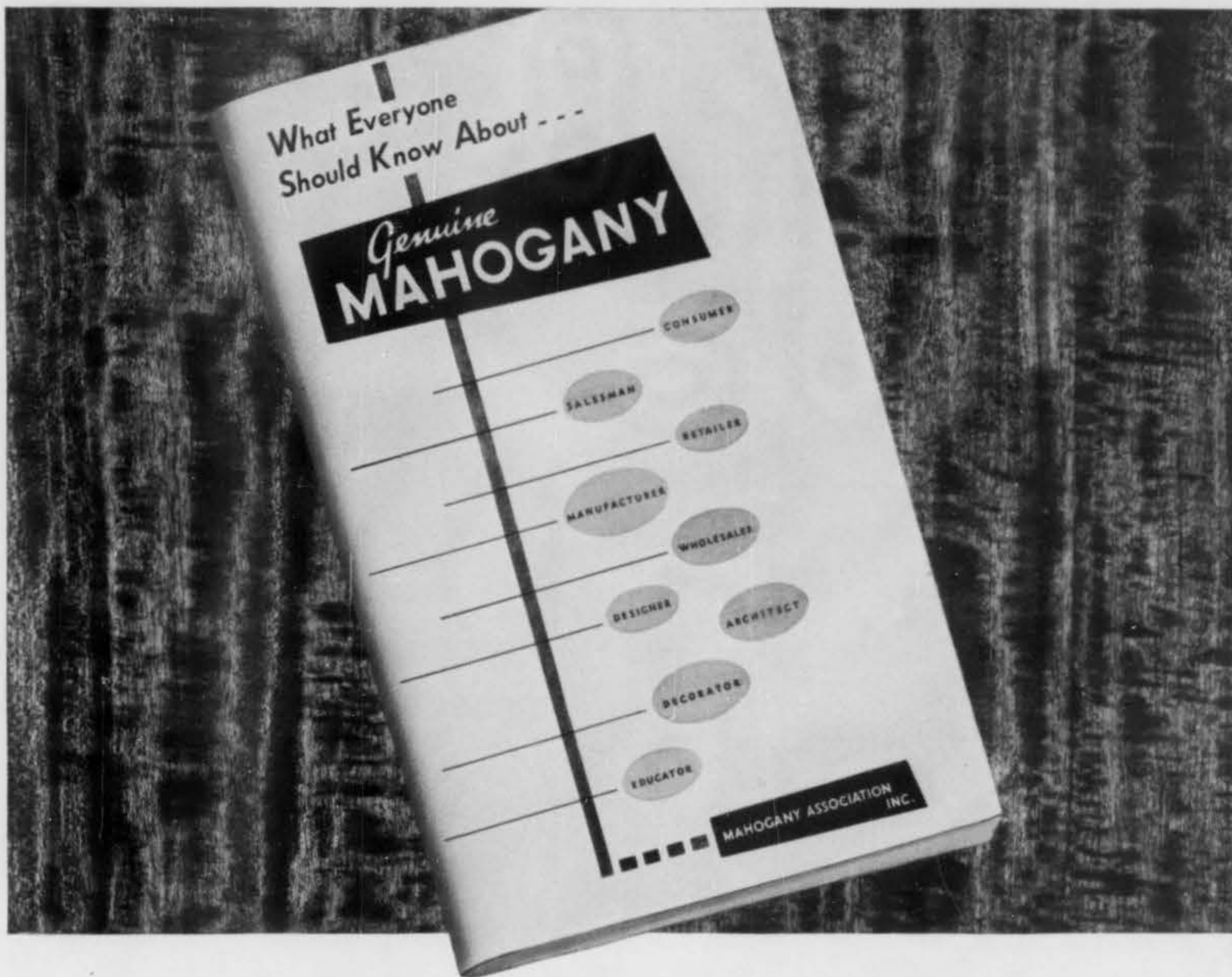
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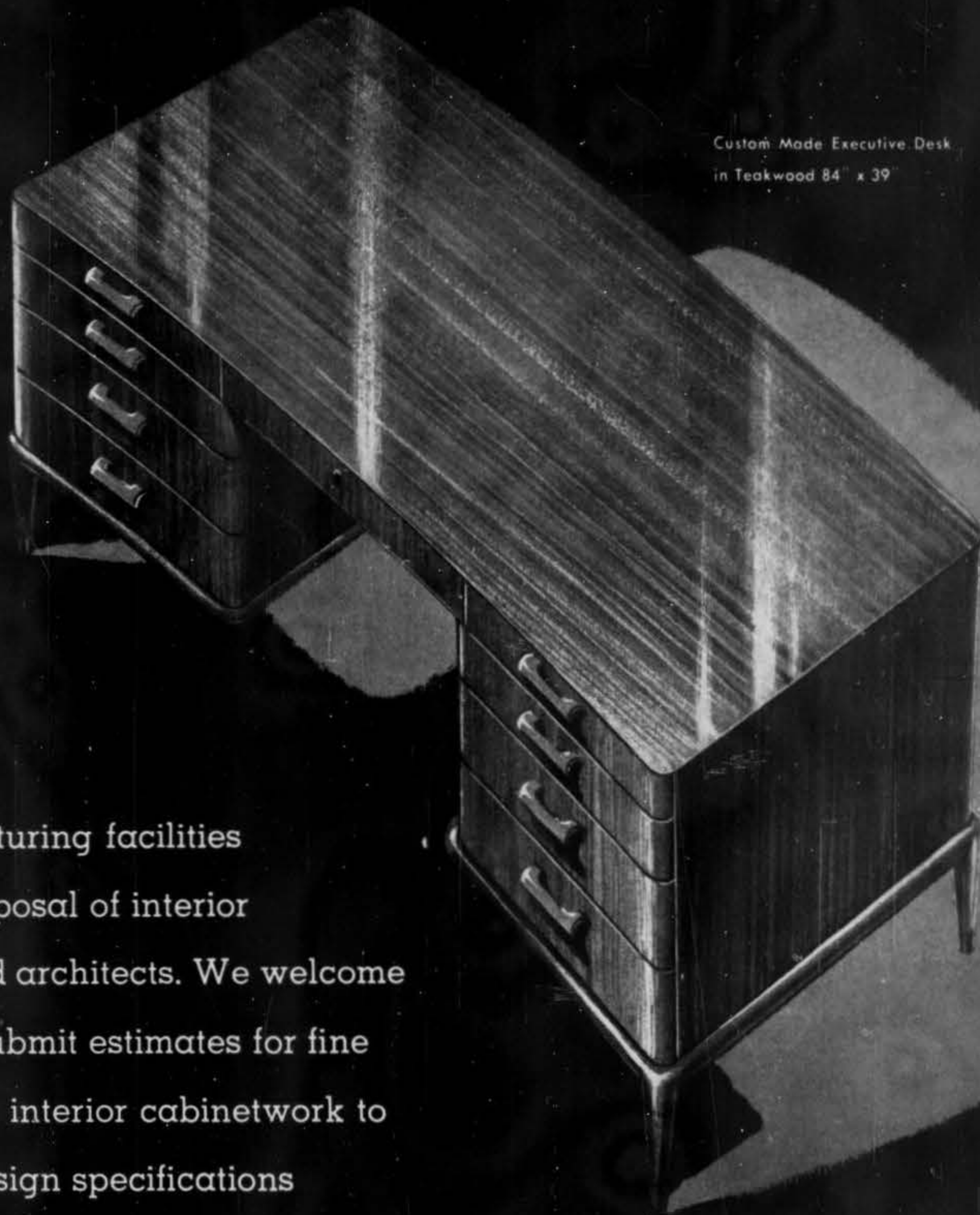
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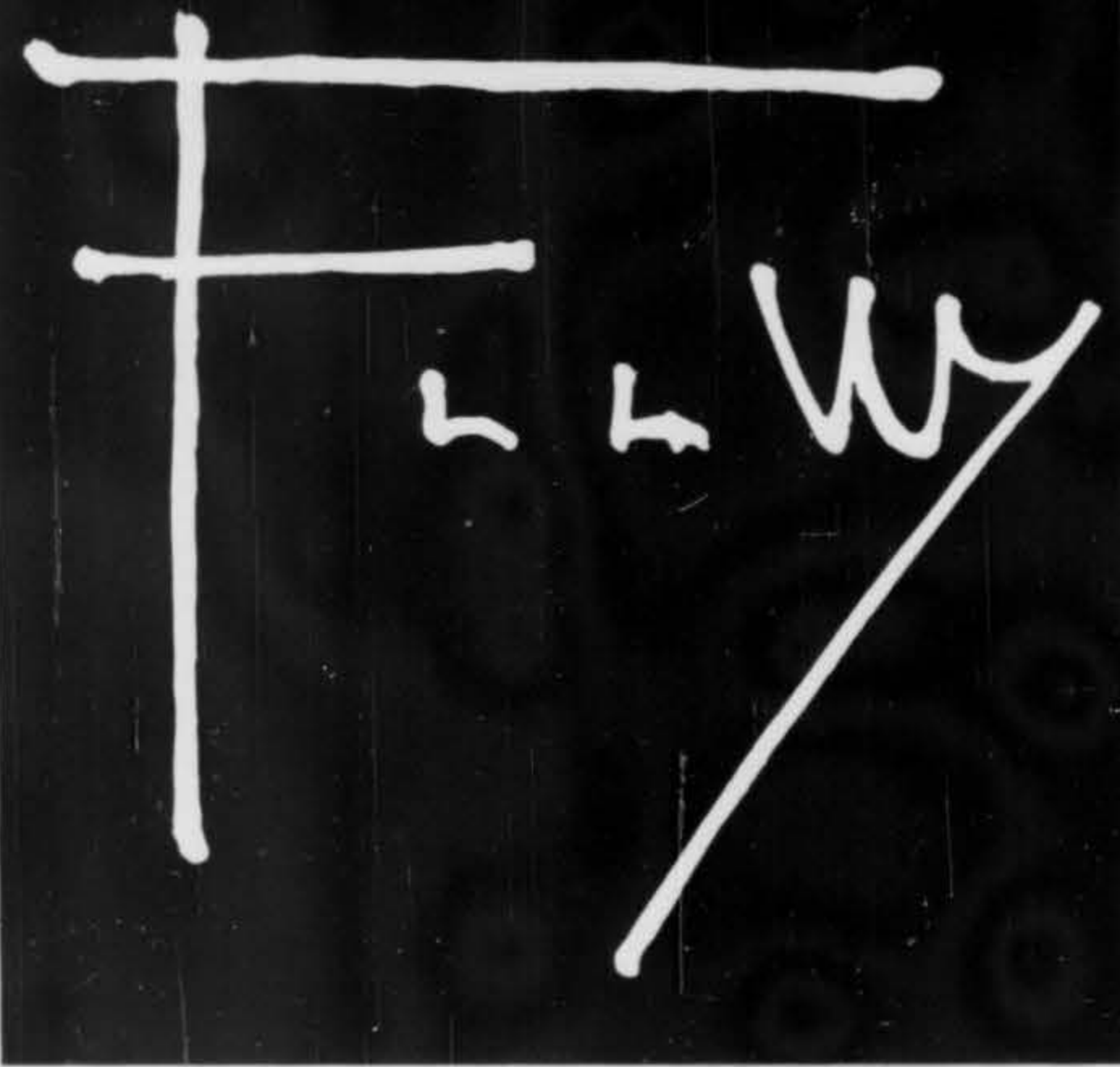
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winter festival

our cover

Beckoning with expressive hands unmatched in archaic classic sculpture (or in any other, for that matter), the large terra cotta Sposi now in the ambitiously remodeled Etruscan Museum at the Villa Giulia in Rome gaze out with the most reassuring smiles ever unearthed in a tomb. Marilyn Silverstone's photographs and report on the Villa Giulia are presented overleaf.

To every thing there is a season, and a time
to every purpose under the heaven
—Ecclesiastes, 3

Ruefully, many people in this field discover that the Christmas season telescopes two things, two purposes, in a span of time broad enough to encompass only one: it is now, when the social calendar is the most closely scribbled over, that we come to the climax of the most feverish professional activity of the year. There seems to be no help for it: the cynics among us may note with some asperity that our department stores are even more gorgeously bedecked than our churches, but if there were less buying and selling, giving and receiving, dressing up and refurbishing, they would not like it either. We have no choice but to organize ourselves as best we can, to keep one eye on the production schedule, another on the shopping list, meanwhile not forgetting to reserve some inner moments for remembering, in contemplation and joy, that which we celebrate. We cannot know what other people in other times really thought about during this period of the year. We can only guess, and assume, that none had as rich or as complicated a historical kaleidoscope to contemplate as we do today. For history itself is telescoping now before us, as more and more evidence of the past, newly unearthed, makes the yesterdays of a thousand years ago, and fifteen hundred years ago, as immediate as the yesterday of World War I, for example. Beyond the boundaries of our own living memory, the past of the day before we were born is neither farther nor closer than the past of ten millenia ago—except as the artists, architects, and scribes of each period have kept it alive (*salut à Malraux*).

We enter the new Festival season with a wealth of knowledge unprecedented and no doubt confusing. We know that the Winter Solstice was an occasion for celebration long before Christianity and in fact in almost every age and place, so that it might be inevitable for Jesus to be born in late December, and also to be resurrected at Easter, the immemorial Festival of the Spring. The conflicting beliefs that come down to us threaten to cancel each other out. The immense spans of time we read about so casually, as for example in the short version of Toynbee's *Study of History*, tend to reduce human achievements and the tremendous emotions that accompanied them to nothing. Or so we think, in moments of sophisticated irritation, until the past, vividly alive, strikes us an unexpected blow between the eyes, sets the imagination tingling, and unites eternity with the present.

The year now ending has seen two such revelations, one pertaining to the pagan world, specifically to its art and way of life; the other pertaining to the immediate background of Christian tradition. The first is the re-evaluation and enrichment of the remains of ancient Etruria, a nation destroyed by Rome and inferior to Greece in artistic impressiveness but nonetheless endowed with an earthy, endearing genius that speaks to us from magnificent funerary terra cottas and murals as bright as though the paint had dried not twenty-four hours ago. About Etruria there is more on the next twelve pages.

The second revelation is the discovery and authentication—first reported last spring in a *New Yorker* article by Edmund Wilson—of biblical scrolls dating back to the actual lifetime of Jesus or to within a century of his crucifixion, and establishing a definite link between Christian teaching and a Monastic Jewish sect called the Essenes. The Essenes, a sort of peaceful resistance group, represented both a last stand of the Jews against the Roman conquerors and also a reaction to the general moral corruption of the time. According to the evidence of the scrolls, they formulated many of the principles preached in turn by John the Baptist and by Jesus, both of whom were very probable contact with the large, recently-discovered Essene monastery near the dead sea in whose neighboring caves the members of the sect secreted their sacred documents before the Romans finally exterminated them—about 100 A.D.

Two small books, one a reprint of Edmund Wilson's article, chronicle the discoveries and explain their significance. They can be had in any bookstore and will not take long to read, and we recommend either one as an antidote to the whirling sense of purposelessness that threatens to overwhelm the busy professional during this merry, hectic time of year.—O.G.



People of mysterious origin who provided their gaily painted tombs with eternal picnic baskets; the Etruscans ruled central Italy when, in the words of Robert Graves, the Romans were still a "robber village founded by fugitive slaves." Etruria, dominated by sacred cities which are today Perugia, Tarquinia, Cerveteri, stretched from the Tiber to the Arno; Etruscan artifacts have been found in France, Egypt, and as far north as Sweden. In the VIIth Century B.C. the seafaring Etruscans rivaled the Greeks and Carthaginians for control of the Western Mediterranean, but by the 1st, the last of the great cities had fallen and the Etruscan civilization was absorbed by Rome.

The Etruscans were ignored until the 18th Century; they were snubbed in the 19th as "provincial", but the great discoveries of the painted tombs of Tarquinia and the Apollo of Veio indicated a sophisticated and vigorous art quite alien to the formal concepts of Greece. The Etruscans are still a mystery: no one can yet translate their language, and new excavations turn up every day.

In Rome, the best of the Etruscan finds have been housed in the Villa Giulia, designed in the 16th Century by Vignola for Pope Julius III. This, and two pseudo-Renaissance wings somewhat incongruously sheltered the 19th Century's idea of a museum. Early this year, the Villa Giulia reopened a completely remodeled North Wing; its controversial interior sheds light on the Etruscans, modern museology, and the moral problems of the architect.



DAYLIGHT FOR ETRURIA



■ Etruscan Territory
▨ political influence
⋯ commercial inf.

FOR THE VILLA GIULIA A DARING SOLUTION: CLEAN SWEEP AND AN INTERPOLATED GALLERY



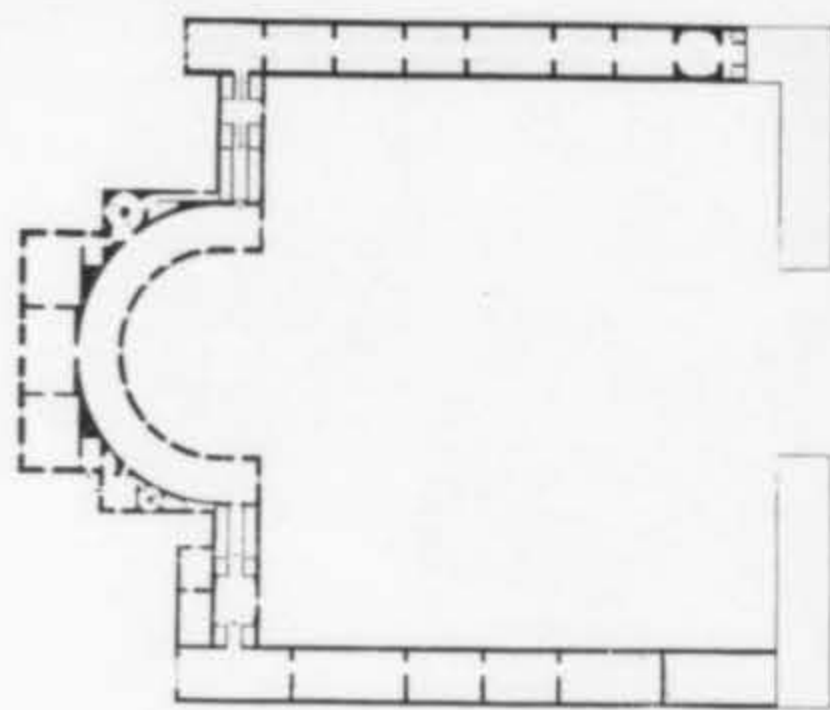
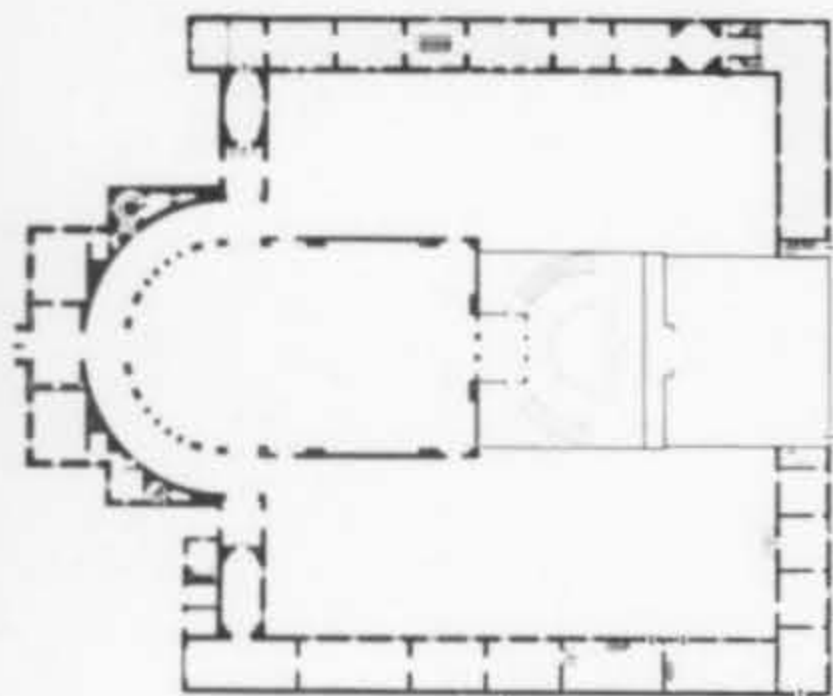
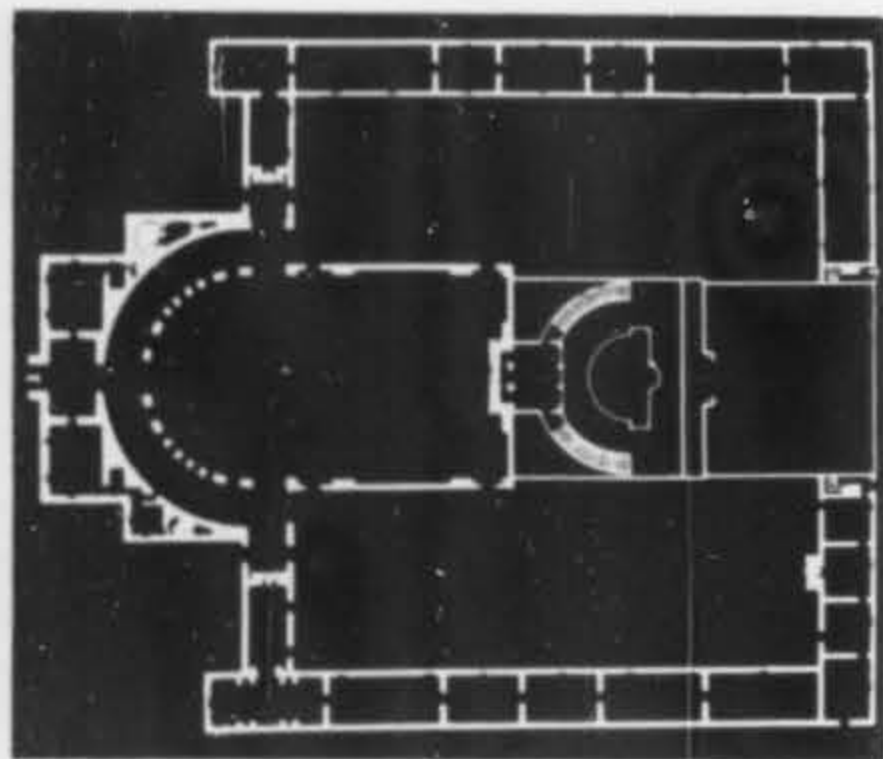
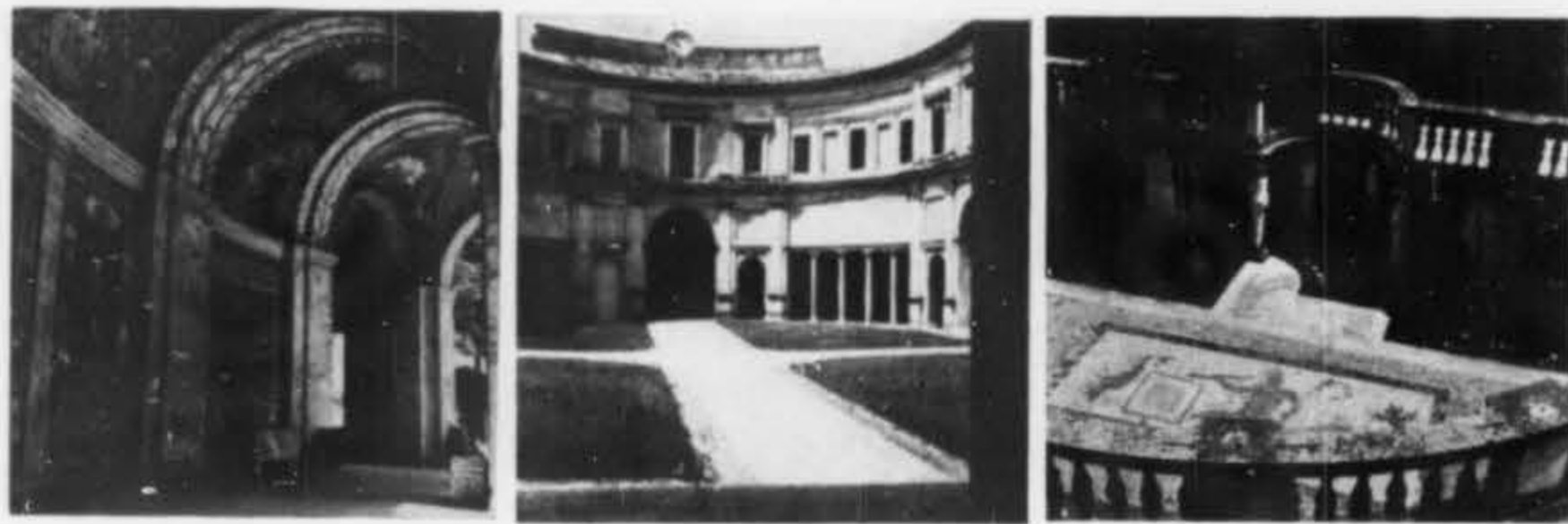
courtesy museo nazionale di villa giulia

Pastoral frescoes by Giovanni da Udine, airy arched loggia, colonnaded portico and wide double arc of balustraded steps leading in sunken ninfeo ("nymph's temple") are legacy of the original villa. Long flanking wings added ca. 1870 and 1925 blend inoffensively with exterior villa architecture but inside, string of box-like vaulted and corniced rooms sheltered works in dark wood cases (top).

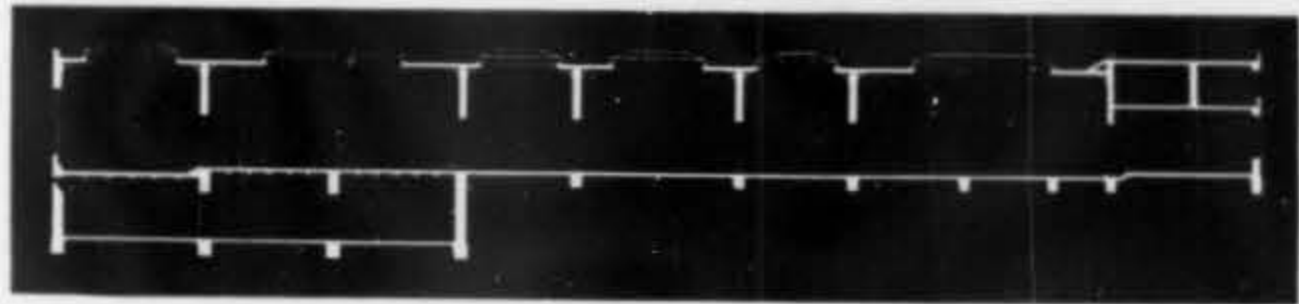
When the antiquated space arrangement was recognized to be inadequate, the Museum Direction — Superintendent Prof. Renato Bartocchini and, because this is a National museum, the Director General of the Antichità and Belle Arti, Prof. Guglielmo DeAngelis D'Ossat — decided on a complete renovation and engaged a young architect, Franco Minissi.

The problem of the Villa Giulia is a challenging one common in Italy: the restoration of a monument historic in its own right and its amalgamation with elements of another epoch into a harmonious whole. The Villa Giulia is particularly challenging because it also involves creating, in the wings, an entirely new ambiente. The "moral" question in such a problem is how much to leave, or "When does a monstrosity become a historic monument?" This, and the aesthetic problem of creating, with these hand-me-downs, a complete structure which is neither imitative nor too glaringly disparate, though created with contemporary means.

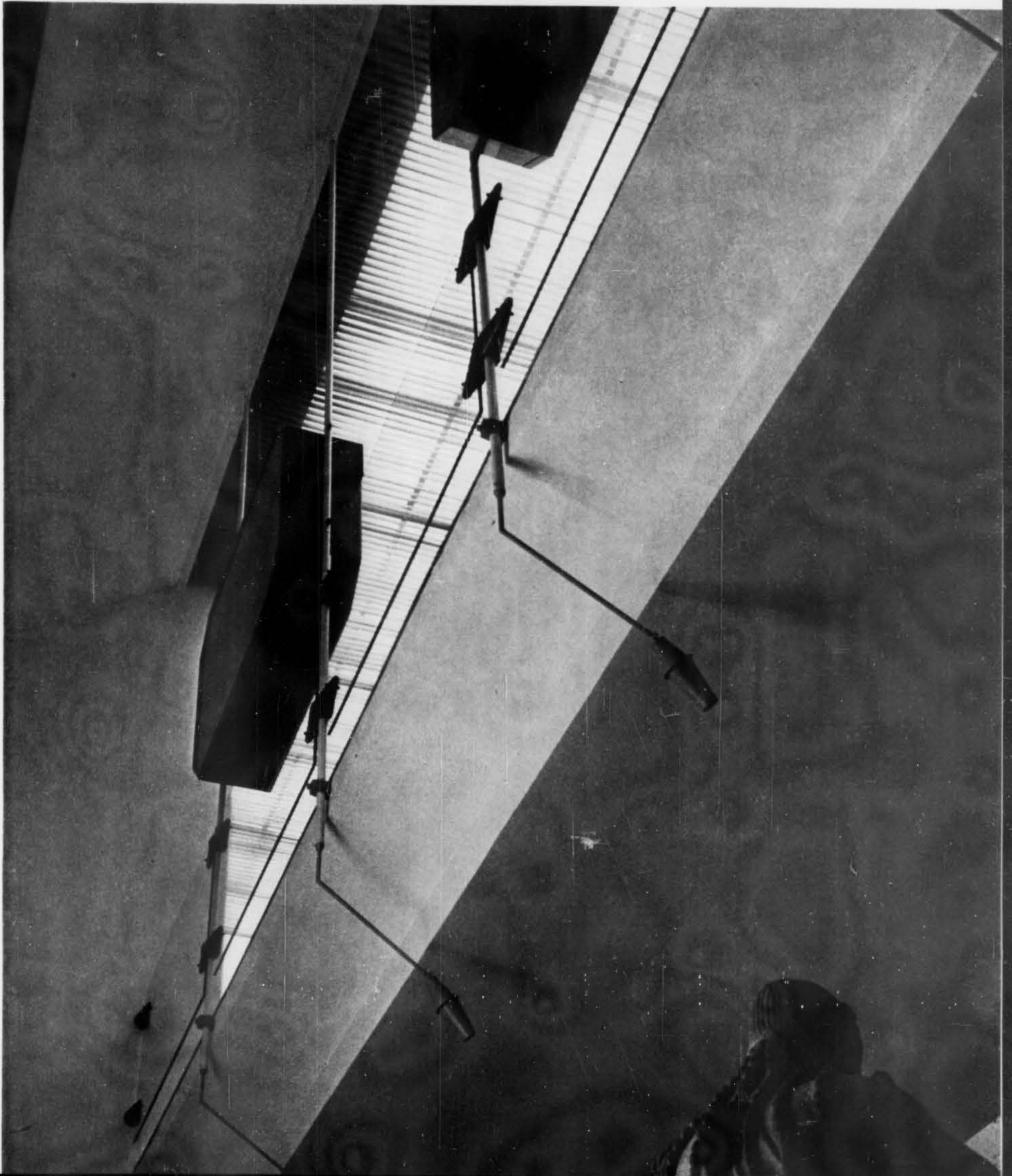
The Museum as it was consisted of three separate sections: the horseshoe-shaped villa itself, with its frescoed loggia and historic ceiling paintings, and the two modern wings whose cavernous one-story interiors had been embellished with Corinthian columns and heavy oak cases. A visit to the museum entailed at least three separate trips. The architect's solution was to sling a balcony down the length of each wing, increasing the museum space by 2/3 and, more important, creating a link with the second floor of the villa. The balcony in the North Wing, although it looks suspended, rests on "shoulders" formed by the pared-down walls which formerly divided the rooms. By making the balcony a kind of gangplank, the architect allowed light from the enlarged skylight to flow down and around the sculptures on the ground floor (all these photographs were made with natural light).

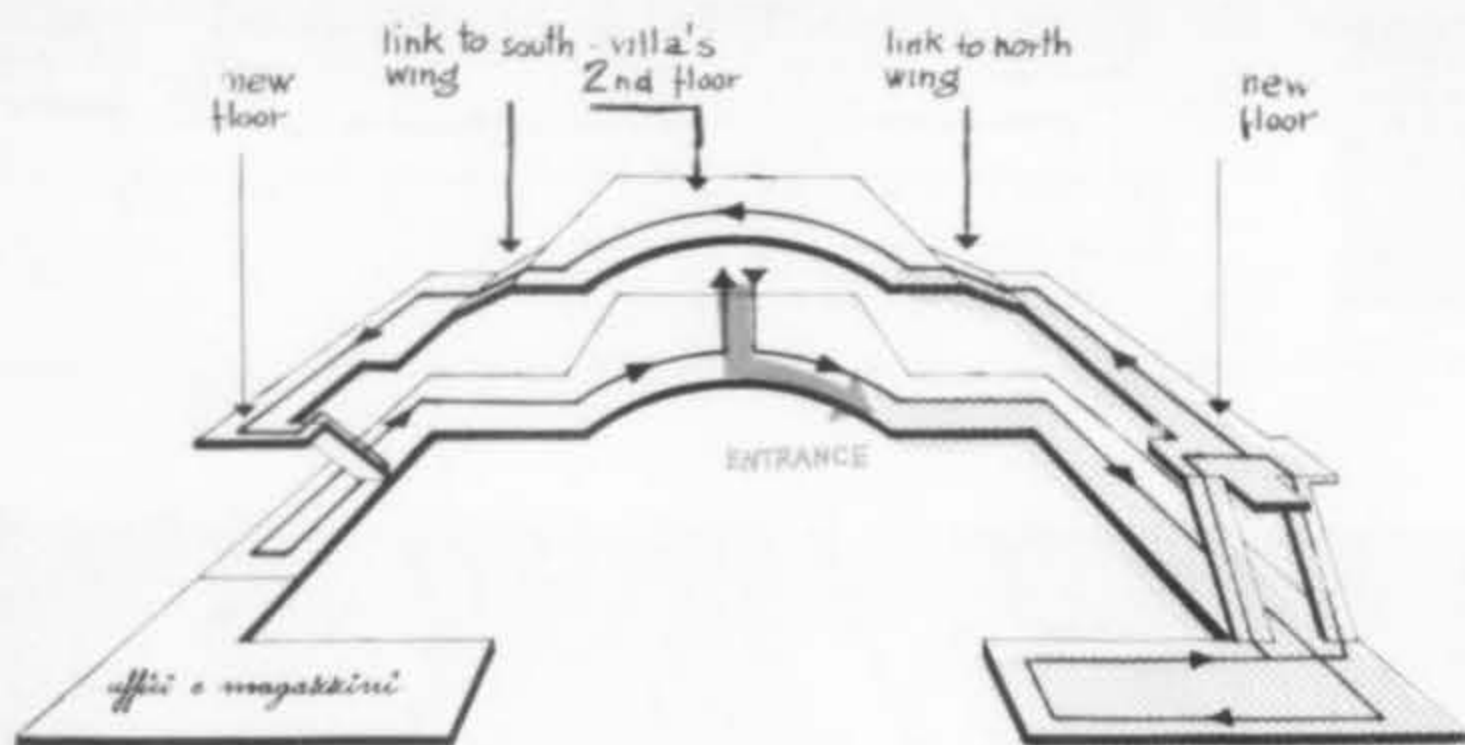


Shaded area indicates reopened North Wing pictured on these pages. Single museum entrance is now through center of villa, through loggia to oval foyer. Stepped corridor over foyer links wing through new balcony with villa's second floor.



Section of north wing shows interpolation of balcony, new stairs down to basement, increased skylight. Slightly lowered floor increased volume.

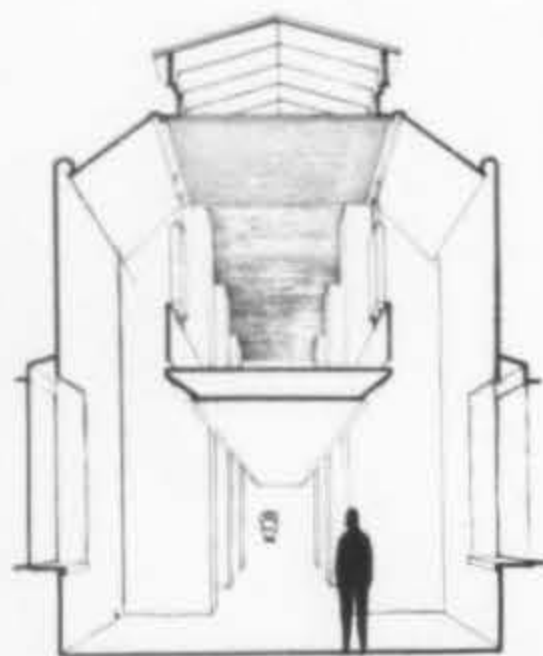
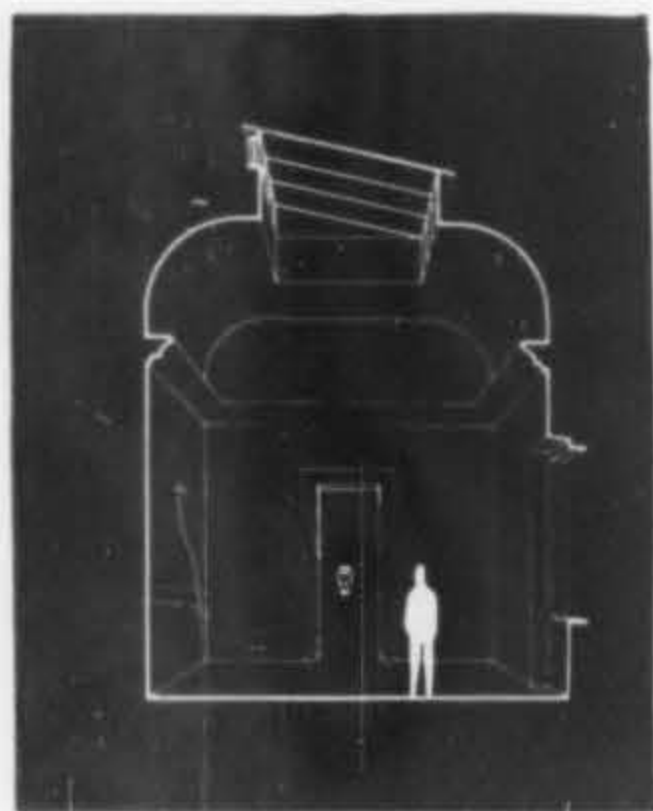




New balcony makes possible single non-repetitive itinerary or intermediate short ones. Starting with vestibule (bottom) rooms are arranged by major Etruscan territories. A raised platform affords introductory view down the gallery, contemplation of some of Museum's oldest sculpture, like early VIIth century man riding a sea monster (facing page, left and below). Glass cases hold most important and representative finds from each of various excavations, kept together, while overflow is systematically stored in basement "antiquarium" open to serious students. Far right: melancholy IIIrd century sarcophagus figure from Tuscania watches roped stairs which lead down to study rooms, reconstruction of one of Cerveteri tombs.

The remodeling: a welcoming space and accessible sculpture

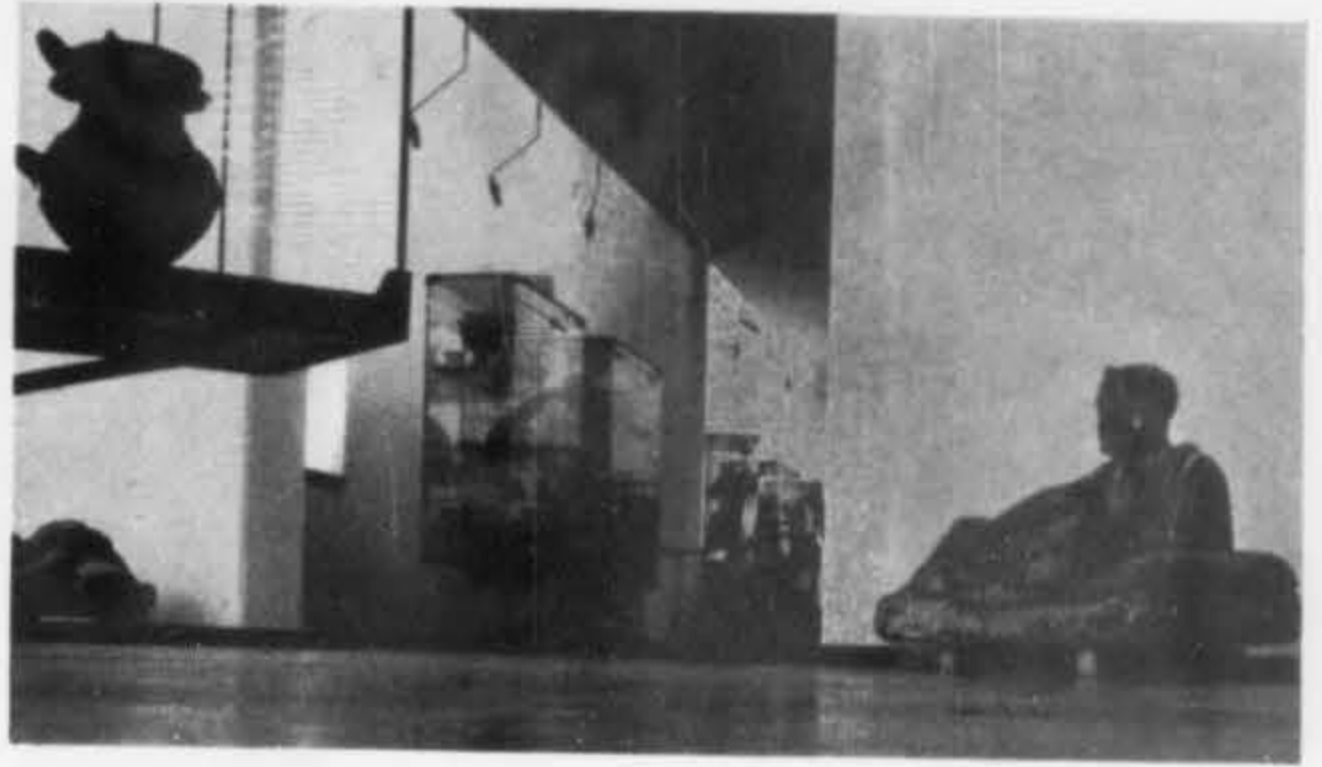
Apart from the architectural problems come those of the interior—in this case, museology, or the relation of the architecture to the object to the man, and then the relation of the objects to each other. Apart from its architectural function, the balcony created a space more compatible with the objects and with the viewer. The idea both of the architect and the Museum direction in this remodeling was to put the viewer in closer and more intimate contact with the objects on view. As one official put it, "the colors of our walls have been criticized as not serious enough, but they create a welcoming and cheerful atmosphere which brings people to the object. It's like an air hostess—gives people confidence." To this end walls have been painted pale shades of green and terra cotta pink with linoleum slightly darker. Liberated from their cases, important sculptures are casually dotted about on clear or cream-colored plastic supports which, though questionable [should plastic, a non-bearing material, support a structural stone capital?], add to the refreshing airiness of the interior.



Above: Before and after comparison shows relation of space to object and man.

Below: Oval vestibule prepares visitor for modern interior. Maps correspond with disposition of rooms inside. Angular vaulting allows higher ceiling under passageway above, provides psychological transition from arcaded loggia. Indirect light from translucent plastic sides of flat panel throws pattern into reverse, draws room together. Colors: pink, darker pink, gray-green. Maps and photographs, planned by Dr. Roberto Vighi, are illuminated, set in bronze shelf.







Sharply criticized plastic reconstruction of lifesize clay Hercules was daring but well-founded mistake: lightweight plastic was thought to join large fragments without endangering delicate clay in case of future dismantling, and be "invisible." Shiny transparent plastic has now been painted to blend with sculpture. Right, life-size terra-cotta Apollo of Veio.

The masterpieces: light, air, and experimental restoration



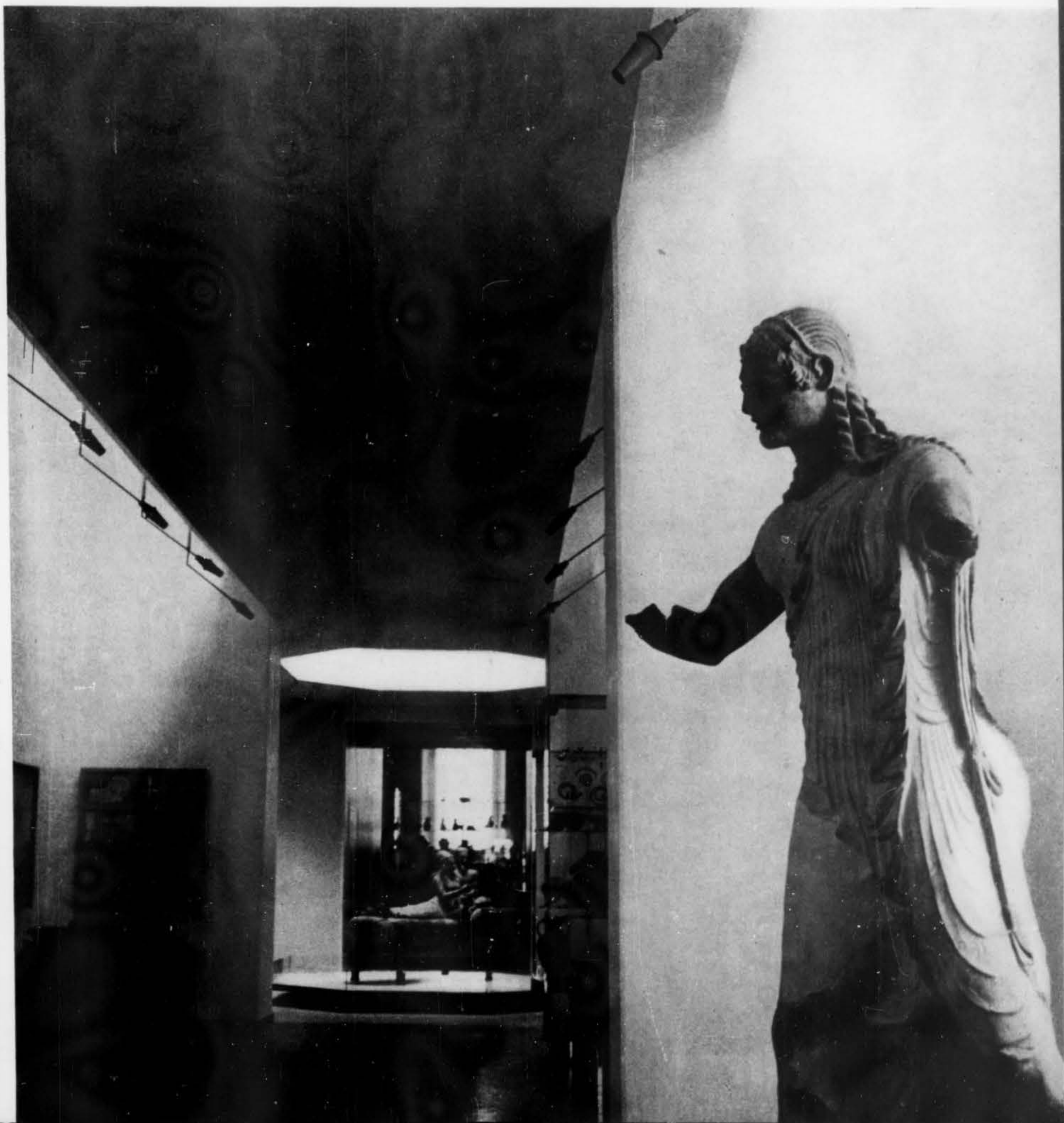
Octagonal platform under cut-out in balcony permits all-around view of newly re-restored late VIth Century B.C. masterpiece, Etruscans' incredible skill moulding large complex terra cottas. Fragments of conjugal sarcophagus were found in necropolis of Cerveteri (page 86).



Reconstructed fragments of fingers and feet are aluminum painted slightly different color from original areas, removable to permit possible revisions.

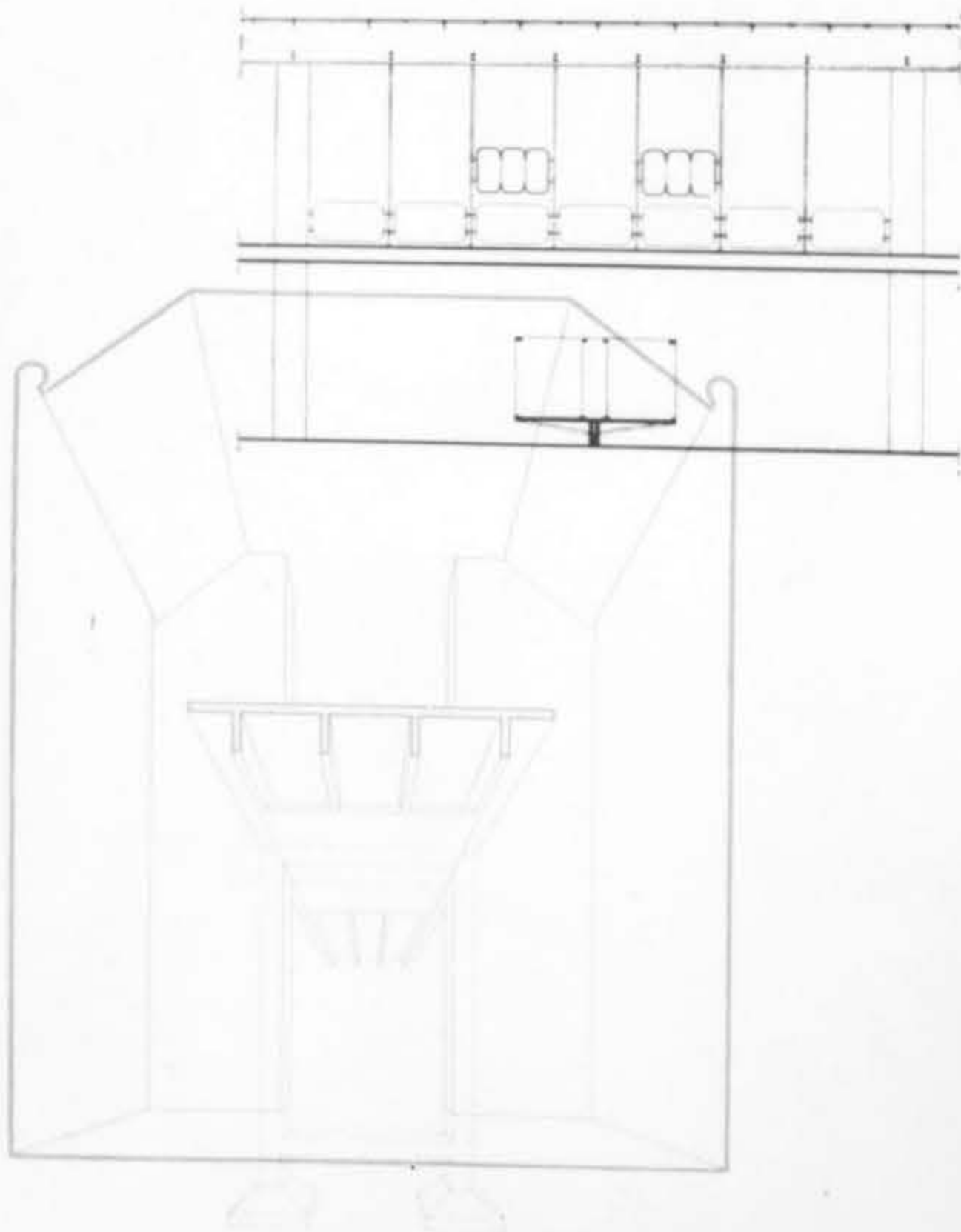


Two of the most frequent criticisms leveled at the new interior attack the lights ("I feel as though I were walking through a battery of machineguns") and a too-frequent and faulty use of plastic. One might also question the trick of making the gallery look suspended from the light-carrying tubes (see page 89) without some structural clarification. Another, more penetrating criticism might be that precisely in trying to create a free and uncluttered atmosphere the architect has allowed the *tecnica* of the interior to supersede the works of art themselves. The fault is one of enthusiastic experimentation, which is also responsible for the unconventional and highly successful setting for one of the Museum's *chefs d'oeuvre*, the sarcophagus of the *Sposi* which, restored and liberated from its case, becomes the pivot of the North Wing.—M. S.



Behind the Sposi, three steps up and a right turn lead to long roomful of tomb paraphernalia from Cerveteri (next page), or a double flight of stairs to the balcony, where small bronzes and terracottas are displayed in an alternating rhythm of freestanding and hung glass cases. White metal tubes which conceal light wiring also support glass-panel railing held by screwed-on wood and brass clamps. Hanging cases are also screwed on, do not rest on glass although they seem to. Fixed white metal fins filter light from the long skylight, continuous except for the octagonal dome over the Sposi. Alternating four- and six-sided glass cases rest on heavy glass fins, joined by black angle-iron supports. Dark red linoleum of floor also lines bottom of cases.

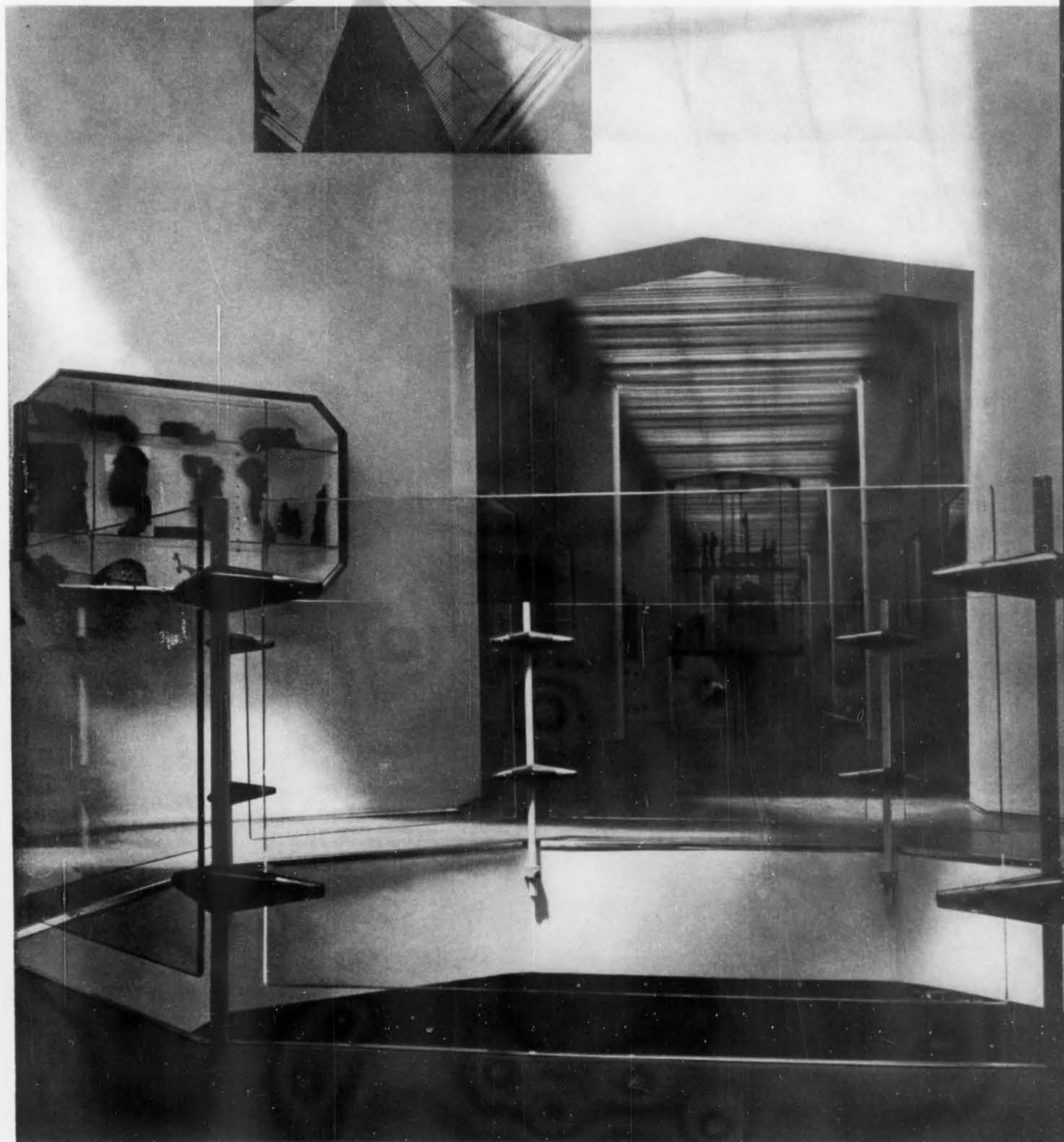
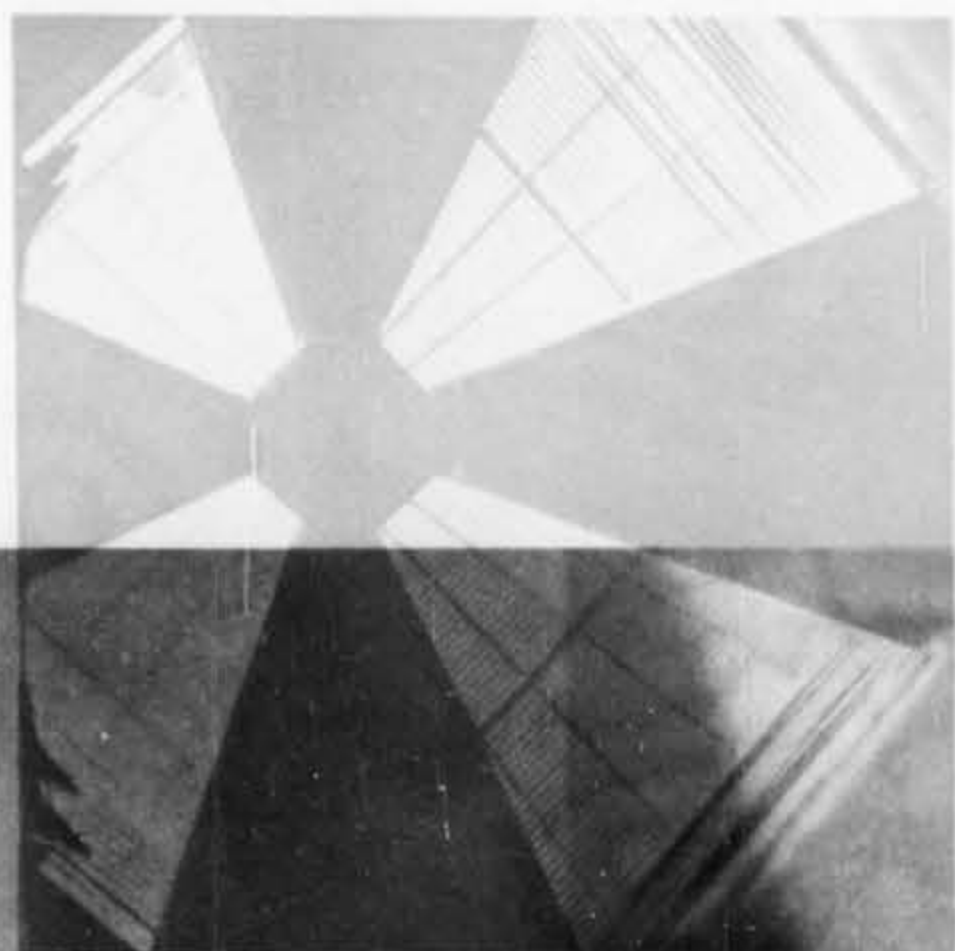
The gallery: glass-railed catwalk on concrete shoulders

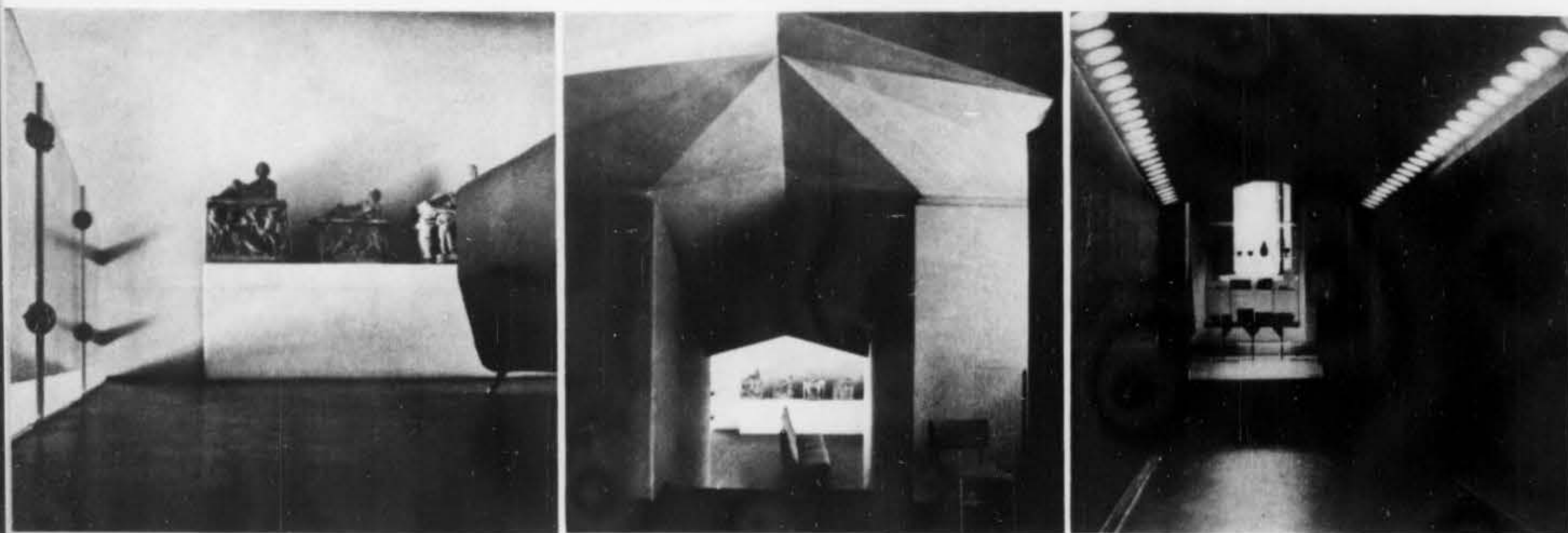


Reinforced concrete balcony rests on concrete frame incorporated into remains of old wall partitions; slanted cove eliminates dark corners, reflects light from skylight.



The dominating polygon: success in the skylight, but does the museum look like a showroom? A recurring criticism of the polished wood shadow box.



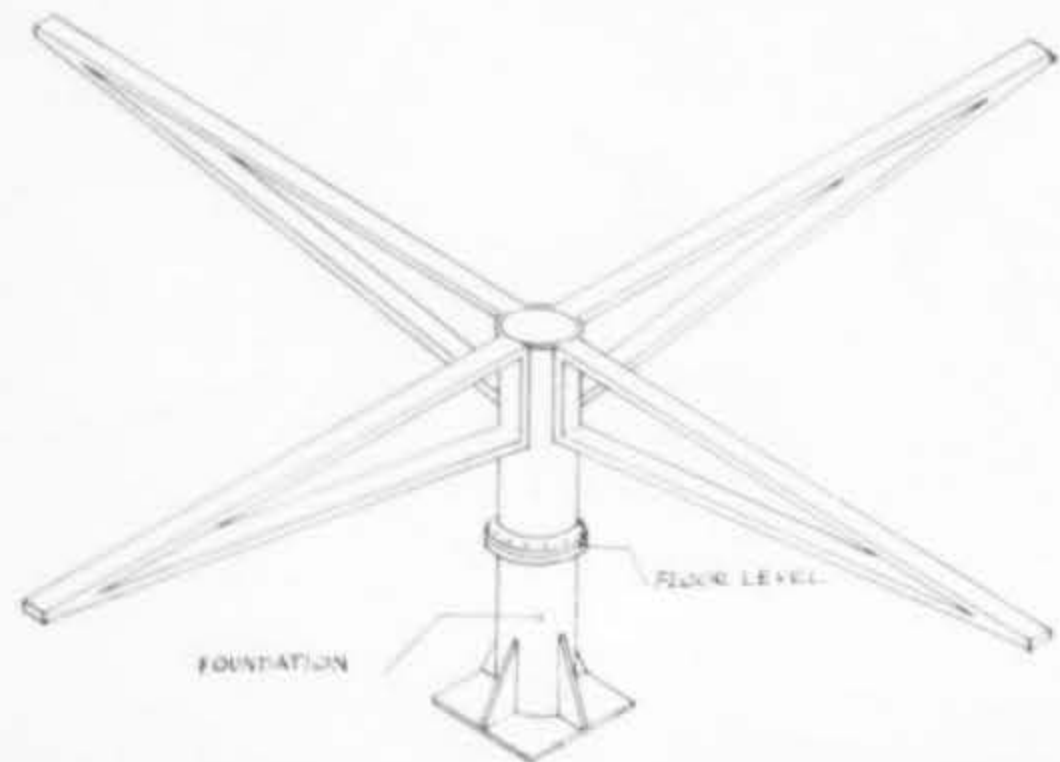
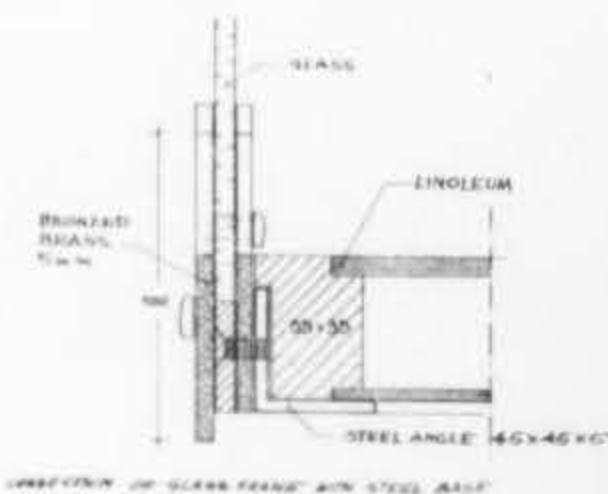
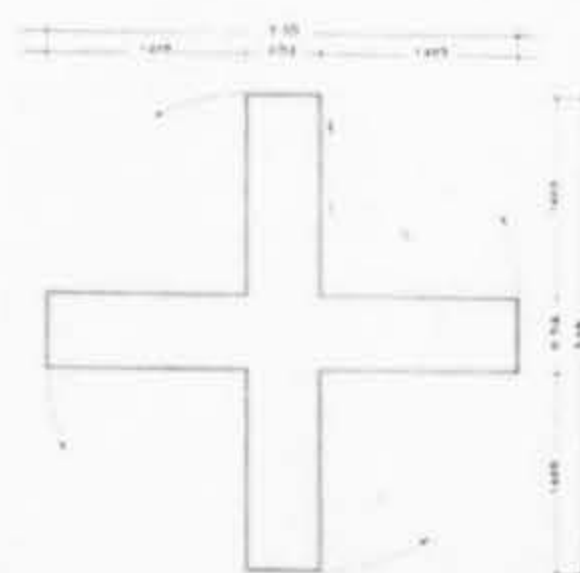
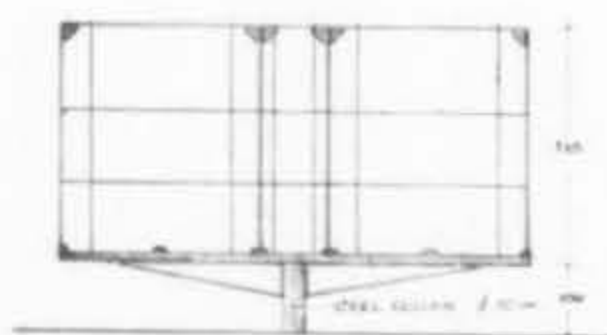


We would like to thank Dr. Mario Moretti and the Museum staff for their patient and goodhumored cooperation.

Module for the museum, airy showcase sums up its virtues and the nature of its experiments



Glass cases in several versions were made to architect's design by Fontana, Milan, to display objects with least visual interference.



Dark green lally column and steel angles support cruciform bronze-joined case. Future three-armed version will look less technical, eliminate reflections; too-prominent spotlights will be changed.



At the end of the balcony sits a pair of comfortable blue foam rubber and brass benches, like others in the Museum, designed by Marco Zamuso for Arflex. Behind, a view down over the first sculpture hall. Nearby, a row of III-II century cinerary urns and, to the right, the stepped passageway which marks the end of the North Wing and the link with the original villa. At the first level, its height permitted by a faceted dome like that of the vestibule below, a small widened landing shelters six gray-blue BBPR Arflex chairs and a black-iron-supported glass refreshment bar. Lit by thick inverted glass skylights, second level completes transition to high-ceilinged villa's second floor, and a new problem for the architect. Here he will have existing dark red hexagonal-tiled floors, walls that are dun-colored or covered with red damask, High Renaissance stucco and painted ceilings, of equal importance with the Etruscan works, from which to form a coherent "double museum." Only when this section is reopened can the Museum be judged as a whole and the experimental North Wing as a part.



MUSIC is one of the most gratuitous of blessings; it belongs among that category of activities pursued for their own sake. Presumably, when one is in his own home, he is functioning exactly as he wants to, and all the fitments and planning are instruments to facilitate his preferences in living. In this section we present interiors in which music is one of the major joys to be facilitated.

The job of furnishing interiors with music has been rendered both more complex and more worthy since the advent of high fidelity, which can supply music of sound quality deserving of concentrated attention. Unlike our first "Music in Interiors" article (September 1954), where we presented some thirty high fidelity installations, usually with a single photograph, and dwelt on technical and acoustical matters, this time we show only eight interiors, in more detail and considering the whole listening and *living* situation.

The most dramatic of our settings, pictured on this spread, is a glass-walled living room in a house by Craig Ellwood, where a stunning view of San Francisco provokes an amplitude of consciousness, a postponement of the mundane.

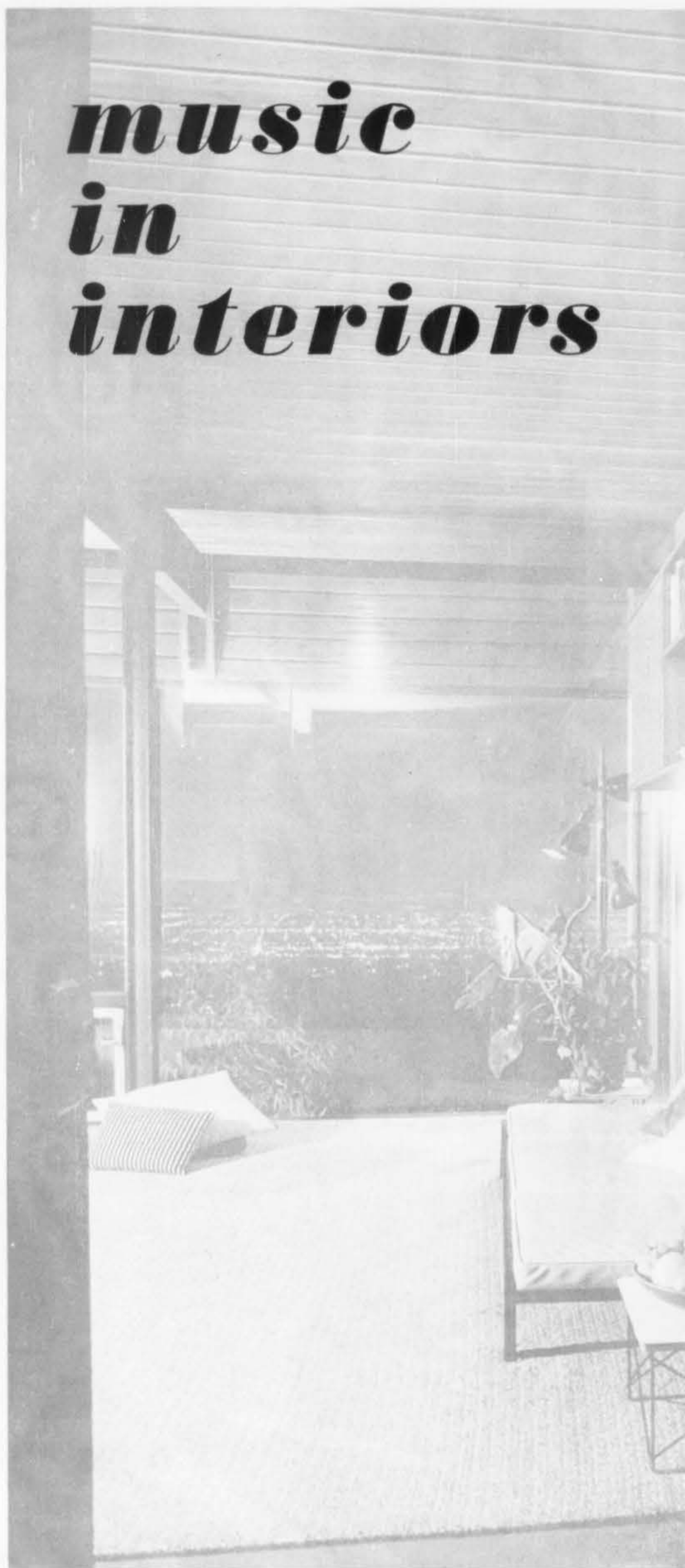
High fidelity is not especially suitable for background music; the splendid treble, relishable though it may be while one devotes himself to the music, can be as annoying as television to those who prefer conversation. Norman Cherner, in designing a living-entertaining floor for a Greenwich Village town house (page 102), separates the functions entirely, in individual rooms. The larger is for conversation and quiet relaxation, while the smaller is given over completely to high fidelity, piano, and television.

Joseph Aronson, too, avoids inflicting music on unwilling hearers, but he does not draw the distinction between listeners and non-listeners quite so finally. He provides a glass "disappearing wall" between sitting and living rooms in a New Jersey house (page 102), so that the sound can be confined to the sitting room or else can swell into the living room, augmented by an additional loudspeaker.

For true musical addicts, music rooms by Richard Neagle (page 104) and Paul McCobb (page 103) are planned in every detail for the serious listener's comfort.

As furniture, music cabinets have not often been remarkable for design excellence, but some famed designers have recently been called upon by high fidelity companies to produce cabinetry as high-style as the music. Representative designs are shown on pages 106-107, along with a few other cabinets without machinery.—*J. A.*

music in interiors



Continuing our study of designers' approaches to furnishing interiors with music

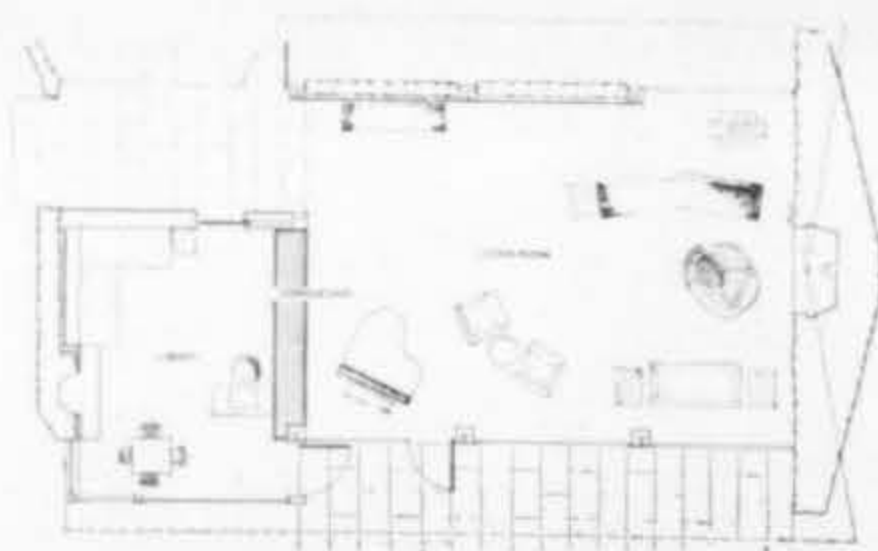
The dramatic site—overlooking San Francisco—of this living room affords an appropriately magnificent setting for listening to the full-range music that high fidelity makes available. The music-reproducing instruments are disposed in a frank but modest and pleasant way: Electro-Voice "Aristocrat" loudspeaker is installed in bookcase over chaise; Radio Craftsman tuner and amplifier, and Garrard record changer are in the Herman Miller cabinet (below), which also accommodates the record collection. While a generosity of hard, "live" surfaces keeps the treble rich, the fiber rug, and draperies which can be closed to any degree, act as slight sound absorbers to avoid harshly echoing, shrill sound.



2 photographs: marvin rand

CRAIG ELLWOOD, DESIGNER

In this palatial Long Island house, the wall between living room and library was planned to provide each room with appropriate services (see plan and elevations on opposite page), including an entertainment center for both rooms. In the spacious living room, a grand piano is associated, in proximity, with the high fidelity system.



KATZ WAISMAN BLUMENKRANZ STEIN WEBER, ARCHITECTS ASSOCIATED



ezro stoller

High fidelity equipment: record players, tape recorders

Since *Interiors'* first report on the high fidelity market in September 1954, a great many new products have been introduced. The sampling on the following pages ranges from modest to most splendid.

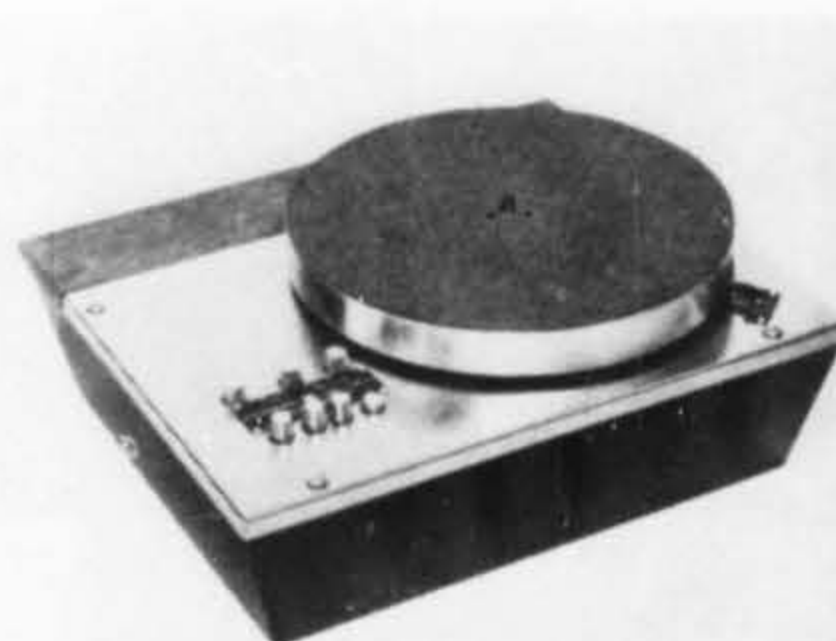
To recapitulate briefly the nature of high fidelity: It is an attempt to reproduce, by electrical and mechanical means, music resembling a live performance as closely as possible. This is done by analyzing the role of each part of the music-reproducing system (in terms of flawless retention or deliberate modification—which is sometimes necessary—of the sound at various stages), and engineering each instrument for optimum performance.

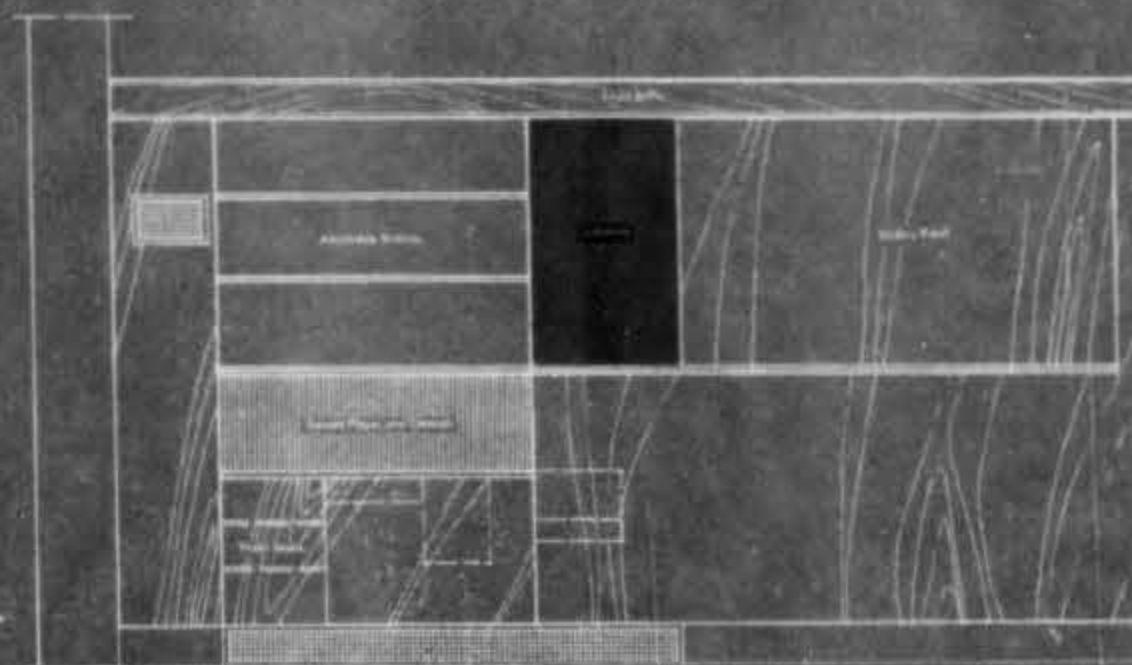
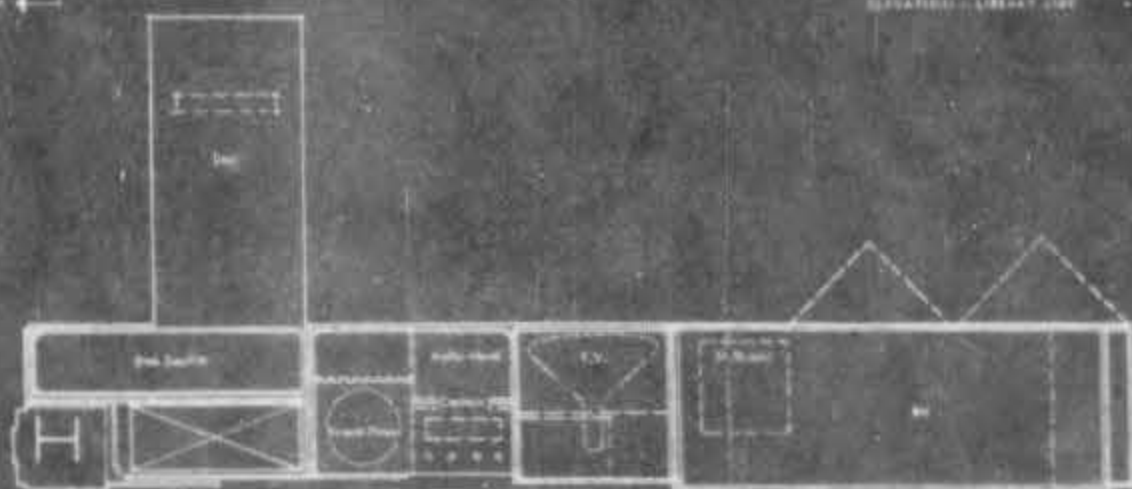
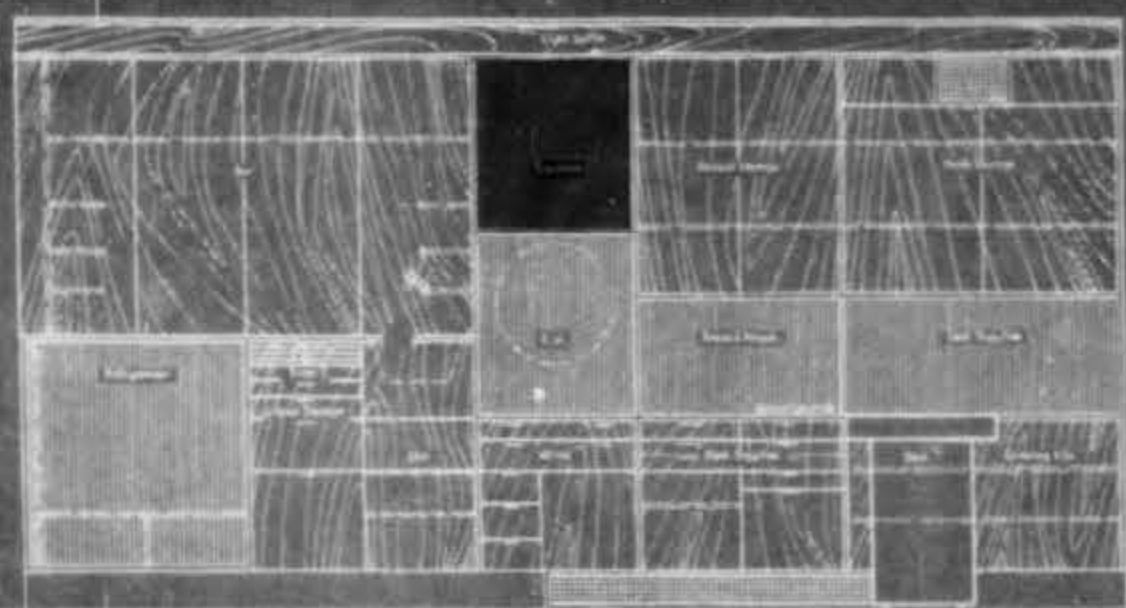
Three stages are essential to all music-reproducing systems: a *source*, such as a phonograph record, radio tuner, or tape recorder; an *amplifier*, which magnifies a small electrical signal, given by the source, to a point where it can activate a loudspeaker; and a loudspeaker, which changes electrical energy received from the amplifier into sound waves.

Collaro RC-54 record changers have been made available with hardboard bases (mahogany shown) and furnished with power cords and audio connecting cables for simple plug-in to amplifier. These are suitable for table-top or open-shelf use. The changers are also available on laminated pre-cut mounting boards for installation in cabinets. 78, 45, and 33 1/3 rpm speeds. Records of various sizes can be stacked at once, without pre-setting.



H. H. Scott "Stroboscopic" turntable has several advanced features regarding record speed: (1) pushbutton selection of 78, 45, and 33 1/3 rpm; (2) an optical stroboscope for exact speed control even while a record is playing; (3) each speed is adjustable by $\pm 5\%$ to match the pitch of accompanying musical instruments. Stainless steel mounting board for pickup arm is integral with the unit.





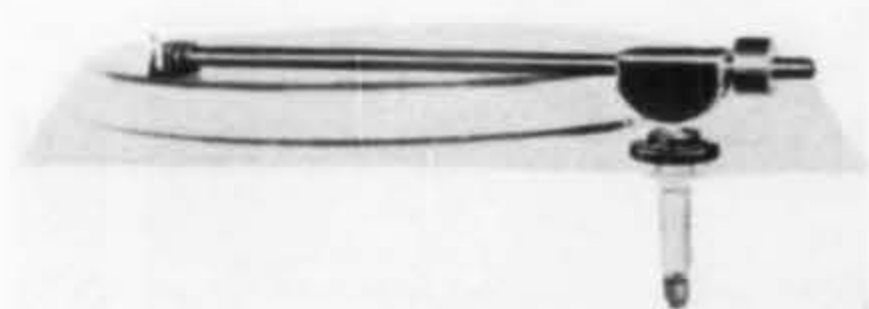
Left: Breakdown of the storage wall. Besides a high fidelity system, the wall contains a complete bar, storage for records, books, sheet music, desk supplies. Record player and tuner controls can be reached from either room; there is a separate speaker for each room. High fidelity components: Altec Lansing speakers, Browning tuner, Garrard record changer, Omega amplifier, Techmaster 630 television chassis. Hi fi installation planned and made by Gordon Radio Company.



ezra stoller

Above: View from library side, a small, private space in contrast with the large living room. Television beams into this room rather than living room; L-shaped sofa across room accommodates viewers.

music in interiors

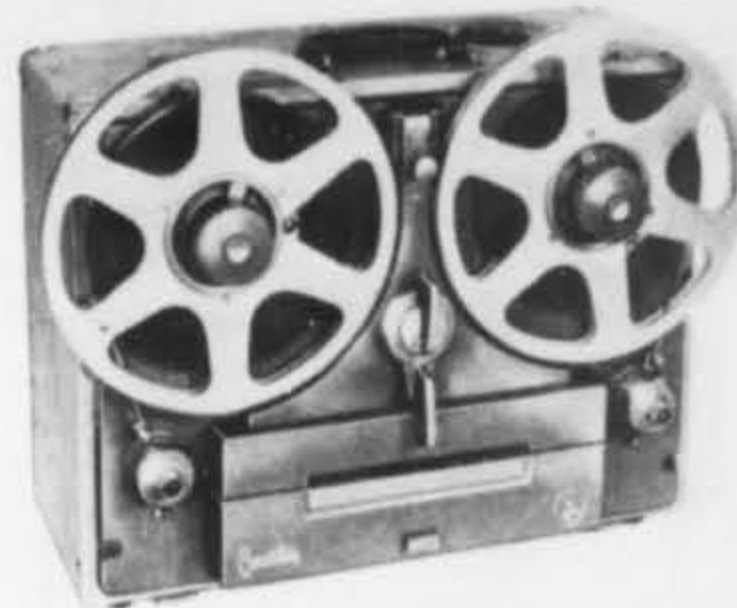


Leak "Dynamic" (Moving Coil) pickup arm and cartridge, a British Industries product used by record manufacturers, is now available for homes.

Below: Pentron "Pacemaker" portable tape recorder can be set for its various functions by one "Unimagic" lever, has two speakers, tape speeds of $3\frac{3}{4}$ " and $7\frac{1}{2}$ " per second with best frequency response 50 to 10,500 cycles.



Berlant - Concertone's 20/20 recorder series includes version with remote controls (right), no amplifier or speaker. Tape runs at $7\frac{1}{2}$ " or 15" per second, with frequency response from 40 to 15,000 cycles. Five heads, two more than usual, so that dual track binaural recordings may be made, and played back through two amplifiers and speakers. Preamplifier has two-channel mixer for simultaneous recording (from radio, e.g.).



Ampex Corporation's Stereophonic music system uses two speakers, each playing off a separately - recorded sound track provided by the tape phonograph (which does not record, but plays back only). Two separate amplifiers are used, one for each speaker. Single-track tapes may also be used, with one speaker. The tape phonograph, which plays at $7\frac{1}{2}$ " per second, is available without speakers.



- A Record player, tuner
TV, 12" speaker
- B 15" speaker
- C Record library
- D Disappearing wall
- E Sliding door
- F Auxiliary record player



JOSEPH ARONSON, DESIGNER

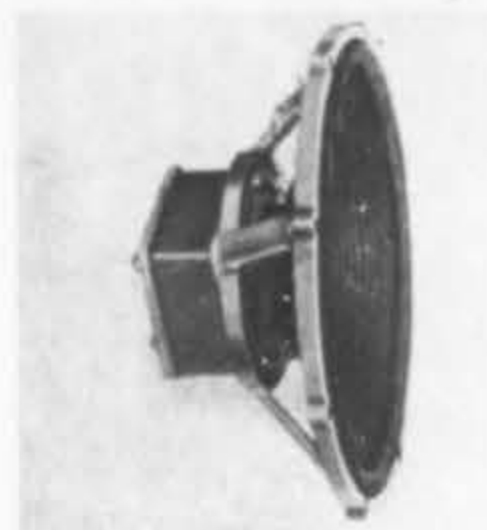
Living areas in this house planned around music. Sitting room contains all the principal controls and the record library. This room can be opened up on two sides, by dropping the "disappearing wall" and by sliding back half of the adjoining wall. In the larger living area, a 15" speaker supplements the smaller speaker. Rugs, curtains, surfaces were chosen with regard to acoustics. Altec Lansing hi fi system.



NORMAN CHERNER, DESIGNER



speakers and enclosures



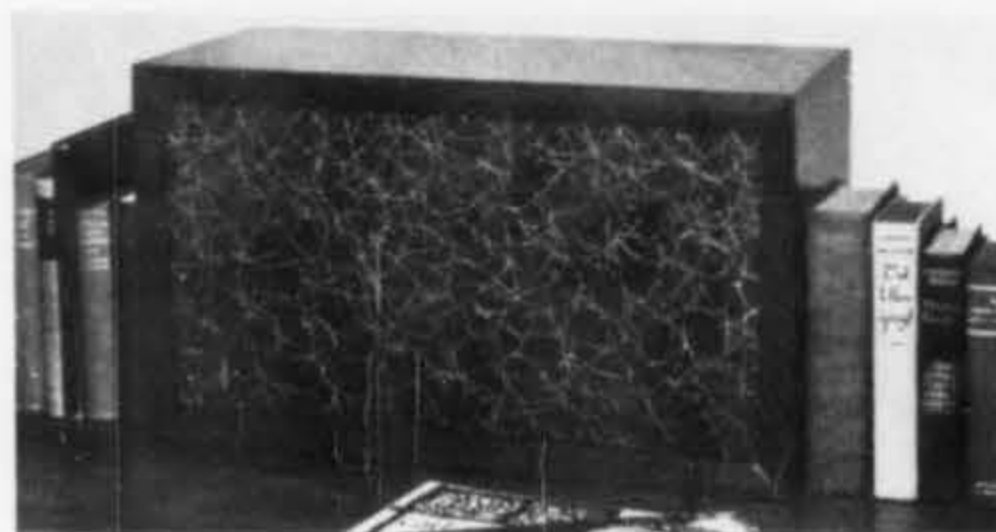
Wharfedale 8" bronze speaker, a British Industries product, gives high quality performance due to high flux, cloth suspended cone, and open, die cast chassis. Can be used in acoustic chambers. 5 watts.



James B. Lansing Sound's D123 Signature 12" extended range speaker was designed very shallow (3 3/8") for mounting, between studding, flush with the surface of any standard wall or partition—places usually requiring a speaker of small diameter. Performance is improved when enclosed in a reflex cabinet or loaded with a horn. Frequency response—30 to 15,000 cycles.



Stephens Manufacturing Corporation's 206AXA coaxial speaker employs an especially treated 15" cone for bass response as low as 20 cycles when properly enclosed, a coaxially-mounted high frequency driver.



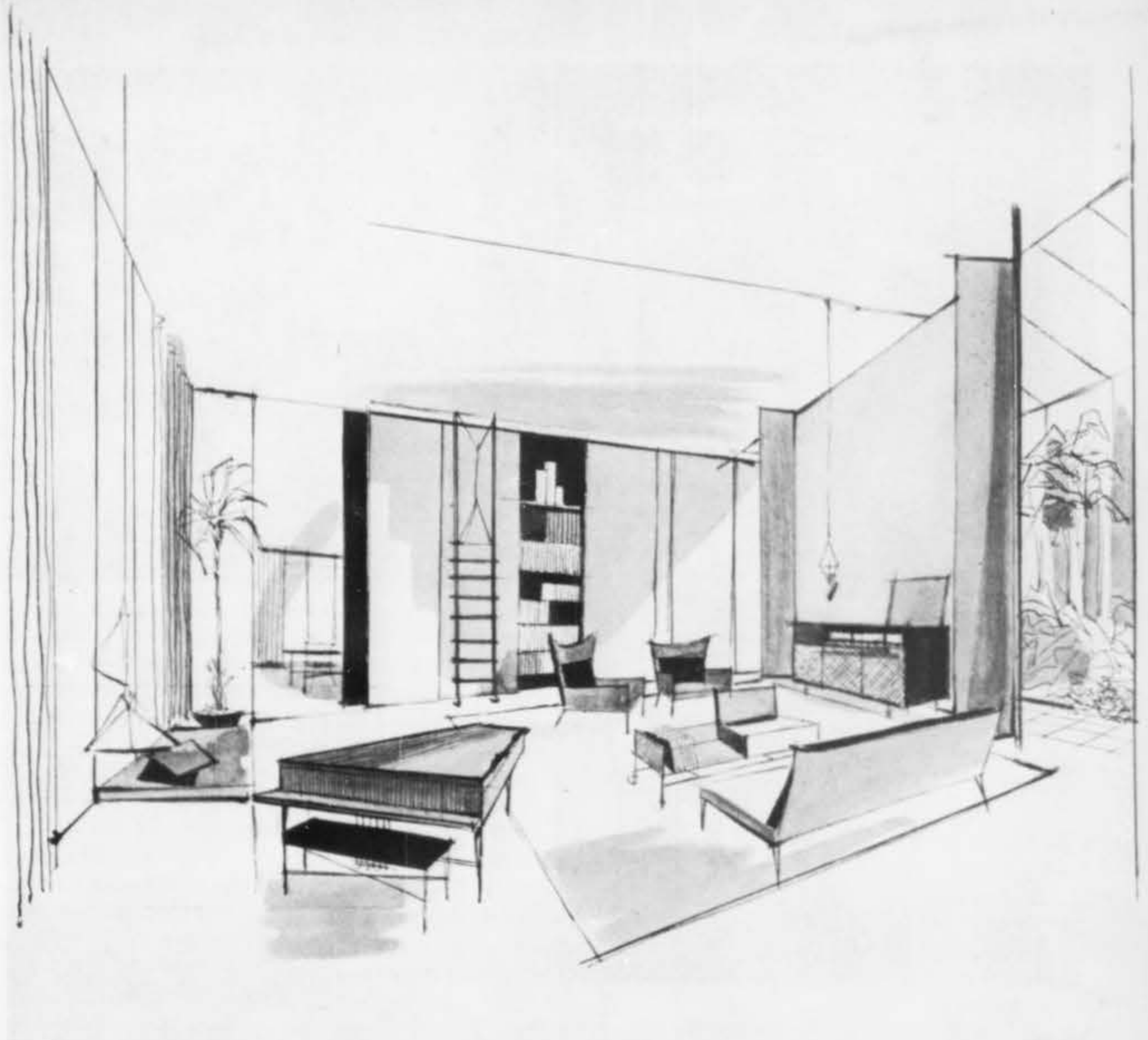
Above: Acoustic Research's AR-1 speaker system has been widely acclaimed for its excellent bass, achieved, not by an enormous enclosure, but by a new acoustic suspension principle—the sealed-in air acting as a pneumatic spring for the speaker, replacing distortion-causing mechanical springs. Below: University Loudspeakers' "Master Decor-Coustic" speaker system employs 3 speakers (for bass, mid-range, and highs) in an enclosure for corner or mid-wall. "Brilliance" and "presence" controls adjust to room acoustics.



← For a Manhattan town house, one floor is entirely devoted to living and entertainment and subdivided for various enjoyments. The larger space is for conversation and entertaining; the smaller room for serious music listening, television, and piano. Three speakers give the music depth and realism. Stromberg-Carlson hi fi system.

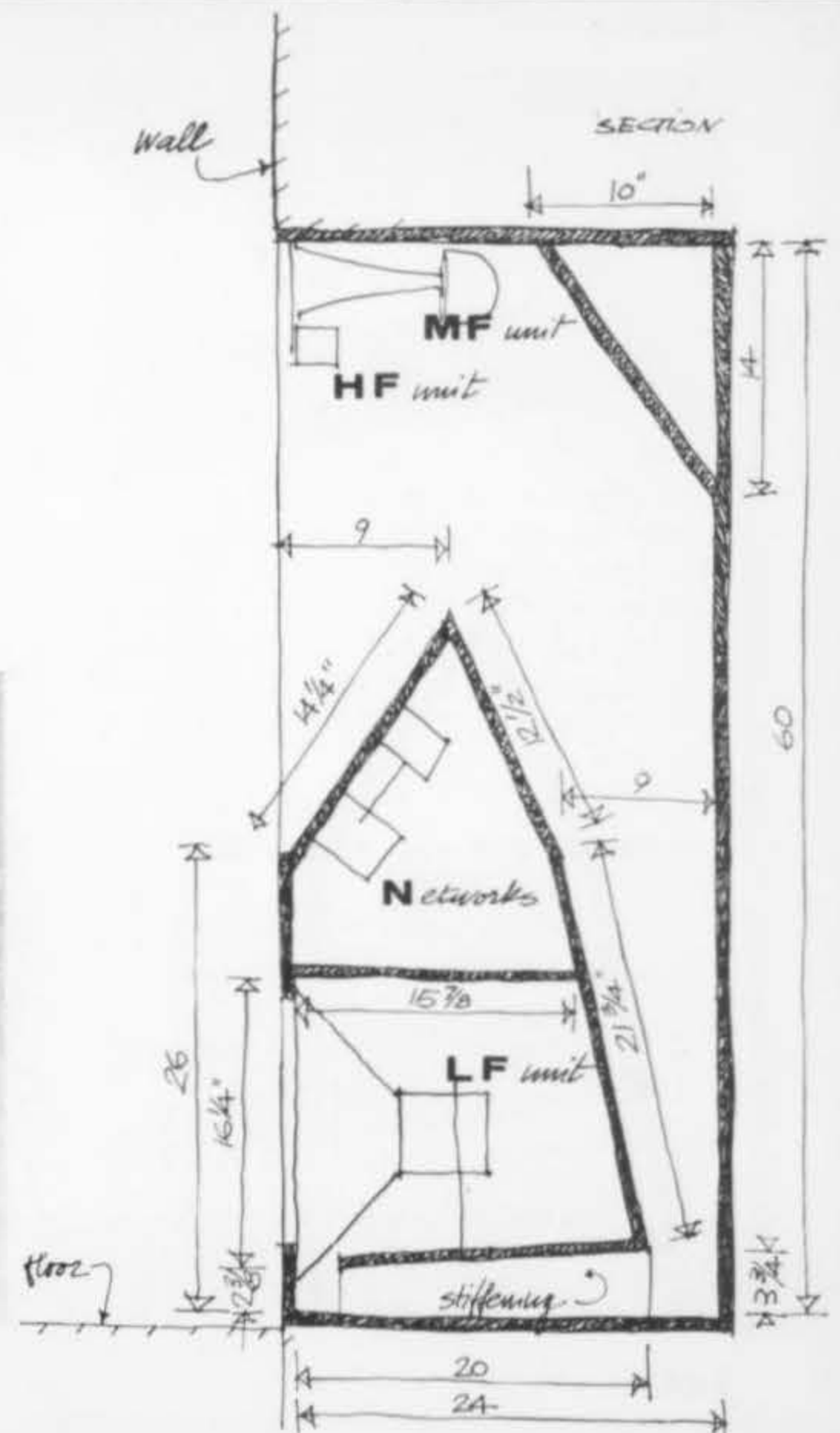
PAUL MCCOBB, DESIGNER

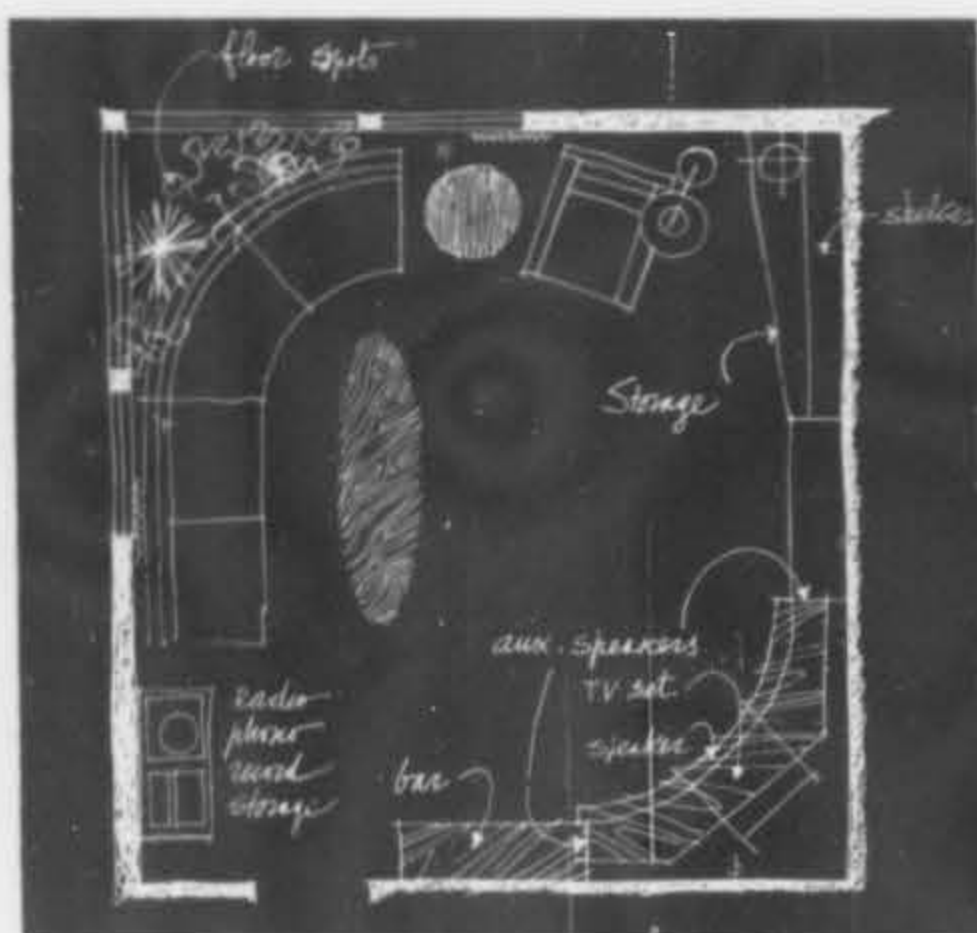
Right: A music room designed to gain the utmost in performance from one of the hi fi systems recently cabinetted by Paul McCobb for Bell & Howell. Live and dead surfaces are equalized, to avoid both shrillness and dullness. The cabinet is placed in the center of a live wall. Folding screens to left and right adjust sound focus according to number and location of listeners. Adjoining wall, of sliding doors in semi-live material such as grass cloth, stores records, tapes, scores, etc. Sliding door shown in black can be closed to eliminate outside noise. Microphone for making tape recordings travels in ceiling track. Mobile table in front of sofa can be used as working bench for editing tapes, cleaning, etc.



music in interiors

Jensen Manufacturing Company has introduced a series of eight high fidelity loudspeaker kits that make it possible to build into a wall a speaker system equivalent to the most complex enclosure. Photo below shows the components for the most fabulous system, the "Imperial"; section at right shows construction of folded-horn enclosure.





2 photographs: bernie cliff

This small room created for the full enjoyment of music and television employs an entire corner for a 132-cubic-foot sound chamber. The main speaker (a Goodman 12") is augmented by two smaller speakers (Wharfedale 8"), one at either end of the sound chamber, to give a rich 3-dimensionality to the sound. Corner location of speaker not only gets the maximum sound perfection, but also simplifies the seating (for both music and television), giving all viewers-listeners choice spots on a curved sofa in opposite corner. Wall-hung cabinet (left) contains superb components: Fisher tuner and amplifier, Garrard record changer. Engineering of sound chamber by Danby Radio Corp.

RICHARD NEAGLE, DESIGNER

tuners



Pilot Radio's AF-724 AM-FM radio Pilotuner has three front-panel controls: AC on-off and volume, selecting switch (with positions for FM with Automatic Frequency Control, FM without AFC, AM, and Phono), and station-tuning knob. Also available with preamplifier and controls for complete hi fi.



Bell Sound Systems' 2254 FM tuner covers the entire FM band from 88 to 108 MC, has Log Scale for precision tuning, two outputs for feeding tape recorder and amplifier. Self-cabineted in a golden case to match the Bell 2256 amplifier, this tuner provides excellent performance with other makes too.

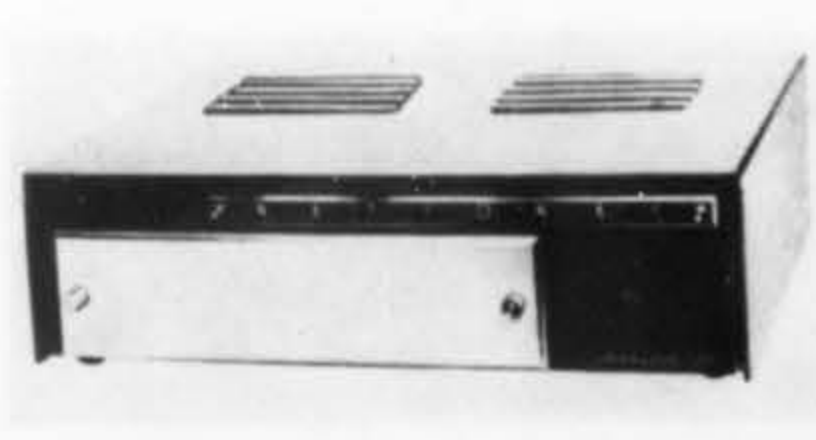


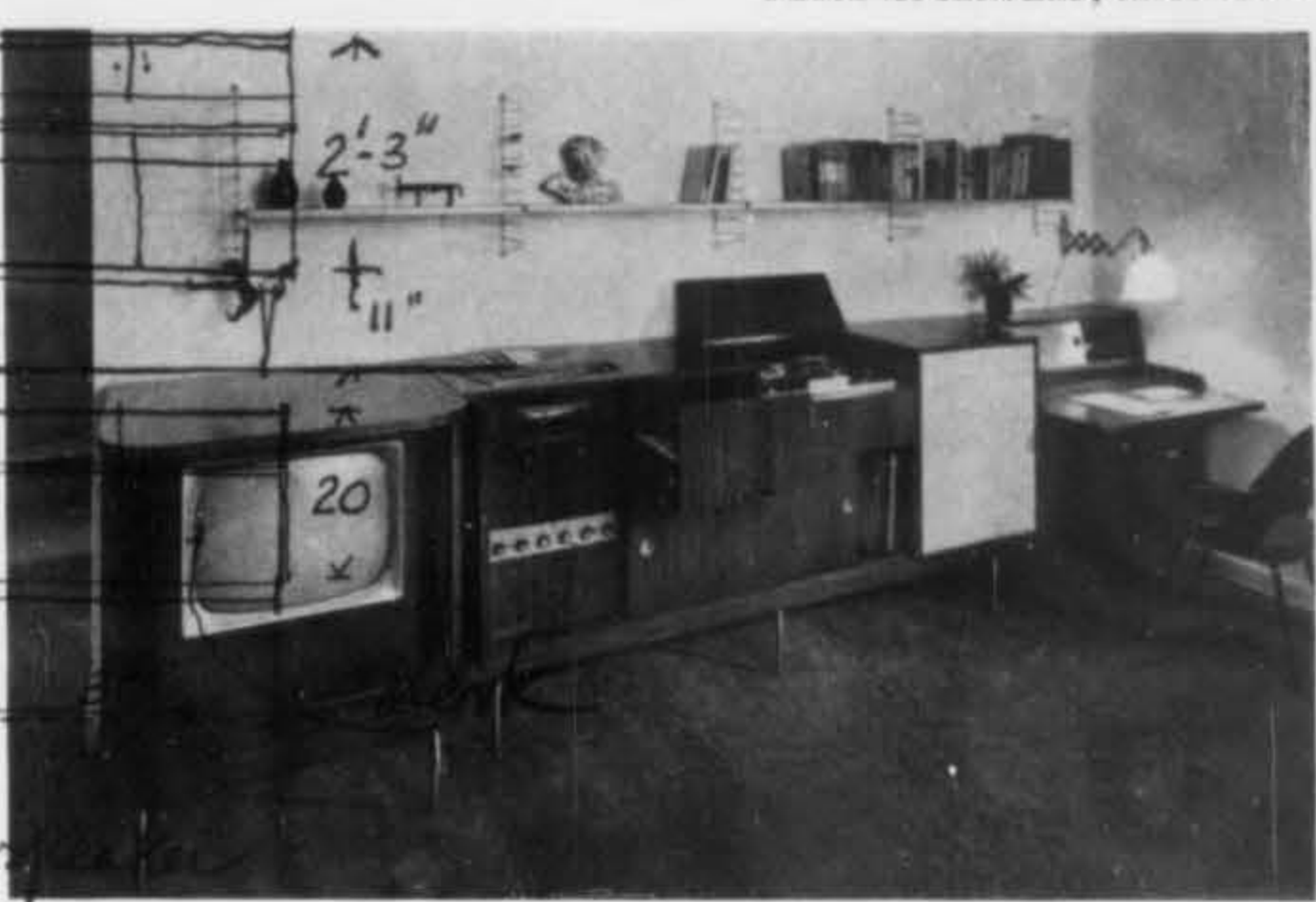
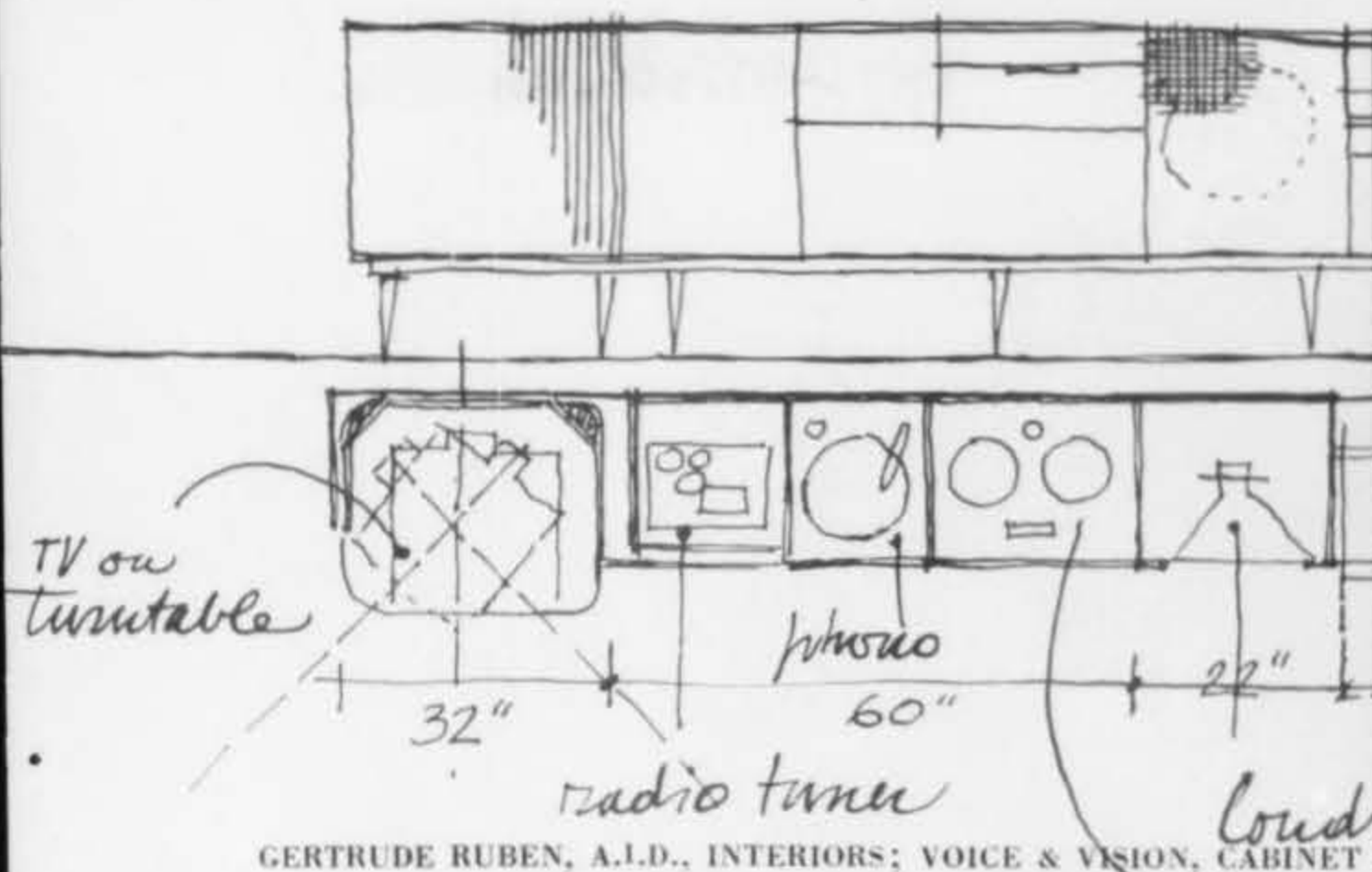
David Bogen Co.'s R660 FM-AM tuner has extreme sensitivity to weak station signals, high selectivity between stations and a new type of Automatic Volume Control to eliminate interference from strong stations. The chassis is available without enclosure, or with blond or metal (pictured) enclosure.

amplifiers and preamplifiers



Left: Brociner Electronics Laboratory's "Mark 10" Integrated Audio Amplifier uses printed circuits to reduce size of the instrument, includes a power amplifier, bass and treble tone controls, selector switch, record compensator, and phonograph preamplifier.
Right: National Company's "Horizon 20" 20-watt amplifier employs a "unity-coupled" circuit to avoid the possibility of transformer-caused distortion. No preamplifier or controls—a simple, "transparent" amplifier that merely builds up the current.





alexandre georges

GERTRUDE RUBEN, A.I.D., INTERIORS; VOICE & VISION, CABINET



idaka

Left: Antiques and modern furnishings mix in a 16' x 30' room with a cantilevered mahogany high fidelity cabinet the modern star of the room, spotlighted by a lighting fixture designed by Mrs. Ruben. Vinyl floor and a Moroccan rug island make a good combination for live but not shrill sound. High fidelity components: Fisher tuner and amplifier, Rek-O-Kut turntable, Livingston arm, Jim Lansing D-001 speaker system. Installation by Voice and Vision, Inc.

Above: For a small Manhattan apartment, television, radio, record player, tape recorder, speaker enclosure, and a desk are assembled in one neat walnut line. Tops are Micarta in same finish; pandanus cloth over speaker; tambour doors close over the TV, which is mounted on a swivel. The high fidelity components: Altec Lansing 15" speaker; Concertone tape recorder; Browning tuner; Bogen amplifier; Garrard record changer. Technical installation by Custom Television Co.

music in interiors



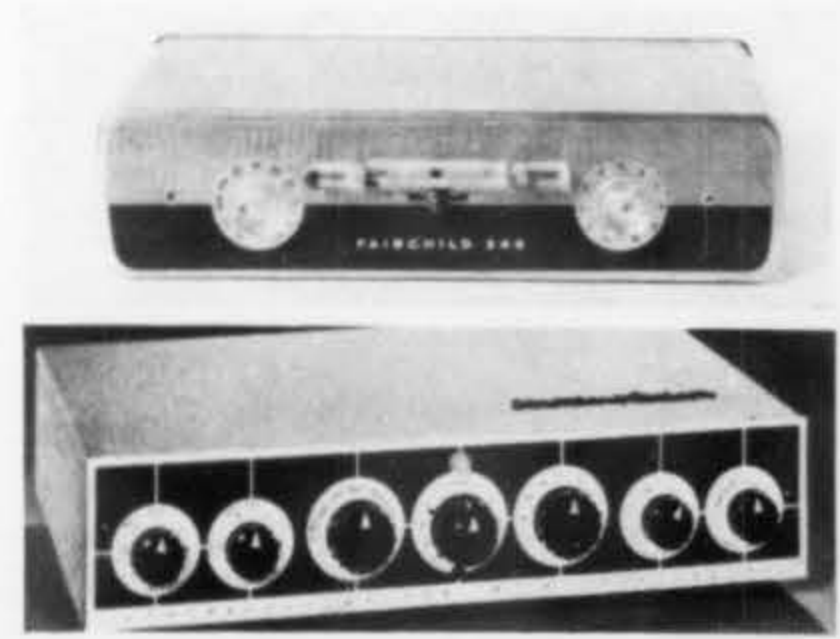
Fisher Radio Corporation's 80T FM-AM tuner includes complete control facilities (for playback from tape recorder and for record playing) on an individual but interlocked chassis. Preamplifier-equalizer has adequate gain for lowest level magnetic pickup, six record equalization settings.



Harman-Kardon "Festival" D-1100 combines an AM-FM tuner, a preamplifier, and a 30-watt power amplifier. Five control knobs: (1) Volume and "Contour," the latter to retain bass and treble at low volume; (2) Bass; (3) Function—AM, FM, Auxiliary, three record curves; (4) Treble; (5) Tuning.



Newcomb Audio Products' "Compact" AM-FM tuner (in shelf) and "Classic" 2500R amplifier-preamplifier (on top), both in satin-gold cabinets. The tuner has an output jack to permit adaptation for binaural. FM frequency response from 20 to 20,000 cycles. Preamp allows 36 recording curves.



Left: Fairchild's 240 preamplifier, in case designed by Raymond Loewy, has "balanced-bar" bass and treble controls easily adjustable to acoustical situations. Lower left: Stromberg-Carlson's AE-426 preamplifier-equalizer, a complete control center for hi fi, includes a "Brilliance Control" to minimize extraneous noise without losing treble brilliance. Right: McIntosh Laboratory's 60-watt amplifier has great reserve power to transmit the subtlest harmonics and overtones even at moderate volume.





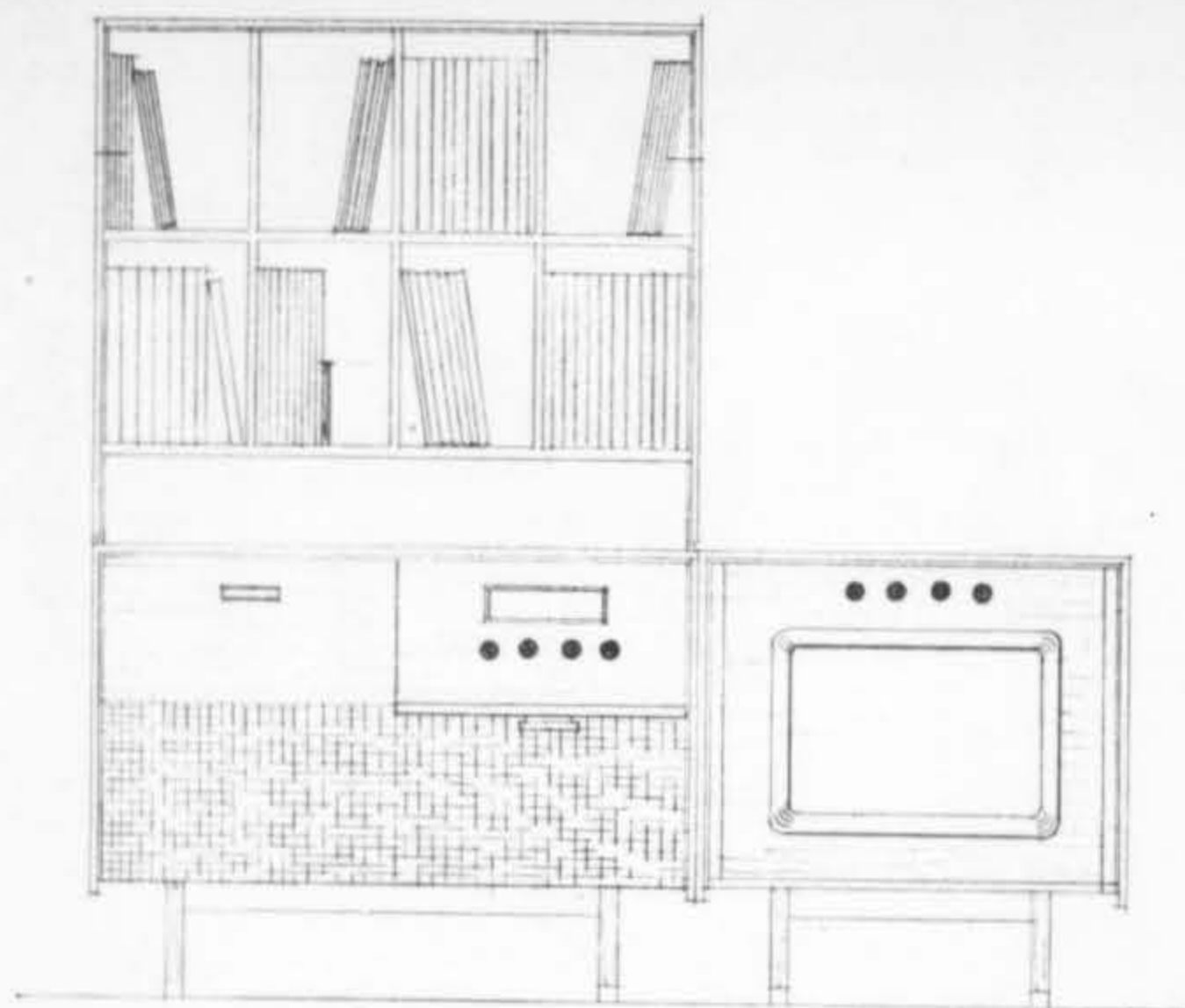
Left above: High fidelity set designed by Edward Wormley for Dunbar, using Capehart instruments—tuner, record player, speaker; in sandalwood.



tom yee

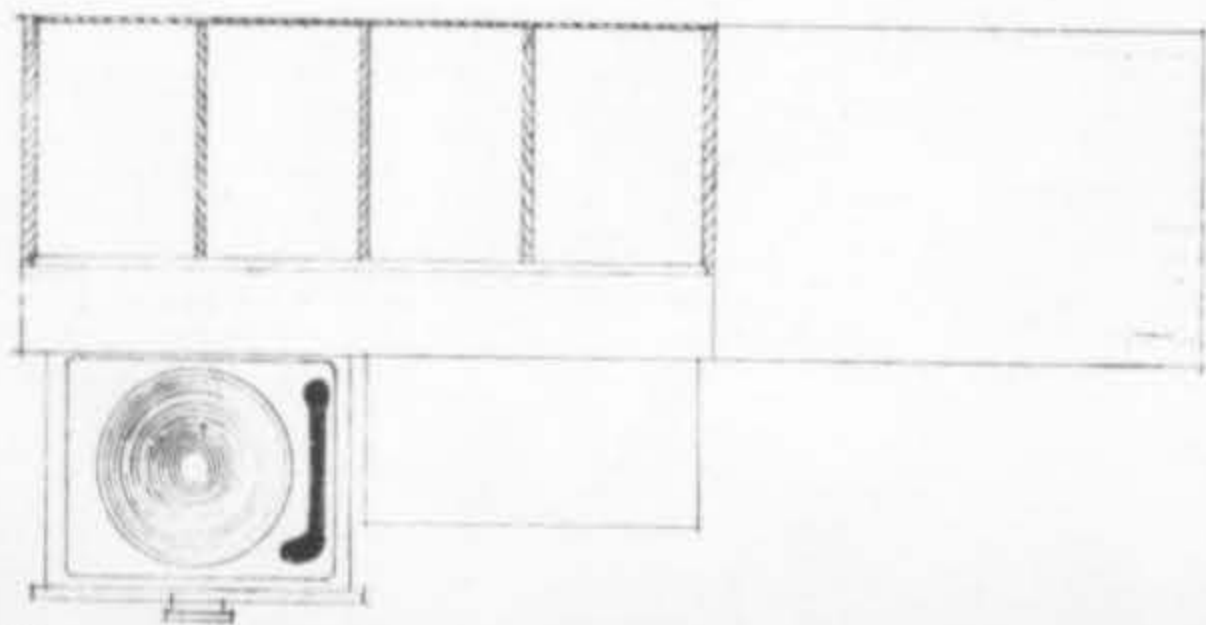
Right above: One of a series of beautiful "packaged" high fidelity sets designed by Paul McCobb for Bell & Howell. This one has record player (Garrard) and tuner; also, versions with tape recorders. No compromise with sound quality was made; a rigid spine in the cabinet damps "acoustic feedback" from the speaker, avoiding need for separate enclosure. In various finishes: red and blond mahogany, silver walnut, teak, sandrift.

music in interiors



Left: Design Previews has just introduced a coordinated series of cabinets for hi fi, television, and record-shelves. In teak or walnut with either oil or a new lacquer finish, wood or metal legs, wood or metal hardware, and cane grille for speaker enclosure, the radio-phonograph section may be had without machinery or with a complete Harman-Kardon matched hi fi system. Record player pulls out. Available at Georg Jensen.

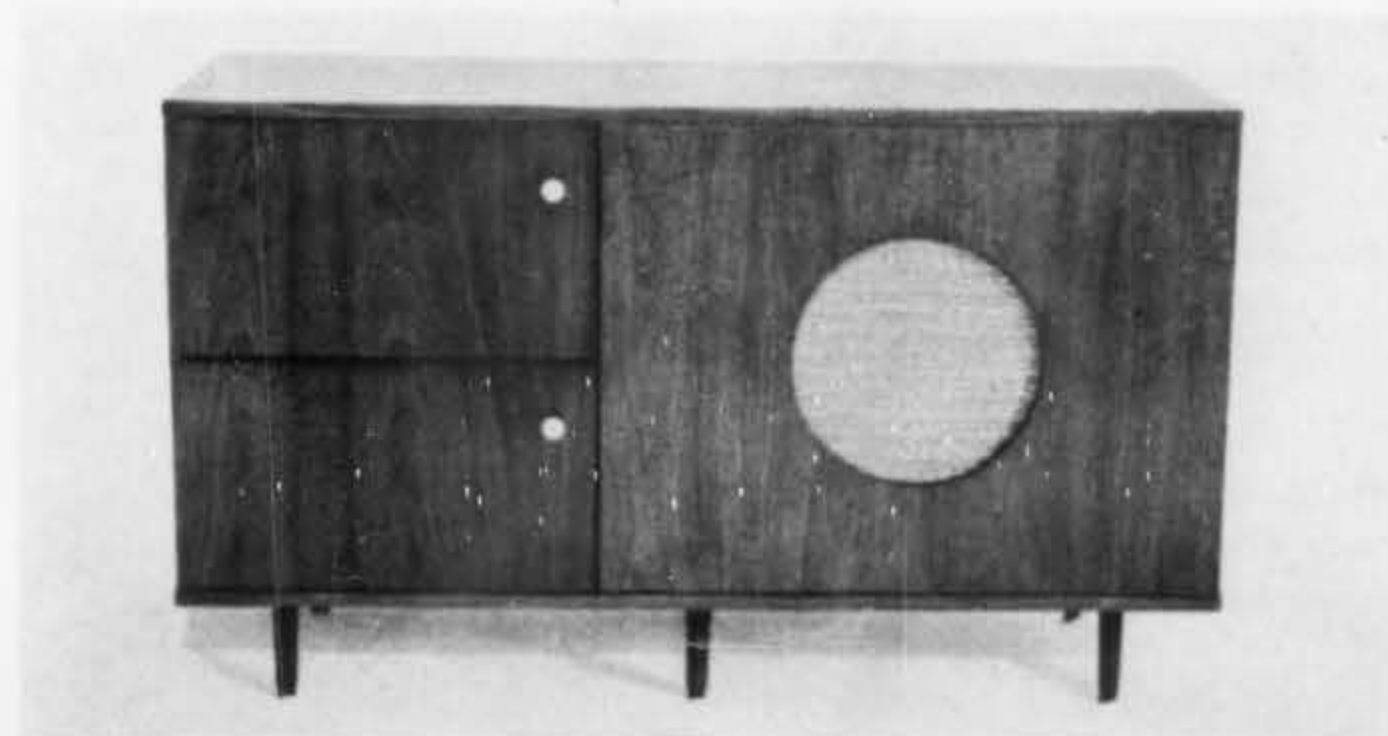
Below: Harold Schwartz designed a series of high fidelity cabinets for Kingsway of London, one of England's lead-manufacturers of audio equipment. The "Apollo" radio-phonograph, pictured here, includes four speakers in a specially engineered acoustic enclosure to deliver omnidirectional sound, Kingsway tuner and amplifier, Garrard record changer. The cabinet, in Rhodesian walnut or natural English oak with woven cane speaker enclosure, can be used as a room divider as well as in more conventional placing.





Above: George Nelson's newest high fidelity cabinet for Herman Miller is in rosewood, 80" long, 35" high from floor, 23" deep. Panel on left is a touch-latch drop door, hides record changer and tuner or tuner-amplifier. Center sliding door covers television, or tape recorder, or shelves. Behind horsehair at right is speaker space, for speakers up to 15". Aluminum legs.

Left: Chimento & Grabe, Inc. has a new series of flexible cabinets for high fidelity and television, in walnut or korina or a combination. Simple radio and record-playing cabinet, above, is 40" long, 29" high with legs, 18" deep (depth can also be 24" or 30"). Speaker opening can be cut for any size speaker; enclosure engineered by RCA.



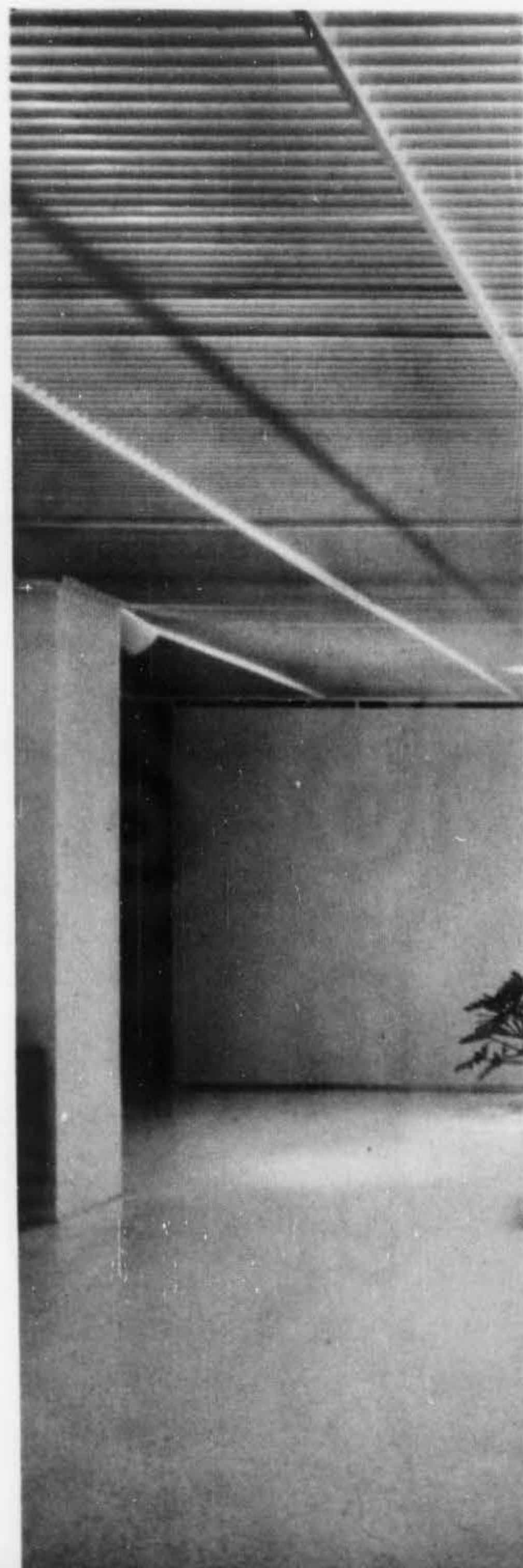
HERMAN MILLER MOVES INTO THE DECORATIVE ARTS CENTER

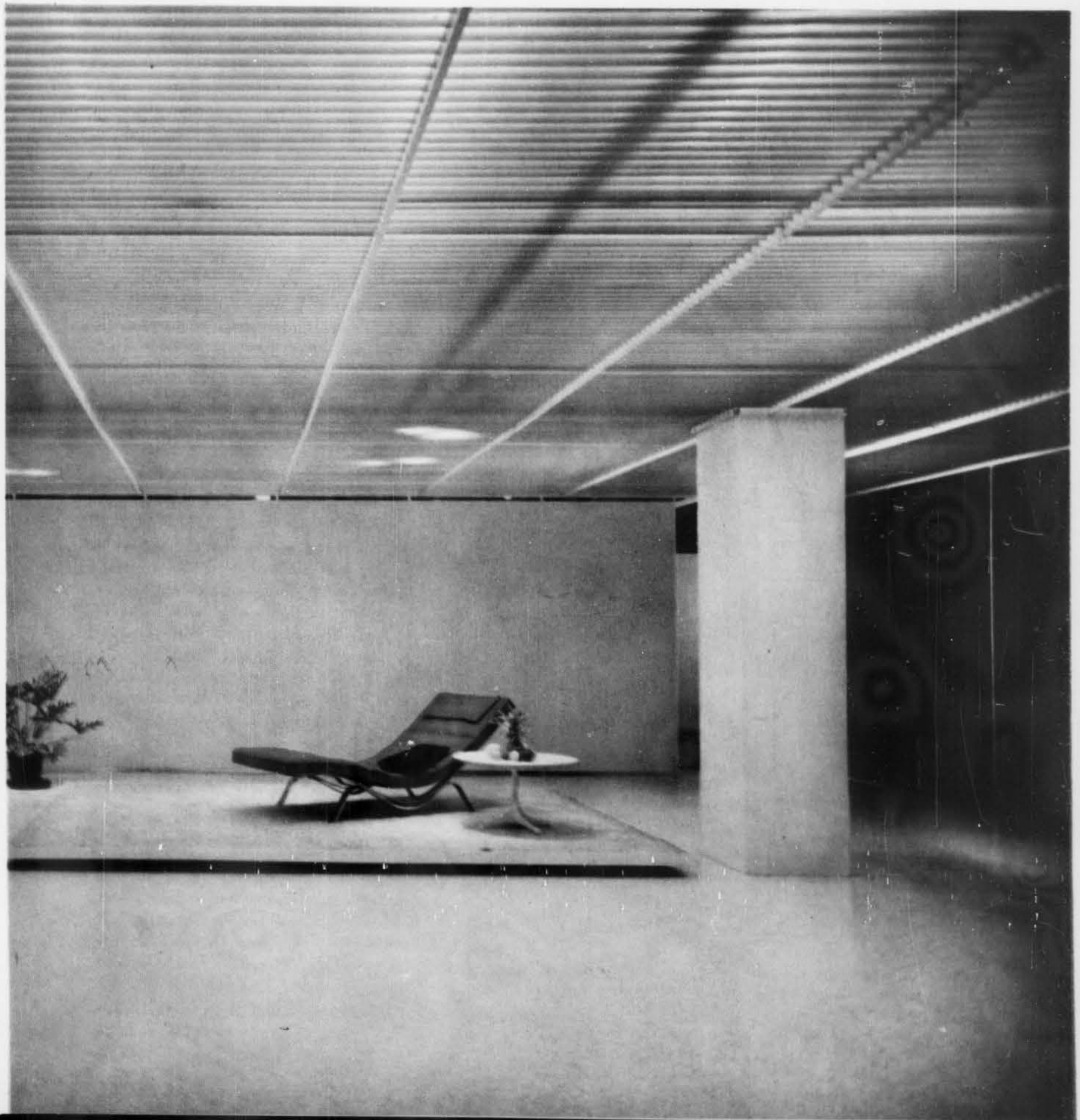
George Nelson lavished space on the luminous entry, a dramatic exhibition area whitely contrasting with colorful spaces beyond.

The Herman Miller Furniture Company's recent move from its New York showroom headquarters at One Park Avenue to a floor of the Decorative Arts Center Building, 305 East 63rd Street, marks more than one milestone. For the Center—already a powerful shopping magnet to the trade—the showroom is obviously a valuable addition. For the company, which has spearheaded its development with a consciously progressive design program, the move announces a new phase. This is not to imply a change in policy but rather the culmination of Herman Miller's growth from a small firm, which it was in 1940, when the late Gilbert Rohde's furniture was attracting attention, to its 1955 position—not as a mass seller, but as one of the highest-volume class sellers for both residential and contract work.

One of the company's significant achievements is that of an unmistakable style, interesting in that more than one designer is involved—and that each personality has retained its individuality. What the Eames molded chairs and the Nelson case Mondrians, for example, have in common, is a sense of the mechanistic idiom—not merely exploiting the perfectionism of machine production but spiritedly enjoying it. Herman Miller neatness, resourcefulness, and color characterize the company's new showroom designed by George Nelson Associates.

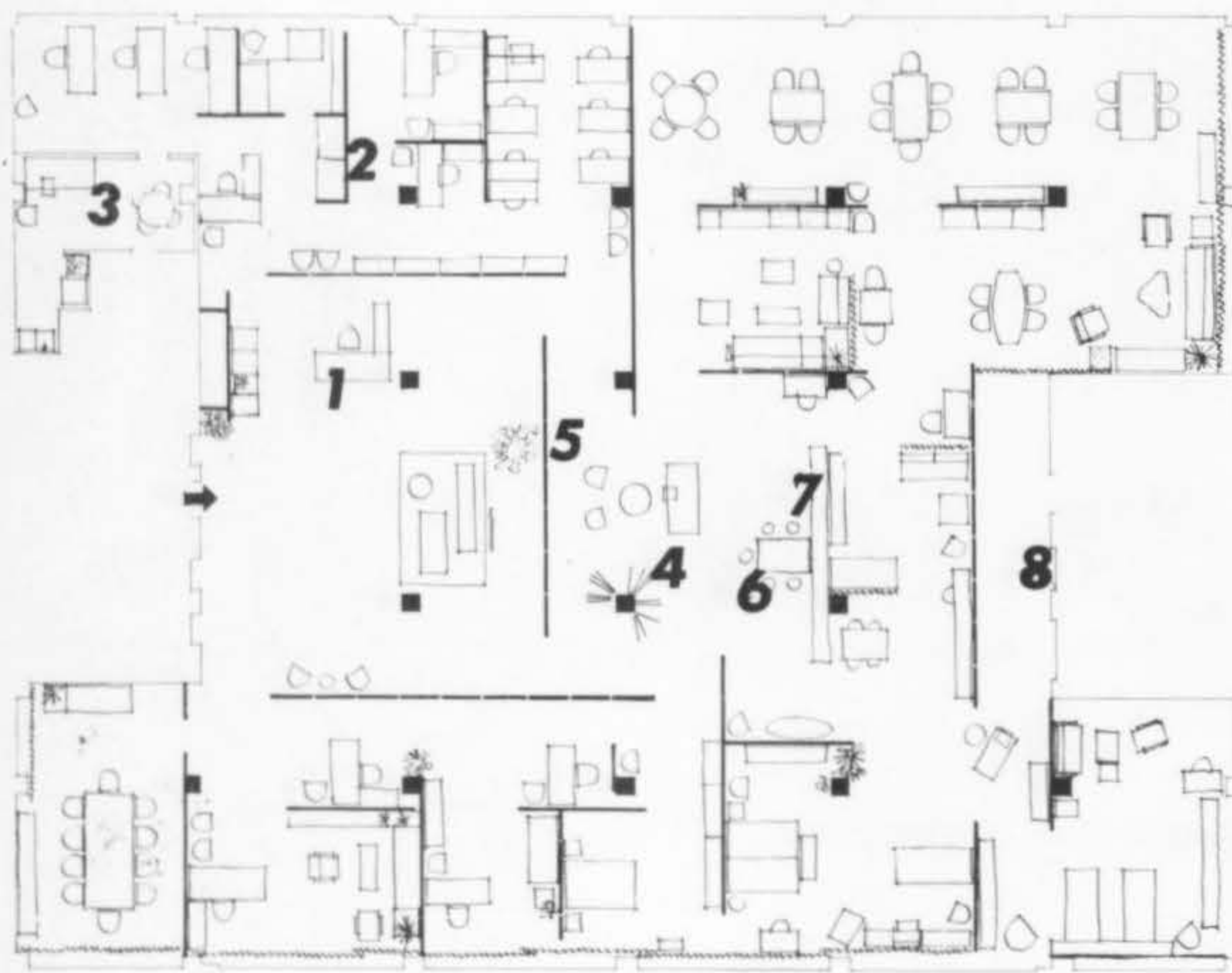
ektochrome by louis reens





Demountable Unistruts assemble a plan based on a well-formulated approach

Designer George Nelson's curriculum vitae includes an architectural degree from Yale, a travelling fellowship, several years as an editor on *The Architectural Forum*, *Fortune*, *Interiors*, his own industrial design organization.



1 Reception desk in entry-exhibition area off elevators. 2 Offices. 3 Staff kitchen. 4 Swinging racks for printed fabrics. 5 Upholstery fabric display wall. 6 Consultation table with ruled surface. 7 Basic Storage Components. 8 Deliveries.

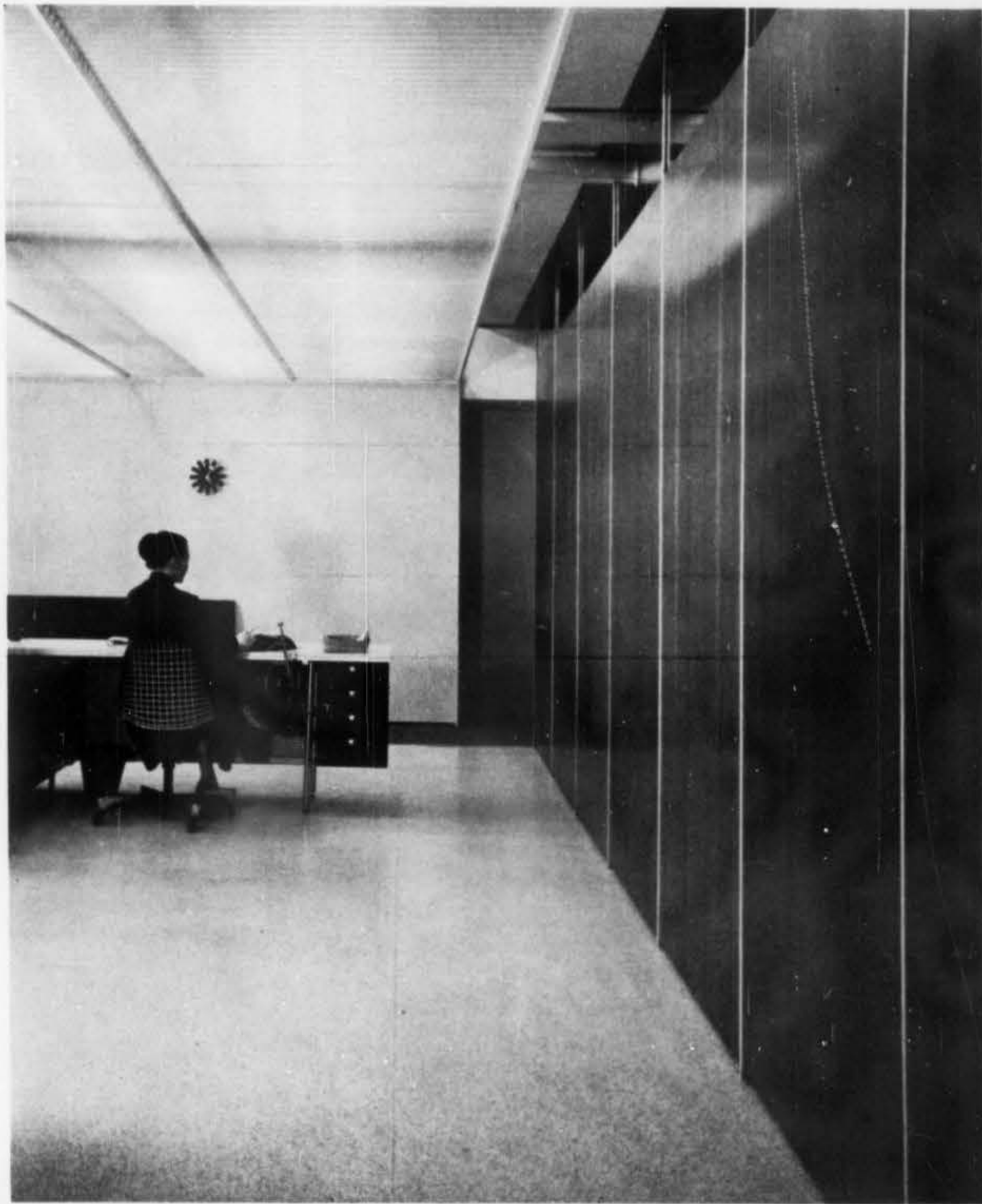
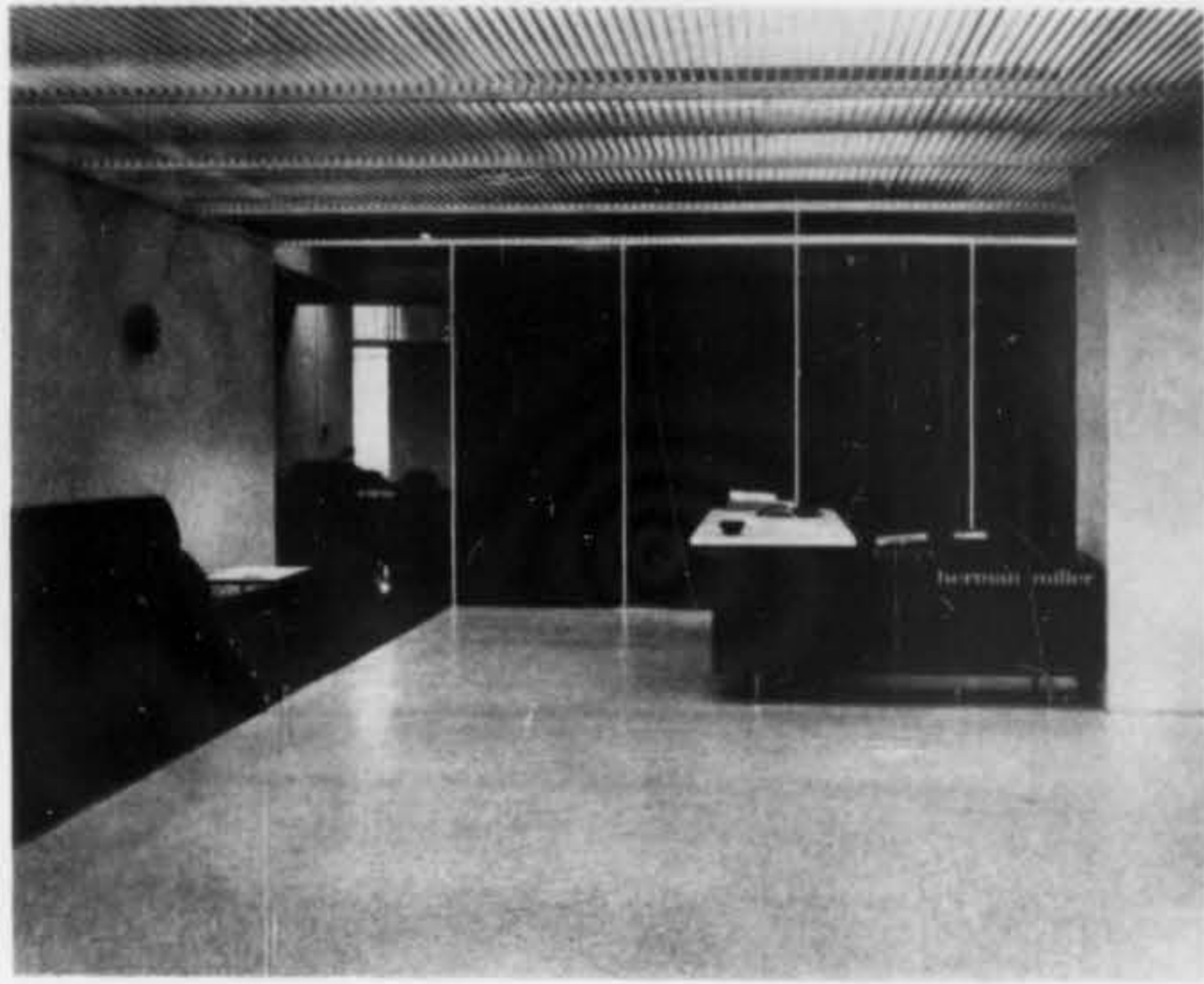
George Nelson has been designing Herman Miller Furniture showrooms in New York, Chicago, and Grand Rapids for almost a decade. Despite a family resemblance, no two have been quite alike, partly because of differences in the spaces, partly because of the periodic need for change motivating the *re*-designing jobs. But whatever the evolution in esthetic statement and the variations in techniques, Nelson has obviously approached the problem of a furniture showroom — one of the most difficult kinds — consistently. To many, furniture display implies “settings” — approximations of actual rooms or parts thereof. But working with a company whose goals have resulted in the appearance of many of their standard items in Museum-type exhibitions such as the Good Design shows, Nelson has been aware of the effectiveness of displaying furniture as isolated objects, sometimes out of context and even out of position, for instance suspended, to point out features of design and structure that too often remain unnoticed.

Nelson plays off the two kinds of display against each other, calculating their contrast even in his plans. In the New York showroom of 1949, room settings clustered in a core surrounded by open exhibition space; bonafide walls enclosed each “room”. In the smaller, slightly later Chicago showroom the only “rooms” in the predominating open display area were enclosed in storage wall arrangements of furniture itself — providing a real though elemental flexibility. The required accompaniment of flexible lighting was achieved by overhead trolley ducts with spotlights clipped on. This light system also produced a visual ceiling line correcting the irregular ceiling.

The new showroom at 305 East 63rd Street is totally flexible in lighting through the same method. And it is also totally flexible in partitioning, not in the old elemental way but through crisp, white-painted Unistruts bearing plywood inserts variously finished in walnut or lacquers in bright hues. Ceilings are always white, permanent floor coverings always black, gray, or white. Color exists only in demountable panels or other changeable items such as draperies. Vistas from space to space enlarge the total. The interplay of colored planes and variations in flooring and color schemes lends the tour a succession of surprises, pleasantly free of even a hint of crowding.—O.G.

Receptionist occupies steel-legged walnut desk—an arrangement of Executive Office components. She is out of the way of the exhibition platform (see plan). Walnut plywood panels, held in the white-painted, demountable Uni-strut frames that form the partitions around the area, provide the only background color in this space, the better to dramatize the exhibit on the platform and colors of adjacent areas. Upholstery here is black wool and black Koroseal; carpet is gray (Karagheusian's Gulistan Yorkset); vinyl flooring black-spattered white (Armstrong's Granite Corlon). Note careful alignment of carpet with passage opening, of the same width as Uni-strut module. Luminous ceiling, Nelson's invention, forms a dropped but very delicate plane over entire area, ending short of periphery as photograph below indicates. It consists of white Venetian blind slats in light white wood frames, of course allows complete freedom in adjusting fluorescent tubes and spotlights shining from above.

both photographs on this page : peter tasi



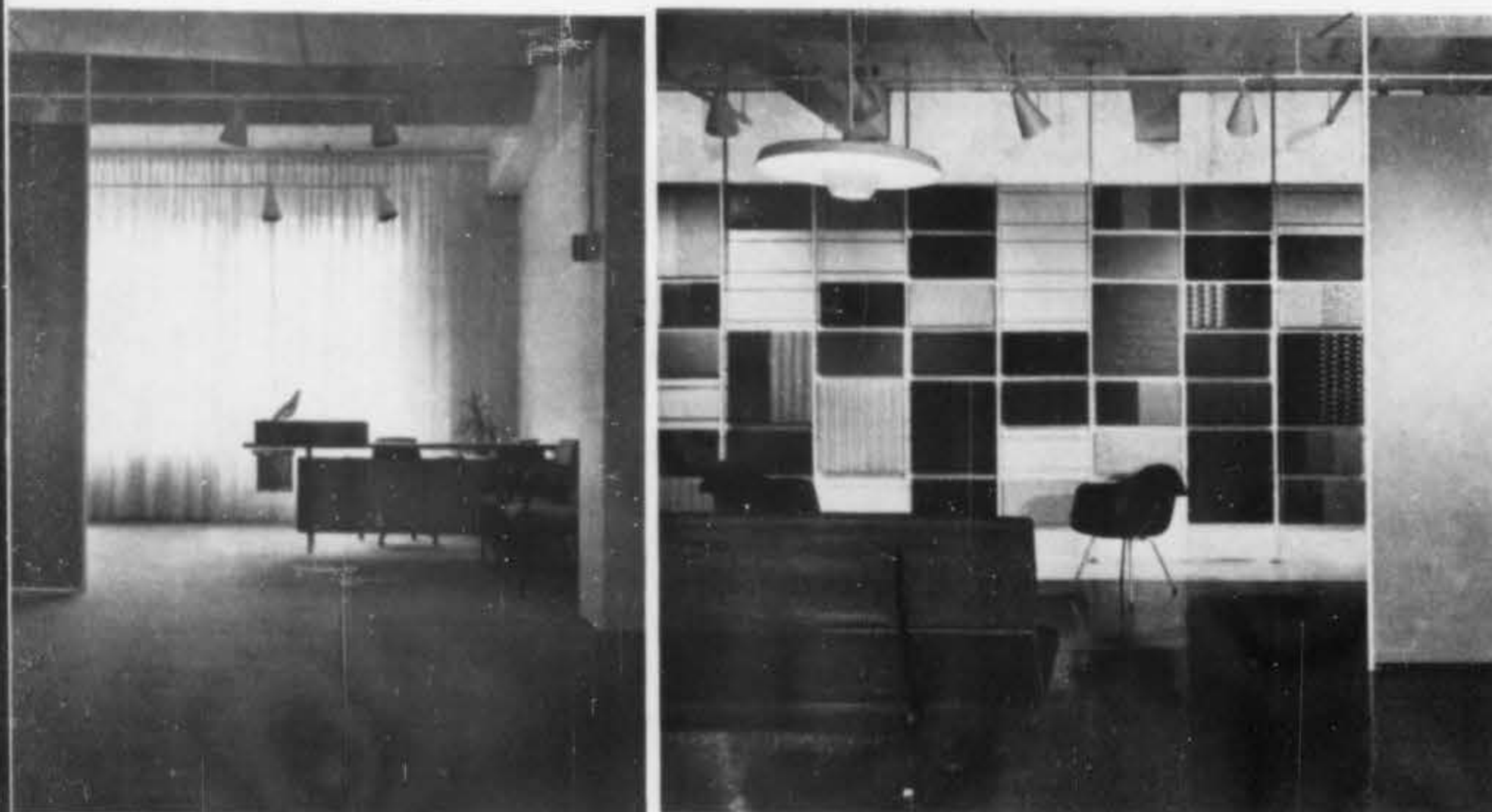
the herman miller showroom



all ektachromes by louis reens

the herman miller showroom

all ektachromes by louis reens



As one leaves the reception area, the screened ceiling gives way to a completely exposed one, to which white paint lends cleanliness and high reflectivity. Despite its beams and ducts, psychological order is maintained by the long horizontal lines of the tops of the Unistrut partition panels, and by the white pipes also at this height, on which adjustable spotlights are clipped. All fixtures from Gotham Lighting Corporation. Most room settings are carpeted in the same gray as edge of reception area (page 110), with special area rugs occasionally overlaid. Above is black-floored consultation area, with a wall of Basic Storage Components (a Nelson classic) forming its rear limit. Its front wall (near left) displays gay pads of upholstery fabric.





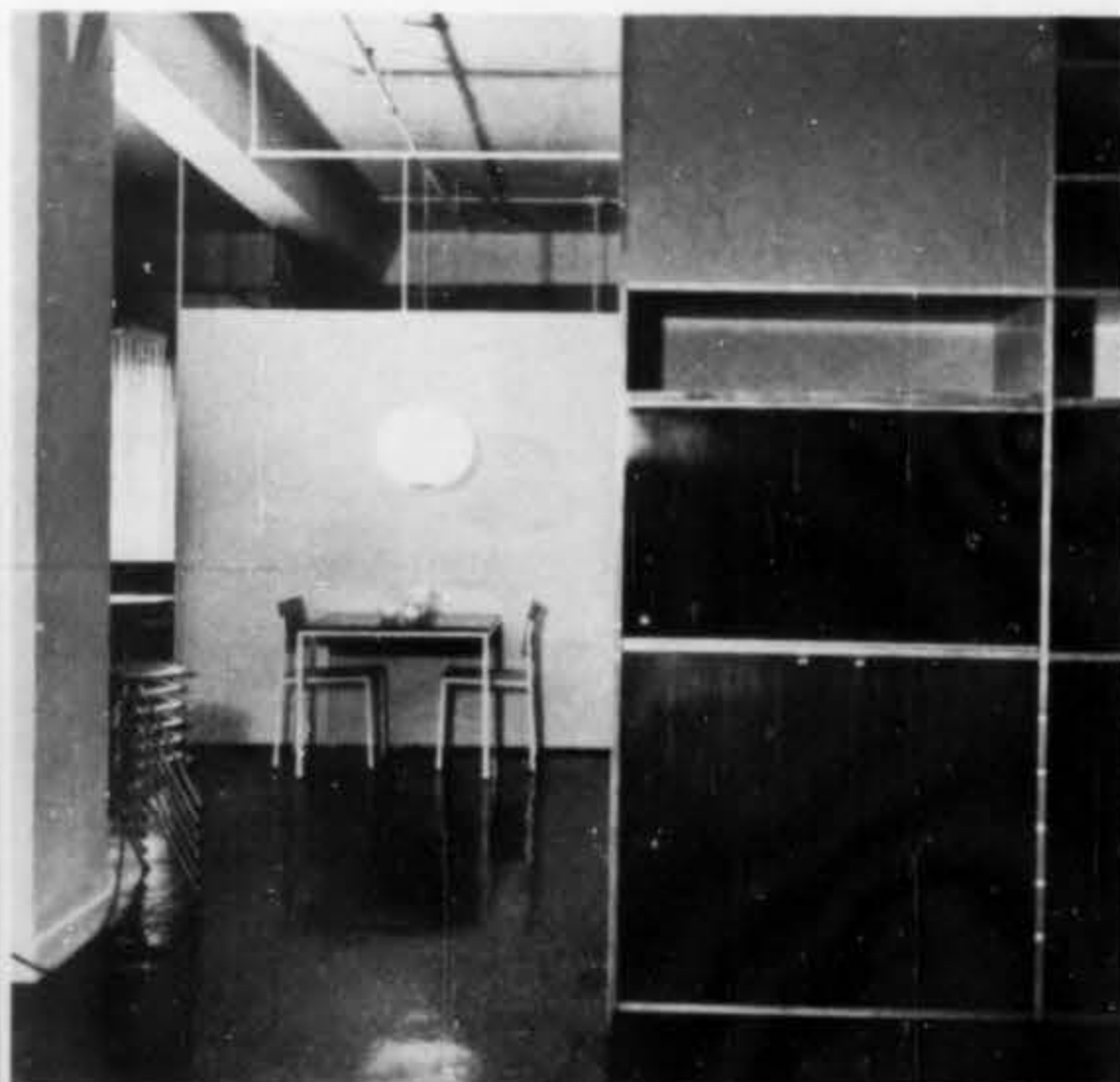
peter tasi

Throughout the entire floor, ceilings are invariably white, and floors either black, gray, or white. Color appears only in elements that can be changed: Unistrut panels, area rugs, draperies, furniture itself. View above shows unobstructed path past corridor where steel-framed case pieces (4000 and 4100 series by Nelson), with fronts in bright orange and yellow, are shown, and through a rosewood dining group against a deep rose wall, to the windowed area, curtained in diaphanous white-on-white prints by Alexander Girard, where a row of dining groups are ranged on the quiet gray carpet (below). The flecked black flooring is Amtico's black vinyl Permalife. Flooring laid by William Spirer.

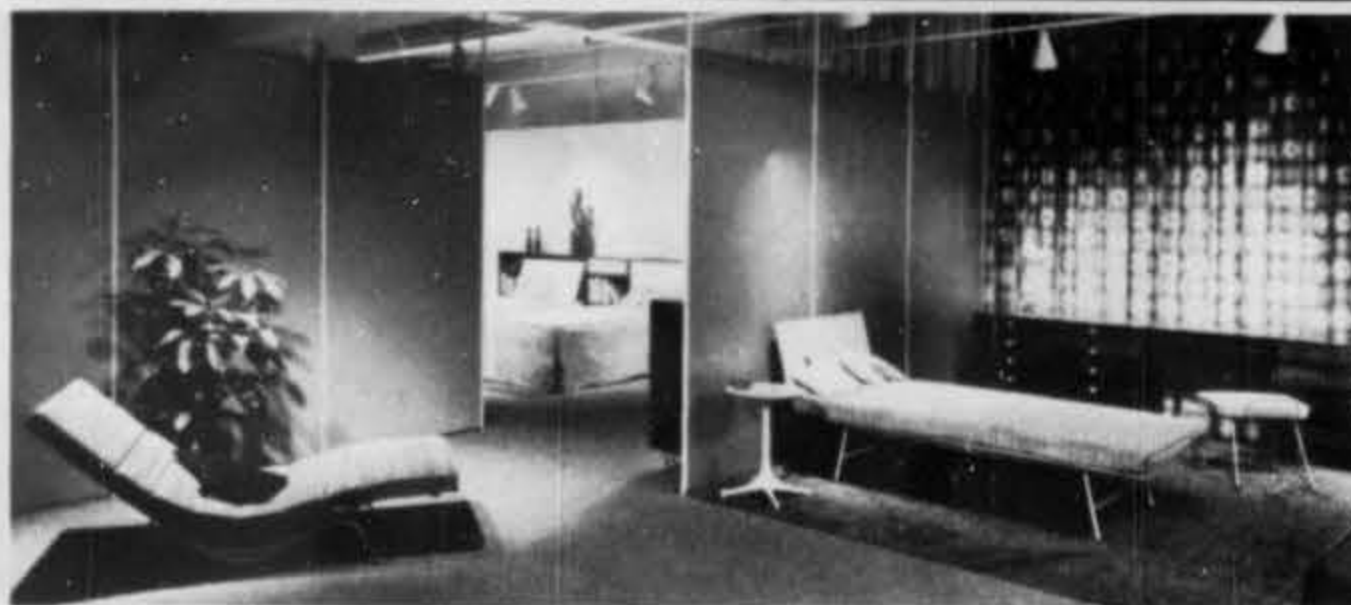


lional freedman

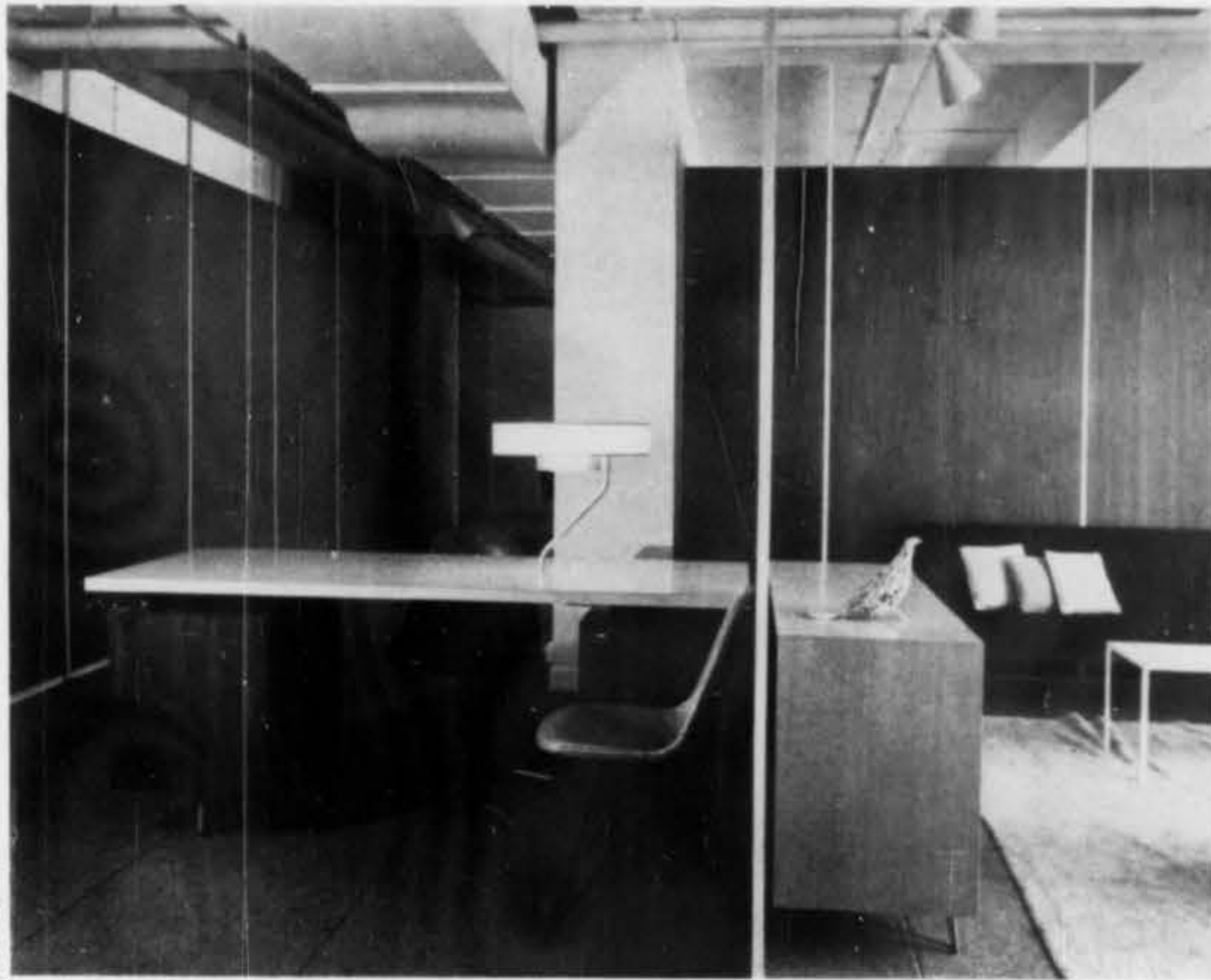
Right above: beyond the multicolored Basic Storage Component wall, a yellow panel. Right: Nelson bedroom groups. All draperies sewn by Darnoc Drapery, all electrical work by Coe Electrical Contractors, all painting by Bromley Painters Inc.



peter tasi



lional freedman



peter tasi

the herman miller showroom

Above: blue and orange panels surround Nelson desks and Eames chairs in a passageway, while on the other side of the partition a Nelson living room predominantly orange and yellow. Below: a steel-based Nelson chair and table, and further, wire-framed Eames chairs and again a Nelson table. The left panels are blue, the right ones deep rose. All accessories and paintings from Julius Carlebach.

lionel freedman





For a business where the stock in trade involves thousands of ceramics from tiles to lamp bodies, Lee and Samuel Rosen, the designer and entrepreneur husband-wife team of Design-Technics, created a coherently serene showroom. Its spirit is in the subtlety of a solution that is spare only in the sense that there is nothing that is not essential. The design hinges on the inventive and meticulously executed cabinetry that deftly contains the samples and simul-

taneously provides the major decorative elements of the space. The open vistas of the showroom take on a warm, enveloping feeling from the richness of this walnut cabinet work, along with the soft terra cotta of a tile wall, woven wood window blinds, and the olive green, gold, and copper of the different cotton rugs that define the three major areas of this harmonious showroom for decorators at 4 East 52nd Street, New York.—L.W.

VERSATILE CABINETS FOR A NEW CERAMICS SHOWROOM

THE ROSENS FOR DESIGN-TECHNICS



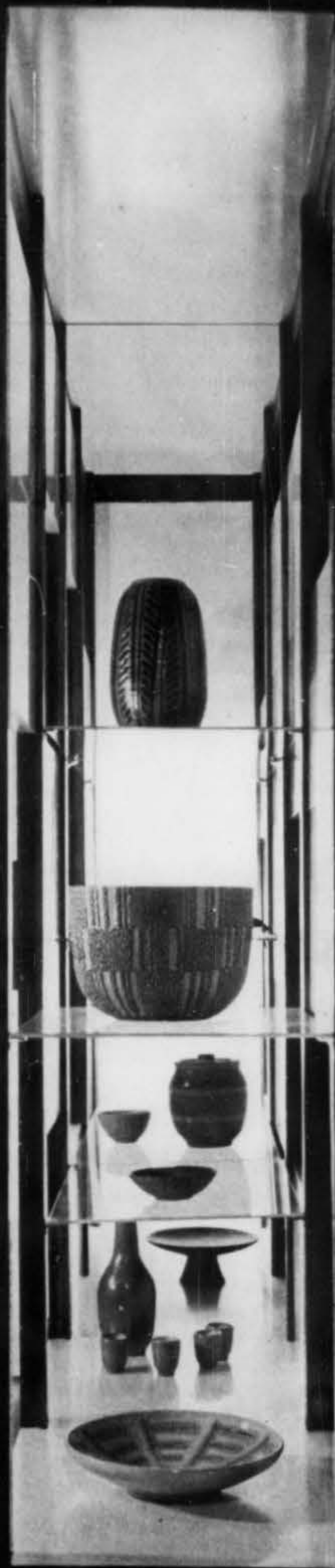
Lounge area in the center of the showroom is framed, as in photo above, by copper and black tweed Konwiser-covered sofa, and on other side by divider, as in photo facing page and in view, right, looking through to front of showroom. Rug is Needletuft's gold cotton on Congoleum-Nairn's gray vinyl tile flooring. Black paint for high ceiling is extended about one-third down wall, with Lightolier fluorescent ceiling strips and clover-cluster spots for lighting. All walls are white except terra cotta tile fireplace wall.



Office operations go on behind walnut partition with removable tiles, patterned on both sides, to be readily rearranged.

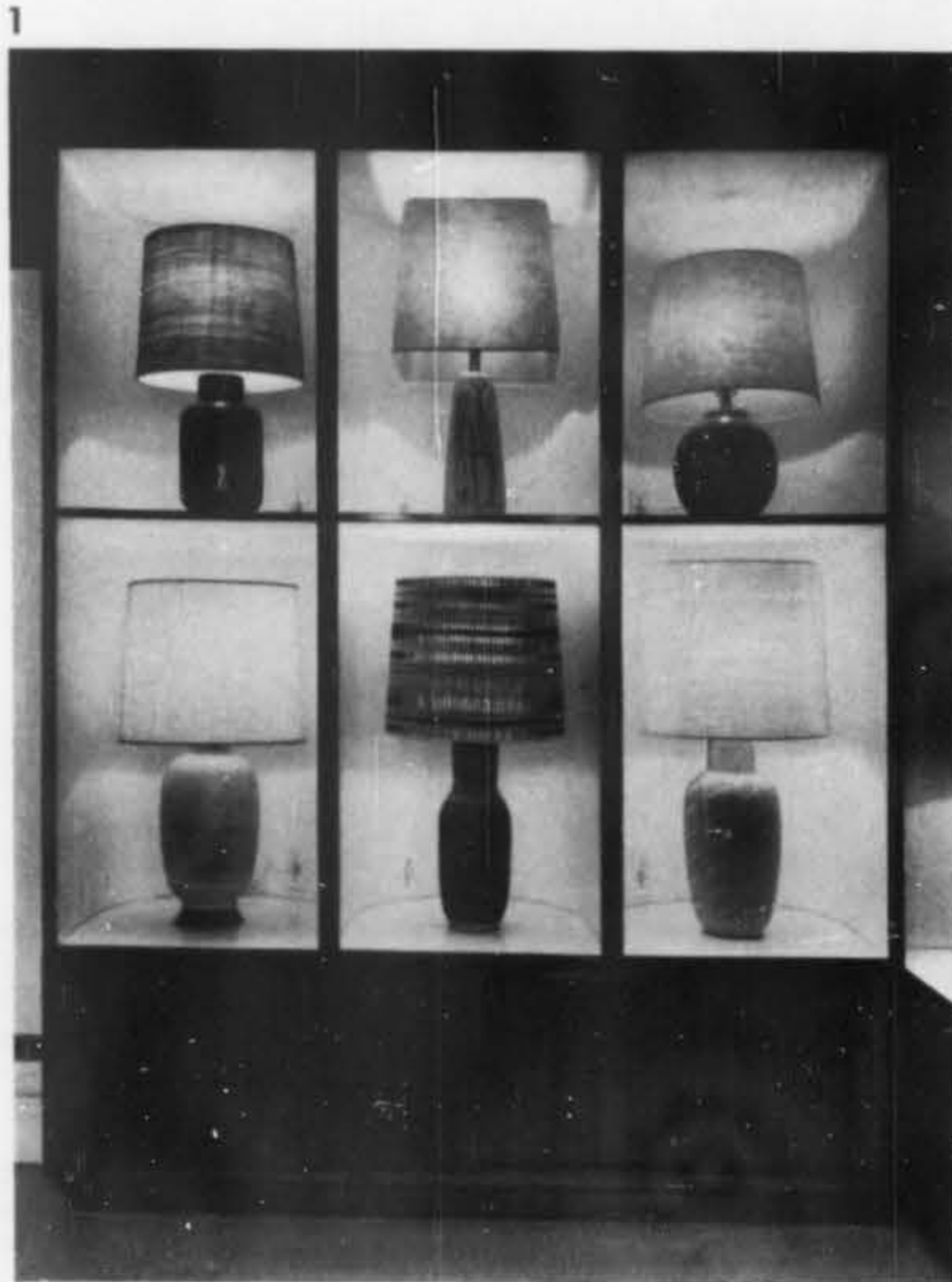


all photos by clemens kalischer



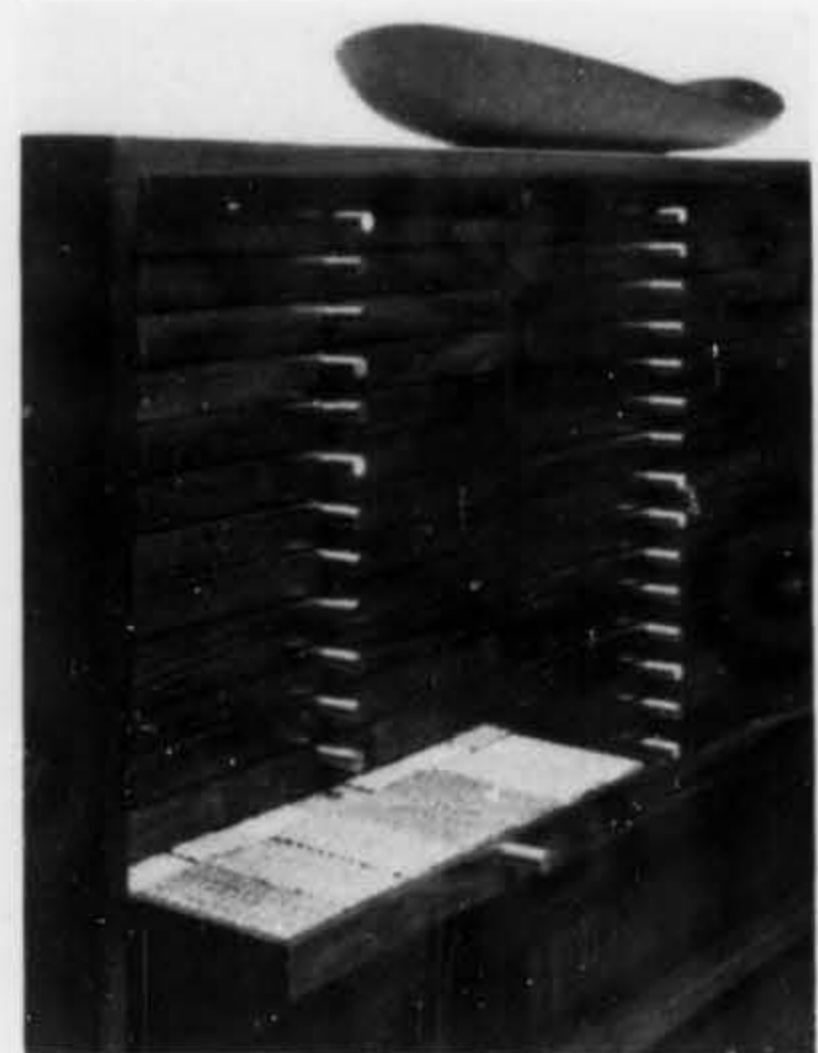
Walnut divider, left, for showing accessories, has adjustable glass shelves and perforated Masonite panels (see photo following spread). Tile fireplace wall consists of $\frac{1}{4}$ " tiles mounted on $\frac{3}{4}$ " plywood panel. Wall can be removed intact by unfastening three key tiles.

Exacting details make the parts as significant as the whole in Design-Technics' new showroom. 1 Partitioned walnut cabinet lined in white shows individual lamps without distraction in the semi-circular, seamless sections. 2 Lamps are tried for size on stands adjustable to height of the table for which the lamp is proposed. The hollow lamp bases slip over a wired rod on which the desired lamp shade is also placed, so lamp can be studied while lighted. 3, 4 Walnut cabinet shown in detail and entirety has slim, removable tray drawers for filing of tile samples arranged by pattern and color. Individual drawers can be removed and carried to lounge section for decisions. Drawer pulls are inch long brass lamp finials.



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Close-up of walnut divider, above, with white Micarta lining. Glass shelves (with edges painted white to eliminate green glare) adjust on standards; perforated panels slide into grooved uprights. All cabinets were designed by Lee Rosen, and executed and installed by Leonard Peters of Stroudsburg, Pennsylvania, where the Rosens maintain their home, factory, and studio.

all photos by clemens kalischer

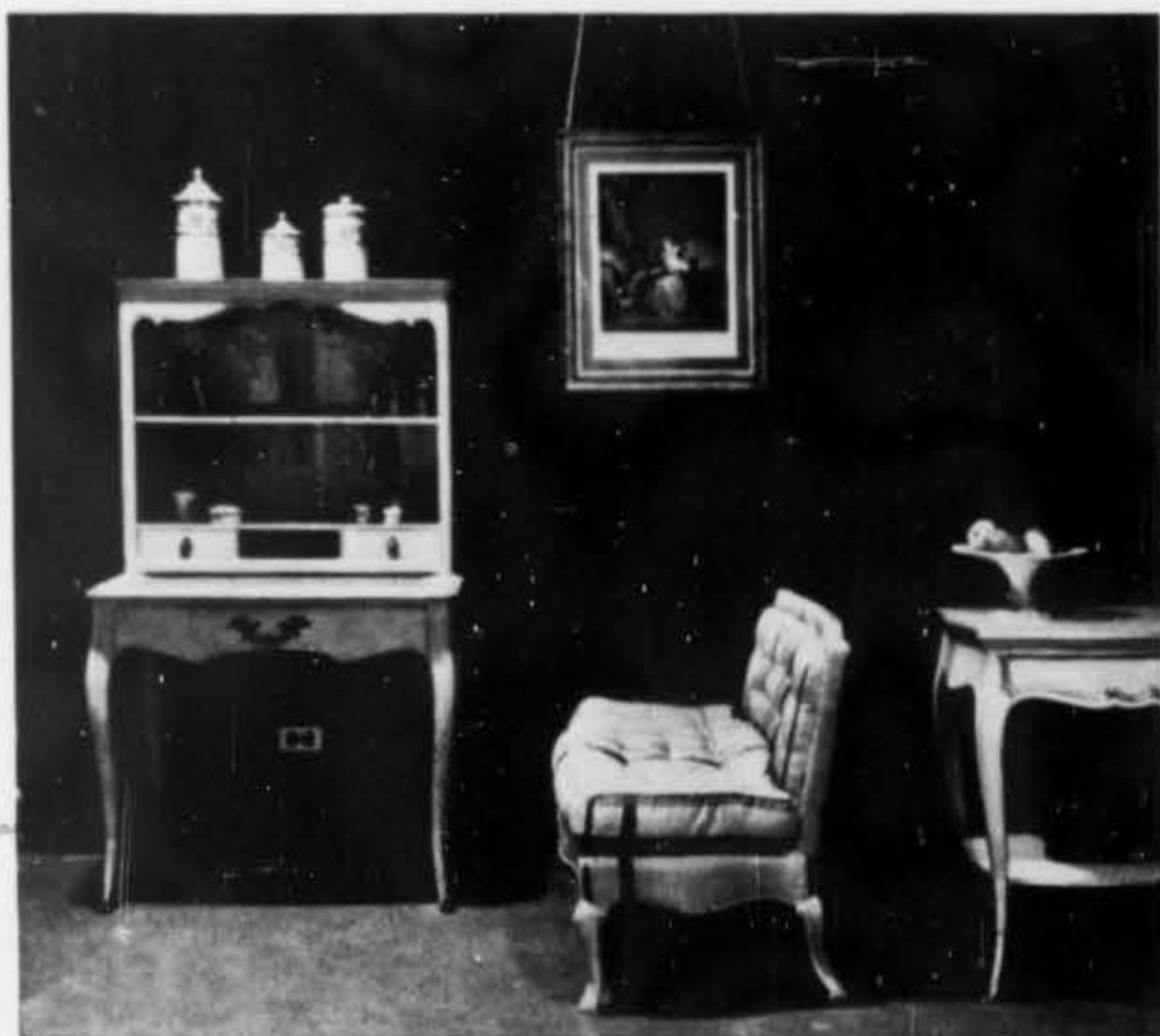


New lustre on tradition

When Brunovan Inc., an acknowledged leader in the reproduction of fine French furniture for over thirty years, moved its New York showroom to convenient 425 East 53rd Street, its president William S. Goldhill wisely chose C. Eugene Stephenson, A.I.D., preeminent in *his* field, to design the interior.

Providing distinct changes of pace for the unvarying elegance of French styles in 6500 square feet without losing the essential intimacy of the tradition nor compartmentalizing the showroom into utter visual confusion is a neat trick. And Stephenson is the designer who can do it — and did. How he achieved this legerdemain is a secret locked in the word "talent." But some of the devices were an imaginative use of color (The Martin-Senour Co.) and interesting wall coverings (new fabrics by Scalamantré, papers and parquetry). The *chinoiserie* panels, virtual hallmarks of Brunovan quality, are used in a new way.

Top: Reception area with black vinyl flooring (Kentile) and a crystal chandelier from Albert gives a view into the passage to the executive offices. Scalamantré fabrics cover the walls and the double ceiling spots are by Spier of Brooklyn. Directly above: Silken chinoiserie panels from the old showroom's oval dining room, were based on the Pillement originals in the Carnavalet Museum in Paris. Here they are used as traditional hangings and as dramatic angle screens on the structural posts. The lantern, also from the old address, is an antique reproduction. The luxurious parquet floor (from William J. Erbe) also climbs a wall (unseen). Right: Painted Provincial boudoir corner.



*E. Eugene Stephenson, past president
of the national organization of
the American Institute of Decorators
and active member of the
New York Chapter,
designed Brunovan's new showroom*



showroom photographs by marilyn silverstone

The boiserie framing the entrance into the small dining room featuring Brunovan's new gold and white Directoire group came from the former showroom. Green vinyl flooring is from Robbins. Seat cover fabrics from Scalamandré.



bank photographs by rubin

Left: Drive-in tellers' windows on side away from highway. Right: Circular suspended staircase. Zig-zag pattern of glass walls can be perceived as they follow bank's leaf or football outline. Foreground desk is receptionist's. Stairs are wrapped in blue and yellow carpeting. Stationers Manufacturing Co. of Fort Worth supplied benches and most of furniture throughout.

INTERIORS BY MARGARET SEDWICK, A.I.D.

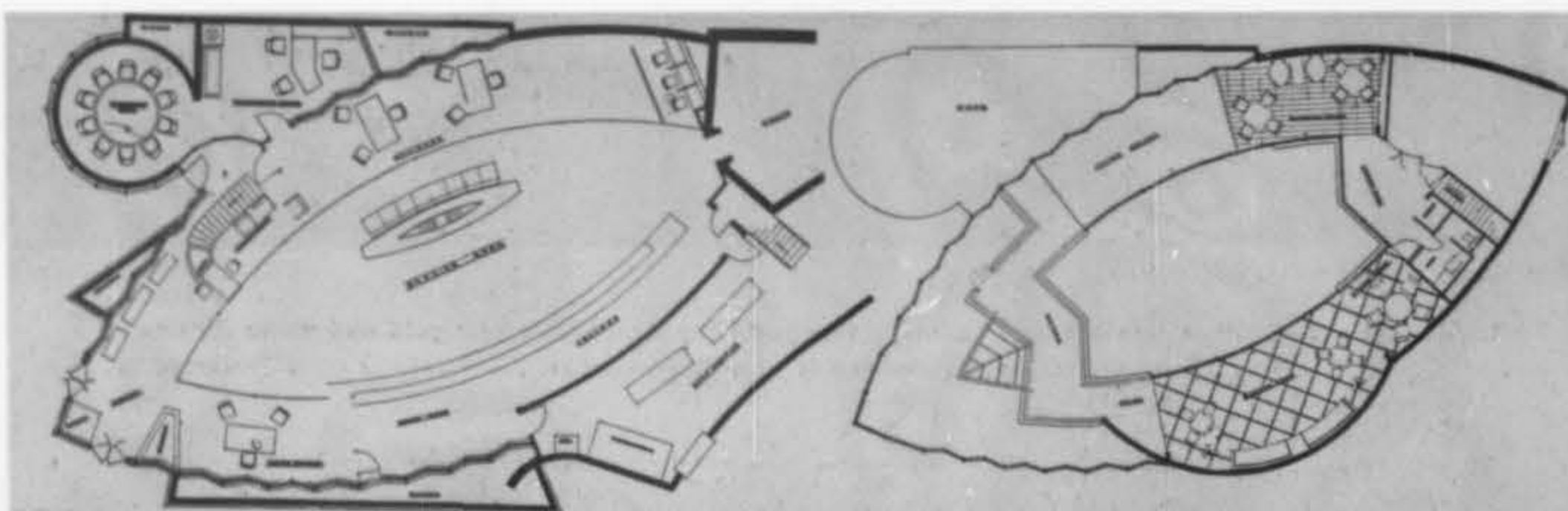
leaf-shaped bank in texas

The Commercial Bank & Trust Company in Midland, Texas is one of the last interiors completed by A.I.D.-er Margaret Sedwick of Dallas before mid-October, when she left the Titcher-Goettinger Studios over which she had presided for over a decade, in order to open her new establishment, Margaret Sedwick Associates. Judging from the leaf shape of the two-story building, which was designed by architect J. J. Black, it must have been one of her most unusual assignments.

It is the first bank to be built in the first organized suburban shopping development of Midland, a burgeoning cattle and oil town boasting a symphony, an art mu-

seum, a little theater, an average of one automobile for every two persons, and a predilection for lot walls to keep the never-dying dusty winds at a distance from the lavish homes.

The unusual shape of the bank makes functional as well as esthetic sense, for the bank wanted to maintain a friendly, easy atmosphere, to encourage the local ranch and oil tycoons to bring to it their long-established habit of transacting deals in the lobby or coffee shop of the historic Scharbauer Hotel. Hence the special customer seating area inside the main entrance, and the meeting rooms offered by the bank to civic groups without charge.



At left: First floor plan, showing how visitor at entry can survey entire counter area. At right: Second floor plan. At far right: the interior designer, Margaret Sedwick. In first floor plan, note that the check-writing table repeats the building's leaf shape.





The plan gives the customer a full view of bank personnel as he enters the door, and a friendly counter free of cages or other barriers. The counter is open and uncomparted behind, making it possible to vary the number of tellers according to the volume of business. The bank's interior is on view from the outside day and night. It has neither front nor back, and its curving glass facade deflects the wind far more effectively than flat expanses would.

In furnishing the interiors, Mrs. Sedwick has chosen colors, textures and design motifs that spring from the region itself—sky blue (the Indians believed blue warded off evil spirits), Indian corn yellow, gray, and turquoise. Chief work of art is a mural done in authentic sand-painting technique by Captain Luther A. Douglas of Boise, Idaho (whose work several U. S. Museums own), and there are also prints of several redoubtable Indian chiefs, cartoons for sand paintings, and prints of Pre-Columbian artefacts.

Sun-Vertikal blinds in plasticized linen, alternately pale yellow and gray, control

Below: the north side of the main banking floor, showing the Alabama gray slate counter and the loan department walled in glass. On the mezzanine level above are officer's snack room and the community meeting room. Behind the uncaged, uncomparted tellers' counter is the sand painting by Captain Luther Douglas, showing supernatural beings of the Navajo night chant in turquoise, tobacco brown, white, blue, and green, ground from ores and precious stones in the traditional Navajo way. Floor is Armstrong Cork's gray Corlon Tile flanked (see preceding page) by Pinard Yellow Corlon and gray carpeting (Blacknall's Loma-Loom Nu-Tread, installed by the Persian Rug and Carpet Cleaning Co. of Dallas), meeting at entrance.





the sun without breaking the architectural line of the glass facade, as draperies would, exemplifying the deftness with which Mrs. Sedwick adapted her work to the needs of the architect. In the many illustrated executive office, however, she proceeded more freely on her own.

BANK IN MIDLAND, TEXAS

Top: Community meeting room made available for free by the bank, is on the mezzanine. Floor is blue and white Ken-Rubber from the Ken-Tile Company, the plaster cigar store Indian came from George Steinfeld, and the walls are adorned with cartoons for sand paintings.

Right: Brick divider separates President's office from the round directors' room. Note clerestory windows, and brass Tynell Finland House fixture suspended over table.

Below left: Officers' snack room on mezzanine. Brick wall is painted blue. Portraits are of six Indian chiefs.

Below right: President's office has burnished gold carpet exactly matching the painted brick walls. Behind the desk is a tiny, walled foliage garden. Not shown is the employees' lounge equipped with furniture from the Troy Sunshade Company.



OLD INVENTIONS

There have always been two major tendencies or schools of thought in furniture design: The massive architectural or built-in group (represented by Georgian break-fronts with entablatures and pediments and French Provincial armoires) and the "shove-it-yourself" or "let the mountain come to Mohammed" school in which the furniture moves (like drinking tables, revolving filing tables, trundle beds, dumb waiters, and mechanical bootscrapers).

Our ancestors were more preoccupied with labor saving devices before the advent of the Industrial Revolution and long before "functionalism" became the watchword of

contemporary design. The golden age of gadgetry was the eighteenth century. But most astonishing of all has been the persistent adaptability of the inventions. Corner chairs, invented to fill a corner, still fill our modern requirements. Cockfighting and smoking chairs though ostensibly limited in function are still remarkably useful. Gaming tables remain unchanged, although the indentations for candlestands now are put to other uses and the rules have changed from euchre to Calypso.

Furniture, designed especially for children, blend functionalism and gadgetry. Apparently children began to sit up and

take nourishment with their elders about the time of Charles II.

Sheraton realized a Whitmanesque dream of a "cradle endlessly rocking" by using a clock spring that kept things moving for over an hour. The side ways "rock and roll" was all very well for healthy babies, but for "delicate" children there were back-and-forth rocking cradles (to aid breathing, based on the same principle as the iron lungs for paralytics).

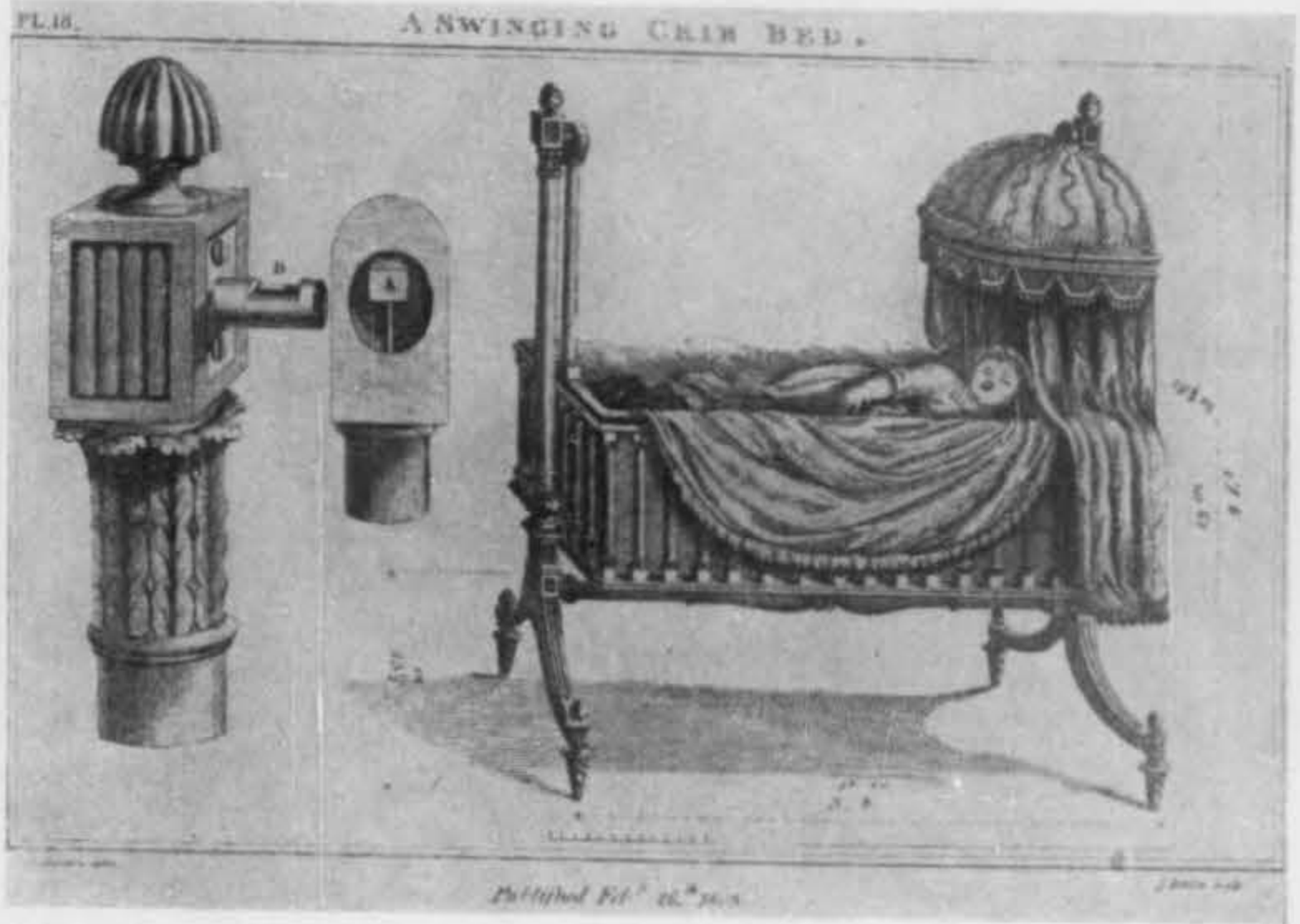
On these pages *Interiors* attempts to show a few of the traditional inventions, old solutions to furniture design problems that remain valid today.





du pont winterthur

Left: 18th century American sewing table. Below: Sheraton cradle design with clockspring mechanism guaranteed to rock baby over an hour. Facing page: Riesener's table for Marie Antoinette cranks into position for writing, toilette, and writing (seated or standing). Lower right: Antique Louis XVI writing table (formerly Mrs. Cornelius Vanderbilt's, now in the private collection of Mrs. Michael Garrison) has detachable storage unit on top.



metropolitan museum of art



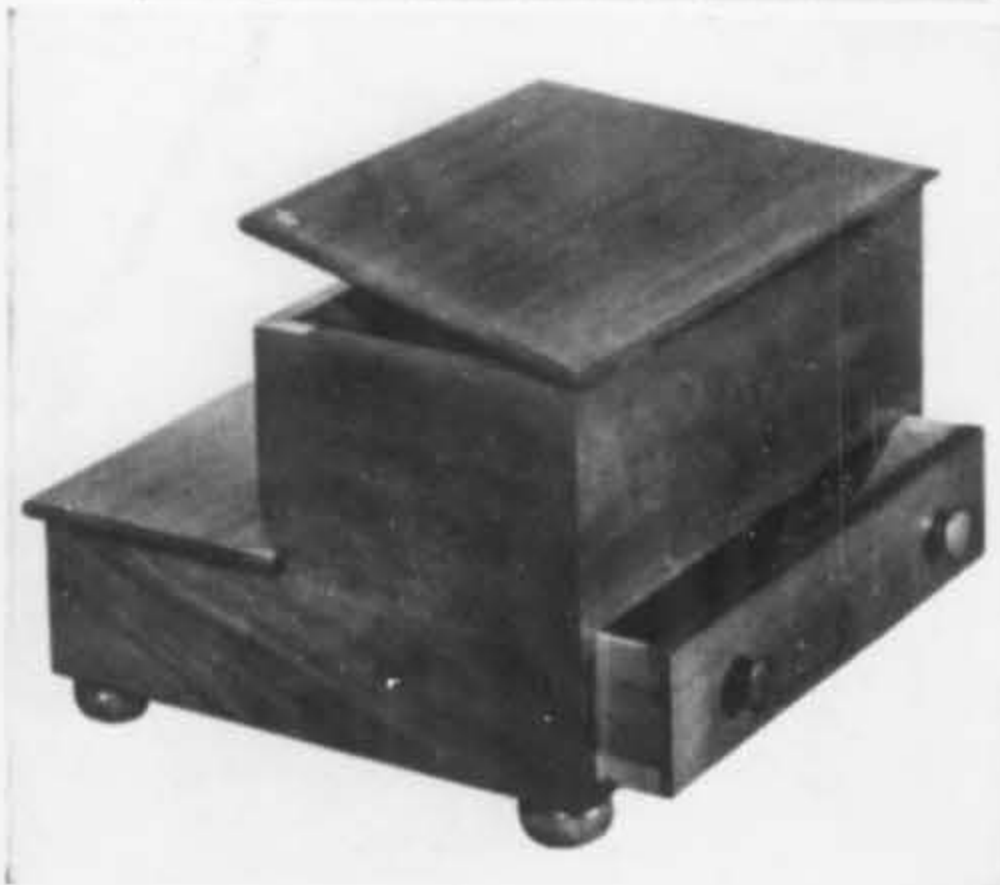
photo by marilyn silverstone



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Functionalism abounds in the old inventions of every traditional style. 1 The Venetian breakfront at John Gerald's Hammacher Schlemmer has architectural importance and combines closed storage with damask-lined display. 2 Traditionally swivel chairs on revolving bases (this one at John Scalia, Inc.) were not restricted to "office furniture". 3 Canons of interior decoration have always opposed using large pieces of furniture in corners (excepting triangular cupboards), but corner chairs, like this reproduction at Albano, were particularly designed as gap-fillers. 4 This elegant reproduction from Jacques Bodart is an armchair with an unusually spacious seat, called a marquise, especially adapted to the wide hoopskirts of the noblewomen of the court of Louis XVI. 5 Colonial bedsteps, like these from the Biggs Antique Co., Richmond, conceal invaluable storage space. 6 This Hepplewhite dressing table at Charak is based upon the functional 18th century principle of foldaway storage. 7 "Canterburys" were the many open storage racks (some combining teacarts and book shelves) of the 18th century. They got their name from the fact that an Archbishop of Canterbury ordered lots of them for his palace. Biggs made this one originally for music, but now mainly used as a magazine rack. 8 John Scalia's convertible ladder-chair was designed in an age when all gentlemen had libraries, but it is still practical for those upper reaches. 9 The round table extends to a great expanse on a revolving top with the addition of perfectly matched pie-shaped leaves, a John Scalia specialty. 10 Fire screens, like this Williamsburg Restoration by Kittinger, were invented to protect delicate complexions from the drying heat and eyes from glare. 11 Brunovan Inc.'s new showroom has this portable French Directoire chair, leather upholstered with silvered tassels and red and silver military emblems forming the backrest. 12 Kaplan Furniture's Regency Cutlery stand (Beacon Hill Collection) becomes a living room smoking stand in today's interiors. 13 Leather padded arms made smoking in the 18th century a double comfort so this variation on the Windsor "captain's chair" became known as a "smoking chair". This reproduction is a Williamsburg Restoration by Kittinger. 14 Charak made this reproduction of the ever-practical Hepplewhite teacart. 15 Tiered tables with revolving trays, like this Williamsburg Restoration by Kittinger, have remained ever popular because of their functionalism in day-to-day living or in entertaining.



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Lee L. Woodard Sons take a sculptural approach for their new woven wire and wrought iron collection. Armchair, easy chair, and side chair come with straight legs, as shown, or with curvaceous bases, in dining or lounge heights. Slip-on covers of cotton carpeting are optional. Called *Sculptura*, the group includes side chair, below, to retail at \$25; armchair, above right, \$42 with cover as shown; stacking chair, above, \$26; and capacious easy chair, right, \$34. Glass or slate-topped dining tables round out the series which comes in black, white, pink, blue, mocha, or yellow finishes.



**summer
furniture**



Cockfight chair, above, sets a slim-waisted seat on wrought iron base, at \$57.50.



John B. Salterini Company, Inc. uses wicker as the common denominator for new dining chairs designed by Maurizio Tempestini. It is wrapped around wrought iron for open back chair, right, which retails at about \$62.50 with foam rubber cushion. Round pine member is wrapped with wicker for curved back model, above, to retail at \$57.50 with cushion. Triangle of wrought iron which forms the back is continuous with the back legs.



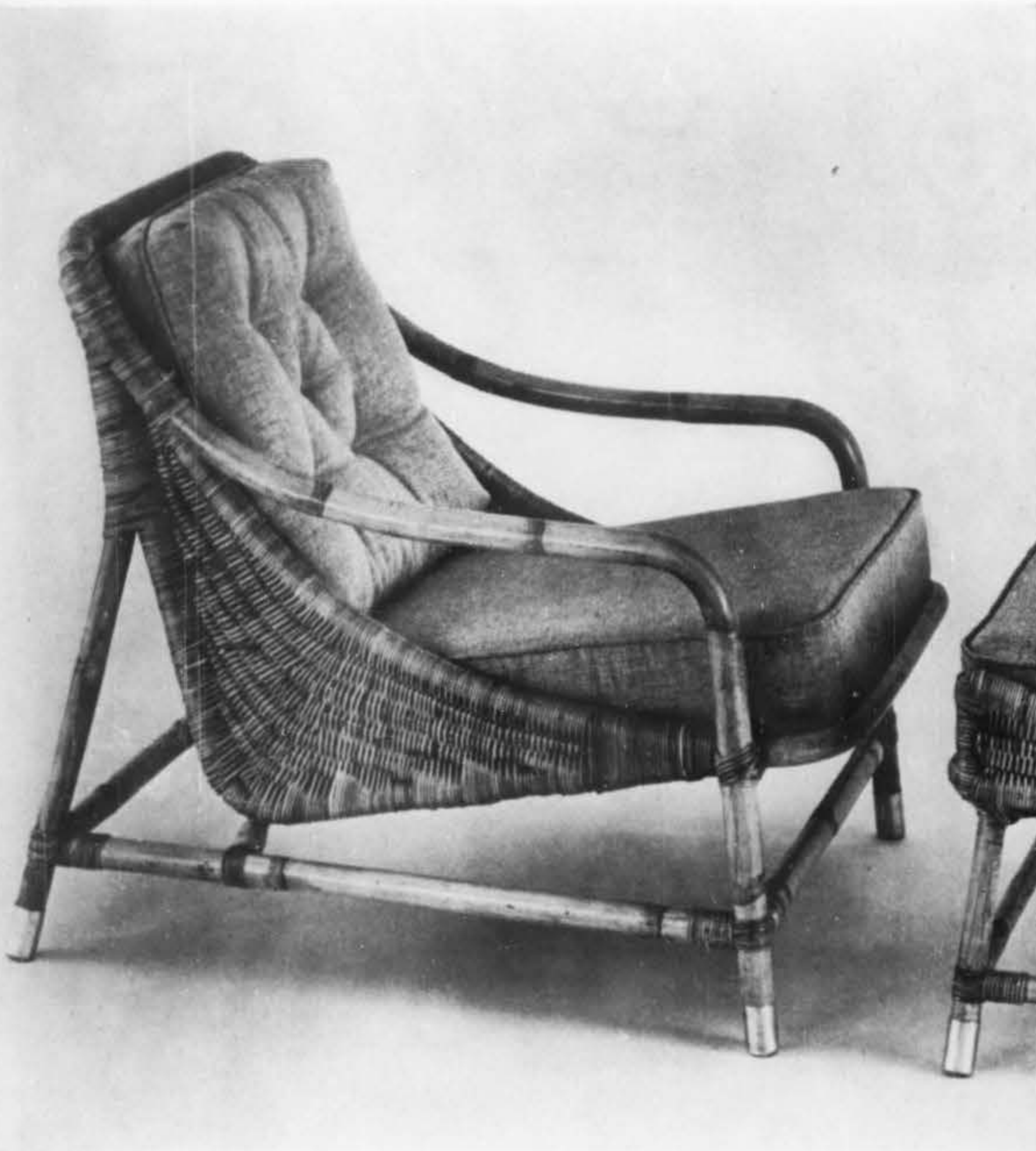
summer furniture

1 Decorative Imports, 408 Jackson Street, San Francisco, offers the Boomerang rattan group designed by Gene Tepper and made in Hong Kong. Lounge chair shown retails at \$120, with matching ottoman at \$64. There's also a glass-topped end table to retail at \$60.

2 Tropi-Cal, 1219 West Pico Boulevard, Los Angeles, provides its woven peel Crescent chair with one-piece iron frame, and legs welded to main frame. It retails around \$17.90.

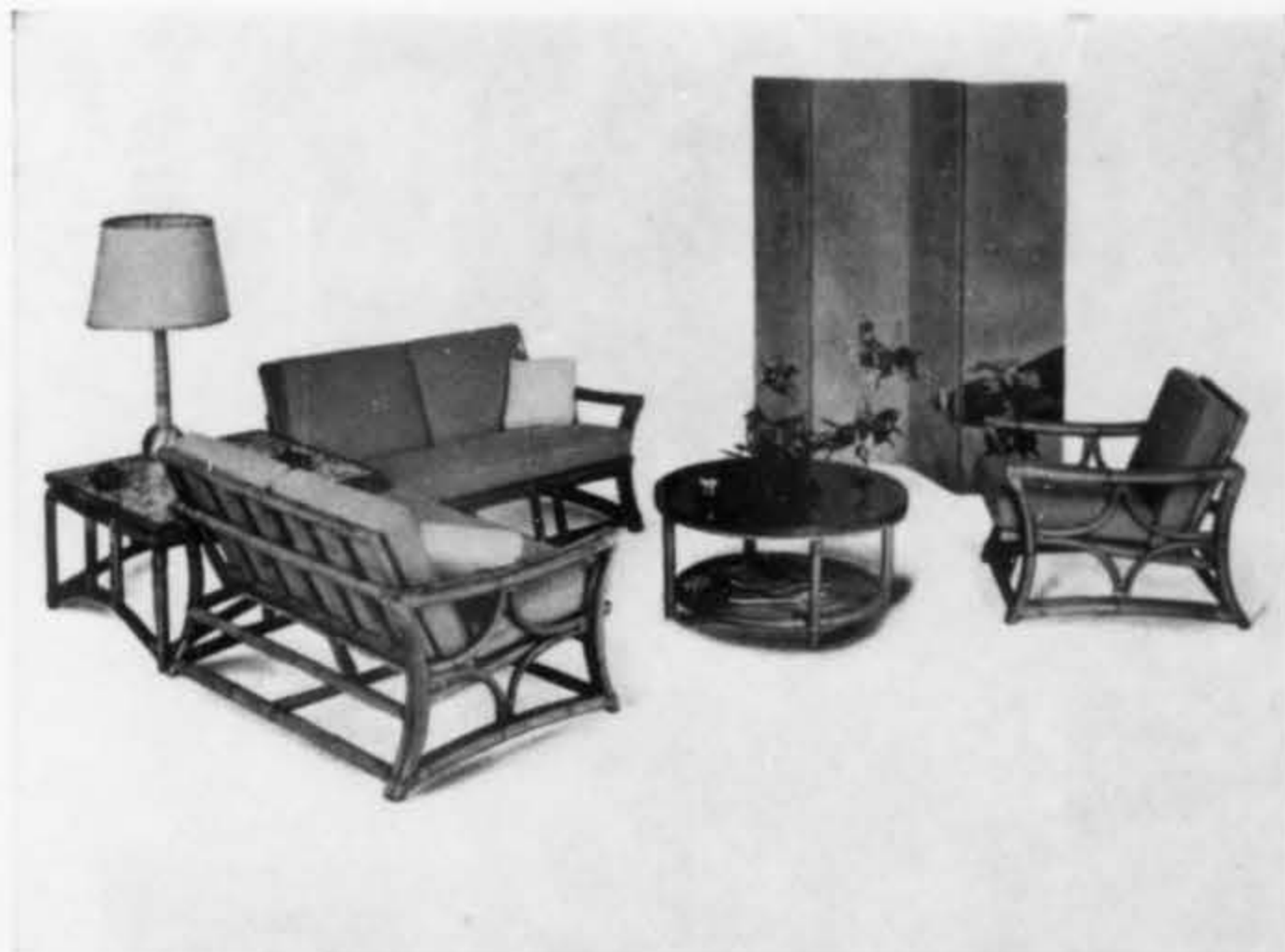
3 Troy Sunshade Company employs gold anodized aluminum frames for a new foam rubber upholstered group supported by an under-structure of white Saran webbing. Chair retails around \$60.

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4 Ficks Reed Company introduces the Tokani collection of 22 living and dining pieces designed by John Wisner, and offering, for the first time in rattan, left and right angle sectionals as well as sofa and lounge chair. Table tops come in mosaic, plastic, prints on grasscloth, and lacquer finishes. Approximate retail prices for these Sandalwood-finished pieces include lounge chair about \$169; two seater sectional, \$250.

5 Willow and Reed's new Candlelight Collection by Tommi Parzinger includes slant-sided unit with solid brass candlesticks, for bar or buffet use. Shaped rattan legs contrast with woven cane facade. To be offered in special color finishes as well as more conventional hues, it will retail around \$370.

6 Empire Furniture Factory & Rattan Works, 4118 Ponce De Leon Boulevard, Coral Gables, Florida, executed its Siam lounge chair, designed by Leo Axelrod, in natural ivory colored Sayboo rattan, with other finishes available. It retails around \$153.

1, 2) *Arne Vodder* for
JOHN STUART, INC.

3) *Allan Gould* for
ALLAN GOULD DESIGNS, INC.

4) *von der Lancken and Lundquist*
LEHIGH FURNITURE CORPORATION

5) *Edmond J. Brussel* for
ADVANCE DESIGN, INC.

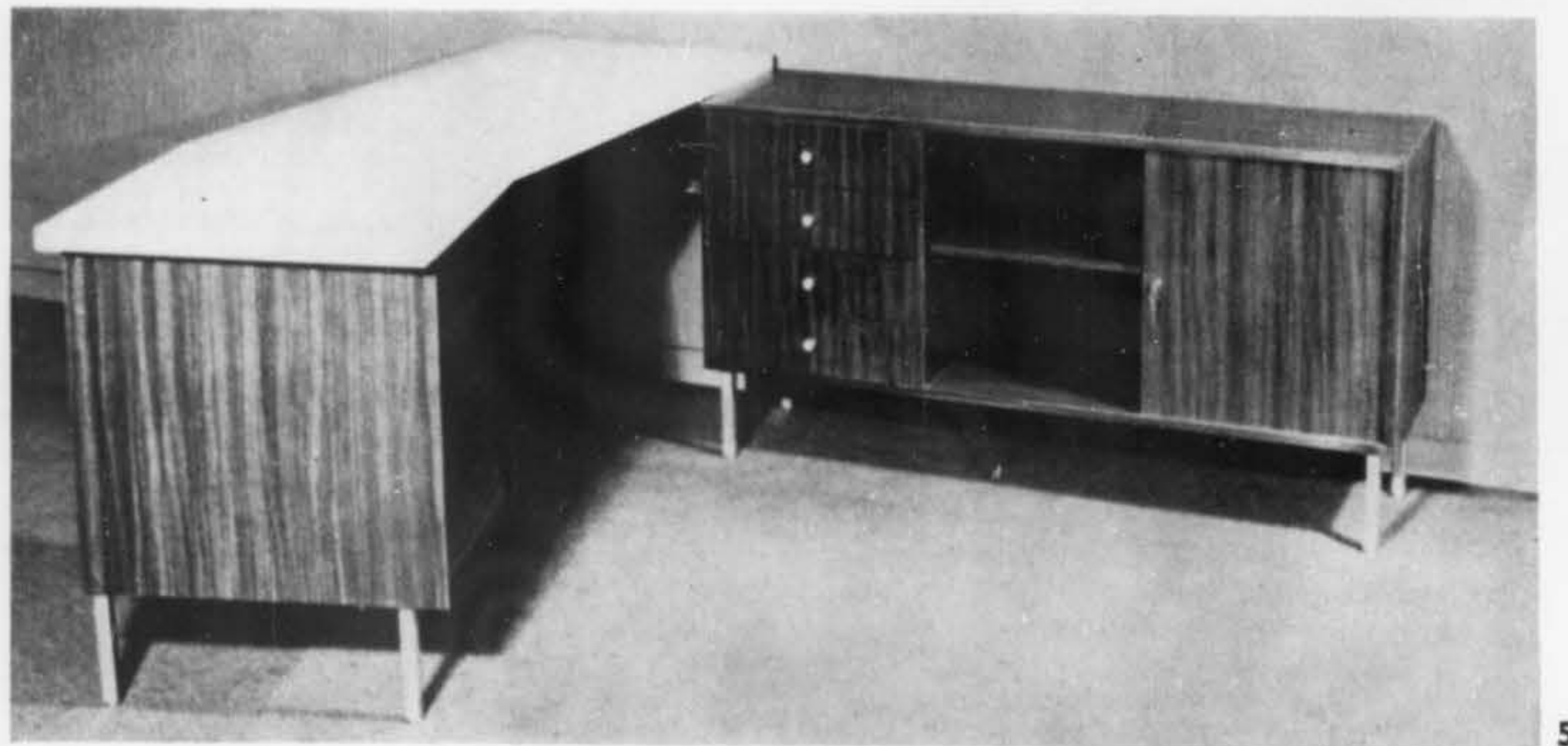
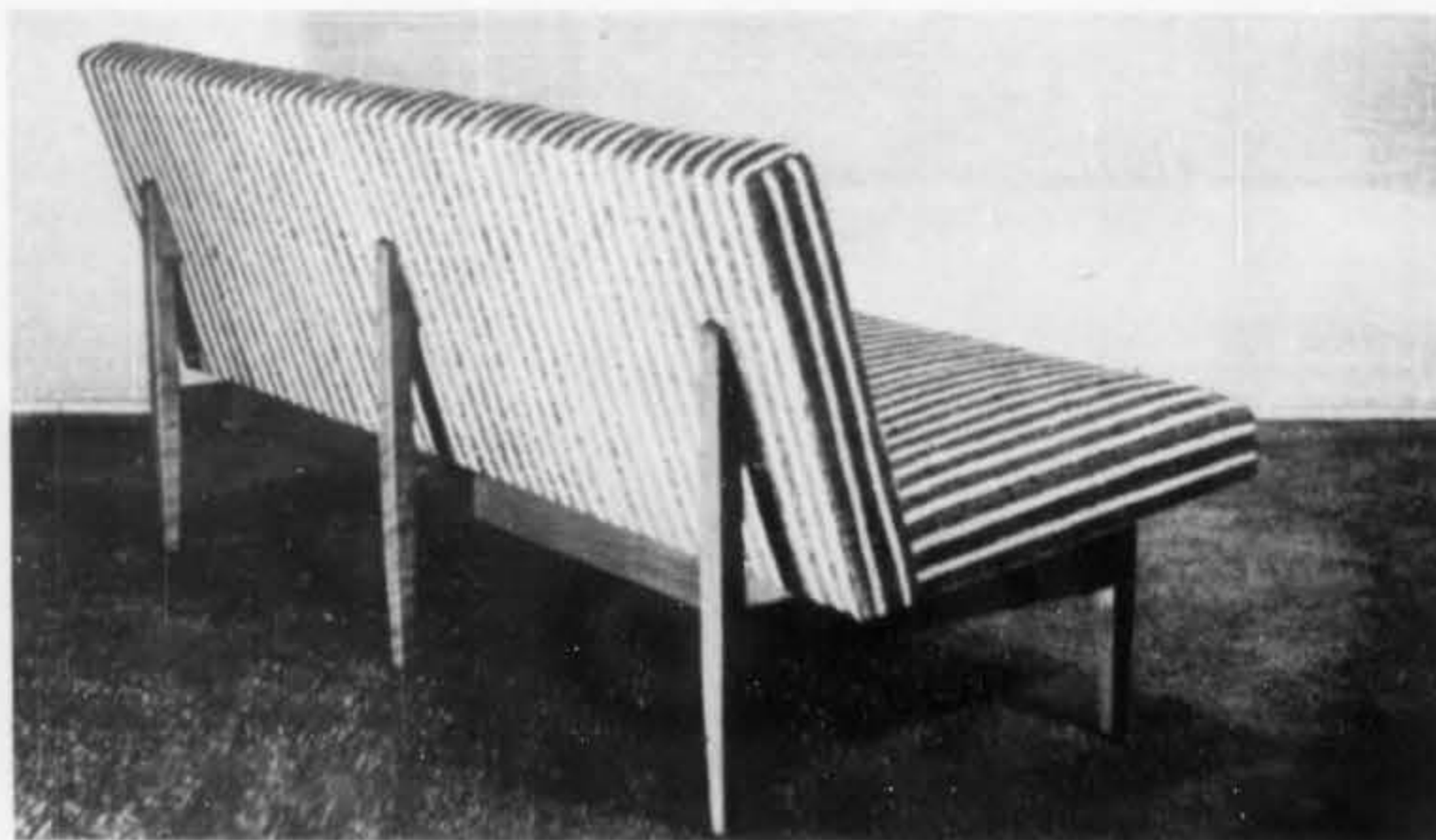
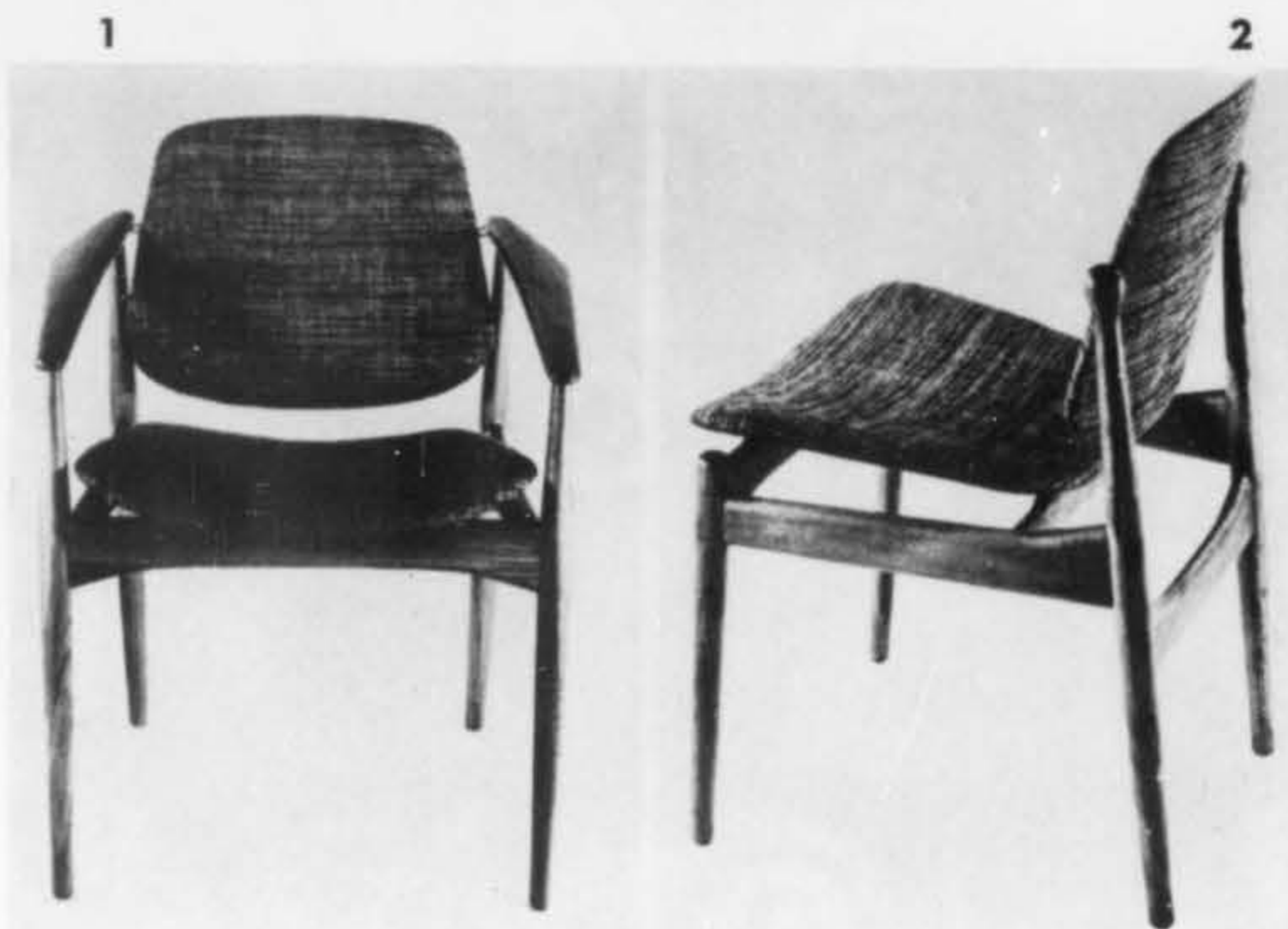
Subtly shaped seating and a neat office group

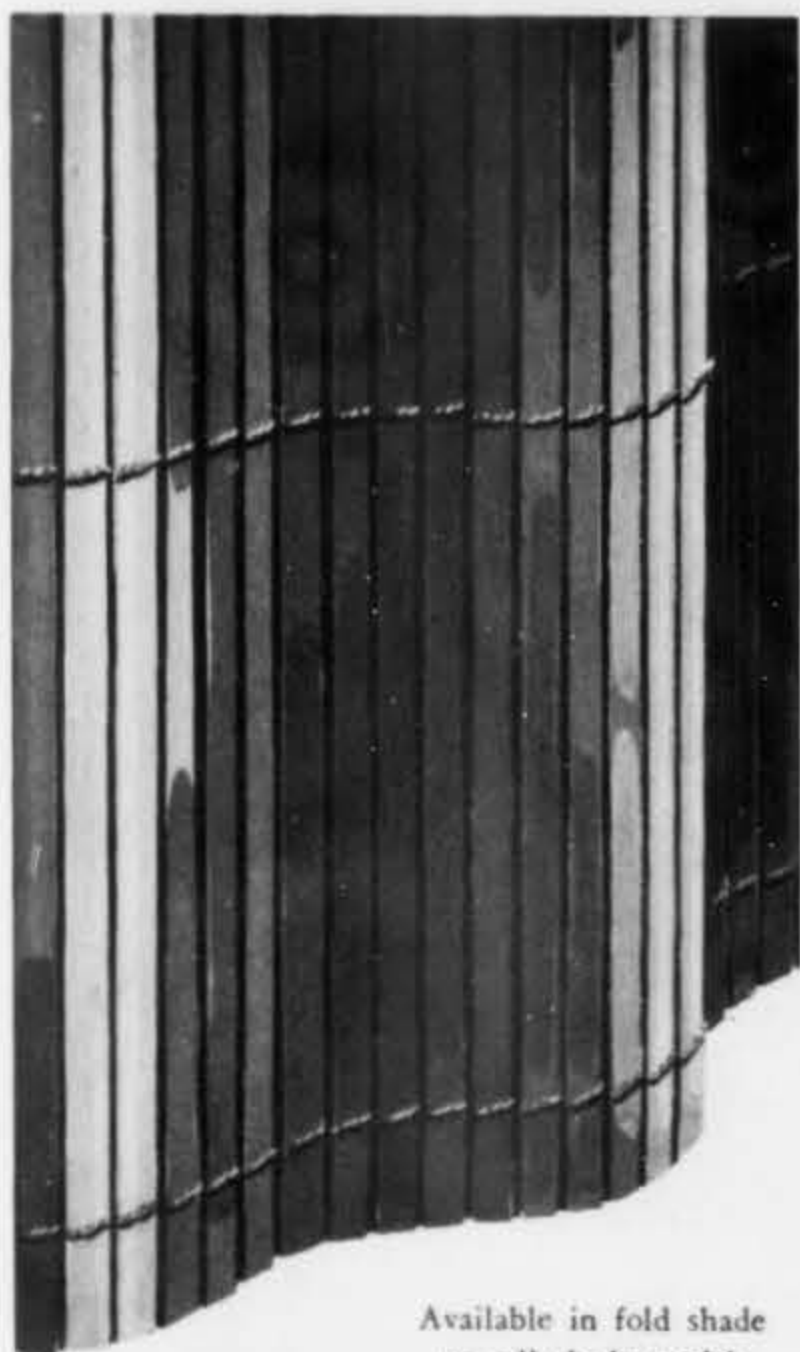
1, 2 Shapely wood members are complemented with curved seat, and back with brass ball pivot hinges, of Arne Vodder's chairs for JOHN STUART, Fourth Avenue at 32nd Street, New York. In Bangkok teak or numerous finishes on beech, the side chair in muslin retails around \$53 in beech, \$63 in teak.

3 Oil-finished walnut is tapered for the back supports of Allan Gould's slim 60-inch sofa with foam rubber back, foam rubber and spring seat. It retails around \$189 in muslin from ALLAN GOULD, 166 Lexington Avenue, New York.

4 Steam bent walnut arms contrast with square cherry in von der Lancken and Lundquist's foam rubber and flat spring armchair retailing around \$165 in muslin. It is also available in all-walnut from LEHIGH, 16 East 53rd Street, New York.

5 All surfaces are walnut-effect Formica, with matching or white Formica tops in Edmond J. Brussel's office series for ADVANCE DESIGN, 45 West 33rd Street, New York. Frames are square aluminum, cabinet pulls are white porcelain. 72-inch boomerang desk retails around \$325, cabinet around \$200.





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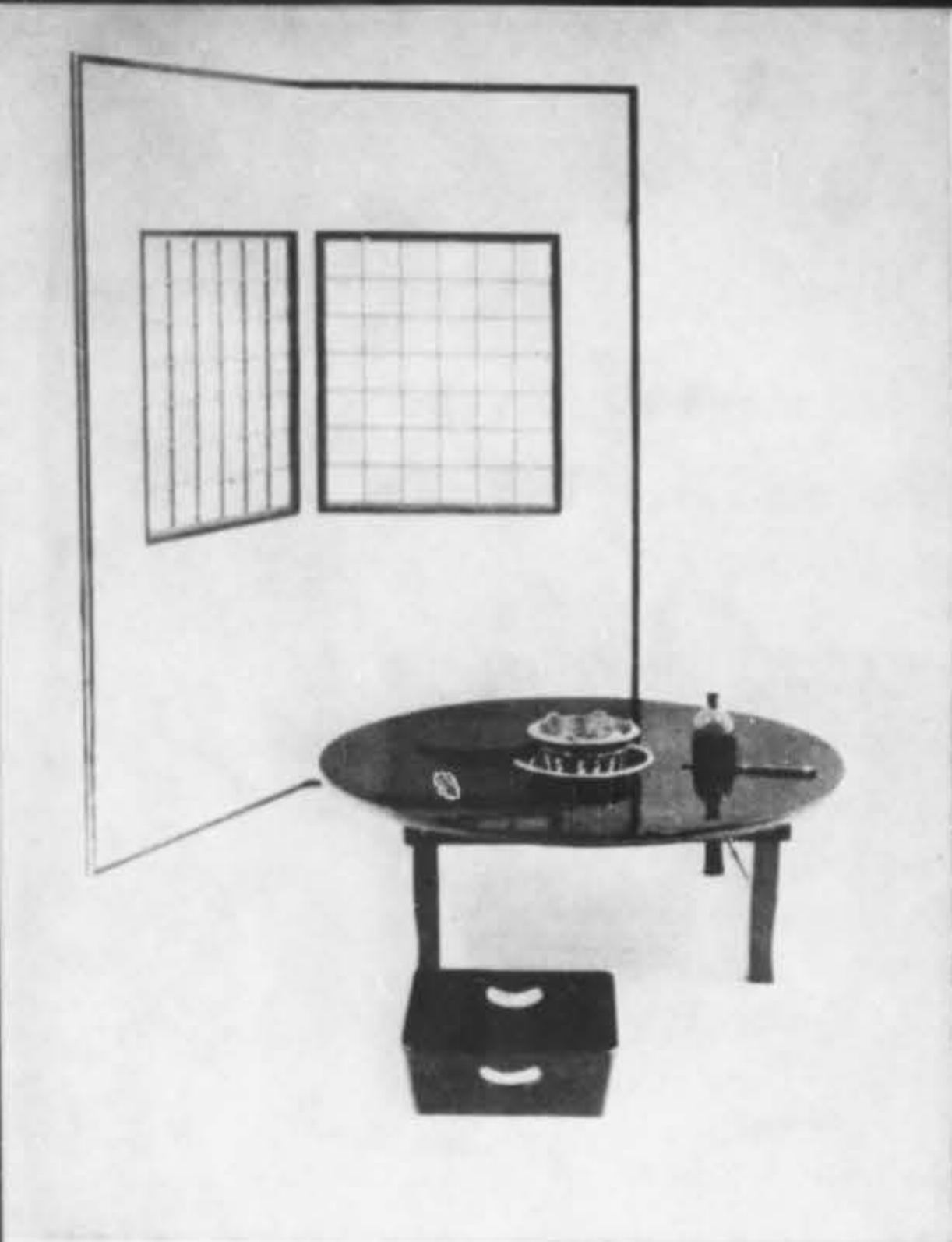
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1



2

Elegance with assorted means and materials

1 MORREY'S SOUTHERN SEAS IMPORTS offers Japanese screen, to retail at \$150; and lacquered Sukiyaki table, \$62.50 at ROGERS-KNEEDLER, 26 Hotaling Place, San Francisco.

2 Maurice Bailey's designs for LEATHERCRAFT FURNITURE MANUFACTURING COMPANY, 970 North La Cienega, Los Angeles, include korina desk with brass stretcher, and Tonsu chests with brass pulls, corners.

3, 4 David Wider sculpts a 26-inch diameter rosewood table, to retail around \$675; and deftly engineers a slim reclining chair, \$495 in muslin. DAVID WIDER ASSOCIATES, 515 Madison Avenue, New York.

5 Robert Balonick continues the curves of the arms around the back of walnut chair, \$250 from MARDEN MANUFACTURING, INC., 1015 North Halsted Street, Chicago.



3



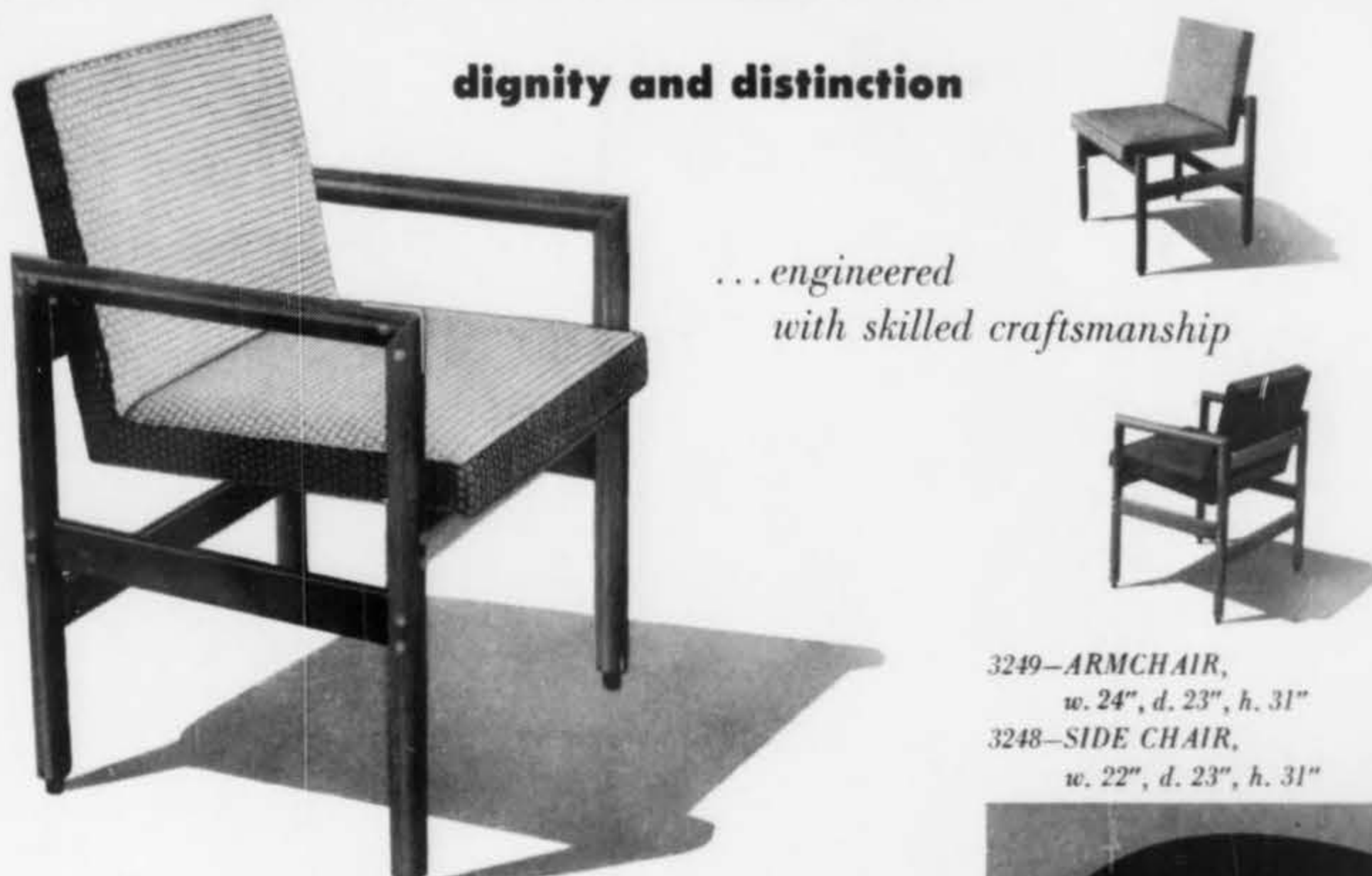
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4

dignity and distinction

*...engineered
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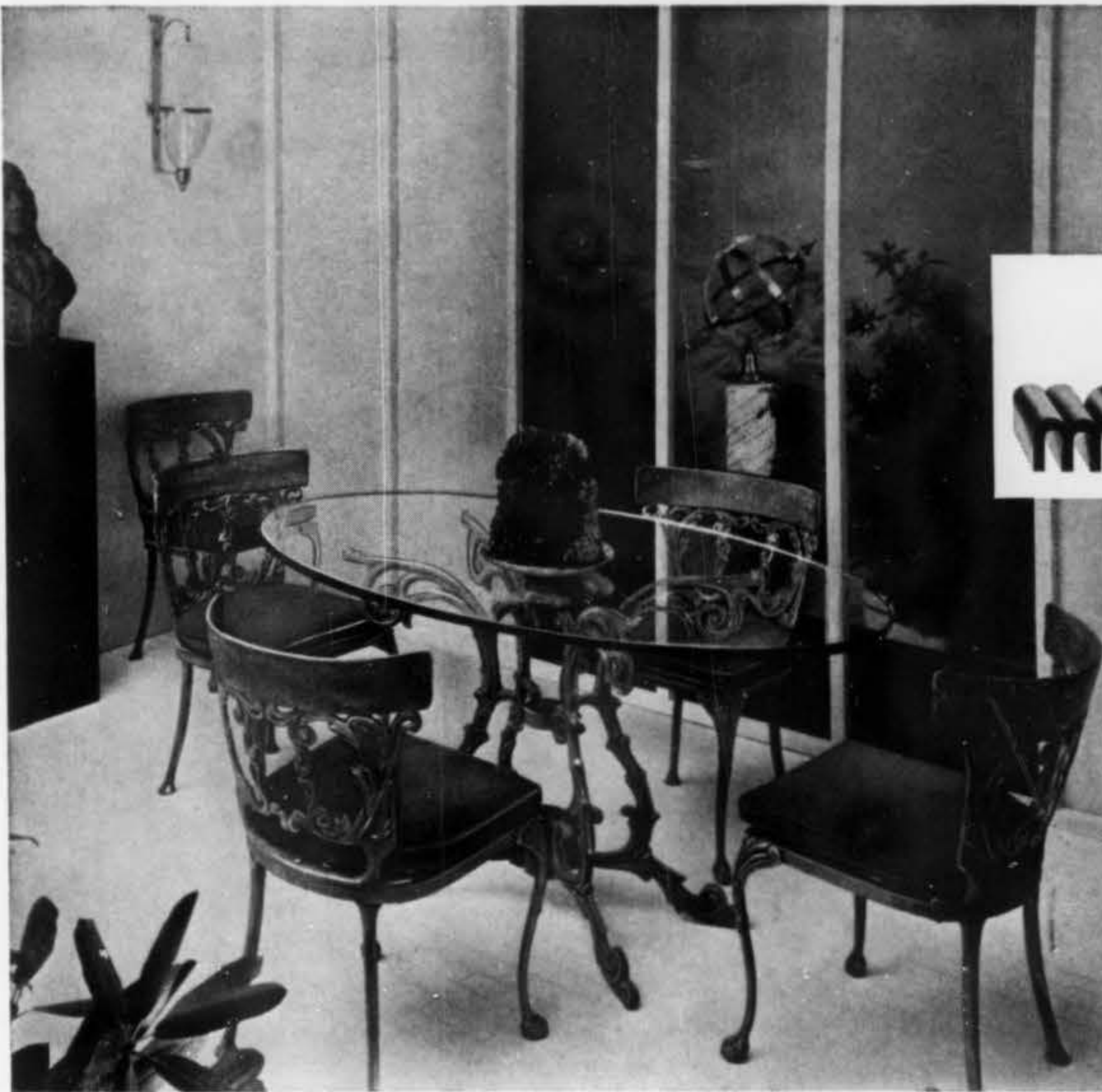
3249—ARMCHAIR,
w. 24", d. 23", h. 31"

3248—SIDE CHAIR,
w. 22", d. 23", h. 31"

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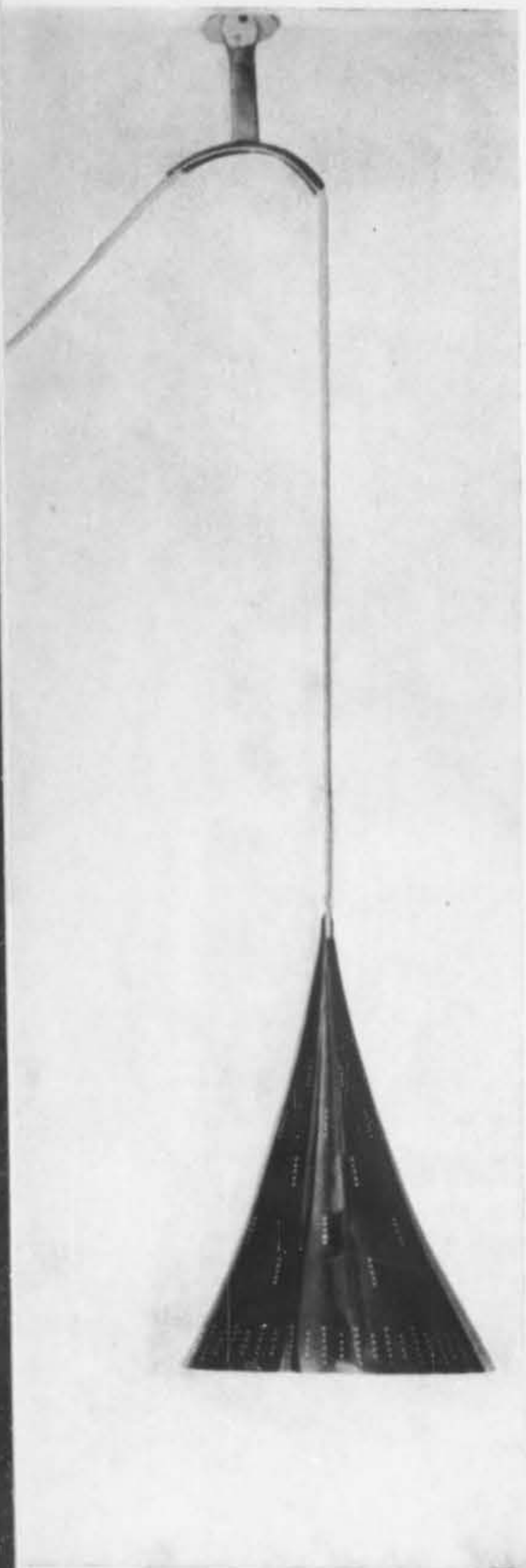


cast
aluminum
furniture

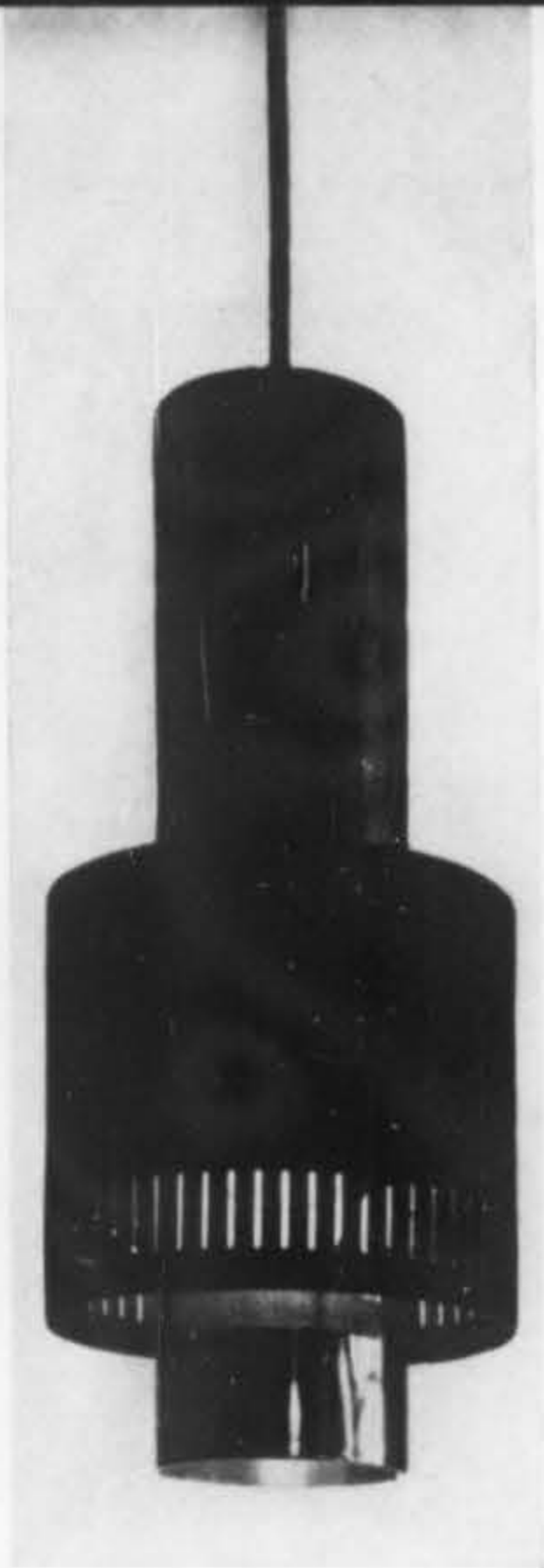
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dozens to choose and
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Write for illustrated catalog

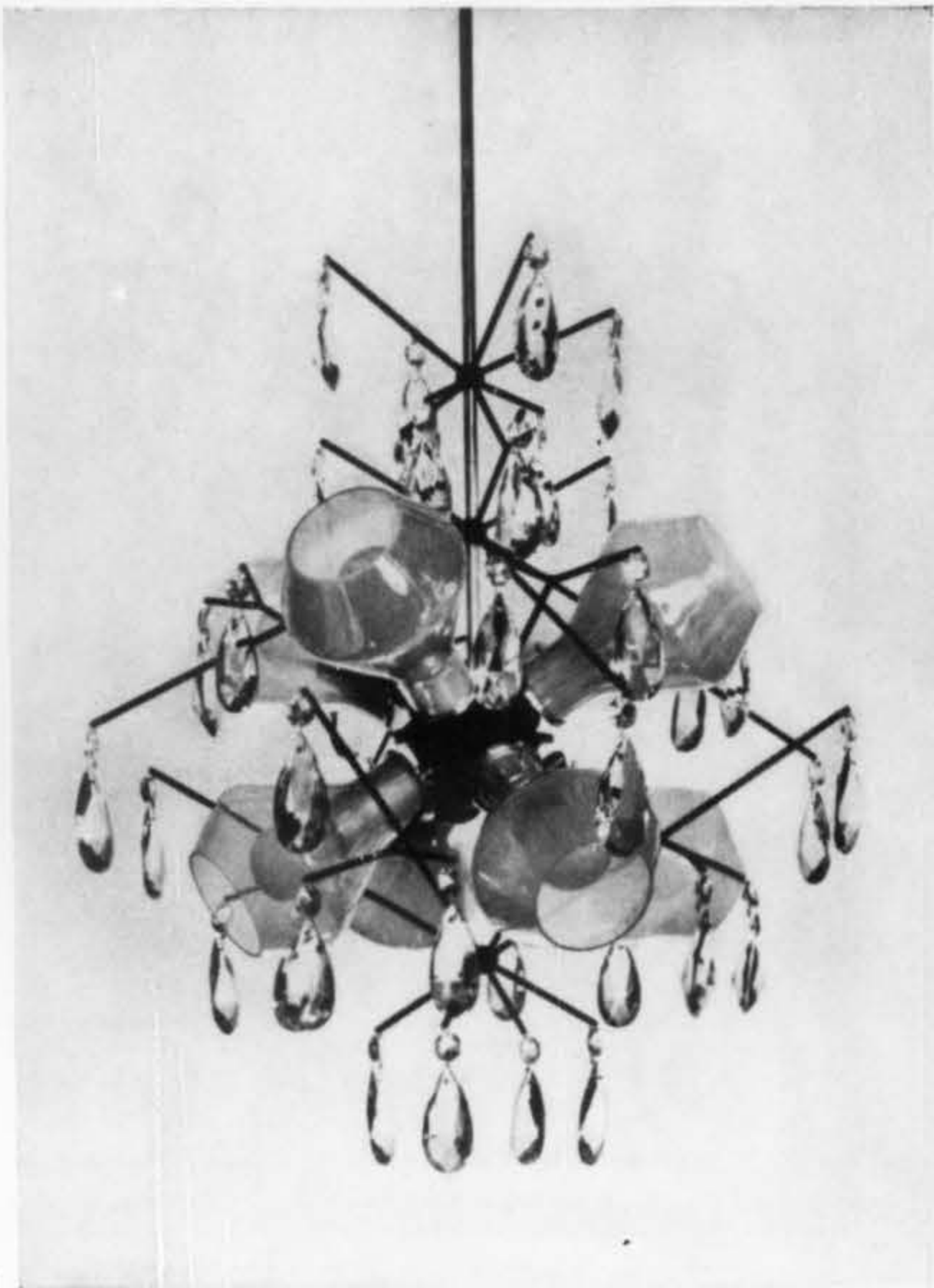
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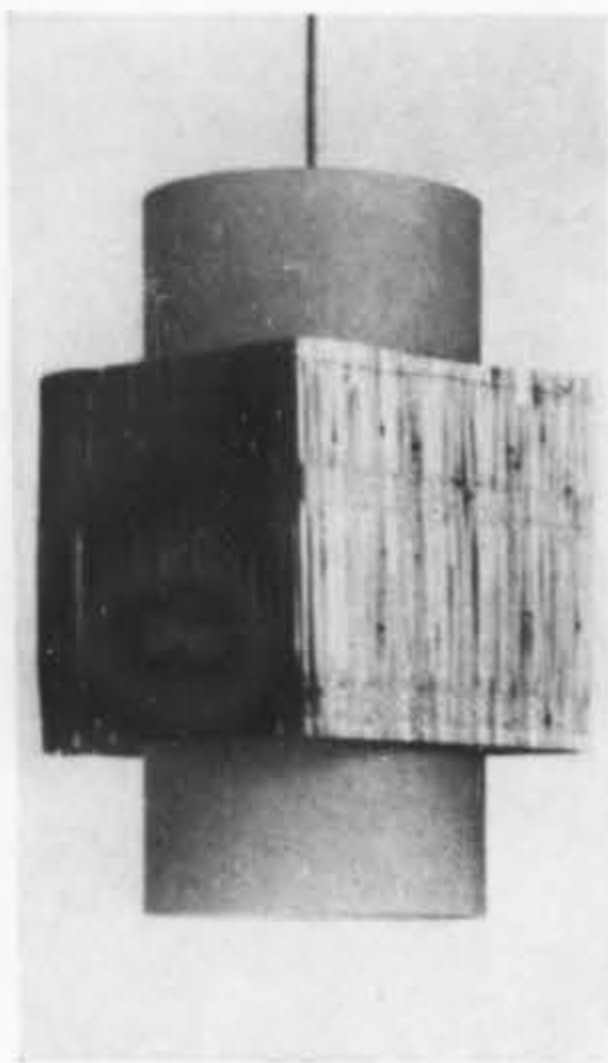
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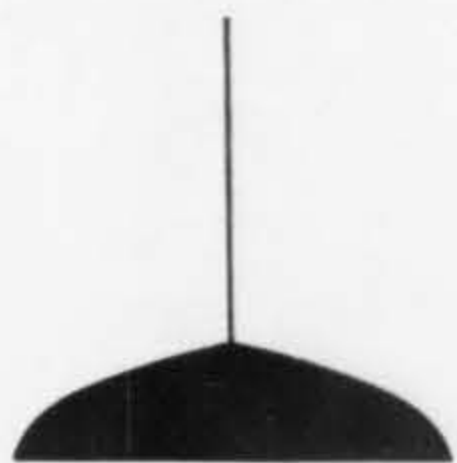
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4

Tynell's eclectic excursions in lighting

The new collection of 30 wall and ceiling fixtures at FINLAND HOUSE, 41 East 50th Street, New York, shows designer Paavo Tynell supplementing brass, his signature medium, to combine a rich variety of materials in fresh, unexpected ways. The fixtures, which range from simplicity to fantasia, retail from about \$28 to \$490. Our random selection of ceiling fixtures shows: adjustable fixture (1) to be installed as a pin-up: brass cone is supported by bent brass tube that screws into the ceiling, \$96; black metal cylinder with brass inner tube (2), suspended from the ceiling by black metal tube, to retail at \$46; fanciful chandelier (3) with brass or wrought iron rods supporting crystal prisms and eight opal glass globes, to retail at \$306; and opal glass cylinder (4) with square ruff of rye straw, at \$28.50.



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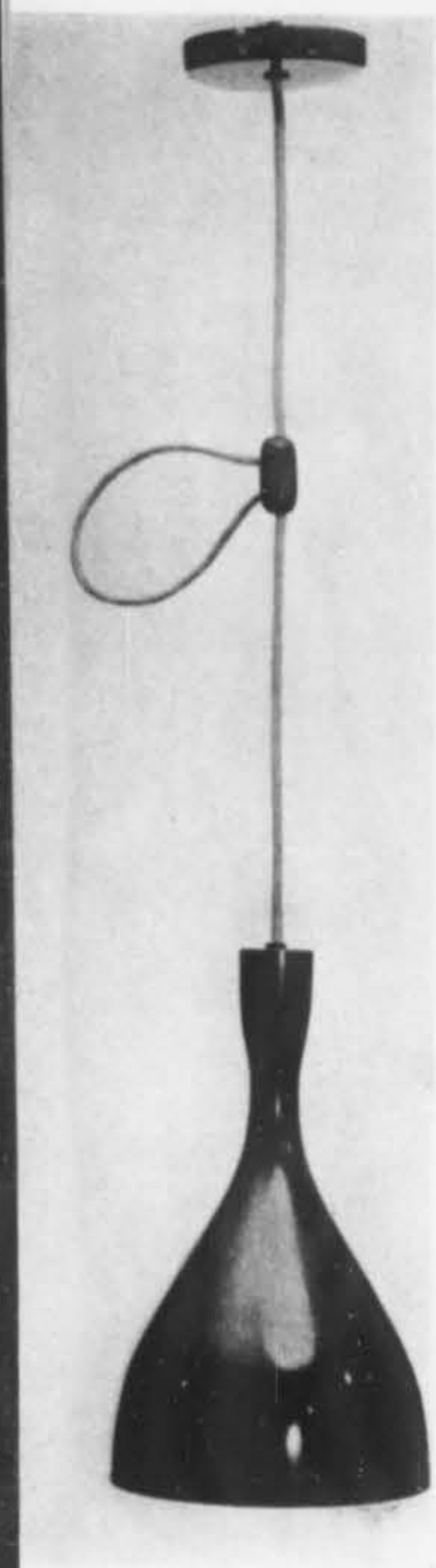


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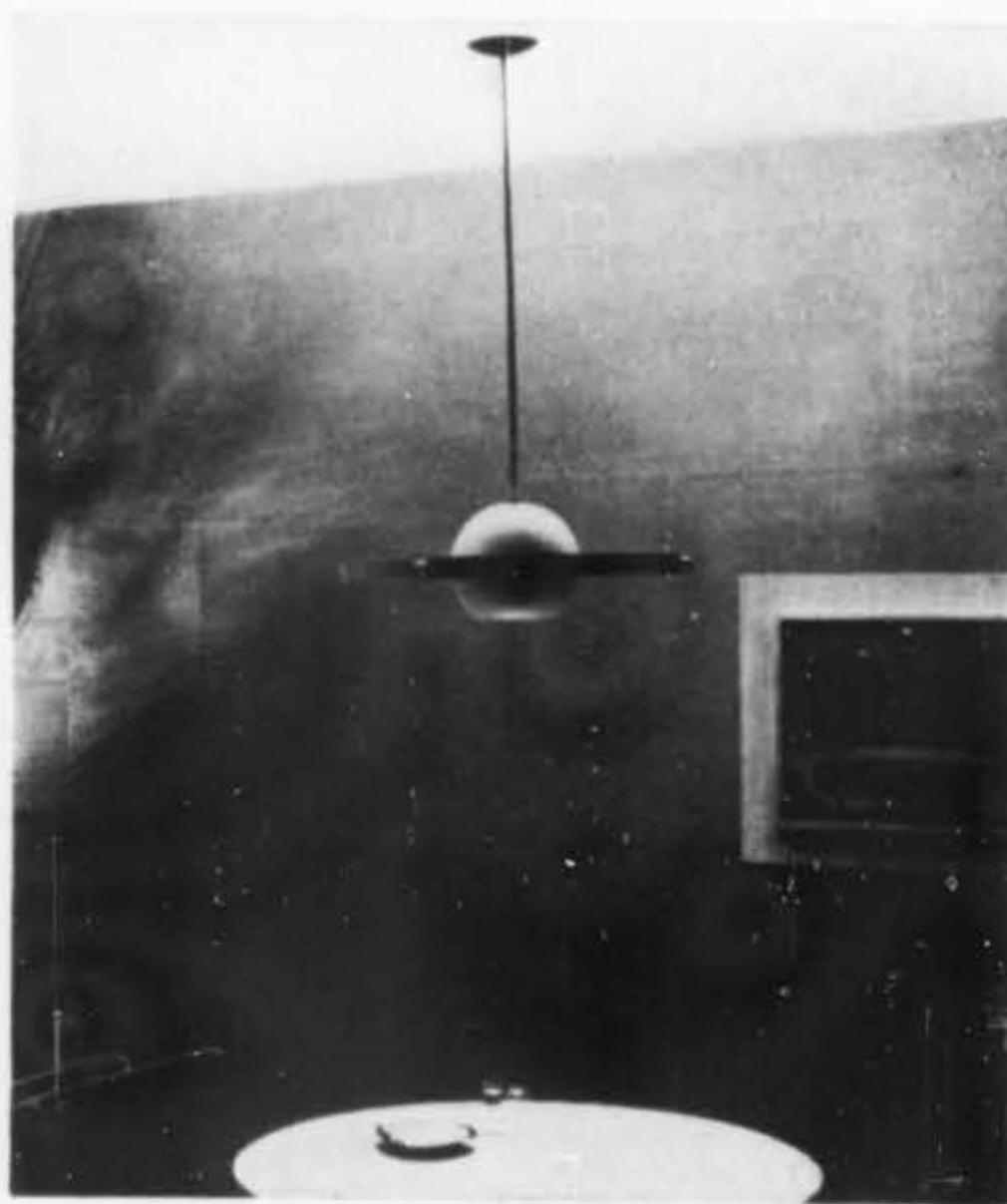
423-35 EAST 56th STREET, NEW YORK 22, N. Y.

Dallas, Texas: THE RODGERS CO., 3017 Fairmount Street

Los Angeles, Cal.: JAMES STEWART, 143 N. Robertson Blvd.



An assortment of adventurous approaches in lighting



GEORG JENSEN, INC., directly above, imports from Sweden an inventive collection by Bengt Johan Gullberg for which taffeta-texture white plastic ribbons are wound around white plastic-coated wire frames. Washability and break resistance are inherent in the materials and construction of this Ribbon series of ceiling, wall, and table lamps, retailing from \$15 to \$30 from the firm at 667 Fifth Avenue, New York.

KOCH & LOWY MANUFACTURING COMPANY, INC., far left, offers a bell-shaped fixture, 12-inches deep, in colors, satin finish aluminum, satin or polished brass finish, to retail from \$24 to \$30 with loop holder and white pulley wire. At 201 East 34th Street, New York.

KNEEDLER-FAUCHERE, directly left, provides the Saturn fixture designed by Harry Lawenda in flat white enamel globe and 22-inch diameter band studded with brass balls. It retails around \$66, at 451 Jackson Square, San Francisco.



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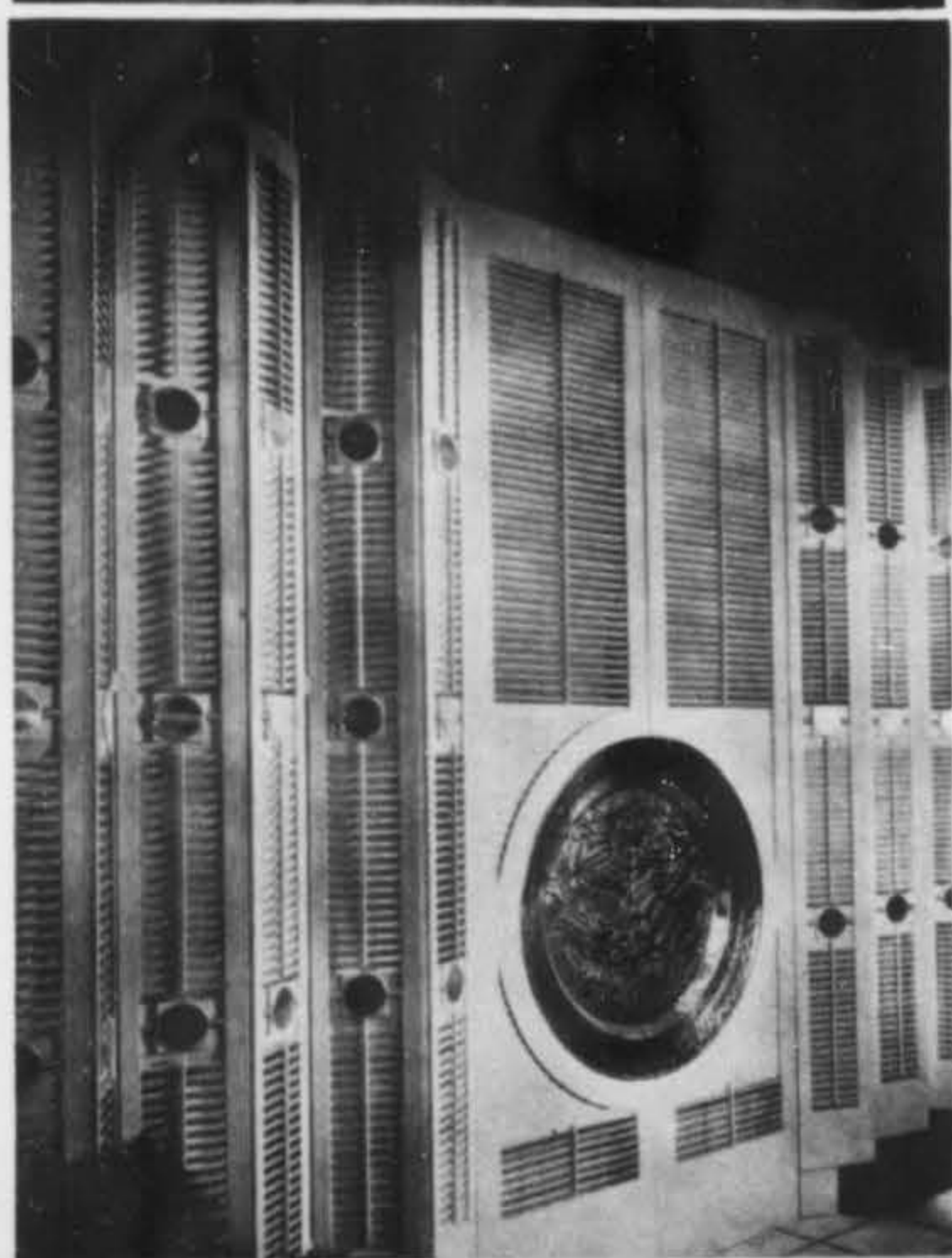
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4



Screens, shutters, a scroll for diverse decorative accents

Plastic beads are imbedded in panels of fiber glass laminated with plastic (1) for oak-framed screens designed by Jim Spies for SANTA MONICA PRODUCTS. Stock and custom designs, in three or four panel sizes, are available at EDNA RYMAL COX, 711 North La Cienega Boulevard, Los Angeles.

Three or four panel intricately decorated screen (2), by KATHERINE HENNICK, 81 Wareham Street, Boston, is done in four pastels and black. Thomas Lane's Far East collection, from which we show an example (3), accents shutters, in a choice of color or wood finishes, with massive brass, silver, or pewter hardware. At DEVEREUX, 1725 Berkeley Street, Santa Monica, California. TAKAHASHI, 643 Battery St., San Francisco, prints whimsical monkeys (4) in blue, brown, or gray on white cotton, matted against silk scroll. In New York at JAN HOWELL, 225 Fifth Avenue.

Shoji shutters by Paul Heinley (5) mate wood frames, in a choice of finishes, with panels of rice paper laminated with fiber glass. Stock and custom designs are available from HEINLEY, 1620 Euclid Street, Santa Monica, California.



5

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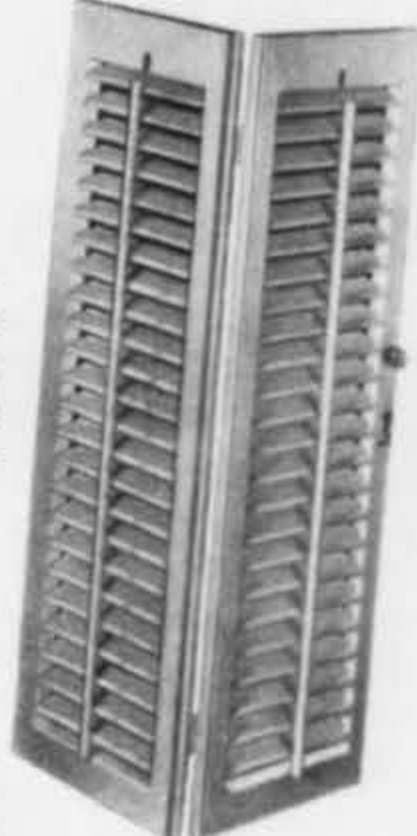
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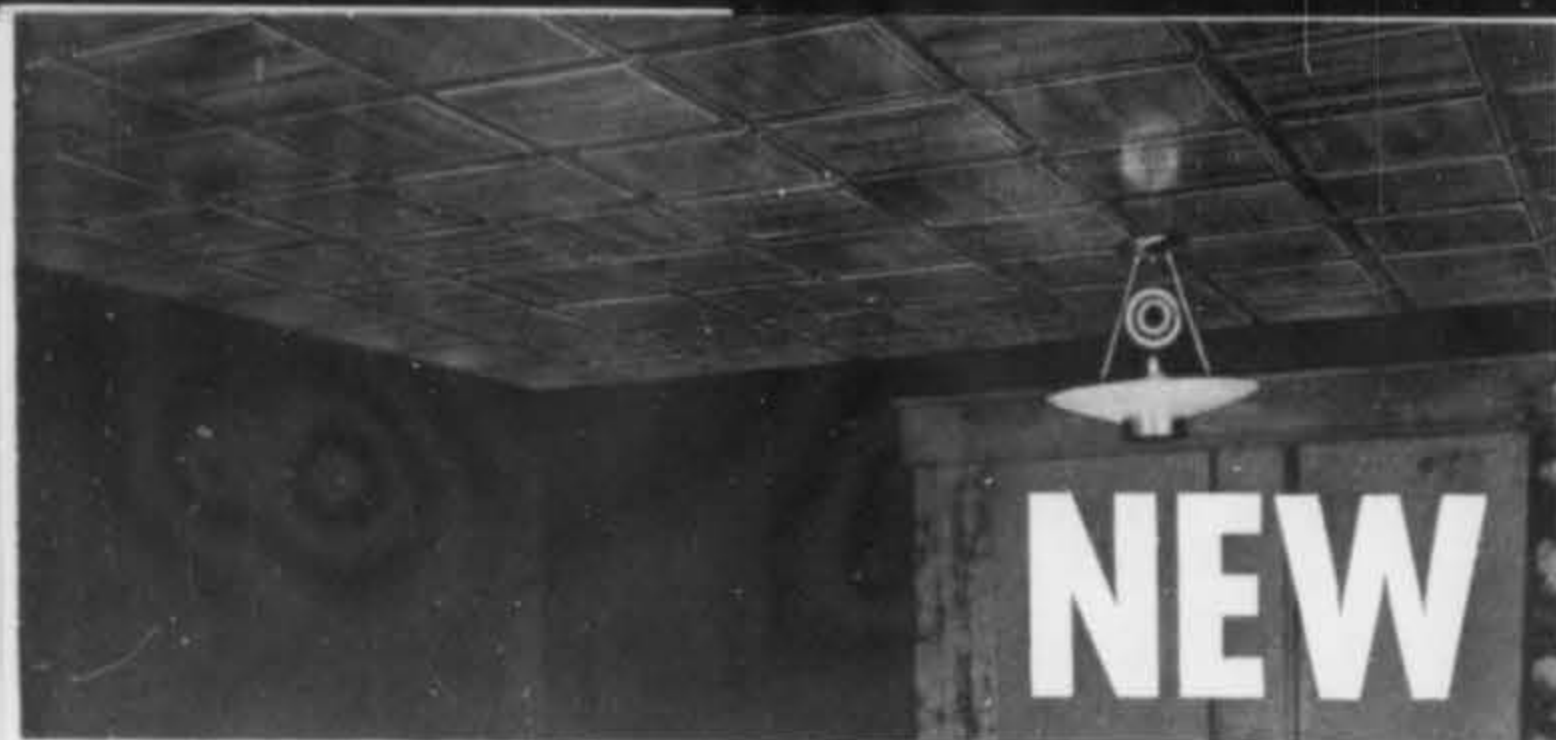
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Correction: Bacon-Perry in Dallas

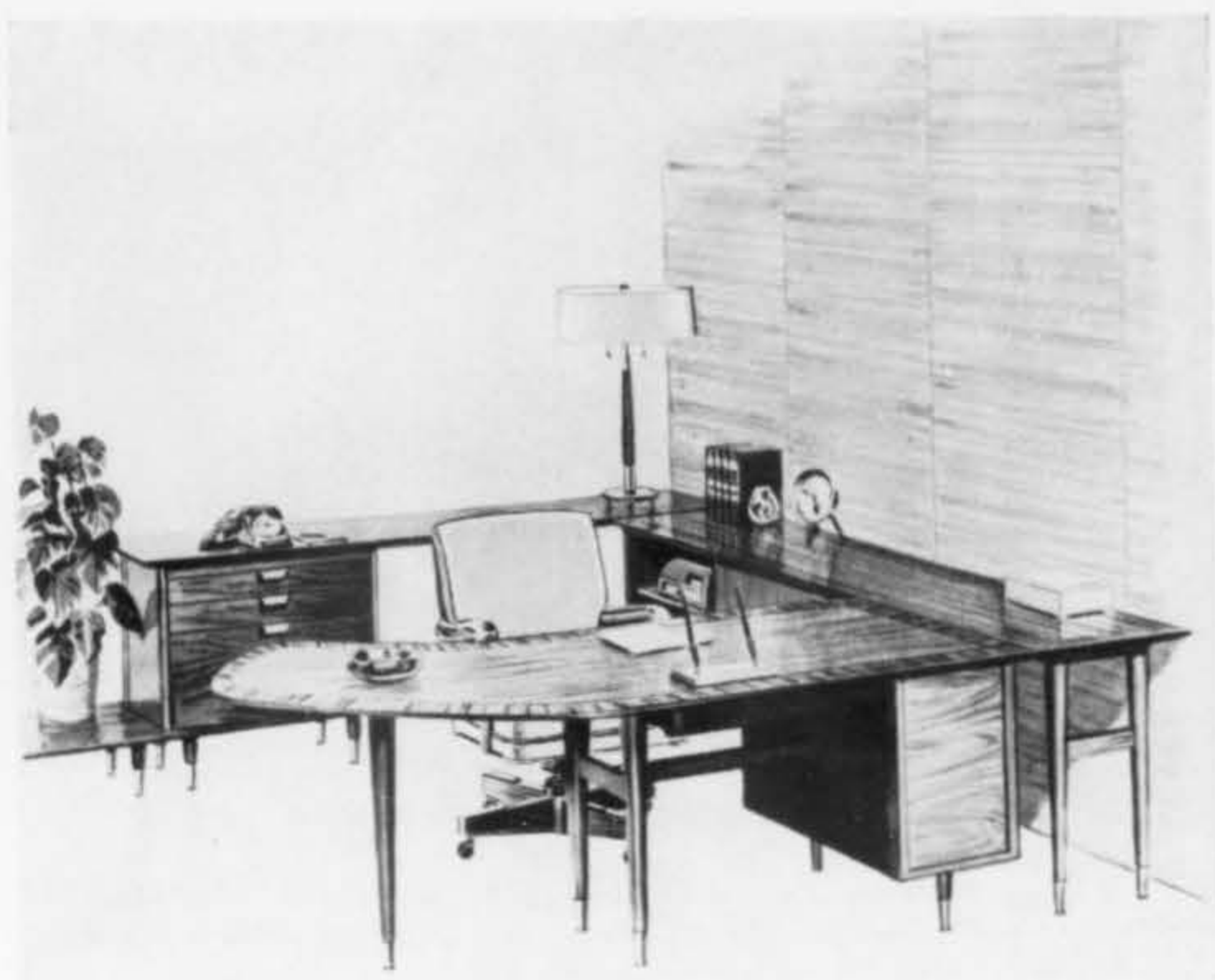
We deeply regret that page 105 of the November *Interiors* incorrectly attributed to the Baker Furniture Company a photograph of the handsome Bacon-Perry Inc. showroom reproduced above, and wish to apologize to our readers and the many manufacturers and importers thus misrepresented, including those who supplied the sofa: George Kasparian; the leather on it: Clark & Burchfield; the cane-backed chair: Coventry; the coffee table: See-Mar; the antique screens: Puget Sound.

Denst & Soderlund's decoration

Denst & Soderlund's showroom at 7355 South Exchange Avenue, Chicago, has been handsomely designed as a fitting backdrop for the Denst & Soderlund wallpaper and fabric collection, Jack Lenor Larsen, Isabel Scott, and Thaibok fabrics, Pliweave woven wood wallcovering, Peggy Olsen ceramics, Winfield foil papers, and Alison Seymour import coco fiber floorcovering. Every inch of the 800-square-foot ground floor space has been used to advantage. A room divider, made of muslin panels stretched between wood frames, is back lighted and pulls back to show the Denst & Soderlund papers which are hung on large panels that move on I-beam tracks. Three-yard lengths of fabric are advantageously displayed on I-Beam tracks and are illuminated by recessed fluorescent and incandescent bulbs. The Pliweave and Winfield foil wallcoverings are used on two wall areas. Plans have been made to use the rear patio to show a group of terrace furniture next summer.

Holmes' facile showroom

The New York showrooms of Archibald Holmes & Son at 295 Fifth Avenue have been handsomely revamped to display the Holmes carpet collection and the series of some 150 contract carpet patterns. Designed by Ivel Corporation, the showroom is divided into selling and conference areas, with six clean-lined platforms holding the full color line of each of the wilton and Broad-Tuft qualities, and an accordion-fold door which shuts off the conference space for private meetings. The contract carpets are mounted on removable display racks, with a panel showing photographs of some recent Holmes contract installation. Soft tones of sandalwood and oyster beige carpet are used on the floor, and desks and lounge furniture create pleasant islands in the otherwise uninterrupted space.



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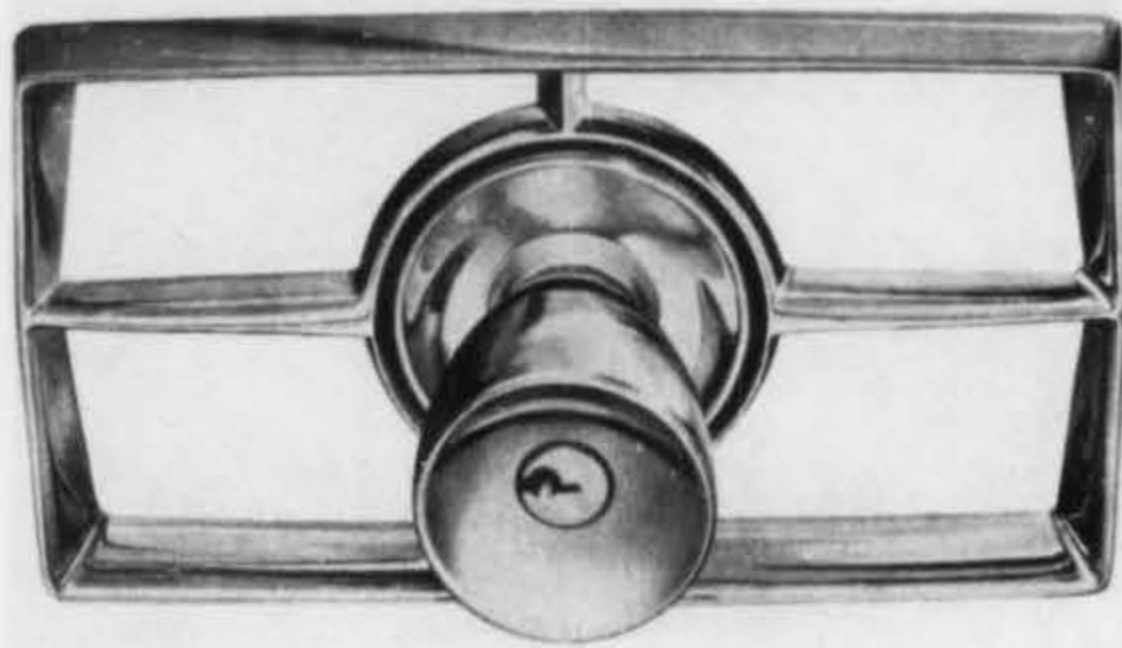


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Schlage's elegant escutcheons

Schlage Lock Company, 2201 Bayshore Boulevard, San Francisco, has introduced two new open-back escutcheons. Our illustration shows Manhattan, a rectangular outline with four bars converging on the center. It measures 8 by 4 $\frac{3}{4}$ inches. Continental, the other new open-back escutcheon, is circular with a four-pointed star motif radiating through the circle. It measures 11 by 8 inches. Both designs come in wrought brass or bronze or cast aluminum, in a variety of standard finishes. They are designed to be used either vertically or horizontally and fit most Schlage lock designs.

Yale & Towne furniture hardware

Both custom and stock designs in ceramic furniture hardware are specialties of the house at Yale & Towne Manufacturing Company, 405 Lexington Avenue, New York. Many of the stock designs match items in the Yale & Towne line of door knobs and light switch plates. Knobs, ferrules, and escutcheon plates are included. The styling department at the company's research and product development division in Valley Forge, Pennsylvania cooperates with furniture manufacturers in designing custom ceramic hardware.

Sargent's nylon latch bolt

A nylon latch bolt insert, designed to provide easy, quiet closing and long wear, has been added to the IntegraLock line of Sargent & Company, New Haven, Connecticut. The self-lubricating insert protrudes on all sides of the latch bolt to prevent metal-to-metal contact between bolt and strike. According to Sargent, tests on the nylon bolt insert show great improvement in latching efficiency, and door closers may be set at minimum speeds for quiet closing. The insert is now standard on the 7600 series of locks.

Grant's heavy-duty hardware

A new line of architectural drapery hardware, designed for stage curtain or heavy drapery installation, has been added by Grant Pulley & Hardware Corporation, 31-85 Whitestone Parkway, Flushing, New York. Called the 2200 series, the hardware has features which make it easily adaptable to motor-driven operation. Each part is made of either non-corrosive metal or nylon, and there is no metal-to-metal contact between moving parts. The master carrier has a long reinforced arm, and one style end pulley fits both ends of the track. A threading tool is supplied to simplify attaching of the cord.



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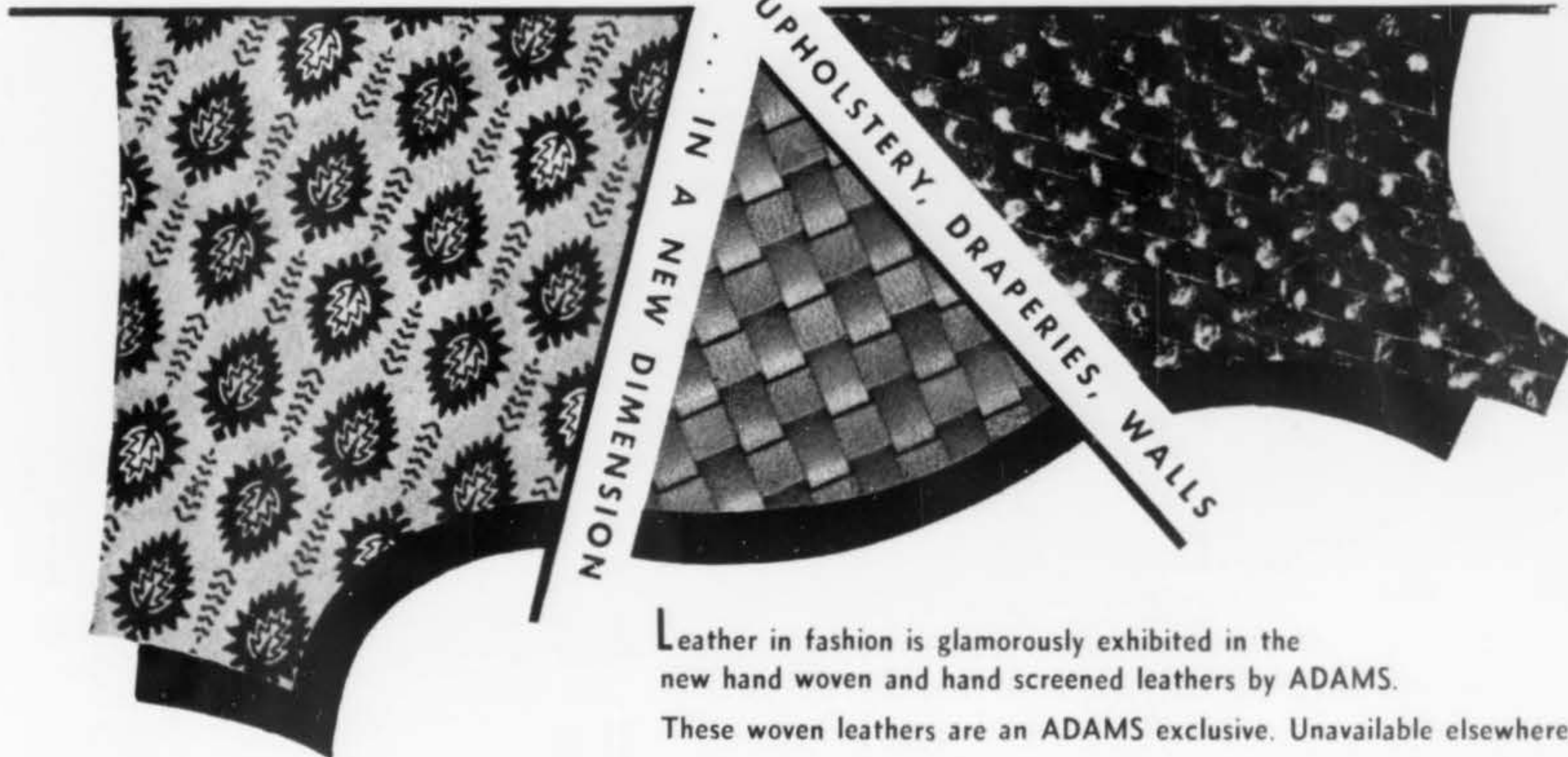
Factory Showroom: 51 West 21 Street, New York 10, N. Y.

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William Gold's signature

William Gold has introduced a signature mark which is inlaid in each of his hard surface floor installations. The distinctive hallmark is a one-inch brass triangle with the initials WG incorporated in the motif. This signature mark may be placed in a corner of the floor or incorporated as a part of the inlaid metal design. Mr. Gold, whose custom floor designs include inlays of brass, pewter, and aluminum in vinyl, has showrooms at 19 East 53rd Street and a contract division at 1270 Avenue of the Americas, New York.

Quiet Goodrich tile

Airpath, a rubber tile with a soft buoyant cellular rubber cushion backing, has been introduced by The B. F. Goodrich Company, Watertown, Massachusetts. Airpath, which is about 3/16-inch thick and is made in nine-inch-square tiles, comes in 10 marbelized colors. It is said to provide the greatest degree of impact noise isolation for a minimum of floor thickness and to absorb noise in the room where it is installed and reduce the sound or vibrations transmitted through the floor to the room below. Samples and a concise, descriptive brochure are available.

Bolta-Floor

The General Tire & Rubber Company has announced the formation of a Flooring Division to manufacture vinyl flooring. The vinyl flooring, called Bolta-Floor, is being made in 22 plain and marbelized colors. It is marketed in 27 and 54-inch rolls and standard tile sizes. Available thicknesses are 1/8 and 3/32-inch and .080 gauge. Sales headquarters are in Akron, Ohio.

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FLLW colors for Martin Senour

Paint colors to complement the fabrics, furniture, and rugs of his Taliesin collection have been selected by Frank Lloyd Wright. Mr. Wright chose the 36 colors from the Martin Senour Nu-Hue Custom Color Directory. Of them 27 are, according to Mr. Wright, suitable for painting large areas, and nine are accent hues. A color card on this Taliesin palette is available from Martin-Senour Company, 2520 South Quarry Street, Chicago.

Natural rubber paint

Florply, a floor enamel paint, said to be the first paint to contain true natural rubber, is now being distributed by Forman, Ford, 111 South Second Street, Minneapolis. A new process retains the exact chemical structure of natural rubber and hence retains rubber's natural advantages. According to the manufacturer, independent laboratory tests show that Florply is twice as resistant to abrasion as floor enamel, is highly resistant to strong soaps and acids, and has exceptional stretch tolerance.

Acoustical consultants in theatres

We regret that we did not give credit to Bolt, Beranek, and Newman, Inc. for their work as acoustical consultants in the Aula Magna and American Shakespeare Festival theatres published in our October issue. The firm acted as consultants in acoustics in both projects. It is interesting to note that the Calder panels in the Aula Magna, as well as other structural and seemingly decorative details in both these theatres, were entirely determined on the basis of acoustics design principles recommended by the firm.



"DI PLAKS"

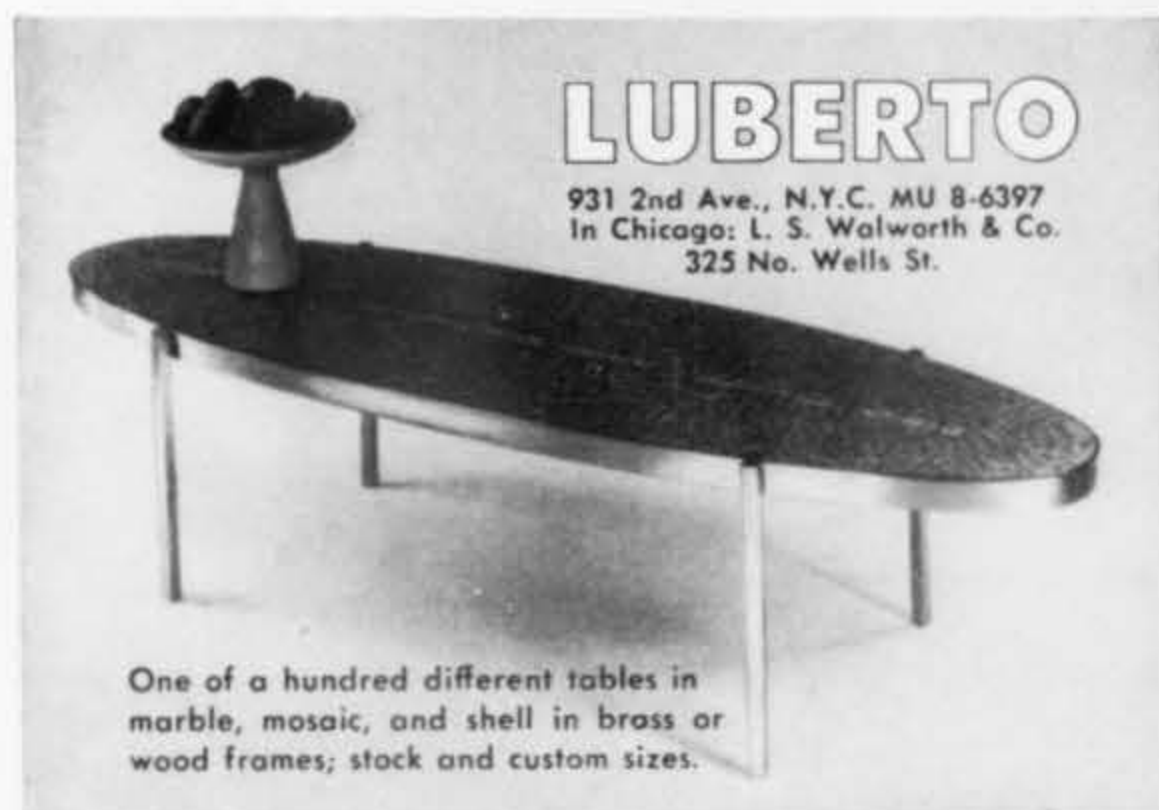
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"HOUSE OF TIME"
New York

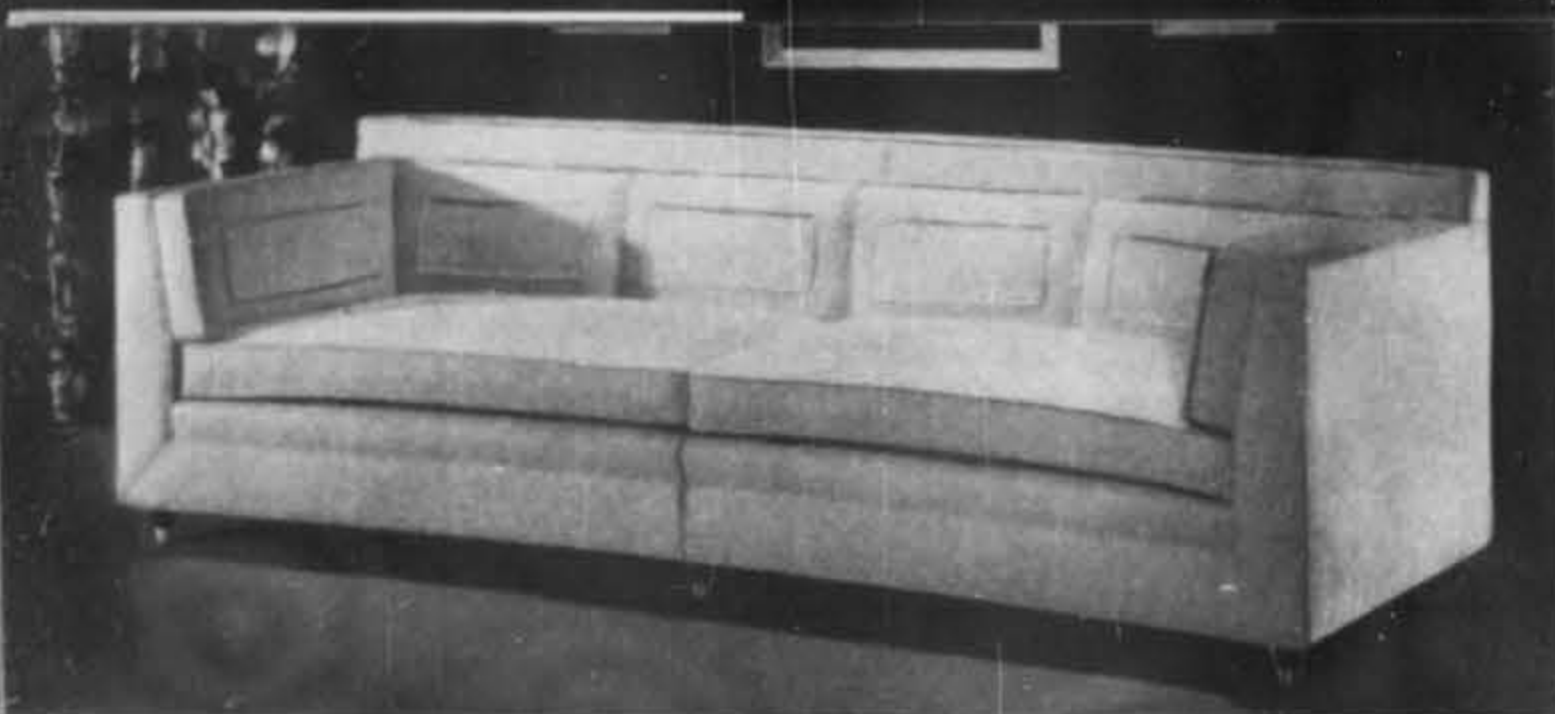
Green Gate Hill... a lovely 5 panel design of great versatility... new in technique and colors and composed so that the strips may be combined in many different ways for wonderful decorative effects.

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New York Furniture Exhibit Corp.

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Koroseal additions

Seersucker and Rope Square are the apt names of two new additions to the Koroseal line of vinyl upholstery materials made by B. F. Goodrich, Marietta, Ohio. Our illustration shows Seersucker, a texture simulating cotton cord, which is available in 22-ounce construction, drill backed. Made in 54-inch width to retail at about \$3 per yard, Seersucker comes in charcoal, turquoise, lime, blue, raspberry, and chocolate. Rope Square forms a texture of three-inch blocks of rope strands, set at right angles to each other. To retail at about \$3.25 per yard, Rope Square is made in 25-ounce weight, 54-inches wide, in flame, raspberry, blue, pink, green, turquoise, lemon, sand, black, white, gray, and coral. The firm has also added new colors to the Vegas, Brush Weave, Floral, Pinseal, and Lorraine patterns.

Plastic panels for large areas

Consoweld Corporation, Wisconsin Rapids, Wisconsin, is now marketing plastic laminate panels that measure 12 feet long by 51 inches wide. Designed for large wall areas in commercial and institutional installations, the Consoweld panels are available in 46 colors and patterns, including marbles and wood grains. They are made in 6 1/16-inch and 10 1/10-inch thicknesses.

Keasbey's porcelain enamel

Keasby Corporation, Keasby, New Jersey, is marketing porcelain enamel on 50-inch-wide aluminum foil. The material, which comes in a wide range of glossy and mat colors, can be laminated to almost any backing material, including plywood, fiber boards, and pressed wood, and used for interior or exterior use. The finish on the porcelain enamel is said to be permanent.

Curtition folding door

Curtition Corporation, 2227 Sawtelle Boulevard, Los Angeles, has a new plastic accordion folding door designed for installation where cost is an important factor. Made in sizes from two to five feet wide and 6'8 1/2" high, the doors come in gray, ivory, beige, pink, and green. Doors operate with a touch of a finger, moving on one-piece nylon clip-guides. Doors come assembled with the clip-guides and pull handles for both sides, track, screw, and friction catch. Prices start at \$21.50.

Hartman plaque

The enamel wall plaque that appears in a setting from Mason Art's new showroom on page 118 of our November issue is the work of Gertrude Hartman, 115 East 89th Street, New York.



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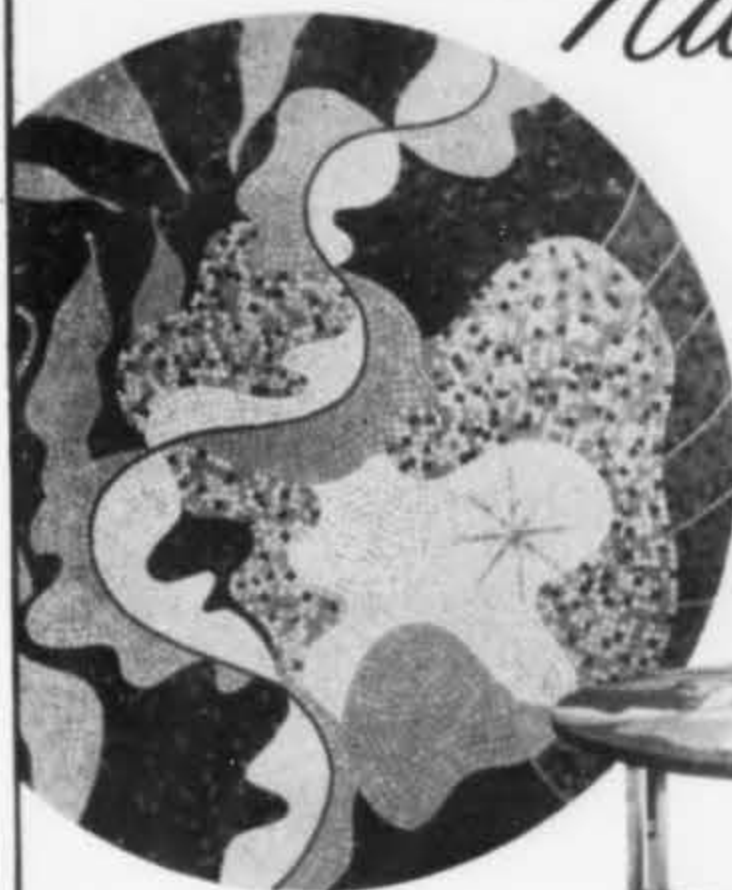
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Korelock panels

Korelock, a rigid hollow-core wall and ceiling paneling, has been added to the line of Marlite paneling manufactured by Marsh Wall Products, Inc., Dover, Ohio. Korelock, which is tongued and grooved at edges and ends, combines two sheets of Masonite tempered hardboard and an interlocking wood core. The face of the panel has a plastic finish in a choice of 10 colors or four wood grain patterns. According to the manufacturer, Korelock is rigid and self-aligning, light weight, and resistant to sound transmission. It can be applied over open framing or furring. Korelock comes in two by four or two by eight-foot panels, 5/8-inch thick, to retail at about 99 cents a square foot. A brochure, which shows residential and contract installations and gives specifications, is available from Marsh Wall Products.

Flakewood paneling

Flakewood, a pressed wood paneling, has been introduced by The Long-Bell Lumber Company, Kansas City, Missouri and Longview, Washington. The paneling, which combines crosscut fibers and flakes via a patented process, comes in Ponderosa Pine, Western Maple, Douglas Fir and Western Red Cedar species. According to the manufacturer, the panels can be stained, lacquered, varnished, or left in natural finish and are suitable for use as wall covering or for furniture construction. Flakewood is 1/4-inch thick and comes in four by eight foot panels or 12 by 12 or 16 and 16-inch tiles. Detailed specifications and renderings of Flakewood installations are shown in brochures which are available from Long-Bell. The New York area source for Flakewood is Anchor Sales Corporation, 350 37th Street, Brooklyn, New York.

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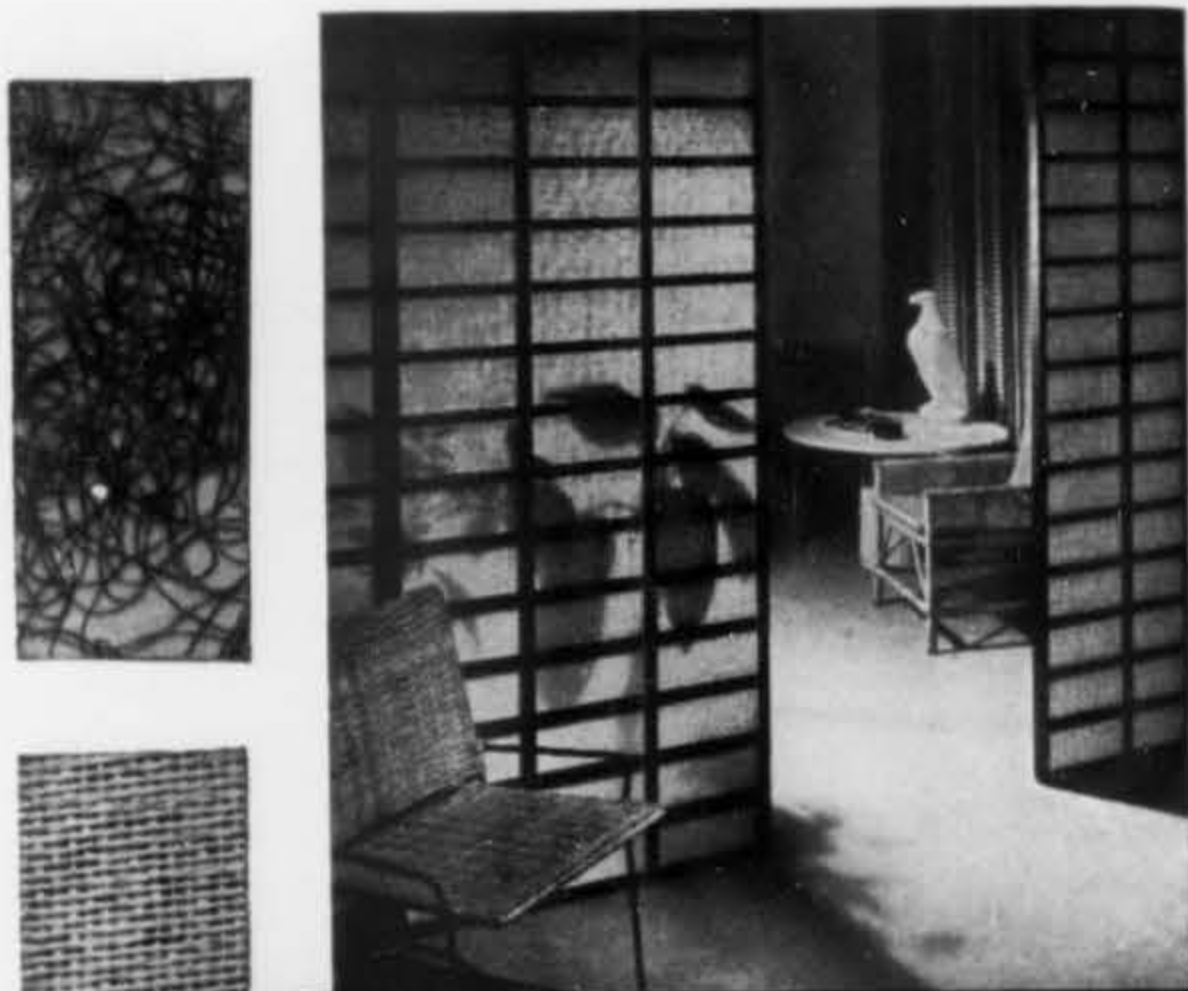


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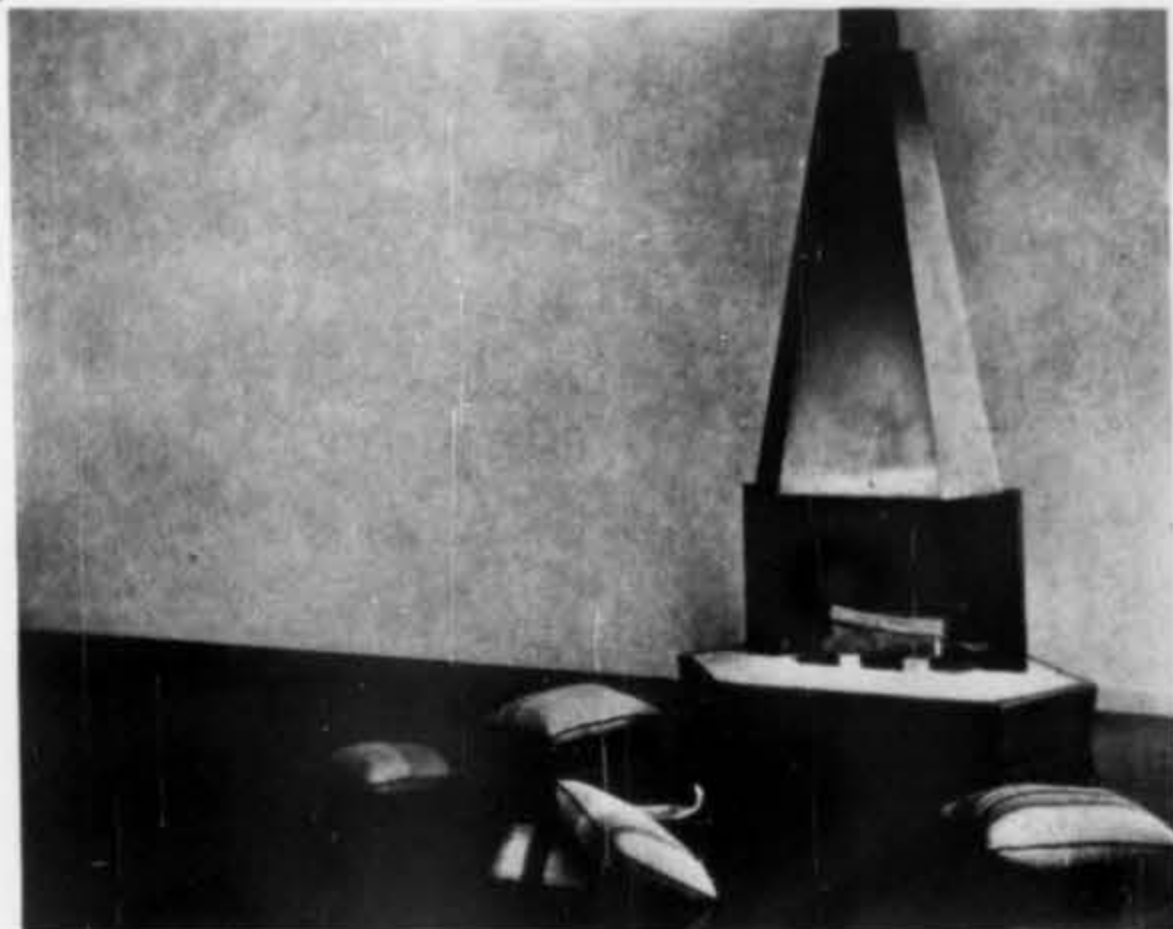
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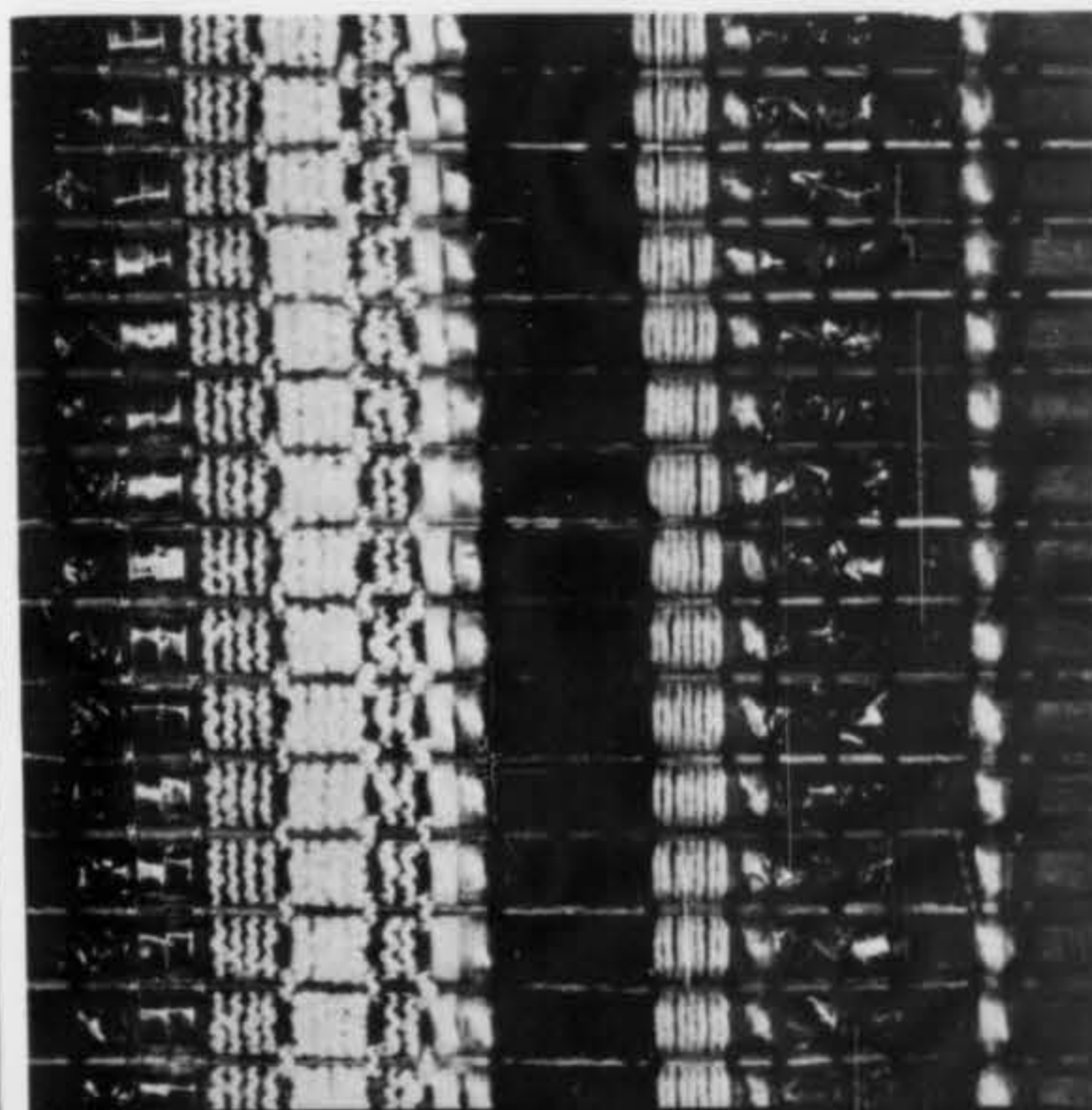
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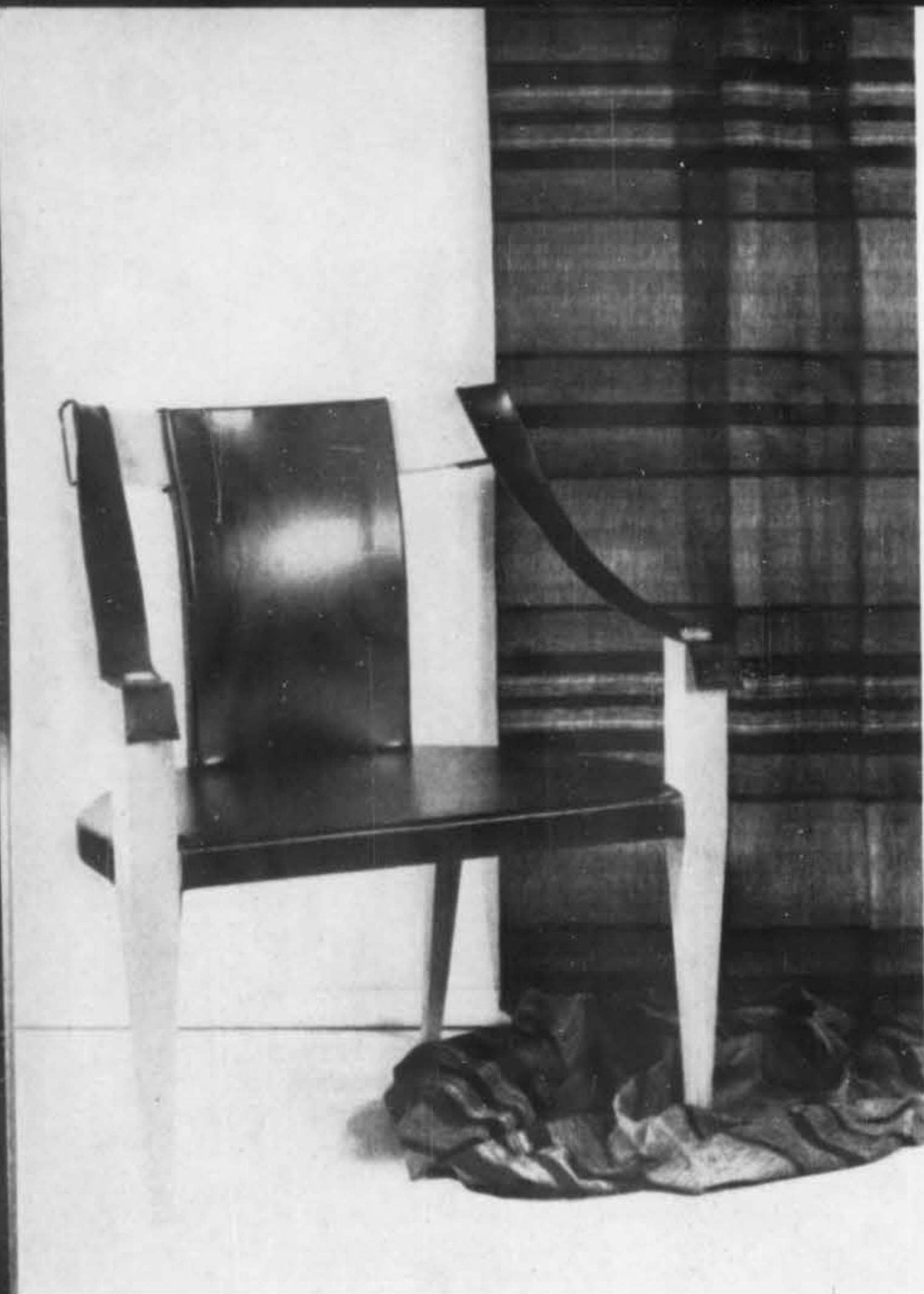
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The California Redwood Association, 576 Sacramento Street, San Francisco, has currently available a wide range of unusual large sizes in redwood boards suitable for exterior and interior walls or doors. Included in this super size category are boards measuring 20 feet long, one inch thick and 33 to 45 inches wide, as well as short lengths, such as four feet four inches long and four inches thick, 36 inches wide. The Association's New York representative is Union Lumber Company of Delaware, Grand Central Terminal Building.

Fire-resistant finish

A new flame-resistant paint finish, said virtually to eliminate the danger of flash fires and the rapid spread of fires, is now being used by National Gypsum Company, Buffalo, New York, on Gold Bond interior fiber insulation board. According to the manufacturer the new finish meets certain U. S. Bureau of Standards specifications for flame resistance, permits the use of National Gypsum interior fiber board in commercial construction where a high degree of flame-resistance is needed.

Dacron labeling program

A labeling program designed to identify the most satisfactory constructions in marquisette curtains of Dacron has been launched by E. I. Du Pont De Nemours & Company. The company is offering identifying labels free of charge to manufacturers of marquisette curtains of 70 denier bright Dacron with a count of 52 by 34 threads per inch or higher.



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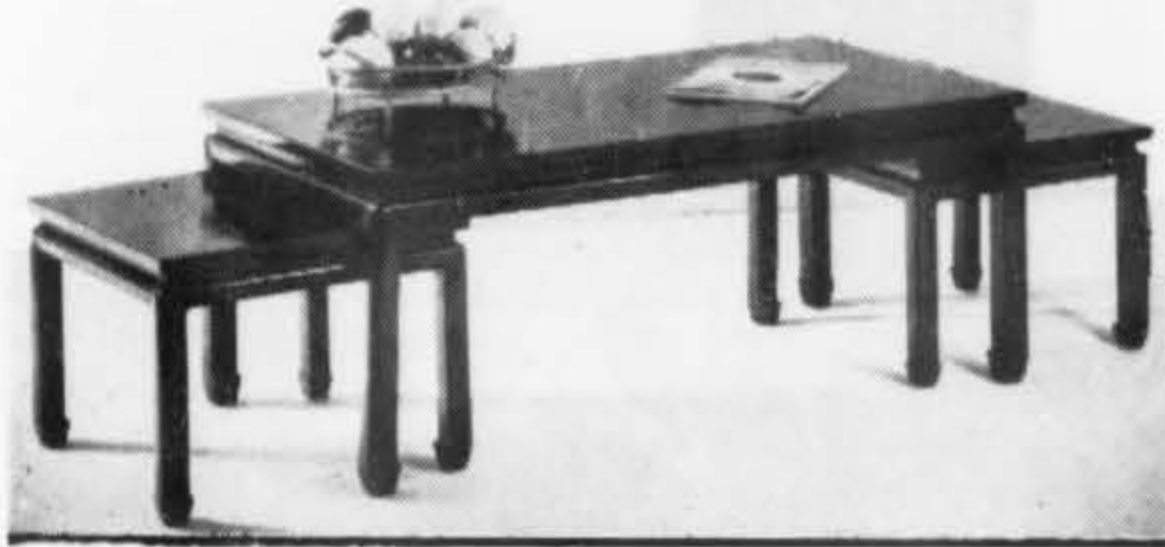
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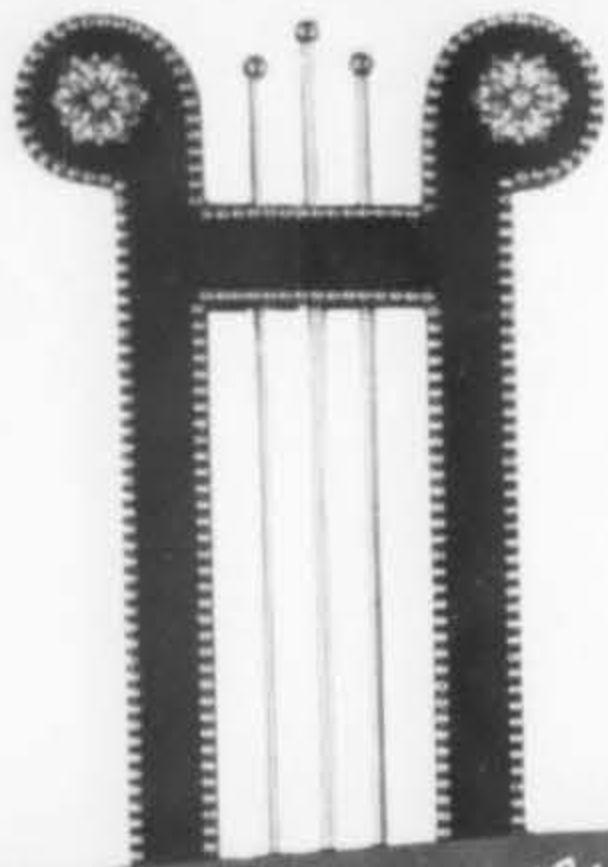
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Brick-size mirror

Stippled antique or smoked mirror, made in three by eight-inch brick-size, has been introduced by Mirro-Brick Company, 1266 Madison Avenue, New York. The 3/8-inch thick mirror is said to be easy to install with adhesive and can be cut into various shapes. The Mirro-Brick, as the material is called, retails for about \$6 per dozen east of the Mississippi, \$6.50 elsewhere. Glass-cutter, adhesive, directions, and suggested ideas and patterns are supplied free.

Marble's Pace Setters

A new series of clean-lined office chairs, called the Pace Setter group, has been introduced by The B. L. Marble Chair Company, Bedford, Ohio. The collection includes swivel, side arm, side, and secretarial posture chairs, framed in walnut-finish wood. The chairs are styled with a slender look, and upholstered in a choice of more than 100 fabrics and leather colors. Bronze-finish ferrules lend an elegant look to the tapering legs. They are available in New York at Dancker & Sellew, Inc., 318 Broadway.

Book of Building to be semi-annual

Beginning in March 1956, the *Book of Building* published by *House & Garden* will appear twice a year. The 300-page book of house plans and features by experts in the field is being published as a semi-annual because of heightened interest in home building and remodeling. New materials and building methods and a section on booklets supplied by manufacturers will be included. Publication dates have been set at March 15th and September 1st.

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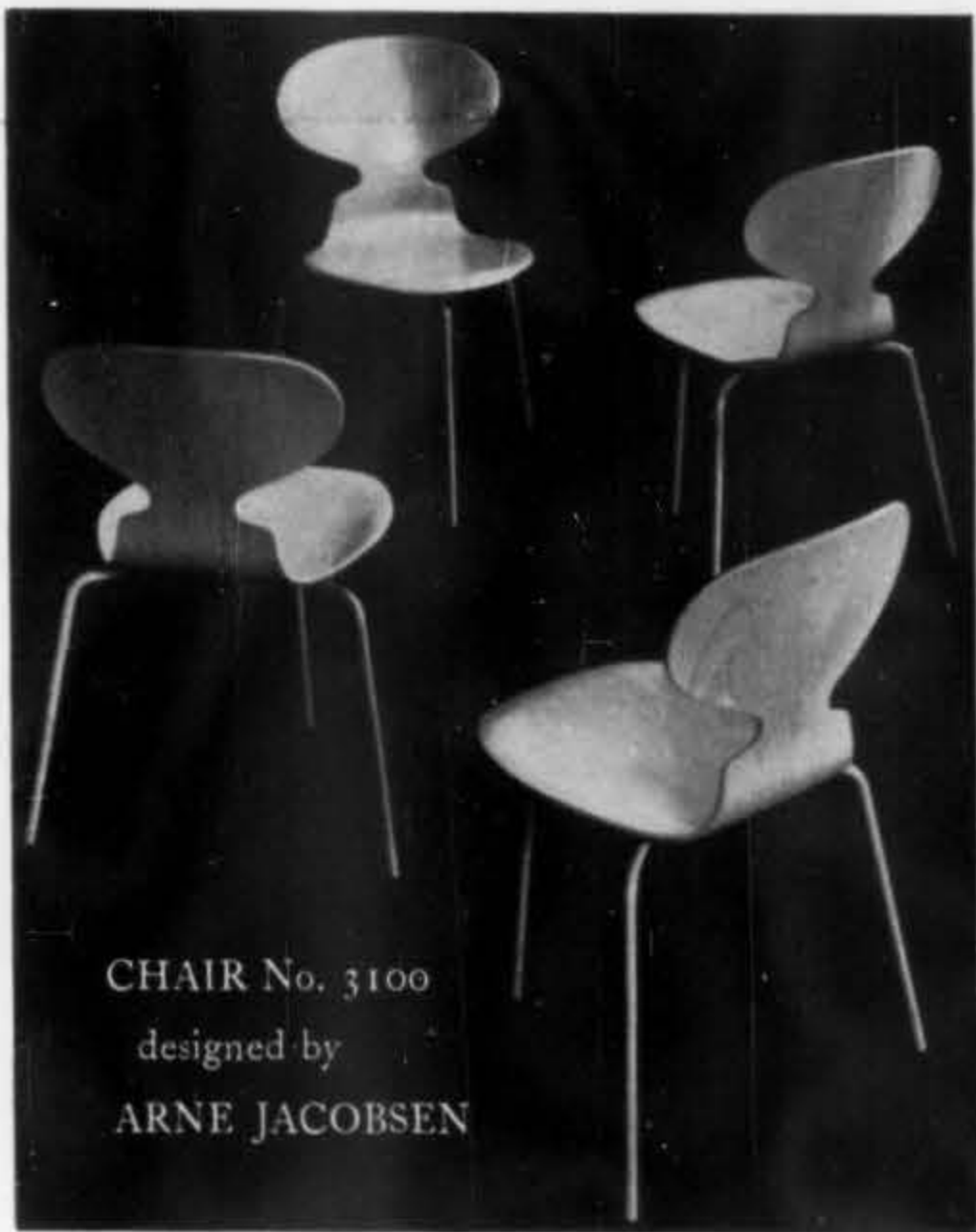
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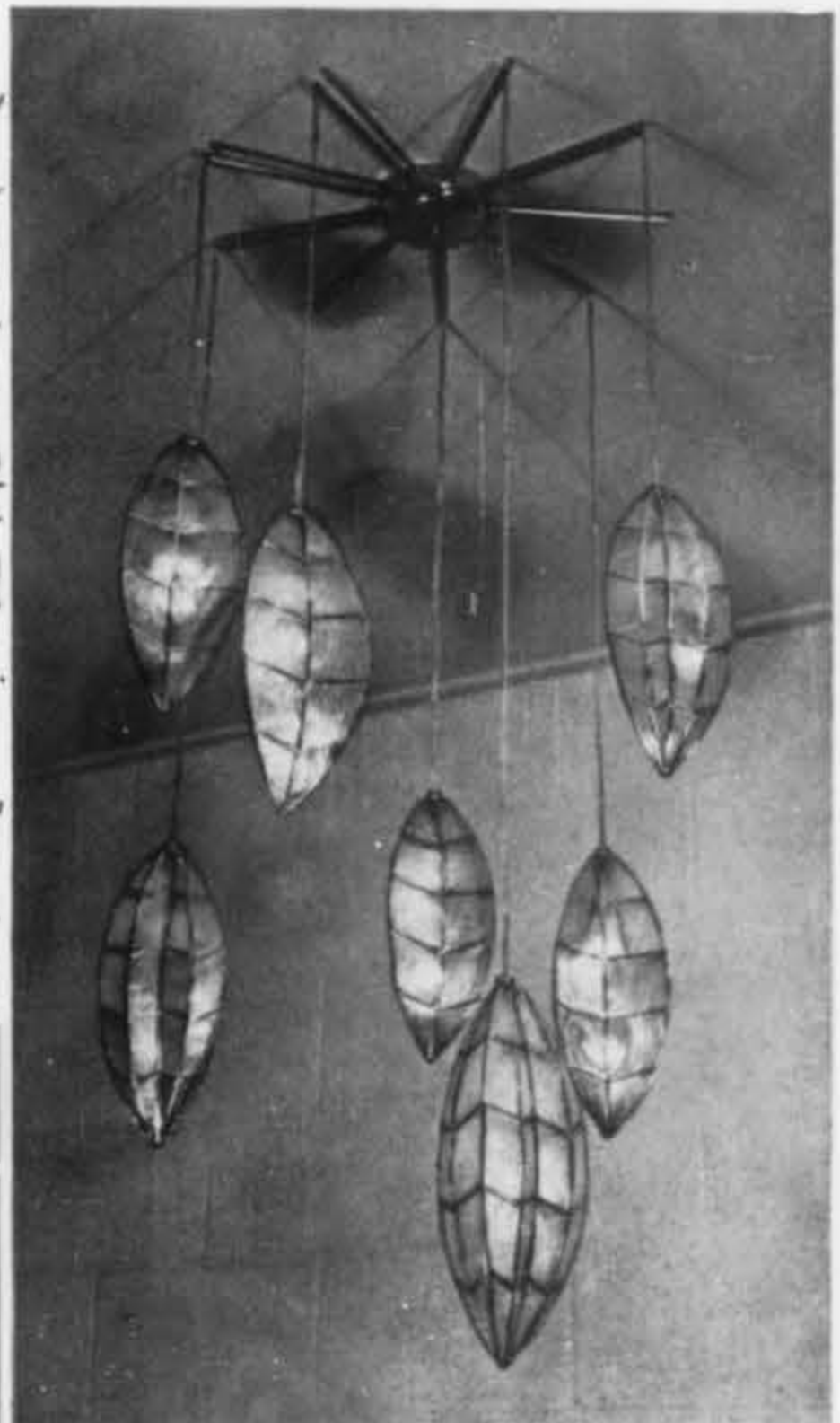
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of golden
light
caught
in pods of
translucent
shell and
gold.*

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list 28. ea.
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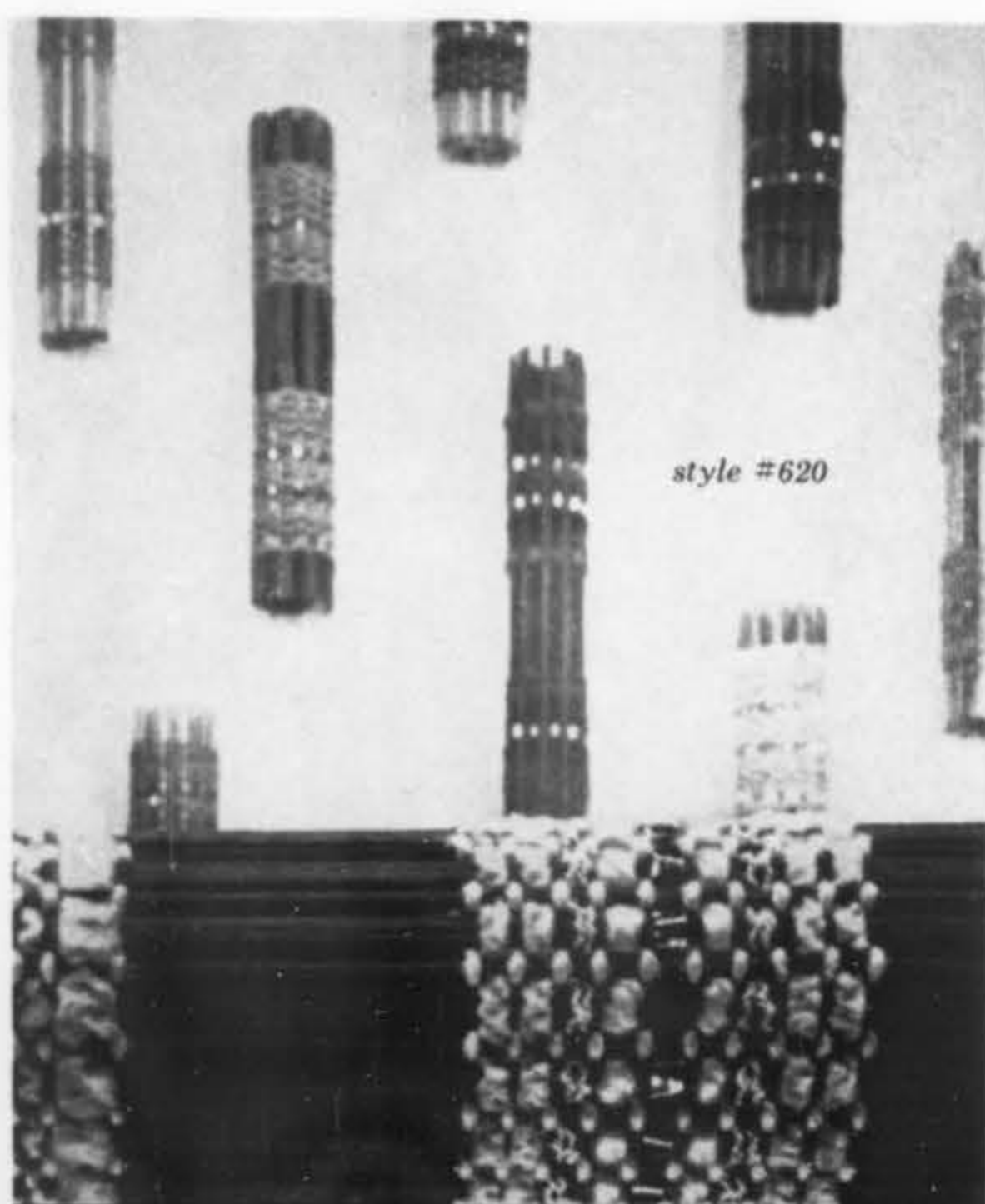
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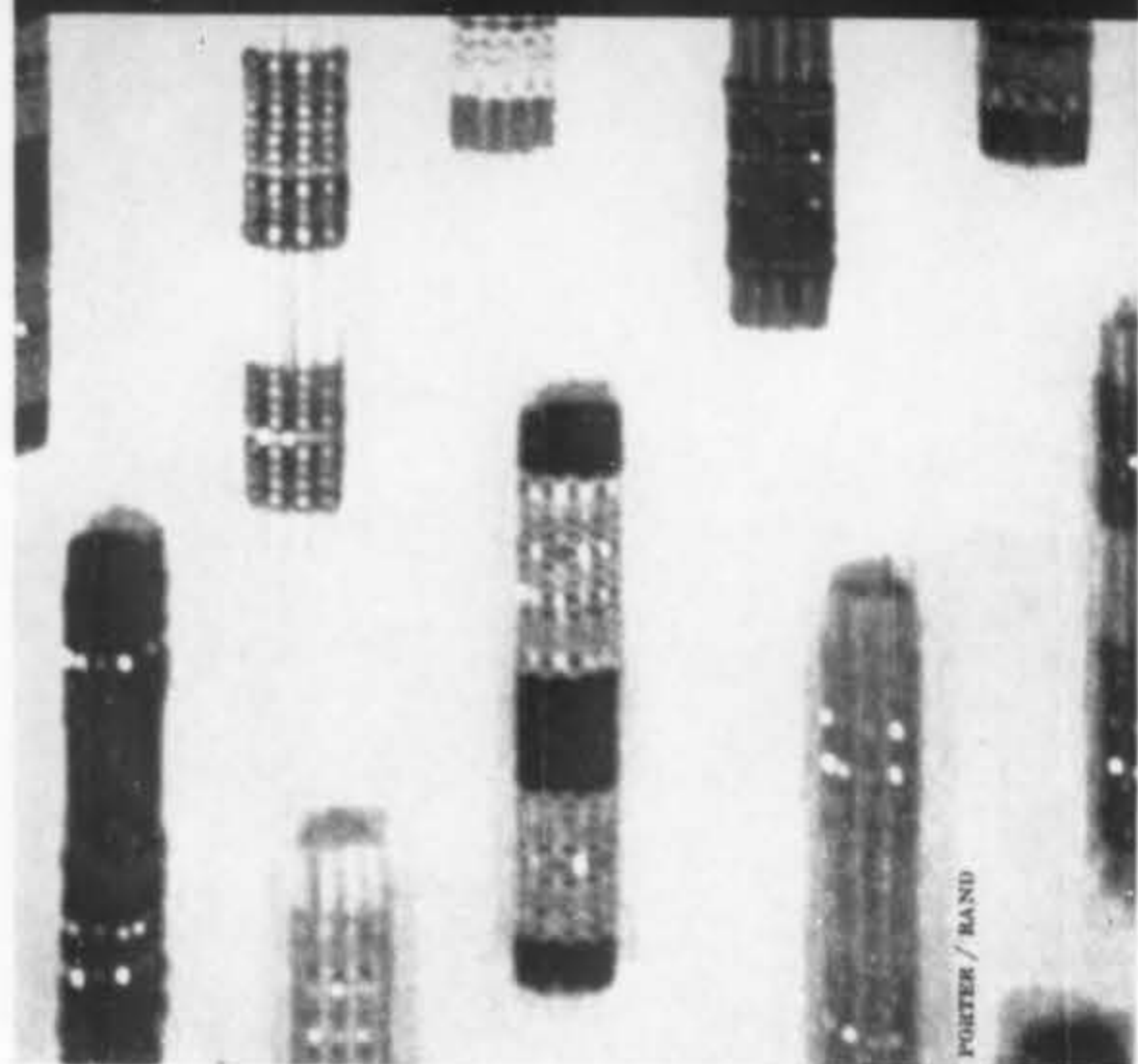
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Schumacher's continental flair

F. Schumacher & Company has several new imports on the racks at 60 West 40th Street, New York. Directoire, a 50-inch rayon damask weaves French Directoire motifs on green, yellow, red, gray, or blue grounds. A silk and rayon lampas from Italy is called Flowering Prunus. The design, done in soft colorings, such as blue and rose and green and cream, suggests the delicate shape of a flowering cherry tree. Another Italian import is Florentine, a silk matelasse. French additions are Modern Fancy, a cotton and rayon damask in rich tones of green, blue, gold, and turquoise; and Quilted Diamond, a rayon and cotton matelasse with diamond design, done in moss green, yellow, cream, and blue.

New Fazakas Fabrics

A catholic collection of screen prints has been introduced by Donelda Fazakas of Fazakas Fabrics, Inc., 40 East 40th Street, New York. The designs, many of them inspired by motifs of the continent of Australia, range from very small-scale repeats, such as Australian Ballet, which forms a precise geometric of tiny stick figures, to enormous designs, such as Forest, which forms a horizontal arrangement of tall timbers. Some designs have been abstracted from aboriginal motifs; others use realistic objects to form the fresh designs. All Fazakas screen prints are done in custom colors on any fabric. The firm rounds out its series with a group of handwoven casements, linen and silk upholstery weights, and handwoven wood blinds. And Miss Fazakas is prepared to do custom designs for contract installations.



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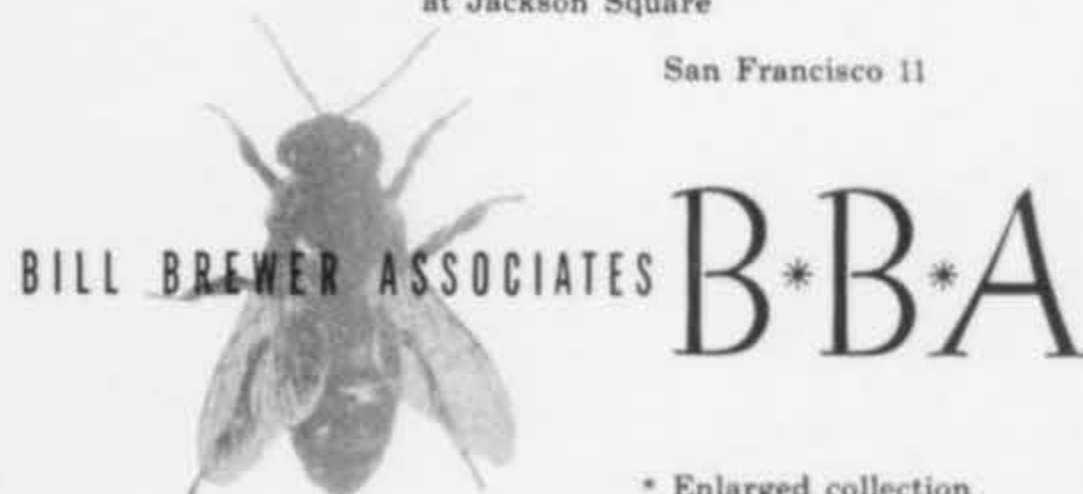
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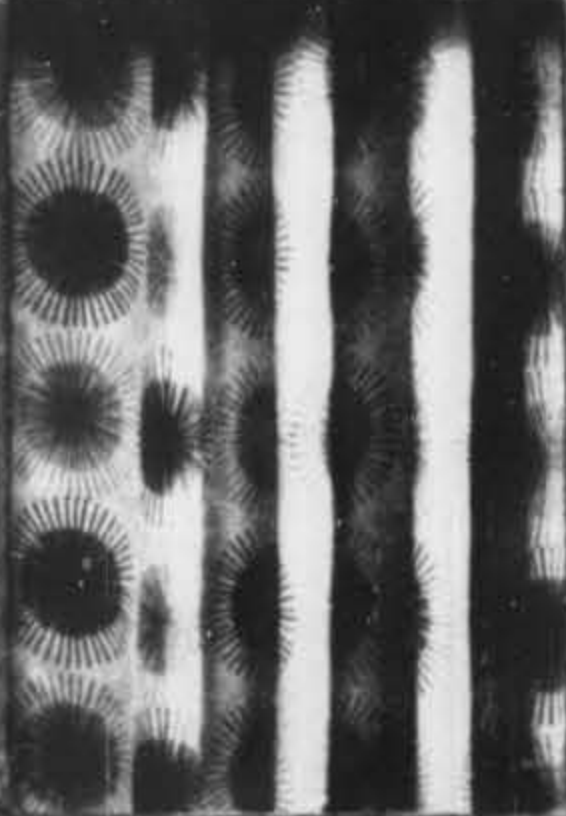

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Dorian Designs in New York

Jacqueline Dorian Designs has opened a New York showroom at 246 Fifth Avenue. The firm, under the design direction of Jacqueline Dorian, designs for the wallpaper and fabrics trades. Both roller and screen print designs are featured, and motifs range from traditional floral and provincial to large-scale abstracts and precise geometrics. The firm, whose design studios will soon be moved to New York, also does special designs and variations on stock patterns. Cy Joseph is manager of the showroom.

Polia Pillin at The Willow

Polia Pillin, who has done work in several media, is perhaps best known for her decorative ceramics and ceramic paintings. And now her work in these latter fields is being shown and sold at The Willow, 182 West Fourth Street, New York. Miss Pillin's favorite subjects seem to be fragile maidens, birds, flute players, and creatures of her imagination. Delicately beautiful sums up the ceramic paintings, which are decorated with engobe, a mixture of white clay and water. To the engobe are added various metallic oxides and colored clays, and after firing, the painting is covered with a thin layer of transparent glaze and fired again. Prices on the ceramic paintings range from \$75 to \$150. The Willow also has Polia Pillin's decorated ceramics, ranging from petite cigarette boxes to large platters, dishes and vases. Decorations are similar in mood to the ceramic paintings; shapes range from simple clean-lines to moderate free-forms. Prices are from about \$3 to \$75.

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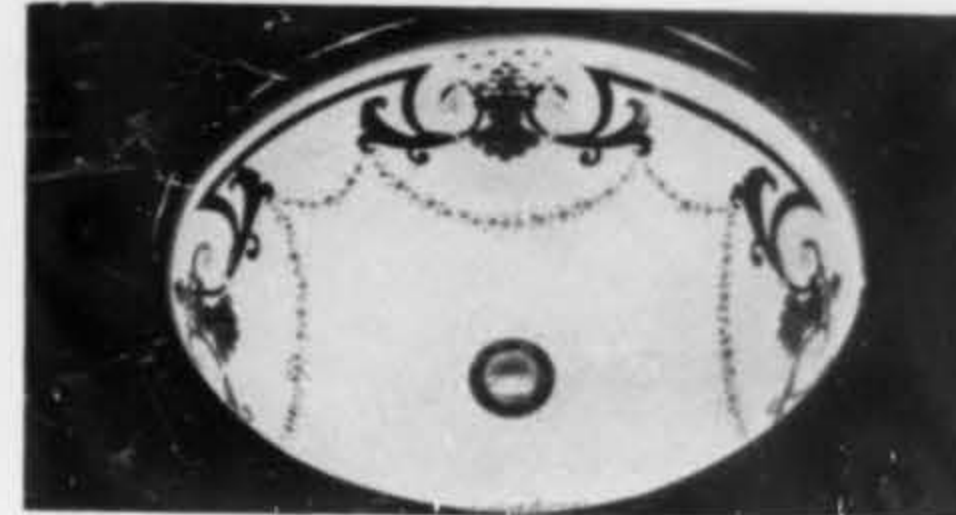
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Troy Americana is *not* too good looking to be true or usable. It's *meant* to be lived with, even roughed up on occasion. That's why this glamour boasts a hard core of practicality—foam rubber cushions that never lose their shape; lifetime black steel frames that resist chipping and peeling; table tops of Frost Walnut Formica, clear or white glass; upholstery that zips off for cleaning. Just for the fun of it, we've added

anklets of gold anodized aluminum. Just for the fun of it—and for the satisfaction of recommending furniture that does its job so capably—why don't you join the ranks of those imaginative decorators who've placed Troy Americana in thousands of modern-minded homes everywhere?

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Boston (New England-Troy), 90 Canal St.

In Mexico City: Muebles Briones, S.A., Lago Iseo 50

Masland's Raylon

The newest addition to the carpet collection by C. H. Masland & Sons is Raylon, a tufted blend of viscose and nylon. According to Masland, Raylon has been treated with a special Soiless process developed by Masland and DuPont. This process is said to keep dirt from penetrating into the fibers of the carpet. Raylon is backed with a special white plastic formulation developed by Masland engineers. The new carpet comes in nine and 12 foot widths and 15 colors to retail at \$5.95 per square yard.

Tweedy Venetian blind tape

The Eastern Machine Products Division of The Eastern Venetian Blind Company has introduced a new printed plastic Venetian blind tape which is available through all franchised manufacturers of Rolla-Head Venetian blinds. Made to simulate a tweed fabric, the tape comes in green, gray, pink, and yellow. According to the manufacturer, it is reinforced with fiber glass to prevent shrinking and stretching and is coated to protect the design.

Ad-Phone plan

Ad-Phone, Inc., 806 Francis Palms Building, Detroit, offers a unique new service designed to facilitate advertiser-reader contact for manufacturers who do not have national representation. By maintaining local telephone facilities in leading trade, industrial, and population centers Ad-Phone makes it possible to call the Ad-Phone telephone number (which is listed in the manufacturers' ad) and make inquiries. These inquiries are then forwarded to the manufacturer.

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| Casaragi Furniture Corp. | Nelson Bead Co., Inc. |
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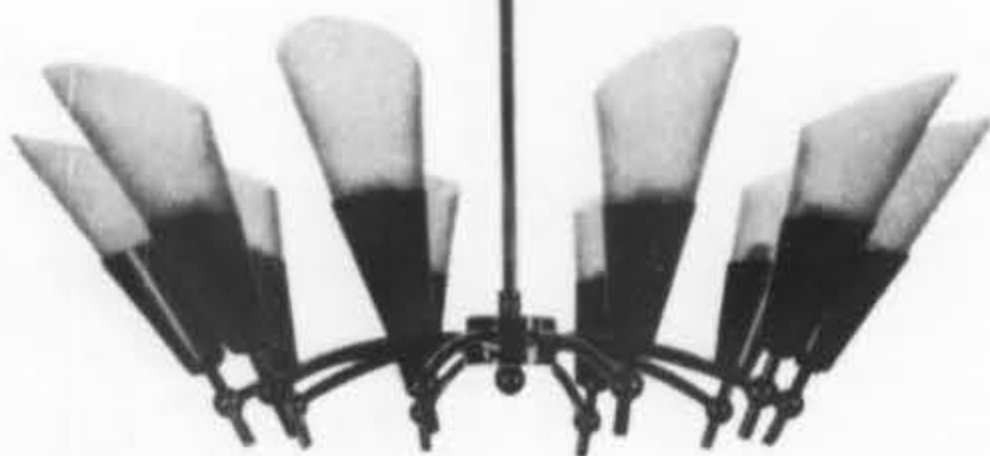
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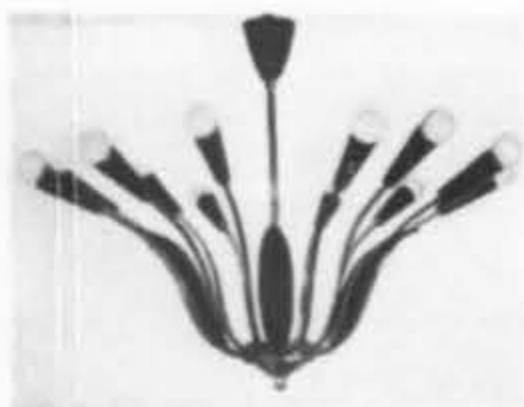
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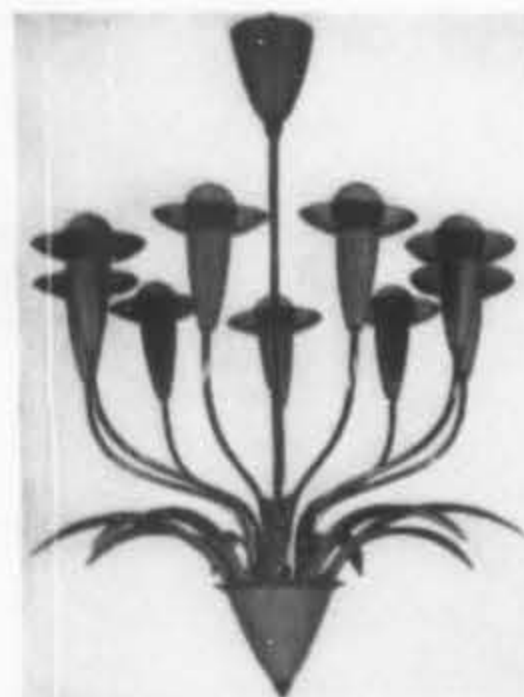
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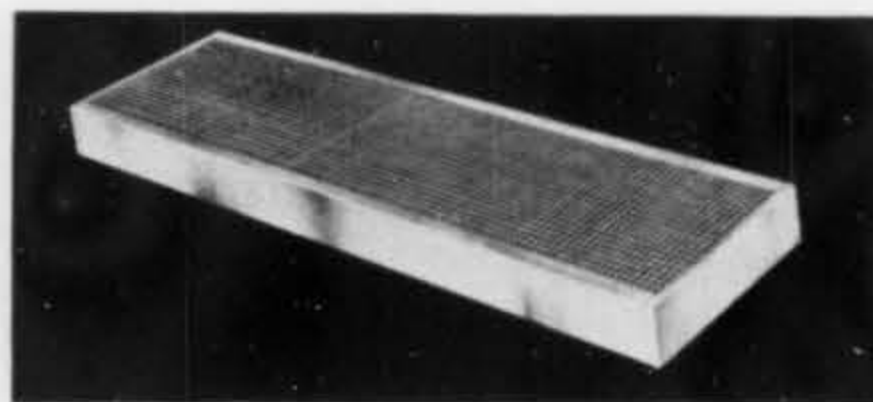
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LINE OF TABLE AND
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Guth's surfacers

The Edwin F. Guth Company, 2615 Washington Avenue, St. Louis, Missouri, has introduced the Surfacer, a shallow lighting fixture made with steel sides and Gratelite Styrene louvers. The Surfacer, illustrated here, is made for two, four, and eight-foot lamps, two or four lights wide. The Gratelite louvers, a Guth development on which patents are pending, are one-piece injection molded white Styrene plastic formed in square cubical facets producing 45 by 45-degree direct light shielding. According to Guth, the Gratelite Surfacer diffuses like glass, yet is strong, stable, and easily cleaned.

Lightolier's foliage flatterer

Lightolier, 11 East 36th Street, New York, has added a mercury vapor unit to the Lytescape landscape lighting fixtures. Designed to flatter the foliage, the bullet-shaped unit, which can be installed on or in the ground or fastened to a tree or building, uses a mercury vapor light source to cast a blue-green light and impart a silver sheen to the leaves. Like other units in the Lytescape line, it is fashioned of aluminum with weatherproof construction. Made with 45-degree cut-off, it has a manually-operated swivel and is open at the back to permit rain, insects, and dirt to wash through. The retail price is about \$66.

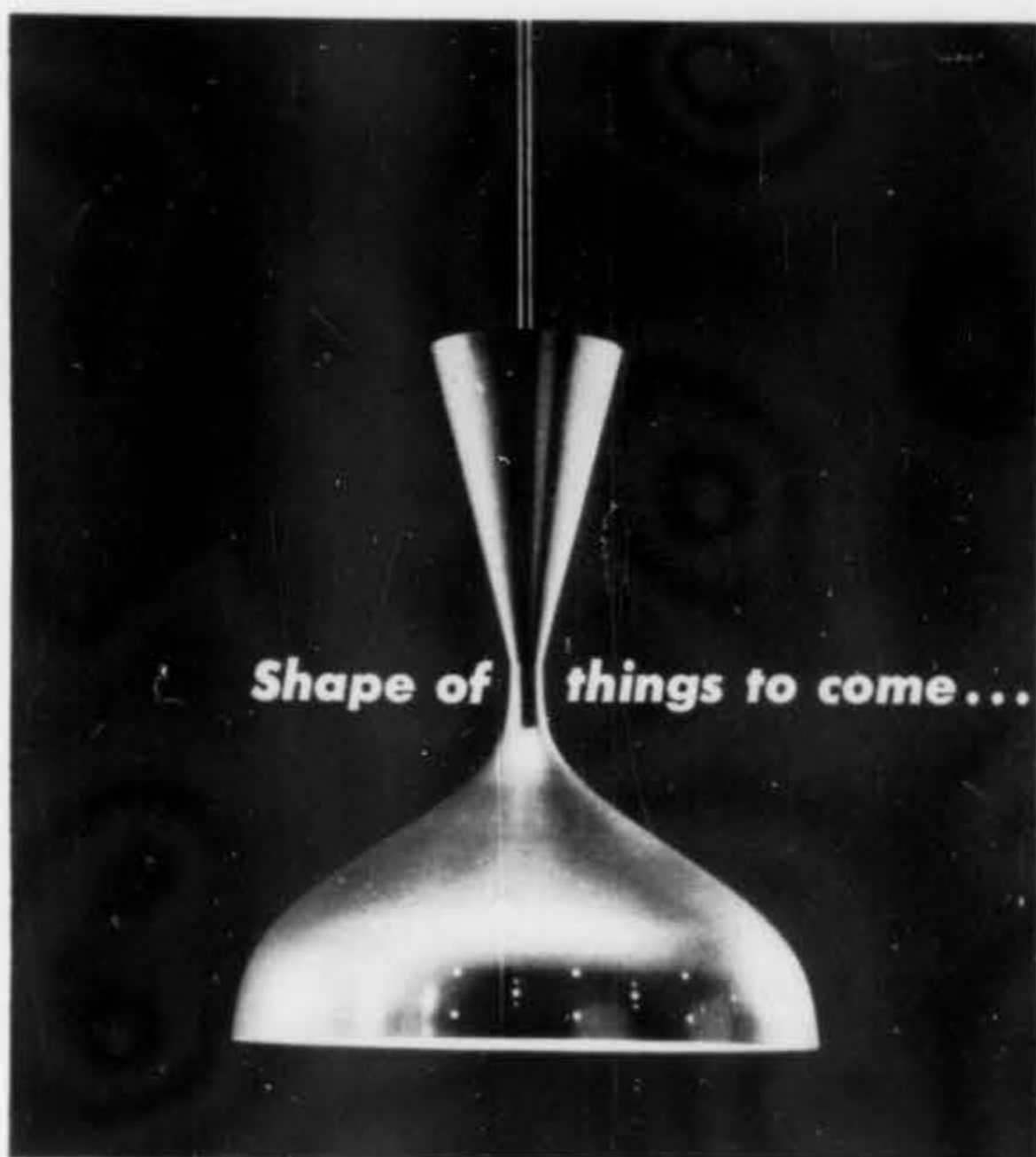

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illus.
Louis XIV
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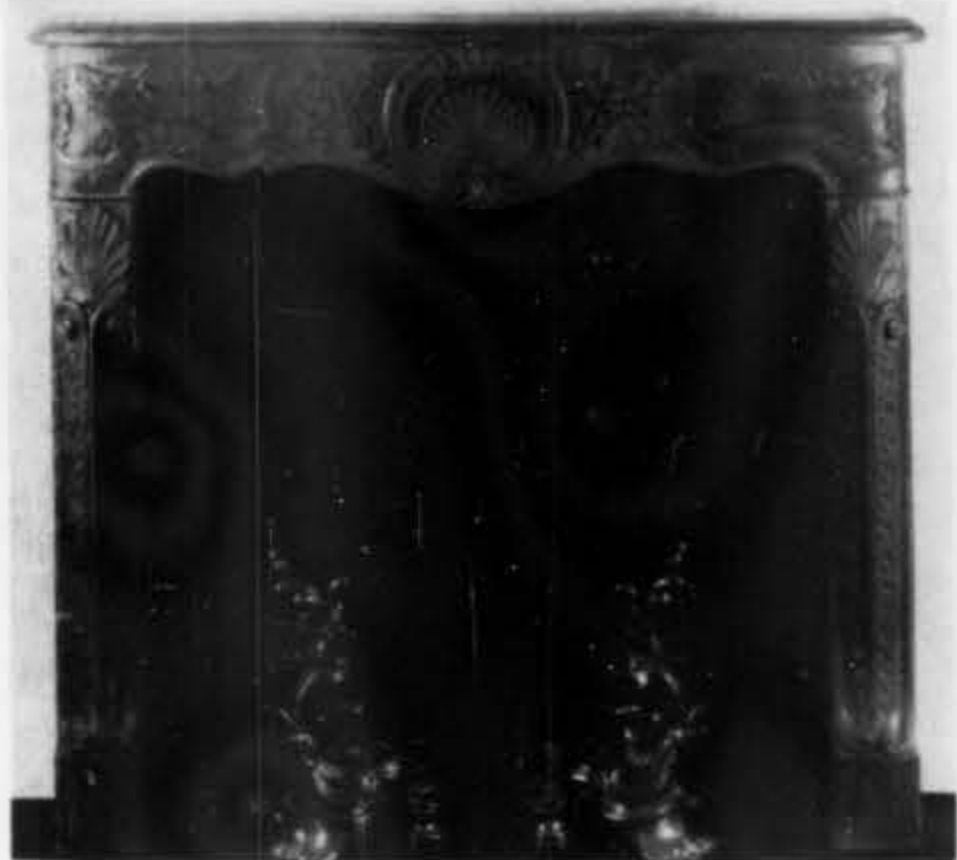


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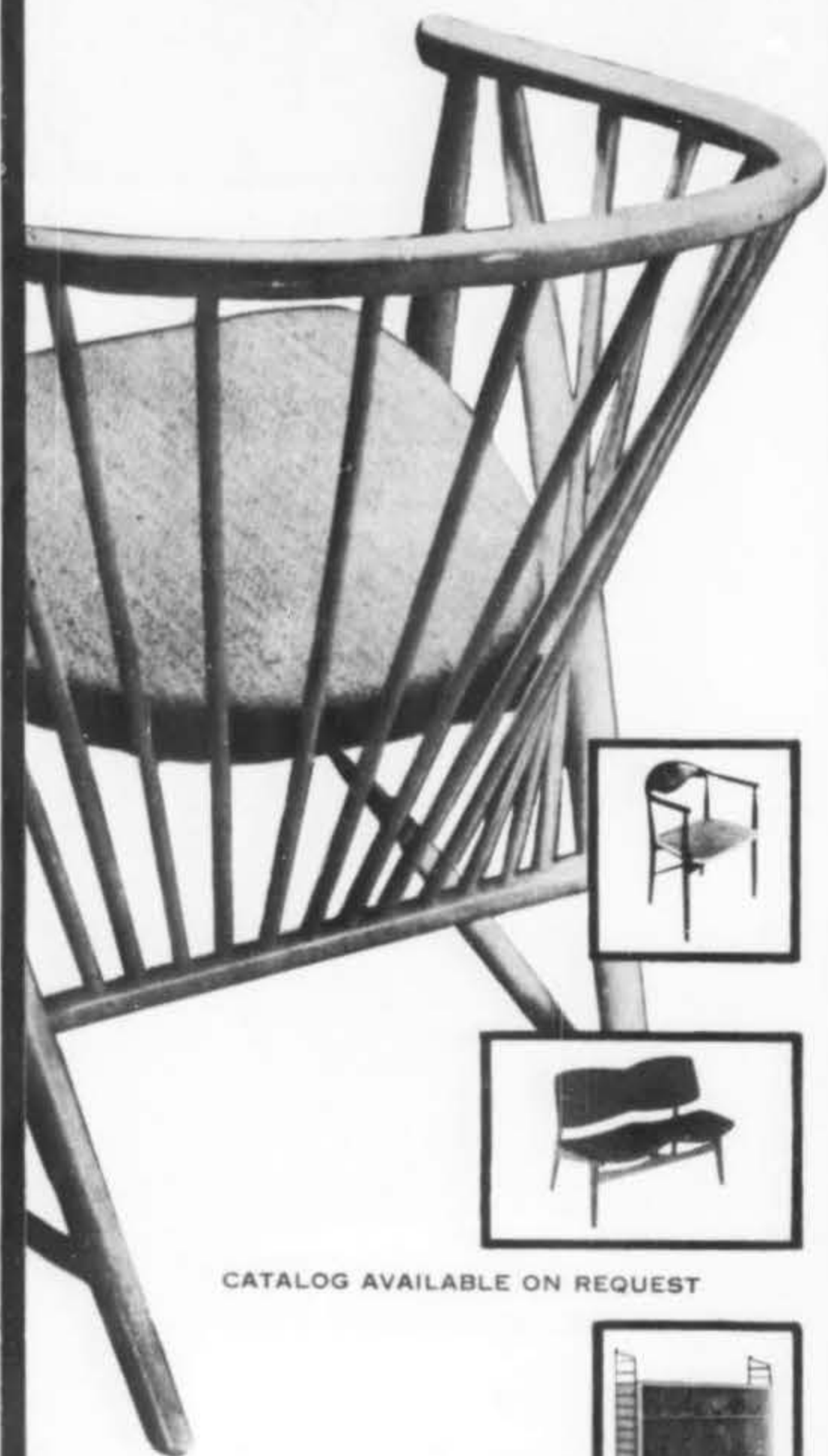
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Luxo reflector

Aluminum reflectors, which have been treated with a special chemical process that is said to give the surface a high shine which will last indefinitely, are now being made to fit the Luxo Lamp made by Luxo Lamp Corporation, 102 Columbus Avenue, Tuckahoe, New York. The reflector, which lists for \$1.79 when bought as a Luxo Lamp accessory, is designed to keep the outer metal shade cool even when high wattage bulbs are used.

Penguin's pocket-size refrigerators

Springer Industries, Inc., 48-01 28th Avenue, Long Island City, New York, has added nine new models to the Penguin Refrigerated Furniture collection of refrigerated bars for home and office. The new series includes both modern and traditional cabinets, each in a variety of finishes. Console models have 3.5 cubic feet of refrigerated space and dry storage compartment for bottles and glassware. The refrigerator compartment has two aluminum ice trays, is fiber glass insulated, and includes wide temperature control. Consolettes come with 2.5 cubic-foot-refrigerator, and there are also models with 2 cubic-foot-refrigerators. A catalog, with photographs and specifications, is available.

Harvard's new method

Harvard Manufacturing Company, 6201 Woodland Avenue, Cleveland, Ohio, has a new cylindrical, self-seating insert nut to be used for attaching head and footboards to metal bed frames. Besides doing away with protruding nuts and bolts, the new hidden insert nut is said to be safer because it will not mar walls or cut into bedding. It is also said to be self-locking, cannot turn, pull out, or weaken the wood.

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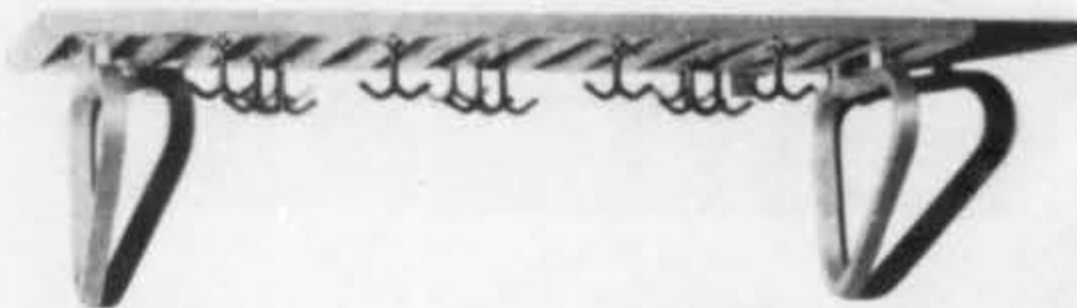
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with seven double hooks
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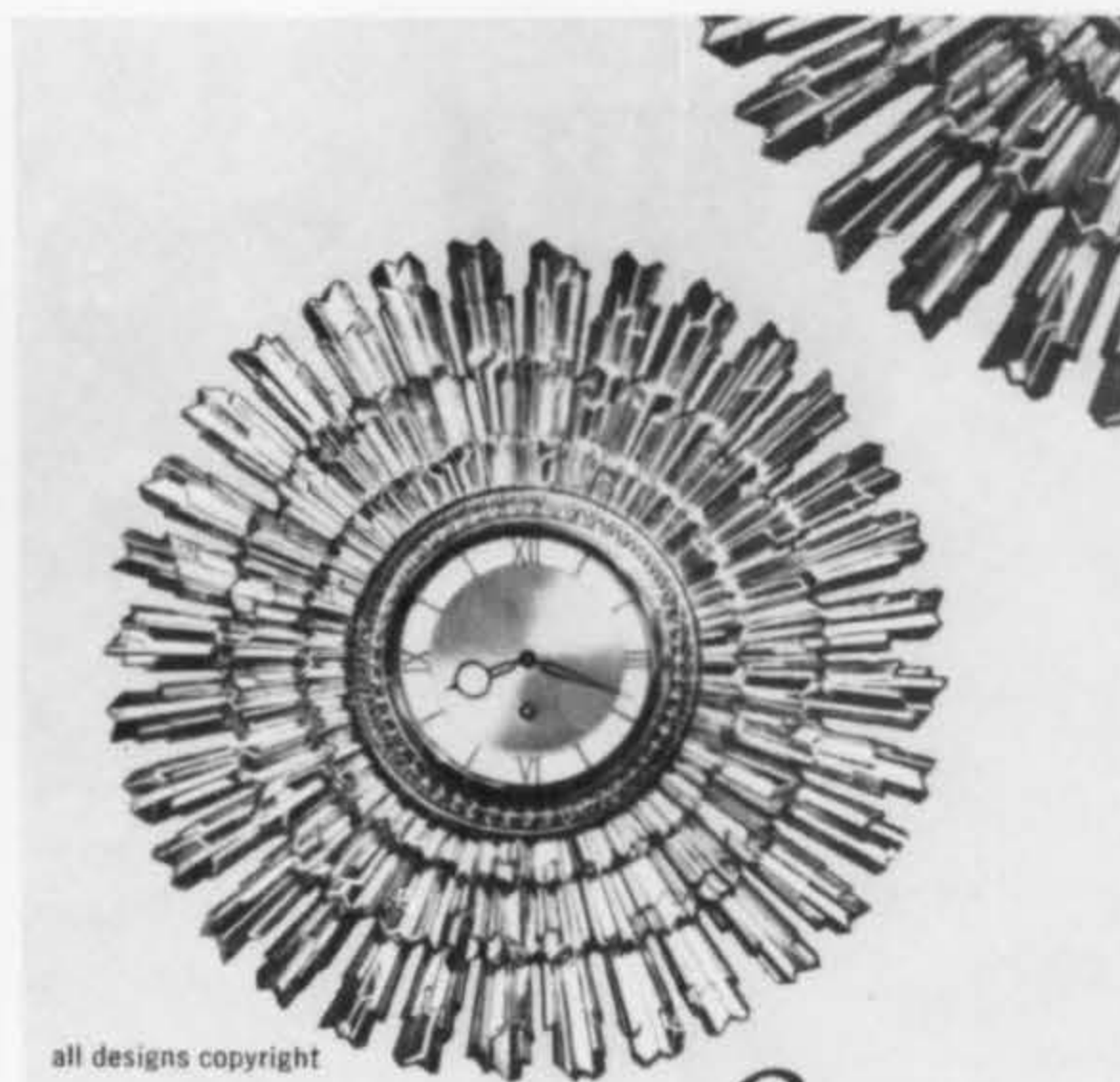


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Enrico Taglietti's low-scaled, foam-upholstered chairs designed with a rare feeling for the pleasure of sitting low.

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People

(Commissions, contracts, and academic appointments)

ARTHUR A. BRILL and DOROTHY LIEBES have been named director of design and stylist, respectively, by Stead & Miller Company. Mrs. Liebes will design correlated groups of upholstery and drapery fabrics, and Mr. Brill will concentrate on developing a line of upholstery fabrics for volume manufacturers of better furniture. The firm is a division of Collins & Aikman.

EDWARD DICK and DAVID WESSINGER have been retained by Arthur H. Lee & Sons, Inc. to style the fabric collection and consult on the firm's advertising program.

HENRY DREYFUSS has been appointed a member of the Commission on Race and Housing established by The Fund for the Republic, Inc.

ROBERT L. FICKS, JR., sales manager of Salmanson & Company, has been elected president of the National Association of Summer Furniture Manufacturers. VICTOR REITER, of Lawnlite Company, is vice president; ALFRED G. COHEN, of Macon Umbrella Corporation, treasurer; and ALFRED J. SIESEL, president of Harold J. Siesel Company, executive secretary.

FREDERIC KAROLY, designer and director of Perspectives, Inc., has left on a world-wide tour. The new Perspectives fabric collection, based on material collected by Mr. Karoly on his trip, will be ready in the latter part of January.



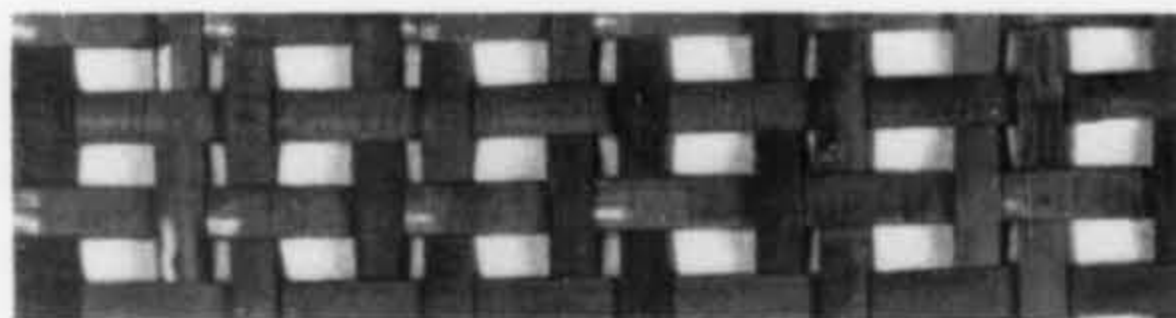
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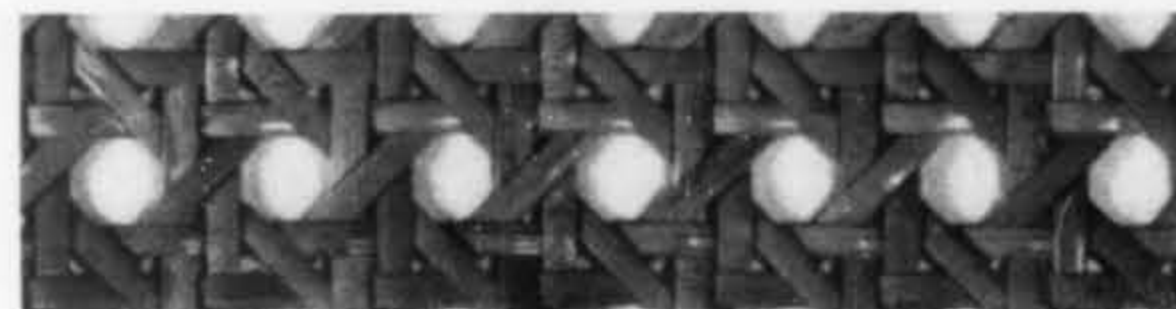
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MAURICE W. KLEY and JOSEPH L. THURSH have returned to the staff of The Raymond Loewy Corporation. Mr. Kley will be engaged in planning and design in the retail division, and Mr. Thursh will conduct research projects in merchandising, product design, and packaging.

RALPH MARTIN is now executive editor of *House Beautiful* magazine. Mr. Martin was formerly managing editor of the News-Journal in Brigham, Utah, and served as correspondent for Stars and Stripes and *Yank* magazine.



Herbert M. Rothschild

HERBERT M. ROTHSCHILD, president of John Stuart, Inc., and executive director of The John Widdicomb Company, has been appointed to Mayor Wagner's Committee for the Olympic Games.

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PLAZA 9-1990

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36" X 60" X 29½" HIGH
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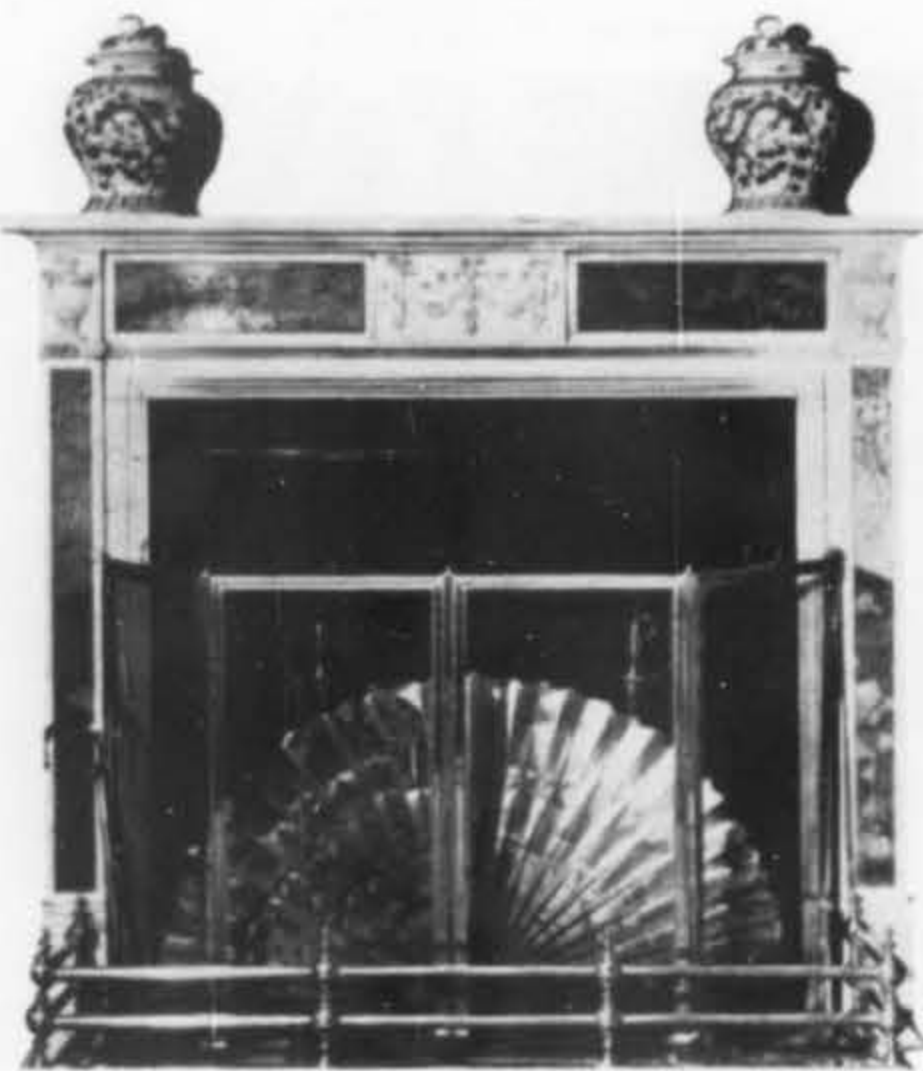
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Functional — beautiful —
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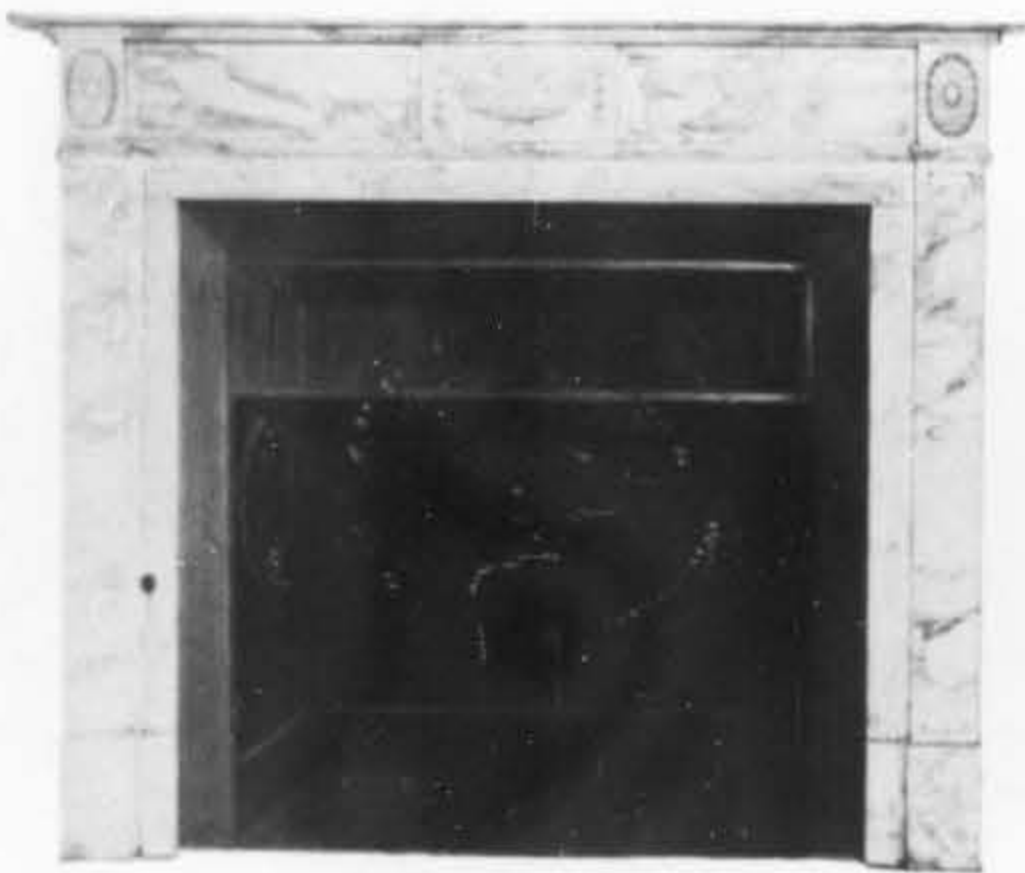
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30

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JENS RISOM is currently acting as a visiting critic at the Cornell College of Architecture, and moderating a course on furniture design for senior architectural students.

ROBERT F. SHERWOOD has been appointed stylist for the upholstery fabrics department of Cheney Brothers. Mr. Sherwood has held styling positions with Goodall, Judd Williams, and D. N. and E. Walter.

BOYD M. SMITH has been named to the newly created post of Associate Dean of the Yale University School of Architecture and Design. Dean Smith served as chairman of the University's Department of Drama from 1946 to 1954.

THOMAS M. STEINBACH, an executive industrial designer with The Raymond Loewy Corporation, has been appointed lecturer in product design at the Institute of Design of Illinois Institute of Technology. Mr. Steinbach, who holds a B.A. degree in industrial design from the University of Illinois, was formerly an industrial designer with Hotpoint, McStay Jackson, and Montgomery Ward.

HENNING WATTERSTON is now chief fabric stylist for Holyoke Fabrics, Inc.

RICHARD P. WUNDER, formerly assistant to the director of the Fogg Museum at Harvard University, is now Keeper of Drawings and Prints at the Cooper Union Museum for the Arts of Decoration. Dr. Wunder's responsibilities embrace Cooper Union's extensive collection of American and European architectural and decorative design plates from the 16th to the 20th century.

MURIEL J. YOUNG has been named consultant designer for Sorkin Enterprises, 11 Broadway, New York.

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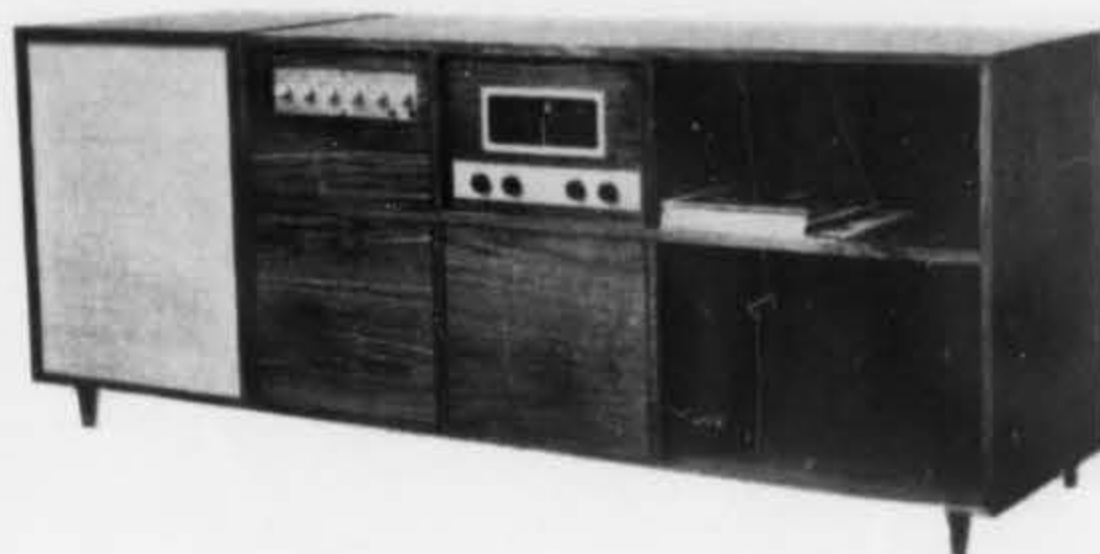
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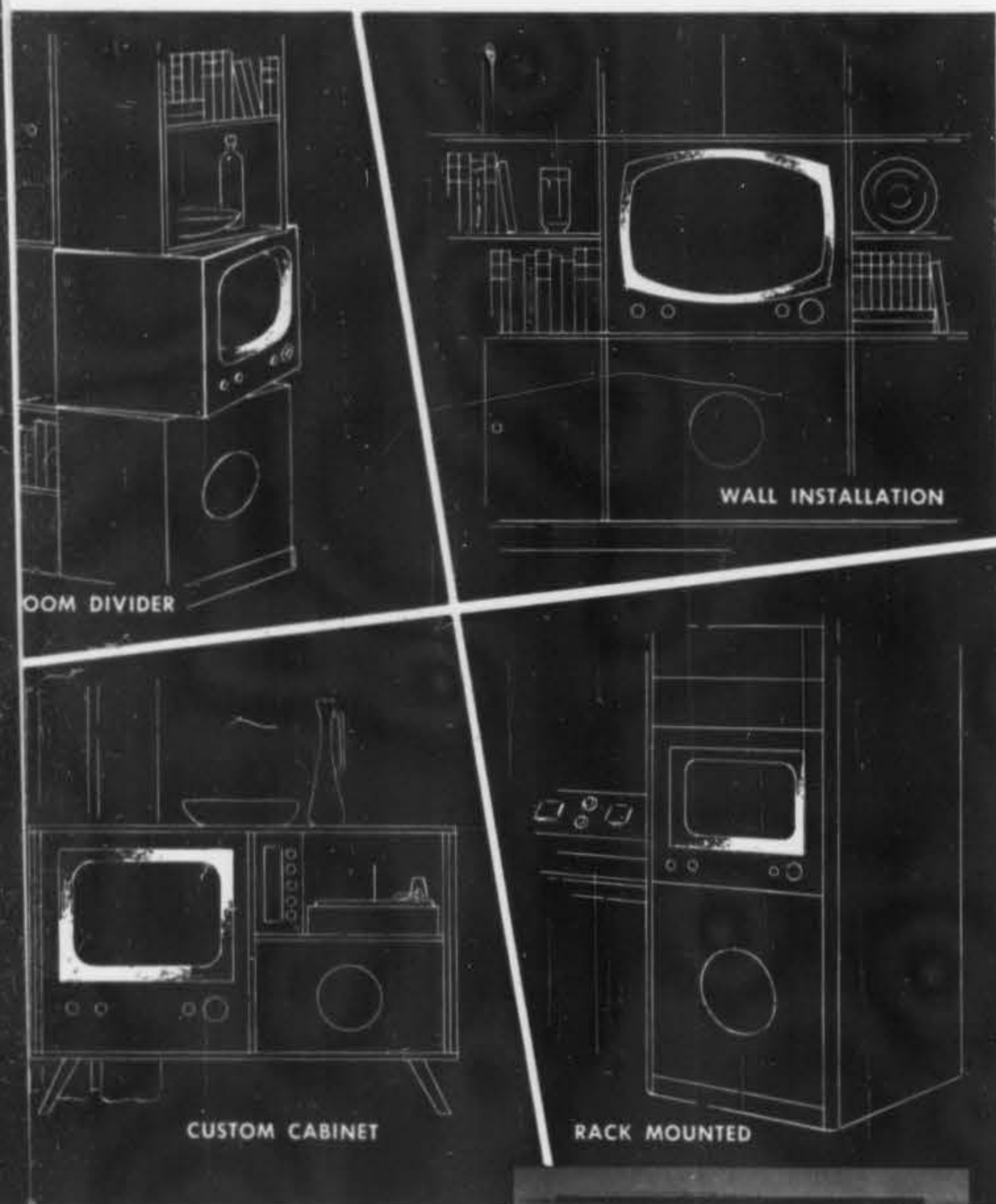
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(New addresses and personnel appointments for your shopping excursions)

ALADDIN INDUSTRIES' lamp division has opened new showrooms on the twelfth floor of the Chicago Merchandise Mart. Designed by Robert O. Burton, the new showrooms display the complete line of Aladdin lamps.

BILL BREWER ASSOCIATES are now ensconced in new showrooms at 802 Montgomery Street, San Francisco.

CAMPBELL & WONG have moved their architectural offices to 737 Beach Street, San Francisco.

DAVIDSON, LTD. has appointed Richard Hotchkiss representative on the West Coast. Mr. Hotchkiss makes his headquarters at Davidson's showrooms which are under the management of Alfred Messner, Inc., 9023 Beverly Boulevard, Los Angeles. Davidson also has new Chicago showrooms in space 1237-A in the Merchandise Mart.

DECORATORS SHOWROOM has opened its doors at 1069 Second Avenue, New York. The firm represents New Era Glass Company, Fred Greenwald lighting, and M. A. Weiss closet interiors and accessories.

DAN DEDDO CONTEMPORARY HAND SCREENED TEXTILES is the new name for the Chicago Artists Collection of fabrics. The custom printed collection is nationally distributed by Christian Mueller & Associates, 1314 Merchandise Mart, Chicago.

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Model 362R-STA two-way wall lamp with the amazing new ADJUSTO-HITE. Moves 2 feet up or down. Enamel finishes baked on aluminum. Large shade 20". Brass stem 15". Swivels.

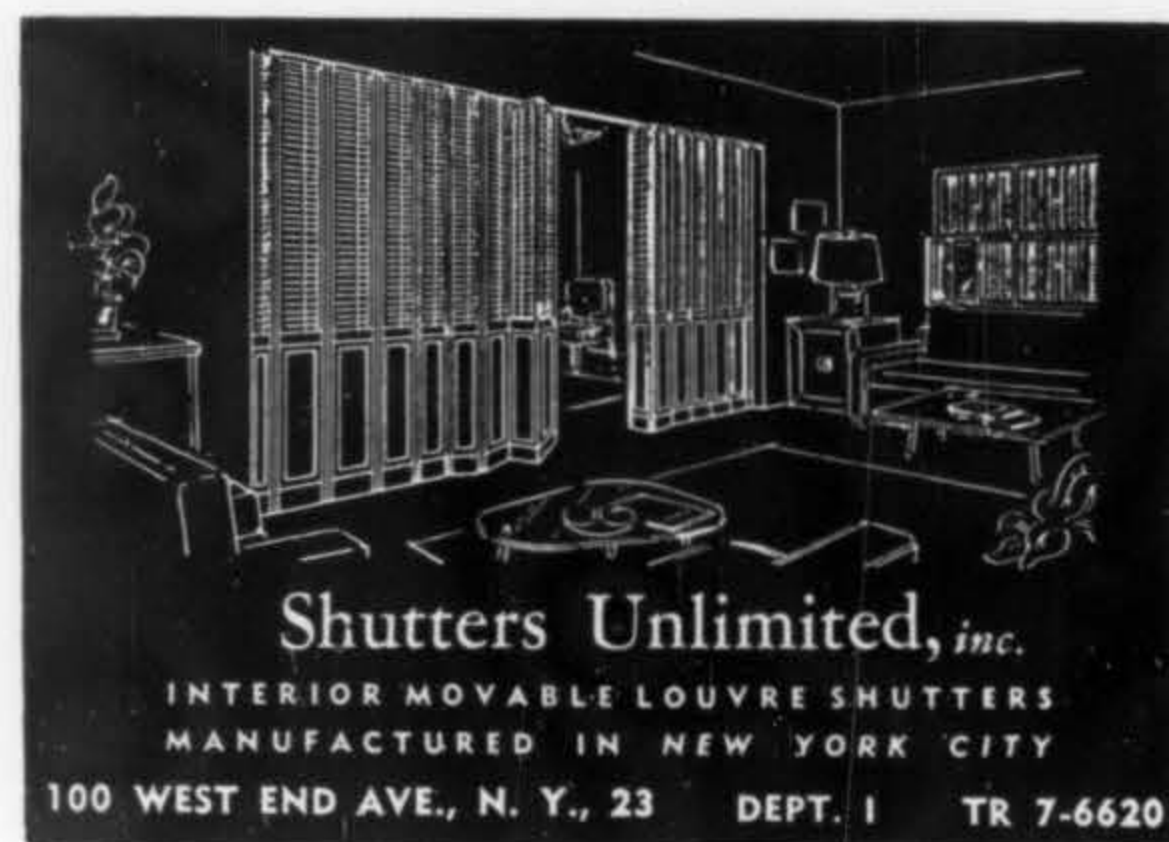
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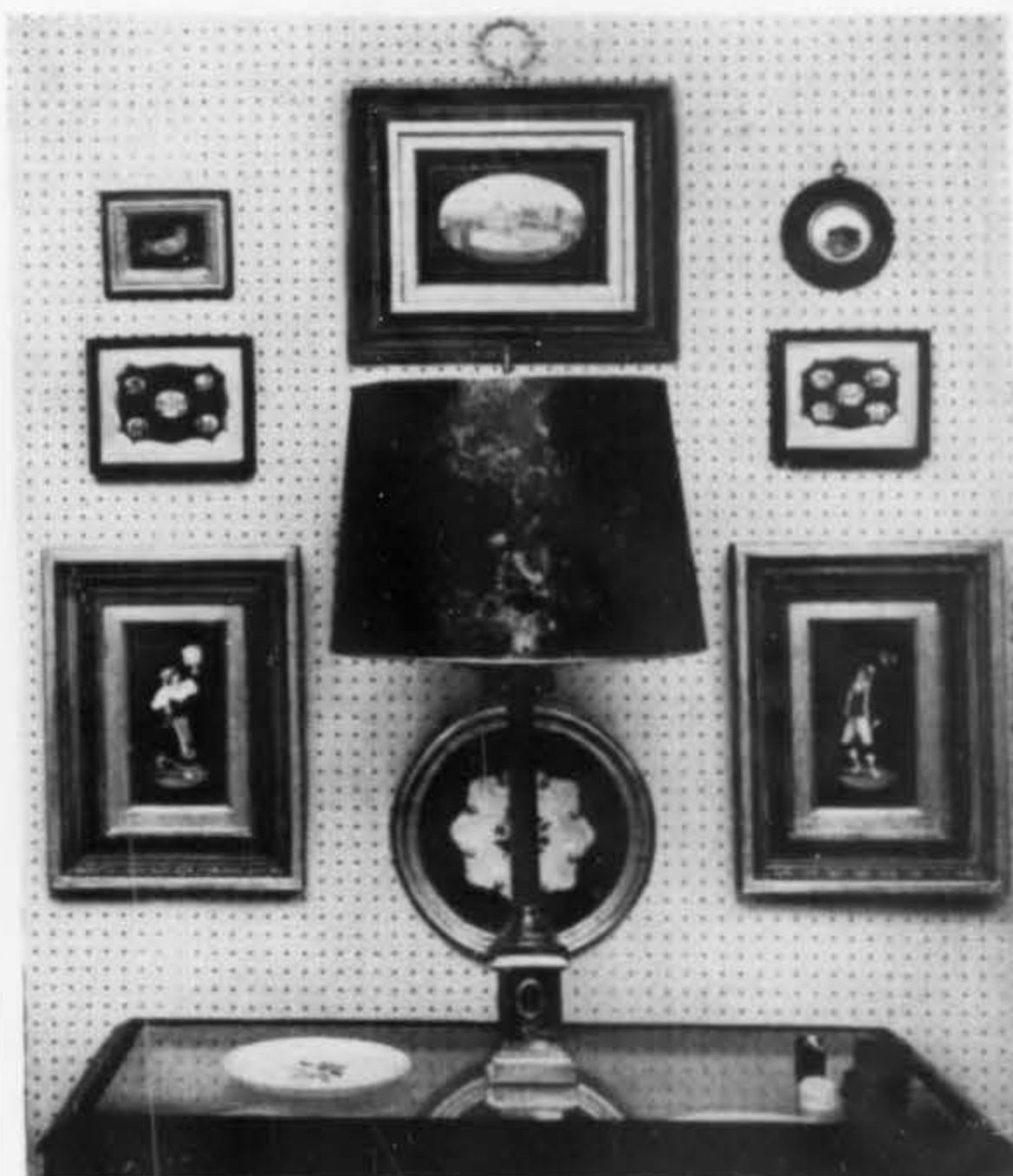
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chandelier*

... from Colonial Williamsburg

The charm and stateliness of the original faithfully reproduced in handcast and hand polished brass, eight arms plus two indirect lights. Electrified. No. K-12939. Write for brochure and dealers' price list.



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FRED E. DENZLER has moved his design offices to 236 North Clark Street, Chicago.

DORIS DESSAUER has moved to new showrooms at 228 East 51st Street, New York, where the phone number is PLaza 5-5861.

ROY DRINKALL is now general manager of The Haeger Potteries and Royal Haeger Lamp Company. Mr. Drinkall has been with Haeger for ten years.

MAL FLESHAM, president of Modernize, Inc., is the new president of the Chicago Furniture Manufacturers Association. He has previously served as vice president and succeeds RALPH O. CAMPBELL, president of the S. J. Campbell Company, who is now a member of the Board of Directors. Other officers are: PETER J. HENRY, vice president, PERCY A. TONK, treasurer, HAMPTON TONK, assistant treasurer, E. C. SNYDER, secretary, and NED SNYDER, assistant secretary.

PAUL FOLEY has joined McCann-Erickson, Inc. as vice president and chairman of the Plans Board of the Detroit office of McCann-Erickson, Inc. Mr. Foley has previously been with MacManus, John & Adams, Inc., where he was executive vice president and a member of the Board of Directors.

JOSEPH FRANKEN has moved to new showrooms at 225 Fifth Avenue, New York, where the phone number is MURray Hill 4-5370.

MONICA GERAN is now Public Relations representative in the Textile Fibers Department of E. I. du Pont de Nemours & Company, primarily concerned with home furnishings. Her headquarters are at 350 Fifth Avenue, New York. Mrs. Geran was formerly in the Public Relations department of N. W. Ayer & Son, Inc.

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Amazingly adaptable to unlimited decorating themes, KAPPA-SHELL Pearl Shell has captured the imagination of decorators and designers. Its rich iridescent color tones add a rare touch of distinction and luxury to furniture, interiors and accessories. Its natural shimmering beauty is everlasting.

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Plasticized white linen on lightweight wire frames. Completely washable.

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From a group of ceiling, table and wall models.

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From The Designer's Collection
Designer—Hans Wegner

GEORGE TANIER, INC. imported furniture
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G.C. GOLDSPINNER is advertising manager of Globe Lighting Products, Inc. Mr. Goldspinner has previously been assistant to the marketing manager of Globe.

LOIS GUNDLFINGER's collection of hand woven window blinds is now available in New York at Isabel Scott Fabrics Corporation, 515 Madison Avenue.

HUNTINGTON CHAIR CORPORATION has opened showrooms at 96 Northeast Fortieth Street, Miami, Florida. The new showrooms are managed by Richard A. Davenport.

INTERNATIONAL DESIGNERS GROUP, INC., Madison Avenue at 83rd Street, New York, is a new tripartite operation specializing in imported furniture, fabrics, and accessories. The organization, which has retail, wholesale, and contract departments, imports from Italy and Scandinavia. The phone number is REgent 7-4280.

GEORG JENSEN, INC. has assumed the exclusive distribution of Design Previews furniture. DONALD ROSS and DAVID WEINSTEIN are heading Jensen's new contract department for the sale of Design Previews furniture and Jensen imported furniture. IRVING LEPSALTER is designer and consultant for the contract department.

ALAIN JOSEPH has joined the publicity department of Alfred Auerbach Associates, Inc. Miss Joseph was formerly with *Holiday* magazine.

ROBERT H. KILGORE has been named manager of The General Tire & Rubber Company's new Flooring Division.



SCHOLARSHIPS

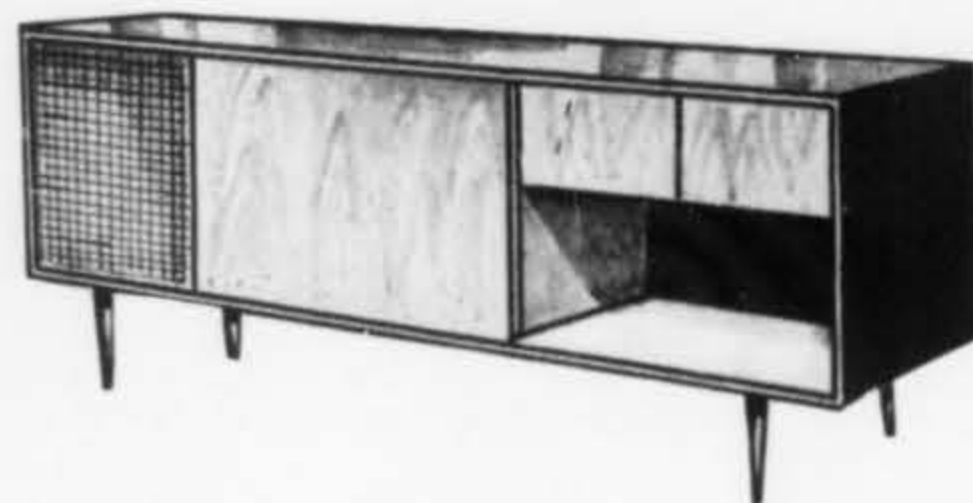
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ARCHITECT-DESIGNED PRINTS BY
WARREN PLATNER PRESENTED BY
JACK LENOR LARSEN INC.
60 E. 58th ST., NEW YORK 22**

RALPH F. JOHNSON, JR., with offices at 210 Post Street, San Francisco, is sales representative for Vertical Blinds Corporation of America in northern California.

CHARLES R. KIRK has been named vice president of the B.B. Butler Manufacturing Company, Inc. He continues as general manager of the Peg-Board products division of the company. MICHAEL R. CASCINO is now comptroller of the company, and JACK POWERS is sales manager of the speaker baffle division.

L'ATELIER DES BEAUX ARTS has moved to new showrooms at 540 North Shore Drive, Chicago.

LIBBEY-OWENS-FORD GLASS FIBERS COMPANY has made the following appointments: WILLIAM R. BROWNE, field representative for the New York area; RALPH COX, sales manager of the Southeastern region and RANDOLPH H. BARNARD, JR., field representative in that region's Charlotte, North Carolina office; GEORGE R. FRICK, field representative in the Boston area; DON MCNALLY, sales promotion manager, with headquarters in Toledo; EDWARD A. MCCABE, district sales manager for New York and environs; FRANCIS W. MCPEEK, district sales manager for the Cincinnati area; WILLIAM M. TEMPLE, manager of government sales; and JOHN A. WEBB, field representative in the Philadelphia area.

J. R. LONGDEN is now vice president and sales manager of the Drapery and Upholstery Division of Oliver Textile Sales, Inc. The firm is showing a new line of upholstery fabrics manufactured by Janssens' M. & L. of St. Niklaas, Belgium.



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LITECRAFT MANUFACTURING COMPANY has purchased Salem Brothers, Inc. of Linden, New Jersey. Salem, which manufactures moderately priced metal lamps, will be operated under its own name as a Litecraft division.

LUBERTO DESIGN, INC. has named the Harold J. Siesel Company to handle publicity and advertising.

MARDEN MANUFACTURING, INC. has appointed A. T. Poth Texas sales representative. Mr. Poth headquarters at 3830 Villanova, Houston.

L. R. MATTSON, formerly president of Grand Rapids Bookcase and Chair Company, has been named executive vice president and general manager of Cloud Furniture Manufacturing Company. The Cloud firm was recently organized following the purchase of the former J. E. King Manufacturing Company. Other new officers in the Cloud firm are: J. V. CLOUD, SR., president, and J. V. CLOUD, JR., vice president.

ROBERT J. McCANN, director of manufacturing of James Lees and Sons Company, has been elected a vice president of the company.

THE MERCHANDISE MART has announced the following new tenants: Dixie Furniture Company, Inc., Link-Taylor Corporation, United Furniture Corporation, Kemp Specialty Furniture Company, Inc., Jamestown Lounge Company, Inc., Conant Ball Company, White Furniture Company, and Gordon's, Inc. These firms will have spaces on the Mart's 17th floor.

MERCHANDISING FACTORS, INC. has moved to larger offices at 315 Montgomery Street, San Francisco.

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Lastingly Beautiful-*

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SCREEN PRINT COLORS
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brush, spray, screen or block print.

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Sandusky, Ohio New York

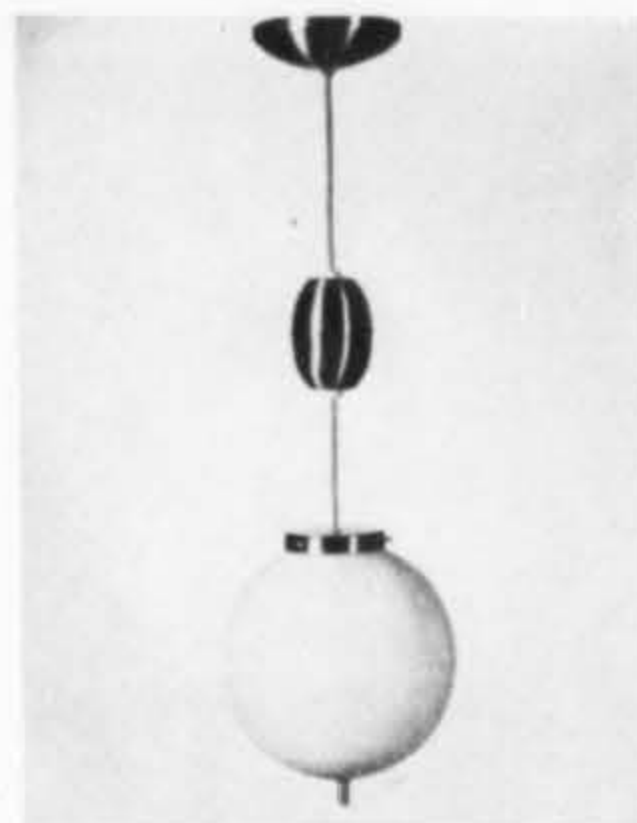
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frosted glass balls
in various sizes and
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contemporary lamps,
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Showroom at 201 E. 34 Street
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HERMAN MILLER FURNITURE COMPANY has announced the following appointments and promotions in the sales division of the company: EUGENE EPPINGER is manager of the entire showroom division, directing the showrooms in New York, Dallas, Los Angeles, Boston, Grand Rapids, and Kansas City. Mr. Eppinger headquarters at the firm's New York showrooms, 305 East 63rd Street. JOHN BUGLISI is new manager of the New York showroom; HY BOMBERG is now manager of the Chicago showroom; and JACK BRICKELL is manager of the contract division.

MOE LIGHT DIVISION of Thomas Industries, Inc. has opened a new manufacturing plant at Hopkinsville, Kentucky. The new plant, containing 115,000 square feet of manufacturing and warehouse space, was designed by Arne Bodholdt.

MOHAWK CARPET MILLS, INC. and ALEXANDER SMITH, INC. directors have voted to merge. The merger will be voted on by stockholders and is subject to governmental review. Existing trade relations are not affected, and both the Mohawk and Smith lines will continue to be separately distributed.

MORLEY-FLETCHER, LTD. and SILKS OF LYON have appointed Fitz-George, 17 East 53rd Street, New York, distributor for the metropolitan New York area.

NAN MORRISON and LEONARD M. SCHERER have been named vice presidents, and JOHN CISNEROS has been appointed treasurer, of the Harold J. Siesel Company.

MUNGER MUNGER AND ASSOCIATES, architects, have opened offices on the sixth floor of the Security Building, Toledo, Ohio.

.....to your custom specifications



GREEN METAL WORKS CO.

Manufacturers of original wrought-iron furniture. Inquiries invited.

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BOSTON
90 CANAL ST.
DETROIT
629 GRATIOT AVE.
DALLAS
2211 CEDAR SPRINGS AVE.
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- over 20 3-dimensional patterns
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LONGacre 4-0080. MILLS: Wharton, N. J.

AVAILABLE THROUGH DISTRIBUTORS ALL OVER THE NATION
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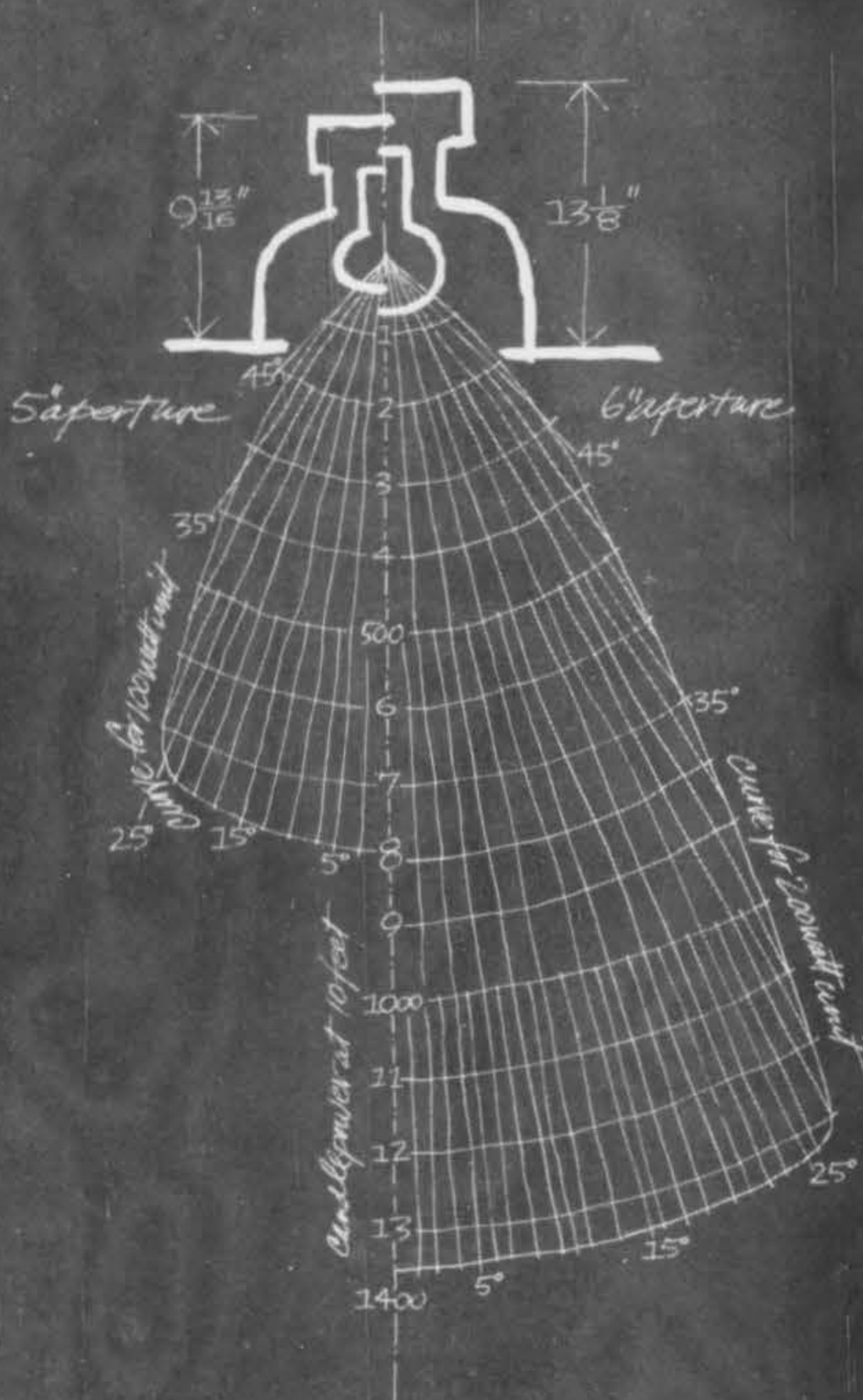
NOW—come and see us at the Jofa Building and take advantage of the complete selection of Vicrtex Fabrics you'll find in our new showrooms.

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MURALS BY APPOINTMENT is the new name for Murals Unlimited. The studios, under the direction of Edward Laning and Philip Read, are at 30 East 14th Street, New York.

HELEN OAK is now showroom manager and lighting consultant for Finland House Lighting Corporation. Miss Oak, who has been with Finland House for several years, is a director of the Residential Lighting Forum of the Illuminating Engineering Society.

GERRY O'MEARA has joined the John B. Salterini Company, Inc. as assistant director of sales. Miss O'Meara was formerly associated with Kent of Grand Rapids and Grand Rapids Bookcase & Chair Company.

T. GORDON O'NEILL, former financial officer of Doehler-Jarvis Corporation, has been named treasurer, and L. GORDON STUART, secretary, of the John Widdicomb Company.

ARLENE ORGEN has been appointed architect and designer consultant for Amtico rubber and vinyl flooring in the metropolitan New York area. Miss Orgen will headquarter in the New York showroom, 461 Fourth Avenue.

LAWRENCE PEABODY ASSOCIATES, of Rindge, New Hampshire, has been formed to design furniture and home furnishings accessories. Lawrence Peabody was formerly designer for Selig Manufacturing Company. The new firm is design consultant for Kroehler Manufacturing Company and Period Table Company. In addition to interior and product designing, Mr. Peabody taught design theory at Sarah Lawrence College.

Mr. Norman Greene has just returned from an extensive European buying trip, where he personally selected hundreds of bronze doré chandeliers. Magnificent antiques gleaned from chateaux, villas and estates... even from barns and pushcarts!

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AT LINCOLN TUNNEL EXIT

Imported—Hand Woven Wood
Shades, Drapes & Cafes in 5 colors
on natural background

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ROBBINS FLOOR PRODUCTS, INC. has appointed the following new distributors: Flomaton Wholesale Company, Flomaton, Alabama; Thames Lumber and Manufacturing Company, 307 Montgomery Street, Montgomery, Alabama; and Beauchamp Paint and Glass Company, Dothan, Alabama.

ROGERS-KNEEDLER has moved to new showrooms at 26 Hotaling Place, San Francisco.

HERBERT M. SCHATZ and WILLIAM F. BLITZER have been named vice presidents of Lightolier, Inc. Mr. Schatz is director of the firm's architectural contract lighting division, and Mr. Blitzer is head of product development.

ROBERT D. SHELDON, formerly a sales superintendent for the Hunter Douglas Corporation, has joined Hough Shade Corporation as divisional sales manager for the company's assembling distributor products.

THEODORE P. SHOUDY is now manager of general sales for The House of Heydenryk. Mr. Shoudy has been with the firm for 15 years. CLIFFORD A. BROILLET has been appointed manager of the new wholesale department, which he has been instrumental in forming.

MURRAY SKLAR has moved his architectural offices to 159 Bay Street at Front, Toronto, Canada.

THAIBOK FABRICS has appointed Carmen Graham, 133 Northeast Fortieth Street, Miami, representative in the southeastern states.

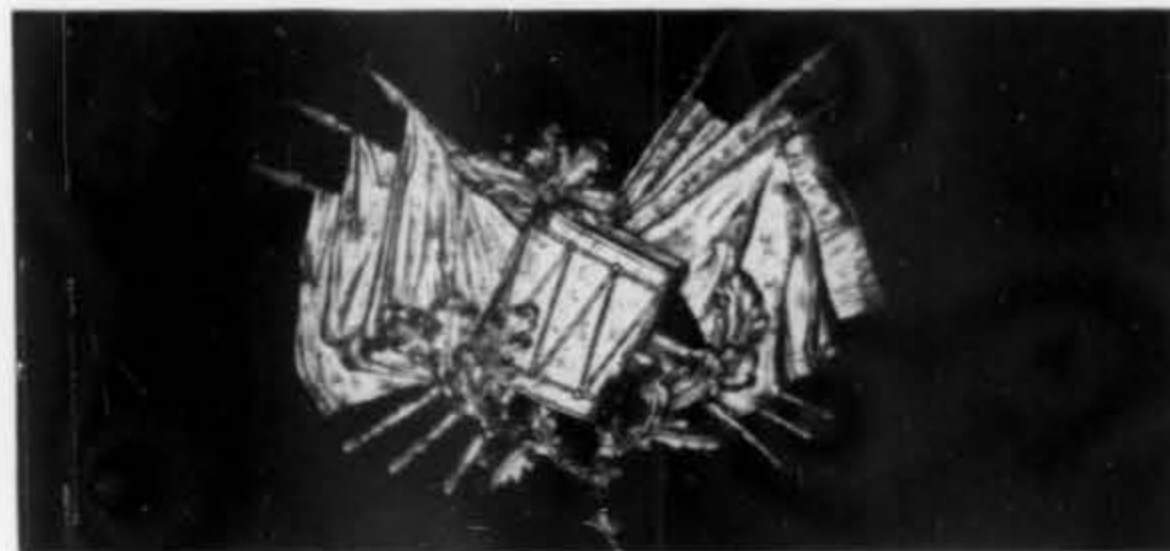
ULTRALIGHT COMPANY has been formed as a merger of Kolb Lighting Company and Rudan Associates. The management is headed by Felix R. Bremy. Headquarters are at 394 East 18th Street, Paterson, New Jersey.

BARNARD & SIMONDS Co., Inc.

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MAKERS OF HIGH GRADE FURNITURE
FOR OVER 50 YEARS

WRITE FOR PRINTS OF OUR NEW
TOWN & COUNTRY COLLECTION

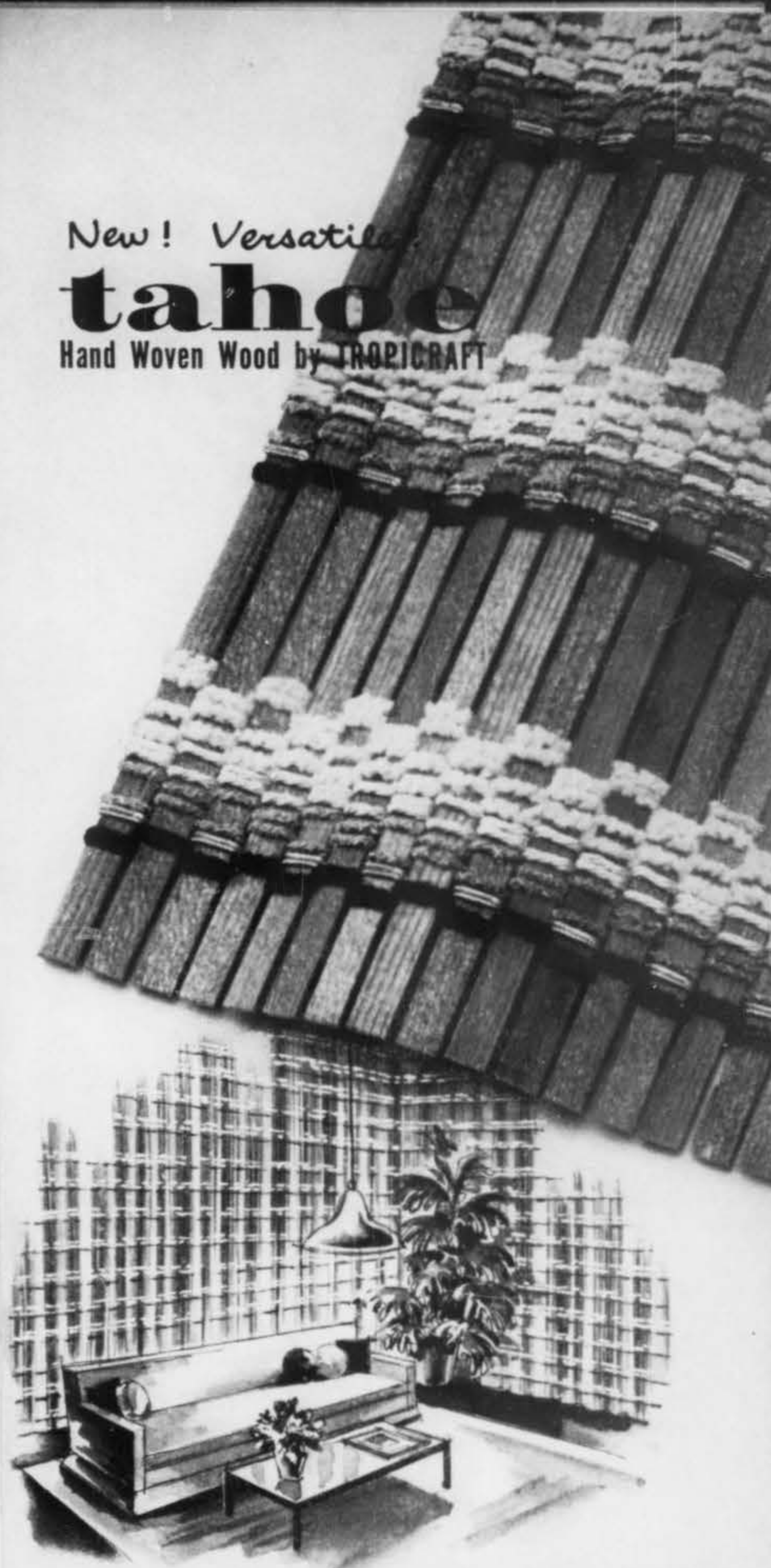


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finely carved
military trophy
in heavy antique
gold leaf 26" x 24"

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New! Versatile TAHOE Hand Woven Wood by TROPICRAFT



This Original design by TROPICRAFT hand weavers answers the need for a modestly priced, versatile and beautiful Woven Wood fabric. Custom woven of select $\frac{3}{8}$ " wooden slats and textured yarns accented with shimmering metallics. TAHOE is a regal complement to traditional and contemporary interiors. Capture the lasting beauty of California's High Sierra country with New TAHOE Hand Woven Draperies, Shades, Movable Walls and Floor Screens—companion design to Guild Gold Foam, Cliff House, Pebble Beach, Telegraph Hill and other outstanding TROPICRAFT Originals.

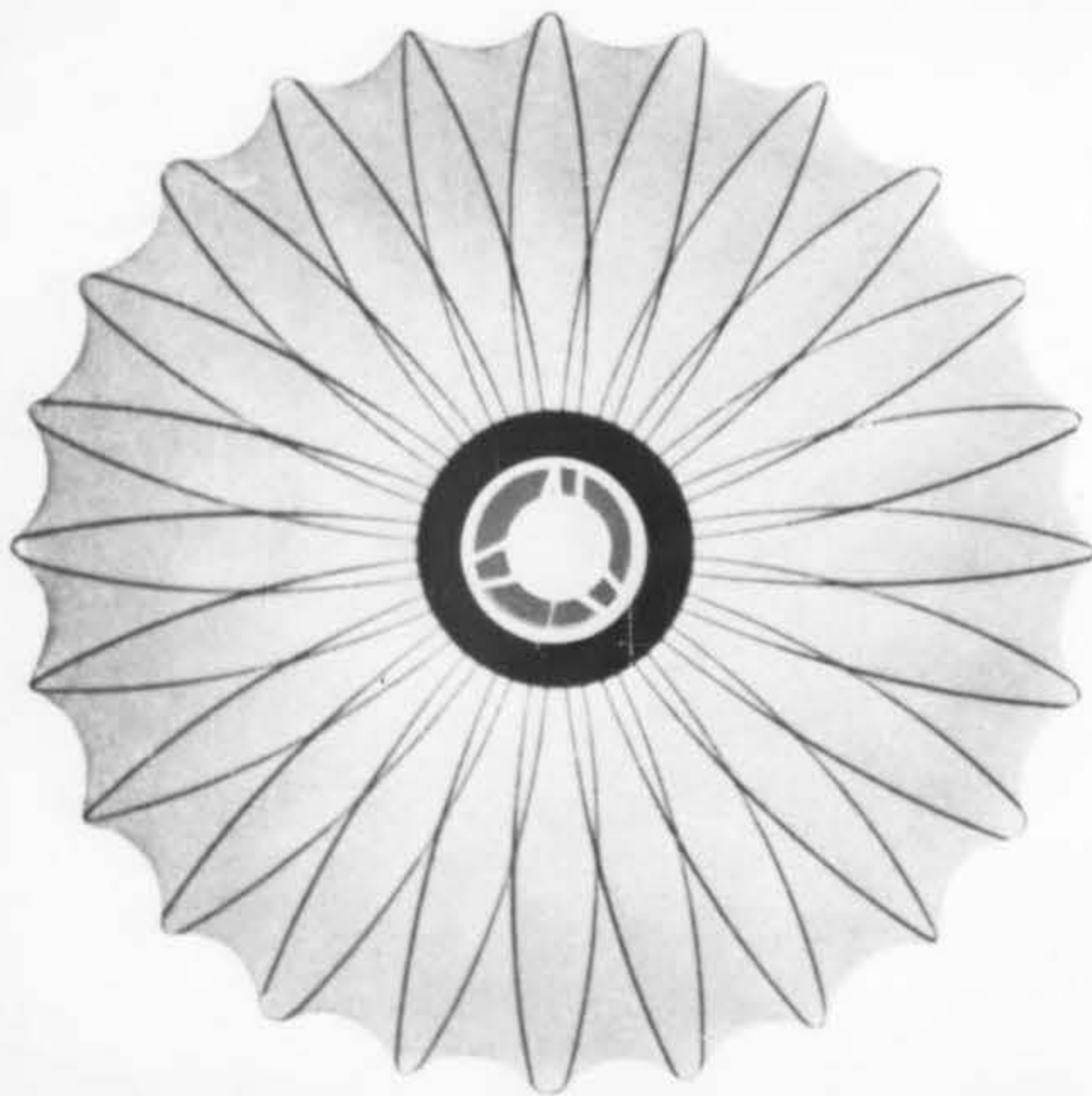
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14 SHERWOOD PLACE • SAN FRANCISCO 3, CALIFORNIA
On Display in All Leading Home Furnishing Centers



H-763 CC Bubble Lamp designed by George Nelson—Retail Price \$21.50
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Information from manufacturers

Furniture

HARVARD HMI CATALOG entitles an eight-page catalog which shows how various combinations of Harvard components can be used to make more than 100 different styles and sizes of beds and divans. The brochure is geared for use by decorators and architects who are furnishing hotels, motels, and institutions. Springs, legs, bed carriers, and dual-purpose units are illustrated. The catalog is free from the Contract Department, Harvard Manufacturing Company, 6201 Woodland Avenue, Cleveland.

JENS RISOM DESIGN, INC. has prepared a 16-page consumer brochure illustrating a cross section of the Risom collection. Both photographs of individual pieces and rendered room settings are included in the booklet which is available for 25 cents from Jens Risom Design, Inc., 49 East 53rd Street, New York.

THE PENDULUM SWINGS is the title of an 18-page brochure containing 30 photographs of John Stuart's modern furniture collection. Descriptions give designer's names, dimensions, woods, and retail prices. The booklet is available from John Stuart, Inc., Fourth Avenue at 32nd Street, New York.

WONDER BRASS aptly titles the brochure on Sherrill Furniture Corporation's brass-framed furniture collection. The crisp presentation includes tables, chairs, bar carts, headboards, and hutch cabinets. It is free from the company at 201 East 56th Street, New York.

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Miscellaneous

PAUL HEINLEY'S MOVABLE SHUTTERS, 1620 Euclid Street, Santa Monica, California, have a handsome brochure on their installation for the Beverly Hilton Hotel. Included in the booklet is description of the cabanas which feature Heinley shutter doors and renderings showing the installation of these cabanas around the pool.

ON DECORATING WITH BUILT-IN MIRRORS, a new Libbey-Owens-Ford brochure, presents ideas on how to use built-in mirrors to correct architectural faults of a room. Photographs of residential, store, restaurant, and country club interiors point out the effectiveness of Libbey-Owens-Ford Parallel-O-Plate mirrored walls. The booklet is available from the company in Toledo, Ohio.

SUTTON DESIGN, 134-08 36th Road, Flushing 54, New York, offers a catalog illustrating more than 24 lamp shade shapes and the finishes, decorations, and trimmings to be used on them. Sutton works only in parchment, offering shades plain, with trimming, perforations, embossing, and hand painting. The catalog is free to stores and decorators. By adding up the cost of each facet of the shade's design, you can figure the total cost of the style you want and order it direct from the studio. Delivery on any size order is said to be 10 days.

VIKON TILE CORPORATION, Washington, New Jersey, has an 80-page booklet that is a treasure trove of technical information on installing Vikon metal tiles. The booklet, which costs \$1, presents in concise language, knowledgeable diagrams, and photographs, the complete story on application, cleaning, maintenance, and specifications of the firm's various steel, copper, aluminum, and plastic tiles.

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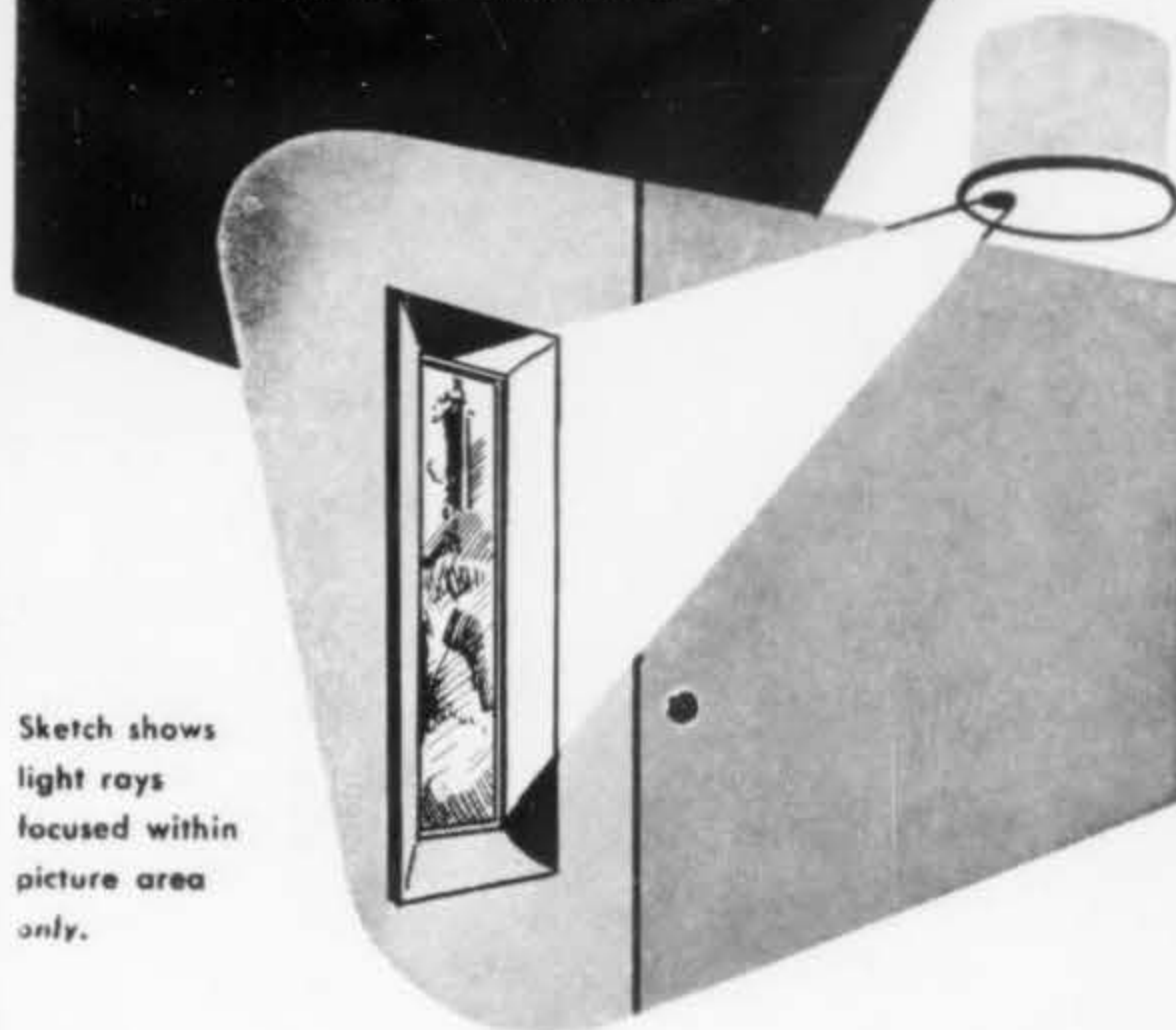
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