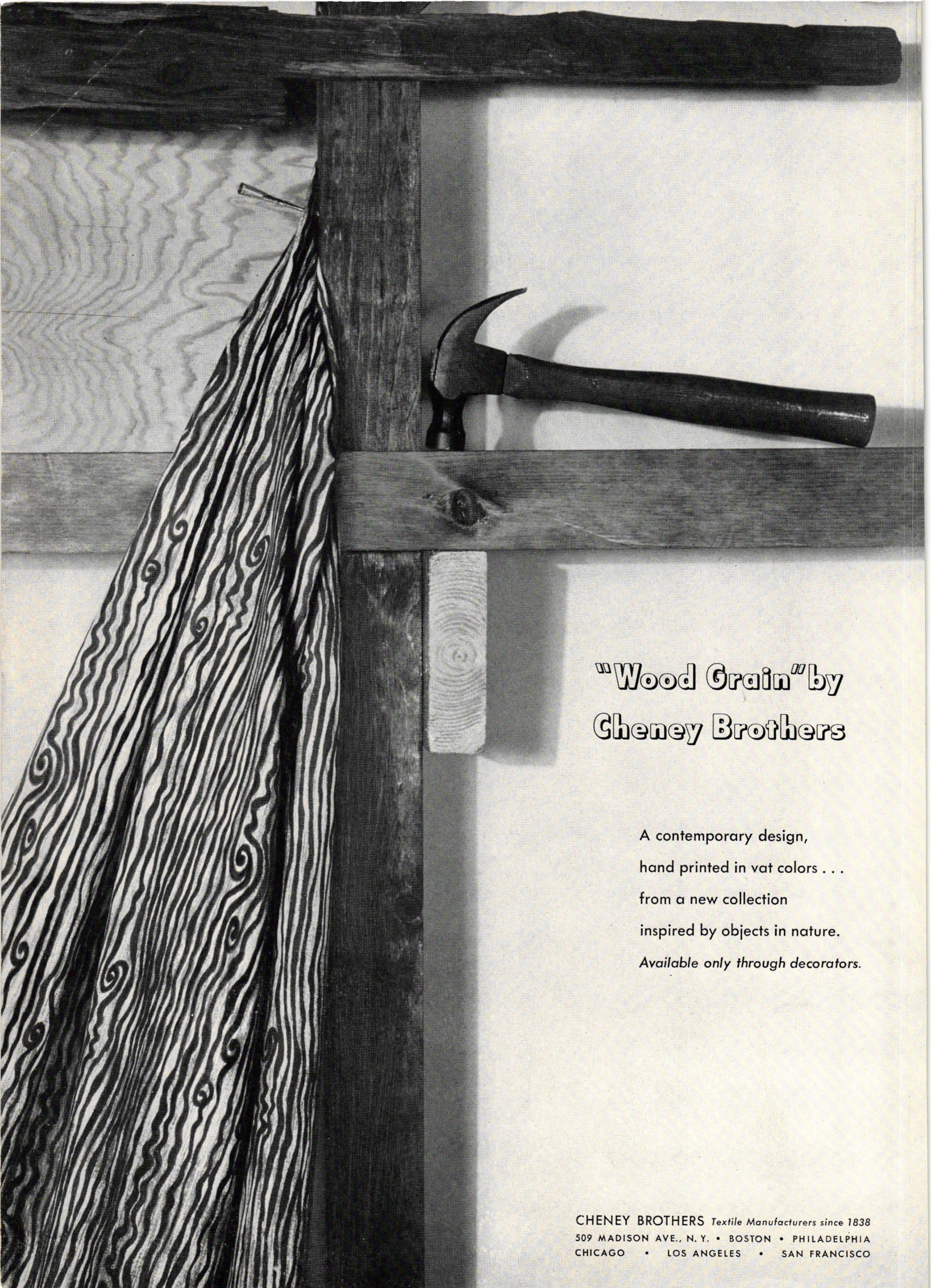
november 1951

gill



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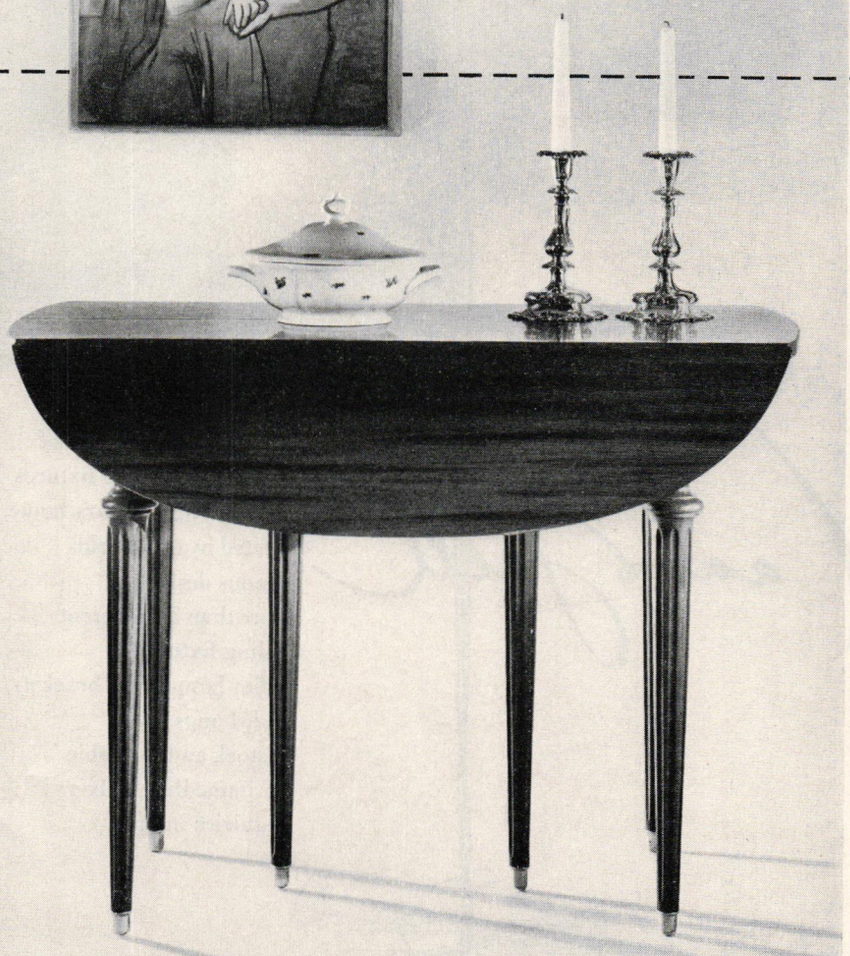

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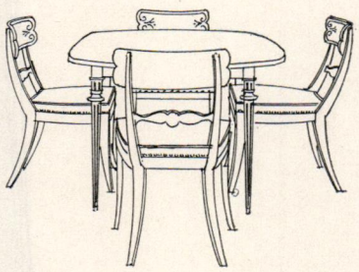
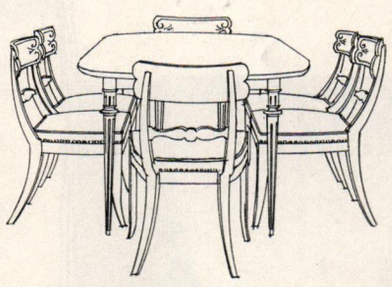
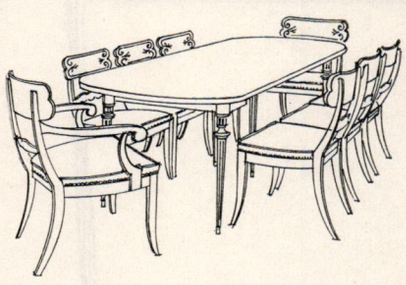


becomes a dining or card table



... matures to an intimate dining table for 6.



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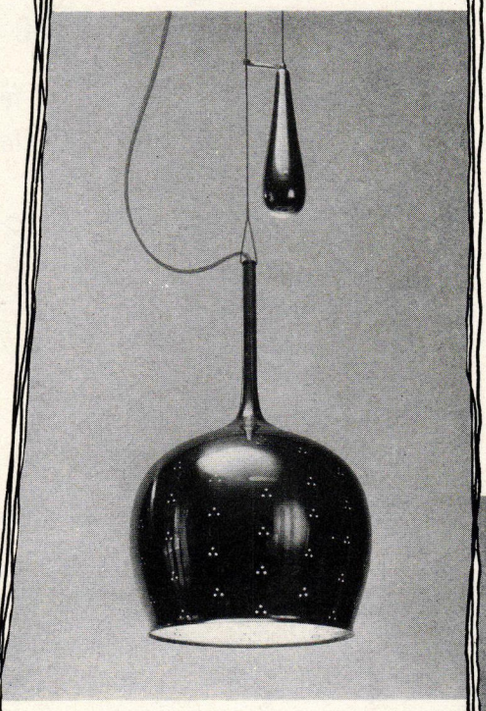

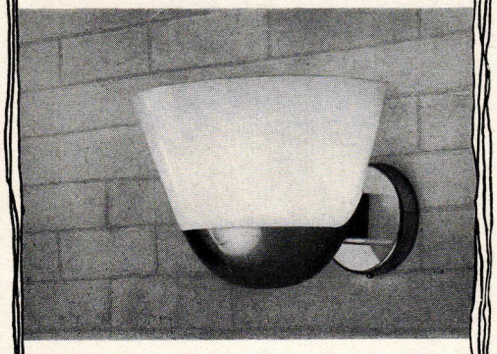

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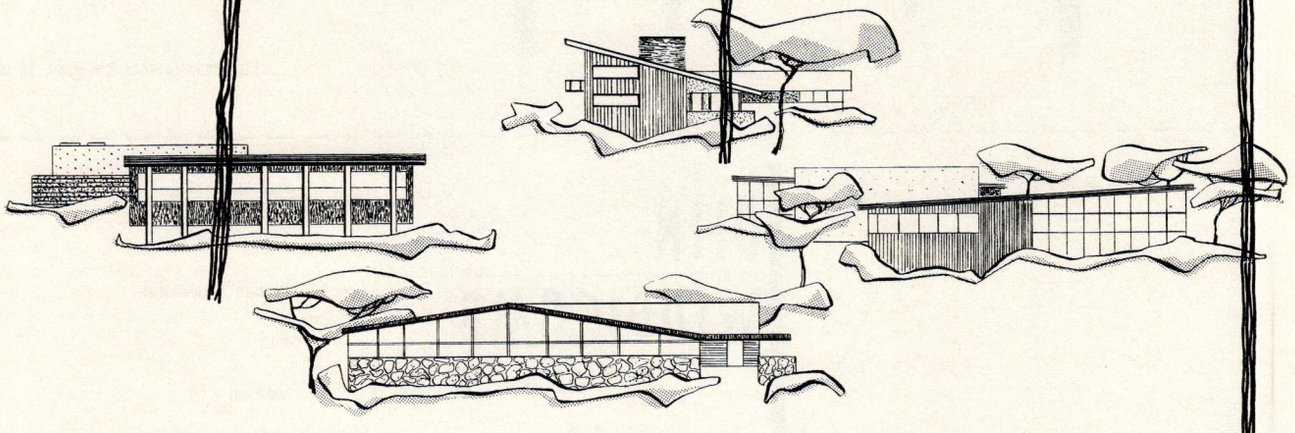

finland house

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Interiors

+ Industrial Design

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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.

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Next month **Two modern houses in Australia's bushland. . . . Knock-down ideas in Italian furniture. . . . How Russel Wright's ideas for easier living can expand the professional practice of the interior designer, the department store decorator, and the furniture designer, illustrated with photographs of Wright's own house and garden. . . . Leonardo Da Vinci's saper vedere, or the scientific visions of an artist's eye. . . . Wall coverings. . . .**

Cover **Leslie Gill**

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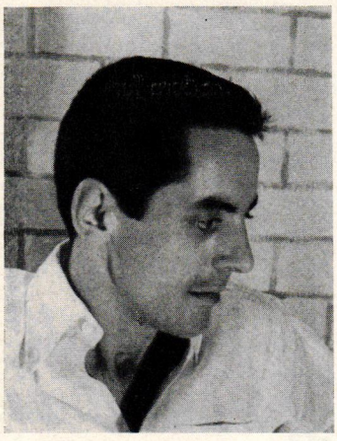
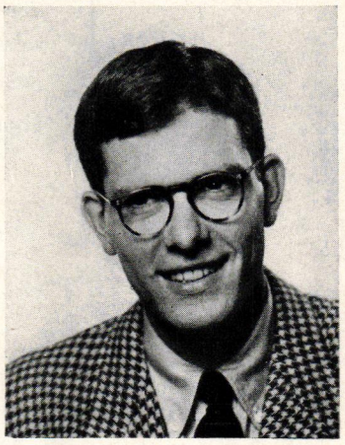
Interiors' cover artists

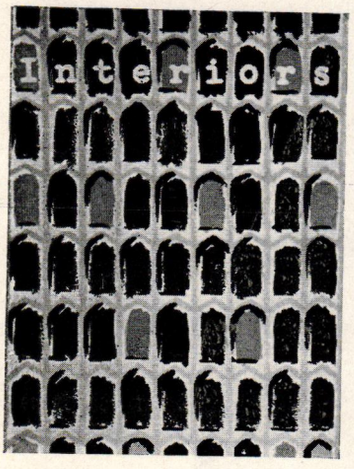


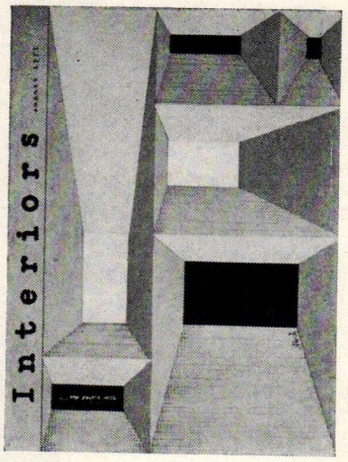
Bill Stark, who sparked our June cover with hints of flaming coloseums, is a New Yorker both by birth and inclination. He has made the most of his one score and seven years around town, taking in painting and sculpture classes at Cooper Union and studying advertising at the Jamisine Franklin School of Art. His schooling was, of course, interrupted by an army interlude, after which he reinforced his suspicion that designing woven textiles was more to his liking. This summer he enjoyed tramping his feet off in Europe, but having saturated himself with culture he has returned like a homing pigeon to New York, to pick up the threads of a designing career. New York's a great city to live in, but he'd hate to have to visit here.

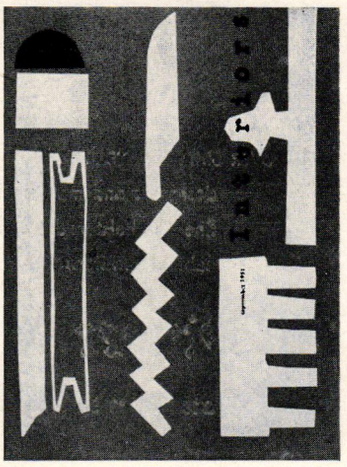


In this age of itinerants and peripatetic loyalties, Richard Gregg also stands out as a man of high fidelity. The 26-year-old designer who created deceptive perspectives for the cover of our August issue is a cradle-to-grave Michigan man, a product of Kalamazoo public schools, Art Center, and Civic Theatre (where he designed sets). Only a wartime vacation with Uncle Sam lured him from his home state, and after his restful year in the Air Force it was back to Western Michigan College, and then onward to Cranbrook Academy for a Master of Fine Arts degree. He has filled in the cracks selling Realsilk in 'Frisco, touring Sweden and England, and working for Eero Saarinen. This fall finds him returning, enthusiastically, to teach at Cranbrook.

It is singularly appropriate that Roberto Mango's first assignment as *Interiors*' new Art Director was to design an issue and cover dedicated to the 9th Triennale of Milan; he had actively participated in the 8th. Mr. Mango received his Doctorate in Architecture in 1946, *Summa Cum Laude*, from the University of Naples (his home town), staying on as an assistant professor while conducting a private practice that branched into interior and furniture design. In 1949 he climaxed several prizes in government-sponsored competitions by winning a First Prize fellowship for advanced research abroad. The country he chose was the United States, and that is how he came here. He will have an "Interior to Come" in January, presenting an original spatial conception.







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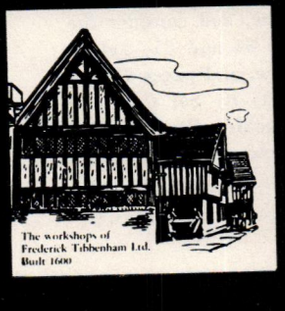

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Letters to the editors

The Museum answers Teague

For clarity's sake we quote the passage from Walter Dorwin Teague's report on the Triennale which stimulated the following letter:

". . . It is sad that one cannot be as enthusiastic about its [the American pavilion's] contents, which occasion polite astonishment in Italians, acute embarrassment in Americans. Here is one of the collections of small, atypical, unobjectionable objects that appear in the Museum of Modern Art under the presumptuous title, "Good Design." It includes no architecture and almost none of our original, characteristic achievements in mass-produced designs for living that fascinate the European public. It is a great opportunity missed at a critical time, and the common reaction is, "Why did anyone bother?"

Sirs:

Walter Dorwin Teague doesn't like what we do under the title "Good Design." That's good *for* design; an honest outburst if we ever read one. When he reports Italian reactions to our "Design for Use, U.S.A." Exhibition which was housed in the U. S. pavilion at the Triennale (*Interiors*, September 1951, page 122) we would like to express some earnest doubts. What did *Domus* say, the very magazine that went overboard for the Teague-guided *Italy at Work* exhibition? We quote:

"The United States has sent this wonderful series of objects to the 9th Triennale. . . . In every form you will notice an insight and a sense of values which go far beyond simple technical results or pure functionalism. . . . In all the examples presented there is no concession to venal taste, but an adherence to the theme and an admirable coherence of design expression. This permits us to anticipate the limitless possibilities of these new researches and to foresee an epoch in which every utilitarian form will also be a perfect form."

Some Italians at least seem to like us. So, by the way, did lots of the 60,000 Germans who crowded to see "Design for Use, U. S. A." in Stuttgart before it traveled to Milan. Wilhelm Wagenfelt, one of Germany's top designers ever since the Bauhaus days, said in a long article in *Baukunst und Werkform*, May 1951: "These new [designs] are more complete and worked through, also less problematic than our own early efforts still to be seen in old Werkbund and Bauhaus publications. . . . Yet the essence of what we see in this exhibition is no longer European, but American. That is, an unconcerned, ingenious, light touch, a noticeable pleasure in empiric experimentation. . . . For sure, we have been shown the best [things] from the U. S. A."

Dr. Heinrich Konig of the German Werkbund is another progressive critic, long recognized as a leader. Among many favorable comments of his this may be quoted from *Die Neue Stadt*, June 1951 (This article was the opening gun in their new design section): "The products shown here are less anxious to impress than to be [themselves]. They do not express 'importance' as do the large, overbearing pieces of furniture that still dominate our picture of home. They do not want to draw people's attention as objects, rather they exist, as it were, without a message, ready to serve people and make them happy. Thus it is that wherever color is used, light, clean, unmuddied tones dominate."

The Swiss also like our show—we received enthusiastic comments about it after the Swiss Werkbund held an official meeting in Milan on the occasion of this Triennale. Their magazine *Werk* handsomely published a review of the Stuttgart show in the July 1951 issue, again filled with praise and careful appraisal. We thought your readers would like to know this side of the story on European reactions to "Design for Use, U. S. A." which will have its next big showing in Paris, probably in February, where it may be the first foreign exhibition to crash France's important annual show of *Arts Menageres*.

Betty Chamberlain, Publicity Director
The Museum of Modern Art
New York, New York

Schizophrenic meditations

Sirs:

I have all my life been inexpressibly bored by the self-righteous souls who never look at a house, an interior, a chair, a dress, or any other work of art—fine or "applied"—without drawing some moral or philosophical implication, usually terribly profound, but here's where I join the lugubrious brotherhood.

At first leafing, your October issue—an exceptionally handsome one, by the way—did not seem to harbor anything startling enough to change the mental habits of an irresponsible esthete like myself: a rich, impressive, and impeccably modern architectural concoction by Richard Neutra, interiors by a clever new man named Ward Bennett, a flying tour through Britain's Festival, lots of fabrics and stuff. The issue had everything—pure modern and modern mixed with antiques, which I think is dandy. It was only after I took in the headlines and had read the text carefully that I began to feel a little dizzy. A glaring discrepancy had dawned on me, or rather, struck me square between the eyes.

That ultra palatial job stuffed with antiques from places like the old Vanderbilt mansion, with swooning, super-boudoir, satin-sleeked Victorian chairs, with ball-and-crystal fringe chandeliers that grandma might have seen in her dreams after a creamed lobster dinner—*that* was a department store. And your writer (no, I'm not dreaming, it says so in black and white on page 108) admits: "it certainly isn't efficient, but who wants efficiency when exploring is so much fun?" *This* is modern store design?

And that one-room job where a single piece of furniture (Ward Bennett's apartment, pages 90-94, again, I quote): "serves as a sort of tree from which many essential comforts and conveniences are suspended"—earlier itemized as "a place to work, a place to lounge or recline (which converts into a place to sleep), a place to dine, a place for books or miscellania, etc." . . . *This* is modern residential design?

Doesn't anyone else think there's something askew? Or do I need a psychoanalyst?

Miriam Forbes
New York, New York

From a mural to $80,000

Sirs:

About a year ago I was called upon by former clients to design a mural for their restaurant. I would like to send you photographs to show you the power of a little salesmanship and the final job.

My clients became so imbued with contemporary design, mostly from the pages of *Interiors*, that they spent $80,000 where I convinced them it would do the most good. Since then business has never been better for both of us.

In addition I want to thank you for your sparkling editorials and for the wonderful job you have done in making *Interiors* the stimulating magazine that it is.

Alfred de Martini
Philadelphia, Pennsylvania

Hill camp that came

Sirs:

We have brought into reality the Hill Camp you published in last year's *Interiors to Come*. It has been varied to include art forms, and from all reports seems to be the hit of the San Francisco Art Festival, for which it was built. This Art Festival is something unique, we think, in city-sponsored events, and includes painting, sculpture, ceramics, metalwork, the dance, drama, and architecture.

We have not only had to put the camp up—we have had to take it down. But you will shortly receive photographs of the completed structure as it stood in the Festival building. We think you will be particularly intrigued with it since you were the first to publish the original sketches.

Campbell & Wong
San Francisco, California

The mind and the eye

Sirs:

I teach music appreciation at the Institute and the importance of the connection between the mind and the eye is a pet theory of mine. That is only one reason, however, why I enjoyed your television issue, and consider the cover outstanding. Pages 84 and 85—Television in a department store, and pages 94 and 95 on The Television City by Sol Cornberg were also extremely valuable. Please try to keep us informed on new developments in the department store side of television.

Marjorie C. Balestrieri
Wauwatosa, Wisconsin

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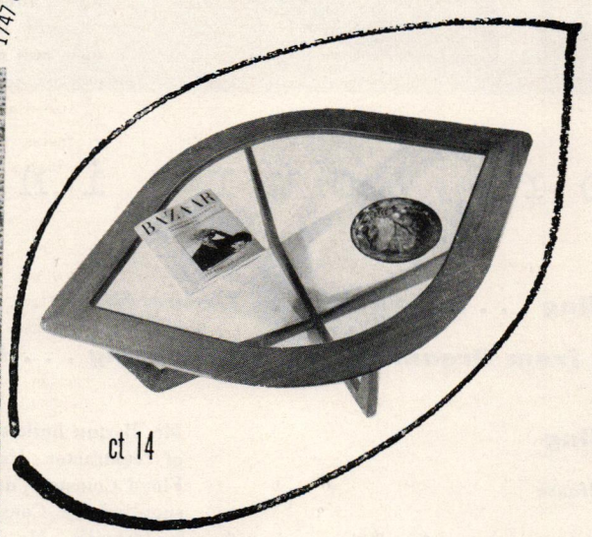

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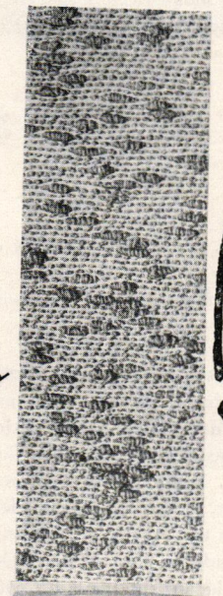

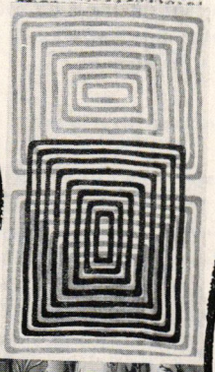

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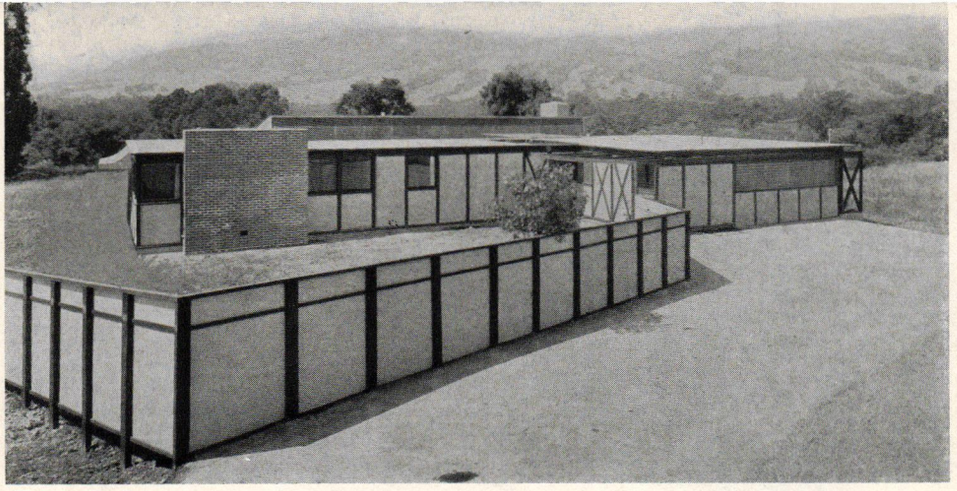
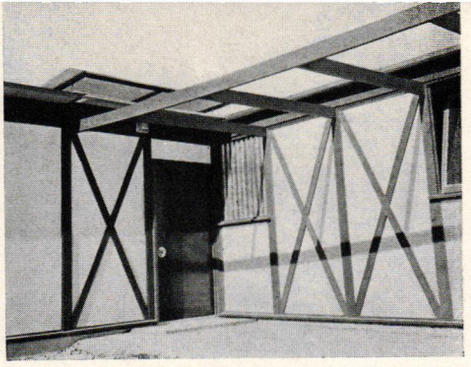




High-cost plastics form a low-cost house through simplified building which admits only the foundation and frame as vestiges of convention.

For your information

Building . . . Big Shows . . . Inside Story . . . Exhibitions . . . Conferences . . . News from Organizations . . . Housing . . . Products . . . This and That . . .

Building

Plastic House

Except for a concrete foundation and a fir frame, William D. Barton's house in Danville, California, is all plastic. No cottage, the house has 11 rooms and was built at a cost of $16,445, less than half the cost would have been if built of conventional materials. The saving was not in the plastics—they are more expensive than usual construction materials—but in greater ease and economy of construction. Inner and outer walls are of the same piece of plastic, and the ceiling is no more than the reverse side of the roof. The walls and ceilings are of laminated vermiculite asbestos panels two inches thick, described as excellent for insulation and longer lasting than conventional materials. Asphalt tile as floor covering is cemented to the concrete foundation. In open areas, such as the entrance, patio, and outdoor dining room, roofs of rose or maise alsynite, a strong, lightweight, translucent product of Fiberglas, lets unglaring sunlight through. Kolorboard, a plastic made of terrazzo and vermiculite asbestos, is used as bathroom walls and kitchen counters, and rezinplate is used in some bedroom walls.

Mr. Barton built the house under supervision of contractor Herb Martin, and architect Floyd Comstock designed it. All plastics were supplied by Consolidated Plastics Company in Danville. Mr. Barton is pleased with the low cost and the little upkeep needed, and Mrs. Barton likes the variety of patterns possible in plastics and the ease of housecleaning. Three small children run around with free consciences, knowing that the plastics can be wiped clean with a damp cloth.

GM Center by Saarinen Associates

The self-assured expression of General Motors' new engineering staff building, pictured below, may please even those who shudder at so much glass. One knows by looking that the uninterrupted span of roof and the load-bearing mullions that appear with precise regularity in strong vertical lines have no doubts about their own capabilities. The glass, which forms both the north and south walls, is double plate and absorbs heat and glare. Porcelain-faced panels above and below each series of windows also let light in. End walls are masonry covered with glazed brick. Inside, there are no columns to obstruct the 86,000 square feet of floor space, and elevators, stairways, and rest rooms are centered along the south side, allowing maximum north light for drafting rooms at each end of the building. Moving partitions make possible whatever arrangements of offices and drafting rooms are necessary or desirable.

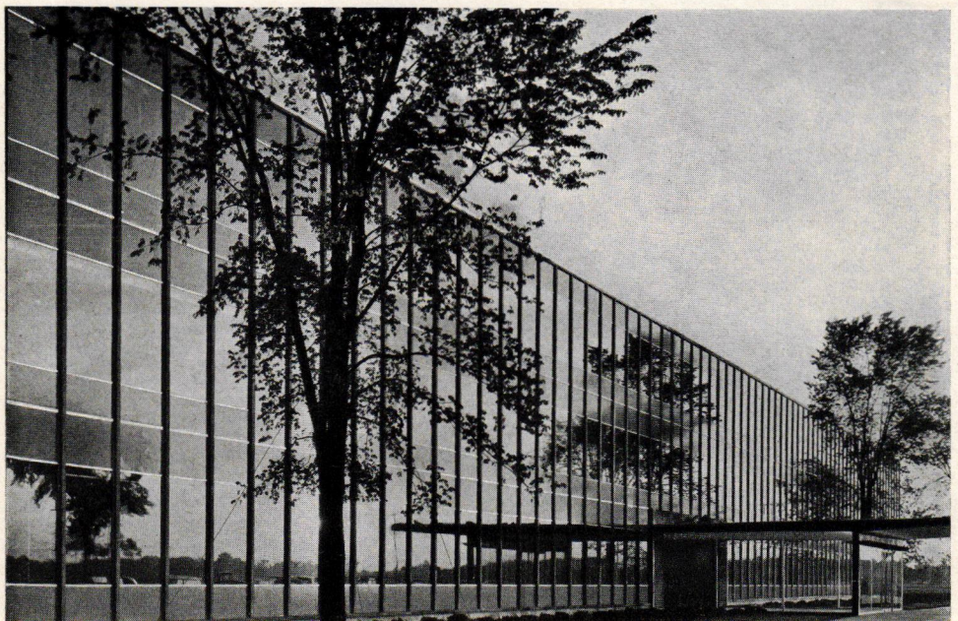
This building, 370 feet by 53 feet, is the largest of three new ones designed by Saarinen, Saarinen & Associates to comprise the engineering staff section of General Motors' new technical center north of Detroit. In two or three years, four other GM sections will be completed there.

A Campus for the Gradesters

New York architects Shirley and deShaw, faced with the problem of erecting a new Stony Brook, Long Island, grade school on a hill not large enough for a regular two or three story school house, finally decided to spread the school out campus style. It turned up in five pieces to become New York state's first elementary school campus. Three of the buildings are strung out facing the street and are connected by enclosed walks; two more march up the hill in a file behind the front left building. Facade features vary, but a Colonial style was used throughout, to complement the Colonial architecture of the business district.

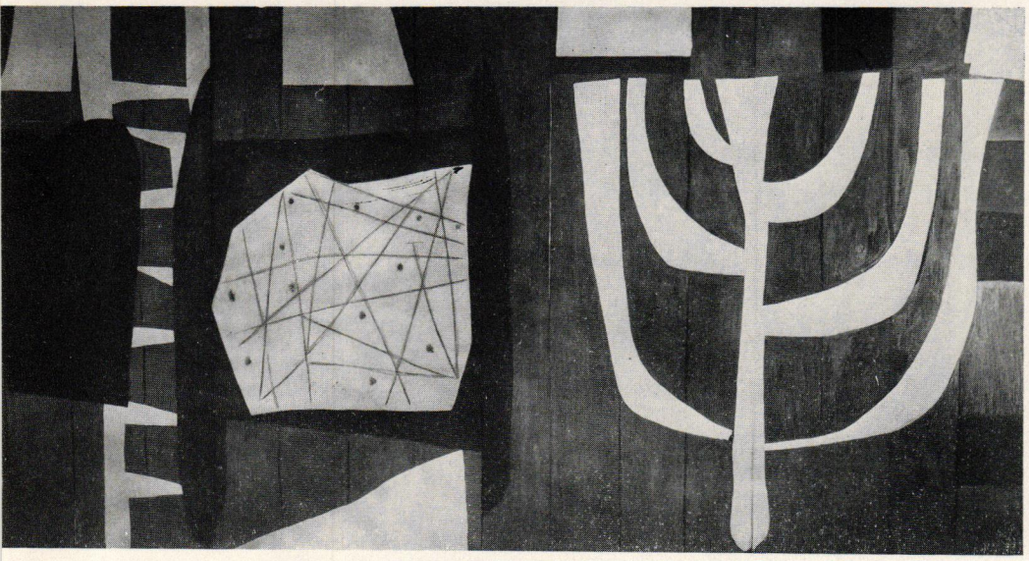
Modern Art in a Synagogue

The congregation of B'nai Israel in Millburn, New Jersey, is an assembly of ordinary, rather conservative people. When it was proposed that certain parts of their new synagogue be decorated with modern interpretations of religious symbols, some members felt that abstraction of the traditional signs would be a violation of sanctity. Others, with the architect Percival Goodman, believed that there was no better place than the House of God in which to present manifestations of the creative spirit. Mr. Goodman's followers, while perhaps not fully appreciating modern art themselves, held sway, and three non-objective artists were delegated to provide decorations



Saarinen, Saarinen & Associates use glass and porcelain panels in a 5 foot 2 inch module and a glass walled lobby to achieve this GM facade.

PAUL HANSON CO., INC.
NEW YORK — CHICAGO



Robert Motherwell renovates the ancient symbols in this mural for a modern synagogue.

for the handsome, new synagogue.

The synagogue itself is contemporary. It is a temple, a school, and a social center, all in one low brick building with a raised cedar projection to house the Ark. Mr. Goodman chose Herbert Ferber to provide a sculpture for the exterior wall of the Ark, Adolph Gottlieb to design a curtain, traditional in synagogues, that will hang before the Ark, and Robert Motherwell to paint a mural for a bare wall in the foyer. The artists were assured that whatever work they turned out that was approved by the architect and, in iconography, by Rabbi Grunewald, would be accepted.

Mr. Ferber sculptured a burning bush to represent the bush that Moses saw burning but unconsumed, a symbol of the omnipresence of God. From a narrow root, long, thin pieces of lead-covered copper, some zig-zagged, some curved, mingle and intertwine upward, gradually fanning out to produce an inexact symmetry in a crisp, tangled composition that suggests flames and, at the same time, substance.

Adolph Gottlieb designed the curtain, the most prominent element in synagogue interiors since it is always in view of the worshippers, in rich, bright-colored velvets. In the top half, green velvet frames a design of vari-shaped rectangles and appliqued symbols such as columns and crowns. The bottom half of the curtain presents more symbols more systematically arranged in rows and files. All needlework was done by ladies of the congregation.

Robert Motherwell's mural, pictured above, is another personalized expression of traditional signs. Using oil on pressed wood panels, he composed a mural eight feet high and sixteen feet long whose overall iconography represents The Walls of the Temple. The symbols are, from left: The Tablets of Moses, in yellow ochre; Jacob's Ladder, in white; The Ark, in brown with a white field in which twelve dots represent The Tribes of Israel and crossecting lines represent The Diaspora (the dispersal of the Jews); and The Seven-Branched Candelabra as The Tree of Life, in white.

Modern art in B'nai Israel follows close upon murals and stained glass windows designed by Matisse, Leger, Rouault, and Braque for two Catholic churches which opened last summer in southern France.

Macy's shows Fornasetti furniture, Lavenia vase, and Venini bowl at $1,000,000 *Italian fair.*

Big Shows

Italian Fair at Macy's

The fifth floor was reserved in preparation for the event. A 36-foot Venetian gondola, direct from a test run on the Grand Canal, took its place in a center aisle. General George C. Marshall lent the donkey wagon given him by the people of Sicily. A three-ton scale model of St. Peter's Church, made by the Roman father-and-son craftsmen Savoia, was given a room to itself. Herald Square was renamed Piazza Araldo, salesgirls were pretty in Italian costumes, and all was in readiness for "Italy-in-Macy's, U.S.A."

Macy buyers had spanned Italy hunting for artist craftsmen and choosing articles they felt would please and excite Americans. When it was all gathered, there was more than a million dollars worth of merchandise, the largest collection of Italian goods ever shown here. There were draperies, lamps, carpets, and rugs. There were housewares, stemware, dinnerware, enamelware, ceramics, stationery, cameras, and games. There were hats from Florence, scarves from Como, glass from Venice, and evening clothes from Milan. There were smelly cheeses, fine wines, and Perugina candies; there were Fornasetti wardrobes for $1889 and Taddei tumblers for 49c. Four Italian craftsmen practiced their skills on small stages: Giovanni DeMetz carved small figures in wood, Fosco Martini fashioned ceramic pieces, Guglielmo Brussa showed off the delicate art of a glassblower, and Renato Casiani produced designs in leather. When the fair completed its 15 day stay at Macy's September 25, it was scattered among other Macy stores for further Italian promotion.

Homefurnishings Show

It was a greatly enlarged National Homefurnishings Show that occupied Grand Central Palace in New York September 20-30. From modest beginnings two years ago, when the show only half filled one floor, and from growing adolescence last year, this season's show burst forth with 347 exhibits covering three floors.

The emphasis this year was on the designer. Many manufacturers employed professional interior designers to arrange rooms and exhibits that would show their products to the best advantage. One of the most interesting displays was Arundell Clarke's dimly lit blue one, where a bedroom with a bed only nine inches high, two lustrous pictures on the wall, white Chinese matting on the floor, and nothing else was to be seen. Florence Knoll and Eszter Haraszty spotted four Saarinen side-chairs in a jagged line in the Knoll Associates booth, where "Diamonds," a fabric design shown in last month's *Interiors*, covered one wall and two other fabrics stretched crosswise through the booth. George Nelson's office tipped a room on end for Herman Miller, fastening Eames and Nelson furniture to the far wall. There was no mistaking Quaintance Fabrics' booth, where large and small "Q's," each circling a different fabric design, floated on narrow pillars. The H. H. Turchin Com-

Brocatelle

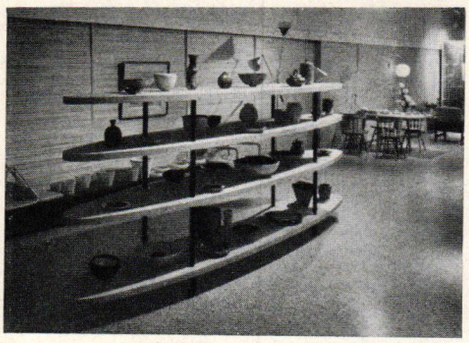
European looms have been slow to resume making Brocatelles, so much sought after until World War II disrupted their production.

Master craftsmen in Italy have recently completed for *Lehman-Connor* the two illustrated here. Both re-create very old documents faithfully, with nothing to preclude their use in contemporary work. They retain the exquisite effect of antiquity in every detail, even to the old world tones of their color range.

Series #79680 (left):
beige, red, green, blue, gold.
Series #79690 (right):
green, red, blue, mauve, mocha.
Both 54 inches wide.

Main office and showrooms:
509 Madison Ave., New York 22

Showrooms in Boston, Chicago, Philadelphia, Dallas, San Francisco, Los Angeles.



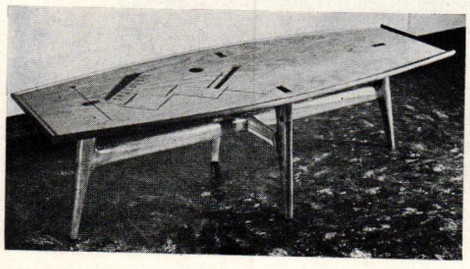
Eames multiplied at Dallas Contemporary House

pany used a new type of light-emitting material on walls and furniture which can change color at the flick of a button. New Design, Inc., one of the smaller home furnishings stores exhibiting for the first time this year, showed inexpensive modern furniture in a space well designed by Maria Fenyo. An exhibit by the Industrial Designers' Institute showed photographs of products notable for design. A tour of the "Twenty Best Dressed Rooms" planned by professional decorators revealed a room for eagle collectors by Paul MacAlister; a "Round-the-World" room by Dan Cooper in which furniture and accessories from many lands were used; a rich, mellow living room dominated by a Gothic chandelier by Bertha Schaefer; a white and black room with a floor fabricated of squares of glass by Earnshaw, Inc.; and others by Dorothy Draper, Celia Endore, Mildred Irby, Karl Steinhauser, Beatrice Kendall, Ellen Lehman McCluskey, Robert Sherwood, Rosemary Dudley Clark, Virginia Conner Dick, David C. Ayers, Katherine Cowdin, Harriet Sherry, D'Argout-Ferguson, Kim Hoffmann, and Mrs. Henry Parish II, Inc.

Hotel Exposition

Grand Central Palace was the scene of another giant panorama November 5 to 9 when the 36th National Hotel Exposition was held there. Nearly 500 exhibitors occupied four floors revealing new products and ideas for hotel management. A half-size reproduction of the Washington Arch dominated the main floor, and other decorative effects were designed by exposition architect Sam Asch to provide an atmosphere of New York, the show's honored city. The 83rd Salon of Culinary Art presented masterpieces in all shapes and sizes and of all ingredients by chefs, bakers, culinarians, and apprentices. We will have more to say about the show next month.

Loren Manbeck's final exam as student artisan



Festival in Chicago

All around Chicago and spilling over into the suburbs September 16 through October 7 were 85 new homes on display for the 5th Annual Chicagoland Home and Home Furnishings Festival. The Home and Home Furnishings Council, sponsor of the show with the cooperation of the Chicago *Tribune*, hoped to please all the people some of the time with architectural styles ranging from Georgian to flat-roofed ranch type, and prices from $9000 to $75,000. It was estimated that about 1,300,000 people visited the Festival homes, 33 of which were furnished.

Italy Exhibits in New York

The Fair of Italy, an exhibit by Italian manufacturers, will be presented at Grand Central Palace, New York, December 12-23. Andrea Camilleri, director of the Fair, said textiles and home furnishings, especially custom-made pieces, will be featured. 225 exhibitors have contracted for the show, and more are expected.

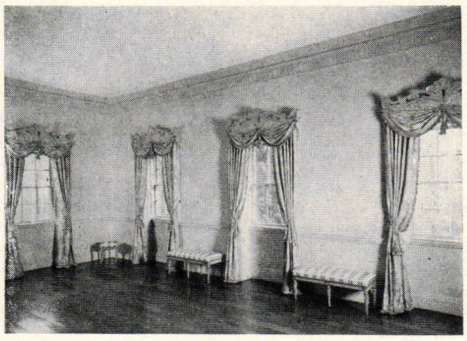
Inside Story

Contemporary Fair in Dallas

At an age of 2½, Contemporary House, the only place in Dallas with a full and exclusive repertory of modern furnishings, has moved to larger quarters. Across the street from the new location is the Betty McLean Gallery, where work of modern artists is always on hand, and hardly had Contemporary House got settled than negotiations began for a joint Contemporary Fair. Contemporary House planned special exhibits and room settings for modern furniture, fabrics, and accessories, and the Gallery presented an exhibition of paintings by nine Texas artists known as The Gallery Group. Special displays at Contemporary House included the first showing of the Knoll Roving Textile Show; blow-ups of Charles Eames' house and of the Herman Miller showroom which he designed; Japanese and Chinese kites from Mr. Eames' collection; and a botanical screen with leaves, ferns, and butterflies imbedded in plastic by Emile Norman. Furniture, porcelain, steelware, and all accessories from many European countries, as well as American products, were shown. Pictured above are display shelves frankly influenced by Charles Eames' Formica elliptical table.

Summer Students Decorate a Bath House

A dilapidated public bath house in Brooklyn was the testing ground for students at New York University's experimental Summer Home Furnishings Workshop. Delegated by Engel's Modern to furnish a model apartment for the store's new Decorators' Center in the ex-bath house, the ladies, under the guidance of Harvey Probber as decorating consultant and Zelig Engel as resource consultant, toured showrooms selecting pieces for a model living room, entrance, and bedroom. While all furniture chosen was modern, the students utilized many bath house fixtures as decorative accessories, such as a grandfather's clock, a teakettle formerly used to pour lubricating oil, and a wire mesh screen as a background for a flower arrangement.



Scalamandre draperies in a restored ballroom

Exhibitions

Student Craftsmen Exhibit at America House

As part of the final examinations at the School of American Craftsmen in Rochester, New York, each student designs and makes an original product. Some of these "Journeyman Pieces," along with others by undergraduates, were on exhibit at America House in New York last month, and the hand-made look was unmistakable, but not ungainly. The coffee table by Loren Manbeck, pictured below, with a graceful design of inlaid strips of wood, copper, brass, and enamel was representative of the best things in the collection. A walnut dining set by Joseph Budrewicz was distinguished by a strict angularity, heightened by triangular arms and legs on the chairs and benches, but tempered by foam rubber seats. Besides woodworking, three other crafts are offered as special four-year courses of study at the School, a branch of Rochester Institute of Technology. They are ceramics, textiles, and metalsmithing and enamelling. Work done at the School is sold through America House, stressing the competitive market as part of the student's training.

Scalamandré Restorations

The current show at Scalamandré Museum of Textiles in New York, where the walls are almost always covered with sumptuous swaths of silks of one historical interest or another, is a display of textiles reproduced by Franco Scalamandré for use in the restorations of The National Shrines of Colonial America. The textiles are pictured in their reconstructed settings, and behind the pictures feelies appear, hanging down in refined folds that sweep the floor. After consulting descendants of the old families, and examining museum fragments for exactness about designs, colors, and yarns, Scalamandré wove the textiles using only yarns available at the time of their original production.

Interesting as the textiles and reconstructed rooms are in themselves, the exhibit is made even more stimulating by snatches of gossip entered into the brief historical data concern-

English 18th Century Bedroom by Edith Gecker

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ing each home. It is nice to know that not only did General Burgoyne, as a prisoner in General Schuyler's Albany mansion, have in his room fine Irish toile draperies with red print on natural, but that he also commented on the kindness shown him by the Schuylers. Not neglected in the description of the Schuyler parlor with its light blue and ivory silk-damask draperies is the information that Elizabeth Schuyler married Alexander Hamilton in that very room. And one discovers that the Hammond-Harwood house, built in Annapolis in 1774-75, had in its ballroom, pictured on the previous page, gold and ivory baroque draperies of the Louis XIV period and in its history a mild scandal: the house was built by a gentleman named Hammond for his bride-to-be, who just before the wedding ran off with another man, and the mansion was sold, unlived in, to the Harwood family.

Lectures in Cincinnati

Six members of the American Institute of Decorators lectured on "Silks, Styles, and Life in Eighteenth and Nineteenth Century England and France" in conjunction with the Scalamandré exhibition of Two Hundred Years of Textile Design at Cincinnati's Taft Museum. Marcella Schwarb spoke on Queen Anne, the early Georgian period, and Thomas Chippendale; Frederick Bernard, Jr., described the French Regency and the style of Louis XV; George H. Hofmann spoke on George III,, Robert Adam, George Hepplewhite, and Thomas Sheraton; Ellen Behrens lectured on the style of Louis XVI and the Directoire; Katherine Hanna spoke on the English Regency and the style of the French Empire; and Harbine Chatfield analyzed the Biedermeier style.

A.I.D. Rooms in Boston

It was the first big show ever put on by the New England chapter of the American Institute of Decorators, and each of the 22 decorators who designed the rooms attempted to solve a problem of present day living. For instance, Ivan Nickerson of Marblehead, Massachusetts, planned a "Setting for Television"; Power Limited of Boston turned a small "extra" room into one that could be used as both a sitting room and guest room; and Dorothy Jackson of Boston designed a room utilizing a balcony view as an integral part of the decoration. Among others who planned rooms for the exhibition, held October 22 to 25 in the Dorothy Quincy Suite of Boston's John Hancock building, were Margaret Jane Dawson, Agnes Virginia Troy, Anthony Studios, and Robert Littlehale, all of Boston; the House of Jimpers, Warehouse Point, Connecticut; and Mrs. Samuel Kirkland.

A.I.D. Awards at Chicago Library

The annual American Institute of Decorators awards will be on exhibit at the Chicago Public Library December 9 through January 9. About 60 mounted photographs of award-winning rooms will be shown, including movie sets as well as homes. Gloria Swanson's hysterical living room in "Sunset Boulevard" will be shown for documentary interest, and as a good example there will be a terraced living room from "Nancy Goes to Rio," judged the best contemporary set. The Chicago chapter of A.I.D., the Home Furnishings Industry Committee, and the American Federation of Arts all collaborated with the library in organizing the exhibit.

Conferences

Design Conference in London

While the design conference at Aspen, reported here last month, had about it a no more definite air than one of hopefulness, a similar meeting in London about design as a responsibility in high level management stated concrete accomplishments. The purpose of both conferences was to try to find ways to further the importance of good design in industry, but they went about it differently. At Aspen an overall view of the problems was attempted, with industrialists, designers, teachers, museum directors, and merchandisers all presenting their viewpoints; while in London, a group of industrialists gathered to tell how design had been integrated, with

(*Continued on Page* 150)

For Your Calendar

Through November 9. ***36th National Hotel Exposition.*** **Grand Central Palace, New York.**

Through November 10. ***Fabrics by Painters and Sculptors.*** **Perspectives Gallery, New York.**

Through November 11. ***Automobile Exhibition.*** **Museum of Modern Art, New York.**

Through November 11. ***15th Ceramic National Exhibition.*** **Virginia Museum of Fine Arts, Richmond.**

Through November 11. ***Ceramic Exhibition by Faculty.*** **Brooklyn Museum Art School.**

Through November 15. ***Silver Heirlooms of Today and Tomorrow.*** **Rochester, New York, Museum of Arts and Sciences.**

Through November 21. ***Sales Training Course.*** **Chicago Floor Covering Association, Merchandise Mart.**

Through November 25 ***1950 Annual A.I.D. Awards,*** **(AFA). Art Alliance of Altoona, Pennsylvania.**

Through November 25. ***What Americans Are Collecting,*** **(AFA). Art Association, Alexandria, Louisiana.**

Through November 25. ***1951 A.I.A. National Honor Awards,*** **Watkins Institute, Nashville.**

Through November 25. ***Art Sacre,*** **(AFA). Museum of Arts and Science, Norfolk.**

Through November 25 ***Made in the U.S.A.,*** **(AFA). Rochester, New York, Public Library.**

Through November 25. ***Mural for Tulsa,*** **(AFA). University of Nevada, Reno.**

Through November 26. ***Strickland Architectural Exhibition.*** **Art Alliance, Philadelphia.**

Through November 27. ***Fall Lecture Series.*** **Home Fashions League, New York.**

Through November 30. ***Visual Education for Architects,*** **(AFA). North Carolina State College, Raleigh.**

Through November 30. ***Eliel Saarinen Memorial Exhibition,*** **Museum of Art, Toledo.**

Through November 30. ***Leerdam Glass, Traveling Exhibition.*** **Fine Arts Center, Colorado Springs.**

Through November 30. ***Textiles by Elenhank Designers.*** **Chicago Public Library.**

Through November 30 ***Scalamandré Exhibit Two Hundred Years of Textile Designs.*** **Washington County Museum, Hagerstown, Maryland.**

Through November 30. ***Scalamandré Exhibit Influence of the French Baroque in Textile Design.*** **Philadelphia Museum Art School.**

Through November 30. ***Scalamandré Exhibit the National Shrines of Post-Revolutionary America.*** **Valentine Museum, Richmond, Virginia.**

Through November 30. ***Scalamandré Exhibit a Panoramic Review of Textiles.*** **Texas Technological Art Institute, Lubbock.**

Through November 30. ***Scalamandré Exhibit Toiles of Today and Yesterday.*** **Grand Rapids Public Museum.**

Through November 30. ***Scalamandré Exhibit Symbol of the Rose in Textile Design.*** **Ohio State Museum, Columbus.**

Through December 1. ***Textiles Used in the Restorations of Colonial America.*** **Scalamandré Museum of Textiles, New York.**

Through December 9. ***Planning Interiors to Live With.*** **Akron Art Institute.**

Through December 31 ***Work of Craftsmen throughout the Country.*** **The Art Alliance, Philadelphia.**

Through January 1. ***Miniature Jewish Table Settings.*** **Brooklyn Museum.**

Through 1951. ***1951 Good Design Enlarged Summer Collection.*** **Merchandise Mart, Chicago.**

November 10-30. ***Form in Handwrought Silver.*** **(AFA Exhibition.) University of Colorado, Boulder.**

November 11-15. ***Southwestern Antique Show.*** **Science Building, Dallas.**

November 11-18 ***Fresno National Home Show.***

November 12-December 6. ***Annual Gold Medal Show, Sculpture.*** **Architectural League, New York.**

November 14-28. ***Building Exhibition,*** **Olympia, London.**

November 16-December 16. ***15th Ceramic National Exhibition.*** **University of Georgia, Athens.**

November 19-December 30. ***Design for Christmas.*** **Institute of Contemporary Art, Boston.**

November 26-December 2. ***Prize-winning Designs of Garden Type Apartments.*** **University of Florida.**

November 27-January 8. ***Italy At Work.*** **Minneapolis Institute of Fine Arts.**

November 28-January 27. ***Good Design.*** **Museum of Modern Art, New York.**

December 7. ***"Fashions in Design," Lecture by Russell Lynes.*** **Institute of Contemporary Art, Boston.**

December 9-January 9. ***A.I.D. Awards Exhibit.*** **Chicago Public Library.**

December 12-23. ***Fair of Italy*** **Grand Central Palace, New York.**

December 31-January 28. ***Knife, Fork, and Spoon Show.*** **Art Alliance, Philadelphia.**

December 31-January 28. ***Exhibition of China.*** **Art Alliance, Philadelphia.**

January 4-February 9. ***Walter Gropius, Exhibition.*** **Institute of Contemporary Art, Boston.**

January 7-18. ***Winter Markets.*** **Merchandise Mart, American Furniture Market, Chicago.**

January 7-18. ***Winter Carpet Market.*** **Merchandise Mart, Chicago.**

January 7-18. ***Chicago Drapery Market.*** **Merchandise Mart.**

January 7-18. ***Winter Market.*** **Waters and Exposition Buildings, Grand Rapids.**

January 13-18 ***New York Lamp Show.*** **Hotel New Yorker.**

January 28-March 3. ***Stage Designs*** **by Wolfgang Roth. The Art Alliance, Philadelphia.**

February 3-7. ***Western Gift, Toy, and Housewares Show.*** **Western Merchandise Mart and Civic Auditorium, San Francisco.**

February 4-8. ***Western Winter Market.*** **Western Merchandise Mart, San Francisco.**

February 4-16. ***The Merchandise Mart Gift Show; China, Glassware and Pottery Market.*** **Merchandise Mart, Chicago.**

rmica topped game table

OK Dad, it's

FORMICA

OK Mother, it's

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Formica topped dining table

Formica topped end table

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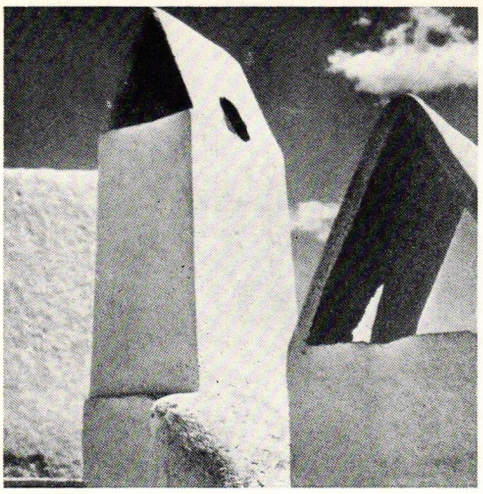
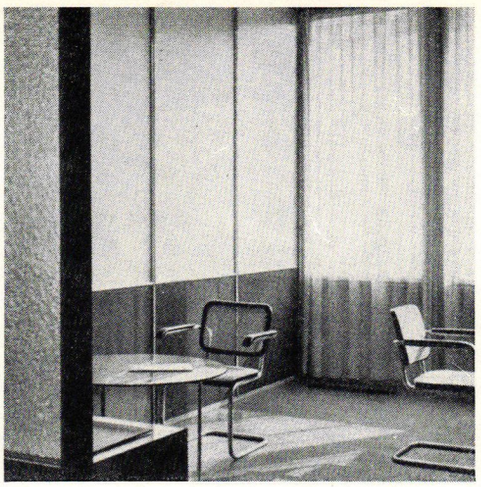
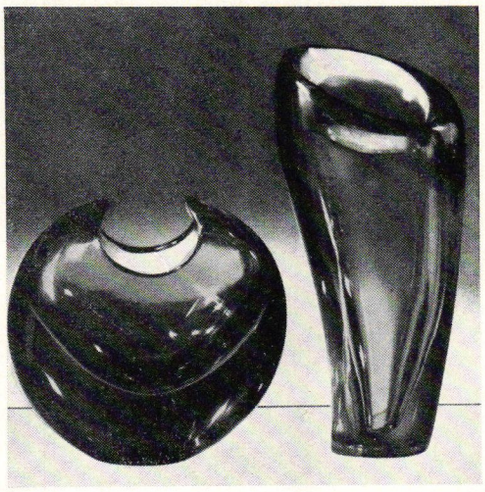


Left: *Spazio*, No. 5, Milan. A study of traditional architecture on the Mediterranean island of Ibizia reflects an adherence to the immutable conditions of human existence, unruffled by fads and styles.

Right: *Architektur und Wohnform*, No. 6, Stuttgart. A glassworks in Dusseldorf advertises its cause by using glass in its walls, doors, furniture, and everything conceivable except tubular metal chairs.

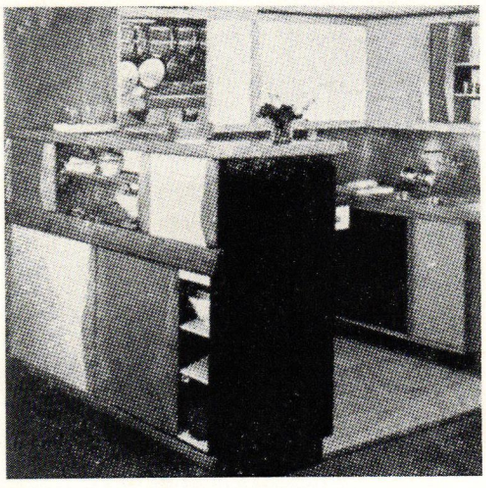


A sampling of magazines

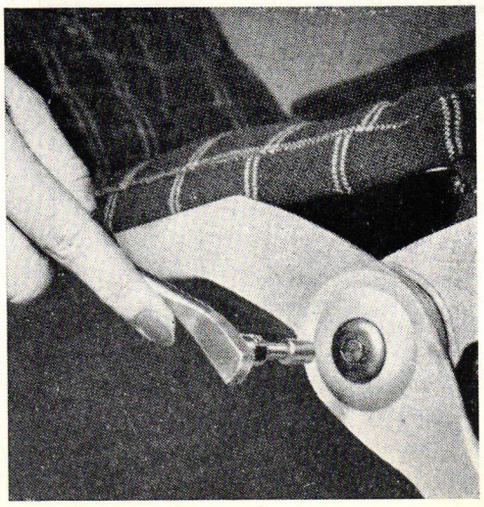


Above: *Art et Decoration*, No. 24, Paris. Glass artistry is a modern as well as an ancient art. Today, Italy has shown its supreme virtuosity in form, color and texture in its work by Seguso (above) and others.

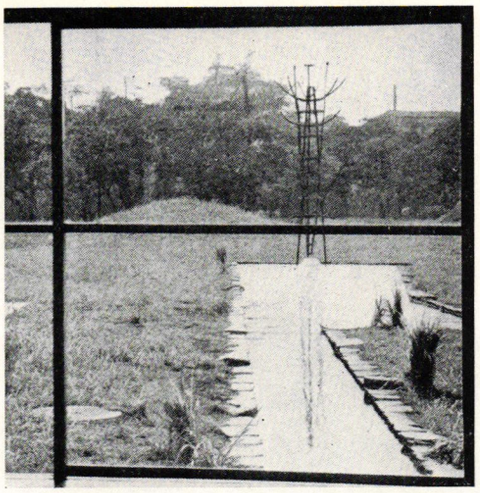
Above: *Architektur und Wohnform*, No. 6, Stuttgart. The cement industry's building at the 1951 Hanover exhibition is this fan-shaped reinforced concrete platform, approached by a curving ramp and covered by a wavy concrete bonnet.



Above: *L'architecture D'aujourd'hui*, No. 36, Paris. Equipping Le Corbusier's Marseilles apartments has posed a new problem of scale, from heating to household facilities. A completely mechanized kitchen has been designed by Charlotte Perriand.

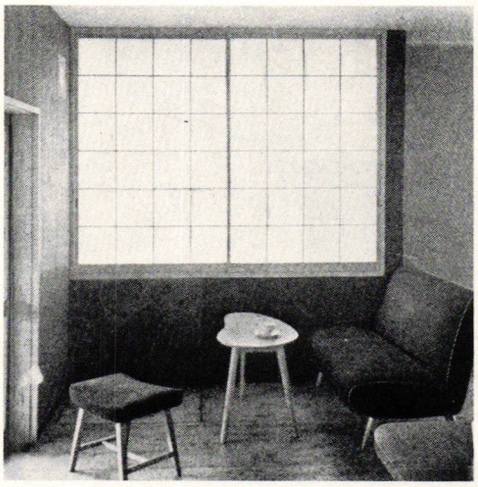


Left: *Die Kunst und Das Schöne Heim*, August, Munich. Sweden's latest contribution to adaptable furniture is a metal-frame chair which reclines at any angle or flattens into a cot, by means of the adjustable hinge shown here.



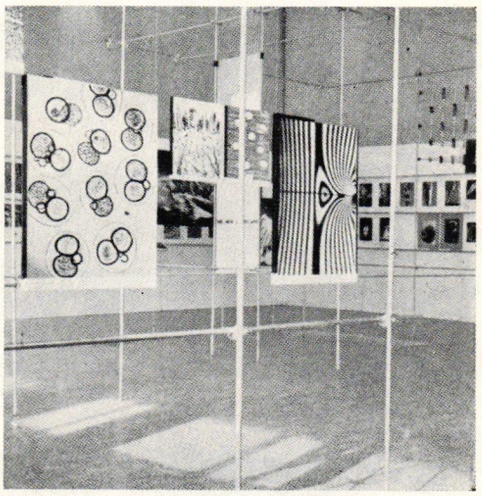
Left: *Sinkentiku,* September, Tokyo. Isamu Noguchi's iron sculpture rules a slender pool near the Readers Digest's new Tokyo office, viewed from an exhibition hall where the cultural efforts of Japan's younger artists will be shown.

from abroad

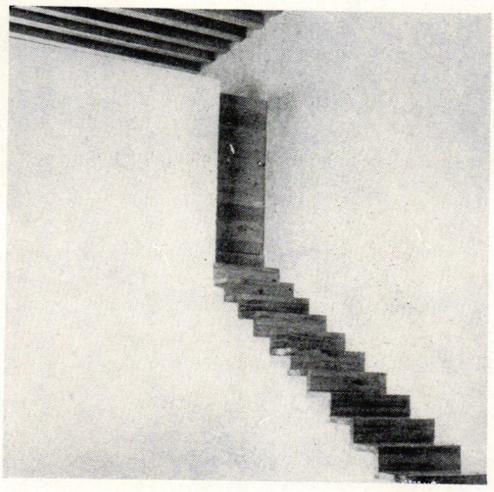


Above: *Sinkentiku,* September, Tokyo. A house in Hongo, Tokyo, by Kiyosi Seike exudes garden freshness in its underplayed decor, use of natural woods, and its location in the center of a large and verdant Japanese garden.

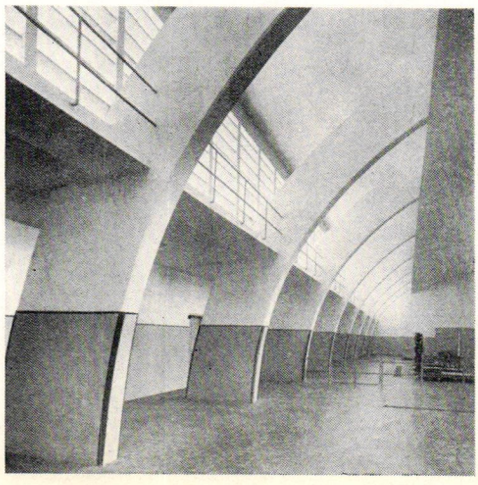
Right: *Graphis,* No. 36, Zurich. With illustrations from The New Landscape exhibition held at M.I.T., an article by Gyogy Kepes investigates esthetic results of visual revelations produced by advanced scientific and technological research.



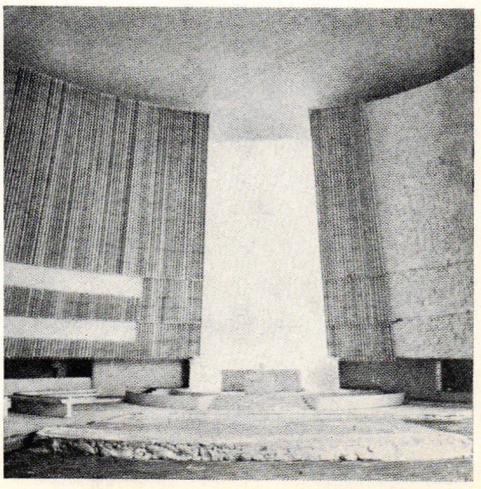
Left: *Arquitectura Mexico,* No. 35, Mexico City. In Tacubaya, architect Luis Barragan has built himself a house which is influenced by the native ranches and villages, and utilizes rustic materials. The stairs from library to study are unrailed, anchored into the masonry wall.



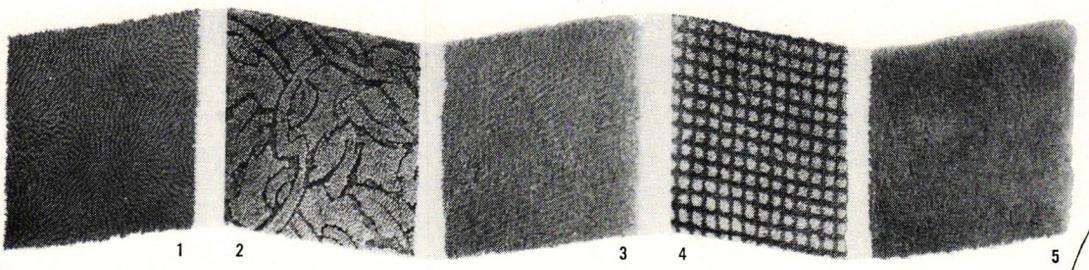
Left: *Spazio,* No. 5, Milan. A spacious new fish market on a canal in Ancona, Italy, consists of one immense hall where all the fish-vending operations are carried on. Behind its louvered facade are these husky concrete supports.

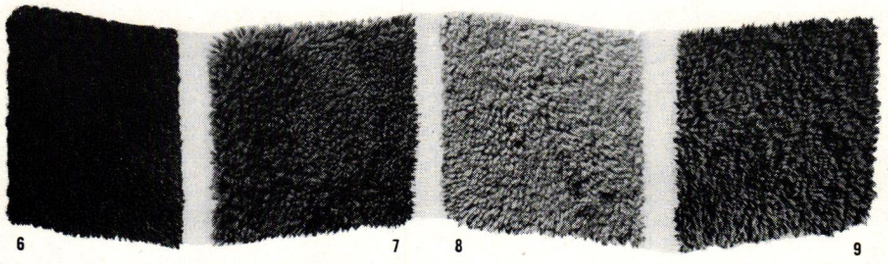


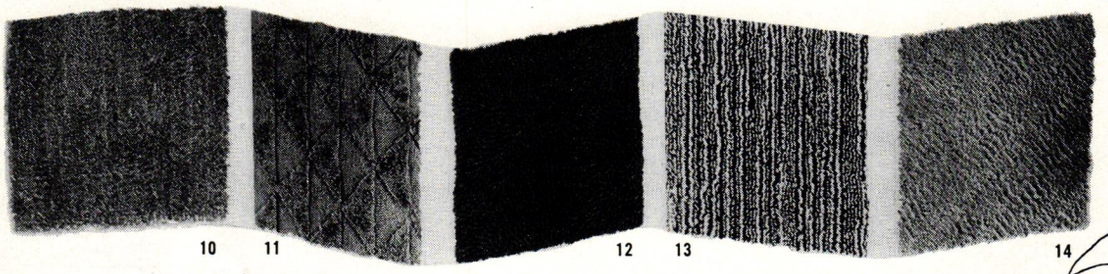
Right: *Sinkentiku,* May, Tokyo. The United Nations' General Assembly building is shown as a model. This circular form anticipates the interior of the assembly hall's rostrum, taking shape under the now-rising central dome.

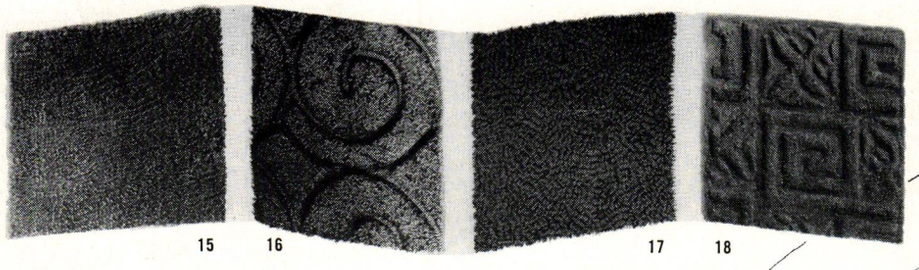


CARPET MASTERPIECES BY **FLOCOPOR**









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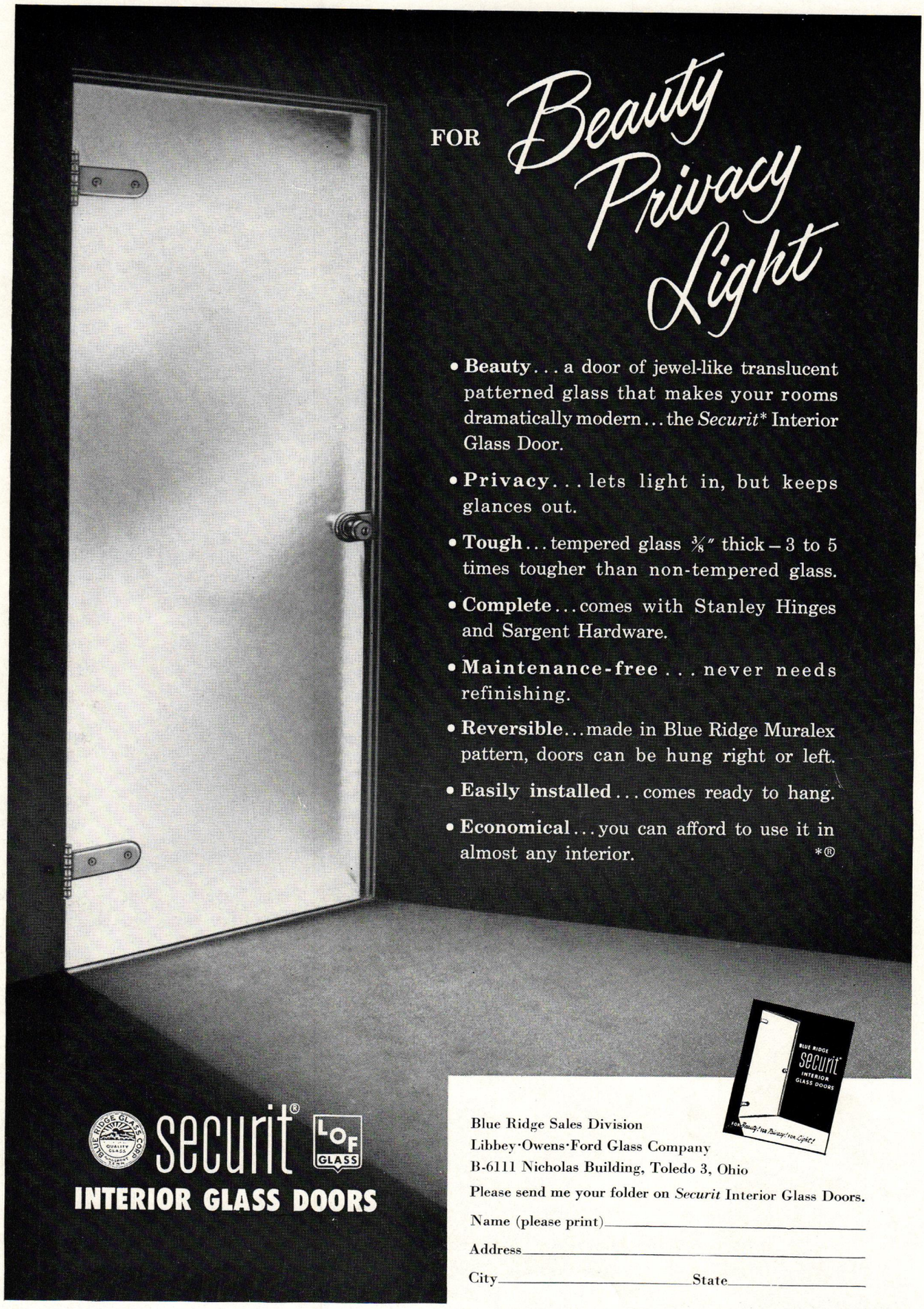

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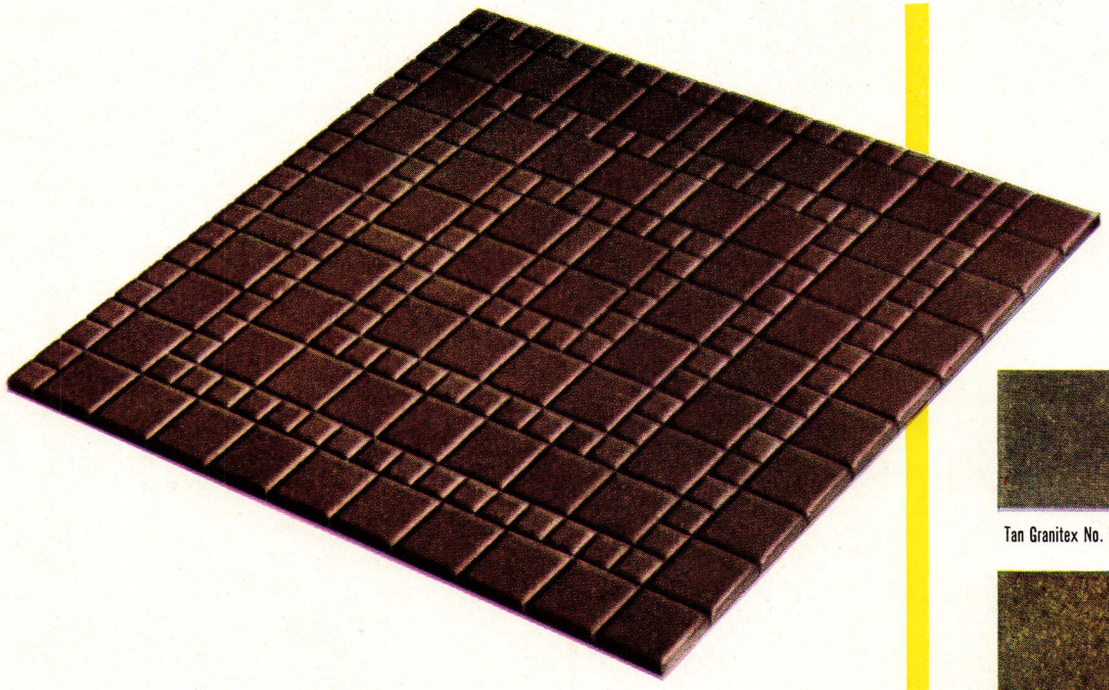
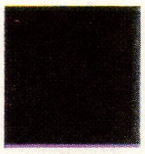
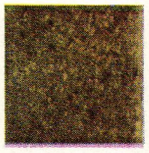


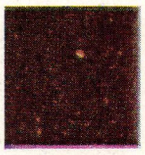
Tan Granitex No. 1221



Brown Granitex No. 1222



Buff Granitex No. 1223



Red Granitex No. 1225

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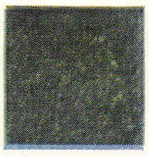
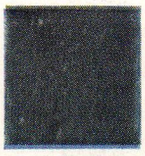
Black Granitex No. 1228

Yellow Granitex No. 1231



Blue-Gray Granitex No. 1226



Blue-Green Granitex No. 1227

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Mosaic Granitex (Real Clay) has remarkable style flexibility, distinctive beauty, the lowest cost of maintenance of any floor material and it never needs replacing!

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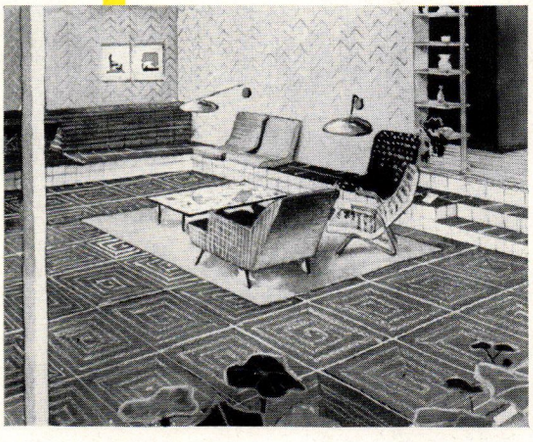
For information on the several types of Mosaic Tile, see your architect, builder or write Dept. 10-22 The Mosaic Tile Company, Zanesville, Ohio.



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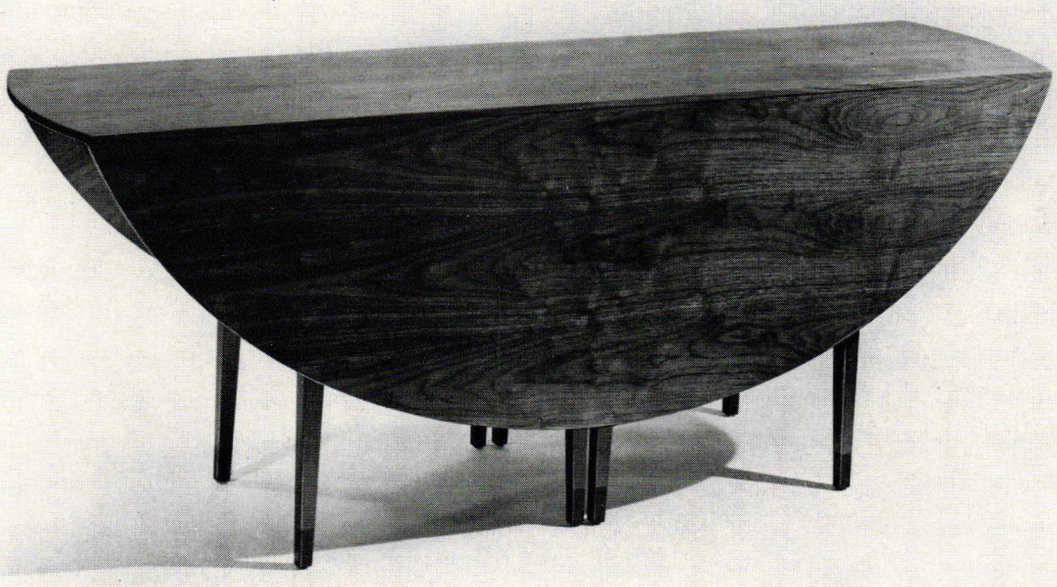

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makes his selection
from Morton Sundour's
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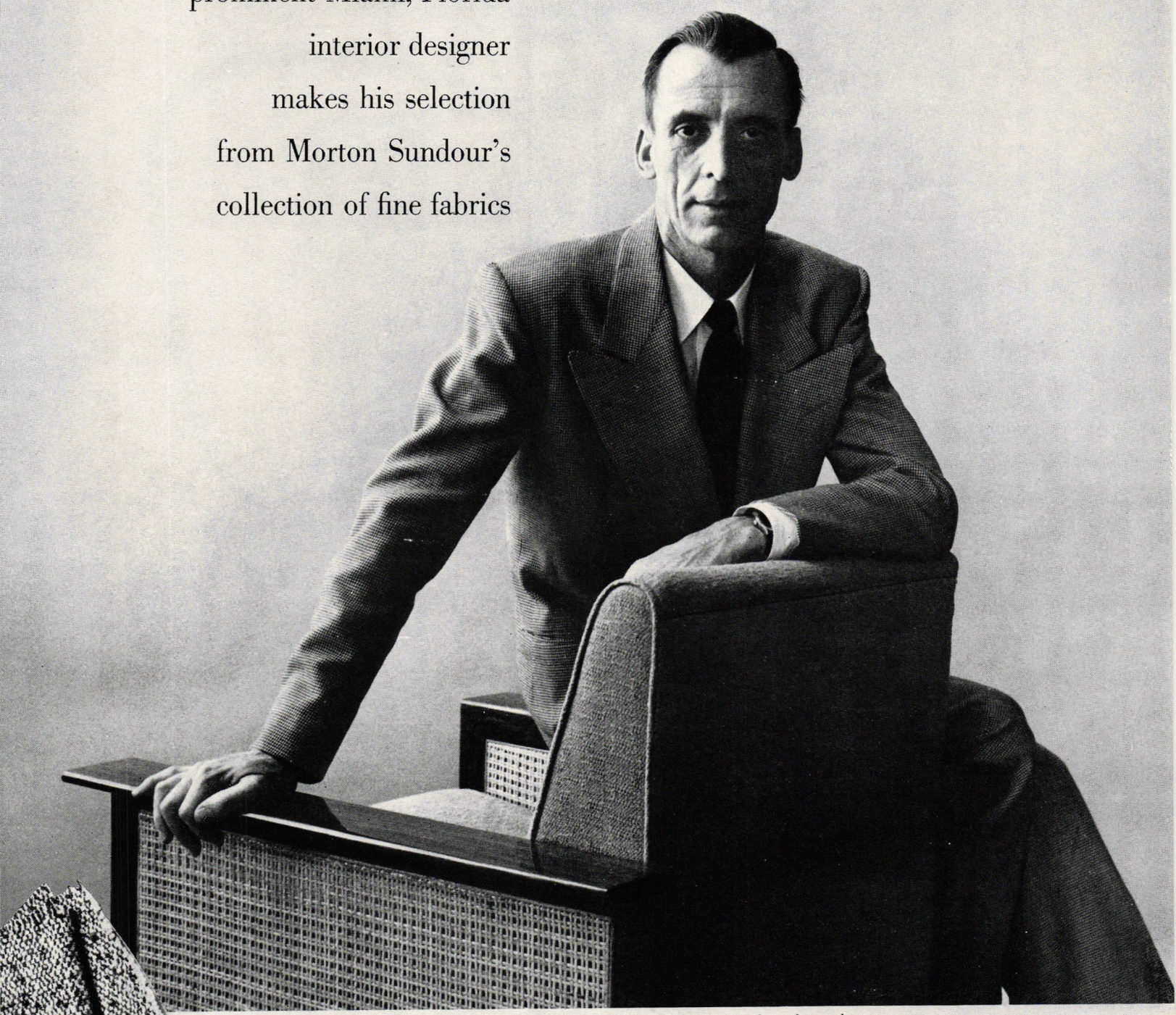
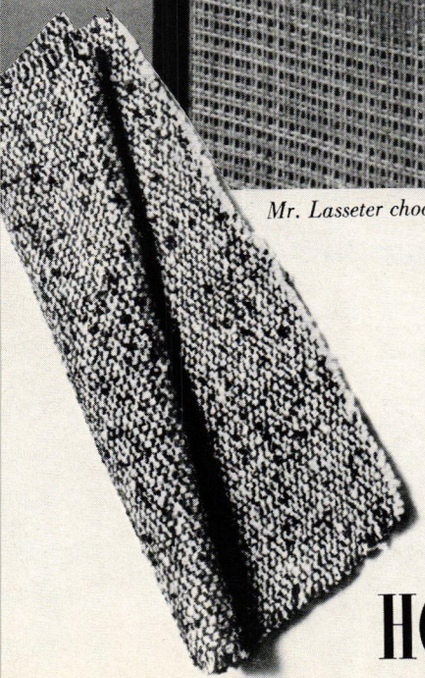


Mr. Lasseter chooses Raeburn, a tweedy, hand-loomed type of textured fabric in rich modern colors.



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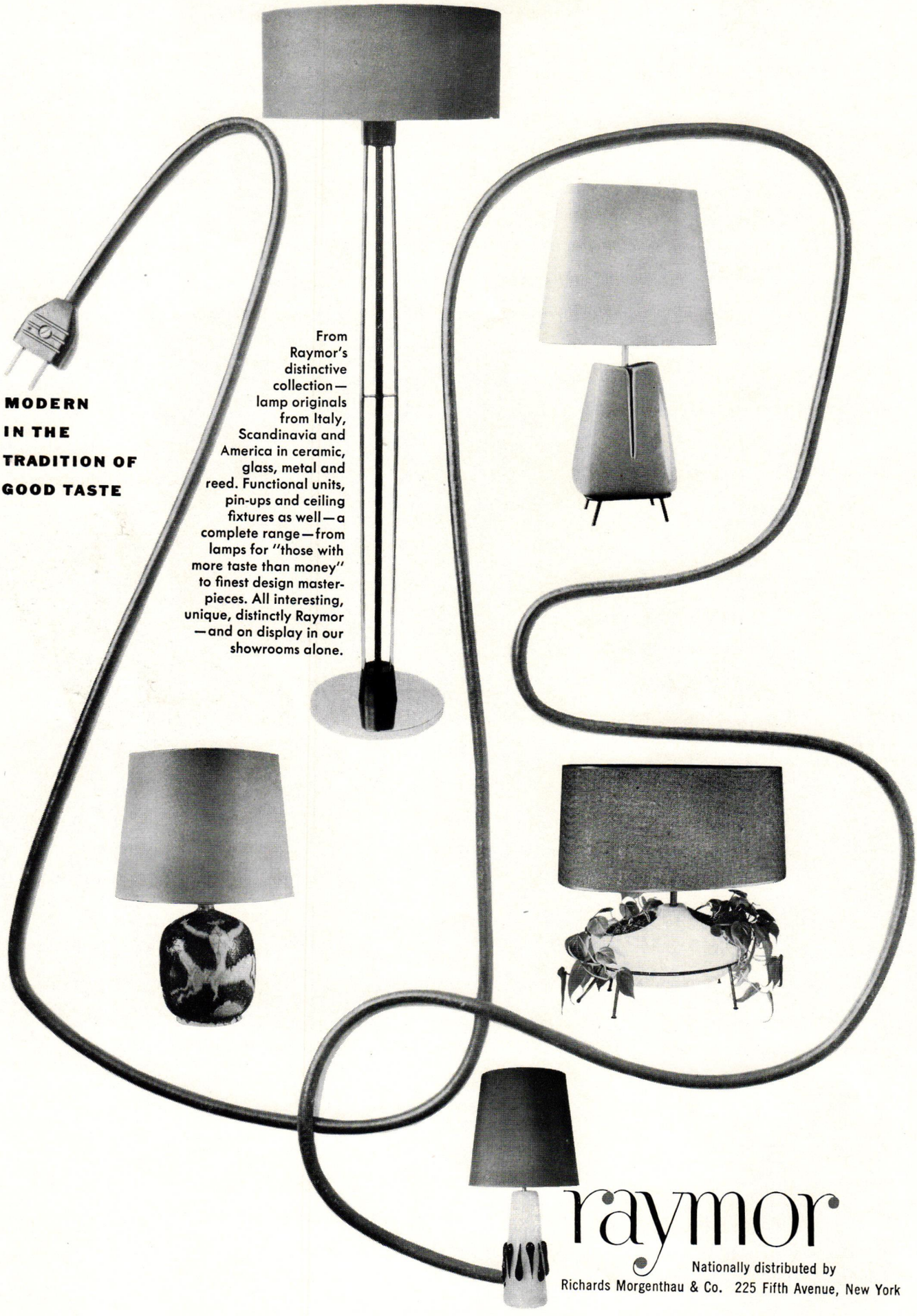

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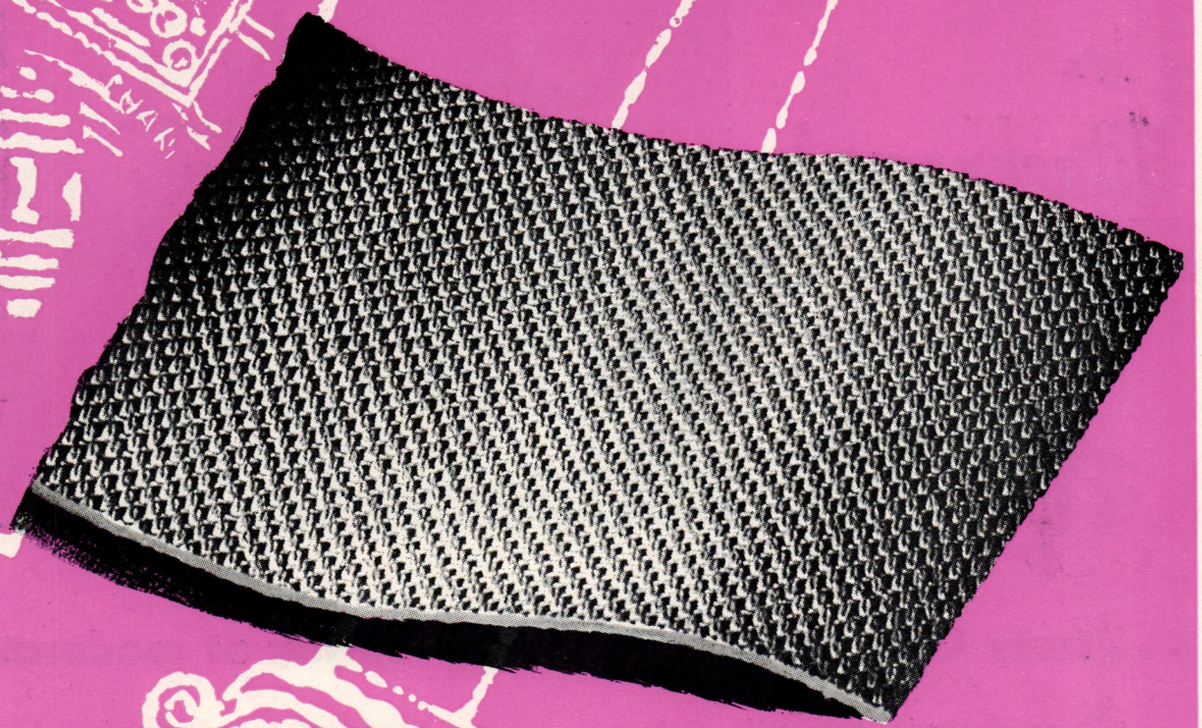

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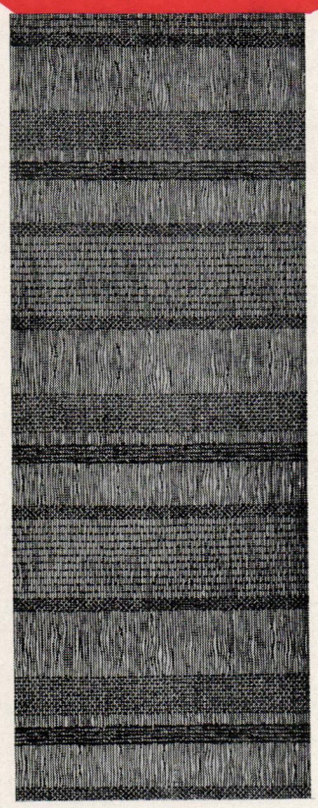
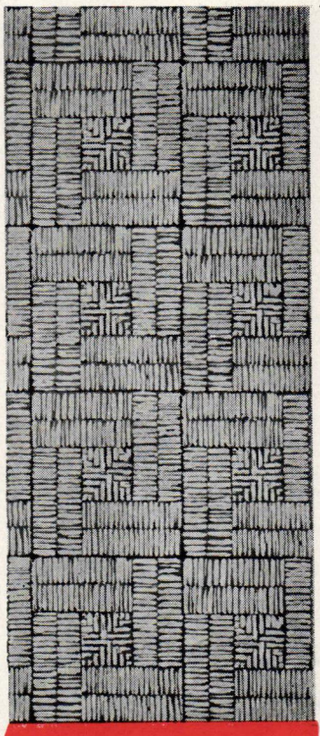
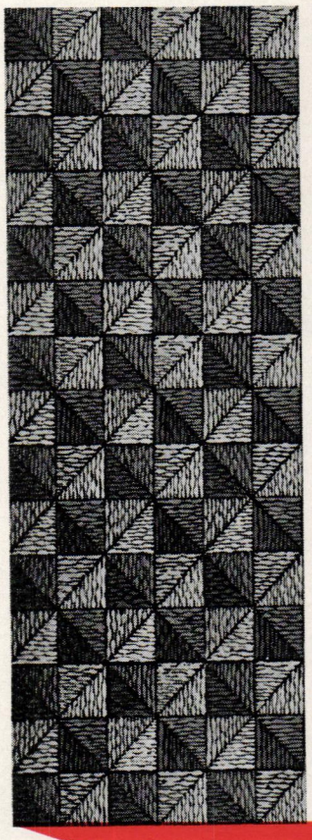


"Peruvian Linen"



"Grass Weave"

"Polynesian"



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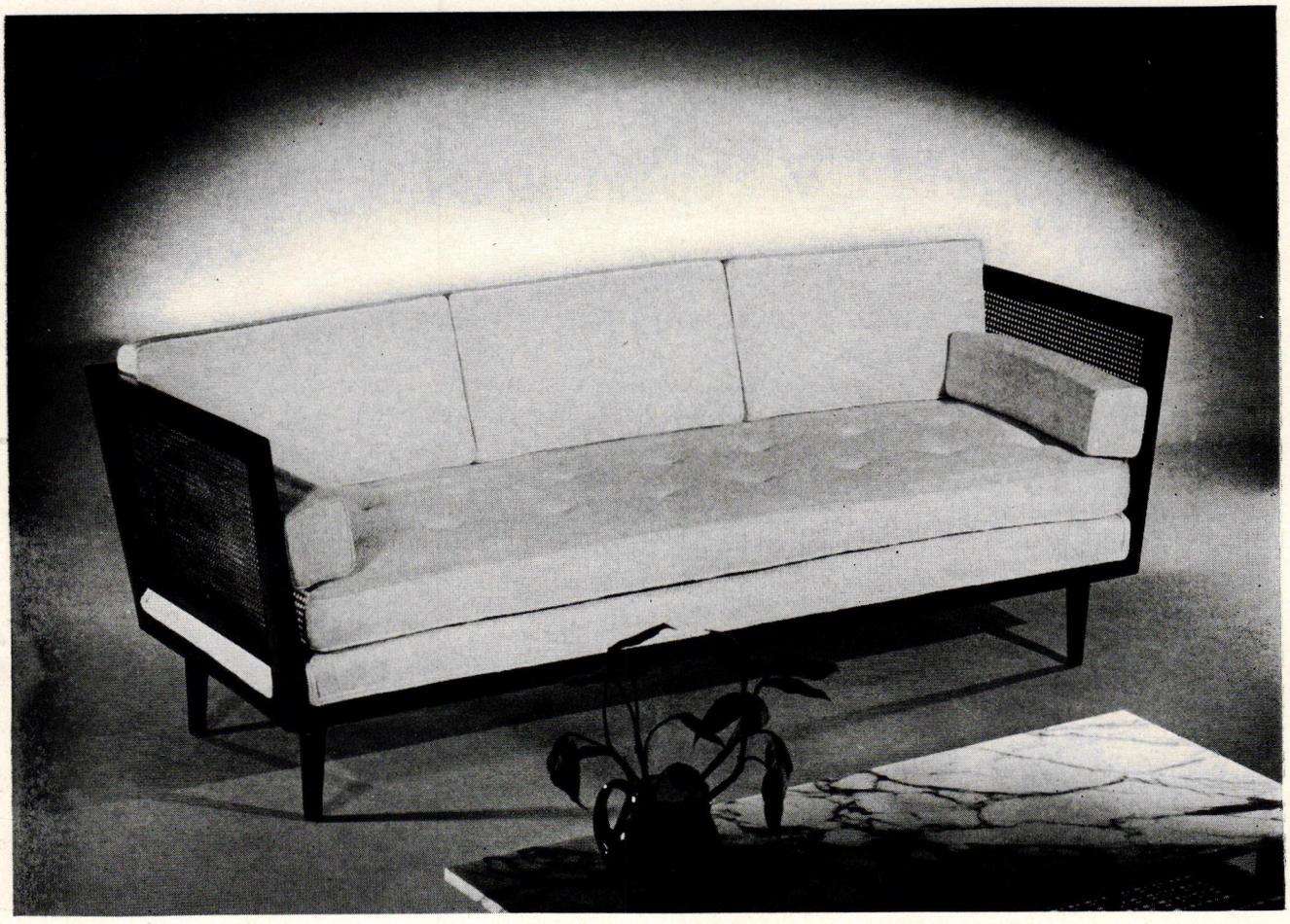
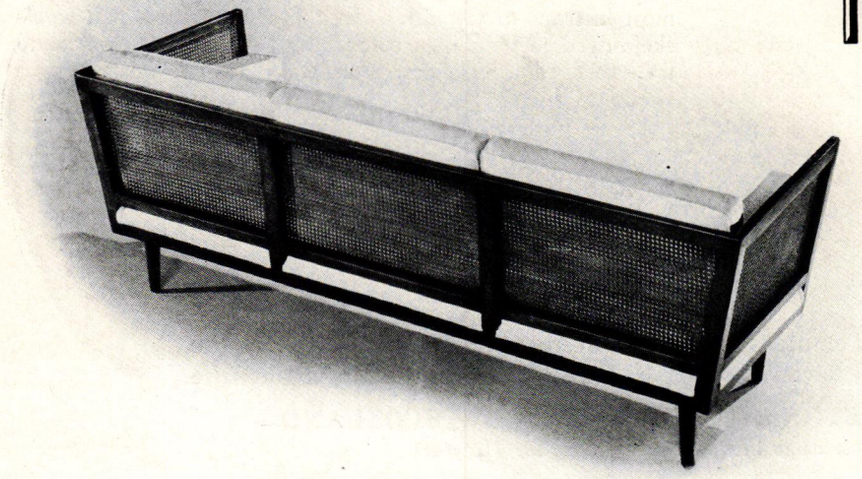


S0403 Sofa. Handwoven cane panels on frame. Rubber foam loose pillow backs and bolsters. Buttoned rubber foam cushion.



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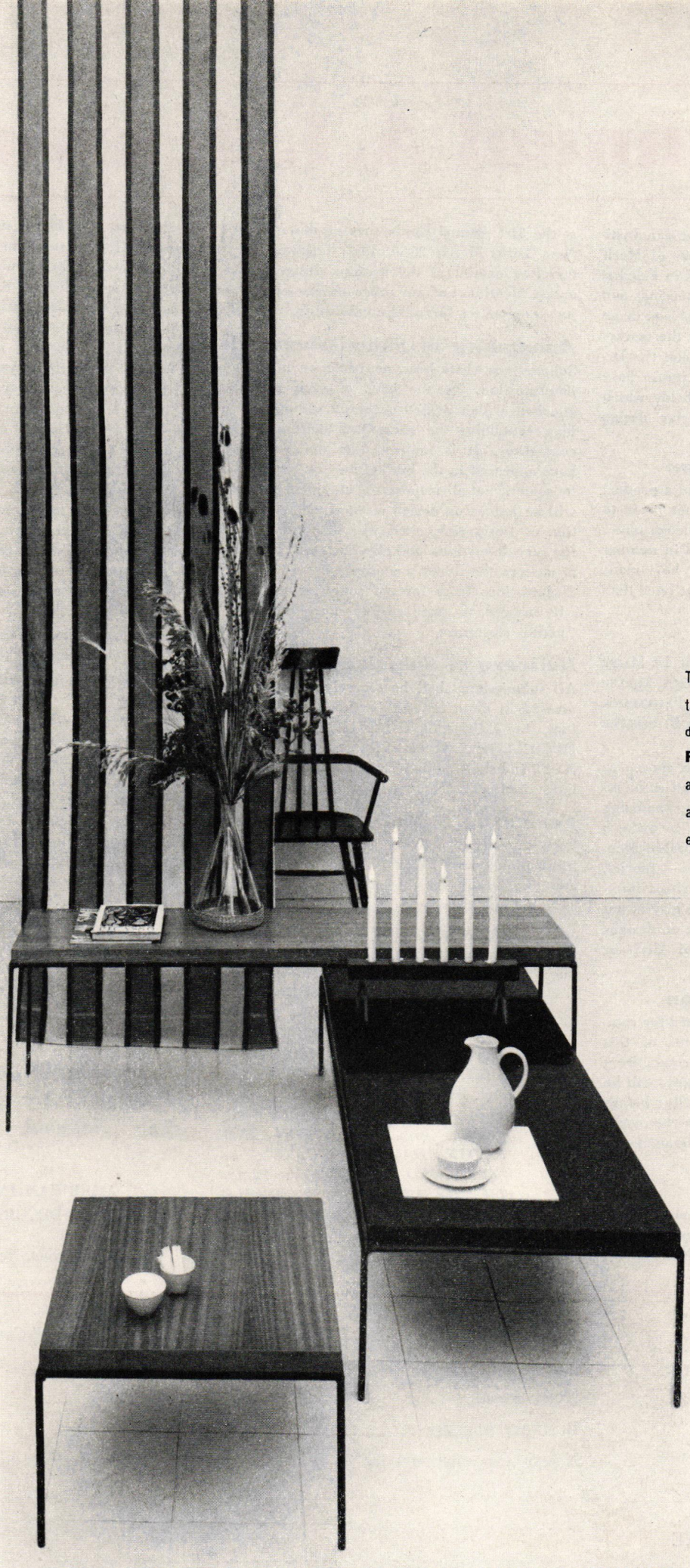

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NEW YORK 201 EAST 57th STREET, NEW YORK, N. Y. **CHICAGO** MERCHANDISE MART, ROOM 1146

BOSTON RAPIDS FURNITURE CO., INC.

LOS ANGELES ALBERT PARVIN CO., INC.

1951 annual A.I.D. awards

A competition initiated by the American Institute of Decorators to award Citations of Merit to the Designers of outstanding work in Fabrics, Furniture, Floor Coverings, Wall Coverings and Lighting. The object of these citations is to make known to the consumer public what the market offers in good design, and to commend the Designers who in the opinion of the jurors have created the best designs in these fields which contribute to the practice of interior design and decoration.

Rules of the Competition

Any Designer may enter the design of a product which has been offered for sale—not prior to January 1st, 1951—and has reached the consumer market. Submissions are not limited in number but an entry form must designate how many submissions and reach the A.I.D. not later than Friday, February 1, 1952.

Jury of Award

HOWARD M. BINGHAM — ELEANOR LE MAIRE
KARL BOCK — MARY MILLER
LESLIE CHEEK, JR. — WILLIAM C. PAHLMANN
MELANIE KAHANE — HAROLD R. SLEEPER
PAUL VALENTI

The members of the jury have been chosen as representative of the educational, museum, architectural, interior design and merchandising fields. The jury will have authority to make a Citation of Merit and several Honorable Mentions in each of the five categories — fabrics, furniture, floor coverings, wall coverings, lighting. Its decision shall be final. The jury is not obligated to make any awards in case no designs are deemed worthy of a Citation of Merit or Honorable Mention.

Pre Judging Examination

All submitted designs will be examined for compliance with mandatory requirements of this program. The jury will place out of competition those which do not comply. The awards will be made by majority vote in secret ballot before opening the envelopes which contain the names of the competitors. The A.I.D. will immediately notify the winners.

Report of the Jury

The jury will compose a written report stating its reasons for its decisions. Presentations of awards and public announcement will take place at the 21st Annual Conference of the A.I.D. in New York, March 26-30, 1952, followed by a traveling exhibit of the winning designs, Honorable Mentions and any other designs which the jury may select for public exhibition.

Anonymity of Submissions

Submissions shall bear no name or marks of identification. To the back of each must be attached a plain sealed envelope without markings, containing the name and address of the competitor. It is realized that designs which have appeared in the market may be recognized by some if not all members of the jury, but they will be judged on design merit alone. No mention of Designers' names will be permitted in the jury discussions, and all efforts will be made to observe the design's anonymity.

Submissions from foreign countries must *not* be insured, to avoid customs duty and to expedite clearance.

Delivery of Submissions

All submissions shall be securely wrapped, addressed in plain lettering with no other markings, to THE AMERICAN INSTITUTE OF DECORATORS, 41 East 57th St., New York 22, N. Y., and shall be delivered there, prepaid, not later than 6 P.M., Friday, February 8, 1952.

Format of Submissions

Each submission shall be made on a sheet of illustration board 20″ x 30″ and shall include one photograph of the article approximately 8″ x 10″ and additional material as follows:

In the lower right hand corner within an outlined box 2″ x 5″ shall appear three lines of lettering. The first line shall read "1951—*FABRIC DESIGN.*" (or *FURNITURE DESIGN, FLOOR COVERING DESIGN, WALL COVERING DESIGN, or LIGHTING DESIGN,* as the case may be). The second line shall designate in as few words as possible the character of the product, such as *"COTTON AND RAYON DAMASK WEAVE"*; or *"BLEACHED MAHOGANY, PLASTIC HARDWARE"*; *"WASHABLE HANDSCREENED WALLPAPER,"* etc. The third line shall carry the words "Approximate Retail Price . . ."

In the case of a fabric submission, the photograph shall show sufficient length to exhibit the full character of the pattern. An additional photograph may be included to picture the fabric in use in interior decoration. An actual sample of the fabric, in a size not exceeding that of the mount, shall be securely attached to the board so that the lower right hand corner of the fabric is free from the mount for handling by the jury. In the case of furniture, a photograph shall show the article isolated against a simple background. An additional photograph shall be included which may be another view of the article used in conjunction with other elements of interior decoration, and/or a scale or dimensioned drawing whether elevation sketch or perspective. In addition, sample or samples of the actual finishes, covering, etc. shown in the photograph of the article shall be mounted securely to the board.

In the case of a floor covering, the format shall be identical to that of a fabric as mentioned above, inasmuch as rigid materials, and hard-surface floorings are excluded from this competition.

In the case of a wall covering, the format shall be the same as that of a fabric mentioned above with the exception that the actual sample shall be completely attached to the mount.

In the case of lighting (which includes lamps and lighting fixtures used in interior decoration) the format shall be identical to that of furniture as mentioned above.

Right to Exhibit

The A.I.D. reserves the right to exhibit any of the submissions selected by the jury for this purpose. The A.I.D. accepts no obligation to return any entry.

Entry Forms And Additional Programs Are Available At The National Headquarters

AMERICAN INSTITUTE
OF DECORATORS

41 East 57th Street, New York 22, N. Y.

entry form

To:

AMERICAN INSTITUTE
OF DECORATORS

41 East 57th Street
NEW YORK 22, N. Y.

I plan to submit.....designs in the A.I.D. Annual Award Competition for 1951.

NAME OF DESIGNER.....

HOME ADDRESS .....

BUSINESS ADDRESS .....

NAMES AND ADDRESSES OF COMPANIES WHO HAVE EXECUTED THESE DESIGNS:

.....

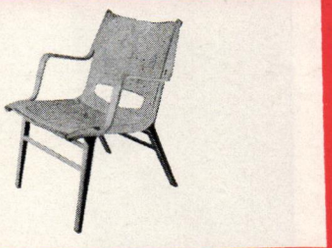
.....

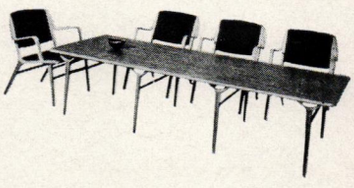
.....

I guarantee each submission has been designed by me and has been offered for sale not prior to January 1*st,* 1951, *and has reached the consumer market.*

INT. 11-51 (*Signature*) .....

H·A·N·S·E·N





Basic achievement in furniture design and construction . . . chairs and tables of laminated beech and walnut. Made by Fritz Hansen of Copenhagen. Three chairs of exceptional comfort...three tables, including a low conference model. All extremely light . . . and built to give years of service.

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america's foremost collection of modern furniture

showrooms; one park ave., new york; 622 merchandise mart, chicago; exhibitors' building, grand rapids; 8810 beverly blvd., los angeles

"Charleton"
For those whose taste and requirements never permit the consideration of "second best"
Abels, Wasserberg & Co., Inc.
23 EAST 26th STREET, NEW YORK 10, N. Y.
Chicago:
Space 1548, Merchandise Mart
Los Angeles: Marsh-Fairchild
503 Brack Shops, 527 W. Seventh St.
Grand Rapids:
Grand Rapids Exhibition Bldg., Fifth Floo

A new and whimsical hand-printed Italian import. Vat colors on fine cotton fifty inches wide. In four color combinations: blue and pink on white ground; honey and green on mist green ground; brown and gold on beige ground; blue and gold on beige ground.

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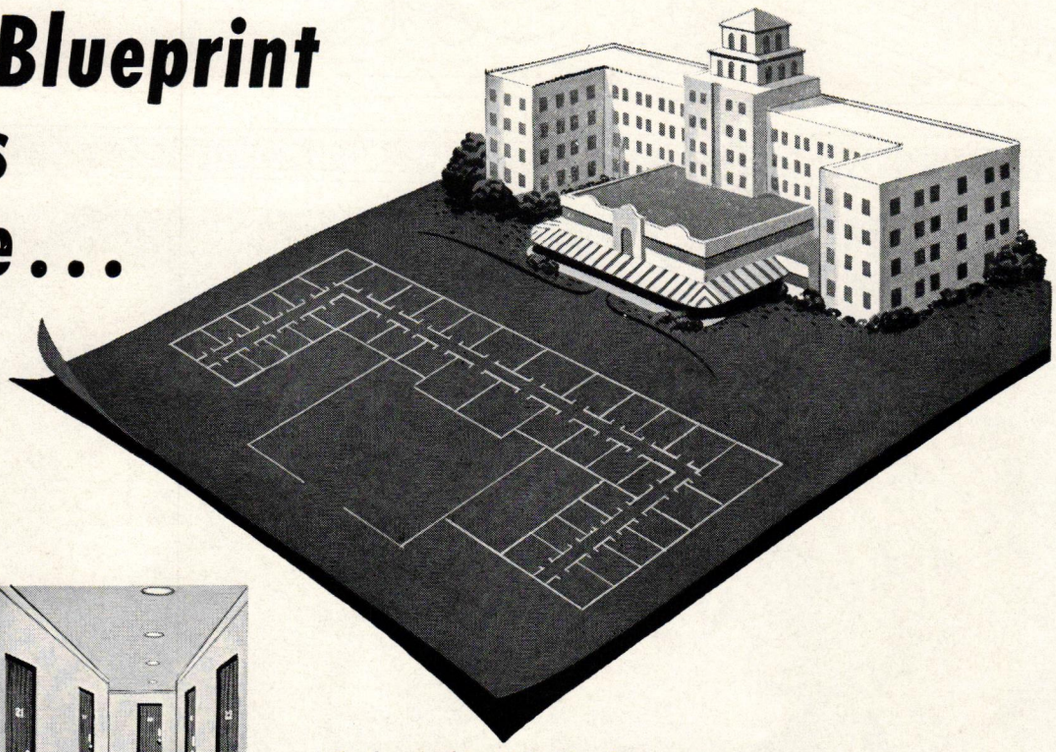
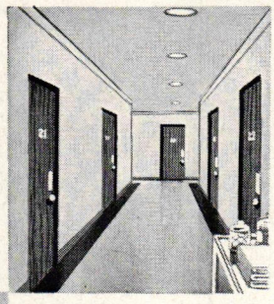
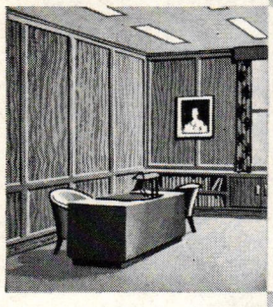
Representatives: **8800 Beverly Boulevard, Los Angeles**
Merchandise Mart, Chicago • 159 Ottawa Avenue N. W., Grand Rapids
445 Powell Street, San Francisco • 2622 Cedar Springs, Dallas • 420 Boylston Street, Boston

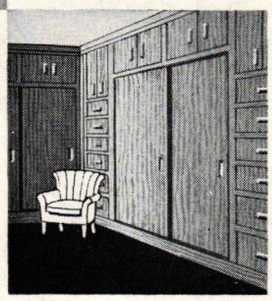
When Your Blueprint comes to life...







Atlas Panels and Atlas Flush Doors have a quality that goes clear through, the "something plus" that comes only from long experience. (The first division of this firm was established in 1892.)



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Whether Architect, Builder, Interior Designer or Industrial Designer . . . there comes a time, on every job, when your experience and your creative work are finally crystallized on paper. Your reputation now rests on the quality of materials and workmanship through which your ideas are carried out. Your professional standing is at stake; yours is the right to specify and establish the standards the job requires.

This being the case, there are some things we would like you to know . . . about our firm.

Atlas Plywood Corporation is the world's largest maker of plywoods — making plywoods of *every type, grade and size for every end use*. We make nothing but plywoods, veneers and lumber. We sell no material or product not of our own manufacture.

Atlas is a fully integrated company. From the standing tree to the finished product, every step of manufacturing and processing is under one ownership, one standard of design and workmanship, *one responsibility*.

Your choice of woods is wide—all the famous Northern Hardwoods, Southern Gum, Western Fir or any suitable exotic wood available anywhere in the world — Mahogany, Limba, Chen Chen, Avodire, Prima Vera and the like.

Let us send you literature to file on both Atlas Panels and Atlas Doors. We'd like to get acquainted. Kindly address your inquiry to Department 12.

ATLAS PANELS • ATLAS DOORS

13 MANUFACTURING PLANTS

Newport, Vt.
Greenville, Me.
Houlton, Me.
Patten, Me.
Goldsboro, N. C. (2)
Plymouth, N. C.
Gladstone, Mich.
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Portland, Ore.
Brunswick, Ga.
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ATLAS
PLYWOOD CORPORATION

STATLER BUILDING, BOSTON 16, MASS.

2 DISTRIBUTING PLANTS
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11 SALES-SERVICE OFFICES

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Gladstone, Mich.
Los Angeles, Calif.
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The client's always right...

When she selects

FREMONT Supreme

Rubber Rug Cushion for the new room scheme

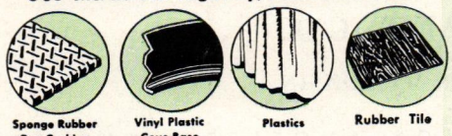
She won't settle for "second best" when it comes to carpet cushion. Once she steps on Supreme, feels the buoyant resiliency it gives carpets, she's sold. Offer it your next carpet job and see how easily it's accepted!

Distinctive waffled green surface keeps carpets from slipping.

Watch for new Fremont Products

Fremont Rubber Company

306 McPherson Highway, FREMONT, OHIO



Sponge Rubber Rug Cushion | Vinyl Plastic Cove Base | Plastics | Rubber Tile

GENTLEMEN:

Please send me without obligation your newest literature on Fremont products.

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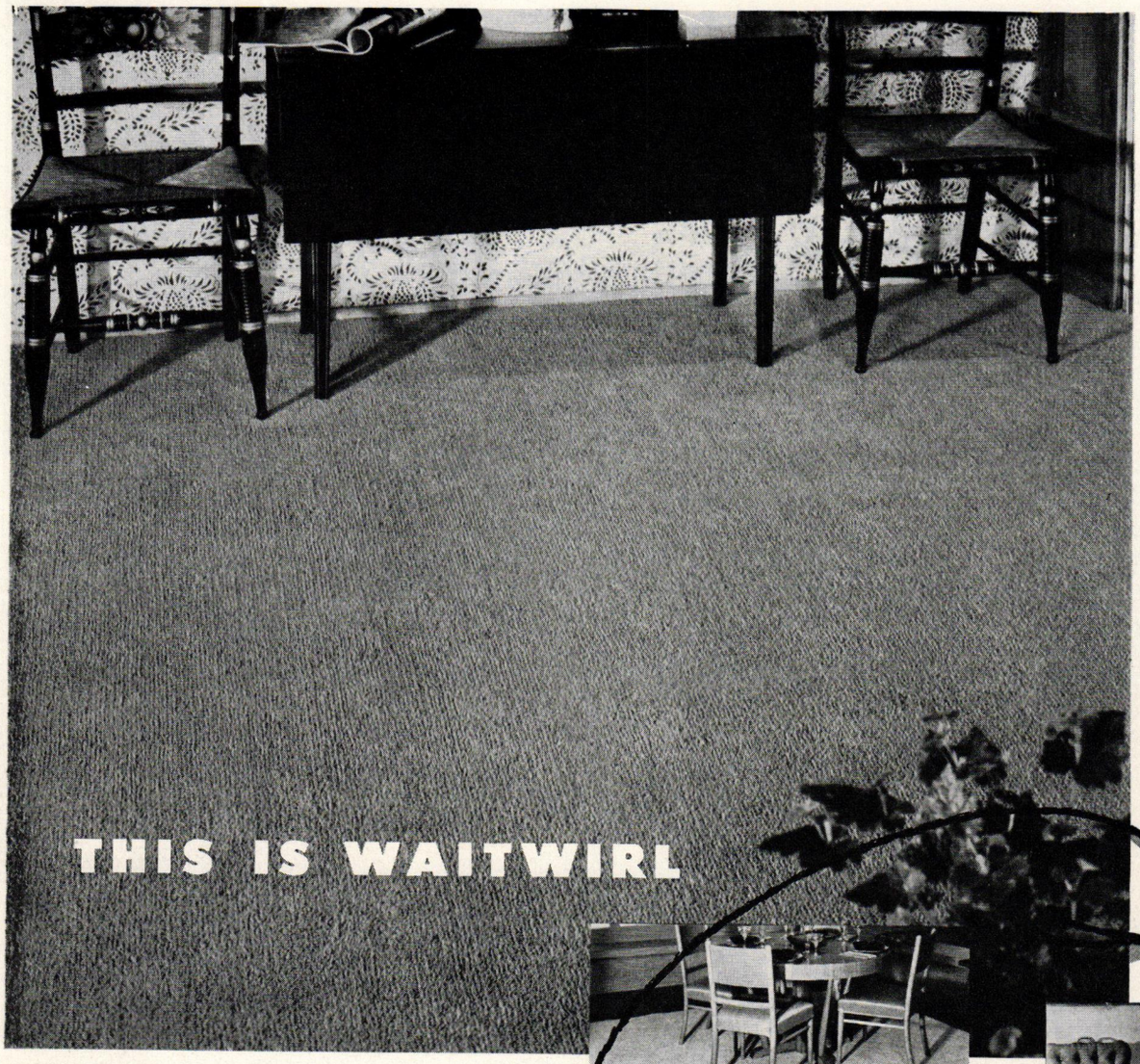
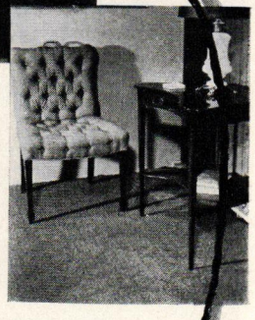


the custom-made cotton-twist carpeting
cited for recognition in the
GOOD DESIGN EXHIBIT
of the Museum of Modern Art
at the Chicago Merchandise Mart, 1951



Three of Waitwirl's
decorator colorings: Canary,
Stone and String, were selected by
the judges of the Good Design Exhibit
. . . out of a brilliant
palette of colors.

GOOD DESIGN

Each Waitwirl carpet is made and dyed expressly to order; in one piece if desired, in any size, shape or color, and shipped within 3 to 4 weeks. It is one of the floor coverings designed for the Waite Carpet Co. by Katharine Kinnane and John Gerald. Want to know more about Waitwirl? Write.

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INCORPORATED

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DESIGNER-OWNED FACTORY

Two-part sofa from a new collection of upholstered pieces...a truly slim silhouette that nevertheless achieves deep-seating comfort...also available in straight sections.

Chests and end table from a collection of cases and occasional pieces in amber-toned mahogany.

The cocktail table of imported Italian Travertine marble mounted on slender brass legs...from a group of marble topped tables.

Individualized modern...for every room in the house

for the convenience of the decorator and furniture dealer

the pasadena

designed by forest wilson

You are invited to take full advantage of these well-stocked, competently staffed showrooms in your city.

Scores of superbly styled modern and traditional upholstered pieces await your customers' inspection.

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peck and hills furniture company, 1353 south wabash avenue
CLEVELAND
the kane company, east 40th street
DENVER
wagner distributing company, 1501 eighteenth street
DETROIT
gardner & schumacher, 415 east congress
JACKSONVILLE
swindal-powell company, 14th and main
KANSAS CITY
blackwell's wholesale furniture company, kansas city, mo.
MIAMI
a. t. euster furniture company, 691 northwest 13th street
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swindal-powell company, 1191 northwest 22nd street
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universal furniture mart of wisconsin, 200 north water
MINNEAPOLIS
luger furniture company, 173 glenwood avenue
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invitation
to visit
our

new showrooms

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a presentation of new

- lamps
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- museum of modern art award lamps

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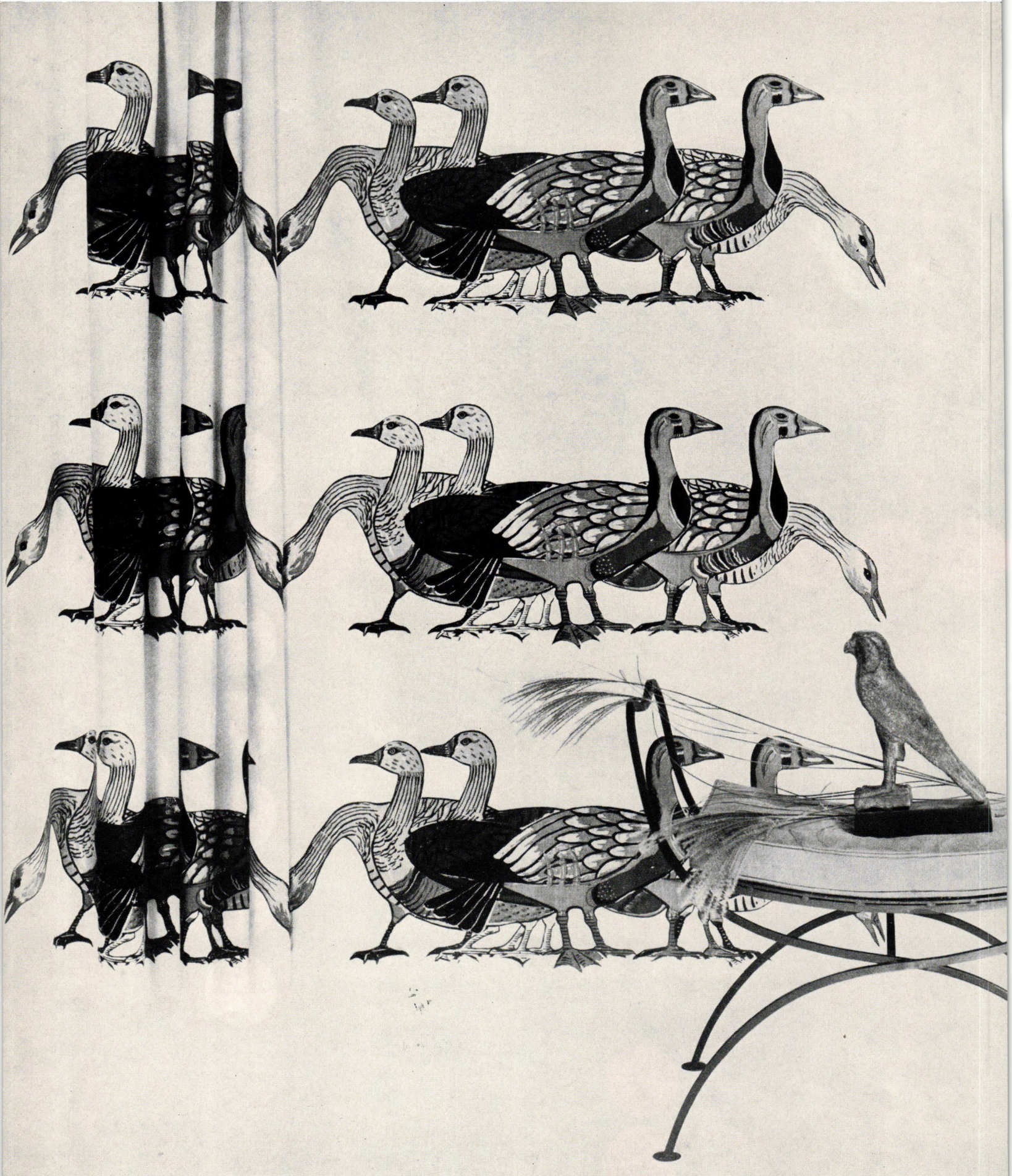

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nothing takes the place of

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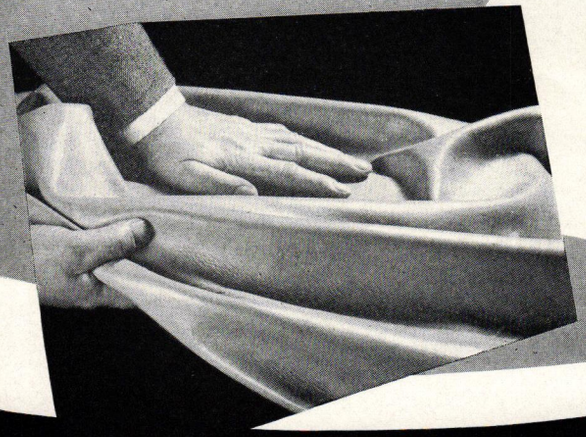

An invitation to your talents, a medium of marked flexibility for upholstery and decorating . . . Genuine Leather. Possessing beauty and variety in texture and color that please both your clients and you through years of constant use.

THE UPHOLSTERY LEATHER GROUP

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Do you specify TACK MARKS?

YOU DO if your clients' carpets are installed by the old fashioned turn-and-tack method.

FOR FLAWLESS CARPET BEAUTY SPECIFY

Smoothedge

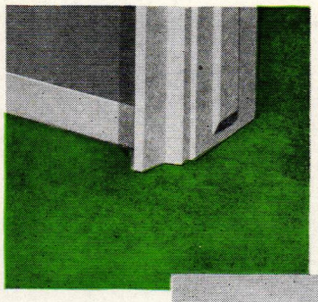
TACKLESS INSTALLATION

Replacement or a Refund of Money — Guaranteed by Good Housekeeping — If Not As Advertised Therein

NO TACK MARKS HERE

Smooth flowing beauty at carpet edges, even at doorways and hearths. No ugly tack marks, scallops, dirt-catching indentations or ridges.

Specify SMOOTHEDGE *Tackless Installation.*



AVOID THIS

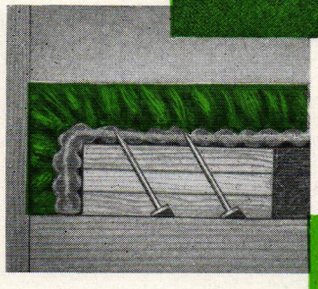
Tack marks never improved the appearance of lovely wall-to-wall carpet. Even the best turn-and-tack job can't hide these hard-to-clean indentations.

Specify SMOOTHEDGE *Tackless Installation.*

HOW SMOOTHEDGE WORKS

SMOOTHEDGE gripper holds the carpet firmly and *invisibly* from beneath. Carpet is securely hooked at one wall, then stretched and hooked at the opposite wall. Tack marks, ripples and lumps are eliminated—you see nothing but beautiful carpet. And when you want the carpet up it's as easy as opening a zipper.

No special provisions are required in plans for either wood or concrete floors.



EASY TO SPECIFY — AVAILABLE NATIONALLY

Handled by over 4,000 carpet retailers and by 68 carpet distributors. Recommended by leading carpet mills for wall-to-wall carpet installation.

SEND FOR FULL DETAILS, A. I. A. FILE AND NAMES OF INSTALLATION CONTRACTORS NEAREST YOU

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Please send me Smoothedge A.I.A. file ☐
Installation Manual ☐ Names of nearest contractors ☐

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Address_____

City_____ Zone____ State_____

Salterini, of course...

—if your clients seek for beauty

and crave the unusual

Lounge Chair, E2624, $100; Tub Chair (pair shown), E2608, $59; Breakfast Table, E2539, $90; Twin Size Headboard & Shelves, E2601, $100; Vanity Bench, E2609, $58. Table top is made of 7/16″ crystal, tub chairs and vanity bench of Italian wicker. Neva-Rust* wrought iron frames are available in 5 exclusive finishes. All prices approximate list.

*Reg U. S. Pat Off. Salterini NEVA-RUST GUARANTEED AGAINST RUST FOR 6 YEARS REG. U. S. PAT. OFF. It is not genuine Salterini without this seal on the frame

Write for booklet of Tempestini/Salterini designs.

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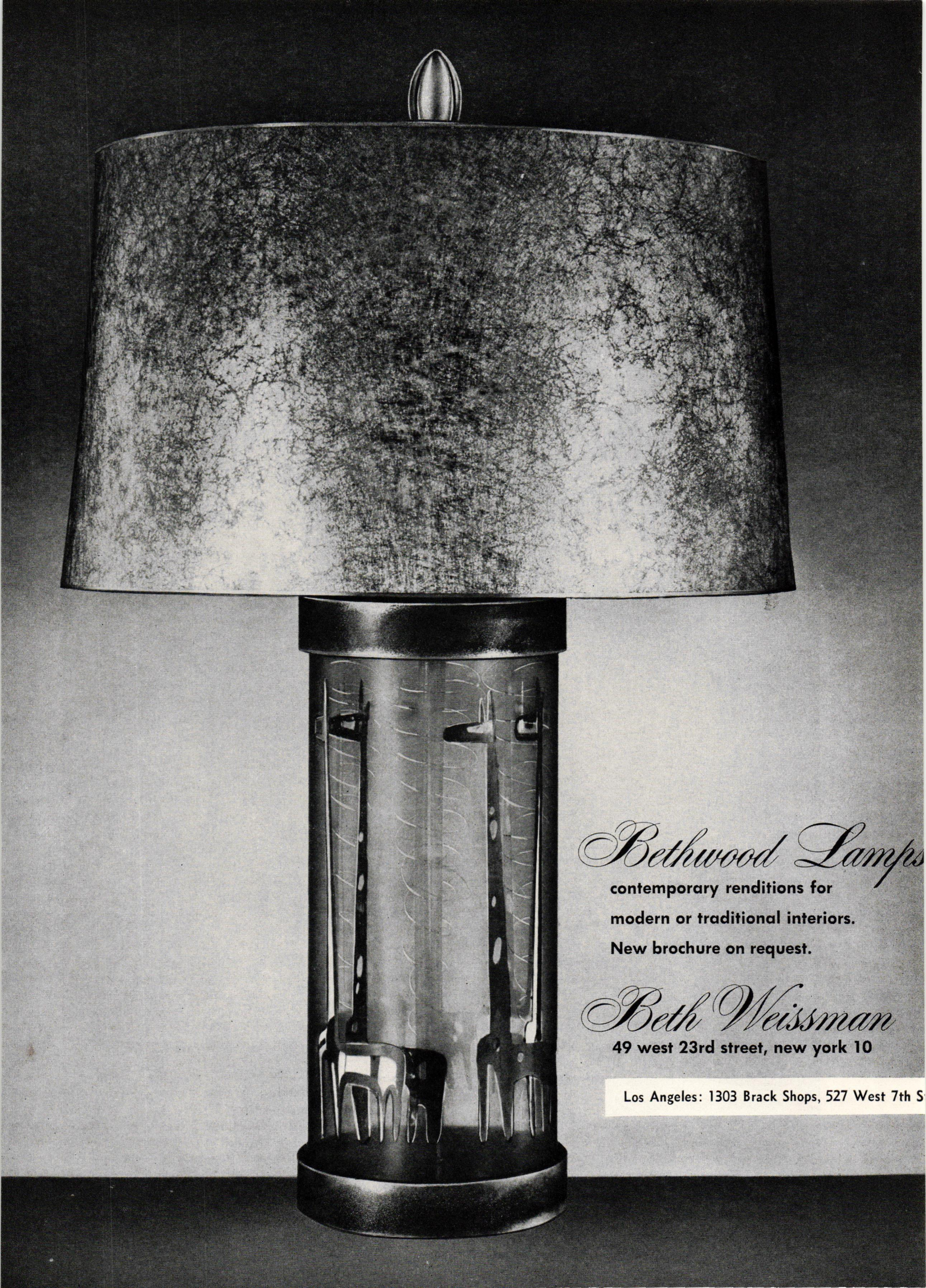
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So right for every room. Elegant simplicity that enhances traditional or modern decor. Gracefully sheer with lovely shantung texture. Any color. May be lined for privacy.
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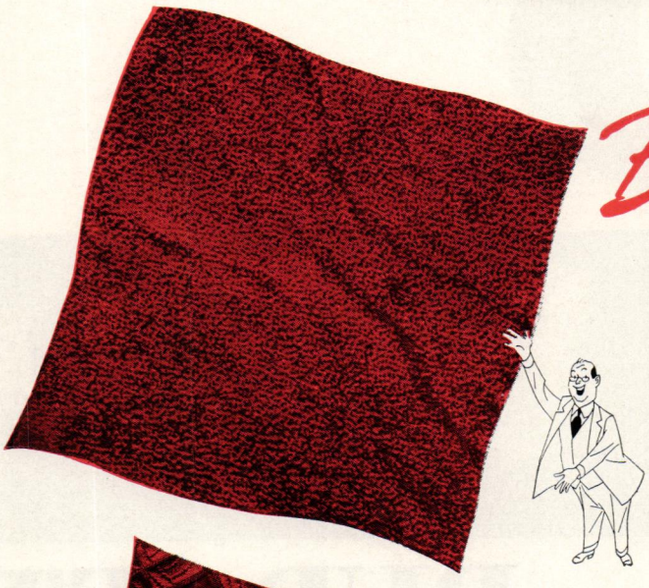
2 GREAT CONTRIBUTIONS TO THE DECORATING FIELD



Boltaflex!

The well-known, quality all-plastic covering material for walls, booths, bar fronts and furniture of all kinds.

Send for Boltaflex samples before you build or modernize. It comes in handsome leather-like grains, and gorgeous *fabric-like* patterns. It won't chip or peel, resists staining and fading, and all Boltaflex patterns and finishes are available in a rainbow choice of colors.

Bolta-Quilt!

Shown here is the new RIPPLE pattern in Bolta-Quilt Crossroads. Here is a magnificent new quilted plastic covering material that gives a touch of grandeur to walls, bar fronts. booths and many styles of furniture.

Bolta-Quilt has the same rugged wearing and cleaning characteristics as Boltaflex, and it comes in most leather-like and fabric-like Boltaflex patterns. Bolta-Quilt is available in the Diamond and Crossroads designs in a wide range of colors.

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Lawrence, Massachusetts

Branch Offices and Warehouses: New York, 45 W. 34th St.; Chicago, *Space* 211 American Furniture Mart; High Point, N.C., 513 English St.; Philadelphia, 230 Arch St.; Los Angeles, 3544 East Olympic Blvd.; Cleveland, Ohio, 7306 Wade Park Ave.; Miami, Fla., 121 N. East 9th St.

A BOLTA Plastic

For Brighter Service and Settings,
Specify BOLTA Color-Harmonizing Trays

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Lawrence, Massachusetts
Dept. 1-11

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TITLE _____

COMPANY _____

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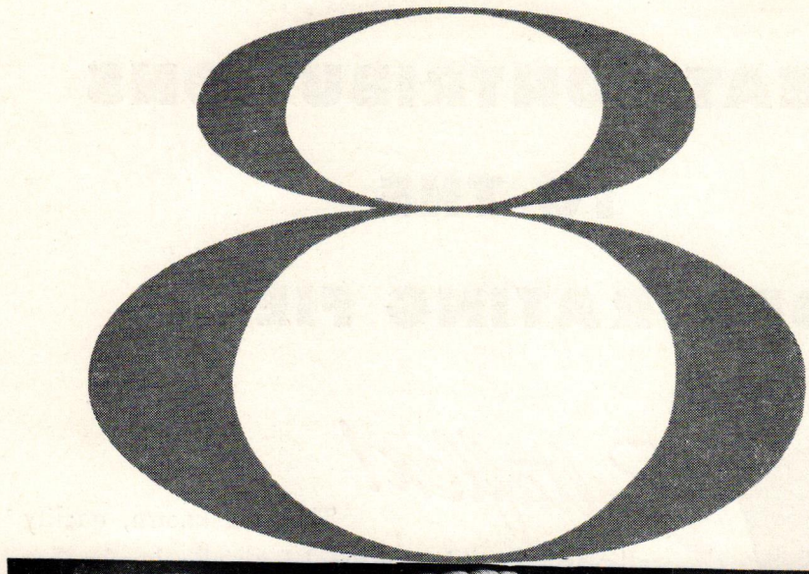
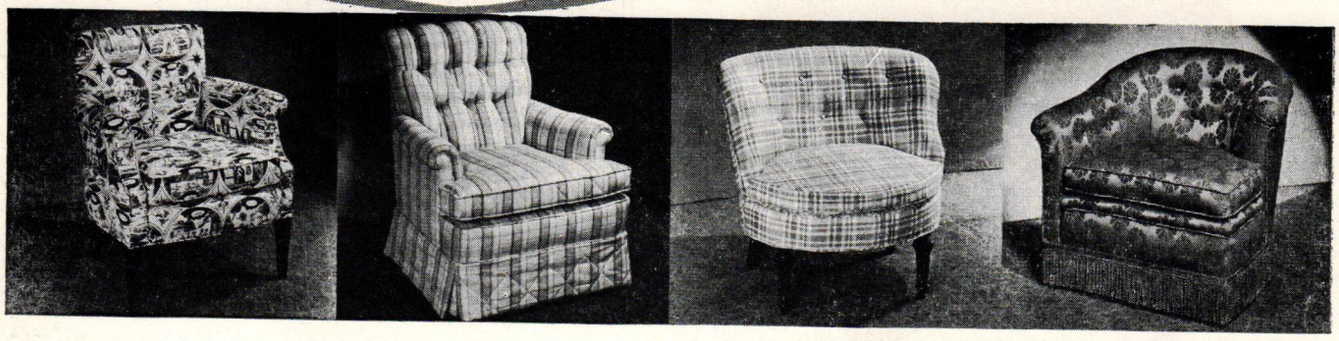
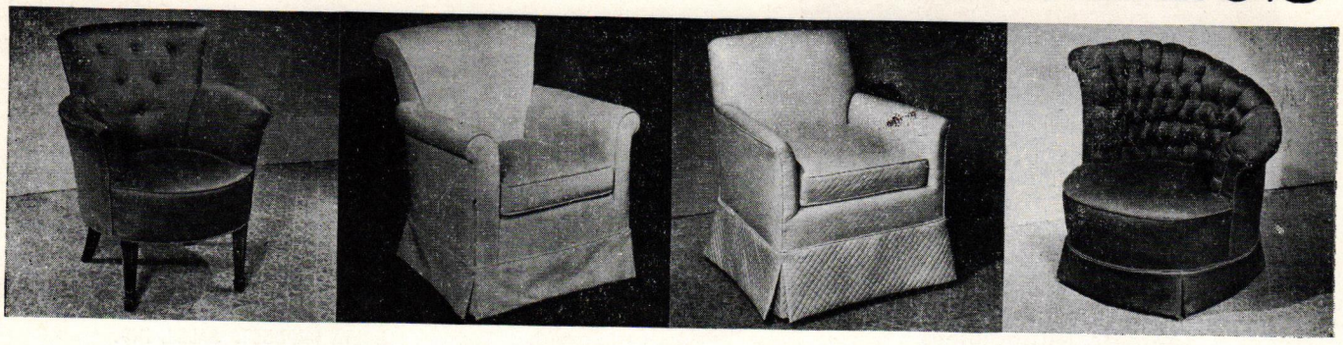
Please send me complete information
on Bolta-Quilt ☐ on Boltaflex ☐





BUDGET CHAIRS



You'll be struck by their graceful lines . . . their quality of compactness and comfort. The Dauphin Bedroom Chairs — $75 to $85 net in muslin — are Mittman's latest contribution of fine furniture at budget prices to the trade.

COME TO THE SHOWROOMS AND SEE FOR YOURSELF

upper:
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#152, The Dobbs,
#153, #106

lower:
(left to right)
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#147, #816

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CHINESE GARDEN

in four color treatments featuring ground colors of French Grey, Deep Lilac, Gun Metal and Porcelain Blue . . . each pattern hand-printed in ten colors . . .

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NEW ***WALLPAPER*** SCENICS

by Birge

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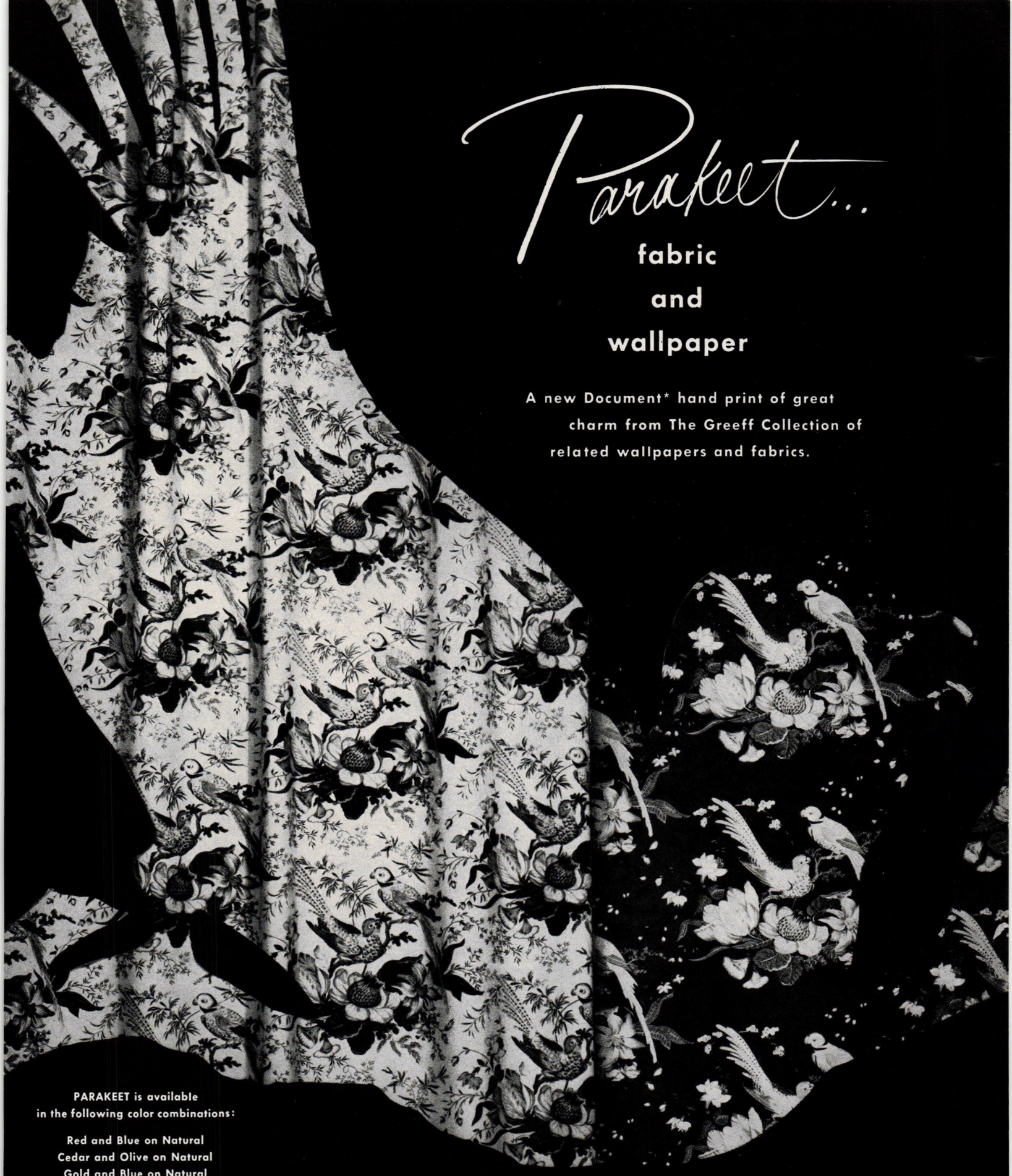

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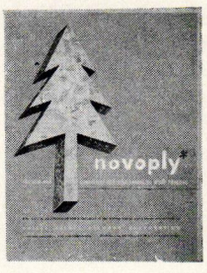

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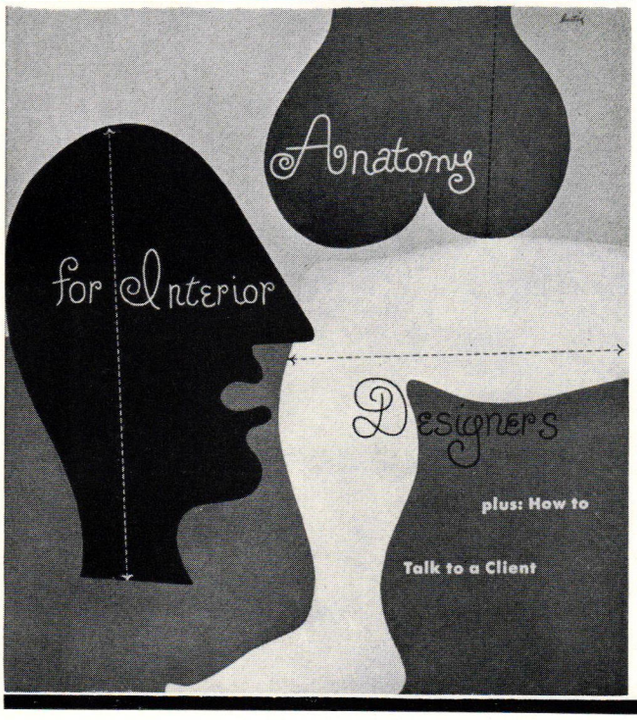

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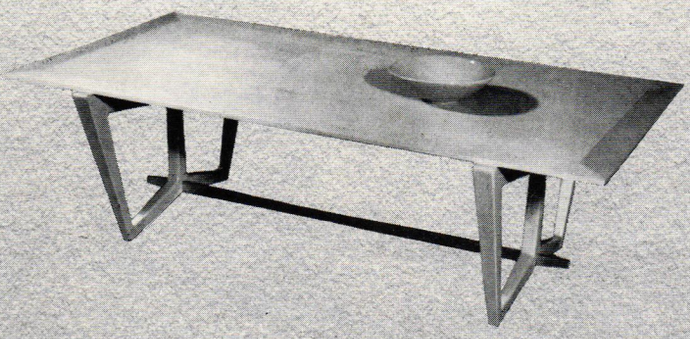

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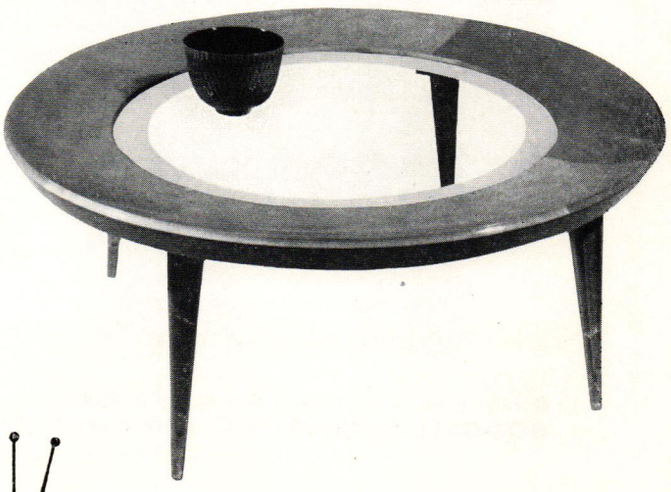

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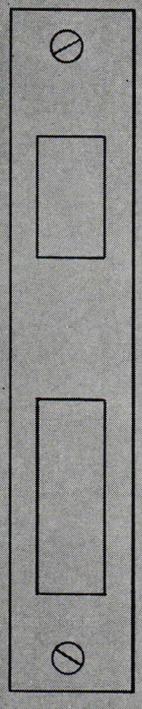

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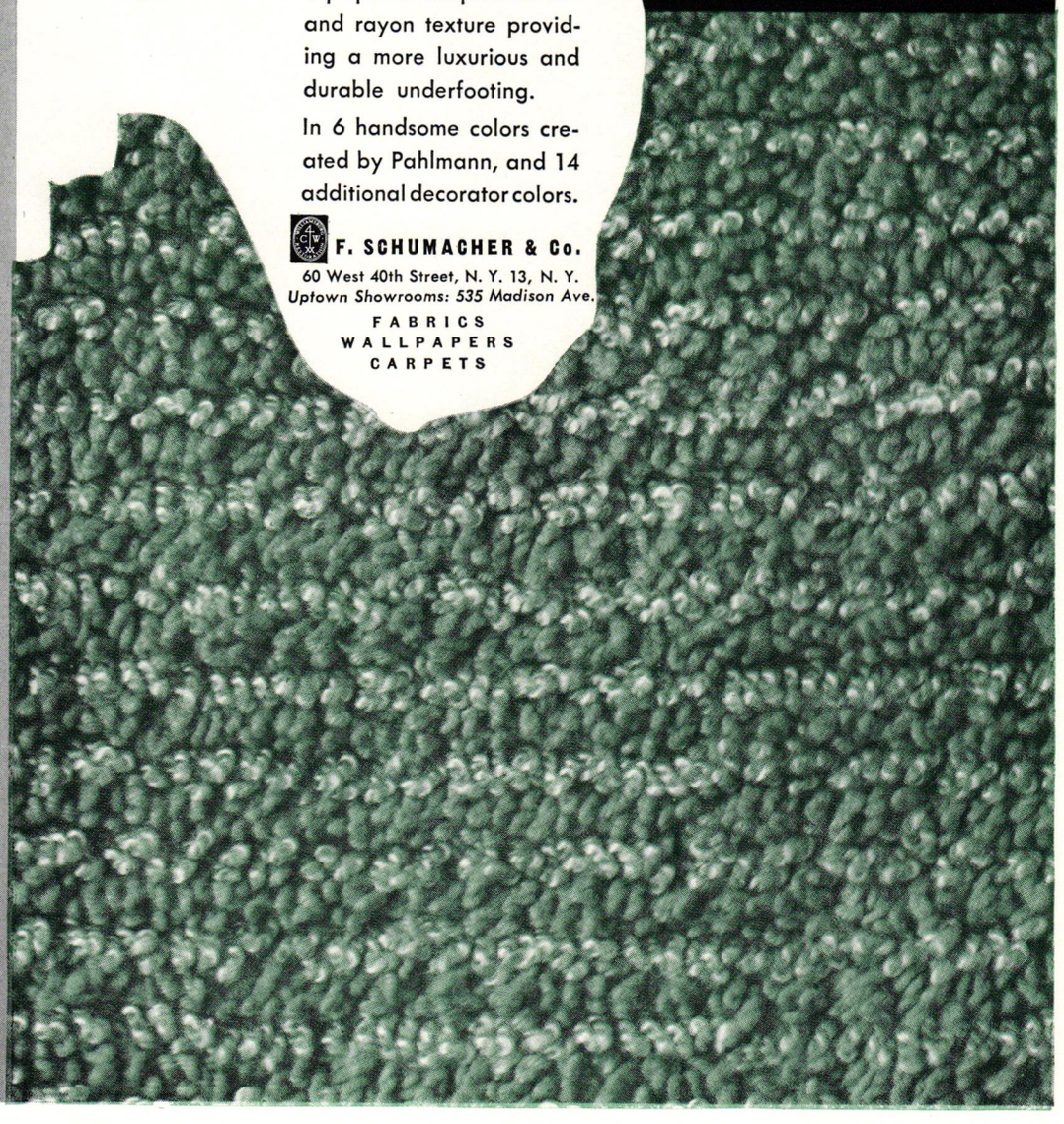
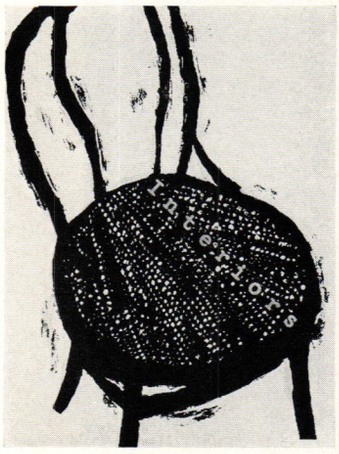


our cover

The Thonet chair—cheap, strong, rich in line and texture, and made by a wood-bending process more than a century old—remains one of the great classics of industrial design. The model for Robert Gill's drawing was one of a 50-year-old pair at the Bennett apartment (in our October issue).



The fat man

Nobody loves a fat man. The two fattest, most powerful nations in the world, the U.S.S.R. and the U.S.A. are today the most hated nations in the world.

You ask what has this to do with the readers of *Interiors* and the answer is plenty. The professions that we group under interior design are all arts of peace. These arts crawl into their shells and hibernate in an ordinary war but in an atomic war, they will die and become extinct.

How did this hatred of Russia and the United States arise and what can we, all of us, do about it? The hatred of communism is self-explanatory. It is based on fear, the fear of brutal, crushing tyranny and the overthrow of all values that the rest of the world holds dear. We can dismiss that. But we can't dismiss the growing distrust and hatred of the United States. We must try to do something about it. For make no mistake, in spite of General MacArthur and his admirers in the McCormick-Hearst press, we cannot "go it alone" in this cold war already reaching the simmering point. To keep it from exploding, we must have the active cooperation, not the listless collaboration, of all our allies. We need our allies just as much as they need us.

The mounting distrust and dislike of the United States which played such an important role in the recent British election has two roots, like an aching lower molar: *a.* Everyone dislikes a creditor. When someone who has lent us a large amount of money approaches, we instinctly look at the other side of the street, even though he is a very rich Uncle Samuel. *b.* Most of the rest of the dislike of America in Europe, Asia, and Africa comes from simple jealousy. They are tired of hearing about our rise in the standard of living while theirs sinks lower and lower. When French workmen learn that an American bricklayer is paid over seven thousand francs a day, they do not applaud; it enrages them. Those of the French upper classes who still have tapestries, or paintings, or Louis Quinze furniture, will sell them for dollars. They would rather keep these objects themselves, and when they put the dollars in the bank, they get bilious in the stomach. All this has led to a perfectly hopeless attitude that European journalists call *neutralisme*. It is the feeling that no matter who wins a future war between those great Fat Men, Russia and the United States, Europe, the cradle of western civilization, will inevitably be ruined forever. Ergo, the thing to do is to dig a hole, crawl into it, and pull the hole in after you. *Neutralisme* causes slowdowns in factories, and damages morale in the more or less armed forces.

What can we do to make the name "United States" smell sweeter to foreign noses? And more specifically, what can the people connected with the fields of interior design do about it?

1. Let us get over the idea that what we so glibly and so constantly call The American way of Life is the only way of life, and should be forced upon the whole world. Let us try to realize that other customs suit other people as well as ours suit us.

2. Let us try to realize that our allies' efforts at rearmament and reconstruction, small as they are physically compared with ours, are actually as great a strain upon their economy, shattered by two gigantic wars in 35 years, as the billions we are pouring through the Pentagon.

3. Let us learn to speak the other fellow's language. This is something that importers of furniture and fabrics and others who have direct business dealing with foreign countries realize, but let's learn to speak the other fellow's language correctly. You will get further with a Venetian glassworks if you can say *"Per piacere, quanto costa questo vaso?"* instead of saying *"Hey, quannacosta thisa?"* Madame Minister Perle Mesta is a most kind lady with a heart as big as an oil well, but the Luxembourgeois would love her even more if she made a simple extempore speech in correct French.

The horrid, bloody business in Korea has had at least one important good result. It has taught the members of the nine armies, fighting together under the United Nations, to appreciate each other's qualities. When the famous Heartbreak Ridge was finally captured, it was captured by combined detachments of American, Australian, French and Turkish troops. When they reached the Ridge they were no longer Yanks, Diggers, Frogs and Gooks, but Brothers in Arms.

—F. de N. S.

mechanization takes milan

DEPARTMENT STORE UNDER THE DUOMO

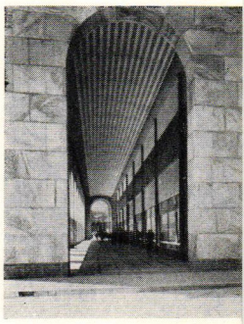
Since a cathedral has been the traditional object of scrutiny in the Piazza del Duomo, the Herald Square of Milan, 1951 may go down as the year an upstart stole the architectural spotlight. Beneath one of the arcades facing old Duomo's heaven-bent arches, there now stretch the strict horizontal lines of *La Rinascente*, Milan's first *grande magazzino* and the cause of tilting matches in cafés around the Square.

With no local precedent for such a vast enterprise, architect Carlo Pagani examined many American stores with their devices that always pay off. His adaptation unquestionably has the landmarks of On-the-Square, U. S. A. Escalators cutting through every floor like giant scissors, the calculated traffic flow which bounces customers from one attraction to the next and dangles goods within reach of impulsive fingers, the smooth color schemes and seductive lighting all betray that emphasis on Sales Appeal which has spread like the common cold from Gimbels to Bon Marché, with the refreshing exception of Brooks Brothers.

But *La Rinascente* puts one over on its prototypes when it translates lower case American efficiency into upper case Italian flair. Pagani infuses an inventive spark into some rather antiseptic sales concepts. No detail or nook is too small for attention; facades, cash registers, mirriors, and signs are all meticulously designed. Every item from mops to classical records is given a tasteful place in the scheme—a very sensitive device by which goods cease to be sloppy opponents to the décor and become features of the design.

The most simple display structures of movable pipe offset a neat array of low, shapely sales cases, bringing about an unregimented, highly flexible order which respects the architecture and the human need for visual fresh air. The best news of all is the sprinkling of bright murals by Italy's top artists, such as Campigli's mosaic warming one glassy entrance.

Pagani has aimed some pointed arrows toward better store design. It remains to be seen if they strike his American colleagues in the proper places and, on the other hand, if Signore e Signora will go for the super-mechanized shopping habits of Mr. and Mrs.—*J.F.*



Ancient portici flank Milan's vast Cathedral Square, sheltering shoppers and cafe hoppers. La Rinascente's main facade, an expanse of show windows, is brightened by overhead lighting strips.

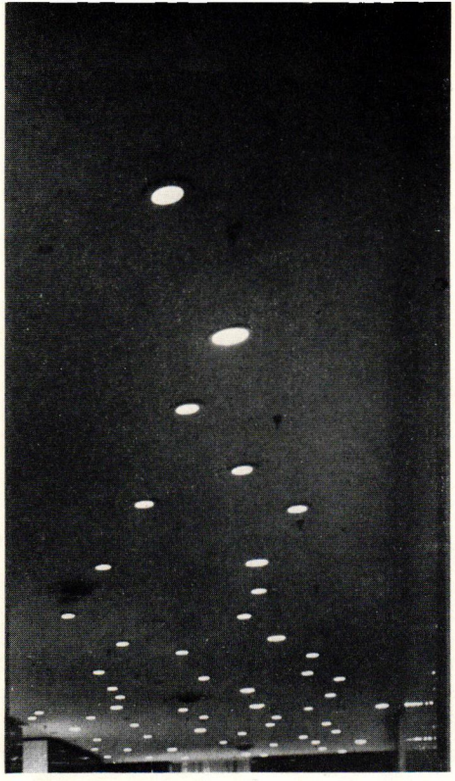
photos: fortunati

Display cases do a snake dance in front of a mural of shells and amoebic sea forms, representing artist Piero Fornasetti's concept of primitive life and inspired by the fact that this section is devoted to the bambini.

"Basement" suffers no stigma of bargains and confusion in La Rinascente. The subterranean housewares department, one of the most exhilarating on the five sales floors, uses lightweight Klee-like displays for sketchy space defining and subtle transition from silver to kitchenware.

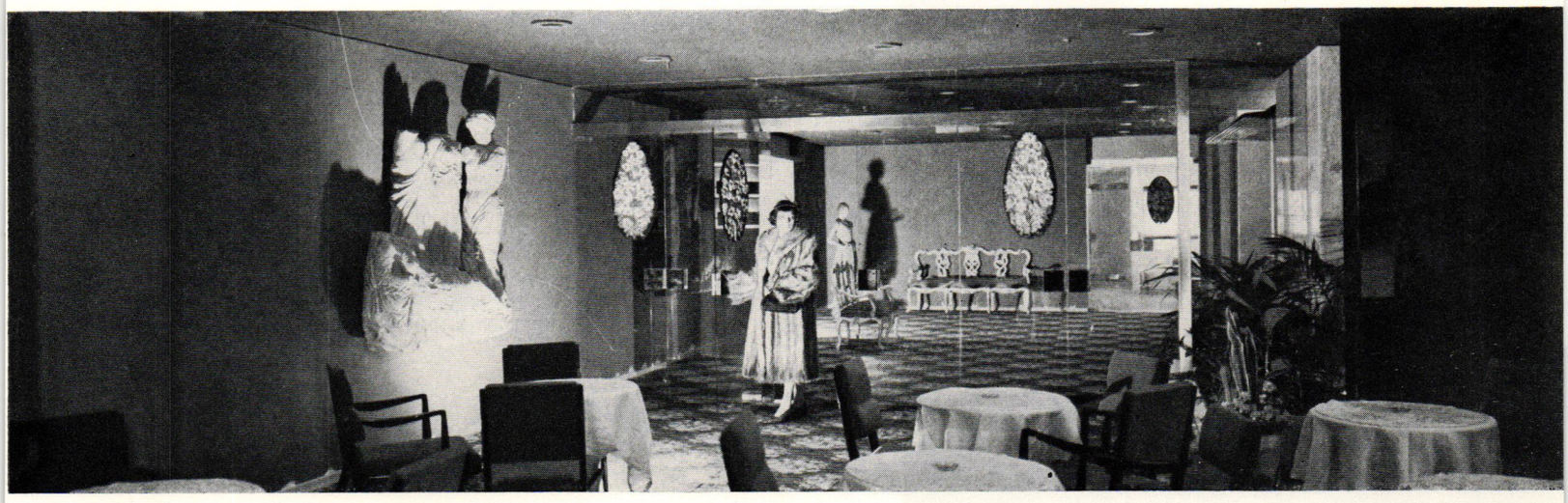
Fabrizio Clerici found the feminine form a subject of proper fascination for a lingerie department mural in shades of violet and pink. The architect committed the capital crime of lifting all display cases from the floor, defying the cleaning problem to achieve buoyant design.

A feature of the home furnishings section is the ring of model rooms arranged apartment-style around the central furniture arena—accessible, visible, fashionable, flexible. All the room partitions may be removed or re-oriented.



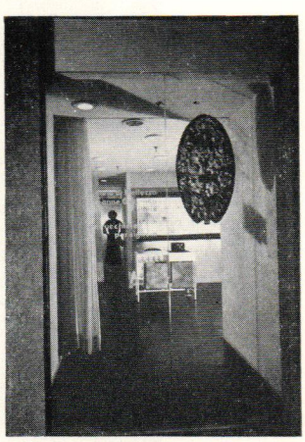
On an elongated closet between two dress departments, Fornasetti has composed an abstract pattern from vivid swatches. Myriads of spotlights romanticize the sales areas like small Mediterranean moons.

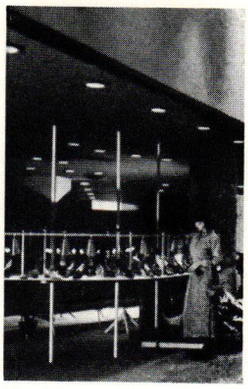
Carved metal appliques from an 18th century church adorn the doors between tearoom and bar. On the wall, sculptured figures from the Hellenistic period lend an air of antiquity to this end of the fashion floor.



Beyond the double door lies the bewitchment of the Istituto di Bellezza, its charms announced by an applique in delicate flower basket shades. Anyone who needs a bracer before entering the Beauty Parlor. . . .

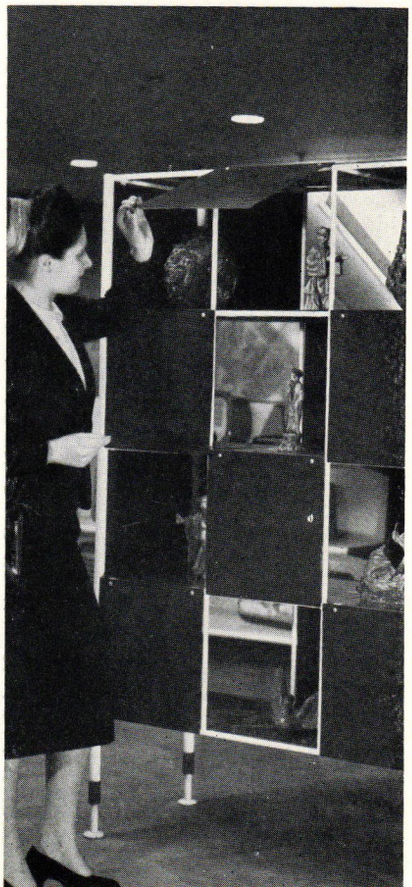
. . . will find that perspicacious planning provides the companionship of a Steinberg mural behind the bar. A few antiques are scattered about with a notable restraint which makes them seem important and tasteful.

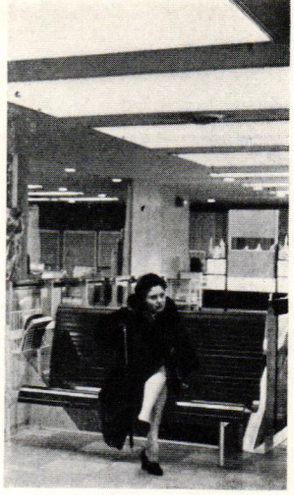




Under a battery of incandescent and fluorescent lights, more white pipes elevate ladies' footwear to eye level (above) and support partitions (center).

Objets d'art are given special attention in a two-faced metal cage which changes contents as the customer changes sides.





New Millinery maneuvers may be launched in the privacy of booths, below. Benches for burdened and footsore shoppers are placed strategically near escalators on every floor, (above, right).

Among La Rinascente's rolling stock are looking glasses like this one, slanted to reflect the whole figure from a lower level. The trick is all done with mirrors.

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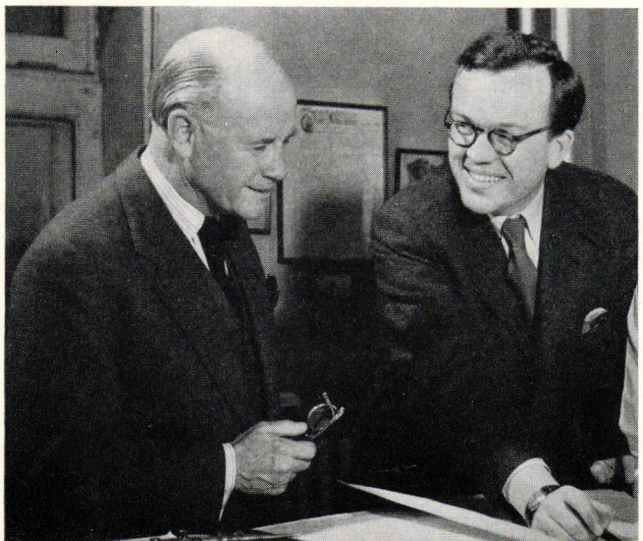
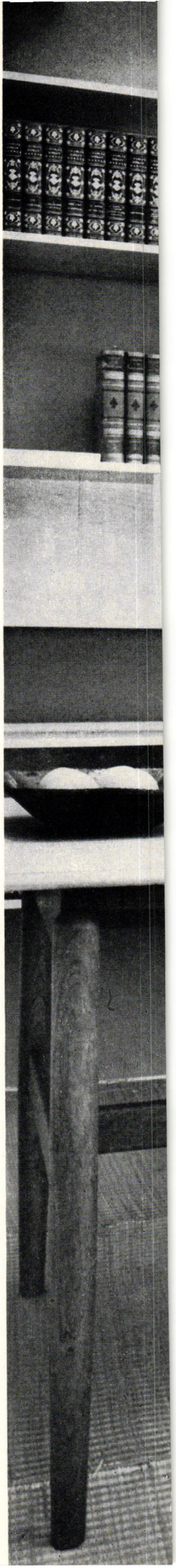
"Does American design lag behind the European?" was the subject of a debate recently sponsored by the New York chapter of the Home Fashions League. No one was surprised that the battle ended in a draw, since the question itself is of doubtful validity. But one of the arguments for the negative or American side rings on in memory: "Of course the American designer can't attempt many things done in Europe; we haven't the craftsmen."

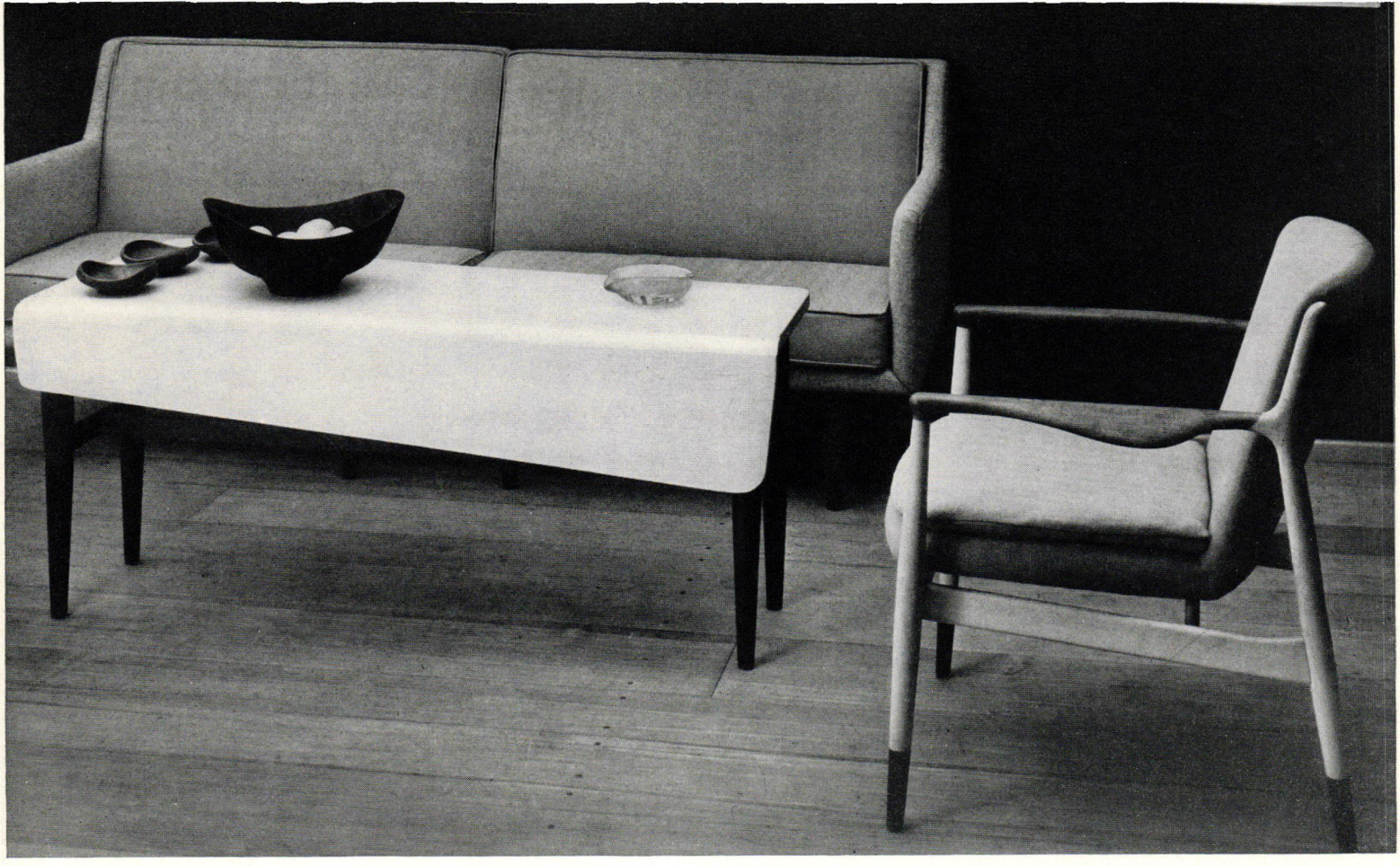
This well-known fact—practically gospel—was unknown to Hollis S. Baker. Mr. Baker, [below, left] whose factories in Holland, Michigan (U.S.A.) make use both of skilled craftsmen and shiny machinery, literally ranged the United States and Europe in his search for a designer to do his new modern line. Being no chauvinist he didn't care *where* he found him. He simply wanted the best.

Our readers are acquainted with Finn Juhl, [below, right] the Danish architect whom he persuaded to take on the job. Mr. Juhl does houses, interiors, ceramics, and so forth, and his custom furniture is made mostly by Niels Vodder, who may accurately be described as a great craftsman. It apparently never occurred to Mr. Baker that he could not make Mr. Juhl's furniture to Mr. Juhl's satisfaction (note, please, that the person whom he solemnly promised to satisfy was none other than the designer). For comparison we offer on the following pages photographs of the finished furniture and reproductions of Finn Juhl's measured drawings. Incidentally, patents are pending.

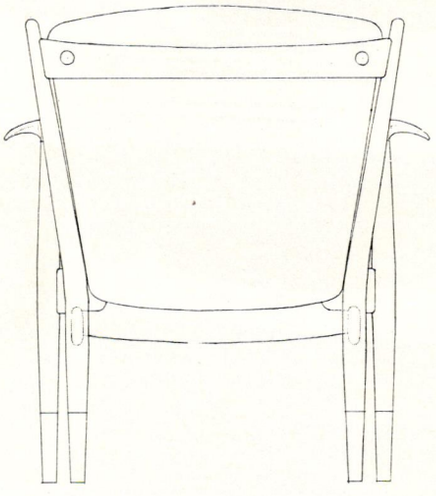
Those who know Finn Juhl furniture can visualize Baker's. It has the same sensitive sculptured line, the lyric graphic line—sometimes accented by contrasting woods, the transparently expressed structure, the warm livability. Baker's Juhl galleries in Grand Rapids do, however, present one surprise: modular units—some wall-hung—the first to combine the type's utility features with absolute elegance.

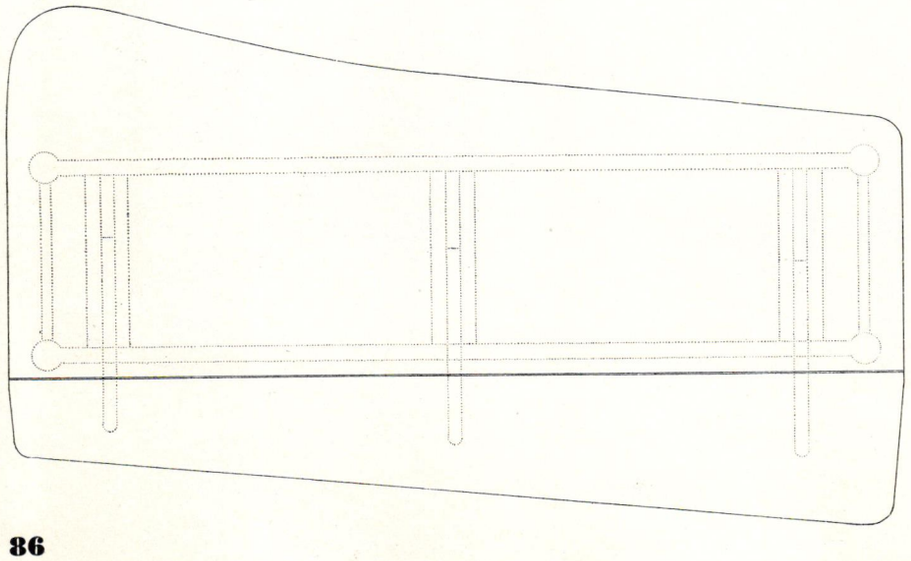






FINN JUHL, architect m.a.a.





Living, dining, and bedroom settings done by Juhl for Baker's Grand Rapids galleries are simple; his furniture makes *them. White walls arrested with soft blue and cocoa panels bind floors of broad pine planks dotted with mahogany plugs. All pieces are English sycamore (the most nearly white wood), rock maple, and darker areas of American walnut. They will later be available in all-walnut. To retain the wood's inherent texture, finishes are as natural as possible within the limits of protection. The mark of the designer's hand does not prevent considerable variation in the collection. Compare the balanced attenuation of lounge chairs (above) with the magnificently forthright pull-up chairs (preceding and following pages)— which are probably the "signature" pieces of the collection.*

Only the controversial sofa fails to conform exactly to Juhl's drawings. The sitter is allowed to tuck legs under or rest a tired head, and the cushion nests like an oyster in its shell under the floated fins. Matchless curves and piquant contrasts distinguish the walnut-edged, Formica-topped coffee table and the superb dining table. 32″ grass panels equal 32″ module of storage pieces (page 85), based on the 16″ studding standard in American homes—thus units can be hung safely and easily.

BANNH FURNITURE, INCORPORATED
Grand Rapids 2, Michigan

ARM- CHAIR

FINN JUHL, architect m.a.a.
Nyhavn 33, Copenhagen K, Denmark
Telephone: Palæ 0818 - Grams 0008

date 10.5.51. new

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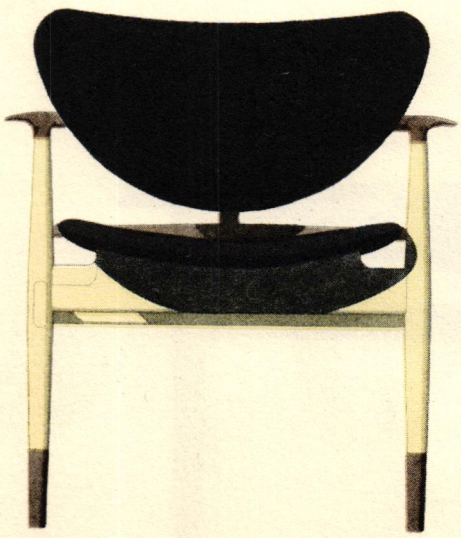
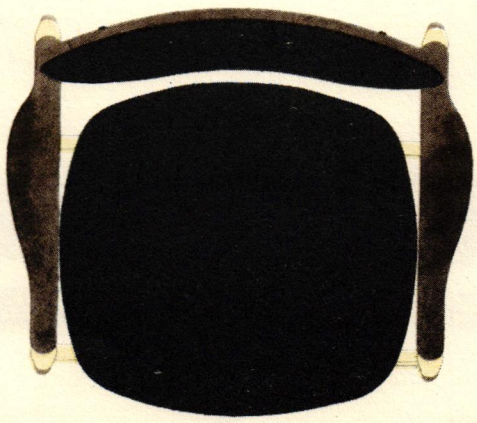
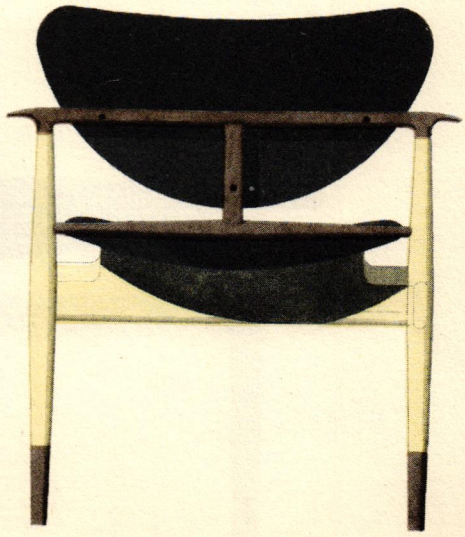
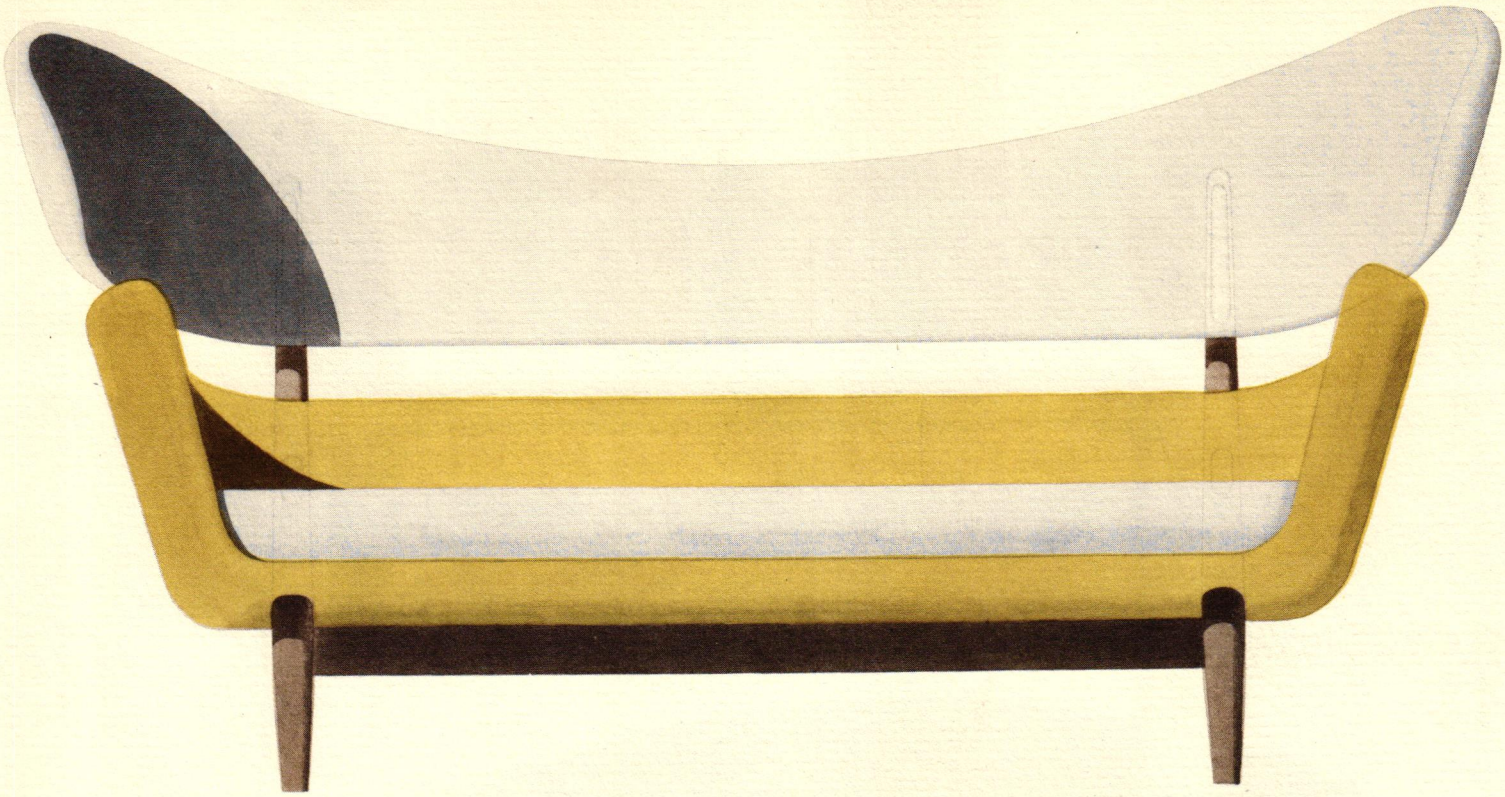
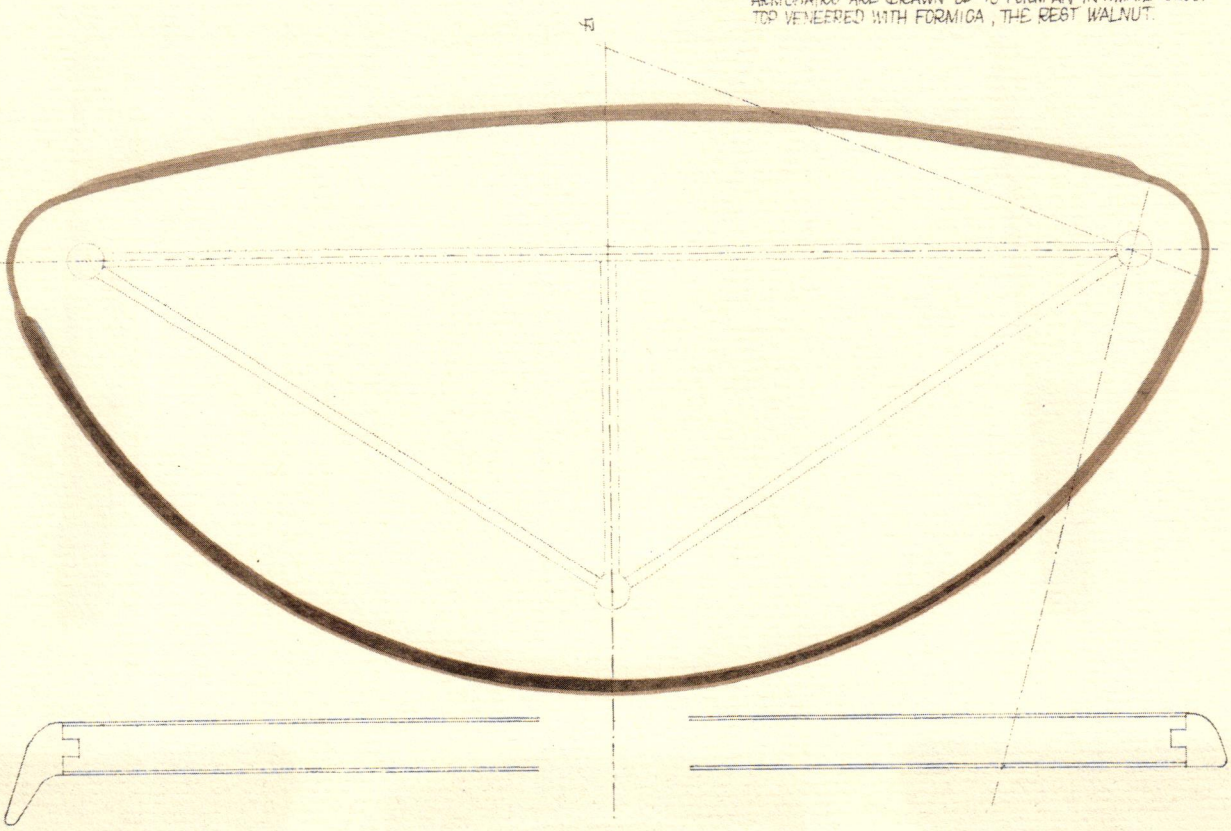


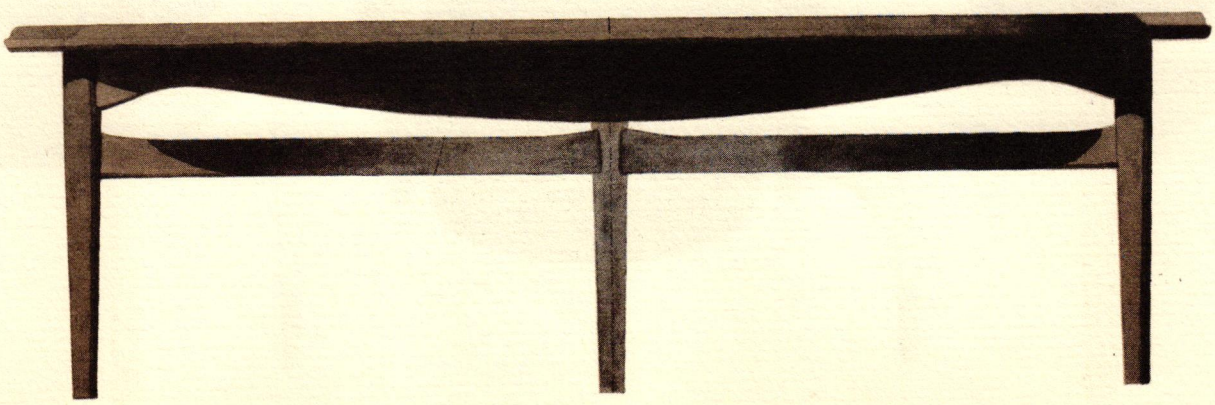


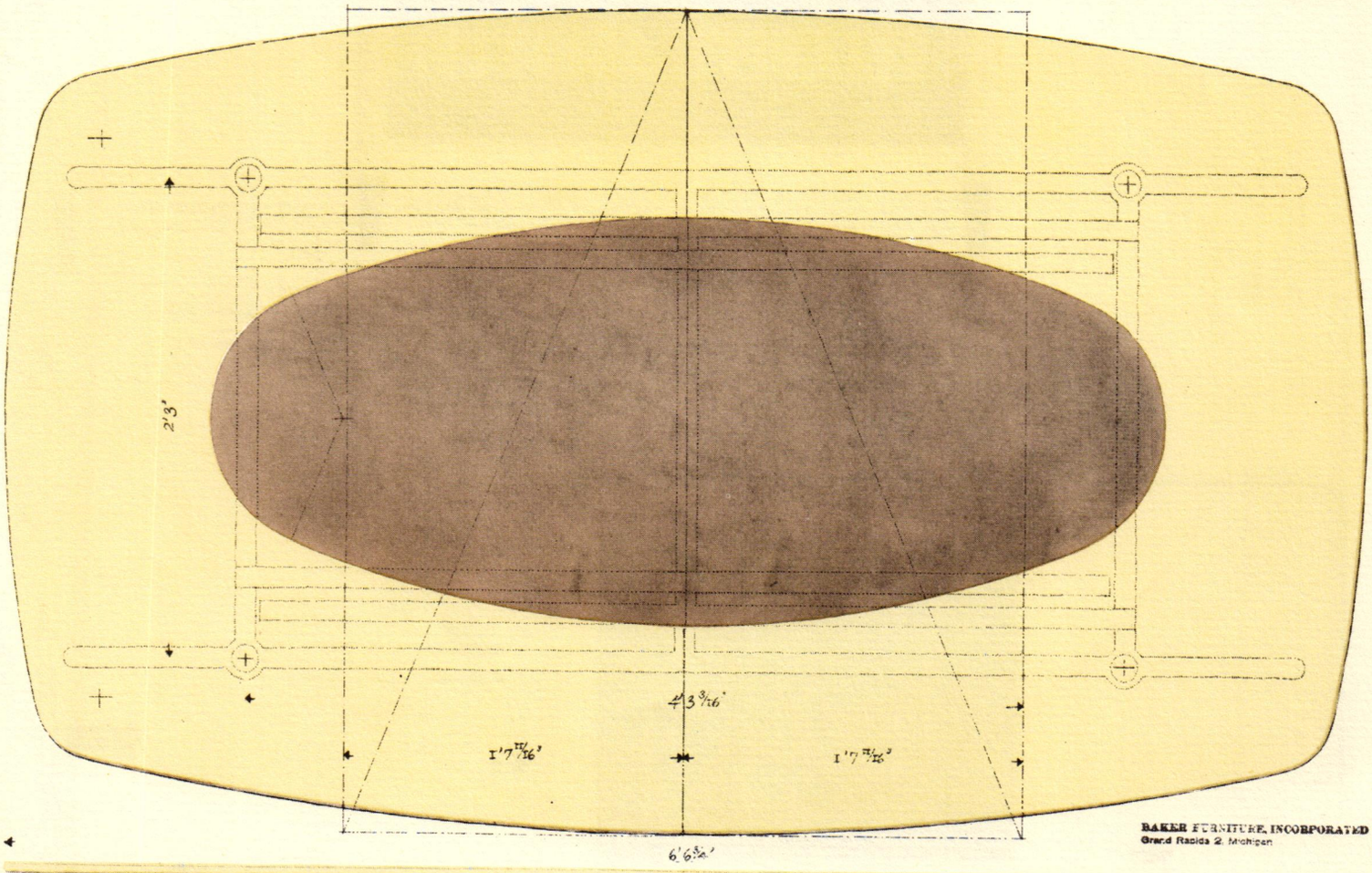


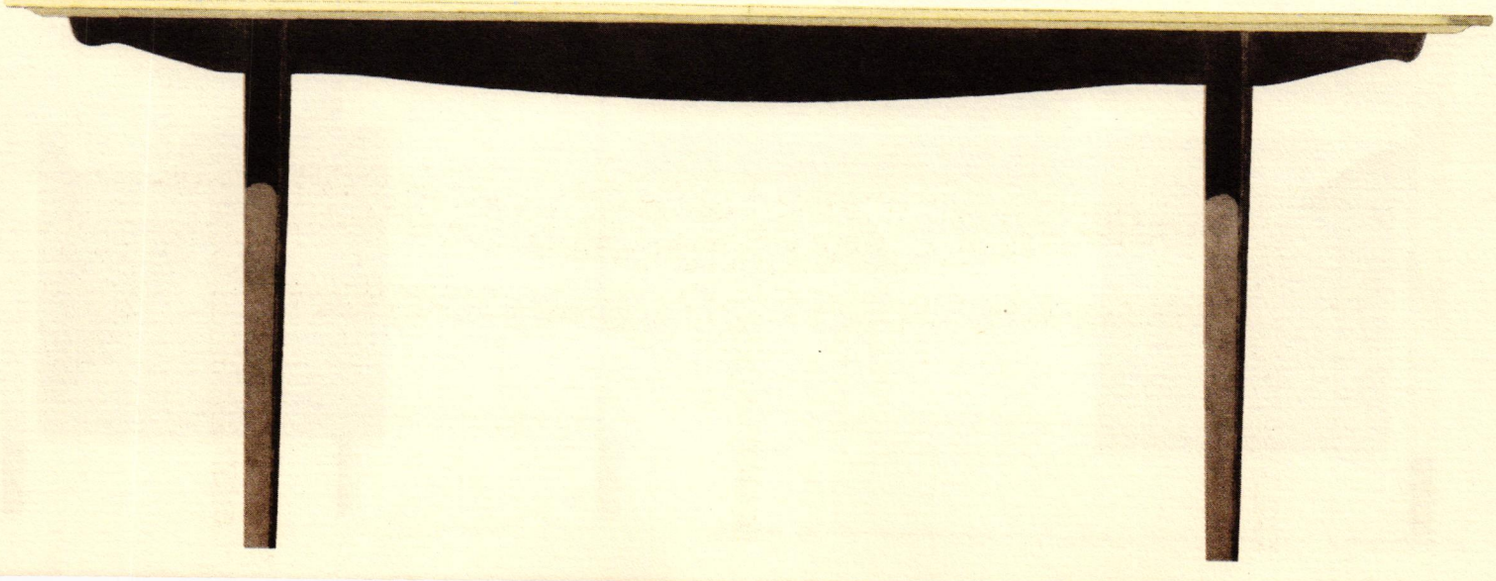


COCKTAIL-TABLE : STRAIGHTEST SIDE NEAREST TO SOFA TOWARDS MOST CURVED SIDE ARMCHAIRS ARE DRAWN UP TO FORM AN INTIMATE GROUP
TOP VENEERED WITH FORMICA, THE REST WALNUT.

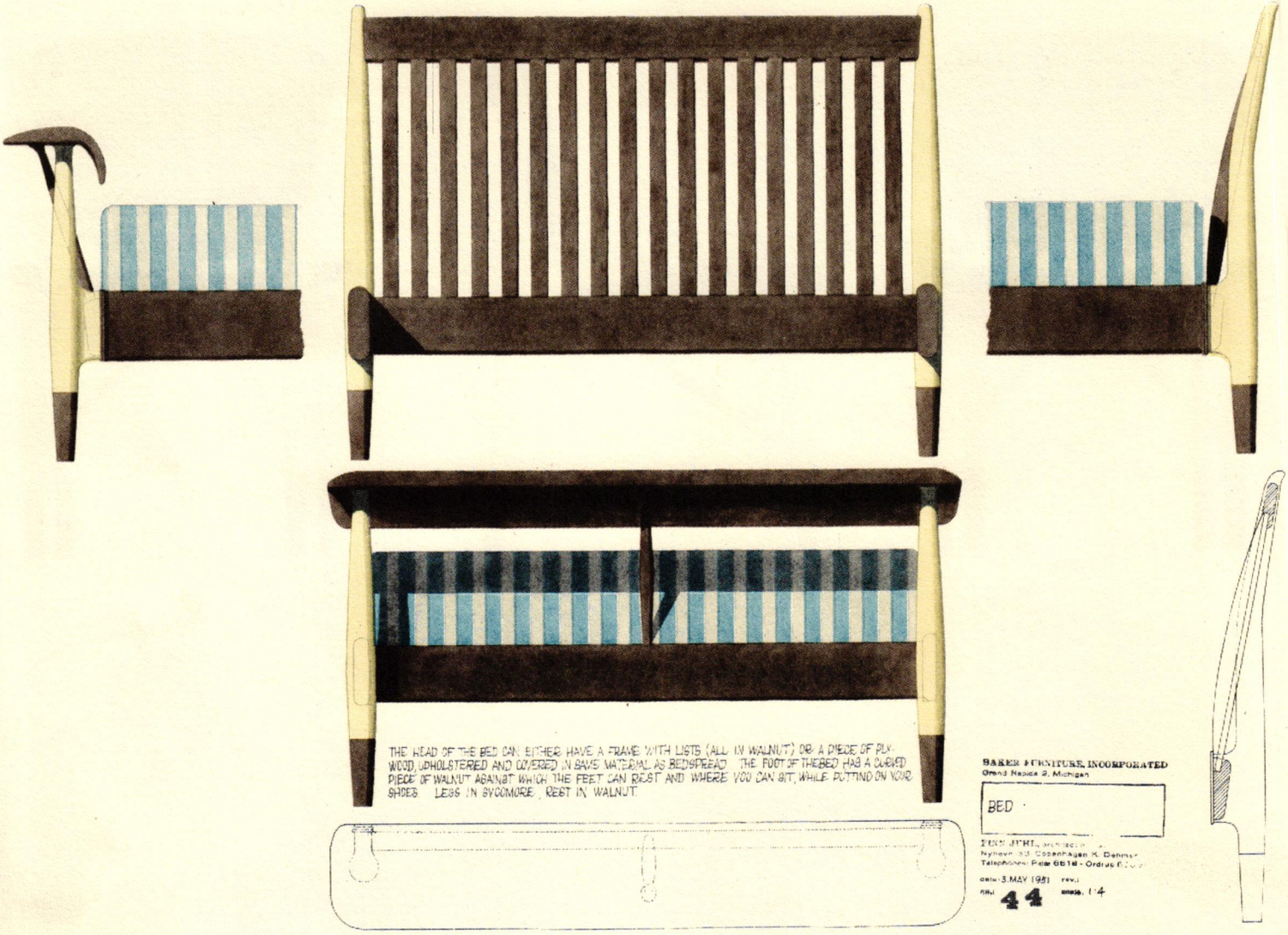








BAKER FURNITURE, INCORPORATED
Grand Rapids 2, Michigan



THE HEAD OF THE BED CAN EITHER HAVE A FRAME WITH LISTS (ALL IN WALNUT) OR A PIECE OF PLY-WOOD, UPHOLSTERED AND COVERED IN SAME MATERIAL AS BEDSPREAD. THE FOOT OF THE BED HAS A CURVED PIECE OF WALNUT AGAINST WHICH THE FEET CAN REST AND WHERE YOU CAN SIT, WHILE PUTTING ON YOUR SHOES. LEGS IN SYCOMORE, REST IN WALNUT.

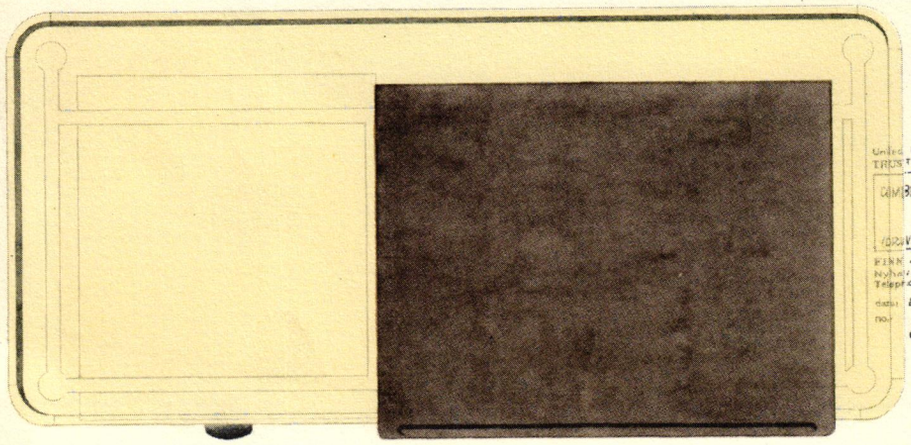
BAKER FURNITURE, INCORPORATED
Grand Rapids 2, Michigan

BED

FINN JUHL, architect m.a.a.
Nyhavn 33, Copenhagen K, Denmark
Telephones: Palæ 6618 - Ordrup 6009

date 3 MAY 1951 revd

no. 44 scale 1:4



United Nations Permanent Headquarters
TRUSTEESHIP COUNCIL CHAMBER

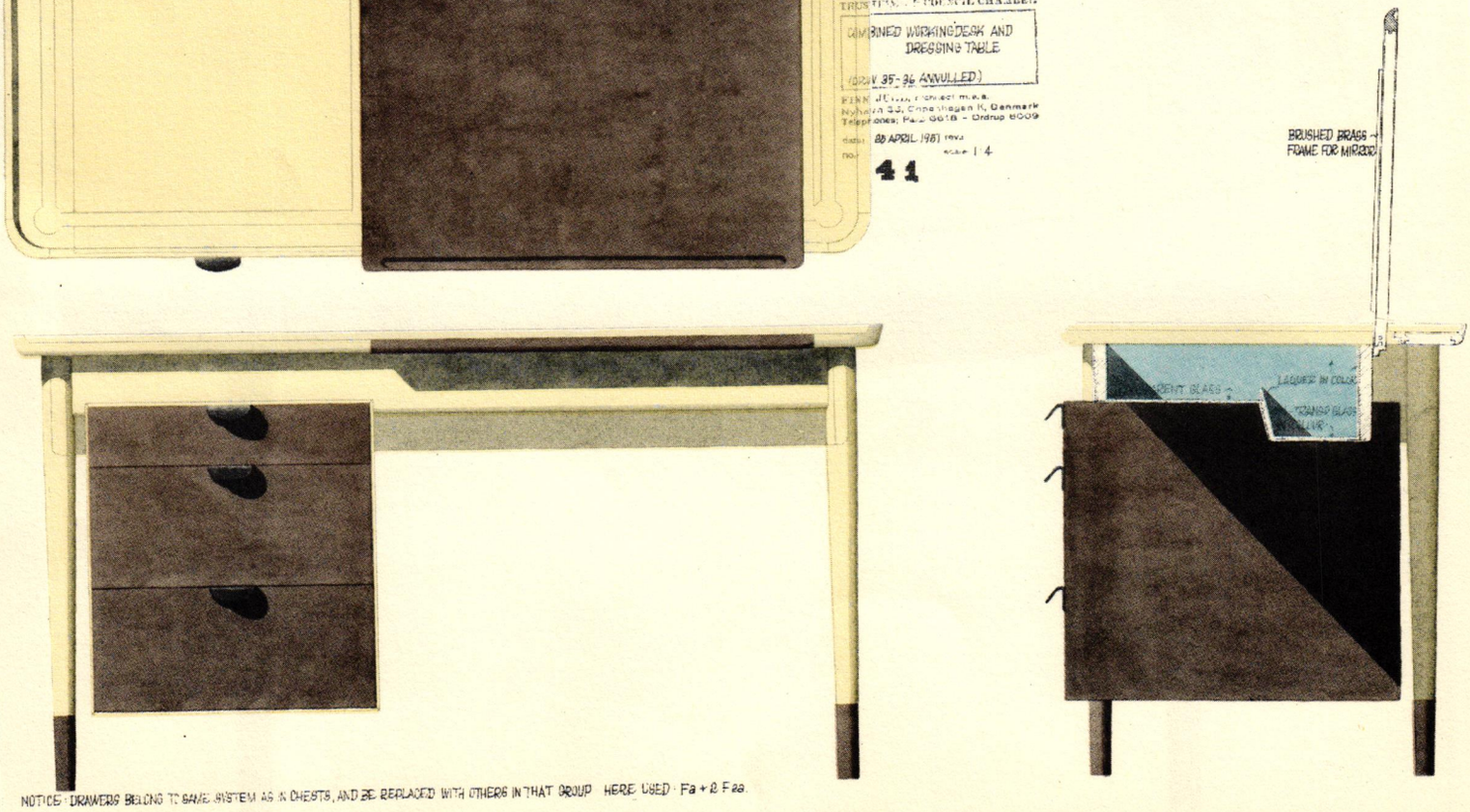
COMBINED WORKING DESK AND DRESSING TABLE

(ORDRV 35-36 ANNULLED)

FINN JUHL, architect m.a.a.
Nyhavn 33, Copenhagen K, Denmark
Telephones: Palæ 6618 - Ordrup 6009

date 28 APRIL 1951 revd

no. 41 scale 1:4



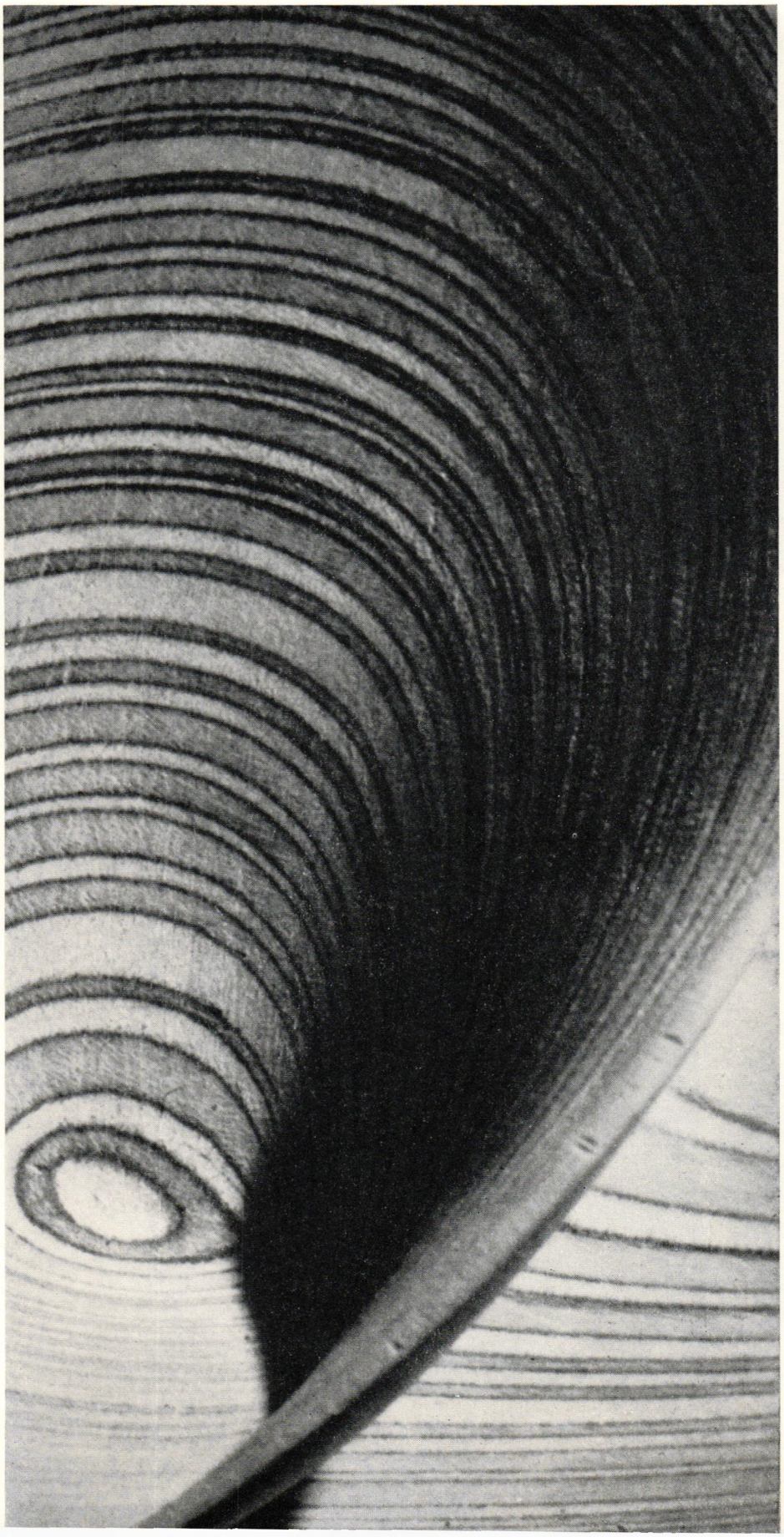
NOTICE: DRAWERS BELONG TO SAME SYSTEM AS IN CHESTS, AND BE REPLACED WITH OTHERS IN THAT GROUP. HERE USED: Fa + 2 Fas.

Neither a Hollywood sybarite's dream nor an esthete's foam rubber slab, the bed has a footboard to hold extra blankets or lean a body tying on shoes. It also comes with upholstered headboard. Desk-dresser (color) has suspended drawers, fine wooden pulls, and the sculpturing—as satisfactory to fingers as eyes—notable in the nobly-proportioned, float-topped library desk (page 85).

FINN JUHL, architect m. a. a.

photographs by aarne pietinen oy

THE WONDERWORKS OF TAPIO WIRKKALA



Some comments by Edgar Kaufmann, Jr., of the Museum of Modern Art.

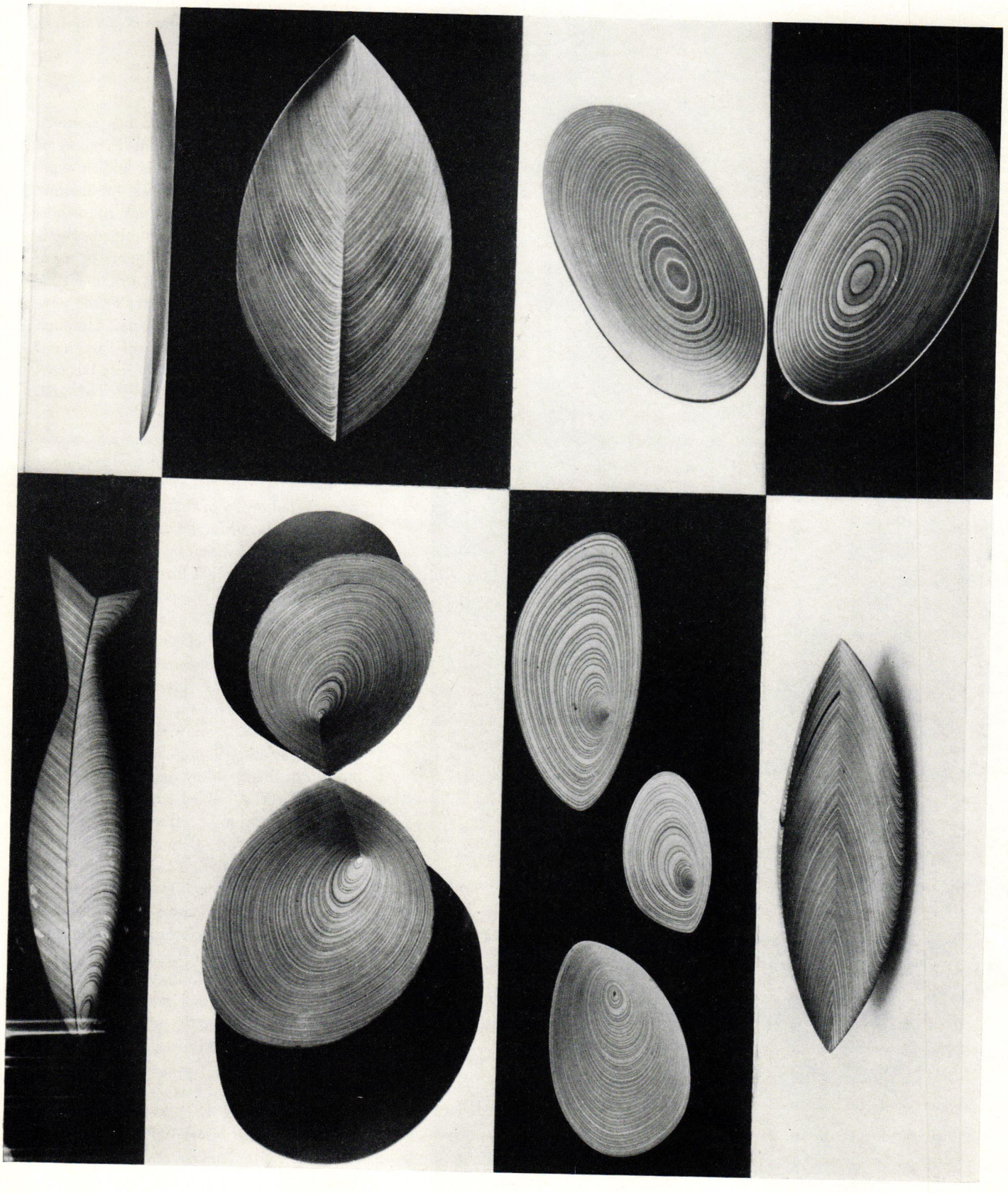
Tapio Wirkkala of Finland has assumed a place among the influential designers of today. In this country he is known especially for his work in glass—a medium where his fantasy and adventuresome craftsmanship are fully indulged. He is one of the few modern designers to make cut crystal and engraved ornament as much a part of his vocabulary as the pure hollow forms of glass blowing. Although he has mastered the design of functional glass, he has proven that decorative uses yield equally well to the influence of modern imaginative artistry.

Throughout his work Wirkkala is as unmechanistic as possible—a true romancer of the far North. This has given him an unexpected grasp of that familiar product of present-day technology, laminated wood, huge chunks of which he hews into sculptured forms. The first three pages here are devoted to some of Wirkkala's magnificent essays in plastic command of this material. a feature of the recent Triennale of Milan. (*Interiors*, September, 1951.) Two pages of his recent glass follow.

There is a revelation in Wirkkala's wooden forms, with their parallel laminations meeting in angular accord. These are no ordinary joints, no piecing of bits and parts. The welded superglues of our era are notoriously stronger than what they hold together; they open up a whole new dialect in design where, since the year One, the corner, joint and hinge have been visual conjunctions of expression. In these ringed and ringing forms there is the premonition of a grammar as new as Joyce's, playfully alluding to traditional joints, rich with associations now dislocated and re-evaluated.

These photos of Wirkkala's work are as new as the works themselves. The same sweeping spirit that formed this wood and glass has seized the camera and pronounced a livelier interpretation of design, its goal a visual image *about*, not *of*, the object.

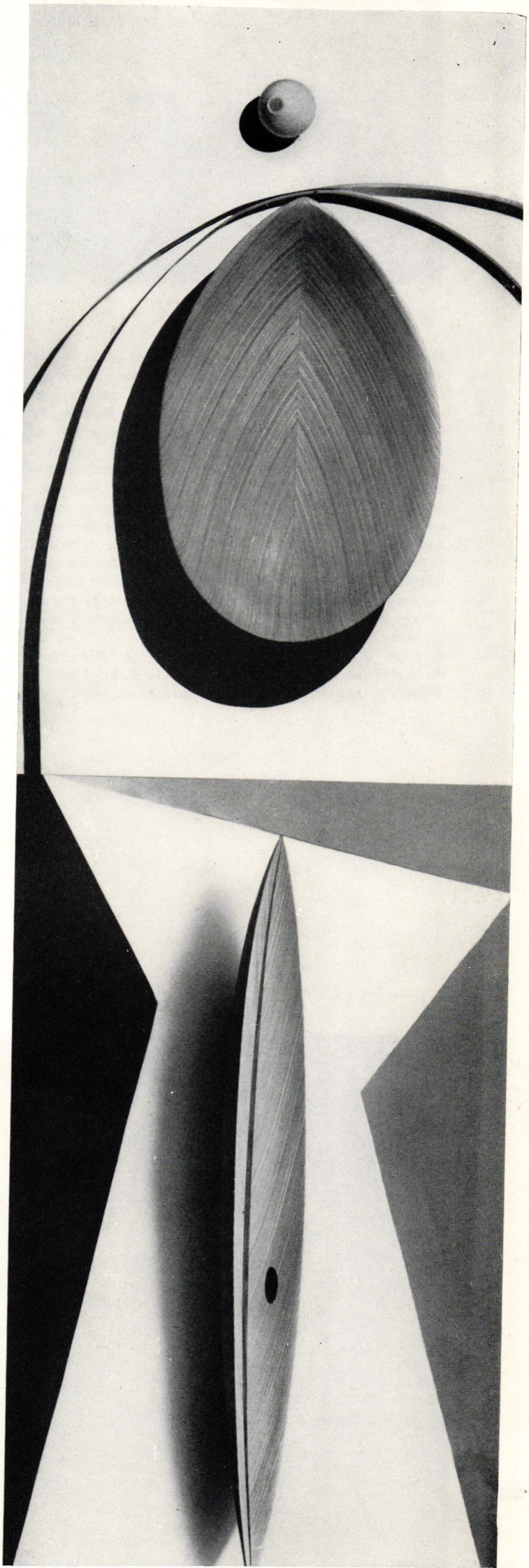
TAPIO WIRKKALA



Versatile Wirkkala approaches his material as creatively as the modern sculptor that he is. What others have discovered in today's plastic materials, he has discovered in laminated wood — a fabricated substance which he, man and artist, is qualified to create. He composes his own wood, layer upon layer, with the craftsman-like care of a textile designer weaving his fabric. This technique makes possible the careful balance of dark and light streaks, and the placing of cheerful veins of colored wood which shine here and there like peacock feathers. Then, by his own mysterious method of kniving and scooping, Wirkkala urges the laminated blocks into swirling forms, emulating that world of natural things which he firmly controls.

Whimsy and half-tricks often creep into the works of the Finnish artist, little bubbles of humor which burst in a number of ways. As shown by the fish-form in the lower left corner, he has mastered his medium so well that curves of wood seem to dictate size and shape—from the wide-eyed gleam to the scaly tail —barely betraying the ingenious human artistry which created the material in the first place.

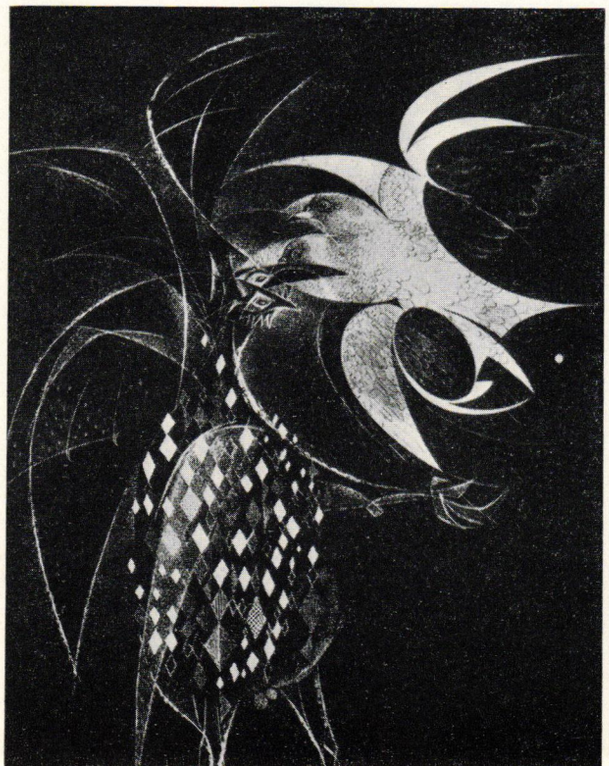
Like his fellow plywood proponent, Aalto, Wirkkala has perceived the fluidity of the wooden sandwich and exploited its inherent ornamentality. He achieves, with apparent effortlessness, an exhilarating decorativeness in shapes which dream of shells and whirlpools, cocoons and life in watery depths. To the poetic eye, these vortical forms are the key to Wirkkala's fantasy. But he dares to pass the cordon between art and utility. As in the organic contours of mollusks and mushrooms, a task is also performed in many of Wirkkala's plywood sculptures. They are made to be appreciated on the table, as vases, plates and bowls.

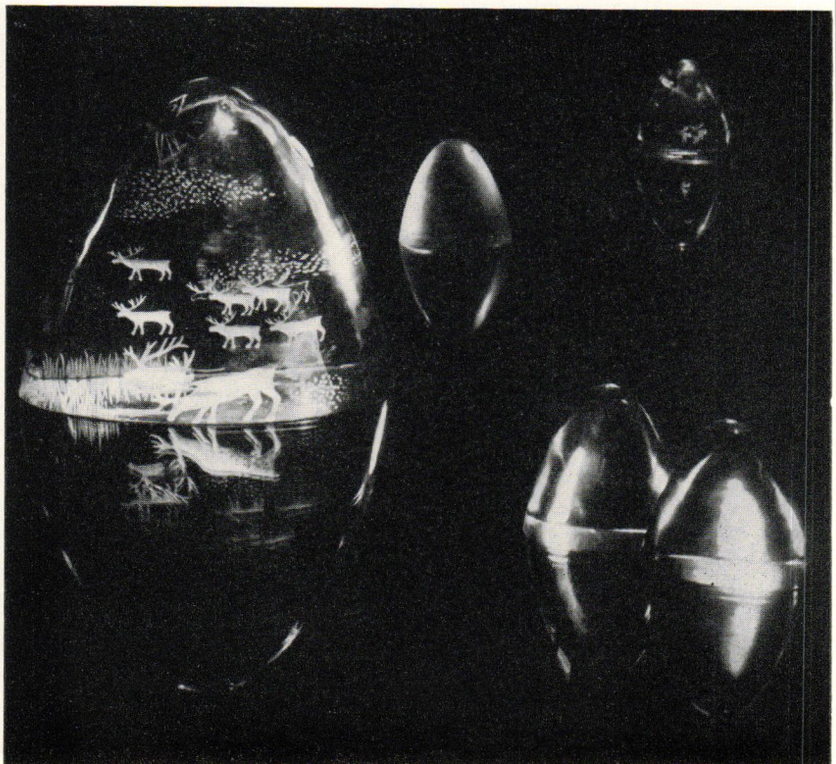


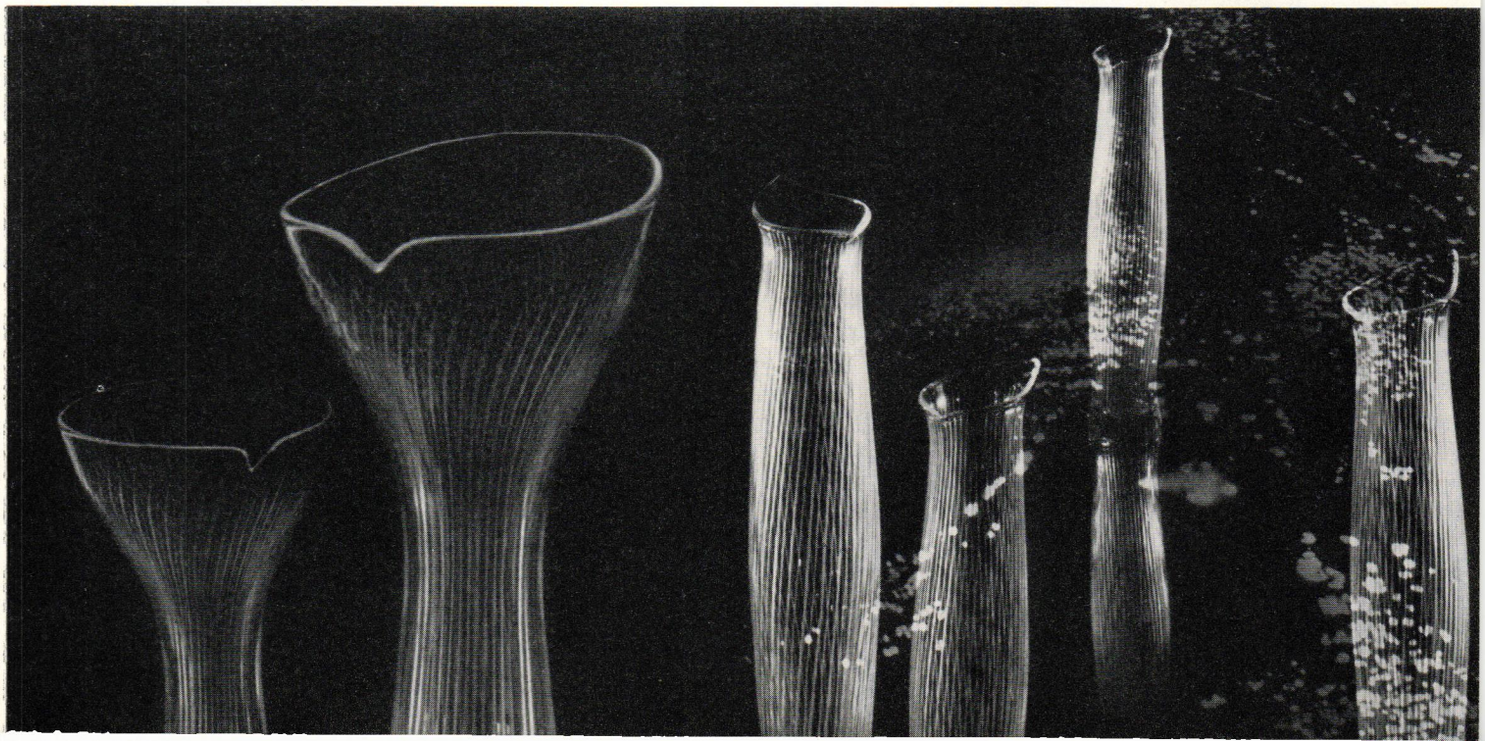
TAPIO WIRKKALA

Wirkkala is equally enchanted by crystal glass in the mass—lumps which might have been broken from large blocks—and by the clear and brittle Finnish glass which may be blown into ethereal molds. Because he has a strong and elemental feeling for living things, Wirkkala's creations often seem botanic or mineral; his glass grows, apparently of its own accord, into delicately curling leaves, yawning calyces, frail rib-boned mushrooms or mottled opalesque boulders which must be fingered as well as eyed. On both the solid and the fragile surface, the artist lovingly cuts and etches ribbed line decoration which enhances the finish and deepens the sense of touch. Not only surface but mass also plays a part, infused as it is with smoky whisps and bubbles which cast a bluish mystery over the glass.

Perhaps a self-sufficient evaluation of this glass master is the fact that, at the Finnish Exhibit in the Triennale, someone stole a Wirkkala glass bowl.





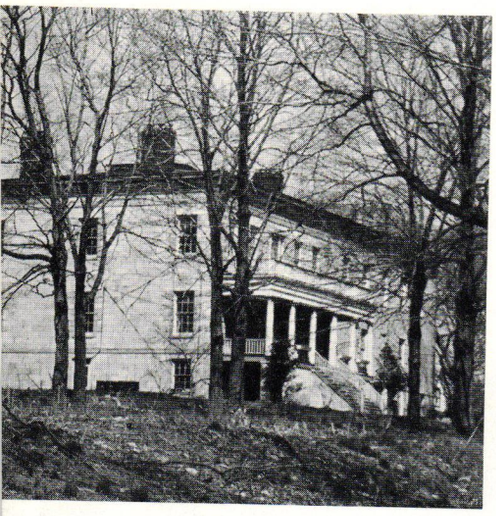


Fabrics and papers

mix happily with nature

in the Ossining studio and home

of designer Vera Neumann



First records of the Georgian mansion converted by Vera and George Neumann (who are introduced at right, above, with cat, Josie, in their sun-lit studio) date back to 1820, *when it had already passed from original owners' hands, and was used as a young lady's seminary. In the intervening years, it has served as a prohibition speakeasy, Knights of Columbus meeting hall, town of Ossining relief quarters, and skating rink.*

Vera and George Neumann live and work in a spacious old Georgian mansion overlooking the Hudson River. The site is Ossining, New York, and from their back door or kitchen window, you look out over leafy tree tops and a wide expanse of waving grass, across the blue of the three-mile river, to more trees and grass on the other side.

In such blissful atmosphere, the Neumanns merge a profitable 24-hour-a-day business with peaceful country living, an idyllic situation sought by many, but rarely so successfully achieved. Their work is twofold: Vera is a fabric designer, best known for the leaf and wild flower designs she has been turning out, often uncredited, for large decorative fabric houses in recent years. George, whose family for centuries owned one of the largest indigo printing firms in Hungary, operates the Printex Corporation of America which prints and finishes textiles and wallpapers.

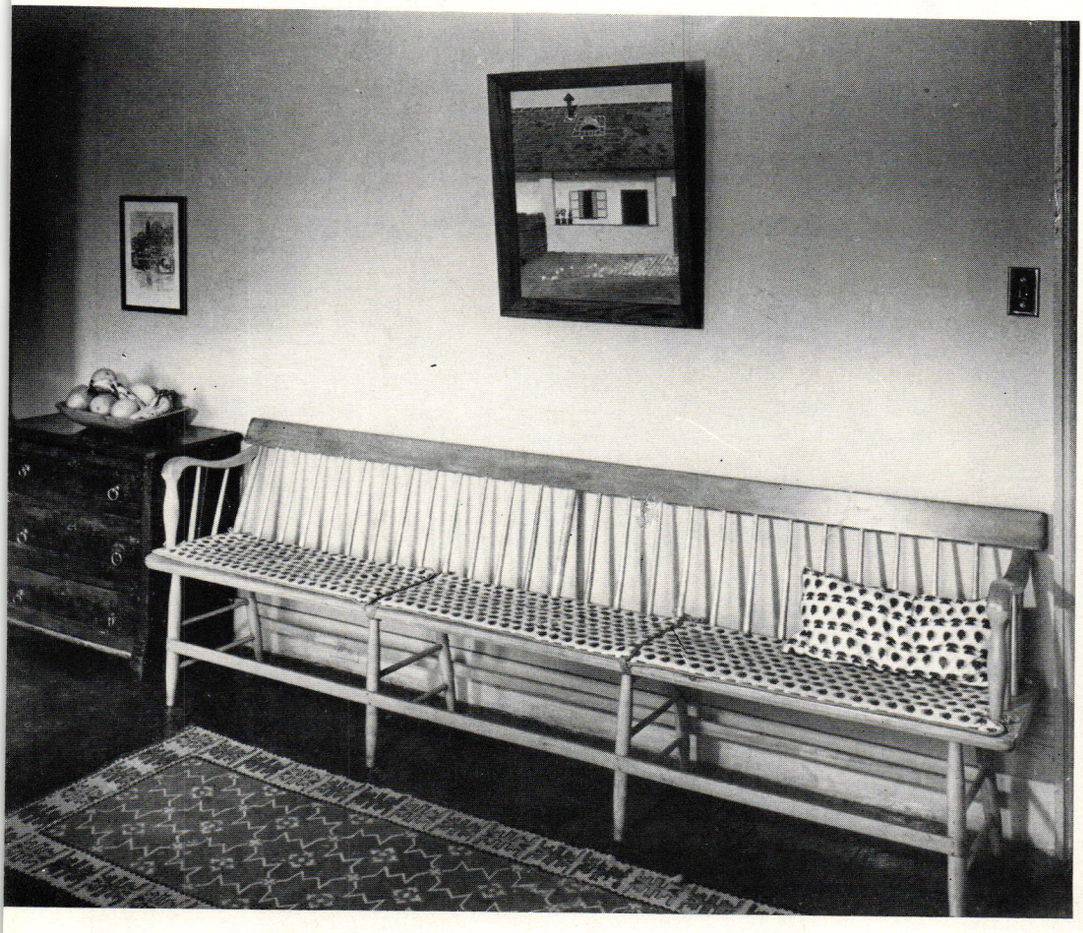
The quiet tranquility of the countryside permeates the whole mansion and its newer addition, from the sub-cellar finishing operation and storage quarters, up through print floors and color shop, on into the screen making rooms, over to the design studio and the Neumanns' own apartment, where it gets mixed with the homey aroma of Hungarian delicacies, concocted daily and expertly by George's aunt.

The story behind this happy arrangement goes back beyond Ossining, to a Sunday afternoon in 1941 when Vera, a free-lance artist, met a quiet, serious young man at a party in New York. George Neumann was only three years in America at the time, his father and he having been forced, with the rise of Nazi terrorism, to flee Europe and their textile printing plant, which dated back to the 1700's under family ownership.

Two years later, George and Vera were married, and, in a tiny one-room studio on 17th Street, they embarked on their first venture: the making of table mats and linens, designed by Vera and printed, with hand-made screens, by George. In a very short while, they outgrew these meagre surroundings and graduated to a loft on 57th Street. There, along with partner F. Warner Hamm, they started with one printing table, gradually acquiring

George's great - great - grandfather, co-founder of Neumann printing plant in Budapest, guards living room draped in Vera's Schumacher ferns.

All photographs by Gottscho-Schleisner



Left: In the kitchen: a seven-seater slatted bench, found in an old Hyannis church, and laboriously scraped down to its original wood finish, sits primly along one wall. Below: Magnificent woodwork and heavy mahogany, silver-knobbed doors of hallway offer vivid proof of house's grand past.

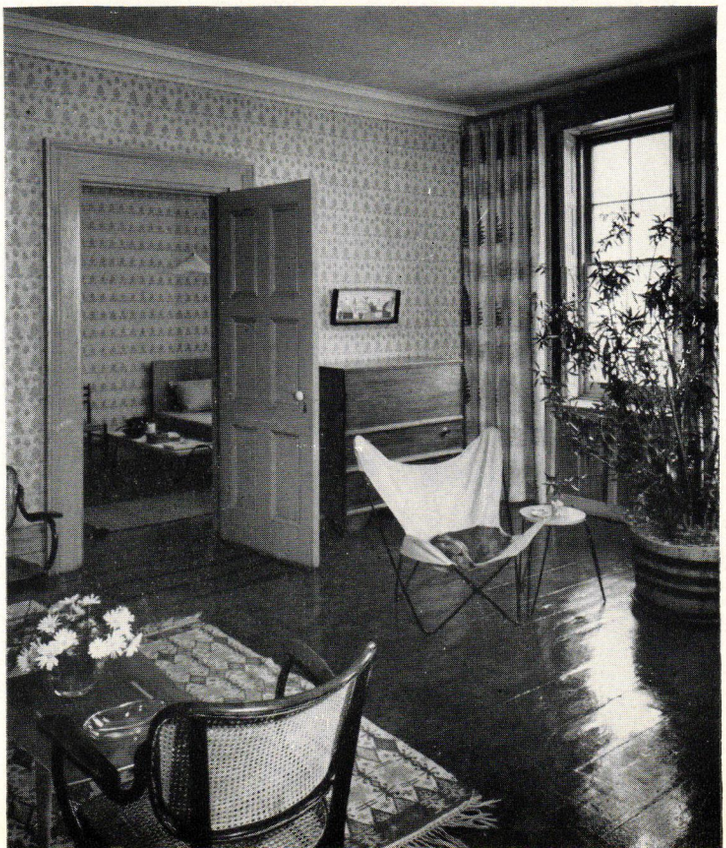
ossining home and studio

little in the way of design excitement, dying a natural death in favor of Vera's fabric designs, sold to several of the largest decorators' houses, to be printed by the Printex firm.

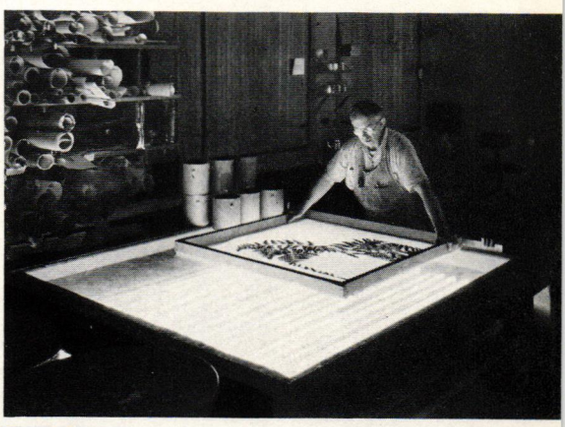
It was here, too, that the side of the business for which Vera is best known was born. Seeking an outlet for her talents that they could easily handle and market themselves, the couple decided to put out a line of moderate-priced, well-designed scarves. So, the now-familiar Scarves by Vera trade name was launched, a project destined for amazing growth.

With such booming activity in both fashion and home furnishings fields, the Neumanns found themselves forced to look once more for larger quarters. In 1947, they located an ideal spot: the old house in Ossining. Their remodeling of the unkept space into the up-to-date plant and delightful apartment it provides now, was a slow process, and it was only last spring that the steaming and washing equipment that round out their complete production facilities, was added. Their home modestly wears a pleasant, undecorated air, graced with some of the Neumanns' favorite Vera-designed fabrics and papers, and a limited number of modern furniture classics complemented by a few choice early American antiques.—*D. B.*

Bedroom walls and window are covered with delightful leaf design in grays and white, which Neumanns never sold but printed for their own use because they liked it so much.



George designed the trestle table in the kitchen, where guests linger over luscious Hungarian dishes prepared by his shy aunt. Living room, right, echoes bedroom leaves, mingles early American chest with modern classics.



The Printex Corporation is believed to be the only large commercial plant of its scope combining complete designing, screen making, and printing operations under one roof. Above a worker carefully exposes sensitized screen over light table.
Six hundred yards of fabric or wallpaper can be printed at one time on the eight 40-yard tables, that stretch across two floors of the mansion addition.

Vera's studio, located along with their apartment, on the second floor of the house, is planned as a real work shop, with one side left bare of fussy extras that might detract from the importance of any in-the-work designs. A long white bulletin board pinned to one wall serves as a catch-all for latest ideas, and always displays a few sprays of wild plants, roots, or leaves, picked up by the Neumanns on their frequent excursions into the neighboring woods. On two pulley trapeze racks, rigged up by George, they drape sample lengths of current offerings, to test the livability of these motifs and determine actual effect of the designs in use. The two beautiful arm chairs shown here, which may also be glimpsed in the living room photos, are Thonet museum treasures, brought by George from his Vienna home.

problems of design: the e n l a

by George Nelson

The most interesting single question about design that has occurred to me in a long time is: How does it happen? What really takes place in the process during which isolated and unrelated factors are made to come together into something which has coherence, unity and perhaps beauty?

I do not propose to answer this question; I doubt if the present state of the nonphysical sciences would enable anyone to do so. But exposing a problem frequently has as much unexpected value as answering it, and I believe that in this question there is concealed a good bit of material with an important bearing on both the practice of the arts and the training for them.

We learn from daily work at our trade that the design process usually begins with a specific problem—a client wants a room, a building, a lamp, a locomotive, a fountain, a mural. At this point the designer (I am using the word interchangeably with "artist") brings to the problem his own private baggage, his personal collection of images and the individual philosophy he holds whether he is aware of it or not.

No matter how objectively the designer attempts to view his problem, he is conditioned at every step in the design process by his accumulated notions of workable solutions, appropriate shapes and forms, and so on. Regarding the workable solutions, we approach the method of science, for solutions have been tried before, and thus tested. Selecting "appropriate" shapes and forms is more mysterious, for it involves intellectual and emotional processes not yet understood in their entirety.

We do know this, however: the only place from which the designer or artist can derive these notions is from the world

photographs by george nelson

around him. This too is no answer, for it leads to another complex question: What is this world really like? And also: What do we really see when we look at the world?

This much we do know—the range of vision, both inner and outer, varies enormously with individuals, occupational groups, and social groups. In areas such as modern art the difference in vision between artist and onlooker leads to great confusion. The "private baggage" brought by a Picasso to his problem (his view of the world as it is) must be vastly different from the vision of Joe Doakes, who finds the picture resulting from Picasso's view incomprehensible. And, one suspects, it is probably a much bigger and truer view than Doakes'.

What I am getting at is simply this—if in its broadest sense, design is the result of a personal totality of experience, and is expressed as vision focussed on a problem, then the crucial problem for the designer is the enlargement of his vision. It is crucial, I think, because it relates to one of the oldest questions that have confronted the arts—how does the artist achieve the greatest depth of meaning? It seems fairly obvious that you cannot create in a bigger way than you can see. The special problem today is how to find meaning within the framework of a society which is going through a transformation of extraordinary dimensions, a change so drastic that it tends to assume more and more the appearance of a crack-up; physical, economic, moral, and esthetic. Historically, when societies have disintegrated, we generally point to evidence of internal corruption. In one's own time this approach is generally unfashionable and frowned upon.

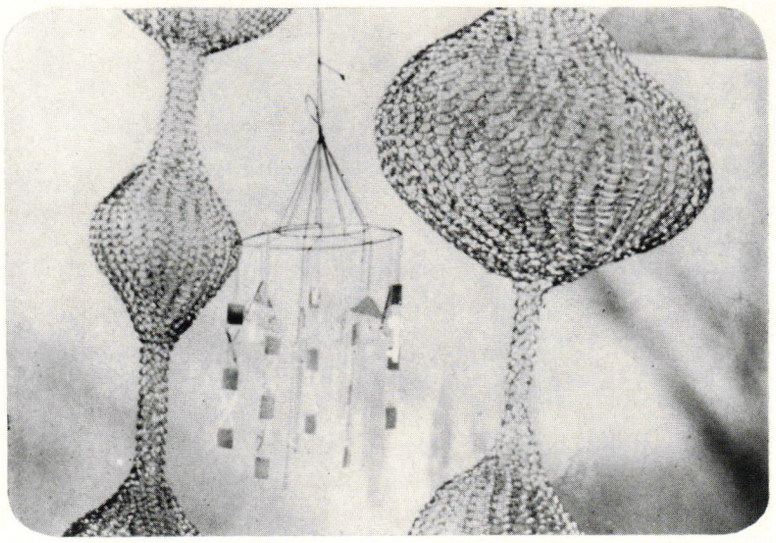
Words are difficult things to handle, and in expounding an idea as unpopular as

the one I have just outlined, words become particularly tricky. When I talk about a "society" I do not mean the U. S. alone, nor do I mean by "crack-up" that our battleships are going to fall apart. What I do mean is that the institutions at the society's base are losing their original force and validity. To cite a single example, within the past year two thoroughly conservative reports have stated that the two-party system—one of the cornerstones of our particular kind of democracy—has almost completely gone to pieces. And in referring to "internal corruption" I am not thinking of the sensational investigations of racketeering now going on but that our social values have become predominantly materialistic. Man does not live by bread alone, nor, for that matter, by television screens or automatic washers, useful as these things are.

If you are wondering what all this may have to do with architecture, consider almost any housing project and recall what happens when the tenant is reduced from a human being to a statistical unit—when the calculations of the real estate mind cancel out the vision of the architect.

Christopher Fry's recent play, "The Lady's Not For Burning," deals with a young woman accused of witchcraft. Behind the accusation lie the usual motives of fear, greed, and hate for anyone whose behavior deviates from the conventional. Horrified by the network of lies and suspicion thrown around her, she turns to the mayor and cries, "If, as a living creature, I wish in all good faith to continue living, where do you suggest I should lodge my application?" Where indeed? Is there anyone among us who would not like to know the answer?

The fear of sudden annihilation all of us have carried since Hiroshima is not entirely new. Mankind in its short history has lived out most of its days in jeopardy; and jeopardy, if you are exposed to it—or think you are—feels total regardless of its specific nature. But today's fear is different in one sense: we created it. The Black Death which destroyed something between one-quarter and three-quarters of the populations where it struck had no known cause or cure in the medical science of the 14th Century. The Bomb was programmed, designed, built, and exploded by people who presumably knew exactly what they were doing. It is, I think, this new sense

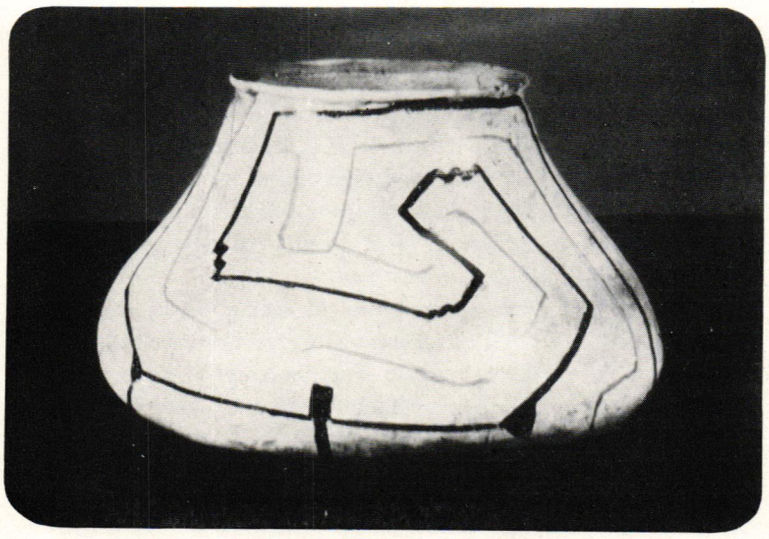


The camera eye requires only a change of focus in order

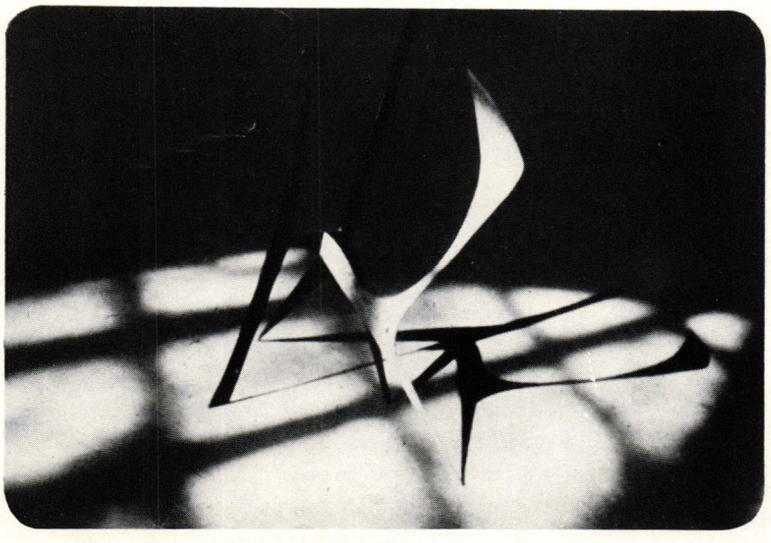
The airborne eye can see again, in an entirely new

The modern eye sees nature directly sometimes, and sometimes

to see what appears to be an entirely different image.



context, the lines traced on prehistoric Peruvian pottery.



through glasses provided by the artists — which clarify.

of intellectual mastery over the physical world that is making us so acutely and unhappily aware of the world over which seemingly we have no mastery at all.

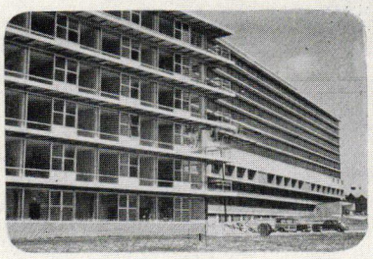
It is here that I want to introduce the problem chosen for discussion. I believe that it is of crucial importance for the design professions and for the influence they have on human development. The problem I described as "enlargement of vision." Outer vision and inner vision. To put the question another way, how can one learn to see the world?

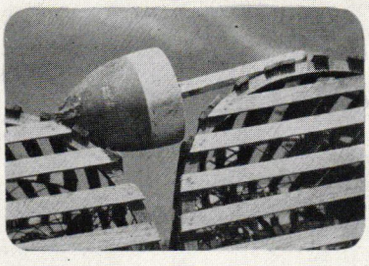
At first blush this question may seem unnecessary or even downright silly. After all, it is the world we are living in, and we look at it all the time. I submit, however, that the central events of our time indicate with painful clarity that what we see is not the world of the mid-20th Century, but a series of out-dated inherited images of earlier periods. I am quite sure that "the world over which seemingly we have no mastery at all" is a world we scarcely see at all. Our vision is cluttered with retained images and it is too narrow.

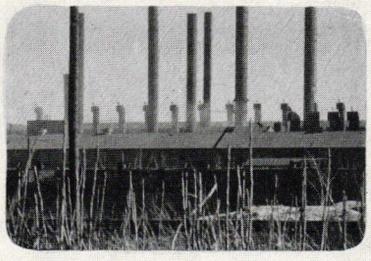
It has been my own experience that to begin to approach an awareness of the shapes of our time requires an extraordinary intellectual and emotional effort. Enlargement of his vision is one of the most difficult assignments an individual can assume and the revision of habitual modes of thinking is no easier. Perhaps it is only the isolated genius who can ever see past the bare outlines of the age in which he lives; nevertheless, the effort is necessary for the common man, not only for survival, but for creation. "Without vision we the people perish." This well-worn platitude is true spiritually and materially. In architecture, specifically, we can build only up to the limits of our vision. You cannot design something you are unable to grasp in your thinking and feeling. The architects of the zoning-law skyscrapers were unable to visualize the slab type of tall structure, and they used setbacks even where they were not required.

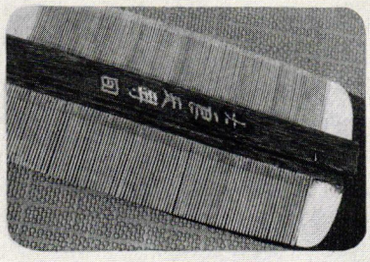
Our habitual way of thinking and seeing, the result not only of schooling but of our total education, can be described as "atomistic." That is, everything is seen as a separate, static object or idea, not related in any important way to anything else. This way of seeing was once perfectly workable. It has relatively little usefulness in a world where people have

Vision acknowledges only what it is looking for: here the rhythmic order of parallel lines.

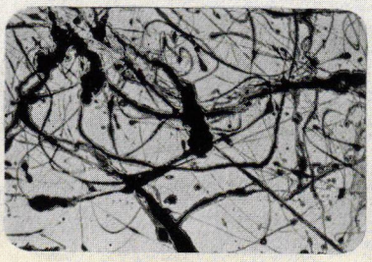








But it can also learn to accept other expressions. "Chaos" in this detail of a Pollock painting becomes "order" in a microphotograph.



learned how to convert mass into energy, which is an exceedingly non-static kind of operation. Most of our political thinking is atomistic. A conscientious reader of the papers and magazines soon learns, for instance, that the U. S. A. is a good country and the U.S.S.R. is very bad. The Soviet citizen, of course, learns just the reverse. It is possible that one or another of these propositions is actually true, but the kind of thinking that sets them up no longer provides a basis for practical action. Modern relationships are an expanding network that links even enemies like Siamese twins. Beating the other man to the draw was once a workable technique for survival, but for Siamese twins it is not. We defeated Japan and Germany and since have been unable to leave them to their defeat or to detach ourselves from them. Nobody can get detached any more.

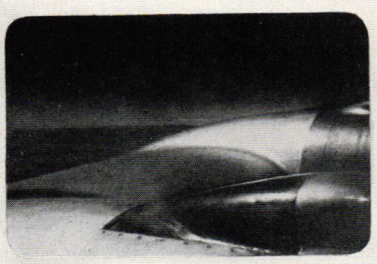
The modern way of seeing things starts with the assumption of a dynamic rather than a static situation, and it proceeds from this assumption to a growing understanding that relationships can take us closer to the truth about things than the things themselves. It also includes the idea that the path to truth can contain a number of contradictions. We were brought up to believe that if X is true, Y must therefore be false. The contemporary physicist would be in a difficult spot if he had to work on this basis—for he has to operate with both the wave and quantum theories, which seem contradictory in their explanations of how light is transmitted.

City development at this point demonstrates one active contradiction: as streets and parking lots become congested to the point of standstill we build more skyscraper offices and make automobiles larger. Or to revert to the political area: the U. S. as a so-called Christian nation presumably subscribes to the morality taught in the Old and New Testaments; recently when thousands of Chinese and Korean Reds were roasted alive by jellied gasoline bombs, the press indulged in an orgy of gloating that would have embarrassed a cannibal community. Are we Christians or barbarians? I suspect

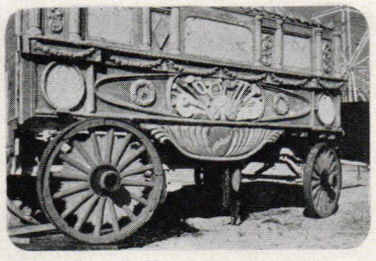
that the "either—or" method will get us nowhere. At the Museum of Modern Art of few years back there was a symposium on the "International Style versus the Bay Region Style." Aside from Marcel Breuer's comment, "This would have been fascinating twenty-five years ago," the whole evening was fruitless nonsense and had to be, because the modern house is a contradiction and not to be solved by grammar school logic. The modern house is a contradiction because though its design implies the existence of industrial methods it is actually not particularly different in construction, materials, finishes, or services from a contemporary "colonial" house. Both are handicraft products. What really makes today's modern house "modern" is not its technique but the form of the architect's response to the contemporary world. In this sense it is like modern painting which more often than not uses the same oils, brushes, and canvas as Rembrandt, or like modern sculpture, which may achieve its aims with the processes and materials of the Stone Age. There can be modern houses which employ the resources of an advanced technology, just as there may be sculpture made of high tensile strength alloys with welding equipment, but the vision of the artist—the extent to which he has perceived the shape of the world today—is the crucial factor.

When viewed in this light, the mixture of incomprehension, ridicule, and hostility with which modern art is still received, is not entirely surprising. If it is correct that the picture of the world carried in the mind of the average citizen is largely a preconceived and a preconditioned image, then the insights of today's greatest painters and sculptors cannot be other than profoundly disturbing. I also suspect that the resistance to modern design in houses, furniture, churches, and public buildings which still exists can be explained on the same basis.

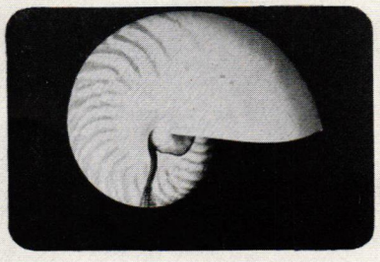
One of the things that helps to broaden the visual horizon is an understanding that the tremendous changes that have been occurring since 1914 at a geometrically increasing rate of speed do not just "happen." Except for relatively



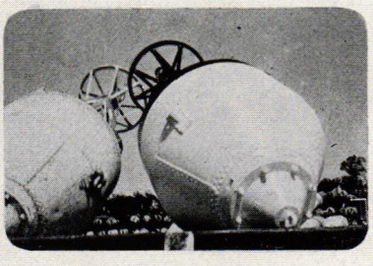
When articulation becomes meaningful

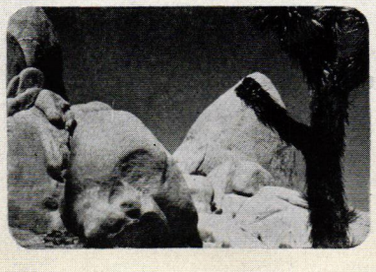


its expressions become visible everywhere.

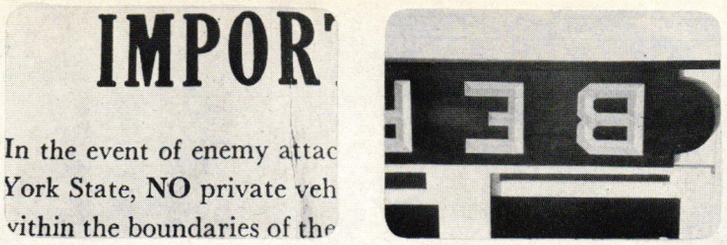


The same thing happens with awareness





of enveloping forms.



Literary content destroys awareness of forms. Forms must first be made "illegible," in order to be "seen."

inconsequential details they really cannot be blamed on that man in the White House or even that man in the Kremlin. The complex of events and atmospheres in which we struggle today has an evolutionary history just like anything else. Let me pick up one small thread to illustrate what I mean. It is only since the early Renaissance—say 500 years—that Western man has learned to think of himself as an individual. Before that he was an anonymous member of a flock whose shepherd was God, whose shelter was the cathedral and whose ultimate destination was Heaven or Hell.

Since the beginning of the Renaissance, the individual's consciousness of himself as an entity has grown. It found its expression in private palaces, in the development of portraiture as an activity for artists, in the French and American revolutions with their Declarations of the Rights of Man and the Bill of Rights. And it found an extraordinary radical and contemporary twist in the discoveries of Dr. Freud, who succeeded in demonstrating that the "entity" the individual considered himself was actually not an entity at all, but an entire constellation, within which childhood experiences, the sexual drive, religious taboos, and social influences operated in as mysterious but as powerful a manner as the force of gravity. At roughly the same time the physicists were demonstrating that other material "entities"—say solid objects such as tables or chairs—were really complicated series of electrical tensions. It was no coincidence that at the peak of his self-consciousness the individual dissolved into an almost incomprehensibly abstract network of relationships and that the same thing happened to his concept of inanimate matter. Both developments, you will note, tended to substitute transparency, in a sense, for solidity, relationships for dissociated entities, and tension or energy for mass.

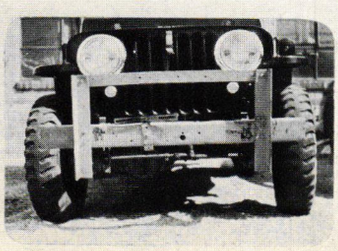
It should not be necessary to go into detail to link up these remarkable developments with what has been happening in painting and sculpture. In architecture it is obvious that transparency has become a functional and esthetic factor, that building is becoming less of a traditional art and more an integrated, sheltered network of "nervous systems" for communication, illumination, air conditioning, and that strength in tension is constantly increasing its advantage over strength in compression. Furniture very naturally tends to find its organic place in this highly organized complex as one of the built-in services. Today furniture design is prominently featured as a vehicle for individual expression. I think it will unquestionably lose this position and tend to recede into a serviceable anonymity in much the same way as lighting and heating and plumbing.

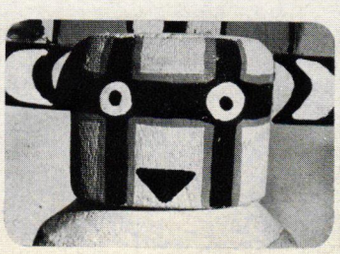
Another point about modern architecture, in passing. In school it was a standard joke, if the construction details had not been clearly thought out, to suggest that the building could always be held up on "sky hooks." Such buildings are not any longer a joke. Space platforms outside the earth's atmosphere are already a theoretical possibility and only time and work stand between the theory and its realization. One interesting way to apprehend the nature of the contemporary world is to meditate at length on the implications of a structure whose "foundations" are the invisible lines of tension which can transmit the "load" at 186,000 miles per second for distances approaching infinity.

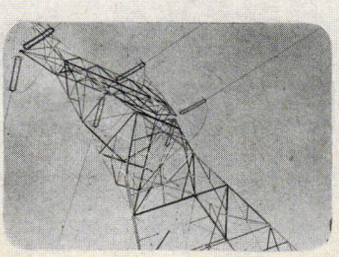
So far, this picture of the world, sketchy and fragmentary as it has to be, consistently suggests the existence of a kind of dissolving transformation in areas seemingly as unrelated as art, technology, politics, psychology, and physics. The destructive aspects of this change might indicate reason for profound pessimism, were it not for the fact that destruction and creation—here we have another example of the contradiction in action—are only two sides of the same coin. One therefore has the free choice of identifying himself with either the decaying or the new and growing elements in the process and then basing his personal philosophy and actions on this choice.

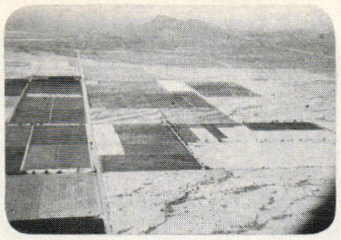
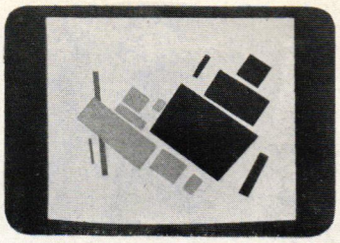
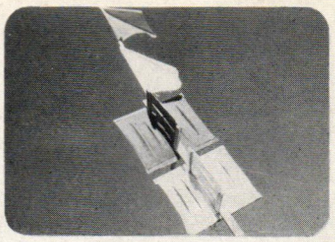
For the modern eye: old and new faces . . .

. . . new and old . . .







The suprematist painters taught us to see the plane in new perspective.

There is probably no better or more familiar example of the simultaneous operation of the destruction-creation cycle in our society than industry. On the part industry has played in the transformation of the world there have been many books written, notably Mumford's *Technics and Civilization* and Giedion's *Mechanization Takes Command*. The detail on which I propose to concentrate is industry's role in widening the split which has shattered western culture. This split has been described in a number of ways. Dr. Giedion, for example, writes about "a period in which thinking and feeling were separated," and observes that "mentally trained people are capable today of following the most difficult scientific research . . . but are lost when faced with new artistic means which force them to an enlargement of their inner natures." John Dewey, in *Art as Experience*, refers to the "compartmentalization of occupations," and points to the "separation of that mode of activity commonly called 'practice' from insight, of imagination from executive doing, of significant purpose from work. . . ."

Industry was largely responsible for this separation of "significant purpose from work," and the way in which this happened seems fairly clear. If you take a man away from work where he has full knowledge and control of materials and processes (say the making of handmade shoes) and put him into a factory, where he knows only a small part of the process and controls none of it, he will become a different kind of man. Alienation of the man from his work produces a split in his personality and he becomes emotionally deranged. Since we all have the sickness to a greater or lesser degree, we describe this state as "normal." In terms of behavior this man becomes dependent rather than independent, less responsible, less decisive where choices are involved, and he will finally consider work not a discipline for building character and developing creativity, but as a thing to be avoided if possible. Hence the popularity of the insurance plans for retiring on $200 per month at age 55. Politically he tends to move in the totalitarian direction, for the implications of freedom become frightening, and he takes to mass-produced entertainment in a way that would have horrified his pioneer forebears.

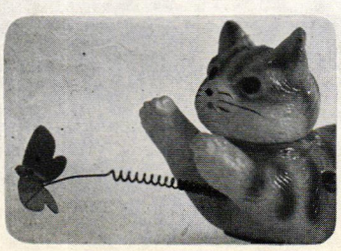
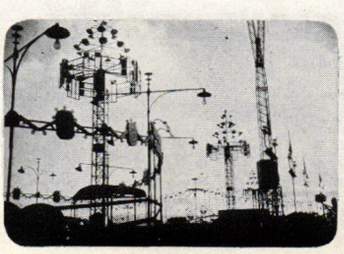
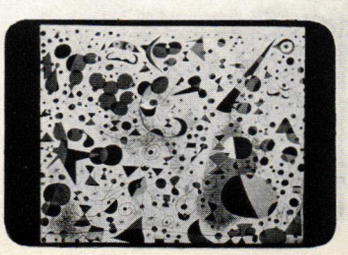
This man is not my invention. Let me read to you what Henry Steele Commager writes in *The American Mind*. "Recreation came to be enjoyed vicariously. From playing games Americans took to watching them and then to listening to them on the radio. Even enthusiasm ceased to be spontaneous and was artificially organized by cheer leaders. Men who enjoyed artificial adventures in the pages of mysteries or westerns, and women who acquired artificial complexions, found little difficulty in adopting artificial emotions: they turned to the radio and the movies for excitement and sensation, laughter and tears and learned about love from the magazines. There seemed to be, in short, a progressive atrophy of the creative instinct of the average American."

It is much less than a generation since Huxley's *Brave New World* was read as an outrageous fantasy. But here we have the same picture in a sober report. It applies not only to America, but to the average world citizen wherever industry has taken over in a competitive society.

When work ceases to have significance, not only do people in all social groups become restless and unhappy, but the capacity to find meaning in other areas also tends to disappear. Our cities are excellent demonstrations of this. It is almost impossible to find a U. S. city where there is visible evidence of a genuine concern for human values. In the remaining Colonial villages, yes, but not in anything built since the Civil War. In those metropolitan centers where we have installed subways, we put the people underground and let the trucks ride in the sun. I do not know a single U. S. city which, if destroyed in a bombing attack, would be regretted by posterity. With all of our horsepower, we haven't produced a community remotely comparable to Athens, Florence, Venice, Rome, or Paris. Even New York (*Continued on Page* 166)

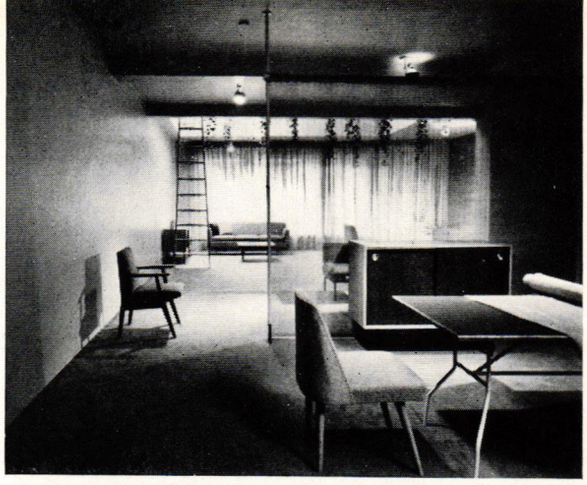
. . . designs in tension . . .

. . . and complex organizations of form.

Sunlit: **the lofty showroom of Janet Rosenblum**

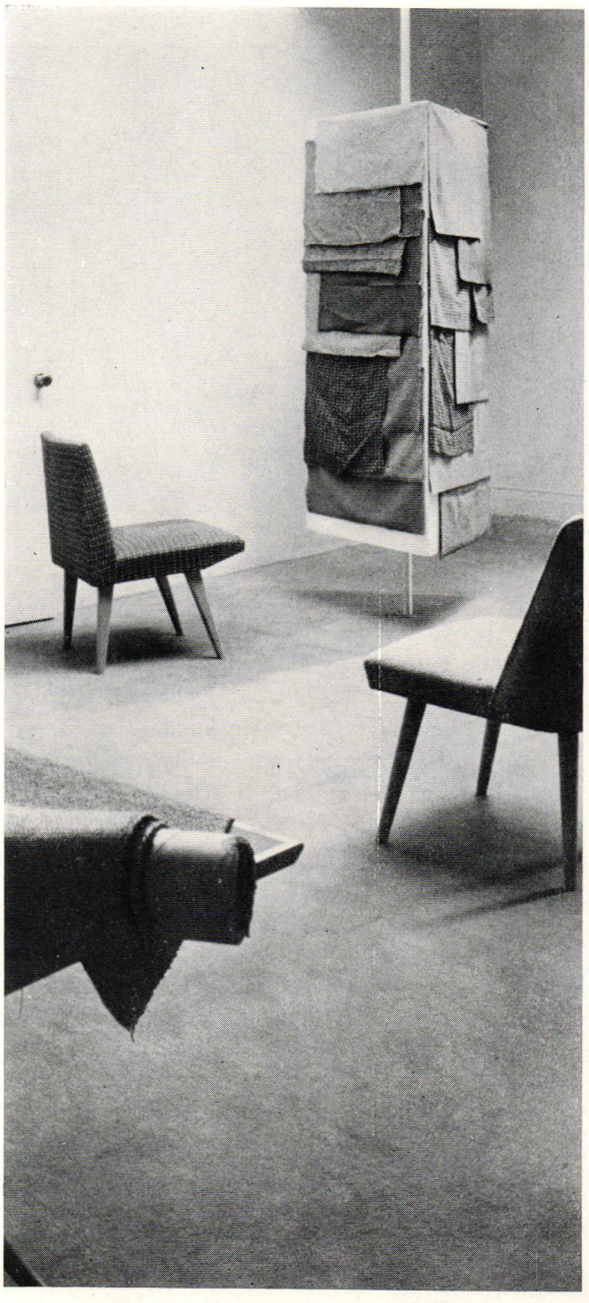
Left, below: The ladder rising to the ceiling skylight is not intended for customer escape but insures a practical means for watering the collection of growing plants which screen the high-hanging radiator. Watering can is conveniently nearby on the sliding teak-doored storage cabinet.



Right, below: Upholstery fabric samples are arrayed for selection on a revolving triangular kiosk. The rear skylight, spotted directly above, casts softly diffused daylight on the handy, space-saving rack.

The natural advantages of a New York skylight studio are the pleasant bases on which Carter Winter has designed the new furniture showroom of Janet Rosenblum, Inc. Hence, its main decorative features are plenty of warm sunlight, some healthy growing plants, and the trim tables, cabinets, and upholstered pieces Miss Rosenblum offers for residential and contract work.

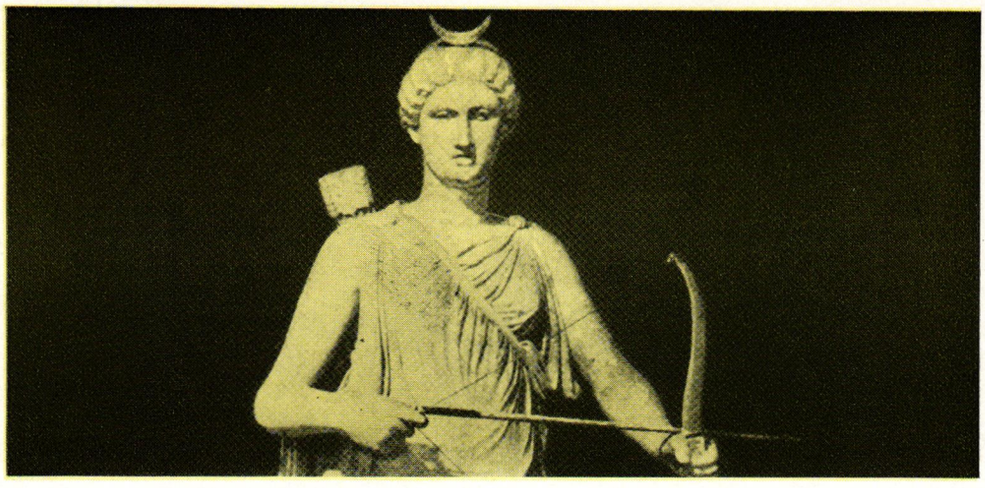
The original space was a 24 by 52 foot loft, fronting on New York's Madison Avenue with a wall-to-wall expanse of near-ceiling-height window, now curtained in shimmering gray silk. Additional light is supplied by the two ceiling skylights. Walls and ceiling are gray, with the exception of one short wall adjoining the front window. This Mr. Winter covered with cork, cut into bricks of varying length, and rubbed with white paint. The space was opened into one single room, partitioned only at the midway elevator entrance by a bamboo blind which cuts off the main showroom to the front, from customer conference, fabric display, and office area in the rear. Miss Rosenblum's furniture is as pristine in appearance as her unspoiled showroom. Seven years' experience with JG Furniture equipped her well for meeting the exacting demands of architects and designers who specialize in commercial interiors. Before that she spent six years on Bertha Schaefer's staff, so she understands, too, the decorator's needs. Her furniture, she hopes, will please both groups, though she admits a slight leaning toward the construction problems of commercial and contract work.—*D. B.*



THE CLASH OF SYMBOLS

Ornament is even older than architecture. The prehistoric caves in central France were ornamented when all the architect had to do was sweep the bats out. But not all design ornament is symbolical. The little Greek girl in the third century B.C. who left a market basket on a cabbage head was responsible for what we call the Corinthian Capital (Acanthus column ornament), but it symbolized nothing in particular. Some long forgotten designer saw it and found it effective. Symbols are a design form. They tell a story and all these stories are interesting. Interiors *will not have space for a really authoritative series on symbolism in art, but we will find space for a double handful of stories about some of the most famous symbols in the world.*

the story of the crescent



Here's one of the oldest symbols in the world, which in the clash of symbols came to mean two entirely different things to two entirely different peoples—the Greeks and the Turks who fought each other bitterly for over three hundred years.

The crescent moon or the hunter's moon was the symbol of Diana (Artemis to you), the Roman-Greek goddess of the hunt, and of Autumn. She was given the crescent moon as her symbol because at the time of the crescent moon, hunters searching for food and not for sport would have just enough light to see and not enough light to awaken sleeping animals. From that origin of the crescent it became the personal crescent of most wilful ladies whose first name was Diana.

A thousand miles away in Mecca the power-hungry followers of Mohammed adopted the crescent as their symbol too. They knew nothing about Diana and cared less. But they did know that their path of conquest was to start in Arabia, sweep across Africa, and up into Spain. And so the Turkish crescent—that symbol of conquest which was only stopped at the Battle of Tours in France—has become the symbol of Turkey, Egypt, and Arabia.

The Turkish crescent has a great deal to do with the European Sunday breakfast. In 1664 the Turks besieged the city of Vienna for the last time. In the middle of the night the Turks were about to dig a mine under the city walls where now stands the Ringstrasse. Two little baker boys heard the digging, the city watch was warned, and the Turks were driven off.

That bakery shop was given a royal monopoly to make sweet rolls in the shape of the Turkish crescent from that time forward. In Austria and Germany these rolls are called *kipfel*. The monopoly, like most monopolies, was soon broken, but the young Hapsburg princess, Marie Antoinette, was passionately addicted to these crescent-shaped rolls and she brought them with her when she came to live and to die in Paris. That is why today you can get *croissants* at the bakery.

krit *svasti-su* meaning good luck or good health. That is what the sign of the hooked cross meant for centuries until a little Austro-German with a screaming voice and a funny mustache made this symbol something very different. Actually the swastika was not invented in India and Persia where Sanskrit was first written. It is what we old symbolists would call a world-wide "doodle," and was very popular in the Mayan and Toltec civilizations in America among people who knew no more Sanskrit than a City College basketball team.

The late Rudyard Kipling admired the swastika and had it stamped on all his collected editions published in the United States. These had to be hastily dropped with the coming of Hitler.

the maltese cross

Of all the variations of the Christian cross this is one of the most decorative.

the signs of the cross

It is very late in the day to explain the symbolism of the cross. We are indebted to our good friends and neighbors the Liturgical Arts Society for an estimate that there are over one hundred recognized variations of the Christian cross.

For the purposes of this series we shall take a random handful of crosses. Let us start with one that has nothing whatever to do with Christianity but illustrates most ably a clash of symbols. We are speaking of the hooked cross, the Hakenkreuz or swastika.

The word swastika comes from the Sans-

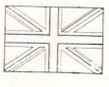
invented at the first conference of what was to become the International Red Cross in 1864, in Geneva, Switzerland.

Without too great originality these delegates decided to adopt as their symbol the city shield of Geneva which had already become the flag of the Swiss Republic. The city shield is a white cross on a red ground, and printing it in the negative it became a red cross on a white ground. This reverse cross of Geneva has brought more honor to the city of Geneva than the League of Nations.

Ardent symbolists might suggest that the

The arms, as you know, are equidistant. At the tip of each are swallowtails and the cross has eight points. It was originally bright red and sewn on a white surtout as a symbol that the knights who wore it during the crusades were pledged not only to fight for the Holy Land but to succor the sick and wounded.

On the island of Malta, now a British naval base, where George V, George VI, and the current Duke of Edinburgh have served, the knights of Malta established the first military hospital.



the geneva cross

We are so used to remembering the good work that the American Red Cross and the International Red Cross have done all over the world that we are apt to think that their symbol—a red cross on a white ground—has been in existence for ever and ever. That is not true. As honored symbols go it is a comparative freshman,

lamented League of Nations never had a flag and never had a symbol. The United Nations has rectified that.

the union jack

All flags are symbols, but the one that best illustrates the variations of the Christian cross is the flag of Great Britain, the Union Jack. It is actually three Christian crosses superimprosed. It starts with the red Cross of Saint George of England on a white ground. This flag with a small Union Jack in the upper lefthand corner is flown today by all ships of the Royal Navy and by millionaire yachtsmen who belong to the Royal Yacht Squadron (Sir Thomas Lipton never did).

When Scotland was finally brought under the English Crown, England not only took the Stone of Scone but added another cross to her flag—the X Cross of Saint Andrew, patron of Scotland, who was crucified in that position. Finally came the traditional Cross of Saint Patrick of Ireland, red on a white ground. To be sure you will recognize that the present Union Jack is made up of three separate crosses, the white strip representing Andrew's cross is twice as wide on one side as on the other [page 115].

the pole and the bowl

From the dawn of what we now call civilization, the barber has been a most important character. The pharoahs of Egypt could not do without him, and though the Assyrians came down like the wolf on the fold, they needed barbers and hair curlers as much as they needed chariots. We will talk about the importance of the barber-perruquier-surgeon in a moment. Right now we are going to talk about two barber symbols used to this day (a) in Northern countries, and (b) in Latin countries. Proceeding southward like the ducks in the Spring, we will start with

the striped barber pole familiar to most of us. These poles should be striped red and white and not, like many modern electrified ones, red, white, and blue. For the red and white pole represents the fact that this is the place of business of a barber-chirugeon, and it symbolizes a bloody bandage. The barber-chirugeon not only trimmed your hair and clipped your beard, but he bound up wounds, and cupped you when you suffered from the migraine. He also was three hundred years ahead of the National Broadcasting Company by providing at least two lutes for those who waited their turn. Barber-shop music is still extant.

In more southern countries the barber, who still performed all these services, had quite a different symbol hanging before his shop. It was a large brass bowl with a deep scoop cut from one edge. This was the barber's bowl—the scoop to fit under the patient's chin while he was being shaved or bled. It was the memory of this golden barbers' bowl that made Cervantes choose it as the perfect helmet for the immortal Don Quixote (shown in a gallant pose above). This brings us to the symbolism of

the ball

Here is another symbol, old as the sun, and none better illustrates the way in which a simple symbol can produce so many different meanings.

The family Medici, greatest of Renaissance bankers, had on their escutcheon, five golden balls, the lowest one bearing the lily of Florence.

Now the Medici, great bankers though they were, dealt strictly in hard cash or negotiable goods. Their minor competitors, the Fuggers of Augsburg, invented the paper bank check. The Rothschilds of Frankfurt, very much later, invented the news letter, or private information service. Agents of the Medici hung the

golden balls outside their shops, and economy reduced the five balls to three. Today, the three golden balls mean a pawn shop in almost every country in the Western world.

Go past an ancient castle or a manor house, and you will often find each gate post surmounted with a granite or an iron ball. Here is an entirely different meaning for the ball symbol, and a rather gruesome one at that. If the gate posts are old enough, the balls will be newer, for in their place originally were plain iron spikes, and on these, like martini olives, were stuck the heads of varlets, rogues, thieves, Jews, and others who had come athwart the feudal master. The ball on the gate post was originally a symbol that the lord and master held what the French called *droits de seignurie,* that he could hold his own courts and inflict his own punishments. About the only place where seigneurial rights still have a semblance of legality is the island of Sark, in the English Channel. When last heard, the lord of Sark was a Dame, a most respectable British lady, but if she or her successor should attempt to chop anybody's head off you may be sure that he or she would receive a very sharp note from the British Home Office.

the eagle

The eagle is almost always represented as a rapacious bird of prey. It was Prometheus' punishment for bringing fire to the human race that his liver should be repeatedly eaten by an eagle. It was the Romans who turned the symbol of the evil eagle to a symbol representing the power of the state, and no, Julius Caesar had nothing to do with it. When he was a very young General, with no thought of defying civil authority, Roman legions were marching under a squat bronze eagle over a pole, (*Continued on Page* 164)

William Pahlmann & Associates make hay in a converted loft

Lofty answer to the showroom question

Designer meets the client in a soothing conference room. Curtains are cool brown silk.

The Pagliaccian figure on the foyer wall is Howard Pederson's inimitable way of cheering incoming clients.

Perforated plywood walls permit versatile, ever-changing arrangements of paintings, avoid haunted-house plaster cracks.

When Bill Pahlmann converted a monstrous, moldy museum into Boston's plushiest store, he didn't lose any sleep over function or space problems. With a typically bold hand, he made Bonwit Teller's lacy ladies swim in a sea of space, relieved by scattered settee islands on which they might fall, gasping, to regain their buying strength.

For the master of the flamboyant gesture, new headquarters in a lackluster loft with brick walls and a tangle of pipes sounds a trifle spartan. But, if he has faced problems bigger in scale, this was one larger in scope—to adjust his gift for grandeur to the workaday routine of a busy office and showroom.

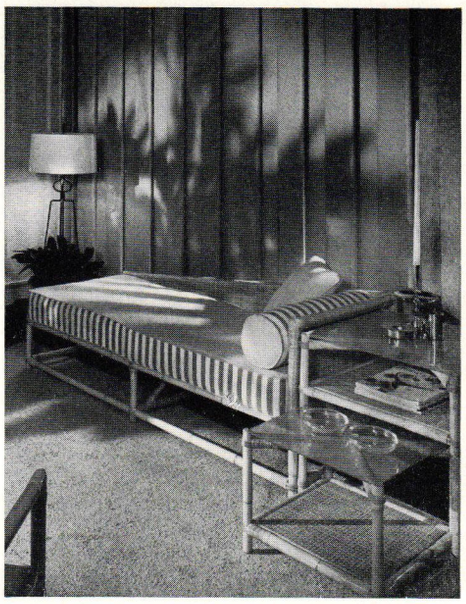
Certainly not grandiose in scale, the showroom has no regular floor sample display. Pahlmann's collection of stock is the one-of-a-kind variety, likely to be snatched (at a price) by his curio-loving clients. What he has designed is a flexible *mise en scéne* for transient pieces. The permanent props—perforated plywood walls, rubber tile floors, two windows curtained with Scalamandré silks—act as a catalyst for any heterogeneous pieces which happen to be on display.

Three unpretentious consultation rooms are a limbo between the showroom glitter and the simplicity of more than half of the space given to offices. The boys in the back room enjoy painted brick walls, clean-limbed desks, counter storage and tack-up walls. For the space and function problems of the offices, Pahlmann has found a practically—if not perfectly—workable solution.—*J. F.*

Florian De Norde Studio

Modern rubber tile takes over: The powerful gray and black floor pattern acts as neutralizer, blending together the antique collection.

the summer furniture story



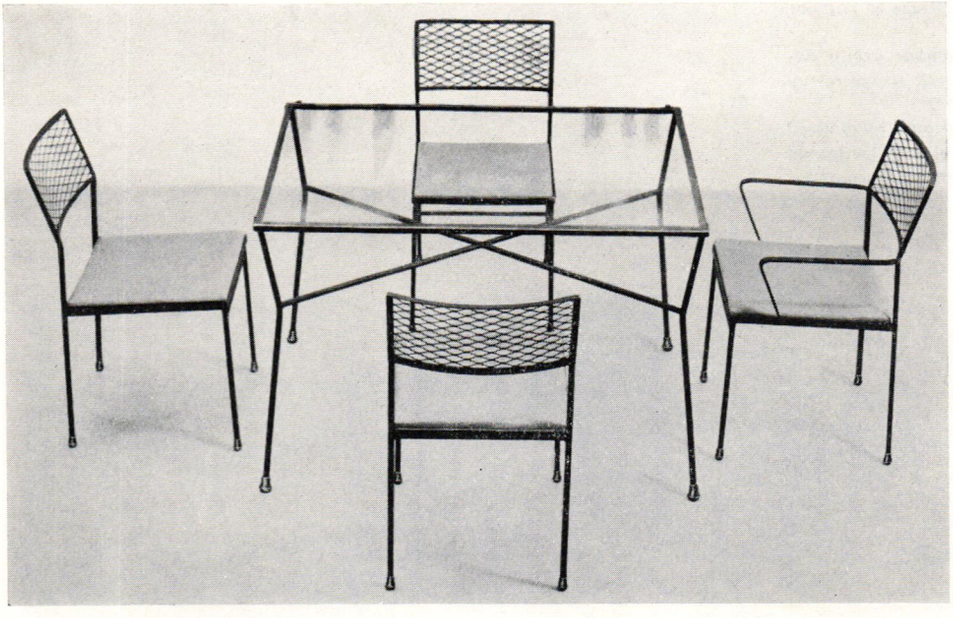
Last month's fourth annual summer furniture market proved the biggest yet staged by the National Association of Summer Furniture Manufacturers. And, despite discouraging reports on material shortages and government restrictions, enough new designs were displayed to show that these manufacturers are looking forward to the 1952 season with far-from-pessimistic attitudes.

The descriptive terms "summer" or "outdoor" furniture are anything but accurate these days, however. It's impossible to restrict most of the wrought iron and rattan furniture available today to outdoor use, or even to one season, for the simple, straight-forward designs rapidly gaining favor, adopt themselves to all-year round service, in any room of the house.

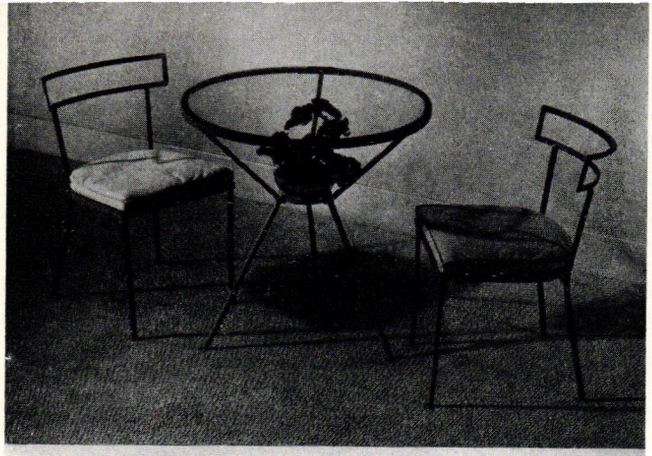
For well over a year now, big-name designers have been wedging into the iron field, where they have chalked up creditable records in cleaning out the resplendent vinery that one time distinguished all fine wrought iron designs. Their influence continues to be felt, having reached down to many of the lower-priced promotional lines.

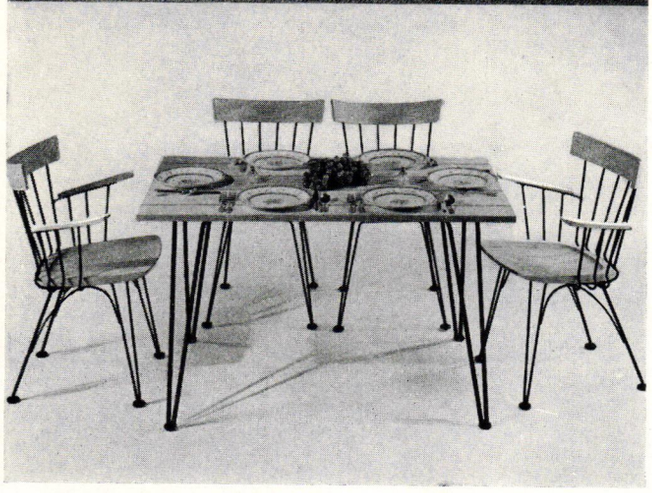
This season, rattan came in for similar revamping treatments, thanks to Designers Tommi Parzinger, who turned out an outstanding new collection for Willow and Reed, and Paul Frankl, with a new line for Ficks Reed.

Photo at right and those on opposite page illustrate part of a varied new collection designed by Tommi Parzinger for Willow and Reed (1 Park Avenue, New York 16). Material is Philippine rattan, combined with panels of tightly woven rattan strips, as in commode front, and daybed back and side. Rectangular dining table top is ribbed glass. All hardware is handmade of polished brass.



Black iron mesh forms the back support on black metal, slip-seated chairs introduced by Arbuck of Brooklyn as part of a five-piece promotional dinette set, to retail for approximately $80.

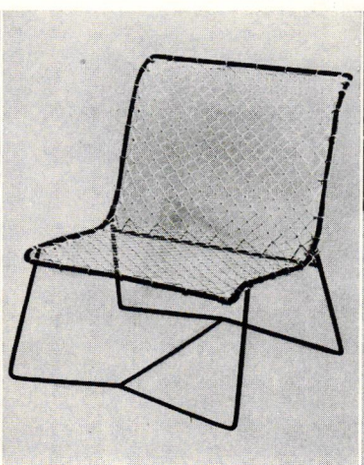


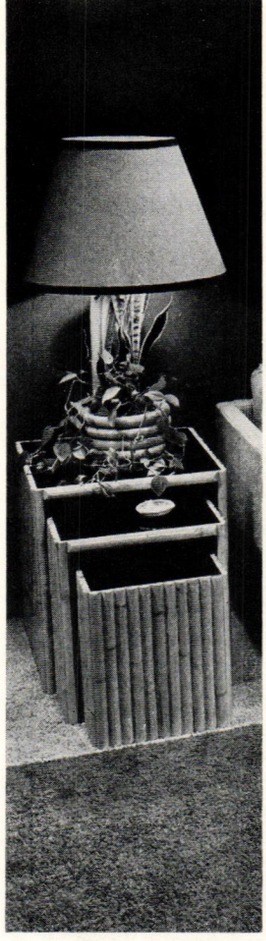


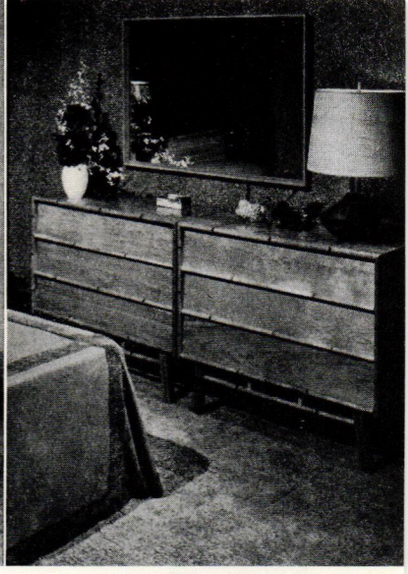
Regal sprouting of peacock-feathered vinery distinguishes a high fan-backed wrought iron chair by Florentine Craftsmen, 479 1st Ave., N. Y.

Top: Molla's open-backed chairs and glass-topped table are of rust-proofed wrought iron, finished in wide choice of colors. 171 Madison Avenue, New York.
Bottom: Lee Woodard combines wrought iron and white ash in new line of tables, chairs, and upholstered sectionals. Alcohol-proof, heat-resistant top is striped with walnut; chairs have scooped seats. White, black, green, or shrimp finish may be had on the wrought iron frames.

Left: Salterini's Italian wicker lounge chair is one of a limited number of additions to popular Tempestini-designed line.
Center: Pacific Iron's Beachcomber group designed by Painter-Teague-Petertil straps heavy white cord on black iron frame.
Right: Brown-Jordan's Siesta group, introduced last summer, features green plastic lacing on chairs, and frosted glass-topped tables.

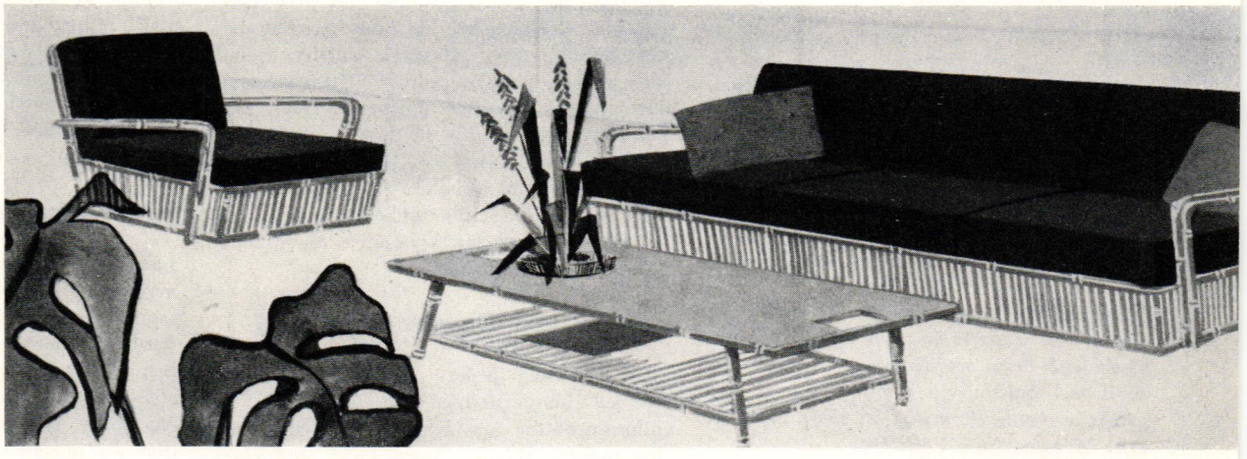






Above, left: Richard L. Sandfort fashions a fanciful scrolled headboard for a lavishly elegant bed. 127 East 60th, New York. Right: Heywood Wakefield's Ashcraft line combines natural birch with solid ash dowels. Bedroom, living room, and dining room designs are included in collection, which also features specialty pieces like contour lounge, platform rocker, home bar.

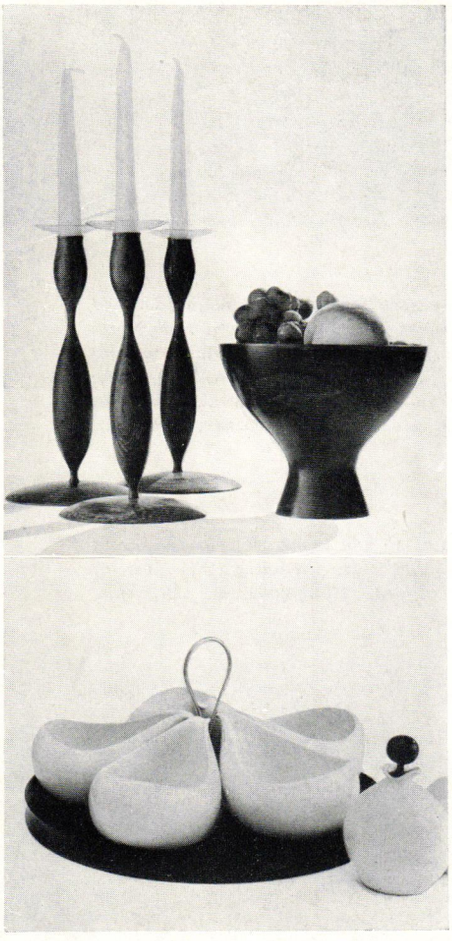
Left: The Ritts Company plans to add about 80 new designs to their already-extensive Tropitan line, including this nest of end tables, black micarta topped. Hollywood 46, California.



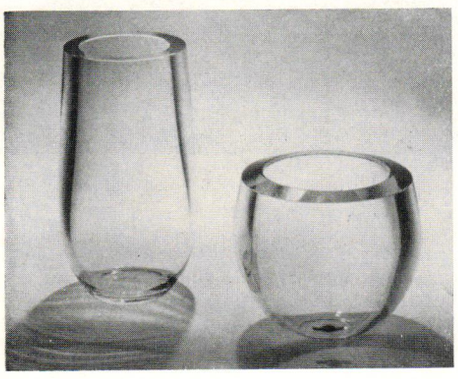
Top: Ficks Reed's Paul Frankl group, low and sweeping, emphasizing straight vertical lineup of narrow rattan bars. Sofas, deep lounge chairs and ottomans, sectionals, dining group, and occasional tables included in the 15 new designs. Bottom: Gallo Wrought Iron's new Trend collection, designed by Robert McKean, makes good use of a triangular motif in table bases and chair arms. Dining and living room pieces available in several pastel and dark toned finishes.

Merchandise cues

Tableware, tiles and coordinated linens . . . Wallpapers and fabrics . . . Candelabra and lamps . . . Furniture . . . And miscellaneous market notes



New serving accessories by Designer Eva Zeisel. All wood items, and those combining wood with brass are distributed by Salisbury Artisans, Salisbury, Connecticut. Pottery pieces available through Gottschalk Sales, 225 Fifth Avenue, New York 10.



Heavy vases from the famed Strombergshyttan glass works of Sweden. Now available from Bonniers, 605 Madison Avenue, New York 22.

More Zeisel servers

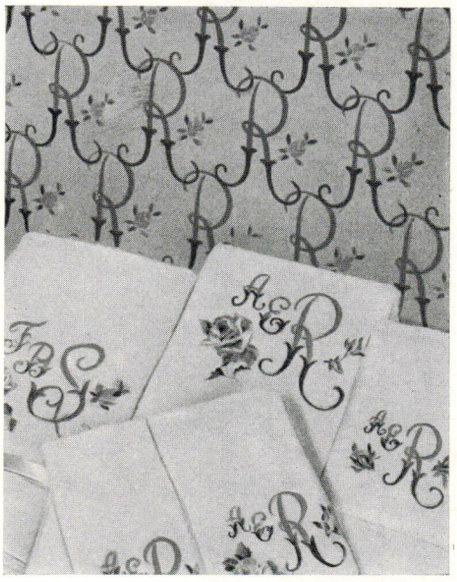
Eva Zeisel, no stranger to the tableware design world, has a boundless energy that keeps her hopping from one design task to another, always turning out wonderfully likeable, usable and imaginative creations. Her latest offerings, introduced via a one-man show at the Akron Art Institute last month, consist of a varied collection of serving pieces, ranging from all-wood bowls to combinations of wood with gleaming brass and plain white pottery. Most of Mrs. Zeisel's wooden pieces have a svelte elegance of form, for she believes that wood is usually handled too heavily, resulting in massive, bulky hunks that distract from the natural beauty of the material. Her wood is dark, lustrous Brazilian rosewood, and when she combines it with pottery, as in a three-piece tea set and tray, or some charming sauce and relish dishes, both materials take on new richness and life—the contrast of dark, heavy matter with the far more delicate pottery improving both. She describes her extensive new group as falling into three classifications of form: bulging (and here she puts the china pieces with their squatty, round, easy-to-grasp shades), geometric (this for some lovely little disk-like bowls and trays, delicately perched on thin shafts of brass, a number of rounded bowls, and tall, flower-cup-like candelabra), and waistline (a perfect description for the feminine candlesticks illustrated at top, left, and for a number of similarly wasp-shaped accessories).

Sparkling Swedish crystal

The sparkling beauty of glittering crystal livened Bonniers' third floor in a special exhibition of the famed Strombergshyttan glass last month. Massive, heavy bowls and vases, unspoiled by distorted forms, held forth alongside museum-perfect pitchers, goblets, and stemware in vivid proof of the versatility of the firm's skilled craftsmen. In some cases, a subtle hue of "steel" or "smoke" tinted the beautiful shapes, and for a few examples, intricate copper wheel engravings etched the sparkling surfaces.

Personalized walls

Looking for a new twist for bathroom decorating? Léron, long a revered source for fine table and bath linens, has an answer in their new completely coordinated ensembles, that include even wallpaper! You start out by selecting one of Léron's typically festive monograms for your towels, sheets, shower curtains, etc. Then this source transposes your monogram into a handsome wallpaper pattern. The stately twining initial, touched with tiny rosebuds, illustrated here, is only one of many patterns available in infinitesimal color combinations. You may prefer a charming bow-and-arrow enclosed in dainty, floral wreath, or a more sophisticated Greek key motif, refined and subtle, or a fanciful twirling of your initials into a circular signet. Whatever your choice, Léron, works it out and carries it through on as many pieces as you wish. This source offers trade discounts on such coordination ensembles.



Coordinated paper and linen at Léron, N. Y.

Tiled engravings

Jerome Rosenfeld, young Yale Graduate who majored in design, and his cousin, ceramic engineer Allan Halpern, have developed an amazing new process for photographic silk screen printing on tiles that enables them to reproduce exactly fine old line engravings and photographs. Their loveliest tiles are graced with old Italian and French engravings, but, their over 60 different designs also include some good American primitive folk-line drawings, and a number of Rosenfeld's own designs which are sparked with lively color and an adept flair. They mount their tiles as cigarette boxes, ash trays, serving trays, or as wall hangings, in a variety of handsome frames, and also make up good looking tile-topped tables—*D.B.*

Ceramic Trends, 185 Spring Street, New York.

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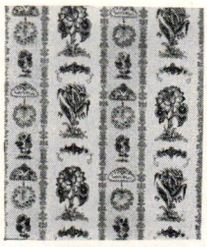

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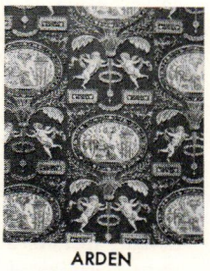

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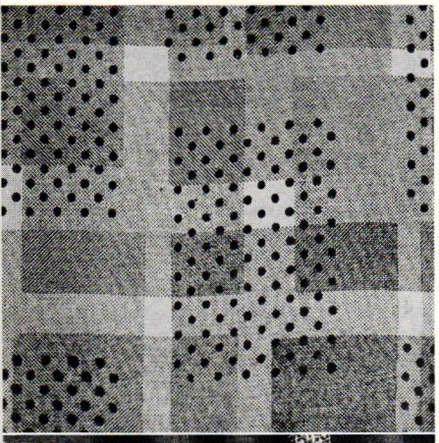
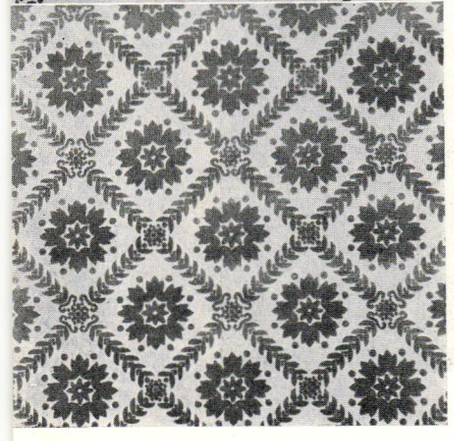


1. *Ben Rose, Chicago and N. Y.*

2. *L. Anton Maix,* 162 *East* 59, *N. Y.*

3. *Gene McDonald,* 601 *Madison, N. Y.*

4. *The Birge Company, Buffalo, N. Y.*



Dotted diversion

With a newly-renovated New York showroom to his credit, Ben Rose also finds time to keep supplementing his ever-fresh collection of handprinted fabrics and papers. His latest offering is the dotted montage at left, appropriately tagged Dotted Swiss, and printed in subtle grayed tones on a drapable satinweave or cotton sailcloth that gives increased texture to the over-lapping blots of varying-sized dots. The effect, when viewed close, is not unlike that of a greatly enlarged section of newspaper halftone reproduction. Draped and hanging, however, it gives a pleasant impression of shaded blur, with just enough design interest to attract, rather than ensnare, attention. The New York showroom has been given a complete revamping under the skillful guidance of designer Helen Stern. The Tinker Toy scheme she made such good use of in the Rose Chicago quarters (Interiors, February 1951) has been used again to give the 15 East 53rd Street area a welcome feeling of greatly enlarged space, and to permit tasteful and dramatic arrangements of the likeable Rose designs.

From tracks to faces

To celebrate the opening of his Chicago showroom at 520 North Dearborn Street, L. Anton Maix recently added seven new designs to his popular Campagna line, bringing the total handprints offered on 50-inch Belgian linen to a sizeable 36. Although Elsie Krummeck's Ties and Tracks shown here is not one of the newcomers, its easy running motif has proved one of the best in the design-name-studded collection. Paul McCobb contributed Thatch, a textural rendition of moving, crossing lines, to the new group, and Joel Robinson's Ovals, already a Good Design selection, features rows of open and filled ovals in a one-color rhythmic pattern. Pure fun is Jay Cohen's Stop and Go, its whimsical, horizontally-running train cars and engines, and station signals, making it a natural for children's rooms. The Florida team of Farkas-Baermann has done Skyline, an outlined abstraction that drapes into blocks of haphazard color, while Robert Elliott is responsible for the weird line drawings of scores of faces called Who Me?

Papered footsteps

Gene McDonald, slowly recovering from an unfortunate accident which left this talented designer bed-ridden for some months, is now, in the limited time he is allowed to devote to active work, turning out some spirited new designs, sparkling and typically original. The footprint-spattered Patter, illustrated at left, is one of his latest, and should please well those decorators looking for something amusing and different to run up one wall and over the ceiling of a special play or rumpus room. Wood Myth is another new handprint, its blotchy squares of natural scenes, done in pale chalky colors. Mesh, the wallpaper pattern of interlocking chains, now comes on cotton percale in a wide color assortment, while Soutache, a flowing fantasy of braided swirls, looks magnificently elegant in pale frosty tones on sheer silk.

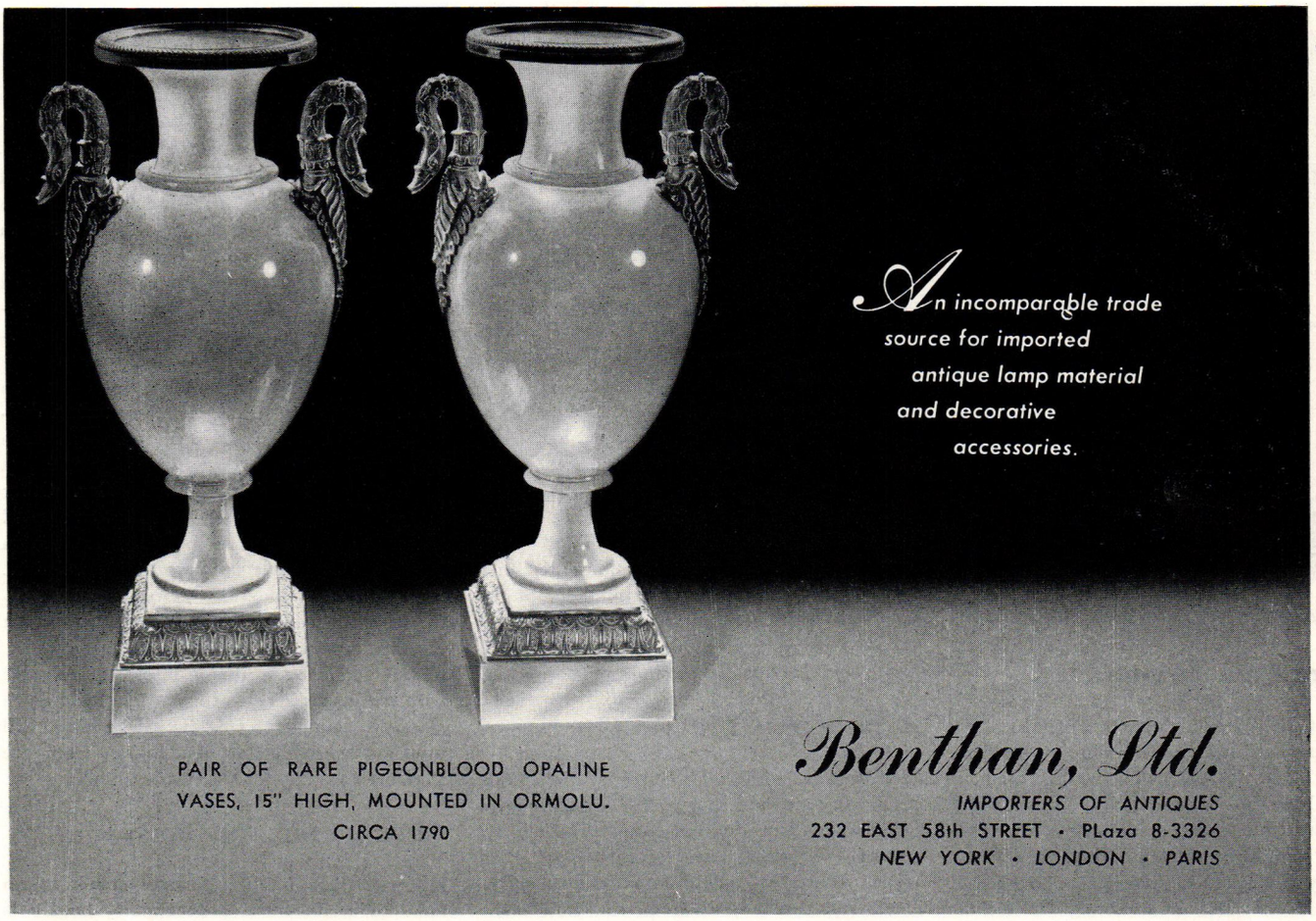
Flocks and versatility

The Birge Company's fall wallpaper line runs the gamut from luxurious flocked patterns, incorporating a new technique for velvety shading, to inexpensive and colorful authentic plaids. The veloured papers, highlight of the fall numbers, come in six designs, leaf and floral motifs for the most part, distinguished by a blending of subtle color tone that permits a variation of shading within the pattern, rather than the usual solid color effect. The medallion design illustrated in the left hand corner below is perhaps the most elegant of the lot, particularly in a rich Victorian-perfect cardinal red, but all are graced with striking color combinations, such as cafe au lait on chartreuse, dusty rose on black, and pale pink on gray, that lift them above the ordinary run. Prices on the flocked papers, which should be reaching dealers' shelves just about this time, run from $6 to $7.50 a roll. Other new Birge designs include a raft of floral-bedecked patterns coordinated in color to a small precise medallion pattern and a textured tweed. Additions have been made to the Birge plaids, too, and in many fine colorings. A pleasant, small-scaled Shepherd Check is also worth remembering.

Seeman's scenic successes

James Seeman's mastery of the scenic mural art is once again ably reflected in his three newest creations, all bright with vivid color and resplendent with fanciful scenery. Caribbean Lagoon glorifies the Haitian sea coast with its native fishermen, island plantlife, and rolling mountains in the distance, covering 11'8" of wall space in lively tropical hues. The peaceful quiet of the New England countryside embellishes the autumn-tinted five-panel scenic illustrated below; and the third, a blooming panorama of familiar flowers called Summer Garden, is recommended for stairway use—a tricky spot, usually, where scenics are concerned. All three may be ordered in a variety of ground and top colors. They range in price from $72 for Summer Garden to $96 for the more elaborate Haiti.

From Murals, Inc., 501 *Madison Ave., N. Y.*



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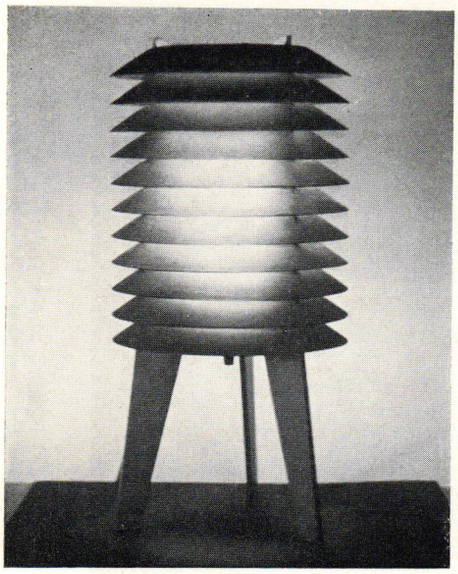


Alpha, at Fabry, 6 East 53rd Street, N. Y.

Alpha, Venetian-blinded

The Venetian-blinded object above is not meant to shoo away unwelcome mosquitoes, but is a lamp, designed and manufactured by Studio 11-11, Inc., who may also be identified as Bernard Rudofsky (no stranger to *Interiors'* readers) and Richard Blow. Alpha, as Messrs. Rudofsky and Blow call their new light-baby, because it's the first of a coming series, substitutes 11 round, black phenolic louvers for a shade, and supports these on three aluminum legs, which may be finished red, green, or yellow. The lamp gives off a soft diffused light making the louvers appear almost transparent. Gottschalk Sales Company of 225 Fifth Avenue, New York 10, is distributor, with sales to decorators and architects being handled by Fabry Associates, 6 East 53rd Street. New York. Retail price is $18.50.

Handcrafted candelabra

Hardly a month goes by that we don't get word of some new design outpost in California, or another team of young designers setting up shop in the Sunshine State. Alan Gerard Designs & Products is the latest to have reached our ears, and it is this small group of craftsmen who are responsible for the tripod-perched table candelabra illustrated at left below. Mr. Gerard tells us that all of his products are made largely by hand, which accounts for the careful attention to minute, but important details of construction. The candelabra, pictured, for example, is of black-finished welded iron rod, with flat disks under the candle cups to catch dripping wax, and rubber tips on the feet to protect a table top. Its retail price is $10.50. Other Gerard Designs worth investigating include a standing floor version of this table model candelabra, slightly adjusted for firm stability, and some table lamps, one with criss-crossed tripod legs supporting a deep white Fibreglas shade, and another with four rubber-tipped welded iron legs slanting downward from a papered shade. Retail prices are moderate, and little illustrated leaflets of the various numbers in the line are available on request from Alan Gerard Designs & Products, 1442 South Coast Boulevard, Laguna Beach, Cal.

A pair for the wall

Bill Brewer, who holds forth at San Francisco's fast-growing source for contemporary furnishings—Kneedler-Fauchere (1122 Sutter Street)—designed the graceful metal wall sconce illutrated below for his own apartment, and decided, when he saw how many visitors liked it, that it was well worth marketing. Actually, our photograph shows only one half of the unit; there is another three-branched candle holder to match this one, with both sold together as a pair for $39.50. The hanging swirl of slim iron has an old-world charm, with its soft light furnished by three 12-inch candles, yet it is just the sort of purely pretty piece that sits comfortably in a room of any period. Harry Lawenda, at the same source, is responsible for another new fixture—this one an honest-to-goodness electric lamp, however. Its base is a hollow square of precise metal tubing, black and rigid, and above this rests a natural hemp shade. The overall height is 33½ inches and the retail price, complete, comes to $65.

Glories of glass

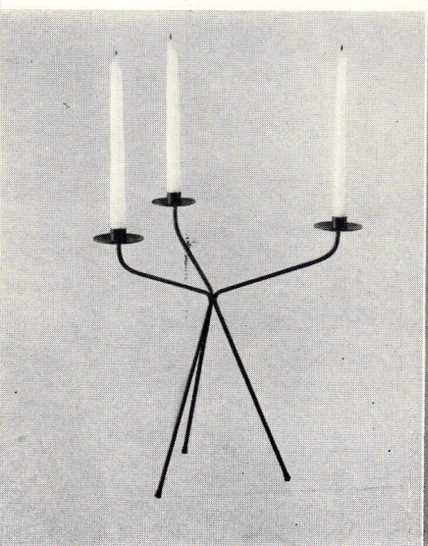
From a small, rather specialized line, the Camer Glass collection has expanded into a complete decorator service, offering everything from some rather fantastic metal and glass ceiling fixtures, to a wealth of Mirano glass lamps, as varied in price as they are in adornment, and a remarkable range of glass accessories including figurines, ash trays, and book ends. All the items are, of course, imported from the firm's Italian workshops where they are lovingly and painstakingly handcrafted. The newest offerings are made via a mystifying technique of capturing delicately tinted and handblown figures between molds of hammered glass hunks, for an effect of floating, bubbling trapped color. Other lamp base are lustrously plaited with frosted ribbons of varying hues, and still others seem to enclose fluid swirls of spiralling jewel tints. An amazingly-moderate priced line, handblown of just one color but in a manner that gives a mystic shaded effect of many tones, is a new offering, available in eight shapes, all with the heavy weight of expensive handblown glass. A catalogue, now in preparation, will soon be available for distribution from the 33 West 46th Street, New York, showroom.

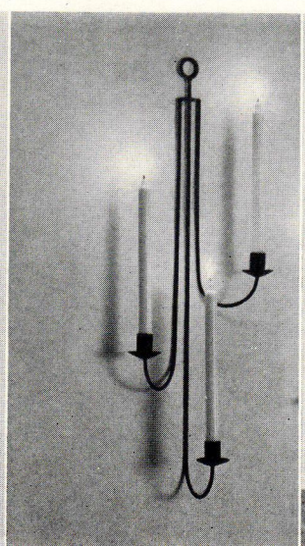
Change for the better

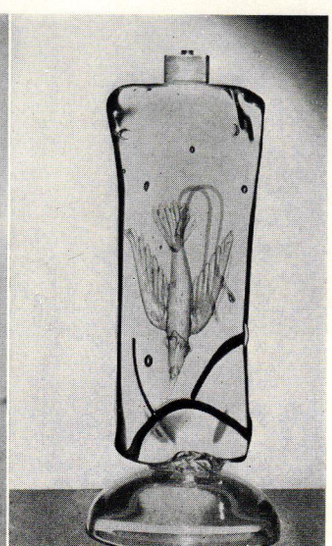
Harry Gitlin's lighting fixtures comes as no news to architects and decorators, for he is one expert who can always be counted on to solve lighting problems of any scope, and to do it with a quiet modest efficiency that makes him almost a unique figure in a crowded, publicity-seeking field. His #291 chandelier has been a favorite for some time now, but a recently-redesigned version has come to our attention that seems well worth a second peek. The fixture, shown below, now boasts a Polyplastic shade, open top and bottom, that shields the 150-watt frosted bulb within. As before, the top opening throws light up to the dome from where it is redirected in a wide glareless arc, but the substitution of the burlap-impregnated Polyplastic for what once was an opaque metal shield provides a warmer, textural appeal. List price is $50.

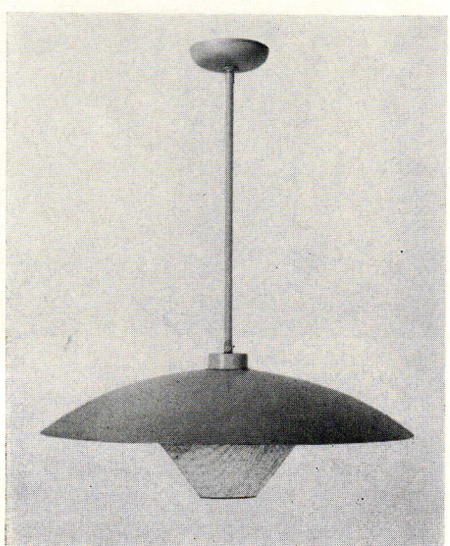
Left: Candelabra by Gerard Designs & Products, 1442 South Coast Blvd., Laguna Beach, Cal. Center: Bill Brewer's wall sconce at Kneedler-Fauchere, 1122 Sutter Street, San Francisco 9. Right: Handblown humming bird captured in Mirano glass. At Camer Glass, 33 W. 46th St., N. Y.

Harry Gitlin's Polyplastic-shielded chandelier. By Ledlin Lighting Inc., 49 Elizabeth Street, New York 13.









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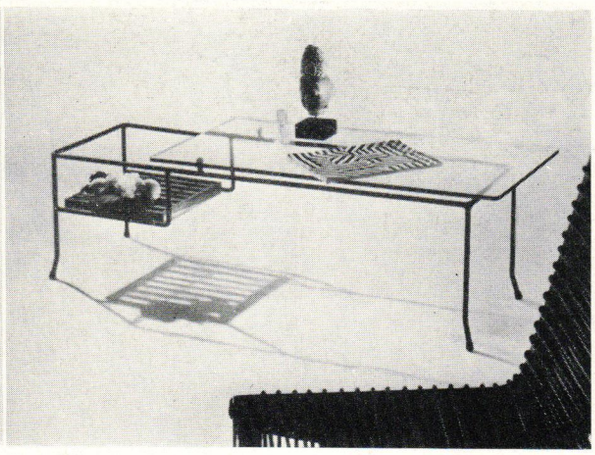
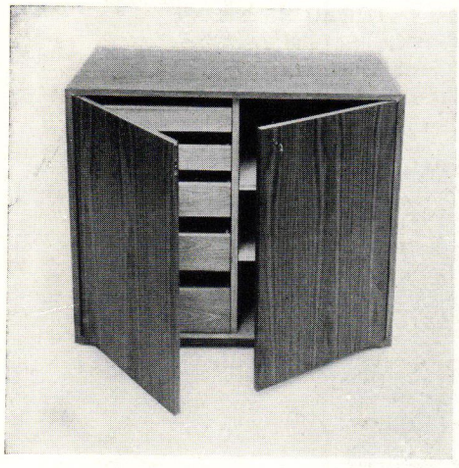


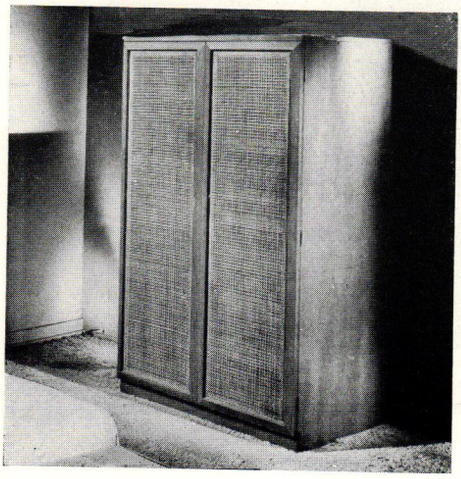
Left: Vakassian & Sons, 218 East 57th Street, New York
Right: Raymond Jean Associates, 211 East 37th Street, New York

Focus on comfort

Vakassian & Sons, favorite source for decorators who seek expert craftsmanship in custom upholstery, have added new designs to their collection in recent months, the chair scoop above representing the first time this firm has used iron legs. The body of the armless lounge is made entirely of molded foam rubber, with the fabric covering stretched tightly to follow the contour of the frame. A gracefully curving pouf, designed for use with the chair, is also of foam rubber perched on black iron legs, and is made in two heights so that you may order it as either ottoman or extra stool. Another first for Vakassian is the new Dormir sofa. This ingenious piece looks, in normal use, like a comfortable sofa, with a slightly pitched seat and a triple-hinged foam rubber back cushion. Surprisingly enough, however, this back cushion unfolds into a twin-sized mattress to sit on a frame that slides out from under the sofa seat on track-type roller bearings. The sofa seat, itself another foam rubber mattress, levels for sleeping, leaving two completely separate twin-sized beds or, when used together, one double size. The sofa comes with or without arms in a variety of styles and woods.

Above: Avard, 66 West 55th, New York
Below: N. Y. Furniture Exhibit





Tables by Jean

A young American-Chinese architect makes his debut to the furniture design field with the handsome coffee table above: a wrought iron-supported glass slab with trough section of louvred walnut that serves as magazine rack, or can be lifted out to double as a serving tray. Raymond Jean is the designer's name, and his past work includes considerable small house and commercial building on the West Coast, Bermuda, and around New York. Last year, he worked with Le Corbusier on the planning of the capital city of Punjabi, and his latest project, we are told, is a glass, butterfly-roof library now under construction in Manhasset, Long Island. Mr. Jean's furniture reflects his belief that light can be derived from sources other than lamps. Another coffee table makes use of a double top of frosted glass, lighted from underneath, to give off a soft diffused glow. The frame is African mahogany. Bonniers in New York has both these tables, but complete information for the trade may be had by writing directly to Raymond Jean Associates, 211 East 37th Street, New York 16.

An expanding Avard

Exhibits at New York's fall home furnishings show were, on the whole, disappointing, designed more to attract attention than to invite serious study. Among the few that happily disproved that rule was the small but well-planned space of Avard, Inc., who in the almost-a-year they have been operating, have climbed rapidly up the crowded ladder of successful New York showrooms. Combining a fast-growing retail shop with a busy trade service from their pretty basement quarters at 66 West 55th Street, New York 19, their line has been expanded greatly over the last few months and now presents a well-rounded collection of pleasing contemporary designs. The cabinet illustrated below is one of their newest numbers, an immaculate box of walnut, blessed with a hand-rubbed oil finish that is a welcome relief from the usual run of too-slick, glossy, varnished stains. The interior, fitted with five drawers and two adjustable shelves, is birch. Another newcomer to the Avard line is a slim table-desk with a top of Goodyear Vinyl supported on an x-crossed wrought iron base.

Storage galore

Decorators and their clients alike have been singing the praises of the Grand Rapids Chair Company's Cross Country furniture for well over a year now. The warm, neutral finish of the oak, the clean, hardware-less lines of the many practical pieces, and their comfortable prices—all spell fast market acceptance. The latest unit to be added to the line is the Wardrobe Closetier, illustrated below. Space behind its natural cane doors is divided two ways: one half, fitted with a pole, provides hanging space for almost 20 full-length garments; the other half is divided with eight drawers of varying depth, from extra-deep bins at the bottom for men's shirts, etc., to narrow ones at the top for socks and handkerchiefs. A deep shelf at the very top can hold hats and handbags. New York decorators' source for all the Cross Country favorites is the New York Furniture Exhibit Corporation who, in addition to handling this line, also offer, in a versatile mood, some dainty French provincial upholstered pieces, and case goods by the Furniture Guild of California. An investigation trip uncovers many useful decorator items at this convenient and inclusive showroom at 451 Fourth Avenue. New York.

Double-duty beds

Bedding that doubles for daytime seating use is the specialty of Arnold W. Becker & Company, who turn out, to the delight of busy

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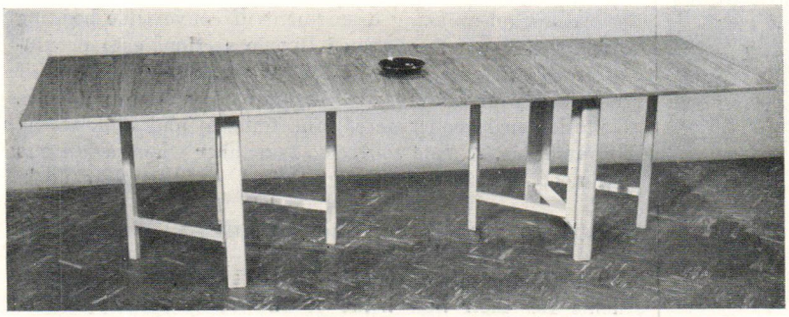
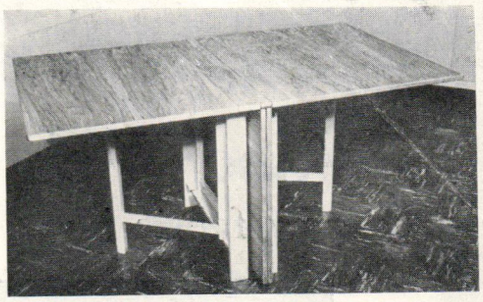
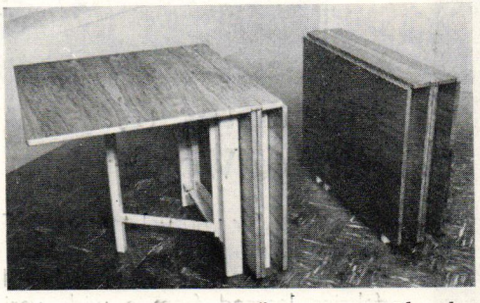


Dimensions: 112″x35″x29″—*Seats* 12



Dimensions: 60x35x29″—*Seats* 6

The Famous Scandinavian Extension Table available for immediate delivery ex stock New York in the following woods: Birch, Oak, Elm, Walnut, Mahogany, Teak and black lacquered. Wood samples on request.



Dimensions: 29x35x29″ *Closed*: 9x35x29″
Seats 3

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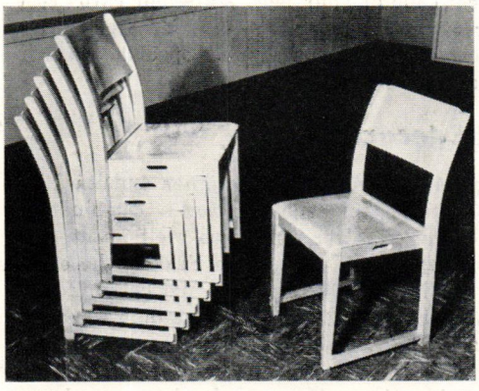

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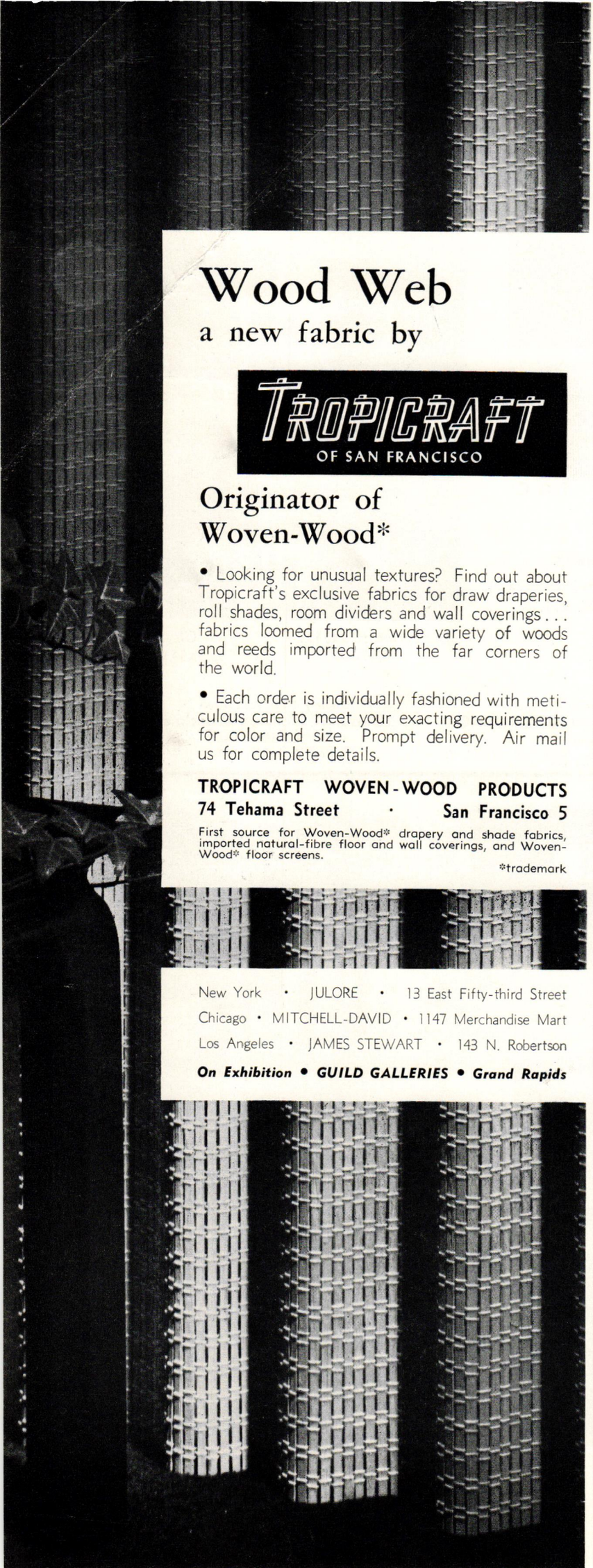

decorators, an amazing assortment of convertible bedding equipment. From flare-armed tuxedo sectionals to provincial, frill-skirted, scalloped-backed divans—any type of studio-bed your client can dream up may be found here, all meticulously constructed, and finished and upholstered to your order. A good source to remember when bedding is your need, the showroom is at 1 Park Avenue, New York.

Preview proof of the pudding

Visual aid for clients who would like to know how your scheme for their new home or showroom will appear is supplied by Matecolor, an efficient method for presenting interior design plans. It consists of a flat, rectangular box, with window openings where you insert samples of your suggested wall paint and paper, carpet and fabric, woods and other finishes. The sizes of these openings are varied, so that colors and textures are arranged in proportion to their use. Finished, you have an effective professional-looking client presentation that also serves as a permanent record file of your jobs. Matecolor cards cost $15 a dozen, or $28 for two dozen, from Matecolor, Box 1524, Grand Central P.O., New York. Special quantity prices are quoted on request.

Rugs, boldly decorative

Cooper Union graduate and fabric designer Luisita Lief hied herself to Europe this summer for a combination study-tour and vacation. Her time was well spent, for inspired by the Picasso rugs she saw in France, she came back itching to try her own hand at the old craft of rug hooking. Her work in this medium she explains as "painting in wool"; and the designs for her accent rugs are bold, abstract motifs of birds and animals, worked in brilliant color combinations. Her sample size, a good one for a sudden spot of emphasis on a wood floor, is 4 by 3 feet, but she says she can make up special sizes to order. For specific information, contact Miss Lief directly at her studio, 135 Macdougal Street, New York 12.

Disciple of a lost art

Another old time craft is diligently followed by Mrs. Enie George, whose magnificent embroideries bespeak a command of a lost art that is nothing short of amazing. Mrs. George can transform ordinary slipcovers into flowering creations with her detailed needlework; and she has perfected a unique system of trapunto that achieves a mystic shaded, two-colored effect in graceful flower and leaf petals. Not the least of her services for decorators involves transposition, that art of taking very old needlework and putting it on bed linens and the like for modern use. Among the many examples of Mrs. George's distinctive and imaginative work is a 1½ yard panel etched with delicate needlework interpretations of Greek mythology. Interested decorators may contact Mrs. George at 25 East 67th Street, New York. Better phone ahead for an appointment, as her work takes her out a good deal: RHinelander 4-1640.

For springy underfooting

New at floorcoverings dealers this month is a sponge rubber carpet cushion, manufactured by the Rubber Flooring Division of American Biltrite Rubber Company, who are more famous to *Interiors*' readers for their Amtico rubber floor tiles. The new cushion, to be called quite logically Amtico Carpet Cushion, is 54 inches wide and comes in thicknesses of 3/16, ¼, and ⅜ inches, in rolls approximately 20 yards long. The finish is a marbleized brown.

New strides for the Danes

The Danish firm of Bing and Grondahl has achieved wide fame here as the manufacturers of some beloved, delicate porcelain figurines, but, according to managing director Ole Simonsen who is currently touring 16 American cities to survey the American dinnerware market, they are making elaborate plans to intrude still further on to American tables. Their Copenhagen plant is being enlarged to permit doubling the output, and a special school and educational program have been started to train artists and skilled craftsmen in the intricate work. A new Bing and Grondahl dinnerware pattern is accompanying Mr. Simonsen on his tour: a rimless coupe shape in a pleasant gray-blue tone, adorned with a few fluttering fall leaves. D. Stanley Corcoran (7 West 30th Street, New York) is American representative of Bing and Grondahl products.

Flair for provincial

The handrubbed finishes and museum-perfect quality of Salem Furniture's elegant French provincial reproductions are available now to New York decorators, via a New York factory-showroom, recently opened at 162 East 33rd Street. The Philadelphia firm has long been manufacturing a fastidious brand of Louis XIV and XV furniture, distinguished by its authentic line, solid fruitwood construction, meticulous hand detailing, and custom finishes. On view at the New York quarters may be found lavishly upholstered headboards, marble-topped double dressers, night tables, chests-on-chests, and vanity tables, among a variety of other choice bedroom pieces.

Sewing machines for young and old

Two new Necchi Sewing Machine Company (164 West 25th Street, New York) products will be available November 10. One of them, called a Convertible Cabinet, looks like a chest of drawers in modern design, but the top can be folded over on hinges to form a flat work surface, and a sewing machine rises from beneath. The front of the cabinet can be pulled out to become a chair with drawers under the seat. In blond, walnut, or mahogany, the Convertible Cabinet will retail for about $360. The other brand new Necchi item is a music box sewing machine designed for children. Not a toy, but a working machine, it comes in a small carrying case, and when the wheel is turned, melodies issue forth. Retail price will be under $20.

Permanented blind

A new twist to that old standby, the Venetian blind comes as a welcome bit of information. Newest to have reached our ears concerns the new blind slat manufactured by the Veni Plex Corporation from formulated Polystyrene. The new slats come in nine colors, all with a soft glowing translucency which permits light to pleasantly filter through. In addition, the plastic does not chip, crack, or peel, and is extremely flexible, a boon when cleaning time comes around. Each slat has been given a slight waving M shape for two reasons: to help the slats remain rigid without sagging, and also to provide a tighter closure. Lifting large window expanses of the new Veni Plex blinds need not be an arm-breaking experience, we are thankful to report, since an average sized blind of the new Veni Plex is said to be 50% the weight of aluminum and 25% that of steel. Veni-Plex blinds, custom-made, may be ordered through leading Venetian blind dealers.

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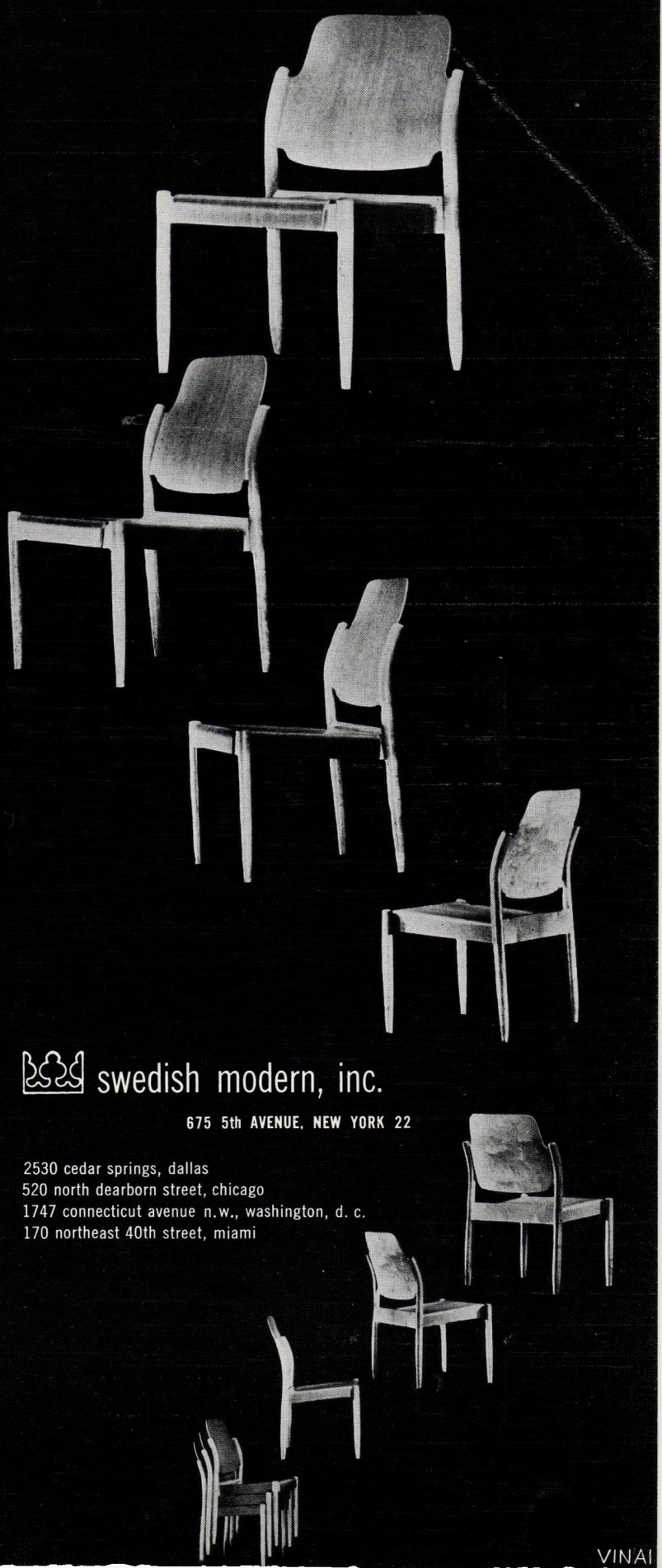

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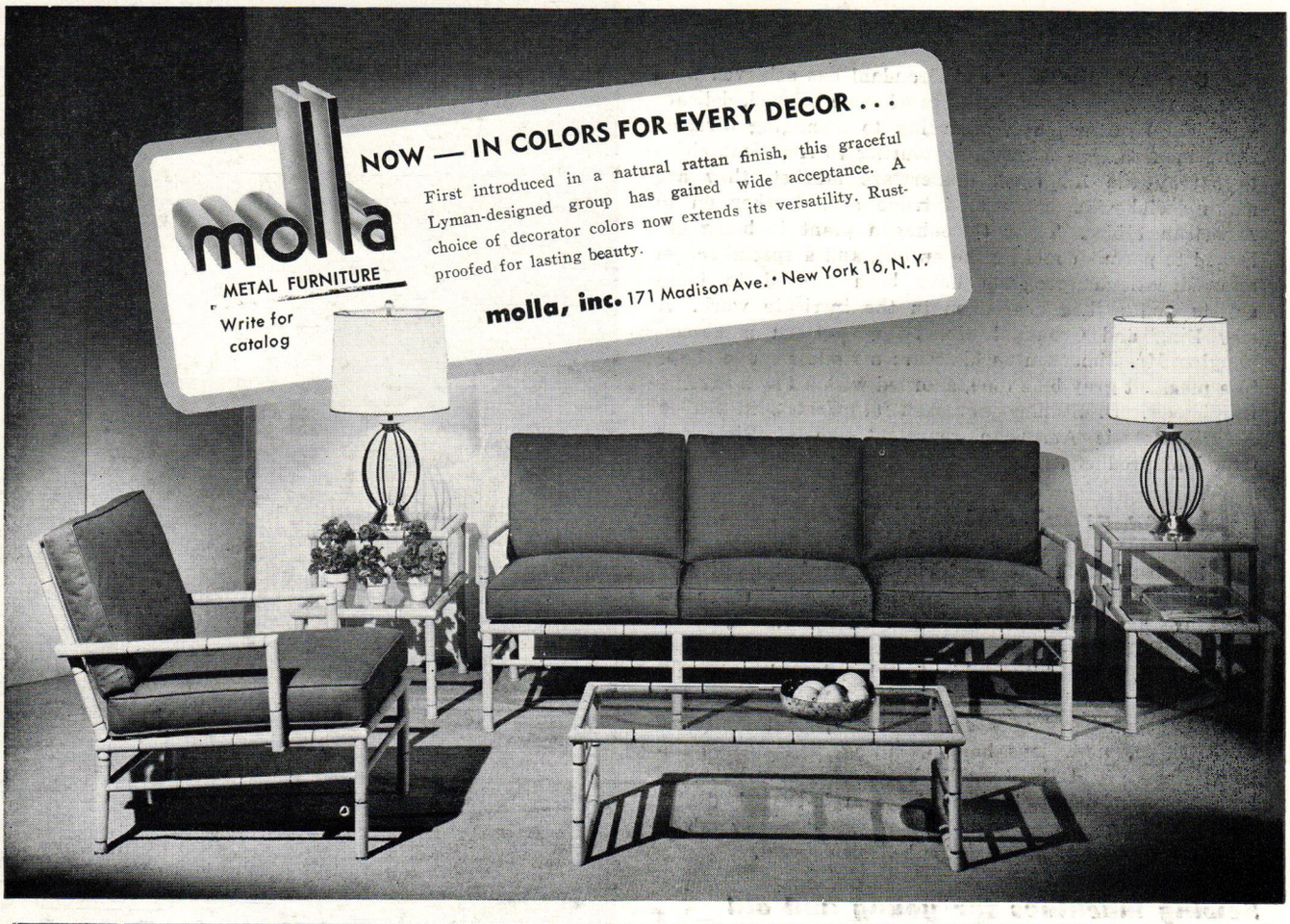

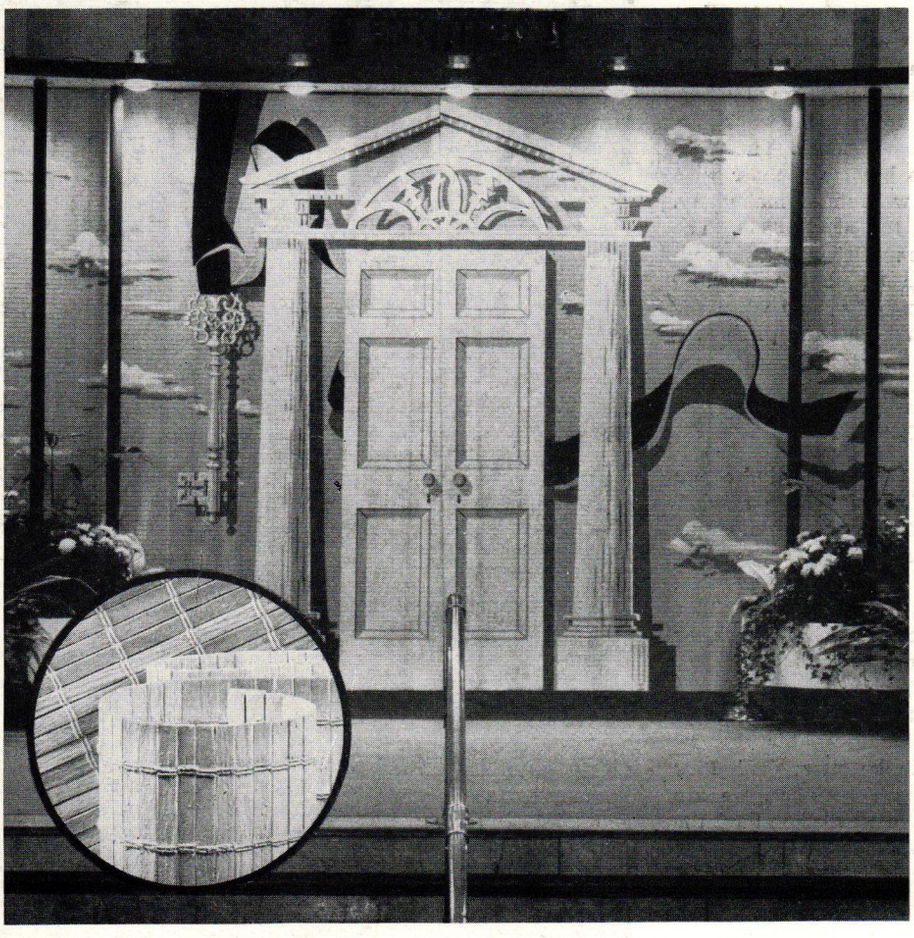

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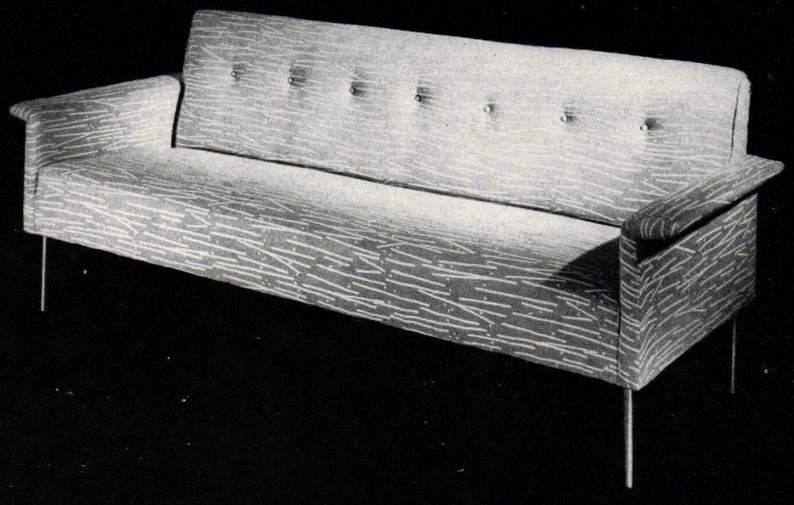

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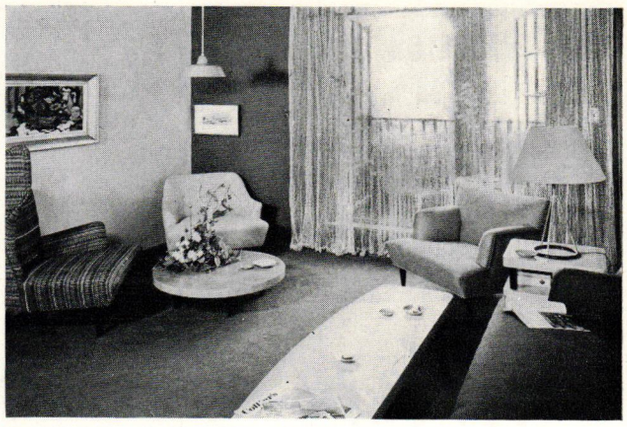
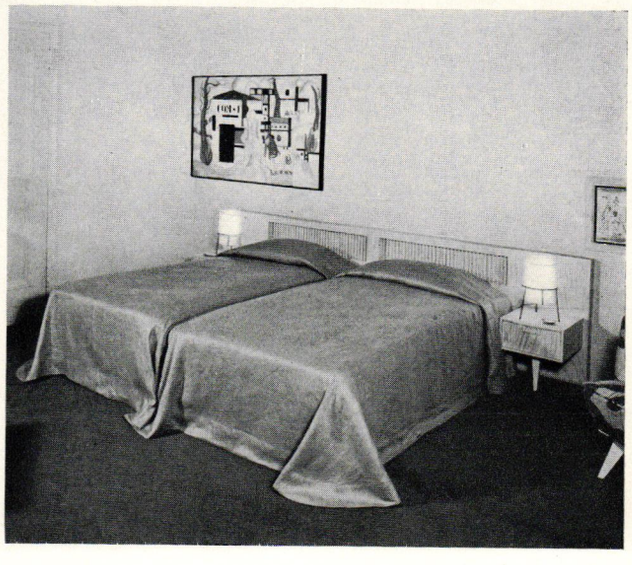


For better hotel rooms

Designers George Farkas and Walter Baermann are firm believers in the "home away from home" theory. There is no reason, they contend, that hotel rooms shouldn't be just as cheery and livable as any town apartment. To give vent to their feelings, they not so long ago took over a suite at New York's Hotel Warwick and proceeded to redecorate the entrance foyer, living room, and two bedrooms into just that—a smart, modern home, colorful and comfortable. They even opened up a small terrace outside the living room, long unused by the hotel staff.

Keeping to familiar territory, they used throughout the rooms their own furniture—mixing up the Spring Symphony line designed last summer for Ficks Reed with the Commencement group of upholstered pieces and tables developed for Hampton Modern. Their color scheme, necessarily limited by the hunter green twist carpeting which covered all floors of the suite, was largely gray. Walls and ceiling were painted a soft pearl, while at least one wall in each room was given a deep contrasting tone—charcoal gray for one spot, terra cotta in another, citron yellow in the foyer, and hunter on two walls of the master bedroom. Outside the fish-net covered windows of the living room (see photo above) is the tiny terrace, whose walls were first pinkwashed, and then adorned with brisky scribbles in what the designers describe as a "French Riviera" mood. Both bedrooms sport Ficks Reed headboards with inserts of vertical lacings of plastic-covered white rope, and attached one-drawer night tables. Twin beds were placed side by side in one case, but in the other room, the headboards were switched to show their versatility, with the beds separated by the double night table unit.



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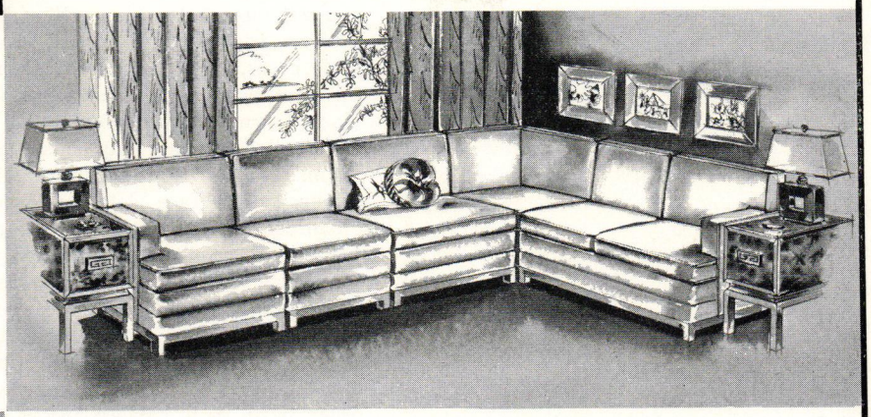
- UNIVERSAL FURNITURE MART Detroit, Mich.
- WESTERN LIVING ROOM MART St. Louis, Mo.
- ROITMAN & SON Providence, R. I.
- Z.C.M.I. WHOLESALE Salt Lake City, Utah
- PITTSBURGH WHOLESALE FURNITURE CO. Pittsburgh, Pa.
- THE FURNITURE GUILD OF KANSAS CITY Kansas City, Mo.

SPACE PLAN

furniture by the inch



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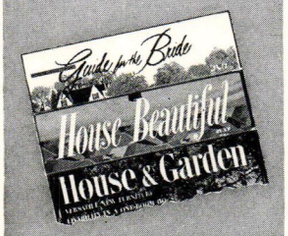

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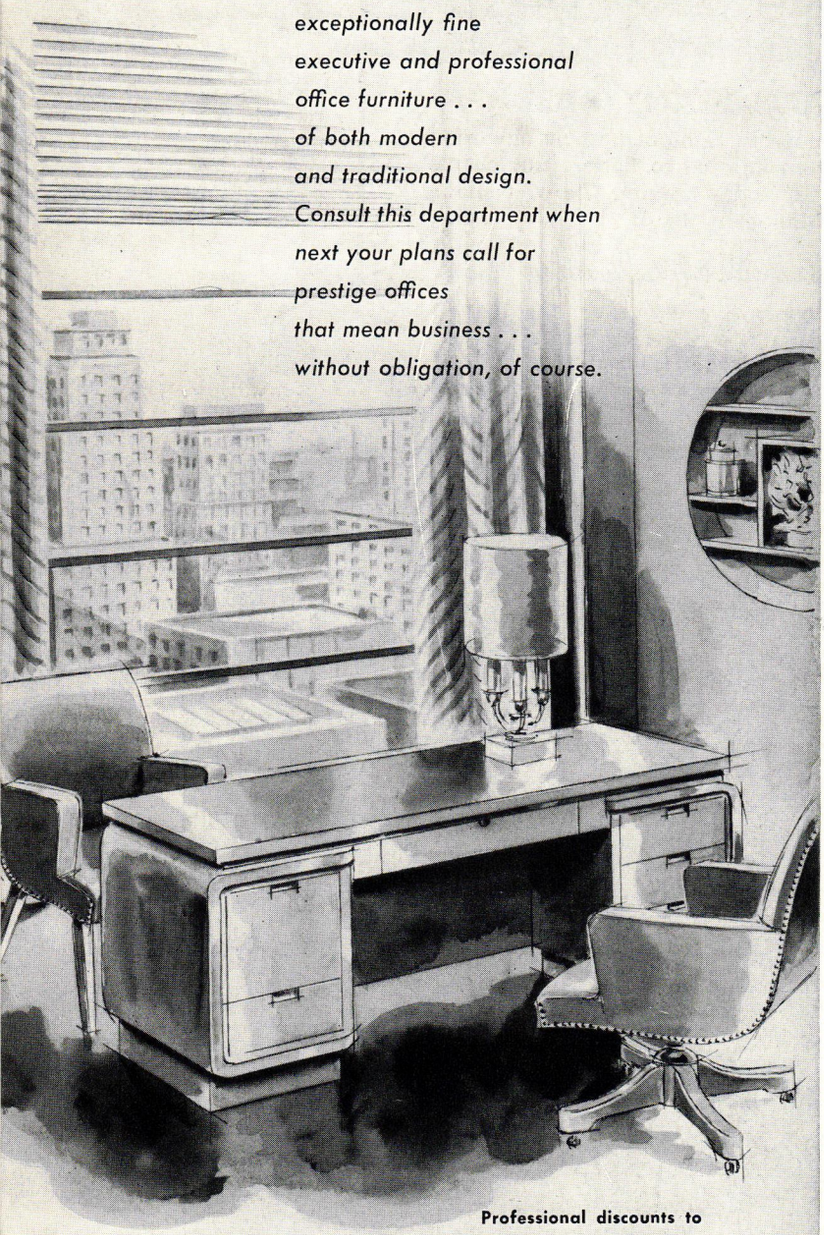
the House on Greene Street Contract Department affords decorators and architects an unexcelled resource of exceptionally fine executive and professional office furniture . . . of both modern and traditional design. Consult this department when next your plans call for prestige offices that mean business . . . without obligation, of course.



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the House on Greene Street

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The House on Greene Street showrooms are at West 3rd and Greene Streets . . . just two blocks west of Broadway.

Budget booster

Decorators working to a close budget can get some help from A. N. Klein, whose Longstreet-Turner Company at 628 Second Avenue, New York, offers a selection of clean, low-priced modern furniture (the same, in fact, that you will see at two large New York department stores). The wood is Canadian maple, given a natural finish, or in some cases, black lacquered. Perforated Transite is used for bookcase backings and cabinet doors, available in a black, terra cotta, or beige finish. Two styles of furniture are available: one group consisting of stacking units that sit on separate table-benches, and the other made with a picture-frame face detail and attached legs. Sectional upholstered pieces, couches, and chairs, as well as dining tables and wood chairs are also made, all at prices that fall way within budget classifications. For those who find their pocketbooks more elastic, Longstreet-Turner corrals a fine lot of more classic upholstered furniture in workroom quarters upstairs. Couches, chairs, and sofa beds—custom-detailed and very well constructed—are the order here, in a variety fertile enough to fill any decorator's bill.

Antiques for the trade

Authentic (you can tell by the prices) antiques are offered to the trade at Prestige Antiques, 1045 Madison Avenue, New York. Larry Merrit, the owner, buys every article personally. He has an obvious fondness for Victorian, Regency, and Empire, and his showroom manager tells us, is beginning to develop a taste for Louis Seize. But these are not the only styles at Prestige Antiques. There are chairs, vases, urns, candelabra, figurines, chandeliers, mirrors, poreclain, china, and earthenware from England, France, Austria, Italy, and Germany. The store will mount vases, urns, or candelabra as lamps, and will assemble a single chandelier from several, on the customer's request.

Ceramics with a vengeance

Sculptor Z. B. Walters attacks stoneware with a meaningful vigor turning out bowls, plates, and trays that are rough-hewn and powerful. The bulky dramatic forms assume importance, too, from their dull-hued textures so perfect in complement to the casual shapes. An elongated wall mask, subtly chiseled, is effective in a charred-gray finish, while a massive blob of stone, (sold in pairs for bookends or singly as a small piece of sculpture) takes on a wonderful "corrosion" green tint. Other bowls, plates, and trays are also worth your investigation at Cauman, 515 Lexington Avenue, New York. Prices are surprisingly comfortable.

Information from Manufacturers

Floor coverings

SUPPLEMENT TO 1951 PATTERN BOOK introduces Sloane-Blabon's new floor and wall covering designs, including three brand new lines: Trenwall, Crystaltex, and Texfloor Terano Tile. On 33 of its 36 glossy pages, color pictures are presented of all Sloane linoleum patterns and colors not shown in the 1951 Pattern Book, so that together the Book and the Supplement offer a complete illustration of the Sloane line. Available from Sloane-Blabon Corporation, 295 Fifth Avenue, New York 16.

DODGE VINYL-CORK TILE CATALOG presents samples of colors and patterns, pictures of the tile's uses in interiors, and information about sizes, installation, and maintenance. The eight-page catalog is available on request from Dodge Cork Company, Lancaster, Pennsylvania.

Furniture

A PRESENTATION OF FINE EXECUTIVE OFFICE FURNITURE has 35 large, dignified pages of drawings of Macey-Fowler office desks, tables, chairs, waste baskets, chests, armchairs, and clothes trees. It costs nothing from Macey-Fowler, Inc., 305 East 63rd Street, New York.

Miscellaneous

BENDIX WOOD MOULDINGS FOR FINE INTERIORS is the title of a pamphlet that gives only a taste of wood mouldings used for decorative effects. It tells us, though, that a complete catalog of wood mouldings and ornaments, and sample pieces, are available to the trade. Write Bendix Manufacturing Company, 192 Lexington Avenue, New York 16.

FOLIO from the Needletuft Rug Division of Cabin Crafts, Inc., Dalton, Georgia, shows photographs of operations in the manufacture of Needletuft wide-width carpeting. Twelve ring-bound pages picture, among others, giant tufting and dye machines, a dryer, and a machine which coats the backs of the rolls with Latex.

Plastics

POLYPLASTEX gets displayed and told about in a folder from Polyplastex United, Inc., 1385 Commerce Avenue, Bronx 61, New York. A listing of Polyplastex's uses and a description of its qualities are overshadowed by eight samples of colorfuly textured translucent Polyplastex products.

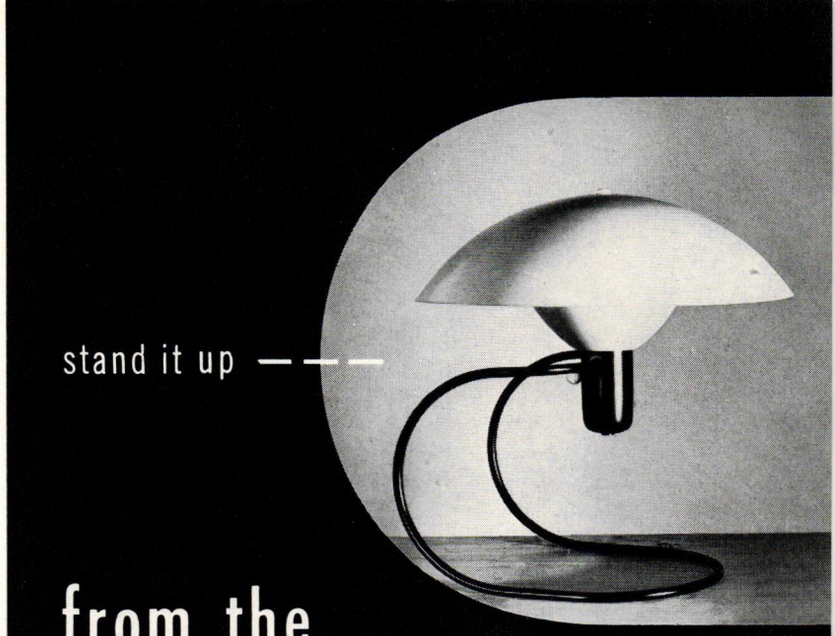
EXTRUDED PLASTICS, "written especially for busy executives, designers, engineers, and purchasing men," describes the range of thermoplastic extrusions, applications of extrusions to particular products, and a digest of thermoplastics' properties. If you qualify, all you have to do to get a copy is to write your name on a letterhead and send it to Anchor Plastics Co., Inc., 533 Canal Street New York 13.

People

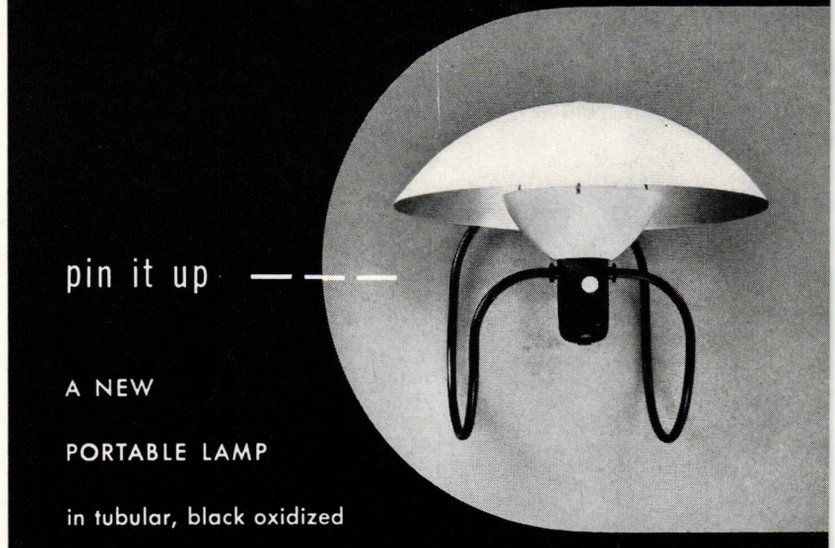
ASAM WALLPAPERS have elected Donald R. Baker president. Mr. Baker, who has been with Asam since 1923, is succeeded as vice-president by Frederick D. Gerhard.

EVERETT BROWN, popular A.I.D.er, has had a busy season. Along with setting up new studios in San Francisco, he has been hard at work redesigning the new modern department of W. & J. Sloane's San Francisco store. He has also been named consultant to The Englander Company and will serve in an advisory capacity in the design and selection of colors for all Englander mattresses. In addition, Mr. Brown will work with Englander's Product Research Department in the design and development of new products. A consultant to the styling department of Bigelow-Sanford, Mr. Brown will maintain branch offices in Chicago and New York, along with his new California quarters.

WILLIAM R. BURK, associated architects and engineers, announce that Denvrich C. LeBreton, Marion F. Jackson, Jr., and James R. Lamantia, Jr. are now in association. The firm's new offices are at 632 Pirates Alley, New Orleans.



from the
nessen collection...



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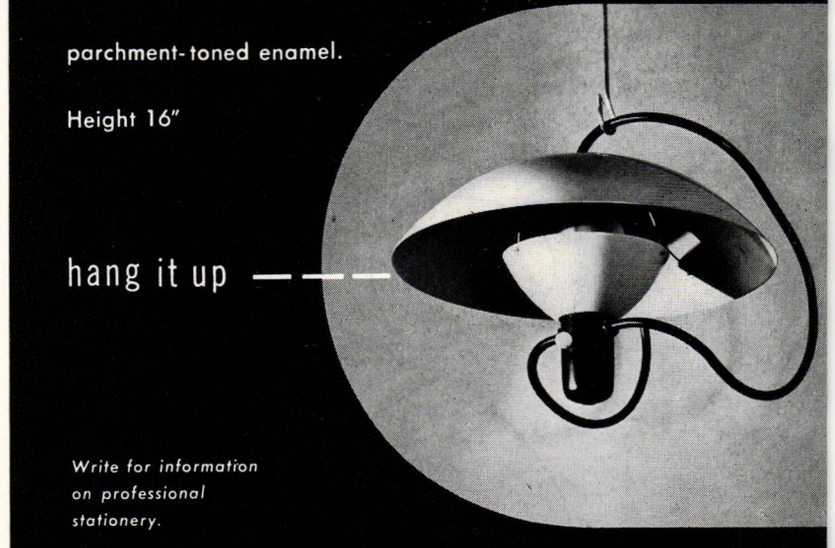
PORTABLE LAMP
in tubular, black oxidized
steel. Free-swivel bulb cup,
socket and reflector. Aluminum
shade 14" dia., finished in baked
parchment-toned enamel.
Height 16"



Write for information on professional stationery.

WALDRON ASSOCIATES
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Telephone: TRafalgar 9-0660

BURLINGTON MILLS CORPORATION have appointed Samuel G. Davison to the newly-created post of Field Distributive Sales Manager for their Decorative Fabrics Division.

DANIEL S. DEFENBACHER has been appointed Director of the Fort Worth Art Association and Museum, Fort Worth, Texas.

DECORATIVE FABRICS INC. have named Mr. W. Ackman to head their showroom at 2809 Biscayne Boulevard, Miami, Florida.

FABRY ASSOCIATES have named Michael M. De Sina, formerly of Granick Furniture and their subsidiary, Decorative Modern, sales manager in charge of establishing retail franchises.

DONELDA FAZAKAS exhibited a number of her hand printed fabrics in a show called "Ten Years in the Trade" at the Architectural League, New York, September 17-22.

GOODALL FABRICS have appointed H. Eugene Frost director of the Design and Styling Division. For the past two years, Mr. Frost has been assistant director of the Division, and before joining Goodall in 1947 he was associated with the Dorothy Liebes Studio in San Francisco.

KENNETH W. GOFF of Weston, West Virginia, has been awarded the Acoustical Materials Association Fellowship in Acoustics at the Massachusetts Institute of Technology for 1951-52.

GREEFF FABRICS announce that Albert Zellers has been named head of their design department. Mr. Zellers has been associated with Joseph B. Platt and Arundel Clarke.

HAARSTICK, LUNDGREN AND ASSOCIATES is a new architectural and engineering firm formed by A.I.A. members Donald S. Haarstick and Louis R. Lundgren with offices at E-1410 First National Bank Building, Saint Paul 1, Minnesota. Associates are William B. Berget and Robert E. Howe, both members of A.I.A.

HAMPTON SHOPS INC., upholstered furniture manufacturers in Paterson, New Jersey, have appointed Mr. Harry N. Kinoy as treasurer.

RALPH HYMAN, president of the Museum Silver Shop, Inc., 104 East 57th Street, New York, is now vice-president and treasurer of James Robinson Inc., 45-year-old New York silver house at 716 Fifth Avenue.

WILLIAM JAEGER, formerly decoration editor of *Living for Young Homemakers*, has launched a new project for manufacturers, advertising agencies, and editors in search of appropriate backgrounds for home furnishings photographs. His service, titled "Backgrounds for Photography," plans set-ups and assembles props at a photo studio or on location. Headquarters of the new firm are at 1 Albany Street, New York, telephone BEekman 3-2137.

PIERRE KLEYKAMP, furniture designer and interior architect who has worked for Knoll Associates, Raymond Loewy, and George Nelson, has been named head of the Department of Interior Design at the Jamesine Franklin School of Professional Arts, 460 Park Avenue, New York.

Decorators take note:

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extra **W-I-D-E !**

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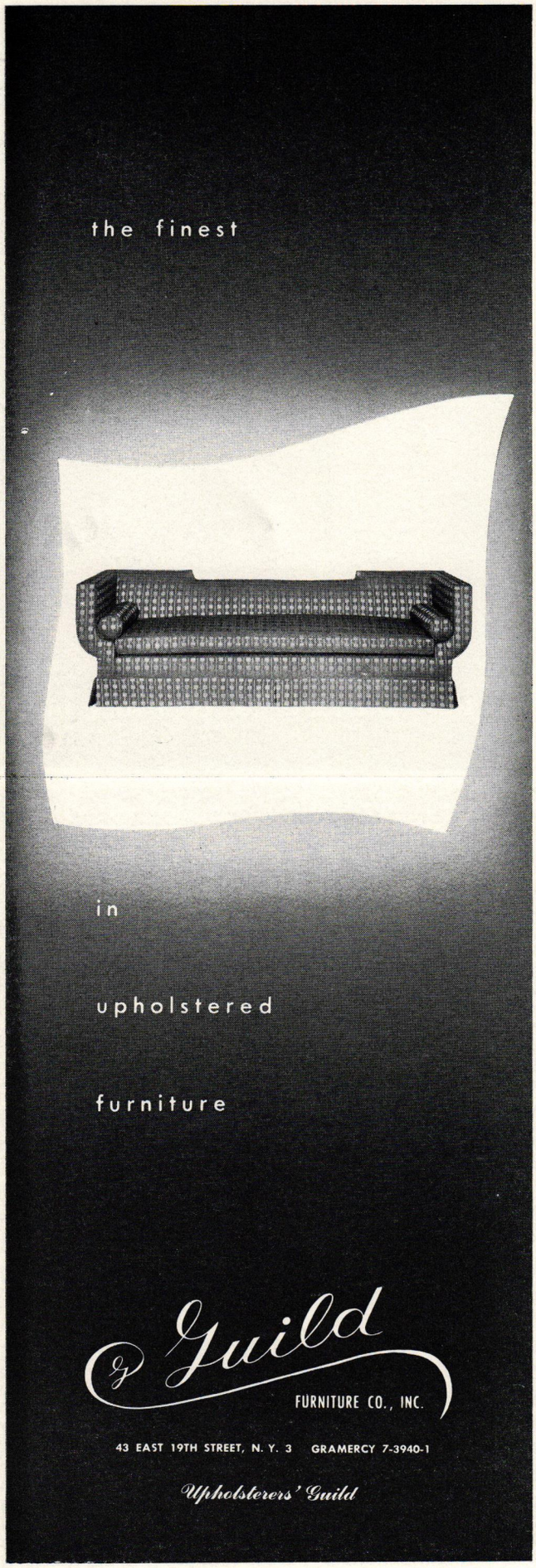


KARL LAURELL, recent winner of first honors for fabric design in the A.I.D. International Design Competition, has been made director of the Plymouth Colony Farms Weaving Shops at 48151 West Ann Arbor Road, Plymouth, Michigan. Custom-weaving of upholstery and drapery fabrics are the specialty of this house.

H. B. LEHMAN-CONNOR COMPANY INC., have named Mr. Harvey Shepherd general sales manager for the greater New York area. Mr. Shepherd, who has been associated with the fabric house for thirteen years, will continue to handle Ohio and Canadian sales for the firm.

JOAN LINDSAY, for the past four years assistant to Edgar Kaufmann, Jr., Director of Good Design for the Museum of Modern Art, is now New York representative for the Contemporary Furniture Retailers. Miss Lindsay's work for this association of some 30 retail stores throughout the country devoted to home furnishings of contemporary design, will include searching out new products for them and issuing informative reports. Her headquarters are at 305 East 76th Street, New York.

LIBBEY-OWENS-FORD have named Don W. Lyon, manager of textile sales in the new Fiber Glass Division of the Company. His offices are in the Wayne Building, Toledo.

GENE MC DONALD INC., wallpaper and fabric source at 601 Madison Avenue, New York, has named Doris Merrill, formerly of Doris Merrill Magdalin in Dallas, Texas, head of sales.

NATIONAL CAN CORPORATION has named Miss Helen Van Assche as Design Consultant and Mr. Harry Preble, Jr., as Industrial Design engineer.

GROW AND CUTTLE, importers and manufacturers of decorative accessories, with showrooms in Chicago's Merchandise Mart, have elected Mr. O. J. Wolfe, assistant secretary.

HAMBRO HOUSE OF DESIGN expands their Chicago sales staff with the addition of Mr. Felch Pendell, who will cover Illinois, Wisconsin, Iowa, Minnesota, Missouri, and Nebraska.

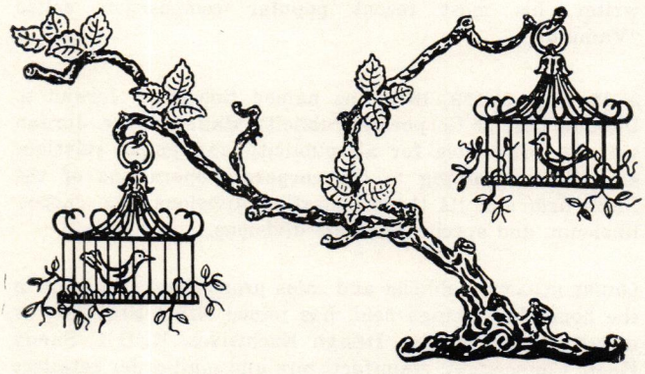
THE HOUSE OF KENNEY is the name of the new interior decorating studio of Frank James Kenney in Framingham, Massachusetts. Mr. Kenney was for 14 years manager and decorator for the Charles E. Mattson furniture company and more recently, head of the interior decorating department at Denholm and McKay Company in Worcester, Massachusetts.

ROBERT S. LEVINE, designer formerly located in Los Angeles, has taken up residence at 67-40C 193rd Lane, Fresh Meadows 65, New York.

EDWARD BARTLETT, new Director of Contract Sales for the Gilbert Wall Paper Company of York, Pennsylvania, has set up headquarters at 509 Madison Avenue, New York. Mr. Bartlett, for many years president of Richard E. Thibaut, Inc., brings wide experience of the field to his new post.

FRED A. SAVAGE of the Chicago firm of Crest Lamps, busied himself in New York last month, searching out new items for the varied collection his firm offers decorators. The New York showroom, Carr-Walsh, at 420 Madison Avenue, has a fine array of these distinctive lamps on hand for local trade.

Creative Plaster!



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CHICAGO	THE MERCHANDISE MART
LOS ANGELES	112 N. ROBERTSON BLVD.

PACIFIC IRON PRODUCTS, California manufacturers of wrought iron furniture, have retained Painter, Teague & Petertil, Chicago designers, to design a new line of outdoor casual furniture with a South Seas influence for Jackson's "Pacifica" promotion.

HARVEY PROBBER, furniture designer and manufacturer, has made Lee Kelson assistant sales manager in charge of upper New York State and New England territories. Besides being a furniture salesman, Kelson was one of the original Modernaires, singing group, and is also a song writer, his most recent popular composition called "Vampin."

ALEXANDER SMITH, INC., has named Robert L. Jordan to the new post of Corporate Publicity Manager. Mr. Jordan will be responsible for all publicity and public relations activities pertaining to the corporate operations of the Smth firm and its three operating divisions: the carpet, linoleum, and special products divisions.

LOUISE SLOANE, publicist and sales promotion consultant in the home furnishings field, has joined Ethel Brostrom as a partner in the firm, Design Exclusives, RFD 1, Sandy Hook, Connecticut, manufacturers and mail-order retailers of modern accessory furniture. Mrs. Sloane will continue as a free-lance writer and consultant to certain manufacturers and retailers of home furnishings. Both her office and residence are in Sandy Hook, (Bridgeport 8-0612).

EDMOND J. SPENCE, furniture designers at 910 Fifth Avenue, New York 21, have expanded their promotion program, established as part of the Spence service to manufacturers. Miss Martha Kai replaces Miss Alma Zaiss, who will continue in other promotional activities, as director of publicity.

PEREIRA & LUCKMAN, Los Angeles architectural and engineering concern, has named Captain C. Reid Johnson, USN retired, director of their San Diego office.

TREND FLOORCOVERINGS, decorators' floor materials source in the Interiors for Living showroom, Merchandise Mart, Chicago, have added Miss Barbara Watkins to their sales staff.

ZEVELOFF ASSOCIATES, husband-and-wife team specializing in industrial designing, with emphasis on radio and television cabinet styling, have opened a studio at 3 Peter Cooper Road, New York. They also offer an interior design and decorating service.

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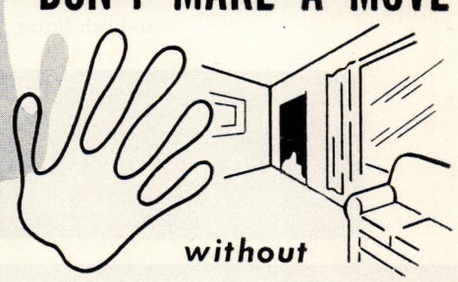

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comfort: foam rubber cushions.

easy removal: covers of seat and back fitted with zippers.

fastening: cushions tied and snap-fastened to-birch frame.

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Address Book

AMERICAN BILTRITE RUBBER COMPANY has announced the following distributors for Amtico rubber tile: Charles S. Martin Distributing Company, 250 Peachtree Street, N.W., Atlanta, Georgia, and Richard Loewenson, Jr., 418 South Normandie Avenue, Los Angeles, California, who will take over the Southwest territory in addition to his west coast district.

RICHARD ARBIB'S studio for product styling, packaging, and automotive design is now located at 200 West 57th Street, New York 19, Suite 307.

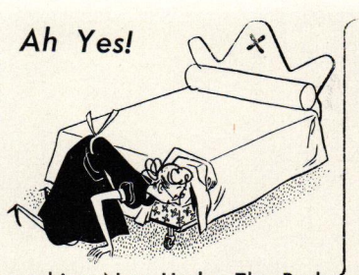
ARTWEAVE FABRICS show their distinctive machine and handloomed fabrics in Fabry Associates' space, 6 East 53rd Street, New York.

BERKELEY MILLS have moved their office and showroom to new and larger quarters at 79 Madison Avenue, New York.

ABBI J. BLUM'S magnificent handwoven fabrics and blinds are handled in the southwest by Doak Stowe and Company, 2611 Cedar Springs, Dallas, Texas. West coast representative is the Irvson Company, 8767 Beverly Boulevard, Los Angeles 48.

J. S. BROWN, furniture and fabric salesman, is no longer Davidson, Ltd's., representative in Ohio, Michigan, and Indiana. He will continue covering the area for Laverne Originals, New York contemporary fabric and wallpaper producer. His headquarters remains at 19140 Steel Avenue, Detroit 35, Michigan.

Ah Yes!



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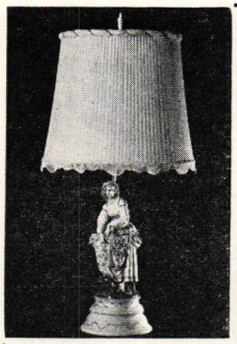

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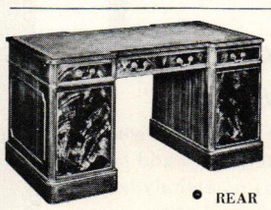

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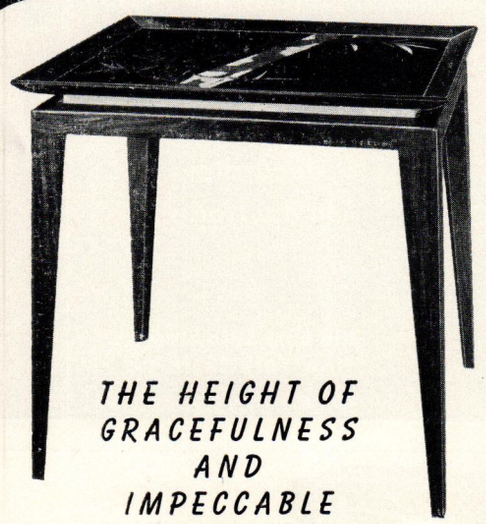

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CALPATION COMPANY is the name of a new outdoor furniture manufacturing concern at 1714 South California Avenue, Monrovia, California. Under the ownership of Les Steiner and Ted Danciart, the firm is expected to start production this month on a line of steel furniture and patio accessories.

CASARAGI FURNITURE COMPANY custom-makes gracious French furniture with a carefully detailed craftsmanship. Imported selections are also available at this decorators' source: 323 East 65th Street, New York 21.

CLAY AND GLASS INC., source for ceramic lamps and accessories by Marianna Von Allesch, now occupy new quarters at 714 Madison Avenue, New York.

FREDERICK COOPER STUDIOS, who have been turning out quality lamps from their Chicago quarters for more than a century, have named Dillon-Wells of Los Angeles as west coast representative. The well-known ceramic, wood, silver, and composition creations by Cooper will all be found at this source.

HARVEY WILEY CORBETT ASSOCIATES, architects, engineers, and consultants, have opened offices in the RKO Building, 1270 Avenue of the Americas, New York.

CORDLESS TRAVERSE COMPANY is the new name for Bradley Rotor Traverse Company at 77 Alaska Street, Staten Island, New York. The company, though in new hands, will continue to produce inter-fitting drapery carriers that make very long drapery traverses possible.

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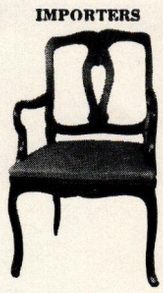

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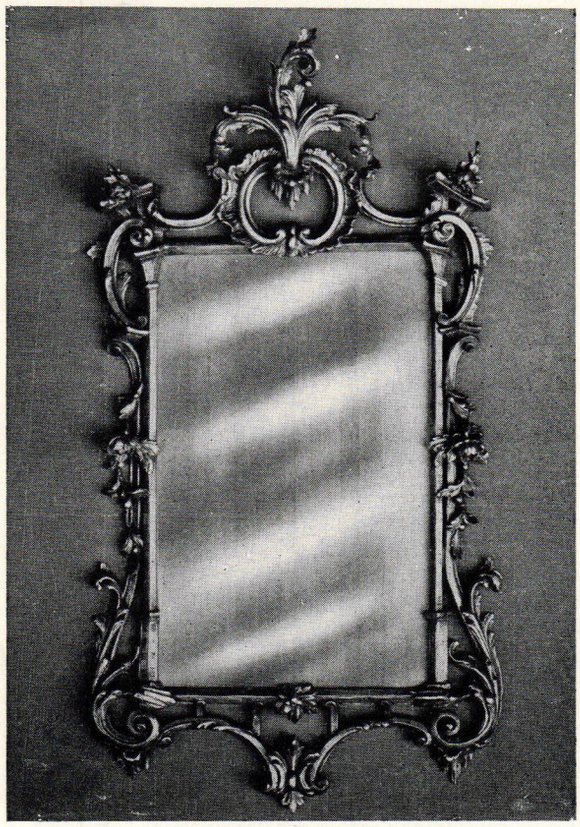

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CROSBY AND MORROW at 73 East 57th Street, New York 22, import a varied and exclusive collection of German-made wallpapers.

DAVIDSON LTD. have appointed I. D. Wilson as eastern sales representative. Mr. Wilson's headquarters are at 19 West 44th Street, New York.

DAYSTROM FURNITURE has moved its sales and advertising offices from the showroom space in the American Furniture Mart to company headquarters in Olean, New York.

DUDLEY SILLS, lamps, gifts, and antique importers, announced the opening September 4 of new and larger showrooms at 39 West 23rd Street, New York.

MARTIN FEIGIN COMPANY, manufacturers' sales agents, have done so well at 230 Fifth Avenue, New York, that they have been forced to find larger and brand new quarters at 855 Sixth Avenue. Mr. Feigin reports that he has taken on the Glenn of California line designed by Milo Baughman and will show this in addition to his Sterling Furniture of Chicago modern line.

BLAIR FLETCHER is making use of a century-old stone building on South Street in Bennington, Vermont, for his interior decoration studio, workrooms, and gift shop.

For your information

(*Continued from Page* 18)

commercial success, high in their firms' production policies. Twenty-three industrialists spoke at the conference, an official event of the Festival of Britain, at the Royal College of Art in London September 19 and 20. Everybody was not in complete accord. W. T. Wren, director of Allied

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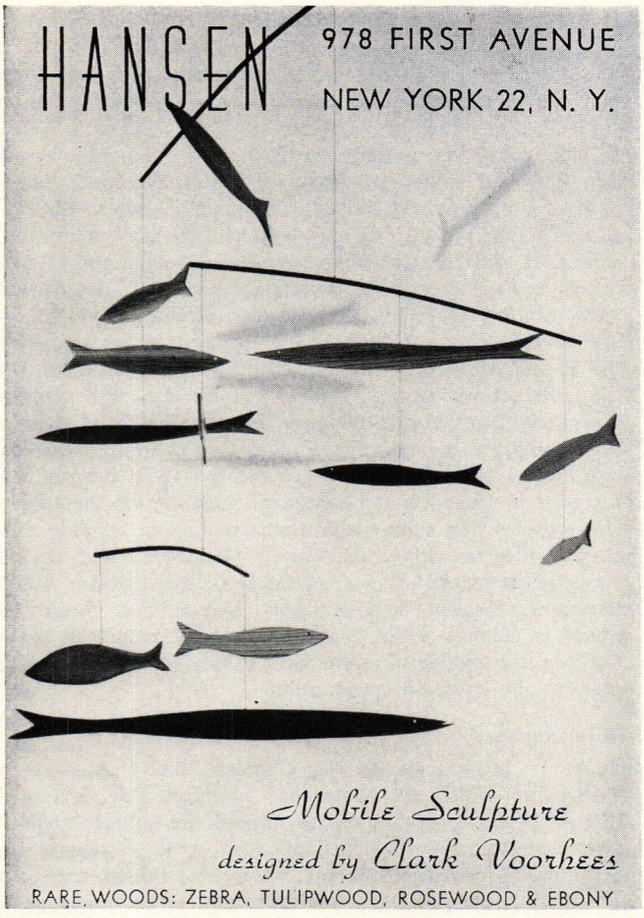

Mobile Sculpture
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RARE WOODS: ZEBRA, TULIPWOOD, ROSEWOOD & EBONY

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In Wallpapers
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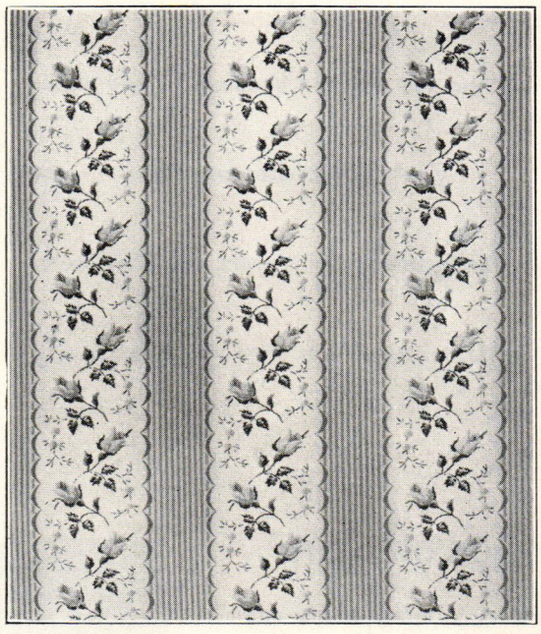

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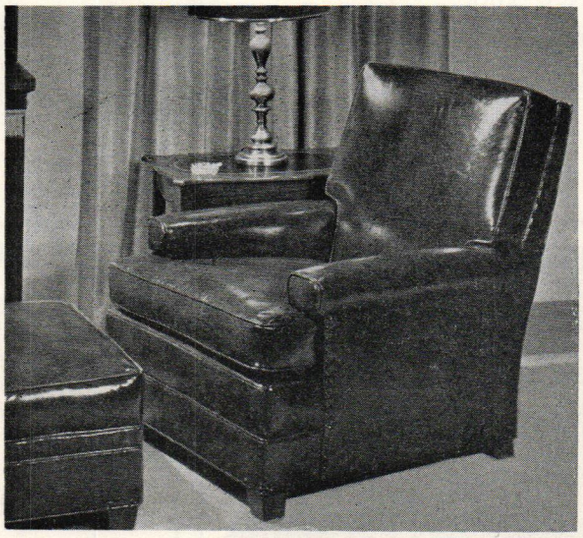

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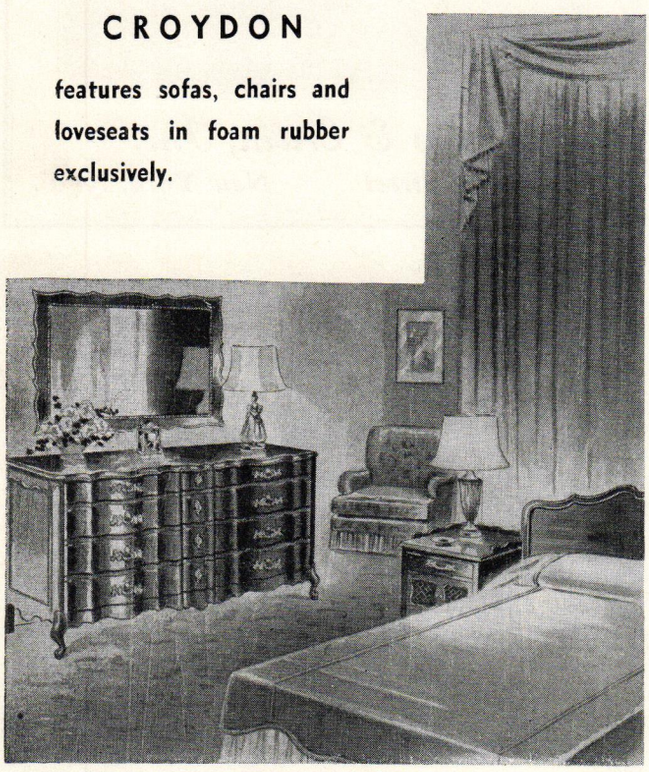

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Ironfounders, Ltd., urged the freedom of the designer, saying, "If (the designer's) ideas and instincts are probed too closely by too many insensitive minds, they lose their glorious spontaneity and therefore a great deal of their value." Soren Hansen, director of Fritz Hansen's Eftfl., Danish furniture manufacturers, said: ". . . there are two kinds of logic—the designer's and the machine's—and we simply cannot limit the designer's logic to the machine's capacity. . . . If one designs furniture to fit machines, it will inevitably hamper the development of machines and put a brake on technical progress." A different view was expressed by B. B. Winter, director of engineering of the Rootes Group: "The designer must maintain the closest contacts with the planning engineers and with the production, supply, sales, advertising, and service divisions. The dictator-designer, however brilliant or however lucky, can never achieve more than a limited success, and has no place in our modern set-up." But, despite differences in ideas about procedural matters, all the speakers, representing such varied industries as automobile, airplane, office machine, furniture, glassware, and textile manufacturing, and from Britain, the United States, Italy, Denmark, Sweden, and Holland, agreed that design is where it belongs when it has achieved a respected place high on the ladder of management, and early, some said first, in the stages of production.

Noise Analyzed

Those in attendance at the National Noise Abatement Symposium October 5 at Armour Research Foundation of Illinois Institute of Technology heard the subject "noise" discussed from several points of view. Architect Benjamin L. Smith of Voorhees, Walker, Foley, and Smith, spoke on architectural aspects of industrial and office quieting; a classification of industrial noise environments was outlined by Ralph M. Martin, engineer at Western Electric

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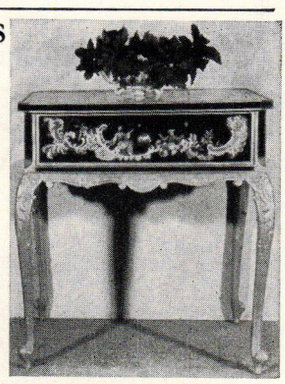

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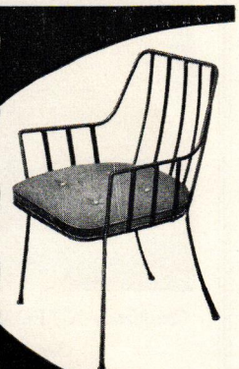
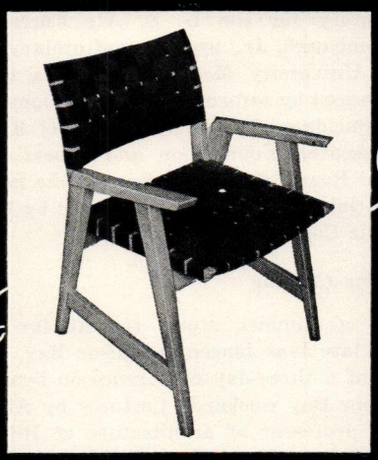


New **DE LONG** *Decorator Chair*



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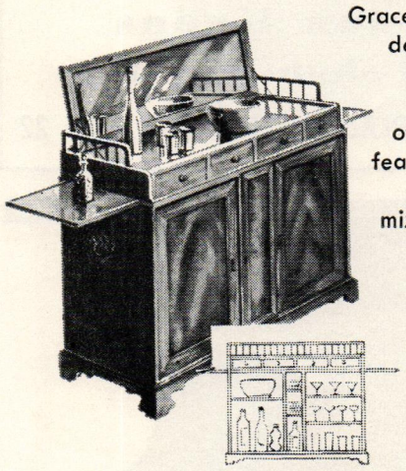
a superbly executed bar cabinet by John Scalia. Gracefully compact, yet deceptively spacious (see diagram), the cabinet #273 offers many wanted features. Among them are a copper lined mixing surface, three storage drawers and convenient stainproof slides at either end.



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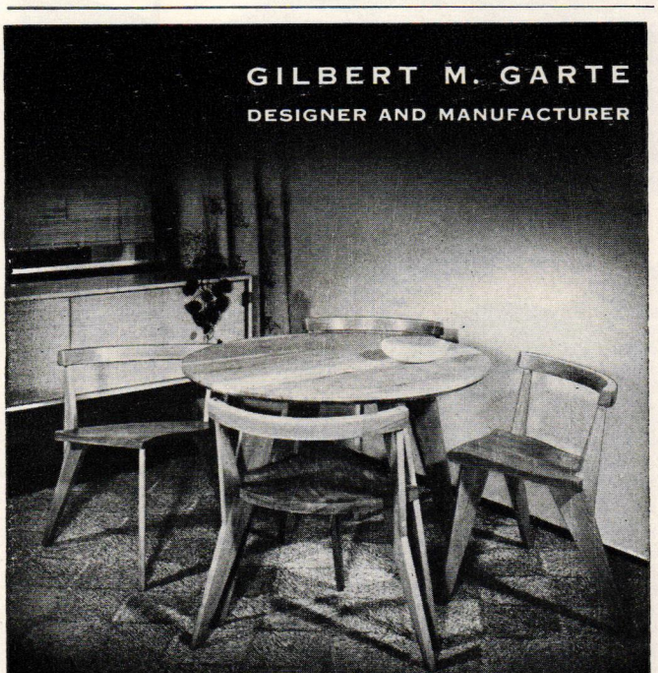

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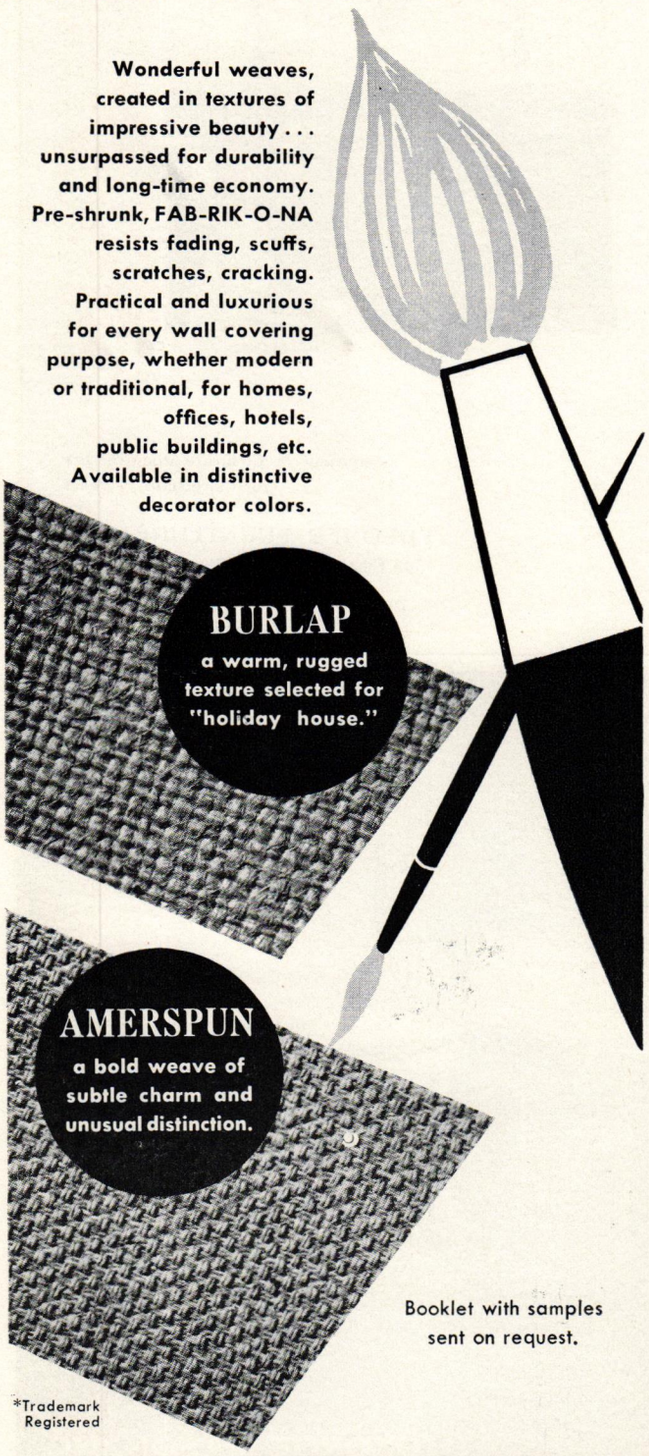

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Company; physiological and psychological effects of noise were discussed by Major H. O. Parrack, from an aeromedical laboratory for the U. S. Air Force, and Dr. George E. Shambaugh, Jr., professor of otolaryngology at Northwestern University Medical School; a legal viewpoint was expressed by attorney Noel S. Symons; technical aspects were elucidated by physicists Daniel B. Callaway of Armour Research Foundation and Albert F. London of the National Board of Standards; and the reduction of noise of industrial machinery was discussed by R. O. Fehr, General Electric Company.

Labor Day at The Clearing

The Clearing, a summer study retreat for architects founded by the late Jens Jensen at Ellison Bay, Wisconsin, was the scene of a three-day conference on home building during the Labor Day weekend. Lectures by Alfred Caldwell, assistant professor of architecture at Illinois Institute of Technology, and by George Fred Keck, Chicago architect, were given on such subjects as city planning, construction methods, and architecture as a fine art.

Lighting Conference in Stockholm

Dr. Ward Harrison, former engineering manager of the lamp division of General Electric Company, was elected president of the International Commission on Illumination at the organization's 12th meeting at Stockholm last summer. Technical papers on lighting practices, light sources, and methods of light measurement were read by representatives of several countries at the sessions, held in the new Royal Institute of Technology in Stockholm.

Manufacturers Asked to Conserve

At a convention September 28 of the National Furniture

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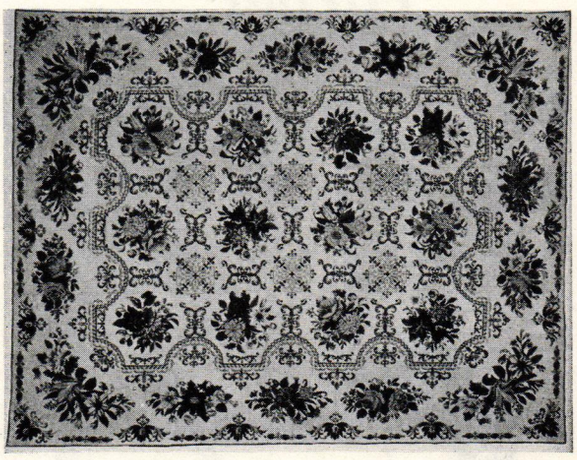

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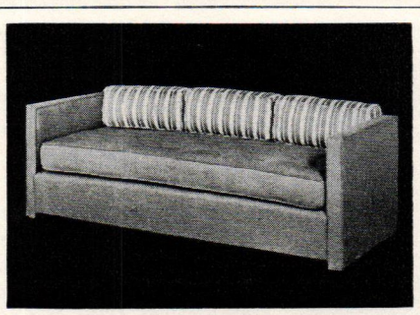

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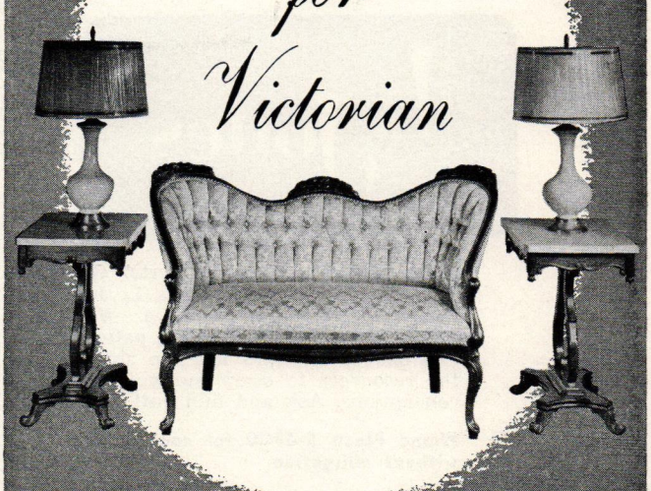

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Manufacturers Association, Harry J. Holbrook, director of the consumer durable goods division of the National Production Authority, strongly suggested that furniture manufacturers redesign their products in such a way that less of the materials vital to the defense effort be used. As one point, he urged that manufacturers consider using more wood in office furniture, thus saving on the amount of critical metals used in non-defense production.

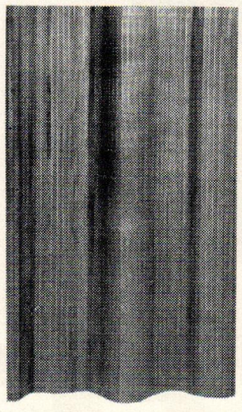
Organizations

A.I.A. Chairmen

Committee chairmen of the New York Chapter of the American Institute of Architects for 1952 are: Herbert Wheeler, activities; Irving Harris, admissions; Eric Kebbon, awards; Bancel LaFarge, Brunner scholarship; Jack Bruno Basil, LeBrun scholarship; Alfred Poor, civic design and development; Bruno Funaro, civil defense; Herbert Lippman, education; Howard S. Patterson, fees and contracts; John Severinghaus and Ward Fenner, finance; Henry S. Churchill, housing; Richard Roth, legislation; George A. Boehm, by-laws; Sam M. Kurtz, codes; Jackson Smith, membership; Mortimer Freehof, public relations; Harmon H. Goldstone, publications; Abraham W. Geller, small house; Harry R. Dowswell, technical; Philip Goodwin, visiting architects; and Julian Levi, 1952 A.I.A. Convention.

S.I.D. Elections

Russel Wright, New York industrial designer, was elected president of the Society of Industrial Designers for the year 1951-52 at the annual meeting of the organization at the Moraine Hotel in Highland Park, Illinois, October 5.



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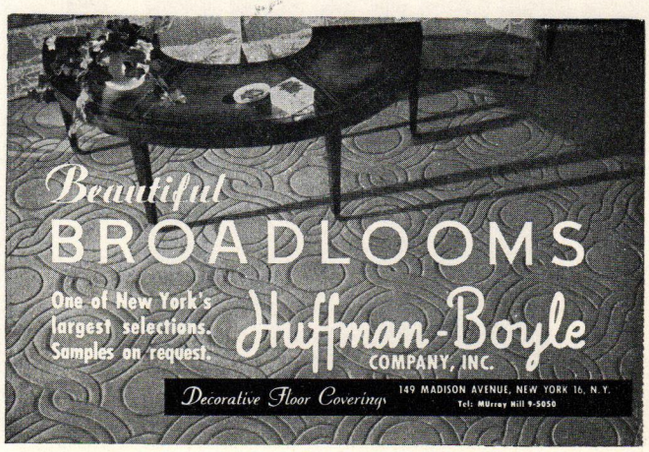

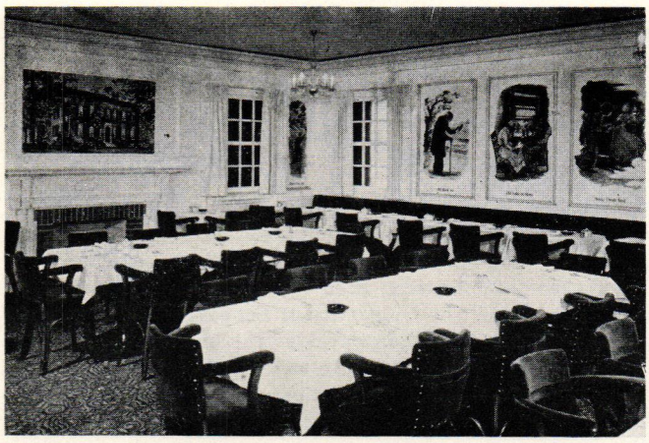

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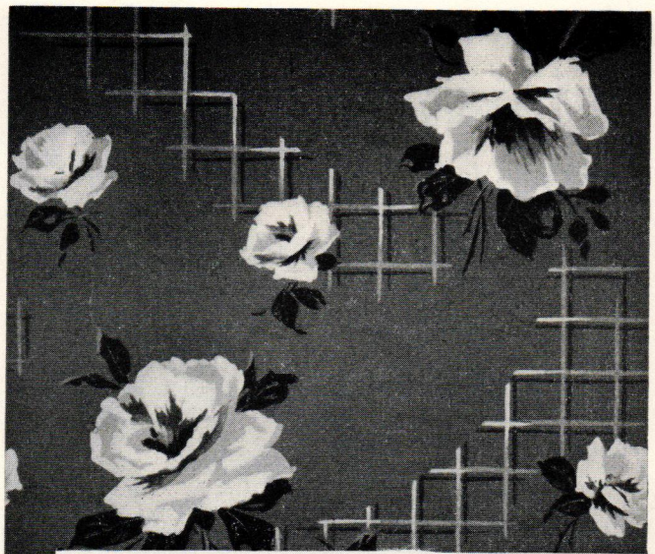

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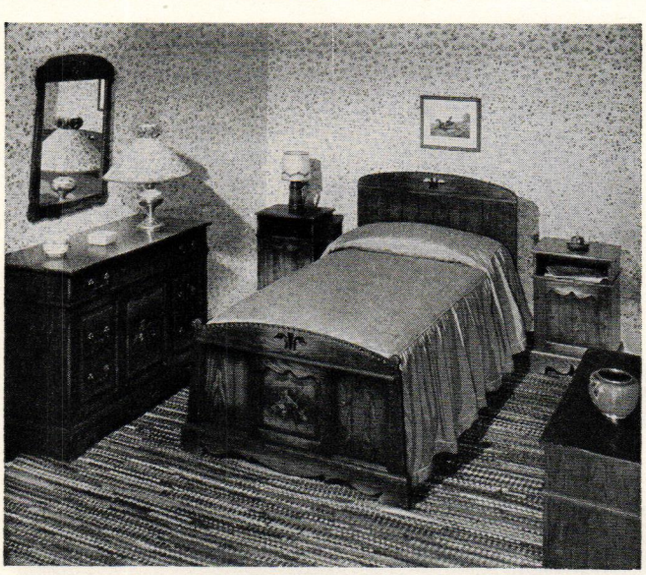

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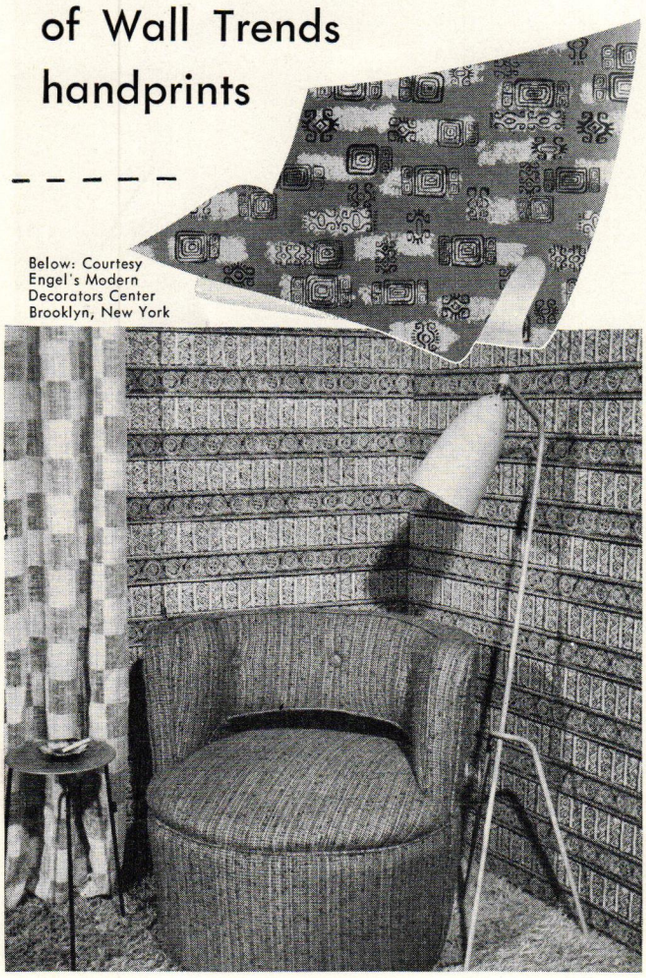

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Other new officers are Carl Bjorncrantz of Chicago, vice president; Jean O. Reinecke of Chicago, secretary; and A. Baker Barnhart of New York, treasurer.

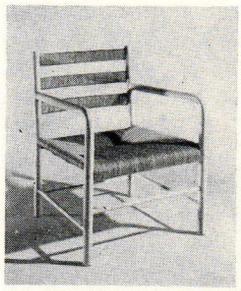
Housing

Defense Housing Research

Two research projects in defense housing are now under way, one conducted by the University of North Carolina, which is studying urban growth around the Atomic Energy Commission's new plant on the Savannah River, South Carolina. The University of Pennsylvania is making a similar study of urban development around the United States Steel Company's works now being built at Morrisville, Pennsylvania. The principal goal of the Savannah River research will be to observe how private firms and the various governments concerned work together to provide housing, schools, and other facilities for workers and their families. The chief concerns of the University of Pennsylvania are the long-range problems arising from the swift transformation of a truck-farming area into a major industrial area, one that is intended to be permanently industrial even after immediate defense needs are met. Both research projects will continue for two years, long enough to carry through the constructions of the plants into the operating period.

Home Builders

More than a fourth of all privately financed non-farm houses started in the United States during 1949 were built by nonprofessionals, revealed a survey conducted by the Department of Labor under sponsorship of the Housing and Home Finance Agency. The one-fourth consisted of people who acted as general contractors in building their own houses and often did part of the construction them-



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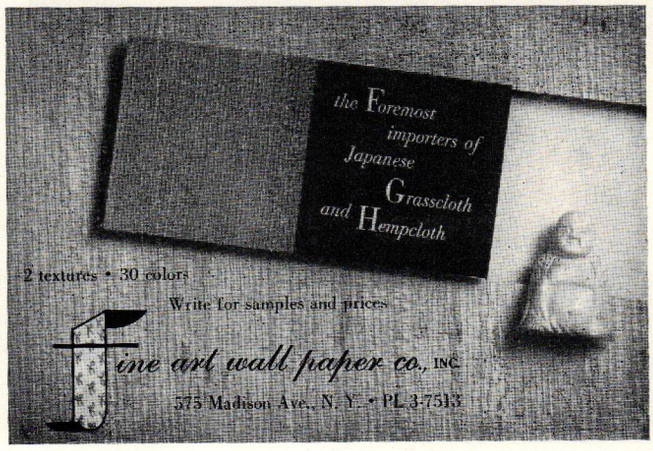

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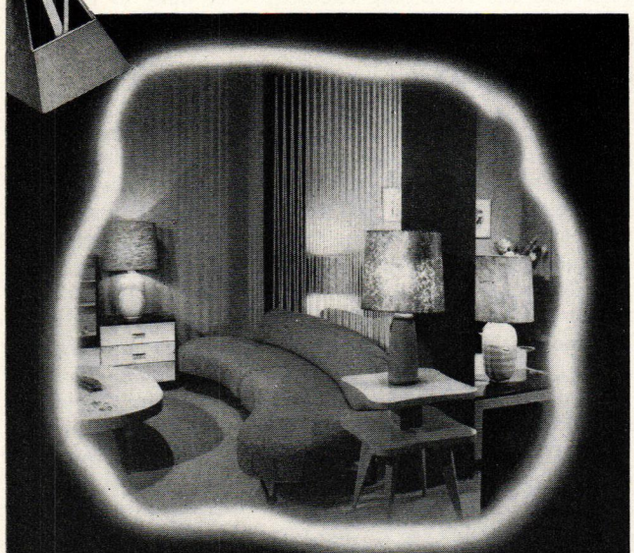

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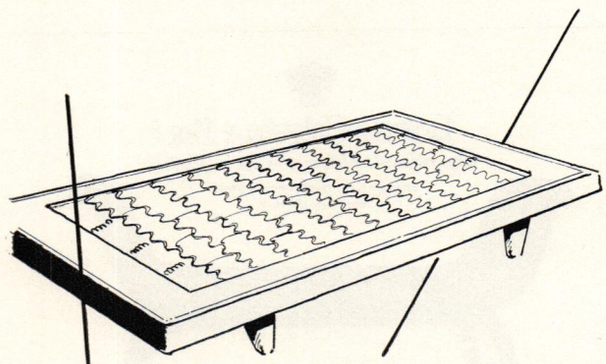

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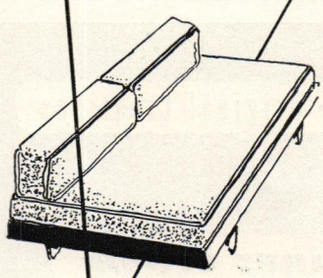

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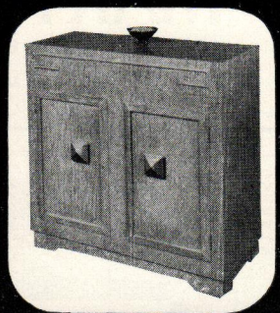

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selves. About half of the homes started in 1949 were built by operative builders, who erected houses for sale or rent, and the remaining one-fifth were built to order by general contractors.

America's Changing Homes

A Housing Materials Use Survey conducted by the Housing and Home Finance Agency revealed these construction characteristics of new one-family houses: 1. Almost half the houses built in the U. S. in the first six months of 1950 used copper or brass pipes for interior water systems, a big increase over 29% in 1940. 2. Steel and aluminum window frames composed nearly one-fourth of all window frames, as compared with less than one-tenth in 1940. 3. Concrete slab floors sprang from virtual non-existence in single-family houses built in 1940 to 22% in 1950. 4. Asphalt shingle for roofing continued its rapid advance, from 47% in 1940 to 82% in 1950. 5. Room heaters and stoves almost vanished, to 2%, while forced warm-air heating systems had become the most used, with 31% of all heating methods. 6. With the decline of heaters and stoves, coal and wood as fuel was fast disappearing, from 38% in 1940 to 2% in 1950. Oil (31%) and gas (60%) continued to rise.

Capsule Descriptions of HHFA Research

Brief, nontechnical descriptions of housing research projects started with universities, governmental agencies, and other non-profit organizations by the Housing and Home Finance Agency are given in a 66-page booklet titled, "Housing Research: Capsule Descriptions of Projects Started under Contract in 1950." The booklet may be obtained for 30c from the Superintendent of Documents, Government Printing Office, Washington 25, D. C.

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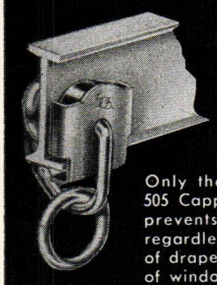

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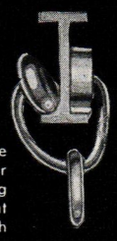

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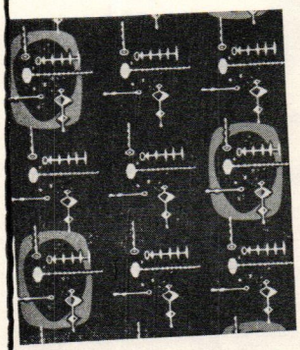

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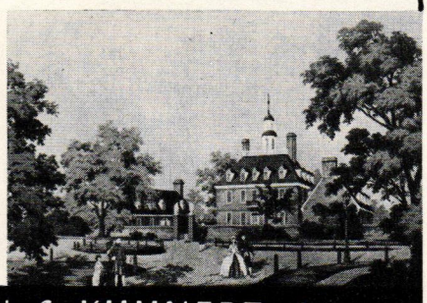

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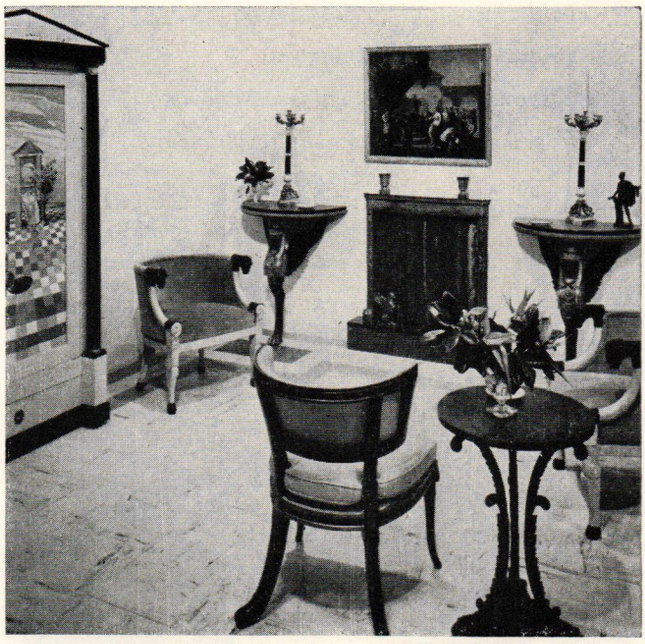

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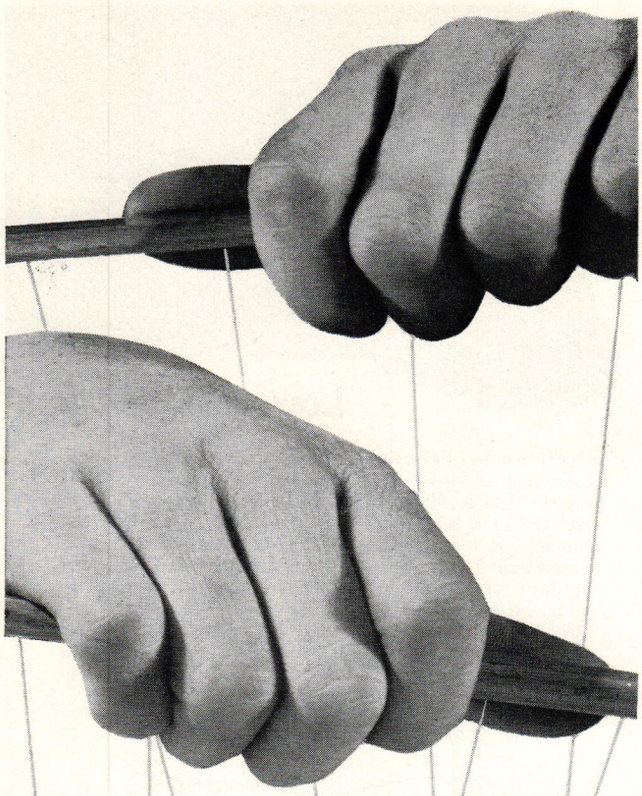

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Canadian Designers' Competition

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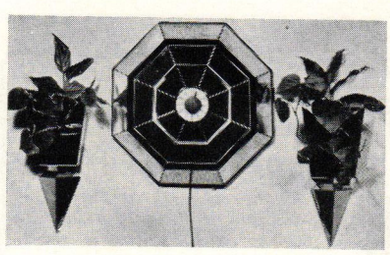
School Notes

A course in photography is being offered for the first time at Yale this year. The course, intended to show the role of photography in graphic design, is open to students enrolled in the Department of Design and is taught by New York photographer Herbert Matter.

A 12-week course in "How to Buy Antiques for Your Home" is offered to amateur antique collectors by the



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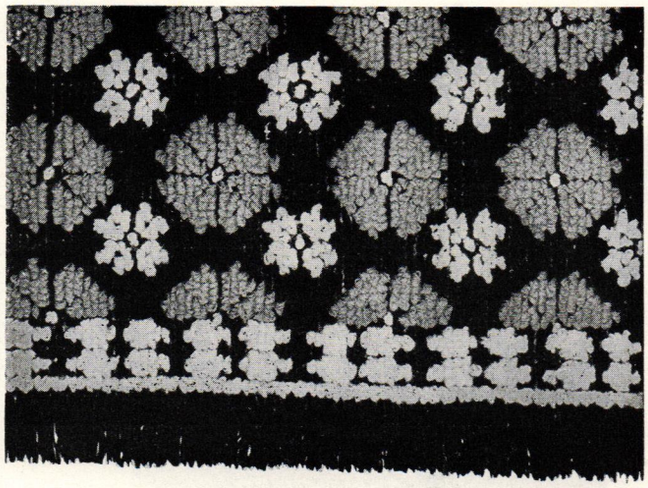

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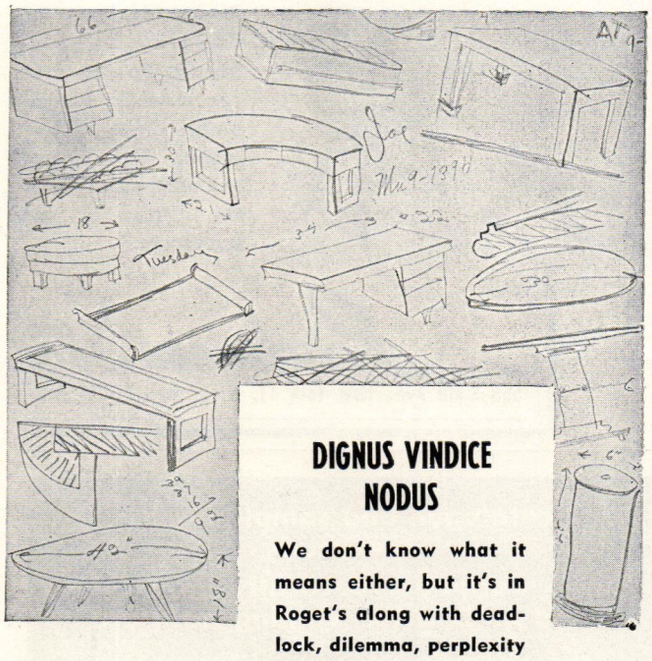

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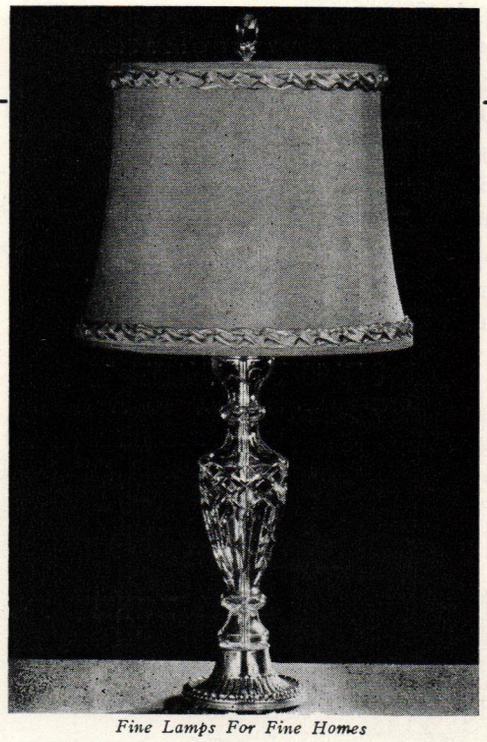

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Film Records Williamsburg Restoration

The restoration of Colonial Williamsburg is documented in a color movie produced by the Julien Bryan International Film Foundation. The film, using Williamsburg townfolk as actors, opens with the arrival of news, borne by a galloping post rider, of the start of the revolutionary war. Then a century and a half are skipped over, and Williamsburg is seen in the Roaring Twenties, when John D. Rockefeller, Jr., (played by himself) is approached to finance the reconstruction of Williamsburg. The rebuilding is pictured in detail, emphasizing that the original construction methods that produced buildings like the Governor's palace and the House of Burgesses were followed in the restorations. The 16 mm., 44 minute sound and color film may be rented or purchased from Colonial Williamsburg, Film Distribution Section, Williamsburg, Virginia.—*J. A.*

The clash of symbols

(*Continued from Page* 117)

on a plaque that bore four initials: S.P.Q.R.,—*Senatus Populusque Romanus.* In the past two thousand years a lot of Generals have remembered the eagle and forgotten the initials.

Napoleon Bonaparte was one. When he became First Consul, he quickly had the Roman eagle attached on top of the blue, white and red tricolor, and thus led his victorious armies across Europe.

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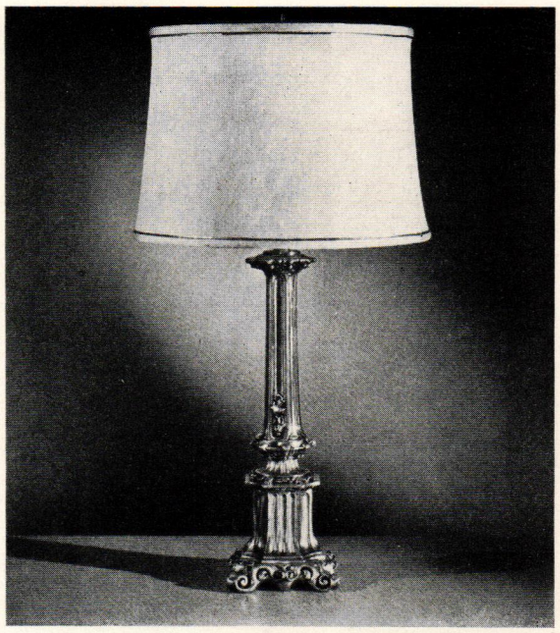

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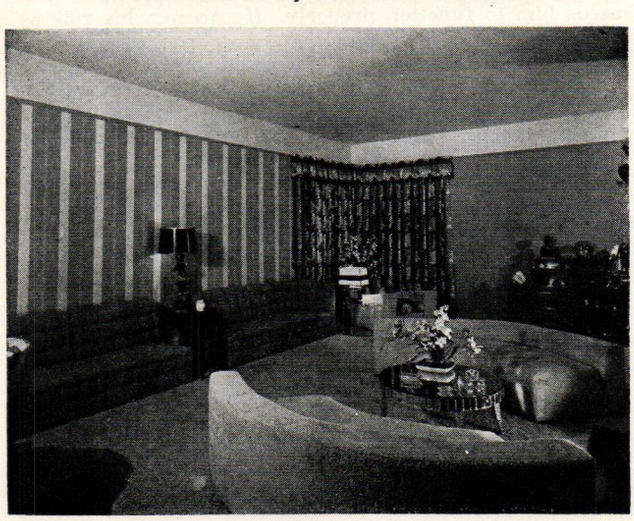

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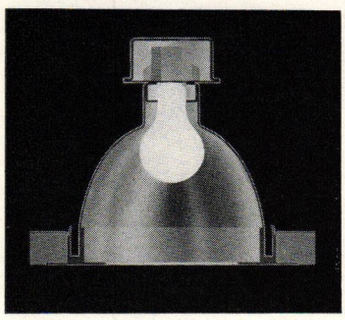

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In 1782 the Second Continental Congress adopted the eagle as our national symbol, but not the European or Golden Eagle, but the native Bald, or white headed eagle. All this against the objections of old Benjamin Franklin, who stood out staunchly for the turkey, another native bird, peaceable and a friend of man, while the eagle, Franklin opined, is a thief, a tyrant, an enemy of the husbandman, "and frequently lousy." But he lost.

The enlargement of vision

(*Continued from Page* 111)

would probably be more picturesque as a quiet rusting ruin than as it now is.

No society, as I said before, can build beyond the range of its vision. The vision of a materialistic society is a materialistic vision. Its creative potential in building extends to roads, dams, powerhouses, and factories. In this respect we are not unlike Rome; and Rome as an example to follow, hardly seems good enough.

A little earlier I cited the industrial process as an example of a contradiction in that it simultaneously threw off destructive and creative effects. The individual so devastatingly described by Mr. Commager is real enough, but we do not yet have his whole story. He has other characteristics acquired through daily immersion in the modern world.

Our conditioned man, for example, is learning to cooperate. Not through persuasion or fear of damnation, as the dictators do it, but through the natural discipline of the process itself. In other words, this man of ours, while degenerating badly in many respects, is at the same time becoming a social being operating at a new level.

He is beginning to understand that much of the "individuality" attributed to him has become a myth and that he is as expendable as a machine tool part. But he also knows that the large organism within which he moves needs him to function properly. He accepts his role as a

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912 AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39 United States Code Section 233)

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1. The names and addresses of the publisher, editor, managing editor, and business managers are:

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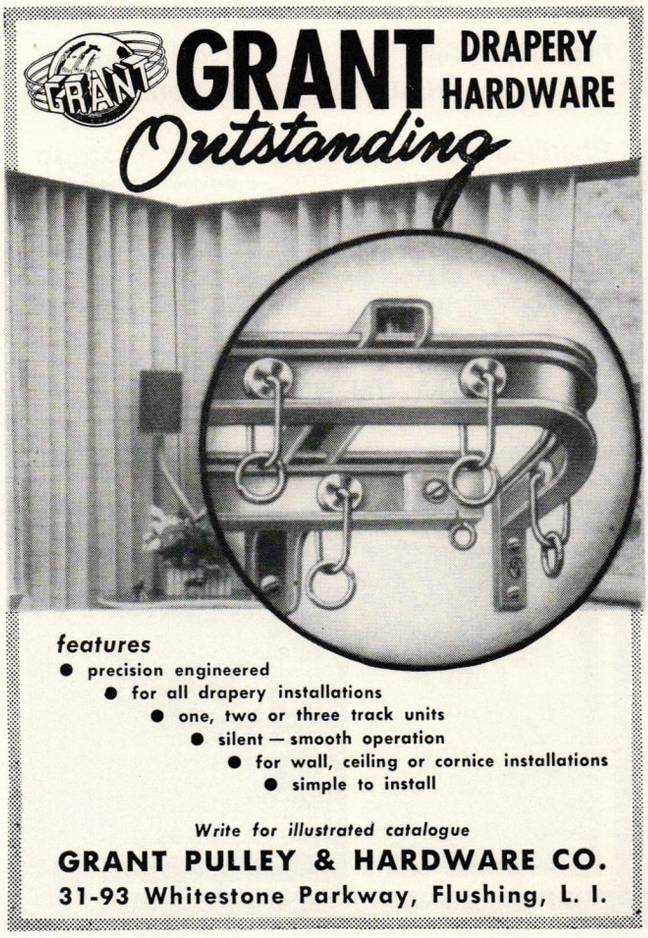
CHARLES E. WHITNEY,
Publisher.

Sworn to and subscribed before me this 27th day of September, 1951.
FRANK H. WOLF
(My commission expires March 30, 1953.)

member of a synchronized, cooperative group and one of these days he will arrive at a new comprehension of the many possible constructive relationships between the individual and the group. He is, in other words, a prototype of the non-competitive man about whom the religious teachers have been talking since 2500 B.C. He is one of the meek who will inherit the earth. He has as little in common with the Victorian robber baron or the rugged individualist as with a man from Mars. He may have barely squeaked through grammar school, but when he runs a machine or drives an automobile, he becomes his brother's keeper. Not because of what was said in Sunday School, but because *his* life is entrusted to the driver of the car ahead of him. He is also, as I suggested before, a thoroughly non-national character and is being produced as surely in Soviet Russia as here. Ideologically he may be taken in by the propaganda pumped into him so persistently wherever he lives, for he is still a bit green, but every major development in his very dynamic world, whether under capitalism or communism, in peace or war, will act to foster him as a type.

The reason I find this man so fascinating is very simple: one of these days he is going to be our client. Not in our lifetime, perhaps, but certainly in that of our profession. I think that the outcome will be non-competitive architecture and non-competitive cities. With this kind of client at full maturity we could again discover and express the human values which fostered the Acropolis and the Gothic cathedrals. It is because this magnificent possibility seems to me to fit so clearly in the picture of the unfamiliar world that is taking shape that it is essential that we learn how to see it. This is why I believe enlargement of our vision to be the most significant problem in architecture and design.



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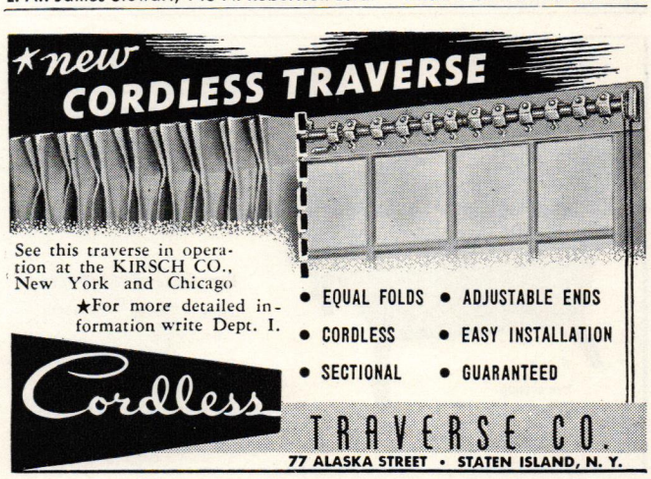

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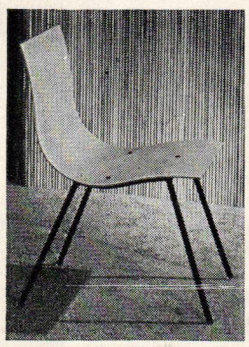

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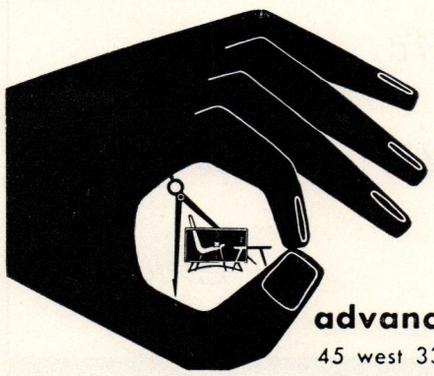

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