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January 1944

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NUMBER 6

### NEXT MONTH

VOLUME CITI

An article by Ernest Payer on solar heating, with some interesting facts about cliff dwellers.... Snapshot of Carl Koch, Boston's famous modern architect.... Trailer-type prefabricated houses, inside and out, designed by Henry P. Glass.... Review of the American Ceramics show, Brooklyn Museum.... Illustrations of today's wallpaper patterns.

### For Your Information



PROFESSOR GLEADOWE (RIGHT) EXPLAINS
MEANING OF SYMBOLS ON SWORD OF
STALINGRAD, WHICH HE DESIGNED, TO FYODOR
GUSEV, NEW RUSSIAN AMBASSADOR TO
GREAT BRITAIN. ACME PHOTO.

Constantly this magazine preaches the

importance of good design and particu-

#### **BRITISH HOMAGE**

larly industrial design. When a bit of fine design has the enormous political significance of the Sword of Stalingrad, shown on this page, it deserves mention all the more in the pages of INTERIORS. This war was won in the streets of Stalingrad. There the high tide of Nazi aggression crumbled and broke and Hitler's hope of victory vanished. No one was more aware of the importance of Stalingrad than the people of Great Brit. ain, still in danger of invasion. Scarcely had the German armies at Stalingrad surrendered than a movement got under way to express the gratitude of the British people in some tangible way. It is rumored that the suggestion for a sword of honor came from King George VI in person. It is no rumor that King George approved the final design, and paid for the sword from his privy purse. The idea was immediately popular. Stalin, the name that Josef Djugasvili prefers to use, means steel. A steel present was the obvious one for the City of Steel, and even unreconstructed Tories were won over to the thought that, by Gadfry, we could still show those Red johnnies that Sheffield could still make the finest steel in the world.

So it was agreed that it should be a sword of honor, but what kind of a sword? Again there was no argument, it must be a civic sword, like the ones carried before the Lord Mayors of every ancient English city, the mediaeval symbol of justice and civic strength.

Well then, who was going to design the sword? In other countries this might have been made a national competition for industrial design students with a learned group of judges and considerable argument in the press. In England they did it differently. This sword was to be decorated with precious metals. Therefore it was in the province of that most powerful of mediaeval guilds, the Goldsmiths & Silversmiths Company, which still has the right to stamp its hall mark on every piece of gold and silver plate made in the British Isles.

The guild chose Professor R. T. Gleadowe to design the sword. You can see from the photograph what he produced-very chaste, very correct, rather severe. It is a two handed broadsword with a blade four feet long. The scabbard is bound in scarlet Persian lambskin with a ferrule and four bands of pure gold. Between the bands are inset four crimson enamel stars, typifying the cap ornaments of the Red Armies. On one side, near the mouth are the royal arms of Great Britain, and on the other the wheat sheaf, hammer and sickle of the Union of Soviet Socialist Republics. Remembering that the silversmiths had to be in on this too, the quillons of the sword are of silver, parcel gilt. Curving slightly, they bear Plantagenet leopard heads on either tip. The simple grip is bound with gold and silver wire, and the pommel is a single piece of rock crystal, about the size of a pullet's egg. The blade was a story in itself. Much as he might enjoy it, nobody expects Joe Stalin to attempt to decapitate Hitler with the civic sword of Stalingrad. In other countries a fine machine forging of stainless steel would seem a perfectly acceptable blade for a civic symbol. Again, that isn't the way they do things in England. The heart of a sword is its blade. It should be forged by hand by a real swordsmith, and England still has a few left.

A venerable Siegfried was discovered in

the person of one Tom Beasley, 83 years old, who boasts proudly that he has made presentation swords for five British Kings and Queens (Victoria, Edward, George, Edward, and then George again). The blade he forged is of the finest hand tempered Sheffield steel, and it could cut off a Nazi's head if anybody wanted to try it. Incised on one side in simple block letters is this inscription: "To the steel-hearted citizens of Stalingrad, the gift of King George VI in token of the homage of the British people." It says the same thing in Russian on the other side.

Tom Beasley is currently employed making repair parts for American flying fortresses. Reading how his sword was presented in Teheran, how Stalin kissed it and almost wept, he expressed a desire to fly to Stalingrad some day to see it.

"Eighty three years old, and he has 23 children," commented the New York British Library of Information, "Isn't he magnificent!"

#### RADIO & TELEVISION

#### **Television Forecasts**

The Emerson Radio and Phonograph Corporation is letting no grass grow under its postwar feet. In the same week that it announced the engagement CONTINUED ON PAGE 74



TABLE MODEL RADIO AND TELEVISION SET, SHOWING DIAGRAM OF THREE-INCH CATHODE RAY TUBE. DEVELOPMENT OF EMERSON RADIO AND PHONOGRAPH CORPORATION.



### INTERIORS' BOOKSHELF



PLATE NO. 6 FROM METROPOLITAN MUSEUM'S PORTFOLIO. COMPOSITION OF THREE PENNSYLVANIA GERMAN DESIGNS TAKEN FROM TWO EARTHENWARE PLATES AND A DRAWING ON PAPER. ORIGINAL DESIGNS IN PHILADELPHIA MUSEUM OF ART.

#### NOT IN DUTCH

### PENNSYLVANIA GERMAN DESIGN.

Portfolio of twenty-six silk-screen plates taken from the Index of American Design and published by the Metropolitan Museum of Art. Prepared by Benjamin Knotts, Supervisor of the Index. On sale at the Museum. \$4.50. Postage 25 cents.

This is the only portfolio which has thus far been published on the material in the Index. When you see it you will hope that there will be many more, for it is both sound as a reference work, and a delight as a printing and as an editing job.

Each plate is mounted on a separate, sturdy piece of cardboard. On the back is a line drawing of the piece from which the design was taken and text which documents it. In this way each separate picture stands alone. They would be exceedingly handsome framed separately, or in groups, and so fine is the color that any one of them might set the color scheme for an entire room. The Museum's own comments on the choice of material are revealing: "Many of the contemporary versions of this type of design have lacked the ruggedness and forthright quality of the real thing, and in these reproductions taken from earthenware plates, fracturs, dower chests, and mugs, this quality is plainly evident. Besides being decorative in themselves, these accurate reproductions are source material which can be copied by anyone handy with tracing paper and a paint brush, for home decoration."

The silk-screen process used is "a comparatively new technique and is based on the principle of the stencil....it offers advantages in the control that can be exercised in each separate color application. The deposit of color may be heavy or light, luminous or 'mat', transparent or opaque, thus permitting an individual approach to each design" and achieving rarely beautiful plates.

#### HAVING WONDERFUL TIME

ADVENTURE IN VERMONT. By Walter Merriam Pratt. 49 illustrations. 182 pp. Boston: Ralph T. Hale & Co. \$2.50.

Mr. Pratt is a Boston paper merchant, author of various books, historical and military, who bought a place in Vermont and lost his heart to it. This book is the record of how the Pratts acquired their forty-acre tract of land near Brattleboro on which was "an old tumbled-down, but picturesque farm. house" and what they did with both. All their remodelling adventures are faithfully and sometimes cutely set forth. The final results will arouse varying reactions in various readers. Some will be shocked at the account of the old bench on which guests carve their names, the alley of hydrangeas in the meadow, the heart-shaped flower bed. But the fact remains that the Pratts and their adored black cat, Snoozer, have had a wonderful time out of the whole adventure and their friends apparently share in their delight.

Throughout the book are sections given over to the lore of field and forest and Mr. Pratt gives the final eighty pages of his text to the history and great men of Vermont. As writing goes, these parts of the book are far and away the best. They are dramatized by attractive reproductions of old wood-cuts.

People who are dreaming of pursuing an adventure similar to the Pratts will regret that Mr. Pratt has not included plans showing what exactly the extent of the work was, nor figures as to what it cost. Lovers of old houses will sigh that the porch was not removed to restore the steep pitch of the roof to its original lines.

### END OF THE BEGINNING

A HISTORY OF PREFABRICATION. By Alfred Bruce and Harold Sandbank. John B. Pierce Foundation. Copies are sent to a selected mailing list for reference, review and exchange. A limited number is available at 75 cents the copy to cover printing and mailing.

Architectural Forum began in December 1942 to publish a series of articles discussing systems and developments in the prefabrication movement. These, taken together, constituted a study made for the John B. Pierce Foundation. Now they have been gathered into an 80-page-book and some material added.

It's a grand job. The writing is informative but at the same time entertaining and the picture captions, which are long and explicit, are as fascinating as the main text. The writers have been wise in delivering few judgments. They have also steered clear of over-complex building technicalities, so that the book is as good reading to the non-professional as to the expert.

The story begins refreshingly: "Prefabrication is all things to all men, and a source of confusion to many." Ends with the thought that no one yet knows just where it is going, that "What has beenreviewed here is simply the prehistory of a movement of tremendous importance to building, the story of the first faltering steps of an infant industry which may yet grow up to supplant the parent which gave it birth. But before this can happen, it has a long way to goand a great deal to learn, as we have a great deal to learn about it. And probably the biggest lesson, for all of us, will be when we learn that prefabrication is simply another term for bet. ter, more economical building under modern conditions—a goal we are all striving to reach."

That is as near a sententious expression as you'll find in the book. Elsewhere it is jollier, as in its description of Buckminster Fuller ("a name you are apt to trip over in examining almost any phase of prefabrication theory") as a man who dreams of a millenium adorned with "a wonderful contraption that emits a soapy mist in which you can bathe from head to foot while standing in a dishpan on the living room rug."



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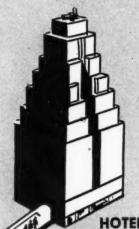
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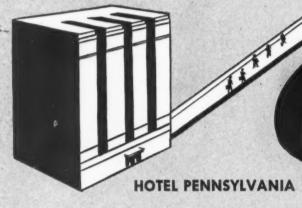


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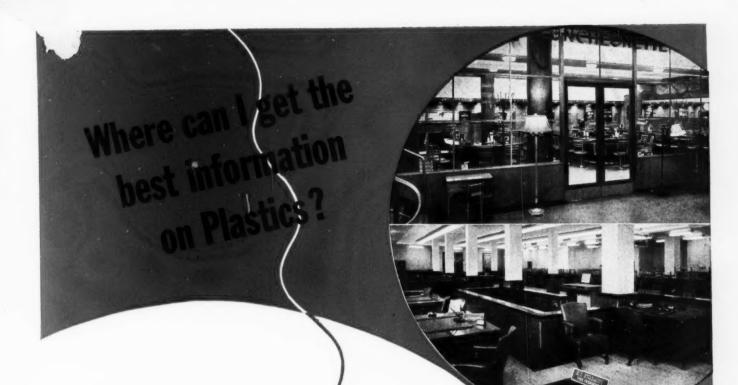
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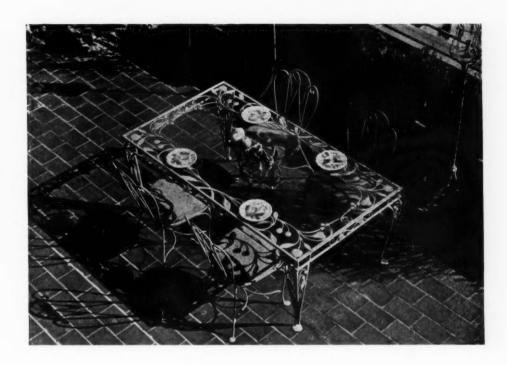
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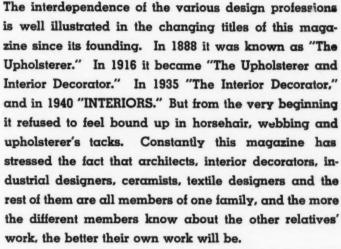
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You have worked for 20 years in the design department of an automobile plant, but didn't you have an idea or two for a new perfume bottle? You can no longer find the original fabrics and wallpapers with which you used to furnish your clients' homes. Did you ever try to design one? Do you know how to measure a repeat? Or set up a loom? Or test fast colors?

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Photos by Maynard L. Parker

### WRITE ABOUT

ELIZABETH GORDON, EDITOR OF "HOUSE BEAUTIFUL," IN HER OWN OFFICE WHICH DOROTHY DRAPER DESIGNED: LEMON YELLOW DRAPERIES, CHERRY RED SLIPCOVERED CHAIRS, BLEACHED WALNUT DESK, A BULLET SPOTLIGHT ABOVE (NOT SHOWN). NOTE METAL HAND CLUTCHING PAPERS, SIMILAR TO ONE SEEN ON HER DESK AT HOME.



Photograph by Eugene Hutchinson



DOORS THROUGHOUT MISS GORDON'S HOUSE ARE FLUSH PLYWOOD. ANTIQUE HARDWARE WAS CHOSEN FOR THE MAJORITY OF DOORS AND DRAWERS BECAUSE OF ITS INTERESTING EFFECT AGAINST A MODERN MATERIAL. SUCH AS THE PLYWOOD DOOR SHOWN HERE WITH ITS SHELL FORM METAL KNOB.

ELIZABETH GORDON, the blonde and feminine and very dynamic editor of Mr. Hearst's magazine. House Beautiful, lives a comfortable and well planned life in the kind of house she writes about. In fact, so perfectly does it embody many of her ideas of what a house should be, that bits and pieces of it have appeared over and over again in the pages of her magazine, but always as the Norcross house, not as the home of Miss Gordon. The years which she has spent editing home furnishings departments (she was an ace Good Housekeeping editor, long ran a department for The Herald Tribune and wrote a book with Dorothy Ducas) developed in her very definite opinions as to the kind of house she wanted for herself. She and her husband, Lieutenant Colonel Carl Norcross, built it on the site of the Oswald Garrison Villard mansion at Dobbs Ferry, New York.

This site gave them a head start, for the planting was not only well established, it was luxuriant. However, the period of gestation of the house was a long one. For a year and a half she went home from her office nightly, to brood over blueprints. That would be a busman's holiday for most women, but not for Miss Gordon, who is by nature a practically round the clock worker. Beside which, houses are the breath of life to her.

The dream house was planned with the aid of architect Julius Gregory, from the inside out. Miss Gordon's first deep preoccupation was proper orientation and how to use the solar system for pleasure and supplemental heating. It soon became evident that if the Norcrosses were to have sun in every room, and they insisted on it, a Zshaped floor plan was going to work best. The view, which encompasses the Poconos, the Hudson Valley, the Catskills and the foothills of the Berkshires, happens to be on the opposite end of the axis from the sun. To bring both view and sunshine into the house, the building became—actually—only one room wide. Despite the reverse-order planning of the house, the redwood clapboard exterior has been pleasingly proportioned by Julius Gregory. "For purists who must have a label" says Miss Gordon, "the house is made up of Regency masses with modern detailing." The interior is designed, rather than decorated. Its appointments are sparse, elegant but never lush, set against plywood walls, occasionally interrupted with chaste paper or a canvas area. The Norcross house is wonderfully neat, wonderfully oriented, not only to the sun, but to all possible contingencies.

CONTINUED ON PAGE 73

RIGHT: MRS. NORCROSS IS SO PLEASED WITH THE MATHEMATICAL
RESULTS IN PLANNING HER DRESSING ROOM THAT SHE CONSIDERS IT
THE BEST THING IN THE HOUSE. HERE SHE FILES HER WEARING
APPAREL FROM SUMMER NIGHTIES TO FUR EARMUFFS. MR.
NORCROSS' DRESSING ROOM IS AROUND THE CORNER, HALF THE SIZE.

TOP, OPPOSITE PAGE: MISS GORDON'S PRIVATE STUDY ON THE SECOND FLOOR, ALSO USED AS AN EXTRA GUEST ROOM. SIAMESE CAT, REAL, SITS ON TOP OF OFFICE SHELVES WHICH GO HALF WAY AROUND ROOM. SIAMESE CAT, CERAMIC, ON LOWER SHELF. DESK IS MADE OF PLYWOOD DOOR TOP.



#### A HOUSE TO WRITE ABOUT

RIGHT: MAID'S BEDROOM, WITH MODERN WOOD FURNITURE PAINTED BLUE AND WHITE, STRIPED WALLPAPER WITH FLORAL DESIGN, FRUIT PRINTS AND GAY ACCESSORIES. THIS ROOM ALSO HAS THREE EXPOSURES AND IS ISOLATED FROM REST OF THE HOUSE ARRANGEMENT LIKED BY THE NORCROSSES AND THEIR MAID.

OPPOSITE PAGE: CORNER OF THE LIVING ROOM WITH FIREPLACE,
OF SECONDARY INTEREST TO THE LARGE BAY WINDOW OF
"THERMOPANE" GLASS IN CENTER OF ROOM. WALLS ARE "BAYOTT"
PLYWOOD; CEILING, "LEATHERWALL." SHADOW BOX OVER FIREPLACE
FOR FLORAL OR STILL LIFE ARRANGEMENTS, CAN BE BLOCKED OUT
WITH REAL PICTURE. FURNITURE DESIGNED FOR THE SPACE.





Photos by Maynard L. Parker





# O COME AMERICA

- 1 ERNST PAYER
- 2 RICHARD J. NEUTRA
- 3 SEYMOUR R. JOSEPH
- 4 PAUL THIRY
- 5 J. STANLEY SHARP & JEDD S. REISNER
- 6 R. M. SCHINDLER
- 7 ANTONIN AND CHARLOTTA HEYTHUM
- 8 ROSALIND RAY WHEELER
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- 10 MARIO CORBETT
- 11 IOSEPH ARONSON
- 12 EMRICH NICHOLSON
- 13 DOHNER & LIPPINCOTT
- 14 JOSE A. FERNANDEZ
- 15 GEORGE SAKIER
- 16 MAC KIE & KAMRATH
- 17 MORRIS LAPIDUS
- 18 GEORGE FARKAS
- 19 L. L. RADO (DESIGN, INC.)
- 20 ALFONS BACH
- 21 EGMONT ARENS
- 22 PAUL BRY
- 23 LESTER BEALL
- 24 TOMMI PARZINGER
- 25 GORDON OBRIG

### AMERICAN DESIGNERS' IDEAS FOR TOMORROW

Beyond this page you will find the fourth annual installment of a feature that has become a fixture in the American design year. To new subscribers of INTERIORS, let us repeat the way in which this collection is assembled. Every fall, when the leaves turn red, INTERIORS asks the leading architects and designers in this country to draw for us the kind of interiors they dream of for the future, without thought of wartime restrictions, budgets, or the idiosyncrasies of particular clients.

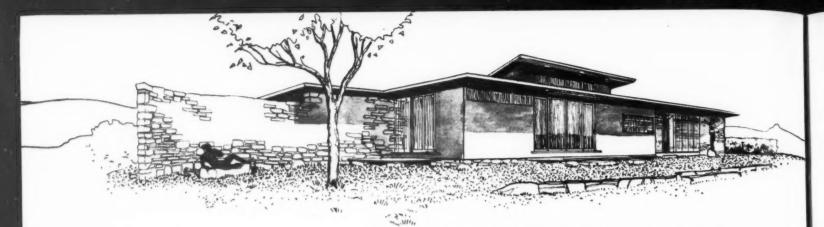
We carefully avoid suggesting any special kind of building, or interior, and we do this for two reasons: first to give designers an opportunity to bring to the public any pet plans with which they may have been busy; and second, to mark from these projects any design trend that ought to be called to the attention of manufacturers, distributors and others interested in the problems of interior design.

The present collection is the largest and most important that this magazine has ever published. It includes the work of 25 separate designers, and covers the country from Boston to Los Angeles, from Miami to Seattle. In scope it varies from a fireplace with a view, to a proper shopping center that is a whole village in itself.

Thumbing through the next 29 pages, we can make these generalizations:

- (1) The 1944 designer is interested primarily in the small residence, the private home; a perfectly natural reaction for any designer who reads the daily papers.
- (2) The game room and rumpus room, beloved of prewar decorators, has now become a hobby room or family workshop, through the necessity of people making their own repairs. It seems a healthy movement, but the designs for such workrooms in this collection are larger than the average family could easily afford.
- (3) Outdoor living, integrating the house with terraces, walled gardens, modernized patios, etc., is much stronger than ever. As might be expected, most of these designs come from California where they have neither Vermont blizzards nor Bermuda hurricanes to contend with. Today's designers have a Joshua-like distaste for walls. They like to remove partitions wherever possible, and substitute sliding, rising or folding screens where they must. In designing these, of plastics, fabrics, and glass, they have shown great ingenuity, though still not providing the privacy, security, or sound proofing of a firmly closed door.
- (4) What may develop into an architectural cliché of the first water is the constant use of serpentine walls and amorphous inserts of random carpets where they do not serve a purpose. And wholesale built-in units for multiple dwellings to the exclusion of individual needs. These are ideas adapted from commercial design, more often retail store design, and they have small place in a private residence.

It must be repeated again that the projects shown in "INTERIORS TO COME" are not Postwar Planning in the sense of housing designed for the immediate postwar period. An amusing sidelight is the fact that several of these houses are those designed by the architects for their own use. If there is any particular significance in that, we haven't yet figured it out.



MR. ERNST PAYER, strictly a practical man, refused to be lured by INTERIORS' invitation to explore the future, without reference to existing materials. Though his house looks forward in its handling of the solar theme, it is solidly built out of obtainable goods. He himself says firmly that his is not a "Miracle Home of the Future," but is based on the good old 4-foot module, plywood, building boards, blanket insulation and plate glass. Only in respect to the glass does he glance a trifle wistfully at the possibilities of a brave new world. He suggests that it may be double, with airspace,—maybe thermopane with a sealed, dehydrated airspace if postwar experiments lead to anything so useful.

The living-dining room and master bedroom have, then, double glazing, the trellis shown in detail on the opposite page, and a roof overhang, all of which serve to regulate the amount of sun (and heat) penetrating the glass, and heating the main rooms on clear winter days. This whole subject is a specialty of Mr. Payer's and he knows from experience that such an arrangement saves a great deal of fuel. The large window on the west side of the dining area would be hard hit in summer and so is protected by a bamboo awning which fits into a recess at the eave when not in use.

The house is intended for a couple who wish to use it the year round, but do not need studio or guest room in the winter. The oil-fired hot air heater is centrally located to send short ducts to living room, bedroom and bath, running through the triangular "attic" formed between the slope of the roof and the lower horizontal ceiling of kitchen and bathroom. A hot air chamber constructed of boiler plate between fireplaces is connected to the air ducts with a small fan and this arrangement will take care of heat for in-between weathers and at evening as the sun's heat fails.

In the future if the guest wing is needed in winter, it would be relatively easy to add another hot air furnace between its two wings, or extend the present heat ducts, or redesign it to face the southern sun. Mr. Payer's passion for the sun keeps him constantly turning himself and his houses toward it and it is probable that this would be the solution which would please him best. Mr. Payer will explore this subject more thoroughly in a forthcoming article in this magazine.

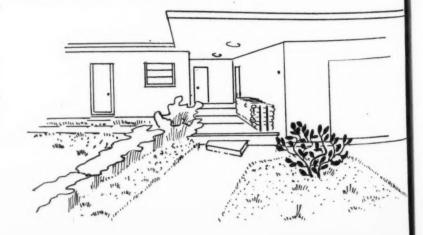
IT WILL STAND ON A GENTLE SOUTHERN SLOPE IN THE LAKE DISTRICT OF NEW JERSEY, ITS WIDE WINDOWS ORIENTED TO USE ALL AVAILABLE SUNLIGHT TO HEAT THE HOUSE IN THE WINTER. IN ADDITION, A THOROUGHLY SCIENTIFIC HEATING SYSTEM WILL BE INSTALLED, AS WELL AS THE BEST INSULATION.

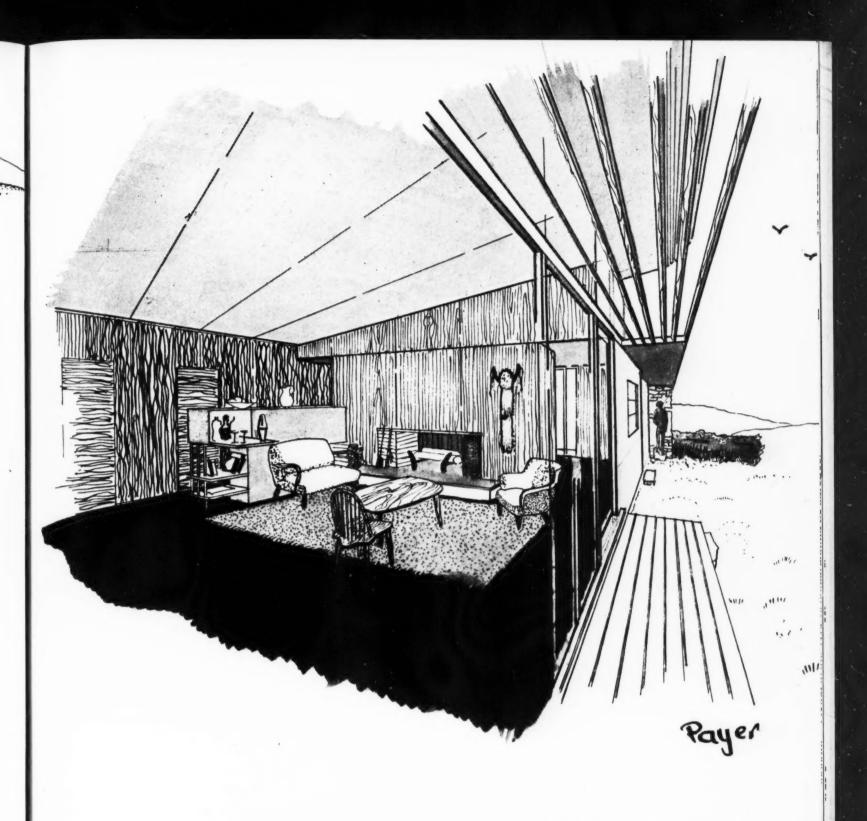
### A HOUSE WHICH HOLDS DOWN FUEL BILLS

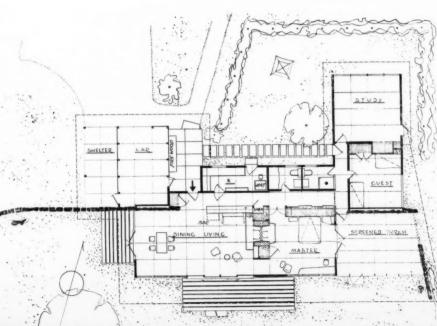
ERNST PAYER, MORRISTOWN, N. J.

PROJECT 1

FIREWOOD IS CONVENIENTLY STORED AT THE COVERED ENTRANCE WHICH, MR. PAYER FEELS IS EXTREMELY PRACTICAL AND CONTRIBUTES TO THE COUNTRY ATMOSPHERE. AN ARMLOAD OF WOOD CAN BE THRUST THROUGH SMALL WALL OPENING ONTO HEARTH IN LIVING ROOM. OVERHANGING HORIZONTAL EAVES AND TRELLIS REGULATE SUN RAYS.

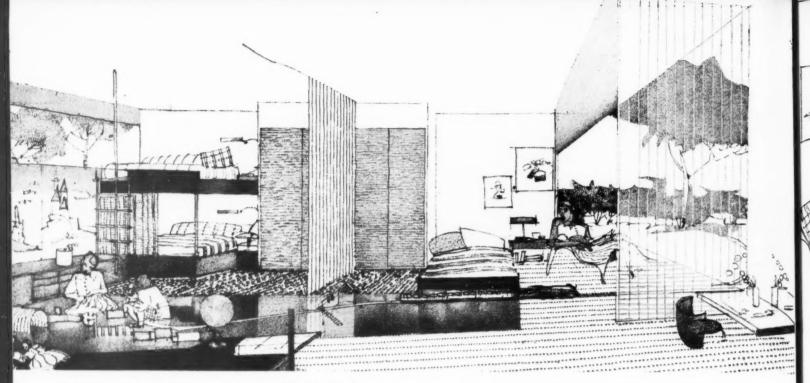






THE LIVING ROOM CEILING IS PITCHED TO MEET
THE TOP OF THE HIGH WINDOWS, LEAN-TO FASHION.
BUT THE ARCHITECT HAS BROKEN THEIR EXPANSE,
VISUALLY, BY A SKELETAL OVERHANG OF BOARDS.

THE PLAN SHOWS CLEARLY HOW THE GUEST ROOM AND STUDY, VIRTUALLY A SEPARATE WING, CAN BE SHUT OFF IN WINTER. SOLAR OR FURNACE HEATING COULD BE ADDED TO THIS AREA.



MR. NEUTRA'S CUTAPART RENDERINGS ARE SOMETIMES HARD TO FOLLOW.

A LITTLE STUDY OF THE PLAN BELOW AND YOU WILL SEE THAT THIS

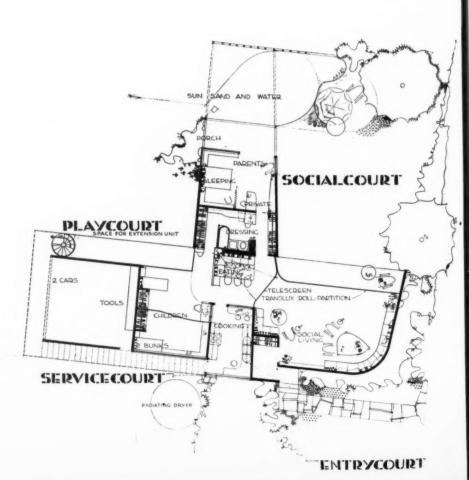
SHOWS THE CHILDREN'S ROOM AND NURSERY WITH ITS CURVED, SLIDING
PARTITION. DON'T BE CONFUSED BY THE TRAIN TRACK ON THE FLOOR.

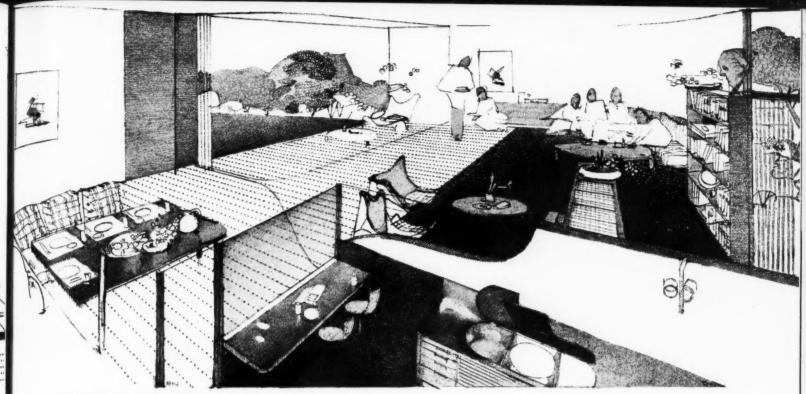
### THE FOUR COURTER HOME

RICHARD J. NEUTRA, LOS ANGELES

PROJECT 2

THE FOUR COURTS WHICH CALIFORNIA MINDED R. J. NEUTRA EXPECTS TO BE USED AS MUCH AS THE HOUSE ITSELF, ARE WELL SHOWN ON THIS PLAN. THE PRACTICALITY OF THE ROLLING PLASTIC SCREENS ON WHICH SO MUCH OF THIS HOUSE DEPENDS, IS NOT THOROUGHLY PROVEN.





ONLY A SLIDING PLASTIC SCREEN SEPARATES THE LIVING ROOM FROM THE COVERED PORCH AND GARDEN BEYOND, ANOTHER SCREEN CUTS OFF THE DINING ALCOVE WHEN NECESSARY. THE KITCHEN AND BREAKFAST COUNTER ARE SHOWN IN THE FOREGROUND.

AS one of the most distinguished of modern architects, Mr. Neutra's primary interest has always been in community planning. To his mind, designing a house without relating it to its neighbors and its neighborhood, is ridiculous. Mr. Neutra's ideas on urban development, his hillside villages and "Finger Parks" have been explained in previous issues of INTERIORS. The house shown on these pages should be considered as part of such a community, which Mr. Neutra wants to call Amity Village, (not to be confused with Amityville, L. I.). It has no hobby or game room such as are featured in other projects in this issue, because such arrangements are supposed to be included in a community house not five minutes walk from any given house in Amity Village. Guests put up in a cooperative guest house too. It could be that they will be provided with community umbrellas for rainy week ends.

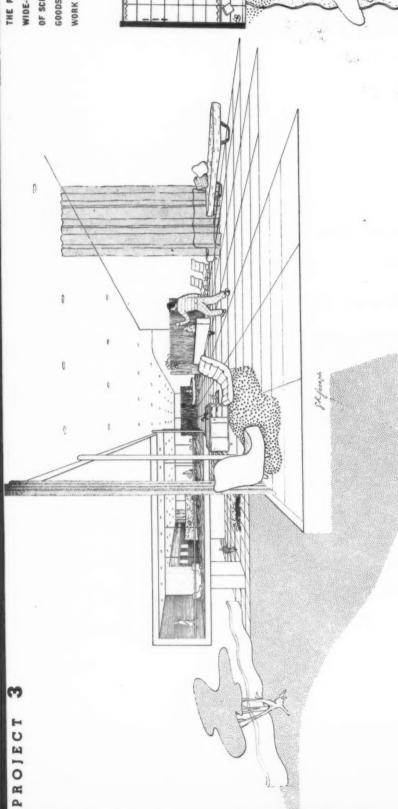
The virtue of Mr. Neutra's plan is the intensive use he makes of the surrounding grounds in what is to all intents and purposes a half acre suburban plot. He calls his house a "Four Courter," because of the four courts, for entry, service, play and outdoor living, which, in a California climate at least, triple the available living space, and at the same time shield each house from its neighbor. That hallmark of California success, the private swimming pool, appears in a modified version in the wading pool and sand pit beyond the covered pool at the end of the lot.

This lies between the play court and outdoor sitting court, forming a connecting link. The "sunning beach"

as Neutra calls it, with the little spray pool for summer splashing can be used from one side by the grown-ups, from the other by the children. This is supplemented by a proper swimming pool, which, along with tennis courts, handball courts and the like, are features of the community house.

The community and guest houses are far from being the only communal buildings in Amity Village. There is a nursery and kindergarten building, strictly for play. One wonderful feature of this is that pets can be domiciled in it. Mothers will bless Mr. Neutra. There is also shopping center, school, theatre and a complete infirmary. By an alchemy which community planners have mastered, neither child nor adult need cross a traffic-bearing road to reach any one of these. This reduces any mother's nagging ("Watch for the green light and don't cross till you see it!") and builds a child's sense of independence. Beside eliminating accidents.

Mr. Neutra's use of flexible sliding screens to make temporary partitions is the most challenging part of his design. Machinery to hang and operate such screens exists and was used in several houses in the 1939 World's Fair. The transparent, weatherproof plastic for the screen, which is the only thing that seems to keep the garden and its insect life out of the living room, is not in existence so far as we know, but if Mr. Neutra continues to demand it in his larger scale projects, we may yet see it in production. More conservative glass partitions with ordinary doors that just open and shut would not alter the value of Mr. Neutra's basic design.



THE Building Interior Center, seen above, is both an has planned, is a building where dreams of the future INTERIOR TO COME and an idea. Here, its designer may be hatched into reality in a completely practical fashion. FINISHED PRODUCTS WILL BE ON DISPLAY WITHIN ITS LOFTY THIS IS THE BUILDING INTERIOR CENTER OF THE FUTURE -- AN

planning and design. It will investigate the psychoing interiors. . . . It will cooperate with industry in workabove.) "The scope will be widespread and encompass "The Building Interior Center," writes Mr. Joseph, "will be an organization to coordinate research, materials, logical, social, economic and technical aspects of building out new fabrication processes, finding new uses for materials and their further developments. It will be subsidized by these same manufacturers whose finished products will be on display." (As in the rendering such classifications as Textiles, Plastics, Lighting, Furniture, Floor Coverings, Television, Radio, Accessories, Sculpture, etc."

AN INTERIOR FOR THE

REACHED OF ALL THE FACTORS CONCERNED WITH INTERIOR

DESIGN, WITHIN A POSTWAR FRAME.

HALLS. HERE, HE HOPES, A BETTER ADJUSTMENT WILL BE

PRACTICAL-MINDED DESIGNER, BY MANUFACTURERS WHOSE

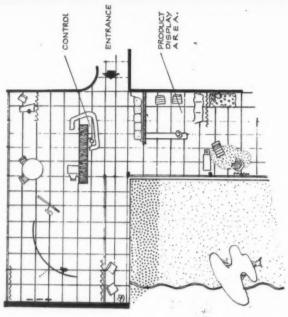
ORGANIZATION TO COORDINATE RESEARCH, MATERIALS, PLANNING AND DESIGN. TO BE SUBSIDIZED, SAYS ITS PLANNING OF INTERIORS

cided forward-thinking. Low screens, easy to move and The interior in which all this is to be done shows de-

NEW YORK

SEYMOUR R. JOSEPH

WIDE-OPEN SPACES WHICH CAN BE ADJUSTED BY THE USE OF SCREENS, TO VARIOUS FUNCTIONS, SUCH AS DISPLAYING THE PLAN OF THE CENTER, BELOW, SHOWS GENEROUS, GOODS, LARGE AND SMALL CONFERENCES, RESEARCH WORK AND ALL SORTS OF GET-TOGETHERS.

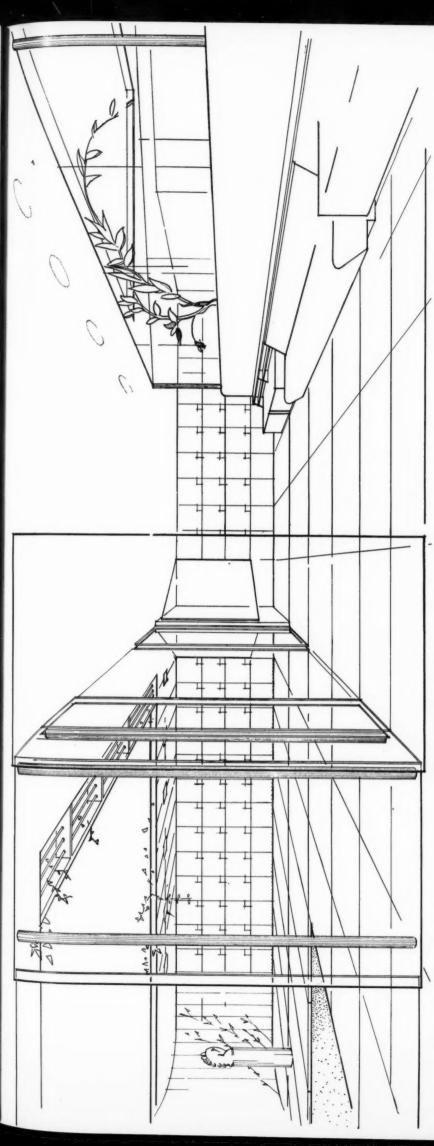


set up where needed, are planned to divide the floor area into smaller, semi-private areas, as semi-private areas are needed. These screens might be in various colored plastics or other materials. Ducts under the floor blossom into innumerable electric outlets so that the lighting can be as flexible as the rest of the plan. Overhead, in the acoustic ceiling, there are built-in overall spotlights which will furnish either general or accent lighting for particular displays.

make it possible for the display artists to simulate con-The garden terrace is sheltered and also intended for Great panes of glass, reaching from floor to ceiling, ditions under which the wares would ultimately be used. use as part of the show.

Provision is made for radiant heating coils encased in a finished, non-slip plastic floor. This, in the rosy future, will stay beautiful and fresh without benefit of varnish, Necessary files and storage space are missing. If in the basement, a communications system seems indicated.

wax or elbow grease.



CEILINGS ARE INSULATED FOR SOUND AND FOR TEMPERATURE LIVING SECTIONS OPEN ON A SHELTERED GARDEN. FLOORS OF TERRACE AND HOUSE MATCH, WALLS ARE EQUALLY STURDY. HOUSE FOR A TOWN LOT WITH NO VIEW. ITS DINING AND CHANGES. THE SUN PERVADES THE INTERIOR.

# Δ ON THE OUTDOOR HOUSE DOP INSIDE

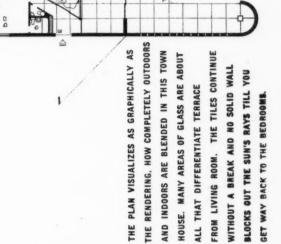
PAUL THIRY, A.I.A.

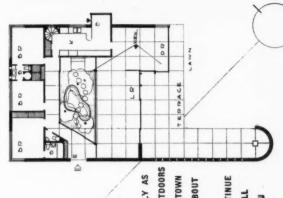
PROTECT

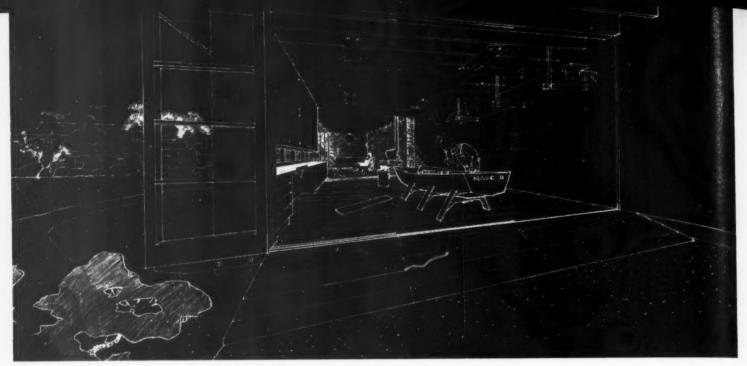
SEATTLE

ing of interiors which make sense for its special nature is brand new. Hardwood floors and Oriental rugs can't stand having garden dirt tracked in over them. There's rics which fade have no place here. While Mr. Thiry has suggested no specific furnishing scheme, he has set up a frame for one, starkly simple, always practical. Floors should be of slate or paving or composition blocks to match the terrace. Unpainted walls demand no upkeep except the use of the scrub brush. Sliding doors and transparent areas are of clear plastics or shatterproof glass which is lightweight and has insulation value. Heating is radiant type, with coils in floor and ceiling. Fireplaces are hooded by blaze-proof glass or Recommended furnishing: Dual-purpose furniture; fibre THE indoor-outdoor house is not new. But the designlittle point to smothering sun windows in draperies. Fabglass draperies and upholstery fabrics (or anything else sun resistant); matting or other natural-colored floor covplastic and the hoods swing on hinges for cleaning.

thought "I tetne in this tone of house should be carefree." The designer rounds out his scheme with a cheery





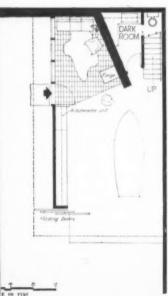


THE ALL-PURPOSE (FROM HOBBIES TO PARTIES) ROOM IS THE GROUND FLOOR OF A HOUSE ON A SLOPING SITE. IN ITS SHOP YOU MIGHT BUILD FURNITURE FOR YOUR HOUSE, OR EVEN THE HOUSE ITSELF. IT'S BIG ENOUGH FOR CAR-REPAIRING, BOAT BUILDING OR TO SERVE AS A RAINY-DAY MENAGERIE FOR CHILDREN.

# IN THIS ROOM ANYTHING GOES

J. STANLEY SHARP & JEDD S. REISNER NEW YORK

PROJECT 5



THE PLAN OF THE PLAY OR WORK ROOM WITH A LIVING AREA AT THE REAR, PLEASANT WHEN THE FORGE ISN'T IN OPERATION. THE KITCHENETTE UNIT MAKES THIS A GOOD PLACE FOR A PARTY TO CELEBRATE THE LAUNCHING OF MARC II. ON THE SAME WALL IS A WORK BENCH LIT THROUGH BENCH-HIGH WINDOWS. DOORS OPEN WIDE TO LET IN CARS, BOATS. SUNNY DAYS. FLOOR IS RAISED FOR SWEEPING OUT DIRT.

WHEN Architect J. Stanley Sharp and Designer Jedd S. Reisner call this an all-purpose room, they really mean it. In the first place it's indestructible. In the second, it's big and has an open section so large that you could really spread yourself here on anything from car repairing to badminton.

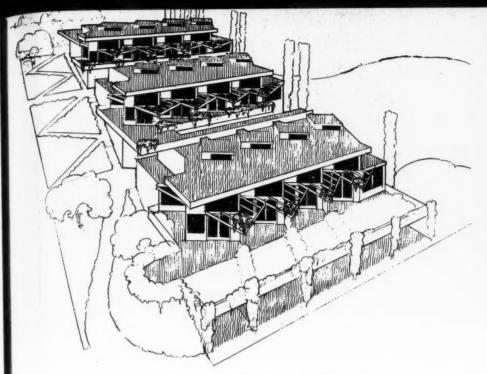
The idea was suggested by a story in the "New Yorker" of a man who built a boat in his New York apartment, then couldn't get it near the water. Sharp and Reisner, ever since disturbed by this story, couldn't resist working out a solution.

There is good light at all points, even when the doors are closed, for these are composed of shatterproof glass panels and over the bench are windows at just the right height. The flooring is of wood planks to which machinery and jigs can be fastened and later removed without spoiling its appearance. There is an overhead rack for lumber, skis. The tack-up wall at the right can be used for blueprints, plans, large tools, saws and pin-up girls.

The large doors slide wide to let in pleasant days. At the rear is a dark room and under the stairs a toilet. The living area has a raised floor so it's easy to sweep out tracked-in dirt, and the shop area, also, is above ground level for easy cleaning. It could readily be hosed out.

The living end of the work bench turns into a concealed kitchenette unit and snack bar with dishes and glasses and such in the overhead cabinet. This is a sound point of departure for parties, a handy place to feed the children supper when you don't want the rest of the house upset.

The forge, primarily for metal working, serves a secondary purpose in that it is an additional heating unit. The living, or more feminine end of the room, has as its center of attraction a large view window, faced by a big couch and a lounging chair.

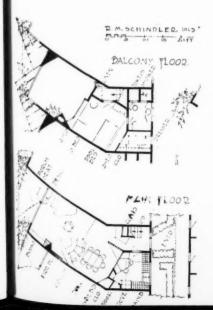


PROJECT FOR AN APARTMENT HOUSE ON SILVER LAKE NEAR LOS ANGELES.
THE LOT DOESN'T FACE THE VIEW SQUARELY, BUT THE LIVING ROOMS
AND BEDROOMS HAVE BEEN SWUNG TO MEET IT AND ARRANGED IN
TIERS. THIS TURNS OUT TO BE ECONOMICAL BUILDING PRACTICE AND
MAKES AN ATTRACTIVE DESIGN.

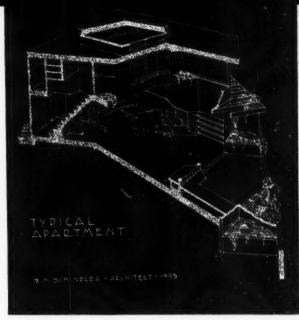
# WHITE COLLAR APARTMENTS FOR A STEEP LAKESIDE LOT

R. M. SCHINDLER LOS ANGELES

PROJECT 6



EACH APARTMENT IS ON TWO TIERS, THE TOP ONE DEVOTED TO BEDROOM, BATH AND BALCONY. ALTHOUGH HALF OF THE APARTMENTS CONTAIN AN EXTRA ROOM, THE BATHROOM HAS BEEN DELIBERATELY ARRANGED SO THAT ONLY TWO PEOPLE CAN LIVE IN EACH APARTMENT. BATH AND KITCHEN ARE VENTILATED THROUGH THE ROOF.



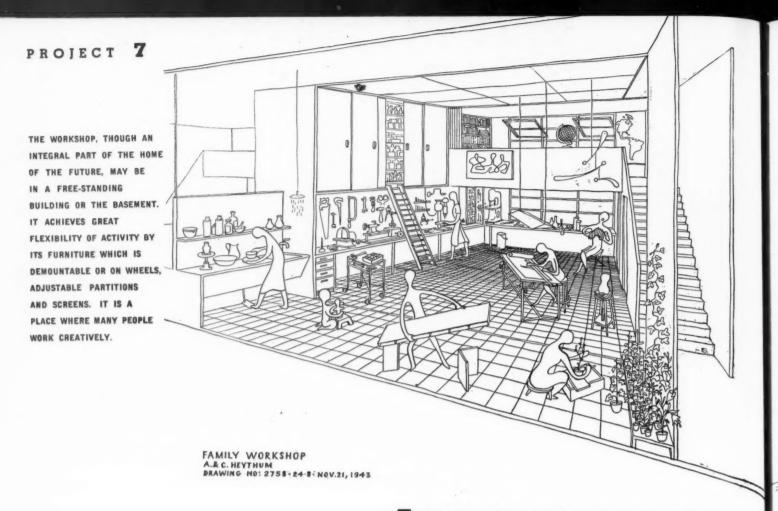
WALLS ABOVE HAVE BEEN SLICED AWAY TO SHOW
HOW THE TWO TIERS INTERRELATE. NOTE THAT
BEDROOM WINDOWS ARE LARGELY BELOW, BUT ALSO
PARTIALLY ABOVE THE TERRACE ROOF. THIS CAN
BE TOTALLY ENCLOSED.

 ${f T}$ HE lot over the lake is steep and doesn't directly face the view. These were the main conditioning factors in the planning of this apartment house, which turns out to look more like a group of small houses climbing the hill, than a conventional block of a dozen small units. Inside, the small private house effect is very much in evidence, for each unit is arranged in two tiers and each tier has its balconies. As a matter of fact this type of design, which under other circumstances would have been costly, is most economical for this particular land, as it complies with minimum ceiling height regulations and reduces the lengths of public passageways. These, by the way, are outdoor, covered ways and they make Mr. Schindler, who finds the typical apartment hall dreary and stuffy, very happy. Since the lot doesn't face the lake squarely, the living and bedrooms were turned toward it.

Although the bedrooms are placed on living balconies, they can be completely enclosed, and lighted and aired separately. The kitchen and bathroom windows face public courts and are lighted through stationary glass panels and ventilated directly through the roof. This eliminates the possibilities of sound and smell escaping into the main living areas.

Each apartment is composed of a large living room with a fireplace, off which is a dining alcove, a kitchen with a breakfast nook in the form of a serving table, which shares the view, a bedroom with entirely private outdoor space and porch, and a bathroom. Half of the apartments have an extra room, but by his placement of the bathroom, Mr. Schindler has calculated that no more than two people can live in each unit.

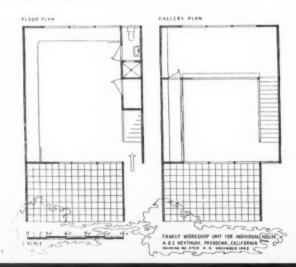
By tackling a difficult building problem with flexibility, architect Schindler has evolved not only a workable plan, but also a very attractive and unconventional exterior, whose many angles and planes give the whole building a fresh look.



### THEATRE OF OPERATIONS

ANTONIN & CHARLOTTA HEYTHUM PASADENA

THE PLAN SHOWS SIMPLY THE OVERALL ARRANGEMENT
OF SPACE. PRACTICALLY ALL EQUIPMENT IS OPTIONAL.
ROOM IS ALLOCATED FOR WORK FLOOR, GALLERY,
TERRACE, CLOSET AND WASH ROOM. BENCHES WILL
NATURALLY FOLLOW THE OUTSIDE WALLS AND STORAGE
CABINETS BE ABOVE THEM. THE REST IS UP TO YOU.



THE Heythums hope that in a better future world every single human being may have the joy of creating something (the horrid phrase runs "have a hobby"). The workshop where all the family may set to is of first importance and it must be flexible.

QUART

CHILD

ABOVE

REL OV

COMP

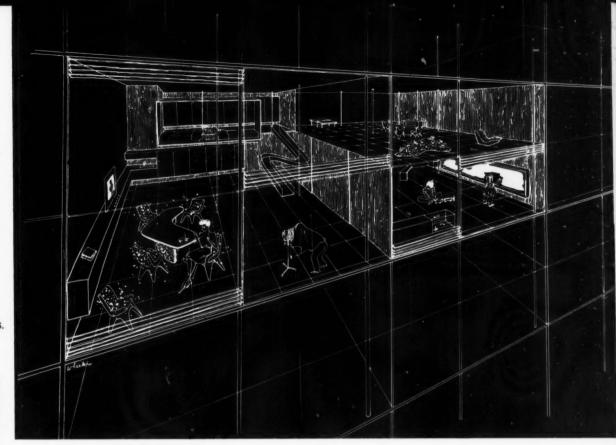
This project has an indestructible, hosable floor, a ceiling from which things may be hung, walls which automatically heal nail and screw wounds. Multi-outlet ducts are essential for the installation of machinery and equipment for laboratory experimenting, for wood and metal work, manipulating of plastics, etching, air-brushing, pottery making, or for anything anybody can think of. Closet space may be equipped as a dark room. There are adjustable shelving and drawer units and wall tool cabinets and stationary as well as movable and adjustable working tables and benches. A large wastebasket is mounted on wheels. Adjustable work stools are supplemented by comfortable chairs for both work and relaxation, these latter designed so they can be folded away. Flexible partition screens can close off parts where rough working is being done from others where dust-free atmosphere is needed. A gallery is reserved for activities like weaving, needlework, writing, reading, studying, research, radio and television experiments and collecting hobbies. An adjoining covered terrace is for pottery work, sculpting, modelling and pot gardening. The partition between interior and terrace will consist of a folding screen of transparent, synthetic material or of plastic blinds.

Table tops remove and bases fold away, like the chairs, when the space is to be used for informal parties, benches and the like disappear behind folding screens.

### PROJECT 8

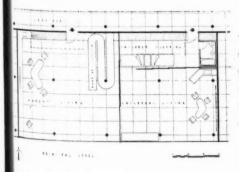
WALLS SLICED AWAY, LEFT, TO LET YOU SEE INTO AN APARTMENT, LIKE GAUL, DIVIDED THREE WAYS. ADULTS LIVING AND SLEEPING QUARTERS ARE TO THE LEFT. CHILDREN ARE DOWNSTAIRS, RIGHT. ABOVE THEM IS A GREAT BIG OUTDOOR TERRACE.

BELOW IS THE APARTMENT HOUSE, BUT ITS APARTMENTS ARE HOUSES WITHIN A HOUSE AND EACH, IN A WAY, THREE SEPARATE HOUSES. COMPLICATED BUT FUN.

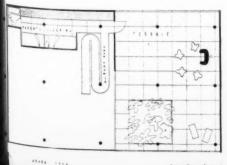


# PEACE IN THE FAMILY

ROSALIND RAY WHEELER CHICAGO



THE DOWNSTAIRS PLAN.
CHILDREN HAVE THEIR OWN
COMPLETE QUARTERS AT THE
RIGHT, A PLAYROOM
PARENTS MIGHT SNITCH.
ADULT QUARTERS, LEFT.

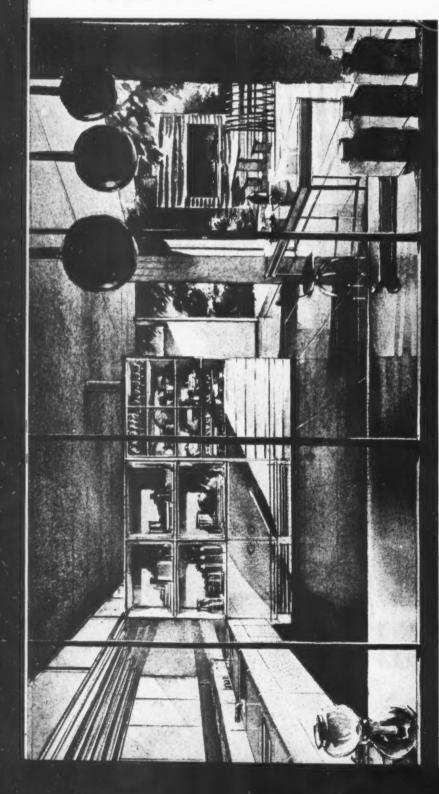


SLEEPING IS DONE IN NEAT
CUBICLES: PARENTS UPSTAIRS,
CHILDREN, DOWN. PARENTS
LOOK THROUGH GLASS WALL
ONTO THE BROAD AND EXPANSIVE LIVING TERRACE.

FOR the family living in the heart of a city, this house, a unit in a tall building, is planned flexibly as to space, not divided into conventional rooms, but rather into three inter-penetrating areas: for parents, children and outdoor living. It was designed by Miss Wheeler who is a student of the School of Design of Chicago, directed by L. Moholy-Nagy.

The parents are allotted room for cooking (vestigeal since they will eat out a lot), eating, sleeping, recreation, etc. Dining room chairs will be used for all seating, as the designer dislikes the way fixed seating groups devour space needed for free movement or paraphernalia. The children get a house of their own, to all intents and purposes. But the family may trespass when they're giving parties. As, small fry sleep in sound-proof, well ventilated cubicles, the play area can be snitched by the elders after the young are in bed. When the young get to boarding school and camp age it can be rented as a small separate apartment.

The terrace is an outdoor living room, not a postage stamp balcony, and has room for some pretty extensive gardening. More about that small kitchen: except for sink range, refrigerator, equipment consists of interchangeable electrical appliances. It is repeated in the children's apartment, could be turned into a dark room. You negotiate the two floors without benefit of stairs, stalking haughtily up and down a ramp. The children will love this. But it's going to be hard for you in high heels. All glass on the south is stationary, except on the terrace, and ventilation is by louvers with panel heating in the floor. There is a glass partition between the parents' living area and the terrace.



A DOOR CONCEALED IN THE BACK OF A COUNTER WHICH IS PART WORKING COUNTERS, ALONG WITH DISH WASHER, DISPOSAL UNIT. THE REFRIGERATOR AND THE CHINA CABINETS, FOR CONVENIENCE IN FINDING THINGS. THE RANGE IS BUILT INTO THE CONTINUOUS WIDE GLASS AREAS TO THE OPEN AIR GRILL. AFTER INFORMAL DINNERS, DISHES ARE PUSHED INTO THE KITCHEN THROUGH THE KITCHEN, 100% PREFABRICATED, LOOKS OUT THROUGH OF THE BAR. LASZLO'S GLASS HOUSE HAS GLASS DOORS TO

EYES OF NEIGHBORS, AND THE DRONES FROM INMATES IN THE HOUSE FROM THE PRYING AREAS, THANKS TO INTERNAL ARRANGEMENTS. IMPROBABLE THAT ANY KITCHEN NOISE OR THE PLAN BELOW INDICATES HOW CLEVERLY THE WORKERS WITHIN THE HOUSE. IT IS PAUL LASZLO ACHIEVES PRIVACY OF ALL SMELL COULD PENETRATE TO THE LIVING

THIS is the house Paul Laszlo plans to build himself,

probably as soon as the war is over. It will be, rather magically, small and compact, but with spacious rooms. tion" toward the entrance hall, you first notice  $\alpha$  gymnasium or game room where you can sport as you like

After you've parked your car, or taxied your "microplane" to its hangar and walked through the "intercepenclosed hallway leading to the living area. This is

divided into three parts: the sit-around-the-fireplace part,

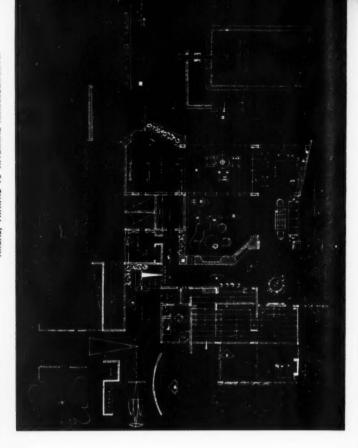
the cooler sitting room and the study, with drafting

boards, television, radio and the rest.

best. The entrance to the house itself is through a glass-

# BLUEPRINT

HOUSE GLASS Mr. Laszlo, an inveterate "do come to dinner" man, has arranged an open grill and counter bar in addition to his formal dining room. These features, plus the remarkable kitchen (with disposal unit, all-automatic dish washer, etc.) are calculated to keep his maid, Lee, in If his dream of an automatic, self-guiding vacuum cleaner and his determination to send the laundry out, good humor.



BEVERLY HILLS PAUL LASZLO

dows, a desk, a few chairs, a couch in front of the book fort. His ideal bedroom has a fireplace, large view win

are realized, Lee can be counted an enviable character. Nor has the master of the house neglected his own com-

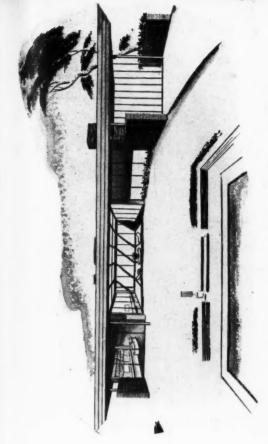
designed for reading, and since holding a book while shelves, tables with large lamps and one in particular he reads in bed fatigues him, it will be combined with dows, a desk, a few chairs, a couch in front of the book fort. His ideal bedroom has a fireplace, large view wina "book holder."

The house, as you will gather from the foregoing, is to have every facility for easy maintenance. It is laid out so that absolute privacy is guaranteed, despite its generous glass areas. Privacy will be not only visual but also olfactory, auditory. Neither smells nor sounds will be permitted to escape from its working area.

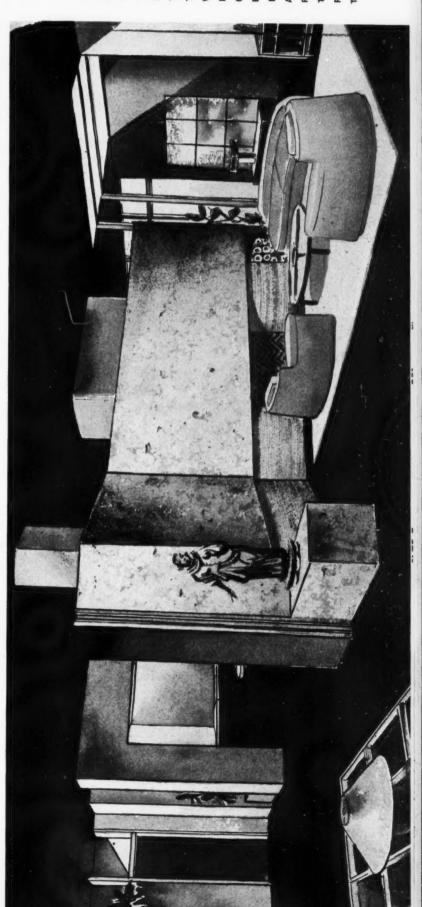
PROJECT

bined with an air conditioning system. The automatic dish washer, referred to earlier, will also be  $\alpha$  dish drier and dish-putter-away. The disposal unit should be able As to technique, it will consist of prefabricated units, only: plywood and glass wall panels, ready-made bathrooms and kitchen. There will be radiant heating comto do a magical job as Mr. Laszlo hopes it will be designed for a 4 in. pipe connection.

All of the Laszlo furniture is to be of special design and custom made.



THE YEAR ROUND. GLASS-WALLED ROOMS HAVE OUT-OF-DOORS FEELING. CLIMATE. IN THE SKETCH ABOVE LASZLO SHOWS HOW NATURALLY THE COVERED SOLARIUM, WITH TRANSPARENT PANELS SET INTO ITS ROOF, TRANSITION FROM HOUSE TO TERRACE CAN BE HANDLED. THE THOUGH OPEN ON ONE SIDE, COULD ALMOST ALWAYS BE UTILIZED CALIFORNIA HAS LOGICALLY LED THE COUNTRY IN DEVELOPING INDOOR-OUTDOOR LIVING AREAS, SO SUITABLE TO THE FAMOUS



PAUL LASZLO THINKS IN TERMS THE DOOR BEHIND YOU, GIVES RECTANGULAR ROOM, THE ROOM YOU WALK INTO AND CLOSE FRAGMENTARY WALLS DIVIDE INTERIOR DESIGN. THE OLD WAY TO A FREER CONCEPT. ROOMS WHEN HE TACKLES PARTITIONS DO NOT RUN UP IS CONTINUOUS. YOU MOVE ENCLOSING THEM. LIVING OF AREAS, RATHER THAN THE HOUSE TO ANOTHER. ALMOST IMPERCEPTIBLY FROM ONE SECTION OF OFF SPACES WITHOUT TO THE CEILING, EVEN.

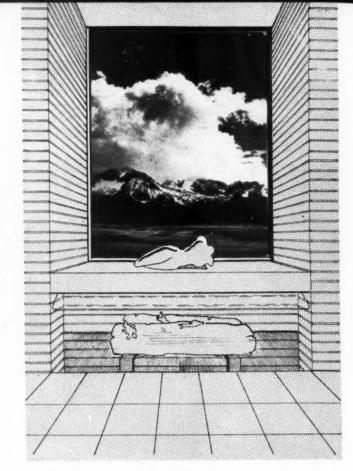
### PROJECT 10

EVEN in California, boosters to the contrary, there come days when a fire is heart-warming. But no Californian ever stops wanting to look at his favorite view. Putting these two facts together, Mario Corbett has evolved the fireplace with a view, a tidy package which, as he says, he has long wanted to "foist" on somebody. "When groups of people," he continues, "gather informally at a house, they ordinarily dispose themselves before one or the other—and in this case, they can have both at the same time. Incidentally, as you will note on the plan (on the left at the foot of this page) the view is not confined to the fireplace window, since one wall opens to include a panorama; but my point here is that one can enjoy the view and the fire simultaneously."

It's perfectly practical to build, too, and from all indications the chimney will draw. For though there is no flue leading off directly above the hearth, there are two, which divide and run up either side of the picture window.

Mr. Corbett thinks this would be an attractive idea for a ski lodge, and indeed it would give the lazy stay-athome a feeling of carefree pleasure to watch foolhardy friends twisting their ankles out in the cold while he drowses by the fire.

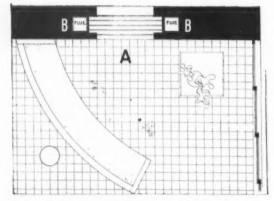
The captivating view which the architect has caught in his window drawing is a photograph of the Sawtooth Mountains in Utah, taken by Earl Foreman. Substitute a snapshot of your own view and you will undoubtedly be a convert to the idea. Only possible criticism is that the sunlight vitiates the warm color of firelight, tending to make it look wan and unconvincing. The sculpture, too, tends to divide the visual unity of the project and breaks up the outline of the frame around the view. But without it the mantel shelf would seem bare, arid.



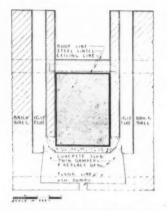
HEARTH AND VIEW, OFTEN THE TWO MOST CHERISHED OBJECTS IN THE HOUSE, ARE COMBINED BY ARCHITECT CORBETT. THIS MAKES AN EXCITING FOCAL CENTER FOR THE LIVING ROOM AND INCIDENTALLY IS PERFECTLY PRACTICABLE AS THE DIAGRAMS AT THE FOOT OF THIS PAGE MAKE CLEAR.

# A FIREPLACE WITH A VIEW

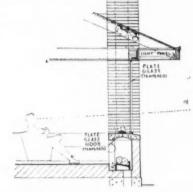
MARIO CORBETT, SAN FRANCISCO



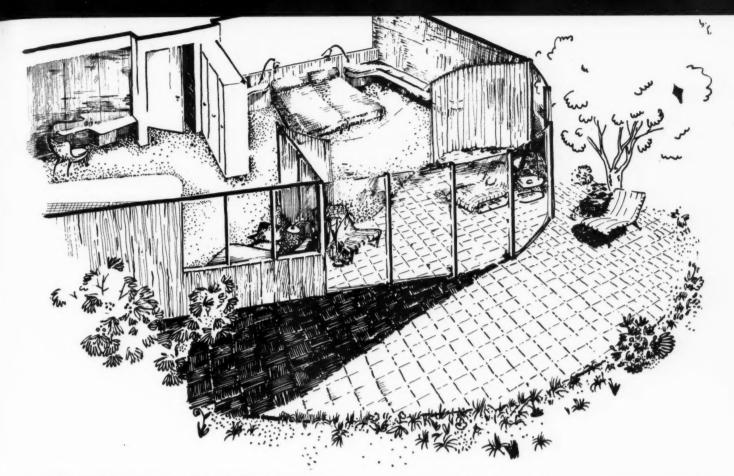
THE DESIGNER MAPS A LIVING ROOM PLAN WITH A VAST AND A SYMMETRICALLY PLACED COUCH BUILT IN TO TAKE FULL ADVANTAGE OF THE FIREPLACE FEATURE. FROM DIFFERENT POINTS ALONG THIS, THE VIEW WOULD BE DIFFERENT, LENDING VARIETY.



DETAIL OF THE WORKINGS OF THE FIREPLACE WITH A VIEW SHOWING HOW THE TWO FLUES ARE LED OFF TO THE SIDES TO ALLOW FOR THE WINDOW IN THE CENTER.



THE HOUSEHOLDER, DEEP IN HIS SOFA, LOOKS FIXEDLY AT HIS PRIZED VIEW. A TEMPERED GLASS HOOD AT THE TOP OF THE FIREPLACE OPENING GIVES HIM AN UNRESTRICTED VIEW.

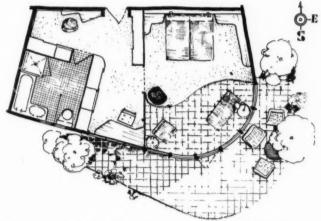


MR. ARONSON'S INNER SANCTUM IS A SELF-CONTAINED, DETACHED UNIT DEDICATED TO SUCH PLEASURES AS SLEEPING, SUNNING, DRESSING, BATHING AND THE LIKE. IT WILL BE MECHANICALLY PERFECT, UTILIZING RECENT AND PROMISED DEVELOPMENTS IN LIGHTING. HEATING AND PREFABRICATION.

# PRIVATE LIVES FOR SOLVENT CLIENTS

JOSEPH ARONSON

NEW YORK



UTTER PRIVACY IS SKILLFULLY ACHIEVED FOR THE INDOOR-OUTDOOR HOUSE, A PRIVACY SO PERFECT THAT IT EVEN ALLOWS FOR SUN BATHING. MR. ARONSON POINTS OUT THAT THIS WOULD COST POTS OF MONEY TO BUILD, BUT THE PLAN REVEALS THAT THE FINISHED PRODUCT WOULD OBVIOUSLY BE WORTH THEM.

JOSEPH ARONSON is a designer to whom looking into the future comes naturally. His inner sanctum design, shown here, is challenging because it is predicated on all the things which "the mechanical boys have promised us in abundance." He has included floor heating of the radiant type, lighting via luminous areas of translucent plastic sheets, local temperature and humidity control, sun-transmitting glazing, acoustical control and much more. Not only has he installed a unit bathroom, but he has furnished his interior with molded wood furniture of the utmost lightness and rigidity, relieved by spongy rubber-like homogeneous cushions (for beds and chairs). He likes this sort of thing because he is certain nothing could be more comfortable, convenient or easy to take care of. As to the plan itself, it imagines a separate small house of a very gay shape, theoretically all one room, but actually subdividing itself, by the uses to which it will be put, into four parts: sleeping, dressing, bath and sunbathing rooms. No set partitions wall these off, one from another, but any one can be shut away from the rest, so that Mr. Aronson's rich and sybaritic client (he would like this to be himself) can suit himself as to just how much privacy he wants while sitting in the tub or baking under the sun.

The tiles of the terrace are carried into the solarium, which is walled off from the sleeping area by a presumably removable screen. Closets and more flexible screens divide bed from dressing room, dressing room from bath. For summer time the transparent outer walls and the interior screens could all be pushed back so that you could sleep nearly out of doors. Pretty much all the furniture except the chairs and the chaise longue are built in; latter pieces are waterproof for outdoor use.



THE KITCHEN IS THE CENTER OF THE HOUSE. IT IS ALSO AN INTEGRAL PART OF THE TERRACE, FOR THIS IS A CALIFORNIA HOUSE, CONSTANTLY OPEN TO THE SUN. THE DINING TABLE, SHOWN AT THE RIGHT SWUNG BACK AGAINST THE WALL, SWIVELS OUT INTO THE CENTER OF THE KITCHEN, OR CAN BE WHIRLED STILL FURTHER. OUT ONTO THE TERRACE FOR OUTDOOR MEALS.

# THE FAMILY LIVES IN THE KITCHEN

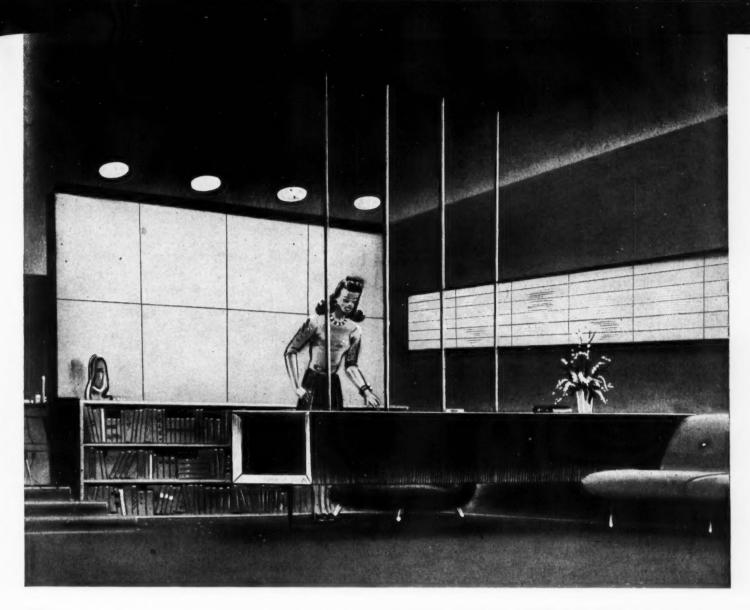
EMRICH NICHOLSON, LOS ANGELES

SINCE the cook, for the duration, is Mother and she has no intention of spending her waking hours on the kitchen shelf while the rest of the family relaxes at the other end of the house, California's and Paramount's Emrich Nicholson designs this living-kitchen. When Mother's friends drop in they can visit cozily, comfortably, while she continues to shred carrots. She can keep a weather eye on the children while they fall off their scooters on the terrace. For parties, the kitchen equipment on the far wall can be camouflaged by a screen (not shown).

The table is mounted on an arm which swings it out into the center of the room, or onto the terrace. It could be set indoors before being transferred to the terrace. The fireplace is not only a focal point for the gathering of clans or friends; it also is wide and deep enough for substantial barbecues. With the glass wall panels slid back, and chairs and extra tables set out on the terrace, this family could give big parties. With the panels closed, the curtains drawn, they could settle down to a home evening of gin (rummy) and not rattle around a bit. In other words, an indoor-outdoor room like this is whatever size you want to make it.

The goose-neck lamp over the table suggests that when small fry get to the geometry-and-Caesar age, they can do homework in the kitchen while Mother and Father wash the dishes. Or Father could try to bring order out of Mother's checkbook while she knits and explains at the fireside.

Mr. Nicholson asks INTERIORS to tell you that his partner, Douglas Maier is now a Lieutenant in the Army.



**T**HIS is a chameleon room. It need never look twice alike. Its versatility lies in its lighting, which stems from three main sources, ceiling spots, a phosphorescent partition, which divides living and dining areas, and a panel that looks like a score board, but is in fact made entirely of prisms, through which hidden lights send forth their brightness.

The phosphorescent panel can catch light from the other fixtures or simply give off the rays it stores during the daylit hours. It could, incidentally, be used for movies or television. The spots can be aimed and controlled. The prisms can be turned and adjusted to aim light at specific points, or diffuse a general radiance. You could depend on any one or two or all three of these for your lighting, and you could play upon them for effects, as you play on a piano, establishing moods from romantic to brightly glittering. The dining room is bathed in incandescent light which offers a fourth, subsidiary light element in this already complicated pattern.

The good old chandelier has no place in the Interior to Come, Dohner & Lippincott are convinced. Nor will you find any incidental lamps, standing or table models, in this tailored room. For reading and writing, use the spotlights. For entertaining, ring wonderful changes of both light and color from your wall panels. For sentimental moments, throttle down to the phosphorescent panel, which, with a brief study of its effect on cosmetics, can be as flattering as a sable cape. For further variations, the use of masks is suggested.

The designers, as you can see, subscribe to the rising enthusiasm for built-in furniture.

THIS LIVING ROOM IS LIT THREE WAYS: BY OVERHEAD SPOTS, BUILT INTO THE CEILING; BY A PHOSPHORESCENT PARTITION, LEFT; AND BY A PANEL OF PRISMS WITH LIGHT COMING FROM BEHIND, RIGHT. THE PHOSPHORESCENT PANEL STORES SUNLIGHT DURING THE DAY, EMITS AN EERIE GLOW AS NIGHT FALLS. THERE IS NO END TO THE LIGHTING EFFECTS POSSIBLE HERE.

LIGHT ON THE FUTURE

DOHNER & LIPPINCOTT, NEW YORK

### DESIGN FOR A FABULOUS JEWELRY STORE

JOSE A. FERNANDEZ NEW YORK

BEFORE the war Fifth Avenue was considerably gladdened by a fantastic jewelry store conceived by Puerto Rican dance-expert and architect, José A. Fernandez, at the behest of Mr. Rebajes. So happy was the proprietor with the decidedly unconventional results of this collaboration that he promptly commissioned a second, and still more ambitious shop. It was just off the Fernandez drawing board when war put an end to building. INTERIORS presumes from these circumstances, that this is an INTERIOR TO COME which will spring into being the day restrictions are lifted.

For all the display of fantasy it is interesting to find that many of the basic principles of jewelry store design, as set forth by Carl Conrad Braun in his December article, are embodied here. Variety of types of lighting, the special "better jewelry department" where the customer sits comfortably and in a retired place, the long trip through the entire shop to reach the repair department (in hope of sales en route) are among the features which Messrs. Fernandez and Rebajes shrewdly incorporate in the basic arrangement. But beside these, there are other and more flamboyant ideas, which are incorporated as much for their publicity value as for their usefulness. The hanging counter roused a good deal of excitement in the first Rebajes store, so much so that it is practically a trade mark. It is here again, with bells on. In the new establishment each piece of jewelry will have an electric button in its immediate vicinity. As the clerk pushes any one of these, a drawer hops open, some distance away in the bank of stock drawers, in which there is stock of the specific piece. Aldous Huxley and H. G. Wells have hardly done better.

Realizing the age-old attraction of any moving display, the architect has set a series of fifteen equilateral cones in three groups of five each along the long gallery and fronting the long window. Merchandise will be set on these cones which will then rotate gravely, so that new combinations of objects will constantly be shown. Nor is this all the motion, for in the inner sanctum a curtain of water with lights playing on it, in best World's Fair style, will form a misty background for mannequins decked in seasonal jewels. We can only hope that in midsummer the mannequins will be mermaids, combing their hair with golden combs.

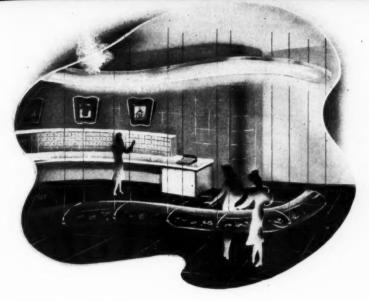
The main floor of the store is designed to stand back from the building line, thus creating a continuous open, covered gallery all along the building. This, it is planned, would be used for the exhibitions of the New York Society of Designer Craftsmen, such as have been featured in the present Rebajes shop.

Says Mr. Fernandez: I want... customers to feel at ease, to like to come in because of the interesting features. Of course, after all, the main idea is to sell jewelry.

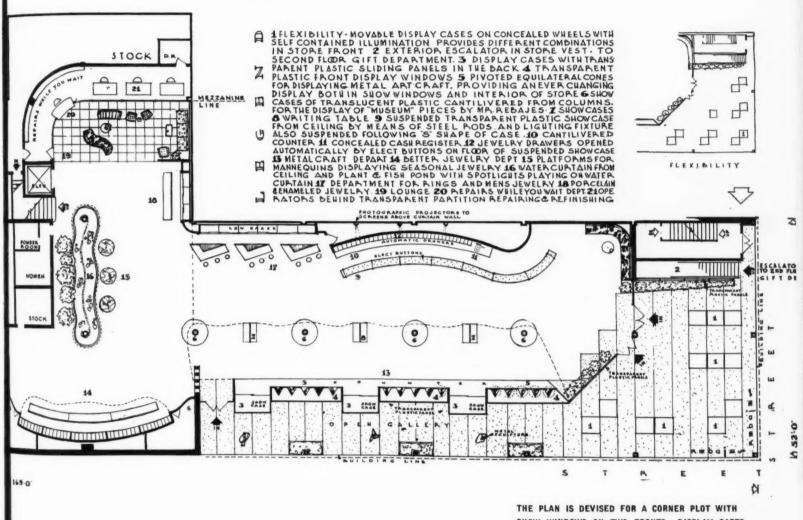


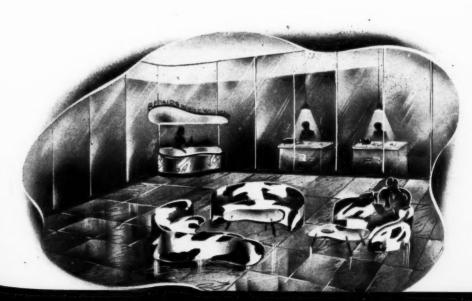
THIS DREAM-LIKE AREA IN MR. FERNANDEZ' JEWELRY STORE IS INDICATED BY NUMBERS 15 AND 16 ON THE DIAGRAM OPPOSITE AND DESCRIBED AS "PLATFORMS FOR MANNEQUINS DISPLAYING SEASONAL JEWELRY" AND "WATER CURTAIN FROM CEILING AND PLANT AND FISH POND WITH SPOTLIGHTS PLAYING ON WATER CURTAIN."

PROJECT 14



THE SUSPENDED COUNTER FOR JEWELS IS A FEATURE MR. RABAJES, FOR WHOM THE SHOP WAS DESIGNED, CONSIDERS A SORT OF TRADE MARK. THE ONE IN THIS PROJECT DIFFERS FROM SUCH COUNTERS IN HIS PRESENT NEW YORK STORE, IN THAT HERE THE STOCK DRAWERS IN BACK AND EXPOSED MERCHANDISE ON TOP HAVE BEEN ELIMINATED. THIS CASE WOULD BE MADE OF TRANSPARENT PLASTIC WITH MERCHANDISE INSIDE. THERE IS AN ELECTRIC BUTTON UNDER EACH PIECE CONTROLLING A STOCK DRAWER.





THE PLAN IS DEVISED FOR A CORNER PLOT WITH SHOW WINDOWS ON TWO FRONTS. DISPLAY CASES, WHICH CAN BE SEEN FROM THE STREET, MOVE ON CONCEALED WHEELS AND HAVE SELF-CONTAINED ILLUMINATION WHICH GOES WITH THEM, SO AN INFINITE NUMBER OF DISPLAY ARRANGEMENTS CAN BE DEVELOPED. A SUGGESTION OF OTHER DISPLAY FORMATIONS IS SHOWN IN THE SMALL SKETCH.

YOU SETTLE DOWN IN A LOUNGE AT THE REAR OF THE SHOP AND "REPAIRS WHILE YOU WAIT" PIECES YOUR TIARA TOGETHER WHILE YOU READ A MAGAZINE OR WATCH THE OPERATORS BEHIND THEIR TRANSPARENT PARTITION. NEARBY ARE THE AQUATIC CURTAIN (SEE OPPOSITE PAGE) AND THE MANNEQUINS. NOTE THAT TO REACH THIS DEPARTMENT YOU TRAVERSE THE LENGTH OF THE STORE.



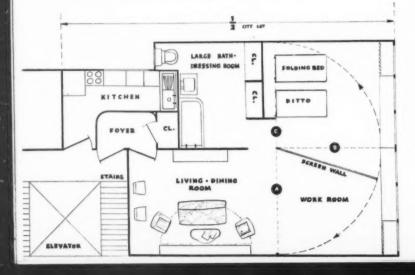
THE LIVING-DINING-STUDIO SECTION OPENED UP BY SWINGING BACK
THE SCREEN PARTITION WHICH RUNS ON AN OVERHEAD TROLLEY LIKE A
BARN DOOR. THE BEDROOM CAN BE INCLUDED IN THIS AREA BY PUSHING
BEDS UP AND INTO THE WALL BACK OF THEM.

# CITY PIED A TERRE FOR PEOPLE WITH A FARM

GEORGE SAKIER

NEW YORK

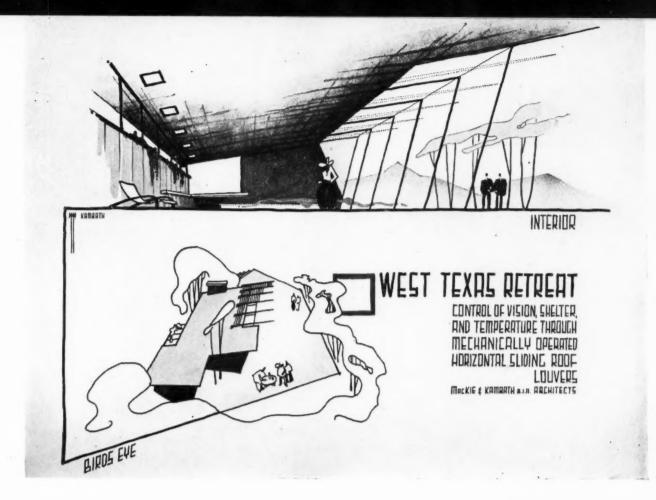
PLAN FOR AN APARTMENT TO OCCUPY HALF A CITY LOT. IT IS
DUPLICATED BY ANOTHER ON THE OTHER HALF OF THE LOT, WHICH USES
THE SAME ELEVATORS. SMALL SPACE YIELDS LARGE VISTAS BY THE
MANEUVERING OF A SCREEN WALL HUNG FROM THE CEILING.



GEORGE SAKIER finds that more and more people's lives seem to follow the pattern of his own: a farm in the country, a small apartment in town which is also his office and studio. They want neither to pay large city rents for large spaces, nor take care of elaborate establishments. So he here solves the problem of compressing a busy life into what is virtually one large room.

By setting the movable wall at Position A, as indicated on the plan, work room and bedroom are cut off from the living-dining area. When the screen is at B, the work room becomes part of this area, but the bedroom is cut off. Finally, the wall can move flat against the bed wall, at C, after the beds have been folded into the wall, and the whole area becomes one room, the more spacious in that it goes round a corner. When this arrangement is made, bedding is stored in cupboards under the windows. Another of these cabinets is a dressing table, while the ones in the work area offer storage facilities for papers or tools of the people who work in the apartment.

Details are nicely handled. Alternately set bands of parquet flooring add to the sense of spaciousness. The seating group in front of the large picture has easily accessible bar, radio and record changer in the cabinets, is placed to allow for traffic. Recess surrounding the picture has fluorescent light panel above, a loud speaker installed at the side. The patented plywood dining table swings out from its gunmetal mirrored wall, opens out to ample proportions. For times when the bedroom is not being used as such, you may retire into the bath-dressing room which is specially large. The kitchen, small, but perfectly planned, has its own entrance. Passage from kitchen to dining room is not shown, through a draughtsman's error.



TAKING ADVANTAGE OF A WIDE VIEW, THIS SHELTER, THOUGH COMPLETELY OPEN ON ONE SIDE AND PARTIALLY OPEN ON THE OPPOSITE ONE, COULD BE USED AS A RETREAT THE YEAR ROUND IN THE GENERALLY BENIGN CLIMATE OF WESTERN TEXAS.

# A MECHANICAL LEAN-TO UNDER THE TEXAS SUN

MACKIE & KAMRATH, A.I.A., HOUSTON

It is deceptively simple looking, this drawing which has come to INTERIORS from Lieutenant Karl Kamrath. But its plan shows a sound knowledge of the principles of the solar house. Sun strikes in on the open side and from the top where a series of louvers, which operate automatically at a touch, can be opened as wide as the weather indicates. A fireplace is set in one corner for cold weather and sunless days. Although the wall at the left of this fireplace is open near the top, the roof projects over it to protect the interior from rain.

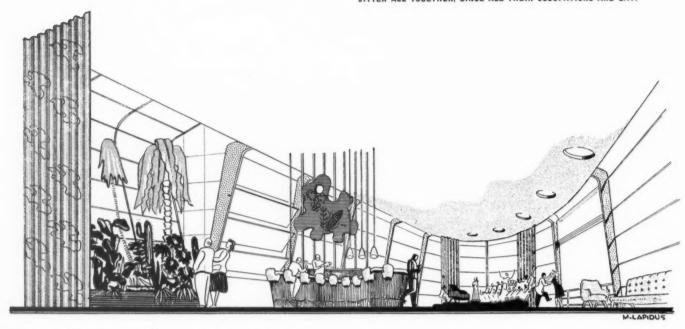
The shape derives from the lean-to and such shelters as

this are found practicable in far colder climates. You will see them fronting Adirondacks lakes, their floors deep in pine branches, steamer rugs and cushions. They would be wonderful along the Pacific and doubtless have been built as beach houses. Their reason for being is tied to America's growing concern with the pleasure and health to be had from the sun. They can be free-standing, as in this project, or a wing, like a carriage shed, continuing from the main house. So used, or in conjunction with a barbecue terrace, they are good for semi-outdoor eating. Or they can be centers of the social life of dude ranches, for late afternoon reunions after horseback trips.

Two things are essential to the success of the sun lovers' lean-to. First that it be oriented to face the most sheltered direction, where it will not catch prevailing winds and storms. Second that it have three fairly substantial walls, so that it is automatically a sun pocket. The Aztecs understood the principle, and our own cliff dwellers. We are rediscovering it centuries later.

Furnishing depends on the uses it is to be put to. Individual pieces should be finished for rough and ready use and occasional drenchings, as freak storms happen anywhere. It would be wise to install weather-proof lockers for radio, books, cushions and eating utensils. These cabinets could be the underpinnings of built-in benches with sponge rubber upholstery, covered with weather resistant upholstery materials. Plants used in boxes would thrive with the special heat of captured sunlight and form a natural and beautiful decorative note. The architects have indicated them along the half open wall at the back of the shelter.

OUT FOR THE FUTURE ARE THE OLD SHIP'S DESIGNATIONS FOR PUBLIC ROOMS LIKE LOUNGE AND SMOKING ROOM. SPACE IS DIVIDED INTANGIBLY, ACCORDING TO ACTIVITIES, BUT NOT TANGIBLY, BY WALLS. ABOVE, HORTICULTURALIST AND WIFE BOTANIZE, DRINKERS DRINK, JITTERBUGS JITTER ALL TOGETHER. SINCE ALL THEIR OCCUPATIONS ARE GAY.



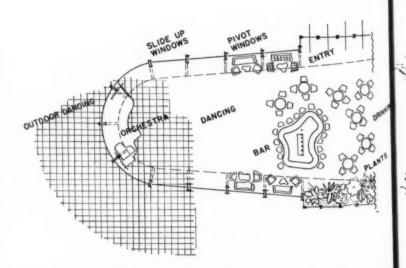
EXISTING troop transports, and the larger cargo ships, undoubtedly will undergo conversion with the postwar era. Morris Lapidus is articulate, explicit, about his design conceptions for these ships. Don't take them too literally—they're skeletal. Don't be depressed by the scarcity of passengers—the boat is really crowded so he's confined himself to kinds of people.

More vital still is his thinking about interior ship design. First he wants to make a clean break away from the old hotel lobby psychology. Many people go to sea as much to get away from hotels as to get somewhere else. You don't have to cross the ocean to luxuriate in a Statler. He doesn't like grand stair cases, phony piers, or columns for the sea. He resents oppressive masonry walls with pigmy windows which are further tortured by the use of Venetian blinds, draperies, curtains and valances. Rather, take advantage of the beauty of the sea. Use it as the chief decoration. Instead of indulging in obscuring walls (all too often decorated with bad murals of the sea), let us have the sea itself. Do away with walls as far as practical. Use much glass. And when the sea gets out of hand, as it will, block it all out with mechanically operated curtains, firmly anchored at ceiling and floor to keep them from swaying.

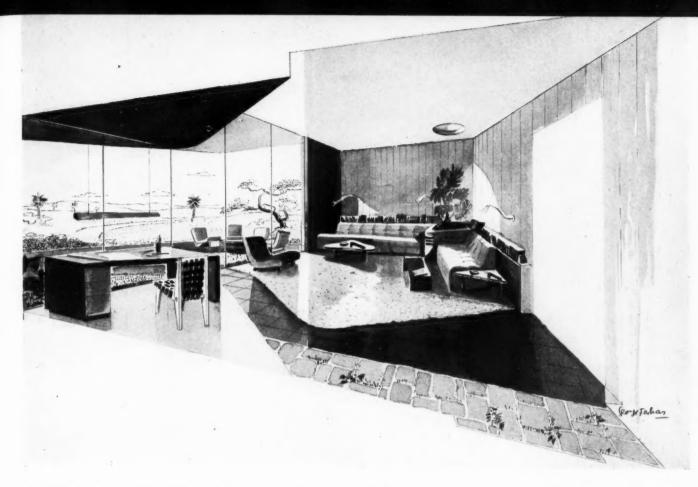
Our way of life has changed entirely from the mid-Victorian pattern which dictated the old time designing of salons, lounges, smoking rooms and the rest. Mr. Lapidus likes neither the designations nor the rooms which they adorned. The spaces or areas of the ship's interiors should be divided according to common activities and interests, many of which are overlapping and inter-related. For example, in the sketch above, various people are doing various things.

# TROOP TRANSPORTS FOR PEACETIME TRAVEL

MORRIS LAPIDUS, NEW YORK



DECK AND INDOOR SPACE MERGE VISUALLY, THROUGH THE USE OF MUCH GLASS, ACTUALLY WHEN THE WINDOWS ARE SLID UP. THE SEA IS ALL AROUND AND MR. LAPIDUS, WHO THINKS PEOPLE SAIL BECAUSE THEY LIKE IT, MAKES OF IT THE MAIN DECOR. HE THINKS MURALS, ESPECIALLY OF THE SEA, SILLY ON A SHIP.



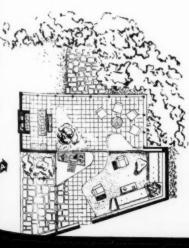
SO SMOOTHLY IS THE TRANSITION FROM INDOORS TO OUTDOORS ACCOMPLISHED IN THIS FLORIDA HOUSE, THAT GRASS PICKS UP WHERE A SHAGGY GREEN RUG LEAVES OFF. TWO ENTIRE WALLS ARE OF GLASS WHICH SLIDES BACK. THE CEILING CONTINUES OUT OVER THE BARBECUE DINING AREA ON THE TERRACE.

# THE HOUSE THE SUN SHINES INTO

GEORGE FARKAS, MIAMI BEACH



OUTSIDE, LOOKING IN. THE WALL
AT THE LEFT WITH A CHIMNEY
SET INTO IT, IS THE BACK OF
THE BARBECUE AREA INDICATED IN
THE PLAN BELOW, AT RIGHT.
GLASS WALL SHELTERED BY
WIDE OVERHANG.



THE LIVING ROOM AND TERRACE
PLAN SHOW GRAPHICALLY HOW
THE ISLAND RUG DESIGN IS
CARRIED OUT OF DOORS BY THE
PLANTING OF GRASS. THE ROOM IS
ORIENTED TO TAKE ADVANTAGE
OF THE VIEW.

THIS house is a real confession of faith. Mr. Farkas designed it for himself. He owns the lot, on La Gorge Drive, overlooking the golf course and a lovely view. He is going to build as soon as the war is over and in the meantime he is dreaming of thick, juicy steaks, baked potatoes and plenty of butter (we quote) on the barbecue. The living room, with its glass wall, takes full advantage of the view. The glass wall consists of sliding glass doors opening on a terrace which makes possible the outdoor living which is both pleasant and essential in the Florida climate.

Space flows easily and there is nothing rigid about its handling. The island shape of the shaggy grass green rug in the living room is completed on the terrace by real grass. That spot of light you see on the plant in the lounging area, was cast not by electricity, but by the sun itself, admitted through a round window in the ceiling. In the same vein, the ceiling which covers the outdoor barbecue dining area, is continued into the house to define the study area of the living room (seen at the left in the drawing). To underline the idea, the floor repeats the contour of the ceiling. All this is careful and conscious design, which manages to seem natural and informal.

Because Mr. Farkas means to be very comfortable, he is going to have his terrace screened. Air, dust and germ conditioning are all a part of the interior plan. The house, for all it looks so open, can be closed as snugly as a ski lodge against either hot or cold weather and the temperature regulated artificially. Furniture is also the ultimate in comfort, much of it built in and arranged so that books and radio are at arm's length.

### FLEXIBLE FIXTURES

### L. L. RADO (DESIGN, INC.) BOSTON

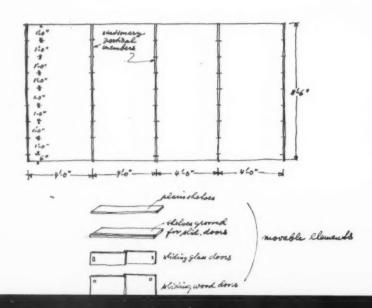
IT begins to look as though designers were out to get the moving men, a movement which most householders will support passionately. From Boston Mr. Rado strikes at the October 1 nightmare by devising a pre-furnished living room for a typical apartment house.

By his plan, all you move into your living room are the upholstered pieces and side tables. Just as you don't move in with your own closets, you needn't carry your cabinets or desks with you, either. All these will be an integral part of the apartment which you've rented. Mr. Rado allows for variations in human temperaments and tastes, by making his built-ins completely flexible. You can arrange their elements any way you like, and according to the sizes and shapes of your household goods.

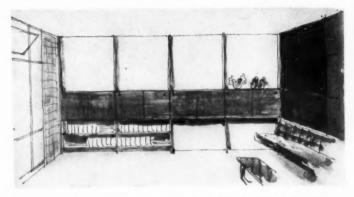
Your landlord supplies you with the pieces of the puzzle, the shelves and the doors, and you install them as you please, experimenting at your leisure to discover just what set-up works best for you. This is the very best sort of prefabrication, as one of the old complaints was against the regimentation implicit in the prefabricated interior which was also predesigned.

The workings of the Rado schemes are easy as pie. To begin with, the designer limits his prefabrication to one wall. In most apartments three living room walls are arbitrarily cut up by windows, doors and fireplace. One wall is uninterrupted by architectural features, and it's here that Mr. Rado concentrates his efforts. On it are installed stationary, vertical members, spaced 4 ft. apart to correspond with the joints of the prefabricated wall finish. These members are grooved at 1 ft. intervals or have some hardware arrangements, like brackets, to support the horizontal members. The vertical members consist both of plain shelves and shelves grooved to hold sliding glass or wood doors.

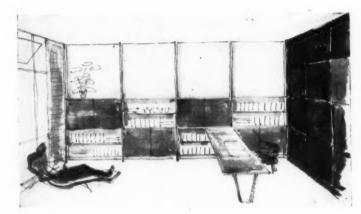
## Diagram of pre-furnished wall



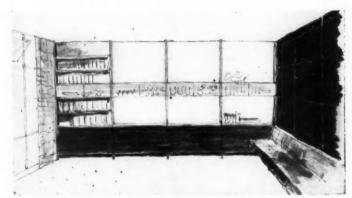
### PROJECT 19



IN A TYPICAL APARTMENT HOUSE LIVING ROOM, ONE WALL IS GIVEN OVER TO WINDOWS, ON THE WALL OPPOSITE IS THE FIREPLACE AND PERHAPS THE ENTRANCE INTO THE HALL. ONE SIDE WALL HAS DOORS INTO ADJOINING ROOMS. THE FOURTH (WITH WHICH MR. RADO'S DESIGNS ARE CONCERNED) HOUSES SHELVES AND CABINETS.



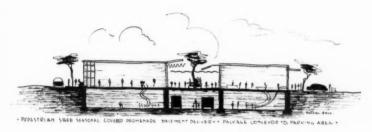
THE CABINET WALL, BY THE USE OF MOVABLE ELEMENTS, CAN BE MADE TO SERVE A VARIETY OF PURPOSES. FOR INSTANCE, IN THE SKETCH ABOVE, A SHELF-LIKE DESK IS HOOKED ONTO A HORIZONTAL MEMBER. ANOTHER CABINET MIGHT BE THE HIDEAWAY FOR A COMPLETE BAR. BOOKS ARE KEPT IN OPEN SHELVES, PAPERS IN CLOSED ONES.



IN STILL ANOTHER ARRANGEMENT OF THE CABINET WALL, A GLASSED-IN SECTION, RUNNING THE WIDTH OF THE WALL LIKE A FRIEZE, IS GIVEN OVER TO DECORATIVE OBJECTS. THIS COULD BE INDIRECTLY LIT TO HEIGHTEN ITS EFFECTIVENESS, PROVING THAT SUCH UNITS CAN BE HANDLED ORNAMENTALLY AND STILL BE PRACTICAL.

THE DIAGRAM AT THE LEFT SHOWS HOW, BY THE COMBINATION OF STATIONARY, VERTICAL MEMBERS AND MOVABLE, HORIZONTAL ELEMENTS. PRACTICALLY ANY SORT OF COMBINATION CAN BE ACHIEVED WITHOUT RECOURSE TO THE HANDY MAN OR CARPENTER. SHELVES AND SLIDING DOORS SIMPLY SLIP INTO PLACE, AS IN OLD-FASHIONED BOOK CASES.

THE CENTRAL BUILDING IN THE SHOPPING CENTER COULD BE A THEATRE.
MUSEUM OR OTHER CIVIC BUILDING. THE SHOP-LINED PROMENADE IS
FOR PEDESTRIANS ONLY. THE PARKING LOT IS AT THE REAR.



SKETCHED SECTION, SHOWING THE UNDERGROUND TRUCKING DELIVERY FOR THE VARIOUS SHOPS AND PACKAGE CONVEYORS TO THE PARKING LOT FOR THE BENEFIT OF THE RETAIL SHOPPERS.

PERSPECTIVE VIEW OF THE ENTIRE CENTER, SHOWING LOW COST APARTMENTS, (UPPER LEFT), THEN THE COOPERATIVE PARKING LOT. THEN THE SHOPPING CENTER ITSELF—FOR PEDESTRIANS ONLY, AND THE STREET ENTRANCE, WHERE BUSSES PASS AND THE LARGEST SHOPS ARE CENTRALLY LOCATED TO SNAG VOLUME TRADE.

### **MUNICIPAL SHOPPING CENTER**

ALFONS BACH, STAMFORD, CONN.

HERE Alfons Bach has tackled one of the most important problems in present day civic planning; the difficulties of shopping and parking in this motor age in growing suburban communities.

Market towns, like his own Stamford, Conn. or Bridgeport, or Dorchester, or Waukegan, are almost always on main traffic arteries. The housewife coming in for her bi-weekly shopping cannot find a place to leave the family car, is fearful of parking tickets or smashed fenders all the time she has left it, and after shopping, generally has to carry heavy packages several blocks. Instead Mr. Bach proposes a shopping center which will cover a good sized city block. About one-third of the area will be a parking lot, operated cooperatively by all the shops in the center. Here shoppers can leave their cars in safety with the knowledge that purchases from any of the center's shops will be delivered directly to their numbered parking spaces. Package delivery and wholesale trucking will all be made through the basement.

Focal point of the whole project will be an auditorium, movie theatre or other civic building facing a small landscaped square. Five promenades radiate from this. They will be limited to pedestrians entirely and will be elaborately planted. A deep overhang on each of the surrounding buildings (see sketch at left) provides shade in summer and shelter on rainy days. It is planned that the front of the entire project will be on a main street, so that the larger, more popular stores will be located here, convenient for people arriving by bus or street car. To insure that the parking space would be reserved for the people who actually use the center, it might be possible to charge a small fee at the entrance gate, which would be remitted at the exit on presentation of a sales receipt or theatre stub. This double check would also protect the shoppers' purchases.



# CONVERSION POSSIBILITIES FOR A WAR-BORN TECHNIQUE

EGMONT ARENS

NEW YORK

GAS TANK MADE (BY COLUMBIAN ROPE COMPANY) SO IT
CAN BE JETTISONED FROM A PLANE. IT IS MOLDED IN TWO
PIECES FROM CO-RO-LITE, A PATENTED PLASTIC LAMINATING
MATERIAL WITH A SISAL BASE. IN THE DRAWINGS BELOW,
DESIGNER EGMONT ARENS EXPLORES ITS CIVILIAN FUTURE.

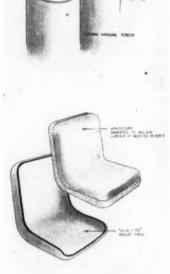
**T**O the U. S. Navy, Co-Ro-Lite is a material, strong as its own weight in aluminum, from which can be molded 58-gallon jettison tanks, tough enough to withstand being catapulted, along with their planes, into the air.

To Egmont Arens it is an invitation to domestic design, and in the sketches at the foot of this page, he projects some of the forms that it may take in the houses where you may one day live.

In itself Co-Ro-Lite is one of the plastic family, made by Columbian Rope Company. By fluid laminating, a plastic-impregnated blanket with a sisal base is laid in a large mold, then cured by pressure and heat. The variations in shapes and types of molds are almost infinite and Mr. Arens suggests what some of them might be: chair shells, cupboards, tables, rods and a very ingenious screen. The screen is composed of a series of U-shaped members which are so joined as to permit of flexibility and hung, by a basically simple gadget from the ceiling. Such a screen would furnish a movable

partition with the strength and durability of a permanent wall. This is the logical development of an idea which started long ago with curtains. But curtains were never a success as partitions. They do not achieve real privacy. They allow the all-too-free passage of sound and drafts and such unromantic intruders as the smell of frying onions, from one area to another. In a house which adults and children seek to share in comparative peace and friendliness, curtains are not enough. The flexible, synthetic screen promises to fulfill the function of the curtain, without any of its drawbacks. Undoubtedly it can also be developed for use at windows and out-of-doors to hedge your yard from the neighbors. For this same outdoor setting, Co-Ro-Lite furniture, where waterproof upholstery fabrics are used, could be developed. As the basic synthetic is impervious to all soris of strain and to any sort of weather, it ought to be able to take it on the terrace or in the garden. Mr. Arens sketches a terrace chair in the distance, left.





VIEW OF A FUTURE NOW IN EXPERIMENTAL PRODUCTION. TABLE,
CHAIRS, SIDEBOARD, SCREENS, VERTICAL TUBES WILL BE MOLDED BY A
TECHNIQUE OF LAYING A PLASTIC-IMPREGNATED BLANKET OF FIBRE
IN A MOLD, CURING IT BY PRESSURE, HEAT.

X-RAYS OF FURNITURE WHICH COULD BE MADE OF CO-RO-LITE.
SEAT-AND-BACK SHELL IS MOLDED IN ONE, FILLED WITH
SPONGE RUBBER CUSHION TO WHICH UPHOLSTERY IS CEMENTED.
SKETCH ABOVE SHOWS HOW SCREEN HANGS FROM CEILING.

# FURNITURE AND STORAGE SPACE ARE BUILT RIGHT IN

PAUL BRY

NEW YORK

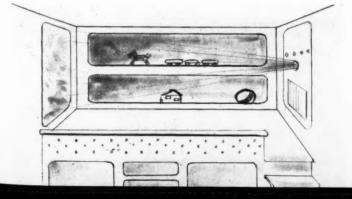
PAUL BRY courageously tackles a long-standing and as yet unresolved problem, in his future thinking. When should the designer or architect move out of the house and leave the inhabitant to furnish it? How much furnishing should he do, as an integral part of the building, how much leave to the vagaries of the client?

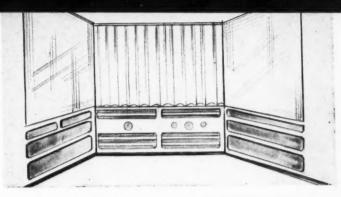
It will, Mr. Bry believes, raise the general standard of living if more and more built-in features are introduced. He would have done with free-standing cabinets and chests, consigning them to the limbo along with the antique European *armoire*. Instead he would like to see storage space incorporated in the very walls.

The renting agent is to have apartments to show prospective clients, so complete in their appointments, that lease signers will have to acquire precious little furniture in order to move in. Chairs, yes, and sofas. But not a dining room table. That is installed along the dining room wall and at dinner time folds its benign wings to supply essenraum for as long as it takes to get through a non-rationed, postwar meal.

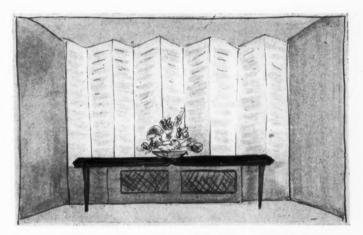
Just as the large cupboards have disappeared and been converted into closets, so chests of drawers in the bedroom, book cases in the living room, radio, television, movie projectors and other "pieces" of furniture will henceforth sink into the construction of the house, Mr. Bry hopes. This will allow us more space to circulate, in what might just as well be the small house of the future. There will be no need for wide expanses, long vistas, when we can be packed up so neatly into the drawers and cupboards of Mr. Bry's dream house.

As to the children, surely not a one will object to the Bry nursery shown below. They can park their diapers in the built-in chests, march up the steps at the right, and settle down to a personally conducted showing of the latest movie, accompanied by radio or records.



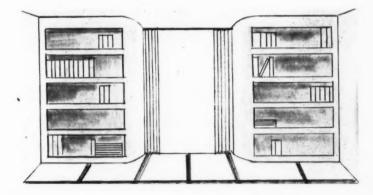


UNDER THE WINDOWS ARE RADIO AND AIR CONDITIONING UNITS.
FLANKING THESE ARE LINEN CHESTS, LINGERIE CABINETS OR COMMODES.
CABINET DOORS ARE COVERED WITH MIRRORS WHICH ARE FLUSH
WITH THE OUTSIDE WALLS OF THE LOW CABINETS.

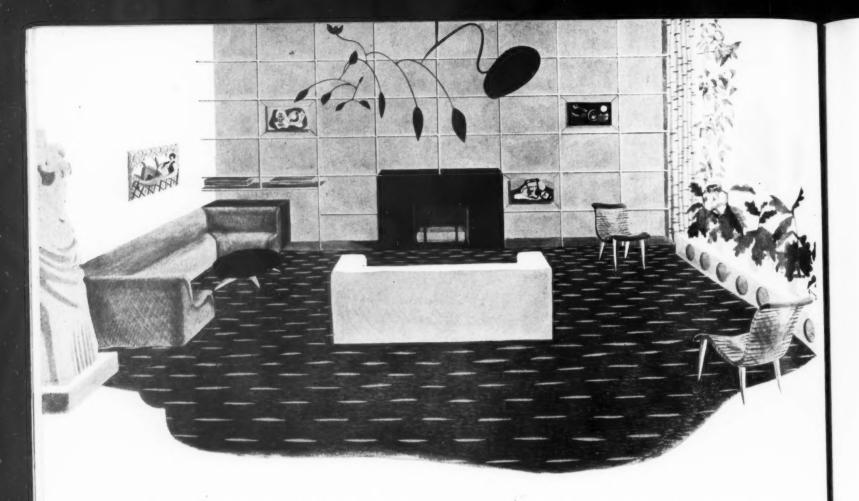


THE TWO-WINGED, NARROW DINING ROOM TABLE IS A CONSOLE ON THE WINDOW WALL WHEN NOT IN USE. AT DINNER TIME ITS TWO WINGS SWING TOGETHER, IN A MANNER DEVISED AND FREQUENTLY USED IN DECORATING SCHEMES BY DESIGNER BRY.

BELOW, PAUL BRY MAKES A PARTITION BETWEEN THE ENTRANCE HALL AND LIVING ROOM OUT OF SHELVES WHICH CAN BE USED FOR BOOKS, OR ENCLOSED FOR GENERAL STORAGE OF LINEN, CHINA, GLASS, BEDDING OR EVEN OUT-OF-SEASON CLOTHING.



THE NURSERY, LEFT, HAS BUILT-IN CHESTS, CHILD-HEIGHT. THEIR
TOP BECOMES AN AERIE, REACHED BY A STEP, WHERE TOYS LIVE IN
OPEN SHELVES AND THE SOPHISTICATED CAN WHILE AWAY A RAINY DAY
WITH MOVIES. RADIO AND RECORDS.



THE TALENT OF DESIGNER LESTER BEALL HAS MADE THIS LIVING ROOM WHICH IS ACTUALLY JAM PACKED WITH ART, A LIVING ROOM AND NOT A MUSEUM. MOST INGENIOUS FEATURE: A TRELLIS OF PIPES RIGGED IN FRONT OF THE FIREPLACE WALL, ON WHICH PICTURES CAN READILY BE HUNG AND EASILY SHIFTED ABOUT AT WILL.

# LIVING ROOM DESIGNED ALL FOR ART'S SAKE

LESTER BEALL

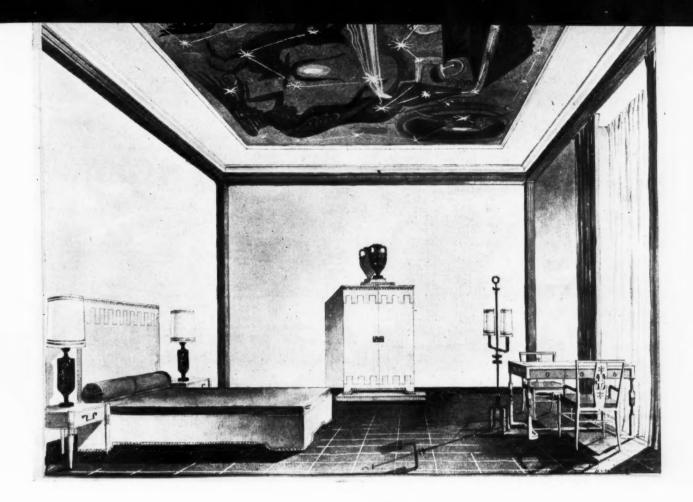
NEW YORK

PROJECT 23

AT first glance this looks simply like a pleasant living room, but it is in fact a background for six important art works, two of them (the Alexander Calder Mobile suspended from the ceiling and the Aristide Maillol sculpture at the left) of considerable proportions. The elements of the room have been kept simple and rather functional to absorb the impact of all the genius spread about. Mr. Beall has been at special pains to pick colors which would be good and sound with the framed color which was to be installed. The walls and ceilings are completely white (you have to stand over a house painter and threaten him continuously to achieve anything paler than apartment house cream). The rug is bright red, with long gray flecks. The furniture is covered with gray, white and black, the banquette being gray, the sofa before the fire white, the coffee table black and the chairs gray and white.

Surrounding the black fireplace is a lattice of white pipes, three quarters of an inch in diameter, set about a foot from the wall. Hung on this are paintings designated by the designer as being by Picasso and Braque and a photograph by Man Ray. The pipes also support a magazine shelf at the left and under this there is a cabinet. Over the banquette is a Matisse Odalisque. Opposite this is an all-glass wall. Brackets in front of it contain potted plants. Another row of potted plants parades along the top of the low radiator, which emits heat from portholes on the side.

The fun of this room lies in the ease with which you could change your picture show, either by adding new ones, or simply moving the ones you have into other positions. An ideal plan for your own one man show.



THE ROOM, A GENTLEMAN'S BEDROOM, IS SQUARE, ITS WHITE WALLS TERMINATING IN OAKEN PILLARS AND MOLDING. ON THE CEILING A GREAT MURAL DEPICTS THE SYMBOLS OF THE STARS. TEXTURES ARE RICH, FURNISHINGS SPARSE BUT GRANDIOSE. COLORS ARE ACCENTED WITH BLACK, USED FOR AN URN AND LAMPS.

# FOR A GENTLEMAN IN THE GRAND MANNER

TOMMI PARZINGER NEW YORK

**W**E can hardly do better than to quote Mr. Parzinger's own words to explain Mr. Parzinger's mental processes when he designed the bedroom above.

"The aim is to create with fine handmade and specially designed pieces, a quality of permanent value. Therefore the ensemble should be harmonious in the corresponding proportions and the result should be called 'a composed and not a decorated room'... My future tendency in contemporary designing will be the use of artistic talents for a permanent decor like murals, paintings, statuary, to break away from the prevailing streamlined tendencies and to create interiors with more basic ideas and artistic aspirations than the playful, momentary, fashionable, whimsical style so widely used today."

How he accomplishes this is to give us a square bedroom, walls whitewashed on a rough texture and framed in oak, ceiling given over to an impressive mural. The richest textures are used such as oak, leather and fabrics. On one wall Mr. Parzinger places a high chest which is "much larger and taller than usual with a most luxurious and comfortably fitted inside." Furniture is native oak. Floors inlaid in cork are two colored. Harmonizing colors are accented with black used for the lamps and the rather funereal urn on top of the high chest. Furniture, with the exception of the chest and the bed headboard, is low beneath the soaring ceiling. Bedside tables are positively dwarfed by the lamps they support. This lends the room a curiously unreal, dream-like quality, which would probably suit an insomniac right down to the ground. Certainly its cloister bare walls would never give him jitters as he lay on his low bed.

PROJECT 24

### KNOCK DOWN THEATRE

GORDON OBRIG

NEW YORK

THE structure illustrated is not intended to bring either Mickies Mouse or Rooney to their faithful public, but to show as effectively as possible the 16 mm. films brought into a high state of perfection by the Army Training Program. These films started with such essentials as teaching a soldier how to shoot a rifle and drive a truck and soon branched out into general hygiene, mosquito control, and the Meaning of the War.

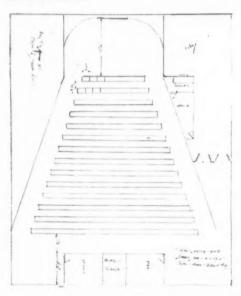
Such films are an ideal medium for export of reels to our Latin American neighbors. The theatre here presented is designed for that purpose, and for use at advanced military bases as well.

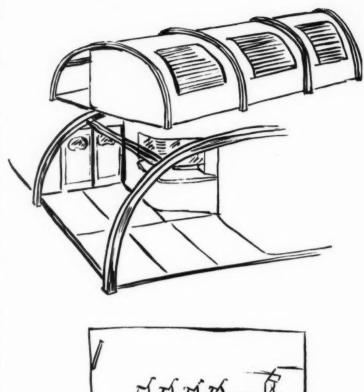
The laminated arches on which it is supported are hinged at the top for easy shipment. Wall panels are of plastic impregnated plywood with large louvers at the side to draw air directly into the air conditioning ducts.

The plywood benches are tilted back and the screen and projector tilt forward, to give the correct angle of vision without an inclined floor.

Sixteen millimeter projectors generally have a four inch focal length lens. That predicates an average length of no more than 69 feet of vision and a maximum width of not more than 42 feet at the rear, and 16 feet at the front. The theatre here designed has outside measurements of approximately  $60' \times 80'$ , seats 203 persons and is air conditioned. Where electric power is not available, a gasoline motor no larger than that of a motorcycle will be sufficient to light, cool or heat the theatre and run the projector as well.

WITH A FLAT FLOOR AND NO CENTER AISLE, THIS DEMOUNTABLE
THEATRE FOR 16 MM. FILMS CAN SEAT 203 STUDENTS OR SPECTATORS IN
COMFORT. A MOTORCYCLE ENGINE (SILENCED) PROVIDES LIGHT AND
AIR CONDITIONING.

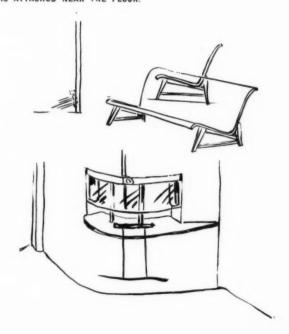




CONSTRUCTION OF THEATRE SHOWING LAMINATED WOOD ARCHES, PLASTIC PLYWOOD PANELS. AND THE WAY THAT SEATS AND SCREEN ARE TILTED TO AVOID THE USE OF A SLOPING FLOOR.

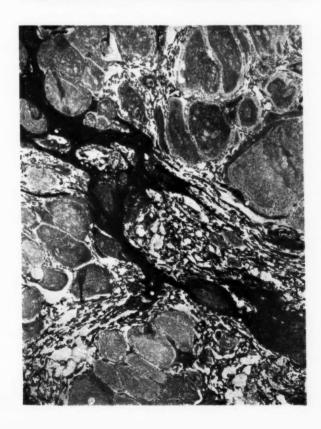
PROJECT 25

PLASTIC PLYWOOD BENCHES ARE TILTED TO GIVE THE SPECTATOR THE CORRECT SCREEN ANGLE. WITH LEGS UNBOLTED. THEY WILL STACK LIKE PAPER DRINKING CUPS. THE CURVED CASHIER'S WINDOW IS PLASTIC. LIGHT UNIT IS ATTACHED NEAR THE FLOOR.









# NEWSREEL

Interior designer Paul Bry began some time ago to fire pottery in his shop as a hobby; with encouraging results, the hobby led to the line of ceramics now sold on a commercial basis. Tiles, for table tops, wall decorations, hot plates, etc., are hand painted with spirited designs by Kim. Four of these creations, of frisky colts, framed in wood, are illustrated at the left. Prices for the tiles are \$3 for  $4'' \times 4''$  size and \$4 for  $6'' \times 6''$  in one color; \$5 for multicolor in a  $6'' \times 6''$  size. Frames are \$3 extra. Dates, names and other messages can be applied to order before glazing. The ash tray line is particularly entrancing in brilliant colors combined with rough texture. Inside glazes range from deep aubergine to sapphire blue, while the rugged exteriors maintain deep, earthy tones. Prices on these run from \$2.50 to \$7.50 retail. . . .

In our search for glassware we went round to the T. G. Hawkes and Co. showroom. It was so quiet you could hear a pin drop, and that's the way they like it. Though customers came in while we were there, you could see that Hawkes and Co. were hoping they'd just go away. We admired the glass, which is very handsome, but scarce. They gave us the impressive picture of a table set with their crystal, which you see at the left, but somehow couldn't seem to put their minds on anything but how many shelves are empty these days. "We used to have so much wonderful crystal," they mourned. "Any amount of it." We tiptoed away and closed the door softly, leaving them looking wistfully at the vacant shelves and flicking a little dust off, where it had settled. . . .

The Crest Company of Chicago, manufacturers of lamps and shades, has announced that they have moved their factory from 501 West 35th Street, to 1020 West Adams Street. This firm also maintains its well-known showroom in the Merchandise Mart, where Miss Barbara Tubbs and Miss Rose Savage can still show—and sell—you lamps. Of course the display is limited to stock on hand and only those available without interference with war production. But cheer up, Crest designers are now hard at work on postwar designs which will be ready for production as soon as the whistles blow. . . .

The world of wallpapers is in for a radical and colorful change once Laverne Originals start passing through the imaginative hands of interior designers. Their range of colors and possibilities for unusual effects are unlimited. As a tempting morsel, we drop one of the marbleized designs on this page, at the left. These, and the wood grain papers, come in sheets measuring 36" x 30" and retail for about \$1.50 per sheet. Other patterned papers, originally conceived, are also available from this firm. Mr. Laverne's understanding of the decorators' demands, as

# HIGHLIGHTS IN

THE SWAN BELOW IS FROM A NEW LINE OF CRYSTAL WARE, HAND DECORATED IN NATURAL COLORS WITH ENAMEL PAINTS AND HEAVILY ENCRUSTED WITH GOLD. FROM ABELS, WASSERBERG & CO., INC.



IN THE CENTER OF THE COLUMN ABOVE, A STOPPERED BOTTLE AND TWO VASES ARE FROM S. P. SKINNER CO., INC. THE VASES RELY ON SIMPLE FORMS, FLUTED TOPS, FOR THEIR EFFECT. THE BOTTLE IS DECORATED WITH A GEOMETRIC BAND REPEATED TWICE.

PITMAN-DREITZER AND CO., INC. CALL THIS PATTERN IN THEIR COLONY CRYSTAL LINE "CLASSIQUE." THE GLASS IS HAND MADE WITH A FINE POLISH. AVAILABLE ALSO IN A LOWER BOWL. THE ONE SHOWN IS PRICED TO RETAIL FOR APPROXIMATELY \$1.50.

# IN GLASS

THE FOSTORIA GLASS COMPANY, THOUGH ITS LINES ARE SHARPLY CURTAILED, IS SHOWING THE "AMERICAN" PATTERN BELOW AND A MORE FRILLY TYPE WHICH THEY CALL "CHINTZ ETCHING."



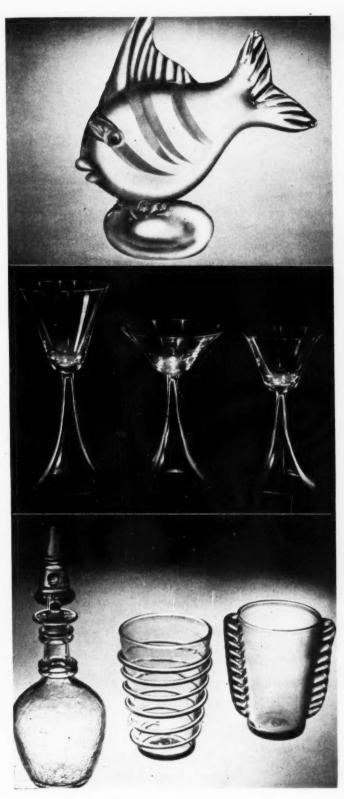
GAME BIRD GLASSES, CENTER, HAVE ON THEM PATTERNS REPRODUCED FROM ORIGINAL, SIGNED, PEN AND INK DRAWINGS BY ARTIST LYNN BOGUE HUNT. SET OF EIGHT DIFFERENT ELEVEN-OUNCE, SHAM-BOTTOM GLASSES. \$6. FROM SUN GLO STUDIOS.

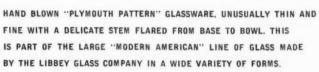
THE PUNCH SERVICE SET DIRECTLY ABOVE IS OF HAND MADE GLASS WITH A BEADED EDGING ATTRACTIVELY GRADED IN SIZE, AND ITS OWN GLASS LADLE. A HANDSOME WEDDING PRESENT. THESE PIECES ARE MADE BY THE IMPERIAL GLASS CORPORATION.

HAND BLOWN, COLUMBINE ENGRAVED, GUNDERSEN CRYSTAL VASE DESIGNED BY MARIANNA VON ALLESCH. 9" HIGH. \$12.50 RETAIL. KENSINGTON, INC. A MASSIVE, SOLID GLASS FISH, VIGOROUSLY DESIGNED AND RANKING
AS SCULPTURE. THIS NOTABLE PIECE COMES FROM THE H. H. TURCHIN
COMPANY AND IS INTENDED FOR A MODERN INTERIOR. HAND MADE,
ALL IN ONE PIECE AND HAND SAND CARVED. ABOUT \$25. RETAIL.

"CRYSOLITE" PATTERN HURRICANE
LAMPS, ONE WITH A SQUARE BASE
HAS A 10" GLOBE, THE OTHER A 12"
GLOBE. A. H. HESIEY & CO.







DISTINGUISHED CRYSTAL COMPOTE WITH A COVER. HAND MADE FOR VAN CLEFF BY THE GUNDERSEN GLASS WORKS, INC. AN IMPORTANT PIECE.

DECORATED WITH BLACK HEARTS, PINK

ROSES, PINK OR TURQUOISE SPRAYS.

ONE OF 11 DESIGNS AT MARY RODNEY.

A DECANTER AND TWO CHARMING VASES, DIRECTLY ABOVE, FROM RUBEL AND CO. (FORMERLY RUBEL AND FENTON). THIS GLASSWARE IS IMAGINATIVE AND ELEGANT, SHOWING A FRESH APPROACH TO THE PROBLEMS OF DESIGNING AN ANCIENT MATERIAL FOR MODERN USE.



STEUBEN GLASS IS MADE ALL BY
HAND WITHOUT MOLDS. 15-OUNCE
BEER MUGS, \$39 A DOZEN. PHOTO BY
EUGENE HUTCHINSON.

"ST. FRANCIS AND THE BIRDS,"
A MAGNIFICENT VASE DESIGNED BY
VICKE LINDSTRAND, COPPERWHEEL
ENGRAVED. BY ORREFORS.

# NEWSREEL

CONTINUED FROM PAGE 63

well as his thorough working knowledge of the medium, should provide a happy combination in this new venture. . . .

A SECOND STEP HAS BEEN TAKEN by General Panel Corp. in the manufacture of prefabricated panels. The first was houses (see illustrated article in our December issue); the latest is office partitioning. Though production is limited at the present time, these office partitions may have facing of materials from asbestos cement to the finest figured mahogany. Glass wool is used as an insulating filling, and like the house construction, these panels need no nails to keep them together—they slip together in grooves. It may be a bit startling for the nervous man who too vigorously tugs at the handrail of a low partition, and finds it coming away in his hand, but it is quick to erect. and sturdy nevertheless. The manufacturer's office is now at 225 Fifth Avenue. . . .

FROM WITCOMBE MCGEACHIN, fabric house, comes word that on December 3rd Arthur Walter of the Boston office celebrated his 40th anniversary with this firm. Mr. Walter is now the oldest, in point of service, active man in the organization. . . .



REAR SECTION OF THE NEW WOR-DE-KLEE, INC. SHOWROOM.
SHELVES DISPLAY ACCESSORIES. FURNITURE CUSTOM BUILT.

Last Month Interiors Mentioned the new showroom of Wor-De-Klee, Inc. on 53rd Street. We have now received a photo which shows the room setting at the back of the shop which can be ordered complete or in part. Weyland Gregory ceramics are now an exciting part of the accessory items for sale here. . . .

NEW YORK'S RESEARCH GROUP recently became allied with the technical committee of the New York Chapter of the American Institute of Architects.

CONTINUED ON PAGE 68



# The Miraflores and the Brittany Plaid

The present limitation in new designs in decorative textiles make these two colorful, adaptable and versatile cottons particularly welcome. Both are available in a variety of colors.







THE CREST COMPANY
DECORATIVE AND USEFUL LAMPS



1219 MERCHANDISE MART. CHICAGO
GENERAL OFFICE and FACTORY
1020 WEST ADAMS STREET
CHICAGO 7. ILLINOIS

Morris Sanders, a guiding light to this industrious group, sponsored its organization less than a year ago. It has now been announced that member architects and designers of the Group are at work on a broad range of materials, exploring their possibilities for the future. Committee chairmen are: Glass and ceramics, Reino Aarnio; steel, H. L. Nelson; non-ferrous metals, Adolph Bregman; textiles, fibers, leather and rubber, Freda Diamond; paper and pulp, Mrs. Olive Ensley; wood, Sidney Katz; plastics, Dean W. Axline; non-metallic minerals, Ben John Small. The results of their findings should prove most valuable. Certainly, no time could be better for such research

### A. I. D. NEWS

The American Institute of Decorators will hold a two-day meeting the 25th and 26th of January. This annual event will consist of open forum sessions with the trade, to discuss present problems and future developments in the various industries. All sessions and the first day luncheon will be held at the Hotel St. Regis Roof in New York. A business meeting will take place the morning of the 25th. At the luncheon presentations will be made of two books which have been sent to the A. I. D. by Mr. Dowling in London: a rare volume by William Morris, and "County of London Plan," a guide for rebuilding London. Mr. William Kimbel, who has recently returned from a tour abroad for the Office of Strategic Services, will be a speaker at the luncheon. In the afternoon, the forum will consist of the following speakers from the trade: Mr. Roger Van derStraeten. antiques; Mr. Mac Laury of Bigelow-Sanford, floor coverings; Mr. V'Soske, rugs; Mr. Abels, Abels, Wasserberg, lamps; Mr. Paul Gadebusch of F. Schumacher & Co.; Miss Franke, handwoven fabrics; Mr. Hollis Baker of Baker Furniture Co.; Mr. Don Russo, furniture; Mr. Lo Nano, upholstery and drapery; Mr. Charles Hall, antiques and accessories; Miss Elizabeth Wilsey, wallpapers; and Mr. Carver of the Wallpaper Institute. Mr. Waters, President of the American Television Society, will give a talk on his own business and its interesting future.

Second day's session will be spent looking forward toward building, with architect Harvey Corbett as speaker; and plastics, with the Celanese Corporation.

In their usual friendly manner, the trade will welcome members of the A.I.D. by giving a luncheon. In view of past performances, anticipation for this event is running high. This event will take place in the Wedgwood Room, Waldorf-Astoria Hotel. A welcome address only; no speakers.

In the afternoon, an imposing roster of speakers has been lined up: Mr. Hibben of Westinghouse Electric Co.; Mr. Francis Henry Taylor of the Metropolitan Museum of Art who will speak on South American decoration; and, tentatively, Mr. Lee Simonson, stage designer. Miss McClelland, President of the A.I.D. will give a cocktail party at National Headquarters. Out-of-town members' work will be on exhibition at that time.



Hand detailed gold and silver picture antiqued mirrored frame, size 18" x 22".

AN original method of blending silver, gun metal and gold mirroring.

CARVED glass mirrored antiqued table tops, with designs in all periods—completing distinguished appearing coffee and cocktail tables.



Shadow box mirror with carved glass design and antiqued mirrored frame, size 32"x44".

Orders taken to your specification.

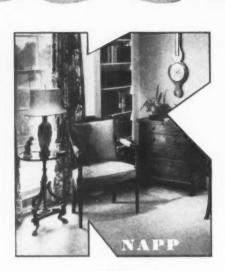
Awarded Gold & Silver Medals at the Paris Exhibition 1937.

## HARRITON CARVED GLASS

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AND



Our furniture supply has been drastically reduced and it is no longer possible to offer the complete selection which has characterized Knapp & Tubbs display for so many years. We hope, however, that in spite of inevitable disappointments we may enjoy your continued patronage.

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### DONALD R. DOHNER

EARLY Christmas morning, Donald Roscoe Dohner, one of the leading industrial designers in this country, and industrial design editor of INTERIORS since 1941, died suddenly of a heart attack at his home in Forest Hills, L. I. He is survived by his wife, Astrid, his son, Sigurd Lee, and daughter, Pamela Nance.

Donald Dohner was born in Indiana in 1892, and educated at local schools and the University of Indiana. His early ambition was to be a portraitist, and he studied painting at the Chicago Academy of Fine Arts, the Chicago Art Institute, and the John Herron Institute.

Always mechanically minded, he transferred allegiance to the budding field of industrial design while studying at the Carnegie Institute in Pittsburgh. He thus became one of America's first industrial designers, and later helped establish departments of industrial design, first at Carnegie and later at Pratt Institute, Brooklyn.

Teaching did not prevent him from completing a very large body of work for private industry. As a designer he had produced such diverse things as an electric locomotive for the Pennsylvania Railroad; a restaurant for Gimbels; clocks for Western Union; oil, gas, and coal ranges for the Florence Stove Co., and a dentifrice container for the Zonite Corp. For four years he was Director of Industrial Design at Westinghouse Electric, where his keen interest in color, an outcome of his training as a painter, was particularly important.

Recently he severed his connections with Pratt Institute to open his own firm, Dohner & Lippincott, whose new offices were illustrated in the December issue of INTERIORS. His partner, J. Gordon Lippincott, has just written: "Although he is irreplaceable,

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For the excellence of our designs, the perfection of our woods, the skill of our craftsmen — all of which give our furniture its Quality — there is no known substitute.

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America's Finest Hand Decorated Accessories

in Charleton China Coral Shell Pastel Glass Satin Opal Glass Sparkling Crystal Glass

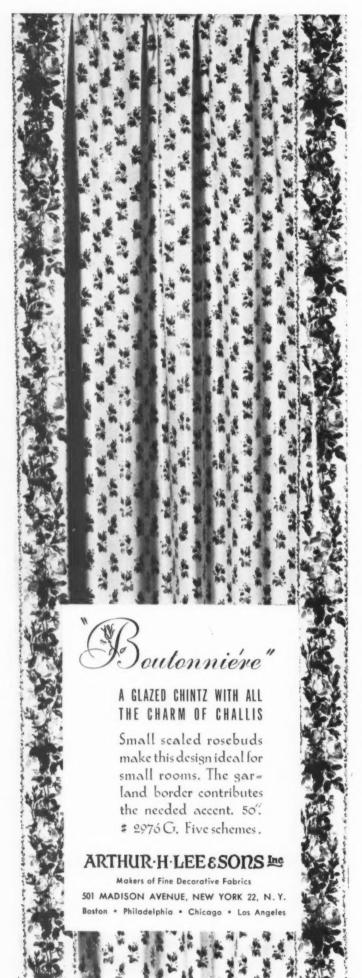
Over 500 items of every conceivable type for interior decorators.

Abels. Wasserberg & Co., Inc.

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Chicago: Space 1548 Merchandise Mart

Los Angeles: Marsh-Fairchild 1037 N. Alvarado



his vision has conceived and built an organization of unusually high standards and quality. We will carry on in this spirit." Donald Dohner was one of the most active members of the American Designers Institute, and was Vice President and a member of the Executive Board at the time of his death. He was also active in the Illustrators Society of New York, and on the Council of the Intra Society of Color.

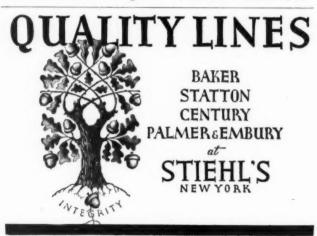
As a teacher, his constant effort was to stress the real meaning of industrial design which simply meant applying the classic principles of good design to the uses and limitations of power tools, and had nothing to do with putting tin pants on a thoroughly efficient locomotive or trying to imitate hand craftsmanship in a mechanized factory. He will not soon be forgotten, nor easily replaced.

JOHN CRAIC HOWIE, known to customers of Johnson & Faulkner, Inc. for almost fifty years, died suddenly at his home in Canada on New Year's Day. Mr. Howie, born in Scotland June 22, 1864, was raised in Canada. He became associated with Johnson & Faulkner in 1895. A dozen years later he started on buying trips to Europe for the firm, continuing to travel until the time of his retirement. Members of the firm and countless clients who knew him well will miss him greatly.

MUTUAL BUYING SYNDICATE, INC. of New York, which represents 44 well-known stores from coast to coast, has opened a Chicago office in the Merchandise Mart. This group has been covering Chicago markets for many years, buying furniture, housewares and other homefurnishing lines. The permanent staff there was set up to keep the organization in closer touch with manufacturers in that region.

THE WAR WORKERS OF ALEXANDER SMITH & SONS Carpet Company received the Army-Navy "E" last month at Yonkers, N. Y.

WE RECRET that full credit for the design of America House was not given in our December, 1943 issue, page 44. "On the architectural side" Francis X. Gina should have been mentioned together with Morris Ketchum, Jr.



#### A HOUSE TO WRITE ABOUT

CONTINUED FROM PAGE 29

A giant bay window in the living room supplies not only the view but more than enough sun to keep this room warm in winter. Outdoor terraces, decks, porches, courtyards, were designed to be used as extra rooms and because of the fore-knowledge which went into their scheme are pleasant earlier and later in the year than any like areas the neighbors own.

Then there is a two-story window in the front hall which floods it and the staircase with sun. Plants set on glass shelves relieve the severity of a rising mass of glass.

The patient ground work went so far as to include counting and measuring the contents of the library (files, maps, blue prints, cameras, field glasses and finally books) before specifications were laid down, to guarantee a place for everything.

The same efficient planning was applied to the closets and Miss Gordon considers her dressing room cupboards her proudest achievement. They work like files, each drawer the right size and shape for what it's to hold. Shoe compartments are waist high, not at floor level, and ventilated. By the same token her maid files household things in the pantry . . . the flat silver chest is built in and there are deep shelves for flower bowls.

Flowers and flower arrangements are a passion of both Miss Gordon and her maid, who compete with each other in filling the framed, specially lit shadow box set above the living room fireplace. But when they get tired of concocting whimsies with Dover egg beaters and gardenias. a picture clips over to erase the whole merry thing.

You keep coming back, chez Norcross, to the passion for filing. In the library there are 8 steel filing cabinets set flush into the wall. The desk is one of the sort of things which show up in House Beautiful. Its top is a flush plywood door, base made to fit.

Shelves swivel out in convenient fashion. In the bathroom they are made to hold linen, supplies. Swivel bed tables are wonderful for the breakfast tray, papers. Miss Gordon, overly fond of such luxuries, has little time to wallow in them.



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when most types of floor coverings are unobtainable, you will find a comprehensive selection of fine—

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# Furniture by TOMLINSON



## Binderella Rooms \*

## Young-Wide-awake-Dramatic!

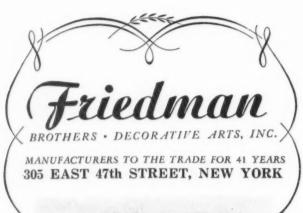
Always fresh stimulus at the Tomlinson Exhibits. Exciting styles—finishes—colors—in Bedroom and Dining Room groups.

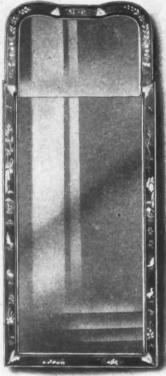
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#### FOR YOUR INFORMATION

CONTINUED FROM PAGE 6

of Raymond Loewy to design its radio-electronics of the future, it released other exciting news about the future of its television instruments. The dream, by no means an idle one, is to make a neat, small (18 inches wide, 14 inches high) set which will throw a comparatively large image (15 by 20 inches) as clear and bright as the one projected by a home movie set. All this and heaven, too, for sets will cost a fraction of the present \$500 to \$800, ideally no more than \$150.

Undoubtedly the main deterrents to the acceptance of television by the average householder have been (a) cost. (b) size of the set. (c) smallness of the image. With one grand gesture Emerson plans to sweep these aside. by means of a lens system made of plastics.

Emerson's president, Benjamin Abrams, showed a brand of progressive and public-spirited thinking in his announcement which would be healthy in all industry. "Ordinarily announcements of engineering developments in radio-electronics are withheld until they have been adapted to consumer products and are featured as 'innovations' by manufacturers. In the case of television, however, I feel that here is an art and a public interest which call for a pooling of all constructive thinking and research. This, I believe, is the way to effect a rapid and universal spread of television's manifold benefits. We are therefore making this Emerson development public as part of our contribution."

The Loewy organization is a vital part of the Emerson outlook. Mr. Abrams says, "They are in every way realistic with respect to the needs for rapid conversion and retooling in the radio business, when the go-ahead is given for civilian operations."

#### **MARKETS**

#### Chicago & Grand Rapids

Chicago's John C. Goodall. general manager of the Merchandise Mart, is keeping a stiff upper lip in the face of shortages which would prove pretty embarrassing to

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Makers of fine French Provincial Antique Reproductions, noted for their fine old finishes.



any market. He has set himself to prove (and succeeded very impressively, too) that Chicago's prestige as a marketing center for consumer goods has advanced more since Pearl Harbor than in any previous two-year period in its history. This, mind you, in face of what can only be described as harrowing conditions. The payoff, of course, is the word prestige. In any other two-year period, Mr. Goodall would doubtless have burrowed in the ledgers to produce sales figures. It speaks for his dauntless spirit that he has come up with any statistics at all. This year he contents himself with studying the deferred wants of the public, goods ordered but subject to delayed delivery. changes developing in buying habits and goods distribution and methods and population shifts as they affect Chicago trade. He's very wise to look here for sign pointers to the future.

You don't need to be any great expert in marketing to foresee that there is going to be a whirlwind let loose the day that manufacturing and selling restrictions are lifted and Mr. Goodall is getting ready for the moment by studying straws in the wind. There can be no doubt, from the facts he's come up with, that Chicago is going to be dead in the center of the big blow and it won't be a calm area. Centrally located markets have a grand looking future ahead of them.

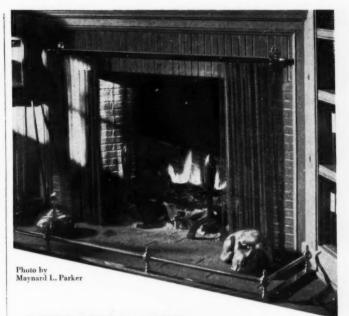
Grand Rapids is holding a market from January 12 through 19th, but instead of the old pre-war ballyhoo, it has been announced by the Furniture Exposition Association with a shyness verging on coyness. They believe that holding a market at all will buck up everyone's lagging spirits, but they want it understood that not everyone will find just what he needs to replenish pitifully diminished stocks, nor is anyone likely to be able completely to meet the crying public demand for household goods. There will, however, be merchandise and you may order it. though heaven alone knows when it can be delivered. As time goes by wood becomes a more and more critical material, until now it is perhaps the most critical war material of all. Tough restrictions have been clapped on the furniture industry, which were, in fact, expected and dreaded by the manufacturers all along. The production problems which have been with it since Pearl Harbor are



Old Overlay Glass Lamp Linen Shade

WARD & ROME

63 East 57th Street, New York



# CURTAIN THE GLOWING FIRE WITH FLEXSCREEN beauty

There's a new treatment for beautiful fire-places—flexible fabric, in generous graceful folds, used as a curtain for the fireplace. This is the principle of Flexscreen—a fire-place curtain of shimmering metal mesh. Durable, for all its lovely sheerness. Styled, in wide variety, for any interior, period or modern. Flexscreen glides open, with one-hand Unipull control, on your choice of mountings—face or inside, permanent, or free-standing. Although it's off the market now, plan for Flexscreen, in new models, at the first ease in Bennett's Victory production.



THE BENNETT COMPANY FIREPLACE DIVISION, NORWICH, N.Y.







no lighter, so there's no use blinking the fact that conditions are worse than they've been.

In the face of so depressing an outlook, it shows the utmost perseverance for Grand Rapids to show at all. They exhibit wisdom in stressing the postwar planning theme. It is in this connection that Grand Rapids Industries, Inc., will display its "Furniture Ideas for Postwar Homes" of which notices have appeared in the pages of INTERIORS. At latest hearing more than 500 entries had been submitted.

#### **FURNITURE**

#### Wood Limitation

The furniture industry now knows the worst-Order L-260a, placing limitations on use of lumber, has been issued by WPB. Most stringently effected are users of hard maple, yellow birch, and oak of grade No. 1 common or better, which are among the seven critical woods "frozen." The order restricts the use of all wood, except plywood or veneer, beginning with the first quarter of 1944 to no more than 21 per cent each quarter of the wood used for furniture and crating which a manufacturer used for these purposes for all of 1943. December 31, 1943 was the deadline for furniture makers to accept delivery of wood which adds up to give him an inventory over a 6 months supply for rough lumber, and a 3 months supply for plywood, veneer and wood in other forms unless specifically permitted after application to WPB. Every furniture manufacturer had to file by December 15, 1943, a report of species, grades, sizes and amounts of all graded lumber in inventory of the "frozen" woods. Similar reports have to be filed over 3 months thereafter. Beginning the first of this year, wood may be used only in furniture of the types listed in the order. These furniture items include essential pieces for the main rooms in the house, but exclude occasional pieces, such as tea wagons, ferneries, what-nots, home bars, magazine racks. The order does not apply to used or waste wood, or to small manufacturers, whose sales of furniture were less than \$5,000 this past year, provided his combined sales in 1941, 1942 and 1943 did not exceed \$20,000.

Firms whose war contracts have taken up to 90 per cent of their production in 1943 are seriously disturbed over the selection of 1943 as a base period. Many have had their war contracts greatly reduced of late, and would like to get back into more furniture production.

#### Price Advance

On December 15, OPA granted manufacturers of wood household furniture permission to advance prices 5 per cent above their existing maximums. Furniture wholesalers were also allowed to add to their existing maximum prices the exact amount of the adjustment charge which manufacturers are charging retailers, provided both ceiling prices are the same. If not, they may add 4 per cent to their own ceiling. Retailers got no break. OPA found that from the figures then available, no price rise was indicated. But further consideration is being given to the retailers' position.

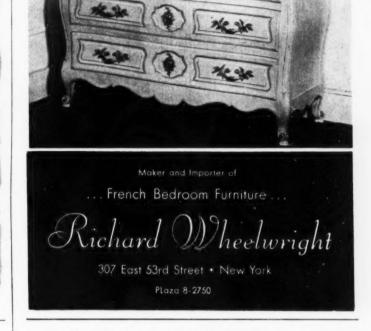
# The Decorator's Source Fine Beds and Bedding

• We cordially invite your inspection of our extensive line of unusual beds and bedding — styled and constructed to meet your most exacting requirements.

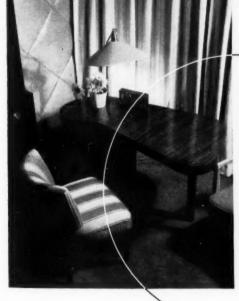
#### SIMMONS MATTRESSES

FRENCH BEDROOM FURNITURE
TO THE TRADE









presents in its proper environment the country's finest, most comprehensive showing of American Modern for the home (Living Room, Dining Room and Bedroom) and for the professional and executive office.

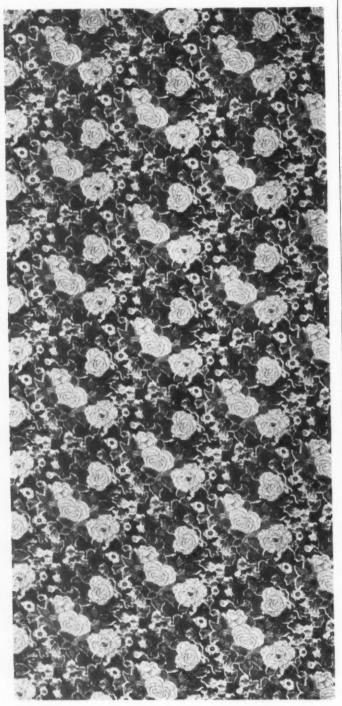
ONE PARK AVE., NEW YORK • 1680 MERCHANDISE MART, CHICAGO "HAROLD HERLIHY COMPANY, 816 FIGUEROA, LOS ANGELES

HERMAN MILLER FURNITURE CO., ZEELAND, MICHIGAN

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#### Hugger Mugger in the Furniture Field

Things are not what they seem and leaders in the furniture industry are pulling their hair out in handfuls trying to figure out what the future holds.

The overall dollar figures for 1943 look as though they'd be 30 per cent under 1942's. This would not ordinarily be so crucial as it is in a world where consumer dollars and consumer demands are skyrocketting. The future is a mass of conflicts. The lumber shortage is acute and not getting better. But on the other hand completion of many war contracts is freeing furniture-making facilities. It is possible, in view of the easing of certain metal and fabric restrictions, that upholstered furniture with steel springs will put in an appearance. But the buying public hasn't much liked the springless Victory models, so it is possible that some retailer may be caught with stocks which are hard to move. As a matter of fact they've already had to resort to drastic price cuts on these goods, discounts in some cases running as high as 30 per cent.

The most confusing element of all is embedded in a general uncertainty as to how WPB will interpret and administer its lumber order. This order restricts manufacturers to 84 per cent of the lumber used in 1943 and limits the use of seven major furniture woods to war materials. The cut is, in itself, not the prime headache. It's how on earth the industry is going to get enough lumber and labor to keep production up to that 84 per cent level.

#### **BUILDING MATERIALS**

#### Outside Walls

For quicker construction, the Celotex Corp. has achieved an exterior wall surfacing material which combines siding, sheathing and insulation functions. It has a cane fiber core, and requires no painting, as the weather-sealed mineral granule surface provides an attractive finish.

#### Echo Answers Not

The Celotex Corporation writes us that the old bogey of faulty acoustics is really licked. Beginning with a new definition of sound (a form of energy), a great deal of patient scientific research has been run through. Sound just goes on till it's stopped. In many too many theatres it hits walls and bounces back, as you know to your sorrow.

Not only does it bounce, but it bounces so fast that new noises meet old ones coming back and the result is a perfect scrimmage. Plaster walls are wonderful for bouncing off.

It seems that the remedy to all this furious dashing around of the sound waves is covering ceilings and walls with sound conditioning materials. Celotex hastens to recommend Acousti-Celotex as one which will stop sounds decorously and efficiently. Acoustical materials are porous and sounds sink into them the way Germans used to sink into pre-Schickelgruber feather beds. The degree of absorption depends on how porous, how thick the material used.



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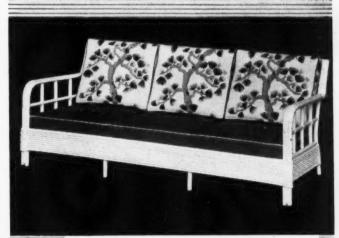


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NEW YORK PLaza 8-0440 Most commonly employed are ones in tile form. They're easy to install and can be tricked up into pretty patterns. Some of them can be painted, plain or fancy, and so treated like any other wall surface.

#### FLOOR COVERINGS

#### Dim Present, Rosy Future

Lifting of restrictions on wool left carpet manufacturers right where they were—they haven't got the wool to use. Importations are still under rigid control and no mill has had enough backing materials in the past few months to weave the 25 per cent formerly allowed. Prospects for the future are brighter, but the present situation will remain unchanged.

#### **Felt Prices**

An impending order from OPA will badly pinch linoleum manufacturers, who, if the order goes through, will have to pay more for their flooring felts but won't be able to charge more for finished goods. The purpose given for this order is to keep low cost felt in production.

#### **Armstrong Optimistic**

In a more cheerful vein, Kenneth O. Bates, vice president and general manager of the floor division of Armstrong Cork Co. announced that his company was confident that no further curtailment of its flooring operations is likely. The raw materials situation is also expected to improve.

#### Hooked Rugs

The OPA has moved to quash chaotic market conditions for cotton hooked rugs and stabilize prices by setting up dollars-and-cents maximum prices that shippers, jobbers, retailers and consumers may pay. Size and type determine these prices, basically, and they are further qualified as to grade (matching, select, hit and miss, seconds) and as to shape (oval, oblong). East of the Mississippi, the price range lies between \$3.05 and \$7.45 for the 24 in. x 48 in. size. Mountain home rug makers are being protected by a ceiling of 32.75 cents a square foot, about what they used to realize from tourists. This is upped 5 cents the square foot in the case of matching rugs because of the added difficulties in their manufacture. Again a



#### ENGLAND DELIVERS THE GOODS

Rare antiques have been arriving periodically from England. Exquisite Royal Worcester—Royal Doulton—French Sevres — Bristol Lustres and Vases — Antique Lamps and Accessories — English Sheffield — and many other items of interest.

In Chicago Rose and Bertha Celbard 1293 Merchandise Mart



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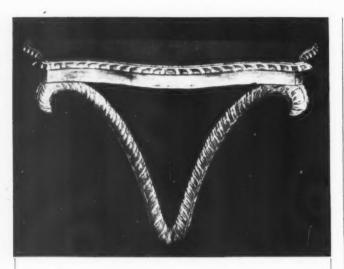
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Because it requires no floor space and has so many interesting uses, decorators like this plume motif hanging console. Number 1031 (illustrated) measures 30" x 13½"; No. 1032 has a three plume motif, and No. 1022 is smaller being 24" x 11½". Available in pickled mahogany, mahogany, black and gold and antique gold.

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Consistent craftsmanship for inconsistent times.

#### Mason Art

designers and manufacturers of upholstered furniture 45-51 West 21st Street, New York, N. Y. premium of 10 per cent over the base price is allowed for oblong rugs because they actually contain more yardage than oval rugs. Retailers west of the Mississippi are allowed to add stated amounts to cover freight. according to size. Rugs delivered by a shipper before the effective date (December 27, 1943) of the OPA action. are not governed by the new regulations if they are resold before February 1, 1944. But jobbers, in making sales of such rugs to a retailer, must furnish a written statement that the rugs were delivered before December 27. Rugs sold by a maker directly to an ultimate consumer are exempt from the regulation, provided that his total of such sales does not exceed \$75 in any one calendar month.

#### **PLASTICS**

#### **Testing Program for Laminates**

Laminators got together to set up a testing laboratory at Johns Hopkins in order to standardize specifications and to determine "best use" applications. This was done as a wartime measure, and apparently it has worked to the vast satisfaction of everyone concerned, since it is financed already for all of this year and the talk is that it may become permanent.

This laboratory set-up is seen, in addition to fulfilling the functions noted above, as a possible policing agent to help members keep their products "within existing specifications and at the same time it could serve as an evaluating agency of new products reaching the market from individual manufacturers." It would, in any case, save the industry much duplication of effort.

Members of the group are Continental-Diamond Fibre Company, Formica Insulation Company, General Electric. Mica Insulator Company, National Vulcanized Fibre Company, Synthane Corporation, Panelyte Corporation. Richardson Company, Spaulding Fibre Company, Taylor Fibre Company and Westinghouse.

Sustained interest in this industry was aroused in regard to the aircraft program, as a result of tests made at the Naval Aircraft Factory in Philadelphia and at Wright Field. Individual manufacturers worked with aircraft manufacturers to develop new products and new material





#### INTRODUCING

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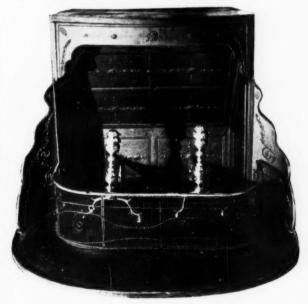


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Franklin Stove Circa 1800



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combinations. During this period it became evident that there should be a central clearing house for testing and so the laboratory was set up at Hopkins. In conjunction with it a training program is being conducted by Dr. Ralph K. Witt.

#### **Enduring Images**

Decorative paper (or photographs) which can be laminated to low-cost scores with a tough, durable synthetic resin, will produce more interesting effects for panels, store counters, and table tops in the postwar period. This laminating process can also be applied to steel, affording innumerable fireproof applications to home and commercial interiors-from floors to roof.

#### Plumbing

The cellulose acetate plastic, Lumalith, of Cellanese Celluloid Corp., seems on the way toward running rubber and copper materials a close race for bathroom fixtures. drain stoppers, toilet tank floats, and other plumbing supplies. Its properties render it light of weight. easy to clean and adamant to rust or corrosion.

#### GLASS

#### **New Products**

Progressive Libbey-Owens-Ford Glass Co. has now introduced curtain rods, bread boards and recording discsall made of glass, of course.



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For Upholstering and Decorating Spools Tubes Cones

All sizes and colors

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#### New Developments

A more durable type of glass has been created by the Pittsburgh Plate Glass Company: five times stronger than ordinary glass, it can stand heavy loads and impacts. Cutting diamonds leave no trace on its surface, or break it along scratches made by other methods. More flexible than normal glass, it will also stand up to 650° F. It will be ideal for showcases, fire screens, furniture tops; designers will find many more uses.

#### Non-Smash

Shattering of windows by vibration can now be prevented by a special new coating for glass. Application of the coating will not interfere with vision or light passage.

#### Prism Brick

Glass blocks have undergone new improvement with the latest development in manufacture which causes light to be bent upward through the glass by internal prismatic sections. Rays are directed toward the ceiling and upper walls from where they are reflected downward, providing rooms with a greater amount of daylight than would be possible with ordinary glass bricks.

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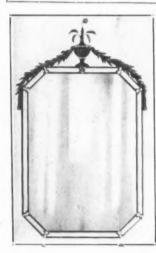
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If you think that getting the money is going to be hard, why, before the doorbell rings, look at the faces of these dead countrymen of yours. Read their stories.

Then think how hard it would be to have to tell Americans like these that other Americans can't afford to lend at least an extra \$100!

\* If, by chance, you should be missed—don't think your money isn't needed! Go and buy those extra Bonds, yourself!



Lieutenant William G. Farrow was one of Jimmie Doolittle's Tokio raiders. His plane made a forced landing in Japanese territory and Lieutenant Farrow is believed to be one of the American aviators who was executed by the Japanese some time later.



Rear Admiral Daniel J. Callaghan commanded the U.S.S. San Francisco. Driving his ship straight through the midst of a greatly superior Jap fleet, he directed operations from the deck of his flagship until blown to pieces by a Jap shell.



Lieutenant George H. Cannon, U.S.M.C., was mortally wounded during the Jap bombardment of Midway, Dec. 7th. He refused to be taken to a hospital till all his men had been evacuated, and as a result, he died of loss of blood.



Lieutenant Alexander Nininger fought his way, hand-to-hand, into the Jap lines on Bataan. Wounded 3 times, he continued to advance until he was killed. When his body was found, a Jap officer and two Jap soldiers lay dead around him.



Seaman first class James R. Ward was stationed in a gun turret in the Oklahoma on Dec. 7th. When the order was given to abandon ship, he stayed in his turret holding a flashlight so that the rest of the crew could see to escape. He was drowned.



Captain Albert H. Rooks was commanding officer of the U.S.S. Houston. Engaging an overwhelming Jap force, the Houston smashed into them and went down, guns blazing. Rooks went down with his ship.



# Keep backing the attack!

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88

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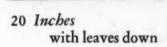
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45 Inches with leaves up

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